

**EMBELLISH TEXTILES**  
**SKILL MANUAL**  
**GRADE VII**



**CENTRAL BOARD OF SECONDARY EDUCATION**

**Committed to Equity and Excellence in Education**

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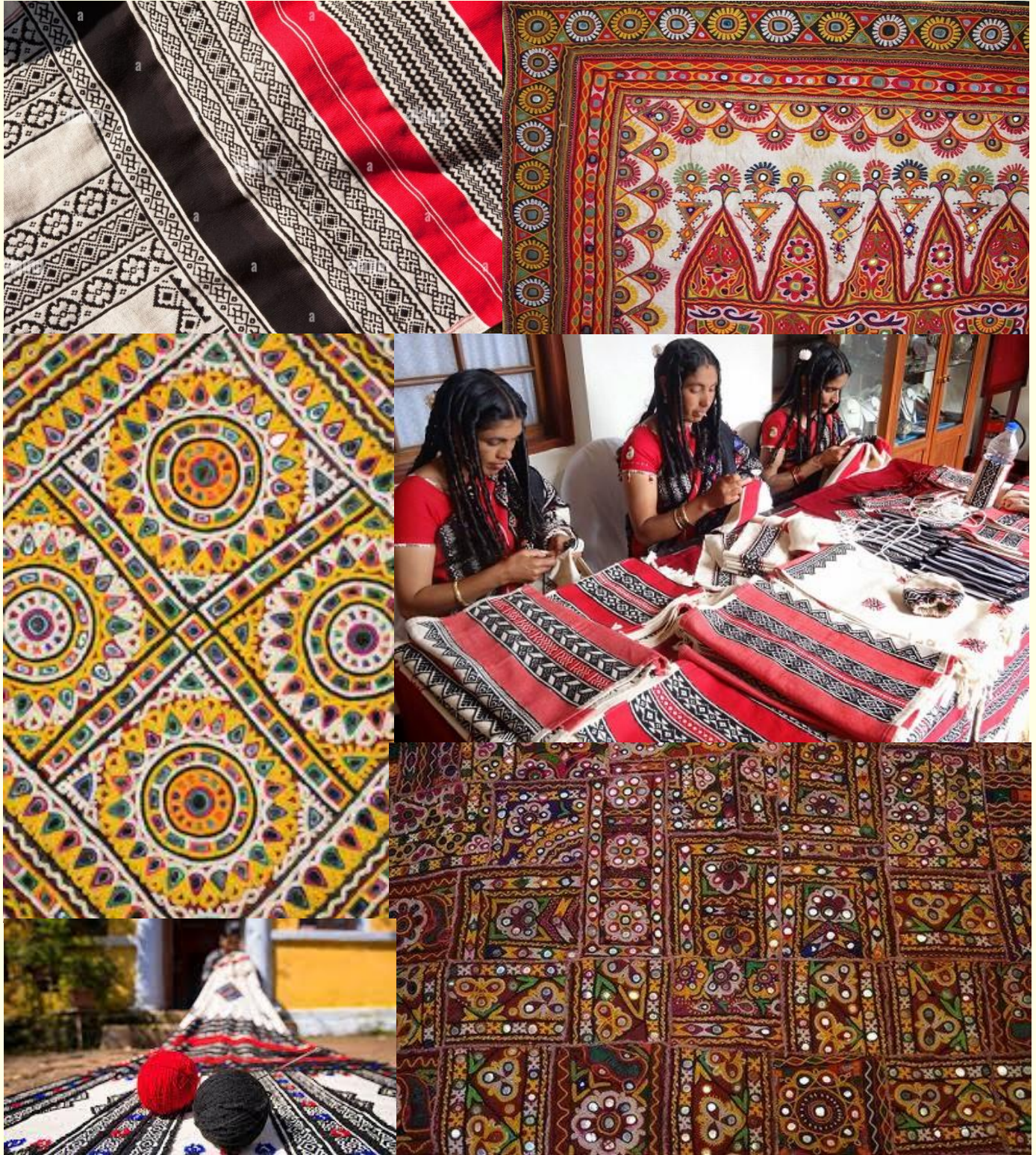
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# COLLAGE







## Foreword


NEP 2020 envisions the holistic development of youth with emphasis on not only an upsurge in Gross Enrolment Ratio but also on Skill Development as the determining factor to realize the objectives of *Atmanirbhar Bharat*, an ambitious mission of honourable Prime Minister, Shri Narendra Modi ji. It focuses on imparting of skills as a key element of Modern Education System.

