

BANJARA EMBROIDERY FROM TRADITIONAL TO CONTEMPORARY

BY
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B.Sc. (H. Sc.)

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IN TEXTILES AND CLOTHING

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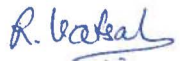
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Ms.N. SUDEEPA has satisfactorily prosecuted the course of research and that the thesis entitled **BANJARA EMBROIDERY-FROM TRADITIONAL TO CONTEMPORARY** submitted is the result of original research work and is of sufficiently high standard to warrant its presentation to the examination. I also certify that the thesis or part thereof has not been previously submitted by her for a degree of any university.

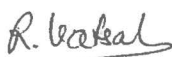
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This is to certify that the thesis entitled **BANJARA EMBROIDERY-FROM TRADITIONAL TO CONTEMPORARY** submitted in partial fulfilment of the requirements for the degree of **MASTER OF SCIENCE IN HOME SCIENCE** of the Andhra Pradesh Agricultural University, is a record of the bonafide research work carried out by **Ms.N.SUDEEPA** under my guidance and supervision. The subject of the thesis has been approved by the Student Advisory Committee.

No part of the thesis has been submitted for any other degree or diploma. The published part has been fully acknowledged. All assistance and help received during the course of the investigations have been fully acknowledged by the author of the thesis.

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TABLE OF CONTENTS

S.No.	Title	Page No.
1	INTRODUCTION	1-8
2	REVIEW OF LITERATURE	9
2.1	Banjara tribe	9-10
2.2	Banjara women's costume	10-12
2.3	Banjara embroidery	13-15
2.4	Scope of embroidery as an income-generating activity	15-18
3	MATERIALS AND METHODS	19-20
3.1	Terminology	20-21
3.2	Sampling procedure	21
3.2.1	Selection of place	21-22
3.2.2	Selection of respondents	22
3.3	Devices for data collection	22
3.3.1	Materials used	22
3.3.2	Formulation of interview schedules	23
3.4	Field work	23
3.4.1	Pretesting	23
3.4.2	Data collection	23
3.5	Experimental procedure	24
3.5.1	Pilot study	24
3.5.2	Selection of items	24

Contd..

Contd.

S.No.	Title	Page No.
3.5.3	Selection of designs	24
3.5.4	Selection of fabrics and other raw materials	24
3.5.5	Selection of colours	24
3.6	Construction of items	24
3.6.1	Description of designed items	26
3.6.1.1	Shopping bag	26
3.6.1.2	College bag	26
3.6.1.3	Yoke	26
3.6.1.4	Shawl/Dupatta-1	29
3.6.1.5	File backer	29
3.6.1.6	Magazine/Newspaper holder	29
3.6.1.7	Wall panel	29
3.6.1.8	Mail bag/Letter holder	29
3.6.1.9	Dupatta-2	37
3.7	Costing of items	37
3.8	Evaluation of items	37
3.9	Statistical analysis	39
4	RESULTS	40
4.1	Traditional Banjara embroidery	40 - 57
4.2	Contemporary Banjara work	57 - 73
4.3	Consumer survey	73 - 88

Contd..

Contd.

S.No.	Title	Page No.
4.4	Consumer evaluation of Banjara work items designed	88-92
5	DISCUSSION	93
5.1	Traditional Banjara embroidery	93-95
5.2	Contemporary Banjara work	95-103
5.3	Consumer survey	103-108
5.4	Consumer evaluation of Banjara work items designed	108-111
6	SUMMARY	112-119
	LITERATURE CITED	120-121
	APPENDICES	122

LIST OF ILLUSTRATIONS

S.NO.	TITLE	PAGE NO
1	Shopping bag	37
2	College bag	38
3	Yoke	30
4	Shawl/Dupatta-1	31
5	File backer	32
6	Magazine/Newspaper holder	33
7	Wall panel	34
8	Letter holder/Mail bag	35
9	Dupatta-2	36
10	Banjara women	41
11	'Pheita' or skirt	41
12	'Odhni' or mantle	42
13	Head bands of 'Odhnis'	44
14	'Kanchadi' or blouse	44
15	'Batwas' or money purses	45
16	'Pulia gannu' (left) and 'Pulia gala' (right)	45
17	A Banjara woman with 'Pulia gannu' and 'Pulia gala' on the head	45
18	'Dhatania'	46
19	Large 'Kalchi'	46
20	A pair of small 'Kothlis'	48
21	'Kachoda'	48
22	'Chandia'	49

Contd..

Contd..

S.NO.	TITLE	PAGE NO
23	'Chingdi'	49
24	Applique' motifs in Banjara embroidery	58
25	Typical motifs in Banjara embroidery	59-60
26	Urban Banjara women stitching contemporary Banjara mirrorwork	64
27	Banjara work cushion covers	64
28	Banjara work yokes	65
29	Banjara work dupatta (right) and shoulder bag (left)	65

LIST OF TABLES

S.No.	Title	Page No.
3.1	Cost of production of Banjara work items (in Rs.)	38
4.1	Stitches used in Banjara embroidery	53-56
4.2	Number of years in the embroidery occupation	61
4.3	Monthly income of women involved in Banjara work	62
4.4	The number of Banjara work items purchased by each consumer	74
4.5	Consumer purchases and preferences of different Banjara work items	75
4.6	Consumers' suggestions of items that can be made with Banjara work	77
4.7	Problems experienced with Banjara work items purchased	78
4.8	Consumer opinion regarding general quality of Banjara work items	79
4.9	Consumer opinion regarding designs of Banjara work items	80
4.10	Consumer opinion regarding fabrics used for Banjara work items	81
4.11	Consumer preferences of fabric for Banjara work items	82
4.12	Consumer opinion of colours of Banjara work items	83
4.13	Consumer preferences of colours for Banjara work items	84
4.14	Consumer opinion regarding quality of workmanship	85

Contd..

Contd..

S.No.	Title	Page No.
4.15	Consumer opinion regarding general price of Banjara work items	86
4.16	Consumer willingness to pay more for better quality work	87
4.17	Mean scores for the evaluation of Banjara work items	89
4.18	Mean scores of consumer evaluation of Banjara work items	91

LIST OF APPENDICES

S.No.	Title	Page No
A	Interview schedule for rural Banjara women regarding their traditional embroidery.	122-123
B	Interview schedule for urban Banjara craftswomen regarding contemporary Banjara work.	124-127
C	Questionnaire for consumers regarding contemporary Banjara work items in the market.	128-129
D	Evaluation schedule for the designed items of Banjara work.	130-132
E	Analysis of Variance- Two way classification. (Worked out procedure)	133-137

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N.SUDEEPA.

DECLARATION

I, N.SUDEEPA, hereby declare that the thesis entitled **BANJARA EMBROIDERY-FROM TRADITIONAL TO CONTEMPORARY** is a result of the original research work done by me. It is further declared that the thesis or any part thereof has not been published earlier in any manner.


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ABSTRACT

Embroidery or the decoration of woven fabrics with coloured thread by means of a needle is probably one of the oldest arts of the world. India has a rich tradition of embroidery and different styles have evolved in different regions depending on the materials available and the local culture. The embroidery of the Banjara tribal women of Andhra Pradesh is one of these distinctive styles. The embroidery, which was almost unknown till a few decades ago, is now a commercial handicraft employing a large number of people. But negligible work has been done to study this craft, which is valuable from economic and cultural points of view.

Keeping this in view, the present study was taken up to study the traditional Banjara embroidery and contemporary Banjara work (as it is now called); to study the changes in the embroidery with commercialisation; to design some new Banjara work items of clothing and domestic use and to assess the consumer acceptability of the items after making and costing them.

Details of traditional Banjara embroidery were collected by interviewing thirty Banjara women from five rural tandas (settlements of Banjaras) and by observation of their embroidered costume and other articles. Contemporary Banjara work and its economics were studied by interviewing thirty women in Hyderabad who were involved in the production of Banjara work items. A consumer survey was also carried out among thirty consumers to obtain their opinion, preferences and problems regarding the Banjara work articles in the market. Based on the findings of this survey, nine new items of Banjara work were designed, constructed, costed and finally evaluated by a panel of 30 judges which included staff and students of College of Home Science, Hyderabad and also customers and sales personnel from shops who were very familiar with Banjara work. The results of the evaluation were analysed and interpreted accordingly.

The study has revealed details of various aspects of the traditional and contemporary embroidery, namely fabrics and threads used, common colours seen, typical motifs and stitches employed, mirrors and beads used, other accessories like shells and coins, the patchwork and applique' done, the articles usually embroidered and the changes from traditional to modern Banjara work. The study also revealed particulars of the production process, sales and marketing of commercial Banjara work, and furthermore the mode of employment, wages and monthly earnings of the Banjara craftswomen.

The findings of the consumers survey helped to assess the present day Banjara work (which comprises of mirrorwork, beadwork, applique', patchwork and embroidery stitches) from the consumers' point of view. The consumers gave their opinion of the general quality of Banjara work items, the designs, the fabrics, and colours used, the workmanship and their cost. It was revealed that Banjara work was very popular among consumers (inspite of some drawbacks) due to their attractive appearance and reasonable cost.

The opinion, preferences and suggestions of the consumers obtained through the survey also helped

in the selection and designing of nine articles for the experimental study. They were shopping bag, college bag, file backer, yoke, dupatta, shawl, magazine/newspaper holder, mail bag, and wall panel. These articles were made and evaluated according to various aspects i.e. overall appearance, design, fabric, colour combination, workmanship and cost.

The results of the evaluation showed that the consumer acceptability of all items was good. It was found that exclusively hand embroidered articles had slightly lower consumer preference compared to the items in which the cost was brought down by using more of colourful machine-worked appliqué. It was also concluded that embroidered utility articles like the bags have an edge over the purely decorative items like the wall panel. On the whole, the items were well appreciated and therefore could be readily introduced into the market.

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INTRODUCTION

CHAPTER I

INTRODUCTION

Embroidery is a single set or sets of continuous elements worked in and out of a ground fabric with a needle or other tool, to form decorative stitches. Embroidery, like any handicraft of aesthetic value, is the manifestation of man's yearning for beauty, for introducing grace and elegance into the monotony and drabness of everyday life, through fine form and colour. In the field of ornamentation, perhaps embroidery alone can match jewellery in splendour. It has been described as 'painting with the needle' for individuality in design has been as important to the embroiderer as to an artist performing in the field of art. Inspiration for embroidery comes from a variety of elements - the scenery and environment, historical tales, religious faith and sentiments.

According to Chattopadhyay (1975) the art of embroidery is of great antiquity throughout the world and though probably of Oriental origin, must surely date back to the prehistoric periods. It is a very ancient craft in India for it is referred to in the Vedas and the Epics. Excavations have revealed bronze embroidery needles dating back to 2300-1500 B.C., as

also figurines wearing embroidered drapery. Similar embroidered textiles can also be seen in the ancient Buddhist stupa sculptures.

Needlework was considered an important art and the needle became a symbol of strength as it joined pieces together. The craft has lived very close to the people and been handed down from generation to generation. According to Dongerkery (1951), this domestic art has cemented the bonds of friendship not only between the provinces of our own country, but between different countries of the world.

Throughout the mountains and valleys of India, the art of embroidery is very popular and pursued by both men and women. Embroidery of each region reveals its traditional character and life of the people. It can be said that practically every known type of embroidery prevalent in any country exists in India. Nevertheless, the way stitches have been used in the Indian embroidery impart a distinct character to it.

According to Chattopadhyay (1963), the peasants and tribals, especially the migratory ones, have contributed a great deal to the development of embroidery. Embroidery being time consuming and an art of leisure, suits the tribals who are not tied to any

special routine chores. Similarly, peasants have whole seasons when their hands are not too occupied.

Dongerker (1964) states that embroidery in India, is not merely the work of needle and thread, but an artistically arranged ornamentation, be it with strips of old material, tinsel, mirrors, sequins, metal or silk or wool or cotton thread. Buttons, bells, beetlewings, shells, seeds, pearls, mirrors, coins, and beads have also been used for this purpose. The craftsmen of India have always excelled in hand embroidery on cotton, silk, wool, velvet, net and even leather, and their creations have been a source of admiration. Besides textiles, the art of embroidery was practised on a variety of articles such as trappings for elephants, saddles, footwear, bags, belts, wall-pieces etc. The potentialities are thus vast for work with embroidery.

India, being a multifaced cultural land, each region has developed a distinctive style of embroidery, adding to the variety and richness of the craft. According to Abraham (1964), the best known of Indian embroidery is the **Kashida** of Kashmir with its attractive designs. The folk embroidery of Punjab is **Phulkari** or flower work which is rich and lustrous. The **Kasuti** embroidery of Karnataka is a gentle looking

stitch exquisitely worked and feminine, as described by Dhamija (1964).

Gujarat is known for its embroideries in an immense variety of styles and techniques. Little known but beautiful is the picturisque Chamba embroidery from Himachal Pradesh. There are many other embroideries like the Kanthas of Bengal, Kashida of Bihar and those of Rajastan, Haryana and Manipur. But the list is not complete without mention of tribal embroideries like the Toda and Banjara embroidery. Apart from these, our country nurtures exquisite gold and silver embroidery, bead work and appliqué work.

Chattopadhyay (1964) opines that though embroidery has come down to us, trailing clouds of glory from the Vedic past, today Indian embroidery is on the decline. Firstly, the traditional styles have received a rude set back under the impact of machine goods. Secondly, beautiful embroideries like Chamba rumals are fast being eliminated and replaced by the very ordinary Western type of stitches. Thirdly, according to Dongerkery (1951), the organisation of embroidery production and its markets as a valuable handicraft industry appears to have received little attention. Only two of the embroideries i.e., Kashida and Chikankari have so far developed into permanant cottage industries. Original Kasuti work, Phulkari

work, Gujarati embroidery and Banjara work have lately come into the market and their prospects seem to be encouraging. But Kantha work and Chamba rumals are just being revived and therefore have not joined the mainstream of commercial embroideries.

Under these circumstances, before embroidery ceases to be a product of our ancient culture, Dongerkery (1951) stresses that efforts have to be made to revitalize it. A revival of the traditional embroideries and their commercial production on articles suited to the modern Indian home are of importance both from aesthetic and economic points of view. According to her, the designing, standardisation and economics of hand embroidery deserve the attention of the research worker. If the sales is to be stepped up, fresh and separate designs must be prepared for home consumption and export as the tourist class provides the majority of customers for artistic products of this kind.

In the process of commercialisation, the traditional embroideries are prone to a lot of changes. But as Dongerkery (1951) points out, the cultural and historic aspects of embroidery must always be kept in view. In other words, motifs which have become classical and representative of Indian life should be zealously preserved. These embroidery designs must be

popularised and adapted to changing fashions without loss of their special characteristics.

Need for the study

The embroidery of the Banjara women of Andhra Pradesh is one of the lesser known yet colourful embroideries of India. This tribal embroidery which was initially confined only to the women's apparel slowly found its way into the market as 'Banjara work' consisting of applique, patchwork, mirrorwork, bead work and embroidery.

A pilot market survey conducted in the twin cities of Hyderabad and Secunderabad (which are the main commercial centres of Banjara work) revealed that Banjara work items are being commercially made and sold since the last 15 years, through government handicrafts emporia. But only in the last two years, the demand has increased and now numerous shops in the twin cities stock Banjara work items. To keep up the demand, need for improvement in design and better quality work has been expressed. Secondly, scanning of books in many libraries has shown the lack of much information on Banjara embroidery both as a traditional art and as a commercial handicraft now. The economics of hand

embroidery and its scope as an income-generating activity have not been studied either.

Keeping this in view, the present study has been taken up with the following objectives:

Objectives of the study

1. To collect details of various aspects of the traditional Banjara embroidery.
2. To survey contemporary Banjara work which is serving as an income-generating activity.
3. To study the changes in the embroidery with commercialisation.
4. To design some new clothing and household items, enriched by the traditional Banjara embroidery.
5. To estimate the cost of production and to assess the consumer acceptability of designed items.

Limitations of the study

1. The survey of traditional Banjara embroidery was carried out only in Rangareddy district of Andhra Pradesh.

2. The experimental study has been limited only to a selected number of items.
3. The description of the costume of Banjara women has been limited only to the clothing exclusive of jewellery.

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REVIEW OF LITERATURE

CHAPTER II

REVIEW OF LITERATURE

This is a brief resume which provides appropriate theoretical orientation and shows the present extent of knowledge regarding the subject.

Literature pertaining to the topic under study is presented under the following headings.

- 2.1 Banjara tribe
- 2.2 Banjara women's costume
- 2.3 Banjara embroidery
- 2.4 Scope of embroidery as an income-generating activity

2.1 BANJARA TRIBE

Banjara is a well-known tribe of India, the members of which are found spread sporadically all over the country (Sharma, 1975).

