

Basic Apparel Production Level-I

Learning Guide -55

Unit of Competence: - Perform Hand Embroidery

Module Title: - Performing hand Embroidery

LG Code: IND BAP1 M010 LO1-LG 55

TTLM Code: IND BAP1 TTLM 0919v1

LO 1: Interpret design brief or specifications



Instruction Sheet

Learning Guide #-55

This learning guide is developed to provide you the necessary information regarding the following **content coverage** and topics –

- Identifying type of embroidery
- Determining embroidery specifications
- Identifying garment considerations
- Identifying methods of embroidery by hand
- Identifying criteria of threads selection

This guide will also assist you to attain the learning outcome stated in the cover page.

Specifically, upon completion of this Learning Guide, **you will be able to –**

- Identify type of embroidery required.
- Determine Embroidery specifications.
- Identify Garment considerations.
- Identify Methods of embroidery by hand.
- Identify Criteria for selection of threads.

Learning Instructions:

1. Read the specific objectives of this Learning Guide.
2. Follow the instructions described in number 2 to 21.
3. Read the information written in the “Information Sheets 1”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
4. Accomplish the “Self-check 1” **in page -5**
5. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 1).
6. If you earned a satisfactory evaluation proceed to “Information Sheet 2”. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Activity #1.
7. Submit your accomplished Self-check. This will form part of your training portfolio.



Information Sheet-1

Identifying type of embroidery

1.1. Identifying type of embroidery

Embroidery is the art or handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills, and sequins. Embroidery is most often recommended for caps, hats, coats, blankets, dress shirts, denim, stockings, and golf shirts. Embroidery is available with a wide variety of thread or yarn color.

A characteristic of embroidery is that the basic techniques or stitches of the earliest work chain stitch, buttonhole or blanket stitch, running stitch, satin stitch, stitch remain the fundamental techniques of hand embroidery today.

1.1.1. Classification of Embroidery

Embroidery can be classified according to whether the design is stitched on top of or through the foundation fabric, and by the relationship of stitch placement to the fabric.

In **free embroidery**, designs are applied without regard to the weave of the underlying fabric. Examples include crewel and traditional Chinese and Japanese embroidery.



Japanese free embroidery in silk and metal threads, contemporary

Counted-thread embroidery patterns are created by making stitches over a predetermined number of threads in the foundation fabric. Counted-thread embroidery is more easily worked on an even-weave foundation fabric such as embroidery canvas, aid cloth, or specially woven cotton and linen fabrics although non-even weave linen is used as well. Examples include needlepoint and some forms of black work embroidery.



Cross-stitch counted-thread embroidery. Tea-cloth, Hungary, mid-20th century



In **canvas work threads** are stitched through a fabric mesh to create a dense pattern that completely covers the foundation fabric. Traditional canvas work such as bordello is a counted-thread technique. Since the 19th century, printed and hand painted canvases where the painted or printed image serves as color-guide have eliminated the need for counting threads. These are particularly suited to pictorial rather than geometric designs deriving from the Berlin wool work craze of the early 19th century.



In drawn thread work and cutwork, the foundation fabric is deformed or cut away to create holes that are then embellished with embroidery, often with thread in the same color as the foundation fabric. These techniques are the progenitors of needle lace. When created in white thread on white linen or cotton, this work is collectively referred to as white work.



**Self-Check -1****Written Test**

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. What is embroidery mean? (5%)
2. List classification of embroidery (5%)
3. Write and explain embroidery types. (5%)

Note: Satisfactory rating - 3 points

Unsatisfactory - below 3 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-2

Determining embroidery specifications

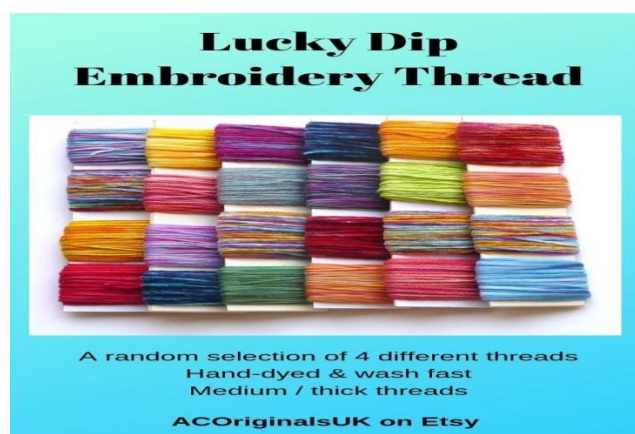
1.2. Determining embroidery specifications

1.2.1. Content

A Hand Embroiderer embroiders decorative designs on fabric & other materials by hand, using needle & thread. The hand embroiderer uses a variety of sewing techniques to create different kinds of embroidery stitches & effects such as Cross stitch, French knot stitch, Bullion knot stitch, Shade work, Applique work, English Smocking etc. The job requires the hand embroiderer to have the skills to stitch a variety of Flat stitches, Loop stitches and Knotted stitches.

1.2.2. Color of thread

Typically we use multiple layers of thread colors to create a blend. By sewing one color and then another on top of it, we can start the process of getting those two or more colors to “mix” in the viewer's’ eye



1.2.3. Size (width and length)

In embroidery, it is often the case that the length of the stitch contributes to the loft of the stitch. The longer a stitch is, the more it stays up out of the fabric. Because of this, longer stitches are harder to blend with.

Longer stitches have more loft than shorter stitches. Shorter stitches can tend to burrow down into the fabric or stitches underneath. We digitizers can use this to create better blends. Using slightly longer stitches on the first layer of stitching and shorter stitches on subsequent layers will cause the thread colors to sink into each other and more easily optically blend. For example, when layering two fills, try using a stitch length of 40 points for



the first fill and a stitch length of 30 points for the second. This will cause the second fill to sink into the first one and further the effect.

1.2.4. stitch type and size

Satin Stitches - Satin stitches typically have a good amount of loft and resist blending. If you need to blend with a satin stitch, mimicking a traditional hand embroidery short and long technique can help keep the length and loft while allowing you to transition colors. It is usually more digitizing work and less successful than using other stitch types.

Fill Stitches - Fill stitches work well for layering colors. The multiple stitches and repetitive lines of stitching lend themselves to recreating effects like those in the etching shown.