Education is a chariot which takes the nation to the journey for overall development. It is believed that young people hold the promise of our future. To keep pace with the objective of 'no hard separation', CBSE has decided to offer the students flexibility of making a vocational choice of a short duration module, at a stage in their early academic career (either at class VI, VII or VIII). In this way they will be able to spend relevant time pursuing this choice as per the convenience of the school. This would give them the necessary orientation early on, so that they are able to make a choice at a later stage to pursue skill courses at Secondary and Senior secondary level, or choose a higher vocational degree.

Summer Fields School, Gurugram believes that it is essential to encourage the youth of our country with specific skill sets, making them employable, productive & competitive future citizens. We aim to create a good teaching learning environment with vocational skill- oriented courses. This will enhance the skills of Self Awareness, Critical Thinking, Creative Thinking, Effective Communication, Interpersonal Relationships, Problem Solving within a student.

Through this manual, students will be able to understand the intricacies of embroidery, its stitches and use the same to design handmade items. These skill development manuals are a collaborative effort. I extend my hearty congratulations to Head Junior School, Ms. Soumya Taneja and her team for conceptualizing and creating this manual and the President, Princess Diya Kumari Foundation, Princess Diya Kumari for working relentlessly.

This book is the need of the hour and an attempt, as mentioned in National Education Policy 2020, to emphasize on the development of the creative potential of the child. I hope the schools will find this manual useful and further enrich the activities from their own experience. Any suggestions for further improvement are always welcome.





# Index

<b>Unit 1</b>	<b>Pg 1-3</b>
<b>Legacy of Embroideries</b>	
<b>1.1 Revival of the Embroideries of India.</b>	
<b>Unit 2</b>	<b>Pg 4-5</b>
<b>Basic Requirement of Toda and Sheesha Embroidery</b>	
<b>Unit 3</b>	<b>Pg 6</b>
<b>Introduction to Rajasthani and Gujarati Stitches</b>	
<b>Unit 4</b>	<b>Pg 7</b>
<b>Types of Toda Embroidery from Rags to Riches</b>	
<b>Unit 5</b>	<b>Pg 8</b>
<b>Revival to Survival: Toda Embroidery</b>	
<b>Unit 6</b>	<b>Pg 9</b>
<b>Journey from Motifs to Designs</b>	
<b>6.1 Introduction of Shisha work (Mirror work)</b>	
<b>Unit 7</b>	<b>Pg 10-11</b>
<b>The Reflection of the Ancient Indian Way of Life</b>	
<b>7.1 Types of Stitches.</b>	
<b>Unit 8</b>	<b>Pg 12-14</b>
<b>Practical Aspects of Toda and Shisha work (mirror work) Stitches</b>	





## Unit 1: Legacy of Embroideries

### LEARNING OBJECTIVE

Students will be able to learn about the diversity in culture and understand the intricacies of embroidery.

India is an amalgamation of several cultures. Diversity is culture, language, religion, food and climate. It has unique music genres, dance forms, art and craft skills. Craft is one skill that outshines others because of hand embroidery. Embroidery can be defined as a story woven by threads and needles on a fabric. The needlework or embroidery enhances the beauty of the fabric or the material. Indian embroidery is famous because of the vibrant threads and patterns formed by the same. Embroidery has a great impact on luxury fashion. It has been the oldest skill to decorate and enhance the aesthetic value of the fabric that humanity has known. Every region has its own style, pattern and technique and this has made the skill thrive in its own distinctive way.

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Fig 1 Toda Embroidery

(Image by:

<https://c8.alamy.com/comp/BJX50W/india-tamil-nadu-nilgiri-hills-udhagamandalam-ootv-traditionally-made-BJX50W.jpg>)



Fig 2 Sheesha Embroidery

Image by: <https://5.imimg.com/data5/BC/EV/FH/SELLER-292385/colourful-mirror-work-500x500.jpg>



## Unit 1.1 Revival of the Embroideries of India

Hand embroidery has been flourishing for thousands of years. Hand embroidery was used to decorate royal robes, tapestries, ladies' wear, and shoe samplers since ancient times. In modern times it is now used as a form of art to embellish cushions, purses, book covers, flosses, pillows, shopping bags, handbags, towels aprons and more. Embroidery gives the embroiderer a sense of achievement and satisfaction. Hand embroidery was earlier considered a craft done by females but in modern times men have started taking interest in it too.

Embroidery has changed in notable ways, particularly hand embroidery.

