

Hand Embroiderer (*Addawala*)

(Job Role)

Qualification Pack: Ref. Id. AMH/Q1010
Sector: Apparel, Made-ups and Home Furnishing

Textbook for Class X

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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Vocational Textbook for Class X

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FOREWORD

The National Curriculum Framework (NCF)–2005 recommends bringing out work and education into the domain of the curricular, infusing it in all areas of learning while giving it an identity of its own at relevant stages. It explains that work transforms knowledge into experience and generates important personal and social values, such as self-reliance, creativity and cooperation. Through work, one learns to find one's place in the society. It is an educational activity with an inherent potential for inclusion. Therefore, an experience of involvement in productive work in an educational set up will make one appreciate the worth of social life and what is valued and appreciated in the society. Work involves interaction with material or other people (mostly both), thus, creating a deeper comprehension and increased practical knowledge of natural substances and social relationships.

Through work and education, school knowledge can be easily linked to learners' life outside the school. This also makes a departure from the legacy of bookish learning and bridges the gap between the school, home, community and workplace. The NCF–2005 also emphasises Vocational Education and Training (VET) for all those children, who wish to acquire additional skills and/or seek livelihood through vocational education after either discontinuing or completing their school education. VET is expected to provide a 'preferred and dignified' choice rather than a terminal or 'last resort' option.

As a follow-up of this, the NCERT has attempted to infuse work across subject areas and also contributed towards the development of the National Skill Qualification Framework (NSQF) for the country, which was notified on 27 December 2013. It is a quality assurance framework that organises all qualifications, according to the levels of knowledge, skills and attitude. These levels, graded from one to ten, are defined in terms of learning outcomes, which the learner must possess regardless of whether they are obtained through formal, non-formal or informal learning. The NSQF sets common principles

and guidelines for a nationally recognised qualification system, covering schools, vocational education and training institutions, technical education institutions, colleges and universities.

It is under this backdrop that Pandit Sunderlal Sharma, Central Institute of Vocational Education (PSSCIVE), Bhopal, a constituent of the NCERT has developed learning outcome based modular curricula for vocational subjects from Classes IX to XII. This has been developed under the Centrally Sponsored Scheme of Vocationalisation of Secondary and Higher Secondary Education of the Ministry of Education, erstwhile Ministry of Human Resource Development.

This textbook has been developed as per the learning outcome based curriculum, keeping in view the National Occupation Standards (NOSs) for the job role and to promote experiential learning related to the vocation. This will enable the students to acquire necessary skills, knowledge and attitude.

I acknowledge the contributions of the book development team, reviewers, and all institutions and organisations for supporting towards the development of this textbook.

The NCERT welcomes suggestions from students, teachers and parents, which would help us to further improve the quality of the material in subsequent editions.

New Delhi
September 2022

DINESH PRASAD SAKLANI
Director
National Council of Educational
Research and Training

ABOUT THE TEXTBOOK

Apparel, Made-ups and Home Furnishing sector is amongst the fastest growing sectors in India. It covers a great number of activities, ranging from the conversion of raw material into fibres, yarns and fabrics to manufacture end products. This sector covers activities related to the designing, cutting, stitching, finishing and embellishment of apparel, made-ups and home furnishing items. It also includes quality assessment, merchandising and export of these items. A very important area of this sector is hand embroidery (*adda* work). It is also famously recognised as *aari* work or *aari* needle art for embellishment of apparels, home furnishing and other utility items. Hand embroidery (*adda* work) is considered to be one of the most popular techniques for beautifying apparel and other items. With a thriving fashion industry in India and ever-increasing demand for fashionable items, there are massive opportunities for trained personnel of hand embroidery (*adda* work).

The student textbook for the job role of Hand Embroiderer (*Addawala*) has been developed to impart knowledge and skills through a hands-on learning experience, which forms a part of experiential learning. Such learning activities are student-centred rather than teacher-centred.

The student textbook has been developed with the contribution of subject experts, academicians and industry experts so as to develop a useful and inspiring teaching-learning resource material for the students of vocational education. Adequate care has been taken to align the content of the textbook with the National Occupational Standards (NOSs) for the job role so that the students acquire necessary knowledge and skills as per the performance criteria mentioned in the respective NOSs of the Qualification Pack (QP). The textbook has been reviewed by experts so as to make sure that the content is not only aligned with the NOSs, but is also of good quality.

The NOSs for the job role of Hand Embroiderer (*Addawala*) covered through this textbook are as follows:

1. AMH/N1010: Plan and organise for process of hand embroidery (*addawala*)
2. AMH/N1011: Carry out the process of hand embroidery as per customer requirement
3. AMH/N1012: Maintain health, safety and security at the embroidery workplace (*adda*)
4. AMH/N0102: Maintain work area, tools and machines
5. AMH/N0104: Comply with industry, regulatory and organisational requirements

Unit 1 of this textbook explains the elements and principles of design. Unit 2 emphasises the advanced hand embroidery stitches of *adda* work. Unit 3 focuses on accessories and garment components made with *adda* work. Unit 4 emphasises the combination and application of embroideries including specification sheet. Unit 5 deals with finishing and packing of embroidered garments or products. A compilation of *adda* work stitches and its designs are also given at the end of the book for the purpose of reference for students.

I hope this textbook will be useful for the students and teachers who will opt for this job role. I shall be grateful to receive suggestions and observations from readers which would help in bringing out a revised and improved version of this textbook.

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.....Ahimsa is the very definition of woman and there is no place for untruth in her heart. If she is true to herself she is no longer Abala – the weak, but she is Sabala – the strong.....

Unit

1

Elements and Principles of Design

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

The elements of design provide a baseline for designing beautiful garments. They must be incorporated in a pleasing combination to lend an appealing look to the garment. Garment designing involves three main aspects—structure, function and embellishment.

A garment should be balanced, suitable and workable as per the need and preference of the wearer, that is, the customer, and embellished as per the current fashion demands. Hence, a careful and wise utilisation of the elements of design can help achieve the desired effect.

NOTES

Although each element and principle has been dealt with separately here, they all work together to create the final effect. The beauty of the garment relies on the combination of all the parts of the design.

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

SESSION 1: ELEMENTS OF DESIGN

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

1. Line
2. Shape
3. Form
4. Colour
5. Texture

Line

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

1. Lines are directional: Lines create movement for the eye and direct it to move either sideways or up and down.
2. Lines divide: Lines can divide large garment areas into smaller garment areas and connect different shapes in a garment.
3. Lines create psychological effect: Lines express different emotional effects as per their placement, like thick lines convey strength, zigzag lines are disturbing and uneven lines depict uncertainty.



4. Lines create optical illusions: Lines cause visual distortions which affect the way a garment appears when being worn. Example, the use of vertical lines in a garment can make a short person appear taller. Depending on the skill of the designer, these effects may help conceal or elevate physical dispositions like a person's figure, posture or build like vertical lines create an illusion of length and slenderness and horizontal lines add width.

The distance between the lines, placement and their thickness also creates various visual effects. These lines can be obtained in garments through prints, like stripes—thin or thick, vertical or horizontal; construction lines, like seams, pleats, gathers, tucks, top stitches; or even in decoration, like painting or embroidery in linear form and so on. In this way, the garment space is divided and visual illusions can be created by making the eye follow these lines. Thick lines convey strength and alertness while thin lines depict weakness and delicacy. An uneven line conveys uncertainty and straight line implies firmness. The type of line used by the designer should suit the wearer and be consistent with other aspects in the garment.

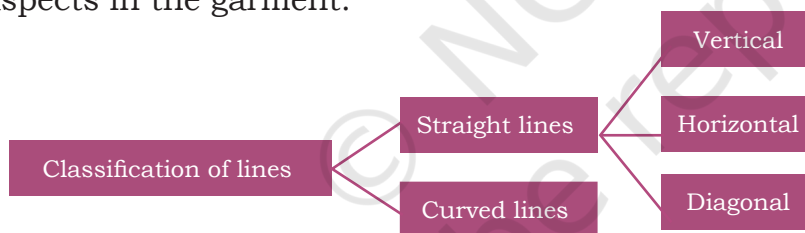


Fig. 1.1: Classification of straight lines

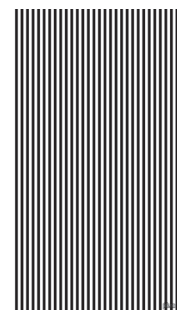


Fig. 1.2: Vertical lines

Straight lines

1. Vertical lines

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

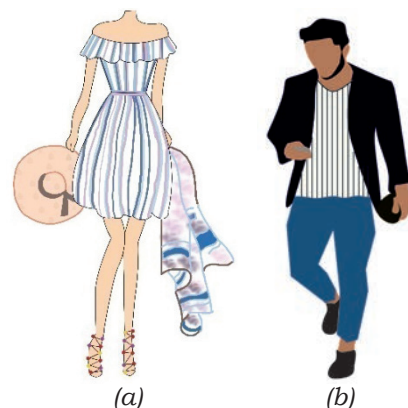


Fig. 1.3 (a, b): Vertical lines in garments



Fig. 1.4: Horizontal lines



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

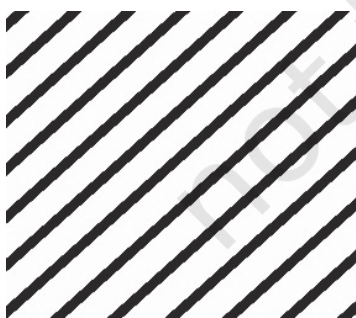


Fig. 1.6: Diagonal lines

2. Horizontal lines

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

3. Diagonal lines

These lines fall between vertical and horizontal lines. The angle, placement and length of the diagonal lines on the garment will decide the illusion created by them. These lines help a lot in hiding the problem areas and instead highlight the good points with careful usage in garment design. The degree of slant or inclination determines the visual effect in clothes. A vertical slant adds height while a horizontal slant adds width. A figure seems tall and tends to create a more slender effect if a combination of diagonal and vertical lines is used. These lines are generally used in panels, seams, darts, 'V' necklines, collars and lapels, flared trousers, 'A' line skirts, bias cut stripes and raglan sleeves, etc.

Variations of straight lines

Some other variations of straight lines are as follows.

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

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

Curved lines

These lines have a unique quality of creating grace and gentleness. The use of circles and curves helps create the appearance of a larger space than there actually is. Curved lines enhance the size and shape of the figure, adding prominence to a design. These lines give a soft, gentle, youthful and flowing effect. These lines can be



used in princess lines, necklines, garment edges, etc. Curved lines can be used as full circle or may even appear almost straight. These are considered elegant; those in a diagonal direction are the most graceful and can be seen in the soft folds of material in a draped dress or a ruffled collar.



Fig. 1.7: Zigzag lines

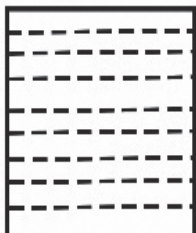


Fig. 1.8: Broken lines

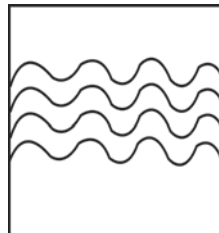


Fig. 1.9: Curved lines

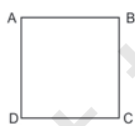
Shape

It is the outer edge of an enclosed area. Space is the area within a shape. In clothing, it is defined as a flat, two-dimensional area enclosed by a line. When both ends of a line meet to surround space, the line forms a shape. The word 'shape' usually suggests geometric shapes which can be of two types—those with equal sides (regular) and shapes with unequal sides (irregular). The regular shapes include flat ones with equal sides—square, circle, pentagon, hexagon and octagon. The irregular ones include oval, rectangle, diamond, etc.

(a) Equal Sides



Circle



Square

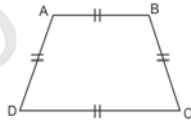


Triangle

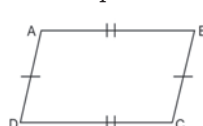
(b) Unequal Sides



Scalene



Trapezium



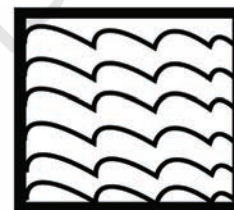
Parallelogram

Fig. 1.12 (a, b): Types of shapes

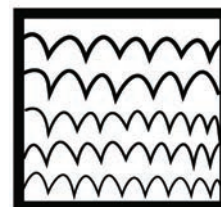
Shapes are also used to outline silhouettes like trapeze, triangle, rectangle, balloon, bell, A-line, etc.



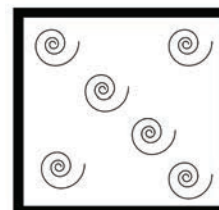
Fig. 1.10: Curved lines in a dress



(a) Soft curve



(b) Fine curve



(c) Spiral

Fig. 1.11: Variations of curved lines

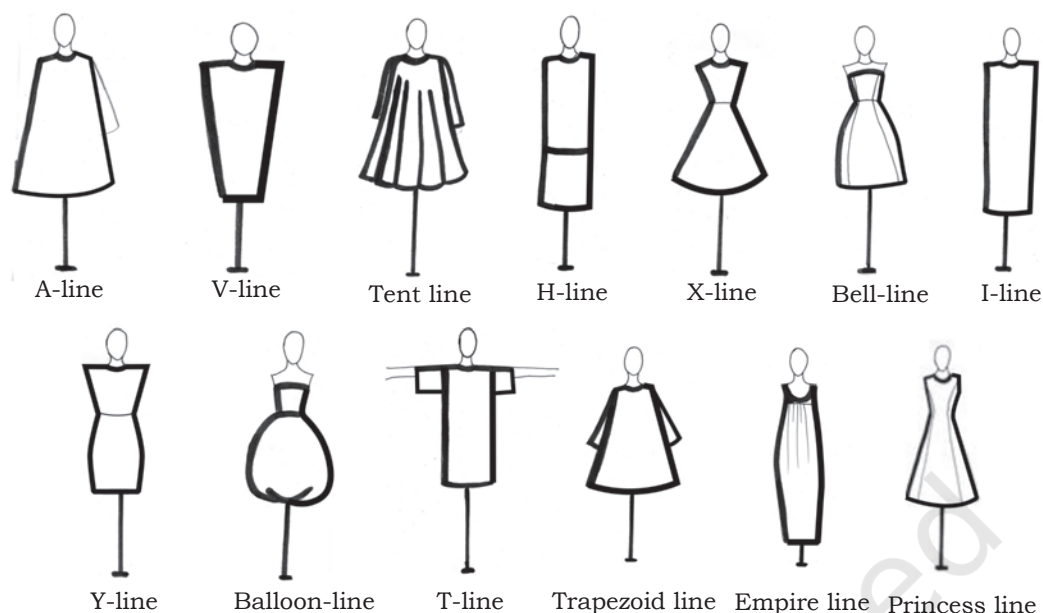


Fig. 1.13: Various types of silhouette of garment

Form

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

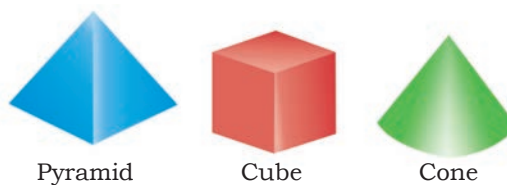


Fig. 1.14: Various types of forms

Colour

It is a phenomenon induced when waves of light stimulate the eye. Hence, light is the source of colour. It is the first element in a garment that attracts our attention. It is important that a selected colour is not only pleasing for



the wearer but also suits one's figure, and complexion. The colour chosen should be appropriate for the season as well as the occasion it is to be worn for. Colours may be primary, secondary or tertiary.

