DEVELOPMENT OF EMBROIDERY PRODUCT USING PLASTIC COVER WASTE

DISSERTATION SUBMITTED

In partial Fulfillment of the Requirement for the

award of the Degree

MASTERS PROGRAMME IN FASHION DESIGNING

BY

KAVYA V PRATHAPAN

(Register No. SM22MFD009)

DEPARTMENT OF FASHION DESIGNING

WOMEN'S STUDY CENTRE

ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM

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Name and Signature of Head of the Department

Name and Signature of Guide

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DECLARATION

I hereby declare that the matter in this dissertation entitled 'Developing products by embroidery using plastic cover submitted in partial fulfilment of the requirement for the award of the Degree of Master's Programme in Fashion Designing is a record of original research work done by kavya v prathapan under the supervision and guidance of Smt **Rose Elsa Derrin**., Faculty member, Department of Fashion Designing, Women's Study Centre, St. Teresa's college [Autonomous], Ernakulam and that the thesis has not previously formed on the basis for the award of any degree work has not been submitted in part or full or any other degree/diploma/associate ship/fellowship or the similar title to any candidate of any other university.

Place: **Rose Elsa Derrin**

Date:

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ABSTRACT

Plastic cover embroidery is a modern craft that recycles common materials to produce one-of-a-kind, environmentally friendly textile art. This creative method adds texture, color, and visual appeal to embroidered creations by using leftover plastic covers, like shopping bags or packaging materials.

The first step in the embroidery process using plastic covers is gathering and getting ready the materials. After being cleaned and dried, plastic covers are cut into shapes or strips that can be sewn. After that, typical embroidery threads or yarns are threaded into needles together with these strips. French knots, satin stitch, running stitch, and other stitching techniques are used to alter the plastic strips as the embroidery progresses.

To produce complex patterns and designs on cloth or other surfaces, the plastic material can be stacked, twisted, or woven together. The toughness and rigidity of plastic coverings, in contrast to more conventional embroidery materials like cloth or thread, present one of the main problems when dealing with them. But this quality can also be used artistically to give the artwork more depth and structure.

Utilizing plastic coverings for embroidery allows for the sustainable and eco-friendly reuse of single-use plastic materials that would otherwise result in waste and pollution. Practitioners of this approach raise awareness about plastic pollution and encourage others to reevaluate their consumption habits by turning these waste materials into works of art.

This type of embroidery also blurs the lines between traditional craft processes and modern artistic practices, encouraging experimentation and creativity in textile art. Artists and craftspeople stretch the limits of what is possible with needlework as they investigate the possibilities of plastic covers as a medium for self-expression.

In conclusion, needlework with plastic covers is an inventive and ecologically friendly crafting method that turns waste materials into colorful, textured artworks. By engaging in this activity, craftspeople not only give commonplace items new life but also advance the global dialogue on sustainability and ethical purchasing.

CHAPTER 1: INTRODUCTION

1. INTRODUCTION

Almost every field of human effort, including manufacturing, plumbing, electrical and thermal insulation, transportation, medical and agricultrial depents heavily on plastic know a days. Including appliances and other furniture and other items for occasional or daily use. Plastic made medical equipment have significant contributed to the continuction of human life. Examples include disposible syringes pill and capsule blister packs, intravenous(iv) fluid bottles, blood bags, heart valves. Medical gadgets made of plastic are implemented within the body. Packaging is one of the main applications for plastic. As a matter of fact, approximately 40% of all plastic material produced globally are utillied in packaging appications. The use of plastic has contributed to the development of packing technology that is affordable energy efficient. The versatility of plastics has made it possible to package food items including milk, spices, edible oil, bread, confections, rice, wheat flour, snack foods, and numerous medications in an effective, hygienic, and affordable manner. Plastics are used to package cosmetics, toiletries, and a wide range of other everyday and specialty consumer goods that are needed by everyone, affluent or poor, in towns and villages.

Efficient waste management is critical to reducing the damaging impacts of plastic pollution on the environment. It will take a varied approach to do this. First off, by reducing plastic usage through policy interventions and awareness campaigns, the creation of plastic garbage can be greatly decreased. Other important strategies include investing in state-of-the-art technologies for plastic recycling, supporting the reuse of plastic products, and sponsoring recycling programs. Moreover, the implementation of regulatory measures like increased producer accountability and the encouragement of global cooperation can help to improve efforts to manage plastic waste. Community interactions ultimately contribute to a more sustainable future by raising awareness and fostering a feeling of environmental responsibility.

Embroidery design is a centuries-old art form that involves enhancing fabric using needles and thread to create elaborate patterns, motifs, and designs. Over time, this trade has changed to include a variety of techniques, looks, and uses, from traditional hand embroidery to modern machine embroidery.Hand embroidery is still a treasured craft that calls for creativity, patience, and accuracy. Several stitches, including French knot, satin, and chain stitches, are used to create beautiful designs on fabric. There are countless creative expression options available with hand stitching, ranging from intricate geometric patterns to delicate floral themes.Machine embroidery has become more and more popular in recent years due to its effectiveness and adaptability. The ability of computerized machines to accurately imitate complex hand stitches makes it possible to produce embroidered motifs on clothing, home textiles, and add-ons. The creative possibilities in this profession are enhanced with the implementation of advanced software that allows designers to make custom designs and digitize them for embroidery. Although having just decorative, embroidery design also satisfies practical and cultural functions. Embroidery is a deeply ingrained tradition in many cultures, signifying narrative, identity, and lineage. Indian sarees, Chinese cheongsams, and Mexican huipils are examples of traditional clothing that is embellished with elaborate embroidery patterns that represent the wearer's social standing and cultural background.

Mirror work embroidery, also known as shisha embroidery, is a traditional craft that originated in India and has been practiced for centuries. It involves attaching small pieces of mirrors, typically circular or polygonal in shape, onto fabric using decorative stitches. This technique creates a stunning visual effect, as the mirrors reflect light and add sparkle to the fabric.

The history of mirror work embroidery can be traced back to the Mughal era in India, where it was used to adorn royal garments, accessories, and home decor items. Over time, it became popular among various communities and was incorporated into traditional clothing, such as

sarees, dupattas, and lehengas, as well as decorative items like wall hangings and cushion covers.

The process of mirror work embroidery begins with selecting the fabric and mirrors. Cotton, silk, and velvet are commonly used fabrics for this craft, as they provide a sturdy base for stitching. Mirrors of different sizes and shapes are chosen based on the desired design and aesthetic.

Next, the mirrors are secured onto the fabric using various stitching techniques. One of the most common stitches used in mirror work embroidery is the chain stitch, which encircles the mirror and holds it in place while also creating a decorative border. Other stitches, such as the blanket stitch, running stitch, and backstitch, may also be used to attach the mirrors and add embellishments to the design.

Once the mirrors are attached, additional embroidery may be done to enhance the overall look of the piece. This can include adding beads, sequins, threads, and other embellishments to create intricate patterns and textures.

Mirror work embroidery requires skill, patience, and attention to detail. Each mirror must be placed precisely and secured firmly to ensure durability. The stitches must be neat and even to create a polished finish.

In addition to its aesthetic appeal, mirror work embroidery holds cultural and symbolic significance. In Indian culture, mirrors are believed to ward off evil spirits and bring good luck and prosperity. Therefore, garments and accessories adorned with mirror work are often worn during special occasions and celebrations to symbolize joy, beauty, and auspiciousness. Overall, mirror work embroidery is a beautiful and timeless craft that continues to captivate people around the world with its shimmering allure and rich cultural heritage.

