Fibre To Fabric And Fashion Marketing
XII CGDM

FIBER TO FABRIC & FASHION MARKETING THEORY
50 MARKS

SCOPE AND LIMITATION

Unit	Topic	Sub Topic	Trust Area	Marks
1.	Unit Layout	Introduction Different types of layout		10
			1. Product or line layout 2. Process or functional layout 3. Fixed position layout 4. Combination type of layout	
		Features of good layout Advantages of good layout Industry related layout		
		Purchasing	Meaning of purchasing Objectives of purchasing Purchase order	
		Inventory	Inventory control	
		Store keeping	What is store keeping? Functions of store keeping Objectives of store keeping	
		Inspection		
		Labelling	Definition of labels Types of labels used in garments	
		Packaging	Bagging Boxing	
2	Fabric Finishes	Finishing Aims of Finishing Kinds of Finishing Processes Preliminary Steps to finishing		10
			Bleaching Scouring Desizing Singeing	

		Types of Finishes	**Mechanical**	
			Beetling	
			Brushing	
			Shearing	
			Calendaring	
			Tentering	
			Moireing	
			Embossing	
			Glazing	
			Napping	
			Weighing	
			Sizing	
			Sanforizing	
			Chemical	
			Mercerizing	
			Durable press	
			Creping	
			Anti-static	
			Absorbent	
			Flame proof	
			Water repellent & water proof	
			Biological control finishes	
			Anti-rot	
			Anti-bacterial	
			Anti-mildew	
			Anti-moth	
			Micro encapsulated finish	
3.	Laundering Of Fabrics & Garments	Water	Soft water	10
			hard water	
			Temporary hardness	
			Permanent hardness	
		Laundry cleaning Aids	Detergents	
			Soaps	
			Pre wash soil removers	
			Stain and odour eliminators	
			Enzyme pre soaks	
			Fabric softeners	
			Water softeners	
			Bleaches	
			Boosters	

			Grease removers	
		Blue	Types of blue	
		Stiffening agents	Starch	
			kinds of starch	
		Dry cleaning	Advantages & disadvantages	
			Types of stains	
		Stain removal	Techniques of stain removal	
		Washing machines	Fully automatic machine	
			Semi-automatic machine	
		Laundry dryers	Tumble dryers	
			Spin dryer	
			Condensation dryers	
		Ironing	Types of irons	
		Laundering of different Fabrics.		
4	Fashion Promotion	Fashion Promotion	Meaning	10
		Fashion advertising	Nature & Salient features of advertising	
			Objectives of advertising	
			Creation of advertising	
			Advertising v/s Publicity	
			Media	
			Newspaper	
			Supplements or leaflets	
			Magazines	
			Television	
			Radio	
		Direct Mail advertising	Meaning & features	
			Forms/Tools of direct mail advertising	
		Outdoor Signing	Posters	
			Banners & Hoardings	
		New forms/types of outdoor advertising	Neon Signs/Electric Signs	
			Skywriting/Sky Advertising/Balloon Advertising	
			Sandwich Boards/ Sandwich Man	

	Sales Promotion	Transit Advertising/ Transport Advertising Multipacks Tie-ins Special offers, discounts, End of season sale. Gifts Point of purchase Demonstration Samples Coupons Competitions, contests, games	
	Personal Selling Special events	Introduction Fashion shows a. Formal fashion shows b. Designer trunk shows c. Departmental fashion shows d. Informal fashion shows Exhibitions	
	Visual Merchandising	Introduction a. Windows/exterior display b. Fashion message window c. Direct sell windows Creating effective window display Interiors Display	
5	Pricing of Apparel		**10**
	Introduction Factors influencing Price decisions	Internal factors External factors	
	Pricing strategies	Budget pricing Luxury pricing Value pricing Discount pricing Competitive pricing Pricing for exclusivity	

	Pricing based on fabric consumption
	Pricing based on weaving and knitting costs
Online Prices	Advantages & disadvantages of online shopping
Main methods of Setting price	Cost plus pricing
	Market based pricing
	Mark up & Mark down
	Break even calculations
Bargaining	
Causes for Price changes	
Apparel costing	Calculating apparel cost

FIBRE TO FABRIC AND FASHION MARKETING PRACTICAL

Marks: 100

INSTRUCTIONS:
Unit 1, Unit 2, Unit 3 and Unit 4 practical work should be neatly maintained in the Journal/File.
Unit 1 and Unit 2 have to be completed in the 1st term.
Unit 3 and Unit 4 have to be completed in the 2nd term.
Marks to be given as per Checklist & Performa (continuous evaluation)

The 2 crochet Projects and samples must be done individually by each student. A record of the practical marks obtained by each student should be maintained. This record should be presented to the auditor/examiner at the time of audit/inspection.

The Subject Teacher needs to follow all the specimens and size given for the layouts with key and index, Poster, Leaflet etc. so that uniformity is maintained by all the H.S.S.
Colour could be used for the layout symbols to give it an attractive look. The given specimen of the tabular formats for layouts, fabric finishes, stain removal and pricing of garments must be compulsorily followed by the subject Teachers.

In case the crochet projects made by the student get sold during their H.S.S. exhibition then an approved receipt certified by the subject teacher should be kept. In such a case the photograph of the project work needs to be pasted on the journal.

NOTE: Total marks per unit is 50/2=25 marks

The entire practical work (all 4 units) along with the 2 projects must be completed by the end of January and shown to the auditor on the audit day.

UNIT 1 (25 MARKS)
1. Draw the **dream layout** with key and index of a Tailoring unit manufacturing apparels.
2. Draw the **dream layout** with key and index of a Boutique dealing with apparels.
3. Design and make a **Care Label** with minimum 4 care Instructions for apparels made in a Unit/Boutique.

4. Design and make a **Hang tag/ Flasher** for apparels made in a Unit/ Boutique.

5. Collect and paste 2 **Advertisements** for apparels.

6. Collect the following **fabric finishes**:

  (i)Gray Cloth

  (ii)Minimum 7 finishes

a) Creping	e) Napping	i) Embossing
b) Tentering	f) Calendaring	j) Drip Dry
c) Mercerizing	g) Sizing	k) Dyeing
d) Weighting	h) Singeing	l) Printing

(Any other finish could be added)

7. **Crochet:**   * Write the Crochet abbreviations.

         * Make a chain (not less than 10cms)

         (A) Basic stitches: Make ONE sample each

           1) Single crochet

           2) Half double crochet

           3) Double crochet

           4) Triple crochet

           5) Double triple crochet

         (B) Other stitches: Make ONE sample each

           (i)Texture

           (ii) Shell

           (iii) Cluster

           (iv) Motif

           (v) Mesh.

UNIT 2 (25marks)

1. **Visit to a Laundry**. Write the Report of the visit.

2. **Starch** a fabric sample in the following methods:

     i)Rice Water

    ii)Commercial Starch

3. **Blue** a fabric sample

4. **Bleach** a fabric sample.

5. **Ironing & Folding** of 4 apparels

6. **Stain Removal:** Remove any 5 stains from plain white cotton fabric.

7. Collect minimum 2 pictures each of:

     i) Laundry cleaning/washing aids

    ii) Drying equipment's

    iii) Finishing equipment's

8. **Crochet:** Make the following samples.

     i) Lace

    ii) Edging

iii) Button (Minimum 2)
iv) Filet crochet.
 v) Any crochet sample with beads, pearls etc.

UNIT 3 (25marks)

1. **Visit to an Exhibition**. (Pretty Home, Consumer Shoppe, Kharedi Yatra, Lok utsav etc. Write a report.
2. Design and make **Poster** advertising for an apparel unit/boutique
3. Design and make **leaflet** advertising for your apparel unit/boutique.
4. Design and make a **discount/Gift coupon** for your apparel unit/boutique.
5. Design a **window display** for your apparel unit/boutique.
6. Design and make a **Banner** of fabric for your apparel unit/boutique.
7. Design and make a **Hoarding** for your apparel unit/boutique.
Note: Some topics for designing and making the Poster, leaflet, discount coupon, Banner and Hoarding could be as follows:
*END OF SEASON SALE
*EXHIBITION CUM SALE
*INAUGURATION OF UNIT/BOUTIQUE
*FESTIVAL OFFER
*SPECIAL DISCOUNT SALE
*SHIFTING OF UNIT /BOUTIQUE
*STOCK CLEARANCE SALE
*MONSOON SALE
*ANY OTHER TOPIC RELATED TO C.G.D.M. SYLLABUS

PROJECT 1: Doily/ /jewellery set /any other suitable crochet article.

UNIT 4 (25 marks)

1. Design a **pamphlet** for your apparel unit/boutique.
2. Design a **carry/delivery bag** for delivering of apparels made in your unit/boutique.
3. Design and Price a garment.
4. Design and Price a garment.
Note: The Pricing of the garments could be done of Kids wear, Ladies wear, Beach wear, Sportswear, Nursery school uniform, H.S.S. uniform etc.

PROJECT 2: Baby dress/any other suitable crochet garment

1. UNIT LAYOUT

Layout problems are fundamental to every type of organization/enterprise and are experienced in all kinds of undertakings. A housewife must arrange her kitchen, retailer must arrange his counters and display the items in such a manner which facilitates movement and attracts the attention of customers, office management position the desk, tables and other equipment's in such a way that it facilitates the now of work. The manufacturing organizations must arrange their facilities, not only the departments within the factory but also the unit, stores and services so as to achieve the smooth flow or products.

The adequacy of layout affects the efficiency of subsequent operations. It is an important perquisite for efficient operations.

The simplest or situations with comparatively fewer items to arrange have many alternatives available initially the layout decisions were based mainly on inhibition, experience, judgment and some sort of improvisation.

Once a decision about location or the unit has been taken, next important problem before the management is to plan suitable layout for the unit. Efficiency and performance of good machines and sturdy building depend to a great extent on the layout of the unit.

Unit layout is the method of allocation of machines and equipment, various production processes and other services involved in the transformation process of a product within the available space or the factory so as to perform various operations in the most efficient and convenient manner providing output or high quality and minimum costs.

In the words of James Lundy, "Layout identically involves the allocation of space and the arrangement of equipment in such a manner that overall operating costs are minimized." Alternately, unit layout is an effort to arrange machines, equipment's and other services within a predesigned building ensuring steady, smooth and economical flow or material.

Planning the layout of a unit is a continuous process, as there are always chances of making improvements over the existing arrangement.

The disposition of the various parts a unit along with all the equipment used is known as unit layout. It should be so designed that the unit functions most effectively.

Layout problems are common to all kinds of organizations. A retailer must arrange his counter; display of items etc. office management must position his desks, tables etc. in such a way that it facilitates the flow of work.

A good layout results in comforts, convenience, safety, efficiency, compactness and profits. A poor layout results in congestion, waste, frustration and inefficiency.

Four Main Types of Plant Layout
1.   Product or Line Layout
2.   Process or Functional Layout.
3.   Fixed Position Layout.
4.   Combination type of Layout.

1.   Product or Line Layout:
If all the processing equipment and machines are arranged according to the sequence of operations of the product, the layout is called product type of layout. In this type of layout, only one product of one type of products is produced in an operating area. This product must be standardized and produced in large quantities in order to justify the product layout.

The raw material is supplied at one end of the line and goes from one operation to the next quite rapidly with a minimum work in process, storage and material handling. Fig. 8.3 shows product layout for two types of products A and B.
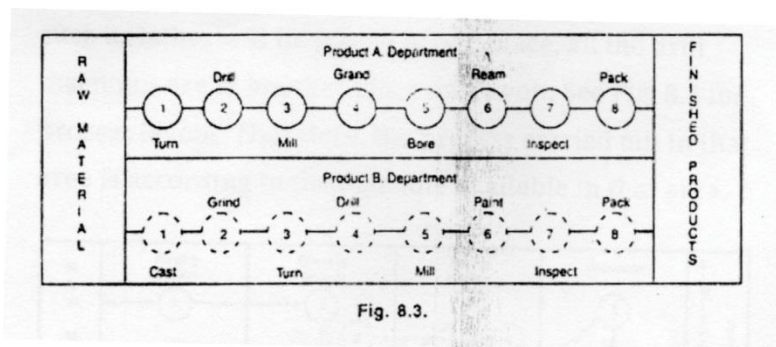
Fig. 8.3.

Advantages offered by Product Layout:
(i)   Lowers total material hand line cost.
(ii)   There is less work in processes.
(iii)   Better utilization of men and machines,
(iv)   Less floor area is occupied by material in transit and for temporary storages.
(v)   Greater simplicity of production control.
(vi)   Total production time is also minimized.

Limitations of Product Layout:
(i)   No flexibility which is generally required is obtained in this layout.
(ii)   The manufacturing cost increases with a fall in volume of production.
(iii)   If one or two lines are running light, there is considerable machine idleness.
(iv)   A single machine break down may shut down the whole production line.
(v)   Specialized and strict supervision is essential.

2.   Process or Functional layout:
The process layout is particularly useful where low volume of production is needed. If the products are not standardized, the process layout is more desirable, because it has greater process flexibility than others. In this type of layout, the machines and not arranged according to the sequence of operations but are arranged according to the nature or type of the operations. This layout is commonly suitable for non-repetitive jobs.

Same type of operation facilities are grouped together such as lathes will be placed at one place, all the drill machines are at another place and so on. See Fig. 8.4 for process layout. Therefore the process carried out in that area is according to the machine available in that area.
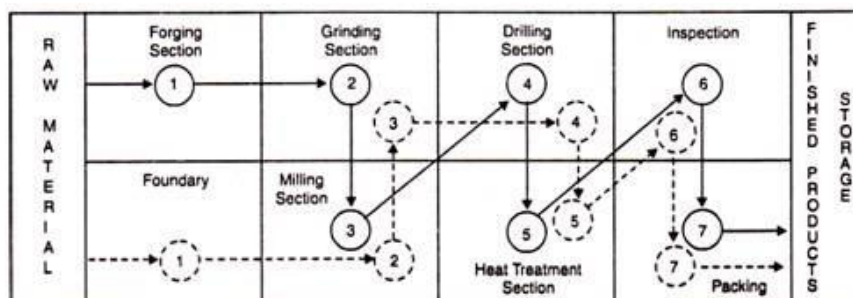
Fig. 8.4.

Advantages of Process Layout:
(i)   There will be less duplication of machines. Thus, total investment in equipment purchase will be reduced.
(ii)   It offers better and more efficient supervision through specialization at various levels.
(iii) There is a greater flexibility in equipment and man power thus load distribution is easily controlled.
(iv)   Better utilization of equipment available is possible.
(v)   Break down of equipment can be easily handled by transferring work to another machine/work station.
(vi)   There will be better control of complicated or precision processes, especially where much inspection is required.

Limitations of Process Layout:
(i)   There are long material flow lines and hence the expensive handling is required.
(ii)   Total production cycle time is more owing to long distances and waiting at various points.
(iii)   Since more work is in queue and waiting for further operation hence bottle necks occur.
(iv)   Generally, more floor area is required.
(v)   Since work does not flow through definite lines, counting and scheduling is more tedious.
(vi)   Specialization creates monotony and there will be difficult for the laid workers to find job in other industries.

3.   Fixed Position Layout:

This type of layout is the least important for today's manufacturing industries. In this type of layout the major component remain in a fixed location, other materials, parts, tools, machinery, man power and other supporting equipment's are brought to this location.

The major component or body of the product remain in a fixed position because it is too heavy or too big and as such it is economical and convenient to bring the necessary tools and equipment's to work place along with the man power This type of layout is used in the manufacture of boilers, hydraulic and steam turbines and ships etc.

Advantages Offered by Fixed Position Layout:
(i)   Material movement is reduced
(ii)   Capital investment is minimized.
(iii)   The task is usually done by gang of operators, hence continuity of operations is ensured
(iv)   Production centers are independent of each other. Hence, effective planning and loading can be made. Thus total production cost will be reduced.
(v)   It offers greater flexibility and allows change in product design, product mix and production volume.

Limitations of Fixed Position Layout:
(i)   Highly skilled man power is required.
(ii)   Movement of machines and equipment's to the production center may be time consuming.
(iii)   Complicated fixtures may be required for positioning of jobs and tools. This may increase the cost of production,

4.   Combination Type of Layout:

Now a days in pure state any one form of layouts discussed above is rarely found. Therefore, generally the layouts used in industries are the compromise of the above mentioned layouts. Every layout has got certain advantages and limitations. Therefore, industries would to like use any type of layout.

Flexibility is a very important in a factory, so layout should be such which can be moulded according to the requirements of Industry, without much investment. If the good features of all types of layouts are connected, a compromise solution can be obtained which will be more economical and flexible.
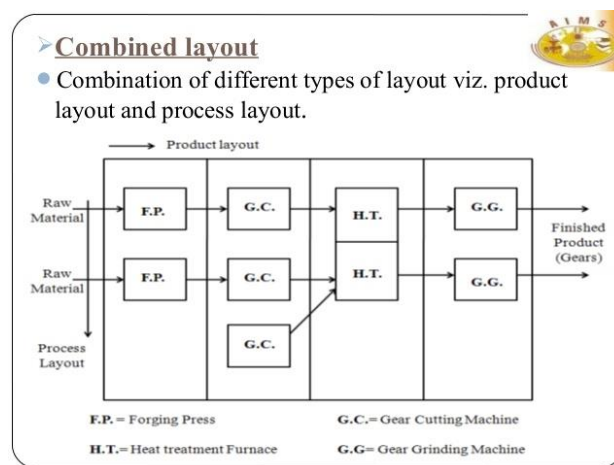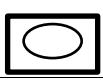
Features of a good layout
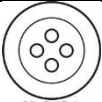
The layout of a plant can be planned in a number of ways but a good layout should possess some basic characteristics, namely

(i)   There should be sufficient space for the workers as well for the equipment to perform their functions. This will ensure smooth and continuous flow of production process.

(ii)   Must provide adequate safety and security to workers against accidents or injury e.g. provision of fire lighting equipment, first-aid boxes etc.

(iii)   Sufficient gang-way space for materials, workers and semi-finished goods. This leads to increase in efficiency.

(iv)   Arrangement of machines and equipment should be such that minimum material handling is necessary for low cost production.

(v)   Stores for in process material should be provided at some convenient place i.e. not far from the place of operations.

(vi)   Supervision, co-ordination and control of the activity should be effectively and easily done

(vii)   There should be sufficient scope for making adjustments and modification: whenever any need arises i.e. layout should be flexible.

Advantages of good layout

1. Lesser number of operation and material handling.
2. More labour productively i.e. more input per man hour i.e. low wash in progress & high turnover
3. More safety and security to workers from accident.
4. Better working condition resulting in improved efficiency.
5. Loss due to waste and spoilage in minimized.
6. Improved quality of product with reduction in handling with regards to movement, time & cost.
7. Control and supervision operations are provided at appropriate points.
8. Better and convenient storage facilities results in less inspection activity.
9. Efficient arrangement for receipt, transportation and deliver of raw material and finished goods.
10. Cost and efforts in the supervisor of production *** are minimized.

1	◯	Operation, this is a main step in a process, method or procedure. It denotes change in part, material or product.
2	▯	Inspection (Gilbreth for quantity only)
3	◇	Inspection for quality (Gilbreth only)
4	⇨	Transportation (except for Gilbreth who uses a small circle)
5	▽	Permanent storage
6	▽	Temporary storage
7	D	Delay
8	▭	Combined activities, in this case hand operation and inspection
A		Flatbed sewing machine operation
B		Over lock sewing machine operation.
9		Hand sewing operation

10		Button sewing machine operation,
C		Buttonholing machine operation
D		Power or hand pressing on bucks operation
E		Hand iron as in under pressing operation
11	S	Special machine operation
12	F	Finishing operation

Numbers or letters may be placed within the symbols and combined.
(**NOTE:** A to E not for evaluation)

PURCHASING

Purchasing is the first phase of Materials Management. Purchasing means procurement of goods and services from some external agencies. The object of purchase department is to arrange the supply of materials, spare parts and services or semi-finished goods, required by the organization to produce the desired product, from some agency or source outside the organization. The purchased items should be of specified quality in desired quantity available at the prescribed tune at a competitive price. In the words of Afford and Scatty, "Purchasing is the procuring of materials, supplies, machines, tools and services required for equipment, maintenance, and operation of a manufacturing unit". According to Walters, purchasing function mean's "the procurement by purchase of the proper materials, machinery, equipment and supplies for stores used in the manufacture of a product adapted to marketing in the proper quality and quantity at the proper time and at the lowest price, consistent with quality desired.

Thus purchasing is an operation of market exploration to procure goods and services of desired quality, quantity at lowest price and at the desired time.

Objectives of Purchasing

The objectives of Purchasing should conform to the overall objectives of the organization. It is one activity where reasonable economies can be accomplished. The following are the main objectives of purchasing:

(i)   Purchase of satisfactory material: To procure materials which are most appropriate to the product and are supplied in right quantity and quality at right time and right price.

(ii) To control the quantity of material: Purchase of material needs investment. Buying too much or too little quantity may not be in economic interest of the organization i.e. too much quantity may unnecessary block time capital whereas too little purchase order may affect the regular supply of production. By analyzing the requirements of different items and regulating the appropriate ordering policy the purchasing department ensures economic capital investment and regular flow of production.

(iii) Proper negotiations with suppliers: Search for potential suppliers is an important activity of purchasing. This ensures timely supply of materials in the most economic manner. Wrong selection of supper may be harmful to the enterprise both in terms of price and delivery time. Purchasing department through its dealing with suppliers creates goodwill and enhances the reputation of the enterprise.

(iv) Controls proper use of materials: By analyzing the requirements of various departments of the organizations, purchase department avoids duplication, waste and obsolescence of materials and equipment.

(v)   Co-ordination with other departments: The purchase department should develop full co-ordination and maintain close relationship between various departments of the organization.

(vi) Maintenance of Company goodwill: By maintaining the quality standards of the material the purchasing activity is instrumental in generating the confidence of consumer in the product of the company.

(vii) The other objectives can be:
   a) Exploration to locate new suppliers.
   b) Information about new materials and processes which can reduce the cost of production and improve the performance of the product.
   c) To achieve economy and efficiency in the activities of the purchase department by analyzing the performance.

Purchase order

This is the means by which the company places orders with suppliers and it is an all-important contractual document which could bind the company to considerable expenditure. It is therefore most important that the purchase order is clear and unambiguous and does not use terms such as 'Price to be agreed', 'Delivery as soon as possible', 'As discussed', which are too loose to be of any use if there are disagreements with the supplier.

An example a purchase order with the type of information required to prevent possible misunderstandings with suppliers

PURCHASE ORDER

[Company Name]

[Street Address]
[City, ST ZIP]
Phone: (000) 000-0000
Fax: (000) 000-0000
Website:

DATE	9/17/2015
PO #	[123456]

VENDOR	SHIP TO
[Company Name]	[Name]
[Contact or Department]	[Company Name]
[Street Address]	[Street Address]
[City, ST ZIP]	[City, ST ZIP]
Phone: (000) 000-0000	[Phone]
Fax: (000) 000-0000	

REQUISITIONER	SHIP VIA	F.O.B.	SHIPPING TERMS

ITEM #	DESCRIPTION	QTY	UNIT PRICE	TOTAL
[23423423]	Product XYZ	15	150.00	2,250.00
[45645645]	Product ABC	1	75.00	75.00
				-
				-
				-
				-
				-
				-
				-
				-
				-
				-
				-
				-
				-
				-
				-

	SUBTOTAL	2,325.00
	TAX	-
	SHIPPING	-
	OTHER	-
	TOTAL	$ 2,325.00

Comments or Special Instructions

If you have any questions about this purchase order, please contact
[Name, Phone #, E-mail]

The purchasing department is the biggest money spender within the company and as such has a great deal of responsibility, not only for logistics but also for controlling expenditure. Good profits start with good buying.

INVENTORY

Inventory, means all the materials, parts, supplies, expense tools and in process or-finished products recorded, on the books by an organization and kept in its stocks, warehouses or unit for some period of time,

Inventory control

Inventory control keeps track of inventories. It is observed that 'too much', 'a little' or badly balanced inventories we are all to be avoided because they cost too much on many counts 'Too much' leads to undue carrying charges in the form of taxes, insurances, storage, obsolescence and depreciation and undue proportion of total working capital is invested in them. 'Too little' implies of two frequent ordering, loss of quantity discounts and higher transportation charges.

Inventory controls means keeping a track of inventories, so that items are available when they are needed. This is achieved by:
(a)   Purchasing items at economic price at a proper time and in sufficient quantity.
(b)   Provision of suitable and secured storage location with sufficient space.
(c)   Inventory identification system.
(d)   Up to date and accurate record keeping by a responsible staff.
(e)   Appropriate requisition procedures.

STOREKEEPING

It is a servicing facility inside an organization, responsible for proper storage of the material and then issuing it to respective departments on proper requisition. The custodian of stores is generally known as Storekeeper or Store-controller. Those items which are not in use for come specific duration e.g. spare parts and the raw-materials are called as Stores and the building or space where these are kept is known a Storeroom. In the words of Maynard, the duties of store-keeping are 'to receive materials, to protect them while in storage from damage and unauthorized removal, to issue the materials in the right quantities, at the right time, to the right place and lo provide these services promptly ant at the least cost.

The significance of store-keeping has not been properly recognized. In most organizations store-keeping is not given its due. Stores are generally located in ill-equipped and badly arid poorly ventilated buildings. These factors are responsible for tills-management of stores resulting in discrepancies in issue of material, loss of items in stock, mistakes in vouchers etc. All this causes undue delay in production.

It is an established fact that more than 70% of the capital of an enterprise is invested in stores. Thus for efficient and economic utilization of capital the importance of stores cannot he ignored. The management of stores should he entrusted to experienced, sincere and efficient personnel and the location or stores should be at some proper and safe place.

Stores Systems can be broadly classified in two categories: closed stores and open stores.

Closed stores	Open stores
All materials are stored in a closed/controlled area	There is no specific storage area. Stores are maintained in the form of suitable/convenient locations.
No other person than the stores personnel is permitted in the area	Every individual has access to any storage facility
Maximum Physical Security	Chances of Pilferage are high.
Tight accounting control of inventory material	Less emphasis on accounting control of the material

INSPECTION

Where standards exist, inspection routines must be operated to check whether the item or apparel meets the specified range of acceptable quality.

Inspection procedures can be one or two types, or a combination of both
1. **100% inspection**: This involves the inspection of every single item or apparel which has been selected for inspection.
2. **Sampling**: This is a more sophisticated technique based on the 'Law of Regularity' which states, that a sufficiently large sample taken at random will exhibit similar characteristics to the whole group from which it was drawn. e.g. 100 rolls of cloth were received from a mill and the standard sample size for cloth deliveries was 10 per cent, then ten rolls would be taken at random from the delivery and inspected, If the inspection of the sample showed a high fault rate, then another sample would be taken so as to validate or alter the findings of the first random sample. If the second sample corroborates the finding of the first sample, then the entire batch could be rejected or subjected to 100% inspection. Normally the short lead times of the clothing industry do not permit a replacement delivery for rejected merchandise and a faculty batch is accepted subject to negotiations between the supplier and the factory.

A factory might use random sampling procedures for all the manufacturing processes and 100% inspection for finished garments.

LABELING
Definition of label:
A garment label is a communicator between the buyer and product. A garment label contains various types of information of that garment, such as buyer name, country of origin, types of fabric, types of yarn, fabric composition, garment size, special instruction about care etc. Without any type of label a garment cannot be sold in the foreign market.

Label is an important part of a garment. A label is more than just a piece of fabric, which directly communicates with the customer. It's something that draws the full attention of the customer. Also describes what the product quality actually is. On the basis of label, customer decides whether he/ she buys the garments or not. So, a label has a great importance on selling the garment.

Types of Label used in Garments:
There are mainly two types of label and these are
• Main Label,
• Sub Label.

A. Main Label:
Main label contains the Brand name or Brand logo of buyer such as H&M, American Eagle, Nautica etc. Brand name is the important factor for any product because the customers are attracted by the Brand during buying any product. A Brand name is the mental satisfaction about the product from the customer's point of view. A main label totally certifies the quality of the brand.

B.   Sub Label:
Sub Label is not a label by itself but it includes different types of labels. These are the following sub labels:
1.   Care Label,
2.   Size Label,
3.   Price Label,
4.   Composition Label,
5.   Special Label,
6.   Flag Label.

1.   Care Label:
Care label is another important type of label for the garments. It assists the customers to know how the product should be cared for. It indicates different types of care instruction about the garments such as Washing, Bleaching, Drying, Laundering and Ironing, if it can be maintained in the directed way, then the garments will achieve higher durability and garments shade will be perfect for its highest period of time.
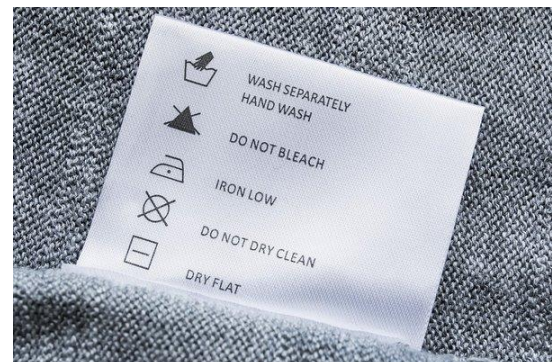
2.   Size Label:
Size label indicates the size of the garments. Size labels are XS, S, M, L, XL, where XS is for extra small, S for small, M for medium, L for large and XL for extra-large.

3.   Price Label:
Price label indicates the price of the garments.

4.   Composition Label:
Composition label indicates the fabrication and composition percentage of any garments. That means, it indicates which fabrication (Cotton Sub denim, Cotton Regular denim etc.) and composition percentage (95% Cotton 5% Spandex, 100% Cotton etc.) that have been followed during its manufacturing.

5.   Special Label:
Sometimes the manufacturer is advised to use special label in the garments to attract the customers. Special labels are those that mention/specify 100% silk, 100% Cotton and 100% Leather etc.

6.   Flag Label:
Flag label is a very small label contains Brand name or Brand logo of the manufacturer. It is attached in the side seam of bottom parts of the garments or in the side seam of shirt pockets.

Packing Equipment

Bagging

Most garments are packed in plastic bags, either at the end of production when they enter the finished goods stores. Products like shirts and underwear are usually bagged and box directly after final inspection and enter the stores in pre-packed form. For these and similar types of product, there are many automatic machines are available.

Other hanging garments such as jackets, dresses and skirts are usually bagged when they enter the stores and there is a variety of equipment for this purpose. Manual machines: The garment is hung within the machine and the flat plastic tube, which comes from a roll mounted over the machine, is pulled down over the garment. The top of the tune is cut and heat sealed and the garment withdrawn from the machine.

Semi – automatic machines: These operate on the same principle as the manual machine, but the plastic tube is automatically pulled down over the garment.

The operator still has to load and unload the machine and activate the cutting and sealing mechanism.

Fully automatic machines: The hanging garments area loaded on to a powered spiral drive which feeds the garments one at a time into the bagging machine. After bagging and sealing the garments are automatically positioned on to another spiral drive which transports them to awaiting trolleys or storage rails. The operation is entirely automatic and some of the more modern machines can bag and seal some 500 garments per hour.

Boxing

When boxed or hanging garments have to be transported in bulk packed form, the most commonly used medium is a carton made of strong corrugated material. The garments or boxes are packed into the carton which can better be sealed by contact adhesive, paper, tape or bound with a plastic tape. There are manual and automatic machines available for both.

QUESTIONS

1. Name four types of layout and explain any two?
2. Write two advantages and two disadvantages of product layout?
3. Write any five features of a good layout?
4. State any six advantages of a good layout?
5. Draw the following industry related symbols.
    a. Inspection for quality
    b. Permanent storage
    c. Transportation
    d. Button sewing machine operation.
6. Define Purchasing
7. Write any three objectives of purchasing?
8. Define the following:
    a. Purchase order
    b. Inventory
    c. Inventory control
    d. Storekeeping
9. State two points of difference between closed store and Open store?
10. Explain two types of inspection procedures?
11. Define label and explain any two types of labels?
12. Name all types of sub-labels and explain any two?
13. Show with the help of diagram: composition label and price label?
14. Explain any two packaging equipment's?
15. Explain in short the three types of machines used for packing garments?
16. Describe two types of sub-label?
17. Why is process layout useful for low volume of production?
18. Garment label is a communication between buyer and product – why?

2. FABRIC FINISHES

Fabrics as they come out of the loom, are not at all attractive. They get dirty during the processes of spinning and weaving. This newly constructed fabric as it comes out from the mill is called *griege goods* or *gray goods*. This does not mean that the fabric is grey in colour, it means the fabric that is produced has not undergone any kind of finishing operation.

GRAY FABRIC

Textile finish refers to a finishing treatment given to the fibre, yarn or a fabric either before or after fabrication to improve its physical appearance, functionality, hand, drape and easy care features and prepare them for the market.

AIMS OF FINISHING

The aim of the process of finishing may be enumerated as follows:

1) To improve the appearance and enhance the attractiveness of the material. Some fabrics, which look dull and drab in color because they have soiled during the spinning and weaving processes, need cleaning and bleaching. Sometimes knots, some loose threads or thin places are overlooked and left in the fabric during the weaving process. So the fabrics are examined, to discover the weaving and remove these defects with finishes like napping and raising the fuzz on the surface which will remove or cover such defects. The fabrics which do not naturally have a smooth texture or a desirable feel to the touch, such as cotton, need a treatment like calendaring to smoothen the texture.

2) To improve suitability and utility: Some fabrics are not quite suitable for dresses because they are limp, lifeless, and lack the qualities of draping and preserving the shape and style of the garment. These qualities are imparted to such fabrics by producing in them the "crepe effect". To further improve the draping quality, the fabrics are also treated with

crease resisting finishes. Then there are other treatments which have the effects of making fabrics water-proof, fireproof and mildew-proof. Finishing is also given to resist shrinkage. The treatment of sizing and calendaring produces a dust resisting effect in the fabrics and thus increases its capacity to more shelf life and better service.

3) <u>To produce variety</u>: This is done either
   (a) By varying the surface finish e.g. napping, beetling, creping or smooth finishing, or
   (b) By dyeing or printing in different colours or designs. Sometimes, the yarn is dyed before it is woven.

4) <u>To increase the weight or stiffness</u>: This is done by treating fabrics with starch or gum. Some fabrics are treated with chemicals to increase weight, e.g. weighted silk.

5) <u>To produce imitations</u>: Some finish processes are used to alter the original appearance of a fabric and so produce imitations, e.g. cotton is mercerized to produce a silky smooth texture or it is napped to look like wool, e.g. flannelette.

KINDS OF FINISHING PROCESSES

Finishing processes are categorised in several ways:

1) *On the basis of degree of permanence*: Finishes are classified as permanent, durable, semi durable and temporary.

   <u>A Permanent finish</u> generally involves a chemical process that changes the fibre structure so that it will not alter subsequently throughout the life of the fabric.

   <u>A durable finish</u> may last throughout the life of the fabric but its effectiveness diminishes.

   <u>A semi-durable</u> finish will last through several launderings or dry cleanings.

   <u>A temporary finish</u> will be removed or substantially reduced when the fabric is laundered or dry cleaned.

2) Designers and scale personnel classify the finishes as *aesthetic and functional*.

   The aesthetic finishes affect the appearance of the fabric but the functional ones improve the performance for specific purposes. For e.g. Flame proof and water proof finishes.

3) *On the basis of the textile processing:* Finishes are classified as chemical or mechanical.

   <u>***Chemical finishes***</u>: Chemical or wet finish utilizes a chemical which acts on fibre, yarn or fabric properties to improve the fabric in its appearance or serviceability.

   <u>***Mechanical finishes***</u>: Mechanical or dry finishes are applied to fibre yarn or fabric with the help of a machine .The finishing processes employ the

application of pressure, moisture and heat. These are also known as physical finishes.

The classification given on the basis of textile processing is explained in detail as below:

Mechanical Finishes	Chemical Finishes
Beetling	Mercerizing
Brushing and Shearing	Crease Resistant
Calendering	Creping
Tentering	Fire proof finish
Moireing	Water proof and water repellent
Embossing	Biological control finishes
Glazing	
Napping	
Weighting	
Sizing	
Sanforizing	
Schreinering	
Wrinkled or crepe- effect	
Smooth finish	

PRELIMINARY TREATMENT FOR FINISHES

Some preliminary treatments are essentials for successful finishing. These are applied before the final finishes are given as the yarn or fabric that comes from the spinner, weaver or knitters is in a very bad condition. It contains impurities which are natural to the fibre such as starches, fatty and oily substances, natural nitrogenous bodies, gums and minerals impurities.

In addition, the natural colouring matter present in the fibres must be destroyed and the finished material is to be left a pure white or to be coloured in bright clean shades. The treatments given prior to finishing are Bleaching, Scouring and Desizing and Singeing.

1) Bleaching: The object of bleaching is to whiten the cloth which comes from the loom as it is greyish brown in colour. Bleaching is also used to strip dye off the fabrics which have been imperfectly dyed or need to be redyed.

2) Scouring: The purpose of process is to remove any sizing, dirt, oils, or other substances that may adhere to the fibres in the processing of the yarn or in the manufacture of the cloth. Scouring of wool is done to remove ways sizing and oils used in spinning and dirt or grease acquired while weaving. Manmade fibres and silk are boiled for scouring.

3) Desizing: Desizing is a process of removal of sizes (starches) and other substances applied to the yarns before the process of weaving. In case of silk it should be degummed. Degumming consist of washing in a caustic soda solution.

4) Singeing:
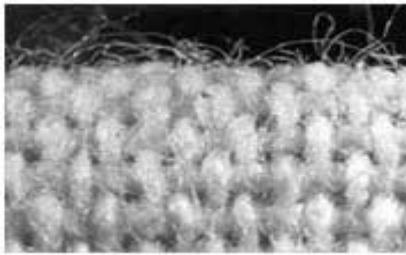
Fig. 1a. Fabric before singeing   Fig. 1b. Fabric after singeing
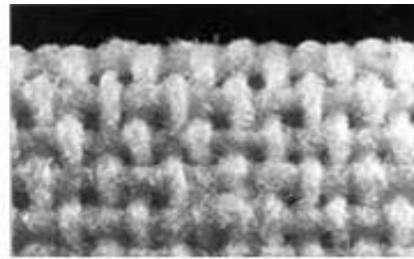
The process of singeing involves the burning of fibre ends projecting from the fabric by using gas flames singer. These protruding ends cause roughness, dullness, pilling and interfere with finishing. This process help in making the fabric smoother.

MECHANICAL FINISHES

1) *BEETLING:* This process imparts luster, softness, firmness, and leathery feel to the fabric. Originally beetling was done by beating the surface of cloth with wooden hammers but now these are replaced by steel hammers. The cloth resolves slowly over a huge wooden drum and is pounded with wooden or steel block hammers. This pounding may continue for a period of 36 to 60 hours. It flattens the yarns and makes the weave appear less upon than it really is. The increased surface area gives more luster and absorbency. It also smoothens the fabric. Beetling Finish is given to cottons and linens. Cottons after beetling look like linens.

2) *BRUSHING and SHEARING*: This finish is given to remove all small fibres sticking on the surface of the cloth. In this material passes through two roller brushes and the material from both the sides is cleaned. Shearing is done to smoothen the surface as well as even the pile. For giving carved effects, designs and ground can be cut in different lengths. Shearing derive has revolving blades similar to a lawn mower. These finishes can be applied to any type of fabric.
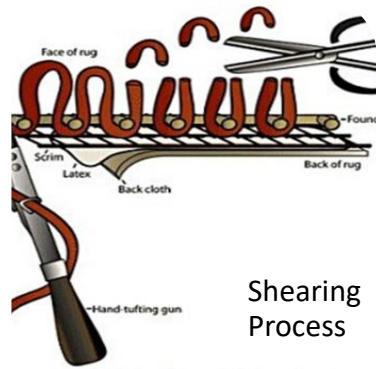
Sheared fabric

Shearing Process

Brushed fabric

3) *CALENDERING*: After all chemical and mechanical finishes, the cloth is given final finishes i.e., calendering. In this process the cloth is pressed or calendered by passing it between heated rollers. If the fabric is to receive a high polish the cloth is usually stiffened with sizing before it is calendared. The more the heat and pressure is applied, the greater the lust reproduced. Calendering not only smoothes out wrinkles but also adds luster to the fabric.
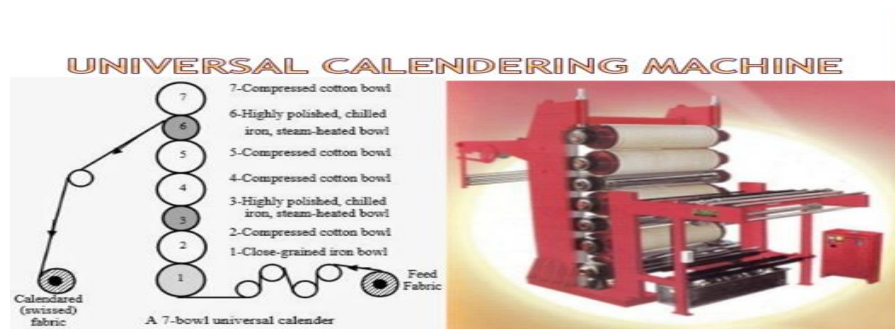
4) *TENTERING:* one of the most important operations in finishing is to bring the fabric to required dimensions of width and length. To bring it to right width, the fabric is passed through a tentering machine. This machine may be 20 to 90 ft. long and is so arranged that the cloth is carried through it by two moving chains of clips or pins, one on each side. The clips grip the selvedge firmly so that it cannot slip out of their grip. The fabric which has been pulled in length during bleaching, dyeing and drying, is generally narrower than the required finished width. So it is arranged that clip chains
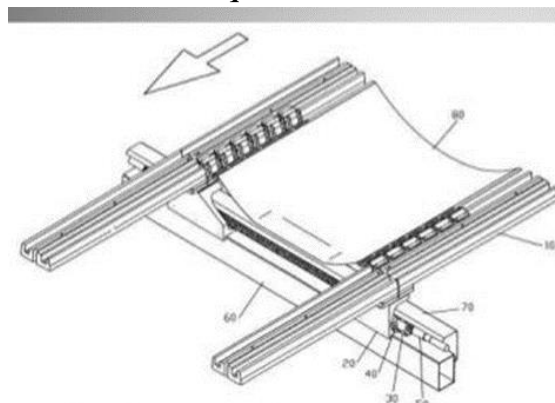
Tentering / stentering machines

diverge from the entry end for about one quarter or slightly less than the length of the machine .Thus as the cloth is carried forward, gripped on either side, it is gradually widened. In order that this stretching may take place easily the cloth is slightly dampened or steamed. After stretching, it is passed through a hot air chamber so that it is dried and set at this width.

5) *MOIREING:* Watery line effects can be given to the material by this process. Moiré calendar is used to produce a '"water marked design on ribbed silk and wool fabrics. Permanent designs can be made on thermoplastic fabric.
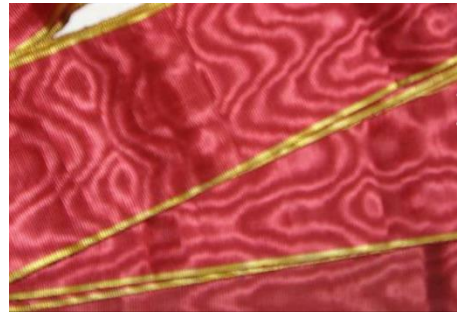
6) *EMBOSSING:*

The process of producing raised figures or designs in relief on surfaces of fabrics by passing the cloth through the resin and then pressing in the design with engraved rollers, gives the fabric surface raised and depressed places. The designs may be large or small, floral or geometric and may be one or more colours. The colours and resin can be added at the same time .The process can be applied to the fabrics made of all time of fibres with the exception of wool. This finish permanent when applied to the fabric made of thermoplastic fibres. It is not permanent when applied to untreated fabrics made of natural fibres or manmade fibres that are not thermoplastic however, if this fabric is treated with certain chemical resins, the embossing is considered to be permanent. To preserve the embossed finish of such fabric they should be washed in Luke warm water with a mild soap, never be bleached, or be ironed on the wrong side while damp.
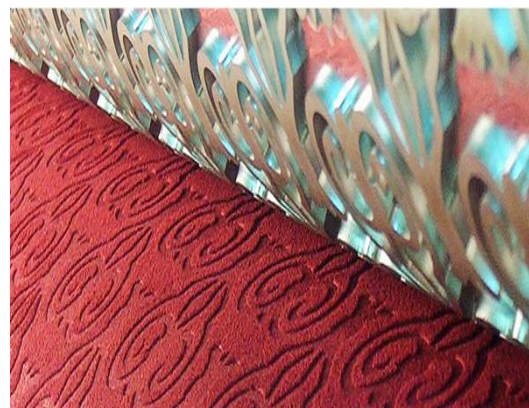
7) **GLAZING:** Cottons have a glazed or shiny surface which is caused by the addition of resins or gums, sugar or starches. Synthetic resin gives the same effect as gums and starches but is more durable when it is washed.

8) **NAPPING**:

The warmth and softness of a wool and flannel is partly due to fuzzy surface called nap. Napping is the process of raising short fibres on a cloth to the surface by means of revolving cylinders which have fine steels wires with small hook on the ends. These

Napped Fabric (Fleece)

wires scrape the surface and pull up fibre end of the yarn.
Cotton and synthetic may be napped to resemble wool in the texture. Because of the insulative air spaces in the naps, napping makes the fabric warm.

9) **WEIGHTING:**

Fabrics are sometimes weighted to give them additional body.
SILK: weighted silk fabric has become acceptable in the textile industry. The weight and body of the fabrics are increased by impressing it in a solution containing metallic salts. The salts permeate the yarns and become a permanent part of the fabric but cannot be detected by handling. If excessive metallic salt are used in the weighting, they eventually weaken the fabric. Weighting fabrics increases the weight and improves it hand and drape.

WOOL: Only low-grade wool fabrics are weighted .wool is weighted with magnesium chloride so that the fabric absorbs more moisture and its weight is increased.

COTTON: In India, cotton is often weighted by being heavily starched. Sheeting. The construction of such fabrics feels very compact. Rubbing the fabric between the hands will cause the dry starch to fall out.

10) *SIZING:* Starches or resins are added to the fabric for extra body. Sizing is only a temporary finish.

STARCHED FABRICS

11*) SANFORIZING*: Sanforizing is one of the process to produce unshrinkable fabrics in which the stretched threads in the weaving or knitting process of the fabrics are reconstructed without impairing their finish. This process has enabled the manufacturers to guarantee that the finished product will not shrink or stretch after washing. In brief, in this process the length contraction is brought about by passing the puckered cloth between the blanket and the surface of a steam heated smooth metal cylinder. As the fabric passes around this cylinder being pressed against it by the blanket, it is set and smoothened in its closed up stage and the fabric becomes unshrinkable.

SANFORISING

CHEMICAL FINISHES

1) *MERCERIZING:* The action of caustic soda applied under the certain conditions to cotton fabrics, produce a silky luster and gives the material a beautiful shine. It also gives the cloth a greater affinity for colouring matters, deeper and brighter shades are obtained and less dyestuff is used. Mercerizing consist of impregnating the cloth with 18 to 20 percent concentration of caustic soda for one –half to two minutes at room

temperature stretching the cloth whilst saturated and washing out the caustic soda while the cloth is still under the tension. This treatment produces a permanent change in the structure of the cotton fibre.

mercerizing

A chemical finishing process used on cotton yarn and cloth through chemical action of **sodium hydroxide** (caustic soda) solution. The treatment increases the fabrics' **strength**, affinity for dyes and **luster**.

arpita

mercerized
Pearly Perle yarn

unmercerized
Aurora Earth yarn

2) *DURABLE PRESS FINISH*: The durable press finished fabrics retain their shape and pressed appearance even after many uses and washes. Other terms used for the same finish are wrinkle free, permanent-press, wrinkle resistant, anti-creasing.

REGULAR COTTON SHIRT FABRIC AFTER 20 WASHES

WRINKLE-FREE COTTON SHIRT FABRIC AFTER 20 WASHES

3) *CREPING*: In this chemical process the fabric treatment is done with caustic soda. The soda paste is applied to fabrics in a definite design of stripes or figure. The part to which the paste is applied shrink leaving the other parts unshrunk. Thus the effect of a puckered or creped material will be produce.
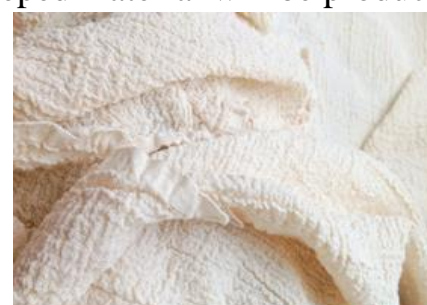
fine natural fabrics

Fabric treasury

Another method is to apply a paste of a substance which resists the effect of caustic soda to the fabric is definite design, and then place the fabric in a solution of caustic soda. The untreated place will shrink and produce the crepe effect. This crepe produced in weaving in quite different to the crepe effect produce by this finish.

4) **ANTI-STATIC FINISHES**: These finishes help the fabric from clinging.

5) **ABSORBENT FINISHES**: this make the fabric absorb moisture more easily and thus become more comfortable to wear.
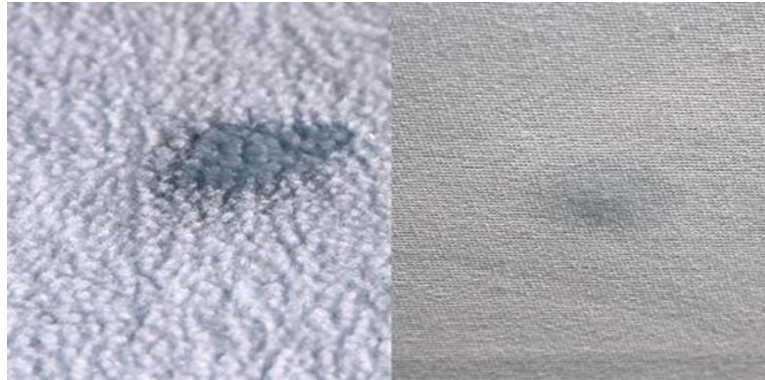
6) **FLAME PROOF**: In order to make a fabric resistant to fire, it is necessary to impregnate it with inorganic preparation so that it becomes incapable of supporting combustion. A satisfactory flame proofing compound for cotton fabrics consist of chlorinated paraffin wax, synthetic resin, insoluble metallic oxide pigment and other volatile organic solution.

7) **WATER REPELLENT AND WATER PROOF FINISHES**:
Water repellent have been treated to resist water, eventually they will become wet. The fabric remains porous .The finish may needed to be renewed the garment is dry cleaned. A water proof fabric is one which no water can penetrate.

Difference between water repellent fabric and water proof fabrics:

WATER REPELLENT FABRIC	WATER PROOF FABRIC
1. High count fabrics with a finish that coats the yarns but not filling the fabric.	1. Fabrics with plastic films or low count fabrics with a finish that coats the yarn and fills the fabric.
2. Heavy rain will penetrate.	2. No water can be penetrate.
3. Fabric is pliable, and is no different to the untreated fabric.	3. Most plastic fabrics stiffen in a cold weather.
4. It is costly to produce.	4. It is cheaper to produce.
5. It is durable but not permanent finish .It can be renewed.	5. It is a permanent finish.

