

The Design Process

Renowned international embroidery designer, Bonnie Nielsen, has unveiled a new book called *Punch - Digitizing for Embroidery Design*. In this book, the author gives an account of the design process and the creative techniques involved in digitizing embroidery. *Apparel* brings to you a synopsis of the book, a short biography of the author and an excerpt from the book.

ABOUT THE BOOK:

The book explains in depth all aspects of the embroidery design process from the basics to advanced creative embroidery techniques. It is full of practical information and important tips about how to create good quality designs for industrial embroidery machines. Regardless of punching skill level and for anyone just interested in learning about the process of embroidery design, this book is a valuable source of inspiration and technical advice.





THIS BOOK PROVIDES DIGITIZERS WITH LOTS OF IDEAS AND HINTS TO HELP THEM CREATE INTERESTING AND HIGH-QUALITY EMBROIDERY DESIGNS.

The book is full of numerous pictures and step-by-step instructions to make it easier for the reader to understand, which are not based on any particular digitizing software.

This book provides digitizers with lots of ideas and hints to help them create interesting and high-quality embroidery designs. A true source of inspiration is to be found in the numerous design samples from Nielsen's personal extensive archive.

The book is in the online shop of the publishing house at www.verlagshausgruber.de as well as from many worldwide distribution partners.

EXCERPT FROM THE BOOK: WHAT IS PUNCHING?

The term punching comes from the old way in which embroidery designs were created and produced for many years up until the invention of the computer. The original systems were hand-guided and each movement was recorded by punching a hole into a paper card. This card was later fed through the machine to produce the embroidery. It was in 1985, when I began my career in the embroidery industry; the company I was working for had old punching systems that outputted to paper tape. The artwork referred to as cartoon was drawn by hand as a 6 times enlargement of the original size with stitch marks and colors all laid out for the puncher just like a road map. It was during this time that the first computerized punching systems were developed. This made the job of punching much easier and faster. With the computerized systems, the term punching changed to digitizing. In many European countries the term punching is still widely used to describe the original process. Other countries like the USA tend to use the