They are the most colourful of all the tribal groups of Andhra Pradesh and inhabit most of the districts except East Godavari, Visakhapatnam, Vizianagaram and Srikakulam districts. Banjara, Lambada or Sugali are the different phonetic representations of the same nomenclature. The Banjara culture and language indicate that they hail from

Northern India and their folk-lore depicts them to be the descendents from the Rajput stock (Pratap, 1972).

The Banjaras are found interspersed amidst tribal and non-tribal population and yet tenaciously maintaining their cultural and ethnic identity. It is a common phenomenon among the Banjaras, to have their settlements outside the main village, exclusively inhabited by them. Sometimes, the settlement called **Tanda** may be as far away as one or two miles from the main village (Census of India, 1961).

In the past, the Banjaras were nomads moving from one place to another. They migrated to the South from Rajasthan as carriers of merchandise on pack animals. Of late, however, the wandering Banjaras are giving up their nomadic habits and permanently settling on land. The landless families are migrating to towns and cities, and eking out their livelihood by rikshaw pulling and by earning daily wages in construction work of buildings and roads (Census of India, 1961).

2.2 BANJARA WOMEN'S COSTUME

The Banjara women are conspicuous by their dress which is expressive of their gaiety, love of laughter and dance. The entire dress is pieced

together out of gaily coloured material and the patchwork costume has been really evolved by them (Dhamija, 1964).

The traditional dress of a Lambada woman is very elaborate and dominated by red colour. The dress consists of a *pheita* (skirt) hung from the waist in several folds and reaching upto the ankles exposing all the ornaments of the legs (Census of India, 1961). This skirt is quite different from the *ghaghras* and has a wide belt of intricate patchwork design resting over the stomach. Below this, the skirt is made up of strips of different coloured material, combined and stitched together (Dhamija, 1964). Small pieces of broken mirrors are fixed all over the skirt and even the belt shines with glass embroidery work. On the right side, a cord called *gero* ornamented with cowries and beads slings down the length of the skirt along the thigh (Biswas, 1985). Only older women, nowadays, are found having this *gero* but not younger women (Census of India, 1961).

On the upper half, the women wear *Kanchadi* which covers their front leaving their back open. This bodice is carefully embroidered in the front and the shoulders and the attached glass mirrors keep dazzling the eyes. The *kanchadi* is tied at the back by tapes, whose ends are decorated with cowries and beads. An

embroidered Chantia (odhni) measuring 2-2 1/2 yards is draped over the head and shoulder, covering the tattooed back. Its one end is tucked at the waist into the left side of the skirt (Biswas, 1985). Abhla or mirrors and bold patchwork motifs decorate the chantia with a rich pattern to frame the face. Patchwork is also used by the Banjaras for making up their takias (pillows) and their quilt covers (Dhamija, 1964).

Several changes are taking place in the Banjaras' pattern of dress because of various influences. More and more young Banjaras are integrating themselves into mainstream life, dressing like their non-Banjara neighbours (Dhamija, 1990). At some places, the women have completely discarded their traditional dress and adopted the local pattern, consisting of a saree and a blouse. One reason for this is that the cost of the dress and time spent on it is prohibitive. Instead of their traditional patchwork skirt, some women are using printed cloth in different designs and colours, with mirrors stitched on them. They are also using different combinations of the local dress with one traditional piece of costume (Census of India, 1961). The complete traditional dress, which they continue to embroider is reserved for special occasions (Dhamija, 1990).

2.3 BANJARA EMBROIDERY

According to Chattopadhyay (1964), the work of the Lambada or Banjara tribe is the best known tribal embroidery, as it is among the most colourful. The embroidery makes abundant use of shells, coins, beads and mirrors with the edges being decorated with tassels, metallic chips or cheap jewellery.

Hyderabad in Andhra Pradesh which is famous for its brocades and other woven fabrics, also has equally attractive embroideries. Among them, the pride of place goes to the work of the Banjaras (Mookerjee, 1954).

The embroidery is very similar in pattern to that of Sind, Kutch and Kathiawar areas and the common stitches used are the ordinary satin or the herringbone (Mookerjee, 1986).

Tiny mirrors are mostly used as in the Kutch Kanbi. To make the mirrors, glass is blown into small spheres, roughly silvered inside and then broken into the required shapes and sizes (Mehta, 1970).

According to Biswas (1985), the Lambada women's love for embroidery keeps their leisure time busy at needlework. But as the women confined their highly decorative embroidery to their own apparel, the

use of this stitchery remained very limited. Now attempts are being made to get this work commercially done on general utility articles and their sale is becoming popular (Chattopadhyay, 1977). Patchwork embroidery is being used for belts, shoulderbags, pillows, cushion covers, and quilts, by about 150 artisans who have an annual turnover of Rs. 2 lakhs (Saraf, 1982).

Fascinated by Banjara arts and textiles, Nora Fisher, curator of the textiles and costumes museum of international folk art at Sante Fe, New Mexico, came to India on a Fellowship to study "Village and tribal embroidery focussing on the Banjaras". During the course of her study, Fisher visited village communities of Banjaras living in different parts of Andhra Pradesh, Gujarat, Karnataka, Madhya Pradesh, Maharashtra and Rajasthan. She was fascinated by the brightly coloured bold geometric motifs and the intricate embroidery. Apart from the glinting costumes with cowries on the edges and glass pieces embossed in embroidered medallions, the craft was put to multitude of uses in decorating items of daily living. On every article the dominant red and blue hues were detailed painstakingly in perfect stitching (Mazumdar, 1990).

According to Fisher (1990), the recent upsurge

of international interest in Indian craftsmanship has proved a blessing for the Banjaras and their brilliant art of embroidery. There are dealers, in India and elsewhere, eager for old Banjara embroideries and prices are very high. This can serve to strengthen the Banjara embroidery tradition because it creates a demand for new work. But it can be very destructive, especially if people sell heirlooms that they need to keep for inspiration.

2.4 SCOPE OF EMBROIDERY AS AN INCOME - GENERATING ACTIVITY

According to Chattopadhyay (1964) the art of embroidery is more easy and costs less to learn than most of the other arts. It does not demand any special training like the fine arts and does not even call for muscular strength or intellectual exercise but only artistic skill and sensitivity. Therefore, it can be practised by a large majority of people with ease and many a leisure hour can be passed 'painting with the needle'.

The transition between specialized professional work and domestic craft is much less distinct in embroidery, than perhaps, in any other. It does not entail a workshop set-up and functioning but it is simplicity itself. Therefore, as a vocation and

profession, it thrives in the towns and cities (Chattopadhyay, 1964). Dongerkery (1951) opines that it is difficult to develop hand embroidery as a sole occupation in view of the time and labour it involves. But as a subsidiary occupation for women who prefer to work in their own homes, it is almost unrivalled. It has great potentialities and all avenues must be probed, to expand subsidiary occupations, which make use of leisure time for more reasons than one.

Like in so many other crafts, the peasants and the tribals, especially the migratory ones, have contributed a great deal to the development of embroidery (Chattopadhyay, 1977). They have an innate sense of colour and rhythm, and learn to embroider naturally. If utilised, the art can provide the agriculturist with an additional source of income and useful employment in the long hours of leisure. Embroidery requires to be developed as a subsidiary indigenous industry not merely for bettering the economic condition of the craftsmen but as part of a cultural programme (Dongerkery, 1951).

There are several places in India where embroidery is thriving as a vocation and an income-generating activity. Kashmiri embroidery has grown

into a cottage industry, which provides source of livelihood to a vast number of people (Dongerker, 1964).

Chikankari is an industry in Lucknow and its surrounding villages. Saraf (1982) reveals that about 25,000 women, apart from men, work part-time on this craft and produce goods worth about one crore rupees.

Vergheese (1986) found in her study that Kasuti is serving as an income-generating needlework for several rural women who work during the leisure hours. Young girls and women also work in institutions during working hours where training is given in the craft.

According to Grewal (1988), commercial production of Phulkari has started and now every city in Punjab has a few craftswomen who do the embroidery, marketed by men. Grewal (1986) also reports that a Chamba rumal centre has been opened in Himachal Pradesh which trains girls in the craft besides commissioning the work to embroiderers.

In Gujarat, which is known for its embroideries, a large number of womenfolk produce embroideries in their free time. Without recourse to pencil sketches, they embroider complex patterns that take anywhere between ten and fifty hours to complete.

Colour combinations too are generally worked out by the women only and their sales has been good (Clothesline, 1989).

Thus, exquisite hand embroidery which was an Indian speciality in the past, was a dying art until the eighties. However, since the early eighties, consumer interest in hand embroidered fabrics has picked up and embroideries are finding increasing acceptance in high fashion markets. Hand embroidered yokes have become almost a mandatory embellishment to women's kameez and saree border, as far as the upper segments of the market are concerned. Some of the embroidered pieces are so complicated but exquisite that they can be commercialised only to a certain extent. Few women can embroider these patterns and they often take weeks to complete. However, once the international hi-fashion takes notice of these 'difficult-to-duplicate' embroideries, it will boost up their production (Clothesline, 1989).

MATERIALS AND METHODS

CHAPTER III

MATERIALS AND METHODS

The present study was undertaken to study traditional Banjara embroidery and contemporary Banjara work, to study the embroidery as an income-generating activity, to design and construct new items of Banjara work, and to evaluate the items after costing them. The materials and methods followed during the course of the study are discussed in this chapter under the following heads.

3.1 Terminology

3.2 Sampling procedure

3.2.1 Selection of place

3.2.2 Selection of respondents

3.3 Devices for data collection

3.3.1 Materials used

3.3.2 Formulation of interview schedules

3.4 Field work

3.4.1 Pretesting

3.4.2 Data collection

3.5 Experimental procedure

3.5.1 Pilot study

3.5.2 Selection of items

3.5.3 Selection of designs

- 3.5.4 Selection of fabrics and other raw materials
- 3.5.5 Selection of colours
- 3.6 Construction of items
 - 3.6.1 Description of designed items
 - 3.6.1.1 Shopping bag
 - 3.6.1.2 College bag
 - 3.6.1.3 Yoke
 - 3.6.1.4 Shawl/Dupatta-1
 - 3.6.1.5 File backer
 - 3.6.1.6 Magazine/Newspaper holder
 - 3.6.1.7 Wall panel
 - 3.6.1.8 Mail bag/Letter holder
 - 3.6.1.9 Dupatta-2
 - 3.7 Costing of items
 - 3.8 Evaluation of items
 - 3.9 Statistical analysis

3.1 TERMINOLOGY

- (i) **Banjara work :** The colloquial term for the Banjara craft comprising of mirrorwork, beadwork, patchwork, applique' and embroidery stitches.
- (ii) **Tanda :** Settlement of Banjaras outside the main village.

- (iii) **Applique'** : Applying of one material, cut out to form shapes, to another serving as background; stitchery is used only to hold these materials together and to embellish them slightly.
- (iv) **Patchwork** : An article made from small pieces of fabrics sewed together in some form of design.
- (v) **Dupatta/Odhni**: A gathered shoulder scarf or head scarf; a mantle.

3.2 SAMPLING PROCEDURE

3.2.1 Selection of place

The Banjaras are found in almost all the districts of Andhra Pradesh except Srikakulam, Visakhapatnam, East Godavari and Vizianagaram. In order to study their traditional embroidery, Banjaras from Rangareddy district were selected for convenience of the study. From this district, five **tandas** were chosen purposively namely Naguladonna, Banjaragadda, Dayyalagonda, Kavulanbhai, and Mylarbhai.

In order to study contemporary Banjara work and its economics, Hyderabad was the only choice as it is the main commercial centre for Banjara work. Three colonies of Banjaras were selected purposively namely

Bapunagar, Sri Venkateswar Colony in Banjara Hills, and Mehdiapatnam. Here, women have taken up embroidery as their main/subsidiary occupation, unlike the women in the tandas .

3.2.2 Selection of respondents

To study traditional embroidery, six Banjara women from each of the selected five tandas were chosen at random, thus comprising in all to a sample size of thirty.

For studying the present day Banjara work in the city of Hyderabad, a total of thirty women involved in the production of Banjara work were interviewed from the three colonies already mentioned.

3.3 DEVICES FOR DATA COLLECTION

3.3.1 Materials used

Materials or the instruments used for the present study consisted of two interview schedules. The first one was used to survey the traditional embroidery of Banjara women in the tandas (Appendix A) and the second one for those in the city of Hyderabad (Appendix B).

3.3.2 Formulation of interview schedules

Section A of both the schedules was devised to collect general information of respondents. Section B of the schedules consisted of both open and close end questions, seeking information regarding the embroidery, the various raw materials used, the stitches employed, the typical motifs, the articles made and the changes in the embroidery. The second schedule, in addition to these, provided information regarding the wages, monthly earnings, mode of employment and problems of the women who have taken up embroidery as a vocation.

3.4 FIELD WORK

The field work was conducted in two phases namely pre-testing and data collection.

3.4.1 Pre-testing

In the first phase, the schedules were pre-tested on five Banjara women in Naguladonna tanda and five women in Bapunagar colony of Hyderabad respectively to remove any ambiguity in the schedules. The final schedules (given in Appendix A and B) were prepared after pre-testing.

3.4.2 Data collection

Before collection of data and administering the schedule, a favourable rapport was established between the investigator and the respondents. Then the required data was collected from thirty Banjara women in the tandas and thirty women in Hyderabad city.

3.5 EXPERIMENTAL PROCEDURE

3.5.1 Pilot study

A preliminary survey was conducted in Hyderabad and Secunderabad among thirty consumers who had purchased atleast two items of Banjara work. The survey was done by administering a pretested questionnaire (Appendix C) to obtain information pertaining to the problems, opinion and preferences of consumers regarding the design, quality, appearance, workmanship, materials and cost of Banjara work items. The results of the consumer survey are discussed as shown in Chapter 4 and 5.

3.5.2 Selection of items

From the preliminary study, nine different items were selected for designing, construction and evaluation in the present study. The selected items were either those which were not in the market or those that require alternative designs.

3.5.3 Selection of designs

For each of the nine items, designs were developed keeping in mind both novelty and saleability.

3.5.4 Selection of fabrics and other materials

Only cotton fabric was selected for all the items due to the price factor and the suitability for the Banjara work. Thick cotton fabrics like casement and heavy kora was used as base fabric for the articles while lighter cotton fabric like poplin was used for applique'. The mirrors, beads and threads were obtained from the same source as the Banjara craftswomen.

3.5.5 Selection of colours

A variety of colours, dark and light, were used for the items to give both a modern and a traditional look.

3.6 CONSTRUCTION OF ITEMS

Based on the selected designs, the nine items were constructed. The investigator got the mirrorwork and embroidery done by the Banjara women themselves while the machine-sewn applique' and actual construction of articles was personally undertaken.

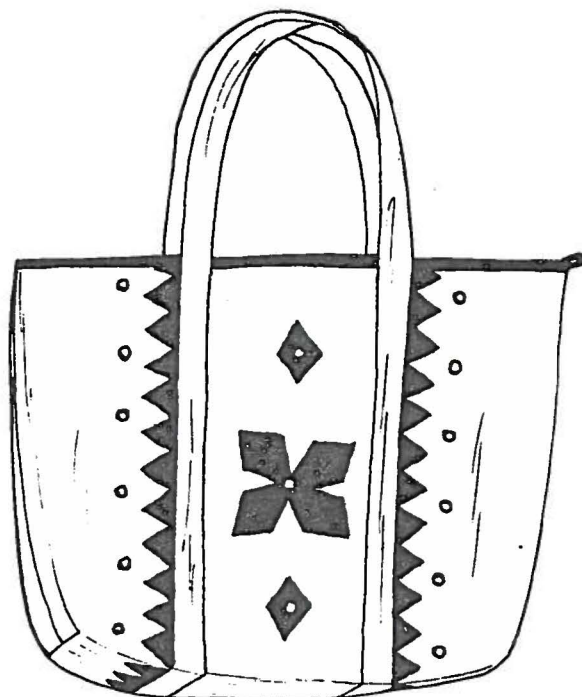
3.6.1 Description of designed items

The items that were designed were shopping bag, college bag, yoke, shawl/dupatta-1, file backer, magazine/newspaper holder, wall panel, mail bag/letter holder and dupatta-2.