8) BIOLOGICAL CONTROL FINISHES

A large number of insects can damage textiles, especially when the fabric is stored in damp and warm condition.Therefore the fabrics should always be stored in dry condition after cleaning. For extra protection, some finishes can be applied to the fabrics.

Anti-Mildew Finish

Both cellulosic and protien fibers are damaged by moulds and mildew. The problem is more prevelent in cellulosic than thermoplastic fibers. It is best to prevent mildew growth by keeping textiles clean and dry and by regularly sunning and airing them. Finishes in the form of salicylanilide, also known as fungicides, are applied to prevent mildew growth.

Anti-Moth finish

Insects, such as silverfish, crickets, and cockroaches, damage textiles, especially the textiles that are soiled. Moths and carpet beetles damage protien fibers. The problem aggravates in heat and moisture. Insect

control finishes such as fumigants and insecticides can be used to protect the fibers.

Anti-bacterial Finish/ Anti-microbial Finish

Anti-microbial finishes act by inhibiting the growth of bacteria and other odour causing germs, preventing damage due to sweat, controlling spread of diseases, and reducing infection risk after injury. These finishes are also known as antibacterial, antiseptic, and germicidal.These finishes are used in hospital linen, contract carpeting, and skin contact clothing.

The most widely used finish is irradiation treatment or sterilization.

Microencapsulated Finish

Microencapsulated finishes are water-soluble compounds packed in tiny capsules.The capsules are very small and contain fragrances, repellents, and disinfectants. These capsules are sprayed on non woven materials, handkerchiefs, scarves, lingerie, hospital apparels and linen, sportswear, underwear and sanitary napkins.

QUESTION BANK

1. What are gray goods?
2. What is a textile finish?
3. Finishing aims in improving the appearance and attractiveness of the material. Give reason.
4. Explain the aims of finishing fabrics?
5. How can fabric finishing produce variety in textiles?
6. Explain the finishing process based on degree of permanence?
7. What are chemical finishes?
8. Briefly classify the textile finishes.
9. Name the impurities present in textile fibres.
10. Name the treatments given to textiles prior to finishing.
11. Briefly explain the de- sizing process.
12. How is beetling finish given to fabrics?
13. Distinguish between water repellant and water proof finish.
14. What are mechanical finishes?
15. Write a short note on biological control finishes.

3. LAUNDERING OF FABRICS & GARMENTS

We work with different types of fabrics which are bound to get soiled/dirty during the production stage or even when people use them for various purposes. Dust and sweat can soil the clothes, and sometimes they even get stained. Various cleaning agents have to be used for cleaning clothes, like water, soaps, detergents, blue, etc. And if stains have settled on the clothing, they have to be removed and the clothing has to be cleaned by using special stain removing agents.

Most of us think that laundering means only washing of clothes. But actually it includes proper drying, finishing and storing as well. Therefore, we can say that laundering consists of three main steps:

- Washing the fabrics to remove the dirt
- Finishing the fabrics by use of starch, gum, blue, etc., followed by ironing and pressing
- Storing the fabrics by properly folding them.

Why do clothes need laundering?
We all know that clothes become dirty with use. And if dirt is left on clothes:

- It is harmful for personal hygiene
- The clothes do not look neat and clean
- It causes permanent marks (stains) and
- It affects the strength and life of the fabric.

Therefore, it is important to launder clothes after use.

WATER

Water is the most valuable agent used in laundry work. There is a certain adhesion between fabrics and water. Thus, water is able to penetrate into the fibre and cause wetting. Pedesis or movement of the water particles help to remove non-greasy dirt from the fabric. Thus a fabric is partially cleaned by steeping and friction. Water is an excellent solvent, therefore, much soluble dirt and stains are removed during the steeping process.

SOFT WATER

The purity of water depends on the nature of the soil over or through which it has passed before being collected. Rain water is pure but it contains substances absorbed from the atmosphere, like carbon dioxide. When free from impurities, rain water is ideal for laundry work, for it is soft. Soft water washes whiter, brighter, saves soap and makes fabric last longer.

HARD WATER

Most water, specially from chalky districts contains calcium and magnesium bicarbonate salts that causes hardness. Hard water is unfit for washing as the hardness doesn't readily combine with soap to form lather/foam that will release

the dirt from the garments. Hard water destroys the colour and softness of the cloth and leaves an odour to the washed fabric.

TEMPORARY HARDNESS

It is caused due to the presence of calcium and magnesium bicarbonate. It can be removed by heat without the use of chemicals. By boiling, the carbon dioxide is driven off and the insoluble calcium carbonate is precipitated as chalk and the water is softened.

PERMANENT HARDNESS

Hardness caused by all other compounds of calcium and magnesium namely sulphates, chlorides and nitrates is called permanent hardness. This hardness can be removed by distillation or by the use of chemicals.

REMOVAL OF HARDNESS/SOFTENING OF WATER

Most water contains either temporary or permanent hardness. Soda, ammonia and borax can be used to remove hardness. For large scale softening, lime and soda may be used.

LAUNDRY CLEANING AIDS
DETERGENTS

Detergents are substances that act with water to make things clean. They are available in the form of powders, tablets, liquids and flakes for all types of washing. They are generally formulated with one or more surfactants, optical brighteners, fabric softeners, enzymes etc.

Their main advantage is that, they are easy to use and they remove the dust, grease, oil and other environmental pollutants with ease and effectiveness. Detergents can be used for hand wash as well as machine wash application.

SOAPS

Soaps are generally meant for hand washing of all washable clothes and fabrics. When soap comes in contact with water, most of the non-greasy dirt is removed from the fabric. There are two classes of soaps; (i) Hard soaps and (ii) Soft soaps.

Hard soaps are those which cannot be easily rubbed on the surface to be cleaned. They do not dissolve easily in water and hence do not give free lather.

Soft soaps on the other hand, dissolve readily in water and give free lather; but because of these very properties, they are wasted more in use.

Properties of a good laundry soap:

-It should contain 30% of water and 61-64% of combined fatty acid

-It should be free from alkali and resins and

-It should be readily soluble in water and give good lather.

PRE-WASH SOIL AND STAIN REMOVERS

They are used to pre-treat heavily stained and soiled garments. These are especially effective on synthetic fibres.

STAIN AND ODOUR ELIMINATORS

Stain and odour eliminators are laundry cleaning products that are used to remove the tough stains and odour from clothes, carpets, furniture, car seats, and more. These products are highly concentrated to cut through the toughest grease and dirt without the use of toxic chemicals. Stain and odour eliminators are formulated using powerful cleaners with special herbal extracts to remove stains and odours in an easy and convenient manner. These cleansers usually do not contain phosphate and are ammonia free.

ENZYME PRE-SOAKS

They are used to soak items before washing to help remove difficult soils and stains. When added to the water, enzyme pre-soaks improve the cleaning performance of detergents.

WATER SOFTENERS

These are added to the wash- water to inactivate the minerals of hard water. They are useful products for improving the cleaning action of detergents in water.

FABRIC SOFTENERS

They are laundry cleaning aids that are added to the final rinse to make fabrics softer and fluffier. Fabric softeners reduce the static cling, drying and wrinkling time and make ironing easier

BLEACHES

Two types of bleaches are available in the market; chlorine and oxygen. They help to remove stubborn stains and to whiten and brighten the fabrics. Bleaches help to convert the soils into colourless, soluble particles which can be removed by detergents and carried away in the wash water. Liquid chlorine bleach can also be used to disinfect and deodorize fabrics.

Oxygen bleaches are colour safe and gentle and have found to be safe on almost all washable fabrics.

Bleaching agents are divided into two classes: **Oxidising bleaches and Reducing bleaches.**

Oxidising bleaches are:
- Open air and sunlight
- Sodium hypochlorite bleach or Javelle water
- Hydrogen peroxide bleach
- Sodium perborate bleach

Reducing bleaches are:
- Sodium hydrosulphite
- Sodium bisulphite

Over bleaching of cotton and linen goods should be avoided as it is one of the main cause of the general weakness of the fabrics. Also the fibres become brittle and harsh, and give a distinct crackle when rubbed together.

BOOSTERS
Improve the stain and soil removal, brightening and water softening properties of detergents. Boosters are used in the wash along with the detergents to improve the cleaning performance.

GREASE REMOVERS
Grease removers fall into two groups, according to the way in which they act. Solvents is one group: these dissolve the grease and facilitate its removal. The other group is Absorbents because they absorb the grease and thus remove it.

Grease Solvents are liquid in form. Petrol, benzene, acetone, turpentine, paraffin, methylated spirit are grease solvents. Petrol, acetone, turpentine, paraffin, methylated spirit are obtained from shale oil or petroleum, whereas benzene is obtained from coal–tar. These are all inflammable and spread rapidly, so care must be taken while using them.

Grease Absorbents are dry and powder like. Bran, Fuller's earth, French chalk, common salt, powdered magnesia, bread crumbs, moong powder are grease absorbents. Bran is the outer cover of the wheat grain. Moong powder, bread crumbs and bran have to be heated before its use as an absorbent. Fuller's earth is a natural clay and is obtained in natural or bleached form. French chalk is mainly magnesium silicate. It is white and its action is similar to Fuller's earth. Absorbents have an advantage over solvents as they absorb and clean grease marks and leave no 'sweal' or ring on the fabric. Hence they are suitable for spotting. They are however not so effective for cleaning heavily soiled articles with greasy dirt.

BLUE
Blue is used in the last rinse for bleached cotton and linen. Bleached fabrics after wear and washing lose whiteness and get a yellowish tint. To counteract this yellowness, its complementary colour, blue, is used and the whiteness is restored. It is obtained from chemical, vegetable and mineral sources and available in the form of powder, liquid, balls and cubes. The colour varies according to the sources from violet to blue or from greenish blue to bluish green. They also differ in their solubility. The chemical blues such as Ultra marine blue, Prussian blue are insoluble, and Indigo, Coal tar dyes are completely soluble.

TYPES OF BLUE

Ultra-Marine Blue: is generally used in laundry. It is safe to use as it is not harmful to the fabrics. It gives a violet blue colour and is available in the form of powder, cubes and balls.

Prussian Blue: This is ferric ferro cyanide. It is not very suitable for use, as it is likely to leave rust marks on the fabric after ironing.

Indigo: This is directly prepared from the leaves of certain plants, and is not manufactured synthetically. It is expensive and is not very much used in laundry. It has a dull blue colour which is not very suitable.

Aniline Blue: This is made from coal tar dyes. This colour may vary from purple to blue. This is readily soluble and is, therefore, the best to use in laundry.

STIFFENING AGENTS USED IN LAUNDRY WORK
STARCH

Starch is by far the most frequently used stiffening agent. It is used in laundry work for cotton and linen fabrics. Gum and gelatine are the stiffening agents used for silk. Starch consists of carbon, hydrogen and oxygen, and is similar to sugar in composition. Starch is manufactured by plants with the green leaves. It is stored by the plant in roots, seeds and tubers to foster growth during the coming season.

A laundry starch is required to give a solution that will penetrate the fabric well, but at the same time leave it pliable, and give a smooth, glossy finish that will resist dirt, thus making it look smarter. Starching tends to make subsequent washings easier, as soil clings to starch rather than the fabric.

Kinds of starch
Rice starch: These starch grains are the smallest and make a viscous solution which is suitable for stiffening the fabrics. It gives sufficient stiffness with pliability, this starch is suitable for cold water starching as the size of the grains is small enough to effect an essay penetration into the fabric.
Wheat Starch: The starch grains are of two sizes: large and small, and give a strong viscous solution which also produces stiffness with pliability in the fabric. But it is very expensive and so it is not economically useable in laundry work.

Maize Starch: This starch gives a strong viscous solution but produces undesirable stiffness (leaves the fabric very stiff) which feels rough to the touch. It is cheap and may be used after blending with other starches. Maize starch is frequently referred to as corn starch, and is extracted from maize or Indian corn.

Potato Starch: These starch grains are very big and so it is not suitable for laundry purposes.

Tapioca Starch: Tapioca is got from the roots of the cassava plant. The roots are dried, sliced and crushed to a pulp with water. The mash is washed with several changes of water and then evaporated to dryness. Tapioca starch is in the form of irregularly shaped lumps produced by breaking the solid white mass, which is left after evaporating.

Commercial Starches: Various brands of commercial starches are available in the market. These are usually manufactured by blending two or three different kinds.

Colman's starch has been in the market for a number of years and gives satisfactory result. In India, 'Revive' is one of the latest stiffening agents.

Coloured starches: Some starches are tinted to give shades of cream, ecru and blue. These, however, are not widely used.

GUM ARABIC AND GELATIN: Gum Arabic or Gelatine is often used on fabrics such as voiles, organdies and silks to restore their crisp new appearance. Dilute solutions are used as too much of it gives a sticky feel to the fabric. Gum Arabic is a gelatinous fluid obtained from the tropical acacia tree.

STAIN REMOVAL

Stain is a spot or mark of discoloration left on fabrics by the contact and absorption of some foreign substance. Some stains are easily removed by ordinary methods or reagents. But there are quite few, which need special treatment. This entirely depends on the nature of the stain. One therefore must be familiar with the appearance of many of the common stains such as soil, ink, fruit, sugar, grease, grass marks, tar etc.

Stains, therefore, have to be classified according to the substance that causes them. Broadly speaking they can be divided into (a) Animal, (b) Vegetable, (c) Grease, (d) Dye and (e) Mineral.

1**. Animal stains**: are those caused by blood, egg, milk and meat juice. As these contain protein matter, heat must be avoided in removing them, otherwise the protein matter will get fixed in the stain. Cold water with borax or drops of ammonia is to be used for removing these stains.

2**. Vegetable stains**: include those caused by tea, cocoa, coffee, fruit and wine. These are acidic and, therefore, require alkaline reagents to remove them. They are hot water, soap, borax, hydrogen peroxide, benzene, starch etc. Grass

stains: come under vegetable groups but a different method is used for removing the green colouring matter (chlorophyll).

3**. Grease stains**: may be just grease spots or some colouring matter fixed with grease. These include butter, curry, oil-paint, varnish and tar stains. In removing these stains, some grease solvent or absorbent is first used to dissolve or absorb grease before the removal of the colouring matter. A solvent soap is also very effective for removing these stains from washable fabrics.

4**. Dye stains**: may be acidic or alkaline, and so, the nature of the stain is ascertained before a specific removing reagent is used. The agents normally used are water, soap, mild alkali, alcohol, cold solution of bleaching powder.

5**. Mineral Stains**: such as iron mould, black ink and certain medicine stains are compounds of a metal and a dye. These are first treated by acid reagents to act on the metal, and then by an alkaline solution to neutralize the acid reagent and act on the dye. The substances used for the purpose are water, soap detergent, tomato, lemon, curds, starch paste, oxalic acid, common salt, borax solution, methyl alcohol etc.

Techniques of stain removal
The following are the techniques of stain removal:
Dip
Some stains can be removed if the stained portion of the cloth is dipped into water for some time. Particularly stains or water soluble substances are dissolved in water and the stains disappear.

Drop
Sometimes drops of water or particular chemical in which the staining agent is soluble are shed at intervals drop by drop on the stained part of the cloth; the stained is loosened after some time.

Steaming
Sometimes steaming the stained portion helps in the removal of stain.

Sponging
In some cases instead of dipping the whole cloth into water the chemical in which the stain is soluble is dropped only on the stained portion and the sponge moved round and round over it. It should be moved from the outer to inner surface so that the stain does not spread on the cloth.

WASHING MACHINES
FULLY AUTOMATIC WASHING MACHINE
A fully-automatic washing machine does everything at the touch of a button. This washing machine comes with a single tub that acts as a washer, dryer and also rinses the clothes. These can come as front and top load machines, and the programs and efficiency can also vary between the machines, depending on the brand.

SEMI–AUTOMATIC WASHING MACHINE
Unlike the fully-automatic washing machines, these are only partially automatic washing machines. This means that you will need to do some work manually, like fill up the water in the tub before starting the machine, or if you have a twin-tub semi-automatic washing machine, you'll need to move the washed clothes into the drying tub. These are always top loading machines.

FRONT LOAD WASHING MACHINE
A front load washing machine is a fully-automatic washing machine that loads from the front side. These machines usually consume less water and energy, and usually yield better laundry results than their top load counterparts.

TOP LOAD WASHING MACHINE
Both manual washing machines and fully-automatic washing machines come in a top load form. These kind of machines are loaded from the top. This is good for people who want a machine in which they don't need to bend down completely to load the clothes in the machine.
No matter what kind of washing machine you choose, it's important to use the right kind of detergent to cater to your washing needs.
 (Surf or Ariel is specially designed to meet your needs and is uniquely formulated to ensure the best performance inside your washing machine. Surf or Ariel offers a range of detergents for your semi-automatic washing machines, Surf Excel Matic or Ariel Matic Front Load for your fully-automatic front load washing machine and Surf Excel Matic or Ariel Matic Top Load for your fully-automatic top load washing machine, to ensure you get the best stain removal in one wash. **N.E**)

LAUNDRY DRYERS
A clothes dryer, a tumbler dryer, drying machine or dryer is a powered household appliance that is used to remove moisture from a load of clothing and other textiles, usually shortly after they are washed in a washing machine.
Many dryers consist of a rotating drum called a "tumbler" through which heated air is circulated to evaporate the moisture. While tumbler is rotated to maintain

air space between the articles, using these machines cause clothes to shrink or become soft. A simpler non-rotating machine called "drying cabinet" may be used for delicate fabrics and other items not suitable for a tumbler dryer.

TUMBLE DRYER

Tumble dryers continuously draw in cool, dry, ambient air around them and heat it before passing it through the tumbler. The resulting hot, humid air is usually vented outside to make room for more dry air to continue the drying process. This design makes no effort to recycle the heat put into the load, and thus is considered environmentally wasteful. Nevertheless, it is simple and reliable, and therefore has been widely used.

SPIN DRYER

Spin dryer centrifuge machines simply spin their drums much faster than a typical washer could, in order to extract additional water from the load. They may remove more water in two minutes than a heated tumbler dryer can in twenty, thus saving significant amounts of time and energy. Although spinning alone will not completely dry clothing, this additional step saves a worthwhile amount of time and energy for large laundry operations such as those of hospitals.

CONDENSER DRYER

Just as in a normal dryer, condenser or condensation dryers pass heated air through the load. However, instead of exhausting this air, the dryer uses a heat exchanger to cool the air and condense the water vapour into either a drain pipe or a collection tank. The dryer air run through the loop again. The heat exchanger typically uses ambient air as its coolant, therefore the heat produced by the dryer will go into the immediate surroundings instead of the outside, increasing the room temperature

DRY CLEANING

Dry cleaning was formerly known as 'French cleaning' and 'chemical cleaning'. Dry Cleaning is based on the fact that most of the dirt or 'soiling matter' is held by grease, whereas dry cleaning indicates the removal of grease, by the solvent action of certain liquids and by dry powders which act as grease absorbents. The process of dry cleaning is carried out with the help of solvents in a dry cleaning machine. The articles for dry cleaning need to be separated by colour or delicacy of fabrics and dry cleaned separately. The temperature of the solvent needs to be controlled and the fluids have to be circulated and filtered to remove fibre particles and other solid soils. Unlike, what its name implies, dry cleaning is not a dry process. Clothes are soaked in a solvent other than water. Dry cleaning neither changes nor alters the colour of the garments.

Advantages of dry-cleaning

Dry-cleaning is possible for many fabrics for which washing is not suitable such as fur, felt, dark-skin gloves. Crepe fabrics can be cleansed very successfully by dry-cleaning, this causes no shrinkage as water does. Velvet and other pile fabrics can be easily dry-cleaned. The pile is flattened by washing, but not flattened by dry-cleaning. Fabrics finished by moiré's marking, lacquered fabrics and imitation fur may be dry-cleaned. The surface marking may be affected by this treatment, but it does less damage than washing. Dry-cleaning is the best method of cleaning any garments with pleats; it does not remove the pleats, as it does not wet the fabric.

Disadvantages of dry-cleaning

It is costly. The smell of inflammable solvents remains in the clothing for a long time especially in woollens. The solvent only acts on dirt held by grease and so stains left after cleaning must be spotted with water, e.g., perspiration, tea, coffee, lemonade stains.

IRONING

It consists of running a hot iron backward and forward on the fabric with pressure. The heat and pressure applied is controlled according to the texture and nature of the fabric.

IRONS
Iron is a small appliance used to remove wrinkles from fabric or garments.
There are various types of irons available in the market to meet the requirements of the kind desired, such as *Flat, Charcoal, Electric and Thermostatic.*

Charcoal Irons: (Box iron) A charcoal iron consists of a metal hollow box, with a handle at the top A few pieces of live charcoal are placed inside along with some fresh charcoal and then the iron lid is closed, the draught door at the back is left open to allow the charcoal to continue burning.

Flat Irons: These vary in size and weight, which are marked on the iron; small sized irons are useful for small articles. They are made of iron and the number on the iron indicate their sizes. The sizes from three to six are used for general household ironing. The sizes beyond six are heavier and are used for heavy linen. These are better than charcoal irons.

FLAT IRONS

Any iron without steam can be considered a flat iron. They are normally light and very maneuverable and with the use of a sprayer will produce exceptionally good results. These are the oldest kind of iron and they should be placed over a fire to heat them up.
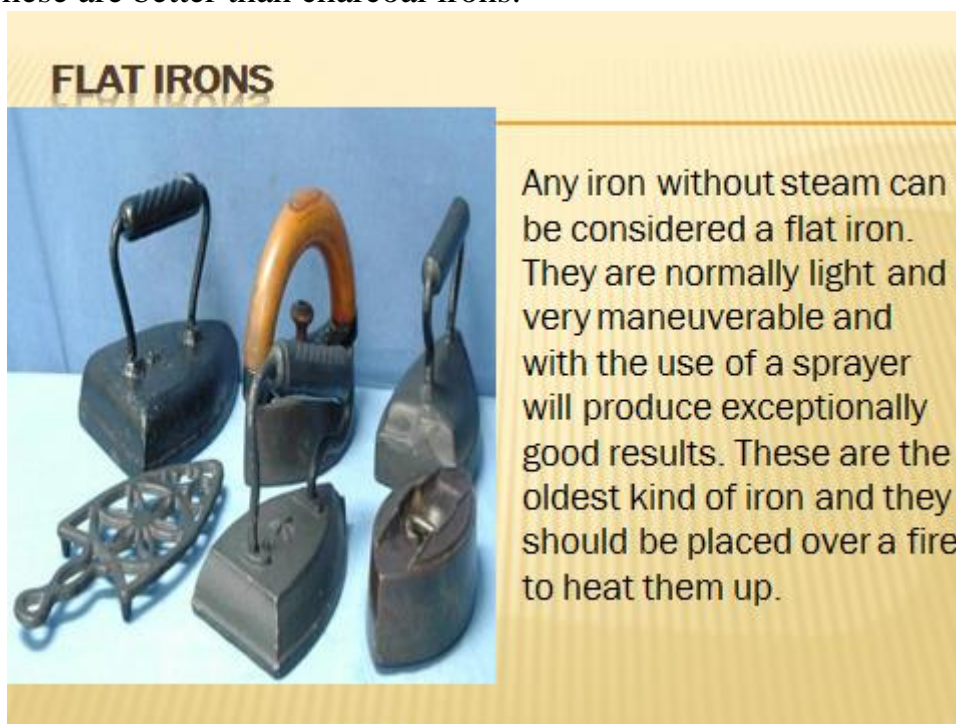
Electric Irons: These are available in various weights and designs. They have nickel or chromium surfaces which are rustless, hence need no cleaning. These are most convenient to use because of their quicker and cleaner heating property and also because of their smooth and bright surfaces, which make ironing easier and more satisfactory. Some electric irons are provided with a thermostatic control or a heat regulator by means of which the current switches off when ironing temperature is reached and automatically switches on again as the iron cools.

ELECTRIC STEAM IRON

Some Electric irons have control switches on the iron itself, so that the heat can be regulated for different fabrics. Some irons even have arrangement for producing steam and spraying it on the clothes as you iron them. Others are

specially made and shaped for various purposes such as pleating and ironing round buttons.

There are also flex less electric irons available, these have an advantage of enabling the worker to iron without interference from the flex (cord) and are useful in commercial work rooms.

IRONING BOARD

It is used for ironing clothes and linen. It should be of convenient height and should be well padded. On one end of the board is a square or rectangular area with an asbestos sheet base, used to keep the hot iron while ironing.

Ironing board

SLEEVE BOARD

This is useful for ironing the sleeves of garments, specially ironing of coat sleeves. This is also padded like ironing boards. It has a tapered end at one side and a round end at the other side.

Sleeve board

LAUNDERING OF DIFFERENT FABRICS

ACETATE
Most acetate garments should be dry cleaned. Do not twist or wring out. Press while damp on the wrong side.

ACRYLIC
Machine wash using warm water, adding softener during the final rinse. If ironing is required, use moderately warm iron.

COTTON
Cotton can withstand high temperature and any good detergent will do. Use chlorine bleach only on whites and colour-safe bleach on dyed cottons.

LINEN
Any stains must be treated prior to washing. Some linen is washable while others are dry clean only. White linen should be dried in the sun to keep their whiteness. Linen may need frequent pressing.

LYCRA
Hand or machine wash in lukewarm water. Avoid chlorine bleach. Either drip dry or machine dry using low temperature setting.

MICROFIBERS
Acrylic, Nylon and Polyester microfibers are machine washable, machine dryable or dry-cleanable. Use warm water and add fabric softener to the final rinse. Use a moderate ironing temperature.

RAYON
Dry cleaning is recommended but some rayon's can be hand or machine washed using lukewarm water. Don't wring or twist. Lay flat to dry.bAvoid chlorine bleach and press on the wrong side when damp using moderate temperature.

SILK
Only pre-washed silk can be washed, but dry cleaning is preferred. If hand washing, use mild soap and lukewarm water. Lay flat to dry. Never twist or squeeze. Iron on reverse side while damp.

SUEDE
Recommendation is dry cleaning, although machine wash gentle cycle is allowed.

SPANDEX
Hand or machine wash using lukewarm water. Either drip dry or machine dry on a low temperature setting. If ironing is required, iron rapidly using a low temperature setting.

VISCOSE
Viscose is a semi-synthetic material containing natural fibres treated with chemicals. Wash inside out on a medium, delicate setting. Dry on a hanger and iron while slightly damp.

WOOL
Wool is very delicate. Avoid chlorine based products. Dry cleaning and hand washing is best although machine wash is allowed. Hand wash wool in lukewarm water without soaking. Dry flat on a clean towel. Always steam when pressing wool, preferably on the reverse side.

Code Ref#	Care Symbol	Written Care Instructions	What Care Symbol and Instructions Mean
Dry TD_Nor		Tumble Dry, Normal	A machine dryer may be regularly used at the hottest available temperature setting.
TD_Nor_L		Tumble Dry, Normal, Low Heat	A machine dryer may be regularly used at a maximum of Low Heat setting.
TD_Nor_M		Tumble Dry, Normal, Medium Heat	A machine dryer may be regularly used at a maximum of Medium Heat setting.
TD_Nor_H		Tumble Dry, Normal, High Heat	A machine dryer may be regularly used at a High Heat setting.
TD_NoHet		Tumble Dry, Normal, No Heat	A machine dryer may be regularly used only at No Heat or Air Only setting.
TD_PP		Tumble Dry, Permanent Press	A machine dryer may be regularly used only at the Permanent Press setting.
TD_Gen_L		Tumble Dry, Gentle	A machine dryer may be regularly used only at the Gentle setting.
TD_DoNot		Do Not Tumble Dry	A machine dryer may not be used. Usually accompanied by an alternate drying method symbol.
Dr_DoNot		Do Not Dry	A machine dryer may not be used. Usually accompanied by an alternate drying method symbol.
Dry_Line		Line Dry	Hang damp garment from line or bar in or out doors.
Dr_Drip		Drip Dry	Hang dripping wet garment from line or bar, in or out doors, without hand shaping or smoothing
Dr_Flat		Dry Flat	Lay out horizontally for drying.
Dr_Shade		Dry In Shade	Usually added to Line or Drip Dry. Dry away from direct sunlight.
Wring Wr_DoNot		Do Not Wring	Do not wring.

GUIDE TO COMMON HOME LAUNDERING AND DRY CLEANING SYMBOLS

Laundry Garment Care Labels   (N.E for Theory. For Practicals ONLY)

You should always check garment care labels for special requirements before washing, drying or ironing. Below we explain what each symbol on garment care labels mean.

Washing Symbols
Wash Cycle Related

	Machine Wash (Permanent Press)	Garments which have been permanently shaped (are wrinkle resistant) should be laundered in the "permanent press" cycle. This cycle normally involves a cold rinse before a reduced spin cycle.
	Machine Wash (Gentle, Delicate)	Wash only on the gentle cycle, involving a reduced spinning cycle and gentle agitation.
	Hand Wash Only	Wash these garments using water, detergent or soap gently using your hands.
	Do Not Wash	These garments cannot be safely washed. Usually, these will need to be dry cleaned.

Temperature Related

	Machine Wash (NORMAL)	When there is no temperature or dots in the symbol, and no line underneath, it is recommended the garment be washed with hottest available water temperature, as hot water washes better than cold.
	Machine Wash (COLD)	When 30C or one dot is shown, the recommended maximum temperature for washing the garment is 30°C (85°F).
	Machine Wash (WARM)	When 40C or two dots are shown, the recommended maximum temperature for washing the garment is 40°C (105°F).
	Machine Wash (HOT)	When 50C or three dots are shown, the recommended maximum temperature for washing the garment is 50°C (120°F).
	Machine Wash (HOT)	When 60C or four dots are shown, the recommended maximum temperature for washing the garment is 60°C (140°F).

| | Machine Wash (HOT) | When 70C or five dots are shown, the recommended maximum temperature for washing the garment is 70°C (160°F). |
| | Machine Wash (HOT) | When 95C or six dots are shown, the recommended maximum temperature for washing the garment is 95°C (200°F). |

Bleaching Symbols

	Bleach As Needed	Any bleach may be used when needed on the garment.
	Bleach As Needed (Non-Chlorine Only)	Only non-chlorine, colour-safe bleach may be used on these garments when needed.
	Do Not Bleach	Garments with this symbol are not able to withstand any bleach.

Drying Symbols
Drying Procedures

	Tumble Dry (Permanent Press)	Garments may be dried in a tumble dryer, but only on the "permanent press" setting.
	Tumble Dry (Gentle)	Garments may be dried in a tumble dryer, but only on the "gentle" setting.
	Do Not Tumble Dry	Garment may not be tumble dried. Usually one of the alternative symbols below will be supplied.
	Line Dry	Hang the garment to dry.
	Drip Dry	Hang the garment to dry, without shaping or smoothing.
	Dry Flat	Lay the garment out flat to dry.
	Dry In Shade	This symbol may appear in conjunction with Line or Drip Dry. Dry the garment in the shade, away from direct sunlight.
	Do Not Wring	Do not wring the garment to dry.

Temperature Related

	Tumble Dry (Normal)	Garment may be tumble dried at the hottest available setting.
	Tumble Dry (Cold)	Garment may be tumble dried only at the cold "No Heat" or "Air Only" setting.
	Tumble Dry (Low Heat)	Garment may be tumble dried only at a low heat.
	Tumble Dry (Medium Heat)	Garment may be tumble dried up to a medium heat only.
	Tumble Dry (High Heat)	Garment may be tumble dried at a high heat.

Ironing Symbols

All iron spares featured in this section are available at eSpares.co.uk

	Iron (Normal)	Garments may be ironed at any temperature, using steam or dry.
	Iron (Low Heat)	Garments may be ironed using steam or dry, at Low setting, 110°C (230°F), only.
	Iron (Medium Heat)	Garments may be ironed using steam or dry, at Medium setting, 150°C (300°F).
	Iron (High Heat)	Garments may be ironed using steam or dry, at High setting, 200°C (390°F).
	Do Not Steam	Garment may be ironed, but only dry. Using steam may damage the garment.
	Do Not Iron	Garment may not be ironed.

Dry Cleaning Symbols

	Dry Clean	Dry clean the garment, using any solvent, cycle, moisture & heat.
	Dry Clean (Any Solvent)	Dry clean the garment, using any solvent. This symbol may appear with others restricting the cycle, moisture or heat.
	Dry Clean (Petroleum Solvent)	Dry clean only using a petroleum-based solvent.
	Dry Clean (Not Trichloroethylene)	Dry clean the garment using any solvent, except trichloroethylene.

	Dry Clean (Short Cycle)	Dry clean using the short cycle.
	Dry Clean (Reduced Moisture)	Dry clean using reduced moisture.
	Dry Clean (Low Heat)	Dry clean on a low heat setting.
	Dry Clean (No Steam)	Dry clean using no steam.
	Do Not Dry Clean	Garment may not be dry cleaned.

Review questions:

i) Why does clothing need to be laundered?

ii) Explain briefly the importance of water in laundry work.

iii) Give 1 point each to distinguish between soft water and hard water.

iv) List and explain briefly any 2 laundry cleaning aids.

v) Differentiate between hard soaps and soft soaps.

vi) Write the properties of a good laundry soap.

vii) What is the role of bleaches in laundry work?

viii) Explain briefly, grease solvents and grease absorbents.

ix) Explain any 2 types of blue.

x) Explain any 2 kinds of starches available.

xi) Explain any 1 type of washing machine briefly.

xii) Name any 2 laundry dryers.

xiii) What is a stain? List the different classes of stains.

xiv) Write a brief note on Dry Cleaning. Explain any 2 advantages of electric irons.

xv) What is a sleeve board?

xvi) Explain briefly the laundering of cotton and silk.

4. Fashion Promotion

Fashion Promotion encompasses all of the activities needed to sell merchandise to the consumer. It is a form of communication with an element of persuasion. Fashion Promotion involves communicating a store image or the existences of a product to consumer. The primary challenges of fashion promotion are to attract new customers, get customers into the store and generate sales and increase market share by inspiring new and current customers to buy more.

Fashion Promotion more specifically refers to the efforts to further those sales by means of advertising, sales promotion, publicity, personal selling, special events and visual merchandising.

Fashion Advertising:

The term 'Advertising' originates from the Latin word **"Advertere"** which means *"to turn the minds towards"*. This suggest that advertising is useful for drawing the attention of the people (prospects) towards a specific product / service / manufacturer. Advertising is an essential requirement of sales promotion and large scale marketing. In advertising, information about goods / service is given to different media and consumers are encouraged to purchase specific goods / service.

Advertising involves the planning, writing, designing and scheduling of paid announcements designed to attract customer's attention to a fashion product or event. Advertising uses wit, shock, elegance, celebrities and other creative approaches to get attention. Advertising is designed to reach specific target customers or potential customers.

Nature and Salient features of Advertising.
1. Paid form of communication.
2. Non-personal presentation.
3. Provides publicity to goods / services.
4. Identified sponsors.
5. Provides information.
6. Builds goodwill.
7. Target oriented.
8. Facilitates consumer choice.

9. Provides awareness.
10. Promotes Creativity.

Objectivities of Advertising:
1. To introduce a new product.
2. To improve sales.
3. To build brand image and loyalty.
4. To inform customers
5. To neutralize competitors advertising.
6. To motivate middlemen.
7. To educate the public.
8. To expand market.
9. To fight negative attitude.

Creation of Advertising:
Most advertisers follow a hierarchy of effects such as '**AIDA**'. This stands for attention, interest, desire and action.
Following is the flow chart of AIDA model.

```
        ┌─────────────────────┐
        │  Attract Attention  │
        └─────────────────────┘
                   │
                   ▼
        ┌─────────────────────┐
        │ Interest the audience │
        └─────────────────────┘
                   │
                   ▼
     ┌───────────────────────────┐
     │ Make the audience desire the │
     │  fashion product or service  │
     └───────────────────────────┘
                   │
                   ▼
        ┌─────────────────────┐
        │ Convince the audience │
        └─────────────────────┘
                   │
                   ▼
        ┌─────────────────────┐
        │   Generate action   │
        └─────────────────────┘
```
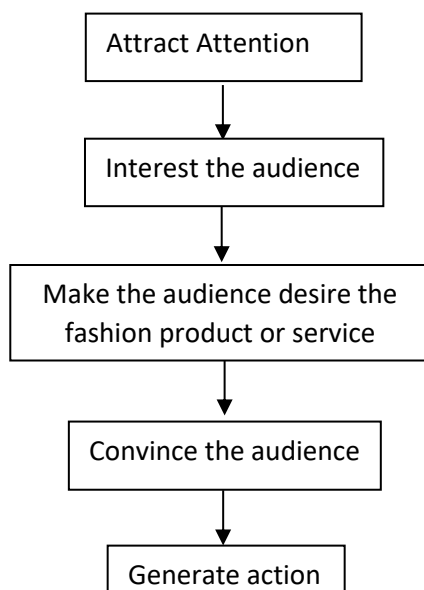
Advertising v/s Publicity

Advertising	*Publicity*
1. Meaning: Advertising is a type of commercial communication.	Publicity is not necessarily a commercial communication.
2. Purpose: The purpose of advertising is to give	The purpose of publicity is only to give

information about specific products and encourage consumers to purchase the same.	information about specific development /event to public.
3. Payment to media: An advertiser has to pay to the media for the space provided for advertisement.	Publicity is not paid for. Media do not bill subject for publicity.
4. Inter-relationship: All advertising is publicity.	All publicity is not advertising.
5. **Administrative Control:** An advertiser has control over the wordings, locations, timing, color combination, space etc. In the case of the advertisement as he pays for the same.	Publicity is controlled by the medium as regards wordings, location, timing, etc. It forms a part of editorial content and is controlled by the publisher.
6. Effect of neglect: If advertisement is ignored by the public, the advertiser suffers as his expenditure is not rewarded.	If publicity is ignored, neither the media nor the government suffers.
7. Expectation: The advertiser expects some positive action / response from the prospects.	The purpose is simply to supply information and caution the public.
8. **Designed by:** Advertising is normally designed by a professional advertising agency.	Publicity is designed for his staff i.e. subordinates.
9. Coverage: Advertising is normally designed for specific marketing area (target Market) of a specific segment of consumers.	Publicity is normally meant for general public and not to specific area or group of readers / viewers.

Media:

In advertising media is a general term used to cover all methods of transmitting a sales message. The media includes newspaper, newspaper inserts, radio, television, film or cinema, outdoor boards, the internet, C.D, direct mail, paper weights, calendars, greetings cards, catalogues, circulars, store signs, symbols, logos, etc. Advertising department must choose the medium or combination of media that is right for both products and type of customer. Each consumer group has unique taste, ideas and interest and consequently response to different media. Media buyers must choose which particular radio or television station, newspaper, magazine or other vehicle will reach the appropriate customer for specific merchandise. Where the advertisement is placed and how often the advertisement appears is as important as the advertisement itself.

Different media available in each type are as noted in the following table:

Sr. No.	Class of media	Types included
1.	Print	Newspapers, Magazines, Journals and other publications.
2. (i)	Broadcast	Radio, TV (National Network) STAR TV, DD Satellite Channels.
ii)	Non Broadcast	Video, Cable/ Closed Circuit TV and Cinema.
3.	Outdoor	Posters, Hoardings, Neon signs, Sky advertising etc.
4.	Transit / Vehicular	Railway trains, Buses and Trams, Taxi and Auto Rickshaws, Private Vehicles etc.
5.	Point of purchase	Banners, Hangings, Packaging, Stickers, Painted signs, Window display
6.	Specialty media	T-shirts, Buttons, Caps. Stickers, Badges, Dairies, Calendars, Key chains etc.
7.	Miscellaneous	Direct mail advertising, trolleys at airports etc.

Newspaper

Newspaper advertisement or run off press (ROP) are popular among most fashion retailer for the following reasons: They provide visual as well as verbal means of telling consumers what merchandise the consumer has to offer.

- They may be offered daily.

- ▪ Layouts, art and copy are relatively easy to produce.
- ▪ Media cost are comparatively low.

Magazines

Stores advertise in magazines that have similar target markets in their own. To attract attention, some retailers pay for impact units of multiple pages which may also give them premium positions within the magazines. To provide direct consumer response some retailers insert pages of catalogue like advertisement into magazines. Other stores may use tear-out response cards inserted next to their ad in the magazines to pull traffic into the store and to track the success of the advertisement customers are requested to bring the cards to the store to exchange for a free gift or a gift with purchase.

Television

Television advertisement is growing in popularity

- As the general public is watching more and reading less.
- The medium also offers the advantage of being able to show how clothing might fit into a real life situation.
- They dress the stars of TV shows to appeal to teen life-style.
- They use Celebrities to build their brands and get attention.
- TV is accessible and can be viewed anywhere even in a railway station, shopping mall, doctors clinic etc.

Radio

- Radio Advertising has human appeal with the warmth of human voice. It has better recall value.
- Wide choice in presentation like spot announcements and sponsored programmes.
- Appeals to all listeners including illiterate persons.
- Radio has mobility and it can be used while eating, relaxing, cooking, shaving and even while studying.
- It requires little efforts to understand radio advertising message.
- Radio advertising is interesting and attractive with film songs, background music, dialogues and so on.

- Buyers might choose a rock station to reach teenagers.
- Radio can make the listeners aware of a store location, brand name or timing of a particular sale.
- Peak radio listening hours, which cost more than other period are during drive time, the rush hours when commuters listens most to their radios.

Direct mail advertising:
Meaning and features of direct mail advertising
Direct mail is an extremely popular and highly effective form of advertising because it is addressed to each individual customer. Stores are able to mail specific statement enclosures or catalogues to target audience such as mother of small children, large sized customers, or petite women.

The advertising message is directly given to the individual prospects through postal communication. Circular letters, prize list, folders etc are used as tools for mail advertising and the message is sent on the home address of the prospects.

Forms/Tools of Direct Mail Advertising
1. **Sales Letters:**

Sales letters are addressed to the prospects by the marketing manager. The letters provide all required information of the product and make impressive personal appeal to purchase the same. Business reply cards are also used in order to have prompt orders from the customers.

2. **Circulars:**
Circulars are printed on ordinary paper and give all details about the product. However it lacks personal touch. A product can be introduced in such circulars. Large number of prospects can be connected economically through circular letters.

3. **Leaflets/pamphlets:**
Leaflet is a single printed sheet and folded once or twice as per the need. It gives more information compared to a

circular letter. Details of the products including its pictures are given in such leaflets. Sometimes small pamphlets are prepared for giving information about other products.

4. Brochures:

A brochure is similar to pamphlet but gives more details about the product manufactured by the company. Information about the company, procedure for placing the order etc. are also mentioned in the brochures.

5. Post Cards and Catalogue:

For easy, quick and economical communication printed post cards giving details of the products are sent. Catalogues are also sent to prospects for information and suitable action. They are useful for reference purpose.

6. Gift Coupons:

Are sometimes sent to prospects. Such gift may be special discount or a small gift sent while delivering the articles as per the order. The gift may be a pen set, button set, diaries etc.

7. Hand bills/Flyers:

This form of direct mail advertising is prepared on a single page using only one side e.g. it is distributed at busy centres or to newspaper subscribers.

Outdoor Signing

Building-scapes, trained platforms, city or small kiosks, buses and bus shelters are successful vehicle for fashion advertising. Some malls are trying out double sided, triple sided and cylindrical interactive kiosks that will carry large ads in the common areas of the malls and on the surrounding sidewalks.

Posters:

Are papers with printed message or information which are pasted on the walls, shops, bus stops or any strategic place where the target market will see them. They give information about the local products which are launched in the markets, openings of shops showrooms, or boutiques, sales and discounts offers with address of the venue.

Banners and hoardings:

Have also been an effective medium of advertising. A person may not have time for magazines, catalogues, or television but while driving down, the hoardings attracts the attention and many a times the product name or picture remains in the consumers mind and compels him to buy or at least consider the product for purchase.

New forms/types of outdoor advertising

- **Neon Signs/Electric Signs:**

This form of outdoor advertising is used during night time mostly in cities for advertising message. The cost of maintaining such electric signs is very high and naturally big companies can use this forms of outdoor advertising. Electric signs are also used by retail shops and departmental stores on the front side of their shops.

- **Skywriting/Sky-Advertising/Balloon advertising:**

a. Skywriting advertising

Is costly. Balloon advertising/skywriting is popular as it attracts the attention of children easily and quickly.

b. Sky banners:

Long banners with slogans are tied to a low flying plane. The banner trail from the rear edge of the aircraft. The advertising message is clearly visible to the people through the banners.
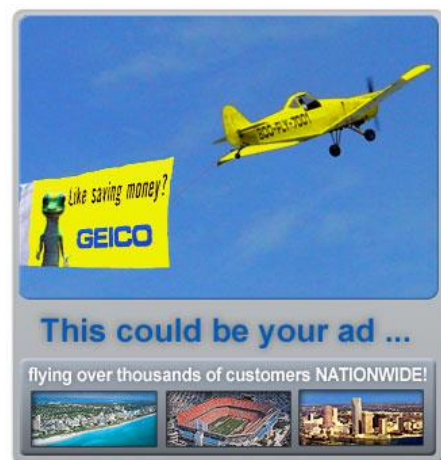
c. Balloons:

Here, a balloon is inflated with gas lighter, then balloon is allowed to move up in the air. Advertising message or name of the product is painted in bold letters in colours sharply contrasting with the colour of the balloons. These balloons are kept at the reasonable height in the sky or over sea beaches.

- **Sandwich Boards/Sandwich Man:**

Here a man with two posters hanging on his both sides is asked to move slowly on the busy streets of a city. The man is known as Sandwich Man as he is sandwiched between two boards. These boards carry advertising message. The Sandwich Man attracts attention of people as there is something unusual about him.

- **Transit Advertising/Transport Advertising:**

Transit Advertising/Transport Advertising is recently developed form of outdoor advertising. Here, transport vehicles such as buses, railway trains, trams and cars are used for communicating advertising message. It is a type of outdoor advertising and is used extensively in towns and cities. For example advertisement on Kadamba buses (KTC).

Sales promotion

Sales promotion involves activities that add value or provide incentives to fashion products. It helps in attracting customers, enables quick results and creates excitements and impulse buying. The different ways of having sales promotion are multipacks, tie-in, special offers, discounts, end of season sales, Gifts, demonstrations, coupons, competitions or sweepstakes etc.

Multipacks

These are mostly done for merchandise like hosiery, t-shirts, lingerie (undergarments) etc. they enable the costumer to receive a discount for buying quantity.

Tie-ins

Are combinations of apparel or accessories sold together e.g. a tie and shirt, salwar with a kurta and vice versa

Special offers, discounts, end of season sale
These offer customers merchandise at a reduced price and the objective is to create immediate purchases.

Gifts
Customers may be given a gift for making a purchase, referring a friend to opening a new account. Customers who spend over a certain amount in the store may be offered gifts such as travel bag; a tie may be gifted with a suit etc.

Point of purchase (POP) displays
These include displays of products with posters, signs etc. It is where the purchase or sale takes place.

Demonstrations
Although not very common, these are sometimes used to show the customers the performance and use of the product. Example a sales person in an apparel stores shows how to knot a tie, a sales girl shows how to drape a saree.

Samples
Are offers of a free amount or trial of a product to consumers. The samples can be delivered through post or picked up in a store, found attached to another product or featured in an advertising offer in newspapers or magazines.

Coupons
Are certificates that allow the bearer to get the stated price reduction on specific products. Stores may give a price reduction on specific merchandise when a coupon is redeemed by the customer. They can be delivered through newspapers, magazines, posts or on in packages.

Competitions, contests, sweepstakes
These can attract attention to a product range or store and generate excitement. These generally require little effort from the customer. A contest can be in the form of an entry for a jingle. Sweepstakes calls for the consumer to submit their names for the draw. Example Anchor Thread have embroidery stitching competitions.

Personal selling
Is an oral presentation in a conversation with one or more perspective purchaser for the purpose of making a sale. Personal selling can be a sale presentation through tele- marketing or through a salesman. It is the process of learning the

needs and wants of a prospective buyer of presenting a product, service or idea so that the idea is motivated to buy it.

Special events
Are designed to give customers a specific time and reason to come into a store or to create goodwill. When well planned and executed special events can enhance the stores identity, build customer loyalty and create a sense of community spirit.

Fashion shows: are special events that communicate a fashion story. There are four ways to organize these presentations:

a)Formal fashion shows: take great deal of advance planning involving booking models and fitting and arranging for a runway, scenery, lighting, microphones, music, sitting and assistance. Clothing is generally grouped according to styling, colour or other visual criteria.
b) *Designer trunk shows*: are done in co-operation with a single vendor and other popular way to sell expensive collections. Invitations are sent to the best customer according to records kept by the sales associates.
c) *Department fashion shows*: on a much smaller scale are produced in store to generate immediate sales. Usually a platform is set up directly in the department that carries the clothes.
d) *Informal fashion shows*: are the easiest to produce. A few models walk through the store showing the fashions that they are wearing to customers who are shopping or having lunch in the stores restaurant.

Following steps involved in organizing a Fashion show are:
- To decide the theme
- To decide the day/time/ place.
- To design and stitch the apparel based on the theme.
- To decide the models and get their measurement for the perfect fit.
- To arrange for the accessories (shoes, scarves, hats, bags etc.)
- To decide the choreographing, lighting and sets.
- To prepare the leaflets/ Brochure/ catalogue.
- To prepare the script for the compere.
- To invite regular and potential customers.
- To advertise about the show.

Exhibition:

- An exhibition is a collection of a designer's work, which is exhibited at a suitable place for 3 or 4 days to be visited by the public and available for the purchase.

- An exhibition must have an entire collection or range of garments, based on a central theme, because it gives exclusivity and popularity to the brand name.
- The designer decides the designs, fabrics, colours, prints embroideries, accessories and put the garments together, prices them and then starts deciding about the exhibition.
- He / She must select a suitable time, place and date.
- The place must be booked in advance and the exhibition suitably advertised in order to create awareness for the same.
- Stand frontage is very important as this determine how much of it is visible to passer-by.
- The most commonly used promotional material at fashion exhibitions are postcards, leaflets, brochures, business cards, bags and small posters.
- Exhibitions are also held at trade fairs e.g. Pretty home, consumer Shoppe/ Fair etc.

Visual Merchandising:

Visual Merchandising or visual presentation is one of the means to communicate a store's fashion, value and quality message to prospective customers. The purpose of visual merchandising is to entice the customer into the store, to enhance the store's image, effectively present the merchandise the store has to offer, and show the customer how to where that merchandise and accessorize it. With increased competition, retailers are trying to create more exciting and aggressive presentations. They use a variety of methods, such as humour, shock, elegance etc. to get attention or enhance store image.

Windows / Exterior display

The visual statements made in boutique windows, down town store windows or at mall store entrances are the customers' first encounter with the store and must effectively and correctly convey the stores image and fashion focus and entice

shoppers into the store. A good presentation can and should stop you, get your attention and may be even make you smile. In a very broad sense, visual presentation not only helps sell the merchandise itself but the store as well.

Fashion message window **feature** a designer collection or the newest fashion trend and suggest ways to coordinate accessories. These windows are created to attract attention and coax customers to buy a new garment or accessories.

