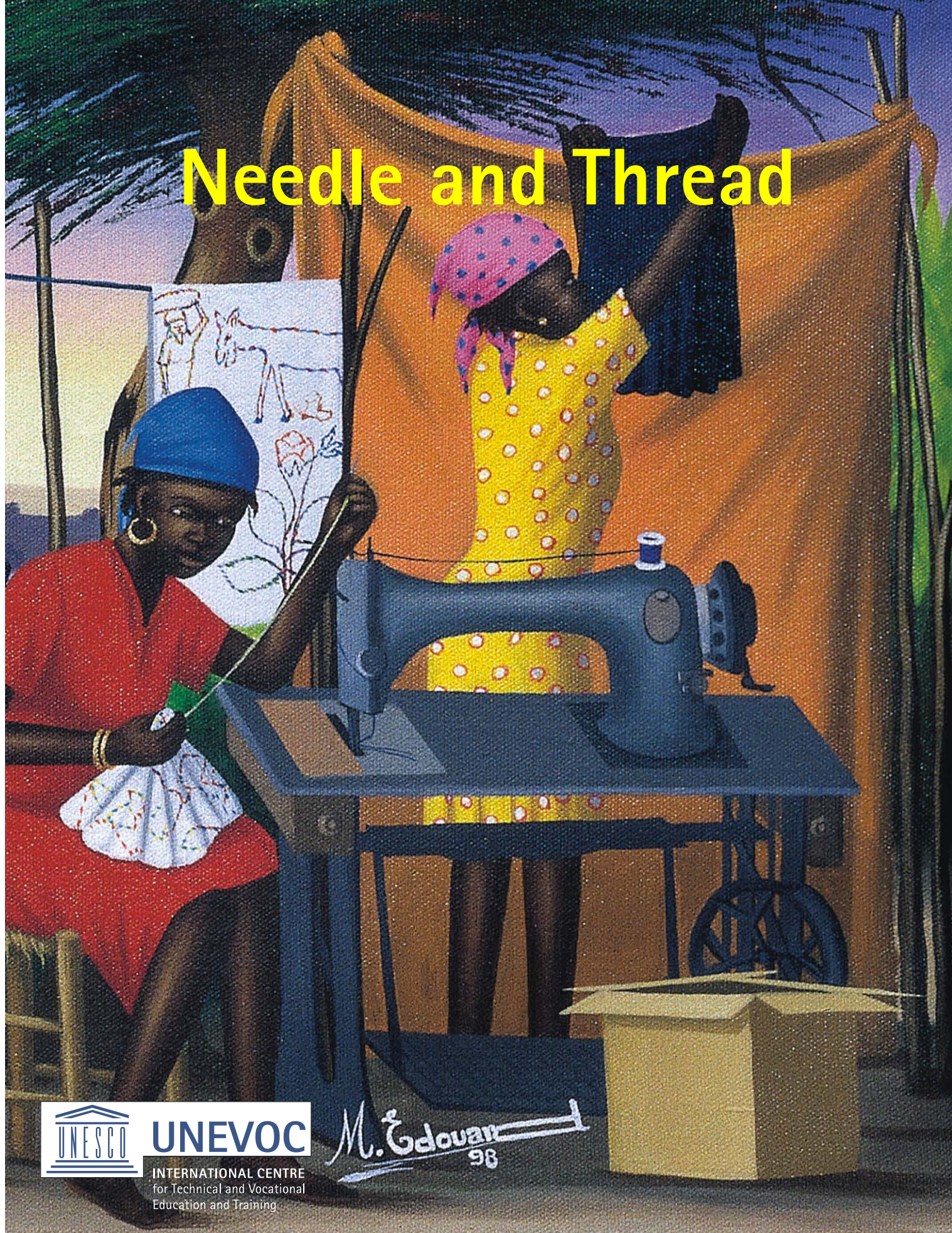


Global Action Programme on Education for All Youth Project

Needle and Thread



UNEVOC

INTERNATIONAL CENTRE
for Technical and Vocational
Education and Training

M. Edouard
98

Learning and Working

Motivating for Skills Development: A Campaign Package

Version February 2006

- 1 Campaign Package Overview
- 2 Campaign Flyer
- 3 Information for Stakeholders
- 4 Guide to being a Successful Facilitator
- 5 Activity Check List
- 6 Videos 'Learning and Working'
- 7 Booklets for each of the Videos**
- 8 CD-ROM with print files of above documents