Hand embroidery has been revitalized by new artists who have taken a new approach to the craft such as abstract patterns, 2D sculptures, animal portraits in geometrical shapes, needlework using a variety of materials, Van Gogh paintings, handmade human portraits using threads, handcrafted notebooks using simple stitches like French Knot in new and innovative ways.

### LEARNING OBJECTIVE:

Students will be able to develop the understanding of different kinds of embroideries.

### Did you know:

An embroidery is a form of art that speaks of history and culture. It isn't just about creating intricate patterns and beautiful designs.



Fig 3 Tribal women doing Toda embroidery

Image by: <https://satyamfashion.ac.in/blog/wp-content/uploads/2020/01/1-1-300x197.jpg>



Fig 4 Gujarat woman doing sheesha embroidery

Image by: <https://ar.pinterest.com/pin/366973069620077750/>



## Unit 1.2: Reminiscing the Supremacy of the Traditional Embroideries

“Embroidery is the art or handicraft of decorating fabric or other materials with needle and thread or yarn.”

Hardly any schools still teach the craft of embroidery to their students. Basic techniques such as needlepoint, cross stitch, crewel work, quilting, quillwork, and feather work are popular. For each kind of embroidery, a different fabric is preferred. For example- cross-stitching requires closely woven fabric that is soft and flexible, like clothing material. Needlepoint fabric is stiff with larger holes.

From the Mughal period to the eighteenth century, Indian needlework was amongst the finest and the most charming of all crafts. Coloured lustrous silk embroidery has been a part of Indian embroidery for many years. The prices of embroidery in developing countries are cheaper in comparison to European markets.

Stories about kings and their kingdoms, stories from religious books, different epics, wars, etc. have been told through embroidery. This craft has been a means of spreading religion and culture in early times and will be for the next centuries too.



Fig 7 Crewel work image by:

<https://i.ytimg.com/vi/WnigDf6iQZA/maxresdefault.jpg>

### LEARNING OBJECTIVE

Traditional hand embroidery can be used to increase hand-eye coordination.



Fig 5 Cross stitch image by:

[https://cdn.shopify.com/s/files/1/0554/1734/0085/t/2/assets/description\\_image\\_Cross\\_Stitch.jpg?v=1631819624](https://cdn.shopify.com/s/files/1/0554/1734/0085/t/2/assets/description_image_Cross_Stitch.jpg?v=1631819624)



Fig 6 Needle point (Image by:

<https://i.pinimg.com/736x/11/93/db/1193dbf73cac1db2af0a2ae56e78cc0f--needlepoint-stitches-embroidery-stitches.jpg>

### Answer in brief

1. Name some basic techniques of embroidery stitches.
2. Find out the difference between cross stitch and needlepoint?



## Unit 2: Basic Requirement of Toda and Sheesha Embroidery

Toda embroidery is locally known as 'pukhoor'. Pukhoor means flower. It is famous among the Toda pastoral people of Nilgiris, made usually by their women. This embroidery is transferred from one generation to another. This embroidery is so intricate that it looks like weaving or woven cloth. It is made using red and black threads with white cotton fabric as background. Embroidery is reversible and Toda use the rougher under side of the fabric as the right side.



Fig 8 Toda embroidery on dresses

Image by:

[https://static.fibre2fashion.com/articlresources/images/55/5423/2\\_files/image001.jpg](https://static.fibre2fashion.com/articlresources/images/55/5423/2_files/image001.jpg)



Fig 9 Toda embroidery on dresses (Image by:

[http://www.doaram.com/assets/uploads/blog/24\\_banner\\_750.jpg](http://www.doaram.com/assets/uploads/blog/24_banner_750.jpg))

### The various facts of Toda embroidery are:

**Fabric Used:** Toda embroidery is done using cotton fabric. The embroidery is done by counting the weaves so fabric should be loosely woven.

**Colours:** The fabric used as the base or background is white or off-white. The colours of the threads are red and black.

**Motifs:** Nature has always inspired the artists. So is the case with embroidery, it is also inspired from nature wherein scenes from everyday activities, mythological stories, flowers, animals and their habitat. The embroidery portrays the story of that area or region. The inspiration is taken from buffalo horn as the tribals worship buffalo. Motifs of Sun, Moon, stars, flowers, snakes and rabbits are a few to be seen.

### Did you know?

Earlier vegetable fibre was used as threads, now embroidery threads are used. In the last 10 years, a lot of funding from developmental organizations, has been provided to these Toda tribals.