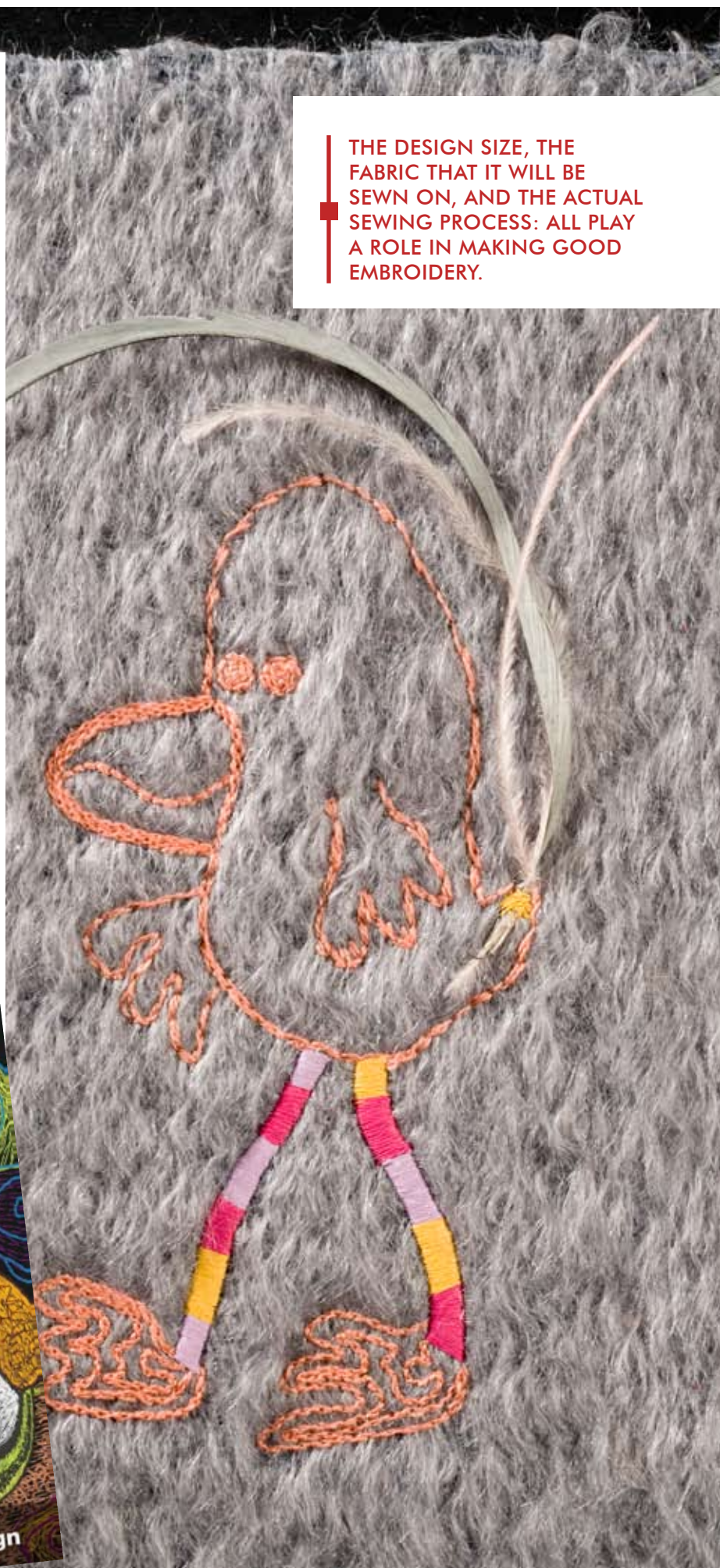
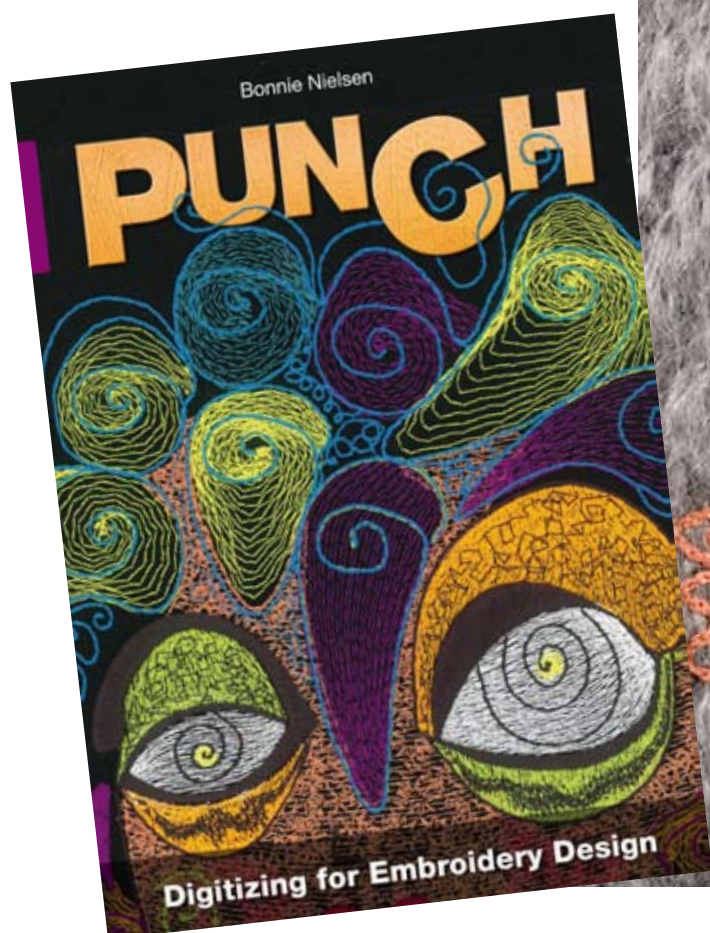
term digitizing instead. To be honest, this was a problem for me to decide which term to use for my book. I chose the term 'punching', not only as I have grown used to it over the years, but also because it is special to our industry, and it is a term that cannot be confused with other types of digitizing.