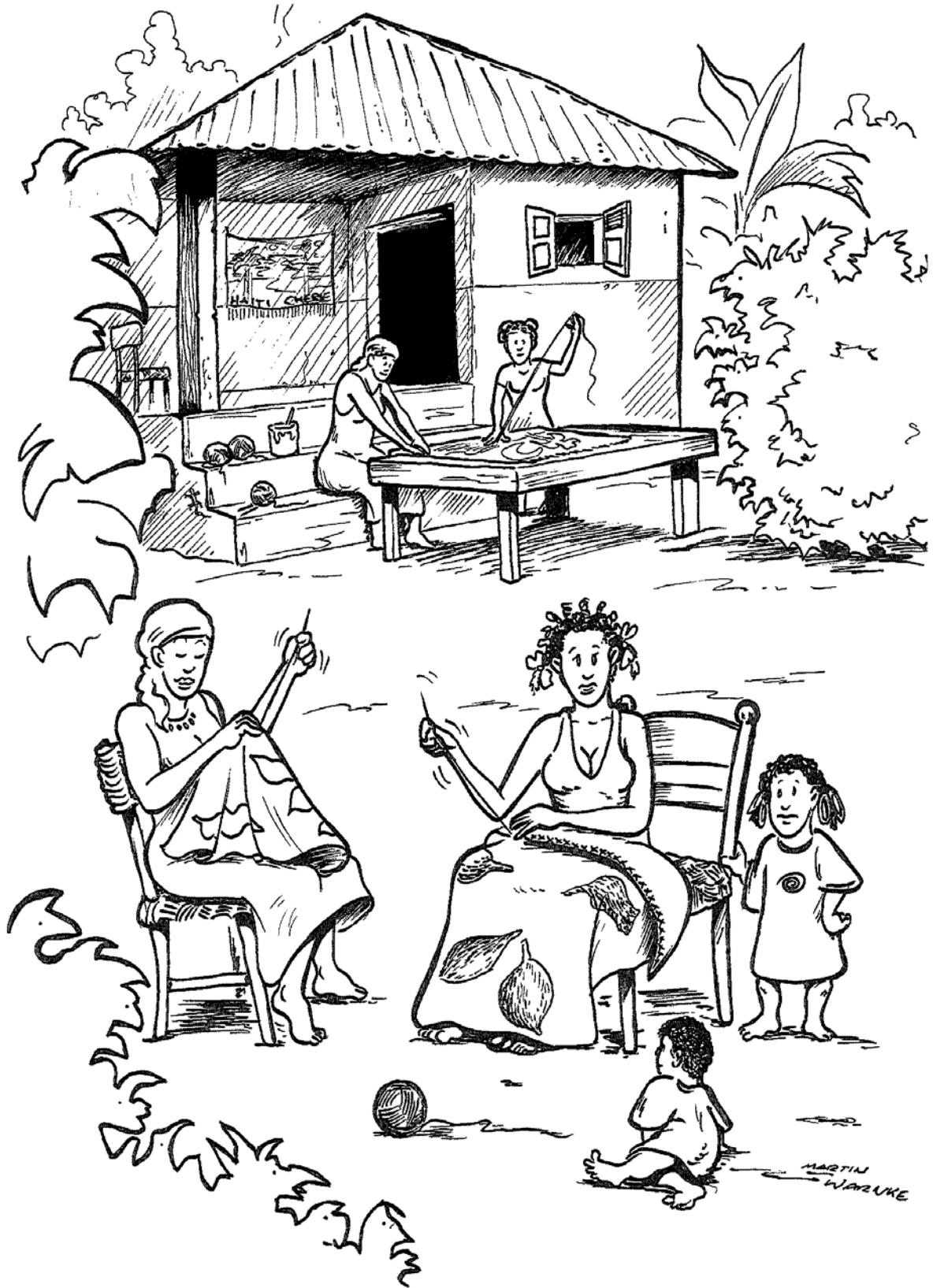
Booklet 7.12 – NEEDLE AND THREAD

This booklet complements the video clip on “Needle and Thread” on DVD 2. It gives a short summary of the content of the video and contains illustrations followed by technical texts, which will make it easier to understand and recall the activities shown in the video. The booklet can be copied and handed out to participants, so that they can make notes on them or use them as a reference for later.

