



Notes

29

THE DESIGN

In the last lesson you learnt about material required for doing embroidery. So what should be the next step? Yes, the selection of appropriate design.

Selection of colours, patterns or design in embroidery depends on individual preferences. However, take care to select a design which is appropriate to age, sex, occasion and need. Now, what is appropriate? Let us see case of this young mother dressed to attend a wedding in summers. She is wearing a fully embroidered bright red saree, decorated with stones, sequins and zari. Can you guess what is wrong with her choice? Yes, during summers she could have chosen a lighter colour. Keeping the age of the baby in mind she could have selected a saree with delicate thread embroidery with decorations only at the bottom of the saree. Decorations like zari, stones, sequins etc., may scratch the baby's delicate skin. Also, it makes the saree heavy. Surely, attending a function feeling hot and bothered, picking up not only the baby but also a heavy saree can not be enjoyable. Do you now understand the meaning of appropriate here? In this lesson, we will learn about designs and their best possible placement on different types of clothes.



OBJECTIVES

After studying this lesson you will be able to:

- describe design and its various types;
- differentiate between motif, pattern and design;
- make possible modifications in the design;
- select appropriate design for embroidery;
- select appropriate method of transferring a design on a fabric;
- determine the suitable placement for the design.



Notes

29.1 DESIGN

Design has been defined as “a plan or a drawing produced to show the appearance of something before it is made”.

In other words it is the process and art of creating, planning and making a detailed drawing of something to be made. It can be an embroidery design or a furniture design, garment/fashion design, a design for a house to be built etc.

As far as embroidery is concerned we can easily say that design is a decorative pattern which aims at increasing the beauty of the article on which it will be embroidered.

TYPES OF DESIGN

Designs fall into five basic categories–

- i) Geometrical designs
- ii) Simplified designs
- iii) Naturalized designs
- iv) Stylized designs
- v) Abstract designs

(i) Geometrical designs

Designs created by using various geometrical shapes, such as lines, circles, squares, rectangles, triangles etc. are called geometrical designs. It is possible to draw many man-made objects using geometrical shapes. Look at the hut shown in the design. You must have been drawing this hut since childhood. Can you list the geometrical shapes used in this? Yes these are lines, circles, rectangles, etc.

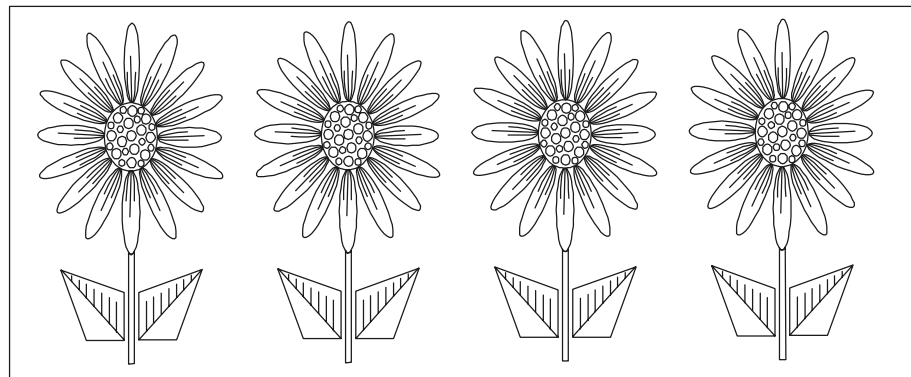


Fig. 29.1: Geometrical designs

The above designs are created using various geometrical shapes, thus are called geometrical designs.



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(ii) Simplified designs

These designs comprise of slight curves and few details. See the following designs, observe and compare the geometrical and simplified designs. Simple lines and curves with few details create simplified designs.