### LEARNING OBJECTIVE:

Students will be able to get knowledge about basic requirements needed for Toda and Sheesha embroidery.



**Sheesha Work:** Mirror work has been famous and popular for centuries and is known as “Sheesha” or “Abhala Bharat” embroidery. Mirrors of various shapes are fixed on the cloth or fabric through embroidery while doing Sheesha work. Nowadays it is observed that mirrors are replaced by reflective luminescent metal pieces of various shapes and sizes. Mirror work can be done on fabrics such as crepe, cotton, silk, chiffon, and georgette which are then created into beautiful dresses, sarees, cushion covers, table covers and belts.



Fig 10 Sheesha work

Image by: <https://www.utsavpedia.com/wp-content/uploads/2013/10/Mirror13.jpg>

Mirror work is used to beautify and decorate different items such as sarees, dresses, skirts, bags, cushion covers, bedspreads, wall hangings and many such items. The products are in great demand all around the world as they are in India. Sheesha work has been in fashion for every occasion and different types of décor.



Fig 10.1 Sheesha work products

Image by:

<https://tiimg.tistatic.com/fp/1/007/050/bandhani-skirt-cotton-with-mirror-work-263.jpg>



Fig 10.2 Material for sheesha work

Image by: <https://images.squarespace-cdn.com/content/v1/5425bd2ae4b0e1ecd7f10691/1539976658217-EQM999IC4U9INKHCH0S2/shisha1.gif>



Fig 10.3 Sheesha embroidery

Image by: <http://www.utsavpedia.com/wp-content/uploads/2013/06/Motifs-Embroideries.jpg>

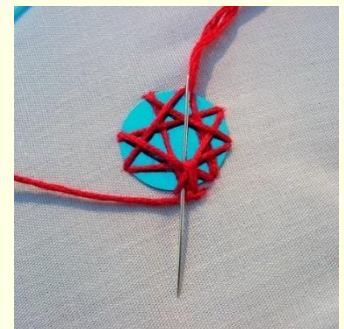


Fig 10.4 Method of stitching mirror

Image by: <https://www.joyfulabode.com/tutorial-indian-shisha-mirror-embroidery/>

## Mirror anchoring stitch

Mirror anchoring stitch is a framework of stitches that are used to sew them onto the fabric. Later neat little decorative stitches are created around these mirrors to cover the rough edges. To start this one has to keep the mirror properly on the fabric with some stitches. - 4 straight stitches are made along the four sides to make the foundation. 2 more stitches are made across the corners of the first four stitches to fix the mirror. These stitches have to be such that the stitches should not end up along the edges or the stitches will slip. The next step is to take a needle and insert it under the stitches to make blanket stitches.

### ANSWER IN BRIEF:

Q1: Which fabric is used for Sheesha embroidery?

Q2: What are the basic requirements needed for Toda and Sheesha embroidery?



## Unit 3: Introduction to Rajasthani and Gujarati Stitches

Mirror work brightens up a simple fabric, mono-colored material. It creates a shimmering effect that makes it more attractive. Mirrorwork has been here since the 17<sup>th</sup> century in Iran. It was brought to India by travellers in Mughal Era. The most popular shape of mirrors used for embroidery are circular and others are square, triangular, hexagonal, and polygonal. In this, the mirror is fixed to the material using special cross-stitch embroidery that surrounds the mirror. The cross stitch is used on the garment as well to improve its look.

Gujarat sheesha work represents traditional themes of tragic love stories, battles, heroes, and kings. Sheesha embroidery decorates garments and wall hangings. Embroiderers in Kutch and Kathiawar are most popularly known for their sheesha embroidery. The state of Gujarat has always been the embodiment of Indian crafts and techniques, and mirror work is famous and recognized in Gujarat. An unknown writer of the late 16th century writes of Gujarati mirror work, "For the peasant women of Gujarat, a needle is her pen with which she gives expression to her creativity and reiterates her relationship with religion and nature." Mirror work was also patronised in Rajasthan, Haryana and Odisha (Orissa), and are also today's famous places for mirror work.



Fig 11 Rajasthani woman doing Sheesha (Image by: <https://i.pinimg.com/originals/41/35/62/41356269bf73d5f5664276ce2044dcf3.jpg>)

### LEARNING OBJECTIVE

Students will learn to appreciate the textile culture and traditional embroidery of Gujarat and Rajasthan.