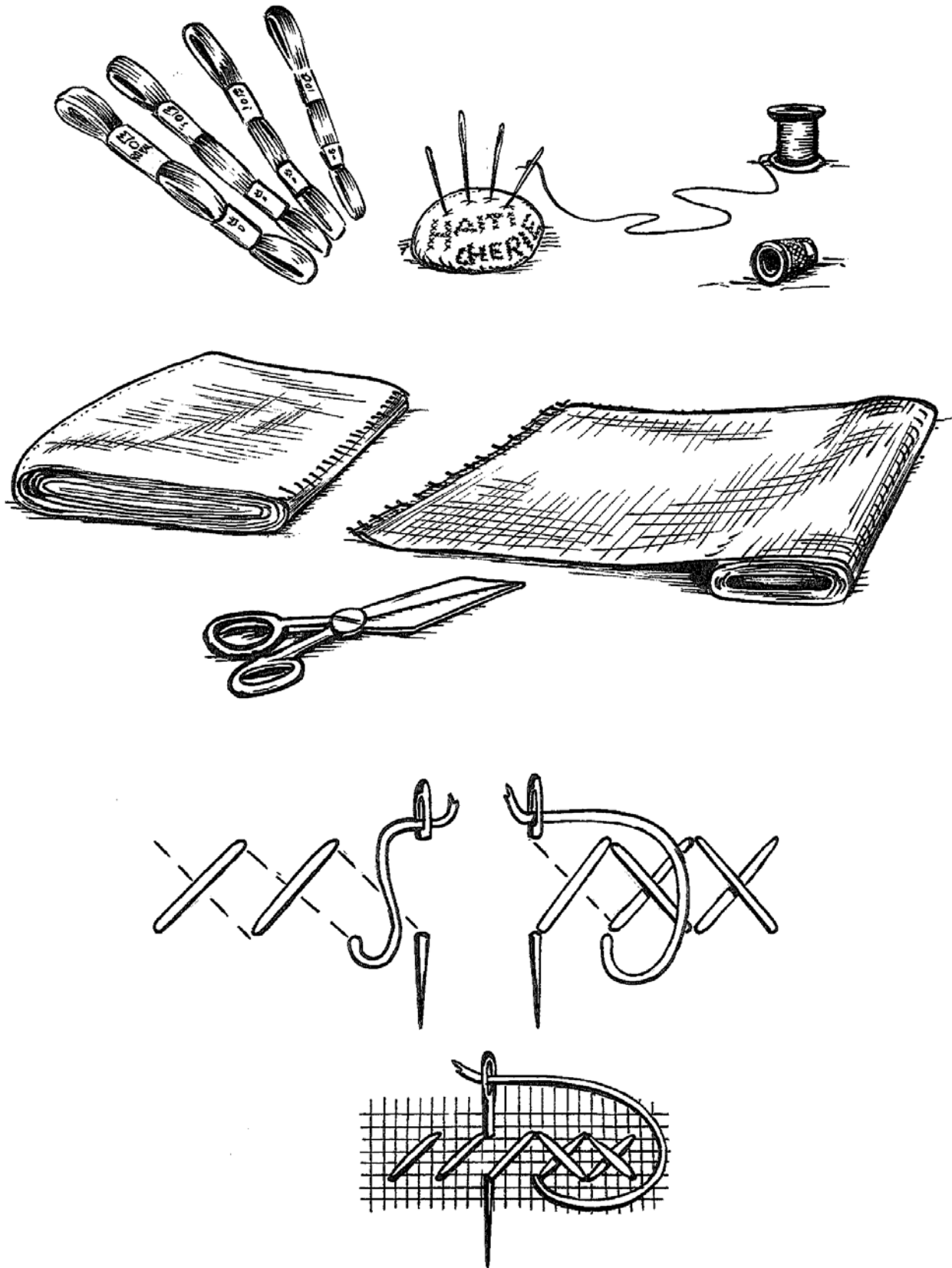
A transcript of the soundtrack of the video is included at the back of the booklet. Whenever the locally spoken language is different from the language used in the video, the facilitator may wish to use this text transcript as a basis for comments and explanations in the local language.