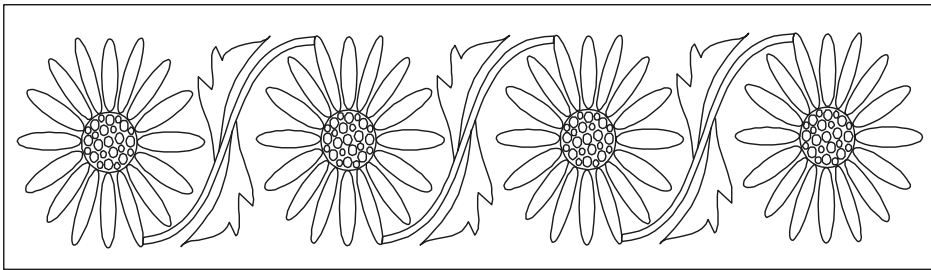


Fig. 29.2 : Simplified designs

(iii) Naturalized designs

As the name suggests, these are the designs inspired from Nature. Patterns in Nature change all the time, different seasons unfold different colours and scenes. Man is inspired by all that is happening around him. You must have seen beautiful flowers, leaves, vines, birds and animals embroidered on different garments very close to natural designs. Thus the pattern in naturalized designs will be very close to Nature.

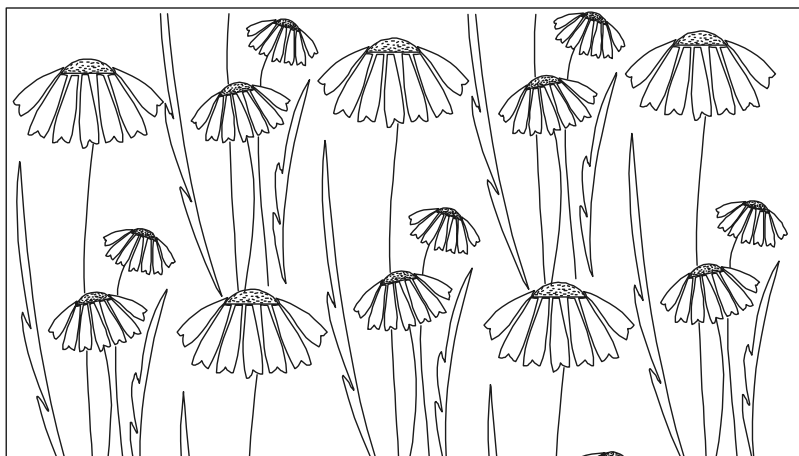


Fig. 29.3: Naturalized designs

(iv) Stylized designs

These are made to make the design look more beautiful. The design loses its natural form as it becomes more decorative and stylized. Thus the designs which have more curves and details and are away from their natural form and look more complicated are called stylized designs.



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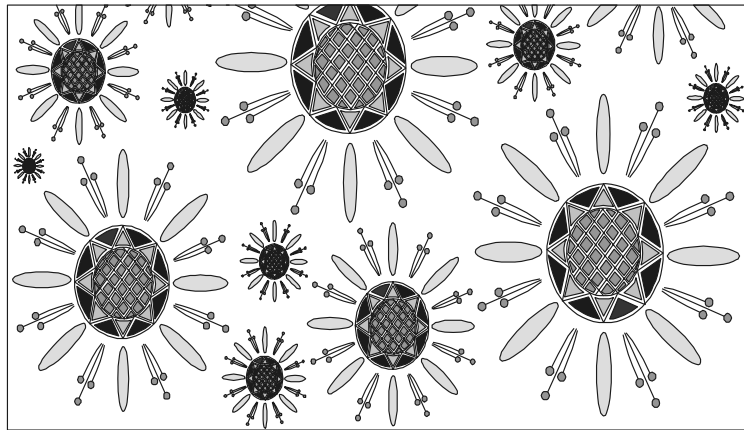


Fig. 29.4: Stylized designs

(v) Abstract

An abstract design does not have any specific inspiration. Both natural and abstract designs use the same source of inspiration but results would be quite different. The natural design of a leaf will look like a leaf but an abstract design of the same can be created by only using its texture, veins, patterns or colour to produce an attractive design. Every day objects, when viewed from different angles, can be an exciting source for abstract designs.