Direct sell windows, used mostly by stores that carry popularly priced merchandise shows a representative assortment of the stores merchandise accompanied by prices to tempt the customers with a possible bargain. Direct sell windows are used more often in Europe.

Creating effective window display:
Following are the basic design principles to enhance the store display.
- Keep it simple. Don't try to put everything at once. Limit the number of competing elements in the display.
- Give the display one dominant theme.
- Keep it clean.
- Change displays frequently to keep the look frequently.
- Bright lighting is crucial, both during the day and at night.
- Use lights to highlight individual items or signs.
- Use repetitions of shapes and colours to attract attention.
- Select display props and materials having some connections with the exhibited product.
- Avoid anything that conflicts with the sale message.
- Use colours appropriate to the season.
- Continue the theme of the window display with other display inside the store.

Interiors / Displays:
The customer is further exposed to fashion and accessory purchased suggestions by interior presentations that may be located near the entrance to the store, at entrances to each floor or department. For stores in shopping malls, which may have few or no window or no windows, visual merchandising must capitalize on the wide store entrance that gives the passing shopper a sweeping view of the selling area, giving entry area displays great impact. Interior displays may take the form of image or life-style presentations (mannequins posed in a scene and

dressed appropriately) or single items, shown on a form or stand, sportswear is usually shown in groups, whereas evening wear may be shown individually.

Review Questions:
1) What is Fashion promotion?
2) Enlist the salient features of advertising.
3) Give the flow chart of AIDA model.
4) Differentiate between Advertising and Publicity (any five points).
5) State the different forms of media advertisements.
6) What is a leaflet/pamphlet?
7) Explain any two forms of outdoor advertising
8) List any five principles of creating an effective window display.
9) Prepare a leaflet for the inauguration of a new fashion store.
   Marks allotment:

Correct size	1 mark
Name and address	1 mark
Logo	1 mark
Details and overall presentation	2 marks
	5 marks

5. PRICING OF APPAREL

The apparel industry consists of designers, manufacturers, distributers and retailers dealing in clothing. Pricing a piece of apparel can be a very complicated process. Apparel companys may employ a number of pricing strategies to differentiate their brand and gain competitive advantages in the market. Purchasing of raw materials, cost of dyeing, knitting, printing, transport cost, packaging, banking charges, overheads and cost of trims and accessories used, all are included in pricing.There are also other details that go into calculating the cost of a garment ,like unit of measurement, quantity of the order, and type of dyeing and finishes used.

According to Economists, " Price " is the point at which exchange between buyer and seller takes place, where supply and demand are equal.
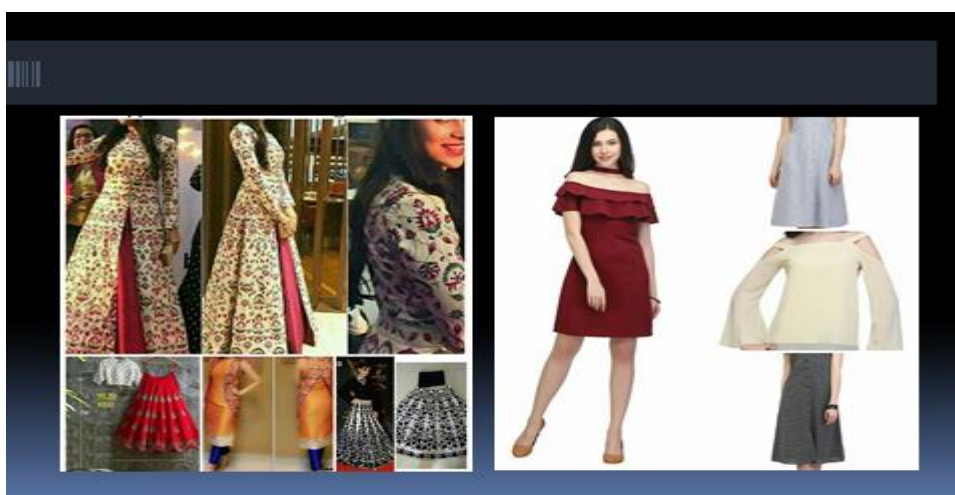
FACTORS INFLUENCING PRICE DECISIONS
External factors
<u>**Competition**</u>

While fixing the prices of the product,the firm needs to study the degree of competition in the market. If there is high competition, the prices may be kept low to effectively face the competition.And if competition is low, the prices may be kept high. At a broad level it should be noted that competition comes not just from other garments suppliers, but also from other products and services that compete for consumer's discretionary income. High prices for garments may encourage consumers to spend more money on other consumer durables like hi-fi systems or on leisure activities like holidays. The

unattractiveness of the prices of garments in relation to other competing products and services should be kept in mind.

Governmemt policies and control

Government rules and regulations must be considered while fixing the prices. In certain products, Government may announce administered prices, and therefore the marketer has to consider such regulations while fixing prices. Government policy on taxation, in particular value added tax (VAT) and corporation tax, might be said to provide extra 'costs' that must be borne by the fashion consumer.

Economic conditions

The marketer may also have to consider the economic conditions prevailing in the market while fixing prices. At the time of recession, the consumer may have less money to spend. So the marketer may reduce the prices to influence the buying decisions of the consumer.

Consumers

The marketer must consider the different consumer factors while fixing prices. Sensitivity to the buyer's purchasing power must be kept in mind. In addition to gathering data on the size and type of market, Companies must try to determine how price-sensitive customers are. Will the customer buy the product, given it's price? Or , will they believe that the value is not equal to the cost and choose an alternative or decide they can do without the product or service? Figuring out how consumers will respond to prices involves judgement as well as research.

The nature of the product

Whether the product is seen as an essential or not is a factor that influences the power of the seller in setting prices. Target markets differ considerably in what is seen as essential. A dinner jacket may be seen as a luxury by some, but as an essential item by a manager who has to attend many formal functions.

Some items of clothing and footwear are essential for protection and warmth. The rate of replacement of garments and the ability of consumers to defer purchase, obtain repairs, make clothes themselves or buy second hand goods, remains within the consumers' discretion. One related factor that influences the pricing of fashion products is the perceived life of the product. If a garment is seen as a 'classic' that will last for many seasons or years, such as a Barbour jacket or Burberry raincoat, then premium prices are more easily tolerated. In relation to other markets such as power supply, the fashion industry does not enjoy the privilege of producing items whose demand is insensitive to price changes.

Other members of the distribution channel

If one member of the distribution channel is able to charge higher prices this may tempt those earlier in the chain of distribution to increase prices and share in the profit potential. The ability of manufacturers to charge retail outlets and

the willingness of other outlets to stock a profitable product range is a key variable that influences the setting of prices at the retail level.

INTERNAL FACTORS
The ability to control costs
The ability of the company to minimize costs is a major determinant on the price levels that can be set. As costs can be decreased, so either profitability can be enhanced or the ability to compete at low prices can be strengthened.
The product range
The breadth and depth of product lines and the price relationships between items in those lines are factors that must be considered when setting prices. A warm lining for a raincoat sold separately will need to be assessed not only in terms of individual cost, but also for the impact it has upon the total demand and profitability of the raincoat and lining together.
Cost
While fixing the prices of the products, the firm should consider the cost involved in producing the product. This cost include both, the variable and fixed costs. Thus, while fixing the prices the firm must be able to recover both , the variable and fixed costs.
Predetermined objectives
While fixing the prices, the marketer should consider the objectives of the firm. If the objective is to increase returns on investment, then it may charge higher prices.And if the objective is to capture a large market share, then they may charge lower prices.
Image of the firm
The price of the product may also be determined on the basis of the image of the firm in the market. For instance, Procter & Gamble can demand a higher price for their brands, as they enjoy goodwill in the market.
Product life cycle
The stage at which the product is in it's product life cycle also affects it's price. For instance, during the introductory stage, the firm may charge lower price to attract the customers and during the growth stage, the firm may increase the price.

PRICING STRATEGIES
Budget pricing
Many consumers seek low prices when shopping for apparel.Serving this segment can yield significant sales volume.When multiple bundeled products are sold together at a single low price, it can convey a sense of additional cost effeciancy for budget shoppers.
Luxury pricing
Here the consumer's price sensitivity is often more closely co –related with a brand's image rather than product quality or market value. Apparel products are

closely linked with social atatus in consumer's minds.So the consumer in this segment is more concerned with the social image of the apparel than it's durability and quality.This strategy focuses on marketing and brand positioning as a main driver of price structure.

Value pricing

The value pricing strategy sits somewhere between the budget and lluxury segments.The key to value pricing is to strike a balance between cost and quality. Value shopper's are not willing to sacrifice quality for extremely low prices, but they also are not willing to pay more than the apparel's worth simply for a popular brand logo. These consumers will prefer wool and leather over polyester and plastic. Consumers in this segment looks for products that will last for several years, making durability their main concern.

Competitive pricing

In competitive pricing,apparel prices are set relative to other brands.Choosing a price within a range allows marketers to compete directly.Setting a higher price could be justified if the new features and benefits justify the higher cost.

Discount pricing

In a discount pricing strategy the apparel company prices the item assuming that it will be discounted. Sometimes fake discounts and constant sales are a major part of the apparel pricing process. Some apparel companys may greatly depend on this strategy.

Pricing for exclusivity

Some companys can choose to set a high price for no reason other than the exclusivity that it offers their high prices justify themselves by creating a seemingly unattainable item that attracts high-end and aspirational customers. This approach is chosen by designer and luxury apparel brands that also offer products with a high level of underlying quality.

Pricing based on fabric consumption

The fabric cost constitutes 60 to 70% of the total garment making cost.The fibre content, spinning process used, fabric GSM (Gram Square Meter), and the percentage of shrinkage and wastage in the fabric are also determined while deriving the cost. The consumption of fabric for producing a a certain style of garment is calculated by measuring the length and width of each and every piece of the garment pattern.

Pricing based on weaving or knitting cost

For knitted garments, the GSM of the fabric plays a vital role in costing. The type of machine, fabrics & blends, and configuration used for knitting the fabric of the garment affects the price.

For woven apparels the EPI (Ends Per Inch) are taken into account.The bigger the beam length, the lesser will be the cost of weaving. The beam size can increase or decrease the cost of making a garment.The kinds of weave like twill, satin, and plain and the machineries used for the particular garment influence the weaving cost.

ONLINE PRICES

Online pricing is the price assigned to items that are purchased via internet shopping . Some retailers offer items online as well as at their physical store locations, while others offer items only online or at physical location for in-person purchasing. Consumers are able to find a price of interest by visiting the website of the retailer directly or by searching among alternative companys, using a shopping search, which displays the same product's availability and pricing at different e- retailers.

ONLINE SHOPPING

Online shopping allows you to shop from any vendor, at any time, anywhere in the world. Also, Online shopping saves time. There is no need to travel all the way to the store/mall to shop. Also there are no queues to wait in.There are better deals and promotion offers. One can avail of the online coupon codes and discounts.

ADVANTAGES OF ONLINE SHOPPING
Convenience
Online stores are usually available 24 hrs a day. And many consumers have internet access both, at work place and at home. Other establishments like Internet Cafes, Community Centers and educational institutions provide internet access as well.

Better prices
Cheap deals and better prices are available online as the product comes to you directly from the manufacturer or seller without the middleman being involved.

More variety
Online choices are amazing. One can get several brands and products from different sellers all in one place. A far greater choice of colours and sizes than one will find locally are at one's disposal.

Price comparisons

Comparing and researching products and their prices is so much easier online. Also, one has the ability to share information and reviews with other shoppers who have first hand experience with a product or retailer.

Fewer expenses

Many times,when we opt for conventional shopping, we tend to shop lot more than planned. There are other expenses like transportation, eating out and most common impulse buys.

DISADVANTAGES

Shipping rates

Though some companys offer free flat rate shipping, it still may come at a cost. For instance, a clothing store may offer shipping but at a minimum purchase of Rs 1000.

Waiting

Waiting for the delivery of the product can be a pain.Also ther tend to be delays in the shippment of the ordered product.

Refunds/returns disputes

If an item comes damaged or not as described, one may want to return the item or be refunded of the amount.

There can be different policies for refunds and returns, and this process can be tedious.

MAIN METHODS OF SETTING PRICE

There are many ways of setting prices, but most are variants of the two principal methods, namely cost-plus pricing and market-based pricing. Cost-plus pricing is simply calculating the cost of raw materials, labour and overheads such as administration and adding an amount to cover profit to arrive at the selling price. Market-based pricing is founded on market research to find the optimum selling price which then acts as the main driving force on cost containment via design and quality control effort.

Cost-plus pricing methods

A cost based method aims to ensure that no product is sold at a loss. The practice is common where the product is non-standard, such as designer wedding gowns, or where there are many small independent retailers supplying the market. Cost-plus pricing is also used with tender proposals, for instance, when a clothing manufacturer makes a proposal to supply uniforms to a large corporate client. A simple example is given below based upon a manufacturer supplying a retailer with zip-up tops made of cotton jersey.

ITEM	DETAIL	QUANTITY	UNIT COST	TOTAL COST
Cotton	Jersey	1.5 meters	₹70.00	₹105.00
Trimmings	Polyester thread	1	₹5.00	₹5.00
	Metal zip	1@20cms	₹10.00	₹50.00
	Knitted collar	1	₹20.00	₹20.00
Label	With logo and care instructions	1	₹2.00	₹2.00

Labour to cut, stitch, trim and finish @15 minutes   <u>₹50.00</u>
Cost of production   ₹192.00

Manufacturer's mark-up @20%   ₹38.40
Manufacturer's selling price   ₹230.40
Retailer's mark-up @50%   ₹115.20
Retailer's selling price   ₹345.60
GST @ 10%   ₹34.56
Retail price   ₹380.16

Maximum Selling Price MRP (rounded up)   ₹400.00

Market-based pricing methods
These methods rely on a knowledge of consumer price sensitivity and awareness levels. For example, market research may indicate that buyers in a certain target market may respond very favourably to a hooded top made of cotton jersey, if the item is priced at ₹ 650.00 (including GST). If the retailer enjoys considerable purchasing power then the retail price of ₹ 650.00 can be used as a base to determine target buying prices for the retailer.

A comparison of mark-ups and markdowns
A **mark-up** is where profit is expressed as a percentage of costs and it is shown by the following formula:

$$\frac{(\text{Price} - \text{Cost})}{\text{Cost}} \text{ X } 100$$

Thus a selling price of ₹ 30 with a cost of ₹ 20 gives a mark-up of 50%.

A **markdown** is where profit is expressed as a percentage of the sale price and it is shown by the following formula.

$$\frac{(\text{Price} - \text{Cost})}{\text{Price}} \text{ X } 100$$

Thus a selling price of ₹ 60 with a cost of ₹ 24 gives a markdown of 60%

| % markdown on selling price | $\dfrac{\text{\% markup on cost}}{100\% +\text{markup on cost}}$ X 100 |

| % markup on cost | $\dfrac{\text{\% markdown on selling price}}{100\% + \text{markdown on selling price}}$ X 100 |

Mark-up and markdown formulae

Different firms use different approaches to calculate profit and selling price. However, all are variants of either a mark-up or a markdown. Indeed, knowing one it is easy to express profit in terms of the other. Sometimes fashion retailers use a simple formula to calculate a retail selling price, including GST, given a particular quotation from a manufacturer.

Break-even calculations

A central concern of marketing personnel in the fashion industry is balancing the relationship between price and volume. For example, a clothing manufacturer may manufacture 40000 pairs of jeans and wish to know how many must be sold to cover costs. In other words, at what point will the manufacturer break even and begin to earn profits. The first example assumes the manufacturer is in a relationship where prices are fixed by fierce competitive pressures and tough negotiation from retail buyers. Alternatively, a designer who owns a retail outlet may have considerable discretion over price levels, but wonder about the profitability of the different volumes that could be sold at different prices. Break-even analysis is a technique that can help decision making needs in the two examples just given.

Break-even analysis is an aid that can show the relationship between fixed costs, variable or marginal costs, total costs, sales revenue and output or volume. Fixed costs are those costs incurred by the fashion company that do not change as the volume of purchases or production changes. Some examples of fixed costs include business rates, purchase of a computer for wages and salaries for security staff. In practice, many fixed costs are variable in the long term, such as costs of plant for manufacturing. If these variations can be set aside, then a simple technique that can give a fairly sound guide to setting price level can be found in break-even analysis.

Variable costs are those costs that are directly affected by the level of output, some examples are the amount of material used, the direct labour costs in pattern cutting, making up and tailoring and packaging costs. Total costs are the sum of fixed costs plus variable cost per unit multiplied by the output or

volume. Sales revenue is simply price multiplied by volume sold. In practice, the price taken for the calculations is one that is exclusive of GST.

The formula that shows the relationship between the above variables is as follows.
Revenue = Price x Volume = Total Costs – Profit
When revenue is less than total costs, a loss (or negative profit) will result,
Where:
Total Costs= Fixed Costs + (Variable Cost per unit x Volume)
And
Profit = Profit per unit x volume
At the break-even point, no profit is earned and all costs are covered by sales revenue.
Revenue= Fixed Costs + (Variable Cost per unit x Volume)

BARGAINING
Bargaining is a type of negotiation in which the buyer or the seller of a good or service debate the price and exact nature of a transaction. If the bargaining produces agreement on terms, the transaction takes place.

Retailers can choose to sell at posted prices or allow bargaining. Selling at a posted price commits the retailer not to exploit buyers once they enter the retail store making the store more attractive to potential customers.

Price changes
Prices of apparel are not always the same, they keep changing from time to time. As fashion is about change, garment prices usually fall over time. Prices for clothing may need to change for a variety of reasons. Decreases in price can be attempts to drive out or meet competitors, to take advantage of lower costs or to generate more demand.
Buyer's response to price changes can be varied. For reductions, many may perceive the items to be end-of-season, unpopular, defected or of low quality. A high price may signal that the product may soon be unavailable or that it represents a good value for money.
Some causes of price changes can be:
- Changing Cost
- Rising Inflation
- Excess Demand
- Demand Shortfall
- Prior misjudgement
- To attack competition
- To respond to competition

APPAREL COSTING
AN EXAMPLE OF CALCULATING COST PLUS PRICING OF A CASUAL COTTON APPAREL

ITEM	DETAIL	QUANTITY	UNIT COST	TOTAL COST
Cotton	Casual Top	1.5 meters	₹70.00	₹105.00
Trimmings	Sewing thread	1	₹5.00	₹5.00
	Fancy buttons	5	₹10.00	₹50.00
	Fusible facing	1	₹20.00	₹20.00
Label	With logo and care instructions	1	₹2.00	₹2.00

Labour to cut, stitch, trim and finish @15 minutes	₹50.00
Cost of production	₹232.00
Manufacturer's mark-up @20%	₹46.40
Manufacturer's selling price	₹278.40
Retailer's markup @50%	₹139.20
Retailer's selling price	₹417.60
GST @ 10%	₹41.76
Retail price	₹459.36
MRP (rounded up)	₹475.00

Review questions:
i) What is Price?
ii) Explain briefly any 2 external factors that influence price decisions.
iii) Which are the internal factors that influence price decisions?
iv) What is budget pricing?
v) What is luxury pricing?
vi) What is value pricing?
vii) What is competitive pricing?
viii) Explain how pricing is based on fabric consumption.
ix) Write a brief note on online pricing.
x) What is online shopping?
xi) Explain briefly the advantages of online shopping.
xii) Explain the disadvantages of online shopping.
xiii) What is cost plus pricing?
xiv) What is market based pricing?
xv) Give the formula for mark-up and markdown.
xvi) What is bargaining?
xvii) Write any 4 causes for price changes.

FIBRE TO FABRIC AND FASHION MARKETING PRACTICAL

MARKS: 100

INSTRUCTIONS:
Unit 1, Unit 2, Unit 3 and Unit 4 practical work should be neatly maintained in the Journal/File.
Unit 1 and Unit 2 have to be completed in the 1st term.
Unit 3 and Unit 4 have to be completed in the 2nd term.
Marks to be given as per Checklist & Performa (continuous evaluation)
The 2 crochet Projects and samples must be done individually by each student.
A record of the practical marks obtained by each student should be maintained.
This record should be presented to the auditor/examiner at the time of audit/inspection.

The Subject Teacher needs to follow all the specimens and size given for the layouts with key and index, Poster, Leaflet etc. so that uniformity is maintained by all the H.S.S.
Colour could be used for the layout symbols to give it an attractive look. The given specimen of the tabular formats for layouts, fabric finishes, stain removal and pricing of garments must be compulsorily followed by the subject Teachers. In case the crochet projects made by the student get sold during their H.S.S. exhibition then an approved receipt certified by the subject teacher should be kept. In such a case the photograph of the project work needs to be pasted on the journal.

NOTE: Total marks per unit is 50/2=25 marks

Note: The entire practical work (all 4 units) along with the 2 projects must be completed by the end of January and shown to the auditor on the audit day.

UNIT 1 (25 MARKS)
1. Draw the **dream layout** with key and index of a Tailoring unit manufacturing apparels.   **(4marks)**

2. Draw the **dream layout** with key and index of a Boutique dealing with apparels.   **(4 marks)**

3. Design and make a **Care Label** with minimum 4 care Instructions for apparels made in a Unit/Boutique.   **(4marks)**
          (Size: 10cms x 7cms)

4. Design and make a **Hang tag/ Flasher** for apparels made in a Unit/Boutique
(Size 10cms x 6cms) **(4marks)**

5. Collect and paste 2 **Advertisements** for apparels. **(4marks)**

6. Collect the following **fabric finishes**: (2"x 2" sample) **(1 x 8= 8 marks)**
   (i) Gray Cloth
   (ii) Minimum 7 finishes

a) Creping	e) Napping	i) Embossing
b) Tentering	f) Calendaring	j) Drip Dry
c) Mercerizing	g) Sizing	k) Dyeing
d) Weighting	h) Singeing	l) Printing

(Any other finish could be added)

The effect of each finish on the fabric has to written in the Journal. The subject teacher has to refer to the effects of each finish given in the theory manual. **Follow the given format.**

Sr. No.	Name of the finish	Fabric sample	Effect of the finish

7. **Crochet –** * Write the Crochet abbreviations.
   * Make a chain (not less than 10cms) **(2marks)**

(A) Basic stitches: Make ONE sample each (Size—2"x 2") **(2x5= 10Marks)**
   1) Single crochet
   2) Half double crochet
   3) Double crochet
   4) Triple crochet
   5) Double triple crochet

(B) Other stitches: Make ONE sample each from the following groups:
   Size of sample: (2"x2") **(2x5=10Marks)**
   (i) Texture
   (ii) Shell
   (iii) Cluster
   (iv) Motif
   (v) Mesh.

UNIT 2 (25 marks)

1. **Visit to a Laundry**. Write the Report of the visit. The student must paste the group photograph of the visit on the journal.   (**4marks**)

2. **Starch** a 2" x 2" fabric sample in the following methods   (**4marks**)
   i) Rice Water
   ii) Commercial Starch

3. **Blue** a 2"x2" fabric sample   (**1mark**)

4. **Bleach** a 2"x2" fabric sample.   (**1mark**)

5. **Ironing & Folding** of 4 apparels   (**4marks**)

6. **Stain Removal:** Remove any 5 stains from plain white cotton fabric.
                    Sample Size: (5cms x 5cms)   (**2x5=10marks**)

Follow the given tabular format

Sr. No.	Name of the stain	Sample with stain	Sample after stain removal
1			
2			
3			
4			
5			

7. Collect minimum 2 pictures each of:
   i) Laundry cleaning/washing aids   (**2 marks**)
   ii) Drying equipment's   (**2 marks**)
   iii) Finishing equipment's   (**2 marks**)

8. **Crochet:** Make the following samples. (size 2"x2")   (**4x5=20marks**)
   i) Lace
   ii) Edging
   iii) Button (Minimum 2)
   iv) Filet crochet. (5"x5")
   v) Any crochet sample with beads, pearls etc.

UNIT 3 (25 marks)

1. **Visit to an Exhibition**. (Pretty Home, Consumer Shoppe, Kharedi Yatra, Lok utsav etc. Write a report. Paste the group photograph of the visit. **(2 marks)**

2. Design and make **Poster** advertising for an apparel unit/boutique
Size-15cmsx15cms.   **(4 marks)**

3. Design and make **leaflet** advertising for your apparel unit/boutique.
Size-20cms x15cms.   **(4 marks)**

4. Design and make a **discount/Gift coupon** for your apparel unit/boutique.
Size-8cmsx5cms.   **(4 Marks)**

5. Design a **window display** for your apparel unit/boutique.
(Use 1 full page)   **(4 Marks)**

6. Design and make a **Banner** of fabric for your apparel unit/boutique.
Size 20cms x 10cms   **(6 Marks)**

7. Design and make a **Hoarding** for your apparel unit/boutique.
Size- 15cms x 10cms   **(6 marks)**

Note: Some topics for designing and making the Poster, leaflet, discount coupon, Banner and Hoarding could be as follows:
*END OF SEASON SALE
*EXHIBITION CUM SALE
*INAUGURATION OF UNIT/BOUTIQUE
*FESTIVAL OFFER
*SPECIAL DISCOUNT SALE
*SHIFTING OF UNIT /BOUTIQUE
*STOCK CLEARANCE SALE
*MONSOON SALE
*ANY OTHER TOPIC RELATED TO C.G.D.M. SYLLABUS

PROJECT 1: Doily/ /jewellery set /any other suitable crochet article.
(20marks)

UNIT 4 (25 marks)

1. Design a **pamphlet** for your apparel unit/boutique.   **(4marks)**
                    (Size-12cmsx6cms)

2 .Design a **carry/delivery bag** for delivering of apparels made in your
unit/boutique.   (Size-20cmsX15cms)   **(4marks)**

3. Design and Price a garment.   **(10marks)**

4. Design and Price a garment.   **(10marks)**

Note: The Pricing of the garments could be done of Kids wear, Ladies wear, Beach wear, Sportswear, Nursery school uniform, H.S.S. uniform etc.

PROJECT 2: Baby dress/any other suitable crochet garment   **(22 marks)**

SPICEMENS OF VARIOUS PRACTICALS (A GUIDE)

EXAMPLE OF A LAYOUT WITH KEY & INDEX

(Students should draw their own)

Layout of a Boutique (Westside, Margao)
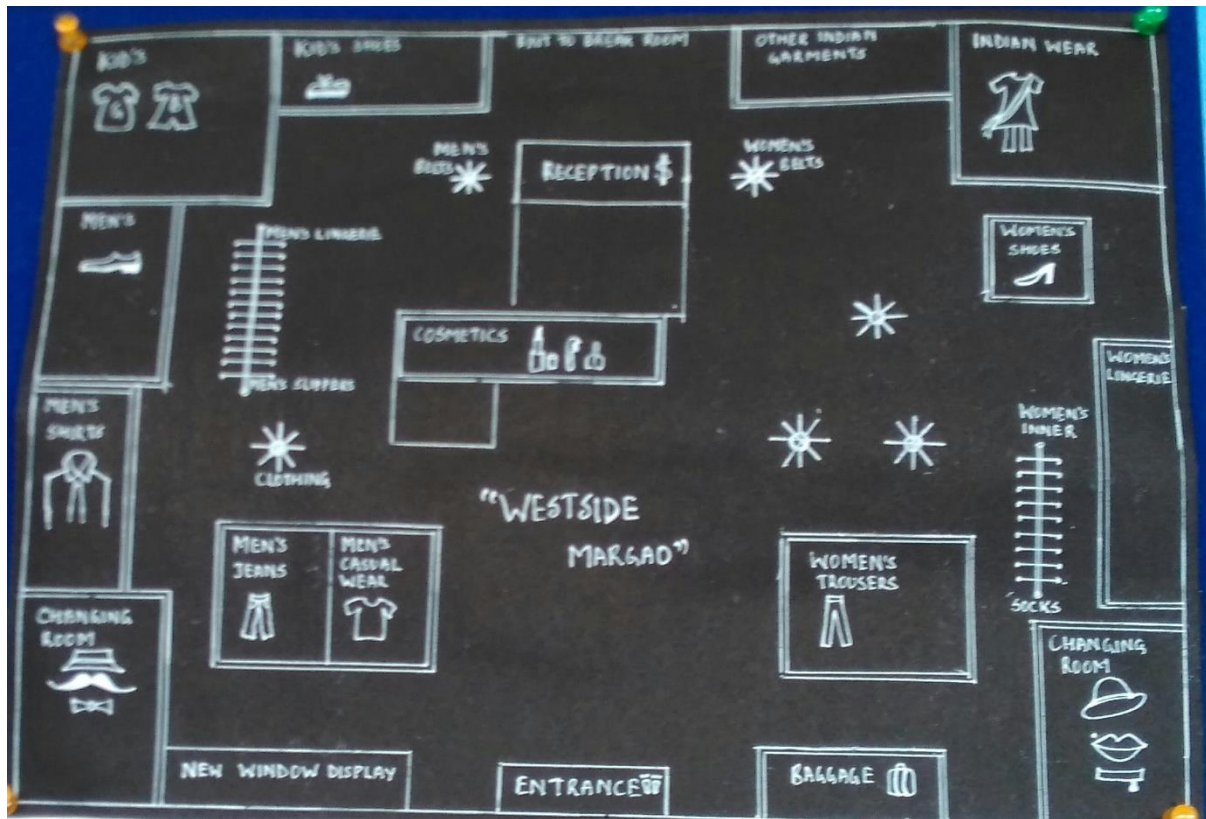
Care Label

FOLDING OF VARIOUS GARMENTS:
Knickers/Half Pant/Short Pant
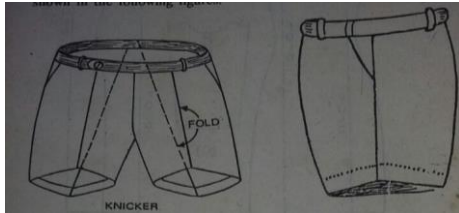
Salwar kameez
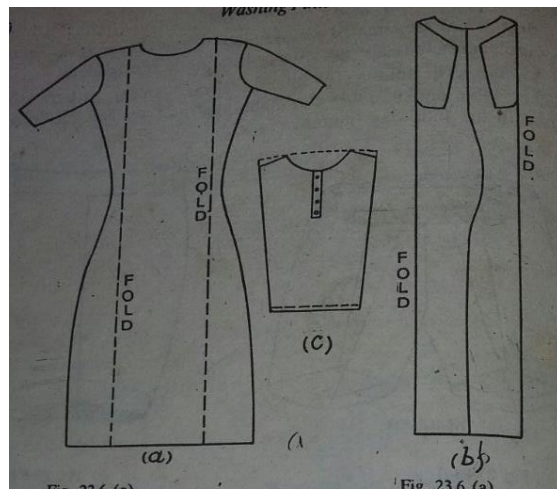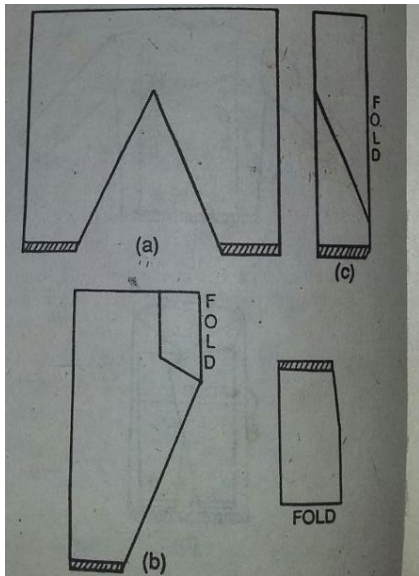
Long sleeve Blouse/Shirt
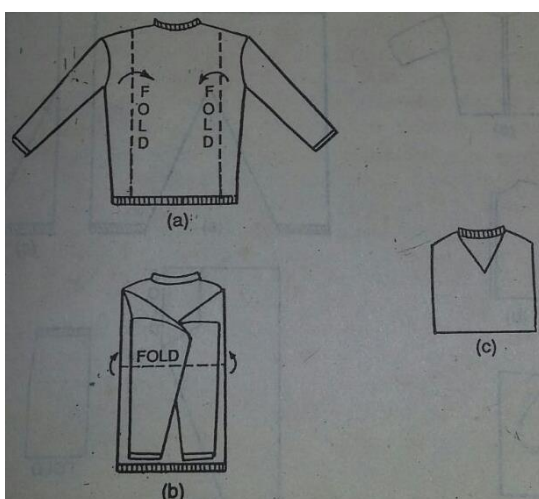
Short Sleeve Blouse/Shirt

LEAFLET

POSTER

XII FFFM
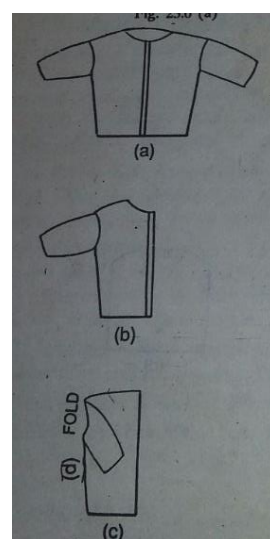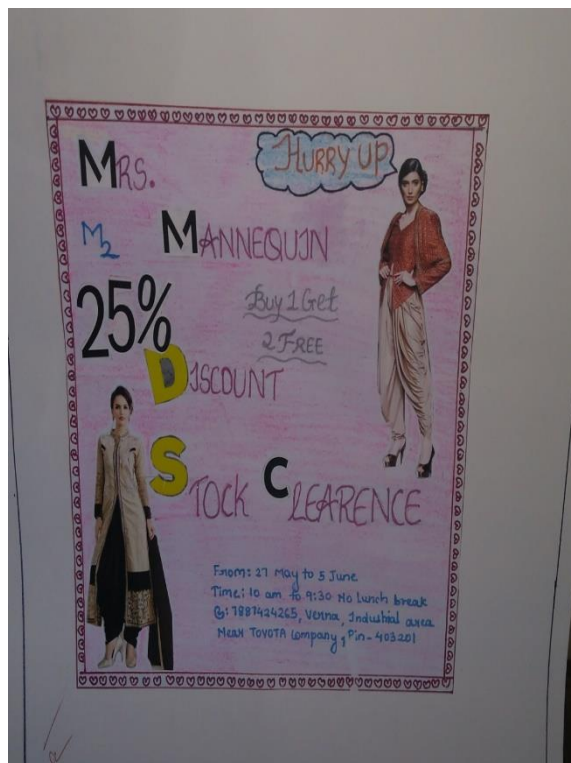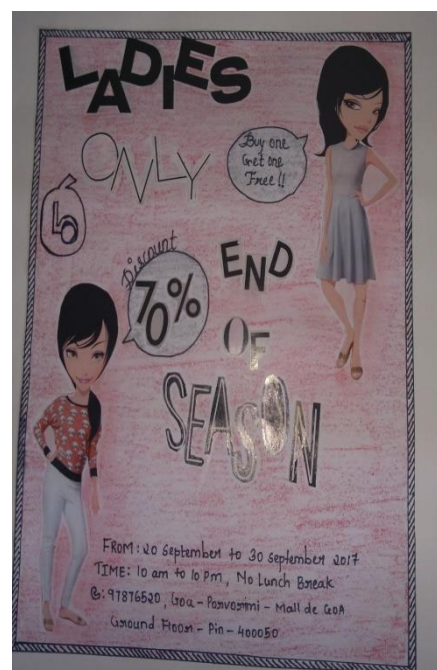
BANNER

Discount coupon

Hangtag

XII FFFM
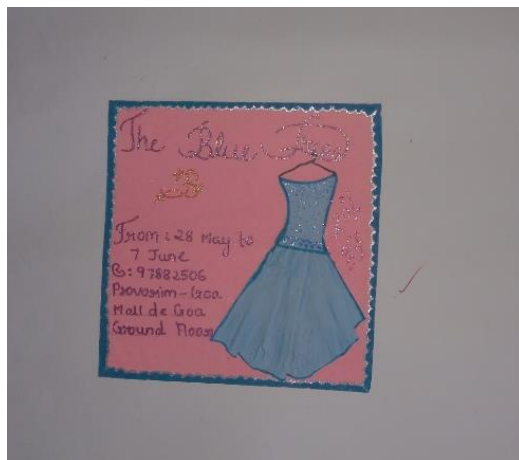
WINDOW DISPLAY

Window display done on journal

Window display of an apparel store

Carry bag/Delivery bag

carry bag done to paste on journal

Pamphlet

Hoarding

Crochet Instructions

Holding the Crochet Hook

There are two styles of holding a crochet hook.

<u>STYLE 1</u>

Place the hook in your right hand, holding it between your index finger and thumb, as you would hold a pencil.

<u>STYLE 2</u>
Hold the hook in an "overhand" clutch, similar to the way you might hold a tennis racquet, or a knife.

Slip Knot
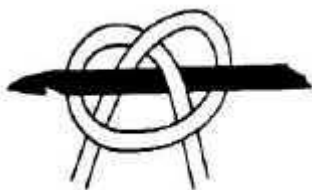
To start work, first make a Slip Knot as shown above.

Chain Stitch (ch)
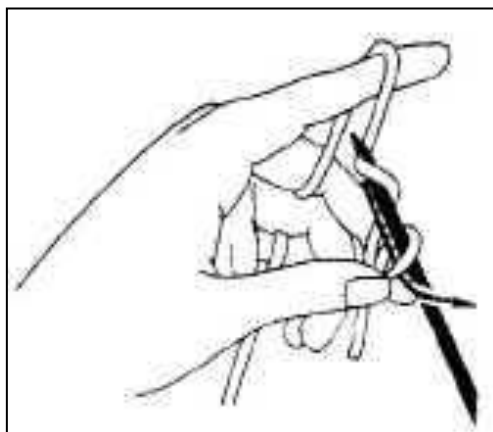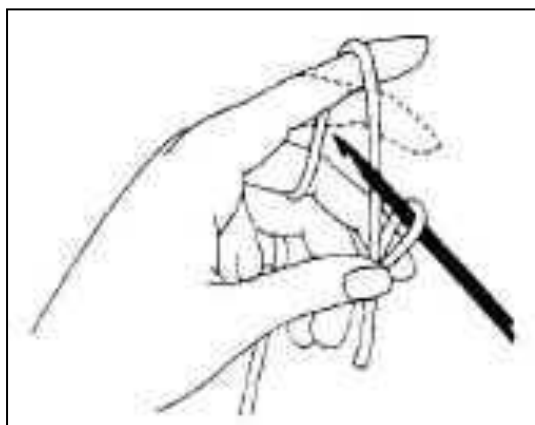
To work the chain stitch: Hold the hook in your right hand while keeping an even tension on the yarn with the left hand. Pull yarn from back of the hook over and around the front of the hook, pulling yarn through the loop to form the first chain.

Note: The loop on the hook is not counted as a chain stitch on a foundation row.

Single crochet (sc)
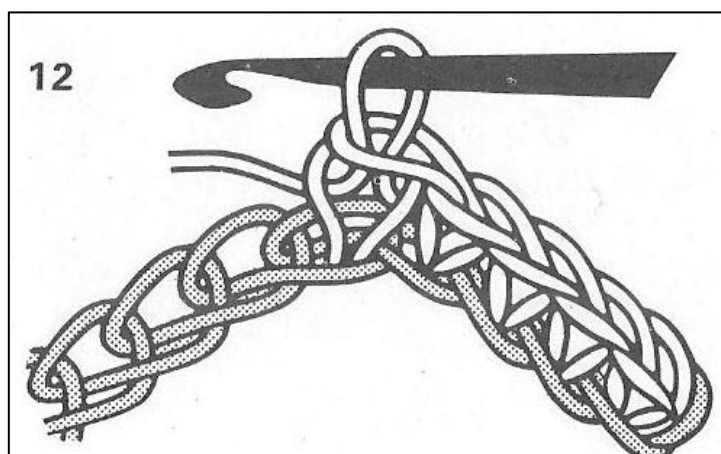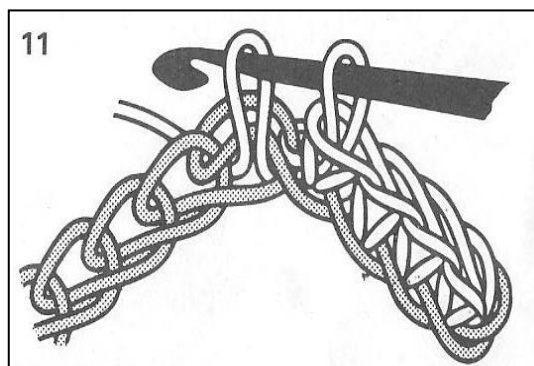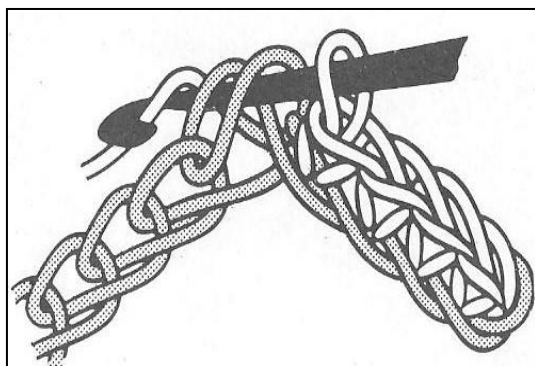
To work the single crochet: holding the chain in the desired position, insert hook into the 2nd chain from the hook. Wrap yarn from behind the hook, over the top and to the front of the hook (yarn over). Pull yarn toward you through the chain (2 loops on the hook). With yarn around the hook again, pull it through the two loops on the hook for a single crochet.

To make the next sc stitch, insert the hook into the next chain stitch and follow the above steps.

Before beginning Row 2, chain 1 and turn your work like a book pages so the yarn is on the right end of the work.

Half double crochet (hdc)
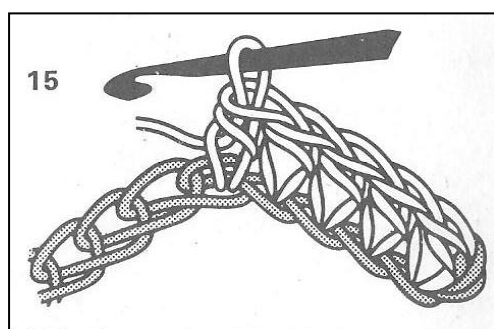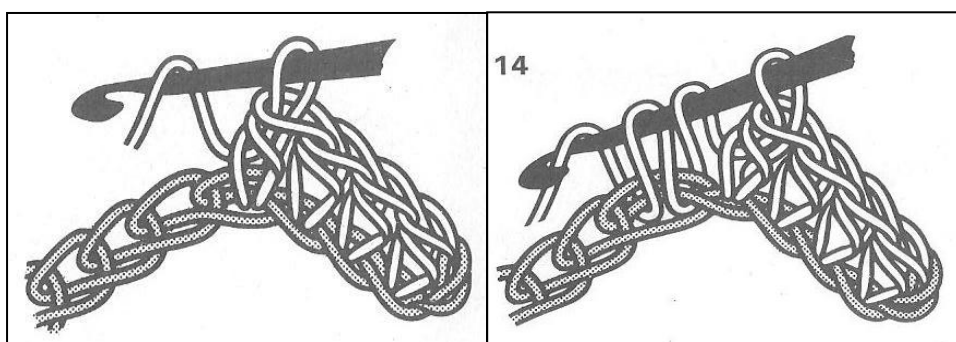
To work the half-double crochet: Yarn over (yo), hook into 3rd chain from hook. Yarn over, pull through chain to form 3 loops on hook. Yarn over, pull through all 3 loops.

At the end of row, chain 2 and turn.

Double crochet (dc)
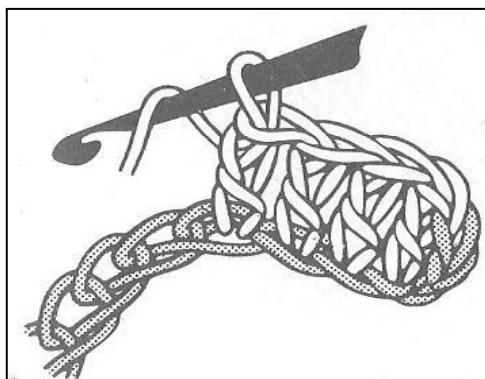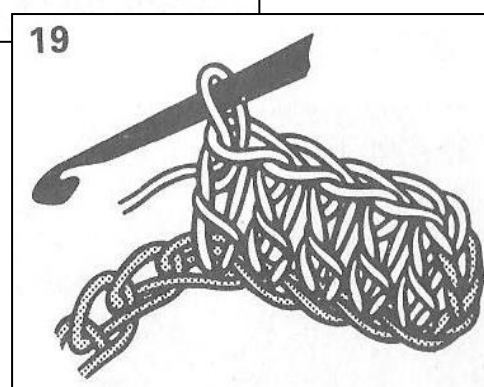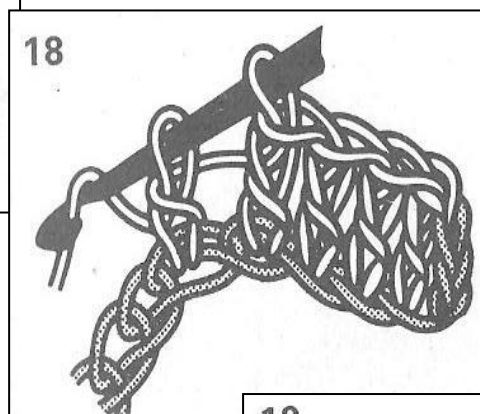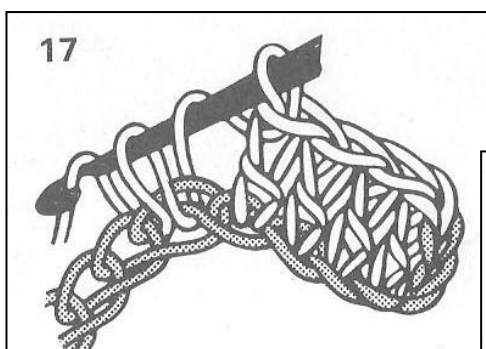
To work the double crochet: yarn over and insert hook into the 4th chain from the hook. Yarn over (yo), pull through chain. There should be 3 loops (lps) on hook. Yarn over, pull through 2 loops. Yarn over, pull through 2 loops, and one double crochet (dc) has been made. At the end of dc rows, chain 3 to achieve the same height stitch as dc and turn.

Triple Crochet (tr)
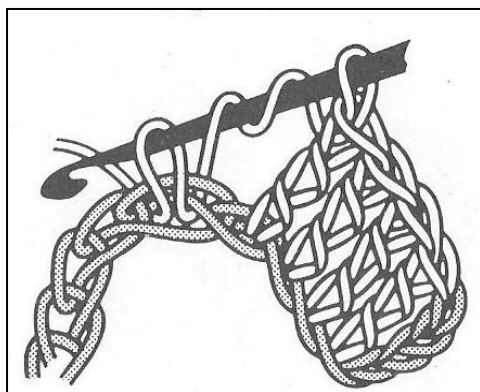
To work the triple crochet: yarn over twice. Insert hook in 5th chain from hook. Draw up a loop on hook, 4 loops on hook. Yarn over and draw through 2 loops, yarn over and draw through 2 loops again. Yarn over and draw through last 2 loops. You have completed the first two triple crochet stitches, as the turning chain counts as the first stitch. Work a triple crochet into each stitch across row. Chain 4, turn. Yarn over twice and insert hook in 2nd stitch to start a new row. The chain

4 will be counted as the first stitch of the new row. The last stitch should be worked into the top of the turning chains of the previous row.

TURNING CHAINS

At the beginning of each row (including the first one), a certain number of chains are needed to bring up to the level of the stitch that is to be formed. The exact number of chains depends on the height of the stitch and in the case of tall stitches- double, triple…- this chain usually replaces the first stitch of each row. When instructions place the turning chain at the end of a row, you should turn the work right to left to avoid twisting the chain, then insert hook in the chain that is specified.

Single Crochet………………………chain 1 to turn, insert hook in 1st stitch
Half-Double Crochet………………..chain 2 to turn, insert hook in 1st stitch
Double Crochet……………………..chain 3 to turn, insert hook in 2nd stitch
Triple Crochet………………………chain 4 to turn, insert hook in 2nd stitch

Joining a New Yarn

When making a project needing more than one ball of yarn, add at the end of the rows so joining is not visible. This method should also be used when changing colors at the end of a row.

- Crochet to the last stitch of the row.
- When the final 2 loops of the last stitch are on the hook, drop the old yarn.
- Draw up a loop with the new yarn to complete the last stitch.
- Be sure to leave at least 3" on both the old and new yarns to secure and weave in later.

Fastening Off

To end your work, cut the yarn leaving at least a 3" tail. Draw the yarn through the last loop; tighten gently. This will prevent unraveling. Weave in the tail as shown in the diagram

Basic Crochet Rules

- The chain on the hook is never counted as part of a foundation row.
- Always insert hook into a chain or stitch from front to back*
- Always insert hook under the two loops of a chain or stitch*
- There should be just one loop left on the hook at the completion of a stitch or sequence.

    * unless directions say otherwise

Making a Ring
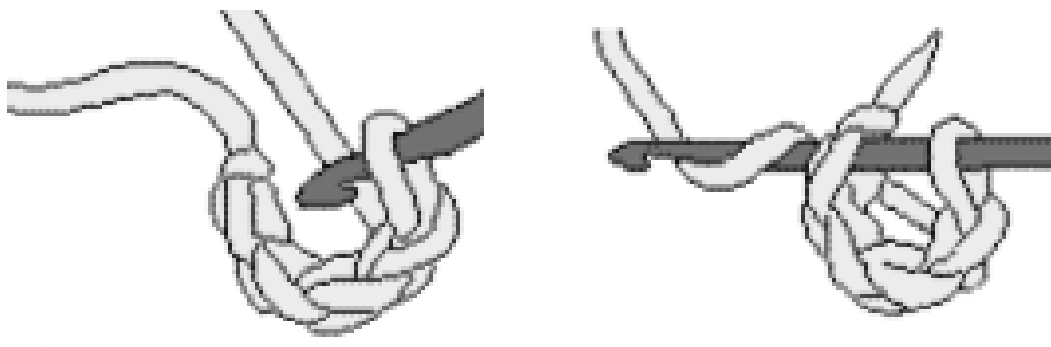
A ring is made of a desired number of chain stitches with one end attached to another. Chain the desired amount, then slip stitch to the beginning stitch.

Slip stitch (sl st)
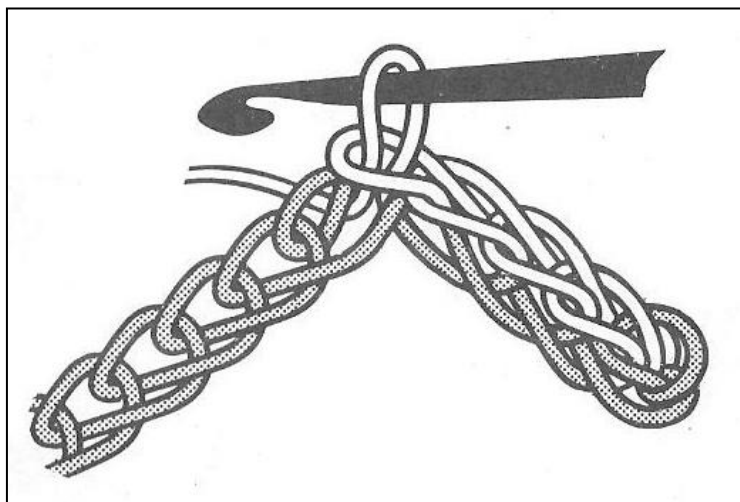
Slipstitch is a very short and useful stitch. It is mostly used for joining, as in closing of a ring or motif round, or the seaming of two finished pieces. This stitch is not used to produce fabric, it is sometimes worked along an edge to strengthen it and to minimize stretching and it can also be used to move your yarn along your work for necklines or armholes without breaking the yarn. It can also be used in decreasing, and even for decorative work.