Video NEEDLE AND THREAD: Summary

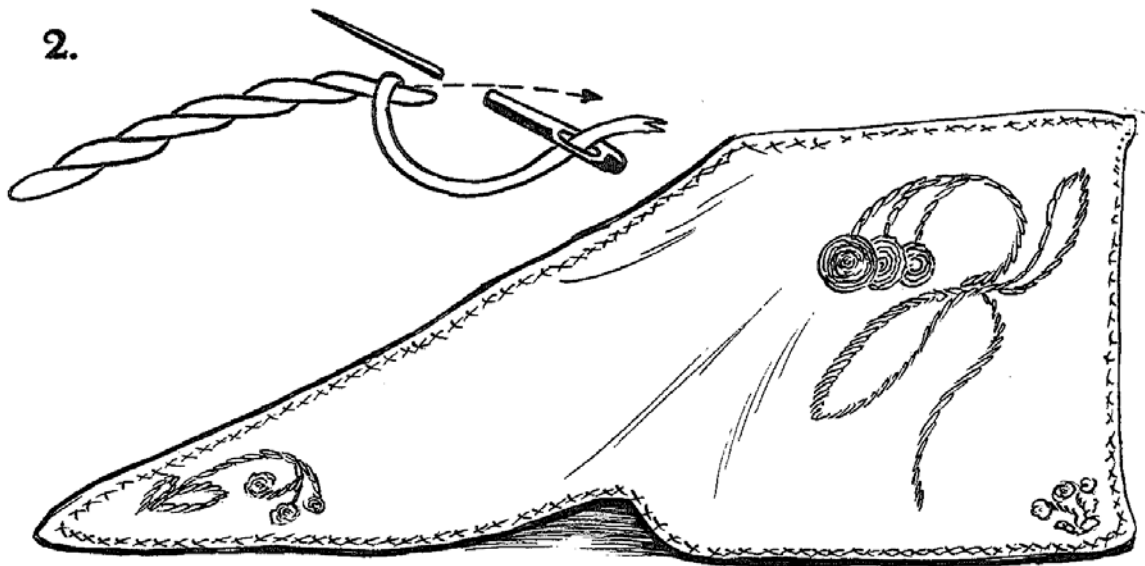
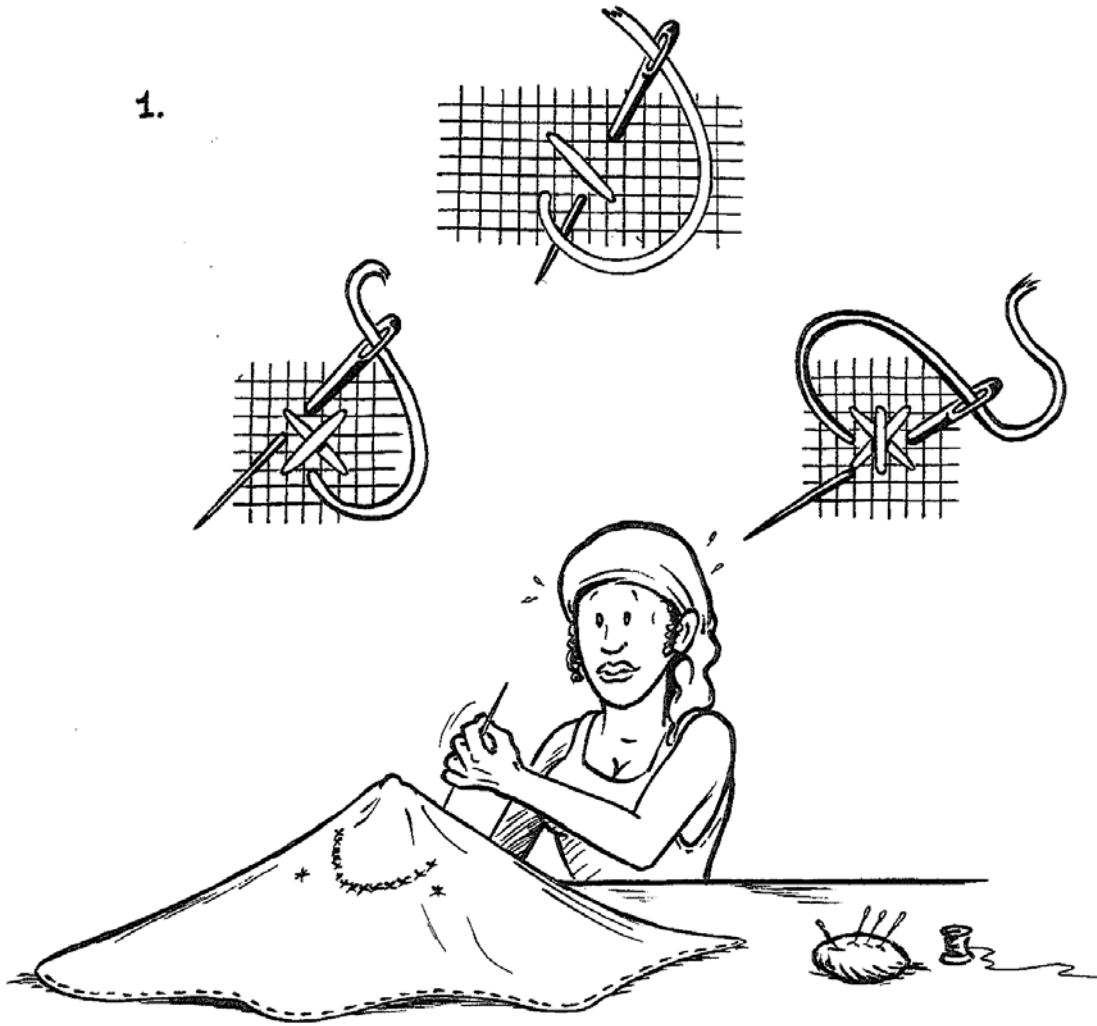
The focus in this video is on embroidery, dress making and tapestry, activities usually pursued by women. The video portrays young women learning different stitches and learning to sew and doing tapestry with threads of yarn. In most cases, simple tools like needles and scissors are used.