Walk Stitches - Walk stitches on their own don't lend much to blending, but they can be used to great effect when layered over a fill.

Different types of hand embroidery techniques & associated stitch type

Flat Stitches

- Running Stitch
- Back Stitch
- Stem Stitch
- Satin Stitch
- Kashmiri Stitch
- Couching Stitch
- Cross Stitch
- Herringbone Stitch

Loop Stitches

- Chain Stitch
- Lazy-daisy Stitch
- Button hole Stitch
- Blanket Stitch
- Fishbone Stitch
- Feather Stitch
- fly Stitch

Knotted Stitches

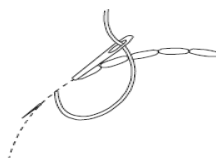


- French knot Stitch
- Double knot Stitch
- Bullion knot Stitch

1.2.5. BASIC STITCHES

In this lesson we are going to learn the different embroidery basic stitches, most commonly used stitches of embroidery. These stitches have been used for many centuries all over the world. However, the changing fashion scene influences the way in which they are used.

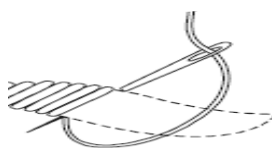
Back Stitch: It is a very strong stitch. It is worked from right to left on the wrong side of the embroidery. Thread a needle. Insert the needle from where the embroidery is to begin, pick a few threads of the fabric and pull the needle and thread through. Repeat this process again at the same place picking a few extra threads.



Stem Stitch:-Stem stitch is basically an outline stitch. This stitch makes a fine line and is used around edges and for making veins in leaves, stems etc. In this, the needle is inserted to the right of the line and brought up to the left of the line, making a thick outline. The stitch may be used as a filling by working rows alongside each other.

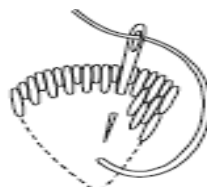


Satin Stitch: It is basically a filling stitch. The thread is taken out in front and back equally. It gives a very smooth finish to the embroidery. These are straight stitches worked slantwise. For straight areas, work slantwise from top to bottom; for a small circle, work long stitches vertically, Centre first, then fill each side; for leaf shapes, work diagonally, starting from the left edge.





Long and Short Stitch: This is used to fill areas in solid and shaded colors'. The first row is alternating long and short stitches. The following rows are stitches of equal length worked at ends of short and long stitches. Regularity of the following rows depends on the shape to be filled. Plan the stitches in an area so they fill it naturally and gracefully. It is helpful to mark with pencil the direction of some of the stitches. Here also, the needle works equally in the front and back of the fabric.



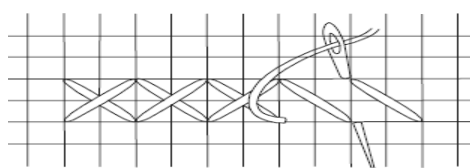
Chain Stitch: This stitch appears like a chain on the face of the fabric. It is worked from top down. Bring the needle up through the fabric; hold the loop with your thumb and insert the needle again at the same point. Bring the needle up a short distance away, with the thread looped under needle; repeat. It is used for heavy outlines or as a filling, making rows of chain following the outline of the shape being filled.



French knot: For making a French knot bring the thread up through the fabric, wrap the thread over and under the needle, crossing the beginning thread, insert the needle into the fabric close to where it came up. A double thread may be used to make larger knots if desired.



Cross-stitch tack: a decorative as well as a functional stitch. The stitch provides a degree of flexibility yet security to an area. It is often used when tailoring a jacket or coat lining to secure the center back ease pleat and any dart tucks.



Herring Bone Stitch: It is worked between the lines. Bring the thread up through the lower line, insert the needle in the upper line, a little to the right and take a short stitch



to the left. Insert the needle on lower line a little to the right and take a short stitch to the left. May be used for thick seams or to connect two solid areas for softening the effect. It finally seems that the lower and upper threads are interlacing with each other.



Darning Stitch: It is also a filling stitch where the stitch is visible only on the face of the fabric. The needle is taken out in front, one float is taken then the needle goes down and is taken out from the back through the very next yarn in the same row unlike in the satin stitch where floats of thread are the same in front and back. Here only the front has floats.

Couching stitch: Medieval embroiderers made full use of couching to be economical with expensive threads, such as goldthread, on the surface of the work. It is used, to this day, to attach threads which are too thick, or textured to pass through the foundation fabric.

The term is from the French word 'coacher', which means to lay down. Couching is extremely simple to work. Work with the fabric stretched in an embroidery hoop or frame. To commence bring the heavy thread up from the back of the fabric with a large eyed needle. The surface thread is laid on the fabric, and then anchored by a second finer thread.

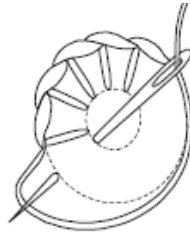
Small, straight stitches are taken over the thick thread and back through the fabric. Work along the thick thread until you have completed the line. Take the heavy thread to the back of the fabric with a large needle and secure both ends of the heavy thread by using a few small stitches. Do not clip the heavy thread too close, otherwise it will pop up to the surface of the embroidery.



Button Hole Stitch: The most common identification of this stitch is the opening into which the button of a shirt is closed. The edge of that opening is finished using a stitch known as the button hole stitch. It is worked from left to right. Bring the needle up

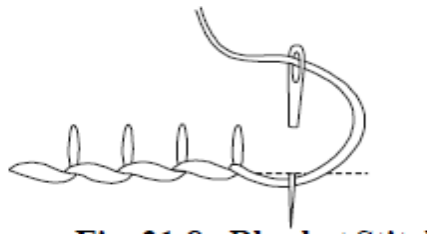


through the fabric. Holding the thread under the left thumb, form a loop; then pass the needle through the fabric and over the looped thread; repeat. These stitches are made very close to each other. This stitch may be used for filling an area or finishing edges and specially the edges in a patch work.



Blanket Stitch: This stitch is very similar to the button hole. The only difference is that the stitches are a little distance apart. The edges of blankets carpets, etc., are finished by this stitch.

An embroidered patch needs to be enclosed within a shape layout. We can use regular shapes such as square, circle, rectangle, or oval. We can also make the patches in its contour irregular shape if needed to. For irregular shapes, please ask for consultation.