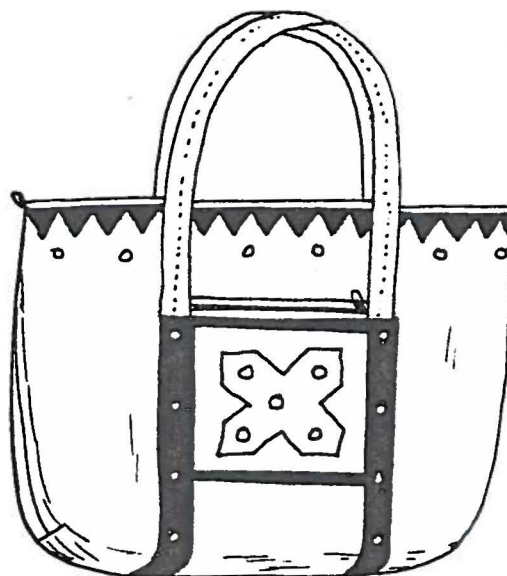
3.6.1.1 Shopping bag : This large size (44x44 cm) three layered bag was of poplin fabric with polyurethane foam interlining and an inner lining of kora fabric. The bag was provided with a sturdy zipper opening and decorated on both sides with applique' motifs and mirrors. The handle tape ran down the entire length of the bag to withstand more stress (Ill.1).

3.6.1.2 College bag : This medium sized bag (42x37cm) was of poplin fabric with bukrum interlining and an inner kora lining. The bag was provided with a pocket (13x13 cm) on one side while both bag and pocket openings had zippers. The handle tape was fixed from the bottom of the bag, to enable it to bear more weight. Poplin applique' motifs and mirrors adorned the bag (Ill.2).

3.6.1.3 Yoke : This 25x33 cm rectangular yoke was embroidered with typical Banjara stitches, mirrors and beads in a novel design. The fine poplin fabric of the



ILL.1 SHOPPING BAG.



ILL.2 COLLEGE BAG.

yoke was supported with thick kora lining and the edges were finished with piping (Ill.3).

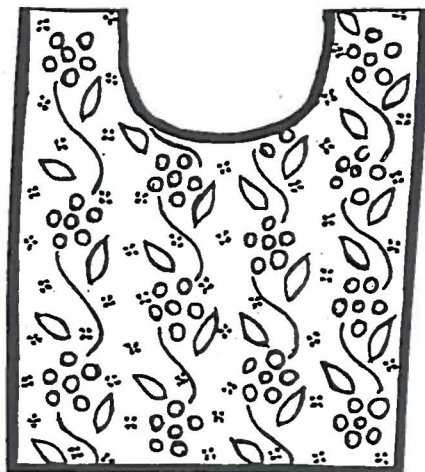
3.6.1.4 Shawl/Dupatta-1 : This twill weave rayon shawl (2.5x0.5 m) was beautified with multicolour embroidery, mirrors, and beads. It was designed to serve as a shawl or a dupatta or a stole (Ill.4).

3.6.1.5 File backer : This file backer (25x36 cm) was made of strong cardboard covered with poplin fabric. It was embellished outside with applique' and mirrors while several pockets were provided inside in layers, for keeping papers and stationery (Ill.5).

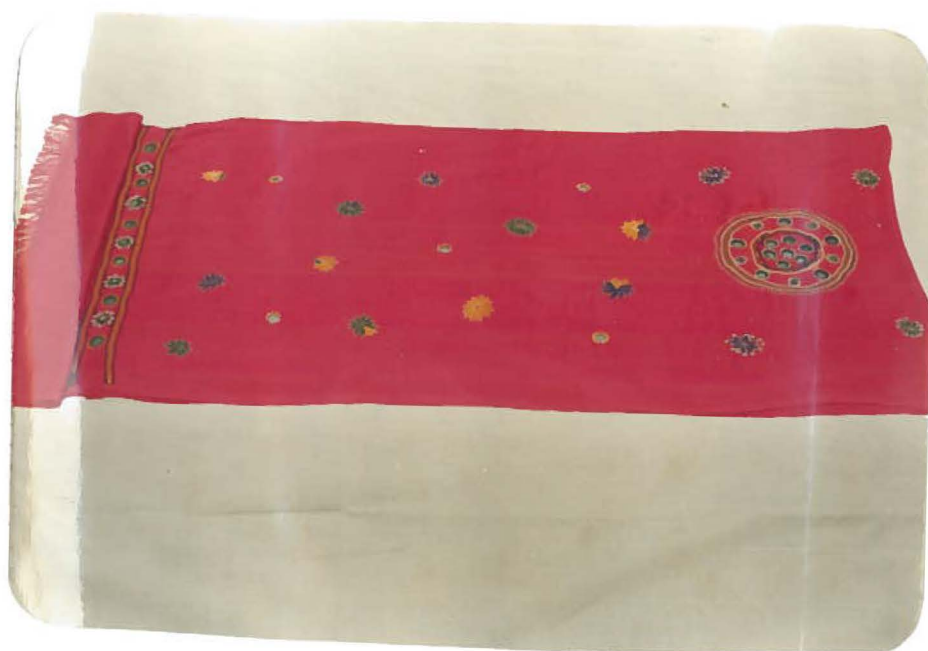
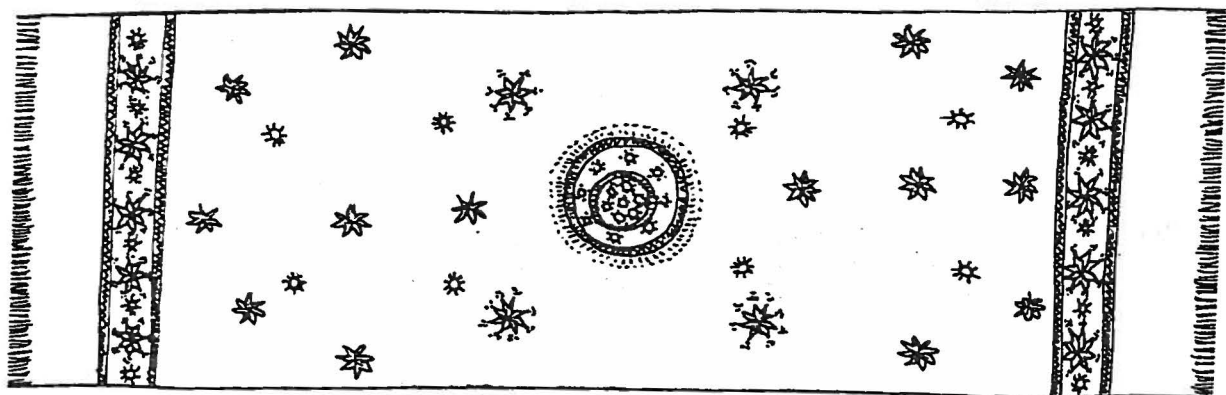
3.6.1.6 Magazine/Newspaper holder : This functional cum decorative piece for the wall measured 25x75 cm and had two large and two small pockets. It was made of thick casement fabric rendered stiff with bukrum lining. Applique' motifs and mirrors adorned it (Ill.6).

3.6.1.7 Wall panel : Typical Banjara designs were adopted to this 1 m² multicolour wall panel with a profusion of mirrors, beads and delicate stitches on thick casement fabric (Ill.7).

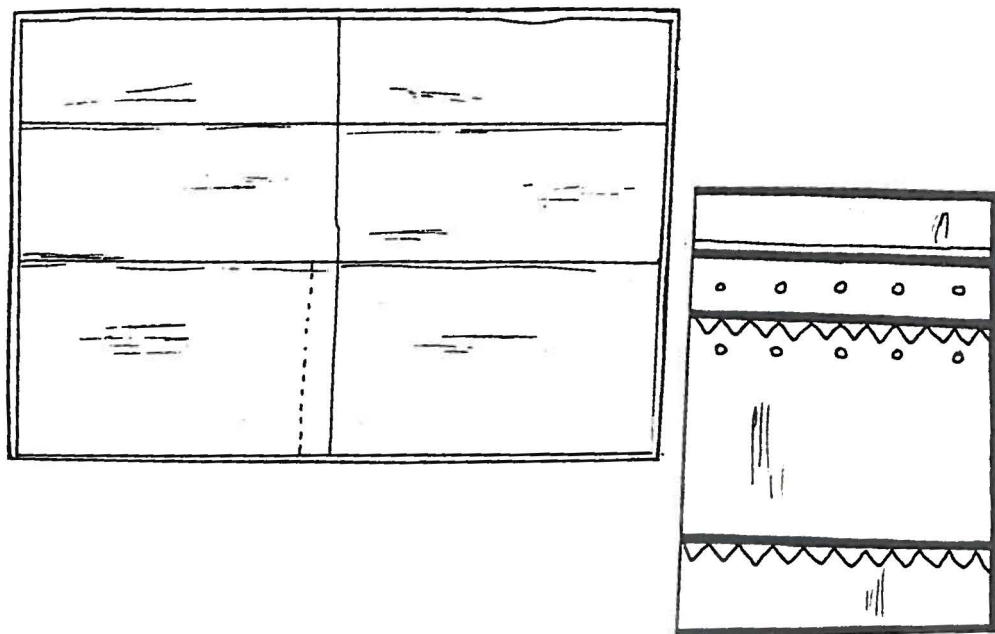
3.6.1.8 Mail bag/Letter holder : This decorative cum functional wallpiece (21x58 cm) was designed for holding cards, letters and stationery. It was made of



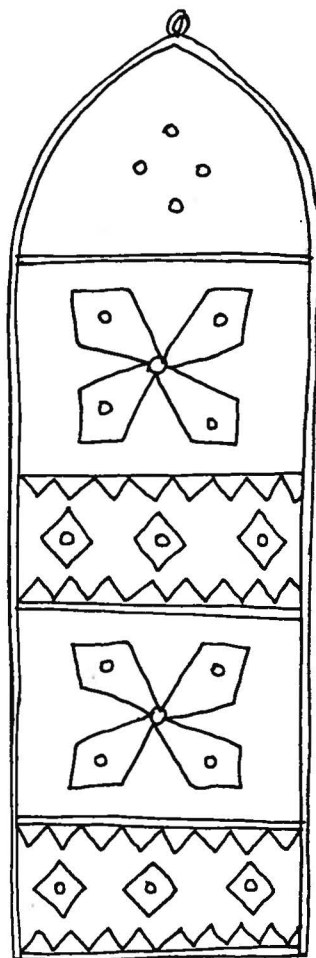
ILL.3 YOKE.



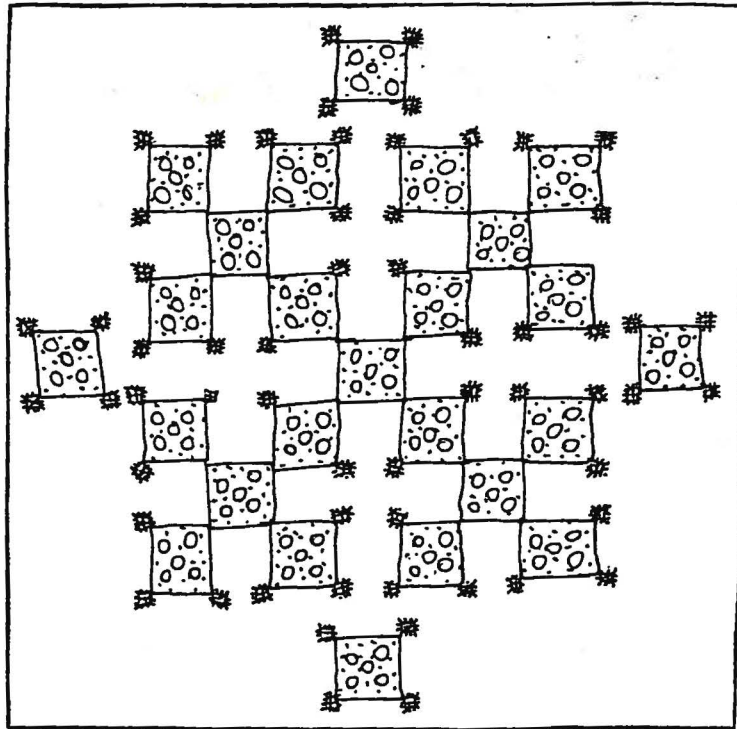
ILL. 4 SHAWL/DUPATTA-1.



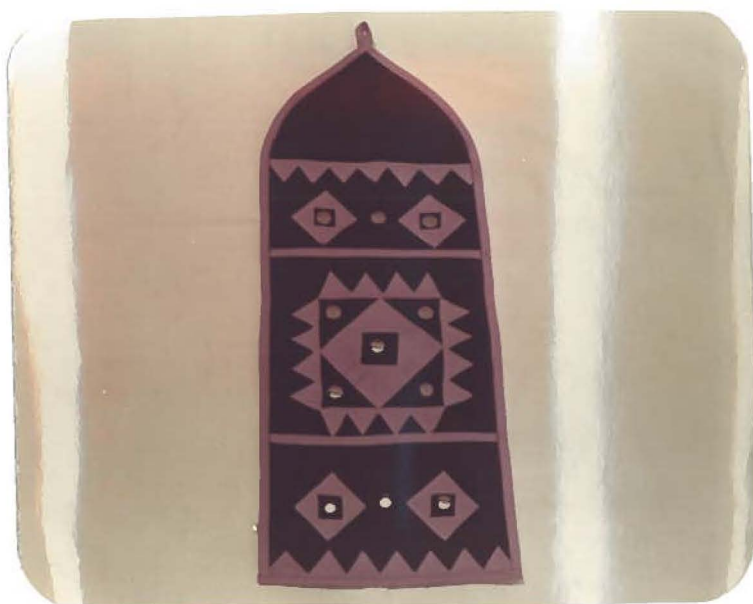
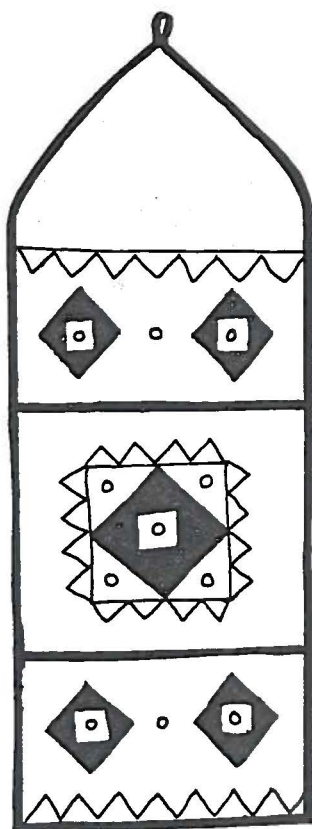
ILL.5 FILE BACKER.



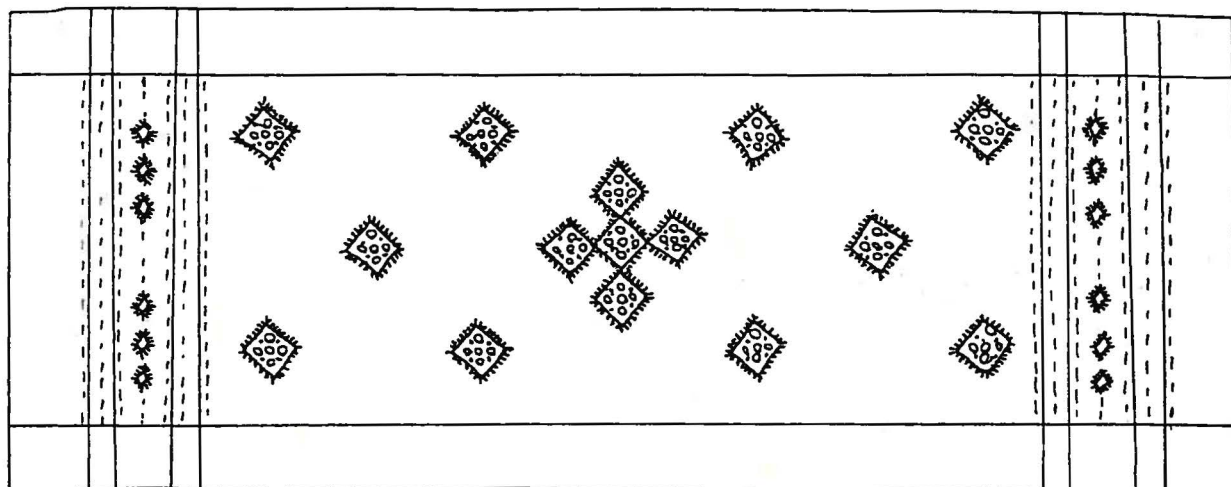
ILL. 6 MAGAZINE/NEWSPAPER HOLDER .



ILL.7 WALL PANEL .



ILL.8 LETTER HOLDER/MAIL BAG.



ILL.9 DUPATTA-2.

casement fabric with bukrum backing and had three pockets, decorated with applique'and mirrors (Ill.8).

3.6.1.9 Dupatta-2 : This handwoven cotton dupatta (98x185 cm) with simple woven borders was embellished with embroidered mirrorwork medallions (Ill.9).