To work the slip stitch: Insert hook in chain (or stitch), catch yarn, draw up a loop through both the chain and the loop on the hook

CROCHET ABBREVIATIONS

ch   Chain

sc   Single Crochet

hdc   Half-Double Crochet

dc   Double Crochet

tr   Triple Crochet

alt   Alternate

beg   Begin, beginning

dec   Decrease

inc   Increase

patt   Pattern

rep   Repeat

rnd   Round

tog   Together

sk   Skip

sl st   Slip stitch

sp   Space

yo   Yarn over

*   *   Instructions between asterisks should be repeated as many times as there are stitches to accommodate them

(   )   A series of steps within parentheses should be worked according to instructions that follow the parentheses. Such a series is either worked into one stitch, or repeated a specified number of times

[   ]   Instructions within brackets explain the method for working a particular stitch or technique

gauge   The number of stitches and rows per inch

work even   Continue to work in pattern without increasing or decreasing

CROCHET SYMBOLS

O   chain

   slip stitch

✝   Single Crochet

   Half-Double Crochet

   Double Crochet

   Triple Crochet

	Two double crochet stitches worked in a single stitch
	Three double crochet stitches worked in a single stitch
	Four double crochet stitches worked in a single stitch
	Five double crochet stitches worked in a single stitch
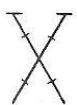
	Crossed stitches		Picot of three chains
	Three loop popcorn		Five loop popcorn
	Two loop puff stitch		Three loop puff stitch
	Five loop puff stitch		two loop cluster
	Four loop cluster		five loop cluster

Decorative stitches

Picots

Picots are made from 3, 4 or 5 chain stitches according to the size of picot required. The final chain is joined to the work by working a *sc* into the first chain.

28

Puffs

29
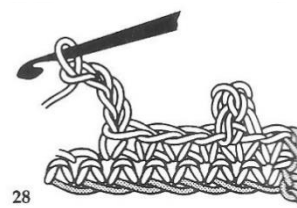
To make a puff, yarn over, put hook into stitch to be worked and draw yarn up 1cm, (yo, hook into same stitch and draw yarn up) three times, yo and draw through all loops. An extra chain stitch can be worked to close the puff more firmly.

Clusters
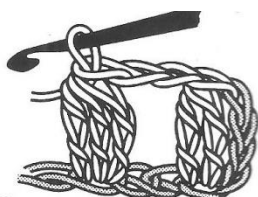
These are usually worked with dc or tr stitches. Two or more stitches are worked in the same stitch leaving the loop of each on the hook, then the cluster is finished by taking the yarn over and drawing it through all loops.
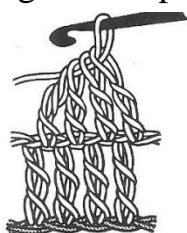
Clusters can also be worked over more than one stitch.

Popcorn

Work one chain, then the stated number of stitches (e.g. 5 dc). Take the final loop of the last stitch worked from the hook and put the hook into the one chain before the group of stitches, then into the dropped loop and draw the yarn through.

CROCHET TERMS

UK	USA
SLIP STITCH (sl.st.)	SLIP STITCH (sl.st.)
DOUBLE CROCHET (dc)	SINGLE CROCHET (sc)
HALF TREBLE (htr)	HALF DOUBLE CROCHET h(dc)
TREBLE (tr)	DOUBLE CROCHET (dc)
DOUBLE TREBLE (dtr)	TRIPLE CROCHET (tr)
TRIPLE TREBLE (tr tr)	DOUBLE TRIPLE CROCHET (d tr)
QUADRUPLE TREBLE (q[uad]tr)	TRIPLE TRIPLE CROCHET (tr tr)
QUINTUPLE TREBLE (qt[uin]tr)	QUADRUPLE TRIPLE (q[uad]tr)
SEXTUPLE TREBLE (s[ext]tr)	QUINTUPLE TRIPLE (qt[uin]tr)
CAST OFF	FASTEN OFF
MISS	SKIP
TENSION	GUAGE

CROCHET PROJECTS

1) BOOTIES:

Chain 36. Skip 3 Ch. and make 1 dc in the 4th chain. Do 1 dc in every Ch. till the end of the row. *Ch3, do 1dc above each dc of previous row* Repeat the instructions in the * *for 2 more rows. Cut of the yarn. Divide the dc of the last row into 3 sections. If there are 36 no. of dc then it will be 3 sections of 12 dc. Tie the yarn to the 1st dc of the middle section .ch3, then do 1 dc in each of the remaining dc of the middle part .Then turn the bootie, and do ch3. Do 1dc each in the in the remaining dc of the middle section .Do slip stitch in 1st ch of the 3rd row and then ch3 , 1dc in each of the dc of the 2ndrow except the last ch, turn. Then slip the 1st ch of the 4th row, do 1dc in each of the dc of the previous row except the last Ch. Cut off the yarn. The centre part will now be extended. Tie the yarn to the 1dc of the 1st section and do 1dc each in each of the dc of the previous row. Do dcs on both the sides of the extended part of the middle sections and its top. Do 1dc in each dc of the 3rd section. *Ch3, do 1dc each in the dc of previous row*. Repeat the instruction given in * * for at least 3 more times. Cut off the yarn. The base of the booties is formed. Fold the booties and stitch on the wrong side. Cut off the yarn and pass it through the loop tightly.

2) BONNET:

chain 10, join into a ring.
Row 1: Make 12dc in the ring.
Row 2: Do 2dc in each of the dc of the previous row.
Row 3: Do (2dc, ch1, 2dc) in each of the previous row
Row 4 to Row 12: do *(2dc ch2, 2dc) in one Ch space,1dc each in next 4 chains*
Row 13 & 14:1dc in each chain

Make about 60 or more chains on either side for the bonnet for tying. Pass satin ribbon in between the gaps formed in the last rows.

3) BABY DRESS

Make 120 chains to make the string.
Row1: On this string put 100 dc. Then turn, ch3.
Row 2: do 1dc in each of the dc of the previous row.

Row 3: do 2dc in alternate dc of the previous row. Repeat this row 3 more times. Then join the front and back of the yoke part in such a way that the 2 sleeves are formed.

Skirt part: Do (2 dc ch1 2dc) in each of the 3rd dc of the last row of the yoke. Repeat this for 4 more rows.

For the next 5 rows do (2dc, ch2, 2dc)

For the next 5 rows do (2dc, ch3, 2dc)

Note: The chains between the 2dc can be increased to get the desired flare. Pass a satin ribbon at the waist or pass a string of chain.

4) Rings belt

Note: For this trim you will need a metal or a plastic ring of the required size. Always insert the hook into the ring.

Row 1: slst in ring and work sc around the ring, until it is completely covered. Ensure that the stitches are pushed closely together to fully cover the ring when the belt is worn. Fasten off and sew in all the yarn ends.

Place the rings in three layers as shown and weave the ribbon through them. Secure the ends of the braid with a few stitches.

5) Double Rings Belt

Note: For this trim you will need a metal or a plastic ring of the required size. Always insert the hook into the ring.

Row 1: slst in ring and work sc around the ring, until it is completely covered. Ensure that the stitches are pushed closely together to fully cover the ring when the belt is worn. Fasten off and sew in all the yarn ends.

Place the rings in two layers as shown and weave the ribbon through them. Secure the ends of the braid with a few stitches.
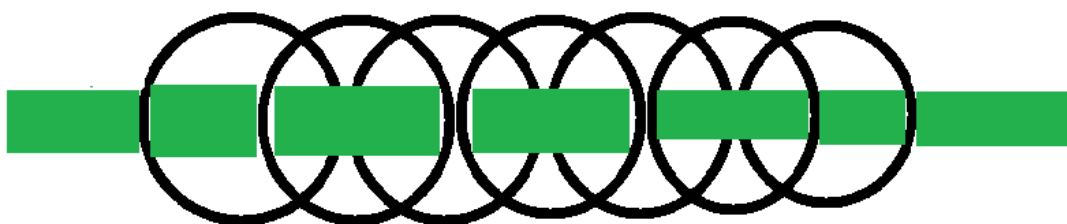
6) Shell Bracelet

4ch, 7dc in the first ch, make 3 ch and sl st into the same st, make another 3ch, then turn the work and into the 3ch space make another 7dc, 3ch and sl st into the same ch-3 space, and again 3ch, turn your work and make 7dc into the ch-3 space. Make as may shells as you need. To make a buttonhole make 10ch, sl st in ch-3 space.
Fasten off.

7) Floral Earrings

Ch 3, sl st into the first ch to form a ring
Round 1: ch 2 (counts as first dc), 6 dc in ring, sl st into top of first dc (7 dc)
Round 2: ch 2 (counts as first dc), 1 dc in same st, 2 dc in each of next 6 sts, sl st into top of ch 2 (14 dc)
Round 3: change thread colour if desired, *ch 2, 3 dc in next st, ch 2, sl st in next st*
Fasten off.
Note: To add another petal, like an eight-petaled flower, simply add an addition dc in round 1 (8 dc), so in round 2 you get 16 dc.

8) Button earrings

Round 1: sc in the 1st hole of button, 4 ch, sc in the 2nd hole, 4 ch, sc in the 3rd hole, 4 ch, sc in the 4th hole, 4 ch, sc in the 1st hole , 4 ch and join with a sl st to the 1st sc

Round 2: *sl st, hdc, 4 dc, hdc, slst * repeat 4 times, sl st, hdc, 2 dc, 3 ch, 2 dc, hdc, sl st.
Fasten off
Make 2

Button bracelet

Round 1: sc in the 1st hole of button, 4 ch, sc in the 2nd hole, 4 ch, sc in the 3rd hole, 4 ch, sc in the 4th hole, 4 ch, join with a sl st to the 1st sc

Round 2: *sl st, hdc, 4 dc, hdc, slst * repeat 3 times, sl st, hdc, 2 dc, 3 ch, 2 dc, hdc, sl st.
Fasten off
Make 6 button flowers, join with sc
Chain: 15 ch on either side of the button flowers.

9) Button necklace

Round 1: sc in the 1st hole of button, 4 ch, sc in the 2nd hole, 4 ch, sc in the 3rd hole, 4 ch, sc in the 4th hole, 4 ch, sc in the 1st hole , 4 ch and join with a sl st to the 1st sc

Round 2: *sl st, hdc, 4 dc, hdc, slst * repeat 4 times, sl st, hdc, 2 dc, 3 ch, 2 dc, hdc, sl st.
Fasten off
Make 3 button flowers, join with sc,
Chain: 55 ch on either side of the button flowers.

10) Cherries

With red crochet thread
Round 1: make a magic ring, ch 2, 6 sc in the ring, join with a sl st to the the top of ch 2
Round 2: 2 sc in each sc around, sl st (12 sc)
Round 3: sc in each sc around, sl st (12 sc)
Round 4: sc 2 tog around, sl st (6 sc)
Fasten off
Use tail of finished end to stitch up the hole.
Make 2 + 2

Stem
With green crochet thread
Join with sc on top of a cherry, ch 6, sc into the earring loop, ch 8, sc into the top of another cherry,
Fasten off

Leaf
With green crochet thread
ch 4
Row 1: sk 1 ch, 1 sc in next ch, 1 hdc in next ch, 1 dc in next ch, 1 hdc in next ch, 1 sc in next ch, ch 1, work around, 1 sc in starting ch, 1 ch, 1 sc in next ch, 1 hdc in next ch, 1 dc in next ch, 1 hdc in next ch, 1 sc in next ch, ch 1, 1 sc, join with a sl st to the the top of ch 1.
Make 2 + 2
Join with needle to the top of the cherry stems

11) Heart

Make a magic ring
Round 1: 3 ch, 3 tr, 3 dc, 1ch, 1 tr, 1 ch, 3 dc, 3 tr, 2 ch, sl st in magic ring. Pull the magic ring tightly closed.
Note: Do not turn work, continue working anti-clockwise around the heart, working into the stitches of round 1.
Round 2: sc in ch-sp, 2 hdc in next st, 3 hdc in next st,   2 hdc in next st, 1 hdc in next 3 sts, 2 hdc in next st, (1 dc, 1 tr, 1 dc) in next st, 2 hdc in next st, 1 hdc in next 3 sts, 2 hdc in next st, 3 hdc in next st, 2 hdc in next st, (1 sc, slst) in ch-sp.
Note: Do not turn work, continue working anti-clockwise around the heart, working into the stitches of round 2.
Round 3: sc in 2 sts, (1 sc in next st, 2 sc in next st) 3 times, 1 sc in next 6 sts, 3 sc in next st, sc in next 6 sts,   (2 sc in next st, sc in next st) 3 times, 1 sc in next 2 sts, join with sl st in 1st st.
Fasten off.

Introduction

Holding the Hook and Yarn

Everyone has their own personal way of holding the hook and controlling the yarn in crochet. Righthanders hold the hook in their right hand, usually **a** as though it were a pencil; or **b** in a firmer, overhand grip.
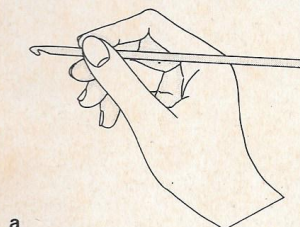
a
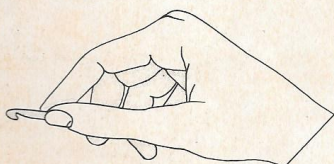
b

c The left hand holds the work and at the same time controls the yarn supply. If you prefer, the left hand index finger can be used to manipulate the yarn, while the middle finger holds onto the work.
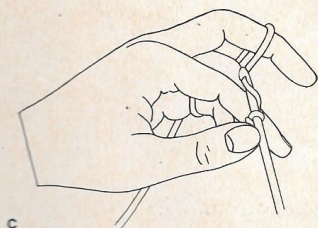
c

d To maintain the slight tension in the yarn necessary for easy, even working, it can help to arrange the yarn around the fingers of the left hand in this way.

d

Hint for lefthanders: Prop the book up next to a mirror, so you can see the illustrations in 'mirror image', while still being able to read the text from the original page.

The Base Chain

Almost all crochet starts with a base (or foundation) chain. This is the equivalent of 'casting on' in knitting. The base chain is a series of chain stitches, which normally begin with a loop secured by a slip knot.

Slip Knot

a Make a loop; hook another loop through it. **b** Tighten gently and slide the knot up to the hook.
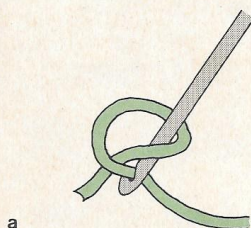
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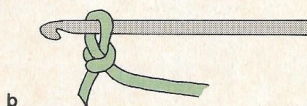
b

Chain Stitch (ch)

a Wrap the yarn over the hook in an anticlockwise direction (or hold the yarn still and manoeuvre the hook); **b** draw the yarn through to form a new loop without tightening up the previous one.
Note: Unless otherwise specified, always wrap the yarn this way round.
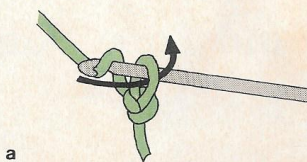
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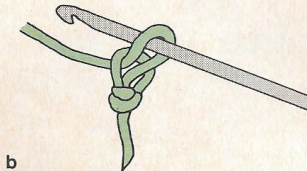
b

To make a length of base chain, make as many chains as required.

Hint: Keep shifting your left hand position up close to the hook every couple of stitches or so; this is easy, if you use a right hand finger tip to hold down the loop on the hook while you do so.
To count chains correctly as you make them, do not count the initial slip loop as a chain. To count them afterwards, first make sure that they are not twisted and that you are looking at the 'front' **c**; then count back, but ignore the loop still on the hook.

Front
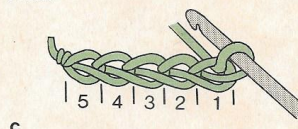
c

Back
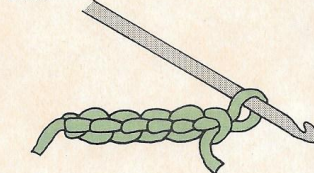
Double Base Chain

Hint: You may find that a base chain of double chain is not only more flexible than one made of single chain, but also easier to make, to count afterwards and to work back into.

a Make 2 single chains; **b** insert the hook into the 2nd chain from the hook (i.e. the first chain made) and work one double crochet (see Double Crochet); **c** insert the hook into the single vertical thread which forms the lefthand side of the previous double crochet and work another double crochet; repeat this last step.

a

b

c

4
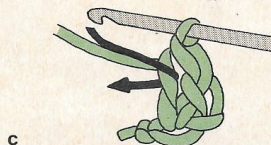
Slip Stitch (sl st)

a Insert the hook into the work (into the 2nd chain from the hook), wrap the yarn over the hook, draw the yarn through the work and the loop on the hook in one movement — that is one slip stitch completed; repeat this last step, **b**.

Double Crochet (dc)

a Insert the hook into the work (into the 2nd chain from the hook), wrap the yarn over the hook and draw the yarn through the work only, **b** wrap the yarn again and draw the yarn through both loops on the hook **c** 1 dc made.

Half Treble (htr)

a Wrap the yarn over the hook and insert the hook into the work (into the 3rd chain from the hook), **b** wrap the yarn over the hook, draw through the work only and wrap the yarn again; **c** draw through all 3 loops on the hook.

Treble (tr)

a Wrap the yarn over the hook and insert the hook into the work (into the 4th chain from the hook); **b** wrap the yarn over the hook, draw through the work only and wrap the yarn again; **c** draw through the first 2 loops only and wrap the yarn again; **d** draw through the last 2 loops on the hook.

Double Treble (dtr)

a Wrap the yarn over the hook twice and insert the hook into the work (into the 5th chain from the hook); **b** wrap the yarn over the hook, draw through the work only and wrap the yarn again; **c** draw through the first 2 loops only and wrap the yarn again; **d** draw through the next 2 loops only and wrap the yarn again; **e** draw through the last 2 loops on the hook.

5

XII FFFM

Joining in new yarn

To 'join in' new yarn, because the pattern has involved fastening off in one place and rejoining in another, or to begin an edging, insert the hook into the appropriate place, **a** loop the yarn over it, draw through and make 1 chain. (**Hint:** If you feel it would be more secure, make the first loop with a slip knot as though for starting a base chain.)

You will often need to join a new ball in the middle of the work, when the old ball runs out. Then just as you make the final 'yarn over' to complete a stitch, simply drop the old yarn, make a loop with the new one, pick this up and draw through to complete. Hold down both short ends temporarily until you have worked the next stitch. A knot or splice is unnecessary.
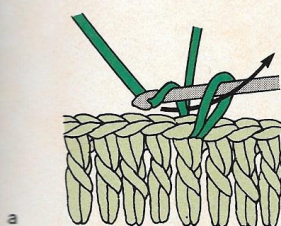
If you are making a solid fabric (double crochet shown here), **b** lay the new yarn in advance across the tops of the stitches ahead and work over it **c;** and, after the change, work over the end of the old yarn. This saves later 'darning in' time.
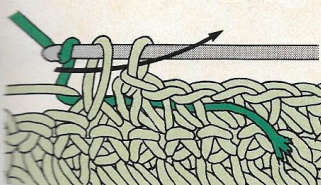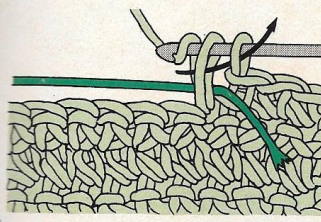
Fastening off

To fasten off the working yarn permanently, make one chain, cut the yarn about 5cm away (**Hint:** longer if you need to sew pieces together), draw the end through the chain and tighten gently.

Changing colour

When you are joining in, or changing from one yarn to another for reasons of colour (Treble shown here), you drop the old colour and pick up the new before you complete the last stitch in the old colour **d,** so that the loop on the hook afterwards is already in the new colour, **e** and **f.**
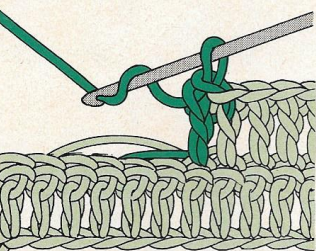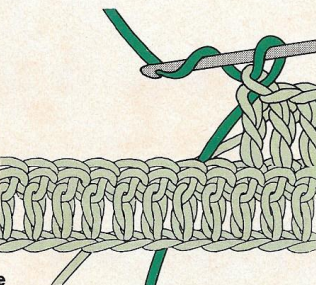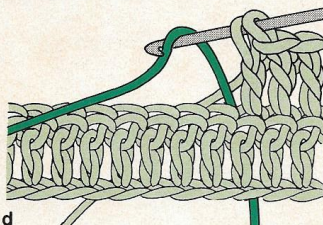
When you are working whole rows in different colours, make the change during the last stitch in the row, so the new colour for the next row is ready to work the turning chain.

Do not cut off any yarns which will be needed again later at the same edge, but rejoin them as required, leaving an unbroken 'float' thread up the side of the fabric.

If, at the end of a row, the pattern requires you to return to the beginning of the same row without turning and to work another row in another colour in the same direction, complete the first row in the old colour and fasten off by lengthening the final loop on the hook, passing the whole ball through it and gently tightening again. That yarn is now available if you need to rejoin it later at this edge (if not, cut it).

When you are changing colour during a row, for instance, when following a chart or other multi-colour pattern, it is important not only to change colour just before you complete the previous stitch, but also to be very aware which is the right and wrong side of your fabric at all times. After every colour change and before continuing, make sure all yarns which are not for the time being in use are taken to the wrong side. When they are rejoined later, allow them to form loose 'float' threads on the wrong side. (**Hint:** In some circumstances, notably with solid stitch patterns on right side rows, you can avoid 'floats' by working **over** any yarns you need to carry along, or by winding off short lengths of yarn into separate balls. These can then be introduced at different points along the row and picked up as required. Your precise treatment will depend upon the stitch pattern, the nature of the article, the character of the yarn and your personal preferences.)

Working in rounds

a To work in rounds make 3 or more chains (the exact number depends on the design) and join them into a ring by inserting the hook into the first of them and making a slip stitch.

b To begin each round make a 'starting chain' (the equivalent of a 'turning chain' — see above) to match the height of the stitches of the round. Insert the hook always into the centre of the base chain ring to work the stitches of the first round; **c** from the second round insert the hook under the top 2 loops of the stitches in the previous round, unless otherwise directed.

d When each round is complete insert the hook into the top of the starting chain and make a slip stitch to join the round.
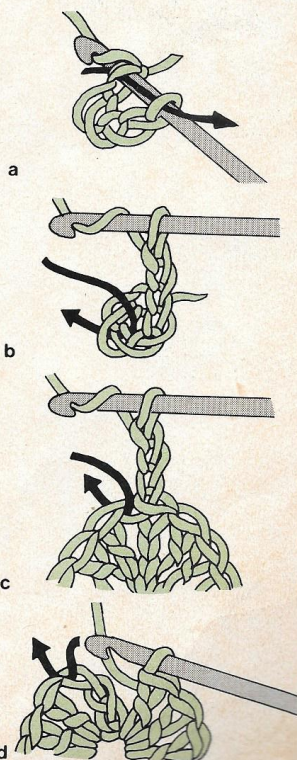
Making Crochet Fabric

Note: Unless otherwise specified, do not turn the work between rounds, but continue with the same side facing and treat this as the 'right side' of the fabric.

To make an alternative base ring — particularly suitable when it is desirable to leave no hole in the centre of the fabric — **e, f, g, h** and **i** simply loop the yarn once (or two or three times) round a finger. Afterwards you can draw up the loose end and tighten the centre of the fabric, if necessary.

e

f

g

h

i
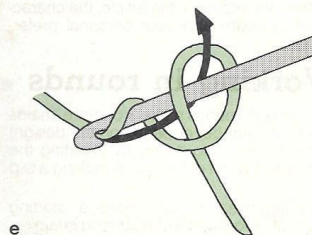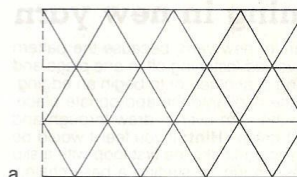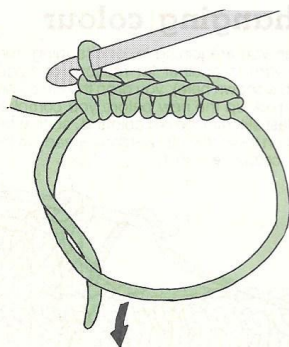
To fasten off after making the slip stitch which completes a round, do not make another chain, but **a** cut the yarn and draw the end through to the front; then **b** insert the hook again from the back through the place in the fabric where the slip stitch was worked (but not through the slip stitch loop itself) and draw the end of the yarn once again through to the back. Tighten gently.

a

b
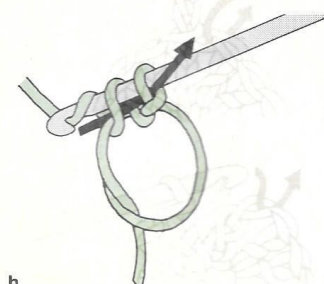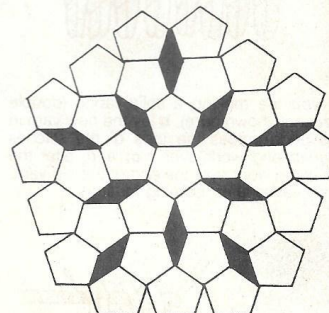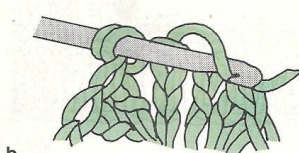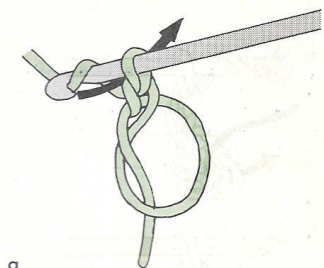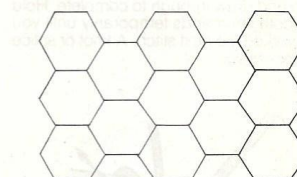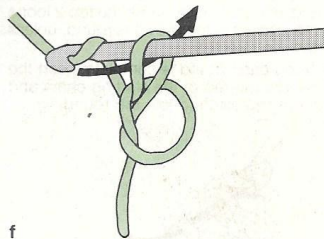
Joining motifs

Depending upon their shape some motifs, such as squares, hexagons, etc, fit together exactly **a. b** Others leave interesting spaces which may be joined along the edges that touch by sewing or crochet.

a

a

a

b
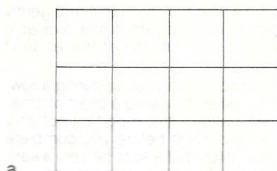
The actual techniques of joining may be a whipped **d,** or flat seam **e** woven with a needle. Slip stitch **f,** or double crochet **g** through both edges at once worked with a hook. To be invisible the crochet joins should be done on the wrong side of the work, ie with the right sides of the motifs together. Both stitches create a certain bulk and it may be more suitable to pick up just the single outer **h,** or inner **i** loop of each pair of stitches. Double crochet — particularly Corded Double Crochet **j** — makes a ridge which can be used as a positive, decorative feature when worked on the right side.

Fancy or openwork motifs, or those which leave space between them, may be joined indirectly with a suitable series of chain arches and bridges anchored with slip stitches or double crochets **k.**

Some designs, particularly those with picots or chain arches round their edges, can be joined to previous motifs during the course of their final rounds. This is done by interrupting the picots or arches at half way and slip stitching to the corresponding places on the adjacent motifs **l.**

Stitch Variations

Spaces between motifs are sometimes filled with small single round motifs, made and joined in at the same time as they are worked.

d

e

f

g

h

i

j

k

l
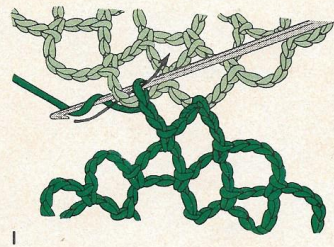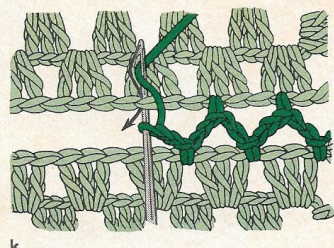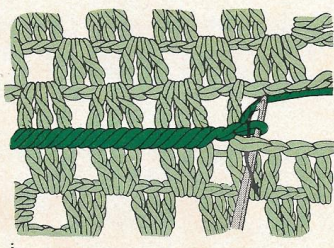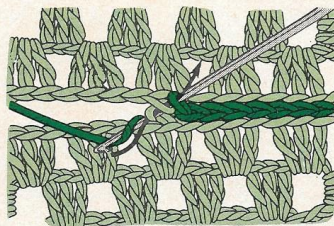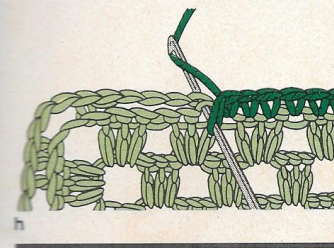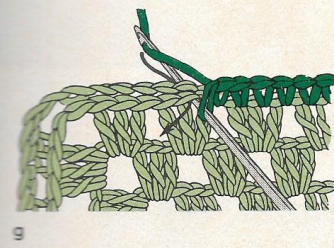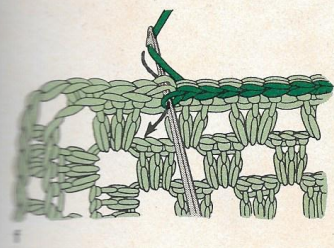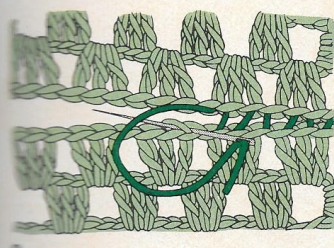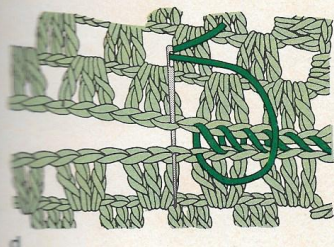
Stitch Variations

Most crochet stitch patterns, however elaborate, are made out of basic stitches. Excitingly different effects can be created by varying slightly just one stage in the standard stitch-making procedure, for example, the position and manner of inserting the hook into the fabric.

Groups

For decoration
A 'group' — several complete stitches worked into the same place — may consist of more than one kind of stitch. **a** A group of 5 treble stitches is sometimes called a 'shell'.

a

Hint: Always check exactly what is meant by the terms 'group', 'shell', etc, at the beginning of each set of pattern instructions.

For increasing
In a fabric made of solid, basic stitches, such as **b** double crochet, or **c** treble, working 2 or more stitches into one stitch at the ends of the rows is usually the best way of 'increasing' smoothly (making the fabric wider by adding stitches on).

b

c
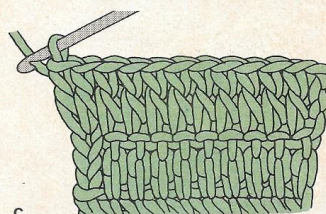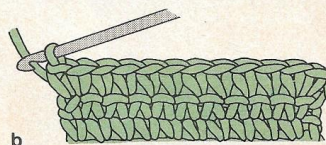
Clusters

For decoration
A 'cluster' — 2 or more stitches joined together at the top — may consist of more than one kind of basic, or special, stitch. Any combination of stitches may be joined into a cluster by leaving the last loop of each temporarily on the hook until they are all worked off together at the end.

For decreasing
Clusters of double crochet and treble stitches in simple arrangements, as shown here **a** and **b**, are used for 'decreasing' (making the

a

b
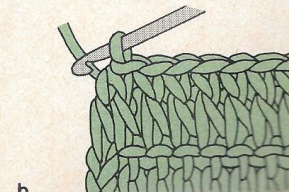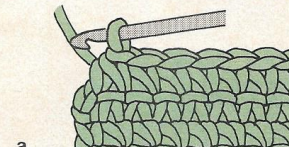
Following Crochet Patterns

Most crochet pattern instructions are written out in words. In order to follow these, you must be able to understand the simple jargon, abbreviations and standard conventions. You are expected to know how to make the basic stitches and to be familiar with basic fabric-making procedures; anything more advanced or specialised is always spelled out in individual pattern instructions.

Common abbreviations with which you should be familiar include:

alt = alternate
approx = approximate(ly)
beg = begin(ning)
cm = centimetre(s)
cont = continue
folls = follows
rem = remaining
rep = repeat
tog = together.

Important terms and abbreviations for crochet stitches and stitch-making are as follows:

st(s) = stitch(es)
ch(s) = chain(s)
ch sp = chain space
tch = turning chain
stch = starting chain
sl st = slip stitch
dc = double crochet
htr = half treble
tr = treble
dtr = double treble
ttr = triple treble
quad tr = quadruple treble
quin tr = quintuple treble
sext tr = sextuple treble
gr = group
CL = cluster
dec = decrease
inc = increase
yo = yarn over.

Base (Foundation) chain = the length of chain made at the beginning of a piece of crochet as a basis for constructing the fabric.
Turning/starting chain = one, or more chains, depending upon the length of stitch required, worked at the beginning of a row (or end of the previous row) as preparation for the new row; sometimes counts as the first stitch in the new row. Called 'starting chain' when working 'in the round'.
Group = several stitches worked into the same place; sometimes called 'shell', 'fan', etc.
Cluster = two, or more, stitches, often started in different places, made leaving the last loop of each temporarily on the hook until finally one loop is drawn through them all, joining them together into one stitch at their top.
Picot = a run of chain stitches normally brought back on itself and fixed into a decorative loop with a slip stitch, or double crochet.
Note: terms such as 'group', 'cluster', 'picot', and even 'shell', 'fan', 'flower', 'petal', 'leaf', 'bobble', etc, do not denote a fixed arrangement of stitches. Exactly what they mean may be different for each pattern. The procedure is therefore always spelled out at the beginning of each set of instructions and

is valid only for that set, unless stated otherwise.
Yarn over = the stitch-making instruction to wrap the yarn from the ball over the hook (or manipulate the hook round the yarn) in order to make a new loop; always done in an anti-clockwise direction, unless otherwise stated.
Work straight = work over an existing row of stitches without 'increasing' (i.e. adding stitches and so making the fabric wider), or 'decreasing' (i.e reducing the number of stitches and so making the fabric narrower). Precise methods of increasing and decreasing vary according to each stitch pattern and circumstances and are detailed in pattern instructions.
right/wrong side = the 'right side' is the surface of the fabric intended to be the outside of the finished article and therefore shown in the photographs; the 'wrong side' is the inside. If there is a difference, the instructions state which side is facing you as you work the first row and that surface of the fabric is identified and fixed from then on.
Hint: Crochet stitches are not the same back and front and so the two sides of a fabric may well be quite different. Even when a stitch pattern has no particular 'right side', however, it is wise to make a positive decision in respect of all separate pieces of the same article, so that the 'grain' of the rows can be matched exactly, when you join the pieces together.
front/back = 'front' and 'back' mean the front and back surfaces of a fabric for the time being as you hold and look at it; these change over every time you turn the work.
Note: In garment pattern instructions the terms 'Front' and 'Back' denote the different pieces of the garment.
Multiple: All but the simplest crochet stitch patterns are built around repeated sequences of stitches. In order to make sense of the instructions you must have exactly the right number of stitches in your base row. This number is a multiple of the number of stitches required for one complete sequence — sometimes plus an extra edge stitch, or two — and is given at the beginning of each set of instructions.

The number of chains you need for the base chain, in order to be able to create the appropriate number of stitches in the base row is also given. For example, 'Multiple of 2 sts + 1, (add 1 for base chain)' = make 4, 6, 8, etc chains for a base row of 3, 5, 7, etc, stitches; or 'Multiple of 8 sts + 3, (add 2 for base chain)' = make 13, 21, 29, etc, chains for a base row of 11, 19, 27, etc, stitches.
Colour Note: capital letters A, B, C, D, etc, are used to indicate different yarn colours; when only two colours are involved and one of these is intended to dominate, the terms 'main (M)' and 'contrast (C)' may be used instead.
Asterisks (*) and Brackets [ ]: These are used to simplify repetition. Instructions are put inside brackets and these are to be worked the number of times stated, for example: '[1ch, miss 1ch, 1tr into next st] 5 times'.
A sequence of stitches after an asterisk means that the whole sequence between that asterisk and the next semi-colon is to be repeated as many times as necessary to reach the end of the row, for example: '*1ch, miss 1ch, 1tr into next st, 1ch, miss

1ch, 1tr into each of next 3 sts; rep from * to end, turn'.
If no further details are given, as in this case, the end of the sequence will coincide exactly with the end of the row. If there are stitches remaining unworked after the last complete repeat sequence, details of how to complete the row are given, for example: 'Rep from * to last 4 sts, ending 1ch, miss 1ch, 1tr into each of last 3 sts, turn'. 'Rep from * 4 times', means work that sequence 5 times in all.
Charts: Filet crochet patterns, which are based on a regular grid of treble and chain stitches, are much easier to follow from a squared chart, when you understand the basic procedures (see page 18). This type of chart is also used to indicate different colours in Jacquard and Fair Isle patterns, which are usually based on a plain double crochet fabric (see page 20).
Stitch Diagrams: Accurate stitch diagrams show the overall picture at a glance and at the same time indicate precisely every detail of construction. To follow them you need to be familiar with the symbols which represent each individual stitch (see page 17).
Hint: always read through the whole pattern before starting to crochet. This will give you a valuable overall picture of how the stitch pattern works and how the whole article is put together.

Tension

Whenever you are following crochet pattern instructions, whatever form they take, probably the most important single factor in your success is obtaining the 'tension' or 'gauge' that the designer worked to. If you do not obtain the same tension as indicated your work will not come to the measurement given.

The tension is usually specified as a number of stitches and a number of rows to a given measurement (usually 10 cm).

The quick way to check is to make a square of fabric about 15 cm wide in the correct pattern and with the correct yarn and suggested hook size, lay this down on a flat surface and measure it — first horizontally (for stitch tension) and then vertically (for row tension). If your square has too few stitches or rows to the measurement, your tension is too loose and you should try again with a size smaller hook. If it has too many stitches try a size larger hook. (**Hint:** stitch tension is generally much more important than row tension in crochet.)

Note that the hook size quoted in instructions is a suggestion only. You must use whichever hook gives you the correct tension.
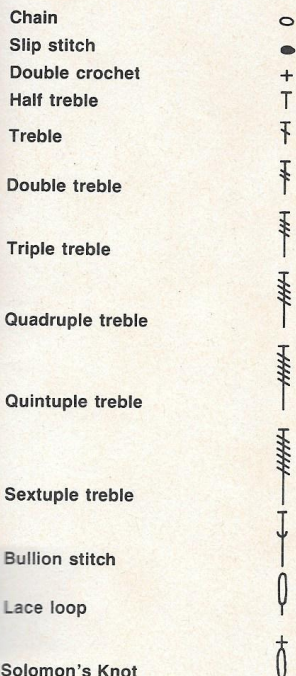
Stitch Diagrams

Stitch diagrams are detailed 'maps' of fabric showing the right side uppermost. They enable you to see at a glance what you are going to do before you start and also where you are at any moment. To follow them you must first become familiar with all the basic stitches and fabric-making procedures needed for following written instructions.
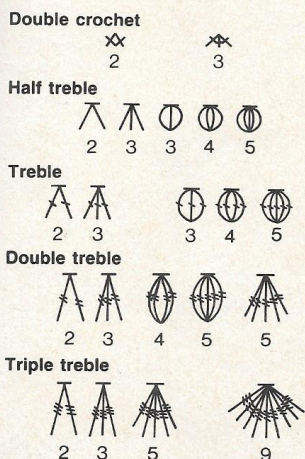
The Stitches

As soon as you know the stitches themselves, it is easy to identify the symbols which

Stitch Diagrams

represent them. From treble onwards the number of short angled strokes crossing the stems represents the number of times the yarn is wrapped before the hook is inserted.

Chain	o
Slip stitch	●
Double crochet	+
Half treble	T
Treble	T
Double treble	T
Triple treble	
Quadruple treble	
Quintuple treble	
Sextuple treble	
Bullion stitch	
Lace loop	
Solomon's Knot	

Groups, Clusters and Picots, etc, are usually obvious (though you may often have to remind yourself exactly how to work a complex cluster combination).

Double crochet

Half treble

Treble

Double treble

Triple treble

Back/front loop: Stitches which are to be made by inserting the hook under only one of the top two loops are indicated by heavy and lightweight stitch symbols with underlining. A lightweight symbol in conjunction with an underline means pick up the loop nearest the right side of the fabric, i.e. front loop on right side rows, but back loop on wrong side rows. A heavyweight symbol with an underline means pick up the loop nearest the wrong side, i.e. back loop on right side rows, but front loop on wrong side rows.
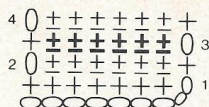
Spikes: The stitch symbol is extended downwards to show where the hook is to go through the fabric.
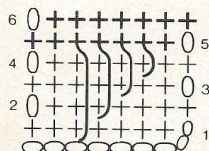
Marguerites: The individual parts of the marguerite clusters have barbs.

Popcorns: The tops of the group of stitches forming the popcorn are linked into an oval.

Half treble

Treble

Double treble

Raised (relief) stitches: When a stitch is to be worked by inserting the hook behind a stem (instead of under the top two loops), the stitch symbol ends in a 'crook' round the appropriate stem. The direction of the crook indicates which side of the fabric the hook is to be inserted. On a right side row work a raised stitch with a right side crook at the front, and one with a wrong side crook at the back (vice versa on a wrong side row).
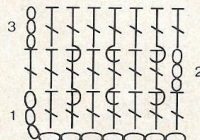
Crossed stitches: When stitch symbols cross each other, work as for Crossed Stitch I (see page 12), except when a stitch is broken — in which case take the hook behind the previous stitch as for Crossed Stitch II — or when the crossbars are drawn both above and below the crossing point of the stitches — work then as for an 'X' shape (see page 12).

'X' Shape
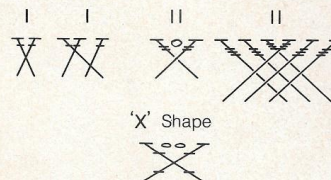
Picots: When a single picot loop occurs after a solid stitch, note the usual method of working the closing slip stitch shown on page 13.
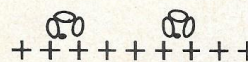
Distortion: Stitch symbols are drawn and laid out realistically as far as possible with consistent relative length and width, but there are times when they have to be distorted for the sake of clarity. Sometimes, for example, double crochet stitches may look extra long. This is only to show clearly where they go and you should not try to make artificially long stitches.
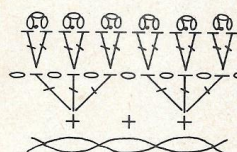
When the diagram represents a fabric, which is not intended to lie flat — for instance, a 'gathered' or frilled edging — since the drawing itself has to remain flat, the stitch symbols have to be stretched.

Figures: Figures indicate row (or round) numbers.

Motifs: When the base ring of a motif is drawn as a plain circle make it by looping the yarn around a finger (see page 8).

Colour: Letters A, B, etc, and also light and heavy stitch symbols confirm changes of colour.

Arrows: Once you are familiar with the basic fabric-making procedures, it is usually clear where a stitch pattern diagram begins and ends, which direction a row goes (Hint: Look for the turning chain), etc. If there is any doubt, additional directions are given with the help of various arrows.

◀	Commence	◀ Fasten off
◁	Re-join yarn	← Direction of row

Stitch Variations

fabric narrower by reducing the number of stitches) as well as for pattern interest.

To work 2 double crochet stitches together (dc2tog)

a Insert the hook into the next stitch (or as required), wrap the yarn round the hook, draw a loop through; **b** repeat this step into the next stitch, (3 loops on the hook); **c** wrap the yarn and draw through all the loops on the hook to complete.
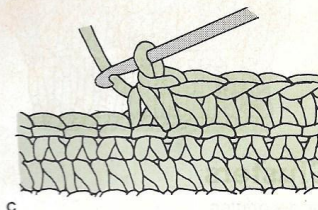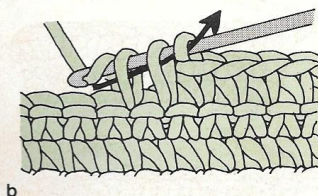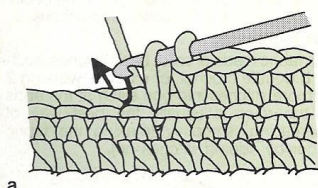
To work 3 double crochet stitches together (dc3tog)

Work as for dc2tog until there are 3 loops on the hook; **a** insert the hook into a third stitch, wrap the yarn and draw through a loop, (4 loops on the hook); **b** wrap the yarn and draw through all the loops on the hook to complete.
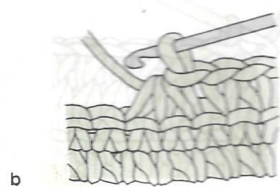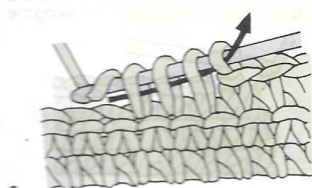
To work 2 or 3 treble stitches together (tr2tog, or tr3tog)

a Wrap the yarn round the hook, insert the hook into the next stitch (or as required), wrap the yarn, draw a loop through, wrap the yarn and draw through 2 of the loops on the hook (2 loops left on the hook); **b** repeat this step into the next stitch, (3 loops on the hook); **c** for tr3tog repeat it once more into the next stitch, (4 loops on the hook); **d** wrap the yarn and draw through all the loops on the hook to complete.
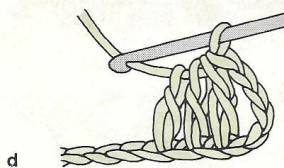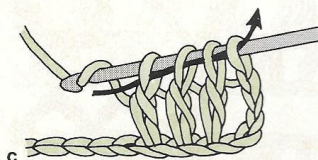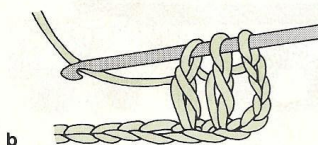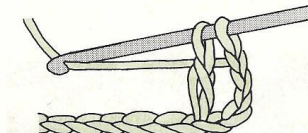
Hint: It is important to be sure exactly how and where the hook is to be inserted for each 'leg' of a cluster. The 'legs' may be worked over adjacent stitches, or stitches may be missed between 'legs'. To make Bobbles or Puff Stitches (see below) all 'legs' are worked into the same stitch. Clusters, like single stitches, are sometimes worked round the stems of previous stitches, for example tr/rf3tog, (see Raised Stitches below).

Summary of Basic Clusters

For decoration and decreasing

In each case repeat from * to * for each 'leg' of the cluster, ending yo, draw through all loops on hook.

dc2(3)tog

insert hook as indicated, yo, draw loop through = 3(4) loops on hook.

htr2(3/4)tog

yo, insert hook as indicated, yo, draw loop through = 5(7/9) loops on hook.

tr2(3/4/5)tog

yo, insert hook as indicated, yo, draw loop through, yo, draw through 2 loops = 3(4/5/6) loops on hook.

dtr2(3/4/5)tog

yo twice, insert hook as indicated, yo, draw loop through, (yo, draw through 2 loops) twice = 3(4/5/6) loops on hook.

ttr2(3/4/5/etc)tog

yo 3 times, insert hook as indicated, yo, draw loop through, (yo, draw through 2 loops) 3 times = 3(4/5/6/etc) loops on hook.

Between Stitches

Inserting the hook between the stems of stitches and beneath the bundle of threads which joins them at the top opens up a solid fabric (see 'Wide Trebles' stitch pattern, page 22).
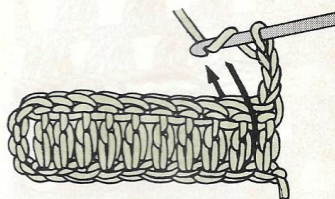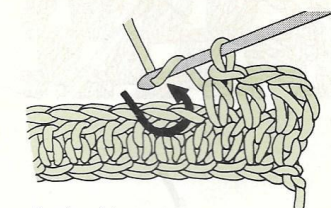
Under One Loop Only

Inserting the hook under one top loop only (either the back loop, or the front loop), leaves the other loop exposed as a horizontal bar. Depending upon which stitches are picked out in this way, horizontal ridges or 'woven' effects can be created. The fabric also tends to become more elastic.
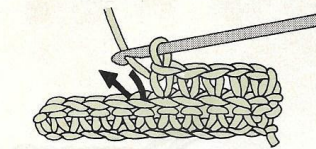
under back loop

under front loop

Spikes

'Spikes' are made by inserting the hook further down into the fabric than usual, either below the next stitch, or to one side of it. **a** A loop is drawn through and up to the height of the current row; **b** the stitch is then completed normally.
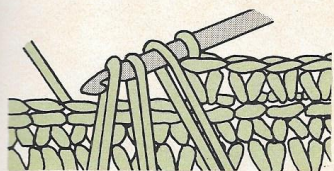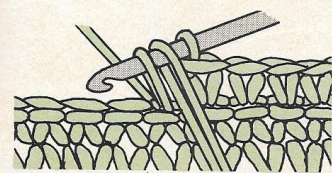
Marguerites (Stars)

A popular form of 'spiked' cluster — often called a 'Marguerite' or 'Star' — is formed by inserting the hook 3, 4, 5, or perhaps even more times, partly into the side of the previous stitch and partly into the next few stitches in the previous row.

To work a Marguerite with 4 'Spikes'
1st Marguerite: a Insert the hook into the 2nd chain from the hook, wrap the yarn round the hook and draw a loop through; repeat this step 3 more times into the 4th, 5th and 6th chains from the hook, (5 loops on the hook); **b** wrap the yarn and draw through all the loops; **c** make one chain firmly to close the Marguerite.

2nd and subsequent Marguerites: d Insert the hook, wrap the yarn and draw loops through as follows: into the loop which closed the previous Marguerite; into the same place as the previous Marguerite finished; and into each of the next 2 stitches (5 loops on the hook); **e** wrap the yarn, draw through all the loops on the hook and make a chain firmly to close the Marguerite.

Spikes can be worked singly, in sequences, or **c** in clusters by inserting the hook in different places, drawing a loop through each and finishing by drawing a loop through all the loops so collected. They add interest to fabric texture, but are most dramatic when worked in contrasting colours.