Notes:

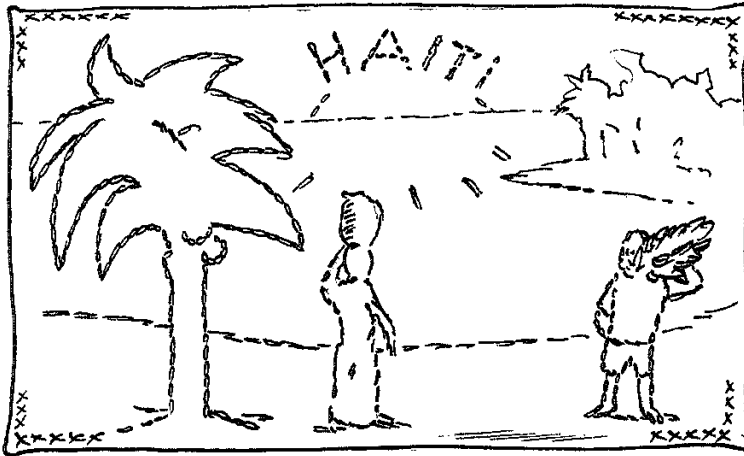
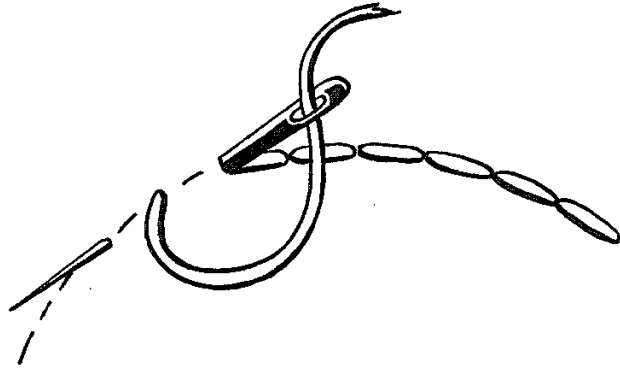


Notes:

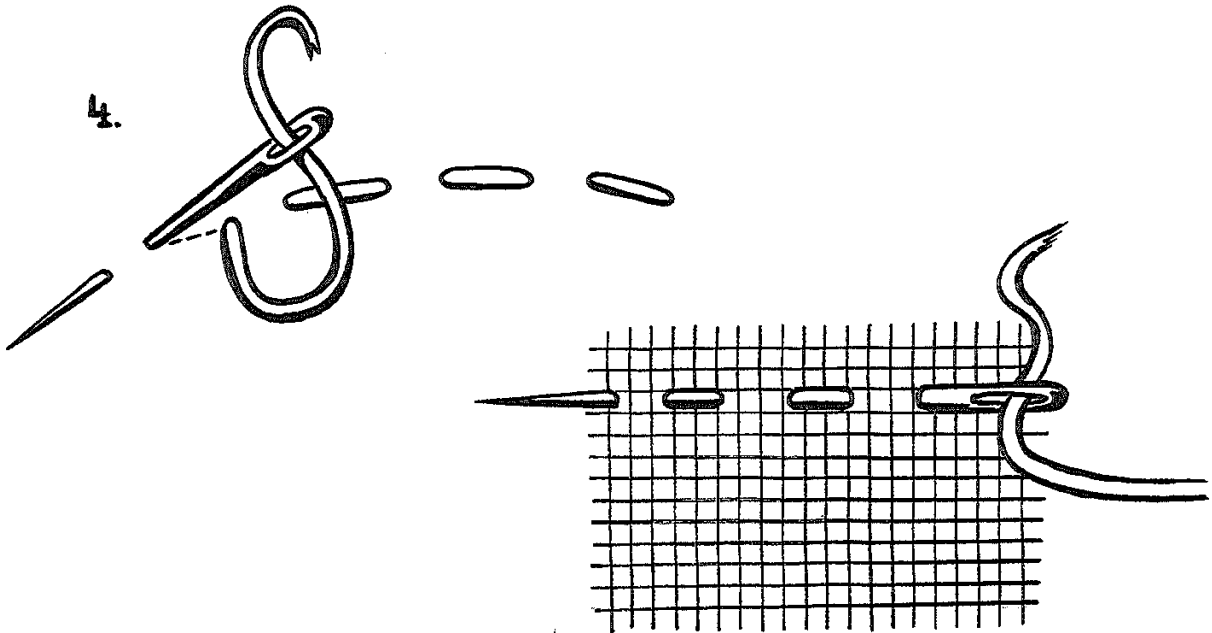


Notes:

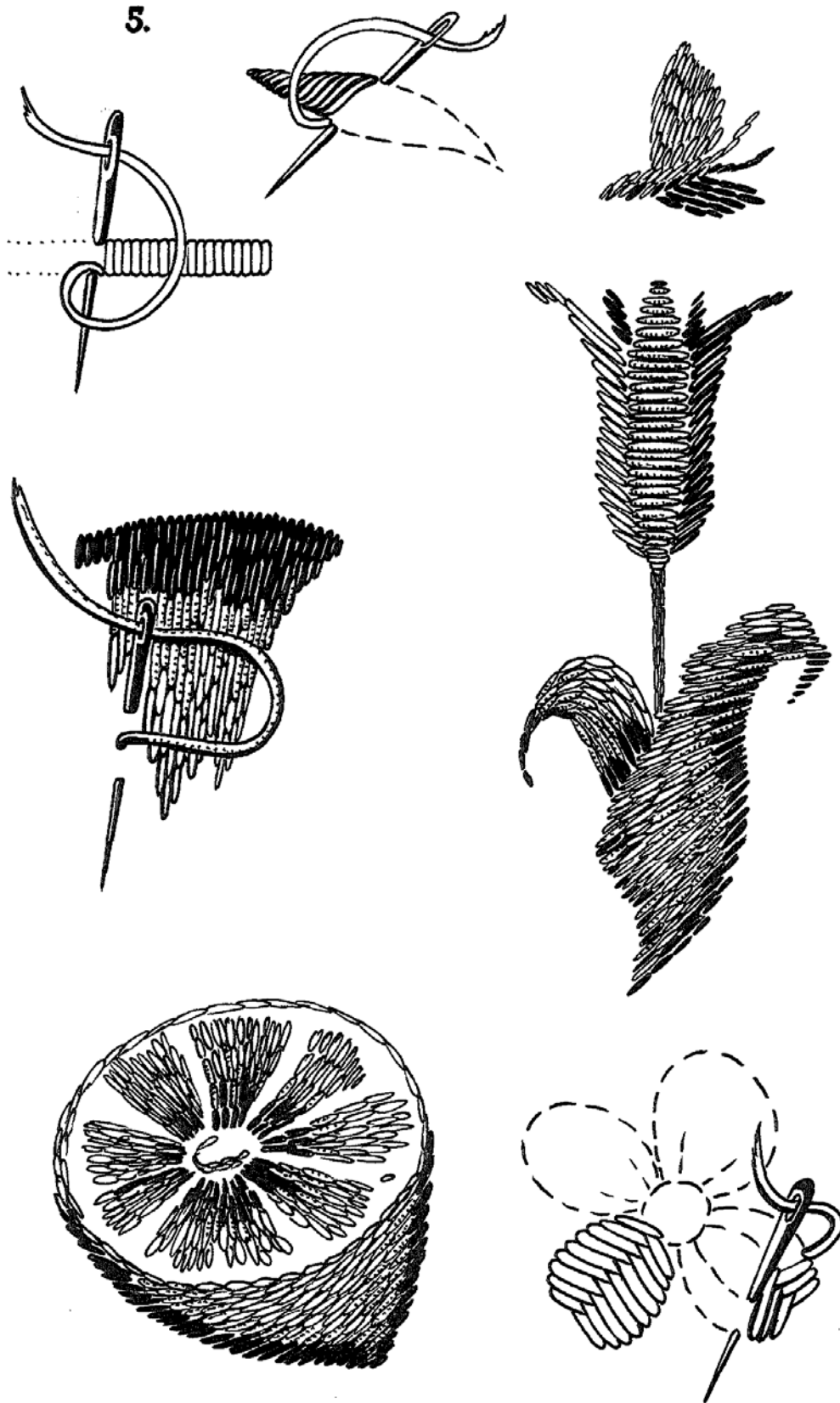
3.



4.



Notes:



Notes:



Notes:



Notes:



Notes:

Video NEEDLE AND THREAD: Technical Information

Embroidery

Equipment

For embroidery it is best to use a thin fabric on which you simply adapt the motifs. However, you can make numerous works on thick fabrics such as linen.

Usually, it is advisable to work with a cotton thread of six scraps. Depending on the fineness of the embroidery, you can also work with a triple or double thread or with a simple one.

Usually, you embroider with a sharp needle and a triple thread. If the fabric is thick, you can also work with a blunted needle.

Tools

If you want to embroider a large surface area, it is preferable to tighten the cloth on a frame so that the work does not shrink. You can make a frame using rectangular wood on which you nail the fabric you want to embroider. You can also tighten the material between two rings of different sizes; the one inside must be a little bit smaller so that the work can be wedged between the two rings.

The principal basic stitches

The cross-stitch

The cross-stitch is an important basic stitch, either to cover a surface area with large motifs or to make lines.

A variant to the cross-stitch is the star-stitch. You can embroider a star, either perpendicularly or horizontally, on top of a cross-stitch.

The rod-stitch

Make the rod-stitch always from the left to the right side along an imaginary line.

The point-stitch

With the point-stitch you also can make straight lines. Jab the needle into the fabric from right to left. The stitches are close to the other and they all have the same length.

The front-stitch

The front-stitch is ideal to make regular dotted lines. You make them by jabbing the needle from the right to the left into the fabric. Jab the needle alternatively from the top side to the back side and from the back side to the top side. The stitches have to be twice as long on the top side as on the back side.

The flat-stitch

The flat stitch is especially used for tight and oblong forms and to cover surface areas. Put the stitches on a drawing, which is either straight or oblique, and tighten them enough so that you cannot see the fabric any longer.

The alternating flat-stitch is a succession of long and short stitches. (Picture 5a) This scheme of stitches creates lights and shadows on the desired area.

Blanket stitch

The blanket stitch is used to decorate borders. It's the best stitch to fix the contours of the precious English embroideries.

If you want to use the stitch as decoration, you can move the stitches apart, but to make a boarder, the stitches have to be very close together.