3.7 COSTING OF ITEMS

The cost of each of the finished items was calculated by adding the cost of all the raw materials and the cost of labour for embroidery, mirrorwork, applique' and stitching of article. A margin of 25 per cent profit was also added to the cost price, to facilitate consumers' evaluation of the items as per their approximate market selling price (Table 3.1).

3.8 Evaluation of items

The evaluation of finished items was done by a panel of thirty judges, using an evaluation sheet (Appendix D). The panel consisted of staff and students of the College of Home Science, Hyderabad and also customers and sales personnel in shops, who were very familiar with Banjara work. They were requested to look into the various characteristics namely overall appearance, design, fabric, colour combination, quality of workmanship and cost, for assessing the items. These characteristics were given descriptive terms

Table 3.1 : Cost of production of Banjara work items (in Rs.)

S.No.	Particulars	1	2	3	4	5	6	7	8	9
A. Cost of raw-materials										
a.	Fabric	9.00	8.00	1.00	40.00	8.00	7.00	13.00	5.00	25.00
b.	Mirrors, beads, threads and zip.	3.25	4.00	7.75	15.00	1.00	0.75	20.00	0.25	13.00
c.	Bukrum/foam/ cardboard	2.50	2.00	-	-	2.00	1.50	-	1.00	-
B. Cost of labour										
a.	Hand embroidery/mirror work.	2.00	4.50	20.00	40.00	2.00	1.75	40.00	1.00	30.00
b.	Machine applique' and stitching	15.00	15.00	0.25	-	10.00	15.00	-	12.00	-
Total cost of production		31.75	33.50	29.00	95.00	23.00	26.00	73.00	19.25	68.00
C. 25% profit (Over cost of production)										
Selling price		39.50	41.75	36.00	119.00	29.00	32.50	91.00	24.00	85.00

Note : The cost of production depends not only on the amount of raw materials used but also on the design and extent of hand embroidery, applique' and stitching involved in making the item.

which were converted to numerical scores after the evaluation. The scores were very good-4, good-3, fair-2, and poor-1. In the case of the cost factor, the scores were low cost-1, medium-2, high-3 and very high-4.

3.9 STATISTICAL ANALYSIS

The results of the consumer evaluation of the Banjara work items were consolidated and analysed statistically using two way Analysis of Variance (Rao, 1983) (Appendix E).

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RESULTS

CHAPTER IV

RESULTS

The data and results of the study are given in this chapter under the following sub headings.

- 4.1 Traditional Banjara embroidery
- 4.2 Contemporary Banjara work
- 4.3 Consumer survey
- 4.4 Consumer evaluation of Banjara work items designed.

4.1 TRADITIONAL BANJARA EMBROIDERY

4.1.1 Age of women when they started embroidery

The girls started embroidery at a very early age i.e. 7-10 years. They learnt the craft either from their mothers or on their own.

4.1.2 Items embroidered

Nowadays, the embroidery is mostly done on the women's costume which consists of skirt, blouse and odhni (Ill.10). The skirt has a thick waist band studded with mirrors (Ill.11). The odhni has embroidered borders with a large geometrical design in the centre and sometimes a smaller one behind the head (Ill.12). The heavy odhni is supported on the head by a mirrored head band hung with bells (Ill.13).



Ill.10 Banjara women.



Ill.11 'Pheita' or skirt.



Ill.12 'Odhni' or mantle.



Ill.13 Head bands of 'Odhnis'.

The blouse is covered with embroidery, mirrors, beads, tassels and bells (Ill.14). The entire costume is made by colourful patchwork and consists usually of more than one layer of fabric. Another commonly embroidered item is the batwa or money purse which is tucked into the skirt at the waist. The batwas are covered with beads and mirrors and small ornaments hung at the bottom (Ill.15).

Several other items were also embroidered by the older generations. They were:

Pulia gannu : Square cloth to cover the pot of paanakam or jaggery dish at the wedding ceremony (Ill.16 and 17).

Pulia gala : A thick ring support for carrying pots on the head, with a rectangular flap to adorn the back of the head and another square cloth attached to cover the ring. . (Ill.16 and 17).

Dhatania : Bridal pouch for holding twigs used for brushing teeth (Ill. 18).

Kalchi (large and small) : Envelope-fold quilted bags for keeping jewellery, clothes or food as required (Ill. 19).



Ill.14 'Kanchadi' or blouse.



Ill.15 'Batwas' or money purses.



Ill. 16 'Pulia gannu' (left) and
'Pulia gala' (right).



Ill.17 A Banjara woman with 'Pulia gannu'
and 'Pulia gala' on the head.



Ill.18 'Dhatania'.



Ill.19 Large 'Kalchi'.

Kothli (large and small) : Rectangular quilted bags for keeping clothes, money or food as required (Ill. 20).

Kachoda : Four petalled bridal bag for bangles (Ill. 21).

Chandia : Head piece to adorn the bullock during wedding ceremonies (Ill. 22).

Chingdi : A pair of decorative pieces for the bullock horns (Ill. 23).

These items are not embroidered nowadays due to paucity of time and resources. Only a few Banjaras possess these items, handed to them by their ancestors. The items are used only at weddings and other special occasions. Several women have even sold away their old embroidered masterpieces.

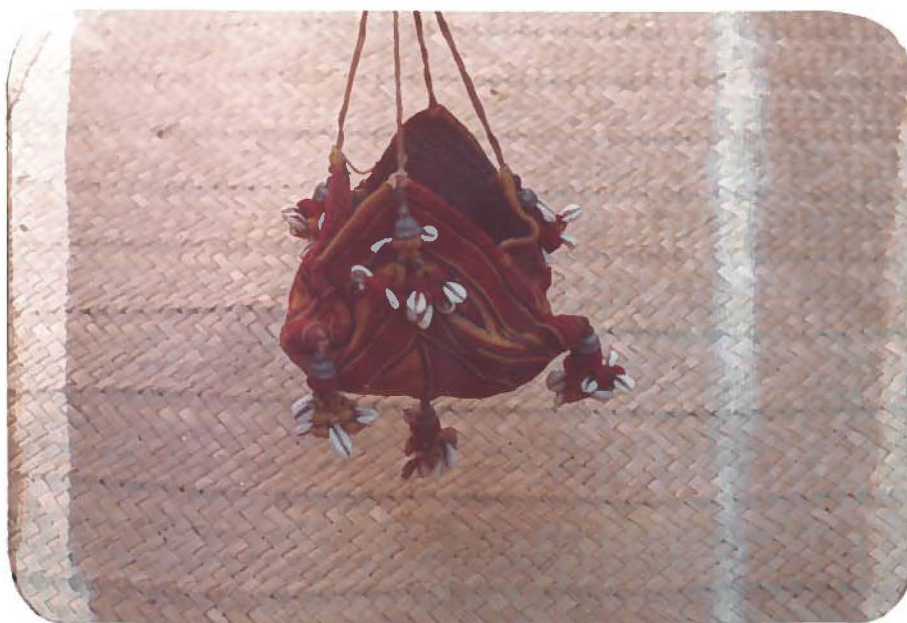
The present day Banjara women's costume contains less embroidery compared to the traditional one which is reserved for weddings and occasions like festivals, weekly shandies etc. Some embroidery can be seen on the special shawl worn by the bridegroom and on the bag hung on his shoulder.

4.1.3 Time taken for embroidering different items

The skirt, blouse and odhni each require a month or more to decorate with embroidery. It takes a



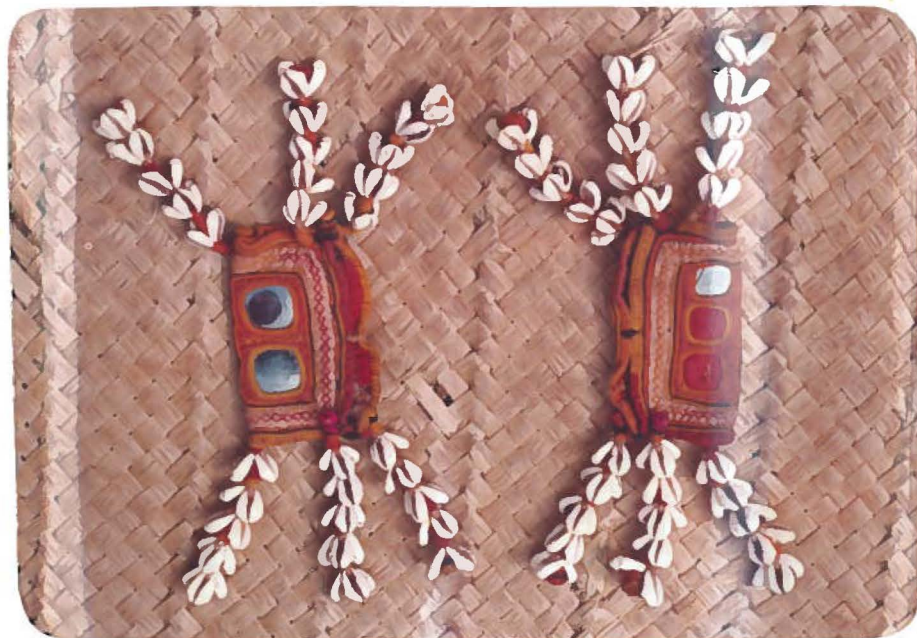
Ill.20 A pair of small 'Kothlis'.



Ill.21 'Kachoda'.



Ill.22 'Chandia'.



Ill.23 'Chingdi'.

longer time if the women are occupied with other work. The batwa takes 3-15 days to be completed depending on the amount of spare time.

4.1.4 Fabrics used for embroidery

The most common fabric used is cotton which is plain, or has sparse tie-dye dots or woven borders. Nowadays, women are using even polyester, nylon and rayon fabrics which are sometimes printed.

4.1.5 Threads used

Hand-dyed cotton thread in skeins or bundles, is purchased from travelling merchants at shandies or from local shops. Two qualities of cotton thread is available; the inferior thread is sold for Re.1 per bundle while better quality thread of 2 1/2 m is Re.1. Both these threads often bleed on washing. Nowadays, the women are using polyester yarn extensively, as it looks good and is colourfast. The yarn is unravelled out from fabric which is purchased at the rate of Rs.20 per meter.

Reeled white thread of different thicknesses is used for preliminary fixing of mirrors; for tacking stitches to trace design; for fixing beads etc; for joining pieces of fabric; and for certain embroidery stitches like maki and nakra. The price of a single



reel varies from Rs.1-5 according to size. Thick acrylic yarn is used for making tassels and not for embroidery as such. This thread locally called 'NTR's thread' is bought at the rate of one yard for a rupee.

4.1.6 Colours used

The same colours are seen in the fabrics and threads used. They are red, maroon, majenta, light yellow, mustard, orange, green, bright blue and white. In addition, embroidery threads of violet and light blue, and fabric in navy blue and black are also seen. All the colours used are dark and bright.

4.1.7 Mirrors used

The types of mirrors used are :

- (a) Small round mirrors of diameter $1\frac{1}{2}$ cm and above.
- (b) Large round mirrors upto a diameter of 6 cm.
- (c) Large square and rectangular mirrors of size 2 cm^2 and above.

The round mirrors are bought at the rate of Rs.1/10 g . The square and rectangular mirrors which are enclosed at the bottom and sides by aluminium foil cost 30 ps.- Re.1, depending on size. The mirrors are

purchased from local shops or from travelling merchants at weekly shandies.

The women employ several methods to stitch mirrors on the fabric. Initially all mirrors are held in place by crossing over with large stitches of white thread. Then, colour thread is interlaced through these stitches with herringbone or buttonhole stitches. Sometimes two or more colours may be used on different sides of the same mirror for variety.

4.1.8 Beads used

White beads called pala poosalu are extensively used for embroidery. They are bought at the rate of Re.1/three ladi or strings, each ladi having about 400 beads. The beads are stitched on the fabric in several ways singly or in bunches of three or more. They are also fixed in the form of single and double rows, criss-crossing and forming different geometrical patterns. The Banjara woman's blouse and batwa have numerous beads hung in multiple loops.

Beads are also available in colours like red, black, blue, green, yellow, mustard, orange, light green, light blue and pink but their use on clothes is limited.




4.1.9 Accessories used with the embroidery

Various accessories are used along with the embroidery for additional decoration. Gaily coloured tassels and small pompons are made with cotton or acrylic thread. Small bells of different shapes, coins, shells, and other small metallic ornaments adorn the items. The shells are stitched after breaking off the top of the shell to form a hole but they are rarely used nowadays.

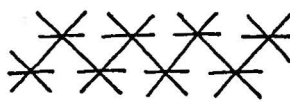



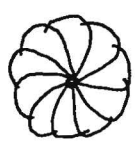
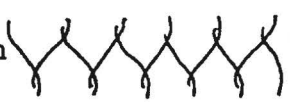


4.1.10 Stitches used for embroidery

A large variety of stitches are used by the Banjara women for embroidery. The names of these stitches along with illustrations are given in table 4.1.

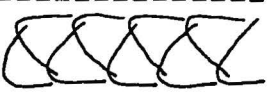
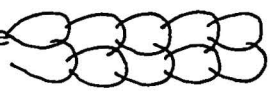
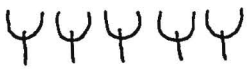

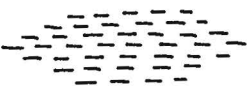
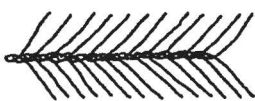
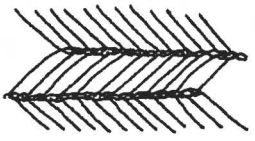


Table 4.1: Stitches used in Banjara embroidery

Sl. No.	Description of stitch	Banjara name	Illustration
1.	Chain stitch	Vel	
2.	Herringbone stitch	Teka	
3.	Closed herringbone stitch	Rela	

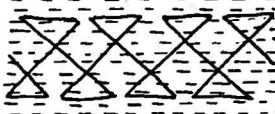
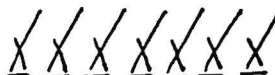
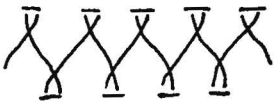

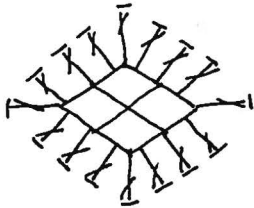
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Sl. No.	Description of stitch	Banjara name	Illustration
4.	Herringbone stitch with couching on the crosses	Bhakia teka	
5.	Cross stitch	Kalad	
6.	Cross stitch with couching	Bhakia kalad	
7.	Blanket stitch : used mostly to finish raw edges of fabric	Kilad	
8.	Buttonhole stitch	Bhuria	
9.	Open creton stitch	Sasiardan	
10.	Feather stitch (single)	Chind	
11.	Feather stitch (double)	Koria potu	

Contd..

Sl. No.	Description of stitch	Banjara name	Illustration
12.	Closed feather stitch	Jimri	
13.	Double chain stitch	Two needle vel.	
14.	Fly stitch	Potu	
15.	Straight stitch	Pathi	
16.	Quilting stitch	Alli	
17.	Vandyke stitch : Used to finish raw edges of fabric	Kilad	
18.	Double vandyke stitch	Two needle kilad	
19.	Running stitch : Also used for couching	Bhakia	
20.	Satin stitch	Potu	

Contd..

Sl. No.	Description of stitch	Banjara name	Illustration
21.	Interlacing through quilting stitches	Vegaranu	
22.	Combination of stitches	Maki	
23.	Combination of stitches	Big maki	
24.	Combination of stitches	Zavile	
25.	Combination of stitches	Nakra	

4.1.11 Patchwork used

The entire costume of the women and the various other embroidered articles are actually patched-up fabrics. The fabrics of different colours are joined together by hand or machine sewing. Machine-sewn patched cloth is purchased directly from the dealers or the women get the machine work done by the local tailor.

4.1.12 Applique' used

Bold motifs and narrow delicate borders of applique' decorate the costume of the women. The dress invariably has different colour pipings on the surface along with rick-rack or rows of applique' peaks, called katta by the Banjaras (Ill.24a). The other applique' motifs are geometrical representations of flowers called poovu which are arranged singly or in groups (Ill. 24b) and embellished with mirrors. Katta is hand sewn after cutting the fabric with a knife or sickle, whereas the other motifs are machine-sewn.

4.1.13 Typical embroidery motifs used

The typical motifs embroidered by the Banjara women mostly on their dress, are given in illustration 25. It was observed that all the motifs were geometrical. They consist of squares, chequers, lozenges, diamonds, circles, ovals, straight lines and curved lines in the form of muggu or rangoli designs.