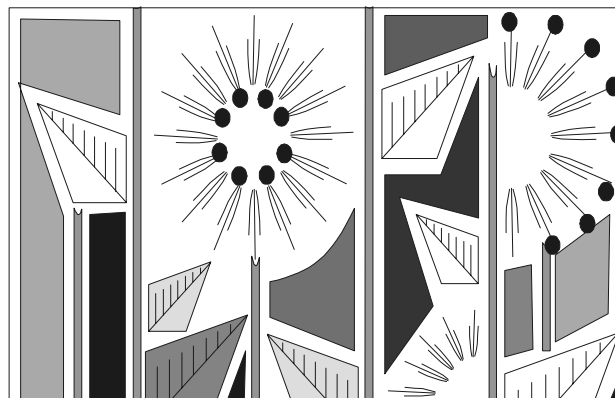


Fig. 29.5 : Abstract design

The following illustration will help you to identify all five different types of designs. Also, it will give you a clear idea of how one type of design can be converted to its other forms.

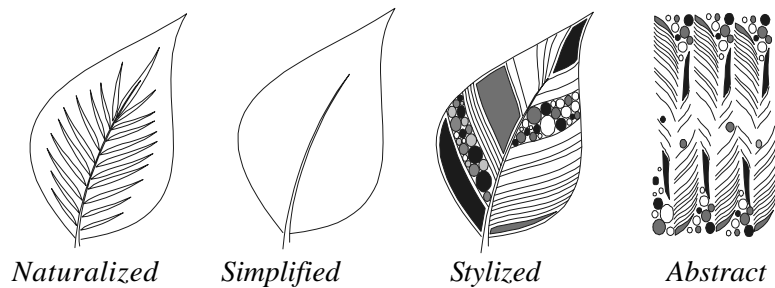


Fig. 29.6 : Leaf in its various forms of design



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Activity 29.1 : Create a design directory. Take a practical file in which you can insert work sheets and collect various designs as discussed above. For example, go to the garden and look for shapes which could be used to develop your own design such as leaf, flowers, feather, butterflies etc. Draw them. You can also collect interesting objects like shells, pebbles, drift-wood etc. Pressed leaves, flowers and feathers can be a part of your design directory. Draw at least three design of each type. This directory will be very helpful while developing new ideas.

Hint:

- (i) Leaflets and magazines contain illustrations which can be used. Find some, cut and paste them. Suggest how you might use them, Place these in your design directory.
- (ii) Create a logo for your tee-shirt using letters cut from newspaper headlines.
- (iii) Find and sketch cartoons, illustration of animals, toys etc. Add them to your design directory.



Activity 29.2 : Shown below is the image of a feather in its natural form. Take this as an inspiration to create different types of design.

| Inspiration | Design development |
|-----------------|--------------------|
| Natural feature | Stylized |
| Simplified | Abstract |

Fig. 29.7: Inspiration

Add these designs in your design directory.

29.2 MOTIF, PATTERN AND DESIGN

Can you draw a train, a cat or stars in a similar way? Probably not. Do you think you can use all three patterns on the same garments? Make a list of garments on which such motifs can be embroidered.

Often the terms design, motif and pattern are used interchangeably. Let us try and understand what each means. You already know the meaning of design. Let's see motif and pattern.



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A design starts with a motif. When a motif is repeated at certain intervals over a surface it is called a pattern. Repetition of this pattern creates a design. Certain principles are used when repeating the motif or the pattern to create different design. A look at the following illustration will help you to realize how a motif can be used to make a pattern and the pattern to make a design.