Dimensions of colour

There are three dimensions of colour.

Hue

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

Value

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

Intensity

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

Colour wheel

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

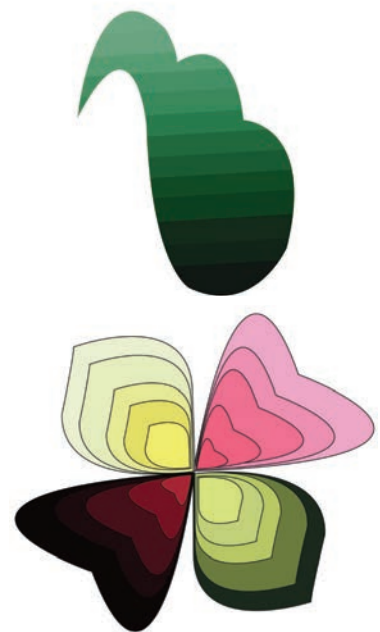


Fig. 1.15: Value (tints and shades)



Fig. 1.16: Colour wheel

Primary colours

Red, yellow and blue are primary colours; primary colours cannot be created by any combination of other colours. All other colours are derived from these three colours.

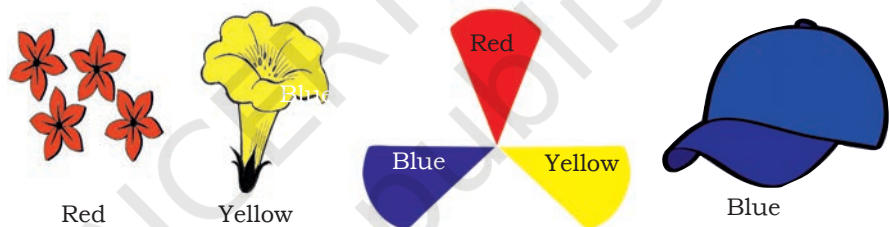


Fig. 1.17: Primary colours

Secondary colours

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

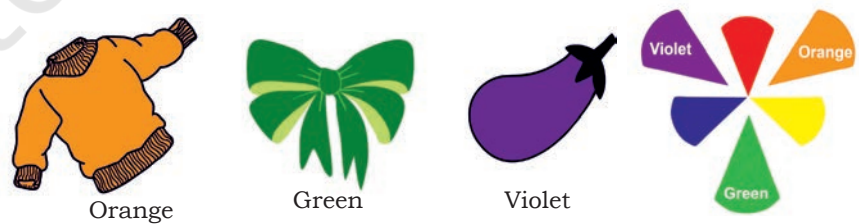


Fig. 1.18: Secondary colours



Tertiary Colours

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

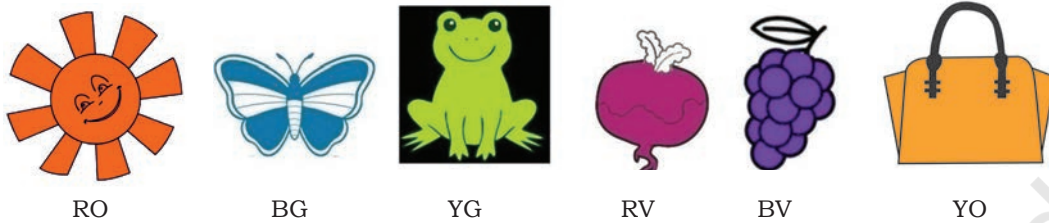


Fig. 1.19: Tertiary colours

Colour Schemes

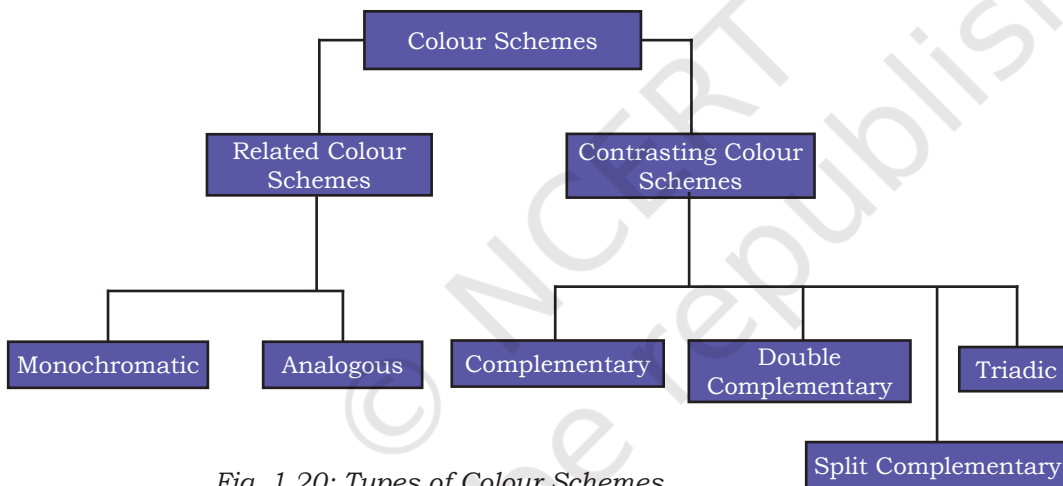


Fig. 1.20: Types of Colour Schemes

It is important that colours be combined in the right proportion, or else, they clash and may lead to colour discord. Colour schemes are the ways in which colours can be used together in a pleasing and harmonious manner. An understanding of various colour schemes helps us to achieve varying results by using different combinations of colours. The basic colour schemes are as follows.

Related colour schemes

Such colour schemes have only one dominating hue in common. They are discussed here.

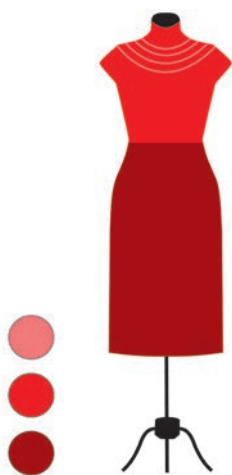


Fig. 1.21: Monochromatic colour scheme

(i) Monochromatic colour scheme

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

(ii) Analogous colour scheme

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

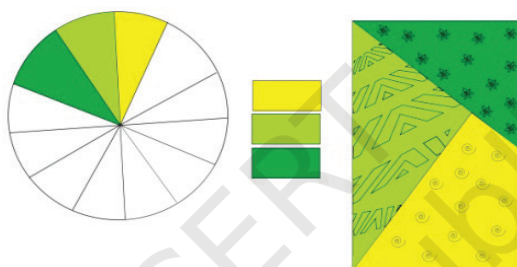


Fig. 1.22: Analogous colour scheme

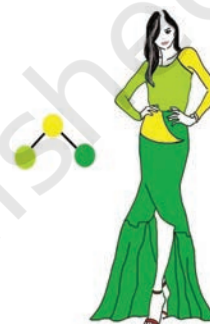


Fig.1.23: Analogous colour scheme in a garment

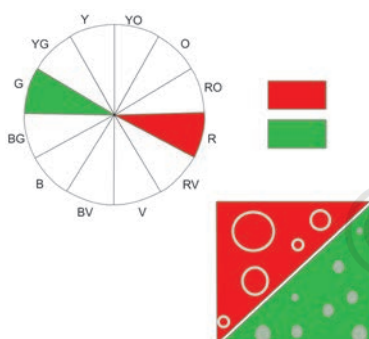


Fig. 1.24: Complementary colour scheme

Contrasting colour schemes

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

(i) Complementary colour scheme

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



Fig. 1.25: Complementary colour scheme in a garment



(ii) Double complementary

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

(iii) Split-complementary colour scheme

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

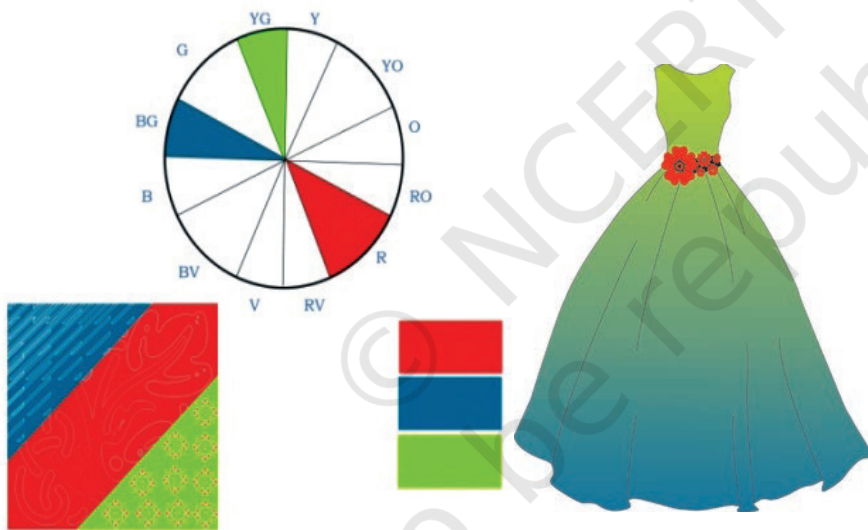


Fig. 1.28: Split complementary colour scheme

(iv) Triad colour scheme

It combines three colours which are equidistant on the wheel. For example, red, yellow, and blue, or violet, green and orange. These colours are in contrast with each other so they have to be balanced in their application. One colour can dominate the other two colours by reducing their intensity.

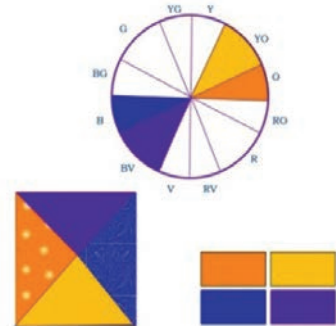


Fig. 1.26: Double complementary colour scheme



Fig. 1.27: Double complementary colour scheme in a garment

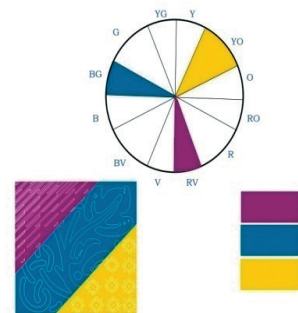


Fig. 1.29: Triad colour scheme



Fig. 1.30: Triad colour scheme on a garment

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Colour expression

Colours can be used to express various moods, personality features, and helps the wearer accentuate or enhance their appearance and achieve the desired aesthetic effect. People respond differently to different colours. For example: yellow colour could be perceived as a bright, optimistic colour to one person, while it may appear as loud to another. Thus, each colour evokes a different response.

Warm and cool colours

The colour wheel can be divided into warm and cool sides. Red, orange and yellow are warm colours because they are connected with warm sensations. Orange is the warmest colour. Warm colours give a feeling of gaiety, activity, cheerfulness and lively mood. They appear advancing, and make the body look larger.

Contrarily, cool colours convey a feeling of quietness and restfulness, but if overdone, they can be depressing. Cool colours suggest a subdued mood. Green, blue, and violet are cool colours. Blue is the coolest colour. Cool-coloured objects appear to recede or go away from the observer. Cool colours make the body look smaller. Designers often use these colours for garments in large sizes to make the wearer appear smaller.

Texture

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

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

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



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

(i) Fibres

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

(ii) Yarn

It is a long continuous strand of interlocked fibres and is used for sewing, knitting, weaving, embroidery, etc.

(iii) Fabric

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

Textile finishes

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

Attributes of texture

(i) Visual

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



Fig. 1.31: Texture created through embroidery

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(ii) Tactile

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

(iii) Audible

The friction created by rubbing fabric surfaces over each other can be heard. The crisp rustle of silk is known as 'scoop'.

Practical Exercise

Activity 1

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

Materials required

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

Procedure

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

Activity 2

Draw designs and paint or render them using primary, secondary and tertiary colours.

Materials required

1. Practical file
2. Colourful pens or sketch pens
3. Colours (poster, crayon and fabric colours)
4. Colour plate/Mixing plate
5. Ruler, pencil, eraser
6. Brushes
5. Bowl or glass for water
6. Rough cloth



Procedure

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

Activity 3

Draw designs, paint or render it using different colour schemes given in the session above.

Materials required

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

Procedure

1. Draw the designs in a practical file.
2. Paint or render designs using different colour schemes.
3. Label them.

Activity 4

Draw different types of forms and shapes given in the session above.

Materials required

1. Practical file
2. Colourful pens/sketch pens
3. Ruler, pencil, eraser

Procedure

1. Draw different types of forms and shapes in a practical file.
2. Label them.

Check Your Progress

A. Multiple choice questions

1. _____ colours are just opposite to each other on the colour wheel.
(a) Analogous
(b) Complementary

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- (c) Monochromatic
- (d) Triad
- 2. The original colour is known as_____.
 - (a) Hue
 - (b) Value
 - (c) Intensity
 - (d) Primary
- 3. By mixing two primary colours, we get_____.
 - (a) Secondary colours
 - (b) Monochromatic colours
 - (c) Tertiary colours
 - (d) Hue
- 4. _____is two-dimensional and represents the outer dimension of an object.
 - (a) Line
 - (b) Shape
 - (c) Form
 - (d) Texture
- 5. _____ is the surface appearance of the fabric.
 - (a) Texture
 - (b) Space
 - (c) Design
 - (d) Form

B. Subjective Questions

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

SESSION 2: PRINCIPLES OF DESIGN

Principles of design are the rules for using or arranging the elements of design. These principles are helpful in creating a pleasing and harmonious design. The way in



which these principles are applied, affects the message expressed through the garment. The principles of design include the following:

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

1. Proportion

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

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

2. Balance

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



Fig. 1.32: Proportion in a dress



Fig.1.33: Symmetrical balance



Fig.1.34: Asymmetrical balance

(i) **Symmetrical balance**

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

(ii) **Asymmetrical balance**

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

3. Emphasis

It means creating a focal point of interest in the selected area of design when compared with other subordinate areas. This area is the first to catch the eye. Emphasis is created by careful arrangement of line, texture, colours, etc. Usually there is one portion in every dress or design which is the centre of attraction. This is known as emphasis or focal point. For example, an embroidered yoke in a kurta.

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

Creating emphasis in garments

- (i) Emphasis may be achieved by grouping rows of tucks, gathers, ruffles, buttons or trims in one area,



or by concentration of accessories, such as rows of beads, chains, etc.

- (ii) It can also be created by collars, sleeves, pockets, outsized buttons and belts. These can be used to create interest with unusual designs. Unusual and different fabric designs and textures may attract attention provided the garment design is simple and not competing with the design of the fabric or its texture.
- (iii) Emphasis can also be created by placing trims such as laces, buttons, stones or embroidery motifs on a plain or contrasting background. This also highlights the motif or trims and makes it the centre of attraction in a garment.
- (iv) Contrast of colour, line, shape, and texture will also create emphasis. However, using contrast too many times would lessen its impact in the design.
- (v) Yokes, collars, cuffs and shapes will be more noticeable when their edges are outlined in a contrasting trim.



Fig. 1.35: Emphasis with contrast of colour

4. Rhythm

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

(i) Rhythm through repetition

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

Repetition is of two types:

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



Fig. 1.36 (a, b): Repetition of embroidery motif

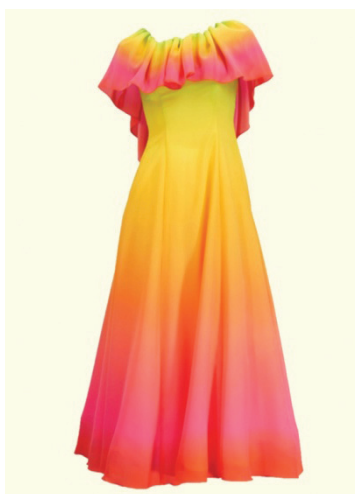


Fig. 1.37: Gradation through colour in a design



Fig. 1.38: Alternation in a garment by colour

(ii) Rhythm through gradation

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

(iii) Rhythm through alternation

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

(iv) Rhythm through transition

The word transition means change. So transition is change from one style, colour, position, etc., to another in such a way that there is no break or gap during that change. In a garment or apparel, transition means easy

movement or gliding of eyes from one part to another. For example, the curved lines from the waist to the bottom in a gown provide a smooth path for the eye and it moves gradually over various areas of the gown rather than abruptly.