Wall hangings made of wool scraps

All you need to make decorative hangings, is a piece of material, thin or thick, wool scraps, a pointed object (a needle or a nail) and an idea for your motif.

First, sketch a motif on the piece of fabric, either by hand or by tracing a design on carbon paper.

Then, cover the motif with wool scraps; you can use any kind of wool. Many hangings are made of old sweaters that have been changed into the thread again.

The surface of the motif that has to be covered is pasted on slowly.

Then, holding the needle or the nail in one hand, take the end of the thread with the other hand and press it energetically into the glue.

Fast rotating movements with the hand allow vigorous twisting of the wool until it becomes rigid; it is important to avoid on the fraying of the thread after it has been glued on. This way, you can stick it on the motif little by little. With one hand continue

to press energetically while the other hand maintains the tension.

This method allows covering all the surface areas – rectilinear or curved.

To finish, dry the work on a smooth surface area. You can now fix it on the wall.

Video NEEDLE AND THREAD: Text of Soundtrack

Embroidery, dressmaking, and tapestry – all done with a needle and thread.

Many Haitian women are excellent seamstresses, producing high quality goods.

The first step in this admirable craft is learning the basic stitches. At the Petites Sœurs de Port-au-Prince, young women learn embroidery techniques.

Cross-stitch is one of the most basic stitches. It is done in two parts: first from left to right, then from right to left. The result is a row of little crosses, which can be arranged differently to create an infinite number of patterns.

For stem stitch, the needle goes from left to right following the pattern. It is the perfect stitch for all sorts of curves, flowers and stems.

Marie-Helena does her Mexican embroidery with a running stitch. The needle goes in and out evenly. When you put it through, you get a dotty row of stitches.

Flat stitch or satin stitch has many uses, for long and narrow shapes, but also for filling in large spaces. The stitches must be very close, so that no fabric can be seen between them.

Alternating flat stitch is a series of long and short stitches.

Blanket stitch is used at the edges of what is called "broderie anglaise". It creates a tight row of stitches.

Once the borders have been defined, the middles are simply cut out.

When you know how to embroider, you can also do "appliqué," which combines embroidery with sewing. Just attach coloured bits of cloth to the base with embroidery stitches.

This is how Alice S. and Mocenne L. from Camp-Perrin cultivate lovely plants on their tablecloths.

Haitian women find inspiration for their loveliest patterns in the world around them.

At the "Mont Joliet Sewing School" in Port-au-Prince, students practice their stitches on paper; so they do not waste precious fabric – an excellent idea that should be adopted elsewhere.

Students create paper clothes of perfect dimensions. They learn the different steps in a process they will repeat with cloth later.

N. and the other future seamstresses pick patterns out of a catalogue. They use paper first.

Chantal is working on a shirt collar.

A pattern helps her work on the dots that will shape it correctly.

A roller for the seams, and scissors for the cutting – these are seamstresses' tools. The teacher checks everything before the pieces are assembled.

Even for paper clothes you need needles and thread. N. and Chantal pin dots on these clothes.

Then they sew them with a needle and thread, just like with cloth.

Sewing on paper allows students to create lovely models, which they can do on more expensive fabrics when their training is over.

Needles and thread are also used for making tapestries. This is an art form, which came to Haiti from Egypt about 15 years ago.

Madam Edrisse from Camp-Perrin runs a flourishing business selling the tapestries that she makes at home. Her designs are as international as her tourist customers. She carries out the first step, drawing the designs on a cloth, with obvious pleasure.

She also works with bits of wool that come from unravelled old jumpers. She also uses glue.

Once the glue has been applied, Madame Edrisse with her neighbour's, Madam Lexis, cheerful teamwork soon gets the pattern filled in.

They twist the yarn with surprising speed in order to pull it through, and guide it into place with the needle.

These women obviously enjoy working together, and their work allows them to provide for their families.

Ordinie, the daughter of the house, also enjoys her mother's work, and she designs her own tapestries.

These women's hands bring extraordinary colourful patterns to life, and their reputation is spreading well beyond Haiti's borders.

They can be rightfully proud of their work.

Further Notes

Further Notes

The Campaign Package

This Campaign Package has been developed and provided by the UNESCO-UNEVOC International Centre for Technical and Vocational Education and Training, Bonn, Germany. Its purpose is to facilitate the organisation of campaigns for mobilisation and motivation of young people, and for providing them with vocational orientation and guidance. The focus is on marginalised youth in the informal sector of least developed countries.

The package consists of eight components.

The current pilot version is being provided in English only. It will be evaluated in the field. Depending on the feedback that UNESCO-UNEVOC will receive, the package will be developed further.

The activities presented in this Campaign Package are not a guarantee of monetary success. The content is based on research, examples and advice from experts. Every attempt was made to ensure accuracy, and neither the authors nor the UNESCO-UNEVOC International Centre can be held responsible for incorrect information or changing circumstances.