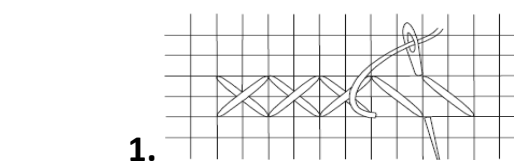
Self-Check -2	Written Test
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Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

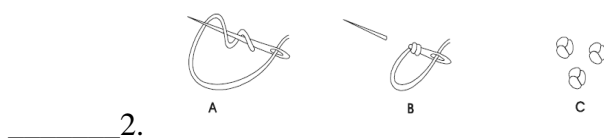
Match column A with column B. Use each letter only once and write it in the blank space provided.

A

B



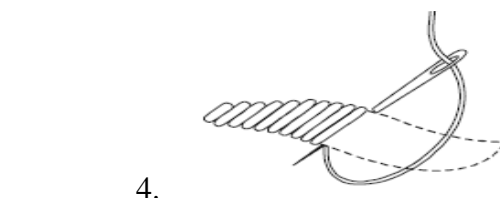
A. satin Stitch



B. Cross stitch



C. Chain stitch



D. French knot



E. Herringbone stitch

Note: Satisfactory rating - 3 points

Unsatisfactory - below 3 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-3

Identifying garment considerations

1.3. Identifying garment considerations

1.3.1. Type of fabric

The possibilities are seemingly endless when it comes to sewing. If you're looking for a place to start, try a fabric that's pure cotton. Make sure that it doesn't have stretch (like you might find in cotton blends) and that its weave isn't too loose. Cotton makes great hand embroidery floss - it's been the standard for a lot of embroidery for a long time. That said, yes, you can probably use regular cotton sewing thread to do embroidery on a sewing machine.

1.3.2. Color of fabric

Different fabric types other than cotton twill are available as well. Greater than 99% of custom patch orders use the standard cotton twill. If you do not have knowledge of different types of fabrics and you are looking for a standard embroidered patch, or this is your first patch order, go with cotton twill. In fact, cotton twill is what you will be given by default even if you make no mention of twill type at the time of ordering.

Additional Twill Options

Polyester: Polyester fabric is a common choice that is available in a wide range of colors.

Velveteen: Velveteen is a fabric that is made in imitation of velvet.

Felt: Felt is a non-woven fabric that is produced by matting, pressing, and condensing woolen fibers together.

Camouflage: Camouflage twills are extremely popular for military patches and are colored in a variety of camouflaged patterns.

Denim: Denim is rugged twill made of cotton.

Reflective: Reflective twills add visibility to the patch when light comes in contact with it.

A popular option for those who work in poor visibility environments and motorcycle groups.

Flame Resistant: Flame resistant twills are coated with a chemical that protects the patch from ignition.



When we combine certain colors in embroidery, our poor eyes end up strained and fatigued. And while we might like the color combination – or we might think the color combination is fun and exciting – actually embroidering the color combination may be a different story.

Working on an intense red background (this isn't an orange-red – it's a true red-red) with blues, greens and yellows that are also intense is an example of color choices that can weary the eyes while working with them.

Color choices like this can “trick” the eyes. When we focus for a while on a particularly intense color especially under the bright lights of a needlework lamp (or in the bright sunlight), the muscles in the eyes get tired. All the thousands of little “color decoder cones” in the eye that decode that particular color become fatigued, and to make up for the fatigue, all the other color-decoding cones for opposing colors get busy, decoding.

What happens? When you look away from the color, or move your focus slightly away from the color, you'll see “ghost colors” or an after image in an opposing color to the color you were looking at.

These after images – which can look like a shadow or a different color, altogether – can be irritating when you're concentrating closely on a piece of embroidery.

An element of art made up of three properties: hue, value, and intensity.

Hue refers to the name of a color

Value refers to a hue's lightness and darkness (a color's value changes when white or black is added)

Intensity refers to the quality of brightness and purity (high intensity= colour is strong and bright; low intensity=colour is faint and dull)

1.3.3. Positioning of design

A basic understanding of the elements and principles of design can help in the process of choosing a design that is pleasing to the eye. What are the elements and principles of design? Elements are the tools used to create a design. Principles are guidelines for deciding how these tools will be used to create the design.



1.3.4. Suitability of size, design, color

After choosing your design the next step in creating successful embroidery is the purchase of materials. One of the first things to remember is that you will get what you pay for! Many hours are spent stitching our projects; it would be senseless to use inferior materials that will not hold up. For lasting quality, purchase the best materials that you can afford.

Do not purchase ground materials that have an obvious crease in them. These creases tend to pick up dirt marks and are very difficult to remove. It would be a shame to have a permanent crease running down the middle of carefully stitched embroidery. Also be wary of dirt marks anywhere on the ground material, maybe it will wash out, but maybe it won't.



Self-Check –3

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. Which type of fabric more suitable for making embroidery? (10%)
2. Write an element of art made up of three properties. (10%)

Note: Satisfactory rating - 5 points

Unsatisfactory - below 5 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-4

Identifying methods of embroidery by hand

1.4. Identifying methods of embroidery by hand

Types of embroidery include every sort of ornamental work done with a sewing needle of any kind. Embroidery may be done on any number of fabrics from satin to canvas. Embroiderers, known for their resourcefulness, experiment and learn from others which kind of stitch and thread works best and proceed to produce wonderful works of art, many times mixing types of embroidery.

Often embroidery types were named after the predominate stitch that was used, such as cross-stitch. Others were named after the place they were first introduced, such as Berlin Wool Work embroidery. What can make finding a "type" of embroidery confusing is that many times there is more than one name for a particular kind of embroidery. For example, pulled thread, drawn thread and hard anger are often classified as the same embroidery style.

Embroidery techniques can produce a wide range of effects. Some produce a flat surface while others produce a relief effect. Almost any effect wanted can be produced in embroidery. There are various definitions for embroidery, and not surprisingly these have changed over time. Some definitions are very precise and concentrate on the notion that embroidery is the art of creating patterns using decorative stitches with a sewing needle and thread.



Self-Check –4

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. Write some effects of embroidery techniques.

Note: Satisfactory rating - 5 points

Unsatisfactory - below 5 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-5

Identifying criteria of threads selection

1.5. Identifying criteria of threads selection

The higher the thread-weight number, the finer and thinner the thread. Alternately, a low thread-weight number means a thicker, heavier thread. To compare, typical sewing thread measures in at 50 wt. Standard embroidery threads are somewhat finer, most often 40 wt., although 30 wt. is not uncommon.