1.1 STATEMENT OF THE PROBLEM

The incorporation of old plastic covers into embroidery represents a fresh challenge in textile creation. While standard needlework materials are widely used, reusing plastic covers needs unique techniques and considerations. Key difficulties include establishing appropriate stitching methods that handle plastic's particular qualities, assuring the durability and lifetime of the finished embroidery, and addressing potential environmental consequences such as microplastic shedding. Resolving these issues is critical for growing the practice of plastic cover embroidery, encouraging sustainable artistry, and reducing the environmental impact of plastic trash.

1.2 OBJECTIVESOF STUDY

1. Explore Technique: Experiment with different stitching and attaching techniques to learn how to use plastic covers in embroidery.
2. Get Creative: Use plastic covers to create unique designs by experimenting with textures and sparkly accents.
3. Check Eco-Friendliness: Determine whether utilizing plastic covers for needlework has a lower environmental impact than using regular embroidery.
4. Teach Others: Create guides and lessons to teach other people how to do embroidery with plastic covers.
5. Share Findings: Write about what we discover and show it to others so they can learn too.

1.3 PURPOSE OF STUDY

The purpose of this study on embroidery using plastic covers is threefold: to explore innovative approaches to sustainable crafting, to expand the creative horizons of textile art, and to raise awareness about the environmental impact of plastic waste. Through an examination of the methods and potential applications of recycling plastic waste into needlework, this study seeks to add to the expanding conversation on environmentally responsible needlework among the needlework community. The goal of the project is to bring light on how standard embroidery techniques can be modified to make use of non-traditional materials, providing a sustainable substitute for traditional textile production. This will be accomplished through testing and recording best practices.

Furthermore, by expanding the bounds of what is feasible in the field of textile art, this study aims to promote creative innovation. Through an analysis of the creative and technical possibilities of working with plastic coverings, researchers hope to encourage artists and craftsmen to experiment and find new ways to express themselves. The project intends to enable people to embrace sustainable crafting processes and integrate them into their artistic activities by disseminating findings and educational materials.

Lastly, the study hopes to stimulate more widespread societal action toward trash reduction and sustainable living by increasing awareness of the environmental effects of plastic pollution. The study aims to draw attention to the significance of reconsidering our consumption patterns and encouraging responsible environmental stewardship by demonstrating the inventive ways in which plastic materials may be repurposed in needlework. The ultimate goal of this research is to inspire people to adopt more sustainable options in everyday life and crafting, as well as to reevaluate their relationship with plastic trash, thereby catalyzing good change.

1.4 METHODOLOGY

Using used plastic covers for needlework adds sustainability to traditional craft. The methodology entails selecting durable plastic covers, cleaning and drying them to assure cleanliness. Cutting them into the correct shape with sharp scissors reduces fraying. Using a robust embroidery hoop secures the plastic for stitching. Using thick needles and strong thread makes piercing the plastic easier and less likely to tear. Basic embroidery techniques like satin stitch, backstitch, and French knots convert the plastic into elaborate designs. Maintaining tension ensures neatness. Post-embroidery, framing, or putting the piece into functional products such as bags or pouches increases usability. This novel approach to stitching emphasizes environmental awareness with creativity.

CHAPTER 2: REVIEW OF LITERATURE

2. REVIEW OF LITERATURE

In 2019, India generated approximately 9.4 million tons of plastic garbage per year, while the global generation rate exceeded 380 million tonnes per year. Thus, India contributed approximately 3.1% of global plastic trash creation. Globally, the packaging sector consumes 42% of total plastics produced, followed by the construction sector at 17%. In India, the packaging sector consumes 35%, followed by the building sector with 23%. Bioplastic production accounts for 1% of the 300 million tonnes of conventional plastics produced annually. This research examines the rules, legislation, strategies, and practices governing plastic waste management in India from 1992 to 2020. Studies in India show a shift in the perspective of bioplastics as an An alternative to traditional plastics. However, supporting the adoption of conventional waste plastic processing plants and bioplastic manufacture in India presents technological hurdles, as well as the development of a standardized framework and financial incentives. A regulatory framework for bioplastic manufacture in India should be devised, as well as an action plan for energy recovery from plastic waste. In India, the markets for conventional plastic waste processing and bioplastic production initiatives are still developing. This article highlights the need to create a road map for effective planning and long-term solutions for both conventional and bioplastics.

Plastic pollution is a global issue that vividly illustrates the scope of human impacts on the environment, which is a major feature in defining the Anthropocene. Plastic pollution not only adds to the current climate catastrophe, but it is exacerbated by extreme weather events induced by climate change. The size and pervasiveness of plastic pollution make it an important subject of study for archaeologists, as well as a source of concern for heritage and archeological sites affected by plastic contamination.

Plastic coverings used to pack food serve an important part in modern food delivery systems, providing convenience and protection for perishable commodities. However, disposing of these plastic covers poses a considerable risk to ecosystems, particularly aquatic habitats. Millions of metric tons of plastic debris enter the oceans each year and can persist for hundreds of years, affecting marine life and ecosystems Jambeck et al. (2015).

Marine animals frequently confuse plastic trash for food, resulting in ingestion and entanglement. Furthermore, plastic covers can degrade into microplastics, which are consumed by numerous marine animals, contributing to the bioaccumulation of hazardous chemicals in the food chain (Wright et al., 2013).

Chemical additives found in plastic coverings can contaminate the environment, potentially changing ecosystems and killing aquatic organisms (Teuten et al. 2009).

According to Barnes the accumulation of plastic garbage in coastal areas and aquatic bodies affects habitat architecture and can cause the displacement of local species. To offset these negative impacts, coordinated efforts are needed to reduce plastic usage, enhance waste management procedures, and promote sustainable alternatives in food packaging. The use of plastic covers in food packing has an adverse effect on the environment, causing damage to species, habitat destruction, and marine pollution Barnes et al. (2009).

Marine Pollution: Research by Jambeck highlights the significant contribution of plastic waste from land-based sources to marine pollution. Plastic covers used in food packaging are among the primary sources of marine debris, posing threats to marine life and ecosystems Jambeck et al. (2015).

It emphasize the global and pervasive nature of plastic pollution, particularly its impact on seabirds and marine mammals. Microplastics resulting from the degradation of plastic covers further exacerbate marine pollution, as noted by Wright et al. (2013).

Habitat Degradation: The accumulation of plastic covers in coastal areas and water bodies can lead to habitat degradation and alterations in ecosystem dynamics. It discuss the fragmentation and accumulation of plastic debris in global environments, highlighting the potential for habitat disruption and displacement of native species. Changes in habitat structures can have cascading effects on biodiversity and ecosystem function, impacting ecosystem services and resilience Barnes et al. (2009).

Wildlife Harm: Plastic covers pose direct threats to wildlife through entanglement and ingestion. It report on the widespread entanglement of seabirds in plastic debris, leading to injuries and mortality. Marine animals often mistake plastic covers for food, resulting in ingestion and potential harm due to ingestion of toxic chemicals leached from plastic. The ingestion of microplastics by marine organisms can lead to bioaccumulation of contaminants in the food chain, posing risks to both wildlife and human health(Teuten et al., 2009).

Sustainability is more than just a lofty concept; it is a practical requirement for the long-term well-being of humanity and the earth. Societies can set a road for a prosperous future by embracing sustainable practices in the environmental, economic, and social dimensions. As Mahatma Gandhi correctly stated, "The earth provides enough to satisfy every man's needs, but not every man's greed." It is incumbent on us to adopt sustainable lifestyles and policies that protect the earth for future generations, leaving a legacy of stewardship and accountability.