UNESCO-UNEVOC International Centre

Hermann-Ehlers-Str. 10

53113 Bonn

Germany

unevoc@unesco.org

www.unesco.org/unevoc

www.unevoc.unesco.org/learning+working

Authors:

Yael Eichner, Astrid Hollander, Sharon Kirabo-Steffens, Hans Kröner

Digitalisation of booklets:

Ian Ponce, Jordan Wolfe

ISBN 978-92-95071-21-6 (online)

© UNESCO 2006

Booklets accompanying the Video Series "Learning and Working"

The video series was filmed in Haiti. We would like to express our special gratitude to the people of Haiti.

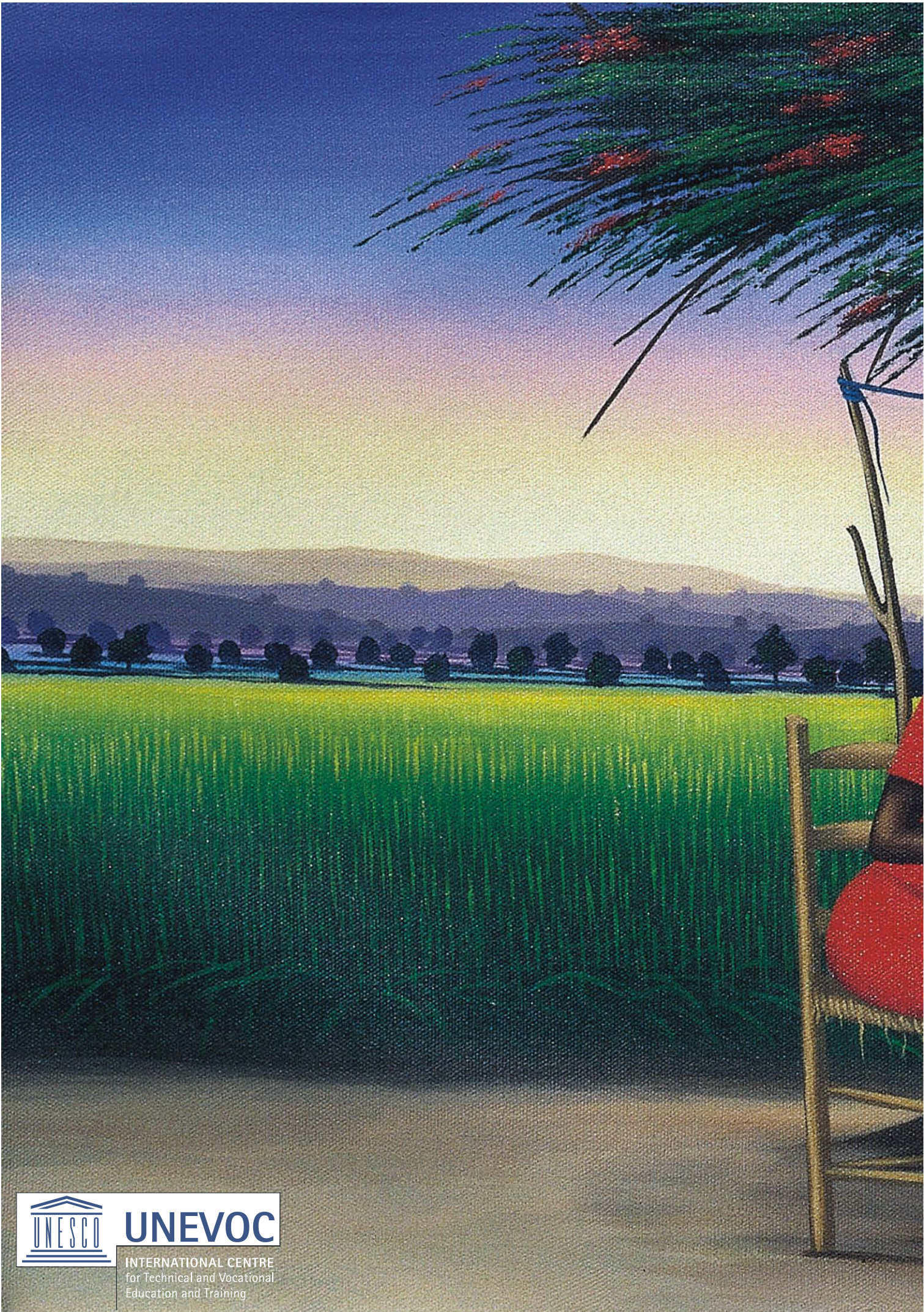
Coordination: Martina and Jean-Claude Ramigé

Text: Martina Ramigé, UNESCO

Paintings: Edouard Michelet

Graphics: Stefan Nowak, Martin Warnke

Layout: Yael Eichner, Till Heeg, Astrid Hollander, Ramigé Film Production



UNEVOC

INTERNATIONAL CENTRE
for Technical and Vocational
Education and Training