Embroidery floss or stranded cotton is a loosely twisted, 6-strand thread, usually of cotton but also made from metallic, silk, linen, and rayon. Cotton floss is most common, comes in a gazillion colors (including variegated) and is available in any fine thread shop or craft store.

Matte embroidery cotton or French cottons à border is a matte-finish (not glossy) twisted 5-ply thread.

Parle cotton, pearl cotton, or French cotton parley is an S-twisted, 2-ply thread with high sheen, sold in five sizes or weights, 3, 5, 8, 12 and 16. 3 are the heaviest and 16 is the finest.

Crewel yarn is a fine 2-ply yarn of wool or, less often, a wool-like acrylic.

Persian yarn is a loosely twisted 3-strand yarn of wool or acrylic, often used for needlepoint.

Tapestry yarn or tapestry wool is a tightly twisted 4-ply yarn.



Self-Check –5

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. Discuss and write criteria of thread selection.

Note: Satisfactory rating - 5 points

Unsatisfactory - below 5 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



List of Reference Materials

1. LEVEY, Santina M. (1998). An Elizabethan Inheritance: The Hardwick Hall Textiles, London: The National Trust, p. 48
2. http://www.delairindia.com/application_detail.php
3. <https://www.createforless.com/>



Basic Apparel Production Level-I

Learning Guide -56

Unit of Competence: - Perform Hand Embroidery

Module Title: - Performing hand Embroidery

LG Code: IND BAP1 M010 LO2-LG 56

TTLM Code: IND BAP1 TTLM 0919v1

LO 2: Prepare work pieces and workstation



Instruction Sheet	Learning Guide #-56
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This learning guide is developed to provide you the necessary information regarding the following **content coverage** and topics –

- Laying out work pieces
- Setting-up work area
- Setting-up equipment and materials
- Reporting and recording any problems

This guide will also assist you to attain the learning outcome stated in the cover page.

Specifically, upon completion of this Learning Guide, **you will be able to –**

- laid out Work pieces
- Work area is set up according to OHS practices.
- Equipment and materials are set up and adjusted to specifications for work.
- report and record Any problems.

Learning Instructions:

8. Read the specific objectives of this Learning Guide.
9. Follow the instructions described in number 23 to 40.
10. Read the information written in the “Information Sheets 1”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
11. Accomplish the “Self-check 1” **in page -25**
12. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 1).
13. If you earned a satisfactory evaluation proceed to “Information Sheet 2”. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Activity #1.
14. Submit your accomplished Self-check. This will form part of your training portfolio.



Information Sheet-1	Laying out work pieces
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1.1. Laying out work pieces

Once you have put together a complete embroidery kit, decided on the fabric, design and colors' for the embroidery threads, you are ready to begin. Before starting the embroidery, remember to wash and wipe your hands. This would help in keeping your embroidery clean and fresh. If your hands have a tendency to perspire, you may wash your hands repeatedly. While working on the embroidery you may notice that the thread twists and knots. In this case you can turn the needle in the opposite direction till the thread is smooth. In case the thread does not run smoothly, it will be better to use a fresh length of thread. Always start embroidery with a back stitch. Never start your work with a knot.



Self-Check -1

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. What is the main function of laying out work pieces

Note: Satisfactory rating - 3 points

Unsatisfactory - below 3 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-2

Setting-up work area

1.2. Setting-up work area

An embroidery hoop seems like a pretty basic piece of equipment, doesn't it? Something that doesn't necessarily require explanation? But setting up an embroidery hoop correctly is often the key to better end results in your embroidery, so I think it's worth covering!

I often see beginning stitches using hoops without a clear understanding of what the hoop is supposed to do for them. The hoop is not simply there to give us something to hold onto. Its purpose is to supply tension on the fabric. But how much tension is enough tension? And how careful are we to ensure that the tension does not change significantly through the course of an embroidery session?

So let's look at how to set up a hoop, and talk about some different aspects of using a hoop for hand embroidery.

Before placing your fabric in an embroidery hoop, the fabric needs to be prepared. Most embroiderers have their own favorite method of preparing fabric for the embroidery process, so if you already have your go-to method, then don't worry about this! This step is to prevent your unfinished fabric edge from fraying while you're holding your work. On every embroidery project I undertake – even if it's just free-style surface embroidery with no pattern, or even if it's just for working up photo samples for the website – the first thing I do after cutting the fabric is run the edges through my sewing machine, using an over lock stitch (which requires an over lock foot). If you have a sewing machine but not an over lock foot, you can set your machine on a zigzags stitch and stitch right next to the edge.

If you don't have a sewing machine, you can do this by hand, by working a quick whipstitch around the outside edge of the fabric using regular sewing thread.

Some stitches will tape the edges of their fabric with masking tape or similar low-tack tapes. This technique of binding the edge is often used for needlepoint, on the edge of stiff canvas, but it can be done on fabric as well. It's not a method I prefer. The tape stiffens things up on the edges, while sewing the edges keeps the fabric supple and easier to hold. Exposed sticky parts of the tape can be a magnet for dirt and thread snippets, too.



Now, here's where we could discuss the best types of hoops to use for hand embroidery, but since I've already done that here on the website, I'll just refer you to the article, which is called The Embroidery Hoop, and in it, I discuss what to look for in a good embroidery hoop and where to find them.

Once you have a good hoop, you should bind at least the inner ring of the embroidery hoop. It seems like a pain in the neck to bother with this, but it makes such a humungous difference in the way the hoop works, that you'll definitely want to do it! And if you do it right and do it well, you only have to do it once.

With your fabric ready and your hoop ready, lay the inner ring of the embroidery hoop on the table.

Place your fabric over it. If your fabric has a design on it (this piece is for free-style embroidery, with no design), if possible, center the design in the middle of the ring. If not possible (if the design is much bigger than the hoop), center the part of the design you want to work on.

Note: Generally, your hoop should be small enough that the fingers on the hand you are holding it with can reach to the middle of the work in the hoop. Larger hoops work best when they are mounted on some sort of stand, leaving both hands free for stitching.