Fig 11.1 Bedcover sample on sheesha (Image by: <https://i.pinimg.com/564x/eb/c7/9d/ebc79d926c55afe31710b2a78336c29.jpg>)



Fig 11.2 Peasant women of Gujarat (Image by: <https://pbs.twimg.com/media/Co09zVTWEAADtyr.jpg:large>)

### ANSWER IN BRIEF:

Q1: Which is the most popular shape of the mirror that is used commonly in traditional embroidery of Rajasthan and Gujarat?

Q2: Name the themes depicting Gujarat embroidery?



#### LEARNING OBJECTIVE:

Students will gain awareness on traditional and tribal Toda embroidery.

## Unit 4: Types of Toda Embroidery from Rags to Riches

The arched 'Mundhs' are the traditional settlements of the Todas, located on the green outskirts of the poplar town of Ooty or Udthagamandalam. These settlements of the Todas are 1 of the 18 tribal groups found all over the Nilgiri hills of Tamil Nadu. They are known for many aspects but their most cherished art is of the Toda Embroidery, that has emerged from these settlements.

The Toda embroidery is also known as 'Pukhoor'. This artwork is the embodiment of women power as it made only by the women of the Toda pastoral people of the Nilgiri Hills. The embroidery is done on a cotton cloth, that is usually white in colour, with red and black coloured threads. The fine finish gives the appearance of a woven cloth. The Toda embroidery is done on the reverse side of the cotton fabric, with two bands of red and one band of black woven at six-inch intervals. The toda embroidery is done within these stripes with a darning needle.

The Toads (also known by names such as Tudas, Tudavans, and Todar) who make this embroidery live as one small community, population of 1,600 spread over 69 settlements. About 400 of them are stated to be engaged in the embroidery work in the Nilgiri Hills in the higher elevations of the Nilgiri plateau, in Tamil Nadu. They make their traditional embroidery on their cloaks called "Pootkhuly" which is worn



Fig12

Types of Toda Stitches (Pukhoor, Pootkhulu and Darning Stitch)

Image by: <https://d3i71xaburhd42.cloudfront.net/b6ee17597d40d39559ffe3d697d2ff9575d4eaf/6-Figure4-1.png>

#### ANSWER IN BRIEF:

Q1: Which of the following is very popular art form of Tamil Nadu?

- A. Chamba Handkerchief
- B. Banni and Heer Bharat

- C. Toda Embroidery
- D. Bagh Kashidakari

Q2: What is the other name of Toda embroidery?



## LEARNING OBJECTIVE:

Students will be able to understand the rich traditional culture of India.



Fig 13 Map of Tamil Nadu in Toda

Image by:

<https://static.sadhguru.org/d/46272/1654487332-tamil-nadu.png>

## Unit 5: Revival to Survival: Toda Embroidery

Every stitch has a story to tell in Toda embroidery. For example, we know that the different coloured threads represent different meanings like the red represents the earth's essence, the black represent the events of the netherworld and the white represent the empyrean elements. These clothes are a part of the senior members of the Toda tribe, but they are diminishing with the further generations as they only wear it during festivals and special occasions. The Toda patterns are unique and only dependent on the imagination of the women of the tribe. They do not follow any pattern book.



Fig 14 Patterns of Toda

Image by:

[https://www.drishtiias.com/images/uploads/1589193526\\_image1.jpg](https://www.drishtiias.com/images/uploads/1589193526_image1.jpg)

This unparalleled art form has become a source of income and recognition due to the entrepreneurial spirit and age-old skill of the Toda women. In recent times, Toda embroidery finds itself incorporated in many spheres such as lifestyle (table cloths, cushions, mats, bedspreads, etc.) fashion (shawls, tunics, dupattas, skirts, bags, and more), the arts—and in some cases, even Christmas decorations. Many government organizations and NGOs are looking to revive and reposition this art form by incorporating the art in many fields like lifestyle and fashion.



Fig 14.1 Toda on cushion (Image by:

[https://cdn.shopify.com/s/files/1/0324/4248/2821/collections/2af743f00f67024d9d3146f2f089519e\\_1200x1200.jpg?v=1622799664](https://cdn.shopify.com/s/files/1/0324/4248/2821/collections/2af743f00f67024d9d3146f2f089519e_1200x1200.jpg?v=1622799664))