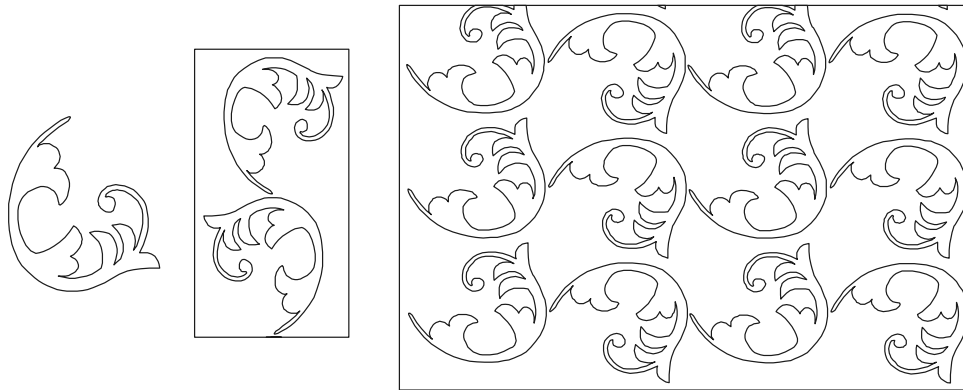


Fig. 29.8 : Motif, pattern and design



INTEXT QUESTIONS 29.1

1. Do you know how to use a dictionary? Find out appropriate meanings for the following words used in the context of embroidery.

- (i) Geometrical (ii) Naturalized (iii) Stylized (iv) Abstract

Classify the following design as geometrical, naturalized, stylized and abstract.

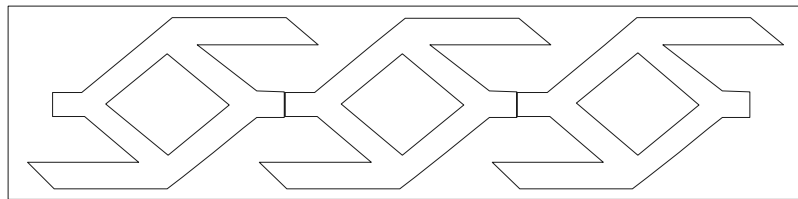


Fig. 29.9 _____

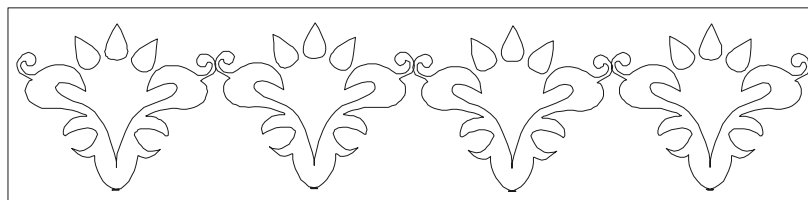


Fig. 29.10 _____



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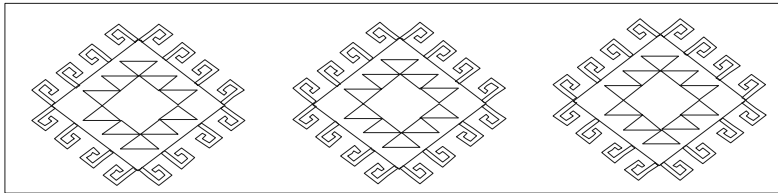


Fig. 29.11 _____

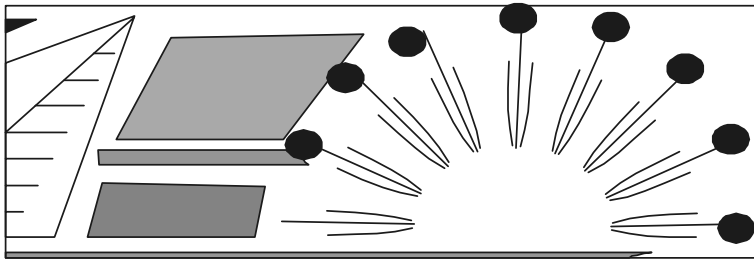


Fig. 29.12 _____

29.3 ENLARGEMENT AND REDUCTION OF A GIVEN DESIGN

Some times, a design may have to be enlarged or reduced. To understand this let us answer this question. What will you do if you have to decorate a diwan cover and a cushion cover with the same motif? Let us say that the motif used is a flower. If you select a large flower, it will look too big on the cushion cover. So, what can you do? You can use a large flower on the diwan cover and the same flower can be reduced to a smaller size for the cushion cover. In this way, the design size can be made appropriate to the article size.