Although the concept of "sustainability" is not as frequently used in everyday speech as it once was, the principle underlying it is ageless and global. Early Chinese culture was marked by a profound regard for nature, as evidenced by the Taoists and Confucians, who promoted a way of living that was seen to be consistent with a balanced and orderly universe. The Hebrew Scriptures upheld the notion that being virtuous meant taking good care of the environment in addition to maintaining proper relationships with God and other people. Additionally, there are

several instances of people throughout the world—such as Native Americans—who stressed the idea that living in harmony with environment is a sacred responsibility of human existence. The principle of sustainability has taken on significant importance in recent times due to the emergence of grave issues related to human effect on the environment, and the gravity of this issue seems to be growing everyday.

Over the past few decades, as the globe has become more conscious of the threat posed by global warming, there has been a steady increase in public awareness of sustainability and sustainable development. The word "sustain" has multiple definitions. The phrase can be used to describe anything that can be supported, borne up, or maintained over an extended period of time.(Alexis J. Bañon Gomis,2011)

With exponential population increase, fast industrialization, and increasing environmental damage, the idea of sustainability has become a ray of hope for the future of our world. The connotation of sustainability is the conscientious management of natural resources to fulfill current demands while preserving the capacity of future generations to satisfy their own needs. This paper, which is backed up by relevant sources, examines the critical significance of sustainability in a number of areas, including social justice, economic development, and environmental preservation.

Preserving and safeguarding our natural environment is essential to sustainability. Pollution, climate change, and biodiversity loss have reached dangerous heights as human activity continues to place ecosystems under previously unheard-of levels of stress. To mitigate these environmental concerns, it is imperative to embrace sustainable practices such sustainable agriculture, forestry conservation, and the use of renewable energy (UNEP, 2019).

One way to slow down the rate of climate change is to switch to renewable energy sources, such as wind and solar power, which can drastically cut greenhouse gas emissions (IPCC, 2018).

Evidence demonstrates that sustainability can be a driver for long-term prosperity, debunking the myth that it is inimical to economic progress. According to Porter and Kramer (2011).

Sustainable business practices have the potential to improve competitiveness and resilience in the face of global uncertainties. These practices are typified by resource efficiency, innovation, and ethical supply chains. Furthermore, it is possible to generate millions of jobs and promote economic development by investing in green infrastructure and renewable energy. Through the inclusion of sustainability as a top priority in economic decision-making, society may create a more affluent and inclusive future for all(IRENA, 2020).

Social equality and sustainability go hand in hand, guaranteeing that the gains of progress are shared fairly across all facets of society. Sustainable development seeks to ensure that no one is left behind by tackling systemic disparities and advancing social justice (UN, 2015). For example, the right to healthcare, sanitation, and clean water are essential human rights that need to be protected by long-term policies and initiatives (WHO, 2019). Furthermore, by offering inexpensive housing, public transit, and green areas, sustainable urban planning may promote inclusive communities (UN-Habitat, 2020). Sustainability has the potential to create a more equal world by giving vulnerable populations more influence and by giving priority to the needs of marginalized communities.

Embroidery art is one of the Indian nation's distinctive forms of expression, and it has a significant role in the development of Indian history and culture. Embroidery art has evolved over time, absorbing various advanced cultural aspects and developing its own philosophical concept and value. In the context of the new time, the direction of embroidery development and promotion is changing; because needlework is no longer a necessity in people's lives, people's attention to embroidery is steadily reducing, affecting the promotion and growth of traditional culture. The combination of embroidered art and garment design may encourage the

inheritance and growth of embroidery art, as well as the enhancement and optimization of the traditional culture of the indian country in the modern time.

Indian embroidery is a reflection of Indian culture and customs. Crafted by workers possessing deep expertise in their specific sector, traditional needlework is an extremely specialized art form. The sense of color and design that artisans possess is unwavering. Indian embroidery is a comprehensive art form that reaches the highest level of creativity due to its harmony and grace, which never fail to please. The nation's remaining examples of traditional embroidery are made by hand, primarily by rural women who work from home to augment the family income. Numerous animal and bird themes, including elephants, horses, and peacocks, as well as flower and leaf patterns, including lotuses, lilies, cypress, and chinar, are featured in the stitched designs. The artists are also influenced by fruits, such as mango recreated in artistic shapes (Abisuga-Oyekunle & Fillis, 2017)

Using a range of threads to create designs on fabric, embroidery is a type of needlework that produces the desired results. The process of embellishing fabric or other materials with lovely threads is referred to as needlework. Many different civilizations still use embroidery today, having done so since ancient times. It takes a lot of time, but the work of an experienced embroiderer can produce some quite beautiful pieces. There are many different materials that can be embroidered. Different materials are used in the stitching process in addition to beads and sequins. Decorating a fabric surface with a range of designs, such as motifs, patterns, and abstract designs, is called embroidery. The fabric dictates the type of needlework that is utilized. It serves as its foundation. A wide range of designs are frequently embroidered on clothing, furniture, and home decor pieces like tablecloths and curtains. India is the birthplace of a wide variety of embroidery styles, each of which works best with a particular type of fabric and in a particular environment. In India, exquisite embroidery has a long and rich tradition. India boasts a wide variety of embroidery because to its numerous states

and regions. Needlework is utilized to communicate tales about society through the usage of, in addition to enhancing clothing. subjects derived from the natural world, religious texts, the state of the economy, and other similar items. In India, the craft of embroidery originated around the year BC. The hand embroidery that was popular in the past is still quite significant today. Each state's citizens have created a unique needlework method that provides them with a means of subsistence. But in the past, as a way to creatively express themselves, artists would embroider their thoughts, desires, and fantasies onto fabric.

India is a country where embroidery is practiced widely, with each region having its own unique traits. States such as Gujarat and Punjab,While states like Delhi, Kashmir, Lucknow, and Hyderabad owe their legacy to the court patronage with embroidery done in silk, gold, and silver, Rajasthan and Bengal are recognized for their tribal and inspiration. India can be split geographically into the north, east, south, and west areas or zones, each with its own unique specialization in terms of culture or art form(George Thomson).

The centuries-old art of embroidery has a vast range of methods and techniques, each with its own special creative and aesthetic potential. Cross stitching is one of the oldest embroidery techniques. It involves carefully working tiny "X" shaped stitches in a grid-like pattern onto fabric. Especially on even-weave materials like Aida cloth, cross stitch is frequently used to construct complex motifs and patterns (Better Cross Stitch Patterns). Beginners may learn how to embroider with it thanks to its ease of use and adaptability, which also gives seasoned stitchers a platform to express their creativity and talent. Another well-liked method is crewel embroidery, which makes intricate floral and geometric designs using wool threads on robust materials like linen or twill. Because of its rich texture and vivid colors, needlework is a popular choice for a variety of crafts, from classic wall hangings to modern home décor pieces (Saunders, 2001).

With stumpwork, separate components are created and then sewn to the main cloth to give needlework a three-dimensional element. Embroiderers can produce elaborate designs and lifelike floral arrangements by using this technique, which frequently combines padding and decorations to improve depth and texture. Although stumpwork demands accuracy and focus to detail, the breathtaking outcomes are well worth the effort. Contrarily, blackwork is renowned for its arresting visual contrast, which is attained by employing fine black stitches on a fabric that contrasts with white or off-white (Bauer, 2013).

Using meticulous stitch density and spacing manipulation, embroiderers can produce striking results with this method, which is based on geometric patterns and motifs. Blackwork is always in style and can be tailored to fit a variety of tastes and design philosophies (Drysdale, 2005).

Bright colors and extremely textured stitches are characteristics of Brazilian embroidery, which frequently incorporates floral motifs and pearls for further adornment. This method, which has its roots in Brazilian culture and history, has a certain joy and exuberance to it. Brazilian embroidery is popular among modern embroiderers who want to add a burst of color and texture to their work since it allows for a great degree of freedom and experimentation (Barnden, 2003).