Hint: It is important to work 'spike' loops loosely enough to avoid squashing the fabric, but with sufficient tension to maintain the stability of the fabric. When a whole sequence of stitches is 'spiked', it may help to work each one as a 'twin' cluster together with a stitch worked normally under the top 2 loops of the stitch above as follows:

d Insert the hook as indicated for the 'Spike', wrap the yarn round the hook and draw a loop through and up to the height of the current row; insert the hook under the top 2 loops of the next stitch, wrap the yarn and draw a loop through, (3 loops on the hook); **e** wrap the yarn and draw through all the loops on the hook to complete.

Raised (Relief) Stitches

Inserting the hook round the whole stem of a stitch creates raised or relief effects.

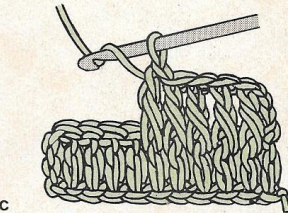**To work a 'raised' treble at the front of the fabric (1tr/rf)**
a Wrap the yarn round the hook, insert the hook from in front and from right to left round the stem of the appropriate stitch; **b, c** and complete the stitch normally.
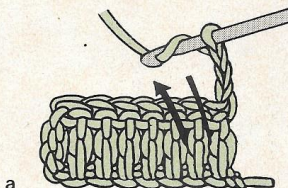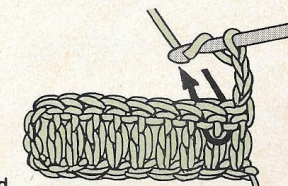
To work a 'raised' treble at the back of the fabric (1tr/rb)
d Wrap the yarn round the hook, insert the hook from behind and from right to left round the stem of the appropriate stitch; **e, f** and complete the stitch normally.
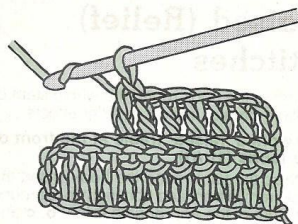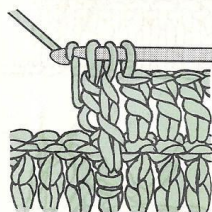
XII FFFM

Stitch Variations

f

Any stitch can be worked in this way, singly, or in a group, or cluster. A 'raised' stitch may also be worked as a 'twin' cluster **g** together with a stitch worked normally under the top 2 loops of a stitch above.

g

Working into Chain Spaces

When working a single stitch, or group, into a chain space, or chain loop, it is normal to **a** insert the hook into the space beneath the chain arch; this is quick and easy. It is important to notice, however, if the pattern instructions stipulate working into a particular chain, as you would, for instance, when working into the base chain **b**, since the technique may well change the result significantly (see 'Boxed Shell' and 'Boxed Block Stitch' on page 59).

a

b
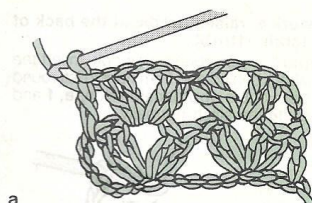
Crossed Stitch I

The simplest form of crossed stitch is made by inserting the hook into a previous stitch, wrapping the yarn and bringing a loop through and forward again in order to be able to complete the stitch normally. The threads of the new stitch thus made not only

cross over, but also sandwich previous stitches.

To work 2 crossed treble stitches (2Ctr)
a Miss 1 stitch, then work 1 treble; **b, c** work 1 treble into the stitch you missed before the first treble; **d** repeat these steps to continue with the pattern of crossed pairs of trebles.

a

b

c

d
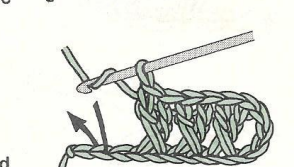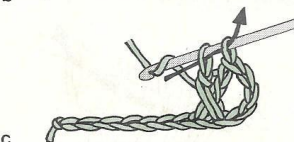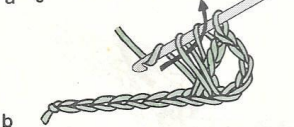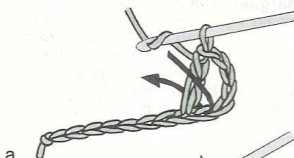
Crossed Stitch II

To make stitches which, although crossed, are not entangled with each other and so maintain a clear 'X' shape, **a** work the second stitch by taking the hook behind the first stitch **b** before inserting it.

a

b
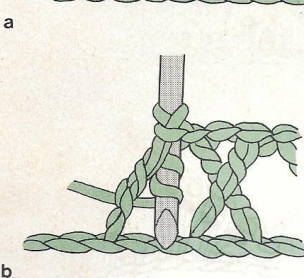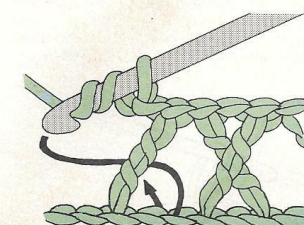
'X', 'Y' and 'λ' Shapes

In lacy stitch patterns long stitches are sometimes made into 'X' and 'Y' shapes without crossing them.

To make a Double Treble 'λ' and 'X' shape
a Wrap the yarn round the hook twice, insert the hook as required to make the lower part of the first 'leg'; **b** wrap the yarn, draw a loop through, wrap the yarn and draw through 2 loops (3 loops on the hook); wrap the yarn once more and insert the hook again as required to make the lower part of the second 'leg'; **c** wrap the yarn, draw a loop through, wrap the yarn and draw through 2 loops to complete both lower 'legs'; **d** wrap the yarn and draw through 2 loops; repeat this last step twice more to complete the first 'arm' — note that at this stage you have completed a 'λ' shape. **e** Make chains as required to take the hook to the top of the second 'arm', wrap the yarn once, insert the hook into the centre of the cluster just completed, picking up 2 threads at the left-hand side, and draw a loop through; **f** wrap the yarn and draw through 2 loops; **g** repeat this last step to complete the second 'arm' and the whole 'X' shape.
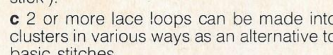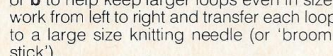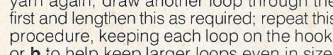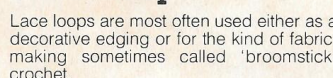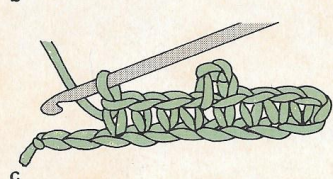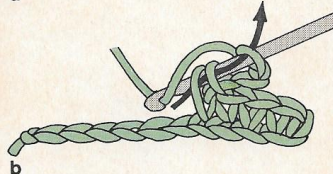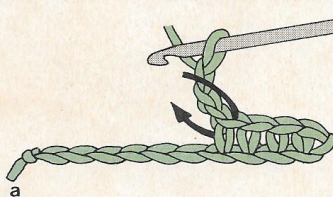
a

b

c

d

e

f

g
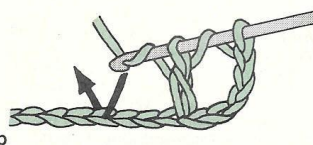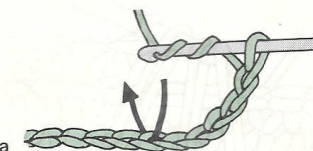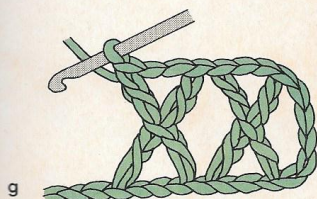
To make a Triple Treble 'Y' shape

a Work one complete triple treble stitch for the lower 'leg' and first 'arm'; **b** make some chains as required to take the hook to the top of the second 'arm' and work 1 treble stitch into the centre of the triple treble to complete the second 'arm' and whole 'Y' shape in the same way as for the 'X' shape above.

a

b
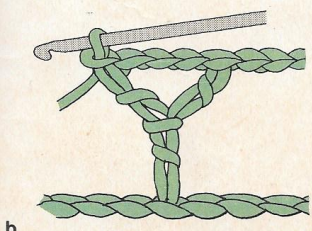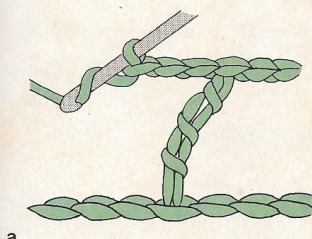
Picots

A picot is normally a chain loop formed into a closed ring by a slip stitch, or double crochet. The number of chains in a picot varies. A common type of small picot shown here made with 3 chains is closed by inserting the hook down through the top of the previous stitch, wrapping the yarn and drawing a loop through all the loops on the hook.

a

b

c

Lace Loops

Lace loops are most often used either as a decorative edging or for the kind of fabric-making sometimes called 'broomstick' crochet.

a Insert the hook, wrap the yarn over the hook and draw a loop through; wrap the yarn again, draw another loop through the first and lengthen this as required; repeat this procedure, keeping each loop on the hook, or **b** to help keep larger loops even in size, work from left to right and transfer each loop to a large size knitting needle (or 'broomstick').

c 2 or more lace loops can be made into clusters in various ways as an alternative to basic stitches.

a

b

c

Solomon's Knot

A Solomon's Knot is a lengthened chain stitch locked with a double crochet stitch worked into its back loop.

a Make 1 chain and lengthen the loop as required; **b** wrap the yarn over the hook; **c** draw through the loop on the hook, keeping the single back thread of this long chain separate from the 2 front threads; **d** insert the hook under this single back thread and wrap the yarn again; **e** draw a loop through and wrap again; **f** draw through both loops on the hook to complete.

a

b

c

d
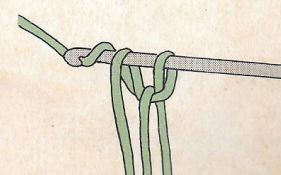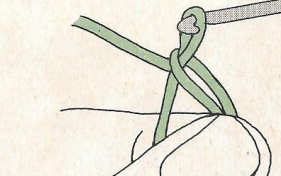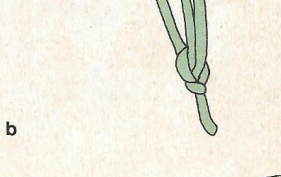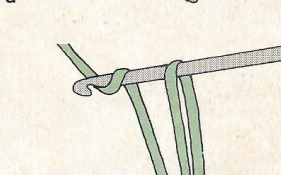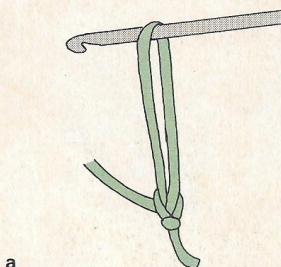
Stitch Variations
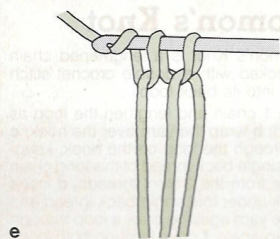
e
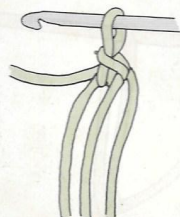
f

g It is necessary to work back into the 'knots' between the lengthened chains in order to make the classic Solomon's Knot fabric, see page 69.
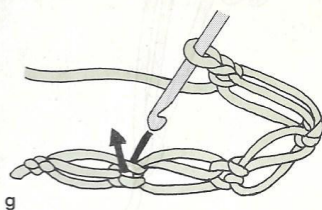
Popcorn

A popcorn is a group of complete stitches, usually worked into the same place, folded and closed at the top. The number and type of stitches included varies.

To make a popcorn with 4 treble stitches
a Work 4 treble stitches into one stitch normally; **b** take the hook out of the working loop, insert it under the top 2 loops of the first treble in the group just made, **c** pick up the working loop again and draw this through to close the group together and project it towards you. **Note:** on a 'wrong side' row insert the hook from behind and close the group so that it projects towards the back of the fabric.
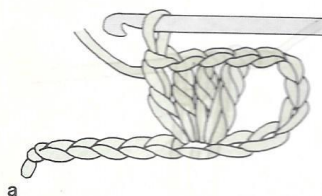
a
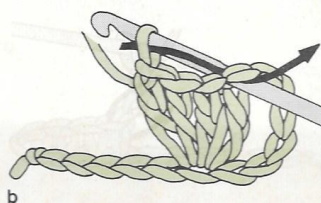
b
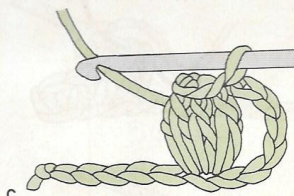
c

Bobble

A bobble is a cluster of stitches (usually 3 to 5) joined together at the top and also worked into the same place. Bobbles are thrown into relief most effectively when the stitches before and after them are shorter and they are worked on 'wrong side' rows.

To make a bobble of 3 treble stitches
a Work 3 trebles, always inserting the hook into the same stitch and leaving the last loop of each on the hook as for a tr3tog cluster (see page 10); wrap the yarn over the hook and draw through all the loops on the hook to complete. **b** It often helps, particularly with the bulkier bobble clusters, to work an extra chain stitch to close them firmly.
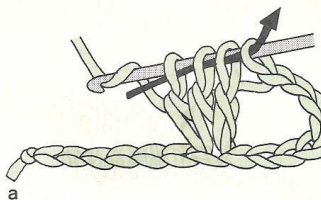
a
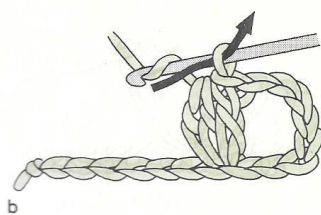
b

Puff Stitch

A puff stitch is a cluster of half treble stitches (usually 3 to 5), worked into the same place, to make a soft lump.

To make a puff stitch of 3 half treble stitches
a Wrap the yarn over the hook, insert the hook, wrap the yarn again and draw a loop through, (3 loops on the hook); **b** repeat this step twice more, inserting the hook into the same stitch, (7 loops on the hook); wrap the yarn and draw through all the loops on the hook; **c** work an extra chain stitch to close the puff stitch firmly.
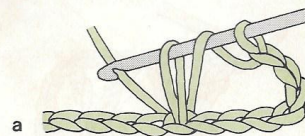
a
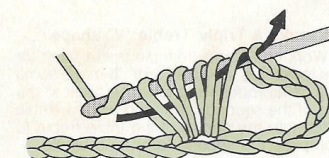
b
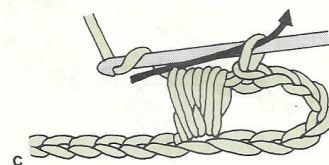
c

Bullion Stitch

Wrap the yarn over the hook as many times as specified (usually 7 to 10 times); insert the hook as required; wrap the yarn once again
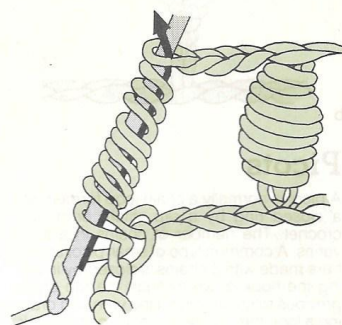
and draw a loop through; wrap the yarn again and draw through all the loops on the hook, picking them off one at a time, if necessary; work a chain to complete the bullion stitch.

Loop (Fur) Stitch

Loop stitch is a variation of double crochet and is usually worked on 'wrong side' rows because the loops form at the back of the fabric.

a Using the left-hand finger to control the loop size insert the hook, pick up both threads of the loop and draw these through; **b** wrap the supply yarn over the hook; **c** and draw through all the loops on the hook to complete.

Note: When each loop is cut afterwards the texture of the fabric resembles fur.
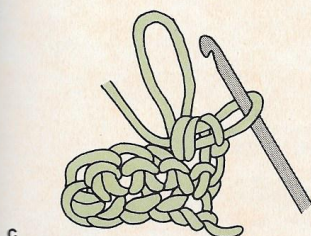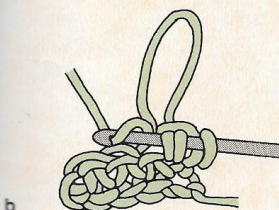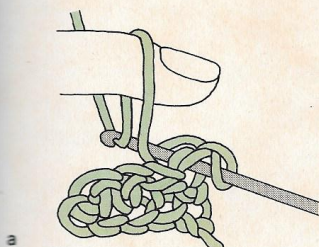
Linked Stitches

The stems of all basic stitches, except double crochet, may be linked to each other, in the middle. This gives the resulting fabric greater firmness and stability.

To make linked double trebles: **a** Insert the hook down through the upper of 2 horizontal loops round the stem of the previous stitch, wrap the yarn over the hook and draw a loop through; insert the hook down through the lower horizontal loop of the same stitch, wrap the yarn and draw another loop through. **b** Treat these 2 loops as the wrappings which are required for an ordinary double treble and complete the stitch in the normal way.

To make the first linked double treble following the turning chain, insert the hook into the 2nd then the 4th chs from the hook in order to pick up the 2 preliminary loops.

Both trebles and longer stitches are made in the same way with the appropriate number of preliminary linked and wrapped loops.

stitches in the 'wrong' direction, ie from left to right for righthanders.

After a right side row do not turn. **a** Always starting with the hook facing downwards insert the hook back into the next stitch to the right. Pull the yarn through twisting the hook to face upwards at the same time. **b** Wrap the yarn and draw through to finish off the dc as normally. **c** Insert hook ready for next stitch. **d** The direction of working causes the stitches to twist and create the decorative effect.

a

a

a

b

b

b

c

Corded or Reversed Double Crochet

Corded double crochet is used as a decorative texture (Corded Rib), or edging (Corded Edge). It consists of working double crochet

d
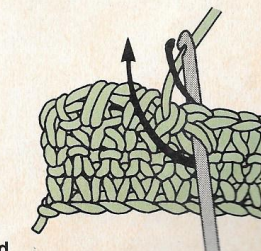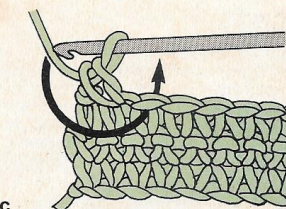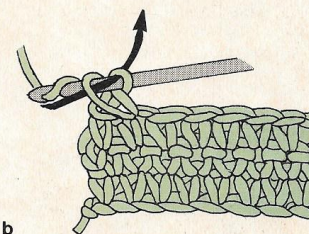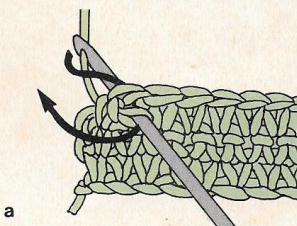
Stitch Diagrams

Filet Crochet with Charts

Filet crochet is based on a simple network, or 'ground' with a regular, square grid, made of treble and chain stitches. Pattern instructions are therefore usually presented in the form of squared charts, in which the vertical lines represent treble stitches and the horizontal lines (the tops of the rows) chain stitches. Designs of all kinds — flowers, geometric patterns, lettering and even whole scenes — are created by 'filling in' some of the squares, or spaces with treble stitches instead of chains.

In earlier times people used to work with very fine hooks and yarns, but on a large scale, and so they often produced highly elaborate scenes with exquisite detailing, perhaps incorporating lengthy texts, such as The Lord's Prayer. Simple filet crochet designs are also effective, however, when only a few features, or just a single element, such as those depicted in the examples in this book, are repeated over the whole fabric, or as a border.

The chart represents a view of the finished fabric with the right side facing — you are to imagine having made it from the bottom upwards working to and fro. Even-numbered rows have therefore to be 'read' from left to right.

Each open square represents 2 treble stitches with a space between of 2 chains (or as specified — see below). When a square is filled by a dot (or otherwise marked) the 2 chain space is replaced by 2 treble stitches, making a single 'block' of 4 trebles. 2 'blocks' together make 7 trebles and 3 make 10 trebles and so on.
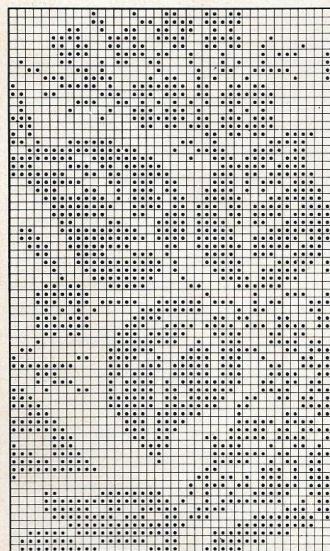
The base row consists of a multiple of 3 stitches + 1, (— you multiply the number of squares,□, by 3 and add 1).

If the first square to be worked is a 'space', add 4 for the base chain and work the first treble into the 8th chain from the hook.

If the first square is a solid 'block', add only 2 for the base chain, work the first treble into the 4th chain from the hook and also 1 treble into each of the next 2 chains.

From the 2nd row onwards work spaces and blocks as follows: (see Diagram a):

A space over a space in the previous row.

At the beginning of the row = '5ch (count as 1tr and 2ch sp), miss 1 st and 2ch, 1tr into next tr, etc.'

At the end of the row = ' . . . 1tr into last tr, 2ch, miss 2ch, 1tr into 3rd of 5ch, turn.'

A space over a block in the previous row.

At the beginning of the row = '5ch (count as 1tr and 2ch sp), miss first 3 sts, 1tr into next tr, etc.'

At the end of the row = ' . . . over last 4sts work 1tr into tr, 2ch, miss 2tr, 1tr into top of tch, turn.'

A block over a space in the previous row.

At the beginning of the row = '3ch (count as 1tr), miss 1 st, 1tr into each of next 2ch, 1tr into next tr, etc.'

at the end of the row = ' . . . 1tr into last tr, 1tr into each of next 3ch of 5ch, turn.'

A block over a block in the previous row.

At the beginning of the row = '3ch (count as 1tr), miss 1 st, 1tr into each of next 3tr, etc.'

At the end of the row = ' . . . 1tr into each of last 3tr and then into top of tch, turn.'

Lacets and Bars (See Diagram b)
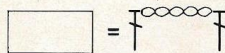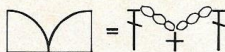
These are variations in the basic network — called 'lacets' and 'bars'. They are both worked over 2 squares of the grid and are used in conjunction with each other.

Lacet = 3ch, miss 2 sts, 1dc into next st, 3ch, miss 2 sts, 1tr into next tr.

Bar = 5ch, miss next lacet (or next 2sps), 1tr into next tr.

To re-establish the basic network after a bar work: 2ch, 1tr into 3rd of next 5ch, 2ch, 1tr into next tr.

Hint: Any squared chart can be adapted for filet crochet. Furthermore you can choose to work it upwards, downwards, or sideways according to your needs. Using plain graph paper it is a simple matter to draw in and plot your own designs and compositions, but

note that your basic network is not likely to work out exactly square, whatever combination of chain spaces and stitch lengths you use.

a

a

b
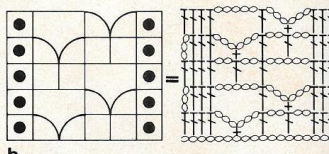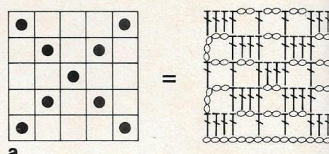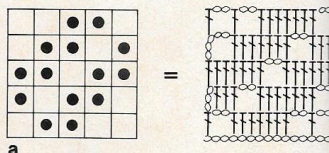
Provided you are completely consistent within any given piece of work, it is possible to interpret the space in each square of the chart as 1, or 3 chains, rather than 2 chains as we have done here. A single square then represents 3, or 5 (instead of 4) stitches. Equally the vertical stitches could be double trebles. In these cases adjustments have to be made to the base and turning chains.

Colour work with charts

When squared charts are used for colour work they are to be 'read' in the same general way as for Filet charts, that is, working from the bottom upwards to and fro. It is however the square spaces which represent the stitches. Usually double crochet stitches are used because they are small and compact. In this case it may be preferable not to treat the turning chain as a stitch.

In practice no crochet stitch works out 'square' — double crochet is too shallow; half treble too deep — and this should be born in mind before you begin. Treble stitches, which are even taller, are sometimes represented on squared charts by two squares per row.

The squares may be blocked or hatched in, numbered or coloured in different ways. A key is always given showing you what each square represents. For mechanical details of how to handle different colour yarns, see page 7.

XII FFFM
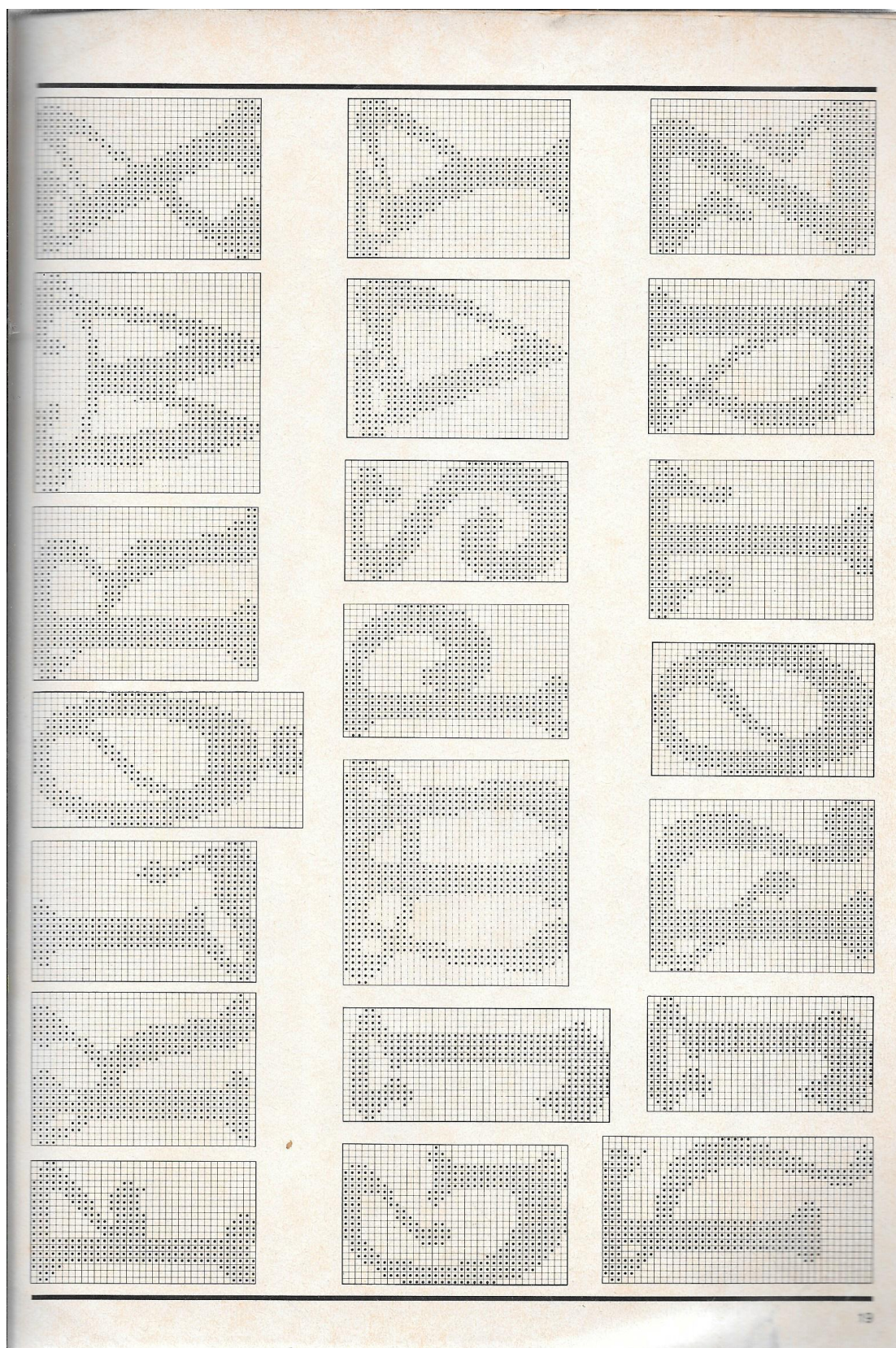
Basic Stitches

Basic Double Crochet

Any number of sts.
(add 1 for base chain)
1st row: Miss 2ch (count as 1dc), 1dc into next and each ch to end, turn.
2nd row: 1ch (counts as 1dc), miss 1 st, 1dc into next and each st to end working last st into tch, turn.
Rep 2nd row..
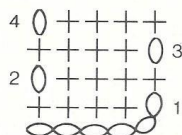
Hint: In some patterns the turning chain does **not** count as a stitch when working double crochet. In these cases the first dc is worked into the second ch from hook on the first row, and thereafter into the first dc of the previous row.

Basic Trebles

Any number of sts.
(add 2 for base chain)
1st row: Miss 3ch (count as 1tr), 1tr into next and each ch to end, turn.
2nd row: 3ch (count as 1tr), miss 1 st, 1tr into next and each st to end working last st into top of tch, turn.
Rep 2nd row.

Back Loop Double Crochet

Worked as Basic Double Crochet except from 2nd row insert hook into back loop only of each st.

Front Loop Double Crochet

Worked as Basic Double Crochet except from 2nd row insert hook into front loop only of each st.

Basic Half Treble

Any number of sts.
(add 1 for base chain)
1st row: Miss 2ch (count as 1htr), 1htr into next and each ch to end, turn.
2nd row: 2ch (count as 1htr), miss 1 st, 1htr into next and each st to end working last st into top of tch, turn.
Rep 2nd row.
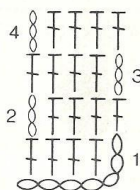
Basic Double Trebles

Any number of sts.
(add 3 for base chain)
1st row: Miss 4ch (count as 1dtr), 1dtr into next and each ch to end, turn.
2nd row: 4ch (count as 1dtr), miss 1 st, 1dtr into next and each st to end, working last st into top of tch, turn.
Rep 2nd row.

○ Chain　● Slip stitch　+ Double crochet　T Half treble　┬ Treble　╪ Double treble　╪ Triple treble

XII FFFM

Variations

Back and Front Loop Double Crochet

Multiple of 2 sts.
(add 1 for base chain)
1st row: Miss 2ch (count as 1dc), 1dc into next and each ch to end, turn.
2nd row: 1ch (counts as 1dc), miss 1 st, *1dc into back loop only of next st, 1dc into front loop only of next st; rep from * ending 1dc into top of tch, turn.
Rep 2nd row.

Shallow Double Crochet

Worked as Basic Double Crochet except from 2nd row insert hook low into body of each st below 3 horizontal loops and between 2 vertical threads.

Back Loop Half Treble

Worked as Basic Half Treble except from 2nd row insert hook into back loop only of each st.

Back and Front Loop Half Treble

Multiple of 2 sts.
(add 1 for base chain)
1st row: Miss 2ch (count as 1htr), 1htr into next and each ch to end, turn.
2nd row: 2ch (count as 1htr), miss 1 st, *1htr into back loop only of next st, 1htr into front loop only of next st; rep from * ending 1htr into top of tch, turn.
Rep 2nd row.
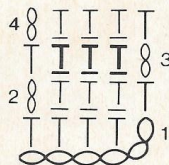
Linked Half Trebles
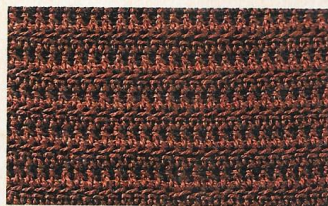
Any number of sts.
(add 1 for base chain)
Special Abbreviation
⌐ **Lhtr (Linked Half Treble)** = insert hook into single vertical thread at left-hand side of previous st, yo, draw loop through, insert hook normally into next st, yo, draw loop through st, yo, draw through all 3 loops on hook.
Note: To make first Lhtr at beg of row treat 2nd ch from hook as a single vertical thread.
1st row: 1Lhtr into 3rd ch from hook (picking up loop through 2nd ch from hook), 1Lhtr into next and each ch to end, turn.
2nd row: 2ch (count as 1htr), miss 1 st, 1Lhtr into next and each st to end, working last st into top of tch, turn.
Rep 2nd row.

Herringbone Half Treble

Any number of sts.
(add 1 for base chain)
Special Abbreviation
⌐ **HBhtr (Herringbone Half Treble)** = yo, insert hook, yo, draw through st and first loop on hook yo, draw through both loops on hook.
1st row: Miss 2ch (count as 1htr), 1HBhtr into next and each ch to end, turn.
2nd row: 2ch (count as 1htr), miss 1 st, 1HBhtr into next and each st to end working last st into top of tch, turn.
Rep 2nd row.

Variations

Wide Trebles
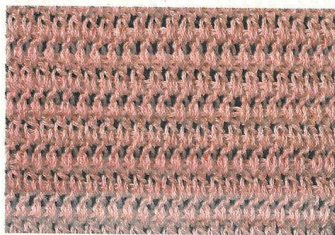
Worked as Basic Trebles but after 1st row insert hook between stems and below all horizontal threads connecting sts.
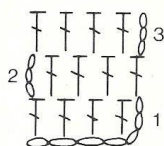
Note: Base chain should be worked loosely to accomodate extra width.

Herringbone Trebles

Any number of sts.
(add 2 for base chain)

Special Abbreviation

HBtr (Herringbone Treble) = yo, insert hook, yo, draw through st and first loop on hook, yo, draw through 1 loop, yo, draw through both loops on hook.

1st row: Miss 3ch (count as 1tr), 1HBtr into next and each ch to end, turn.
2nd row: 3ch (count as 1tr), miss 1 st, 1HBtr into next and each st to end, working last st into top of tch, turn.
Rep 2nd row.

Alternative Trebles

Any number of sts.
(add 2 for base chain)

Special Abbreviation

Alt tr (Alternative Treble) = yo, insert hook, yo, draw loop through, yo, draw through 1 loop only, yo, draw through all 3 loops on hook.

1st row: Miss 3ch (count as 1tr), 1tr into next and each ch to end, turn.
2nd row: 3ch (count as 1tr), miss 1 st, work 1 Alt tr into next and each st to end, working last st into top of tch, turn.
Rep 2nd row.
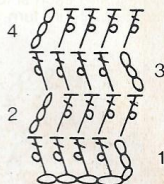
Linked Double Trebles

Any number of sts.
(add 3 for base chain)

Special Abbreviation

Ldtr (Linked Double Treble) = insert hook down through upper of 2 horizontal loops round stem of last st made, yo, draw loop through, insert hook down through lower horizontal loop of same st, yo, draw loop through, insert hook normally into next st, yo, draw loop through st, (4 loops on hook), [yo, draw through 2 loops] 3 times (see also page 15).

Note: To make first Ldtr (at beg of row), treat 2nd and 4th from hook as upper and lower horizontal loops.

1st row: 1Ldtr into 5th ch from hook (picking up loops through 2nd and 4th chs from hook), 1Ldtr into next and each ch to end, turn.
2nd row: 4ch (count as 1dtr), miss 1 st, 1Ldtr into next and each st to end, working last st into top of tch, turn.
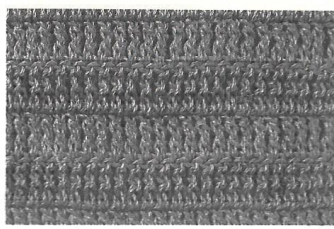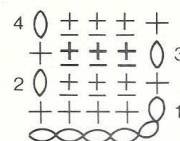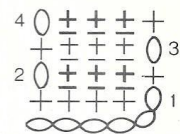Rep 2nd row.

Doubles and Trebles

Any number of sts.
(add 1 for base chain)

1st row (wrong side): Miss 2ch (count as 1dc), 1dc into next and each ch to end, turn.
2nd row: 3ch (counts as 1tr), miss 1 st, 1tr into next and each st to end, working last st into top of tch, turn.
3rd row: 1ch (counts as 1dc), miss 1 st, 1dc into next and each st to end, working last st into top of tch, turn.
Rep 2nd and 3rd rows.
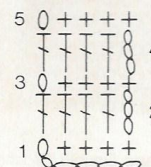
Hint: This is one of the simplest and most effective combination stitch patterns. It is also one of the easiest to get wrong! Concentration is required as you work the ends of the rows to avoid increasing or decreasing, or working two rows of the same stitch running by mistake.

◯ Chain ● Slip stitch + Double crochet T Half treble ⊤ Treble ⧾ Double treble ⧻ Triple treble
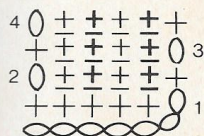
Track Stitch

Any number of sts.
(add 1 for base chain)
1st row (wrong side): Miss 2ch (count as 1dc), 1dc into next and each ch to end, turn.
2nd row: 5ch (count as 1ttr), miss 1 st, 1ttr into next and each st to end, working last st into top of tch, turn.
3rd, 4th and 5th rows: 1ch (counts as 1dc), miss 1 st, 1dc into next and each st to end, working last st into top of tch, turn.
Rep 2nd to 5th rows.

Double Crochet Cluster Stitch I

Multiple of 2 sts + 1.
(add 1 for base chain)
Note: For description of dc2tog see page 10 (Clusters).
1st row (wrong side): 1dc into 2nd ch from hook, *1ch, miss 1ch, 1dc into next ch; rep from * to end, turn.
2nd row: 1ch, 1dc into first st, 1ch, dc2tog inserting hook into each of next 2 ch sps, 1ch, *dc2tog inserting hook first into same ch sp as previous st, then into next ch sp, 1ch; rep from * ending 1dc into last st, miss tch, turn.
3rd row: 1ch, 1dc into first st, *1ch, miss 1ch, 1dc into next st; rep from * to end, miss tch, turn.

Rep 2nd and 3rd rows.

Double Crochet Cluster Stitch II

Multiple of 2 sts + 1.
(add 1 for base chain)
Note: For description of dc2tog see page 10 (Clusters).
1st row: Miss 1ch, *dc2tog inserting hook into each of next 2ch, 1ch; rep from * ending 1dc into last ch, turn.
2nd row: 1ch, dc2tog inserting hook into first st then into next ch sp, 1ch, *dc2tog inserting hook first before and then after the vertical thread between the next 2 clusters, 1ch; rep from * ending 1dc into last dc, miss tch, turn.
Rep 2nd row.

Double Crochet Cluster Stitch III

Multiple of 2 sts.
(add 1 for base chain)
Note: For description of dc2tog see page 10 (Clusters).
1st row: Miss 2ch (count as 1htr), *dc2tog inserting hook into each of next 2ch, 1ch; rep from * ending with 1htr into last ch, turn.
2nd row: 2ch (count as 1htr), miss 1 st, *dc2tog inserting hook into back loop only of next ch then into back loop only of next st, 1ch; rep from * ending with 1htr into top of tch, turn.
Rep 2nd row.

Double Crochet Cluster Stitch IV

Multiple of 2 sts + 1.
(add 1 for base chain)

Special Abbreviation
SC (Slip Cluster) = insert hook into ch or st as indicated, yo, draw loop through, insert hook again as indicated, yo, draw loop through st and through next loop on hook, yo, draw through last 2 loops on hook.

1st row: 1SC inserting hook into 2nd and then 3rd ch from hook, 1ch; *1SC inserting hook into each of next 2ch, 1ch; rep from * ending 1dc into last ch, turn.
2nd row: 1ch (counts as 1dc), miss 1 st, *1SC inserting hook into front loop only of next ch then front loop only of next st, 1ch; rep from * ending 1dc into top of tch, turn.
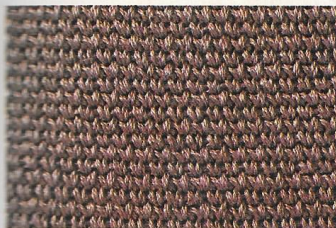Rep 2nd row.

Clusters

Trinity Stitch I
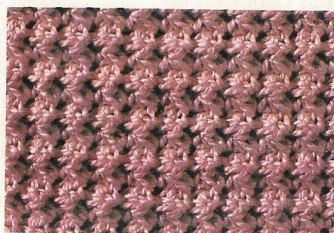
Multiple of 2 sts + 1.
(add 1 for base chain)

Note: For description of dc3tog see page 10 (Clusters).

1st row: 1dc into 2nd ch from hook, dc3tog inserting hook first into same ch as previous dc, then into each of next 2ch, *1ch, dc3tog inserting hook first into same ch as 3rd leg of previous cluster, then into each of next 2ch; rep from * to last ch, 1dc into same ch as 3rd leg of previous cluster, turn.

2nd row: 1ch, 1dc into first st, dc3tog inserting hook first into same place as previous dc, then into top of next cluster, then into next ch sp, *1ch, dc3tog inserting hook first into same ch sp as 3rd leg of previous cluster, then into top of next cluster, then into next ch sp; rep from * to end working 3rd leg of last cluster into last dc, 1dc into same place, miss tch, turn.

Rep 2nd row.

Trinity Stitch II
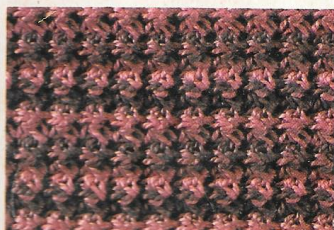
Worked as Trinity Stitch I.
Work 1 row each in colours A, B and C throughout.

Hint: Normally the maximum number of stitches which may be worked together into a double crochet cluster is 3. (Longer stitches may have more). Remember that working stitches together into clusters is often the best way to decrease.

Half Treble Cluster Stitch I

Any number of sts.
(add 1 for base chain)

Note: For description of htr2tog see page 14 (Puff Stitch).

1st row: Miss 2ch (count as 1htr), *htr2tog all into next ch; rep from * to end, turn.

2nd row: 2ch (count as 1htr), miss 1 st, htr2tog all into next and each st, ending with htr2tog into top of tch, turn.

Rep 2nd row.
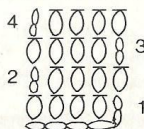
Half Treble Cluster Stitch II

Any number of sts.
(add 2 for base chain)

Note: For description of htr2tog see page 10 (Clusters).

1st row: Miss 2ch (count as 1htr), htr2tog inserting hook into each of next 2ch, *htr2tog inserting hook first into same ch as previous cluster then into next ch; rep from * until 1ch remains, 1htr into last ch, turn.

2nd row: 2ch (count as 1htr), htr2tog inserting hook first into first st then into next st, *htr2tog inserting hook first into same st as previous cluster then into next st; rep from * ending 1htr into top of tch, turn.
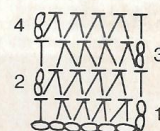
Rep 2nd row.

Half Treble Cluster Stitch III

Multiple of 2 sts.
(add 1 for base chain)

Note: For description of htr2tog see page 10 (Clusters).

1st row: Miss 2ch (count as 1htr), *htr2tog inserting hook into each of next 2ch, 1ch; rep from * ending 1htr into last ch, turn.

2nd row: 2ch (count as 1htr), miss 1 st, *htr2tog inserting hook into next ch sp then into next st, 1ch; rep from * ending 1htr into top of tch, turn.

Rep 2nd row.

Forked Cluster Stitch

Any number of sts.
(add 2 for base chain)

○ Chain   ● Slip stitch   + Double crochet   T Half treble   ꓕ Treble   ꓕ Double treble   ꓕ Triple treble

Special Abbreviation

FC (Forked Cluster) = [yo, insert hook into ch or st as indicated, yo, draw loop through] twice (5 loops on hook), [yo, draw through 3 loops] twice.

1st row: Miss 2ch (count as 1tr), work 1FC inserting hook into each of next 2ch, *work 1FC inserting hook into same ch as previous FC then into next ch; rep from * until 1ch remains, 1tr into last ch, turn.

2nd row: 3ch (count as 1tr), 1FC inserting hook into each of first 2 sts, *1FC inserting hook into same st as previous FC then into next st; rep from * ending 1tr into top of tch, turn.

Rep 2nd row.
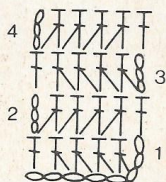
Odd Forked Cluster Stitch
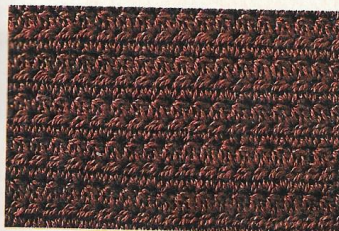
Any number of sts.
(add 2 for base chain)

Special Abbreviation

OFC (Odd Forked Cluster) = yo, insert hook into ch or st as indicated, yo, draw loop through, yo, draw through 2 loops, insert hook into next ch or st, yo, draw loop through, yo, draw through all 3 loops on hook.

1st row: Miss 2ch (count as 1htr), 1OFC inserting hook first into 3rd then 4th ch from hook, *1OFC inserting hook first into same ch as previous OFC then into next ch; rep from * until 1ch remains, 1htr into last ch, turn.

2nd row: 2ch (count as 1htr), 1OFC inserting hook into first st then into next st, *1OFC inserting hook into same st as previous OFC then into next st; rep from * ending 1htr into top of tch, turn.

Rep 2nd row.
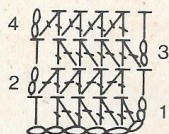
Mixed Cluster Stitch
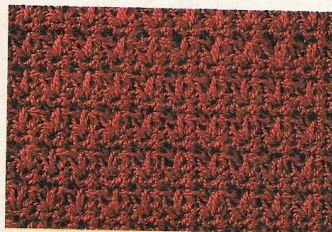
Multiple of 2 sts + 1.
(add 1 for base chain)

Special Abbreviation

MC (Mixed Cluster) = yo, insert hook into first st as indicated, yo, draw loop through, yo, draw through 2 loops, miss 1 st, [yo, insert hook into next st, yo, draw loop through] twice all into same st, (6 loops on hook), yo, draw through all loops on hook.

1st row (wrong side): Miss 2ch (count as 1dc), 1dc into next and each ch to end, turn.

2nd row: 2ch (count as 1htr), 1MC inserting hook into first then 3rd st, *1ch, 1MC inserting hook first into same st as previous MC; rep from * ending last rep in top of tch, 1htr into same place, turn.

3rd row: 1ch (counts as 1dc), miss 1 st, 1dc into next and each st to end, working last st into top of tch, turn.

Rep 2nd and 3rd rows.
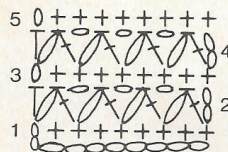
Treble Cluster Stitch I
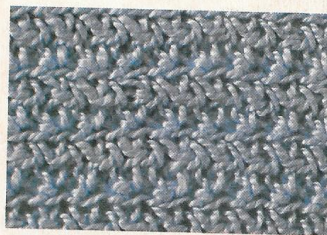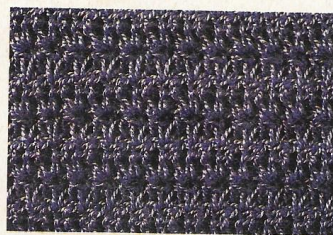
Multiple of 2 sts.
(add 2 for base chain)

Special Abbreviation

TrC (Treble Cluster) = *yo, insert hook into ch or st as indicated, yo, draw loop through, yo, draw through 2 loops*, miss 1 ch or st, rep from * to * into next st, yo, draw

through all 3 loops on hook.

1st row: Miss 2ch (count as 1tr), work 1TrC inserting hook first into 3rd ch, 1ch, *work 1TrC inserting hook first into same ch as previous TrC, 1ch; rep from * ending 1tr into last ch, turn.

2nd row: 3ch (counts as 1tr), 1TrC inserting hook first into first st, 1ch, *1TrC inserting hook first into same st as previous TrC, 1ch; rep from * ending 1tr into top of tch, turn.

Rep 2nd row.
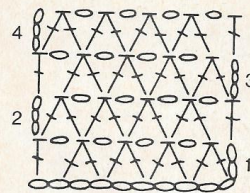
Treble Cluster Stitch II
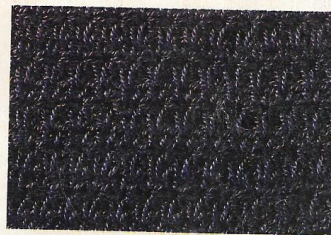
Multiple of 2 sts.
(add 2 for base chain)

Special Abbreviation

TrC (Treble Cluster) worked as under Treble Cluster Stitch I.

1st row (right side): Miss 2ch (count as 1tr), work 1TrC inserting hook into 3rd ch then 5th ch, 1ch, *work 1TrC inserting hook first into same ch as previous TrC, 1ch; rep from * ending 1tr into last ch, turn.

2nd row: 1ch (counts as 1dc), miss 1 st, *1dc into next ch sp, 1ch, miss 1 st; rep from * ending 1dc into top of tch, turn.

3rd row: 3ch (count as 1tr), 1TrC inserting hook first into first st, 1ch, *1TrC inserting hook first into same st as previous TrC, 1ch; rep from * ending 1tr into top of tch, turn.

Rep 2nd and 3rd rows.
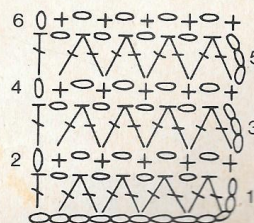
Textured Stitches

Treble Cluster Stitch III
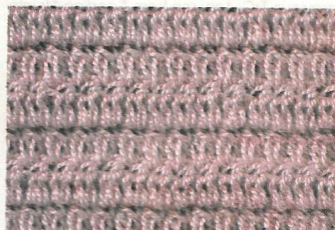
Any number of sts.
(add 2 for base chain)
Note: For description of tr2tog see page 10 (Clusters).
**1st row:** Miss 3ch (count as 1tr), work tr2tog into next and each ch until 1ch remains, 1tr into last ch, turn.
2nd row: 3ch (count as 1tr), tr2tog between first tr and next cluster, *tr2tog between next 2 clusters; rep from * ending 1tr into top of tch, turn.
Rep 2nd row.
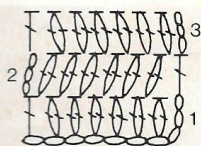
Crunch Stitch

Multiple of 2 sts.
(add 1 for base chain)
1st row: Miss 2ch (count as 1tr), *sl st into next ch, 1htr into next ch; rep from * ending sl st into last ch, turn.
2nd row: 2ch (count as 1htr), *sl st into next htr, 1htr into next sl st; rep from * ending sl st into top of tch, turn.
Rep 2nd row.

Floret Stitch I

Multiple of 2 sts + 1.
(add 2 for base chain)
1st row (right side): Miss 3ch (count as 1tr), 1tr into next and each ch to end, turn.
2nd row: 1ch, miss 1 st, *1tr into next st, sl st into next st; rep from * ending last rep into top of tch, turn.
3rd row: 3ch (count as 1tr), miss 1 st, *1tr into next tr, 1tr into next sl st; rep from * ending last rep into tch, turn.
Rep 2nd and 3rd rows.
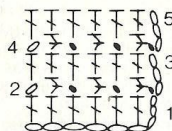
Floret Stitch II

Worked as Floret Stitch I.
Work 1 row each in colours A and B alternately throughout.

Floret Stitch III
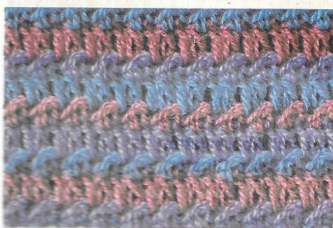
Worked as Floret Stitch I.
Work 1 row each in colours A, B and C throughout.

