HOME ECONOMICS: HANDICRAFT (EMBROIDERY)

Learner’s Material

This instructional material was collaboratively developed and reviewed by educators from public and private schools, colleges, and/or universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

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I. Matching Type

Directions: Match Column A with Column B. Write the letter of your answer in your answer sheet.

Column A                                                                                   Column B

_____ 1. A decorative embroidery or shirring design to control fullness in garments by gathering the fabric.

_____ 2. It is a kind of needlework consisting of the interlocking of looped stitches formed with a single thread and a hooked needle. It has been used in the intricate process of lacemaking.

_____ 3. The process of using two or more needles to loop yarn into a series of interconnected loops in order to create a finished garment or to create a cloth.

_____ 4. It comes from the Latin word “culcita” meaning a large stuffed sack, mattress or cushion. It is the process of sewing two or more layers of material together.

_____ 5. The art or process of decorating fabric or materials with a wide variety of thread or yarn color using needle.

A. calado
B. crochet
C. knitting
D. quilting
E. smocking
F. embroidery
II. **Multiple Choice**

**Directions:** Read the statements carefully. Choose the letter in the box that best describes the statement. Write the answer in your quiz notebook.

<table>
<thead>
<tr>
<th>A. thimble</th>
<th>F. stitch markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. cable needles</td>
<td>G. crochet yarn</td>
</tr>
<tr>
<td>C. crochet hook</td>
<td>H. plastic knitting needles</td>
</tr>
<tr>
<td>D. stiletto</td>
<td>I. filler</td>
</tr>
<tr>
<td>E. embroidery frame or hoops</td>
<td>J. needle threader</td>
</tr>
</tbody>
</table>

1. A tool used in making eyelets usually made of wood, bone or metal.

2. A device used to keep the fabric heavy stretched while applying stitches on the design.

3. It comes in variety of natural or man-made fibers that has own characteristics, and they differ from one another in tactile, tenacity and weight.

4. A tool in crocheting that has a great effect to the finished product. It varies in sizes and therefore should use the correct size suited to the article to be produced.

5. It is used to help keep track of the number of stitches in a row.

6. A special kind of knitting needles used specifically to hold stitches.

7. These knitting needles are ideal for beginners and are the least expensive. It is lighter and more flexible than metal designs.

8. A device used for the middle finger to prevent from being pierced by the needle. It could be a metal, plastic or leather.

9. The material placed in between for the purpose of giving bulk to the quilted article.

10. It is used for easier threading especially by those sewers with poor eyesight.
III. Identification

A. Directions: Identify the following pictures of stitches in embroidery, crochet, knitting and types of quilting.

**EMBROIDERY STITCHES**

1. ______________________

2. ______________________

3. ______________________

4. ______________________

5. ______________________
KNITTING STITCHES

11. ____________________________

12. ____________________________

13. ____________________________

14. ____________________________

15. ____________________________
TYPES OF QUILTING

16. ____________________________

17. ____________________________

18. ____________________________

19. ____________________________

20. ____________________________
IV. Short Response Essay

Directions: Answer the following questions correctly. Write the answer in your answer sheet.

Essay 1: What are the safety and precautionary measures that you should observe when doing needlecraft projects? (5 points)

Essay 2: Choose at least one kind of needlecraft and explain its benefit/contribution to a student like you? (5 points)

Essay 3: Think of a package for a quilted blanket that will satisfy the following functions: (a) identify the product, (b) sell & showcase the design so consumers can be persuaded to buy, (c) protect the product, and (d) utilize indigenous or environment-friendly package. Describe your package in detail. (5 points)

*** Good Luck! ***

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HANDICRAFT IN THE PHILIPPINES

Are you aware that the Philippines is the second largest world producer of handicrafts mainly baskets out of indigenous materials? Our country is blessed with rich natural resources scattered throughout its 7,107 islands. These God-given natural wonders serve as means of survival since it is the primary source of our food, shelter and other basic needs. As people continuously lived with the nature, they discovered other things that nature can offer. Out of the raw materials from plants, trees and other natural resources, unique and creative products have been created, it passes through generation to generation and now it is known as handicrafts in general.

The handicraft industry plays an important role in the economic growth of our country especially now that many handicraft owners are exporting their products to other countries. Through this, job opportunity is generated. Over the years, Philippine handicrafts continuously sustain and promote our cultural heritage.

The other benefit of performing handicrafts includes helping reduce stress and spends our leisure time wisely. It offers opportunity to express and enhance one’s creativity which eventually leads to become a productive citizen of our country.

THE NEEDLE CRAFT

There are various forms of handicrafts and one of these is needle craft. Needlecraft uses needle for construction of products or articles. Others find it as a hobby, but, it can be a lifetime profitable business. You may choose from the various kinds of needlecraft such as crocheting, embroidering, quilting, and knitting.

SAFETY AND PRECAUTIONARY MEASURES in NEEDLE CRAFT

Needlecraft, like any handicraft activity, need to be performed with an observance of safety procedures. It is better that you finish all your activities and projects within the allotted time safely. To avoid accidents while performing the activities, below are the safety tips to observe:

1. Make sure that needles are in pin cushions before and after using it.
2. Never meddle with the work of others or tamper with their tools.
4. Use the proper safety gear, such as a thimble.
5. Do not run or engage in “horseplay” while working.
6. Return your tools and materials to their storage place or sewing box after use.
7. In case of any accidents, report immediately to your teacher.

The realization of this precautionary measures lies not only to the teacher but most especially to the students. Therefore, let us continuously promote a safe and desirable workplace while having fun and learning new things.

PROJECT PLANNING

Quality output is never an accident. It is always the result of good and high intention with proper organization and planning. As defined, planning is the process of thinking ahead the activities required to achieve a desired goal. It answers the questions: (1) What to do? (2) When to do it? (3) Where to do it? (4) How to do it? and (4) What is the expected output? (Feliciano R. Fajardo, Entrepreneurship, 1994, Capitol Publishing House, Inc.)

Planning is the fundamental process of any project. It gives direction and guidance to the worker so as to manage the project or activity carefully and successfully. Remember the saying, “If you fail to plan, you plan to fail”. This part of the module will give you background information on project planning, since it will be the beginning of every needlework that you are about to perform. In a larger scale, it could be really helpful especially if continuously practiced whether in school or applied in daily activities in preparation when entering and pursuing the path of entrepreneurial career.

Below is the typical format and content of project plan. Each component has its description. However, your teacher will elaborate and supply other information for you to understand it better. Happy planning!

PROJECT PLAN

Project No. ______
Name:_________________________ Date Started:____________________

Year and Section:_________________ Date Finished: ___________________

I. Name of Project: (State the name of your project in a manner that it would give clear picture of your product/article. Be creative and catchy as you can but make sure that it is appropriate to your product/article)
II. Purpose of the Project: (Write the objectives of the project in statement form.)

1.
2.
3.

III. Specification of the Project: (Attach perspective/pictorial view and work drawing)
(Provide illustration of your expected product/article. Make sure to indicate the details of your product/article such as stitches to be used, size etc.)

IV. Bill of Materials: (This section provides the budgetary requirement needed to create the product/article. See the sample content for reference.)

Materials and Supplies:

<table>
<thead>
<tr>
<th>Qty.</th>
<th>Unit</th>
<th>Item with Description</th>
<th>Unit Cost</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Ball</td>
<td>Yarn, Blue</td>
<td>₱30.00</td>
<td>₱60.00</td>
</tr>
</tbody>
</table>

Total Cost of Materials ₱ 60.00

V. Tools, Materials & Equipment: (Enumerate the tools, materials and equipment you will be using. These are already available and not included to the things that you need to buy)

1. __________________
2. __________________
3. __________________

VI. Work Procedure (Write down the step by step procedure in making your product/article. Make sure to arrange it in sequence)

1. ____________________________________________
2. ____________________________________________
3. ____________________________________________
4. ____________________________________________
5. ____________________________________________

VII. Safety Measures or Precautions: (Indicate safety reminders based on the potential hazards in needlecraft.)
VIII. Evaluation: (Leave this blank. Your teacher will be the one to give the evaluation based on your performance. You will find in this section the assessment of your teacher such as the weaknesses and strengths of your output.)

________________________________________________________________________

IX. Remarks: (Leave this blank. Your teacher will be the one to give the remarks. You will find in this section the things to be improved in your product based on the evaluation)

________________________________________________________________________

If your finished product is to be sold, you will be required to accomplish a financial statement. This is helpful in evaluating if you gain profit or not. Below is the format of financial statement which includes the formula how to mark the price of your product.