Modern embroidery techniques that offer a change from conventional approaches and more expressive flexibility, such freestyle or contemporary embroidery, have become more and more popular in recent years. By experimenting with various stitches, materials, and techniques, freestyle stitching inspires stitchers to create one-of-a-kind, eclectic pieces that capture their own personalities and styles (Searle, 2018).

Needlework includes a wide variety of approaches and strategies, each with its own special set of difficulties and benefits. Embroiderers have a plethora of options at their disposal,

whether they choose to work with age-old methods like cross stitch and crewel embroidery or experiment with more modern techniques like Brazilian embroidery and stumpwork. Embroiderers can demonstrate their expertise and creativity by creating timeless pieces of art that reflect their beauty and timeless thoughts through mastery of these techniques.

The foundation of complex designs, embroidery stitches provide a wide range of textures, patterns, and visual effects. The running stitch, which has straight, regularly spaced threads knitted in a line, is one of the most fundamental stitches. This stitch is useful for drawing fine details or outlining forms because of its versatility. The backstitch, which entails sewing a sequence of overlapping threads to make a solid line, is another crucial stitch. Backstitching is frequently used to define and outline embroidered designs (Hart, 2015).

Embroiderers often use the satin stitch to fill in forms and create smooth surfaces. This stitch produces a glossy, satin-like appearance by working parallel stitches tightly together to cover an area. In addition, the split stitch is a variant on the backstitch in which the thread is divided and given a textured look by inserting the needle into the middle of the preceding stitch. For adding dimension and defining shapes to embroidered designs, split stitch is perfect. Decorative stitches, like the French knot, give embroidered projects more visual depth and intrigue. A raised dot or cluster of stitches is formed when the thread is wrapped around the needle multiple times and then inserted back into the fabric to produce a French knot.

States like Maharashtra, Gujarat, Rajasthan, and Madhya Pradesh are located in western India. Everybody state is well-known for its unique fashion sense and textile crafts. Many saris and textiles that have been woven by handlooms for centuries exist. Even now, very few of them are produced with these antiquated techniques. Maharashtra's handloom sector is vital to the state's employment situation. Certain fabrics, such as mashroo, himroo, and patanjali, are highly recognized for their elaborate weaving. One of Maharashtra's most well-known textiles is the Shahapuri sari. This sari goes by this name since it is primarily from the Shahpur district.

Gujarati textiles are well-known for their use of age-old methods include blockprinting, roghan work, and bandhni.

A type of decoration used on traditional clothing is called gota work. Every Rajasthani community uses gota. Previously, Gota craftsmanship was done on priests' garments, temple idols, and royal family members' fabrics. as well as judicial personnel. Traditionally, gota ribbons were created with wires made of gold and silver, but these days, gilt is used instead. Gota is sliced into shapes such as champak flowers, flowerpots, paisleys, and more. Additionally, gota ribbon is occasionally used as a kinari or edge when stitched on the underlying fabric. Gota professional attire is typically worn at weddings and festive occasions. Gotapatti is mostly applied to crepes, chiffon, georgette, and tuta silks. These are examples of lightweight textiles. The weft yarn used to create this metallic lace is coated in metal, and the warp yarn is composed of ribbons made of cotton and polyester fibers. The fabric is embroidered with tiny zari bits, and the edges are sewed down to form designs. Typically, the zari threads are constructed of actual silver, either goldplated or an imitation with a copper basis that has been colored silver or gold. Gota ribbons are weaved with a weft of silk or cotton thread and a wrap of flattened gold and silver wire. After that, this is applied as trims to a range of fabrics (Ranjan & Ranjan, 2009).

Mirror Work is a traditional embroidery technique that embodies Indian folk art. It shows the distinct techniques employed in various areas and the way that different techniques and materials were blended through the use of mirrors and beads. Second, it was discovered that the way Mirror Work is presented in the collection is based on a classic embroidery technique that expresses conventional reproducibility, geometric simplicity, and the beautiful qualities of intricate ornamentation. This technique uses both produced materials and adapted processes. Thirdly, in addition to embroidery, there are other ways to generate new flexibility for art to wear apparel. One such option is to decorate a mirror by wrapping tapes and crochet laces

around it. These findings suggest that, when viewed through the lens of various decorative forms, Mirror Work shares a variety of personal aesthetic objectives due to its distinctive ability to express oneself and enhance visuals of beautiful decorative art. Additionally, based on various viewpoints on the reconstruction of tradition, the use of traditional materials and techniques in contemporary folk art and traditional costumes may give rise to distinctive aesthetic qualities.(Han, Yeon-Hee2011)

Shicha embroidery, another name for mirror stitching, has a long history and is deeply ingrained in South Asia's textile culture, especially in countries like Afghanistan, Pakistan, and India. Mirrors have been used as decorative components on textiles for ages; historical evidence suggests that this practice dates back to the 13th century. The Mughal Empire, which ruled from 16 to 19 centuries, made a substantial contribution to the development and acceptance of mirror embroidery. Mughal nobility's preferred clothing and textiles were adorned with mirror work created by artisans during this period, which reached new heights of complexity and beauty. Mirrors were thought to have protective properties against evil spirits and to bring good fortune, in addition to their aesthetic value.Regional variations in mirror embroidery emerged as the craft spread across South Asia. In Rajasthan, India, mirror work often accompanies vibrant thread embroidery, creating stunning patterns and designs. In Pakistan, particularly in the Sindh region, mirror embroidery is a hallmark of traditional Sindhi textiles, renowned for their geometric motifs and vivid hues. Despite the passage of time, mirror embroidery continues to be cherished as a symbol of cultural heritage and tradition.

The satin stitch is one of the most often used stitches in mirror embroidery. The mirrors are precisely outlined and affixed to the fabric with satin stitch, which keeps them in position and creates a seamless backdrop for the reflecting surface. The glossy and refined appearance that this stitch produces highlights the mirrors' brilliance and gives the design more depth. Mirror stitching frequently incorporates other stitches in addition to the satin stitch to give

elaborate intricacies and decorative accents. Chain stitch and running thread, for instance, are commonly used to make delicate designs and elaborate borders around the mirrors. The overall intricacy and richness of the design are enhanced by these stitches, which also improve the piece's visual appeal.

Moreover, French knots are frequently used to give texture and interest to mirror embroidered designs by embellishing them with tiny, raised dots or clusters of stitches. The reflective quality of the mirrors is enhanced by these ornamental threads, producing a stunning look that catches the light and draws attention.

All things considered, mirror embroidery produces breathtaking pieces of art by fusing conventional stitching methods with the unusual addition of reflecting mirrors. Embroiderers may create intricate and visually striking designs that highlight the rich legacy and artistry of Indian embroidery, while also enhancing the beauty of the mirrors by utilizing stitches like satin stitch, chain stitch, running stitch, and French knots (Arya & Aryan, 2015).

CHAPTER 3: METHODOLOGY

3. METHODOLOGY

In this chapter refers to research products used for study. The elements of the produced content have been categorised under the following topics.

DEVELOPMENT OF PRODUCTS

3.1 MATERIAL AND TOOL SELECTION:

This step focuses on choosing the appropriate materials and tools required for the embroidery project. It involves evaluating various fabrics suitable for embroidery, considering factors such as weave, weight, and color. Additionally, selecting suitable embroidery threads, needles, hoops, and other equipment is crucial to ensure the successful execution of the project.