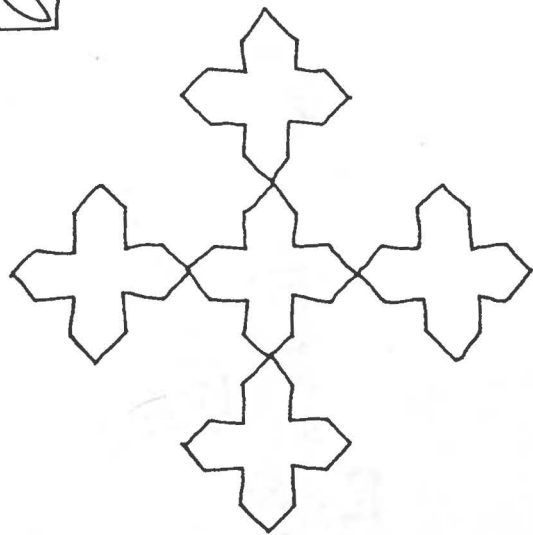
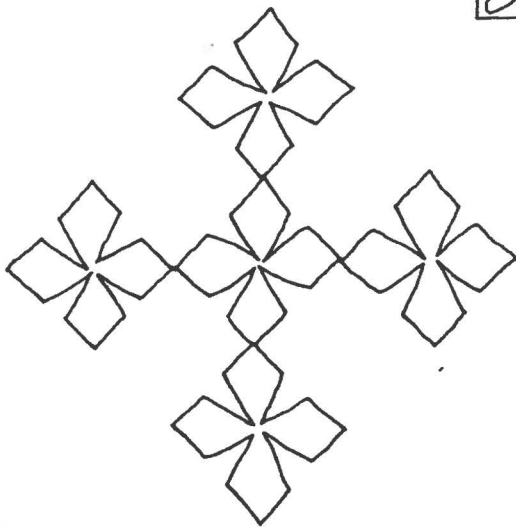
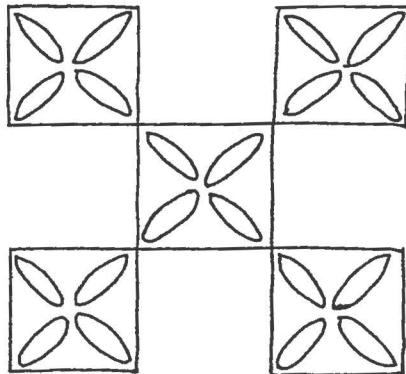
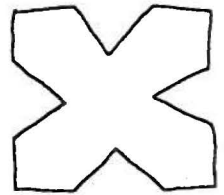
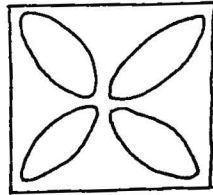
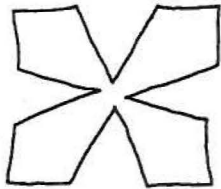
4.2 CONTEMPORARY BANJARA WORK AND ITS ECONOMICS

Banjara embroidery work items are being commercially made and sold since the last two decades and the craft has been an income-generating activity for several Banjara women in and around the city of Hyderabad. In order to elicit details of these

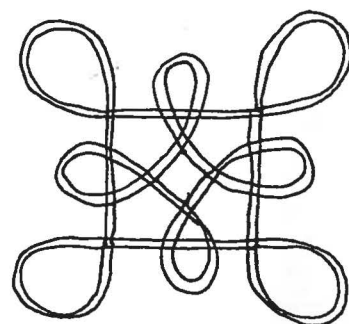
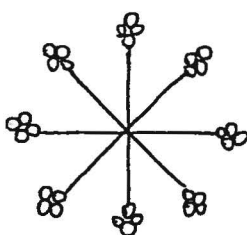
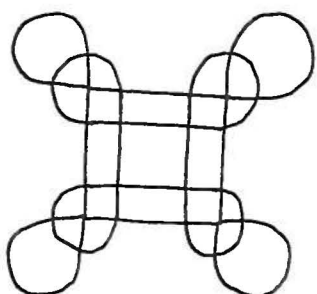
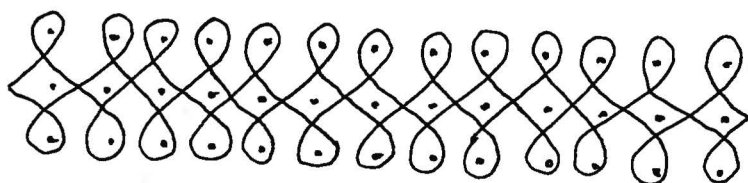
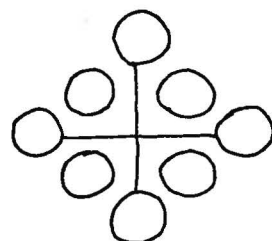
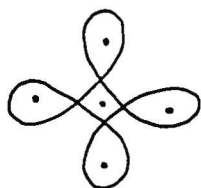
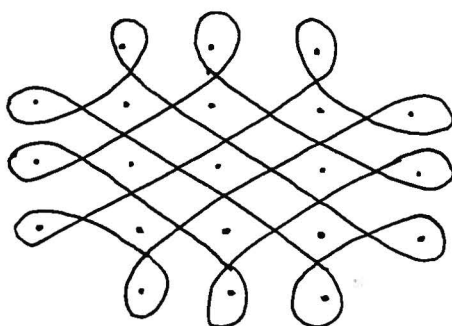
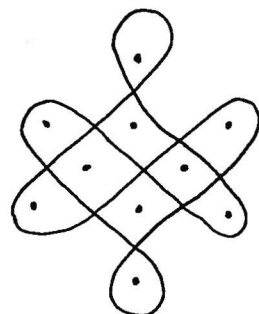
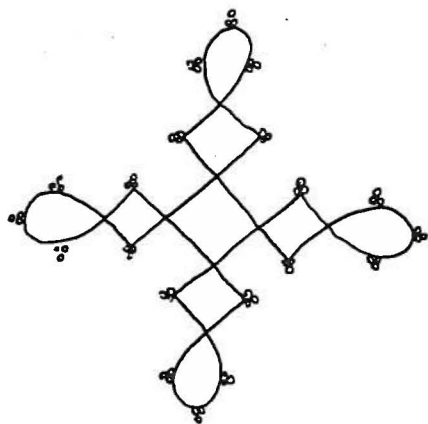
111.24 Applique motifs in Banjara embroidery.



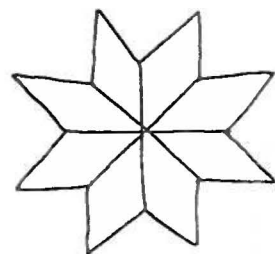
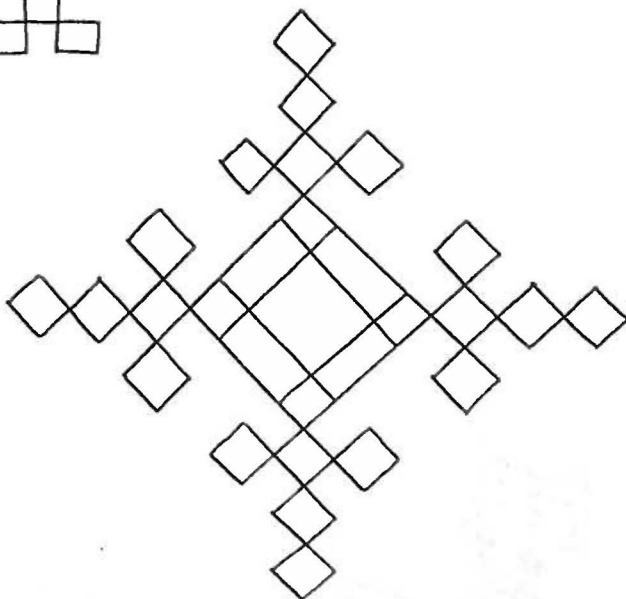
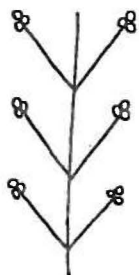
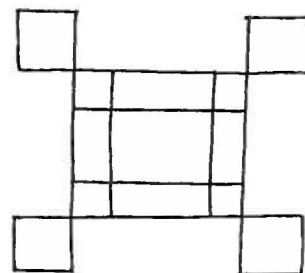
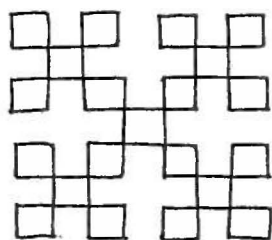
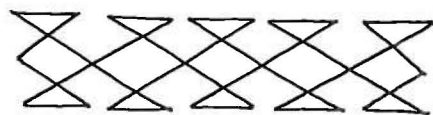
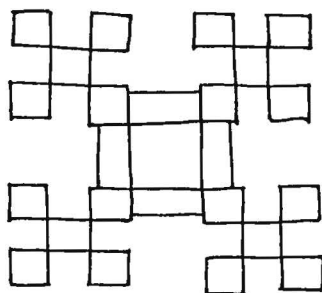
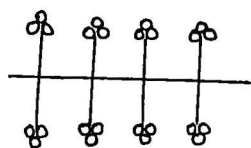
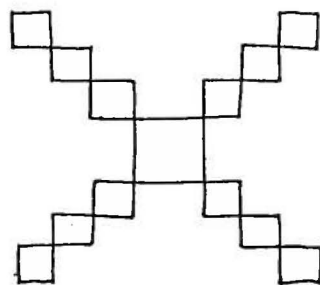
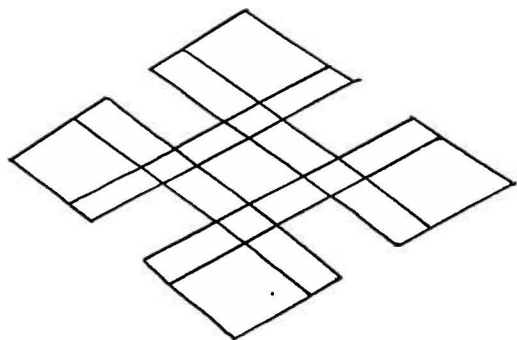
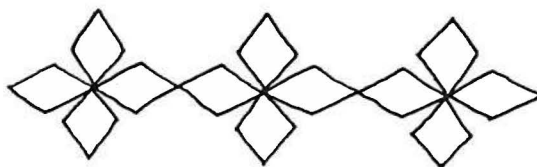
a) 'Katta' or rick-rack.



b) 'Poovu' or flowers.



Ill.25 (Contd.)



aspects, a survey was conducted among the Banjara women involved in the production of Banjara work. The results of the study are given here.

4.2.1 Occupation of the women

Majority of the women interviewed were craftswomen doing mirrorwork and embroidery as their main or subsidiary occupation, either part-time or full-time. The other women interviewed were business women or agents who were the main suppliers and marketers of Banjara work items.

4.2.2 Number of years in the occupation

The number of years since the women have taken up Banjara embroidery work as an occupation, are given in Table 4.2.

Table 4.2 : Number of years in the embroidery occupation.

Sl. No.	Number of years	Women N = 30
1.	1 - 6	12 (40)
2.	6 - 12	9 (30)
3.	12 - 18	3 (10)
4.	18 - 24	5 (17)
5.	24 - 30	1 (3)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

From Table 4.2, it is evident that 40 per cent of the women have started doing Banjara work commercially only in the past 1-6 years while 30 per cent have been working since the last 6-12 years. For 17 per cent of the women, Banjara work has been an occupation since the last 18-24 years and for 10 per cent, since the past 12-18 years. 3 per cent of the women have been earning income through Banjara work since the last 24-30 years.

4.2.3 Income of the women

The average monthly incomes of the women are given in table 4.3.

Table 4.3 : Monthly income of women involved in Banjara work

Sl. No.	Monthly income (in Rs.)	Women N = 30
1.	0 - 250	7 (23)
2.	250 - 500	13 (43)
3.	500 - 750	2 (7)
4.	750 - 1000	2 (7)
5.	1000 - Above	6 (20)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

Table 4.3 shows that 43 per cent of the women earn Rs.250-500 per month while 23 per cent earn upto Rs.250. 14 per cent of the women had monthly earnings between Rs.500-1000. The earnings of 20 per cent of the women were above Rs.1000/month and from the sample, it was seen that these women were all Banjara work agents.

4.2.4 Age of women when they started embroidery

It was found from the survey that girls started embroidery at a very early age. The women reported that they started doing embroidery at the age of 8-10 years and that they learnt the craft from their mothers or grandmothers. Some learnt embroidery much later from their mothers-in-law or from neighbours.

4.2.5 Articles made by the artisans

It was found that a wide variety of articles were made with Banjara work. The common ones were cushion cover, Banjara dress, skirt and blouse, waistcoat, yoke, dupatta, border, belt, shoulder bag, batwa or money purse, pouch, bedsheet, wall panel, door thoran, sofa backrest, table cloth and television cover. On order, Banjara work was also done on table mats, divan covers, sarees, blouses, dresses, curtains, video covers, stereo speaker covers, dressing table sets, pillowcovers etc. (Ill. 26-29).



Ill.26 Urban Banjara women stitching contemporary Banjara mirrorwork.



Ill.27 Banjara work cushion covers.



Ill.28 Banjara work yokes.



Ill.29 Banjara work dupatta (right)
and shoulder bag (left).

4.2.6 Fabrics and colours used for Banjara work

It was found that the two widely used fabrics for Banjara work were mainly cotton casement and poplin. But the women do mirrorwork and embroidery on other fabrics like polyester, tericot, georgette, silk and a variety of cottons. The fabrics were purchased from wholesale markets by the Banjara work agents. These agents gave the fabrics to the craftswomen for embroidery. Sometimes, the women got the fabrics from individual customers or from the shop for which they work.

4.2.7 Threads used

It was found that only special embroidery cotton thread was used for doing Banjara work, but the less expensive brands were used. For stitching mirrors, reeled cotton thread was also employed. The skeins were bought from wholesale shops and costed 0.50-0.75 ps. while reels costed Rs.2-2.50. But depending on customer's preferences, the women used other types of thread also as some of the cotton skeins used were not colourfast.

As in fabric, the common colours of threads used were red, yellow, black, green, blue, white, and majenta. But nowadays, mirror work can be seen in all pastel and dark colours. In a single Banjara work

item, the number of colours used ranged from just one to six colours.

4.2.8 Types of mirrors used

The survey revealed that mostly small round mirrors and large square or rectangular mirrors were used for Banjara work articles. Large round mirrors were less frequently used. Some Banjara women also started stitching mirrors which are oval, drop-shaped, or diamond-shaped.

Mirrors were purchased mostly from wholesale shops which deal in all raw materials for Banjara work. Sometimes small quantities were purchased from local retail shops or weekly shandies. The price of round mirrors of different sizes ranged from Rs.100-200 per kilogram while oval and drop shaped mirrors were much more expensive and available at selective shops. Square and rectangular mirrors were also available in different sizes and sold in packs of 20 mirrors which costed Rs.5-24 depending on the size.

4.2.9 Types of beads used

The women informed that mostly white opaque beads were used for Banjara work. Occasionally, colour beads and also more expensive type of shiny translucent beads were used. The beads were purchased from whole-

sale shops or retail stores or markets, either by weight or by number of bunches.

4.2.10 Stitches used

Only some of the stitches used in traditional Banjara embroidery were seen in contemporary Banjara work. The stitches were chain, herringbone, closed buttonhole, open creton and straight stitches radiating from mirrors. Nakra and maki were also dominantly seen on Banjara work. Round mirrors were fixed by using buttonhole stitch. Herringbone stitch was employed for stitching mirrors of other shapes and sometimes even round mirrors.

4.2.11 Typical motifs

Mirrors and embroidery stitches were rarely used in the form of motifs. Certain designs could only be seen in the applique' work. These designs were mostly typical Banjara motifs or rick-rack applique' arranged in squares, circles and rectangles. Recently, a few other geometrical and floral motifs are coming into market.

4.2.12 Types of embroidery work undertaken

Banjara work comprises of mirrorwork, beadwork, embroidery stitches and applique'. The most frequent job of the Banjara craftswomen was mirrorwork

followed by beadwork and embroidery stitches. Hand-worked applique' was also done occasionally but machine applique' which occupies a major portion in Banjara work was undertaken by professional tailors, mostly non-Banjara men.

The Banjara craftswomen could stitch 50-200 small round mirrors per day and the charges for stitching 100 mirrors varied from Rs.12 to Rs.20. If the mirrors and thread were given by the customer, the charges were lower i.e. Rs.8-16. The women charged more for stitching odd shaped mirrors other than round ones eg.Rs.30 for 100 drop-shaped mirrors. To stitch a single large square or rectangular mirror, they charged Rs.1-2 as it was time consuming.