Transitional lines and shapes lead the eye gracefully and easily from one area or direction to another. This is the case in dropped shoulder designs, puff sleeves and cap sleeves. Use of scarves, shawls, ruffles and gathers in a garment can also create transition.

(v) Rhythm through radiation

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

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

5. Harmony

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

All parts of a garment must blend well with each other in terms of colour, texture and size. For example, silk and chiffon create harmony in a dress, but silk will not look harmonious with jute.



Fig. 1.39: Transition in a garment



Fig. 1.40: Radiating tucks around neckline



Fig. 1.41: Radiation in the skirt



Fig. 1.42: Harmony in a garment

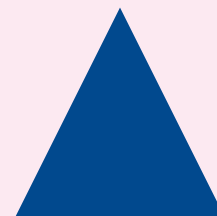
Functional aspects of harmony

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

Practical Exercise

Activity 1

Sketch a dress depicting emphasis and rhythm using the following shapes:



Materials Required

1. Pencil
2. Pen
3. Colours
4. Eraser
5. Sheets
6. Brushes

Procedure

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

Activity 2

Prepare sheets of symmetrical and asymmetrical balance in garments.

Materials Required

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

Procedure

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

Check Your Progress

A. Fill in the blanks

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

B. Multiple choice Questions

1. Point of interest in a work of art which attracts more attention than anything else in the design often the focal point noticed as:
 - (a) Emphasis
 - (b) Harmony
 - (c) Balance
 - (d) Rhythm
2. What are repeating lines, shapes or other elements that create a pattern?
 - (a) Rhythm through repetition
 - (b) Balance
 - (c) Unity
 - (d) None of the above



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3. Formal balance is also called as.

- (a) Asymmetrical balance
- (b) Radial balance
- (c) Symmetrical balance
- (d) Geometric balance

C. Subjective Questions

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



Advanced Adda Work Styles and Stitches

Adda work is a very intricate form of embroidery done to make a garment look appealing and aesthetic. It can also be used to beautify accessories, such as bags, clutches, footwear and other items like table runner, coasters, curtains, etc. *Adda* is a wooden frame on which the fabric is stretched for embroidering. An *adda* is preferred in commercial hand embroidery because it leaves both the hands free for embroidery as the embroiderer doesn't have to hold the fabric and the frame. Thus, it speeds up the work. Also, since the fabric is stretched tightly on the frame or *adda*, the work turns out to be neat. The embroidery done on *adda* is popularly called *adda* work. In *adda* working, the embroidery is mainly done with the help of a needle called *aari* but some embroidery stitches are also done with the help of hand embroidery needles as per the requirement. The embroidery done with the help of *aari* is mainly called *aari* work; hence, many times the terms *aari* work and *adda* work are used interchangeably. Sometimes an *adda* or wooden frame is also known as *karchob*, and that is why *adda* work is also known as *karchobi*. Different types of threads, such as cotton, synthetic, metallic, silk, etc. are used for *adda* work. Earlier, metallic threads of gold and silver were used for the *adda* work but nowadays, artificial golden and silver metallic threads are used

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commonly. Apart from these, various other synthetic threads which look like metallic threads are also used for this work. One important thing to be noted here is that nowadays, embroidery with metal threads is also being done using machines. However, it should not be confused with *adda* work because *adda* work is done manually on *adda* and hence it (*adda* work) requires more time and effort. Many a times, it becomes difficult to differentiate between the two till a close look is given to the backside of the work. *Adda* work and machine embroidery can easily be differentiated from the back side of the work because in *adda* work, metal threads are visible from both front and back but in machine embroidery, the metal threads are used only for front design and the polyester threads are mostly used for the back of the design.

The main stitch used in *adda* work is chain stitch, the other stitches include couching, stem, satin, long and short, French knot and bullion stitch. Beads, sequins, pearls, crystals, etc., are also used along with embroidery, thus, making *adda* work rich and beautiful.



Fig. 2.1: *Adda* work in progress

Adda work is used to create formal and trendy garments and other articles globally. It is exported to other countries because of its increasing demand all over the world. It is also popular for bridal wear and traditional wear. *Adda* work articles like costumes, purses, heavily embroidered blouses, footwear, etc., are quite famous. *Adda* work and

its advanced detailed stitches are the most tedious form of needlework but the resulting garments look extremely delicate and the stitches appear very fine and appealing to the eye. The various styles and stitches of *adda* work help in creating beautiful party wear and bridal wear collections. This Unit covers various styles such as *gottapatti*, *zardozi*, *tilla*, *mukaish*, etc., and stitches like chain stitch, satin stitch, couching, etc.

SESSION 1: DIFFERENT STYLES OF ADDA WORK

Adda work can be classified into various styles depending upon the raw material, design motifs and the stitches used for these materials. Sometimes there are different names for the same style whereas other times, the *kaarigars* use different terminology and techniques than those mentioned in books and journals. Many times, *kaarigars* and laymen use the names of different styles and fancy work interchangeably. Locally recognised terms are also used by the *kaarigars*. Moreover, the nomenclature for styles, stitches and fancy work done on *adda* have found to be influenced by the local language of the *kaarigars* and the dialect of the region. It is also observed that in the nomenclature of styles, stitches and fancy work, a lot of variation is seen based on the culture, tradition, local practices and community background of the *kaarigars*. Hence, the names of styles, stitches and fancy work are referred differently by different *kaarigars*. Though there may be some variations and difference of opinions regarding the nomenclature of *adda* work and its styles, everyone agrees on the fact that *adda* work is one of the most opulent and beautiful works of embroidery.

It is believed that *adda* work styles are greatly influenced by Persia and were brought to India by the Mughals. They patronised the *kaarigars* and there were dedicated *karkhaanas* (workshops) where the *kaarigars* skilfully made embroidered articles, such as costumes, gift items, etc., for the royal families. Slowly, these styles were also influenced by India. So, *adda* work as we see today, is a beautiful amalgamation of Persian and Indian styles. The beauty of the *adda* work depends on the skills of the embroiderer and material used.

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Generally the skill is passed on from generation to generation. Government has now started various schemes and courses to preserve and uplift this traditional style of embroidery.

Various Styles of *Adda* Work

Some of the popular styles of *adda* work are as follows:

1. *Zari* work
2. *Zardozi*
3. *Mukaish*
4. *Gotapatti*
5. *Danke ka kaam*
6. *Pitta* work
7. *Tilla* work
8. *Mukke ka kaam*

1. *Zari* work

Though many people use the word *zari* embroidery for *zardozi*, *tilla*, *dabka* work but *zari* work is mainly one of the styles of *adda* work. However, many *kaarigars* and customers often use the term interchangeably for *adda* work. In *zari* work, the stitches are taken through the fabric whereas in *zardozi*, *gotapatti* and *tilla* work, the threads and other materials such as sequins, stones, etc., are applied on the surface and not through it.

Zari work is lighter than *zardozi* work. It involves embroidering the design mostly with chain stitch using metallic threads, coloured silk threads and other synthetic threads.

Base fabric and material used

Generally, *zari* work is done on lighter fabrics, such as chiffon, georgette, crepe and lightweight silk. Nowadays, it is also done on art silk or rayon fabric. It is done with both metallic and coloured threads. In *zari* work, sometimes *sitara* or *tikki* can be used along with threads to make it more attractive.

Motifs

Traditionally, natural motifs such as flowers and leaves, vines and creepers, peacock, etc., are made using this style. Other motifs include minarets, domes, *jaalis* (lattices), etc.



Products and items

Traditionally, *zari* embroidery was done on sarees, *ghaghrras*, *dupattas*, *safas*, etc.

Contemporary use

Designers nowadays are experimenting with the use of *zari* work on western wear, hand clutches, stoles, etc.

2. Zardozi

It is a heavy, intricate and elaborate form of *zari* embroidery work wherein golden or silver threads are teamed with pearls, sequins, spangles, beads, wire, precious stones, gota, etc.) The word *zardozi* is derived from Persian words *zar* and *dozi*. *Zar* means gold and *dozi* means embroidery. It is a popular term for golden and silver embroidery and the *zardozi* embroiderer is called *zardoz*.

Zardozi is heavier than most other *adda* work styles and was used to ornament royal costumes, furnishings and even accessories like *batwas*, fans, *jutees*, etc.

Zardozi embroidery requires patience and expertise. It is the most common choice for bridal and designer wear like gowns, *ghararas*, *lehenga-chunni* and heavy sarees. It is thriving in India, with rapid growth in both domestic and export markets. Famous centres for *zardozi* work in India are Delhi, Ajmer, Jaipur, Surat, Agra, Lucknow, Varanasi, Bhopal, Bombay, Aurangabad, Hyderabad and Murshidabad. It mostly uses laid/couching work which is done with threads, sequins, pearls, stones, etc. These are attached to the surface by couching and chain stitching using *aari* as well as simple embroidery needle.



Fig. 2.2: Zari work design



(a)

Fig. 2.3 (a, b): Zardozi work



(b)

Base fabric and material used

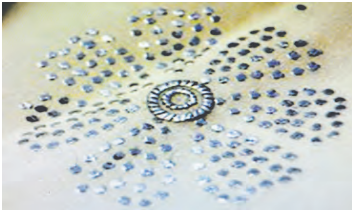
Traditionally, zardozi work was done on heavier fabrics, like velvet, satin, brocade, woollen, heavy cotton fabrics, etc. Nowadays, it is also done on art silk, rayon, etc. The base fabrics are embellished with a variety of metallic threads. These metallic threads come in a variety of thickness and shades. These can be flat, coiled or twisted. Along with *metallic threads*, sequins such as flat or *katori* (bowl) type, pearls, stones, crystals are used. Generally, it is done using both *aari* and hand embroidery needles.

Products and items

Some of the items that can be embroidered using zardozi work are royal and court costumes, gifts and souvenirs, royal tents, procession flags and umbrellas, animal trappings, carpets, wall hangings, cushions, *batwas* and purses, headgears, *jutees*, etc.

Contemporary uses

Nowadays, designers are experimenting with zardozi on a variety of fabrics such as chiffon, crepe, net, etc., for designing novelty items such as sarees, stoles, western wear, tray covers, coasters, mobile covers, etc.



(a)



(b)

Fig. 2.4 (a, b): Mukaish work

3. Mukaish

It is also one of the popular styles of *adda* work and is done using *badlataar*. *Badlataar* is a flat metal wire in golden or silver colour. The flat wire or *badla* is pierced through the fabric to create a small pressed dot. Lucknow, Aligarh, Delhi, Hyderabad and Ahmedabad are popular centres of *mukaish* work. Popular *mukaish* designs include flowers, paisley/*kairi*, *jaal*, birds, etc.

It was mostly done on sarees, dupattas, veils and *safas*. Earlier, pure gold and silver *badla* wire was used for *mukaish* but nowadays, machine made wires of steel, copper, aluminium, etc., are used. It is mostly done on delicate fabrics like chiffon, georgette, muslin, etc. Designers also use *mukaish* in combination with other Indian embroideries like *chikankari*, *tilla*, etc.

Base fabric and material used

Mostly it is done on delicate fabrics like muslin, crepe, chiffon, georgette, etc. *Badlataar* or flat metal wire is inserted directly through the fabric.

Products and items

Sarees, *dupattas*, *pagdis*, veils are traditionally made with this *adda* work style.

Contemporary uses

Designers are also experimenting with the use of *mukaish* on stoles, bags, curtains, spectacle covers, etc.

4. Gotapatti

Gota is a metallic and synthetic ribbon and comes in different widths. Essentially, it is a strip of golden or silver ribbon of varying width, woven mostly in satin weave. Nowadays, *gota* is also available in other metallic shades. The base fabric is tightly stretched on the wooden frame for *gota* work. This work involves attaching the *gota* on the base fabric with a metallic wire known as *zari*. The *gota* is manipulated in many shapes, such as flowers, spirals and creepers, and the width of the ribbon can vary depending on how thick or thin the design requirement is. *Gota* work uses the applique technique in which a small-sized ribbon is placed on the fabric and stitched on the edges to create elaborated patterns.

Gota work is a century-old craft and is a speciality of mainly Rajasthan. Traditionally, it was done for members of the royal family and court. *Gotapatti* work is an integral part of traditional Rajasthani attire that is the *poshak* and ceremonial wear. Nowadays, designers and artists are using it for party wear and bridalwear.

Base fabric and material used

Gotapatti work can be done on plain as well as dyed fabrics. Mostly it is done on chiffon, georgette and lightweight silk. Usually *gota* is attached using metallic threads but nowadays, polyester threads are also used to attach *gota* on the base fabric.



(a)



(b)

Fig. 2.5 (a, b): Gotapatti work

NOTES

Products and items

Traditionally, *gotapatti* work is done on *ghaghra choli*, *dupattas*, *sarees*, *safas* and *bridalwear*.

Contemporary uses

Nowadays, it is also done on velvet, artificial silk or rayon and *kotadoria* fabrics. Apart from *gotapatti* work, sequins and stones are also being used in this embroidery. With changing tastes and lifestyles of customers, one may also find *gotapatti* work on mobile covers, spectacle cases, *dupattas*, *kurtas*, *stoles*, *sarees*, readymade laces and borders, bags, purses, cushion covers, etc.

5. Danke ka kaam

Danka is a small, square-shaped metallic plate. It comes in various sizes, but mostly it is not bigger than 1.5 cm. Nowadays, *Danka* is available in various shapes. *Danke ka kaam* is called so because it is done by using *danka*. Earlier, *danka* was made of gold and silver as it was mostly used in royal apparels. Nowadays, *danka* is made of various metallic and synthetic sheets, and available in golden and silver colours mostly. It is done on *odhnis* (*dupattas*), *sarees*, *blouses* and traditional Rajasthani *poshak*. Udaipur in Rajasthan is famous for *danke ka kaam*. *Danka* work motifs are mostly naturalistic and include flowers, creepers, paisley, birds, peacocks, etc.



Fig. 2.6: Danke ka kaam

Base fabric and material

Traditionally, it was done on rich fabrics like silk, velvet and satin. However, today, it is also done on chiffon, georgette, tissue, organza, etc.

Products and articles

Traditional Rajasthani *poshak* comprising ghaghra-choli, *odhni*, crowns and caps, turbans or *safas*, fans, etc.

Contemporary uses

With changing lifestyles and preferences of customers, nowadays, this work is also seen on dupattas, sarees, kurtas and home decor items, etc.

6. Pitta work

It is an ancient work of embroidery in which first, the filling of the motif is done with the help of metal wires and then it is beaten with a wooden hammer so that the texture becomes uniform. It gives an even matte finish to the design. However, care has to be taken that the work is beaten to uniform thickness and with uniform pressure, otherwise it will look uneven.

Base fabric and material used

Like other *adda* work styles, it was also done on silk, velvet, satin, etc. Metal wires of different thickness are used for filling of the motifs.

Product and uses

It was traditionally used for creating the dresses of royal families.