Plate 3.1.1

plate 3.1.2

PLATE 3.1 MATERIAL AND TOOL SELECTION

3.2 PLASTIC WASTE

Plastic garbage was the primary material used in this project. Using a towel or sponge, clean the cover with a mild dish soap solution and warm water. Use fresh water to completely rinse, then pat dry with a towel. Steer clear of harsh chemicals to avoid injury. after it is expertly cutout to take on the desired shape in accordance with the designs

Plate 3.2

PLATE 3.2 PLASTIC WASTE

3.3 DESIGN DEVELOPMENT:

Design development entails transforming conceptual ideas into tangible embroidery designs. It begins with generating design concepts inspired by the project's objectives, theme, and target audience. Sketching initial design ideas, refining them based on feedback, and finalizing the design layout are key aspects of this step. Considerations such as color schemes, stitch patterns, and placement are addressed during the design development process.

3.4 PREPARATION OF PATTERN

To prepare a pattern on pattern paper, first measure the target recipient. Then, depending on those measurements, draw the pattern pieces onto the paper. Carefully cut out the pieces, and then transfer them onto fabric. Accurate measurement-taking and precise drafting are

necessary for this process to guarantee correct fit and precision. Using tailor chalk or other marking tools, the pattern pieces are usually annotated with crucial features like seam allowances, notches, and grain lines after they are cut out. Ultimately, the fabric pieces are put together in accordance with the pattern's instructions to create an object or garment that is the desired size and design.

Plate 3.4.1 plate 3.4.2

PLATE 3.4 PREPARATION OF PATTERN

3.5 EMBROIDERY EXECUTION:

This step involves the actual execution of the embroidery design on the chosen fabric. It includes preparing the fabric by securing it in an embroidery hoop or frame to maintain tension. Transferring the finalized design onto the fabric and selecting appropriate stitches and thread colors to achieve desired textures and effects are crucial aspects of this step. Working

methodically through each element of the design while maintaining consistent stitch tension ensures the quality and accuracy of the embroidery.

Plate 3.5.1

plate 3.5.2

PLATE 3.5 EMBROIDERY EXECUTION

3.6 PRODUCT STITCHING

When stitching a product by hand or using a sewing machine, different components must be assembled. It calls for using the right materials, adhering to a pattern or design, and using stitching methods like ornamental, zigzag, or straight stitches. To guarantee that the finished product satisfies required specifications and quality standards, precision and attention to detail are crucial.

Plate 3.6.1

plate 3.6.2

PLATE 3.6PRODUCT STITCHING

3.7 FINAL DESIGNS

Plate 3.7.1

plate 3.7.2

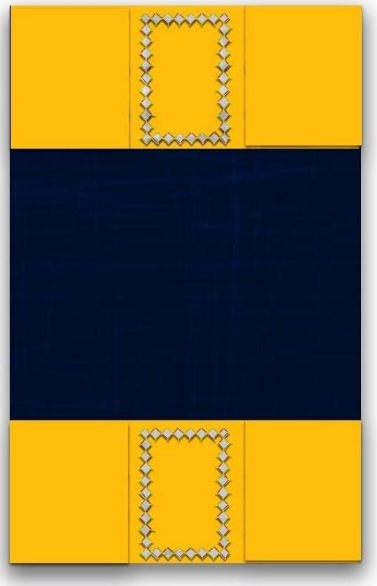


Plate 3.7.3

PLATE 3.7 FINAL DESIGNS

3.8 COLLECTING FEEDBACK

The final developed products were shown to 35 people of the target sample and the feedback on the products were noted down in terms of utility, aesthetic appearance and cost effectiveness.

3.9 DEVELOPMENT OF PRODUCTS

Used plastic cover were collected from friends and family members. Trims were bought based on the chosen designs and patterns. Various needlework techniques and stitches were employed.

The following products were developed:-

Plate 3.9.1

CUSHION COVER

Plate 3.9.2

TOTE BAG

Plate 3.9.3

FRIDGE COVER

PLATE 3.9 DEVELOPMENT OF PRODUCTS

CHAPTER 4: RESULT AND DISCUSSION

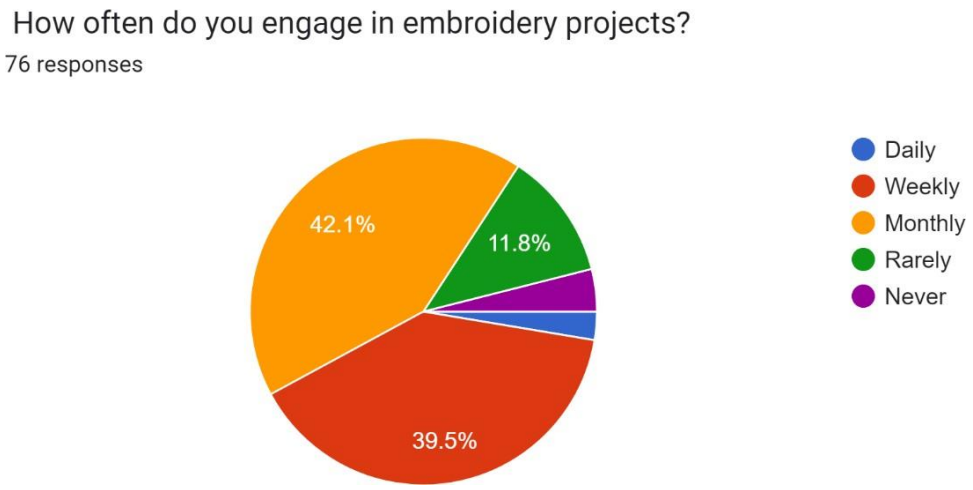
4.RESULT AND DISCUSSION

The results obtained from the study are discussed under the following headings:-

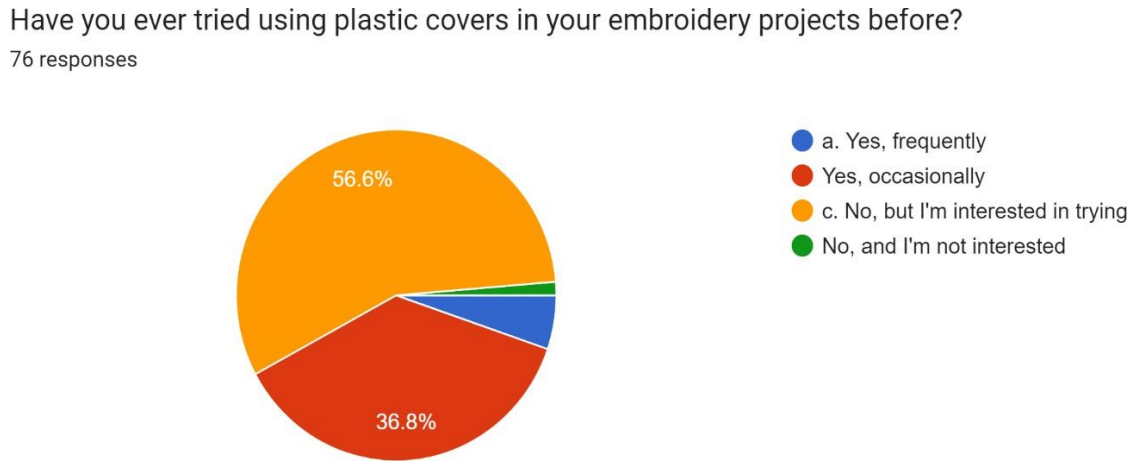
4.1 CONDUCTED A SURVAY BASED ON THE TOPIC DEVELOPING EMBROIDERY PRODUCTS USING PLASTIC COVER

A questionnaire was developed to collect information about the awareness of developing embroidery using plastic wastic. The survey was conducted using google form and collect the sample of 75 people in different age group. Also 4 numbers of products were suggested to be made from plastic cover.