The charges for stitching beads and embroidery were not fixed and varied, depending on the design. Some women charged Rs.20 for stitching 100 beads while, women in another colony charged Rs.1-2 for one string or ladi. For hand worked rick-rack applique', the charges were Rs.15-20/100 peaks. In another colony, rick-rack was done at the rate of Rs.30/8 metres.

All the prices quoted above usually applied to individual customers who paid according to number of mirrors and beads. But women working for Banjara work agents were paid piece-wise. For example, for a yoke

which had some mirrorwork, beadwork and few embroidery stitches, they were paid Rs.5.00.

4.2.13 Machine sewing

None of the Banjara women practiced machine sewing. Therefore, the machine-worked applique' and final stitching of articles was done by tailors employed by the Banjara work agents, or elsewhere by individual customers. Each agent had 1-6 tailors working under her who were given monthly payment or piece wise wages e.g. Rs.20 for bedsheet and Rs.3-6 for cushion cover.

In the production of Banjara work items, the first step after cutting the fabric was machine-worked applique' which was done by the tailors. After this, embroidery was done by the women, followed by final stitching of article by tailors. In the case of some articles like dupatta, yoke and bedsheet, embroidery was the last job.

4.2.14 Mode of employment

In Bapunagar colony, majority of the craftswomen worked under Banjara work agents. The raw materials namely fabric, mirrors, beads and thread were all supplied by the agent herself, who paid the women piece-wise wages. The number of pieces embroi-

dered per day by one women depends on the size of the item, the extent of embroidery and also the amount of spare-time she spends on the work. These women also undertook embroidery work for individual customers and in any case the work was carried out at the woman's home itself.

In Banjara hills and Mehdipatnam, the Banjara women earned their income by doing mirrorwork exclusively for individual customers. They bought their own mirrors and threads, and did the work on any fabric given by the customers. The number of items and earnings per day varied widely. In Banjara hills, some women did mirror work regularly for ladies running hand- printing and dyeing workshops and boutiques. In this case, the daily income was more assured. The women worked at the workshop from 11 A.M.-4 P.M. or brought the work home to be delivered the next day.

In Mehdipatnam, a group of Banjara craftswomen sat by the road side under a shady tree working on embroidery from morning to evening. Individual customers in and around the area got embroidery done by them.

4.2.15 Satisfaction with the occupation

Majority of the women expressed their satisfaction with the occupation, as it helped to supplement

their family income, by working in the spare time. Some women felt that the returns for the hard work were very less as they experienced physical problems like eye-strain, back-ache and bruised fingers due to the nature of embroidery work. The women who worked as Banjara work agents had very good earnings and derived more satisfaction from their well-established business. Even then, some complained that most of the earnings went towards the tailor's charges and cost of raw materials. Two of the Banjara work agents had opened shops of their own which serve as direct outlets for Banjara work items. The agents actually supplied the items on bulk order to shops in the city and also to cities like Bombay, Calcutta, Delhi, Bangalore and Madras. Sometimes, items were taken from home to home and sold.

Several women wanted their children to take up the same occupation but some expressed doubts as their children were being educated and might prefer other jobs.

4.2.16 Government assistance and training

None of the women had any special training in embroidery. A few women attended training classes in machine sewing but have not pursued it. Some of the

Banjara work agents had obtained government loans for starting their business.

4.3 CONSUMER SURVEY

A preliminary survey was conducted in the twin cities of Hyderabad and Secunderabad to elicit information from the consumers regarding their preferences and problems of Banjara work items. The results of the survey are given here.

4.3.1 General information about respondents

This information included respondents' name, age, and profession. For convenience, the respondents' age was divided into three groups namely 19-28 years, 29-38 years and 39-48 years. 67 per cent of the respondents belonged to the age group 19-28 years while 23 per cent were in the 29-38 years category. The remaining respondents were aged between 39-48 years. Half of the respondents were college students while the other half were either housewives or working women.

4.3.2 Number of Banjara work items purchased by each consumer

Table 4.4 : The number of Banjara work items purchased by each consumer.

Sl. No.	Number of items	Consumers N = 30
a)	2 - 5	19 (63)
b)	6 - 9	10 (33)
c)	10 - 13	1 (3)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

Table 4.4 shows that a large majority of respondents i.e. 63 per cent have already purchased 2-5 different items of Banjara work. 33 per cent of the respondents have bought even 6-9 items while 3 per cent have purchased between 10 and 13 items of Banjara work.

4.3.3 Consumer purchases and preferences of different Banjara work items

Table 4.5 lists the number of consumers who have already purchased the given items and those who wish to buy them in future.

Table 4.5 : Consumer purchases and preferences of
different Banjara work items

Sl. No.	Item	Already purchased	To be purchased in future
1.	Banjara dresses	11 (37)	4 (13)
2.	Skirt and blouse	18 (60)	10 (33)
3.	Waist coat	8 (27)	-
4.	Dupatta/chunni	11 (37)	6 (20)
5.	Yoke	16 (53)	4 (13)
6.	Border	11 (37)	-
7.	Belt	3 (10)	1 (3)
8.	Shoulder bag	12 (40)	1 (3)
9.	Batwa	8 (27)	-
10.	Pouch	3 (10)	-
11.	Bed sheet	9 (30)	5 (17)
12.	Cushion cover	23 (77)	7 (23)
13.	T.V. cover	6 (20)	5 (17)
14.	Table cloth	5 (17)	5 (17)
15.	Table mats	-	2 (7)
16.	Door thoran	1 (3)	1 (3)
17.	Wall hanging	10 (33)	10 (33)
18.	Any other	1 (3)	5 (17)

(Figures in parenthesis represent percentages of corresponding values)

As seen from Table 4.5, the item purchased by the maximum number of consumers, i.e. 77 per cent is

cushion cover. This was followed by skirt with blouse bought by 60 per cent of the consumers and then the yokes at 53 per cent. Door thorans, pouches and table cloths were purchased by very few consumers i.e., 3-17 per cent only.

Regarding the future purchases of Banjara work items, 33 per cent of them were interested in buying wall hangings, and skirt with blouse. Next were cushion covers and dupattas favoured by 23 per cent and 20 per cent of the consumers respectively. None were interested in buying batwas, purses, waist coats and borders in the future.

4.3.4 Consumers' suggestions of items of dress and household use that can be made with Banjara work

The consumers suggested an assortment of dress and household items that can be embellished with Banjara mirrorwork and patchwork. The articles have been listed in Table 4.6.

As seen from the table, 17-20 per cent of the consumers suggested Banjara work on sarees, sofa-backrests, curtains and bags. File backers, magazine and newspaper holders, and letter holders or mail bags have been suggested by 13 per cent of the respondents. Other items suggested were dupattas, sofa

covers, scarves, telephone covers, pillow covers, sandals/footwear holders, lampshades, pen holders, coasters and teacosy.

Table 4.6 : Consumers' suggestions of items that can be made with Banjara work.

S.No.	Item	Consumers
1.	File backers	4 (13)
2.	Sofa back rests	5 (17)
3.	Curtains	5 (17)
4.	Dupattas	2 (7)
5.	Sarees	6 (20)
6.	Scarves	1 (3)
7.	Telephone covers	1 (3)
8.	Pillow covers	1 (3)
9.	Magazine/Newspaper holders	4 (13)
10.	Sandal holders	1 (3)
11.	Sofa covers	3 (10)
12.	College bags/shopping bags	5 (17)
13.	Dresses like kaftans	1 (3)
14.	Lamp shades	1 (3)
15.	Pen holders	1 (3)
16.	Coasters	1 (3)
17.	Tea cosies	3 (10)
18.	Mail bags/letter holders	4 (13)
19.	Blouses	1 (3)

(Figures in parenthesis represent percentages of corresponding values).

4.3.5 Problems experienced with Banjara work items purchased

The survey revealed several problems experienced by the consumers with the Banjara work items purchased, which have been detailed in Table 4.7.

Table 4.7 : Problems experienced with Banjara work items purchased

Sl. No.	Consumer opinion	Consumers N = 30
(i)	There were no problems	14 (47)
(ii)	There were problems	16 (53)
	Problems experienced	
(a)	Mirrors improperly fixed	8 (27)
(b)	Poor quality fabric used	4 (13)
(c)	Stitches too loose	3 (10)
(d)	Threads not colour fast	6 (20)
(e)	Difficult to iron or handle	3 (10)
(f)	Colour of fabric runs	3 (10)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

Table 4.7 reveals that 53 per cent of the respondents experienced some problems or the other with the Banjara work items purchased. The remaining felt

that there were no problems with the items. 27 per cent of the total respondents said that the mirrors were not fixed properly on the fabric and so fell off easily. 20 per cent complained that the threads were not colour-fast as they either faded or ran colour on washing. 13 per cent felt that the quality of fabric used was poor. 10 per cent complained either of loose stitches or difficulty in handling and ironing Banjara mirrorwork items.

4.3.6 Consumer opinion regarding general quality of Banjara work

Table. 4.8 : Consumer opinion regarding general quality of Banjara work.

S.No.	Opinion regarding quality	Consumers N= 30
1.	Very good/excellent	6(20)
2.	Good	10(33)
3.	Poor/needs to be improved	14(47)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

It is clear from Table 4.8 that a few respondents felt that the quality of Banjara work in general was excellent. A majority of the consumers i.e. 47 per

cent commented that quality of work was poor and needed to be improved. The remaining said that the quality was good.

4.3.7 Consumer opinion regarding designs of Banjara work items

Table. 4.9 : Consumer opinion regarding designs of Banjara work items.

S.No.	Opinion regarding designs	Consumers N=30
1.	Good	10(33)
2.	Need to be improved	8(27)
3.	Monotonous/repetitive/more variety required.	12(40)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

From Table 4.9, it is evident that 33 per cent of the respondents felt that designs of Banjara work items were good. But majority of respondents opined that the designs were monotonous and repetitive. Some asked for more variety and improvement in designs.

4.3.8 Consumer opinion and preferences regarding fabrics used for Banjara work items

Different opinions have been expressed by the consumers regarding the fabrics used for Banjara work items. They are detailed in Table.4.10.

Table 4.10 : Consumer opinion regarding fabrics used for Banjara work items

S.No.	Opinion regarding fabric	Consumers N=30
1.	Good	6(20)
2.	Not good	24(80)
(a)	Fabric is coarse/rough	3(10)
(b)	Fabric is heavy and thick	3(10)
(c)	Fabric is cheap/ of poor quality	11(37)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

Table 4.10 shows that majority of respondents i.e. 80 per cent felt that the fabrics used for Banjara work were not good. Some of them said that the fabric was coarse and rough, while some felt that it was thick and heavy. Only 20 per cent of the respondents felt that the fabric was good.

The preferences of consumers regarding the fabrics have been given in Table 4.11.

Table 4.11 : Consumer preferences of fabric for
Banjara work items

S.No	Fabric type	Consumers
1.	Cotton	7(23)
2.	Silk	4(13)
3.	Polyester cotton	6(20)
4.	Any good, durable fabric	2(7)
5.	Others	7(23)

(Figures in parenthesis represent percentages of corresponding values)

The fabric preferred by the largest number of respondents i.e. 23 per cent was cotton. Next were polyester cotton and silk at 20 per cent and 13 per cent respectively. Various blends and synthetic fabrics were favoured by some consumers while some wanted any good, durable fabric.

4.3.9 Consumer opinion and preference regarding colours of Banjara work items

Various opinions of consumers regarding colours of Banjara work items were collected in the survey. They are detailed in Table 4.12.

Table 4.12 : Consumer opinion of colours of Banjara work items.

S.No.	Opinion regarding colours	Consumers
(a)	Good/allright	6 (20)
(b)	Bright and attractive	10 (33)
(c)	Red, yellow and black used too often	2 (7)
(d)	Mostly dark colours used	2 (7)
(e)	Some colours fade or bleed	3 (10)
(f)	Too bright colours	4 (13)

(Figures in parenthesis represent percentages of corresponding values)

33 per cent of the respondents felt that the colours of Banjara work items were bright and attractive while 13 per cent felt that they were too bright. 20 per cent of the respondents said that the colours were generally good. A few respondents commented that mostly dark colours were used especially red and black, and some colours were not fast.

The preferences of consumers regarding colours for Banjara work items have been given in Table 4.13.

Table 4.13 : Consumer preferences of colours for
Banjara work items

S.No.	Colours	Consumer N=30
1.	Traditional colours	4 (13)
2.	Light/pastel colours	11 (37)
3.	Bright colours	15 (50)
(Figures in parenthesis represent percentages of corresponding values)		

N = sample number

From Table 4.13 it is clear that 50 per cent of the respondents preferred bright colours. But a large number, i.e., 37 per cent favoured light pastel colours. 13 per cent of the respondents wanted the same traditional colours like red, yellow, green etc.

4.3.10 Consumer opinion regarding quality of workmanship of Banjara work Items

Table. 4.14 : Consumer opinion regarding quality of workmanship

S.No.	Need for improvement in Workmanship	Consumers N=30
1.	No	6 (20)
2.	Yes	24 (80)
	In which aspect ?	
(a)	More care while stitching	17 (57)
(b)	Regularity of designs	8 (27)
(c)	More variety in designs	8 (27)
(d)	More variety in stitches	1 (3)
(e)	More delicate and compact work	3 (10)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

Table 4.14 shows that majority of consumers felt that the quality of workmanship needs to be improved. Only a small percentage of respondents felt otherwise. A large number of consumers, i.e., 57 per cent felt that more care should be taken while stitching, both by hand and machine, and also while fixing mirrors. Some respondents wanted less irregularity in the designs which was due to hurried and careless work. An equal number asked for more variety

in designs. A few respondents felt that the Banjara work done on the items should be more compact and delicate, and also employ a variety of stitches.

4.3.11 Consumer opinion regarding general price of Banjara work items

Table 4.15 : Consumer opinion regarding general price of Banjara work items

S.No.	Price of items	Consumers N =30
(a)	Cheap	1 (3)
(b)	Moderate	23 (77)
(c)	Expensive	7 (23)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number

As seen from Table 4.15, a majority of consumers i.e. 77 per cent felt that the general price of Banjara work items was moderate. The price was regarded expensive by only 23 per cent of the consumers. One respondent said that the price of items was moderate if purchased directly from Banjara women but very expensive at shops and boutiques.

4.3.12 Consumer willingness to pay more for better quality work

Table 4.16 shows whether the consumers are ready to pay more for better quality work and if so, how much more.

Table 4.16 : Consumer willingness to pay more for better quality work

S.No.	Consumer opinion	Consumers N = 30
1.	Not willing to pay more	2 (7)
2.	Willing to pay more	28 (93)
(a)	10% more	13 (43)
(b)	20% more	11 (3)
(c)	30% more	1 (3)
(d)	40% more	1 (3)
(e)	Any other	2 (7)

(Figures in parenthesis represent percentages of corresponding values)

N = sample number.

It is evident from Table 4.16 that 93 per cent of the respondents were willing to spend more for better quality Banjara work. 43 per cent of them felt that 10 per cent more would be desirable on the present

price while 37 per cent of them quoted 20 per cent more.

Considering the information obtained through the above preliminary survey, the main experimental study was conducted. Using the preliminary data presented above, the Banjara work items were designed, constructed and evaluated.

4.4 CONSUMER EVALUATION

Consumer evaluation of the Banjara work items was carried out, to find out the acceptability of the items. The results of the evaluation are given in Table 4.17.

From Table 4.17, it can be seen that the mean score for overall acceptability of item number 1 i.e. shopping bag was 3.08 i.e. good. The mean score for the second item namely college bag was a little less compared to shopping bag. It was considered good with mean score 3.02. The overall acceptability of items number 3 and 4 i.e., yoke and shawl/dupatta were also good with mean scores of 2.91 each. The mean scores for items number 5 and 6 namely filebacker and magazine/newspaper holder were 3.2 and 3.16 which were considered good. Item number 7 i.e., wall panel had a mean score of 2.86 while that of item number 8 i.e., mail bag was 3.04. The overall acceptability of both

Table 4.17 : Mean Scores for the evaluation of Banjara work items.

Characteristics	ITEMS								
	1	2	3	4	5	6	7	8	9
1. Appearance	3.43	3.37	3.2	3.33	3.53	3.57	3.2	3.3	3.43
2. Design	3.23	3.2	3.13	3.23	3.43	3.47	3.1	3.33	3.43
3. Fabric	2.6	2.57	2.73	2.63	2.67	2.77	2.5	2.77	2.33
4. Colour combination	2.9	2.8	2.43	2.6	2.8	2.77	2.4	2.57	2.73
5. Quality of workmanship	3.53	3.6	3.47	3.27	3.7	3.67	3.37	3.47	3.63
6. Cost	2.8	2.6	2.53	2.4	3.07	2.73	2.6	2.83	2.6
Overall acceptability	3.08	3.02	2.91	2.91	3.2	3.16	2.86	3.04	3.02

Scores : For characteristics 1,2 and 5: very good-4; good-3; fair-2; poor-1.