Financial Statement

Name of Project: ____________________________

<table>
<thead>
<tr>
<th>Total Expenses</th>
<th>Total no. of Products</th>
<th>Cost Per product</th>
<th>Total sales</th>
<th>Profit (total sales less expenses)</th>
</tr>
</thead>
<tbody>
<tr>
<td>₱1,500.00</td>
<td>40 pcs</td>
<td>48.75</td>
<td>₱1,960.00</td>
<td>₱450.00</td>
</tr>
</tbody>
</table>

FORMULA FOR COSTING:

Selling Price = Total Expenses + 30% mark – up
                No. of products

Example:
Selling price = ₱1,500.00 + ₱450.00
                40

Selling price = ₱48.75

Note: the 30% mark-up is equivalent to your profit.
To get the 30% mark-up, follow this formula:

\[ \text{Profit} = \text{Total expenses} \times 0.30 \]

Ex:
\[ \text{Profit} = \text{₱1,500.00} \times 0.30 \]
\[ 30\% = \text{₱450.00} \]
PACKAGING OF FINISHED PRODUCTS/PROJECTS

After discussing about the topic on crocheting and acquire knowledge and skills, you are now ready to make crocheted articles or products. The output can be sold to your family, relatives or close friends and it could be the start of your own business.

Packaging is the process of using materials to wrap or protect goods or products. Aside from the protection of the products or goods, the packaging materials will serve as an attraction to the buyer.

PACKAGING MATERIALS AND TOOLS

Creative and artistic packaging lies on the hand of the packager. You may use all the materials you think would help in making your package more presentable. These days, people are becoming environment-conscious. As much as possible, the use of plastics is being reduced or avoided to help preserve and protect our environment. Instead, indigenous materials or those abundant in the locality may be utilized. Abundance of materials may also mean cheaper price for the packaging.

Product packaging is about communication and persuasion. Sometimes, aside from the quality, consumers are attracted to buy the product because of its appearance. They tend to compare the same products according to the packaging options. When all other features are equal, the deciding factor might be the presentation of the product based on its packaging.

Choosing the materials in packaging varies on the theme of package whether it is for occasional

---

Computation for profit:

\[
\text{Profit} = \text{total sales} - \text{total expenses}
\]

\[
= ₱1,960.00 - ₱1,500.00
\]

Profit = ₱450.00
purpose such as birthday, valentines, Christmas. One should be equipped with bright and creative ideas in order to come up with a good package design or style. The manner you pack your product highly reflects the kind of person you are. It shows the creativity and innovativeness in you. This also shows how you value your item.

This module encourages you to think of the packaging and express yourself freely as you pack your needle craft items. That’s why, give the best you’ve got. Don’t be afraid to discover and explore the potential and God-given talent in you! Enjoy packaging!

CARING FOR ALL NEEDLECAST ARTICLES

Needlecraft articles can become treasured heirlooms. Therefore proper and adequate care must be taken to preserve the work and time that has been invested.

Usually, the most causes of damage to needlecraft articles are improper storage and laundering. Here are some tips that can greatly extend the life of your item:

1. Launder the smocked article whenever necessary using soap and water.
2. You may use hanger or hang them with two ends clipped on a clothesline.
3. Gently agitate the needlecraft item in the water. Never wring or just let the water drip.
4. Crocheted articles with regular wool must be washed by hand in cold water or it will felt and shrink.
5. In drying, gently remove excess water and lay item flat on a dry, absorbent towel and roll up in the towel, pressing firmly as you roll. Do not wring the towel.
6. Place the item on the dry towel and reshape into its original shape. Pat it into shape; avoid tugging or pulling.
7. Allow the needle craft articles to dry for 24 hours.
8. To prevent unwanted pests, items can be stored in closed plastic bags to keep them clean and free of dust. Never store them with items that contain zippers or buttons that can cause damage.
9. If you don’t know what type of yarn was used, it is safest to have the item dry-cleaned.
10. For embroidered articles, check the fibers for colorfastness to prevent dyes from running. To test, wet a piece of white cloth with cold water and gently rub it over each
different color in your piece. If there is any color transfer to the white cloth or swab, don’t wash your piece at all. Washing will result in discoloration and fading.

11. Use a liquid detergent that is gentle and free of dyes and perfumes. A liquid detergent will disperse in the water and leave less residue on the fabric.

**LESSON 1**
**EMBROIDERY**

**OBJECTIVES**

1. Describe embroidery;
2. Identify the tools and materials used;
3. Demonstrate the proper use of embroidery tools and materials;
4. Perform the techniques and stitches in embroidery, *Calado* and smocking.
5. Perform the basic stitches in embroidery;
6. Prepare project plan for the expected embroidered articles.
7. Create embroidered articles keeping in mind the techniques and art principles;
8. Select appropriate quality packaging material for embroidered articles; and
9. Evaluate the quality/characteristics of embroidered article and packaging presentation

**OVERVIEW**

Embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn. It is available with a wide variety of thread or yarn color. An interesting characteristic of embroidery is that the basic techniques or stitches on surviving examples of the earliest embroidery—chain stitch, buttonhole or blanket stitch, running stitch, satin stitch, cross stitch—remain the fundamental techniques of hand embroidery today. It can be a profitable business or additional means of augmenting income. You can also work from home with minimal start-up costs.
This lesson covers the learning competencies aiming to develop and enhance the skill, knowledge and attitude of learners towards drafting project plans, making of embroidered articles with package accompanied by project plan.

PRE-ASSESSMENT

A. Multiple Choice
Directions: Read the statements carefully. Write your answer in your answer sheet.

1. A place known to be the “Embroidery Capital of the Philippines”
   A. Cuenca, Batangas
   B. Palo, Leyte
   C. Lumban, Laguna
   D. Mabalacat, Pampanga

2. Embroidery in the Philippines became more popular because of its _________.
   A. advertisements
   B. fine workmanship
   C. imported materials
   D. big capital investments

3. In choosing the thread for embroidery, the foremost consideration is the ________.
   A. ability of the person to embroider
   B. laundering procedure
   C. purpose of the article
   D. color of the Material

4. These fabrics are intended for hardanger embroidery since the number of threads per square inch is the same for both warp and weft/woof.
   A. Even-wave fabric
   B. Basket weave
   C. Common weave
   D. Original weave

5. It is a process of transferring design on the cloth using the perforated pattern, soft absorbent cloth and petroleum or kerosene.
   A. Stamping
   B. Ironing
   C. Tracing
   D. Laundering

6. A decorative embroidery or shirring design to control fullness in garments by gathering the fabrics:
   A. Calado
   B. Cross Stitch
   C. Embroidery
   D. Smocking

7. It is a popular form of counted-thread embroidery in which X-shaped stitches in a tiled, raster-like pattern are used to form a picture.
   A. Calado
   B. Cross Stitch
   C. Embroidery
   D. Smocking

8. Calado is most appropriately embroidered for ________.
   A. baby’s clothing
   B. undergarments
   C. aprons
   D. Barong Tagalog
9. The simplest method of transferring design is ________.
   A. ironing  C. stamping
   B. tracing   D. printing

10. The success of an embroidered article depends largely on the _____ of the stitches:
    A. size  C. tension
    B. width  D. length

B. Matching Type
   Directions: Match the descriptions in Column A to their correct names as listed in Column B. Write the letter of the correct answer in your answer sheet.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____1. This tool is used for trimming scallops, clipping threads, or cutting large eyelets</td>
<td>A. Fabric</td>
</tr>
<tr>
<td>_____2. It is selected according to the purpose and the design to be used usually varies from very soft to very coarse or heavy.</td>
<td>B. Pencil</td>
</tr>
<tr>
<td>_____3. It is the device used to keep the fabric heavy stretched while</td>
<td>C. Ironing</td>
</tr>
<tr>
<td>_____4. This material can be bought either in skeins, balls or spool.</td>
<td>D. Scissors</td>
</tr>
<tr>
<td>_____5. It is commonly used for placement of fine lines on fabric. Many of them have an eraser or brush and some are water soluble so that the marks can be removed from the fabric.</td>
<td>E. Embroider frame</td>
</tr>
<tr>
<td></td>
<td>F. Embroidery threads</td>
</tr>
</tbody>
</table>

D. Identification
   Directions: Identify the following embroidery stitches being describe. Write your answer in your answer sheet

1. It is also called double running stitch that often used to outline blackwork embroidery. __________________

2. It is a single detached stitch used primarily to fill in a design area. Also, a popular stitch among embroiderers because it can be used to create the eyes on an embroidered face or the center of the flower. __________________
3. It is also called as the Continental Stitch. One of the most often used in basic needlepoint stitches.