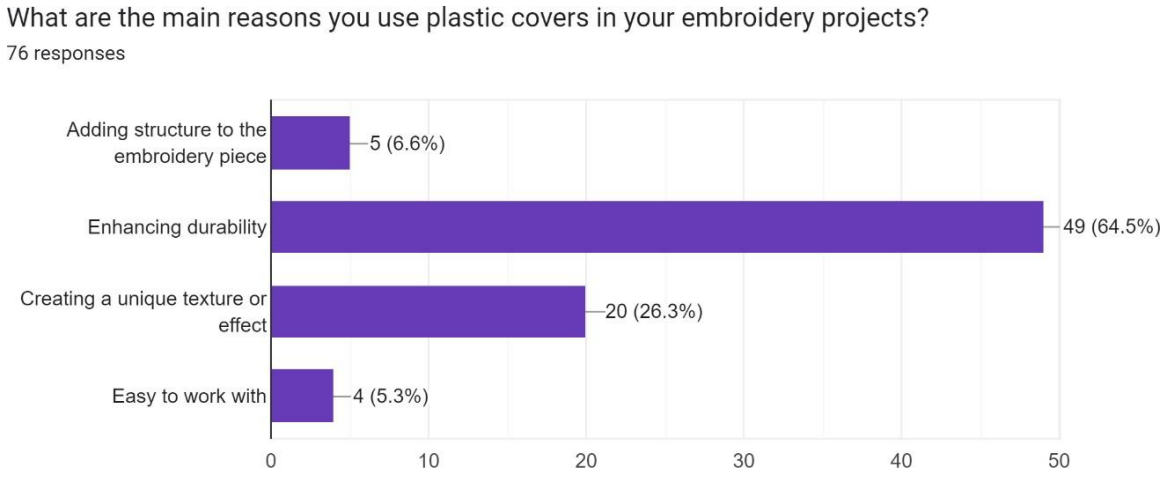
Therefore, 10 questions were developed to measure people's interest in embroidery products using plastic cover.



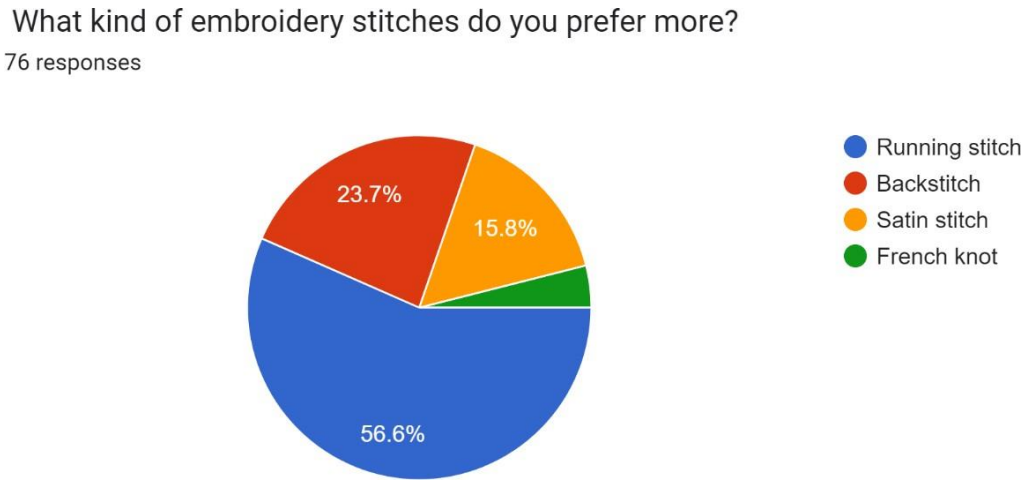
42.1% people engage in embroidery projects montly and 39.5% people engages in weekly.



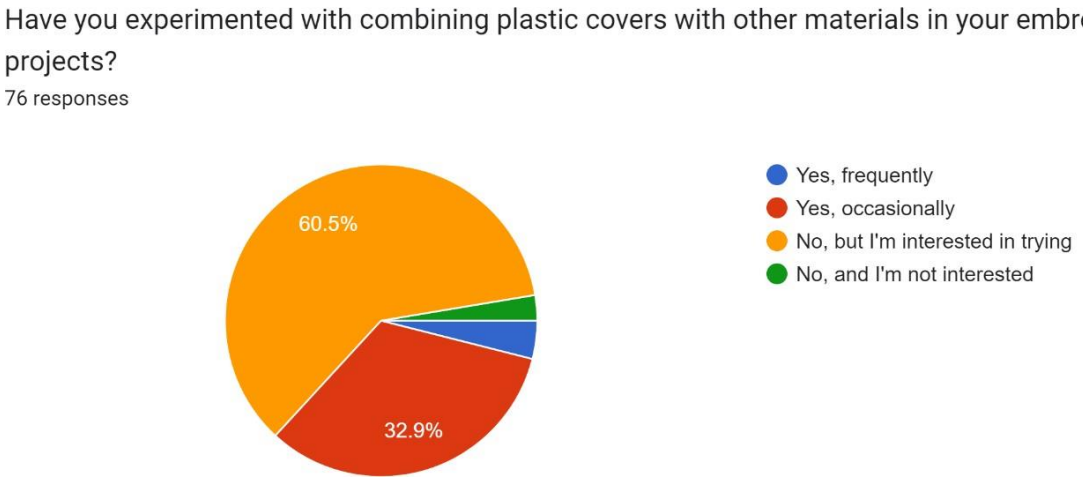
56.6% of people not tried using plastic covers in their embroidery desings but they are interested in trying. And 36.8% people have tried plastic in their embroidery designs occasionally.



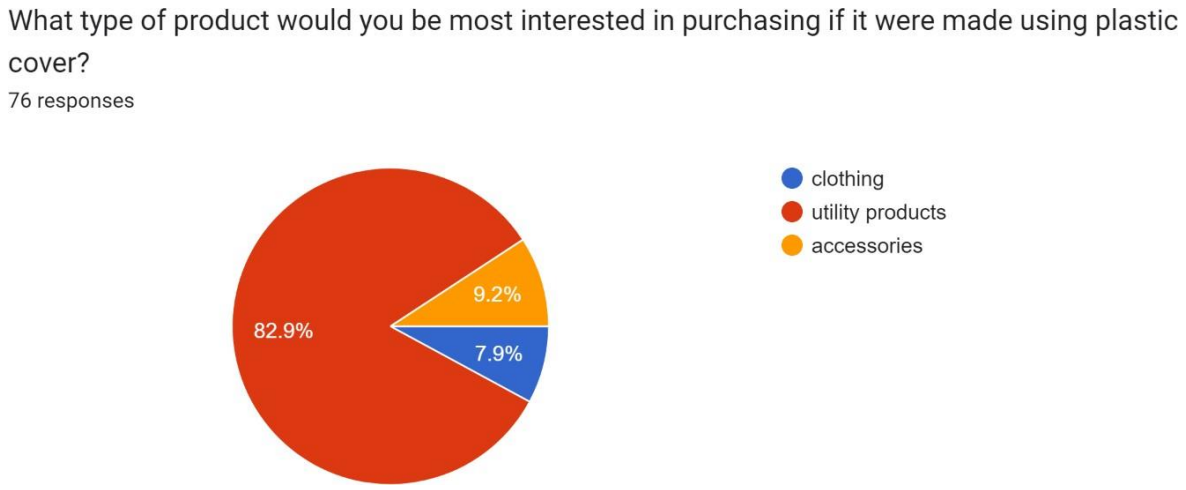
More than half of the people 64.5% select enchancing durability is the main reason for the to choose plasic cover in embroidery desigings. 26.3% choose was creating a unique texture or effect and 6.6% choose addind structure eo the embroidery piece as their reason.