For characteristics 3 and 4: good-3; fair-2; poor-1.

For characteristic 6: very high-1; high-2; medium-3; low-4.

these items was also good. The mean score for item number 9 i.e., dupatta-2 was 3.02 i.e., good overall acceptability.

4.4.1 Statistical analysis

The scores derived from the judges' ratings were also analysed statistically using analysis of variance - two way classification (worked out procedure is given in Appendix E) to find out any significant difference in the consumer acceptability of the various items. The results of the analysis are presented in Table 4.18.

The statistical analysis revealed that there was significant difference between the consumer acceptability of the various Banjara work items. It can be seen from the table that numerically, article 5 i.e., file backer was the most acceptable item, since it had the highest mean score i.e., 3.2. But when compared with the critical difference, articles 6 and 1 namely magazine holder and shopping bag were on par with file backer as there was no significant difference between the three. Wall panel was the least acceptable article with a numerical score of 2.86. But statistically, as there was no significant difference between the wall panel, the yoke and the shawl, they were on par. The

other articles namely mail bag, college bag and dupatta fell in between these items.

Table 4.18 : Mean scores of consumer evaluation of Banjara work items

Items	Mean Scores	F (cal)	F (tab) at 5%	CD at 5%
1.	3.08 cde	6.15	2.18	0.13
2.	3.02 bc			
3.	2.91 ab			
4.	2.91 ab			
5.	3.2 e			
6.	3.16 de			
7.	2.86 a			
8.	3.04 bcd			
9.	3.02 bc			

Like alphabets indicate no significant difference.

4.4.2. Suggestions and remarks.

The suggestions and remarks of the judges who evaluated the Banjara work items are given here. Many of the judges remarked that the items on the whole were all very good. They said that the traditional Banjara embroidery has been well adopted to modern articles with an ethnic look. They appreciated the ideas of the investigator regarding the novel articles made. Some

felt that the workmanship of the items in particular was very good compared to the crude work in the market ones.

The judges gave several suggestions regarding the items. It was felt that the shopping bag should also be provided with a pocket and the handles should be reinforced with sturdy tape to carry more weight. It was also suggested that the bag could have a stiff base with small button stoppers to support it when put down. Regarding the wall panel, the raw edges were left unfinished so that the customer can mount the panel as he wished on a frame. But some of the judges felt that the wall panel could have a supportive lining, edges finished with piping and provided with small loops at the corners, so that it can be readily hung on the wall. It was also suggested that the hand embroidery on the wall panel could be combined with applique' to make it striking and attractive even from a distance. Many customers liked the loose hand woven material of the dupatta-2 while some felt that a finer count dupatta should be used. Some judges felt that square mirrors and those of other shapes could also have been used on some of the items.

DISCUSSION

CHAPTER V

DISCUSSION

The findings of the study are discussed and interpreted in this chapter under the following sections:

- 5.1. Traditional Banjara embroidery
- 5.2. Contemporary Banjara work and its economics
- 5.3. Consumer survey
- 5.4. Consumer evaluation of Banjara work items designed.

5.1. TRADITIONAL BANJARA EMBROIDERY

The traditional embroidery of the Banjara women is truly very colourful and highly decorative, as described by Chattopadhyay (1964).

As revealed by the survey, girls started embroidery at a very early age and learnt to decorate their elaborate costume. Older women used their skill even on utility and decorative articles like bags which were handed down from generation to generation as family heirlooms. A lot of difference was observed between the closely worked embroidery on these antique articles and the present day embroidery.

The traditional Banjara embroidery consisted of a large variety of stitches ranging from the simple chain stitch to the complicated double vandyke stitch. Closely worked satin stitch which was commonly used by the older generations has been replaced by quick spaced-out stitches like herringbone, buttonhole and cross stitch. The embroidery was dominated by tightly worked mirrors mingling with white beads which lent the craft its distinguishing character. Moreover, a variety of colour had been lent to the Banjara embroidery by applique' and patchwork. The Banjara craft was further highlighted by the use of accessories like shells, tassels, pompons, coins, bells and small metal ornaments. All these materials were purchased from hawkers at shandies.

The traditional embroidery was done entirely on plain hand dyed cotton cloth of limited natural colours like maroon, red, mustard, yellow, blue, green, majenta, white and black. Now, the women use millmade cottons, polyesters, nylons and rayons often with printed or woven designs. Though cotton threads are still employed to the maximum for embroidery, the use of polyester yarn from fabric has been devised. These threads, unlike some cotton threads, are colourfast and brighter.

The applique' and patchwork of the costumes which was originally hand worked, was later accomplished by machine sewing. The women got the work done by tailors from the nearest village or purchased readymade patchworked fabrics. The present day dress is dominated by large applique' motifs which are embellished with a few mirrors. Applique', being a quick yet colourful way of decorating fabric, saves time and resources for the Banjara women who cannot afford as much leisure time as in the past.

The Banjara embroidery could be characterised by the absence of any figurative motifs or representations of birds, animals or humans. The women embroidered designs which were exclusively geometrical and combined mirrorwork, beadwork, embroidery stitches and sometimes even applique' in a single design. Except for the less intricacy and elaborateness, the embroidery still retains its traditional style and colourful character on the costume of the Banjara woman.

5.2. CONTEMPORARY BANJARA WORK AND ITS ECONOMICS

The results of the survey of Banjara work given in the previous chapter are interpreted and discussed here. The discussion also includes information collected from concerned officers in the

Andhra Pradesh Handicrafts Development Corporation,
Hyderabad and Handicrafts Marketing and Service
Extension Centre, Warangal.

5.2.1. Origin of commercial Banjara work.

Almost all Banjara women knew the art of embroidery but as they confined their skill to their own apparel, the use of the stitchery remained unexplored. It was three decades ago, that an American lady residing in Hyderabad, showed interest in the embroidery of the Banjara women and paid them to do some work on table linen. With that, the women started using their skill for monetary benefit and now there are hundreds of them who have taken up embroidery as their occupation and produce Banjara work items commercially.

5.2.2. Range of Banjara work products.

Initially, it was the Banjara costume which attracted a lot of customers but slowly the market for the dresses became limited owing to their high cost. However, it was compensated by the introduction of Banjara work on other items like cushion covers, belts, bags, purses, borders etc. which received a favourable response from consumers. Later, several other new items also entered the market namely yokes, waistcoats, dupattas, pouches, door thorans, pillow covers and bed

sheets. In recent times, the range of Banjara work items has increased further with the addition of items like wall panels, skirt and blouse sets, table cloths, television covers, sofa backrests, tablemats, divan covers, dressing table sets and sarees.

5.2.3. Marketing and Sales.

The commercial production of Banjara work items is found in and around Hyderabad. Most of the items are marketed by Andhra Pradesh Handicrafts Development Corporation and APCO while the state-owned emporia within and outside Andhra Pradesh, are the major outlets for the items. There is also a trust at Punganoor of Chittoor district named Gram Vikas Samsta which markets the Banjara work items made by the Lambadas of that area.

The commercial production in the state, as estimated in October 1989, was about Rs. 5 lakhs a year. The sales figures of Banjara work through the state government emporia was Rs. 1.52 lakhs between July '88 and March '89. With increased popularity, several handicraft, handloom and garment shops had started merchandising Banjara work items. The agents supplied the items on bulk orders to shops in other

cities too like Bombay, Delhi, Calcutta, Bangalore and Madras. There was no organised system of exports to other countries.

5.2.4. Production process.

Banjara work comprised of mirrorwork, beadwork, embroidery stitches and applique'. The production process involved selection of fabrics, colours, mirrors, beads, threads, design etc; cutting of fabric; machine sewing of applique' by tailors; stitching of mirrors, beads and embroidery by women; and finally stitching of items by tailors. Except for the tailors, rest of the workers were all women. The finished Banjara work items were supplied to the shops by agents who were either men or women. These agents employed a few tailors and usually had about fifty women to do the embroidery for them.

5.2.5. Supply of raw materials.

The raw materials were all supplied by the agents themselves. The fabrics, namely casement and poplin were purchased from wholesale markets in Secunderabad. Likewise, the threads were also bought in bulk. Mirrors and beads were purchased in lots by weight from the few dealers of Banjara work raw materials. Sometimes mirrors and beads were bought in

small amounts from shandies in the city or from local retail shops.

5.2.6. Present trend in Banjara work compared to the traditional embroidery

Banjara work is dominated by applique' work which is seen only to a limited extent in traditional Banjara embroidery. Only a few of the traditional stitches are used on contemporary Banjara work owing to their time consuming nature. Moreover, the stitches are fairly large compared to the closely worked tiny stitches on the Banjara costumes. Another difference that is noticed is in the mode of stitching mirrors. In traditional embroidery, the mirrors are tightly stitched with compact stitches which require ample time. Thus some of the old samples of embroidery have the dazzling mirrors still embedded in them even though the surrounding cloth is worn out. In contrast, on commercial Banjara work, the mirrors are fixed with the minimum number of stitches feasible and fall off on use and handling. The reason for this is that mirrorwork is the main job of the women and their earnings depend on the number of mirrors stitched per day which is as many as 200 mirrors.

5.2.7. Employment and earnings.

Banjara embroidery is mostly the main occupation for the craftswomen who work either full-time or part-time as circumstances permit. There are some women, who are otherwise employed and carry on embroidery as a subsidiary occupation. This category of women includes maid-servants, vegetable vendors and even young students who embroider in their leisure time and supplement the family earnings.

Majority of the women have no fixed employment and carry out mirrorwork at home as and when customers bring items. Some women even go from house to house collecting clothes which are to be decorated with mirrorwork. Therefore, the women who find themselves occupied with work one day, might be workless another day. On the other hand, several women work regularly for a particular Banjara work agent, or for a boutique' or hand printing and dyeing workshop. These women often receive monthly or bimonthly payments for the work. Therefore, their income is more assured though the charges for embroidery are a little lower than those charged for individual customers.

The monthly earnings of the Banjara embroiderers as seen in Table 4.3, vary from Rs.100-Rs. 1000, in proportion to the amount of spare time

devoted and the skill acquired in the work. On the other hand, a few of the Banjara women who have entered into business as Banjara work agents earn above Rs. 1000 per month. Two of them have opened their own shops as direct outlets for Banjara work.

Banjara embroidery is perhaps a fairly fast work compared to other embroideries like Kashmiri Kashida and Phulkari. Therefore the economic returns for the craftswomen can be said to be fairly good. One interesting aspect regarding this is that Banjara embroidery is being practised with economic benefits, by even non-Banjara women. They are women belonging to the local Muslim and Telugu communities, who have been taught embroidery by their Banjara neighbours.

5.2.8. Problems and Recommendations.

Majority of the Banjara work craftswomen expressed satisfaction with their occupation. They were pleased with the extra income that is being earned by them by embroidering in their spare time. But many women did not get work to their full capacity and would benefit by increased production of Banjara work items. To enable this, further outlets have to be probed for this handicraft.

Banjara embroidery has a very good export potential due to its richness and variety, and due to

the fact that it is a tribal handicraft. Moreover, considering the lot of manpower available, the production capacity can be limitless. As such, handlooms and handicrafts corporations, are making special efforts to popularise the craft outside the state and abroad. Banjara embroidery, as it is a lesser known craft, is being exposed to public during the development programmes organised by Handicrafts Marketing and Service Extension Centre, Warangal at places like Delhi, Bombay, Ahmedabad, Bangalore and Madras. Live demonstrations by craftswomen have also been undertaken at the Trade Fair in Delhi, Surajkhanda mela and even in foreign countries like America and Germany.

Hitherto, only humble attempts have been made by individual entrepreneurs for export of Banjara work articles. There is, therefore, need for qualitative improvement in the present system through printing of catalogues and establishment of more intensive trade contacts with main absorbing countries. The production line of Banjara work items should be streamlined and the craftswomen organised by forming cooperative societies.

5.3. CONSUMER SURVEY.

The results of the consumer survey are discussed here.

5.3.1. Popularity of Banjara work items among consumers

The survey has revealed the popularity of Banjara work items among the consumers of Hyderabad and Secunderabad. The popularity has been judged by the number of Banjara work items purchased by each consumer which have been listed in Table 4.4. The table showed that a large majority of people i.e. 63 per cent have already purchased 2-5 different items of Banjara work. This number is definitely very appreciable for any single handicraft. 33 per cent had bought even 6-9 items while 3 per cent have purchased between 10 to 13 items of Banjara work. From this, it was concluded that Banjara work in general was very popular among consumers.

From Table 4.5 the popularity of each Banjara work item could be assessed by the number of consumers who had already purchased the item and by the number of consumers who wished to purchase it in future. Cushion covers seemed to be the most popular item as 77 per cent of the consumers had purchased them and 23 per cent still wished to purchase them in future. Several people were interested in buying wall hangings, skirt

with blouse, and dupattas. Yokes and shoulder bags had a steep drop in popularity with only 13 per cent and 3 per cent of the consumers wishing to buy them compared to the 53 and 40 per cent who had already bought them respectively. The reason for this could be repetitive designs. Alternative designs might increase the number of future customers for yokes as they are very much in vogue on women's kameez and blouse.

Based on these observations, some items were selected for redesigning in the experimental study, namely wall hangings, dupattas and yokes.

5.3.2 Consumers' suggestions of items of dress and household use that can be made with Banjara work.

The consumers suggested an assortment of dress and household items that could be embellished with Banjara work. Considering the suggestions, which have been listed in Table 4.6, some more items were selected for the experimental study. They were file backers, letter holders and magazine holders. Sofa backrests and also sarees were eliminated inspite of several consumers' suggestion, as they had just appeared in the market.

5.3.3. Problems experienced with Banjara work items purchased.

As is evident from Table 4.7, 53 per cent of the respondents experienced some problem or the other with the Banjara work items purchased. The main problem was due to the improperly fixed mirrors which fell off easily. The reason for this is that the Banjara workers tend to hurry with the mirrorwork in order to stitch as many mirrors as possible in a day. The other complaints of the consumers were poor colourfastness of threads, low quality fabric, loose stitches and difficulty in washing and ironing Banjara work. The last problem cannot be overcome due to the very presence of glass mirrors which hinders easy handling. The other complaints were considered while designing items for the experimental study.

5.3.4 Consumer opinion regarding quality aspects of Banjara work items.

As seen from Table 4.8, almost half of the consumers felt that the general quality of Banjara work was poor and needs to be improved. The others opined that the work was either good or excellent. Regarding the quality of fabric in particular, majority of the consumers opined that it was not good, as seen in Table 4.10. The complaints were that the fabric was poor or

coarse and rough or thick and heavy. The reason for these comments was that the fabric generally used for Banjara work was casement because of its reasonable price and suitability for quick mirror work and applique'. Quite often, the poplin cloth used for the applique' was of poor quality and cheap. So, in order to improve the quality of Banjara work, good quality poplin and casement has to be used exclusively.

Regarding the designs of Banjara work, 40 per cent of the consumers felt that the designs were repetitive and monotonous. 33 per cent opined that the designs were good and the remaining asked for more variety and improvement in designs. Therefore, in the experimental study, alternative designs have been developed for certain Banjara work items.

Regarding the colours of the Banjara work items, different opinions were put forward by the consumers, which are given in Table 4.12. Mostly bright and dark colours were used which were preferred by some as they were attractive but found too bright and gaudy by others.

Table 4.14 shows the consumers' opinion regarding quality of workmanship of Banjara work items. Majority said that the quality of workmanship needed to be improved. Only a small percentage of respondents

felt otherwise. The quality could be improved if the tailors and craftswomen took more care while stitching, instead of hurried and careless work. This would definitely improve the overall quality and appearance of Banjara work items to a large extent.

5.3.5 Consumer preferences of colours and fabrics for Banjara work items.

Table 4.13, shows the type of colours preferred by the consumers. 50 per cent of the respondents preferred bright colours while 37 per cent wanted light pastel colours. The remaining preferred the same traditional colours like red, yellow, green etc.

Regarding the fabric used for Banjara work items, the preferences of the consumers are detailed in Table 4.11. While some preferred cottons, others wanted polyester cottons and even silks. Various blends and synthetic fabrics were suggested by some consumers while some wanted any good, durable fabric.

5.3.6 Consumers' opinion regarding the cost of Banjara work items.

As is evident from Table 4.15, majority of the respondents felt that the general price of Banjara work

items was moderate. Only a small percentage felt that it was expensive.