This is what the hardware on a good hoop looks like – it's sturdy, brass hardware that isn't going to bend and warp when the screw is tightened. For right handed stitchers, the screw head should be pointing to the right, and for lefties, to the left.

Then lay the hoop face down on the table, and using your thumb on the outside of your fabric and your other fingers on the inside of the fabric, go around the hoop, tightening up the fabric.

While you circle the hoop, pulling the fabric taut, your fingers will be pushing down on the inner ring, while your thumb and fingers are pulling on the fabric.

Make sure that, as you pull, you are pulling evenly all the way around the ring. You don't want to warp the direction of the threads of the fabric towards one side of the hoop or the other.

Once you've gone all around the ring, pulling the fabric, tighten the screw as much as you possibly can with your fingers. You'll get to the point where you think the screw is completely tight, because your fingers can't tighten it anymore.



Self-Check -2

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. What is the advantage of setting up an embroidery hoop correctly?
2. Before placing your fabric in an embroidery hoop what we do?

Note: Satisfactory rating - 3 points

Unsatisfactory - below 3 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-3

Setting-up equipment and materials

1.3. Setting-up equipment and materials

1.3.1. Embroidery Tools



Crewel or tapestry needles

A pointed tip works for sewing any fabric. A blunt tip needle is good for using on cross stitch fabric. I like size 20 or larger.



Embroidery scissors

A small scissors makes for easier and more detailed snipping and cutting.



Floss bobbins

These are inexpensive cardboard or plastic holders for your floss or thread. If you work from the hanks you buy, you will find that your thread will tangle easily. The ends will be floating all over your storage container and become a tangled mess. By winding your thread on a bobbin right away, you can keep your threads at the ready and organized.

Thimbles

this is an optional tool to protect your fingers from becoming calloused or poked. A small metal piece keeps the needle from passing through the skin.

A small plier

when stitching with thick fabrics or when many stitches pass through the same area over and over, the needle just doesn't seem to want to glide through the fabric. Because the needle is small, it's hard to get a good grip at times. Keep small needle nose pliers handy to grip the needle and pull it through.



Embroidery Hoop



Plastic Hoop



Wooden Hoop

A hoop keeps your fabric taut. This helps to keep your fabric from puckering, especially when satin stitching. A hoop is inexpensive. Simply place your fabric over the bottom hoop. Then take the top hoop and scotch it down over your fabric and the lower hoop. Tighten the screw or nut. To move the hoop, loosen the nut or screw and slide the fabric over and re-tighten.

Some prefer not to use the hoop for a few reasons. When one tends to work on small pieces of fabric that would not fit onto a hoop securely. (If you want to hoop, you can baste small pieces of fabric to a larger piece.) At times tightening the hoop over embroidered stitches can skew them and create a fold or crease.

To keep the fabric from puckering, it is important to keep a tiny bit of slack in your stitches. Every now and again, give the fabric a tug and the stitches even out and the fabric becomes straight and flat.

Embroidery Materials

The fabrics and yarns used in traditional embroidery vary from place to place. Wool, linen, and silk have been in use for thousands of years for both fabric and yarn. Today, embroidery thread is manufactured in cotton, rayon, and novelty yarns as well as in traditional wool, linen, and silk. Ribbon embroidery uses narrow ribbon in silk or silk/organza blend ribbon, most commonly to create floral motifs.

Surface embroidery techniques such as chain stitch and couching or laid-work are the most economical of expensive yarns; couching is generally used for gold work. Canvas work



techniques, in which large amounts of yarn are buried on the back of the work, use more materials but provide a sturdier and more substantial finished textile.

Embroidery Thread



Parle Cotton does not fray easily, creates a bold line, and comes in a wide variety of colors. Use size 5 for most work but use size 3 for detailed work or for light black outlines.

Embroidery Floss can be split into 6 strands. It has a nice sheen and comes in an infinite number of colors from matte to metallic

Fabric

most woven fabrics with some body can be embroidered. Many are better than others. It is good to work on linen. Its open, flexible weave makes stitching a breeze. The needle slides in and out like butter. If you make a mistake, the weave will correct itself and with a little manipulation, the hole created by the wrong stitch disappears.

Working on recycled, felted woven wool stitches like a charm, and the lanolin in the wool actually polishes your needle. Mistakes are hard to correct on some fabrics and you have to be careful not to pucker them.





Self-Check –3

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. List and explain materials and equipment used for hand embroidery.

Note: Satisfactory rating - 5 points

Unsatisfactory - below 5 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-4

Reporting and recording any problems

1.4. Reporting and recording any problems

Knots are really not necessary in any embroidery project because you can secure the ends of the threads in other ways. What's more, knots can make the back side of a project untidy and bumpy and you can often feel them on the front side of the piece. Knots usually have a bit of a tail, which can show through on the front side of an embroidered project.

Worse yet, knots can actually be harmful to a project, as they can unravel with use or laundering. As a result, precious stitches are lost over time.



Self-Check –4

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. What is the importance of reporting and recording any problems?

Note: Satisfactory rating - 5 points

Unsatisfactory - below 5 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Operation Sheet 1

carbon transfer paper

Purpose:

The most common transfer method is with your run-of-the-mill "carbon transfer paper."

Conditions/Situations:

Keep in mind, when transferring your design whether it's on light or dark fabric. Carbon paper comes in different colors, and one of them is white. Using white carbon paper on black fabric with ensure your design comes through nice and clear

Tools and Materials:

Fabric for embroidery works
Carbon paper
Design printed on regular paper

Masking tape
Pencil or stylus

Procedure:

Step1. Take that carbon paper and place it carbon side down onto your fabric, then place your printed design on top of it. Keep in mind when you're placing your image that you need enough room around it to be able to hoop the fabric, so don't put it too close to an edge.

Step2. Use a pencil, stylus, or anything firm and vaguely pointy to trace over your design. Don't use anything too sharp, or you might punch right through your fabric, and take extra care not to let your design move while you're tracing it. Add a piece of masking tape to the top or side to keep it in place.

Step. Taking care not to shift your design, pull it back now and then to make sure your design is transferring properly. If you can't see your design well enough, trace over it again.

Safety Precaution: Do not use too sharp pencil for it may damage the fabric

Quality Criteria:

1. Transferred design is clear and neat
2. Color of carbon paper used is appropriate for the fabric
3. Fabric without damage.