4. A chain stitch that is popularly used for making decorative borders. It derives its name from its resemblance to a rose bud.

5. Stitch considered especially useful for outlining or giving more weight to a single stitch line. Usually two working yarns are used.

LESSON 1.1

EMBROIDERY: A BRIEF BACKGROUND

OBJECTIVES

For the attainment of learning outcome, you are expected to perform the following set of objectives:

1. Describe embroidery;
2. Identify the tools and materials used;
3. Demonstrate the proper use of embroidery tools and materials; and
4. Perform the techniques and stitches in embroidery, Calado and smocking.

Embroidery is the art or process of decorating fabric or other materials with a wide variety of thread or yarn color using needle. There are six basic kinds of embroidery, namely: pure stitchery, cutwork, drawnwork, appliqué or patchwork, quilting and smocking (Arribas, 1995).

Embroidery is one of the excellent sources of income since Philippine-made embroidery articles are not only saleable here in the country, but these are also admired and well-loved products in the international market such as in Indonesia, Malaysia, Japan, America and other countries in Europe. (Department of Education reference, SEDP series)

In the Philippines, embroidery started during the Spanish regime. Aside from reading, writing and doing household chores and crafts, they also taught young women how to do simple embroidery like decorating linens with attractive designs with the use of needle and thread. The finished product was usually used for priests’ vestments, altar tables, and clothes of statues and saints. Soon after, they applied embroidery on other articles like handkerchiefs, blouses, dresses, shirts and table linens such as tablecloths, table napkins and placemats. With great aptitude and skill in producing beautiful embroidered articles
showing their patience, dedication and good taste, Filipino women were regarded as one of the most skillful embroiderers in the world. (Department of Education reference, SEDP series)

Do you know that Lumban, Laguna is known as the “Embroidery Capital of the Philippines”? Lumban became known as the “Embroidery Capital of the Philippines” because it is where fine Jusi and Piña cloth are embroidered by hand. The finished products typically worn by men are known as “Barong Tagalog” while the women use the “Saya” (Filipina). These products are available not only here in our country but also exported in other foreign countries.

Significantly, through embroidery we are able to express our creative individualism based on what we inherit from our ancestors which gives pride to our country. Proud to say, Philippine embroidered articles are noted for fine workmanship, durability, beautiful designs, and intricate embroidery stitches (Department of Education reference, SEDP series).

Many towns in the Philippines, women and even young girls help the family increase its income doing embroidery for big companies. Among these towns are Parañaque, Rizal, Province, Taal, and Batangas.

EMBROIDERY TOOLS AND MATERIALS

The quality of an embroidered article does not only depend on the skills of the maker but also in the kind of sewing tools and materials being used. The embroidery tools should be put orderly in a sewing box or into an organizer.

A. Embroidery Tools

1. Embroidery needle is a short piece of steel with a fine point at one end and a little opening or eye at the other. Needles are of three basic types namely: a) crewel sizes; b) chenille sizes and; c) tapestry needles.

   a. Crewell has sizes 1-10 and sharp-pointed, medium-length with large eyes for easy threading. They are used for most standard embroidery stitching.

   b. Chenille - sizes 13 to 26 are also sharp-pointed needles, but they are thicker and longer and have larger eyes; appropriate for embroidery that is worked with heavier yarns.
c. Tapestry needles are from sizes 13 to 26. They are similar in size to Chenilles but are blunt rather than sharp. This makes them best for thread-counting embroidery and needlepoint.

2. **Embroidery scissors**. You will need embroidery scissors that are sharp, pointed, and curved upward. They will help you in doing some tasks like trimming scallops, clipping threads, or cutting large eyelets. (SEDP Series, Technology and Home Economics III)

3. **Stiletto**. It is the tool used in making eyelets. It is usually made of wood, bone or metal. (SEDP Series, Technology and Home Economics III)

4. **Embroidery frame or Hoops**. It is a device to keep the fabric stretched while you apply embroidery stitches on the design. (SEDP Series, Technology and Home Economics III)

**Gauge or Ruler**. It is used to measure short distances.

5. **Tape Measure**. It is intended for measuring more than one-foot distances or materials.

6. **Thimbles** are made from metal or plastic, protect the middle finger and push the needle while doing embroidery work.
7. **Needle Threader** is used for easier threading especially by those sewers with poor eyesight.

8. **Pin Cushions** maybe made of cotton, wool or hair. This is where the pins and needles are pinned.

**B. Embroidery Materials**

1. **Fabrics** sometimes referred to as cloths, are of great variety, and they differ in material, weight, weave, design, color and finish.

   **Types of Fabric**

   a) **Even-weave** are intended for hardanger embroidery since the number of threads per square inch is the same for both warp and woef/woof.

   b) **Common-weave** includes most tightly woven fabrics with a relatively smooth surface like linen, wool and cotton. They are best used for articles with decorative stitches.

   c) **Basket weave** is commonly used by beginners and ramie linen, wool and cotton. They are best used for articles with decorative stitches.

2. **Embroidery threads** - They are bought in skeins, balls, or spool. They are available in a variety of colors which are usually coded with numbers and color names. Select threads which are colorfast. Buy embroidery threads which will suit the texture of the fabric. Some embroidery threads are mercerized and shiny. (SEDP Series, Technology and Home Economics III)
3. **Carbon Paper** - It is a specially waxed carbon paper that transfers the tracing wheel’s markings to the fabric. A color of tracing paper should be chosen that is close to the color of the fabric. Different brands of tracing paper have different instructions; therefore, the instructions for the particular brand that is purchased should be followed.

4. **Chalk Pencil** allow for the placement of fine lines on fabric, and many of them have an eraser or brush so that the marks can be removed from the fabric.

**LESSON REVIEW SUCCESS STORY**

Name: _______________________________          Date: ____________

Year and Section: _________________________          Rating: ____________

**Directions:** Interview a successful entrepreneur whose primary business is on embroidery. Below are the guide questions but you could also make some modifications. Report to class your experience.

Name of the entrepreneur: ________________________________

Enterprise: __________________________________________

**Guide questions:**

1. How did you start your embroidery business?

2. Why did you choose embroidery products as main item of your business?

3. What is the most difficult part in handling embroidered articles?

4. What is the characteristic/attitude of an entrepreneur you valued most?

5. What is the greatest challenge you encountered and how did you deal with it?

6. What can you say or advise to those who wanted to take the venture of entrepreneurship using embroidered articles/products as their main enterprise?
LESSON 1.2

BASIC EMBROIDERY STITCHES

OBJECTIVES

For the attainment of the competencies, you are expected to perform the following set of objectives:

1. Perform the basic stitches in embroidery;
2. Prepare project plan for the expected embroidered articles;
3. Create embroidered articles keeping in mind the techniques and art principles;
4. Select appropriate quality packaging material for embroidered articles; and
5. Evaluate the quality/characteristics of embroidered article and packaging presentation

1. RUNNING STITCH

One of the most basic stitches, and is usually the first stitch learned by the beginner embroidery or sewing enthusiast. This stitch can be worked in straight or curved lines, or for assembly when finishing an embroidery project. Variations of the embroidery version of this stitch include the whipped running stitch, laced running stitch, as well as a few dozen others. Running stitch is also the basic stitch used for darning stitches, with the straight stitches arranged in patterned row.

To work the Running Stitch:
1. Bring your needle up through the fabric from the back (or wrong side, whichever lingo you prefer) until the knot hits the fabric.
2. Then bring the thread back up and until the task is completed.

2. BACK STITCH

This stitch most often used to outline a design. This stitch also forms the base line for other embroidery stitches.
3. COUCHING

Stitch considered especially useful for outlining or giving more weight to a single stitch line. Usually two working yarns are used: the laid yarn and couching yarn. The yarn which is stitched over another yarn—the laid yarn—to attached it to the fabric is called couching yarn.

To work the Couching:

1. Put a thread on the line of the design.
2. Stitch over using another thread, keeping the first thread in place by using a small stitches on the fabric.
3. The second stitch can be of contrasting color to the laid thread if desired.

4. CROSS STITCH

Stitch formed by two-crossing arms and may be used for outlining, as borders or to fill an entire area.