Griddle Stitch

Multiple of 2 sts.
(add 2 for base chain)
1st row: Miss 3ch (count as 1tr), *1dc into next ch, 1tr into next ch; rep from * ending 1dc into last ch, turn.
2nd row: 3ch (count as 1tr), miss 1 st, *1dc into next tr, 1tr into next dc; rep from * ending 1dc into top of tch, turn.
Rep 2nd row.
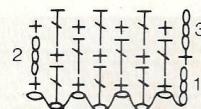
Crumpled Griddle Stitch

Multiple of 2 sts + 1.
(add 2 for base chain)
1st row: Miss 3ch (count as 1tr), *1dc into next ch, 1tr into next ch; rep from * to end, turn.
2nd row: 3ch (count as 1tr), miss 1 st, *1dc into next dc, 1tr into next tr; rep from * ending last rep into top of tch, turn.
Rep 2nd row.

○ Chain   ● Slip stitch   + Double crochet   T Half treble   † Treble   ‡ Double treble   ‡ Triple treble

XII FFFM
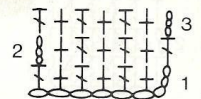
Solid Shell Stitch

Multiple of 6 sts + 1.
(add 1 for base chain)
1st row: 1dc into 2nd ch from hook, *miss 2ch, 5tr into next ch, miss 2ch, 1dc into next ch; rep from * to end, turn.
2nd row: 3ch (count as 1tr), 2tr into first st, *miss 2tr, 1dc into next tr, miss 2tr, 5tr into next dc; rep from * ending last rep with 3tr into last tch, miss tch, turn.
3rd row: 1ch, 1dc into first st, *miss 2tr, 5tr into next dc, miss 2tr, 1dc into next tr; rep from * ending last rep with 1dc into top of tch, turn.
Rep 2nd and 3rd rows.

Wavy Shell Stitch I
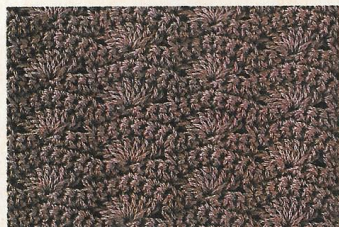
Multiple of 14 sts + 1.
(add 2 for base chain)
Note: See Wavy Shell Stitch II for stitch diagram.
1st row (right side): Miss 2ch (count as 1tr), 3tr into next ch, *miss 3ch, 1dc into each of next 7ch, miss 3ch, 7tr into next ch; rep from * ending last rep with 4tr into last ch, turn.
2nd row: 1ch, 1dc into first st, 1dc into each st to end, finishing with 1dc into top of tch, turn.
3rd row: 1ch, 1dc into each of first 4 sts, *miss 3 sts, 7tr into next st, miss 3 sts, 1dc into each of next 7 sts; rep from * to last 11 sts, miss 3 sts, 7tr into next st, miss 3 sts,

1dc into each of last 4 dc, miss tch, turn.
4th row: 1ch, 1dc into first st, 1dc into next and each st to end, miss tch, turn.
5th row: 3ch (count as 1tr), 3tr into first st, *miss 3 sts, 1dc into each of next 7 sts, miss 3 sts, 7tr into next st; rep from * ending last rep with 4tr into last dc, miss tch, turn.
Rep 2nd, 3rd, 4th and 5th rows.

Wavy Shell Stitch II
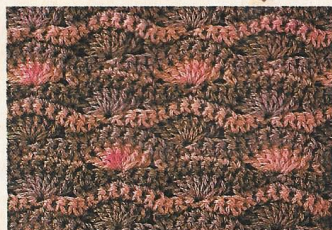
Worked as Wavy Shell Stitch I.
Work 1 row each in colours A, B and C throughout.
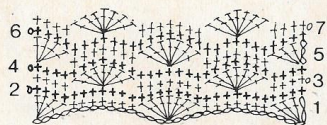
Catherine Wheel I

Multiple of 10 sts + 6.
(add 1 for base chain)
Special Abbreviation
CL (Cluster) = work [yo, insert hook, yo, draw loop through, yo, draw through 2 loops] over the number of sts indicated, yo, draw through all loops on hook (see also page 10 (Clusters).
1st row (wrong side): 1dc into 2nd ch from hook, 1dc into next ch, *miss 3ch, 7tr into next ch, miss 3ch, 1dc into each of next 3ch; rep from * to last 4 ch, miss 3 ch, 4tr into last ch, turn.
2nd row: 1ch, 1dc into first st, 1dc into next st, *3ch, 1CL over next 7sts, 3ch, 1dc into

each of next 3 sts; rep from * to last 4 sts, 3ch, 1CL over last 4 sts, miss tch, turn.
3rd row: 3ch (count as 1tr), 3tr into first st, *miss 3ch, 1dc into each of next 3dc, miss 3ch, 7tr into loop which closed next CL; rep from * to end finishing with miss 3ch, 1dc into each of last 2dc, miss tch, turn.
4th row: 3ch (count as 1tr) miss first st, 1CL over next 3 sts, *3ch, 1dc into each of next 3 sts, 3ch, 1CL over next 7 sts; rep from * finishing with 3ch, 1dc into next st, 1dc into top of tch, turn.
5th row: 1ch, 1dc into each of first 2dc, *miss 3ch, 7tr into loop which closed next CL, miss 3ch, 1dc into each of next 3dc; rep from * ending miss 3ch, 4tr into top of tch, turn.
Rep 2nd, 3rd, 4th and 5th rows.
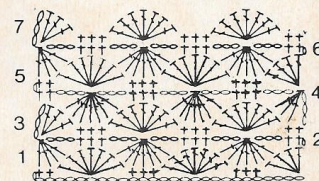
Catherine Wheel II

Worked as Catherine Wheel I.
Make base chain and work first row in colour A. Thereafter work 2 rows each in colour B and colour A.

Catherine Wheel III

Worked as Catherine Wheel I.
Work 1 row each in colours A, B and C throughout.

Textured Stitches

Catherine Wheel IV

Multiple of 8 sts + 1.
(add 1 for base chain)

Special Abbreviation
CL (Cluster) worked as under Catherine Wheel I.

1st row (right side): 1dc into 2nd ch from hook, *miss 3ch, 9tr into next ch, miss 3ch, 1dc into next ch; rep from * to end, turn.

2nd row: 3ch (count as 1tr), miss first st, 1CL over next 4 sts, *3ch, 1dc into next st, 3ch, 1CL over next 9 sts; rep from * ending last rep with 1CL over last 5 sts, miss tch, turn.

3rd row: 3ch (count as 1tr), 4tr into first st, *miss 3ch, 1dc into next dc, miss 3ch, 9tr into loop which closed next CL; rep from * ending last rep with 5tr into top of tch, turn.

4th row: 1ch, 1dc into first st, *3ch, 1CL over next 9 sts, 3ch, 1dc into next st; rep from * ending last rep with 1dc into top of tch, turn.

5th row: 1ch, 1dc into first st, *miss 3ch, 9tr into loop which closed next CL, miss 3ch, 1dc into next dc; rep from * to end, miss tch, turn.

Rep 2nd, 3rd, 4th and 5th rows.
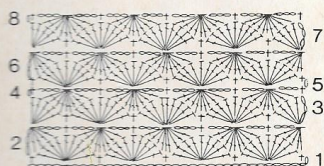
Silt Stitch

Multiple of 3 sts + 1.
(add 2 for base chain)

1st row (right side): Miss 3ch (count as 1tr), 1tr into next and each ch to end, turn.

2nd row: 1ch (counts as 1dc), 2tr into first st, *miss 2 sts, work [1dc, 2tr] into next st; rep from * to last 3 sts, miss 2 sts, 1dc into top of tch, turn.

3rd row: 3ch (count as 1tr), miss 1 st, 1tr into next and each st to end, working last st into top of tch, turn.
Rep 2nd and 3rd rows.
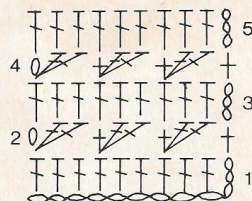
Hexagon Stitch
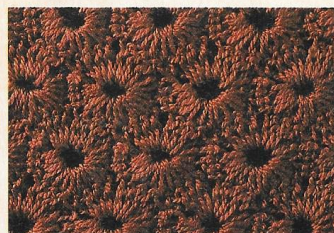
Multiple of 8 sts + 4.
(add 1 for base chain)

Special Abbreviations
CL (Cluster) = work [yo, insert hook, yo, draw loop through loosely], over number and position of sts indicated, ending yo, draw through all loops, 1ch tightly to close Cluster. See also page 10 (Clusters).

Picot = 5ch, 1dc into 2nd ch from hook, 1dc into each of next 3ch.

1st row (wrong side): 1dc into 2nd ch from hook, 1dc into each of next 3ch (counts as Picot), miss 3ch, 3tr into next ch, miss 3ch, 1dc into next ch, *miss 3ch, into next ch work [3tr, 1 Picot, 3tr], miss 3ch, 1dc into next ch; rep from * to end, turn.

**2nd row:** 4ch (count as 1dtr), 1CL over each of first 8 sts, 3ch, 1dc into top of Picot, *3ch, 1CL over next 15 sts inserting hook into underside of each of 4ch of Picot, into next 3tr, 1dc, 3tr and 4dc of next Picot, then 3ch, 1dc into top of Picot; rep from * to end, turn.

3rd row: 1ch, 1dc into first st, *miss 3ch, into loop which closed next CL work [3tr, 1 Picot, 3tr], miss 3ch, 1dc into next dc; rep from * ending miss 3ch, 4tr into loop which closed last CL, miss tch, turn.

4th row: 7ch (count as 1dtr and 3ch), starting into 5th ch from hook work 1CL over next 15 sts as before, *3ch, 1dc into top of Picot, 3ch, 1CL over next 15 sts; rep from * ending last rep with 1CL over last 8 sts, miss tch, turn.

5th row: 8ch, 1dc into 2nd ch from hook, 1dc into each of next 3ch (counts as 1tr and 1 Picot), 3tr into first st, miss 3ch, 1dc into next dc, *miss 3ch, into loop which closed next CL work [3tr, 1 Picot, 3tr], miss 3ch, 1dc into next dc; rep from * ending last rep with 1dc into 4th ch of tch, turn.

Rep 2nd, 3rd, 4th and 5th rows.
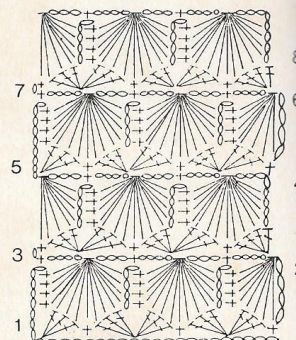
Grit Stitch I

Multiple of 2 sts + 1.
(add 2 for base chain)

1st row: Miss 2ch (count as 1dc), 1dc into next ch, *miss 1ch, 2dc into next ch; rep from * to last 2ch, miss 1ch, 1dc into last ch, turn.

2nd row: 1ch (counts as 1dc), 1dc into first st, *miss 1dc, 2dc into next dc; rep from * to last 2 sts, miss 1dc, 1dc into top of tch, turn.
Rep 2nd row.

○ Chain ● Slip stitch + Double crochet T Half treble ⊤ Treble ⊥ Double treble ⊥ Triple treble

Grit Stitch II
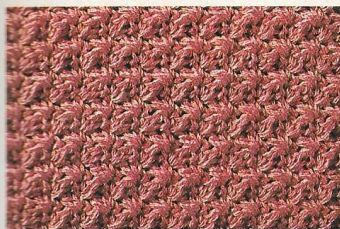
Multiple of 2 sts + 1.
(add 2 for base chain)
1st row: Miss 2ch (count as 1dc), 1tr into next ch, *miss 1ch, work [1dc and 1tr] into next ch; rep from * to last 2ch, miss 1ch, 1dc into last ch, turn.
2nd row: 1ch (counts as 1dc), 1tr into first st, *miss 1tr, work [1dc and 1tr] into next dc; rep from * to last 2 sts, miss 1tr, 1dc into top of tch, turn.
Rep 2nd row.
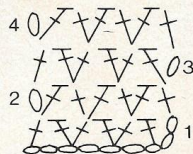
Sedge Stitch II

Multiple of 3 sts + 1.
(add 2 for base chain)
1st row: Miss 2ch (count as 1dc), 2tr into next ch, *miss 2ch, [1dc, 2tr] into next ch; rep from * to last 3ch, miss 2ch, 1dc into last ch, turn.
2nd row: 1ch (counts as 1 dc), 2tr into first st, *miss 2tr, [1dc, 2tr] into next dc; rep from * to last 3 sts, miss 2tr, 1dc into top of tch, turn.
Rep 2nd row.
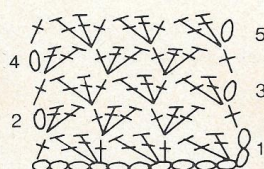
Wedge Stitch I
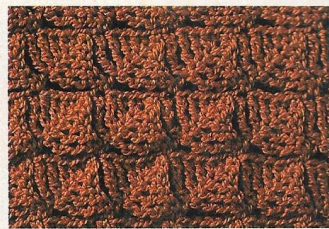
Multiple of 6 sts + 1.
(add 1 for base chain)
Special Abbreviation
WP (Wedge Picot) = work 6ch, 1dc into 2nd ch from hook, 1htr into next ch, 1tr into next ch, 1dtr into next ch, 1ttr into next ch.
1st row (wrong side): 1dc into 2nd ch from hook, *1WP, miss 5ch, 1dc into next ch; rep from * to end, turn.
2nd row: 5ch (count as 1ttr), *1dc into top of WP, over next 5ch at underside of WP work 1dc into next ch, 1htr into next ch, 1tr into next ch, 1dtr into next ch, 1ttr into next ch, miss next dc; rep from * omitting 1ttr at end of last rep when 2 sts remain, **[yo] 3 times, insert hook into last ch at underside of WP, yo, draw loop through, [yo, draw through 2 loops] 3 times, rep from ** into next dc, yo, draw through all 3 loops on hook, miss tch, turn.
3rd row: 1ch, 1dc into first st, *1WP, miss next 5 sts, 1dc into next st; rep from * ending last rep with 1dc into top of tch, turn.
Rep 2nd and 3rd rows.

Sedge Stitch I
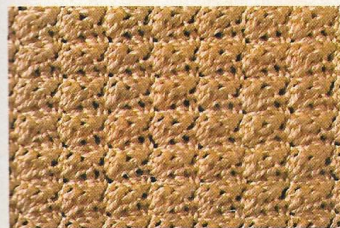
Multiple of 3 sts + 1.
(add 2 for base chain)
1st row: Miss 2ch (count as 1dc), work [1htr, 1tr] into next ch, *miss 2ch, work [1dc, 1htr, 1tr] into next ch; rep from * to last 3ch, miss 2ch, 1dc into last ch, turn.
2nd row: 1ch (counts as 1dc), work [1htr, 1tr] into first st, *miss [1tr and 1htr], work [1dc, 1htr, 1tr] into next dc; rep from * to last 3 sts, miss [1tr and 1htr], 1dc into top of tch, turn.
Rep 2nd row.
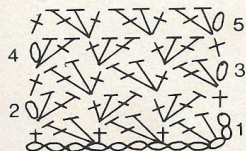
Wattle Stitch

Multiple of 3 sts + 2.
(add 1 for base chain)
1st row: Miss 2ch (count as 1dc), *work [1dc, 1ch, 1tr] into next ch, miss 2ch; rep from * ending 1dc into last ch, turn.
2nd row: 1ch (counts as 1dc), miss first dc and next tr, *work [1dc, 1ch, 1tr] into next ch sp, miss 1dc and 1tr; rep from * ending with [1dc, 1ch, 1tr] into last ch sp, miss next dc, 1dc into top of tch, turn.
Rep 2nd row.
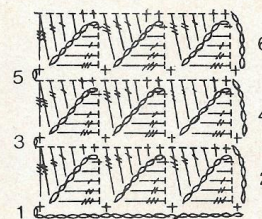
Wedge Stitch II

Worked as Wedge Stitch I.
Make base chain and work first row in colour A. Thereafter work 2 rows each in colour B and colour A.

Textured Stitches

Crosshatch Stitch I

Multiple of 7 sts + 4.
(add 3 for base chain)
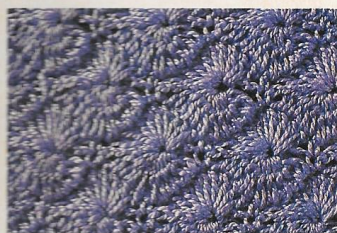**1st row:** Miss 2ch (count as 1tr), 2tr into next ch, *miss 3ch, 1dc into next ch, 3ch, 1tr into each of next 3ch; rep from * to last 4ch, miss 3ch, 1dc into last ch, turn.
2nd row: 3ch (count as 1tr), 2tr into first dc, *miss 3tr, 1dc into first of 3ch, 3ch, 1tr into each of next 2ch, 1tr into next dc; rep from * ending miss 2tr, 1dc into top of tch, turn.
Rep 2nd row.

Multiple of 12 sts.
(add 3 for base chain)
Note: For description of tr2tog see page 10 (Clusters).
1st row: Miss 3ch (count as 1tr), 1tr into next ch, *1tr into each of next 3ch, [over next 2ch work tr2tog] twice, 1tr into each of next 3ch, [2tr into next ch] twice; rep from * ending last rep with 2tr once only into last ch, turn.
2nd row: 3ch (count as 1tr), 1tr into first st, always inserting hook into back loop only of each st *1tr into each of next 3 sts, [over next 2 sts work tr2tog] twice, 1tr into each of next 3 sts, [2tr into next st] twice; rep from * ending last rep with 2tr once only into top of tch, turn.
Rep 2nd row.

Crosshatch Stitch II

Worked as Crosshatch Stitch I.
Work 1 row each in colours A, B and C throughout.

Ridged Chevron Stitch

Sharp Chevron Stitch

Multiple of 14 sts.
(add 2 for base chain)
Note: For description of tr3tog see page 10 (Clusters).
1st row: Miss 2ch (count as 1tr), 2tr into next ch, *1tr into each of next 3ch, [over next 3ch work tr3tog] twice, 1tr into each of next 3ch, [3tr into next st] twice; rep from * ending last rep with 3tr once only into last ch, turn.
2nd row: 3ch (count as 1tr), 2tr into first st, *1tr into each of next 3 sts, [over next 3 sts work tr3tog] twice, 1tr into each of next 3 sts, [3tr into next st] twice; rep from * ending last rep with 3tr once only into top of tch, turn.
Rep 2nd row.

Close Chevron Stitch

Multiple of 11 sts + 1.
(add 1 for base chain)
Work 4 rows each in colours A and B alternately throughout.
1st row (right side): 2dc into 2nd ch from hook, *1dc into each of next 4ch, miss 2ch, 1dc into each of next 4ch, 3dc into next ch; rep from * ending last rep with 2dc only into last ch, turn.
2nd row: 1ch, 2dc into first st, *1dc into each of next 4 sts, miss 2 sts, 1dc into each of next 4 sts, 3dc into next st; rep from * ending last rep with 2dc only into last st, miss tch, turn.
Rep 2nd row.

Peephole Chevron Stitch

Multiple of 10 sts.
(add 2 for base chain)
1st row: Miss 2ch (count as 1tr), 1tr into each of next 4ch, *miss 2ch, 1tr into each of next 4ch, 2ch, 1tr into each of next 4ch; rep from * to last 6ch, miss 2ch, 1tr into each of next 3ch, 2tr into last ch, turn.
2nd row: 3ch (count as 1tr), 1tr into first st, 1tr into each of next 3 sts, *miss 2 sts, 1tr into each of next 3 sts, [1tr, 2ch, 1tr] into 2ch sp, 1tr into each of next 3 sts; rep from * to

◦ Chain ● Slip stitch + Double crochet T Half treble Ŧ Treble ǂ Double treble ǂ Triple treble

XII FFFM

Textured Stitches

Crosshatch Stitch I

Multiple of 7 sts + 4.
(add 3 for base chain)
1st row: Miss 2ch (count as 1tr), 2tr into next ch, *miss 3ch, 1dc into next ch, 3ch, 1tr into each of next 3ch; rep from * to last 4ch, miss 3ch, 1dc into last ch, turn.
2nd row: 3ch (count as 1tr), 2tr into first dc, *miss 3tr, 1dc into first of 3ch, 3ch, 1tr into each of next 2ch, 1tr into next dc; rep from * ending miss 2tr, 1dc into top of tch, turn.
Rep 2nd row.

Multiple of 12 sts.
(add 3 for base chain)
Note: For description of tr2tog see page 10 (Clusters).
1st row: Miss 3ch (count as 1tr), 1tr into next ch, *1tr into each of next 3ch, [over next 2ch work tr2tog] twice, 1tr into each of next 3ch, [2tr into next ch] twice; rep from * ending last rep with 2tr once only into last ch, turn.
2nd row: 3ch (count as 1tr), 1tr into first st, always inserting hook into back loop only of each st *1tr into each of next 3 sts, [over next 2 sts work tr2tog] twice, 1tr into each of next 3 sts, [2tr into next st] twice; rep from * ending last rep with 2tr once only into top of tch, turn.
Rep 2nd row.

Crosshatch Stitch II

Worked as Crosshatch Stitch I.
Work 1 row each in colours A, B and C throughout.

Ridged Chevron Stitch

Sharp Chevron Stitch

Multiple of 14 sts.
(add 2 for base chain)
Note: For description of tr3tog see page 10 (Clusters).
1st row: Miss 2ch (count as 1tr), 2tr into next ch, *1tr into each of next 3ch, [over next 3ch work tr3tog] twice, 1tr into each of next 3ch, [3tr into next st] twice; rep from * ending last rep with 3tr once only into last ch, turn.
2nd row: 3ch (count as 1tr), 2tr into first st, *1tr into each of next 3 sts, [over next 3 sts work tr3tog] twice, 1tr into each of next 3 sts, [3tr into next st] twice; rep from * ending last rep with 3tr once only into top of tch, turn.
Rep 2nd row.

Close Chevron Stitch

Multiple of 11 sts + 1.
(add 1 for base chain)
Work 4 rows each in colours A and B alternately throughout.
1st row (right side): 2dc into 2nd ch from hook, *1dc into each of next 4ch, miss 2ch, 1dc into each of next 4ch, 3dc into next ch; rep from * ending last rep with 2dc only into last ch, turn.
2nd row: 1ch, 2dc into first st, *1dc into each of next 4 sts, miss 2 sts, 1dc into each of next 4 sts, 3dc into next st; rep from * ending last rep with 2dc only into last st, miss tch, turn.
Rep 2nd row.

Peephole Chevron Stitch

Multiple of 10 sts.
(add 2 for base chain)
1st row: Miss 2ch (count as 1tr), 1tr into each of next 4ch, *miss 2ch, 1tr into each of next 4ch, 2ch, 1tr into each of next 4ch; rep from * to last 6ch, miss 2ch, 1tr into each of next 3ch, 2tr into last ch, turn.
2nd row: 3ch (count as 1tr), 1tr into first st, 1tr into each of next 3 sts, *miss 2 sts, 1tr into each of next 3 sts, [1tr, 2ch, 1tr] into 2ch sp, 1tr into each of next 3 sts; rep from * to

○ Chain ● Slip stitch + Double crochet T Half treble Ŧ Treble Double treble Triple treble

Motifs

Royal Square

Note: For description of ttr2tog and ttr3tog see page 10.

Base ring: 16ch, join with sl st.
1st round: 1ch, 24dc into ring, sl st to first dc, (24sts).
2nd round: 1ch, 1dc into same place as 1ch, *4ch, ttr2tog over next 2 sts, into top of cluster just made work set of 3 leaves as follows: [8ch, 1 quin tr, 7ch, 1dc, 8ch, 1 sext tr, 8ch, 1dc, 7ch, 1 quin tr, 7ch, sl st] 4ch, 1dc into next st of 1st round, 7ch, miss 2 sts, 1dc into next st; rep from * 3 more times, omitting dc at end of last rep, sl st to first dc. Fasten off.
3rd round: Rejoin yarn at tip of 2nd Leaf of next set, in top of 8ch before sext tr work 1ch, 1dc into same place, *2ch, miss sext tr, 1dc into next ch, 5ch, into tip of 3rd Leaf

of same set work in same way 1dc just before and 1dc just after quin tr, 7ch, into tip of 1st Leaf of next set work 1dc just before and 1dc just after quin tr, 5ch, into tip of 2nd Leaf of same set work 1dc just before sext tr; rep from * 3 more times, omitting dc at end of last rep, sl st to first dc.
4th round: 1ch, 1dc in same place as 1ch, *3dc into next 2ch sp, 1dc into next dc, 1dc into each of next 5ch, 1dc into each of next 2dc, 1dc into each of next 7ch, 1dc into each of next 2dc, 1dc into each of next 5ch, 1dc into next dc; rep from * 3 more times, omitting dc at end of last rep, sl st to first dc.
5th round: Sl st into each of next 2dc to corner, 4ch (count as 1tr and 1ch), 1tr into same place as 4ch, *[1ch, miss 1 st, 1tr into next st] 13 times to next corner**, [1ch, 1tr] twice all into same place as last tr; rep from * twice more and from * to ** again, ending 1ch, sl st to 3rd of 4ch.
6th round: 4ch (count as 1tr and 1ch), 1tr into same place as 4ch, *[1ch, 1tr into next ch sp] 15 times, 1ch**, [1tr, 1ch, 1tr, 1ch, 1tr] all into next corner st; rep from * twice and from * to ** again, ending 1tr into corner st, 1ch, sl st to 3rd of 4ch.
7th round: 3ch (count as 1tr), 1tr into same place as 3ch, *1ch, [1tr into next ch sp, 1tr into next tr, 1ch, miss 1ch, 1tr into next tr, 1tr into next ch sp, 1ch, miss 1tr] 5 times, 1tr into next ch sp, 1tr into next tr, 1ch, miss 1ch, 1tr into next tr, 1tr into next ch sp, 1ch**, 3tr into corner st; rep from * twice and from * to ** again, ending 1tr into corner st, sl st to top of 3ch.
8th round: 4ch (count as 1tr and 1ch), 1tr into same place as 4ch, *1tr into next tr, [1ch, miss 1ch, 1tr into each of next 2 sts] 13 times to next corner, 1ch**, [1tr, 1ch, 1tr] into same place as last tr; rep from * twice

and from * to ** again, ending sl st to 3rd of 4ch.
9th round: 1ch, 2dc into same place as 1ch, 1dc into each ch sp and each tr all round, except 3dc into st at each of next 3 corners and ending 1dc into first corner, sl st to first dc.
10th round: 5ch, ttr2tog all into same place as 5ch (counts as ttr3tog), 2ch, ttr3tog all into same place as last cluster, *5ch, miss 4 sts, ttr3tog all into next st, [5ch, miss 5 sts, ttr3tog all into next st] 6 times, 5ch, miss 4 sts**, [ttr3tog, 2ch, ttr3tog] all into next corner st; rep from * twice and from * to ** again, ending sl st to top of first cluster.
11th round: Sl st to next ch, 8ch, 1dc into 5th ch from hook, 1tr into same 2ch sp, work a picot of [5ch, 1dc into 5th ch from hook] *1tr into next cluster, [picot, miss 2ch, 1tr into next ch, picot, miss 2ch, 1tr into next cluster] 8 times, picot**, [1tr, picot] twice into 2ch sp at corner; rep from * twice more and from * to ** again, ending sl st to 3rd of 8ch. Fasten off.

Pineapple Square
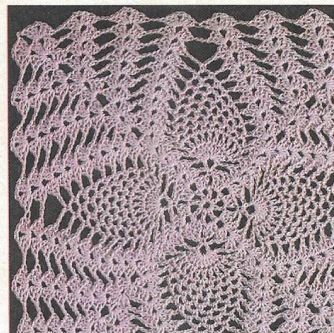
Base ring: 4ch, join with sl st.
1st round: 4ch (count as 1tr and 1ch), [1tr into ring, 1ch] 7 times, sl st to 3rd of 4ch.
2nd round: 5ch (count as 1tr and 2ch), *3tr into next ch sp, 1ch**, 3tr into next sp, 2ch; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.
3rd round: Sl st into next ch, 5ch (count as 1tr and 2ch), 3tr into next sp, *1ch, 1dc into next sp, 1ch**, work a V st of [3tr, 2ch, 3tr] into next 2ch sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.
4th round: Sl st into next ch, 5ch (count as 1tr and 2ch), 3tr into next ch sp, *1ch, miss 1ch, work [1tr, 2ch, 1tr] into next dc, 1ch, miss 1ch**, V st into next 2ch sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.
5th round: Sl st into next ch, 5ch (count as 1tr and 2ch), 3tr into next sp, *2ch, miss 1ch, 10tr into next 2ch sp, 2ch, miss 1ch**, V st into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.
6th round: Sl st into next ch, 5ch (count as 1tr and 2ch), 3tr into next sp, *2ch, miss 2ch, 1tr into next tr, [1ch, 1tr into next tr] 9 times, 2ch, miss 2ch**, V st into next sp; rep from

○ Chain ● Slip stitch + Double crochet T Half treble ⊤ Treble ‡ Double treble ‡ Triple treble

XII FFFM

17th round: Sl st into each of next 2ch, 5ch (count as 1tr and 2ch), miss 3tr, *V st into next sp, [2ch, miss 2ch, V st into next sp] 3 times, V st into next sp, [2ch, miss 2ch, V st into next sp] 3 times**, 2ch; rep from * twice more and from * to ** again omitting 1tr at end of last rep and ending sl st to 3rd of 5ch. Fasten off.

Trefoil Motif

Leaf (make 3 alike)
Base chain: 17ch.
1st row (right side): Miss 2ch (count as 1dc), 1dc into each ch to last ch, work 3dc into last ch for point, then work back along underside of base chain with 1dc into each ch to end, turn.
2nd row: 1ch (counts as 1dc), miss 1 st, 1dc into each st up to st at centre of point, work 3dc into centre st, 1dc into each st to last 3 sts and tch, turn.
3rd, 4th, 5th, 6th and 7th rows: As 2nd row.

Fasten off.

Stem

Make 22ch (or as required), sl st to centre Leaf (2nd) as diagram, work back along base chain in dc and at same time join in side Leaves (1st and 3rd) at, say, 6th and 7th sts as follows: *insert hook through 1st Leaf and base chain, make 1dc, sl st to 3rd Leaf to match; rep from * once more. Continue to end of base chain in dc.
Fasten off.

* twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

7th round: Sl st into next ch, 5ch (count as 1tr and 2ch), V st into next sp, *2ch, miss 2ch, 1dc into next sp, [3ch, 1dc into next sp] 8 times, 2ch, miss 2ch**, work [V st, 2ch, 3tr] into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

8th round: Sl st into each of next 2ch, 5ch (count as 1tr and 2ch), miss 3tr, *V st into next sp, 2ch, miss 2ch, 1dc into next 3ch arch, [3ch, 1dc into next 3ch arch] 7 times, 2ch, miss 2ch**, V st into next sp, 2ch; rep from * twice more and from * to ** again, work [3tr, 2ch, 2tr] into next sp, sl st to 3rd of 5ch.

9th round: Sl st into next ch, 5ch (count as 1tr and 2ch), 3tr into next sp, *V st into next sp, 2ch, miss 2ch, 1dc into next 3ch arch, [3ch, 1dc into next 3ch arch] 6 times, 2ch, miss 2ch**, V st into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

10th round: Sl st into next ch, 5ch (count as 1tr and 2ch), V st into next sp, *2ch, V st into next sp, 2ch, miss 2ch, 1dc into next 3ch arch, [3ch, 1dc into next 3ch arch] 5 times, 2ch, miss 2ch, V st into next sp, 2ch**, work [V st, 2ch, 3tr] into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

11th round: Sl st into each of next 2ch, 5ch (count as 1tr and 2ch), miss 3tr, *[V st into next sp, 2ch, miss 2ch] twice, 1dc into next 3ch arch, [3ch, 1dc into next 3ch arch] 4 times, [2ch, miss 2ch, V st into next sp] twice**, 2ch; rep from * twice more and from * to ** again omitting 1tr at end of last rep and ending sl st to 3rd of 5ch.

12th round: Sl st into next ch, 5ch (count

as 1tr and 2ch), 3tr into next sp; *[V st into next sp, 2ch, miss 2ch] twice, 1dc into next 3ch arch, [3ch, 1dc into next 3ch arch] 3 times, [2ch, miss 2ch, V st into next sp] twice**, V st into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

13th round: Sl st into next ch, 5ch (count as 1tr and 2ch), V st into next sp, *2ch, [V st into next sp, 2ch, miss 2ch] twice, 1dc into next 3ch arch, [3ch, 1dc into next 3ch arch] twice, [2ch, miss 2ch, V st into next sp] twice, 2ch**, work [V st, 2ch, 3tr] into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

14th round: Sl st into each of next 2ch, 5ch (count as 1tr and 2ch), miss 3tr, *[V st into next sp, 2ch, miss 2ch] 3 times, 1dc into next 3ch arch, 3ch, 1dc into next 3ch arch, [2ch, miss 2ch, V st into next sp] 3 times**, 2ch; rep from * twice more and from * to ** again omitting 1tr at end of last rep and ending sl st to 3rd of 5ch.

15th round: Sl st into next ch, 5ch (count as 1tr and 2ch), 3tr into next sp, *[V st into next sp, 2ch, miss 2ch] twice, 1dc into next sp, 3ch, miss 2ch, 1dc into next 3ch arch, 3ch, miss 2ch, 1dc into next sp, [2ch, miss 2ch, V st into next sp] twice**, V st into next sp; rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

16th round: Sl st into next ch, 5ch (count as 1tr and 2ch), V st into next sp, *2ch, [V st into next sp, 2ch, miss 2ch] twice, V st into next sp, 2ch, miss 3ch, 1dc and 3ch into next 2ch sp, 2ch, miss 2ch, [V st into next sp, 2ch, miss 2ch] twice, V st into next sp, 2ch**, work [V st, 2ch, 3tr] into next sp, rep from * twice more and from * to ** again, 2tr into next sp, sl st to 3rd of 5ch.

Motifs

Flemish Motif

Base ring: 8ch, join with sl st.
1st round: 1ch, 16dc into ring, sl st to first dc. (16 sts).
2nd round: 12ch (count as 1dtr and 8ch), miss first 2dc, [1dtr into next dc, 8ch, miss 1dc] 7 times, sl st to 4th of 12 ch.
3rd round: 1ch, *into next 8 ch arch work [1dc, 1htr, 1tr, 3dtr, 4ch, insert hook down through top of dtr just made and work a sl st to close, 2dtr, 1tr, 1htr, 1dc]; rep from * 7 more times, sl st to first dc.
Fasten off.

2nd round: Sl st into each of next 3ch and into dtr, [12ch, 1tr into 9th ch from hook, 3ch, sl st to top of next dtr] 8 times.
3rd round: Sl st into each of next 4ch, 3ch (count as 1tr), *work [1htr, 7dc, 1htr] into next 8ch arch, 1tr into next tr, miss last 3ch of same segment and first 3ch of next segment**, 1tr into next ch, (i.e. opposite side of same ch as tr of 2nd round); rep from * 6 more times and from * to ** again, sl st to top of 3ch.
4th round: 1ch, 1dc inserting hook under sl st which joined 3rd round, *3ch, miss [1htr and 1dc], 1dc into next dc, 3ch, miss 1dc, work [1dc, 4ch, 1dc] into next dc, 3ch, miss 1dc, 1dc into next dc, 3ch, miss [1dc, 1htr and 1tr]**, work 1dc between 2tr, miss 1tr; rep from * 6 more times and from * to ** again, sl st to first dc.
Fasten off.

Barnacle Motif
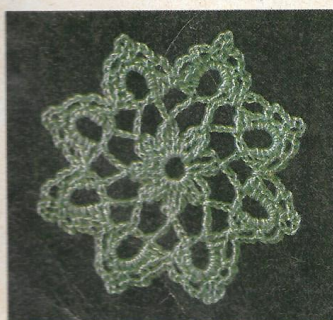
Base ring: 8ch, join with sl st.
1st round: 1ch, [1dc into ring, 3ch, 1dtr into ring, 3ch] 8 times, sl st to first dc.
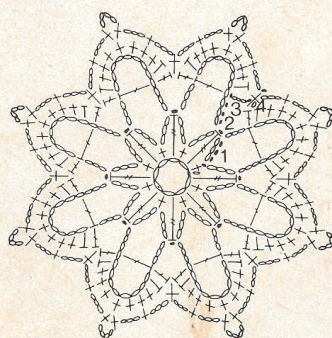
Pulsar Motif
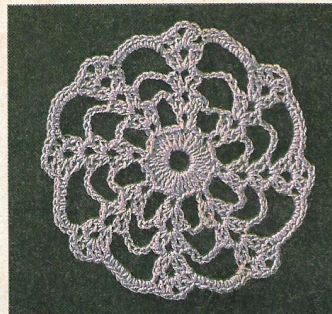
Base ring: 8ch, join with sl st.
1st round: 8ch, sl st into 6th ch from hook (counts as 1tr and picot), *4tr into ring, work a picot of [5ch, insert hook down through top of last tr made and work sl st to close]; rep from * 6 more times, 3tr into ring, sl st to 3rd of 8ch at beg of round. (8 picots).
2nd round: Sl st into each of next 2ch, 3ch (count as 1tr), work [1tr, 2ch, 2tr] into same picot, *4ch, work a DV st of [2tr, 2ch, 2tr] into next picot; rep from * 6 more times, 4ch, sl st to top of 3ch.
3rd round: Sl st into next tr and next ch, 3ch (count as 1tr), work [1tr, 2ch, 2tr] into same sp, *6ch, miss 4ch, DV st into next sp; rep from * 6 more times, 6ch, miss 4ch, sl st to top of 3ch.

4th round: Sl st into next tr and next ch, 3ch (count as 1tr), work [1tr, 2ch, 2tr] into same sp, *8ch, miss 6ch, DV st into next sp; rep from * 6 more times, 8ch, miss 6ch, sl st to top of 3ch.
5th round: Sl st into next tr and next ch, 3ch (count as 1tr), 4tr into same sp, *1dc into each of next 8ch, 5tr into next sp; rep from * 6 more times, 1dc into each of next 8ch, sl st to top of 3ch.
Fasten off.
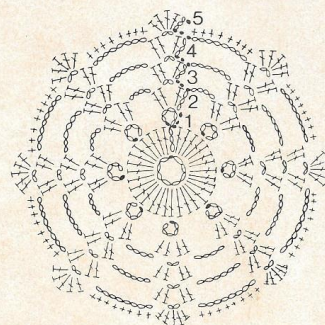
Amanda Whorl

Note: Segments are worked in 4 colours A, B, C and D used successively.

1st Segment
Base ring: Using A 12ch, join with sl st.
1st row (right side): 4ch (count as 1dtr), [1dtr into ring, 6ch, 1tr into top of dtr just made, 1dtr into ring] 3 times, 1dtr into ring, 2ch, 10dtr into ring, turn.
2nd row: Work a picot of [5ch, sl st to 5th ch from hook], ★miss first dtr, 1dc into each of next 9dtr, change to next colour, turn.

2nd Segment
1ch, 1dc into same place as 1ch, 3ch, miss 3dc, 1dc into next dc, 9ch, sl st to first dc to complete joined base ring.
1st row: As given for 1st Segment.
2nd row: 2ch, 1dc into Picot of previous Segment, 3ch, sl st to first ch of row to complete Picot, continue as for 1st Segment from ★.

Work 5 more Segments as 2nd Segment using C, D, A, B and C.
8th Segment
Using D work as for previous Segments,

○ Chain   ● Slip stitch   + Double crochet   ⊤ Half treble   ⊦ Treble   ⊧ Double treble   ⊨ Triple treble

XII FFFM

FAVOURITE CROCHET

1164
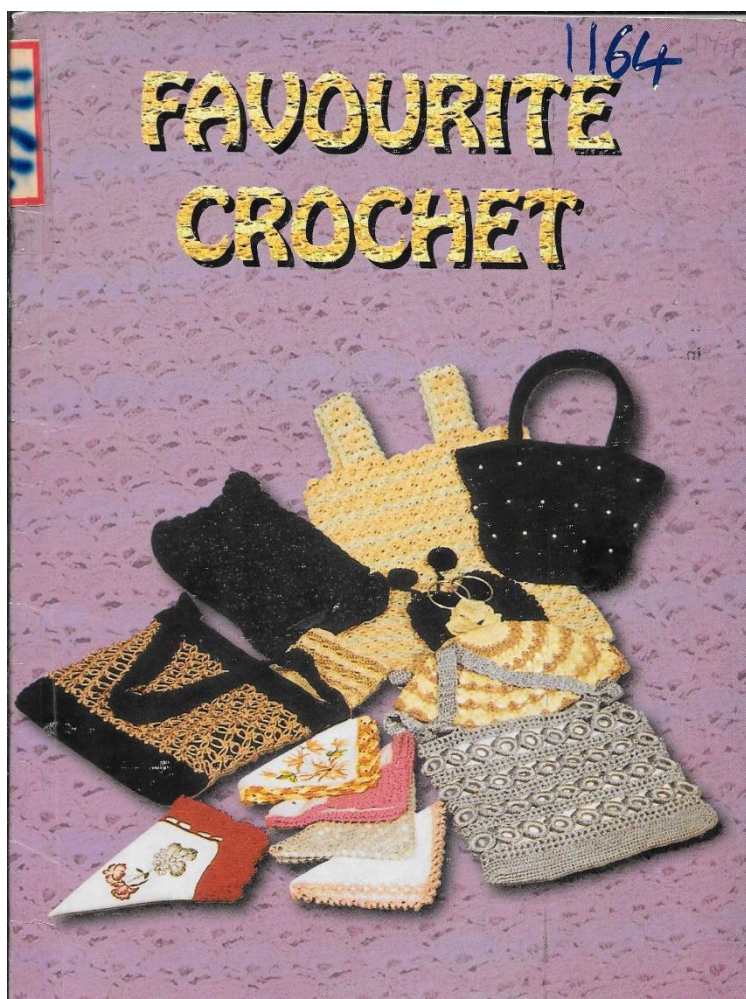
ABBREVIATION AND TERMS USED IN THIS BOOK

beg	--- beginning	opp	--- opposite	∞	Chain (s)	
bl(s)	--- block(s)	p	--- picot	†	treble	
ch(s)	--- chain(s)	rnd	--- round	‡	double treble	
dc	--- double crochet	rpt	--- repeat	‡	triple treble	
dec	--- decrease	sk	--- skip	△	4 ch picot	
dtr	--- double treble	sl st	--- slip stitch	X	double crochet	
htr	--- half treble	sp(s)	--- space(s)	{ }	group	
inc	--- increase	st(s)	--- stitch(es)		Shell	
incl	--- inclusive	tr(s)	--- treble(s)		(5 tr) popcorn	
lp(s)	--- loop(s)	dtr c or tr c	--- triple crochet		(3 tr) cluster	
m	--- mesh	tr tr	--- triple treble		cross treble	

* : indicate that the directions immediately following are to be repeated the given number of times, in addition to the original.

** : indicates second set of repeats within one set of instructions.

[ ] : all sts within bracket are to be worked in same st or place.

Block or Mesh (bl or m) : tr in 5th st from hook, * ch 1, sk, 1 st, tr in next st, rpt from * across row, turn.

Cluster : Work 3 or 4 tr c in same st always retaining the last lp of each tr c on needle, thread over and pull through all lps on needle.

Picot (p) : 4 ch, sl st in 4th ch from hook.

Shell : Ch 5, 3 tr, ch 2, 3 tr in 5th st from hook.

Popcorn Stitch : Work 3 tr in same sp, drop lp from hook, insert hook in first tr made and draw lp through, ch 1 to tighten st.

BASIC CROCHET STITCHES

1 Chain Stitch (ch)
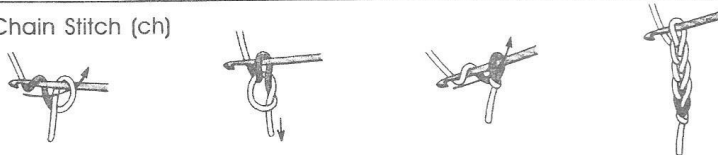
Thread over and draw the thread through a new loop without tightening up the previous one, repeat to form as many chains as required.

2 Slip Stitch (sl st)

* Insert the hook in the stitch, thread over hook and pull through stitch and loop on hook, repeat from *

3 Double Crochet (dc)
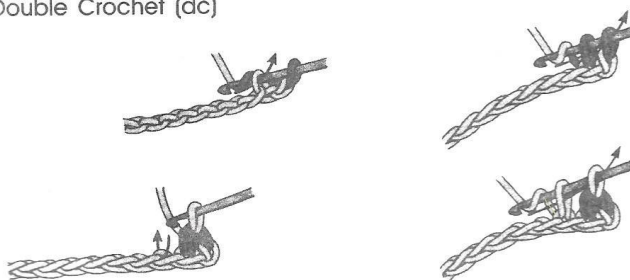
* Insert the hook into the stitch (2nd chain from hook on starting chain), thread over and draw thread through the stitch. Thread over again and draw the thread through both loops on the hook, rpt from *

4 Treble (tr)
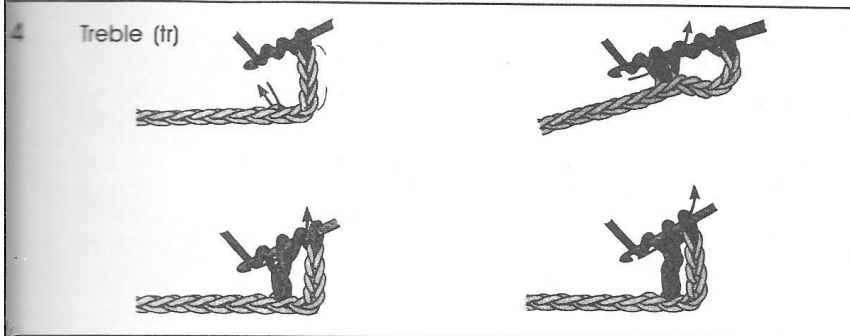
Thread over hook, insert hook in 4th stitch from hook, draw thread through (3 lps or hook) read over hook and pull through 2 lps thread over hook and pull through 2 lps, rpt from *.

5 Half treble (htr)
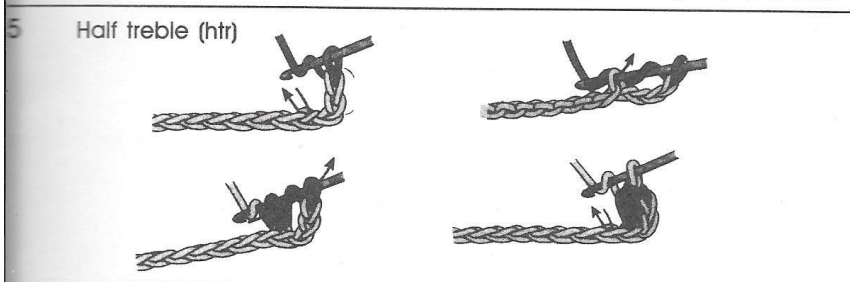
Thread over and insert the hook into the stitch (3rd chain from hook on starting chain) read over and draw through the stitch, thread over again & draw through all 3 loops on the ok, repeat from *.

6 Double treble (dtr)
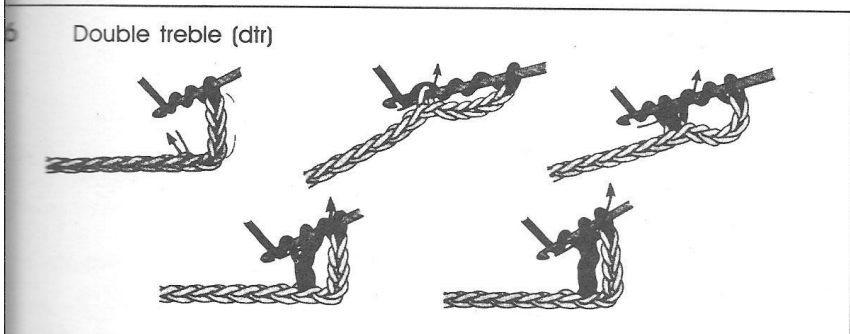
Thread over hook twice insert hook in 5th chain from hook draw thread through (4 lps on ok) thread over hook pull through first 2 lps thread over, pull through next 2 lps, thread er again and pull through last 2 lps on hook, rpt from *.

3

NO. 1 CREAM & BROWN LACE

Colour A : Cream, Colour B : Mustard.

Colour A
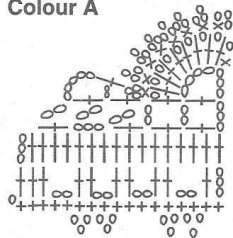
Row 1 : 10 ch, tr on 7th from hook, 2 ch miss 2 ch, tr on next ch, 5 ch, turn.

Row 2 : Tr on tr, 2 ch miss 2 ch, tr on 3rd ch of 5 ch, 5 ch turn.

Row 3 : Tr on tr, 1 ch, 8 trs in next bl, but 1 ch in between of each 8 trs, 1 ch dc in previous bl, 3 ch, turn.

Row 4 : Dc in 1st gap * 3 ch dc in next gap, rpt from * for all 1 ch gaps, 2 ch tr on 3rd ch of 5 ch, 5 ch, turn.

Row 5 : Tr on dc, 2 ch tr in 1st 3 ch gap, 5 ch, turn.

Row 6 : Tr on tr, 2 ch tr on 3rd ch of 5 ch, 5 ch, turn.

Rpt from 3rd row to 6th row for desired length. Break off.

Colour B

Row 7 : Join in 1st bl 3 ch 2 trs in same bl. * tr on tr, 2 trs in next bl, rpt from * till end, 3 ch, turn.

Row 8 : Tr on Tr, * 2 ch miss 2 trs, tr on each of next 2 trs, rpt from * till end, 1 ch, turn.

Row 9 : Dc in 1st bl * (3 ch, dc) 3 times in same bl, dc in each of next 2 trs, 2 dc in next bl, dc in each of next 2 trs, dc in next bl, rpt from * till end & break off.

NO. 2 PEACH LACE

Row 1 : Ch for desired length. Tr in 4th ch from hook and in each ch till end, 1 ch, turn.

Row 2 : Dc on 1st tr, * 5 ch miss 3 trs dc in next tr
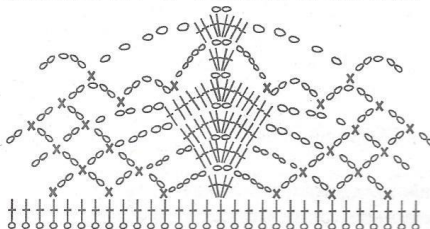
5 ch miss 3 trs dc in next tr, 5 ch miss 3 trs, shell of 2 tr, 2 ch, 2 tr in next tr, 5 ch miss 3 trs, dc in next tr, rpt from * till end, 5 ch, turn.

Row 3 : Dc in 1st lp, * 5 ch dc in next lp, 5 ch trs in each of next 2 trs of shell, (2 trs, 2 ch, 2 trs) in 2 ch lp, trs in each of next 2 trs of shell. 5 ch miss 1 lp, dc in next lp, rpt from * till end, 5 ch, turn.

Row 4 : Dc in lp * 5 ch, trs in each of 4 trs, shell of (2 trs, 2 ch, 2 trs) in 2 ch sp, trs in each of next 4 trs, 5 ch miss 5 ch dc in next lp, rpt from * till end, 5 ch, turn.