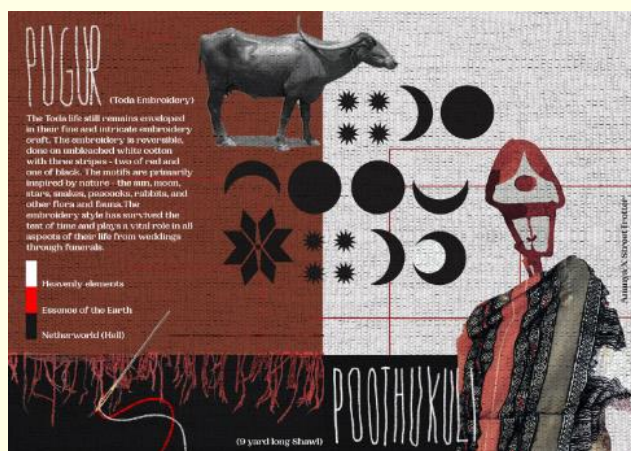


Fig 15 Motifs of toda

Image by: <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcrZBveHKCFhSzVGuoBetMR5yZdQXmUPllnOPg&usqp=CAU>

## ANSWER IN BRIEF:

Q1: Define the significance of red, black and white color used in Toda embroidery?



## LEARNING OBJECTIVE:

Students will learn about the art form in depth with respect to its history, culture, artisans and evolution.

## Unit 6: Journey from Motifs to Design

Mirror work in India was introduced in the 17<sup>th</sup> century Mughal Era but has been traced back to 13<sup>th</sup> century Persia. This craft stems from the Islamic beliefs that mirrors help trap or blind the Evil eye and reflect any bad luck and evil spirits that fall upon the wearer. A Similar belief is present in Hinduism as well where mirrored Torans are hung on the door to ward off any evil spirits entering the house on auspicious occasions. Artisans who migrated from Baluchistan brought their Balochi techniques of mirror work with them to India. These skills were picked up by the Jat Community of the Banni Grassland Reserve in the Kutch District. Since then, the patron of this art form has hailed from the states of Rajasthan, Gujarat and Haryana. Today, they have become the hub of this handicraft and have a bright future ahead.



Fig no: 16 Sheesha work Image by: [https://trc-leiden.nl/trc-needles/media/k2/items/cache/464dd611282e41afa6ae88afb290a64e\\_L.jpg](https://trc-leiden.nl/trc-needles/media/k2/items/cache/464dd611282e41afa6ae88afb290a64e_L.jpg)



Fig no: 16.1 Sheesha work Image by: <https://www.pamono.com/vintage-handmade-indian-embroidered-tapestry-1950s>



Fig 16.2 Sheesha work on rugs (Image by: <https://t0.gstatic.com/images?q=tbn:ANd9GcTLzh1OL6LsAeZuFRdHETui0MOaXn0I110Nk-n3-1n0I-7HvSOIA>)

### FACT

The use of these decorative embellishments was inherited from Iran during the Mughal reign. However, surprisingly, the Mughal rulers did not wear clothes embellished with mirrors.

### Did you know?

Where did mirror work originate, and how did it come to India?



## LEARNING OBJECTIVE:

Students will learn about different types of shisha embroidery stitches.

# Unit 7: The reflection of the ancient Indian way of life

## Types of stitches.

Shisha work (mirror Work) can be categorized by stitch types:

- 1) Mirror anchoring stitch
- 2) The mirror with Basque stitch
- 3) The mirror with Fly stitch
- 4) mirror with lazy daisy stitch
- 5) Mirror with Threaded running stitch
- 6) Mirror with Blanket Stitch
- 7) Mirror with Woven frame
- 8) Mirror with Pointed petal frame

## Interesting Facts

Originally coins, beetle, tins and silver were used as elements to give that reflective effect on the fabric.

The great Italian merchant traveller, Marco Polo was one of the secret admirers of mirror work embroidery.



Fig 17 Types of sheesha stitches (Image by: <https://in.pinterest.com/pin/518476975859561013/>)



Fig 17.1 Mirror with Blanket Stitch (image by: <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcRD4tFCi7KOb-ooLGhG5NJ9NScZfT2ceeORu4rC15UHO-7tRreJw4pQw59rW366Y7NyU0&usqp=CAU>)



Fig 17.2 mirror with lazy daisy stitch (Image by: <https://i.ytimg.com/vi/wGYkNULq6Eo/maxresdefault.jpg>)



Fig 17.3 The mirror with Fly stitch (Image by: <https://i.pinimg.com/originals/14/05/d2/1405d224f4eb4956a51617974154e0e2.jpg>)



A three-dimensional feel comes to the design when mirror work is used. Artists use the herringbone stitch, chain stitch, and the satin stitch to anchor the mirrors to their specified places. Embroiderers may also use the stem stitch, the detached chain stitch, and the blanket stitch. Firstly, they anchor the mirror using structural stitches to hold them in place. Secondly intricate embroidery patterns are stitched over and around the mirrors to enhance their appearance.