To work the Cross Stitch:

1. Complete one half of the cross at a time, first from lower right to top left and back under the fabric to the lower left, and so on to the end of the line (A).
2. Complete the other half of the cross (B).
3. Make sure the upper half of each stitch lies in the same direction.
5. TENT STITCH

It is also called as the “Continental Stitch”. One of the most often used in basic needlepoint stitches. This is usually done on single thread canvass.

To work the Tent or Continental Stitch:

1. Work left to right bringing thread out at top of first stitch, insert needle diagonally down over crossed threads to bottom of stitch. Bring out to the right of the first stitch. Continue this way to the end of the row.

2. The second row is worked from right to left inserting the needle at top of the stitch.

3. Continue working rows backwards and forwards until the area is filled making sure all stitches slope in the same direction. The stitch can also be worked horizontally or diagonally.

6. FRENCH KNOT

A single detached stitch used primarily to fill in a design area. It is popular stitch among embroiderers because it can be used to create the eyes on an embroidered face or the center of the flower.

To work the French Knot:

1. Insert the needle at the wrong side.

2. Holding the thread taut with left thumb, wind the thread twice or several times around the needle.

3. Hold the thread in place with your thumb then pull the needle and insert it close to the point it came through.

4. Insert the needle to the point where the next French knot is to be placed.

7. HOLBEIN STITCH

It is also called double running stitch often used to outline blackwork embroidery. This stitch was first known as the “Italian Stitch”. It became known as the “Holbein Stitch” after Hans Holbein the Younger, a 16th-century portrait painter best known for his paintings
of Henry VIII and his children, almost all of whom are depicted wearing clothing decorated with blackwork embroidery.

To work the Holbein Stitch:

1. Work a row of running stitches, leaving the same number of threads between the stitches as stitch length
2. Work back with another row of running stitches filling in the gaps left on the first row

8. HERRINGBONE STITCH

It is basic overlapping stitch popular in border making.

To work the Herringbone stitch:

1. Bring needle out on lower line. Insert on top edge a little to the right and take a small stitch backwards along top edge.
2. Insert on lower edge a little to the right and take another small stitch to the left. The fabric lifted by the needle and the space between the stitches should be the same to achieve best effect.
3. Continue in this way until it was completed.

9. FISH BONE STITCH

This is a kind of filling stitch which is ideal for making leaves or feather. In a broader sense, it is regarded as a member of the satin stitch family.

To work the Fish Bone Stitch:

1. Bring the needle out at the top of the shape (1) and make a small straight stitch
2. Continue down the shape, bringing the needle out at the edge (2 and 3) and down at the right or left of the center.
10. BLANKET and BUTTONHOLE STITCHES

The blanket stitch is a basic, popular embroidery stitch that can be used to create an edging, used as a surface embroidery stitch, or to stitch elements in place on an embroidery project, while buttonhole stitch are mostly used for cutwork embroidery.

These stitches are done in the same manner. Their difference lies in the distance between stitches. Buttonhole stitches have less space between them as compared to blanket stitches.

To work the blanket stitch:

1. Pull the needle through to make an l-shaped half loop with the embroidery thread. Continue working the stitch, spacing them a short distance apart at regular intervals.

2. Bring the needle up from the lower left edge and insert your needle through the embroidery fabric at the top of the location of the first stitch.

3. Bring the tip of the needle through the fabric a short distance below the entry point, making a vertical stitch. If working along a marked line, the needle tip is brought through the fabric to the right side. If it is worked along an edge, the needle tip extends beyond the edge of the fabric.

11. ROUMANIAN STITCH

A couching stitch which has only one working yarn. This means that the yarn used as the laid yarn is also the yarn used for couching.

To work the Roumanian Stitch:

1. Bring the thread through at top left of the space.
2. Carry the thread across and lift a stitch on the right side of the space.
3. Thread below the needle (A). Take a stitch at the left side, thread above the needle (B).
4. These two movement are worked until space is filled. Keep stitches close together.
12. CHEVRON STITCH

It is a wider form of backstitch ideal for decorative borders and bands.

To work the Chevron:

1. Holding the needle downward, put the thread through the lower line of the design.
2. Insert the needle a little to the right on the same line and take a small stitch to the left emerging halfway between the stitches being made.
3. Insert the needle on the upper line a little to the right and take a small stitch a little to the left.
4. Insert the needle again on the same line a little to the right and take a small stitch to the left emerging at center.
5. Continue doing this stitch alternately on the upper and lower lines.

3. SATIN STITCHES

A solid filling stitch that is used to cover a design area with long, straight stitches worked very close together.

To work the Satin Stitches:

1. Apply straight stitches across the design perpendicular to the lines which form the shape.
2. Chain stitch or running stitch may be used as padding underneath to give a raised effect.
3. Keep the edge even and follow the contour of the shape. Avoid making too long stitches.

14. SPLIT STITCH

A loose stitch catching only a thread or two of fabric. It is designed to be invisible from the right side. It is a stitch for securing hems.

To work the Split Stitch:

1. Start your split stitch by coming up through the middle of your first stitch, splitting it in half.
2. Make the rest of your stitches the same length as your first to get a nice, even line.
3. Start your stitches in the middle of the stitch before. Use the end of the stitch two stitches before as a guide.
15. STEM STITCH

Basically an outline stitch, this stitch is often used for the stems in floral designs.

To work the Stem Stitch:

1. Start your split stitch by coming up through the middle of your first stitch, splitting it in half.

2. Make the rest of your stitches the same length as your first to get a nice, even line.

3. Start your stitches in the middle of the stitch before. Use the end of the stitch two stitches before as a guide.

16. LAZY DAISY CHAIN STITCH

It is also called as Detached Chain Stitch. This stitch is worked in a circle to resemble the petals of a flower.

To work the Daisy Stitch:

1. The first stitch of your chain stitch is a loop. It should start and stop in the same place.

2. Fasten each loop at the bottom (as presented in the diagram) with a small stitch. This stitch can be worked singly or in groups to form flower petals.

17. HEMSTITCH

Italian hemstitching is a kind of counted thread embroidery. It is a stitch used to draw out parallel threads and stitch the exposed threads in groups to form various designs. Hemstitching done along both sides of the drawn threads is also called ladder hemstitch or double hemstitching.
To work the Hem Stitch:

1. Draw out the threads from the fabric. Fasten the thread near the drawn threads at the right side.
2. Pass the needle behind four loose threads. The number of threads taken together may vary depending on the kind of fabric used.
3. Pass the needle behind the same four threads, this time bringing the point of the needle through the fabric which is ready for the next stitch. (At this point, the folded hem of the article should now be turned to the drawn threads and secured with the stitch.)

18. FLY STITCH

A single stitch with a loop that is similar to that of the feather stitch. This stitch can be used for borders or to fill in a design area. This stitch can be worked singly or in vertical or horizontal rows.

To work the Fly Stitch:

1. Bring the needle out at top left. Hold the thread down with the left thumb.
2. Insert to the right on the same level a small distance from where it emerged and take a small stitch downwards to center.
3. With the thread under the needle, pull through and insert the needle again below at the center and emerge in position for the next stitch.

19. PEKINESE STITCH

It is also known as the Chinese stitch. This stitch has back stitches as a base. Several Pekinese stitches can be used to outline or fill in a design area.

To work the Pekinese Stitch:

1. Make a row of back stitches.
2. Interlace the row with a thread of either the same tone or different color. When working, pull on the loops slightly but strive to create an even finish throughout the row.
20. FEATHER STITCH
A stitch with a loop and stitches and stitches evenly worked on both left and right sides of a design area.

To work the Feather Stitch:

1. Pull the needle out of the center while doing holding the thread down with the left thumb.
2. Insert the needle a little to the right at the same level and take a small stitch down to the center. Make sure to keep the thread under the needle point.
3. Insert the needle a little to the left on the same level and take stitch to the center. Again, keeping the thread under the needle point.
4. Work these two movements alternately.

21. BULLION STITCH/BULLION KNOT

This stitch is a single, detached stitch that is used for filling in a design area. Rows of bullion stitches may also be used to outline a design. It is recommended that one uses a needle with a small eye for ease in pulling.

To work the Bullion stitch:

1. Bring needle out at top of length required for knot and make a backstitch to bottom of length required.
2. Bring needle only partly out at original point. Twist thread loosely round the top of the needle, 6 or 8 times or enough to make the right length of stitch.
3. Hold carefully with left thumb while pulling needle through.
4. Turn needle ready to insert at bottom of stitch, pull the needle tight and pass needle through to back.