The idea behind enlarging and reducing a design is to be able to use one motif on different sizes and shapes of articles. It sounds very simple but what do you do when you have a complicated design? Then you need a method to enlarge or reduce it. Let us try and learn this method step wise.

Step 1. Find a design that you would like to use in your embroidery.

Step 2. Trace it on a tracing paper.

Step 3. Use a carbon paper to transfer the tracing on to a graph paper.

Step 4. Using the squares as a guide, draw the illustrations on to large squares.

This must be done very carefully. It is only by following the position of the outline on the squares that the drawing stays in proportion; i.e., each part is increased by the same amount in width and height. This is because the squares are of the same shape but are larger in size.



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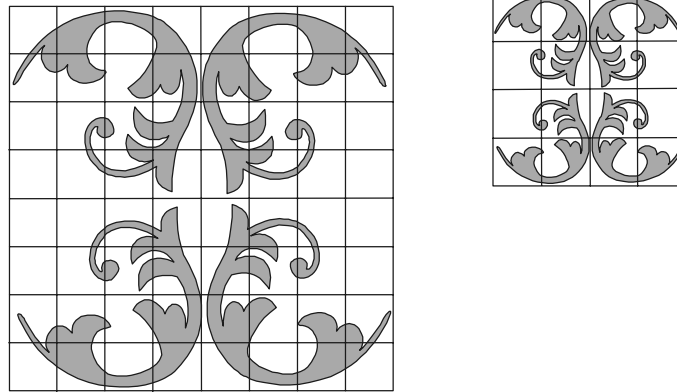


Fig. 29.13: Enlargement and reduction of the design



Activity 29.3

Reduce and enlarge respectively the following motifs according to the graph given.



Fig. 29.14: motif



Fig. 29.15: motif

29.6 EMBROIDERY DESIGNS

Whenever we select a design we keep the following points in mind.

- The embroidery design must fulfill its purpose, for example, we use a cartoon on children’s garments.
- Choose the embroidery design according to shape and size of the garment.
- Select the design according to the texture of the fabric, e.g., light embroidery will be suitable for delicate fabrics like chiffon and heavy embroideries will be more appropriate for thicker fabrics like cotton.

The Design

- The design varies with occasion. Heavily embroidered garments are appropriate for a wedding but will definitely look out of place in office.
- The sex of the wearer also influences the selection of the design. A design for women's garment will not look appropriate on a man's garment.
- Select the design keeping the age of the wearer in mind. Certainly what looks appealing on a teenager's dress may not look nice on grandmother's clothes.
- Embroidery design must use the background of the fabric effectively in terms of colour combination and texture.
- Decorate the area near the points of emphasis, e.g., collars, pockets, neckline etc.
- Take care to see that it is comfortable. Embroidered article must not be so heavy that it becomes difficult to carry. Nor should design be abrasive to the skin of the wearer.

In short, the factors you must consider while selecting a design for embroidery are:-

- purpose
- shape and size of the article
- colour and texture of the fabric
- occasion
- sex of the wearer
- age of the wearer
- comfort
- point of emphasis

29.7 PLANNING THE EMBROIDERED ARTICLE

While planning an article to be embroidered there are a number of things you have to keep in mind. If you ask yourself a few simple questions, your task will become easy. These questions are:-

- Who will use it?
- What will it be used for?
- Where will it be used?
- When will it be used?
- How will it be used?