Contemporary uses

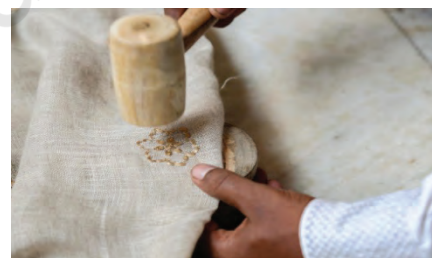
The contemporary uses of *pitta* work are many and depend on the creativity of the designer and the customer's preference. Today, *pitta* work is mainly used for bags, kurtas, home decor items, sarees and partywears, etc.

7. Tilla work

This is another style of *adda* work. It is also known as *tilladozi*, it requires immense skill and precision.



(a)



(b)



(c)

Fig. 2.7 (a, b, c): Pitta work on fabric

Jammu and Kashmir and Amritsar are known for this style of *adda* work. This work is mainly used to make pherans and shawls in Jammu and Kashmir, and *juttees* in Punjab and Haryana. In olden times, this work was also done on robes and *chogas*. *Tilla* work is done on the lower neck of a garment or its yokes, cuffs and lower border.

Base fabric and material

Traditionally, it was done on silk, velvet and woollen fabrics. *Tilla* is extensively used to decorate ethnic wear. Golden and silver threads are delicately tied by needlepoint over the fabric to create lovely designs. The whole process needs skill, patience and accuracy.

Products and articles

Pherans, *angarakha*, kurtas, *chogas* (loose overall garment), *jutees*

Contemporary uses

Nowadays, designers are experimenting with *tilla* work on variety of fabrics like acrylic, woollen blends, rayon, etc. Many Indian brands and designers are collaborating with artisans of *tilla* work to create articles like jackets, kurtas, wall decor, cushions, etc.



Fig. 2.8: Tilla Work

8. Mukke ka kaam

It is a type of embroidery from Rajasthan in which a special type of golden and silver thread is used to accentuate the beauty of the fabric. *Mukka* is the local term for metallic threads made by winding gold or silver around a core of cotton fibre. Both golden and silver *mukkas* are used in this embroidery work. Two threads, *mukka* and a working thread are used in *mukka* work. The Thar belt of Rajasthan is famous for this work. The metal thread is doubled, placed on the fabric in circular, oval, square shapes, and attached on the fabric with couching stitch using another thread/working thread. The couching is skilfully done so as to reveal the maximum surface area of the metallic thread. Various other stitches are also used. Presently, the work is done with different types of metal threads. The artisans of Rajasthan trace the design on the fabric and use a black

thread to fill in the outline. A mirror is sometimes attached in the centre of the motif, with the mukka couched around it. *Mukka* work is sometimes combined with other styles of embroidery also, because of which the final outcome is usually very rich and colourful. Zigzag patterns, stars and triangles are especially popular designs in *Mukke ka kaam*.

Base fabric and material

Traditionally, it was done on silk, velvet and cotton fabrics. Nowadays, designers are experimenting with *mukke ka kaam* on a variety of fabrics like chiffon, georgette, etc. Golden and silver threads are extensively used for this work but now other coloured threads are also used.

Products/articles

Mukke ka kaam was traditionally seen on kanchlis, wall hangings and purses.

Contemporary uses

With changing lifestyles and preferences of customers, nowadays, this work is also seen on dupattas and sarees.



Fig. 2.9: *Mukke ka kaam*

Practical Exercise

Activity 1

Prepare a design catalogue of swatches/samples of different *adda* work styles as given in the session above.

Materials required

1. Samples or swatches of various *adda* work styles
2. Practical file
3. Glue
4. Coloured pens
5. Scissors

Procedure

1. Collect and attach the samples in the practical file.
2. Label them neatly and correctly.

Check Your Progress

A. Fill in the blanks

1. *Tilla* work is also known as _____.
2. _____ city in the state of Rajasthan is famous for *danke ka kaam*.



NOTES

3. _____ is a metallic ribbon and comes in varying widths.
4. _____ is a small square metallic plate used in *danke ka kaam*.

B. Subjective Questions

1. Explain the traditional styles of *adda* work in detail.
2. Briefly describe materials, motifs and traditional as well as contemporary uses of *mukaish* work.
3. What is meant by the term *zardozi*? Give a detailed explanation.
4. Describe *aari* work.
5. Write short notes on the following:
 - (a) Material required in *adda* work
 - (b) *Gotapatti* work
 - (c) *Danke ka kaam*
 - (d) *Pitta* work

SESSION 2: DIFFERENT STITCHES OF ADDA WORK

Though there are many styles of *adda* work, yet only some basic stitches are used to create marvellous embroidered pieces. The main stitches used in *adda* work are couching, chain stitch, stem stitch, long and short, satin, French knot, bullion knot and herringbone stitch. These stitches are combined with sequins, pearls, stones, etc., to create traditional as well as contemporary designs. The skill and dexterity of the embroiderer is very important and crucial in bringing out the beauty of the design and in turn of the product.

Adda Work Stitches

1. Chain stitch

In *adda* work, chain stitch is used for filling of the motifs and is known as *fansa* or *butt* in the local language. This helps in filling the large areas in a design speedily. In addition to that, chain stitch can also be used for outlining as well as for filling the inner part of a design completely to give it a rich look. It can be done very close to each other and with the space of a line in between in order to create different effects and variations. It is very simple to do for beginners. The use of shaded coloured threads brings an interesting look to this stitch. For the steps of making this stitch, please refer to *Hand Embroiderer (Addawala)*, Class IX.

HAND EMBROIDERER (ADDAWALA) – CLASS X



2. Bullion knot

Generally in *adda* work, *aari* is used for embroidering, but for some stitches, like bullion and French knot, a simple hand embroidery needle can also be used. The bullion knot can be used for making flowers, buds, bunches, etc., in combination with other stitches.

Beginners should practise only a four-five times wrapped bullion knot. More wraps can be added as one masters the skill. The thread is brought from the back of the fabric and the needle is inserted in a short space towards the place that the thread emerges from the fabric. The distance between these two points determines the length of the knot.

How to work bullion knots

Step 1: Bring the needle to the front or right side of the fabric.

Step 2: Wound the thread five to six times around the needle.

Step 3: Take care that the thread does not overlap or cross the needle.

Step 4: Pull the needle through these wound thread coils, holding the thread coils with the first finger and thumb. This would help in making smooth bullion stitches without any knots.

Step 5: To complete the stitch, the working thread should be pulled up and away from the embroiderer.

Step 6: Now as the coil tightens, the direction of pulling of the thread should be changed and it should then be pulled towards the embroiderer.

Step 7: Now insert the needle at the point where the thread first emerged. This is bullion stitch.

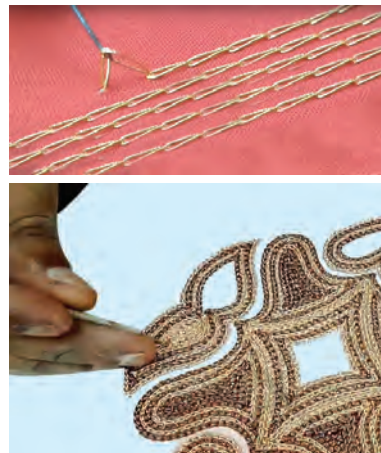


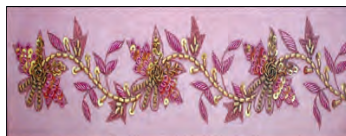
Fig. 2.11: Chain stitch



Fig. 2.12: The method of making bullion knots



(a)



(b)

Fig. 2.13 (a, b): Bullion knot samples



Fig. 2.14: French knot stitch samples



Fig. 2.15: Process of making a long and short stitch



(a)



(b)

Fig. 2.16 (a, b): Samples of long and short stitches

3. French knot

It is a stitch type that creates small tight knots. Grouping of these knots can form pleasant centres of flowers and other emphasis in a dainty piece of work.

As a filling stitch, French knot can be used to fill in small circles and centre of flowers. Many closely done French knot stitches can give 'wool-like appearance' and can be used creatively. Though the working is similar to bullion stitches, to make a French knot, the coiling of thread is done only two to three times and then a needle is inserted at the same point in the fabric, from where it emerges.

4. Long and short stitch

This stitch is known as painting by thread, or silk shading as it appears like shading done in a painting. To produce this type of work, long and short stitch is done. In the first row, the stitches are of varying lengths. This gives an uneven edge into which more rows of stitches fit. There is no fixed line where one row or shade meets the next. The colour variations given by the blending of colours of the thread make the designs look like a painting.

Step 1: Insert the *aari* downwards through the fabric towards the wrong side of the fabric. The *aari* is held on the right hand and it is then threaded with the left hand.

Step 2: Catch the thread in the *aari* hook.

Step 3: Bring it upwards through the fabric towards the right side, without letting go the thread.

Step 4: Make a straight stitch slightly longer than the usual stitch length. Now repeat steps 1, 2 and 3.

Step 5: This time make a straight stitch again, but it should be shorter in length than the previous stitch.

Step 6: Continue repeating the steps from 1 to 5 in this manner till the complete motif is filled.

Note: You can use shaded threads for greater depth.

Tips to work with long and short stitches

- (i) Divide the design into small manageable parts, suitable for a single small straight stitch.

The alternate stitches are generally double the length of the short one.

- (ii) Preferably use a single thread for this work so that a neat and even effect can be created.
- (iii) Use a multi-coloured thread for a beautiful, painting-like appearance.
- (iv) Stitches should be closely packed so that no empty space is left in the design.
- (v) Start work from the broader part of the design to the most intricate. First, the outline stitch row should be worked, then the filling inside.
- (vi) Initial slant of the stitches should be according to the shape of the design.

5. Satin stitch

It is a series of flat stitches which are used to fill or completely cover the design. It is mostly used for filling leaves, flowers and other such motifs.

Steps for doing satin stitch

Step 1: Insert the *aari* downwards through the fabric towards the wrong side of the fabric. The *aari* is held on the right hand and it is then threaded with the left hand.

Step 2: Catch the thread in the *aari* hook.

Step 3: Bring it upwards through the fabric towards the right side, without letting go the thread.

Step 4: Make a slightly slanting stitch from one edge of the motif to the opposite edge.

Step 5: Now repeat steps 1, 2, 3 and 4. Continue repeating the steps from 1 to 4 in this manner till the complete motif/design is filled.

Step 6: To end the stitch, take the *aari* downwards and secure the thread with a knot on the backside of the fabric.



Fig. 2.17: Sample of a satin stitch

6. Couching

It is one of the most basic stitches of embroidery but it helps in creating very beautiful designs. It is mostly used in *zardozi*, *mukke ka kaam* and *tilla* work. It mainly involves tacking the *dori* or thread in various shapes, such as spiral, flower, leaves, etc. Couching involves two threads. One of the thread or *dori* is laid on the design and the other thread is used to tack the *dori* in place to make the pattern. Couching is also used to attach various decorative materials on the surface of the fabric.



Fig. 2.18: Couching

Steps for couching

Step 1: Fix the *dori*/cord on the design with fabric glue or adhesive. Traditionally, the *dori* was not glued to the fabric but this helps in couching it neatly. This is especially helpful for beginners.

Step 2: Insert the *aari* downwards through the fabric towards the backside of the fabric. The *aari* is held in the right hand and it is then threaded with the left hand.

Step 3: Catch the tacking thread in the *aari* hook.

Step 4: Bring it upwards through the fabric towards the right side near the *dori*/cord, without letting the thread go or come out of the *aari*.

Step 5: Tack the *dori*/cord with a horizontal stitch across the *dori*/cord. Now repeat steps 1, 2, 3 and 4.

Step 6: Continue repeating the steps from 1 to 4 in this manner till the motif/design is completed.

7. Herringbone stitch

It is worked mostly between two imaginary parallel lines. But for beginners, it is advisable to draw two parallel lines and practice the stitch. A series of criss-crossed diagonal stitches are made between the two lines. These stitches will show up as parallel rows of running stitch on the reverse side of the fabric. Herringbone stitch is one of the most versatile embroidery stitches, as it can be used for filling as well as edging too. It is also used in *chikankari* embroidery for creating shadow work.



Steps for doing herringbone stitch

Step 1: Insert the *aari* downwards through the fabric towards the Backside of the fabric. The *aari* is held in the right hand and threaded with the left hand.

Step 2: Catch the thread in the *aari* hook.

Step 3: Bring it upwards through the fabric towards the right side without letting the thread go.

Step 4: Since this stitch is worked between two parallel lines, bring the *aari* at the base of one of the lines. Now make a diagonal stitch and end it on the other line at a slightly higher level. Now the *aari* is again on the backside. Then make a small backstitch again on the top. Now make another diagonal stitch, to slightly lower level from the previous stitch. You now have a criss-cross stitch which is known as herringbone stitch.

Step 5: Now repeat steps 1, 2, 3 and 4. Continue repeating the steps from 1 to 4 in this manner till the criss-cross stitches completely cover the design.

Step 6: To end the stitch, take the *aari* downwards and secure the thread with a knot on the back side of the fabric.



Fig. 2.19: Herringbone stitch

Practical Exercise

Activity 1

Fix the fabric on the *adda* and prepare samples of *adda* work stitches (as given in the session above).

Materials Required

1. Fabric (sample size to be 8"×8")
2. Embroidery threads (Cotton, silk and *zari* threads)
3. Beads, sequins, stone, etc.
4. *Aari* needles
5. Hand embroidery needles
6. Practical file
7. Pencil
8. Coloured pens
9. Glue
10. Scissors

Procedure

1. Fix the fabric on an *adda*.
2. Trace the designs on the fabric.

NOTES

3. Embroider the traced designs (to carry out the stitches follow the instructions as given in the session above) under the supervision of the teacher.
4. Check and finish the samples.
5. Finish the edges of the samples.
6. Attach the samples in your practical file.
7. Label them neatly and correctly.

Activity 2

Fix the fabric on an *adda* and prepare samples of various *adda* work styles.

Materials Required

1. Fabric (sample size of 8"×8")
2. Metallic threads, coloured threads, sequins, etc. (as given in the session above)
3. Scissors
4. *Aari* needles
5. Hand embroidery needle
6. Glue
7. Marker
8. Practical file

Procedure

1. Fix the fabric on the *adda*.
2. Neatly trace the selected designs on the fabric.
3. Prepare samples of various *adda* work styles (follow the instructions as given in Session 1 of this unit) under the supervision of teacher/instructor.
4. Check and finish the samples.
5. Finish the edges of the samples.
6. Attach the samples in your practical file.
7. Label them neatly and correctly.

Check Your Progress

A. Fill in the blanks

1. _____ and _____ stitch is also known as painting by thread or silk painting.
2. In *adda* work, herringbone stitch can be used for _____ as well as _____.
3. In *adda* work, chain stitch is used for filling of the motifs and is known as _____ in local language.
4. Grouping of _____ can form pleasant centres of flowers and other emphasis in a dainty piece of work.
5. Couching stitch is mostly used in _____ and _____ work.



B. Subjective Questions

1. List out the different stitches generally used in *adda* work. Discuss any one in detail.
2. Explain the steps of doing bullion knot stitch.
3. What is 'couching'? How is it done?
4. Describe the herringbone stitch.
5. Write short notes on each of the following:
 - (a) Long and short stitches
 - (b) French knot
 - (c) Satin stitch

SESSION 3: FANCY ADDA WORK

Styles and stitches used for *adda* work have many similarities and overlappings. The overlapping of stitches, styles and raw material have also been observed in traditional and contemporary work on *adda*. It is difficult to categorise the *adda* work according to stitches, styles, various types of needles/*aari* and raw material separately. In different stitches and styles, differences are also found of locality, community and region. This was also observed for the nomenclature of various stitches, styles and work done on *adda*. Looking at all these aspects, some selected fancy types of *adda* work are given in this session.