22. ROSETTE CHAIN STITCH

A chain stitch that is popularly used for making decorative borders. Its name derives from the resemblance of a rose bud. It is worked from right to left between double lines of a design area. In a row, rosette chain stitches are worked close together.
23. TWISTED CHAIN STITCH
A Chain stitch which is used to create an unusual outline.

To work the Twisted Chain Stitch:

1. Start with chain stitch, but instead of inserting the needle into the place from where it emerged, insert close to the last loop.

2. Use a slanting stitch as you go out of the design’s line as you pull the thread through. For a better effect, keep the loops of this stitch close together.

24. CORAL STITCH
A simple outline stitch marked by knots along a stitch line. This is used particularly for making stems and twigs. Several rows of coral stitches can likewise be used to fill in a design area, producing a remarkably different texture.

To work the Coral Stitch:

1. Insert the needle from the wrong side and pull the thread up to the right end of the line.

2. Hold the thread on the design lines with the left thumb.

3. Stitch under the line and thread and pull through bringing the needle over the lower thread.
Lesson Review A
CROSSWORD PUZZLE

Name: ___________________________  Date: ____________
Year and Section: ____________________  Rating: _________

Direction: Answer the cross word puzzle using the hint for horizontal and vertical direction.

**Hint:**

**HORIZONTAL**
1. It is regarded as a member of satin stitch family ideal for making leaves or feather. _____stitch
2. It is wider form of back stitch ideal for decorative borders. _____stitch
3. It is a loose stitch designed to be invisible from the right side usually used for sewing hems. _____stitch
4. An outline stitch often used for the stems in floral designs. _____stitch
5. It also called the continental stitch. _____stitch

**Hint:**

**VERTICAL**
6. It is a solid filling stitch worked very close together. _____stitch
7. It is a chain stitch popularly used for making decorative borders. It derived its name from its resemblance to a rose bud. _____chain stitch
8. It is also called as double running stitch. _____stitch
Lesson Review B

BASIC STITCHES IN EMBROIDERY

Name: ____________________________ Date: ____________

Year and Section: _____________________ Rating: ________

**Direction:** Choose at least five embroidery stitches. Write each stitch inside the call out. Then make a brief description or code that would help you to remember each stitch. Example: Lazy Daisy Chain Stitch: Circle in shape. Flowers petal look alike.
LESSON 1.3

SPECIAL KINDS OF EMBROIDERY

CALADO

It is drawn work embroidery which the Philippines is noted for. Foreigners used to buy and bring home our articles with Calado work because of the daintiness of design and fineness of workmanship. Fine and even weave cloth is best suited for this. To achieve good design, transfer your chosen design to the cloth by pricking method.

The Philippines was already known in Europe and other place throughout the world for its fine, intricate embroidery work even far back as the 19th century Among the main centers of embroidery craftsmanship in the country during the time were Ermita, Santa Ana, and Malate. Manila was particularly noted for embroidered articles with satin-stitched designs combined with Calado.

The Calado Process

There are seven steps to make-up the Calado embroidery process for beginners.

1. Draw the design on a sheet of paper
2. Using one of the methods of design transfer, transfer it to the wax paper.
3. With a fine needle, perforate the design
4. Print the design on fabric using a mixture of kerosene, alcohol and blue dye. Your teacher will guide you in doing this step.
5. Set the work in a bastidor, or embroidery hoop, then apply Calado stitching on the areas requiring this.
6. All around the work, apply scallop edging design
7. Soak and wash the work then set into the banatan, a rectangular embroidery frame to stretch and even out the material.

Here is additional information particularly the steps on how to scallop the edge (Heirloom Embroidery) of your fabric for a better result of your embroidered products:

1. Create a template to create a scalloped edge. Measure the edge of your garment or fabric. Decide how large you want each scallop to be. Divide the width of the scallop into the length of the fabric edge. Design the scallop width so that scallops are placed on corners, e.g., the corners of a tablecloth or napkins.
2. Draw your template on a folder. Open the folder. Measure the height of the scallop, which is the distance from the top of the notch between scallops and the bottom of the curved part of the scallop. Mark the scallop height on both ends of the folder and draw a line between the two marks. Mark the width of each scallop along the line that you drew. Place a cylindrical object between the marks you made to indicate the scallop width and trace around the bottom of the object.

3. Use a fine tailor's chalk pencil and your template to mark a scalloped edge on your fabric or garment. Stitch a small running stitch 1/8 inch in from the edge of the scalloped edge. Cut along the scalloped edge that you drew with tailor's chalk.

4. Use a double strand of embroidery thread to create a satin embroidery stitch along the scalloped edge of the fabric or garment. Begin stitching on the back-side of the fabric, pull the thread through, and pull the thread over the edge of the fabric. Stitch up through the back-side of the fabric, inserting the needle very close to previous stitch. Continue along the edge of your fabric or garment. Maintain even thread tension to create a professional, couture appearance.

To attain beautiful lacy effects on fabrics that Calado embroidery can give, one should make sure that the stitches are not too tight because it will give a wrinkled effect nor too loose because it will result to unattractive and untidy looking.

Embroidery frame can help a lot in keeping the drawn thread stretched for a fine finish. The tools and materials used in Calado embroidery is actually the same with the basic embroidery work which was already discussed on the previous part of this lesson.

Also, note that plain fabrics are best used for ease in sewing especially for the beginner like you. But, you can also use printed fabrics, you just have to be careful not to be distracted while counting the number of threads to be pulled or drawn. Even-weave and medium-weight materials are preferred.

**SMOCKING**

Smocking is a decorative embroidery or shirring especially designed to control fullness in garments by gathering the fabric in regularly spaced tucks held in place with fancy stitches. It is an interesting design feature in a variety of articles but is popularly used for children’s women’s clothing. It is commonly applied to areas of clothing with simple rectangular patterns such as the neckline, yoke, sleeve hem and cuffs. Smocking was practical for garments to be both form fitting and flexible, hence its name derives from smock — a farmer’s work shirt. Smocking was used most extensively in the 18th and 19th centuries.
**Basic Methods**

Smocking is done in either two basic methods: regular and English. These two methods differ basically as to the side of the fabric where dots are marked. The dots serve as the guide for the smocking stitches.

In regular smocking, the dots are marked on the right side of the fabric before smocking stitches are formed from dot to dot, gathering the fabric in each stitch. In *English smocking*, the dots are marked on the wrong side of the fabric before the rows of uneven running stitches are worked from dot to dot, forming small pleats. This process is referred to as pre-gathering. Smocking stitches are then worked on the right side of the fabric with a small stitch taken at each pleat previously.

Beginners in smocking are advised to use the English method of smocking as the pre-gathering to make the smocking stitches easier.

**Basic Tools and Materials**

1. Soft, light weighted fabrics like cotton, lawn and soft wool are most suitable as these fabrics gather easily. As smocking work takes up much fabric, remember to always use two to three times the desired finished width.
2. Crewel or chenille needles from 5 to 7.
3. Pearl cotton or embroidery floss.
4. You will also need grid to guide you as you work. The grid is marked on the fabric in evenly spaced dots. Hot-iron transfer sheets of the grid may be bought from crafts store. Or you may take your own grid using graphing paper.

**Basic Stitches and Variations**

There are five basic smocking stitches and two variations. The stitches are the cable, stem or outline, honeycomb, surface honeycomb, and vandyke. The stitch variations are the wave stitch and trellis stitch.

The following are the directions in making each stitch in both regular and English methods. Remember that the last step does not apply to the regular method; it is only to be done for the English method.

1. **Cable stitch** is a tight stitch of double rows that joins alternating columns of gathers. The cable stitch is made up of alternating down cable and up cable stitches worked in a straight line. The needle is always inserted perpendicular to the pleats and parallel to the gathering threads.
2. **Honeycomb** is a medium density variant on the cable stitch that double stitches each set of gathers and provides more spacing between them, with an intervening diagonal stitch concealed on the reverse side of the fabric. This stitch is more elastic than any other of the smocking stitches, and is equally suitable for fine or coarse work.

a. Start in 1st pleat.

b. Take a stitch through top of 2nd and 1st pleats together, catch them together with a 2nd stitch but this time taking needle down back of the 2nd pleat until 2nd gathering thread is reached, then bring it out.

c. Catch 3rd and 2nd pleats together with a stitch, make a 2nd stitch over this and take needle up back of 3rd pleat and out at 1st gathering thread.

d. Continue up and down in this way until row is complete. Work a 2nd row on 3rd and 4th gathering threads and consecutive rows if required. Honeycomb is used mainly to finish off a pattern.