The answers to these questions will let you know what kind of wear and tear is expected on the article and on the embroidery. This will then help you to decide the type of embroidery to be done and the material/fabric that would be appropriate to use.

For example, suppose you are a member of an environment society and you have

MODULE - 6B

Creative Embroidery



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to embroider an ecofriendly shopping bag. Let us try and answer the questions listed above before designing this shopping bag.

Table : 29.1 : Planning An Embroidered Article

| Questions asked | What will it have to stand up to | Qualities needed | Suggested materials |
|-------------------------------------|---|--|---|
| 1. Who will use it? | Constant handling by different age groups | Relate style, size and embroidery to age and interest of the user | Bright coloured or darker shades of fabric |
| 2. What will it be used for? | To carry weight | Light in weight yet strong, water resistant, colour fast, embroidery must not snag. | Strong handles e.g. wooden, or thick, smooth shoulder straps |
| 3. Where will it be used? | Exposed to sun and rain in the market | Fabric and embroidery must be washable, fabric must not be absorbent, or spoiled by being damp. | Canvas, jute etc. |
| 4. When will it be used? | Everyday in bright sunlight without rotting or fading, water resistant, and resilient | Thick and strong fabric, resistant to strong sunlight. | Cotton and terrycot embroidery threads, casement, Khadi fabric. |
| 5. How will it be used? | Rough handling | Suitable size of bag and shoulder straps. Suitable size for all ages, embroidery should be proportionate to the size of the bag. | Cotton casement, jute and strong threads and strong fabric. |



Activity 29.4 : Fill in the following tables for embroidering (a) baby's frock (b) wedding lehnga.



Baby's Frock

| Question asked | What will it have to stand up to | Qualities needed | Suggested material or fabric |
|------------------------------|----------------------------------|------------------|------------------------------|
| 1. Who will use it? | | | |
| 2. What will it be used for? | | | |
| 3. Where will it be used? | | | |
| 4. When will it be used? | | | |
| 5. How will it be used? | | | |

Wedding lehnga

| Question asked | What will it have to stand up to | Qualities needed | Suggested material or fabric |
|------------------------------|----------------------------------|------------------|------------------------------|
| 1. Who will use it? | | | |
| 2. What will it be used for? | | | |
| 3. Where will it be used? | | | |
| 4. When will it be used? | | | |
| 5. How will it be used? | | | |

Notes



The most important things in embroidery is the design to be embroidered. You can always create your own design. Sometimes, you may like a particular design so much that you want to use it for embroidery. There are a number of ways by which a design can be transferred on to the fabric. You have already learnt that the design can be used in the same size, can be enlarged or reduced according to the requirement. Let us now learn different techniques to transfer the design on to a fabric.

29.4 METHODS OF TRANSFERING A DESIGN

There are 6 main methods of transferring a design.

1. Direct method
2. Using carbon paper
3. Back Tracing
4. Using Butter paper
5. Using a glass plate and light
6. Using a template

Let us learn about each method one by one.

1. Direct Method

Those of you who are good at drawing designs can draw directly on fabric in free hand with a pencil. Direct method can be used conveniently on transparent or thin fabrics like lawn, organdie, nylon, georgette or full voile. Design can be drawn with a pencil keeping the fabric tight in the embroidery hoop.

2. Using Carbon Paper

Red, green, yellow, blue and white carbon papers are available in the market. Here is how you use it to transfer designs.

- (i) Place the fabric on a smooth, hard surface and anchor it with a tape.
- (ii) Carefully place a carbon paper, carbon side down, between the fabric and the design, secure it with a tape.
- (iii) Place the design in the correct position and tape it in place.
- (iv) Trace the design with a dry ball-point pen. Use enough pressure to transfer clearly.
- (v) Use white or yellow carbon on dark coloured fabric and blue carbon on light coloured or white fabric.