Zalakdozi

It is the embroidery from Kashmir and is done in chain stitch with an *aari*. Kashmir is famous for other embroideries also but *zalakdozi* can be differentiated from them because it traditionally uses only chain stitch which is made by wool, cotton and silk threads. *Zalakdozi* is used for making kurtas, silk and woollen jackets, bedspreads, cushion covers, woollen carpets and rugs, etc.

Mochibharat

This fancy work is mainly done by the *mochi* community of Gujarat and Rajasthan. It is also done with *aari* needle. It involves making chain stitch with bright coloured threads in red, purple, green, yellow, blue, etc. *Mochibharat* is



Fig. 2.20: Zalakdozi



Fig. 2.21: Mochibharat



(a)



(b)



(c)

Fig. 2.22 (a, b, c): Stone work samples



(a)

also known as *aaribharat* as it uses *aari* for embroidering the motifs. This work has its own uniqueness due to its motifs, decorative items used and bright coloured threads. This work was originally done on leather items like *jutees*, purses, bags, etc. Later on, this work was also used for embroidering apparel items like *ghaghra-choli*, shawls, jackets, etc.

Stone work

It is a fancy and contemporary work done on *adda*. In this work, mainly decorative and fancy stones are used to create interesting patterns and designs on garments. Various stitches are used to attach different types of stones on the fabric. Mainly chain stitch and couching is used to attach the stones. It is mostly used for bridal, festive and party wear. Sarees, *ghaghra-choli*, kurtas and dupattas of stone work are very popular and in demand. Stonework is also done on bags, purses, *jutees*, mobile covers, etc.

Paani filling work

It is just like chain filling but in this work, filling is done in the form of water-like waves, mostly using cylindrical beads. This is especially useful for covering the background or base of the material. *Paani* filling gives a heavy and luxurious look to the embroidery. By looking at it, one might feel that it is an easy stitch as it is just chain outline. However, it is quite difficult and tedious as it is done by giving many curves, twists and turns. The embroiderer has to be very careful as the thread should not be broken. Chain filling should be done with very small stitches so that the waves and turns appear neat and curvy. It can be done with silk or zari thread only or with small beads (*pot*) and cylindrical beads (*katdana*). Running stitch can also be used in *paani* filling work to attach the beads.

Ribbon work

Ribbon work is very popular these days on garments and home furnishing items. In this, ribbon is used with a needle to make different types of designs on the base

fabric. For ribbon work, a special needle with long eye is used as per the width of the ribbon. The designs are also made by attaching ribbons on the fabric or making the designs using various stitches by thread. It gives a very dainty and graceful look. In ribbon embroidery, satin ribbons of different widths and colours are used to create naturalistic designs, such as flowers, leaves, creepers, etc. It is mainly done on gowns, tops, sarees and other apparel items.

Silk ribbons are also designed specifically for this type of work. It is also possible to embroider with synthetic ribbons, but it gives a different look. Silk is very thin, which makes it easier to pass through the fabric. Ribbons are available in a variety of widths which is helpful in creating different designs.

Bead work

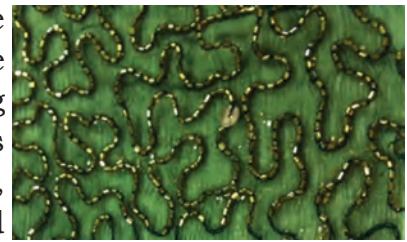
Beads made of plastic, glass, metals, etc., are used to decorate dresses, *potli* bags, *batwas*, sarees, etc. Various stitches may be used to attach the beads considering the structure of beads, base fabric, type of items, etc. Beads are attached to the fabric by mainly using chain stitch, running stitch and couching. Bead work done on *adda* is a popular way of embellishing garments and accessories.

Dabka work

Dabka means 'spring or a coiled thin wire', which is embroidered to create intricate patterns. The spring or coiled thread is embroidered on the fabric in such a way that the needle passes through the middle of the design. To attach *dabka*, needle passes through it before inserting it in the fabric. This work is mostly done in golden colour. These days silver and copper coloured *dabka* is also available in the market. The design motifs are usually of flowers, animals, leaves, birds and peacock.

Cutwork

In cutwork, the fabric is decorated with various suitable stitches, then the desired area is cut away to create the



(b)

Fig. 2.23 (a, b): Paani filling samples with katdana



Fig. 2.24: Sample of Ribbon work



Fig. 2.25: Bead work on potli bag



Fig. 2.26: Dabka work

NOTES

pattern of cutwork. Many times, as per the design and the fabric, cutwork is created by cutting away the areas of fabric and beautifying the cut edges with different types of stitches. Blanket, running and chain stitch are mainly used for the finishing of raw edges in cutwork. These stitches also prevent fraying of raw edges. Intricate cutwork can also be done on *adda*. It is mostly done using beads, stones, etc., and looks extremely ornate and beautiful. It is mainly used to beautify necklines, borders, hems of party wear, sarees, kurtas, dupattas, etc.



Fig. 2.27: Sample of Cutwork

Practical Exercise

Activity 1

Collect two pictures of each work explained in this session, i.e., stone work, bead work, *dabka* work, ribbon work, *paani* filling work and cutwork. Paste it in your file and give their details (Take help from internet, if needed).

Materials Required

1. Practical file
2. Pencil
3. Coloured pens
4. Glue
5. Scissors

Procedure

1. Collect two pictures of each work given above.
2. Paste them in your file.
3. Write about them in detail in front of the pictures.

Activity 2

Prepare one sample of any fancy work given in the session as per the availability of tools and materials.

Materials Required

1. Fabric
2. Threads
3. Needle and *aari*
4. Beads, stones, dabka, ribbon, *katdana* (as per the requirement)
5. *Adda*

Procedure

Preparation of sample of *adda* work would be done under the guidance and supervision of teacher/instructor.

1. Trace the selected design on the fabric.
2. Fix the fabric on the *adda*.
3. Embroider the fabric using any fancy work of your choice.
4. Remove the fabric from *adda*.
5. Finish the sample.

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

1. In _____ work, the filling is done in the form of water-like waves.
2. _____ is the embroidery from Kashmir and in this style, _____ stitch is done with an *aari*.
3. _____ embroidery is done by the *mochi* community of Gujarat and Rajasthan.
4. _____ is cutting away the areas of fabric according to the design and beautifying the cut edges with different types of stitches.

B. Short Answer Questions

1. Explain different fancy types of *adda* work in detail.
2. Differentiate between *paani* filling work and cut work.
3. Write short notes on:
 - (a) Stone work
 - (b) Beadwork
4. What is ribbon work? Which types of designs are generally done with ribbon work?



Accessories and Garment Components of Adda Work

Now that we know the importance and beauty of *adda* work and also the hardwork behind it, it is time to know about its various uses and scope apart from garments. We all know that *adda* work is used to ornament and decorate trousseau, party wear, sarees, gowns, dupattas, kurtas, jackets, etc. In this Unit, we will study about some other accessories which are decorated using *adda* work. Not only accessories, it is also used for beautifying home furnishing items, like cushions, runners, bedspreads and utility items like tray covers, coasters, etc.

Accessories are used to add more interest and beauty to the garments as well as the wearer's personality. These include bags, purses, caps, scarves, headgears of various kinds, footwear, belts, brooches, tiepins, mobile covers, etc. Earlier, people did not pay much attention to accessories but nowadays, these have become an important part of the overall look of the outfit. There are designers and brands which manufacture and sell only accessories.

Apart from accessories, *adda* work is also used to beautify garment components. Garment components are various parts of a garment, such as collars, plackets, yokes, sleeves, etc. Garment components most popularly embroidered with *adda* work include collars,

yokes, sleeves, cuffs, buttons, pockets, etc. The choice of garment component to be embroidered depends on the client's taste and design requirement.

SESSION 1: ACCESSORIES OF ADDA WORK

An accessory is an additional item, such as a cap, bag, belt or purse, worn or carried to enhance the look and appeal of one's dress. Accessories give a complete look to the outfit and make it more interesting.

Adda work is a popular means of decorating accessories, such as *potlis*, clutches, headgears, shoes, belts, etc. Various styles of *adda* work are used skilfully by artisans for creating beautiful accessories. In this Session, we will study about the use of *adda* work for making beautiful accessories.

1. Headgears

Pagri/pag, *saafa*, caps, *topis* have always been an important part of traditional Indian attire. Such headgears have been used along with traditional Indian wear. They form an important part of ceremonial as well as daily wear too. From muslin, cotton, silk and wool, variety of materials have been used for most ornamental and intricately decorated headgears. Later on, jewels were also added to embellish it. In olden times, headgears were an important part of royal costumes and were richly decorated with *adda* work. Even today, popular national and international designers use *adda* work for decorating different styles of headgears.

In India, *sehras* (headgear worn by the groom in weddings) are also richly adorned with *adda* work. Readymade *sehras* embroidered with intricate *adda* work can be purchased easily from popular Indian ethnic brands.



Fig. 3.1: Pagdi (Indian headgear)



Fig. 3.2: Adda work belt

Belts or Waistbands

Waistbands or belts are a trendy way of accessorising a garment. Belts can be simple and devoid of any ornamentation such as belts for office wear, or they can be richly decorated with metal threads, pearls, stones, etc., to compliment the dress, especially for festive and party wear.

In ancient times, jewelled *kamarband* was a part of traditional Indian attires. Earlier, these were made with gold, silver and precious stones, but with changing times and rising costs, embroidery has replaced the use of precious metals and stones. Designers use *adda* work and its various styles to create beautiful, jewelled belts and *kamarbands*.



Fig. 3.3: Handbag



Fig. 3.4: Potli bag



Fig. 3.5: Sling bag



Fig. 3.6: Clutch



Fig. 3.7: Purse with handle

Purses, Handbags and Potli Bags

Purses, handbags, potli bags, sling bags and clutches are also richly decorated with *adda* work. These fancy purses, handbags and clutches look interesting and can be used to carry cosmetics, handkerchief, mobiles, etc. Sling bags are bags with one long strap that can be worn on one shoulder or across the chest. They don't look bulky as office bags and backpacks. Traditional *potli* bags and *batuas* decorated with zardozi, beadwork and *dabka* are in great demand. In olden times, these were especially made in royal *karkhanas* for members of the royal family and courtiers, but nowadays we can easily buy these from a local market and designer work shop. They specially compliment Indian party wear dresses. These bags are used as gift items and even exported to other countries. Bags and purses with rich, intricate *adda* work are more expensive than the ones with little embroidery.

Footwear, Jutees and Mojaris

Another popular accessory decorated with *adda* work is traditional *jutee* or *mojari*. These formed an important part of royal costumes. Apart from dresses, the art of embroidery was also perfected on *jutees* and *mojaris*. In olden times, these were richly decorated with gold and silver wires but nowadays, these *jutees* are mostly decorated with different types of beads and mirror work. Mostly *zardozi*, *tilla* and *dabka* work are used for ornamenting traditional footwear. Embroidered *jutees* are quite popular as they are quite comfortable and add elegance to the outfit. The *jutees* for wedding and ceremonial purposes are also made by *adda* work and they look very rich as compared to the daily use footwear.



Fig. 3.8: Jutees

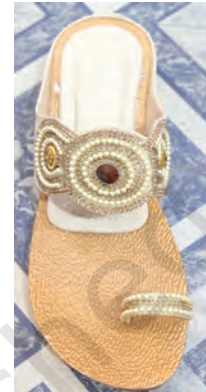


Fig. 3.9: One-toe footwear

Mobile Covers

Fashion accessories are created in accordance with the lifestyle and demand of customers and society. With the revolution in communication processes, mobiles have become an important part of everyone's life. We cannot even think of what life would have been without mobiles and we carry them all the time. Therefore, designers have started designing various types of mobile covers for everyday use as well as for special occasions. Designer and decorative mobile covers help add an extra touch of glamour with party dresses and formal attires. Nowadays, *adda* work style along with stones, pearls and various decorative materials are being used for designing mobile covers.



Fig. 3.10: Mobile cover

Laces

Laces, borders, buttons and brooches are not considered as accessories but many times, they provide functionality and are used to decorate the garments. Hence, these are discussed in this session.

Gotapatti, bead work, stone work and *zardozi* laces are a convenient way of adding beauty and elegance to one's dresses. They are quite easily available in local markets and come in different shades, patterns and widths, and always enhance the look of a garment.



Fig. 3.11: Lace



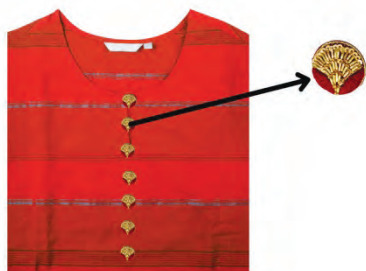
Fig. 3.12: Border

Borders

Borders of sarees, dupattas, stoles, skirts and gowns when embroidered with metallic and silk threads along with pearls, sequins and stones, add dazzle and beauty to garments. To beautify the garments, *adda* work is done on borders specially in sarees, *dupattas* and *ghagras*. Designers specially use *adda* work borders in traditional garments and dresses for giving extra bling and shine to the garments.

Brooches and Buttons

A brooch is used to tuck sarees, dupattas and stoles and keep them in place. These can be made using various *adda* workstyles. In addition to brooches, buttons may also be used as functional as well as decorative trims. *Gotapatti*, beadwork and zardozi are used to create beautiful buttons, which can be used on kurtas, jackets, coats, blouses, etc. These are great for festive attires and trousseau.



(a)



(b)

Fig 3.13 (a, b): Button and brooch

Home Accessories

1. Kettle cover and coasters

A kettle cover is used to cover a kettle and coasters are used for covering glasses and cups filled with water, tea, juice, etc. Coasters are also used on furniture surfaces for keeping glasses, cups, etc., so that these surfaces can be protected from tea and coffee stains. Many home-made and popular handicraft brands use zardozi, *gotapatti*, dabka work, etc., to design and embellish kettle covers and coasters. These are especially in demand during festive season and as gift items.



Fig 3.14: Coasters

2. Cushion cover

They not only add beauty to the decor but also provide comfort. Cushion covers in various sizes and shapes can be decorated with painting, printing, embroidery, frills, etc. *Adda* work like *gotapatti*, *zardozi*, *mukaish*, *zari* work, *tilla* work have been used to decorate cushion covers since a long time. They were used in royal courts and palaces. Some of these are now kept in museums across the world for everyone to witness the grandeur and elegance of the royal courts.



Fig. 3.15: Cushion cover

3. Wall decorations and hangings

Many popular *adda* works were initially used for decorating tents, wall panels and wall hangings. Mughal emperors promoted extensive use of *zardozi* for wall hangings, wall panels, tents, etc. There were specialised royal workshops called *karkhanas* for manufacturing all these articles. These were generally made using *zardozi*, bead work, ribbon work, etc., on rich fabrics such as velvet, satin and silk.

Even today, wall hangings and decorative frames made with a combination of *zardozi*, *tilla* work, *danka* work and other *adda* work are in great demand.



Fig. 3.16: Wall hanging

4. Curtains

Sheer and silk curtains embellished with *adda* work find popularity in the domestic as well as overseas market. Curtains of different fabrics are decorated with various designs and styles of *adda* work.



Fig. 3.17: Curtains

Practical Exercise

Activity 1

Prepare a design catalogue or collection of various accessories designed using various *adda* work (as given in the session above).