3. **Surface honeycomb** is a tight variant on the honeycomb stitch and the wave stitch with the diagonal stitch visible, but spanning only one gather instead of a gather and a space.

a. Bring up needle on left side of 2nd pleat from right; make a stitch over these 2 pleats and take needle down on right side of 2nd pleat and pass it through 2nd and 3rd pleats halfway between 1st and 2nd gathering threads.

b. Continue up and down, advancing one pleat with every stitch.

c. Work a 2nd row of stitches from halfway between 1st and 2nd gathering threads to 2nd gathering thread.

d. Arrange stitches as shown in diagram.
4. **Stem stitch** is a tight stitch with minimum flexibility that joins two columns of gathers at a time in single-overlapping rows with a downward slope. It is a series of under stitches picked on each pleat and having the thread always under the needle. See diagram below

![Stem Stitch Diagram](image)

5. **Outline stitch** is similar to the stem stitch but with an upward slope.
   a. Bring the needle up on the left side of a pleat, then pick up the next pleat to the right allowing needle to slant
   b. The thread is kept above the needle, it can however be kept below needle slanting upwards.

![Outline Stitch Diagram](image)

6. **Vandyke** is a tight variant on the surface honeycomb stitch that wraps diagonal stitches in the opposite direction.
   a. Bring the needle up between the first two pleats to be stitched on the right hand side of the fabric. Take the thread through to the left hand side of the second pleat.
   b. Keeping thread over needle, take a backstitch through pleats one and two.
   c. Thread still over needle, follow pleat two down to the bottom gathering row, and take a stitch through pleats two and three (an old pleat and a new one)
   d. Thread under needle, make a backstitch through these two pleats again
   e. Thread still under needle, travel up on pleat three and make a stitch through pleats three and four (old pleat and a new pleat).
   f. Thread still under needle, travel up on pleat three and make a stitch through pleats three and four (old pleat and a new pleat).
   g. Continue across row in this manner

![Vandyke Stitch Diagram](image)
Stitch Variations

In making the wave stitch variation, dots are marked only where stitches will be taken.

1. **Wave stitch** is a level stitch made up of cable stitches, moving up and then down incremented equally between the gathering threads. This is worked exactly in same way as Trellis stitch but after working one row a 2\textsuperscript{nd} row or even a 3\textsuperscript{rd} row is made to fit into the zig-zags, either close together or spaced.
   a. Begin with a down cable.
   b. Pick the next pleat (upward) halfway between the gathering threads in a down cable fashion
   c. Pick the next pleat (upward) at the gathering threads in a down cable fashion.
   d. Pick the next pleat at the gathering threads in and up cable fashion.
   e. Pick the next pleat (downward) half way between the gathering threads in a up cable fashion
   f. Pick the next pleat (downward) at the gathering threads in a up cable fashion and then pick the next pleat in a down cable fashion which is step a again
2. **Trellis stitch** formed may be of different sizes, 3, 4 or 5 stitches are the usual numbers for the side of each trellis.
   
   a. Bring up needle in the 1st pleat on a gathering thread, take a small stitch through 2nd pleat at a slightly lower level slanting the needle slightly and keeping the thread above it;
   
   b. Take a stitch in 3rd and 4th pleats in the same way, then one in 5th pleat at the same level as last but with the thread below needle. This stitch should be halfway between two gathering threads.
   
   c. Work 3 stitches upwards in next 3 pleats, always keeping the thread below needle, the last stitch being on level of 1st gathering thread.
   
   d. Take a stitch in next pleat at same level but with thread above needle and work downwards again to former level.
   
   e. Work alternately up and down until end of row is reached.
   
   f. The 2nd row is begun on level of 2nd gathering thread and the stitches are worked upwards until 4th pleat is reached and then downwards. The centre stitches of each row of zig-zags meet and form the trellis.

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**STARTING OFF WITH THE PROJECT**

For smooth sailing and good quality work, here are some tips on how to start with your projects:

1. Plan out your design carefully before to start your project.
2. In smocking, make sure that the yarn is above the needle when working down and below the needle when working up.
3. Never overcrowd the gathers. As much as possible, combine smocking stitches and colors to produce an interesting and attractive effect in your work.
4. Observe balance by starting to work from the center to the design.
5. Always evaluate the design before you stitch it out
6. In embroidering, use a hoop that is in good condition.
7. Use the size of hoop that is the closest to the size of the design. It is important that you do not push the inner hoop through too much. This could cause other problems.
8. Do not stretch the grain of the fabric.
9. When stitching the design, use light pressure on the side of the hoop while stitching very heavily dense designs or if they have detailed outlines.
**DESIGN TRANSFER**

Embroidery design is a drawing or sketch of the work to be done. Designs are selected to suit the purposes of the articles to be embroidered. Some articles need elaborate designs while some need simple designs or monograms and tiny motifs. Motifs may be made individually as the ones used on ladies handkerchiefs. The design must be simple but decorative, adding beauty to the materials. Also, considering the principles of design will produce more quality result.

Designs to be embroidered need to be neatly transferred on cloth. The following are several ways of transferring designs on fabrics:

1. **IRONING**
   
   There are commercial designs available in novelty stores which are printed on thin transfer sheets. The design is transferred by laying the design on the fabric and passing over a hot flat iron on the transfer sheet. The design will then be imprinted on the cloth.

   For smocked fabrics, when transferring the grids using hot iron, make sure to check that the side and bottom edges of the transfer and fabric are aligned. There is also a need to leave a seam allowance above the top row of dots.

2. **TRACING**
   
   This is the simplest method of transferring design. Use a light colored carbon paper for light colored fabrics. Place the carbon paper face down on the cloth and lay the design on top. Trace the design by using a pencil or any sharp, pointed object. Graphing paper may also be used to trace the design.

   In smocked articles, graphing paper may also be used to trace the design.
   1. Cut the graphing paper to fit your fabric
   2. With a sharp awl, needle or pin, pierce dots on the paper in the spacing you require. It will help to keep in mind that the space between dots is usually from 1/4 to 3/8 inch while the space between the rows of dots is usually from 1/8 to 1/2 inch.
   3. Place the graphing paper over the fabric then mark dots on the fabric. Use a pencil to make dots.

   **Note:** you can also use an even-weave fabric such as gingham which has a natural grid. Just remember to use pencil in marking the dots on the fabrics.

3. **STAMPING**
   
   This is the process of transferring design on the cloth with the use of a perforated pattern, soft absorbent cloth, indigo, and petroleum or kerosene.

   a. Mix indigo and petroleum or kerosene in a container. Form the soft absorbent cloth into a ball.
   b. With 1 part indigo and 1 ½ parts kerosene, make a smooth thin paste
c. Spread layers of newspaper on a table and lay the fabric on it. Check the proper alignment of the warp and woof threads.
d. With the smooth side up, lay the perforated pattern on the fabric where the design is to be placed. To keep the fabric in place, put weights on the pattern.
e. Dip the ball of cloth into the bluing mixture and rub over the design in one stroke or direction
f. Check if the design was transferred clearly by lifting a corner carefully. Rub over again until the design is clearly imprinted.
g. Lift the perforated pattern and clean with kerosene. Dry by air.
h. Set aside the stamping materials and keep in safe place.
(SEDPS Series, technology and Home Economics III)

Except for the honeycomb smocking, always work on your stitches from left to right (left-handed persons work in an opposite direction).

Cross Stitch

It is a popular form of counted-thread embroidery in which X-shaped stitches in a tiled, raster-like pattern are used to form a picture. Cross-stitch is often executed on easily countable even weave fabric called aida cloth. It is one of the oldest forms of embroidery and can be found all over the world. Many folk museums show examples of clothing decorated with cross-stitch, especially from continental Europe and Asia.

The following are some of the tips before beginning your project:

1. Choose your fabric. Although cross stitch refers to the way in which you create a stitched pattern and not to a particular fabric, it is most often done on a type of material known as “Aida cloth”. This material is loosely woven in a grid pattern that makes lining up all your stitches easy. Aida fabric comes in different sizes which refer to the number of stitches that can be created in 1 square inch. The options are typically 11, 14, 18, and 28.