3. Back Tracing

- (i) Take a design and draw it on tracing paper.
- (ii) Use bold pencil (2B, 4B) on the back side of the design and go all over the lines of the design.

- (iii) The lines should be bold so that when you touch the backside of design carbon should come on the finger.
- (iv) Tape the tracing on the fabric so that back side of the design marked by pencil faces the fabric.
- (v) Trace all lines using back side of the pencil.

For geometrical or symmetrical design a quarter of it may be drawn on the tracing paper and then the sheet can be folded into half horizontally and vertically and the design can be completed by tracing. This is the simplest method and does not require any costly equipment.

4. Using Butter Paper

This is also called the perforated pattern. This can give you a good permanent pattern, provided you keep it carefully.

- (i) Trace the design on a sheet of butter paper. It is easily available in the market.
- (ii) With the help of a needle or sharp pin, make small holes along the design lines. You can also run an empty sewing machine over the these lines. Keep the holes close together.
- (iii) Mark the placements on the fabric and secure the tracing on it with common pins.
- (iv) Mix a small amount of powdered blue (neel) in kerosene oil. The mixture should be like a paste.
- (v) Dip a ball of cotton in the mixture and rub it over the perforations or holes.
- (vi) Remove the paper carefully and blow off any excess powder over the fabric.

5. Using a glass plate and light

- (i) Place a piece of plain glass sheet on the arm rests of a chair. Place a lighted bulb under the glass.
- (ii) Transfer the design on a thin paper.
- (iii) Now put the paper on the glass, lay the fabric on top of the paper and outline directly on the fabric with a hard pencil.

6. Using a Template

A template is a shape which is cut out of card paper. A template can be used when you need to place a simple design many times over a fabric.

- i) Take a sheet of card paper.
- ii) Draw the shape carefully on it.
- iii) Cut out the pattern with a sharp blade. Your template is ready to be used.
- iv) Place the template at the correct position on the fabric. Tape it securely.
- v) Draw the outline with a pencil. Now remove the tape and then the template.





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Try to use all these methods. Gradually, with practice, you will develop the ability to select the appropriate method of transfer for each type of design and fabric. However, working neatly should be your motto. Remember, any stains on your embroidered article will ruin the overall effect.

29.5 DESIGN PLACEMENT

You have learnt about design and its types. Let us now learn the best way to use them to create beautiful work. You will now learn the different ways of placing a design, so that the overall look is enhanced.

Before we start learning about different types of placement let us take the first step. Take the garment that is to be embroidered. Measure it. Now with the help of tailors chalk divide it into equal squares.

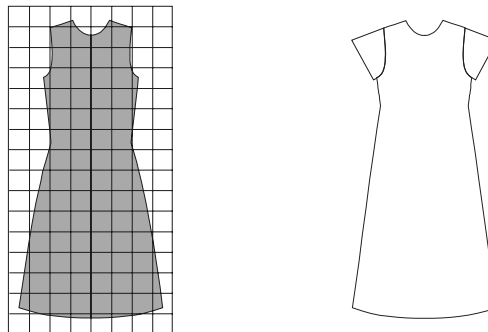


Fig: 29.16 : Marking lines with chalk

Now we shall learn about the placement of the motif, done in the following different ways.