How does one learn how to punch? Even with all the great new developments in embroidery software, learning to punch takes time and practice and taking in a deep breath here and there. It is not as easy as many may think, there are many factors involved in producing an embroidered design.

The design size, the fabric that it will be sewn on, and the actual sewing process all play a role in making good embroidery. Not all things that are done in printing will work for embroidery, that's the hard part. The highlight of punching is the creative side; there are so many effects that can be created with embroidery threads and the computerized generated stitch effects. And that, mixed in with a happy customer, make the job worthwhile.

The intention for this book is to share information about punching from the basics to the creative aspects of embroidery for the beginner and intermediate puncher. This book will help you get a grip on the challenges that await you and get you started on the right path in how to make good quality embroidery.

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CHAPTER 7 PUNCHING EFFECTIVELY: THE EMBROIDERY SEQUENCE

The embroidery sequence is to plan in which order the design elements should be punched. The goal of planning ahead is to sequence the design, so it will embroider on the machine in the most optimal way in order to save production time. This is the most important time that you will spend on any design. If this time is not taken, you will find, that you will work your way into a corner or you may forget parts of the design. This could result in spending additional waste of time editing your work.

PLANNING THE SEQUENCE

Logic and colour: Logic and colour will control how the design should be sequenced. Designs are made

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up of elements that either overlap one another or stand alone. When punching these elements, they are treated as a line or as an enclosed shape. Logic is seeing how these lines and shapes relate to one another. Look to see where they sit in the design: Do they overlap each other or are they set apart. Normally, the shapes or lines which are set in the background will need to be punched first and then you work your way forward to the

elements sitting in the foreground. Next, examine the colours: Look to see which shapes and lines share the same colour. It is best to punch colours one at a time; the goal is to punch as much of the same colour as you can, so you do not have to change back to the previous colour. There are cases when punching for a stretchy fabric or finished baseball caps, you may need to change back and forth between colours and complete a design section before moving to another. Although this creates more color changes the machine will have to perform, it ensures that your design will have good embroidery registration, which means that the design elements will line up where they meet or overlap.

Trimming: Once you have planned which sequence you will follow, make plans of where to place the trims. The



TIPS:

"I find, when planning the sequence of a complex design, it is best to make notes on paper of the different steps of how you will punch the design. Then, as you work, you can use these notes as a check list in order to not forget any design elements as you punch."

PUNCH CAN BE ORDERED AT:

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trimming action should be used sparingly. Look to see where you can connect design elements by walking through another shape which will be punched later in order to get to the next one. By using this method, you can reduce the amount of trimming commands.

RUNNING TIME: The number of colour changes and trims will determine the speed in which a design is sewn on the embroidery machine. Too many of these machine commands will slow down the running time on the machine.

WHERE TO SET THE START POINT AND END POINT OF A DESIGN:

Placing the start point in the center helps when centering the design inside the hoop.

If you place the end point also at the center of the design, then you can begin the next set of embroidery right away. This is referred to as 'center-center'. The start and stop point can also be automatically set inside the punching software. The software also allows you to place the start point and the end point of the design at any location if the embroidery situation requires it.

ABOUT THE AUTHOR:

Bonnie Nielsen is an internationally known embroidery designer with more than 25 years of experience in the embroidery industry. She is recognised worldwide for her creative punching skills and is well known for her technical embroidery digitizing articles. Nielsen's work has been displayed on the covers of many embroidery trade and textile magazines. She now lives in Germany working as a puncher for Madeira Garnfabrik, conducting embroidery design seminars for international groups of punchers and designers. She continues to write articles for trade magazines and also does design development for the embroidery fashion trends and corporate industries. Her first book, 'Die Kunst des Punchens', was published in German by Gruber, and was a big success. This new book is now being published in her native language - American-English. ■