Operation Sheet 2

backstitch

Purpose:

The backstitch is great for outlining when you have a lot to do, but since the stitches tend to be longer than others, it's not quite as good around tight corners.

Conditions/Situations:

The embroidery thread inserted on the needle should only be elbow-length to maximum. This is to avoid entangling.

Tools and Materials:

Fabric with outline of the design
Crewel needle
Embroidery scissors
Embroidery thread
Hoop

Procedure:

1. Make a knot at the end of the thread.
2. From the back of your fabric pull your needle up at (1).
3. Insert it back at (2) according to the desired length of stitch.
4. Bring it back up at (3) about a stitch length away from the first entry point.
5. Push your needle down again at (4).
6. Bring it up at (5), and so on.

Safety Precaution: Use thimble to prevent pricking your fingers.

Quality Criteria:

4. Backstitches are of the same length following the outline.
5. Stitches are relaxed not too tight.
6. No puckering on the fabric





Operation Sheet 3

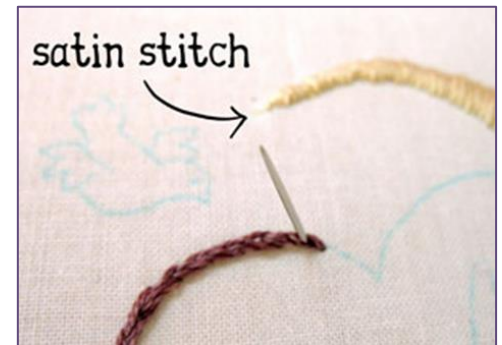
backstitch

Purpose:

A satin stitch is a nice solid fill stitch you can use to fill in areas. It gets its “satin” name because it leaves a shiny smooth raised surface behind after you’re done stitching. We have a satin stitch for machine embroidery too

Conditions/Situations:

The embroidery thread inserted on the needle should only be elbow-length to maximum. This is to avoid entangling. To start, be sure you have a knot at the back.



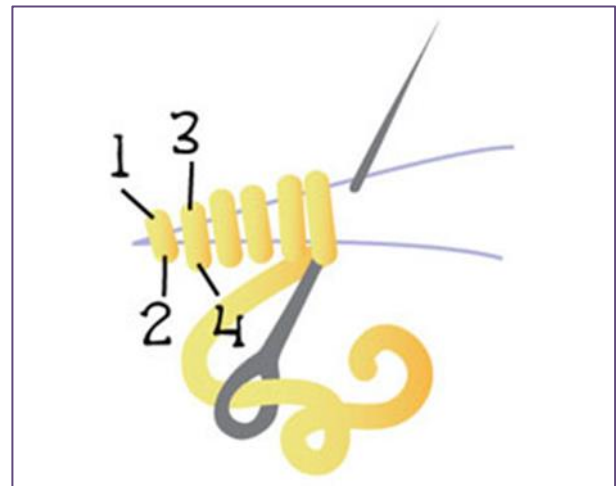
Tools and Materials:

Fabric with outline of the design
Hoop Crewel needle

Embroidery threads
Embroidery scissors

Procedure:

1. From the back of your fabric pull your needle up at (1)
2. Insert needle down at (2). Make sure your stitch is a little bit outside the line or covers the design.
3. Then, don't come back up right next to where you went down. Instead, once you've stitched from top to bottom (1-2), go back to the top again (3) and then go back down for your next stitch (4).



Notes:

The reason we always go in the same direction (top to bottom or bottom to top) is because otherwise it's difficult to keep those wayward threads straight. If you always came up right next to your last stitch, your needle placement needs to be super exact to keep your stitches straight

Safety Precaution: Use thimble to prevent pricking your fingers.

Quality Criteria:

1. Satin stitches covers the intended design
2. Stitches are straight
3. No puckering on the fabric



Operation Sheet 4

backstitch

Purpose:

The split stitch is a lot like the backstitch, but with one important difference. Instead of coming up away from your last stitch, you come up right in the middle of it. This stitch is also great for outlining, and since the stitches end up a bit smaller, it's a little more maneuverable. It does, however, take a little longer to stitch, since each stitch is half its usual length

Conditions/Situations:

The embroidery thread inserted on the needle should only be elbow-length to maximum. This is to avoid entangling. To start, be sure you have a knot at the back.

Tools and Materials:

Fabric with outline of the design
Hoop Crewel needle

Embroidery threads
Embroidery scissors

Procedure:

Start from underneath (1) (with a knot, as usual) and come up and back down one stitch length (2). Now, instead of coming up far away, like in the backstitch, you come right up in the middle of the stitch you just made, splitting the threads, hence, the split stitch (3). Go back down again the same stitch length, (4) and repeat the process.

Note:

It takes a little longer to stitch, since each stitch is half its usual length. If you're going to do a bit long outline of something, you may want to try the backstitch instead!

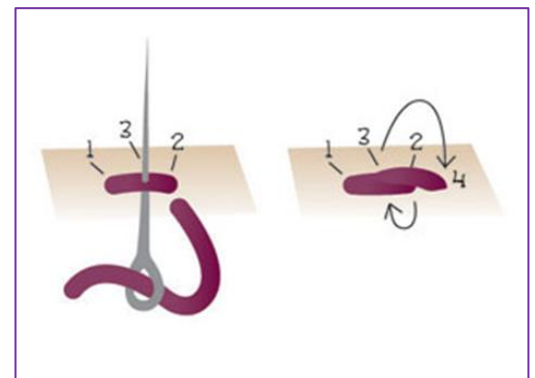
Safety Precaution: Use thimble to prevent pricking your fingers.

Quality Criteria:

1. Split stitches are of even length following the outline.
2. Stitches are relax not too tight and thread separates at the middle
3. No puckering on the fabric



of
to





LAP Test

Practical Demonstration

Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions: Given necessary templates, tools and materials you are required to perform the following tasks within -1-- hour.

Hand Stitching/Practical Demonstration/

PROJECT TITLE:-Running Stitch & back stitch



Do properly hand work steam stitch & **back stitch**

Task 1. Ironing the fabric

Task 2.Assume the steam stitch& **back stitch** space

Task 3.Cut properly

Task 4.Pass the needle through the fabric several times so steam stitch & **back stitch** appeared.

Task 5.Pass the needle through the fabric several times to have equal space stitch .