Materials Required

1. Pictures of various *adda* work accessories
2. Practical file
3. Glue
4. Markers and coloured pens
5. Scissors

NOTES

Procedure

1. Collect photos of various accessories decorated with *adda* work.
2. Cut the pictures neatly.
3. Attach the pictures in the practical file.
4. Label them neatly and correctly.

Activity 2

Decorate a curtain with *adda* work of your choice.

Materials Required

1. Fabric for curtain (calculate as per requirement)
2. *Adda*
3. Aari needles and/or hand embroidery needles
4. Metallic threads, coloured embroidery threads, stones, beads, etc. as per requirement.
5. Scissors

Procedure

1. Trace the outline of the curtain fabric along with margins/ seam allowance (After *adda* work, seam allowance would be used for edge finishing).
2. Now fix the fabric on the *adda* frame.
3. Trace the design.
4. Complete the embroidery.
5. Check and finish it neatly.
6. Now take the fabric out from the frame. Cut and stitch the curtain fabric, or finish the edges.

Check Your Progress

A. Fill in the blanks

1. Many popular _____ were initially used for decorating tents, wall panels and wall hangings.
2. _____ are used specially with sarees, dupattas and stoles to keep them neatly tucked in a place.
3. _____ are examples of embroidered traditional headgears.
4. _____ are bags with one long strap that can be worn on one shoulder or across the chest.
5. Mughal emperors promoted extensive use of _____ for wall hangings, wall panels, tents, etc.

B. Subjective Questions

1. What are accessories? List the accessories that can be embellished and designed using *adda* work.



2. Explain the use of *adda* work in designing home furnishing items.
3. Briefly describe utility items designed with *adda* work.
4. Briefly explain traditional headgear and footwear decorated with *adda* work.

SESSION 2: GARMENT COMPONENTS OF ADDA WORK

The different parts or sections of a garment are referred to as garment components. A garment is a collection of different garment components such as front, back, sleeves, collar, pocket, etc. These components are embroidered separately and then stitched together to give a complete garment.

Garment components such as collars, pockets, yokes are embroidered and sold in local markets too. These can be purchased and added to one's dress or garment at the time of stitching. In this way, the customer can be saved from the hassle of getting the embroidery done and can get a beautiful, embroidered garment with no extra efforts of embroidering. Manufacturing readymade garment components of *adda* work can be a good source of employment too.

Collars

A collar frames the neck and gives a formal and graceful look to the garment as well as the wearer. It can be embroidered to add extra glamour and beauty to the garment. *Zardozi*, *mukaish* and *zari* are some of the popular *adda* work styles used for beautifying collars.

Collars of *bandgala/jodhpuri*, *achkans*, *sherwanis*, jackets, kurtas, blouses, dresses and gowns are embroidered to give a designer and trendy look. *Adda* work can be used to enhance the beauty of various types of collars and to give an attractive look and feel to the garment.

Necklines

Necklines adorned with *zardozi*, *gotapatti*, and other works on *adda* can be seen in traditional Indian dresses like blouses, kurtas as well as in other garments, like gowns and jackets. Such embroidered necklines are an integral part of Indian festive and party wear.



Fig. 3.17: *Adda* work on collar



(a)



(b)

Fig. 3.18 (a, b): *Adda* work on necklines

Patches and Yokes

Nowadays, readymade patches and yokes of zardozi, *gotapatti*, bead work, etc. are available in the market. This not only saves the customer's time but also is a convenient option. Yoke of *adda* work are very popular in kurta, gown and frocks. Yokes are usually decorated with *dabka* work, stone work, bead work, etc. Patches of *adda* work are available in different sizes and shapes which can be used to decorate the garments. These *adda* work patches can also be used to hide the defect of garments. Yokes and patches are decorated with different styles and stitches of *adda* work depending upon the creativity of the designer.



Fig. 3.19 (a, b): Adda work on yokes and patches

Pockets

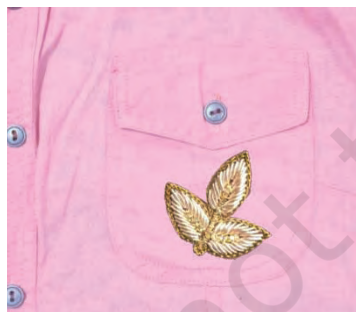


Fig. 3.20: Adda work on pocket

These are often embroidered with a designer logo or different types of designs to decorate the pockets. In the olden times, pockets of royal costumes were adorned with the emblem of their empires using zardozi, bead work, *dabka* work, etc. Nowadays, a variety of designs are embroidered on pocket using *adda* work. Variety of *adda* work is done on pockets with different design arrangements to beautify the garments, specially traditional Indian garments.

Plackets

A placket decorated with *adda* work, such as zardozi, *dabka* and *tilla* gives an interesting look to *kurtas* and

dressess. It immediately draws attention towards the wearer.

Sleeves

Sleeves are an integral part of saree blouses, kurtas, gowns, etc. Sleeves embroidered with *adda* work, such as *zardozi*, *dabka*, *tilla*, etc. are mainly attached with Indian traditional garments to beautify them. It is commonly attached with blouse of silk sarees or *lehengas*. Sleeves of some other garments like gowns, jackets, frocks etc., can also be embellished with *adda* work to make it beautiful and interesting.

Cuff

It is an extended part of the sleeve which is at the bottom or lower edge of the sleeve. Cuffs are made by turning back (folding) the material or attaching a separate band of material. Different *adda* work styles and stitches are used to decorate the cuffs to make it more attractive. Variety of design arrangements for *adda* work can be done on the cuffs. Bead work, stone work, cutwork, *dabka* work are mainly used to decorate the cuffs.



Fig. 3.21: Adda work on placket



Fig. 3.22: Adda work on sleeve

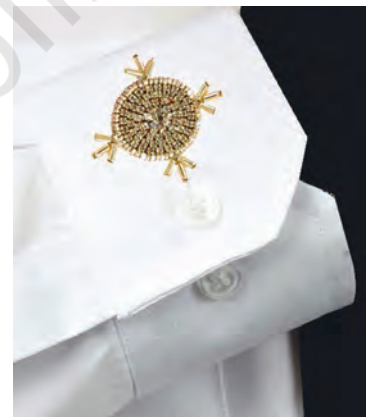


Fig. 3.23: Adda work on cuff

Practical Exercise

Activity 1

Prepare a design catalogue or collection of various garment component samples using various *adda* work (as given in the session above).

Materials Required

1. Pictures or samples of various garment components decorated with *adda* work.
2. Practical file
3. Glue
4. Coloured pens
5. A pair of scissors

Procedure

1. Collect pictures or samples of various garment components decorated with *adda* work.
2. Cut the pictures neatly or finish the samples of different garment components of *adda* work.
3. Attach the pictures or samples in a practical file.
4. Label them neatly and correctly.

NOTES

Activity 2

Prepare any one garment component using *adda* work of your choice (as given in the session above).

Materials Required

1. Fabric (calculate as per requirement)
2. *Adda*
3. *Aari* needles/hand embroidery needles
4. Metallic threads, coloured embroidery threads and other raw materials (as per requirement).
5. Practical file
6. Glue
7. Coloured pens
8. A pair of scissors

Procedure

1. Trace the outline of the selected garment component along with margins on the fabric. Now fix the fabric on the *adda*.
2. Trace the design.
3. Complete the embroidery. Check and finish it neatly.
4. Now take the fabric out from the *adda*.
5. Check cut and finish it.
6. Attach it in your practical file.
7. Label it neatly and correctly.

Check Your Progress

A. Fill in the blanks

1. The different parts or sections of a garment are referred to as _____.
2. A garment is a collection of different garment components such as _____, _____, _____, etc.
3. A _____ frames the neck and gives a formal and graceful look to the garment as well as the wearer.
4. _____ are made by turning back (folding) the material or garment by attaching a separate band of material.
5. In the olden times _____ of royal costumes were adorned with the _____ of their empires using *adda* work.

B. Subjective Questions

1. What do you mean by garment components? List various garment components that can be embellished and designed using *adda* work.
2. State the advantages of decorating garment components with *adda* work.



Unit

4

Application of Embroidery Stitches

After learning the stitches and styles of *adda* work, the most important factor is to implement these on the design or on any garment area, like neckline, sleeve, border, etc. While embroidering a garment or any other item, a combination of stitches is used. This helps in creating an aesthetic and complete look. Sometimes even a single stitch is used but mostly a combination of stitches is worked out to have a finished appearance.

This unit explains combination of different styles and stitches of *adda* work in such a way that the garment or end product would look pleasing and attractive. Traditional Indian embroidery, dyeing and printing can also be combined with *adda* work to create an aesthetically pleasing effect on the garment or any other product. While doing *adda* work, placement of design has its own importance to beautify the garment or end product. Placement of design is a way of arranging the design on the fabric to achieve an attractive and interesting overall look of the garment or end product. Various placements of design on fabric are also covered in this unit.

In the garment industry, the specification sheet usually serves as a guide to implement the embroidery work on garment areas. Thus, a hand embroiderer must understand and interpret the specification sheet

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accurately to complete the embroidery work according to the requirement of the customer. The details about specification sheet are also given in this unit.

SESSION 1: COMBINATION OF STYLES AND STITCHES

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

The beauty of patterns used in *adda* work depends mainly on the selection of design, raw material, colour combination of threads and suitable stitches. A smooth surface and tightly woven firm fabrics are more suitable for *adda* work. Apart from the raw material, different styles, stitches and work when selected carefully and in right combination, as a whole, creates an interesting and pleasing effect of the *adda* work.

In the case of hand embroidery, we use a combination of stitches. There are different types of basic stitches like straight stitch, back stitch, feather stitch, knotted stitch, buttonhole stitch, couching stitch, etc. Each stitch has its own identity and style—while some stitches can be used to outline, others are used for filling. A combination of these stitches can be used to create many patterns for different types of garments and other products.

A number of stitches have evolved over the centuries to help the embroiderer achieve sophisticated results. Most of these are common to the work done in different parts of the world. However, variations of the basic stitches lend special regional characteristics to the embroidery work. These regional characteristics are influenced by factors such as, type of ground fabric used, thickness, colour and quality of the embroidery



thread. They are also influenced by the aesthetics of the embroiderer and the design selected. These factors may be combined in such a way that a pleasing and interesting output can be created. It can be said that local people exclusively drive the style of their craft.

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

In the above samples, one can see that different styles of *adda* work and stitches are combined in such a pleasing way that a combination of these gives a unique effect. In the above samples, chain stitch, satin stitch, stone work, sequins work, *tilla* work and *zardozi* work are used to complete a design which creates an overall pleasing and interesting look. A hand embroiderer can combine *adda* work styles and stitches creatively as per the design, base fabric and requirement of the customer. It is noted that the different types of stitches like chain stitch, satin stitch, lazy-daisy, back stitch can be done by hand as well as on *adda*, hence these are used very frequently for embellishment of any kind



Fig. 4.1: Combination of different styles and stitches of *adda* work



(a)



(b)



(c)



(d)



(e)

Fig 4.2: Combination of traditional embroidery and printing with *adda* work

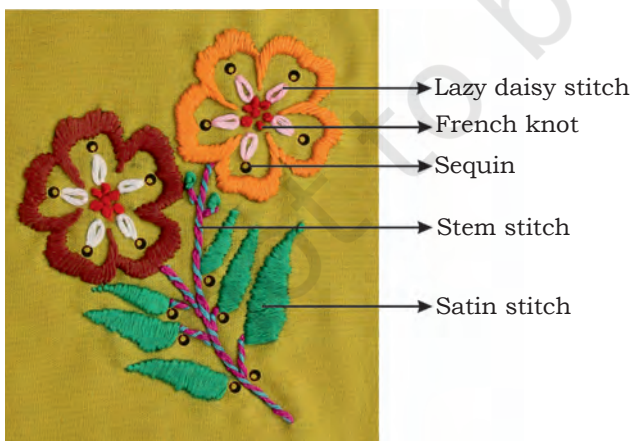


Fig. 4.3: Combination of stem and satin stitches with sequins

of item or garments. Traditional hand embroidery of different states are also coming up with a combination of *adda* work which accentuates the look the garment, for example, *Chikankari* with *gotapatti* work.

Importance of Selecting Appropriate Stitches as per the Motif

Many motifs of embroidery have to be worked by using a combination of stitches, including outline stitches, filling stitches, etc., to create a finished and complete look. An aesthetic look of a garment requires this to be done in a proper manner and with a creative eye. Given below are some examples to show how a combination of stitches is worked out to create a final finished look of the embroidered motif to enhance the overall beauty of the garments on which the embroidery is done. It is important for an embroiderer to have the desirable knowledge of appropriate combination of stitches as per the motif style. This enables them to produce a balanced appearance in the *adda* work and create a garment for the satisfaction of the customer. It is the designer's role to instruct their embroiderers on the appropriate use of stitches like where to use filling and outline stitches as per the selected motif; use of beads, laces and stones, thread size and colour combination; where and what type of embroidery backing material is required for the fabric; reading and correctly interpreting buyer specs sheet (see Unit 4 Session 3) to finally create an aesthetic form in the *adda* work.

Different stitches should be selected according to the suitability of the end product on which it would be applied. Suitability, durability, comfort of the end product should be considered along with the embellishment of the motif through various stitches of hand embroidery and *adda* work. Example, it would not be suitable to use big beads or stones for a cushion cover. The combination of *adda* work styles and stitches should also be selected in a way that it should result in a balanced and pleasing look.

Example, it is not suggested to use ribbon work with zari work and bead and stone work in children's garment.

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

Creating hand embroidery and *adda* work on various fabrics requires skill in choosing the right accessories, threads, and backing material to achieve high-quality designs. The embroidery design should be chosen based on the fabric type, the threads and accessories to be used, and the stitching method should be carefully planned to avoid flaws. Some fabrics such as crepe, chiffon, georgette, knits and velvet tend to sag while being stitched. Therefore, it's important to take precautions to keep the fabric stable during stitching.

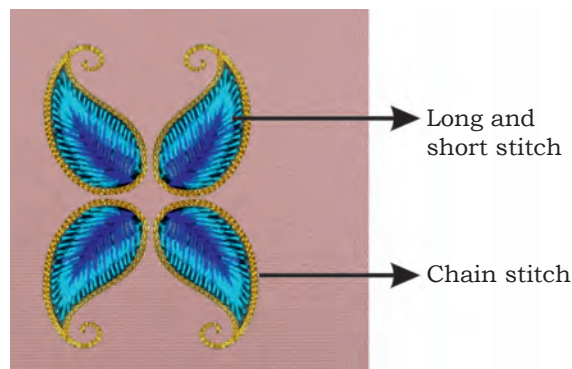


Fig. 4.4: Combination of long and short stitch and chain stitch

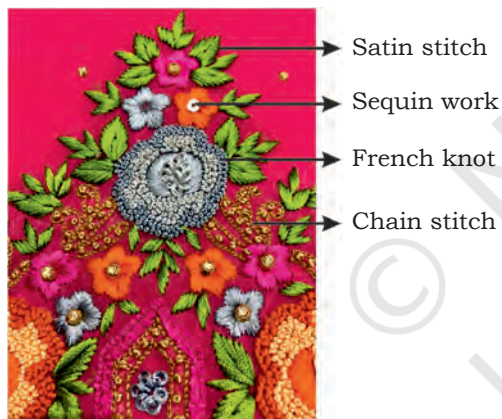


Fig. 4.5 Combination of chain stitch, satin stitch, sequin work and French knot

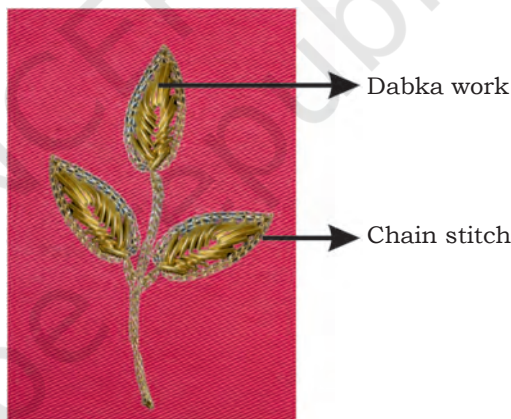


Fig. 4.6 Combination of chain stitch and dabka work

Practical Exercise

Activity 1

Prepare a design catalogue of pictures depicting combination of different surface ornamentation techniques with *adda* work.