Row 5 : Dc in lp 5 ch * trs in each of 6 trs shell of (2 trs, 2 ch, 2 trs) in 2 ch sp, trs in each of next 6 trs, 5 ch, rpt from * till end, in ending 5 ch dc in lp, 5 ch, turn.

Row 6 : Dc in lp * 5 ch miss 3 trs dc in next tr, 5 ch shell of (2 tr, 2 ch, 2 tr) in 2 ch sp, 5 ch miss 4 trs dc in next tr, 5 ch dc in 5 ch lp, rpt from * till end, 5 ch, turn.

Rpt 3rd, 4th & 5th row once more.

NO. 3 CREAM LACE
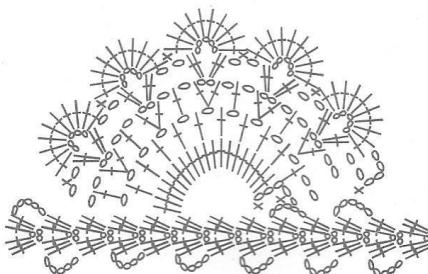
Row 1 : 5 ch shell of 3 trs, 3 ch, 3 trs in last ch from hook, 5 ch, turn.

Row 2 : Shell on shell, 5 ch, turn.

Rpt 3rd row, 4th row, 5th row & 6th row same as 2nd row. (6 shells)

Row 7 : Instead 5 ch for turning take 6 ch make dc in previous 5 ch lp, 3 ch, turn.

Row 8 : 20 trs in 6 ch lp. Shell on shell, 5 ch, turn.

Row 9 : Shell on shell, tr on 1st tr of 20 trs, * 1 ch miss 1 tr, tr on next tr, rpt from * till end. 2 ch dc in same lp, 2 ch, turn.

Row 10 : 1 tr, 2 ch, 1 tr in 1st bl, * 1 ch 1 tr in next bl, 1 ch, (1 tr, 2 ch, 1 tr) in next bl, rpt from *

No.- 1 Cream & Brown Lace

No.- 2 Peach Lace

No.- 3 Cream Lace

No.- 4 Grey Lace

5

ending with 1 tr in last bl, 1 ch, shell on shell, 5 ch, turn.

Row 11 : shell on shell, * (2 tr, 5 ch, 2 tr) in 2 ch gap, 2 ch, rpt from * till end. 2 ch dc in next 5 ch lp of previous shell, 3 ch, turn.

Row 12 : * 10 trs in 5 ch lp, dc in 2 ch gap rpt from * in remaining 5 lp, shell on shell, 5 ch, turn.

Rpt 2nd row to 12th row till the length desired. Break off.

NO. 4 GREY LACE

Silk thread, crochet hook no.7

Row 1 : 11 ch, tr on 7th, 8th, 9th ch from hook. 3 ch tr in 9th ch, 10th ch & 11th ch. 3 ch, turn.

Row 2 : Tr in each of next 2 tr, shell of 3 trs, 3 ch, 3 trs in next 3 ch gap, 5 ch, turn.

Row 3 : Shell on shell, tr on each of next 5 trs, tr on 3rd ch of 3 ch, 3 ch, turn.

Row 4 : Tr in each of 8 trs, shell on shell, 5 ch, turn.

Row 5 : Shell on shell. Tr in each of next 11 trs, tr on 3rd ch, 3 ch, turn.

Row 6 : Tr in each of 14 trs, shell on shell, 5 ch, turn.

Row 7 : Shell on shell, 5 ch, turn.

Row 8 : Shell on shell, 5 ch, turn.

Row 9 : Shell on shell, 2 ch, shell of (3 tr, 3 ch, 3 tr) in previous 5 ch lp. 3 ch 3 trs in same lp, 2 ch, miss 2 trs from down 1 dc in each of next 4 trs, 1 ch, turn.

Row 10 : Shell of (3 tr, 3 ch, 3 tr) in 1st 3 ch gap. 3 ch shell in next 3 ch gap. 2 ch, miss 3 trs, tr in

each of next 3 trs of next shell, shell on shell, 5 ch, turn.

Row 11 : Shell on shell, trs on trs, 2 ch shell on shell, 1 ch shell in next 3 ch gap, 1 ch shell on shell, 1 ch miss 2 trs from down, 1 dc in each of next 4 trs, 2 ch, turn.

Row 12 : Shell on shell, 3 ch shell on next shell, 3 ch shell on next shell, 2 ch trs on trs, shell on shell, 5 ch, turn.

Row 13 : Shell on shell, trs on trs, 2 ch shell on shell, 4 ch shell on next shell, 4 ch shell on next shell, 2 ch miss 2 trs from down, 1 dc in each of next 4 trs, 3 ch, turn.

Row 14 : * 1 tr, 1 p (3 times) in shell (i. e. 4 trs with 1 p between each trs) 2 ch dc in 4 ch lp. 2 ch rpt from * in next 2 shells. 2 ch trs on trs, shell on shell, 5 ch, turn.

Rpt 7th row to 14th row till the length desired.

✓NO. 5 BROWN LACE

Row 1 : 20 ch form a ring, 3 ch, 20 trs in ring, 1 ch, turn.

Row 2 : Dc in each trs, 5 ch, turn.

Row 3 : Miss 1 dc, dc in next dc, * 4 ch miss 1 dc, dc in next dc, rpt from * till end .(10 lp will form), 4 ch, turn.

Row 4 : Dc in 1st lp * 4 ch dc in next lp, rpt from * till end, 11 ch, turn.

Row 5 : Miss 1 lp dc in next lp, 3 ch, turn.

Row 6 : 20 trs in 11 ch lp, 1 ch, turn.

Row 7 : Same as 2nd row.

Row 8 : Same as 3rd row.

Row 9 : Same as 4th row.

Row 10 : Same as 5th row.

Row 11 : Same as 6th row.

Row 12 : Same as 2nd row.

Row 13 : Same as 3rd row in end instead of 4 ch take 2 ch miss 1 lp of previous petal dc in next lp, 2 ch, turn.

Row 14 : Dc in 1st lp * 4 ch dc in next lp, rpt from * till end. 11 ch turn, rpt 10th row to 14th row for the desired length. Break off.
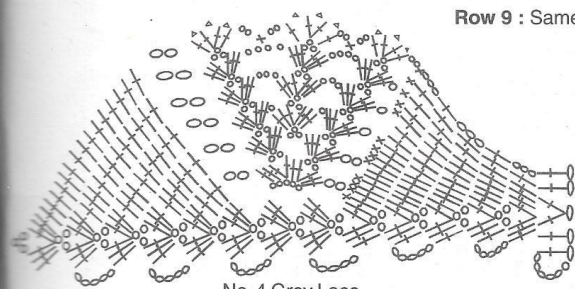
No. 4 Grey Lace

NO. 6 CREAM LACE

Row 1 : 26 ch tr on 8th ch from hook. * 2 ch miss 2 ch tr on next ch, rpt from * till end, 3 ch, turn.

Row 2 : V of (1 tr, 1 ch, 1 tr) in 1st bl, 1 ch dc in next bl. * 1 ch tr on tr 1 ch dc in next bl, rpt from * for next 3 bls, ending with 1 ch 1 tr, 1 ch, 1 tr, (V) in last bl, 3 ch, turn.

Row 3 : V on V. * 2 ch miss (1 ch, 1 dc, 1 ch) tr on tr, rpt from * for next 3 bls, ending with 2 ch, V on V, 3 ch, turn.

Rpt 2nd row & 3rd row till 10th row is completed.

Row 11 : Instead of 3 ch turn take 12 ch turn on left side of lace, do dc in (V) of 5th row 5 ch miss 1 (V) tr in next (V) 5 ch miss 1 (V) tr in next (V), 3 ch, turn.

Row 12 : 7 tr in 1st 5 ch lp 5 dc in next 5 ch lp. 1 dc in next 12 ch lp, 5 ch, turn.

Row 13 : Tr on 1st tr * 1 ch tr on next tr, rpt from * for 3 trs, 1 ch miss 1 tr, tr on next tr (5 bls will form) 3 ch, turn.

Row 14 : Dc is 1st bl * 3 ch dc in next bl, rpt from * for remaining 3 bls, 5 dc in next 5 ch lp, dc in 12 ch lp, 5 ch, turn.

Row 15 : Dc in 1st 3 ch lp, 5 ch tr in next lp, 3 ch, turn.

Row 16 : 7 trs in 1st lp, 5 dc in next lp. Dc in 12 ch lp.

Row 17 : Same as 13th row.

Row 18 : Same as 14th row.

Rpt from 15th row to 18th row for next 3 petals are completed. Altogether 30 rows will complete.

Row 31 : 1 ch (V) on (V) complete the row same as 3rd row.

Row 32 : Same as 2nd row instead of 3 ch take 1 ch dc on 3rd dc of 5 dc of 5th petal, 1 ch, turn.

Row 33 : Same as 3rd row.

Row 34 : Same as 2nd row in ending instead of 3 ch take 1 ch dc in 1st 3 ch lp of 5th petal, 1 ch, turn.

Row 35 : Same as 3rd row.

Row 36 : Same as 2nd row on ending instead of 3 ch take 1 ch dc in 3rd lp of 3 ch lp of 5th petal, 1 ch, turn.

Row 37 : Same as 3rd row.

Row 38 : Same as 2nd row.

Rpt 37th row to 46th row same as 3rd row and 2nd row.

Row 47 : Same as 11th row.

Row 48 : 7 trs 1st 5 ch lp. 5 dc in next 5 ch lp, dc in 12 ch lp, 5 ch, turn.

20 ch

No. 5 Brown Lace

8

No.- 9 Red Handkerchief

No.- 10 Orange Handkerchief

No.- 11 Pink Handkerchief

No.- 12 Pink Edge Handkerchief

No.- 13 Grey Handkerchief

No.- 14 Baby T-Shirt

XII FFFM
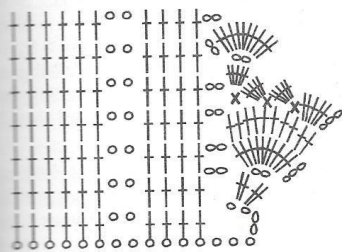
Row 49 : Tr on 1st tr, * 1 ch tr on next tr, rpt from * for next 3 trs, 1 ch, miss 1 tr, tr on next tr. (5 bls will form) 1 ch do dc in last 3 ch lp of previous 5th petal, 3 ch, turn.

Row 50 : Dc in 1st bl, * 3 ch dc in next bl, rpt from * for next 3 bls, 5 dc in next 5 ch lp, dc in 12 ch lp, 5 ch, turn.

Rpt 15th row to 50th row till the length desired. Break off.

NO. 7 MUSTARD LACE

Row 1 : 19 ch, tr in 8th ch from hook, 1 tr in each of next 3 ch, 2 ch miss 2 ch, 1 tr in each of next 6 ch, 3 ch, turn.

Row 2 : Trs on each of 5 trs, 2 ch trs on each of 4 trs, 2 ch shell of 2 tr, 3 ch, 2 tr in next 7 ch gap, 3 ch, turn.

Row 3 : 10 trs in 3 ch gap, 2 ch miss 2 trs, 2 ch tr in 4 trs, 2 ch trs on 6 trs, 3 ch, turn.

Row 4 : Tr on each of 5 trs, 2 ch, trs on 4 trs, 2 ch, trs on 10 trs, 3 ch, turn.

Row 5 : 5 trs in 1st tr miss 1 tr dc in next tr, 5 trs in same place, miss 2 trs dc in next tr, 5 trs in same place miss 2 trs dc in next tr 2 ch tr on 4 trs, 2 ch tr on 6 trs, 3 ch, turn.

Row 6 : Tr on 5 trs, 2 ch tr on 4 trs, 2 ch shell of 2 trs, 3 ch, 2 trs on dc, 3 ch, turn.

Rpt from 3rd row to 6th row till the length desired. Break off.

NO. 8 BLUE LACE

Row 1 : Ch for desired length. Tr on 8th ch from hook. * 2 ch miss 2 ch, tr on next ch, rpt from * till end, 1 ch, turn.

Row 2 : Dc in 1st bl, 2 ch dc in next bl, * 2 ch miss 1 bl 4 trs with 2 ch between each of 4 tr in next bl, 2 ch miss 1 bl dc in next bl, 2 ch dc in next bl, rpt from * till end, 1 ch, turn.

Row 3 : Dc in 2 ch sp, * 1 ch, miss 2 ch sp (dc, 3 trs, dc) in each of next 3 gaps between 4 trs, 1 ch miss 2 ch gap dc in next 2 ch gap, rpt from * till end. Break off.

No. 6 Cream Lace

No. 7 Mustard Lace

11

No. 9
Red Handkerchief
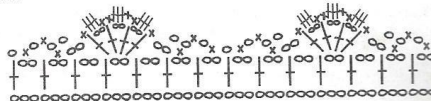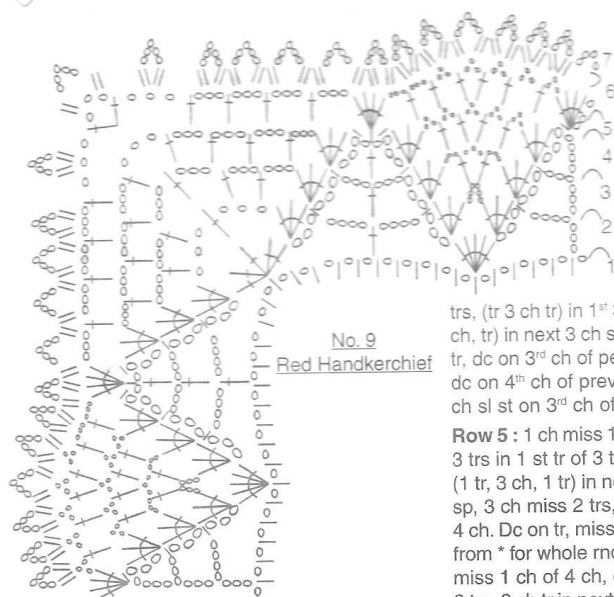
No. 9 RED HANDKERCHIEF

Silk thread 50 gm, crochet hook no. 7

Row 1 : Dc on all sides of handkerchief. But do 3 dc in each corner. Sl st in 1st dc.

Row 2 : 10 ch miss 10 dc, 5 trs in next dc, * 7 ch miss 10 dc, 1 tr in next dc 7 ch miss 10 dc, 5 trs in next dc, rpt from * for whole rnd. (But for corner after tr on tr take 7 ch miss 7 dc, 5 tr on next dc, 7 ch miss 7 dc, 1 tr on next dc continue from *) In end take 7 ch sl st in 3rd ch of 10 ch.

Row 3 : 9 ch miss 4 ch of 10 ch of previous row, dc in next ch, * 3 trs in 1st tr of 5 trs, 5 ch miss 3 trs, 3 trs in next tr, dc in 3rd ch of last 7 ch, 6 ch tr on tr, 6 ch dc in 4th ch of previous 7 ch, rpt from * for whole rnd (But for corner after tr on tr take 6 ch dc on 4th ch of previous 7 ch, 3 trs on 1st tr of 5 trs, 3 ch miss 1 tr, tr on next tr, 3 ch miss 1 tr, 3 trs on next tr, dc on 3rd ch of previous 7 ch, 6 ch, tr on tr, 6 ch dc in previous 4th ch of 7 ch & continue from * 6 ch sl st on 3rd ch of 9 ch.

Row 4 : 7 ch miss 3 ch dc in next ch * 3 trs on 1st tr of 3 trs, 3 ch, (1 tr, 3 ch, 1 tr) in next 5 ch lp, 3 ch, miss 2 trs 3 trs in next tr. Dc on 3rd ch of previous 6 ch, 4 ch tr on tr, 4 ch dc on 4th ch of previous 6 ch, rpt from * for whole rnd. (But for corner after tr on tr take 4 ch dc on 4th ch of previous 6 ch. 3 trs in 1st tr of 3 trs, 3 ch miss 2 trs, (tr 3 ch tr) in 1st 3 ch sp 3 ch tr on tr, 3 ch, (tr, 3 ch, tr) in next 3 ch sp, 3 ch miss 2 trs, 3 trs in next tr, dc on 3rd ch of pervious 6 ch. 4 ch tr on tr, 4 ch dc on 4th ch of previous 6 ch & continue from * 4 ch sl st on 3rd ch of 7 ch.

Row 5 : 1 ch miss 1 ch after sl st dc on next ch. * 3 trs in 1 st tr of 3 trs 3 ch tr in next 3 ch sp. 3 ch (1 tr, 3 ch, 1 tr) in next 3 ch sp, 3 ch tr in next 3 ch sp, 3 ch miss 2 trs, 3 trs in next tr dc on 3rd ch of 4 ch. Dc on tr, miss 1 ch of 4 ch dc on next ch, rpt from * for whole rnd. (But for corner after dc on tr, miss 1 ch of 4 ch, dc on next ch, 3 trs on 1st tr of 3 trs, 3 ch tr in next 3 ch sp, 3 ch tr in next 3 ch sp, 3 ch (1 tr, 3 ch, 1 tr) in next 3 ch sp, 3 ch, (1 tr, 3 ch, 1 tr) in next 3 ch sp, 3 ch tr in next 3 ch sp, 3 ch tr in next 3 ch sp, 3 ch miss 2 trs, 3 trs on next tr dc on 3rd ch of 4 ch, dc on tr miss 1 ch dc on next ch & continue from * sl st on sl st.

Row 6 : 3 ch, 4 trs in same place, 3 ch miss 3 trs in 1st 3 ch gap. * 3 ch tr in next gap, 3 ch (1 tr, 3 ch, 1 tr) in next 3 ch gap, 3 ch tr in next gap, 3 ch tr in next gap, 3 ch miss 3 trs & 1 dc, 5 trs on next dc, rpt from * for whole rnd. (But for corner after 5 trs on dc take 3 ch miss 3 trs, tr in 1st 3 ch gap, 3 ch tr in next gap, 3 ch tr in next gap, 3 ch tr in next gap (altogether 4 times) 3 ch (1 tr, 3 ch, 1 tr) in next gap, 3 ch tr in next gap, 3 ch tr in next gap (altogether 4 times) 3 ch miss 3 trs & 1 dc 5 trs on next dc & continue from * 3 ch sl st on 3rd ch of 3 ch.

Row 7 : 5 ch miss 4 trs (2 dc, 5 ch, 2 dc) in all 3 ch gaps (i.e. 7 times) * 5 ch miss 5 trs (2 dc, 5 ch, 2 dc) in all 3 ch gaps (i.e. 7 times) rpt from * for whole rnd. In corner also same as above, sl st on sl st. Break off.

12

No. 10 ORANG HANDKERCHIEF

Cotton thread, crochet hook no. 7
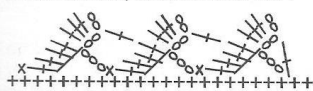
Row 1 : Dc on all 4 sides of handkerchief but 3 dc in each corner, sl st in 1st dc.

Row 2 : 3 ch miss 3 dc, tr in next dc, 2 ch, turn tr on 2nd ch of 1st 3 ch * 2 ch, turn 3 trs in 2 ch lp, 4 trs in tr lp, miss 3 dc, dc in next dc, 2 ch miss 3 dc, tr in next dc, 2 ch turn miss 3 trs tr on next tr, rpt from * for whole rnd, sl st on 2nd ch of starting 2 ch. Break off.

No. 11 PINK HANDKERCHIEF

Cotton thread, crochet hook no. 10
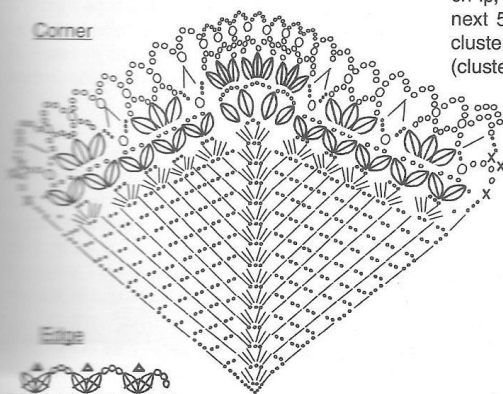
Row 1 : 9 ch dc in 1st ch from hook, 3 ch, turn.

Row 2 : 2 trs, 3 ch, 3 trs in ring, 5 ch, turn.

Row 3 : Shell of 3 trs, 3 ch, 3 trs in 3 ch sp, 2 ch tr in 3rd ch of 3 ch, 5 ch, turn.

Row 4 : Tr on 1st tr of shell, 2 ch shell on shell, 2 ch tr on last tr of shell, 2 ch tr on 3rd ch of 5 ch, 5 ch, turn.

Row 5 : Tr on tr, 2 ch tr on 1st tr of shell, 2 ch shell on shell, 2 ch tr on last tr of shell, 2 ch tr on tr, 2 ch tr on 3rd ch of 5 ch, 5 ch, turn.

Increase 1 bl on both the sides of shell till

11 bls are completed on both the sides of shells. Upto 13 rows are completed.

Row 14 : 4 ch turn miss 1st bl work shell of 3 trs, 2 ch, 3 trs in next bl miss 1 bl, shell in next bl 4 times, 1 ch miss 1 bl, shell on bl 1 ch miss 1 bl shell in next bl (miss 1 bl shell in next bl) 4 times, 1 ch tr in 3rd ch of 5 ch, 5 ch, turn.

Row 15 : (3 tr cluster, 3 ch, 3 tr cluster) all in each of next 5 shells, work 4 -3 tr cluster with 5 ch between each clusters in next shell, work (cluster, 3 ch, cluster) all in each of next 5 shell, 1 ch tr on 3rd ch of 5 ch, 1 ch, turn.

Row 16 : Dc on 1st tr, 4 ch dc in shell, 3 ch (work cluster, 5 ch, cluster, 5 ch cluster) all in next shell, 3 ch dc in next shell, 3 ch (cluster, 5 ch, cluster, 5 ch cluster) all in next shell, 3 ch dc in next shell 3 ch (cluster, 5 ch, cluster, 5 ch cluster) in next 5 ch lp, 5 ch (cluster, 5 ch cluster, 5 ch cluster in next 5 ch lp, 5 ch (cluster, 5 ch, cluster, 5 ch cluster) in next 5 ch lp, 3 ch dc in next shell, 3 ch (cluster, 5 ch, cluster, 5 ch cluster) in next shell, 3 ch dc in next shell, 3 ch (cluster, 5 ch, cluster, 5 ch cluster) in next shell, 3 ch dc in next shell, 3 ch dc in next shell 4 ch dc in 3rd ch of 5 ch. Break off.

Cut one corner of handkerchief according to the size of corner done. Do dc on all sides of handkerchief but 3 dc in each corner of handkerchief.

3 ch miss 3 dc * work (cluster, 4 ch sl st in 4th ch from hook cluster) in next dc, 3 ch miss 3 dc, rpt from * till end. On corner miss 1 dc and work (cluster, picot, cluster) in next dc. Break off.

No. 12 PINK EDGE HANDKERCHIEF

Silk thread, crochet hook no. 7

Row 1 : Dc on all 4 sides of handkerchief but 3 dc in each corner sl st in 1st dc.

Row 2 : * 2 ch miss 3 dc tr on next dc, 3 ch, 4 dc in tr lp just made, miss 1 dc, dc in next dc, rpt from * for whole rnd, sl st in 1st dc. Break off.

13

No. 13 GREY HANDKERCHIEF

Silk thread, crochet hook no. 7

Fold 1/4 of handkerchief. Join thread on right side of folding.

Row 1 : 3 ch tr in same place. * 2 ch miss some sp and work 1 tr, rpt from * till next end of folding (33 bls) will form, 3 ch, turn.

Row 2 : 2 trs in 1st bl, tr on tr, 9 bls on bls, 2 trs in next bl, tr on tr, 11 bls on bls, 2 trs in next bl, tr on tr, 9 bls on bls, 2 trs in next bl, tr on 3rd ch, 5 ch, turn.

Row 3 : Miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 7 bls on bls, 2 trs in next bl, tr on tr, 2 ch, miss 2 trs, tr in next tr, 2 trs in next bl, tr on tr, 9 bls on bls, 2 trs in next bl, tr on tr, 2 ch, miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 7 bls on bls, 2 trs in last bl, tr on next tr, 5 ch, turn.

Row 4 : Miss 2 trs, tr in next tr, 2 trs in next bl, tr in tr 5 bls on bls, 2 trs in next bl, tr on tr, 5 ch miss 3 trs, dtr in next 2 ch sp 5 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, 7 bls on bls, 2 tr in next bl, tr on tr, 5 ch miss 3 trs, dtr in next 2 ch sp 5 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, 5 bls on bl, 2 trs in last bl, tr on tr 5 ch, turn.

Row 5 : Miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 3 bls on bl, 2 trs in next bl, tr on tr, 5 ch miss 3 trs dc in next 5 ch lp, dc on dtr, dc in next 5 ch lp, 5 ch miss 3 trs, tr on next tr, 2 trs in next bl, 5 bls on bls, 2trs in next bl, tr on tr, 5 ch miss 3 trs dc in next 5 ch lp, dc in dtr, dc in next 5 ch lp, 5 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, 3 bls on bls, 2 trs in last bl, tr on tr, 5 ch, turn.

Row 6 : Miss 2 trs, tr in next tr, 2 trs in next bl, tr on tr, 1 bl on bl, 2 trs in next bl, tr on tr, 7 ch miss 3 trs, dc in next 5 ch lp dc on each of next 3 dc, dc in next 5 ch lp, 7 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, 3 bls on bl 2 trs in next bl, tr on tr, 7 ch miss 3 trs dc in next 5 ch lp dc in each of next 3 dc, dc in next 5 ch lp, 7 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, 1 bl on bl, 2 trs in last bl, tr on tr, 5 ch, turn.

Row 7 : Miss 2 trs, tr on next tr, 2 ch, miss 2 trs, tr on next tr, 3 trs in next 7 ch lp, 7 ch miss, 1 dc, dc in each of next 3 dc, 7 ch, miss 1 dc, 3 trs in 7 ch lp, tr on tr, 2 ch miss 2 trs, tr on next tr, 1 bl on bl, 2 tr in next bl, tr on tr, 1 bl on bl, 2 ch miss 2 trs,

tr on next tr, 3 trs in next 7 ch lp, 7 ch miss 1 dc, dc in each of next 3 dc, 7 ch miss 1 dc, 3 trs in 7 ch lp, tr on tr, 2 ch miss 2 tr, tr on next tr, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 8 : Miss 2 trs, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next bl, 3 trs in next 7 ch lp, 4 ch miss 1 dc, 1 dtr on next dc, 4 ch miss 1 dc 3 trs in 7 ch lp, tr on tr, 2 ch miss 2 trs, tr on next tr, 1 bl on bl, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 1 bl on bl, 2 ch miss 2 trs, tr on next tr, 3 trs in next 7 ch lp, 4 ch miss 1 dc dtr in next dc, 4 ch miss 1 dc 3 trs in 7 ch lp, tr on tr, 2 ch miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 9 : Miss 2 trs tr on next tr, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr in next tr, 3 trs in 4 ch lp, 2 ch 3 trs in next 4 ch lp, tr on tr, 2 ch miss 2 trs, tr on next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch dtr in next 2 ch lp, 5 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr on next tr, 3 trs in next 4 ch lp, 2 ch 3 trs in next 4 ch lp, tr on tr, 2 ch miss 2 trs tr on next tr, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 10 : Miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch miss 3 trs dc in 1st 5 ch lp, dc on dtr, dc in next 5 ch lp, 5 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss, 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 11 : Miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next tr, bl on bl, 2 trs in next bl, tr on tr, 7 ch miss 3 trs, dc in 5 ch lp, dc in each of next 3 dc, dc in next 5 ch lp, 7 ch miss 3 trs, tr on next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 12 : Miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr on next tr, 3 trs in next 7 ch lp, 7 ch miss 1 dc, dc in each of next 3 dc, 7 ch miss 1 dc, 3 trs in next 7 ch lp, tr on tr, 2 ch miss 2 trs, tr on next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 13 : Miss 2 trs, tr on next tr, 2 trs on next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr on next tr, 3 trs

14

No.- 15 Black &Brown Solomon's Knot Bag

No.- 16 Black Zari Purse

15

No. 13 Grey Handkerchief

XII FFFM
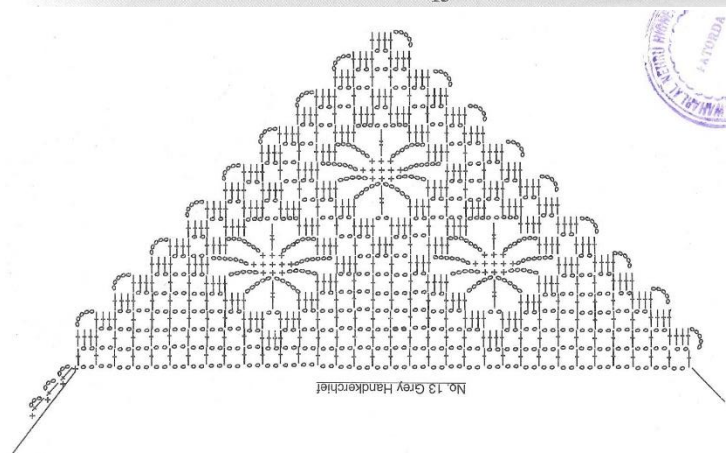
in next 7 ch lp, 4 ch miss 1 dc, dtr on next dc, 4 ch miss 1 dc, 3 trs in next 7 ch lp, tr on tr, 2 ch miss 2 trs, tr on next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 14 : Miss 2 trs, tr in next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr in next tr, 3 trs in next 4 ch lp, 2 ch 3 trs in next 4 ch lp, tr on tr, 2 ch miss 2 trs, tr in next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 15 : Miss 2 trs, tr in next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr in next tr, 2 trs in next 2 ch lp, tr on tr, 2 ch miss 2 trs, tr in next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 16 : Miss 2 trs, tr on next tr, 2 trs in next bl, tr on tr, bl on bl, 2 ch miss 2 trs, tr in next tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 17 : Miss 2 trs, tr in next tr, 2 trs in next bl, tr on tr, bl on bl, 2 trs in next bl, tr on tr, 5 ch, turn.

Row 18 : Miss 2 trs, tr in next tr, 2 trs in next bl, tr on tr. Fasten off.

Join on left side of corner of handkerchief. 1 ch dc in same place. 3 ch tr in dc, * miss little sp dc on handkerchief. 3 ch tr in same dc, rpt from * for whole rnd. Break off.

No. 14 BABY T-SHIRT

Colour A : Peach, 200 gms, silk Yarn
Colour B : Green, 100 gms, Silk Yarn
Crochet hook no. 7

Colour A
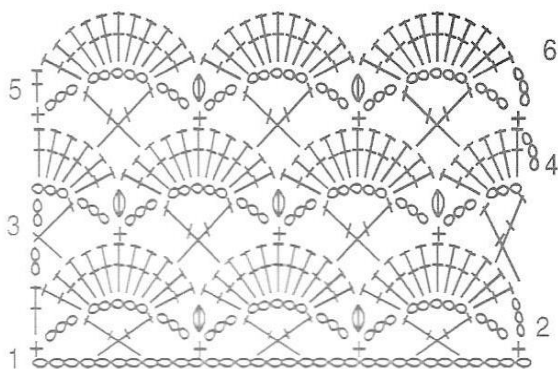
Row 1 : 164 ch. 1 tr from 4ᵀ ch from hook, 1 tr into each ch to end. 1 ch. turn.

Row 2 : Dc into 1ˢᵗ tr. * 3 ch work 2 crossed trs as follows:- miss 5 trs. 1 tr into next tr. 5 ch. inserting hook behind tr just made work 1 tr into 4ᵀ tr of 5

trs, which we have missed, 3 ch, miss 3 tr, 1 dc into next tr, rpt from * to end, 3 ch, turn.

Row 3 : Work 11 trs in 5 ch lp, miss 3 ch work 3 htr cluster on dc, 1 ch, rpt from * omitting 3 htr cluster and do 1 tr on last dc, 2 ch, turn.

Row 4 : Work 1 htr on 2ⁿᵈ tr of 11 trs, 4 ch, 1 htr into top of htr just made, * 3 ch miss 3 tr dc in next tr, 3 ch, ** work 2 crossed trs as follows, 1 tr into 2ⁿᵈ tr of next 11 trs, 5 ch, 1 tr into 10ᵗʰ tr of previous 11 trs, rpt from * to ending last, rpt at ** in end after dc take 3 ch, work 1 tr into top of 3ʳᵈ ch of 3 ch, 2 ch, going behind work tr on 10ᵗʰ tr of previous 11 trs, 3 ch, turn.

Row 5 : Work 5 trs in 2 ch lp * cluster on dc, 1 ch, 11 trs in next 5 ch lp, rpt from * ending with 6 trs in last 2 ch lp, 1 ch, turn.

Colour B

Row 6 : Dc into 1ˢᵗ tr of 6 trs, 3 ch work 1 tr into 2ⁿᵈ tr of 11 trs, 5 ch, going behind work tr on 5ᵗʰ tr of 6 trs, * 3 ch miss 3 trs dc on next tr, ** 3 ch, 1 tr into 2ⁿᵈ tr of next 11 trs, 5 ch going behind, work tr on 10ᵗʰ tr of previous 11 trs, rpt from * to last ** ending with dc, take 3 ch, tr on 2ⁿᵈ tr of 5 trs, 5 ch going behind, work 1 tr on 10ᵗʰ tr of 11 trs, 3 ch dc on 3ʳᵈ ch of 3 ch, join again Peach Colour A.

Rpt 3ʳᵈ row to 6ᵗʰ row till the length is 14 inch.

Work 4 rows of Colour A.

Work 2 rows of Colour B.

Next Row :1 ch, turn, sl st on all 5 trs of 6 trs sl st in 1 ch, cluster, and in 6 trs of 11 trs, 1 ch dc in same place and rpt row 4ᵗʰ and end with 3 ch dc on 6ᵗʰ tr of last 11 trs gr, 3 ch, turn.

Next Row : Rpt same as 5ᵗʰ row, ending with tr on dc. Fasten off.

Make another part of T-Shirt in the same way as above.

STRAP

Join Colour A on 1ˢᵗ tr of 3ʳᵈ 11 trs gr, 3 ch tr on next 10 trs, tr on cluster, 1 ch, and in next 11 trs, 1 ch, turn.

Rpt 2ⁿᵈ, 3ʳᵈ, 4ᵗʰ, 5ᵗʰ row of front side in both colours till the strap measures 8 inches.

Join strap on 2ⁿᵈ part of T-Shirt. Make 2ⁿᵈ strap leaving 4 (11 trs gr) in same way of 1ˢᵗ belt. Break off.

Join Green Colour B in the 1st tr of beginning line 1 ch dc in same place, 3 ch 3 trs in next tr, * miss 4 trs, dc in next tr, 3 ch, 3 trs in same place, rpt from * till end & break off.

Rpt the same as above on 2nd part of the T-Shirt.

Join Green thread on right side end of strap, 1 ch dc in same place, 3 ch 3 trs in next line, * miss 1 line, dc in next line, 3 ch, 3 trs in same place, rpt from * till end.

Rpt the same as above on opp side of strap and on 2nd strap also. Break off.

No. 15 BLACK AND BROWN SOLOMON'S KNOT BAG

Black Code Yarn : 100 gms
Brown Code Yarn : 100 gms
Crochet hook no. '0'
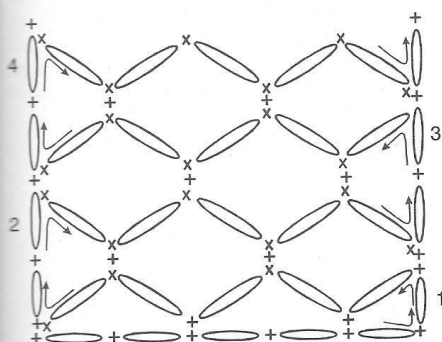
Solomon's Knot st:- Lift the lp on hook, do dc. Again lift the lp on hook, do dc, miss 4 tr dc on next tr.

Black

Row 1 : 60 ch tr in 4th ch from hook and in each ch to end, but 3 trs in last ch. Now do trs on opp side of ch, 3 trs in 1st ch of starting ch.

Row 2 : Trs in each trs, but in corner 2 trs in each of next 3 trs (6 trs). Trs on each of next trs. In corner 2 trs in each of next 3 trs (6 trs).

Row 3 : Trs on each trs.

4th & 5th row same as 3rd row.

Brown

Row 6 : Miss 1 tr dc in next tr, * make 2 Solomon's Knot st, miss 4 trs dc in next tr, rpt from * for whole rnd.

Row 7 : * Make 2 Solomon's Knot st, dc into next dc, rpt from * for whole rnd.

Rpt 7th row till 16th row is completed.

Black

Row 17 : * 4 ch dc in next dc, rpt from * for whole rnd, sl st on 1st dc.

Row 18 : 3 ch * tr in each of next 4 ch, tr on dc, rpt from * for whole rnd, sl st on 3rd ch of 3 ch.

Rpt 19th & 20th row same as 18th row, sl st on 3rd ch of 3 ch. Break off.

HANDLE

Join on side of bag, 3 ch tr in each of next 7 trs, *3 ch, turn, trs on trs, rpt from * till the length desired and join on opp side of bag and break off.

No. 16 BLACK ZARI PURSE

Black shining thread : 300 gms,
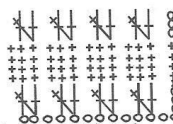
Row 1 : 11 ch, dc in 2nd ch from hook till end, 1 ch, turn.

Row 2 : Dc in each dc, 1 ch, turn, rpt 2nd row till 48th row is completed, 3 ch, turn to side.

Row 49 : Tr in same place, tr in each dc, 3 trs in corner, turn to side tr in each dc, 3 trs in corner, turn to side tr in each dc, 3 trs in corner, turn to side, trs in each dc sl st on 3rd ch of 3 ch.

Row 50 : 1 ch dc in same place, Dc in each of next trs, * 2 dc in 2nd tr of corner dc in each of next tr, rpt from * for whole rnd, sl st on 1st dc.

Row 51 : 1 ch dc in same place dc on each dc for whole rnd, sl st in 1st dc.

Row 52 : 1 ch in Same place dc on each dc for whole rnd, sl st in 1st dc.

Row 53 : 3 ch * miss 1 dc, 1 tr in each of next 2 dc. Now do tr by joining both the trs, ⅄ rpt from * for whole rnd, sl st on 3rd ch of 3 ch.

19

Row 54 : 1 ch dc in same place * dc on 2 trs dc on joining tr, rpt from * for whole rnd, sl st on 1st dc.

Row 55 : 1 ch dc in same place & dc in each of next dc for whole rnd, sl st on 1st dc.

Row 56 : 1 ch dc in same place, dc in each of next dc for whole rnd, sl st on 1st dc.

Row 57 : 1 ch dc in same place & dc in each of next dc for whole rnd, sl st on 1st dc.

Rpt 53rd row to 57th row till 87th row is completed.

Row 88 : * 3 ch 3 trs in same place miss 3 dc, dc in next dc, rpt from * whole rnd. Break off.

HANDLE

Row 1 : Join on side of purse, 3 ch 8 trs in 8 dc, 3 ch, turn.

Row 2 : Trs on trs, 3 ch, turn.

Rpt 2nd row till the desired length, join opp side of purse & break off.

Join on side of handle * 3 ch 3 trs in same place miss 1 tr dc in next side of tr, rpt from * till end.

Rpt the same as above on opp side of handle & break off.

No. 17 BEAD FLOWER BAG

Black Bullet - 200 gms

Crochet hook no. 1

Row 1 : 30 ch dc in 2nd ch from hook, and in each ch till end, but in last ch make 3 dc, turn to side and work dc on opp side of ch, 3 dc in starting 1st ch.

Row 2 : Dc in each dc, 2 trs in each of next 3 dc in corner (6 trs) dc in each of next dc, 2 trs in each of next 3 dc in corner (6 trs)

Row 3 : Dc in each dc 2 trs in each of next 6 trs in corner (12 trs) dc in each of next dc, 2 trs in each of next 6 trs in corner. (12 trs)

Row 4 : Dc in each dc * 2 trs in 1st tr, tr on next tr, rpt from * for remaining 10 trs of 12 trs, dc in each of next dc, ** 2 trs in 1st tr, tr on next tr, rpt from ** for remaining 10 trs.

Row 5 : Tr in each of next dc * 2 dc on 1st tr, 1 dc in each of next 2 trs, rpt from * for remaining 15 trs, tr in each of next dc, ** 2 dc on 1st tr, 1 tr in each of next 2 dc, rpt from ** for remaining 15 trs.

Row 6 : Trs on each of next trs in corner * 2 trs on

1st dc, 1 tr in each of next 3 dc, rpt from * for next 20 dc, tr in each of next trs. In corner ** 2 trs in 1st dc, 1 tr in each of next 3 dc, rpt from ** for remaining 20 dc.

Row 7 : Trs in each of next trs. In corner * 2 trs in 1st tr, 1 tr in each of next 4 trs, rpt from * for remaining 25 trs, trs in each of next trs. In corner ** 2 trs in 1st tr, 1 tr in each of next 4 trs, rpt from ** for remaining 25 trs.

Row 8 : Trs in each of next trs. In corner * 2 trs in 1st tr, 1 tr in each of next 5 trs, rpt from * for remaining 30 trs, trs in each of next trs. In corner ** 2 trs on 1st tr, 1 tr in each of next 5 trs, rpt from ** for remaining 30 trs.

Row 9 : Same as 8th row.

Row 10 : * 1 ch miss 1 tr, tr on next tr, rpt from * for whole rnd.

Row 11 : 3 bls on bls, * 1 tr in next bl, tr on tr, 5 bls on bls, rpt from * for whole rnd.

Row 12 : 2 bls on bls, * tr in next bl, 1 ch miss 1 tr, tr on next tr. Now work embossed flower rnd sp just completed with right side facing and work

20

No.- 19 Popcorn Bag

21

No.- 20 Heart Shape Batwa

No.- 21Small Pouch

22
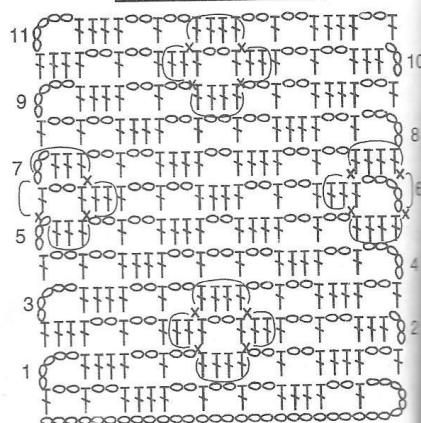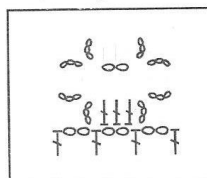
around anticlockwise, work 1 dc into corner (top left), down left side work ** 3 ch, 3 tr, 3 ch, 1 dc into next corner ** bottom left, rpt from ** to ** 3 more times. After dc take tr in next tr, tr in next bl, tr on tr, 3 bls on bl, rpt from * for whole rnd.

Row 13 : 2 bls on bl, * 1 ch miss 1 tr, tr on next tr, tr in next bl, tr on tr, 1 ch miss 1 tr, tr on next tr, 3 bls on bls, rpt from * for whole rnd.

Row 14 : Bls on bls for whole rnd, but take 2 ch instead of 1 ch in bl after each 10 bls to increase its size.

Rpt 15th row to 17th row same as 14th row.

Row 18 : 6 bls on bl, * 2 trs in next bl, tr on tr, 5 bls on bl, rpt from * for whole rnd.

Row 19 : 6 bls on bls, 2 trs in next bl, tr on tr, 2 ch miss 2 trs on next tr, rpt for embossed flower same as given in 12th row.

Row 20 : 2 Bls on bls, * 2 ch miss 2 trs tr in next tr, 2 trs in next bl, tr on tr, 2 ch miss, 2 trs, tr in next tr, 3 bls on bls, rpt from * for whole rnd.

Row 21 : 1 ch tr on tr, * 1 ch tr on tr, 2 ch tr on tr, 1 ch tr on tr, 2 ch tr on tr, 2 ch miss 2 trs, tr on next tr, 2 ch tr on tr, rpt from * for whole rnd.

Row 22 : * 2 ch tr on tr, rpt from * for whole rnd.

Row 23 : * 2 ch tr on tr, rpt from * for whole rnd.

Row 24 : Same as 23rd row.

Row 25 : 3 bls on bls, * 2 trs in next bl, tr on tr, 5 bls on bls, rpt from * for whole rnd.

Row 26 : 2 bls on bls, * 2 trs in next bl, tr on tr, 2 ch miss 2 trs, tr on next tr, then rpt for embossed flower same as given in 12th row. After dc take tr on last tr, 2 tr in next bl, tr on tr, 3 bls on bls, rpt from * for whole rnd.

Row 27 : Same as 20th row.

Row 28 : 3 bls on bls, * 2 ch miss 2 trs, tr on next tr, 5 bls on bls, rpt from * for whole rnd, sl st on last tr of last bl.

Row 29 : 2 dc in 1st bls, * dc on next tr, 2 dc in next bl, rpt from * for whole rnd sl st on 1st dc.

Row 30 : Dc each dc for whole rnd, sl st in sl st. Break off.

23

No. 18 CURTAIN LACE

Red heart cotton thread - 100 gms
Crochet hook no. 7

BASE

Row 1 : 14 ch work 3 dtr 2 ch 3 dtr in 5th ch from hook, 7 ch, turn.

Row 2 : 3 dtr, 2 ch 3 dtr in 2 ch sp, 7 ch, turn.

Rpt 2nd row till 105 rows are completed. Break off.

Join thread on 1st 7 ch lp in starting.

Row 1 : 4 ch, 2 dtr, 2 ch, 3 dtr in same place, * 9 ch, dc in next 7 ch lp, 9 ch, dc in next 7 ch lp, 9 ch, dc in next 7 ch lp, 9 ch shell of 3 dtr, 2 ch, 3 dtr in next 7 ch lp, 3 ch, shell in next 7 ch lp, 3 ch, shell in next 7 ch lp, rpt from * and in end after 3 lps of 9 ch make only one shell in last 5 ch, turn.

Row 2 : Shell on shell * 12 ch miss 1, (9 ch lp) 5 trs in next lp, tr on dc, 5 trs in next lp, 12 ch miss 1, (9 ch lp) shell on shell, 3 ch shell on shell, 3 ch shell on shell, rpt from * till end in last only one shell on shell, 5 ch, turn.

Row 3 : Shell on shell * 12 ch miss 1 tr dc in each of next 9 trs 12 ch, shell on shell, 3 ch shell on shell, 3 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 4 : Shell on shell * 12 ch miss 1 dc, tr in each of next 7 dc, 12 ch shell on shell, 5 ch, shell on shell, 5 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 5 : Shell on shell * 12 ch miss 1 tr, dc in each of next 5 trs, 12 ch shell on shell, 7 ch shell of (3 dtrs, 5 ch, 3 dtrs) in next shell, 7 ch shell on next shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 6 : Shell on shell, * 12 ch miss 1 dc, dc in each of next 3 dc , 12 ch shell on shell, 7 ch 13 tr tr in next shell, 7 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 7 : Shell on shell, * 12 ch miss 1 dc, dc on next dc, 12 ch shell on shell, 7 ch dtr on each of next 13 tr tr but 1 ch in between of each dtr, 7 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 8 : Shell on shell, * 7 ch miss 1 dc shell on next shell, 7 ch dc in 1st 1 ch gap, 5 ch dc in next
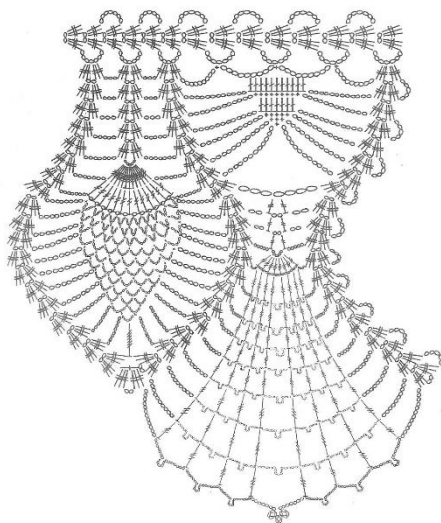
No. 18 Curtain Lace

gap, 5 ch dc in all remaining gap, 7 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 9 : Shell on shell, * 2 ch, (1 dtr, 2 ch, 1 dtr) in next 7 ch lp, 2 ch shell on shell, 8 ch dc in 1st 5 ch lp, (5 ch dc in next lp) 10 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 10 : Shell on shell, * 2 ch miss 2 V of (1 dtr, 2 ch, 1 dtr) in next 2 ch lp, 2 ch shell on shell, 8 ch dc in 1st 5 ch lp (5 ch dc in next lp) 9 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 11 : Shell on shell, 5 ch miss 2 ch work (1 dtr, 5 ch, 1 dtr) in next 2 ch lp, 5 ch shell on shell, 8 ch dc in 1st 5 ch lp, (5 ch dc in next lp) 8 times, 8 ch, shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 12 : Shell on shell * 5 ch work 8 tr tr with 2 ch in between of each tr tr in 5 ch lp, 5 ch shell on shell, 8 ch dc in 1st 5 ch lp (5 ch dc in next lp) 7 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 13 : Shell on shell, * 5 ch tr tr on 1st tr tr, (5 ch sl st on 4th ch from hook tr tr on next tr tr) 7 times, 5 ch shell on shell, 8 ch dc in 1st 5 ch lp, (5 ch dc in next 5 ch lp) 6 times, 8 ch shell on shell ending with shell on shell, 5 ch, turn.

Row 14 : Shell on shell, * 6 ch tr tr on tr tr (5 ch sl st in 4th ch from hook, 1 ch tr tr on next tr tr) 7 times, 6 ch shell on shell, 8 ch dc in 1st 5 ch lp (5 ch dc in next lp) 5 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 15 : Shell on shell, * 6 ch tr tr on tr tr (6 ch sl st in 4th ch from hook, 2 ch tr tr on next tr tr) 7 times, 6 ch shell on shell, 8 ch dc in 1st 5 ch lp, (5 ch dc in next 5 ch lp) 4 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 16 : Shell on shell, * 7 ch tr tr on tr tr (6 ch sl st in 4th ch from hook, 3 ch tr tr on next tr tr) 7 times, 7 ch shell on shell, 8 ch dc in 1st 5 ch lp, (5 ch dc in next 5 ch lp) 3 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 17 : Shell on shell, * 8 ch tr tr on tr tr (8 ch sl st on 4th ch from hook, 3 ch tr tr on next tr tr) 7 times, 8 ch shell on shell, 8 ch dc in 1st 5 ch lp, (5 ch dc in next lp) 2 times, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 18 : Shell on shell, * 9 ch tr tr on tr tr (8 ch sl

st in 4th ch from hook, 5 ch tr tr on next tr tr) 7 times, 9 ch shell on shell, 8 ch dc in 1st 5 ch lp, 5 ch dc in next lp, 8 ch shell on shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 19 : Shell on shell, * 10 ch tr tr on tr tr (10 ch sl st in 4th ch from hook, 5 ch tr tr on tr tr) 7 times, 10 ch shell on shell and work here a tr (6 rnds on hook) in 5 ch lp, 3 dtrs in next shell, turn and work 1 tr in previous shell, turn and work remaining 3 dtrs in the shell, rpt from * ending with shell on shell, 5 ch, turn.