**There are three common types of embellishments used in mirror work:**

**a) Hand blown glass sheesha:** This type of mirror work makes use of the traditional technique of using mica rather than mirrors. Just like small pieces of mirrors, the mica is available in different shapes and sizes, creating mirror work's dazzling embellishments.

**b) Machine cut glass sheesha:** This is a contemporary technique of mirror work that is mostly used in the mass-production of mirror work embroidery. Mirror worked items that make use of this modern-day technique are distinguishable by the silvered backing, a result of the chemical process of coating glass with reflective substances.

**c) Sheesha embroidery:** This traditional type of mirror work incorporates the use of not only small pieces of mirrors, but also other embellishments such as sequins. Intricate motifs created by needlework may also appear in shisha embroidery.



Fig 18 Types of mirror work

Image by: [https://i.ytimg.com/vi/kzbf\\_gcv9AM/maxresdefault.jpg](https://i.ytimg.com/vi/kzbf_gcv9AM/maxresdefault.jpg)

**Did you know?**

Chain Stitch, otherwise known as Chikana This ancient sewing technique is a type of embroidery stitch. In mirror work, it is utilised as a solid framework of stitches that essentially cover the entire face of the mirror. This ensures that the mirror embellishments are secured firmly to the base fabric.

**LEARNING OBJECTIVES:**

Students will learn the process of Sheesha and Toda stitch step by step.

They will learn how to use different patterns in Sheesha and Toda embroidery stitches



## Unit 8: Practical Aspects of Toda and Sheesha

Theoretical aspects of the embroideries will be explained to the learners which include its origin, style and designing.

In the practical aspect - learners will be asked to bring a sheet of paper.

- First, the learners will draw some motifs in the Toda and sheesha embroidery style. They will begin with a simple chain stitch.
- Small geometrical patterns will be drawn and the student will learn how to do stitch using different coloured anchor threads.
- Learners will draw motifs, which will be traditionally rendered in thread and composed of different kinds of stitches.
- Once the learners learn to do Darning stitch (Toda) and button hole (Sheesha) stitch, they will be able to develop their skills further using different patterns and by making beautiful Torans, wall hangings or sling bags. It will help the learners to become a good entrepreneur in future.

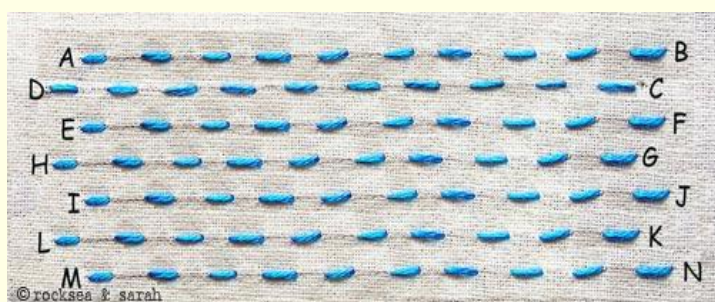


Fig 19 Patterns of darning stitch

Image by <https://www.embroidery.rocksea.org/stitch/running-stitch/darning-stitch/>

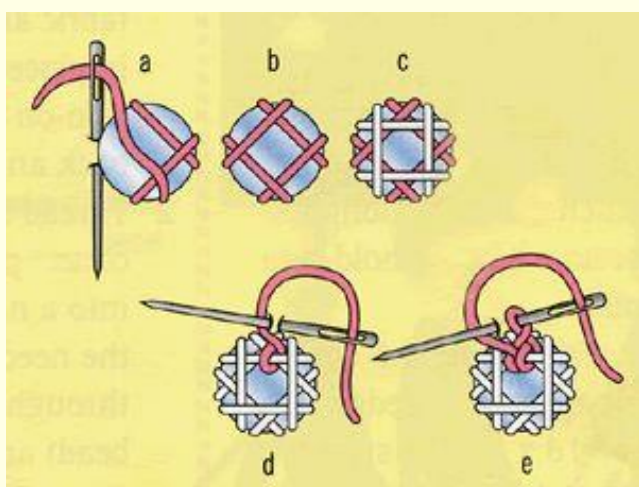


Fig 20 Steps of sheesha work

Image by:

<https://i.pinimg.com/originals/5d/cf/e9/5dcfe9b3c6e17a74a38c89c89e899c34.gif>

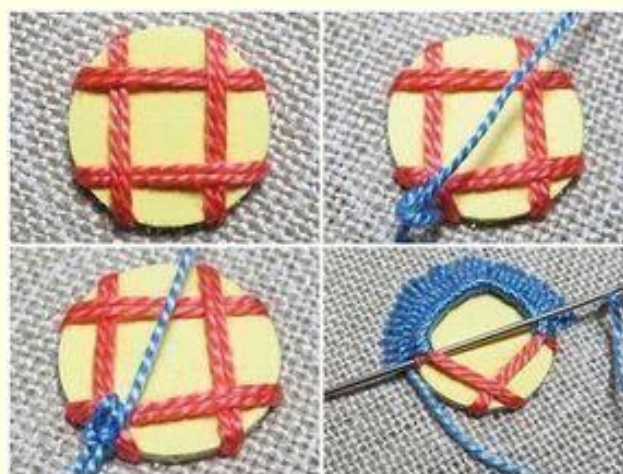


Fig 20.1

Image by:

<https://i.pinimg.com/474x/fc/d5/0f/fcd50fd9089046c23a6718a06ffd50c4.jpg>



## LEARNING OBJECTIVES:

Learners will be able to make decorative household items, such as: Bandhanwar, Handkerchiefs, masks, wall hangings, etc.



Fig 21 Types of different Sheesha embroidery stitches

Image by: <https://sewguide.com/mirror-work-designs/>



Fig 22 Bandhanwar on Sheesha

Image by: <https://i.pinimg.com/564x/d0/d2/04/d0d20469ded24ce62a8556bd29c21445.jpg>



## LEARNING OBJECTIVES:

Learners will be able to make decorative household items, such as: Sling Bag, Handkerchiefs, masks, Phone pouch etc.

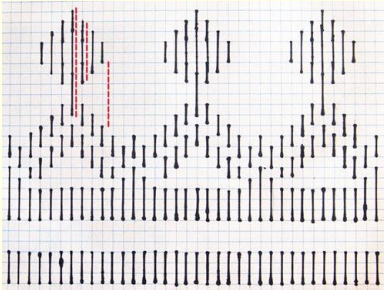


Image by:

<https://www.embroidery.rocksea.org/hand-embroidery/pattern-darning/pattern-darning-non-reversible/>

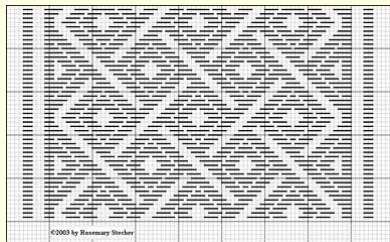


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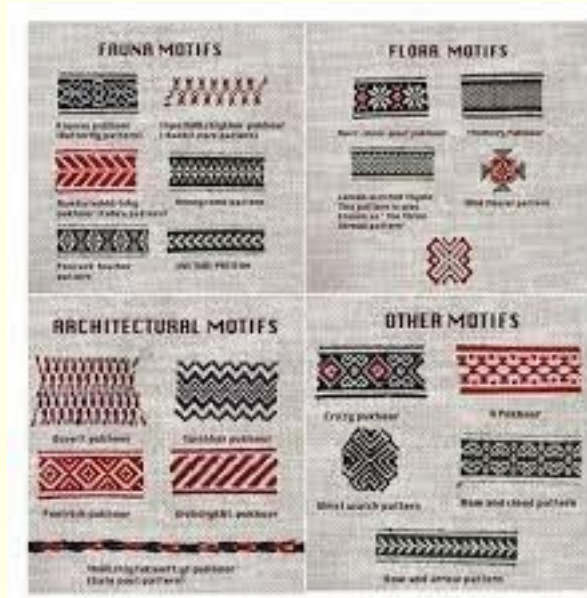


Fig 23 Patterns and motifs of Toda

Image by:

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<https://www.embroidery.rocksea.org/hand-embroidery/pattern-darning/pattern-darning-non-reversible/>



Fig 24 Toda work on potli

Image by: <https://satyamfashion.ac.in/blog/wp-content/uploads/2020/01/3-1-300x233.jpg>



Fig 25 Toda on sling bag

Image by: <https://www.gitagged.com/wp-content/uploads/2019/08/Toda-TDE-001-SLINGBAG-03-1.jpg>



Fig 26 Toda on phone pouch

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## GURUGRAM