Task 6. Tie & remaining the end

Task 7. Ironing

Quality control:

- Neatness
- Sharpness
- Sleep age
- Sharp Ironing

Safety Precaution

- Keep your hands, fingers & feet always Clean& dry
- Avoid excessive oil on your hair
- Protect your hand from seizer, needle



List of Reference Materials

1. Innes R, Medical Textiles 99 Textile Horizons, October 1999 p 9
2. <http://www.eatdrinkstitch.com/>



Basic Apparel Production Level-I

Learning Guide -57

Unit of Competence: - Perform Hand Embroidery

Module Title: - Performing hand Embroidery

LG Code: IND BAP1 M010 LO3-LG 57

TTLM Code: IND BAP1 TTLM 0919v1

LO 3: Embroider garment/article or piece



Instruction Sheet	Learning Guide #-57
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This learning guide is developed to provide you the necessary information regarding the following **content coverage** and topics –

- Following OHS practices
- Completing hand embroidery
- Assessing work

This guide will also assist you to attain the learning outcome stated in the cover page.

Specifically, upon completion of this Learning Guide, **you will be able to –**

- Follow OHS practices are
- Hand embroidery is completed in accordance with job order and workplace procedures.
- Work is assessed for compliance with quality standards and production specifications

Learning Instructions:

15. Read the specific objectives of this Learning Guide.
16. Follow the instructions described in number 42 to 54.
17. Read the information written in the “Information Sheets 1”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
18. Accomplish the “Self-check 1” **in page -46**
19. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 1).
20. If you earned a satisfactory evaluation proceed to “Information Sheet 2”. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Activity #1.
21. Submit your accomplished Self-check. This will form part of your training portfolio.



Information Sheet-1	Following OHS practices
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1.1. Following OHS practices

Teachers must take particular care to ensure that health and safety requirements are met and safety procedures followed when students are involved in practical activities. Students must be made aware of any health or safety hazards that might be connected with the activities in which they are engaged and must be coached in the proper use of safety equipment, such as fire extinguishers

Personal safety

Exposure control means here the full range of precautionary measures to be taken during the use of dangerous, classified substances and preparations needed in order to minimize worker exposure.

Engineering measures should always precede personal protection. Information about system design, such as the need to enclose the process, which completes that already given under item should be included here.

Where personal protection is needed, specify the type of equipment that provides adequate and suitable protection:

- for respiratory protection specify adequate masks and the filter type
- for eye protection specify the type of protective equipment, such as safety glasses, safety goggles, face shield
- For hand protection specify the type and material of gloves to be worn when handling the substance or preparation.
- For skin protection specify the type and quality of equipment required, such as an apron, boots or full protective suit.

FIRST AID MEASURES

Describe the first aid measures, i.e. the actions to be taken immediately in case of overexposure to the chemical. If immediate medical attention is required, it should be specified here.

Subdivide the information according to the different routes of exposure under different subheadings:



- exposure by inhalation
- exposure by skin and eye contact
- ingestion

For some substances or preparations, special means should be available at the workplace to provide specific and immediate treatment. This should be mentioned under this heading. For example, workplaces handling hydrogen sulfide should have protective equipment in case of an emergency. Equipment for first aid treatment should be available and there should be training in its use.

EQUIPMENT AND MATERIAL SAFETY

Consider precautions to ensure safe handling and to advise on technical measures, such as local and general ventilation, measures to prevent aerosol and dust formation, procedures or equipment which are prohibited or recommended, and, if possible, give a brief description of such procedures and/or equipment as electrical grounding of containers for flammable liquids.

Consider also the conditions for safe storage, such as incompatible materials, storage temperature and humidity limit/range, light, inert gas and others. Pay attention to special electrical equipment and prevention of static electricity, and specific design for storage rooms or vessels.

Give advice if needed on quantity limits for storage (compare with the list of chemicals with the potential to cause major hazards and the threshold quantities suggested there). In particular, indicate any special requirements such as the type of material to be used for the packing/container.

SAFETY PROCEDURES

Workplace safety is a category of management responsibility in places of employment.

To ensure the safety and health of workers, managers establish a focus on safety that can include elements such as:

- management leadership and commitment
- employee engagement
- accountability



- ensuring all task are carried out safely and efficiently
- safety programs, policies, and plans
- safety processes, procedures, and practices
- safety goals and objectives
- safety inspections for workplace hazards
- safety program audits
- safety tracking & metrics
- hazard identification and control
- safety committees to promote employee involvement
- safety education and training
- safety communications to maintain a high level of awareness on safety



Self-Check -1

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. Which is personal safety?
 - a) Keep your nails, always short & well-trimmed
 - b) Keep the materials in well manner
 - c) Use the materials as enough as required
2. Which is materials safety?
 - a) Keep your nails, always short & well-trimmed
 - b) Keep the materials in well manner
 - c) Use the machine as enough as required

Note: Satisfactory rating - 3 points

Unsatisfactory - below 3 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-2

Completing hand embroidery

1.2. Completing hand embroidery

To end a thread without making a knot, use this method:

Take your threaded needle to the back of your fabric with your last stitch. Run your needle under the last couple of stitches.

For extra security, you might weave through the last few stitches, going under the first, over the second, under the third. General, a matter that should be taken seriously. This is where we secure our thread in the beginning and end of our projects, so for the work to withstand the test of time, to not get disarranged and for stitches to not come loose, we need to ensure that the stitches are secured properly. Hand embroidery is hard work; we put a lot of effort and emotions into our project, that's why it's better to pay special attention to the backside.

At the same time, we need to take into account if our backside is proper enough for any finishing work you might be planning to do: mounting, framing your embroidery or using it as an embellishment for garments/accessories. Will the dark threads show through the fine fabric? Even the most beautiful embroidery can actually be spoiled by messy backside. Let's take a look at two most common situations when you need to finish your thread. The first one would be finishing thread on a line or few stitches situated quite closely. The second situation would be when there is a whole area filled with long & short stitch or satin stitch.



Self-Check -2

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. What happen without making a knot, when to complete embroidery?

Note: Satisfactory rating - 3 points

Unsatisfactory - below 3 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Information Sheet-3	Assessing work
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1.3. Assessing work

Where threads are left on the embroidery pattern between images or lettering. Thread trims are digitized when changing colors and when moving from one location to other using “jump” stitches.