Materials Required

1. Pencil
2. Eraser
3. Coloured pens

4. Practical file
5. Glue
6. A pair of scissors

Procedure

1. Collect pictures of combination of different surface ornamentation techniques with *adda* work. Cut the pictures neatly.
2. Paste and prepare a design catalogue.
3. Label them.

Activity 2

Prepare at least five embroidered samples by using combination of different styles and stitches of *adda* work.

Materials Required

1. Pencil
2. Eraser
3. Coloured pens
4. Tracing paper
5. Fabric sample
6. Embroidery needle/*Aari*
7. Threads
8. Raw material required according to styles and stitches
9. Embroidery frame/*Adda*
10. Practical file
11. Glue
12. A pair of scissors

Procedure

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

Check Your Progress

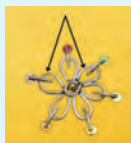
A. Multiple Choice Questions

1. Identify the given stitch:

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



2. Identify the given stitch:
 - (a) Bullion Knot
 - (b) French Knot
 - (c) Lazy-daisy with sequin
 - (d) Back stitch

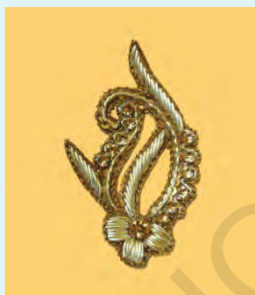


3. Identify the given stitch:
 - (a) French knot
 - (b) Fishbone stitch
 - (c) Long and short stitch
 - (d) *Dabka* work



B. Subjective Questions

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



SESSION 2: PLACEMENT OF DESIGN

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

Placement of design is an innovative and creative way of arranging the design that forms the overall look of the garment or end product. In all the products of *adda* work, one can find that mostly there is a repeat of design i.e., the designs are arranged horizontally or vertically in a repeated manner. There are various ways of placement of design on the fabric which are discussed in this session. For placement of design, we can apply the principles of designs like balance, proportion, rhythm,

harmony and emphasis, which are discussed in detail in Unit 1 of this book. After placement, the best way to ensure correct placement is to put the garment on the person who has to wear it to see the actual position, centre and drape. The placement of design is dependent on many variables as listed below:

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

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

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

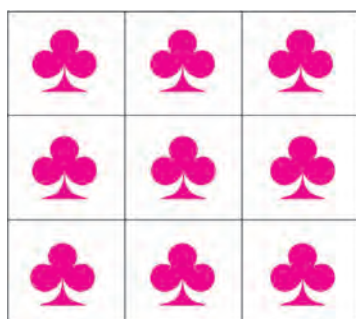


Fig. 4.7: Equidistant

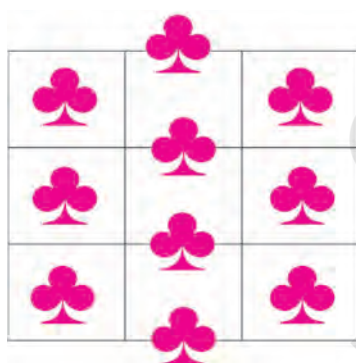


Fig. 4.8: Half-drop repeat



Fig. 4.9: Brick repeat

Equidistant

It is one of the simplest repeat or placement of design which is formed by placing the design in a basic grid repeat. It looks more elegant with simple floral and geometric motifs. It is considered to be one of the most common and simple form of repeats and is also known as block repeat, full drop or block surface repeat.

Half-drop repeat

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

Brick repeat

This repeat is similar to the vertical half-drop repeat. Here, the design is placed in a horizontal column format instead of vertical column. The repeat unit is offset by

half in the next horizontal row resembling a brick wall. This brick repeat also allows a design to look less formal.

Mirror repeat

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

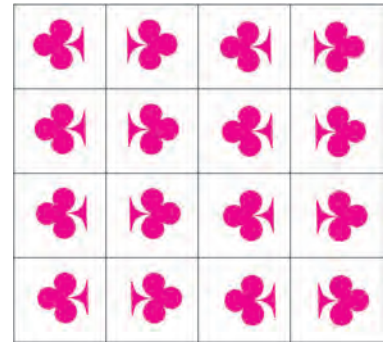


Fig. 4.10: Mirror repeat

Diamond repeat

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



Fig. 4.11: Diamond repeat

Tossed or Random repeat

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

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

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

Placement of an embroidery design can also be done according to different garment areas like a border arrangement, radial arrangement, neckline



Fig. 4.12: Tossed/random repeat

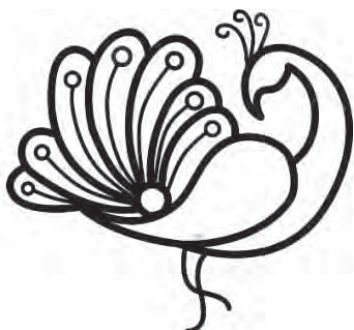


Fig. 4.13: Peacock design



Fig. 4.14: Arrangement of design in border



Fig. 4.15: Radial Arrangement



Fig. 4.16: Neckline arrangement

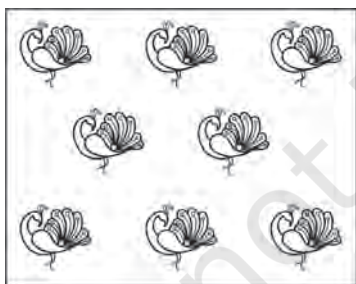


Fig. 4.17: All-over arrangement

arrangement and all-over arrangement by enlarging and reducing the size of the design as per the requirement. For example, we have taken a design (Fig. 4.13) and its border arrangement, neckline arrangement, radial arrangement and all-over arrangement are shown.

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

The design in Fig. 4.15 can be used on the front or back of the garment mostly on blouse, kurta or can be arranged on the panels of kurta, bed cover, cushion covers, curtains, etc.

The design in Fig. 4.16 can be arranged on the neckline depending on the shape of the neck of garment.

The all-over arrangement of design (Fig. 4.11) can be used on the front and back of the garment according to the customer's requirement. This arrangement can be seen on kurta, saree, curtains, cushion cover, bedsheet, pillow cover, etc.

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

Practical Exercise

Activity 1

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

Materials Required

1. A4 drawing sheets
2. Pencil or pen

3. Colours
4. Eraser

Procedure

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

Activity 2

Collect ten pictures of garments showing different design placements. Paste it in your file.

Materials Required

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

Procedure

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

Check Your Progress

A. Fill in the blanks

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

B. Subjective Questions

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



SESSION 3: SPECIFICATION SHEET

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

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

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

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

Product sketch

The design of the end product is showcased using a flat sketch or technical sketch with details marked on it.



Fabric details

Swatches of the fabric with colour details or the fibre content is mentioned.

PoMs (Points of Measure)

It includes size measurements of the required item, which assures the measurement of the final product. This is very important as it ensures the accurate execution of the garment during its production.

Design placement

It mentions details of the design and its placement or repeat, design arrangement is defined for the exact placement on the actual sample.

Embroidery placement

Information regarding the size of motif, its placement, type of stitches, tools and raw material for embroidery and colour combination of the material used are also clearly mentioned.

Workmanship instructions

Particulars of stitch type, seam diagram, thread size and SPI (stitch per inch) are also mentioned.

Garment washing

Instructions for Garment/product washing are given by the fabric/product makers regarding how to wash, care and maintain the fabric or product. It includes details like washing temperature, detergent type, drying method, and ironing instructions.

Accessories details

Details of trims, fasteners, etc., required with product codes are given.

Label placement

Placement details are given for brand logo labels and care labels in the garment.

Comment section

It provides notes of small details to be followed during construction and finishing.



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

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

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

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

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

Style No. 12345
 Type of bases fabric Cotton
 Type of thread — Metallic (Gold), Cotton (Pink)
 Type of material — Stone, sequine, *Katdana*, etc.
 Size of design — 10"×10" repeat
 Colour — Pink, Gold
 Stich type — Chain, Satin, etc.
 Estimated stitch length — 1/2"
 Stitch density — As indicated

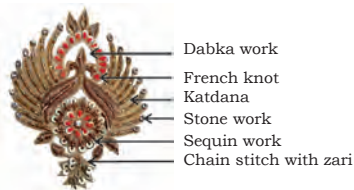


Fig. 4.18: Embroidery details of specification sheet

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

Practical Exercise

Activity 1

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

Materials Required

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

Procedure

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

Check Your Progress

A. Spot the listed words in the crossword below.

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

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

B. Fill in the blanks

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

C. Questions

1. Explain specification sheet. Write down its contents.
2. Explain the details of embroidery section of a spec-sheet.

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Unit

5

Finishing and Packing of Embroidered Products

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

The main objective of quality check system is to maximize the production in the given time and resources. Care is also taken to achieve a satisfactory and good design as per market trends and demand. The embroidery unit of a garment industry also follows all these inspections and quality check processes. This is done at both stages, i.e., when the product is in the processing stage and even after its completion. All these points are the major highlights of this unit, which the student will learn.

Finishing activities are performed prior to packing of the garments or end products. The major activities of a

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finishing department mainly include thread trimming, checking garments and ironing. After finishing, the garment is packed and sent to stores or directly to the buyers. The folding, tagging and packing of garments are done in the packing section. Packing adds beauty and value to the product. This unit covers different aspects of finishing and packing of the embroidered products.

SESSION 1: FINISHING OF EMBROIDERED PRODUCTS

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

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

Embroidery Finishing Methods

1. Removal of hoop or *adda* marks

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



2. Inspecting and correcting the errors or mending

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

Gapping

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

Missing stitches

Sometimes, when making a design with stitches, you might accidentally skip one, making the pattern look unfinished. These skipped stitches are called "missing stitches" and need to be fixed. The easiest way to do this is by using two threads of the same colour and stitching over the missing area with the same stitch used in the design.

Stray threads

These are loose threads and fibres that often get trapped during the embroidery process or trail after the completion of process. Trim off the threads as closely to the stitch as possible and stick them neatly with the help of an adhesive. Looking to the motif and fabric, it can be tied with the thread also. Take care not to cut the locked knots.

Thread loops

Sometimes loops may be observed in the finished products as a result of loose stitches or faulty thread tension. These can be rectified by pulling the thread from the backside of the embroidery and sticking it with any permanent fabric adhesive. Considering the fabric and motif, it can be tied with the thread also.

Crooked embroidery

When the finished embroidery appears slightly twisted, wrinkled or puckered, it should be steam ironed



well from the backside of the embroidered area and stretched when hot. Repeat the process till all the twists or wrinkles disappear. The temperature of iron must be appropriate to the fabric and thread.

3. Removal of backing

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

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

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

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

4. Removal of topping

Certain fabrics like towelling, fleece, velvet, etc., have a tendency to absorb the embroidery stitches. The embroidery stitches tend to sink in the garment and as a result, the embroidery doesn't look sharp and clear. Topping is placed over the fabric on the right side for embroidering these fabrics, but this topping needs to



be removed before packing and sending the articles to the market. Toppings can be easily removed after the embroidery is completed by washing it (wash away toppings) or by ironing the article (heat-away toppings).

5. Washing and stain removal

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

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

6. Ironing

It removes wrinkles and gives a smooth look to the embroidered article. Embroidered pieces should be turned to the wrong side before ironing. Direct ironing on the embroidery should be avoided as it may flatten

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the design or destroy the threads. For protecting the embroidery, it is advisable to place a thin cotton cloth between the iron and garments. Avoid the steam function, as it may cause fabric shrinkage and may damage embroidered motif and the fabric. Hang or fold it after ironing the garment and refrain contact with anything abrasive.

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

7. Folding the embroidered article

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

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

Practical Exercise

Activity 1

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



Materials Required

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

Procedure

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

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

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

B. Subjective Questions

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

SESSION 2: PACKING OF EMBROIDERED PRODUCT**Packing**

Packing involves folding, compressing and placing of garments for the purpose of protection in different sizes of bags, cartons and containers as per instructions or buyer's requirement. It also involves storing the



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packed products in a warehouse or a store section of the industry for distribution. This is the final process in the production of garments, which prepares the finished merchandise for delivery to the customer. The main purpose of packing the garment is to allow the garment manufacturers to transport the garment without damaging the quality of the product.

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

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

Benefits of packing

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

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

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



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

Commonly used materials for packing garments

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

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

Functions of packing

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

Protection

The main function of packing usually involves protection of products from dust, dirt and other such agents. It helps to protect the goods from loss and damage.

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During transport, handling and storage operations, various types of protections are needed, such as physical and barrier protection.

Physical

Physical protection is needed from vibration, mechanical shock, electrostatic discharge, compression, climatic conditions, temperature, etc.

Barrier

It is needed to protect the product from humidity, precipitation and solar radiation, oxygen, water vapour, dust, etc. Some *adda* work products can become dull over time in terms of its shine and colour so it must be prevented from humidity and dust.

Storage

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

Loading and transport

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

Promotional function

Aesthetic packing attracts customers' attention and creates a positive impact on the purchasing decision.

Sales

Attractive packing helps to promote the sales process and makes it more feasible.

Information transmission

Packing and labels give detailed information about the product, such as how to use, required ingredients, transport, nature, composition, weight, quantity, storage, the recycling or disposal of the package or product.

Packing can be described as a coordinated system of preparing goods for transport, warehousing, logistics and sale. Packing is an important part of the product



manufacturing process, which is concerned with designing and producing of appropriate packing for a product. The garments are poly-packed dozen-wise, colour-wise, size-ratio-wise, bundled, and then packed in the carton after final inspection and folding. The carton is clearly labelled with crucial information in printed form that can be read from the outside.

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

Steps in packing

Receiving of mended or finished apparel articles



Attaching necessary tags and labels



Folding as per the apparel or product
(at this stage, tissues, back board, collar support,
cuff support, etc. are inserted)



Packing the folded apparel and product in bags



Packing the bags in cartons (as per size, style,
colour, etc.)



Packing the cartons with adhesive tapes



Putting bar codes on the boxes/cartons



Completion of packing

Types of packing

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

1. Polybag packing

In this type of packing, embroidered products are packed into a polybag before placing them into carton boxes to prevent any kind of damage to the delicate *adda* work products. Products may be packed individually or in group in a polybag and its ratio will be specified by the buyer.

i. Single piece packing:

In this type, a single product is packed into the polybag. It can be decided on the basis of delicacy of *adda* work or as per buyer's requirement.

ii. Blister packing:

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

2. Packing without polybag

In this method, the products (garments) are just folded and arranged in the carton boxes without placing them in the polybag. While packing multiple garments or other products of *adda* work into carton boxes, colour and sizes are considered as main the criteria for differentiating the packing methods. Different ways of packing are as follows:

i. Solid packing

In this method of packing, the carton box will include the products of a single colour and same size. For example, 20 *adda* work kurtas of a similar colour (e.g., red), similar design and the similar size, say, 'S' will be put in one carton box.



ii. Assorted packing or ratio packing

a. Ratio packing:

This method is mainly used for garments. In this method, the carton box includes garments of the same colour but of different sizes according to the ratio.