   It is easiest to start on an Aida cloth that uses an 11 or 14 stitch count, as this provides larger spaces for your cross stitch. The higher the number of stitches, the smaller your crosses will be.

   If you don't want to use Aida cloth for your cross stitch, other popular options are linen or fiddlers cloth. Both these lack the same wide spaces Aida cloth provides for beginners though.
2. **Select your thread.** Cross stitch is great because it offers so much freedom on the part of the maker, particularly in the color options of thread. Embroidery floss is typically used and can be found in hundreds of colors. Each skein of embroidery floss comes in six threads, but only 1-3 will be used for cross stitch at a time.

   If you have a difficult time doing cross stitch with your thread, you can get waxed thread or use a bit of beeswax to prep your thread before starting your stitching. It will help the floss to thread and tie off easier.

3. **Choose a pattern.** Cross stitching is as simple as matching the grid on a pattern of choice to the grid in your cross-stitch fabric. Choose a pattern from a booklet or online, and gather embroidery floss in colors to match.

   As a beginner, it may be best to start with a simple cross stitch. Find a pattern that is small and doesn't involve too many details and uses a total of 3-7 colors only.

   You can create your own pattern using your own images and a computer program or a bit of graph paper if you don't like the patterns that are available.

4. **Get an embroidery hoop.** This is a double ring made of plastic, metal, or wood that secures your cross stitch as you work. Although you can create a cross stitch without one, embroidery hoops are incredibly helpful and relatively inexpensive. Small hoops are easier to hold but must be moved often, while large hoops require more of a grip but need to be moved around your needlepoint less.

**Making Your Own Pattern**

1. **Choose an image.** Any image can be created into a cross stitch pattern, but simple ones with easily definable shapes are best. Choose a picture or drawing that has only a few colors and lacks a lot of detail.

2. **Adjust your image.** You may want to crop and enlarge your image so that you focus on a single portion of the original picture. If you have a photo editing program, use a "posterize" feature to transform your picture into easily definable shapes. Convert your picture to grayscale before printing to match easier the values of the chosen color.

3. **Trace your image.** Print a physical copy of your image, and gather a piece of graph paper. Lay the graph paper over the top of your printed image, and trace the outline of the most basic shapes. Try to limit the amount of detail that you copy over.

4. **Choose your colors.** With your image and shapes traced, choose 3-7 colors to use for your cross stitch. Use colored pencils that match your chosen colors to shade in the shapes, focusing on a grid pattern and avoiding curved lines.
Doing a Basic Cross Stitch

1. **Cut your fabric and floss.** The size of your fabric will depend on the size of the pattern you are using. Each small square on the cross stitch fabric is representational of a single stitch (or “x” shaped cross), and can be counted across to get your exact size. Your embroidery floss should be cut to a length of about 36” to begin.

   Embroidery floss comes in strands of six threads, but typically only one is necessary for cross stitching. Gently pull apart the groupings of threads from the center and use a single thread for each section on your pattern.

   Some patterns may call for multiple threads to be used at once, so make sure to check yours before assuming the use of a single thread.

   One of the great things about cross stitching is that you can't tell where you start/stop from the front. Simply cut additional thread and start again from where you left off.

2. **Thread your needle.** Take your single thread of embroidery floss and create a loop at the end. Then pull the loop through, leaving the two tail ends (one should be very short) to hang out the opposite side of the eye of the needle.

3. **Begin your cross stitch.** Count on your pattern the number of grid spaces to the first stitch (typically the centermost stitch), and insert your needle from the bottom. Pull the thread all the way through, leaving a bit of the loop at the bottom. Then, cross the thread down or up diagonally and pull the needle through the loop underneath to create a stable anchor for your stitching.

   With every stitch you make, thread your strings over the loose tail in the back to secure it to your cross stitch fabric. This will also make it less likely for your cross stitch to unravel from being tugged or pulled.

4. **Continue stitching.** Using the same “x” stitch pattern, work outwards from the center of your cross stitch until you have completed the pattern.

5. **Finish your piece.** When you have completed the pattern and added an optional backstitch border, tie off your thread underneath your cross stitch. Tie a simple knot on the backside of your pattern, and cut off any remaining thread.

6. **Wash your cross stitch.** Hands are naturally very dirty and oily, and as such make the fabric of your needlepoint dirty as well. Frequent hand washing can help to limit the amount of grime that is transferred to your fabric, but a ring of dirt around your embroidery hoop is nearly inevitable. Gently hand wash your cross stitch with soap and water and allow to air dry when you are finished with it.

   [http://www.wikihow.com/Cross-Stitch](http://www.wikihow.com/Cross-Stitch)
A. **Direction:** Think of a possible project or article using embroidery techniques. You may surf the Internet to browse the current trends today. Plan it using the format below. The more catchy and creative your project name is, the better. You may use separate sheet of paper if necessary.

**PROJECT PLAN FOR EMBROIDERED ARTICLE**

<table>
<thead>
<tr>
<th>Name</th>
<th>Date Begun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year &amp; Sec.</td>
<td>Date Finished</td>
</tr>
</tbody>
</table>

I. **Name of the project:** ____________________________

II. **Purpose of the project:** (enumerate)
   1. 
   2. 
   3. 

III. **Specification of the project**

IV. **Bills of Materials**

<table>
<thead>
<tr>
<th>Materials and Supplies</th>
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</table>

<table>
<thead>
<tr>
<th>Unit</th>
<th>Quantity</th>
<th>Item Description</th>
<th>Unit cost</th>
<th>Total Cost</th>
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</tbody>
</table>
V. Tools, materials and equipment needed
1. 
2. 
3. 

VI. Work Procedures
1. 
2. 
3. 
4. 
5. 

VII. Safety Measures and Precautions

VIII. Evaluation

IX. Remarks

___________________________
(Name of Student)
Lesson Review B
Financial Statement

Name: ____________________________ Date: ____________
Year and Section: __________________ Rating: ____________

A. **Directions**: Read and analyze the situations carefully. Show your computation.

**Situation**: After attending the subject on needle craft, Lanie and Allan was motivated to spend their summer vacation making crocheted mini pouch. They want to help their parents gain income, and make their vacation more productive. Before the end of summer, they were able to craft 60 pieces of mini pouch and had the expenses of ₱500.00. How much will they sell their mini pouch? If all their pouch were sold, how much is their profit?

**Solution**:

B. Based on your computed solution, complete this financial statement table.

<table>
<thead>
<tr>
<th>Total Expenses</th>
<th>Total No. of products</th>
<th>Cost per product</th>
<th>Total sales</th>
<th>Profit</th>
</tr>
</thead>
<tbody>
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</table>
LET’S DO THIS!

1. Make a Sample Craft book on the Embroidery stitches that you have made. Be creative in your presentation!

2. Prepare a project plan for the following embroidered articles. You are free to choose any color of yarn. You may refer to this procedure but you could also make some modifications. Your finished product shall be pack presentably. To know the criteria on how your output will be rated, refer to page 102 (Rubric performance). Be creative in doing your embroidered articles.

**Embroidered Handkerchief**

**Materials:**
- 35 cm square perlin or soft cotton material
- A piece of white, thin pattern paper
- Indigo and petroleum mixed in a container
- Soft absorbent cloth
- Sewing tools
- Blade
- Embroidery threads
- Round wooden frame or bastidor

**Procedure:**

1. Trace the chosen design or you may create your own.
2. Using a pin, perforate the pattern on a pillow. Be sure to prick the paper close enough to make the lines accurate.
3. Lay the cloth on a table lined with newspaper and put the perforated pattern on it.
4. Stamp the design using the soft absorbent cloth dipped in indigo and petroleum.
5. Let the indigo and petroleum dry before starting with your embroidery.

**Embroider the design:**

a) Fit the cloth on round wooden frame *(bastidor)*. Use outline stitches and other easy stitches like seed stitch and small satin stitch
b) Using a pin, count the thread which should be cut within the design for your calado. Put the same mark on the opposite end and cut the threads which should be cut and catch them with a pin. Cut the threads using the blade.
c) Draw the cut threads one at a time, until you form small windows.
d) Do calado stitches along the windows formed
e) Roll the raw edge of the handkerchief and hem using the desired stitch. Be sure you miter the corner.
f) Launder your handkerchief to remove dirt and the indigo and petroleum marks. Using a medium hot flatiron press on the wrong side of the handkerchief.