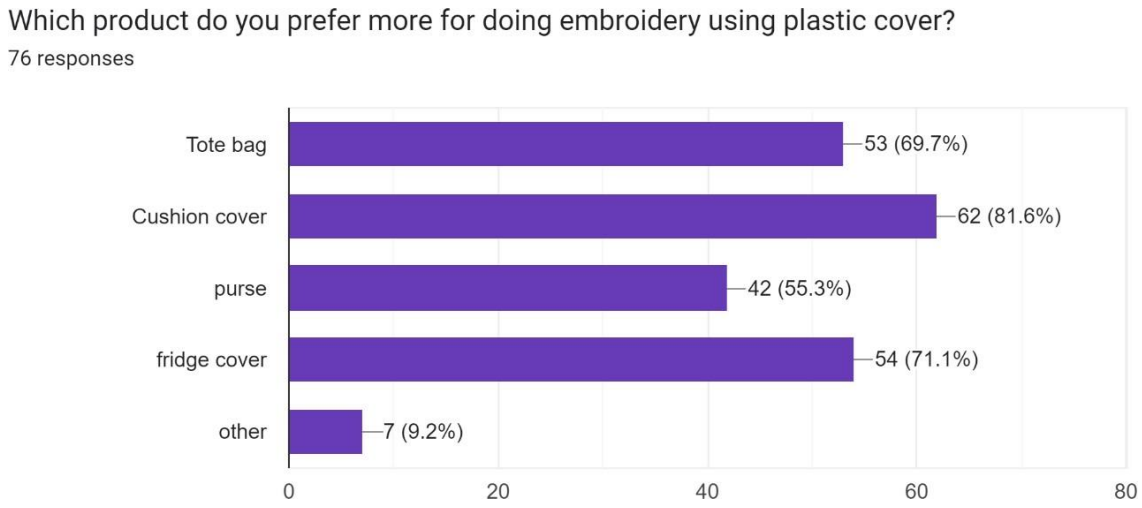
The most of the peole select running stitch as the most prefered embroidery stictch 56.6%. back stitch with 23.7% and satin stitch with 15.8% was the other stitches prefered by the people.



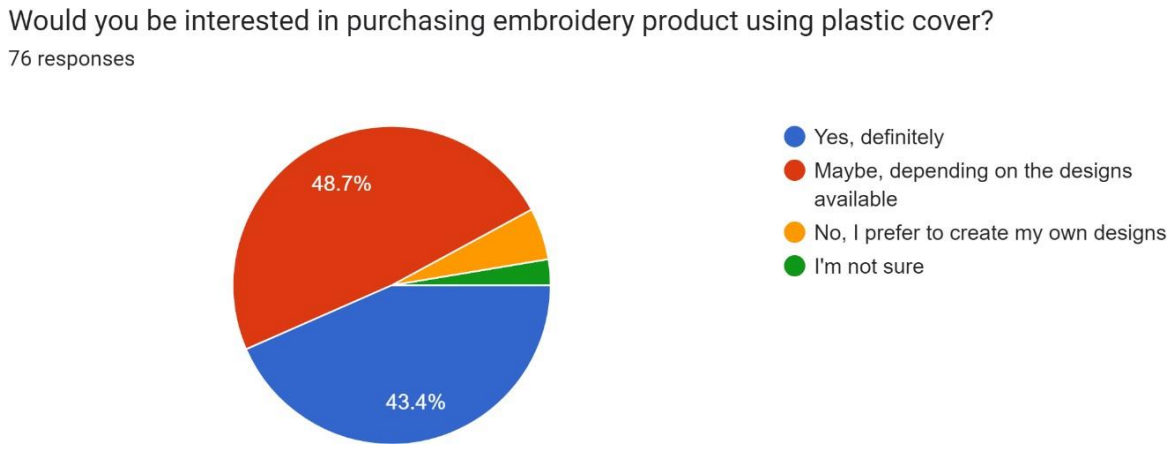
60.5% of people not experimented with combining plastic covers with other materials in their embroidery works but they are interested in trying. And 32.9% people have experimented with combining plastic covers with other materials in their embroidery works occasionally.



A large number of people 82.9% choose utility products as the most interested in purchasing if it were made using plastic cover. And 9.2% choose was accessories, 7.9% choose was clothing.



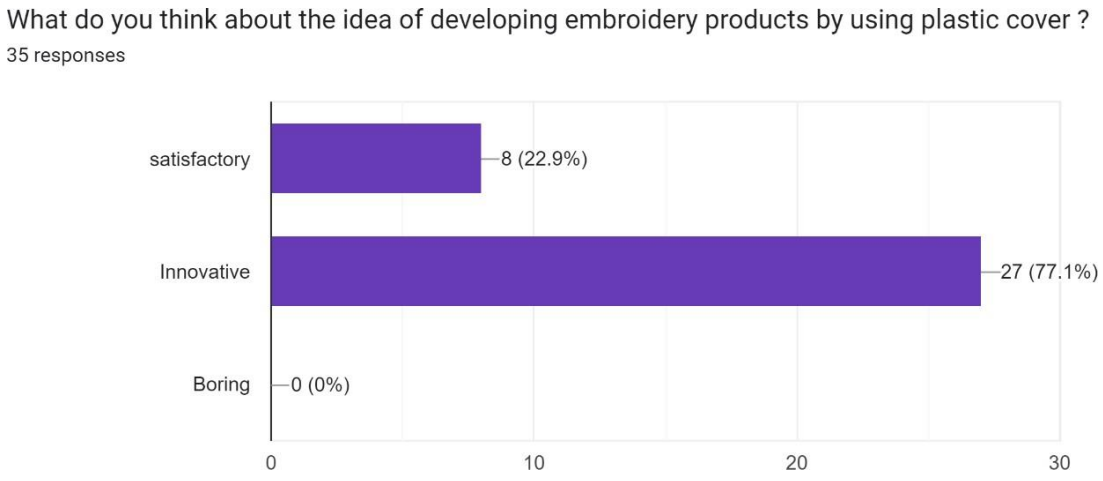
81.6% of people prefer cushion cover for doing embroidery using plastic cover. And 71.1% for fridge cover, 69.7% for tote bag.



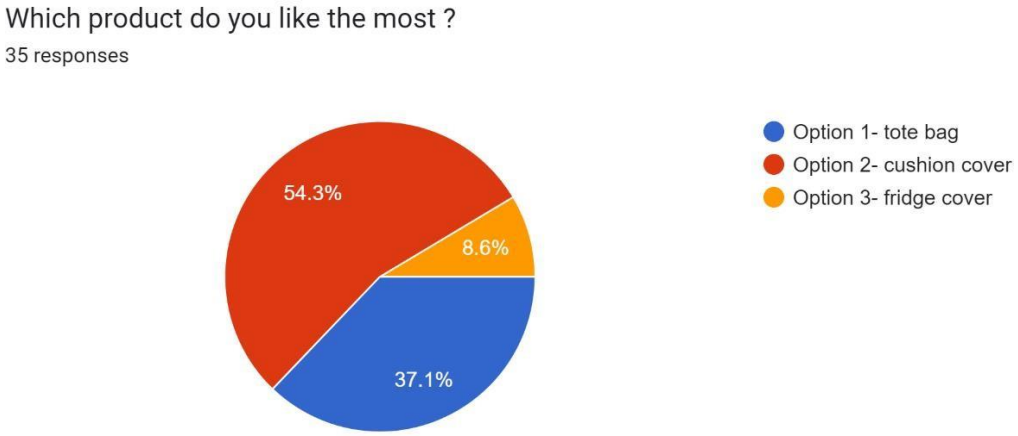
48.7% peolpesays that they interested in purchasing embroidery product using plastic cover depending on the designs available. And 43.4% people are definitely interest in purchasing embroidery products using plastic cover.