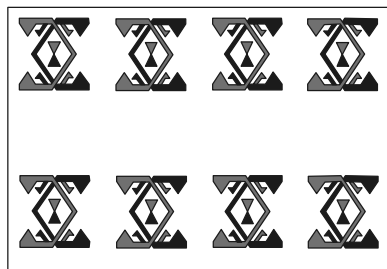


Fig. 29.17 Horizontal placement

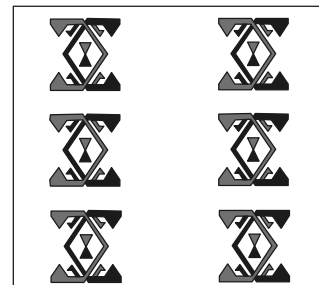


Fig. 29.18 Vertical placement

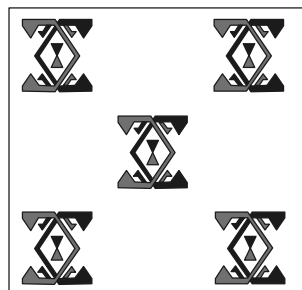


Fig. 29.19 Half drop placement

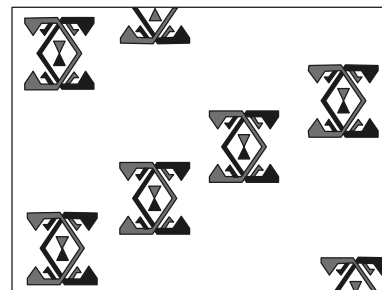


Fig. 29.20 Diagonal placement



Notes



Fig. 29.21 Border placement



Activity 29.5

- a. Go to the local market / tailor and collect samples of printed fabrics with different placements of design and stick them in your design directory.
- b. Place a motif of your choice on the given frock, mention the name of the placement under it. File it in your design directory.

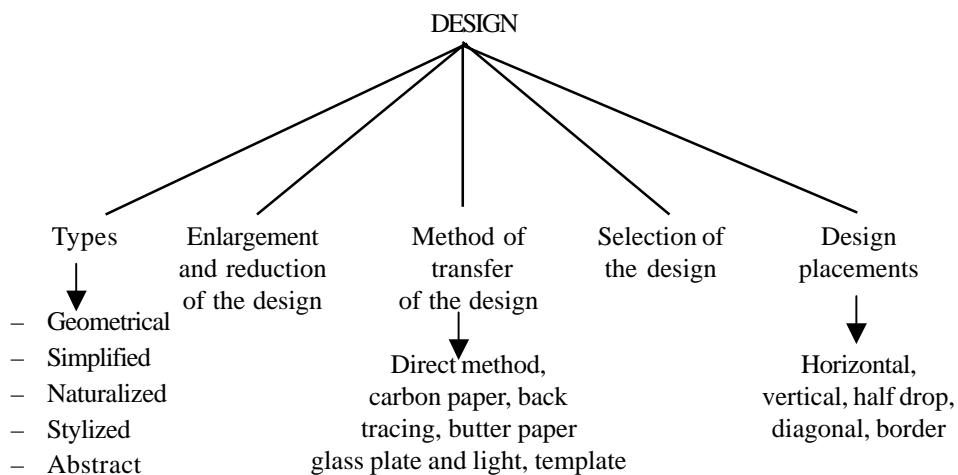


INTEXT QUESTIONS 29.2

1. Rearrange these letters to form words that describe different methods of transferring a design.
 - a) EPATELMT (1 word)
 - b) BTCAINGCRKA (2 words)
 - c) RACNOBPPREA (2 words)
 - d) RITCEDMHOETD (2 words)



WHAT YOU HAVE LEARNT





Notes



TERMINAL EXERCISE

1. Identify the following placements.

Fig: 29.26

Fig: 29.27

Fig: 29.28

Fig: 29.30

2. You have to embroider a frock for your three year old niece. List the factors you will keep in mind while selecting a design for it.
3. Describe any two methods of transferring a design from paper onto a fabric.
4. You have selected a design of a butterfly to be used on a bedcover and pillow cover. Explain the method by which the same motif can be used on both the articles. Show it using a graph paper.
5. Select a motif for your father's kurta and show any two ways in which it can be placed on it.



ANSWERS TO INTEXT QUESTIONS

- 29.1** (i), (iii) Geometrical; (ii), (iv) naturalized (iv), (vii) stylized (v), (viii) Abstract
- 29.2** 1. (a) Template
 (b) Back tracing
 (c) Carbon paper
 (d) Direct method