EMBROIDERED ARTICLE # 2
CROSS STITCH

Direction: The whole class will be using one pattern to have uniformity in terms of difficulty and just assessment of your performance output. Your teacher will decide what pattern to be used and provide clear instruction on how are you going to accomplish your project.

EMBROIDERED ARTICLE # 3
SMOCKED PILLOW CASE

Procedure:

1. Measure and cut a square of fabric one inch larger than the prefer size of pillow, in both length and width. This is the back of the pillow. Set aside.
2. Measure and cut another piece of fabric one inch wider than the pillow form and three times longer, plus one inch.
3. Make a grid of evenly spaced dots on the right side of the large piece of fabric using a fabric pencil. Use one inch distance between dots. The more space between dots, the larger the smocked folds of fabric. Cover the entire large piece of fabric with rows and columns of evenly spaced dots.
4. Apply honeycomb stitch until the entire piece of fabric has been smocked. Make a small lockstitch at each point where dots meet. Knot the thread at the end of each row as you work.
5. Sew the pillow back to the smocked front piece with right sides together. Stitch by hand with 1 inch seam allowances. Leave one side open to insert the pillow form.
6. Turn the pillow right side out. Insert the pillow form, distributing smoothly over the form.
7. Turn in the raw edges and sew the opening together.


As you finish your embroidered projects (embroidered handkerchief and cross stitch), choose at least 3 of your classmates and allow them to give their written comments about your finished product. Be open to accept either positive or negative feedbacks. Attached those feedbacks as you submit your finished product. This will help you to gather ideas in making your next article/product be of more quality. Remember to always open a room for improvement.
HOW WELL DID YOU PERFORM?

Using the rubric performance below, let us determine the quality performance of your embroidered articles.

<table>
<thead>
<tr>
<th>RUBRIC PERFORMANCE</th>
<th>Ideal Score</th>
<th>Actual Score</th>
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</thead>
<tbody>
<tr>
<td><strong>DESIGN (30%)</strong></td>
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<tr>
<td>Original, innovative in concept and design</td>
<td>5</td>
<td></td>
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<tr>
<td>Appropriate for the intended use</td>
<td>10</td>
<td></td>
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<tr>
<td>Beauty/Appearance— appropriate application of elements and principles in art, well-proportioned, structurally stable</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>MATERIAL (30%)</strong></td>
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<tr>
<td>Appropriate choice for the design and function</td>
<td>10</td>
<td></td>
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<tr>
<td>Availability of materials – legally approved for use, environment-friendly.</td>
<td>5</td>
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</tr>
<tr>
<td>Characteristics of the material contribute to the appeal of the product.</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Mature and well-seasoned materials, of good quality.</td>
<td>5</td>
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<tr>
<td>Properly and adequately processed.</td>
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<tr>
<td>Materials are economically used.</td>
<td>5</td>
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<tr>
<td><strong>TECHNIQUE (40%)</strong></td>
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<tr>
<td>Techniques are suited to the design and materials.</td>
<td>10</td>
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<tr>
<td>Construction techniques blend well with the design and appeal of the object.</td>
<td>10</td>
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</tr>
<tr>
<td>Well-exhibited technique, from pre-construction to finishing, results to a strong and durable product.</td>
<td>10</td>
<td></td>
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<tr>
<td>Fine craftsmanship</td>
<td>10</td>
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<tr>
<td><strong>Total Score</strong></td>
<td>100</td>
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</table>

(Adapted and modified from Arribas, 2009)
Lesson Review C
MY STRENGTH AND WEAKNESS

Name: ____________________________ Date: __________

Year and Section: ____________________ Rating: __________

Directions: Using the table below, assess the strengths and weaknesses of your embroidered article/product. Write the strengths on the first column and the weaknesses on the second. On the third column, suggest how you could turn your weakness into strength.

My embroidered article: ____________________________

<table>
<thead>
<tr>
<th>MY PRODUCT’S STRENGTHS</th>
<th>MY PRODUCT’S WEAKNESSES</th>
<th>TURNING MY WEAKNESS INTO STRENGTH</th>
</tr>
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<tbody>
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Lesson Review D
“EMBROIDERY”

Name: ____________________________  Date: ________

Year and Section: ____________________  Rating: ________

**Direction:** Think of an adjective, verb or noun that corresponds to every letter of the word EMBROIDERY. Each word shall describe the experience in making embroidery stitches.

**Example:**  E – enjoyable. I found embroidery as enjoyable activity because of the unique and attractive embroidery stitches that could be apply as design for clothes, handkerchief and many more.

E ____________________________

M ____________________________

B ____________________________

R ____________________________

O ____________________________

I ____________________________

D ____________________________

Y ____________________________
Lesson Review E
MY JOURNAL

Name: ____________________________ Date: ____________

Year and Section: __________________ Rating: ____________

Direction: Narrate your experience in making embroidered articles. Cite the challenges or difficulties you encountered and how did you manage them. Emphasize the lessons learned for the entire lesson. Use a separate sheet of paper.

HOW MUCH HAVE YOU LEARNED?

LESSON 3
POST TEST

A. Multiple Choice
Directions: Read the statements carefully. Write your answer in your answer sheet.

1. A place known to be the “Embroidery Capital of the Philippines”
   C. Cuenca, Batangas
   D. Palo, Leyte
   C. Lumban, Laguna
   D. Mabalacat, Pampanga
2. Embroidery in the Philippines became more popular because of its__________.
   C. Advertisements
   D. Fine workmanship
   C. Imported Materials
   D. Big Capital Investments

3. In choosing the thread for embroidery, the foremost consideration is the ________.
   C. Ability of the person to embroider
   D. Laundering procedure
   C. Purpose of the article
   D. Color of the Material

4. These fabrics are intended for hardanger embroidery since the number of threads per square inch is the same for both warp and weft/woof.
   A. Even-wave fabric
   B. Basket weave
   C. Common weave
   D. Original weave

5. It is a process of transferring design on the cloth using the perforated pattern, soft absorbent cloth and petroleum or kerosene.
   A. Stamping
   B. Ironing
   C. Tracing
   D. Laundering

6. A decorative embroidery or shirring design to control fullness in garments by gathering the fabric.
   A. Calado
   B. Cross Stitch
   C. Embroidery
   D. Smocking

7. It is a popular form of counted-thread embroidery in which X-shaped stitches in a tiled, raster-like pattern are used to form a picture.
   A. Calado
   B. Cross Stitch
   C. Embroidery
   D. Smocking

8. Calado is most appropriately embroidered for ________.
   A. baby's clothing
   B. undergarments
   C. aprons
   D. Barong Tagalog

9. The simplest method of transferring design is ________.
   A. Ironing
   B. Tracing
   C. Stamping
   D. Printing

10. The success of an embroidered article depends largely on the _____ of the stitches:
    A. Size
    B. Width
    C. Tension
    D. Length
B. Matching Type

Directions: Match the descriptions in Column A to their correct names as listed in Column B. Write the letter of the correct answer in your answer sheet.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____1. This tool is used for trimming scallops, clipping threads, or cutting large eyelets</td>
<td>A. Fabric</td>
</tr>
<tr>
<td>_____2. It is selected according to the purpose and the design to be used usually varies from very soft to very coarse or heavy.</td>
<td>B. Pencil</td>
</tr>
<tr>
<td>_____3. It is the device used to keep the fabric heavy stretched while</td>
<td>C. Ironing</td>
</tr>
<tr>
<td>_____4. This material can be bought either in skeins, balls or spool.</td>
<td>D. Scissors</td>
</tr>
<tr>
<td>_____5. It is commonly used for placement of fine lines on fabric. Many of them have an eraser or brush and some are water soluble so that the marks can be removed from the fabric.</td>
<td>E. Embroider frame</td>
</tr>
<tr>
<td></td>
<td>F. Embroidery threads</td>
</tr>
</tbody>
</table>

C. Identification

Directions: Identify the following embroidery stitches being describe. Write your answer in your answer sheet

1. It is also called double running stitch that is often used to outline blackwork embroidery. ________________

2. It is a single detached stitch used primarily to fill in a design area. Also, a popular stitch among embroiderers because it can be used to create the eyes on an embroidered face or the center of the flower. ________________

3. It is also called as the Continental Stitch. One of the most often used in basic needlepoint stitches. ________________

4. A chain stitch that is popularly used for making decorative borders. It derives its name from its resemblance to a rose bud. ________________

5. Stitch considered especially useful for outlining or giving more weight to a single stitch line. Usually two working yarns are used. ________________