4.2 CONDUCTED A SURVAY BASED ON ACCEPTANCE OF PRODUCTS BY EMBROIDERY USING PLASTIC COVEER

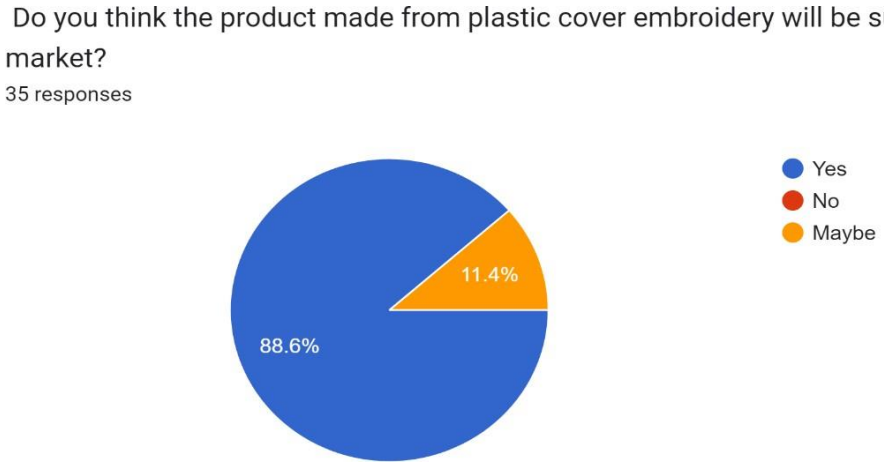
This survey was conducted to find out the acceptability of products by embroidery using plastic coveer . The survey was conducted using google form and collect the sample of 35 people in different age group.



77.1% of people thinks that the idea of developing embroidery products by using plastic cover in an innovative idea. And 22.9% thinks that it was satisfactory.



54.3% like cushion cover more and 37.1% like tote bag.



88.6% people think the product made from plastic cover embroidery will be successful once they hit the market.

4.3 SEMINAR

The seminar aimed to teach a varied group of people about the novel practice of embroidery with plastic covers. Attendees were exposed to the concept of reusing leftover plastic as a sustainable crafts material. Participants learned about the entire process through a series of fascinating talks, live demonstrations, and interactive activities. They learnt how to pick, clean, and prepare plastic covers for embroidery, as well as how to construct detailed designs using various stitching techniques. The emphasis was not just on acquiring practical abilities, but also on instilling a greater appreciation for environmental awareness in creative activities. The crafts community discussed the significance of decreasing plastic waste and supporting eco-friendly methods.

5. SUMMARY

The thesis explores the innovative integration of used plastic covers into the art of embroidery, presenting a novel approach to sustainability in textile craftsmanship. It aims to repurpose discarded materials, addressing the pressing environmental issue of plastic pollution while pushing the boundaries of artistic expression.

Beginning with an examination of traditional embroidery techniques, the research delves into the adaptability of this ancient art form to unconventional mediums. Through experimentation and creative exploration, the study showcases the potential of plastic covers as a versatile and visually captivating material for embroidery projects.

Through creative stitching, layering, and embellishing techniques, the thesis highlights the wide range of creative possibilities that come with using plastic cover embroidery. The study emphasizes the transformational potential of reusing waste materials into elaborate works of textile art, ranging from geometric patterns to abstract designs.

The paper discusses the environmental effects of using recycled plastics in embroidery in addition to its artistic relevance. It looks into the environmental impact of producing and disposing of plastic waste and suggests embroidery as a sustainable substitute that lessens that impact.

The thesis also highlights the social and cultural aspects of plastic cover embroidery, interacting with educators, artists, and local communities to promote cooperation and conversation about sustainability and innovative thinking. The research attempts to increase awareness and encourage a wider adoption of eco-conscious handicraft techniques through seminars, exhibitions, and outreach activities.

To sum up, the thesis on stitching with discarded plastic covers is an innovative attempt to expand the definition of conventional textile arts. The research offers a compelling vision for a more sustainable and socially responsible approach to embroidery practice by combining artistic creativity with environmental stewardship. This invites us to reevaluate our relationship with waste and embrace the transformative potential of art in addressing global challenges.

CHAPTER 6: CONCLUTION

6. CONCLUTION

To sum up, the investigation of stitching with discarded plastic covers is a big advancement in the fusion of creativity and ecology. This creative method pushes the limits of traditional textile workmanship while simultaneously addressing the pressing environmental problem of plastic pollution. By turning waste materials into beautiful and culturally significant needlework pieces, we reduce the negative effects of plastic waste on the environment while simultaneously transforming the resources into something beautiful.

This thesis has shown the great potential of plastic cover embroidery as a flexible and eye-catching art form through experimentation and creative investigation. Artistic expression has almost no boundaries; from geometric patterns to abstract designs. Furthermore, we have promoted discussion and cooperation on themes of sustainability and creative innovation by interacting with local communities, craftspeople, and educators.

In the end, repurposed plastic cover embroidery presents a convincing idea for a more environmentally friendly and socially conscious method of creating art. We can encourage more awareness and action toward creating a more ecologically conscious future by embracing the transformative potential of art.

CHAPTER 7: BIBLIOGRAPHY

7. BIBLIOGRAPHY

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CHAPTER 8: APPENDIX

8.1 QUESTIONNARIRE

The questionnaire of the survey is as follows:

CONDUCTED A SURVAY BASED ON THE TOPIC DEVELOPING EMBROIDERY PRODUCTS USING PLASTIC COVER

- Name
- E-mail
- Age
- Occupation
- How often do you engage in embroidery projects?
    - Daily
    - Weekly
    - Monthly
    - Rarely
    - Never
- Have you ever tried using plastic covers in your embroidery projects before?
    - Yes, frequently
    - Yes, occasionally
    - No, but I'm interested in trying
    - No, I'm not interested
- What are the main reasons you use plastic covers in your embroidery projects?
    - Adding structure to the embroidery piece
    - Enchancing durability

- Creating a unique texture or effect
- Easy to work with

- What kind of embroidery stitches do you prefer more?
  - Running stitch
  - Back stitch
  - Satin stitch
  - French stitch
- Have you experimented with combining plastic covers with other materials in your embroidery projects?
  - Yes, frequently
  - Yes, occasionally
  - No, but I'm interested in trying
  - No, I'm not interested
- What type of product would you be most interested in purchasing if it were made using plastic cover?
  - Clothing
  - Utility products
  - Accessories
- Which product do you prefer more for doing embroidery using plastic cover?
  - Tote bag
  - Cushion cover
  - Purse
  - Fride cover
  - Other

- Would you be interested in purchasing embroidery product using plastic cover?
    - Yes, definitely
    - Maybe, depending on the designs available
    - No, I prefer to create my own designs
    - I’m not sure

CONDUCTED A SURVAY BASED ON ACCEPTANCE OF PRODUCTS BY EMBROIDERY USING PLASTIC COVEER

- Name
- E-mail
- Age
- Occupation
- Have you ever tried using plastic covers in your embroidery projects before?
    - Satisfactory
    - Innovative
    - Boring
- Which product do you like the most ?
    - Option 1- tote bag

- Option 2- cushion cover

- Option 3- fridge cover

- Do you think the product made from plastic cover embroidery will be successful once they hit the market?

  - Yes
  - No
  - maybe