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

b. Mixed packing:

In this method, the carton box may include garments of different colours but of same size, or garments of different colours and also with different sizes.

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

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

Practical Exercise

Activity 1

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

Materials Required

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

Procedure

1. The teacher will arrange a visit to the industry.
2. Students will observe the finishing and packing process of the embroidered product and note the steps.

NOTES

3. Click pictures if possible.
4. Prepare a report with pictures (if available).

Activity 2

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

Materials required

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

Procedure

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

Check Your Progress

A. Fill in the blanks

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

B. Questions

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



DESIGN PLATE



Picture: 1



Picture: 2



Picture: 3



Picture: 4



Picture: 5



Picture: 6



Picture: 7

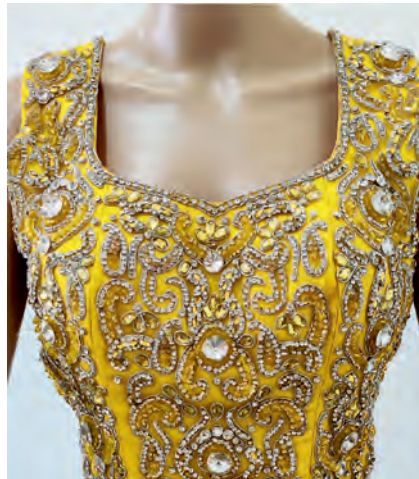


Picture: 8



Sequin work

Picture: 9



Stone and Dabka work

Picture: 10



Zari, Dabka,
Stone and
Sequin work

Picture: 11



Stone and
Zari work

Picture: 12



Dabka work

Picture: 13



Dabka, Bead and
Zari work

Picture: 14



Dabka, Zari and
Stone work

Picture: 15



Katdana, Stone
and Zari work

Picture: 16



Dabka, Zari and
Sequin work

Picture: 17



Zari work

Picture: 18





Dabka, Bead,
Zari and
Sequin work

Picture: 19



Zari, Sequin and
Dabka work

Picture: 20



Bead work

Zari work

Picture: 21



Adda work — Safa, Sherwani, Stole and Juti
Picture: 22



Stone, Bead, Katdana
and Zari work

Buttons with Zari work

Picture: 23



Zari work

Picture: 24



Katdana and Stone
work

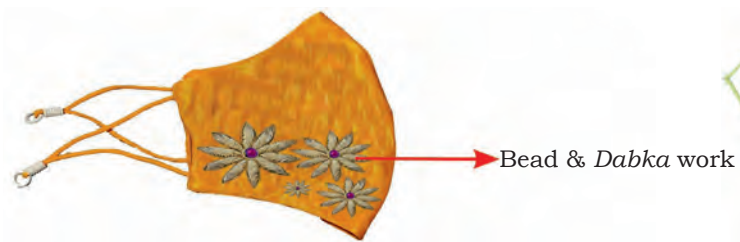


Picture: 25

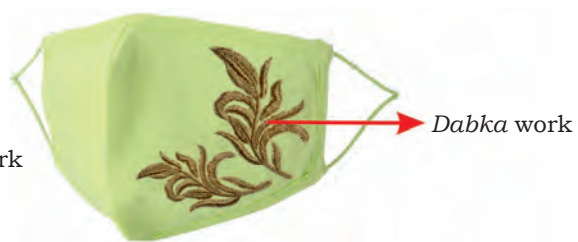


Zari work

Picture: 26



Picture: 27



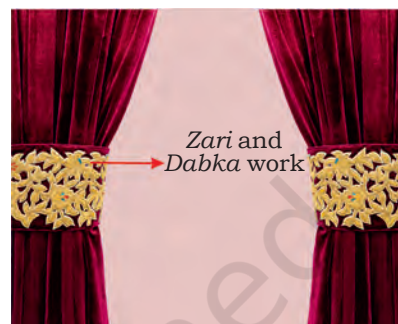
Picture: 28



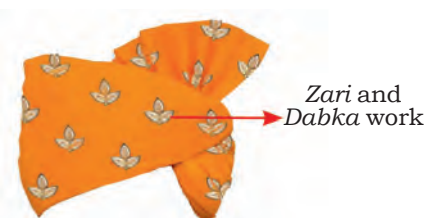
Picture: 29



Picture: 30



Picture: 31



Picture: 32



Picture: 33



Picture: 34



Picture: 35

Katdana, Mirror and Stone work





Dabka and Sequin work

Picture: 36



Zari work

Picture: 37



Zari work

Picture - 39



Dabka, Bead, Zari and Sequin work

Picture: 40



Dabka work

Picture: 41



Adda work Sherwani

Picture: 42



Bead, Sequin, Dabka and Zari work

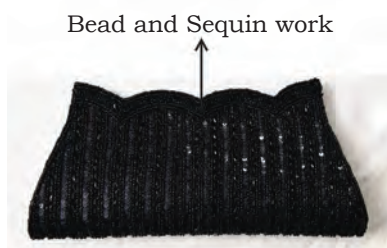


Picture: 43



Bead, Sequin work

Picture: 44



Bead and Sequin work

Picture: 45

GLOSSARY

'A' line skirts: An A line skirt is fitted at the hip and widens towards the hem giving it a look of capital letter A.

'V' necklines: V shaped neck line of any dress.

Achkan: A close-fitting, high-neck coat, slightly flared below the waist and reaching almost to the knee.

Aesthetic: The artistic or beautiful quality of a design or garment.

Applique: It is the ornamental needlework in which pieces or patches of fabric in different shapes and patterns are sewn onto a larger piece to form a picture or pattern.

Bandgala/Jodhpuri: It is a kind of formal suit originated from Jodhpur.

Batik: Batik is a dyeing technique where wax is applied to fabric to create intricate patterns, which resist dye when the fabric is dyed

Bias cut stripes: Stripes that are not cut on the straight line of the weave of fabric, they are cut at 45 degrees angle on the fabric.

Boat neckline: A type of neckline that is broad and sits just below the collar bone.

Bullion stitch: An elongated knot to give an embossed kind of look.

Chain stitch: A series of looped stitches resembling a chain.

Chikankari: A famous embroidery of Lucknow.

Collars: A part of the garment attached around the neckline.

Couching: Couching stitches are those in which a thread is laid across the surface of the ground fabric and fastened in place with small stitches of the same or a different yarn. The couching threads may be either the same colour as the laid threads or a contrasting colour.

Darts: Darts are small folds that are used to shape the garment according to body curves.

Drape: Drape is the quality of the fabric to hang or fall, describing its flexibility and how smoothly it flows over surfaces or bodies.

Edging: Variety of stitches that are used to decorate the borders or edges of a fabric.

Felting: Felting is a type of non-woven technique of fabric construction in which a fabric is created directly from fibres bonded through heat, moisture and pressure.

Filling: To fill the embroidery design.

Flared trousers: A type of trouser that becomes wider from the knee to downward forming a flared look.

Flat sketch: This is a two-dimensional technical drawing which illustrates a garment with basic solid lines.

French knot: A type of knotted stitch used in embroidery.

Gathers: Gathering is shortening a piece of fabric in which a running stitch is done from one end to another and then the thread is pulled to form small folds called gathers.

Ghararas: A type of loose trouser with pleats below the knee.

Jaalis (Latices): The Jaali stitch is a unique stitch that gives an effect of open mesh or net created.

Kinari: Hindi term for border.

Knitting: A type of fabric construction technique in which two sets of yarns are interlooped.

Laid/Couching: A stitch in which the thread is caught down at intervals by another thread.

Lapels: Lapels are the folded fabric flaps on the front of garment which are most commonly found on formal clothing, suit and jackets.

Long and short stitch: The stitch is often used for shading flower petals and bird feathers. In this, the stitches are worked in such a way that they are alternately long and short.

Mochi bharat: Mochi Bharat is a chain stitch prevalent in Kutch district. It is named so because it is used to be done by mochis (Shoemaker).

Off-shoulders: A type of dress not covering the shoulders.

Optical illusion: It is the condition when our eyes perceive images or pictures differently than they really are.

Outlining: Stitches used only on the outline of the embroidery design.

Paisley: Paisley features a teardrop-shaped motif with a curved upper end, resembling a twisted comma or kidney shape. It is mostly used in clothing and upholstery.

Panels: Garment components which are joined together to form a complete dress., front panel, back panel, side panel.

Placket: A placket is a reinforced strip of fabric where buttons, snaps, or a zipper are attached, usually on the front of shirts or the cuffs of sleeves. It makes it easier to put on and take off the garment and adds a neat, finished look.

Pleats: Pleats are the folds made by doubling the fabric upon itself and then securing it in place by pressing or stitching.

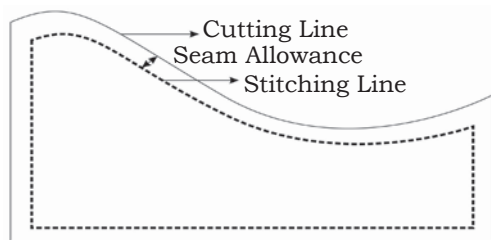
Quilting: Quilting is a process of joining minimum three layers of fabric through stitching by hand or by machine.

Raglan sleeves: A type of sleeve that extends not only to the shoulder, but all the way to the neckline, creating a long, diagonal seam that runs from armpit to neck.

Repeat: In design, a "repeat" refers to the repeated pattern or motif that creates a continuous design across a surface of fabric.

Right side of the fabric: For a solid coloured fabric, the right side of the fabric can be defined as the side where the dotted pricks at the selvedge feel smooth on touching. Whereas, for printed fabric, this can be defined as the side of the fabric where the prints appear brighter.

Rinsed: Washing something with clean water to remove dirt, soap or other unwanted particles.



Ruffles: Ruffle is a decorative frill or gathered piece of fabric attached to the garment.

Runners: A term used for rugs that are long and narrow.

Safas: Safa is a type of headgear mainly used as a wedding outfit.

Sag: When threads hang loosely in an embroidery.

Satin stitch: A series of flat stitches used to completely cover the design.

Scalloped: A series of stitches that look like convex rounded projections forming an ornamental edging cut in fabric.

Seam allowance: The distance between raw edge and stitching line of the garment.

Seam: It is a line of stitch that joins two layers or two edges of the fabric together.

Shaded coloured threads: Threads which come in two or more colours and gives the effect of shading in embroidery.

Sitara or Tikki: Types of sequin.

Smocking: Smocking is an embroidery technique used to gather the fabric so that it can stretch.

Spangles: A small piece of glittering material typically sewn on clothing for decoration.

Specification sheet: A technical document that contains all the construction and embellishment details of the garment.

Stabiliser: Stabilisers are smooth, woven or non-woven fabric, often resembling a paper which does not stretch when pulled, so used for backing or stabilising the fabric.

Stem stitch: An embroidery outline stitch that produces a corded appearance.

Swatches: Pieces of fabric

Tacking: Tacking refers to the temporary holding of materials in place with needle and thread to prevent them from shifting during sewing.

Tilla: Tilla is a famous embroidery of Kashmir in which gold and silver threads are used to give a royal look to the traditional wear.

Top stitches: A line of stitches designed to be seen from outside the garment.

Trims: Material which is used to complete a garment other than fabric are called trims. For e.g., zipper, buttons, threads, etc.

Trousseau: The term is generally used for bridal outfit including dress and accessories.

Tucks: Small fold in the fabric which is sewn in place.

Weaving: A type of fabric construction technique in which two sets of yarns are interlaced.

Wringed: To squeeze something to extract excess moisture, so as to make it dry.

Yoke: In garment construction, a yoke is a piece of fabric that fits around the neck and shoulders or the upper part of skirts, providing shape and support.



ANSWER KEY

Unit 1: Elements and Principles of Design

Session 1: Elements of Design

A. Multiple choice questions

1. (b) Complementary
2. (a) Hue
3. (a) Secondary colours
4. (b) Shape
5. (a) Texture

Session 2 : Principles of Design

A. Fill in the blanks

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

B. Multiple Choice Questions

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

Unit 2: Advanced Adda Work Styles and Stitches

Session 1 : Different Styles of Adda Work

A. Fill in the blanks

1. *Tilladozi*
2. Udaipur
3. *Gota*
4. *Danka*

Session 2 : Different Stitches of Adda Work

A. Fill in the blanks

1. Long, short
2. filling, edging
3. *fansa* or *butt*
4. French knots
5. *zardozi*, *mukke ka kaam* and *tilla* work.

Session 3 : Fancy Adda Work

A. Fill in the blanks

1. paani filling
2. *Zalakdozi*, chain

NOTES

3. *Zalakdozi, mochibharat*
4. *Aaribharat or Mochibharat*
5. Cutwork

Unit 3: Accessories and Garment Components of Adda Work

Session 1 : Accessories of Adda Work

A. Fill in the blanks

1. *Adda works*
2. Brooches
3. *Pagri/pag, saafa, caps, topis*
4. Sling bags
5. *zardozi*

Session 2 : Garment Components of Adda Work

A. Fill in the blanks

1. garment components
2. garment front, garment back, collar, placket, pockets
3. collar
4. cuffs
5. pockets, emblem

Unit 4: Application of Embroidery Stitches

Session 1 : Combination of Styles and Stitches

A. Multiple Choice Questions

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

Session 2 : Placement of Design

A. Fill in the blanks

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

Session 3 : Specification Sheet

A. Crossword

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

B. Fill in the blanks

1. Spec-sheet
2. diagrammatic
3. blueprint

Unit 5

Session 1 : Finishing of Embroidered Products

A. Fill in the blanks

1. Packing
2. Backing
3. thread break or missing stitch
4. loose stitches, faulty thread tension

Session 2 : Packing of Embroidered Products

A. Fill in the blanks

1. Packing
2. packing
3. blister
4. mixed

NOTES

LIST OF CREDITS

Figures

Verma, Prachi—1.1, 1.2, 1.3 (a,b), 1.4, 1.5 (a,c), 1.6, 1.7, 1.8, 1.9, 1.10, 1.11 (a,b,c), 1.12, 1.13, 1.14, 1.15, 1.16, 1.17, 1.18, 1.19, 1.20, 1.21, 1.22, 1.23, 1.24, 1.25, 1.26, 1.27, 1.28, 1.29, 1.30, 1.31, 1.32, 1.33, 1.34, 1.35, 1.36 (a,b), 1.37, 1.38, 1.39, 1.40, 1.41, 1.42, 2.2, 2.7 (c), 2.8, 2.9, 2.10, 2.11, 2.18 (b), 3.14, 3.16, 3.21, 3.23, 2.25, 3.2, 3.11, 3.13 (a,b), 3.17, 3.20 (b), 3.22, 3.24, 4.1, 4.2 (a,b,c,d,e), 4.7, 4.8, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 4.17, 4.18

Photographs

Soni, Vinod K.—1.5 (b), 2.1, 2.3 (a,b), 2.3 (a,b), 2.4 (a,b), 2.5 (a,b), 2.6, 2.7 (a,b), 2.12, 2.13, 2.14, 2.15 (a,b), 2.17, 2.18 (a), 2.19, 2.21 (a,b,c), 2.22 (a,b), 2.23, 2.24, 2.26, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 3.10, 3.15, 3.19, 3.20 (a), 4.3

Chaubey, Akshay—2.16, 2.20, 3.12, 3.18, 4.3, 4.4, 4.5, 4.6

Pandya, Vani

Design Plate Pictures—1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45

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