Row 20 : Shell on shell, * 12 ch tr tr on tr tr (11 ch sl st on 4th ch from hook, 7 ch tr tr on next tr tr) 3 times 11 ch sl st on 4th ch from hook, 4 ch sl st in 1st sl st, 4 ch sl st in same sp. 7 ch tr tr on next tr tr (11 ch sl st on 4th ch from hook, 7 ch tr tr on next tr tr) 3 times 12 ch work shell on previous single tr, rpt from * ending with shell on shell. Break off.

No. 19 POPCORN BAG

Shaded Code Yarn : 250 gms
Crochet hook no. 1

BASE

Row 1 : 13 ch, tr on 4th ch from hook till end, 3 ch, turn.

Row 2 : Trs on trs, 3 ch, turn.

Rpt 2nd row till 28th row is completed.

Row 29 : 2 tr in same place, turn to side 2 tr in each lines of trs, 3 trs in corner, turn on side trs on each trs, 3 trs in corner, turn on side 2 trs in each line of trs, 3 trs in corner turn on side tr on each of next trs.

Row 30 : 2 trs on 1st tr, * trs on each of next trs, but in corner 2 trs on 2nd tr, 3 trs of previous row, rpt from * for whole rnd.

Row 31 : Trs on each trs.

Row 32 : 2 ch miss 1 tr, tr on next tr, * 2 ch miss 2 trs, tr on next tr, rpt from * for whole rnd. (All bls will form)

Row 33 : 3 bls on bls, * 5 tr Pop Corn in next bl, 1 ch tr on tr, 5 bls on bls, rpt from * for whole rnd.

Row 34 : 4 bls on bls, * Pop Corn in next bl, 1 ch tr on tr, 2 ch miss Pop Corn, tr on tr, Pop Corn in next bl, 1 ch tr on tr, 3 bls on bl, rpt from * for whole rnd.

25

Row 35 : 2 bls on bls, * Pop Corn in next bl, 1 ch tr on tr, 2 ch miss Pop Corn, tr on tr, Pop Corn in next bl, 1 ch tr on tr, 2 ch miss Pop Corn tr on tr, Pop Corn in next bl, 1 ch tr on tr, 1 bl on bl, rpt from * for whole rnd.

Row 36 : * 1 bl on bl, 2 ch miss Pop Corn, tr on tr, Pop Corn in next bl, 1 ch tr on tr, 2 ch miss Pop Corn, tr on tr, Pop Corn in next bl, 1 ch tr on tr, 2 ch miss Pop Corn, tr on tr, rpt from * for whole rnd.

Row 37 : 2 bls on bls, * 2 ch miss Pop Corn, tr on tr, Pop Corn in next bl, 1 ch tr on tr, 2 ch miss Pop Corn, tr on tr, 3 bls on bls, rpt from * for whole rnd.

Row 38 : Bls on bls for whole rnd, rpt 33rd row to 38th row till 50th row is completed.

Row 51 : * 2 trs in bl, tr on tr, rpt from * for whole rnd.

Row 52 : Trs on trs. Break off.

HANDLE

Join thread on side of bag.

Row 1 : 5 ch miss 2 trs, tr on next tr, 2 ch miss 2 trs, tr on next tr, 2 ch miss 2 trs, tr on next tr, 5 ch, turn.

Row 2 : Tr on tr, Pop Corn in next bl, 1 ch, tr on tr, 2 ch tr in 3rd ch of 5 ch, 3 ch, turn.

Row 3 : Pop Corn in next bl, 1 ch tr on tr, 2 ch, miss Pop Corn, tr in next tr, Pop Corn in next bl, 1 ch, tr in 3rd ch of 5 ch, 5 ch, turn.

Row 4 : Tr on tr, Pop Corn in next bl, 1 ch tr on tr, 2 ch tr in 3rd ch of 3 ch, 5 ch, turn.

Row 5 : Tr on tr, 2 ch miss Pop Corn, tr on tr, 2 ch tr in 3rd ch of 5 ch, 5 ch, turn.

Row 6 : Bls on bls, 5 ch, turn.

Row 7 : Bls on bls, 5 ch, turn.

Row 8 : Bls on bls, 5 ch, turn.

Rpt 2nd row to 8th row till the length desired for handle. Join the handle on opp side of bag. Break off.

For wooden handle miss 5 bls and join one end of handle in next 2 bls, miss 8 bls and join other end of handle in next 2 bls and break off. Join other handle in same way on opp side of bag.

No. 19 Popcorn Bag

26
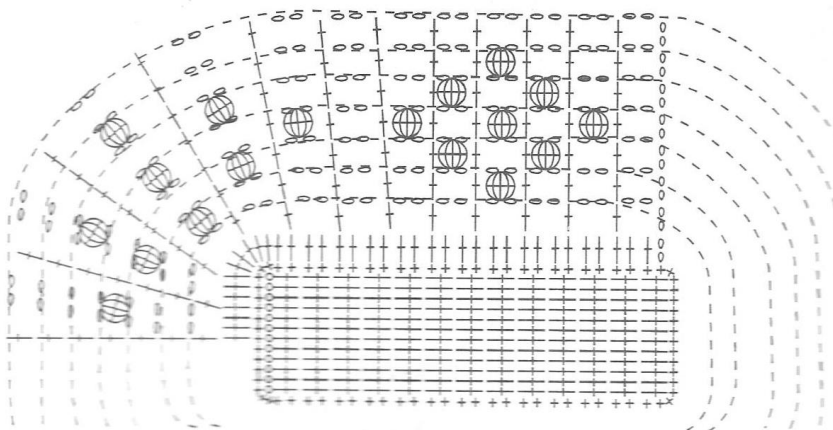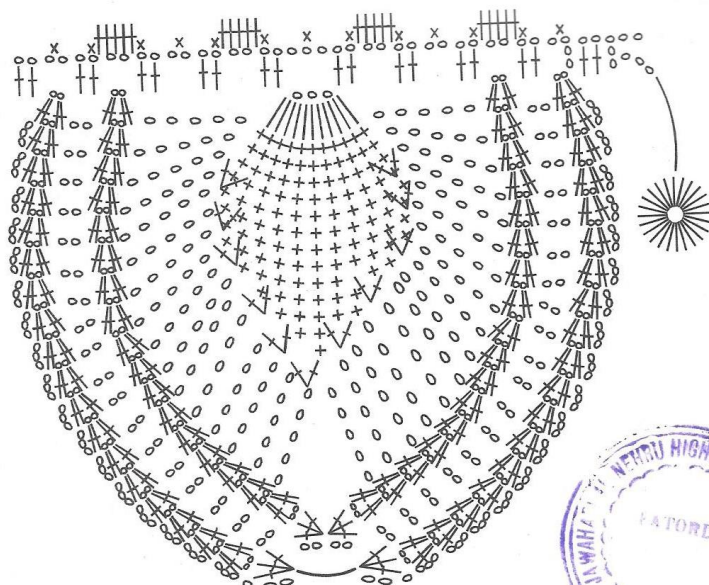
No. 20 Heart Shap Batwa

No. 20 HEART SHAPE BATWA

Code Yarn : 100 gms

Crochet hook no. 1

Row 1 : 41 ch tr on 4th ch from hook, tr on next ch, * 2 ch miss 2 ch, 1 tr on each of next 2 ch, rpt from * 3 times, 3 ch miss 3 ch, 1 tr in each of next 2 ch, ** 2 ch miss 2 ch 1 tr in each of next 2 ch, rpt from ** 3 times, 1 ch, turn.

Row 2 : Sl st on tr and in gap, 3 ch, tr, 2 ch, 2 tr in same gap (shell formed), 2 ch, shell of 2 tr, 2 ch, 2 tr in next gap, 5 ch miss 2 gaps 11 dc in 3 ch gap, 5 ch miss 2 gaps shell in next gap, 2 ch shell in next gap, 3 ch, turn.

Row 3 : Shell on shell, 2 ch shell on shell, 5 ch dc on each of 11 dc, 5 ch shell on shell, 2 ch shell on shell, 3 ch, turn, rpt 4th row, 5th row & 6th row same as 3rd row, 3 ch, turn.

Row 7 : Shell on shell, 2 ch shell on shell, 5 ch

decrease 1 dc in beginning (i.e.) do 1 dc joining 2 dc) dc in each of next 9 dc, 5 ch shell on shell, 2 ch shell on shell, 3 ch, turn, rpt from 7th row till 1 dc is left i.e. 16th row is completed, 3 ch, turn.

Row 17 : Shell on shell, 2 ch shell on shell, shell on next shell, 2 ch shell on shell, 3 ch, turn.

Row 18 : Shell on shell, 2 ch 3 tr cluster in next shell, again 3 tr cluster in next shell, 2 ch shell on shell, 3 ch, turn.

Row 19 : 3 tr cluster in shell, 3 tr cluster in next shell. Break off.

Make 2nd part in the same way as above.

Join both the parts with dc in tr, 5 ch dc in same place, * 5 ch dc in tr of shell, 5 ch dc in 5 ch lp of shell, rpt from * to end for whole rnd, 1 ch dc in 1st 2 ch gap, 5 tr dc in same gap, ** dc in next 2 ch gap, dc, 5 tr, dc in next gap, rpt from ** for whole rnd. Break off.

27

DORI (Chord)

151 ch, 17 trs in 4th ch from hook, sl st in 3rd ch, * 1 ch dc in next tr, rpt from * till end for whole rnd. Break off.

Pass dori in all 2 ch gaps.

Join on other end of dori & take 3 ch and make 17 trs in same place, sl st on 3rd ch,* 1 ch dc in next tr, rpt from * till end for whole rnd.

No. 21 SMALL POUCH

Cream : 25 gms, Brown : 25 gms

Cream
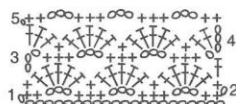
Row 1 : 30 ch dc in 2nd ch from hook and in each ch till end, 3 dc in last ch, dc on opp side of ch, 3 dc in starting ch.

Row 2 : Dc in each of next dc. In corner 2 dc in each of 3 dc. Dc in each of next dc. In corner 2 dc in each of next 3 dc.

Row 3 : Dc in each dc for whole rnd.

Row 4 : Miss 1 dc, dc on next dc, * miss 2 dc, 5 trs in next dc, miss 2 dc, dc in next dc, rpt from * whole rnd.

Brown Colour

Row 5 : 3 ch miss 1 tr, dc in each of next 3 trs, * 3 ch miss 1 tr of next 5 trs gr, dc in each of next 3 trs, rpt from * for whole rnd.

Row 6 : 5 trs in 3 ch sp * miss 1 dc, dc in next dc, 5 trs in next 3 ch sp, rpt from * for whole rnd.

Rpt from 5th & 6th row for desired length.
Note : Rpt 2 rows in each colour. Break off.

No. 22 FANCY DOLL BAG

Colour A : Cream, 50 gms
Colour B : Brown, 50 gms
Crochet hook no. 7

Cream Colour

Row 1 : 15 ch, tr in 4th ch from hook and each ch till end (13 trs) 3 ch, turn.

Row 2 : Trs on trs (13 trs) 4 ch, turn.

Row 3 : Trs on trs, but 1 ch between each trs (12 bls) 4 ch, turn.

Row 4 : 2 trs in 1st bl, * 1 ch 2 trs in next bl, rpt from * till end (24 trs) 4 ch, turn.

Row 5 : Same as 4th row, 1 ch, turn.

Row 6 : Dc in lp, dc in each of next trs (24 dc) 10 ch, turn.

Row 7 : Dc on 12th dc, 10 ch dc on last dc, 3 ch, turn.

Row 8 : 15 trs in 1st 10 ch lp, tr on dc, 16 trs in next 10 ch lp, 3 ch, turn.

Row 9 : Trs on tr (33 trs including 3 ch) 4 ch, turn.

Row 10 : Trs on trs, but 1 ch between each trs, turn.

Row 11 : Sl st in each lps and 12 trs, 3 ch, * tr in lp, tr on tr, rpt from * for next 8 bls, tr on tr (19 trs) 3 ch, turn.

Row 12 : Tr on tr except on 3 ch (18 trs), 3 ch, turn.

Row 13 : Trs on trs (18 trs) 4 ch, turn.

Row 14 : Trs on trs, but 1 ch between each trs (17 bls) 3 ch, turn.

Row 15 : 2 trs, 1st bl, * 2 ch, 2 tr in next bl, rpt from * till end, tr in 3 ch lp (33 trs) 4 ch, turn.

Brown colour

Row 16 : Shell of 2 tr, 2 ch, 2 tr in 2nd bl, 1 ch miss 1 bl * shell in next bl, rpt from * till end in last miss 1 bl, shell in next bl (13 shells) 3 ch, turn.

Row 17 : Shell on shell, * 1 ch dc in 1 ch lp, 1 ch shell on shell, rpt from * till end, 3 ch, turn.

Cream Colour

Row 18 : Shell on shell * 2 ch, shell on shell, rpt from * till end, 3 ch, turn.

Row 19 : Shell on shell, * 2 ch dc in 2 ch lp 2 ch, shell on shell, rpt from * till end, 3 ch, turn.

Brown colour

Row 20 : Same as 18th row, shell on shell.

Row 21 : Same as 19th row, 3 ch, turn.

Cream Colour

Row 22 : Shell on shell, * 3 ch, shell on shell, rpt from * till end, 3 ch, turn.

28
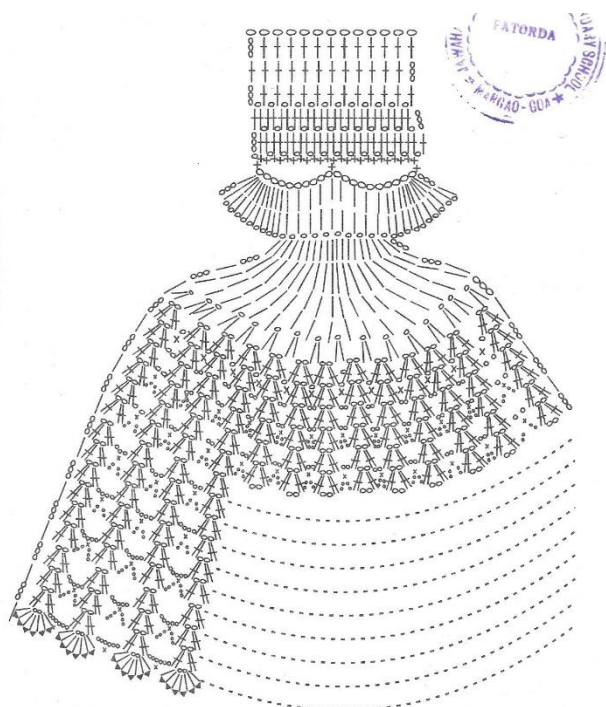
No. 22 Fancy Doll Bag

Row 23 : Shell On shell, * 2 ch dc in 3 ch lp, 2 ch, shell on shell, rpt from * till end, 3 ch, turn.

Brown Colour

Row 24 : Shell on Shell, * 4 ch shell on shell, rpt from * till end, 3 ch, turn.

Row 25 : Shell on shell, * 2 ch dc in 4 ch lp, 2 ch shell on shell, rpt from * till end, 3 ch, turn.

Cream Colour

Row 26 : Shell on shell, * 5 ch shell on shell, rpt from * till end, 3 ch, turn.

Row 27 : Shell on shell, * 3 ch dc in 5 ch lp, 3 ch shell on shell, rpt from * till end, 3 ch, turn.

Brown Colour

Row 28 : Shell on shell, * 6 ch shell on shell, rpt from * till end, 3 ch, turn.

Row 29 : shell on shell, * 3 ch dc in 6 ch lp, 3 ch shell on shell, rpt from * till end, 3 ch, turn.

Cream Colour

Row 30 : Same as 28th row, 3 ch, turn.

Row 31 : same as 29th row, 3 ch, turn.

Brown colour

Row 32 : Shell on shell, * 7 ch shell on shell, rpt from * till end. Break off.

Make 2nd part of doll same as above, 3 ch, turn.

Join both the part with Brown Colour.

Row 33 : * (Tr in shell, 4 ch sl st in 4th ch from hook) 5 times, tr in same shell altogether (6 trs, 5 p will form) dc in 7 ch lp by joining both the parts, rpt from * till end. Break off.

No. 23 RING BAG

Code Yarn : 200 gms,

76 rings,

Crochet hook no. 1

Row 1 : 68 ch, dc in 2nd ch from hook and in each ch till end, 3 ch in last ch, dc in opp side of ch, 3 dc in 1st ch.

Row 2 : Dc in each of next dc. In corner 2 dc in each of next 3 dc (6 dc). Dc in each of next dc. In corner 2 dc in each of next 3 dc. (6 dc)

Row 3 : Dc in each of next dc. In corner 2 dc in each of next 6 dc (12 dc). Dc in each of next dc. In corner 2 dc in each of next 6 dc (12 dc) sl st on 1st dc.

Row 4 : 3 ch, trs in each dc till end, sl st in 3rd ch of 3 ch.

Row 5 : Same as 4th row.

Row 6 : 4 ch * miss 1 tr tr on next tr, 1 ch, rpt from * for whole rnd, sl st on 3rd ch of 4 ch.

Row 7 : Same as 6th row.

Row 8 : Join ring in 1st bl, 27 dc in ring, join with sl st in 1st dc, break off. * Join thread in next ring. Do 13 dc in ring. Join with dc on 7th dc of previous ring, 6 dc in same ring, miss 4 trs of bl dc in next tr, 7 dc in ring sl st on 1st dc & break off. Join thread in other ring, 13 dc in ring. Join with dc on 7th dc on opp side of previous ring 6 dc in same ring, miss 4 bl dc in next bl, 7 dc in same ring, sl st in 1st dc, break off, rpt from * for whole rnd, break off.

Row 9 : Join on upper side of ring on 7th dc, 1 ch dc in same place, * 8 ch dc in 7th dc of next ring, rpt from * for whole rnd, in end sl st on 1st dc.

Row 10 : 4 ch * miss 1 ch tr on next ch, 1 ch, rpt from * for whole rnd, sl st on 3rd ch of 4 ch.

Row 11 : Same as 10th row.

Rpt 8th row to 11th row 3 times, break off.

HANDLE

Join in 11th bl from side of bag, do dc in ring and join with sl st on 1st dc.

Join remaining 3 rings in the same way on other 3 sides.

1st Ring : Join on upper side of dc on ring, 3 ch tr in each of next 5 trs, 3 ch, turn. * Trs on tr, tr on 3rd ch of 3 ch, 3 ch, turn, rpt from * for the length desired and join on other ring of same side of bag.

Make other handle in the same way as above & break off.

30

No.- 22 Fancy Doll Bag

No.- 23 Ring Bag

XII FFFM
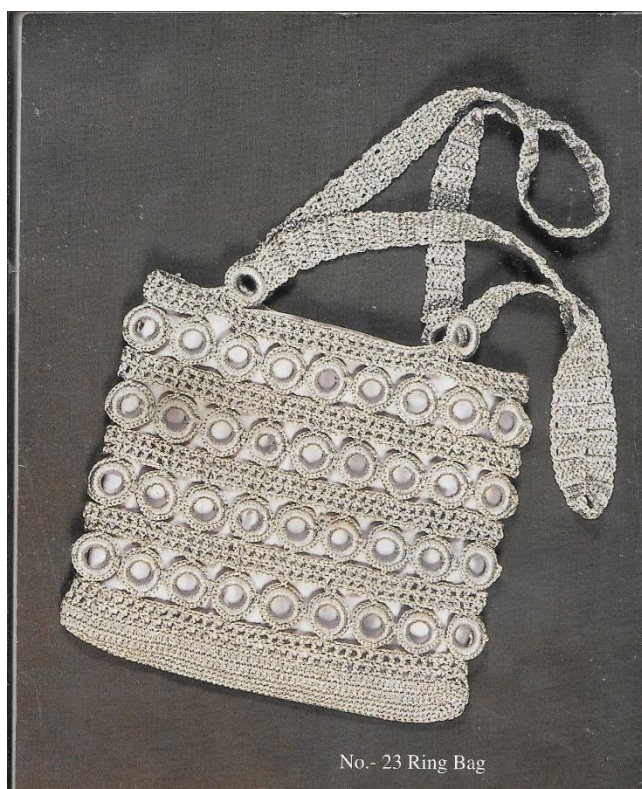
DESIGN OF THE QUESTION PAPER

Class: XII CGDM
Duration: 1 Hr   Subject: Fibre to Fabric & Fashion Marketing   Max. Marks: 20

The weightage or the distribution of marks over different dimensions of the question paper shall be as follows:

1. Weightage to Learning Outcomes

Sr. No.	Learning Outcomes	Mark	Percentage of Marks
1.	Knowledge	05	25%
2.	Understanding	04	20%
3.	Application	06	30%
4.	Skill	05	25%
	Total	20	100%

2. Weightage to Content / Subject Units

Sr. No.	Units	Mark
1.	UNIT LAYOUT	14
2.	FABRIC FINISHES	06
	Total	20

3. Weightage to Forms of Questions

Sr. No.	Form of Questions	Marks for each question	Number of questions	Total Marks
1.	Long Answer Type (LA)	5	1	05
2.	Short Answer Type (SA-II)	3	2	06
3.	Short Answer Type (SA-I)	2	3	06
4.	Very Short Answer Type (VSA)	1	3	03
	Total			20

The expected time for different types of questions would be as follows:

Sr. No.	Form of Question	Approx. time for each Question in minutes (t)	Number of questions (n)	Approx. time for each form of Questions in minutes (t X n)
1.	Long Answer Type (LA)	20	1	20
2.	Short Answer Type (SA-II)	08	2	16
3.	Short Answer Type (SA-I)	06	3	18
4.	Very Short Answer Type (VSA)	02	3	06
	Total			60

As the total time is calculated on the basis of the number of questions required to be answered and the length of their anticipated answers, it would, therefore, be advisable for the candidates to budget their time properly by cutting out the superfluous words and be within the expected time limits.

4. Scheme of Options
    There will be no overall choice. However, there is an internal choice in **1.D** sub questions of **05** marks category.

5. Weightage to Difficulty level of questions:

Sr. No.	Estimated difficulty level of questions	Percentage
1.	Easy	20%
2.	Average	60%
3.	Difficulty	20%

A question may vary in difficulty level from individual to individual. As such, the assessment in respect of each question will be made by the paper setter on the basis of general anticipation from the group as a whole taking the examination. This provision is only to make the paper balanced in its weightage, rather than to determine the pattern of marking at any stage.

6. Number of Main questions:
There will be 2 main questions of 10 marks each.

FORMAT OF QUESTION PAPER
HOME SCIENCE BASED VOCATIONAL COURSE
MID TERM TEST

FIBRE TO FABRIC & FASHION MARKETING
XII CGDM
20 marks
1 hr

INSTRUCTIONS
(i)   All questions are compulsory.
(ii)   Figures to the right indicate full marks.
(iii)   Draw and use colours wherever necessary.

1A. Very Short Answers (VSA){Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)

 B. Short Answer I (SA I) {Answer the following in 1-2 sentences.} (01 mark)

C. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)

D. Long Answer (LA) {Answer any ONE of the following}

                                                                (05 marks)

2A. Very Short Answers (VSA){Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)

 B. Short Answer I (SA I) {Answer the following in 2-3 sentences.} (02 marks)

C. Short Answer I (SA I) {Give two reasons to the following questions.}
                                                                (02 marks)

D. Short Answer I (SA I) {Answer the following in 2-3 sentences.}   (02 marks)

E. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)

Goa Board of Secondary & Higher Secondary Education Alto, Betim – Goa.
BLUE –PRINT   MID TERM TEST

Duration: 1 hour
Subject: **Fibre to Fabric & Fashion Marketing**
Maximum Mark: 20

Objectives	Knowledge				Understanding				Application				Skill				Total
Content Area	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	
UNIT LAYOUT	2(1)	1(2)				1(2)					1(3)					1(5)	14
FABRIC FINISHES	1(1)					1(2)					1(3						06
	05				04				06				05				20

Note: Figures outside the brackets indicate the no. of questions and figures within the brackets indicate the marks

MODEL QUESTION PAPER
HOME SCIENCE BASED VOCATIONAL COURSE
MID TERM TEST

FIBRE TO FABRIC & FASHION MARKETING
XII CGDM
20 marks
1 hr

INSTRUCTIONS
   (i)   All questions are compulsory.
   (ii)   Figures to the right indicate full marks.
   (iii)   Draw and use colours wherever necessary.
   (iv)   The question paper consists of 2 questions.

Q1. A) Select and rewrite the correct alternative from those given below.   (1)
    1) Labels that mention 100% silk, 100% cotton and 100% leather are called
       _____.
    • Flag label
    • Composition label
    • Special label
    • Size label

    B) Answer the following in one to two sentences.   (1)
    1) What is inventory?

C) Answer the following in six to eight sentences. (3)
1) Explain the two types of inspection procedures?

D) Answer the following (5)
1) Draw the dream layout of your tailoring unit / boutique layout within a
size of 20 cms X 15 cms with key and index.
Marks allotment:

Layout size	½ mark
Layout details	2 ½ marks
Key and index in a tabular format	2 marks
	5 marks

Q 2 A) Answer in one or two words only. (1)
1) The newly constructed fabric as it comes out from the mill.

B) Answer the following in two to three sentences. (2)
1) Write any two objectives of purchasing?

C) Give two reasons to the following question. (2)
1) Process layout is useful for low volume of production – why?

D) Answer the following in two to three sentences. (2)
1) What is a chemical finish?

E) Answer the following in six to eight sentences. (3)
1) Explain any three aims of finishing?

DESIGN OF THE QUESTION PAPER

Class: XII CGDM
Duration: 2 Hrs   Subject: Fibre to Fabric & Fashion Marketing   Max. Marks: 40

The weightage or the distribution of marks over different dimensions of the question paper shall be as follows:

1. Weightage to Learning Outcomes

Sr. No.	Learning Outcomes	Mark	Percentage of Marks
1.	Knowledge	11	28%
2.	Understanding	12	30%
3.	Application	12	30%
4.	Skill	05	12%
	Total	40	100%

2. Weightage to Content / Subject Units

Sr. No.	Units	Mark
1.	UNIT LAYOUT	12
2.	FABRIC FINISHES	14
3.	LAUNDERING OF FABRICS & GARMENTS	14
	Total	40

3. Weightage to Forms of Questions

Sr. No.	Form of Questions	Marks for each question	Number of questions	Total Marks
1.	Long Answer Type (LA)	5	2	10
2.	Short Answer Type (SA-II)	3	4	12
3.	Short Answer Type (SA-I)	2	6	12
4.	Very Short Answer Type (VSA)	1	6	06
	Total			40

The expected time for different types of questions would be as follows:

Sr. No.	Form of Question	Approx. time for each Question in minutes (t)	Number of questions (n)	Approx. time for each form of Questions in minutes (t X n)
1.	Long Answer Type (LA)	20	2	40
2.	Short Answer Type (SA-II)	08	4	32
3.	Short Answer Type (SA-I)	06	6	36
4.	Very Short Answer Type (VSA)	02	6	12
	Total			120

As the total time is calculated on the basis of the number of questions required to be answered and the length of their anticipated answers, it would, therefore, be advisable for the candidates to budget their time properly by cutting out the superfluous words and be within the expected time limits.

4. Scheme of Options

XII FFFM

There will be no overall choice. However, there is an internal choice in **D** sub questions of **05** marks category.

5. Weightage to Difficulty level of questions:

Sr. No.	Estimated difficulty level of questions	Percentage
1.	Easy	20%
2.	Average	60%
3.	Difficulty	20%

A question may vary in difficulty level from individual to individual. As such, the assessment in respect of each question will be made by the paper setter on the basis of general anticipation from the group as a whole taking the examination. This provision is only to make the paper balanced in its weightage, rather than to determine the pattern of marking at any stage.

6. Number of Main questions:
There will be 4 main questions of 10 marks each.

FORMAT OF QUESTION PAPER
HOME SCIENCE BASED VOCATIONAL COURSE
FIRST TERM

FIBRE TO FABRIC & FASHION MARKETING
XII CGDM
40 marks
2 hrs

INSTRUCTIONS
    (i)   All questions are compulsory.
    (ii)   Answer each question on a fresh page.
    (iii)   Write the number of each question and sub-question clearly.
    (iv)   Figures to the right indicate full marks.
    (v)   Draw and use colours wherever necessary.
    (vi)   The question paper consists of 4 questions.

1A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
 B. Short Answer I (SA I) {Answer the following in 1-2 sentences.} (01 mark)
C. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)
D. Long Answer (LA) {Answer any ONE of the following}   (05 marks)

2A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
 B. Short Answer I (SA I) {Answer the following in 2-3 sentences.} (02 marks)
C. Short Answer I (SA I) {Give two reasons to the following questions.}
                                 (02 marks)
D. Short Answer I (SA I) {Answer the following in 2-3 sentences.} (02 marks)
E. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)

3A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
 B. Short Answer I (SA I) {Answer the following in 1-2 sentences.}   (01 mark)
C. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)
D. Long Answer (LA) {Answer any ONE of the following in 10-12 sentences}
                                 (05 marks)

4A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)

 B. Short Answer I (SA I) {Answer the following in 2-3 sentences.} (02 marks)

C. Short Answer I (SA I) {Give two reasons to the following questions.}

(02 marks)

D. Short Answer I (SA I) {Answer the following in 2-3 sentences.}   (02 marks)

E. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)

Goa Board of Secondary & Higher Secondary Education Alto, Betim – Goa.
BLUE –PRINT   FIRST TERM EXAM

Duration: 2 hour

Subject: **Fibre to Fabric & Fashion Marketing**

Maximum Mark: 40

Objectives	Knowledge				Understanding				Application				Skill				Total
Content Area	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	
UNIT LAYOUT	2(1)					1(2)	1(3)									1(5)	12
FABRIC FINISHES	2(1)					1(2)	1(3)			1(2)		1(5)					14
LAUNDERING OF GARMENTS	2(1)	1(2)	1(3)			1(2)				1(2)	1(3)						14
	11				12				12				05				40

Note: Figures outside the brackets indicate the no. of questions and figures within the brackets indicate the marks

MODEL QUESTION PAPER
HOME SCIENCE BASED VOCATIONAL COURSE
FIRST TERM

FIBRE TO FABRIC & FASHION MARKETING
XII CGDM
40 marks
2 hrs

INSTRUCTIONS
   (i)   All questions are compulsory.
   (ii)   Answer each question on a fresh page.
   (iii) Write the number of each question and sub-question clearly.
   (iv)   Figures to the right indicate full marks.
   (v)   Draw and use colours wherever necessary.
   (vi)   The question paper consists of 4 questions.

Q.1. A) Select and rewrite the correct alternative from those given below.   (1)
      1) The custodian of store is generally known as _____.
            • Purchaser
            • Store keeper
            • Inspector
            • Worker

   B) Answer the following in one to two sentences.   (1)
    1) Write any two advantages of product layout?

   C) Give any three reasons for the following question.   (3)
   1) A garment label is a communication between buyer and product.

   D) Answer the following   (5)
   1) Draw a layout within a size of 20 cms X 15 cms with key and index for
       an unit manufacturing gent's shirts.
    Marks allotment:
    Layout size   ½ mark
    Layout details   2 ½ marks
    Key and index in a tabular format 2 marks
                                       5 marks

 Q.2. A) Select and rewrite the correct alternative from those given below.   (1)
      1) The process of removal of sizes (starches) and other substances applied
         to the yarns before the process of weaving is known as _____.
            • Bleaching

- Singeing
- Desizing
- Brushing

B) Answer the following in one to two sentences. (1)
1) What is a mechanical finish?

C) Answer the following in six to eight sentences. (3)
1) Differentiate between water repellent and water proof finished fabrics

D) Briefly explain the following Biological control finishes: (5)
a) Anti-rot
b) Anti-bacterial
c) Anti-mildew
d) Anti-moth
e) Micro encapsulated finish

Q.3. A) Answer in one or two words only. (1)
1) The soaps that dissolves readily in water & gives free lather

B) Answer the following in two to three sentences. (2)
1) Why is the purchase order important?

C) Give two reasons to the following question. (2)
1) Why is scouring done on fabrics?

D) Answer the following in two to three sentences. (2)
1) How is shearing finish given to fabrics?

E) Answer the following in six to eight sentences. (3)
1) Enlist & explain any three laundry cleaning aids.

Q.4. A) Answer in one or two words only. (1)
1) The most frequently used stiffening agent in laundry work for cotton and linen fabrics.

B) Answer the following in two to three sentences. (2)
1) Write any two properties of a good laundry soap.

C) Give two reasons to the following question. (2)
1) Water is a valuable agent used in laundry work.

D) Answer the following in two to three sentences. (2)
1) Explain the advantages of electric irons.

E) Answer the following in six to eight sentences. (3)
1) What are Laundry Dryers? Name & explain any one type of laundry dryer.

DESIGN OF THE QUESTION PAPER

Class: XII CGDM

Duration: 2 Hrs   **Subject: Fibre to Fabric & Fashion Marketing**   **Max. Marks: 50**

The weightage or the distribution of marks over different dimensions of the question paper shall be as follows:

1. Weightage to Learning Outcomes

Sr. No.	Learning Outcomes	Mark	Percentage of Marks
1.	Knowledge	12	24%
2.	Understanding	11	22%
3.	Application	12	24%
4.	Skill	15	30%
	Total	50	100%

2. Weightage to Content / Subject Units

Sr. No.	Units	Mark
1.	UNIT LAYOUT	10
2.	FABRIC FINISHES	10
3.	LAUNDERING OF FABRICS & GARMENTS	10
4.	FASHION PROMOTION	10
5.	PRICING OF APPAREL	10
	Total	50

3. Weightage to Forms of Questions

Sr. No.	Form of Questions	Marks for each question	Number of questions	Total Marks
1.	Long Answer Type (LA)	5	3	15
2.	Short Answer Type (SA-II)	3	5	15
3.	Short Answer Type (SA-I)	2	6	12
4.	Very Short Answer Type (VSA)	1	8	08
	Total			50

4. The expected time for different types of questions would be as follows:

Sr. No.	Form of Question	Approx. time for each Question in minutes (t)	Number of questions (n)	Approx. time for each form of Questions in minutes (t X n)
1.	Long Answer Type (LA)	16.5	3	50
2.	Short Answer Type (SA-II)	06	5	30
3.	Short Answer Type (SA-I)	04	6	24
4.	Very Short Answer Type (VSA)	02	8	16
	Total			120

As the total time is calculated on the basis of the number of questions required to be answered and the length of their anticipated answers, it would, therefore, be advisable for the candidates to budget their time properly by cutting out the superfluous words and be within the expected time limits.

5. Scheme of Options

There will be no overall choice. However, there is an internal choice in **D** sub questions of **05** marks category.

6.   Weightage to Difficulty level of questions:

Sr. No.	Estimated difficulty level of questions	Percentage
1.	Easy	20%
2.	Average	60%
3.	Difficulty	20%

A question may vary in difficulty level from individual to individual. As such, the assessment in respect of each question will be made by the paper setter on the basis of general anticipation from the group as a whole taking the examination. This provision is only to make the paper balanced in its weightage, rather than to determine the pattern of marking at any stage.

7.   Number of Main questions:
There will be 5 main questions of 10 marks each.

FORMAT OF QUESTION PAPER
HOME SCIENCE BASED VOCATIONAL COURSE
FINAL EXAM

FIBRE TO FABRIC & FASHION MARKETING
XII CGDM
50 marks
2 hrs

INSTRUCTIONS
   (i)   All questions are compulsory.
   (ii)   Answer each question on a fresh page.
   (iii)   Write the number of questions and sub-questions clearly.
   (iv)   Figures to the right indicate full marks.
   (v)   Draw and use colours wherever necessary.
   (vi)   The question paper consists of 5 questions.

1A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
 B. Short Answer I (SA I) {Answer the following in 1-2 sentences.}   (01 mark)
C. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)
D. Long Answer (LA) {Answer the following}   (05 marks)

2A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
 B. Short Answer I (SA I) {Answer the following in 2-3 sentences.} (02 marks)
 C. Short Answer I (SA I) {Give two reasons to the following questions.}
                                                                    (02 marks)
D. Short Answer I (SA I) {Answer the following in 2-3 sentences.}   (02 marks)
E. Short Answer II (SA II) {Answer any ONE of the following in 6-8 sentences.}
                                                                    (03 marks)

3A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
 B. Short Answer I (SA I) {Answer the following in 2-3 sentences.} (02 marks)
C. Short Answer I (SA I) {Give two reasons to the following questions.}
                                                                    (02 marks)
D. Short Answer I (SA I) {Answer any ONE of the following in 2-3 sentences.}
                                                                    (02 marks)
E. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)

4A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
B. Short Answer I (SA I) {Answer the following in 1-2 sentences.} (01 mark)
C. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)
D. Long Answer (LA) {Answer any ONE of the following}   (05 marks)

5A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in 1 or 2 words}   (01 mark)
B. Short Answer I (SA I) {Answer the following in 1-2 sentences.} (01 mark)
C. Short Answer II (SA II) {Answer the following in 6-8 sentences.} (03 marks)
D. Long Answer (LA) {Answer the following}   (05 marks)

Goa Board of Secondary & Higher Secondary Education Alto, Betim – Goa.
BLUE –PRINT   H.S.S.C Examination
Duration: 2 hour
Subject: **Fibre to Fabric & Fashion Marketing**
Maximum Mark: 50

Objectives	Knowledge				Understanding				Application				Skill				Total
Content Area	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	
UNIT LAYOUT	1(1)						1(3)		1(1)							1(5)	10
FABRIC FINISHES	1(1)	1(2)				1(2)				1(2)	1(3)						10
LAUNDERING OF GARMENTS	1(1)	1(2)	1(3)			1(2)				1(2)							10
FASHION PROMOTION	1(1)						1(3)		1(1)							1(5)	10
PRICING OF APPAREL	1(1)				1(1)						1(3)					1(5)	10
	12				11				12				15				50

Note: Figures outside the brackets indicate the no. of questions and figures within the brackets indicate the marks

MODEL QUESTION PAPER
HOME SCIENCE BASED VOCATIONAL COURSE
FINAL EXAM

FIBRE TO FABRIC & FASHION MARKETING
XII CGDM
50 marks
2 hrs

INSTRUCTIONS: (i) Answer each question on a fresh page.
      (ii) Write the number of questions and sub-questions clearly.
      (iii) All questions are compulsory.
      (iv) Figures to the right indicate full marks.
      (v) Draw and use colours wherever necessary.
      (vi) The question paper consists of five questions.

Q1. A) Answer the following in one or two words   (1)
  1) The contractual document which bind the company to considerable
   expenditure.

B) Answer the following in one to two sentences.   (1)
  1) Write any one advantage of a product layout?

C) Answer the following in six to eight sentences.   (3)
  1) Differentiate between closed stores and open stores.

D) Answer the following   (5)
  1) Draw a layout within a size of 20 cms X 15 cms with key and index for
   an unit manufacturing trousers.
   Marks allotment:
   Layout size   ½ mark
   Layout details   2 ½ marks
   Key and index in a tabular format <u>2 marks</u>
              <u>5 marks</u>

Q2. A) Answer the following in one to two words.   (1)
  1) Name the chemical used for mercerizing.

B) Answer the following two to three sentences.   (2)
  1) What is a textile finish?

C) Give two reasons to the following question.   (2)
  1) Gray fabrics are bleached before finishing.

D) Answer **any one** of the following in two to three sentences. (2)
1) List any two types of chemical finishes
2) Explain the singeing process.

E) Answer the following in six to eight sentences. (3)
1) Differentiate between water repellent and water proof finished fabrics

Q3 A) Select and rewrite the correct alternative from those given below. (1)
1) Iron is an appliance used on fabrics to remove ------------.
- Stains
- Wrinkles
- Water
- Starch

B) Answer the following two to three sentences. (2)
1) Write two points on fabric softeners.

C) Give two reasons to the following question. (2)
1) Dry cleaning is a good method of laundry.

D) Answer the following two to three sentences. (2)
1) Name the two types of washing machines.

E) Answer the following (3)
1) What is a stain? Name any two techniques of stain removal.

Q. 4. A) Select and rewrite the correct alternative from those given below. (1)
1) A single printed sheet folded once or twice as per the need is _____.
- Circular
- Leaflet
- Sales letter
- Brochure

B) Answer the following in one to two sentences. (1)
1) What is a sky banner?

C) Answer the following in six to eight sentences. (3)
1) Write any three points on the importance of newspaper as a media in fashion promotion.

D) Answer any ONE of the following (5)
1) Prepare a banner for a boutique having a festival offer.
   Name and address of the boutique:
   Feminine Stop,
   Shop No. 27, Shalom Bldg., Sanquelim – Goa

Contact No. xxxxxxxxx
Size of Banner: 15 cms X 10 cms

2) Prepare a discount coupon for a boutique having a sale.
   Name and address of the boutique:
   Look Fabulous,
   Shop No. 14, Jasmine Bldg., Abade Faria Road, Margao – Goa
   Contact No. xxxxxxxxx
   Size of Discount Coupon: 15 cms X 12 cms

   Marks allotment:
   Correct size   1 mark
   Name and address   1 mark
   Logo   1 mark
   Details and overall presentation 2 marks
                                     5 marks

Q.5. A) Answer in one or two words only.   (1)
   1) The point at which exchange between buyer & seller takes place when
      supply & demand are equal.

B) Answer the following in one to two sentences.   (1)
   1) How does the economic conditions influence price decisions?

C) Answer the following in six to eight sentences.   (3)
   1) Write a brief note on '**Online shopping**'

D) Answer the following   (5)
   1) Design a circular skirt for a college girl & explain its cost plus pricing in
   a tabular format.
   Marks allotment:
   Design with colour   1 mark
   Pricing details in tabular format 2 marks
   All mark-up calculations   2 marks
                                    5 marks

ANSWER KEY

DURATION: 2 hours   FIBRE TO FABRIC & FASHION MARKETING

Total No. of Questions: 5   Maximum Marks: 50

Q 1. A)   (1)
1) Purchase order

B) (any 1 advantage)   (1)
1) The advantages of product layout are:
- Lowers total material hand line cost.
- There is less work in processes.
- Better utilization of men and machines,
- Less floor area is occupied by material in transit and for temporary storages.
- Greater simplicity of production control.
- Total production time is also minimized.

C)   (any 3 points of difference)   (3)
1)

Closed stores	Open stores
*All materials are stored in a closed/controlled area	*There is no specific storage area. Stores are maintained in the form of suitable/convenient locations.
*No other person than the Store personnel is permitted in the area	*Every individual has access to any storage facility.
*Maximum physical security	*Chances of pilferage are high
*Tight accounting control of Inventory material	*Less emphasis on accounting control of the material

D)   (5)
1) Marks allotment:

Layout size	½ mark
Layout details	2 ½ marks
Key and index in a tabular format	2 marks
	5 marks

Layout size: 20 cms X 15 cms

Consider the students layout, the following is an example:
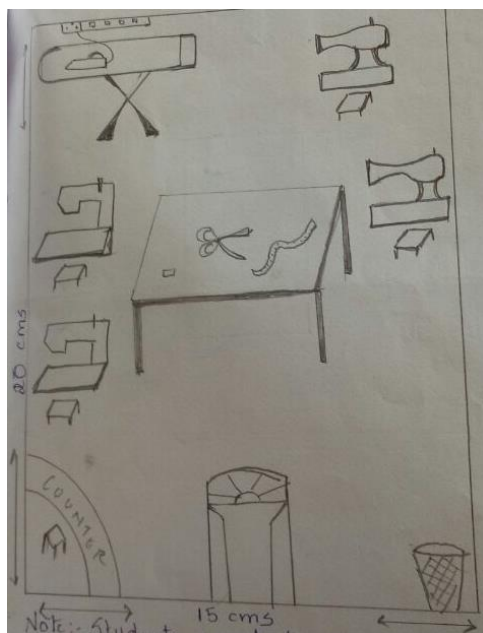
 The equipment's at serial 1-5 should compulsorily be included in the layout and key & index.

Q2. A)   (1)
1) Caustic Soda

B)   (2)
1) Textile finish refers to a finishing treatment given to the fibre, yarn or a fabric either before or after fabrication to improve its physical appearance, functionality, hand, drape and easy care features and prepare them for the market.

C) (any 2 reasons)   (2)
 Gray fabrics are bleached
  • to whiten the fabric
  • to strip the dye off the fabrics which are imperfectly dyed
  • to strip the dye off the fabrics which need to be redyed

D) Any ONE   (2)
1) (any two chemical finishes)
  • Mercerizing
  • Creping
  • Waterproof
  • Flameproof
  • Durable press
  • Anti-static
  • Absorbent
  • Water repellent & water proof
  • Biological control finishes

2) The process of singeing involves the burning of fibre ends projecting from the fabric by using gas flame singer.

E) (any 3 points of difference) (3)
1) Difference between water repellent fabric and water proof fabrics:

WATER REPELLENT FABRIC	WATER PROOF FABRIC
1. High count fabrics with a finish that coats the yarns but not filling the fabric.	1. Fabrics with plastic films or low count fabrics with a finish that coats the yarns and fills the fabric.
2. Heavy rain will penetrate.	2. No water can be penetrate.
3. Fabric is pliable, and is no different to the untreated fabric.	3. Most plastic fabrics stiffen in a cold weather.
4. It is costly to produce.	4. It is cheaper to produce.
5. It is durable but not a permanent finish. It can be renewed.	5. It is a permanent finish.

Q3. A) (1)
1) Wrinkles

B) (any two points) (2)
1) Fabric softeners are
  * laundry cleaning aids that are added to the final rinse
  * to make fabrics softer and fluffier
  * Fabric softeners reduce the static cling, drying and wrinkling time
  * make ironing easier

C) (any 2 reasons) (2)
1) Dry cleaning is a good laundry method
  * Dry cleaning does not alter or change the colour of the fabrics.
  * Dry-cleaning is possible for many fabrics for which washing is not suitable
  * Crepe fabrics can be cleansed very successfully by dry-cleaning as it does not cause shrinkage as water does.
  * Velvet and other pile fabrics are not flattened by dry-cleaning but the pile is flattened by washing.
  * Fabrics finished by moiré's marking, lacquered fabrics and imitation fur can be dry-cleaned. The surface marking may be affected by this treatment, but it does less damage than washing.
  * Dry-cleaning is the best method of cleaning any garments with pleats; it does not remove the pleats, as it does not wet the fabric.

D)   (2)
The two types of washing machines are
- Fully automatic washing machine
- Semi automatic washing machine

E) (define-1mark, any 2 techniques-2 marks)   (3)
Stain is a spot or a mark of discoloration on the fabric.
Techniques of stain removal are:
- Dip
- Drop
- Steaming
- Sponging

Q.4. A)   (1)
1) Leaflet

B) (any 1 point)   (1)
- Sky banners are long banners with slogans which are tied to a low flying plane.
- The banner trails from the rear edge of the aircraft.
- The advertising message is clearly visible to the people through the banners.

C) (any 3 points)   (3)
- They provide visual as well as verbal means of telling consumers what merchandise the consumer has to offer.
- They may be offered daily.
- Layouts, Art and copy are relatively easy to produce
- Media cost are comparatively low

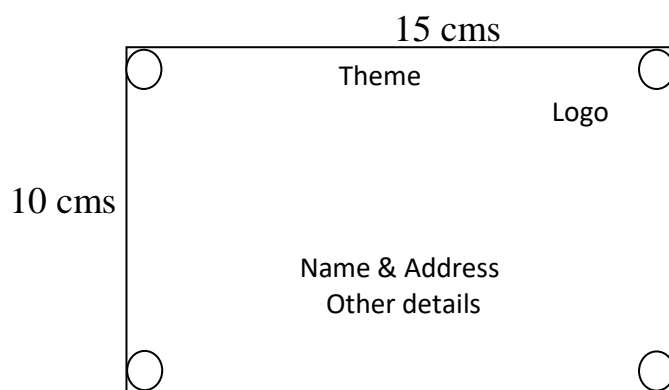D)   (5)
1) Students creativity should be considered
A banner for a boutique having a festival offer
Size of Banner: 10 cms X 15 cms

Marks allotment:	
Correct size	1 mark
Name and address	1 mark
Logo	1 mark
Details and overall presentation	2 marks
	5 marks

15 cms

10 cms

Theme

Logo

Name & Address
Other details

An example

2) Students creativity should be considered

Size of Discount Coupon: 15 cms X 10 cms

Marks allotment:

Correct size	1 mark
Name and address	1 mark
Logo	1 mark
Details and overall presentation	2 marks
	5 marks

an example

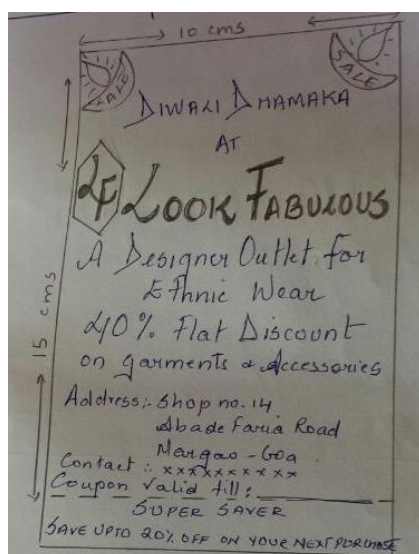Q.5. A)   (1)
1) Price

B)   (1)
1) The marketer may have to consider the economic conditions prevailing in market while fixing prices as at the time of recession, the consumer may have less money to spend and so the marketer may reduce the prices to influence the buying decisions of the consumer.

C) (Any three points, 1 mark each, total 3 marks)   (3)
1) Online shopping
  • Allows you to shop from any vendor, at anytime, anywhere in the world.
  • Online shopping saves time.
  • There is no need to travel all the way to the store or mall to shop.
  • There are no queues to wait in.
  • There are better deals and promotion offers.
  • One can avail of the online coupon codes and discounts.

D)   (5)
A circular skirt for a college girl
 Marks allotment:
Design with colour   1 mark
Pricing details in tabular format   2 marks
All mark-up calculations   2 marks
                                    5 marks
Consider the students pricing

An example of calculating cost plus pricing

ITEM	DETAIL	QUANTITY	UNIT COST	TOTAL COST
Cotton	Circular skirt	1 ½ meter	₹150.00	₹225.00
Trimmings	Sewing thread	1	₹5.00	₹5.00
	Zip	1	₹15.00	₹15.00
	Fusible facing	1	₹20.00	₹20.00
Label	With logo and care instructions	1	₹5.00	₹5.00

Labour to cut, stitch, trim and finish @15 minutes   ₹50.00

Cost of production   ₹320.00
Manufacturer's mark-up @20%   ₹64.00
Manufacturer's selling price   ₹384.00

Retailer's mark-up @50%	₹192.00
Retailer's selling price	₹576.00
GST @ 10%	₹57.60
Retail price	₹633.60
MRP (rounded up)	₹650.00