Generally, can be corrected by: 1) Digitizing properly (Using appropriate number of trims, using appropriate tie off stitches, or replacing trimming knives when necessary); and 2) Hand trimming missed trims using trimming snips.

- ✓ Where the corners of lettering or shapes are not sharp and crisp but are bunched up or distorted. Usually caused by too much thread in the corners due to poor digitizing.

This includes: 1) Not using appropriate stitch selection, 2) Not using “Short” stitches in corner, and 3) Poor stitch balance – thread too loose.

Generally, can be corrected by digitizing properly: 1) Using appropriate stitch selection, and 2) Using “short” stitch cornering, and 3) Correcting stitch balance.

- ✓ Where the fabric is damaged around the corners of the embroidery. Caused by: 1) Not using the correct type and size of needle; 2) Putting too many stitches in the same location; and 3) Not tearing tear away backing properly, allowing the fabric to be damaged as the stitches are pulled out.

Generally, can be corrected by: 1) Digitizing properly; 2) Reducing the stitch count in the corners; 3) Using the correct type and size of needle; and 3) Using a ball point needle as small as possible.



Self-Check –3

Written Test

Directions: Answer all the questions listed below. Use the Answer sheet provided in the next page:

1. How to assess our work?

Note: Satisfactory rating - 5 points

Unsatisfactory - below 5 points

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Short Answer Questions



Operation Sheet 1

HOW TO MAKE FRENCH KNOT

Purpose:

This stitch is called the French knot, and it takes a little bit of practice to get the hang of. French knots are great for little details like eyes, or do a whole bunch in an area for an amazing textured fill.

Conditions/Situations:

The embroidery thread inserted on the needle should only be elbow-length to maximum. This is to avoid entangling. To start, be sure you have a knot at the back.

Tools and Materials:

Fabric with outline of the design
Hoop Crewel needle

Embroidery threads
Embroidery scissors

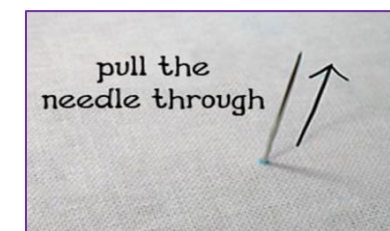
Procedure:

Step1. With a knot in the back, and pull your needle through. Once you've pulled your thread through, grab a few inches above where it comes out of the fabric, and pull it taut so you can control it better



pull the
needle through

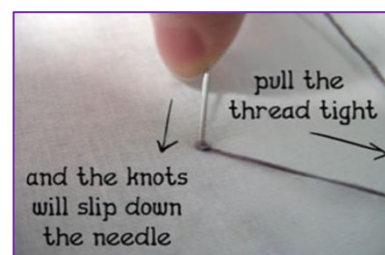
step2. Wind the thread around your needle twice for a nice large knot. Keep tugging gently at the thread to keep it wound around your needle, and re-insert the tip of the needle right next to where it came out. Do NOT place it exactly where it came out, or you might pull your stitch out completely when you pull the thread through. Keep it as close as possible to your marked dot, though, so you get a nice neat stitch.



wind the
thread
around
twice

and push the
needle in next to
where it came out

Step3. Once the tip of your needle is in the fabric, tug on the thread that's wound around the needle. The knots will slip down the needle to form a small little knot at the bottom. Don't relax the thread yet; keep tugging at it gently so the knots don't loosen.



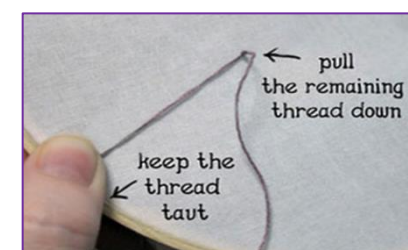
pull the
thread tight

and the knots
will slip down
the needle

step4. Now pull your needle all the way through your fabric, but keep the thread holding the knots firmly but gently held as long as possible. You'll have to let go eventually to let the last of your thread go through your fabric.

Note:

The more you can control the tension on the thread, the less likely it will be that your knots will loosen as you're finishing the stitch.



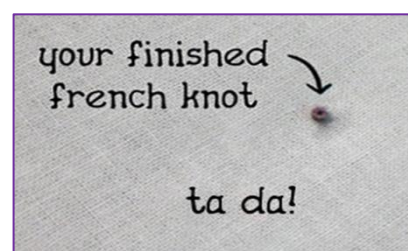
pull
the remaining
thread down

keep the
thread
taut

Step5. Once you've pulled your thread all the way though, you're done!! Your little neat French knot is finished

Safety Precaution: Use thimble to prevent pricking your fingers.

Quality Criteria:



your finished
french knot

ta da!



1. French knot is done very close to the dot of the fabric.
2. French knot is neatly done and does not loosen.



LAP Test

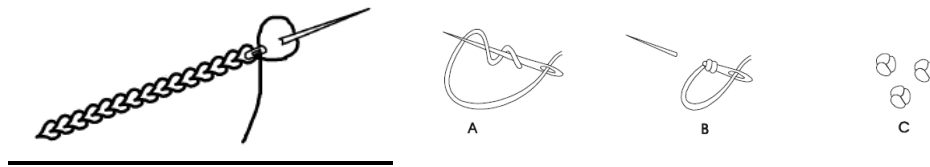
Practical Demonstration

Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions: Given necessary templates, tools and materials you are required to perform the following tasks within --- hour.

PROJECT TITLE: - Hand work **French knot** **Stitching& Chain** **Stitching**



Do properly hand work French knot **Stitching& Chain** **Stitching**

Task 1. Ironing the fabric

Task 2. Drawing the design of French knot **Stitching& Chain** **Stitching**

Task 3. Cut properly

Task 4. Draw up the needle so a chain and steam is formed at the surface of the fabric.

Task 5. Repeat keeping stitches even & each chain and steam exactly on the design

Task 6. Tie & remaining the end

Task 7. Ironing

Quality control:

- Neatness
- Sharpness
- Sleep age
- Sharp Ironing

Safety Precaution

- Keep your hands, fingers & feet always Clean& dry
- Avoid excessive oil on your hair
- Protect your hand from seizer, needle



List of Reference Materials

1. Mascet Project Report, Ellis Developments Ltd, 1997
2. http://content.abt.com/documents/28966/DR5020_use.pdf
3. http://euratex.eu/fileadmin/user_upload/images/ongoing_