Table 4.16, shows the consumers' willingness to pay more for better quality work. Almost all the consumers were willing to pay a higher price if the quality of items was improved. Majority of the consumers favoured a 10-20 per cent increase in the present price.

In conclusion, it can be said that Banjara work was quite popular among consumers inspite of certain drawbacks like poor quality fabric and hasty work. The reason for the popularity might be the colourfullness and attractiveness of the items combined with moderate cost. Moreover, the combination of embroidery, shining mirrors, tiny beads and bold applique' lent a distinct character to this handicraft. Perhaps, no other embroidery of the country is as striking as the present-day Banjara work. Comparitively, even the cost is low and makes this handicraft item available to the middle class population at large.

5.4 CONSUMER EVALUATION

The data and findings of the consumer evaluation of Banjara work items are discussed here.

It can be seen from Table 4.17, that the overall acceptability of all the Banjara work items was good with mean scores ranging from 2.86 to 3.2. But the ratings of the individual characteristics like design and colour varied from item to item.

In the case of the shopping bag and college bag, the quality of workmanship was judged as very good and the other characteristics were all considered good. The cost of the bags was found medium. Regarding the yoke too, the cost was considered medium. Its general appearance, design, fabric and quality of workmanship were rated as good but colour combination was only fair. In the case of the shawl/dupatta-1, all the characteristics were described as good except for the cost which was high. The general appearance and quality of workmanship of the file backer were judged as very good. The other characteristics were considered good and cost was also medium.

In the case of the magazine/newspaper holder, the general appearance and quality of workmanship were found very good while the other characteristics were good. Cost was also considered medium. Regarding the wall panel, except for the colour combination which was considered fair, other characteristics were good. All the characteristics of the mail bag were rated as good

and the cost, as for the magazine holder, was medium. For the dupatta-2, the general appearance, design and colour combination were rated as good, but the fabric was considered only fair. Cost was medium while quality of workmanship was very good.

From the results of the statistical analysis given in Table 4.18, it could be observed that the items made with a combination of machine worked applique' and mirrorwork had higher consumer acceptability than the items made purely with hand embroidery and mirrorwork. Thus the file backer, the magazine holder and the shopping bag were rated higher while the yoke, the shawl and the wall panel had lower consumer preference. Several reasons can be attributed to this observation.

Though the workmanship was good, these items might not have been as striking and attractive as the items with bold colourful applique'. Another reason could be the high cost of these hand embroidered items. Perhaps these items are more suitable for the export market as it is usually the foreigners who are willing to pay a high price for craftsmanship. If such markets are not investigated, traditional hand embroidered articles may slowly disappear from the local market and get replaced entirely by articles with machine worked applique'.

Another observation that could be made from the data was that the articles with higher consumer acceptability were all utility articles namely file backer, shopping bag and magazine holder. The less acceptable items were mostly decorative articles like yoke, wall panel and shawl which were less functional. Therefore utility items could be given more preference for marketing rather than the purely decorative ones. File backers, magazine holders and mail bags, in particular, might have been appreciated by the consumers for their rarity and novelty unlike the yokes, and wall panels which are made with several other embroideries of India also.

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SUMMARY

CHAPTER VI

SUMMARY

In India, embroidery is a craft which dates back from the remotest period of history and manifests itself in different styles having roots in our regional traditions. The embroidery of the Banjara tribal women of Andhra Pradesh is one of these distinctive styles which was almost unknown till a few decades ago. Now, it is a slowly rising commercial craft providing employment to a large section of people. But little had been done to study the craft which was finding its place on the map of thriving Indian embroideries. In order to fulfil this requirement and to sustain the interest in the embroidery, this study was taken up with the following objectives.

To collect details of various aspects of the traditional Banjara embroidery.

To survey contemporary Banjara needle work which is serving as an income-generating activity.

To study the changes in the embroidery with commercialisation.

To design some new clothing and household items, enriched by the traditional Banjara embroidery.

To estimate the cost of production and to assess the consumer acceptability of designed items.

The particulars of the traditional embroidery have been obtained by interviewing the rural Banjara women and by the inspection of their embroidered articles, both ancient and recent. Next, a survey was carried out among the Banjara women in Hyderabad who have taken up embroidery as their occupation. The survey revealed details of the production of contemporary Banjara work and its economics. A consumer survey was also undertaken to obtain information pertaining to the problems, opinion and preferences of consumers regarding Banjara work items. Based on the results of this survey, certain new items of Banjara work were designed, constructed, costed and finally evaluated by a panel of judges. The results and findings of the entire research are summarized here.

Initially, the embroidery of the Banjara women was confined only to their costume and a few other personal articles. The investigation revealed a number

of unusual embroidered articles like the *pulia gannu*, the *kalchi* and the *chingdi* which are rarely made now. Even the items of clothing have less embroidery at present. Cotton was the only fabric used but the advent of synthetic fabric has changed this practice. The threads used for embroidery were still predominantly cotton but the Banjara women had innovated the use of yarn drawn from polyester fabric, which gave a different texture and good colourfastness to their embroidery. The embroidery itself was done in myriad stitches including complicated ones like the double vandyke stitch. One characteristic feature of the embroidery was the vivid colour combination which employed mostly dark and bright hues.

Apart from the embroidery stitches, the women made use of mirrors, beads, shells, coins, tassels, pompons, and small metallic ornaments to decorate the fabric. Mirrors, both small and large, dominated the embroidery and unconventional shapes like square and rectangular mirrors could also be seen. Beads, mostly white, were stitched on the fabric in various arrangements. Further, even hand and machine worked applique was used as part of the embroidery, which was itself usually done on patchwork fabrics. Another interesting finding was that the motifs embroidered by the women were all geometrical, resembling rangoli

designs. Thus traditional Banjara embroidery was an attractive and skilful mixture of a variety of needlework elements.

This embroidery has been commercialised in the name of Banjara work and is serving as an income-generating activity for the Banjara women in Hyderabad since the past three decades. The women have taken up the craft as their main or subsidiary occupation and the earnings vary widely with the amount of sparetime devoted and the skill acquired in the work. The survey revealed that, in general, the income was quite good and satisfactory to the craftswomen. But with commercialisation, the embroidery itself underwent several changes. From the traditional costume and personal articles, the embroidery has been adopted to a wide range of modern items of clothing and domestic use.

The fabrics used for the Banjara work articles were mainly casement and poplin but mirrors were stitched on other fabrics like silk and synthetics also. Likewise, though traditional colours persisted in the contemporary Banjara work, various other colours could also be seen. For the needlework, special embroidery cotton thread in the form of skeins was employed while mirrors were often stitched with sewing thread in reels. Apart from the round, square and

rectangular mirrors used in traditional embroidery, the Banjara craftswomen are now stitching mirrors of oval, diamond and drop shapes too. In contrast, the embroidery stitches done on recent Banjara work is limited compared to the traditional embroidery. The survey also revealed that the Banjara work articles were usually dominated by machine applique' with mirrors and beads. The geometrical motifs seen on the traditional items were absent on the modern articles except in the case of applique'.

The survey also revealed the production process, system of marketing and sales of Banjara work items. The items were being sold not only in their home state but also in other major cities of the country. The demand so far has been good but further outlets have to be created to make full use of the available manpower. The investigation revealed that there were no regular or organised exports to other countries. Therefore government and private organisations need to make sustained efforts to further popularise the craft.

The findings of the consumer survey helped to assess the contemporary Banjara work from the consumers' point of view. The survey showed that Banjara work was popular among consumers inspite of several drawbacks. The consumers liked the traditional

colours and designs of the handicraft, and appreciated the applique' and hand embroidery adopted on articles of modern use. Some consumers complained of repetitive designs, poor quality fabric and hasty work, as a result of which they experienced certain problems with the items. But all the consumers, in general, felt that the cost of the Banjara work items was reasonable which could be an important reason for their popularity. The opinion, suggestions and preferences of the consumers obtained through the survey also assisted in the selection and designing of articles for the experimental study.

From this preliminary survey, nine articles of Banjara work were designed and made, namely shopping bag, college bag, file backer, mailbag or letter holder, magazine/newspaper holder, yoke, wall panel, dupatta and shawl. The results of the consumer evaluation of these items showed that the consumer acceptability of all the items was good. The most acceptable items were the filebacker, the magazine/newspaper holder and the shopping bag. Those with lesser acceptability were the wall panel, the yoke and the shawl. The other items ranked in between these.

From this, it could be inferred that items decorated mainly with machine applique' and few mirrors

were preferred more by the consumers, either due to their attractive appearance or lower cost. Comparitively, items made exclusively with hand embroidery and mirrorwork, though appreciated for their workmanship, had lower consumer preference. It could also be deduced that utility articles like the bags and filebacker were more acceptable than the purely decorative articles like the wall panel and yoke. Consumers also gave high value for the novelty of the article.

Implications of the study

The study will be indirectly beneficial to the large number of people, especially the Banjara women, employed in the production of Banjara work items. The new items designed can be produced and introduced into the market to increase the range and sales of Banjara work. The study will be useful to government and private authorities concerned with promotion of this handicraft, in preparing catalogues and brochures both for Indian and foreign markets. It will also assist in the implementation of appropriate programmes for increasing production of Banjara work items and developing the art. On the whole, the study will help to popularise the Banjara craft which is valuable both from economic and cultural aspects.

Suggestions for further study

1. Market status of Banjara handicraft items and designing of new items from time to time.
2. The problems of the Banjara craftswomen and methods to improve their technique of working, monthly earnings and working conditions.
3. A study of the embroidery of Banjaras from different districts of Andhra Pradesh.
4. A comparative study of Banjara embroidery from Andhra Pradesh and the tribal embroideries of other states.

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APPENDICES

APPENDIX A

INTERVIEW SCHEDULE FOR RURAL BANJARA WOMEN REGARDING
THEIR TRADITIONAL EMBROIDERY

General Information

1. Name of respondent :
2. Age of respondent :
3. Name of thanda :
4. Main occupation of respondent:
5. Any subsidiary occupation :
6. Monthly income :

Specific information

1. At what age do you start embroidering?
2. From whom did you learn the art of embroidery?
3. What are the items on which you do embroidery?
4. Were any other items embroidered by your ancestors?
5. How much time does it take to embroider different articles?
6. When and how often do you wear your complete traditional embroidered costume?
7. What fabrics do you use for embroidery and from where are they got?

Fabric

Source

8. What are the common colours of fabrics used?
9. What are the threads used?

Threads

Source

Appr. Cost

10. What are the common colours of threads used?
11. Is the colour of the threads fast? YES/NO
12. What are the types of mirrors used?

Type of mirrors

Source

Appr. Cost

13. What are the types of beads used?

Types of beads	Source	Appr. Cost
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14. What are the colours of beads used?

15. What are the other accessories used with your embroidery?

16. How is patch work done for your dress?

17. How is applique' done on your dress?

18. What are the common designs for applique'?

19. How is the fabric cut for applique'?

20. What are the different stitches used for your embroidery?

21. Have any new stitches been introduced lately? YES/NO
If yes, what are they?

22. What are the motifs and designs usually embroidered?

23. Do you still use traditional motifs? YES / NO

24. How do you draw the design before embroidering?

25. What are the methods of stitching mirrors?

26. What are the ways of stitching beads?

27. Are there any differences between the embroidery on your costume and that of your ancestors? YES/NO
If yes, in what way?

28. Do you like your children also to embroider? YES/NO
If no, what are your reasons?

29. Are you willing to earn some income by using your skill on articles other than your clothing? YES/NO

...

APPENDIX B

INTERVIEW SCHEDULE FOR URBAN BANJARA CRAFTSWOMEN
REGARDING CONTEMPORARY BANJARA WORK

General information

1. Name of respondent :
2. Age of respondent :
3. Address :
4. Main occupation :
5. Monthly income through the occupation :
6. Subsidiary occupation if any :
7. Monthly income through the subsidiary occupation :

Specific information

1. Since how many years, have you been doing embroidery work for customers?
2. Since how many generations, has embroidery been an income earner in your family?
3. Do you know, when your traditional mirror work was first commercially done for articles other than your own?
4. At what age do you normally start embroidering?
5. How did you learn the art of embroidery?
6. What are the different articles usually made by you?
7. What are the other articles made with this embroidery?
8. What fabrics do you use for embroidery?
9. Where do you get the fabrics from?
10. Have there been any changes in the fabric used?

11. What are the common colours used for fabric?
12. What are the names of threads you use, from where do you get them and at what cost?
13. Is the colour of the threads fast? YES / NO
14. What are the main colours used for embroidery?
15. Have there been any changes in the colours used?
16. What are the maximum and minimum number of colours used in a single piece?
17. What are the different types of mirrors you use and from where do you get them?

Source Appr. cost

- a) Small round mirrors
- b) Large round mirrors
- c) Oval mirrors
- d) Drop shaped mirrors
- e) Diamond shaped mirrors
- f) Square mirrors
- g) Rectangular mirrors
- h) Any other

18. What are the different types of beads used and from where do you get them?
19. What are the methods of attaching mirrors?
20. What are the typical motifs used?
21. Have there been any changes in the designs used?
22. What are the types of work, you undertake, in order of frequency?
 - a) Mirror work () (c) Applique ()
 - b) bead work () (d) Embroidery stitches ()
23. How do you charge for each of these works and how much time do they take?

Time required Charges

- (a) Mirror work
- (b) Bead work
- (c) Applique'
- (d) Embroidery

24. Do you work regularly for any dealer or middle man?

YES / NO

If yes,

- a) How many items do you get per day on an average?
- b) How are you paid?
- c) How are the materials supplied?

25. Do you work regularly for any shop? YES / NO

If yes,

- a) How many items do you get on an average per day?
- b) How are you paid?
- c) How are the materials supplied?

26. Do you undertake job work for individual customers?

YES / NO

If yes,

- a) How many items do you get per day on an average?
- b) How are you paid?
- c) How are the materials supplied?

27. Do you know machine sewing?

YES / NO

If No, how is it done?

- a) Customer gets it done?
- b) I get it done from tailor.

28. How do you pay the tailor for the work?

29. Do you prefer doing the machine sewing yourself?

YES / NO

30. Do you do the embroidery/mirror work before or after stitching of articles?

- a) If before, name articles.
- b) If after, name articles.

31. What are the embroidery stitches frequently used?

32. Do you know the other stitches used traditionally by your women?

33. Where do you carry out the work?

- a) At home ()
- b) At the dealer's work shop ()
- c) Any other ()

34. Have you undergone any training in this craft?

YES/NO

If yes, details

35. Are you satisfied with the occupation?

YES/NO

Reasons :

36. Do you face any problems?

YES/NO

If yes, what are they?

37. Do you want your children also to take up the same occupation?

YES/NO

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APPENDIX C

QUESTIONNAIRE FOR CONSUMERS REGARDING CONTEMPORARY
BANJARA WORK ITEMS IN THE MARKET

1. Name of the Respondent :
2. Age of the Respondent :
3. Profession :
4. Have you any time purchased Banjara work items?

YES / NO

If yes, what are the items you have purchased till now.

- | | | | |
|----------------------|-----|-------------------|-----|
| 1. Banjara dress | () | 10. Pouch | () |
| 2. Skirt & blouse | () | 11. Bedsheet | () |
| 3. Waist coat | () | 12. Cushion cover | () |
| 4. Dupatta/Chunni | () | 13. T.V. cover | () |
| 5. Yoke | () | 14. Table cloth | () |
| 6. Border | () | 15. Table mats | () |
| 7. Belt | () | 16. Door torana | () |
| 8. Shoulder bag | () | 17. Wall hanging | () |
| 9. Batwa/money purse | () | 18. Any other | () |

5. What do you feel about the general price of Banjara work items?

(1) Cheap (2) Moderate (3) Expensive

6. Did you experience any problems with the items you purchased,

YES / NO

If 'yes', please mention

- | | |
|-----|-----|
| (a) | (b) |
| (c) | (d) |

7. What are the items, you are interested to buy in future? Mention.
8. Can you suggest any other items of dress or household use that can be made with Banjara work?
9. What are your comments on the quality of Banjara work?
10. What are your comments on the designs of Banjara work items?

11. What are your comments on the fabrics used for Banjara work items?
12. What are your comments on the colours used for Banjara work items?
13. What fabrics do you prefer for Banjara work?
14. What colours do you prefer for Banjara work?
15. Do you think the quality of workmanship needs to be improved? YES/NO
If 'Yes', in which aspects
 - (a)
 - (b)
 - (c)
 - (d)
16. Would you mind spending a little more for better quality work? YES/NO
If 'Yes', how much more would be desirable on the present price?
 - (a) 10%
 - (b) 20%
 - (c) 30%
 - (d) 40%
 - (e) any other

...

APPENDIX D
EVALUATION SCHEDULE FOR THE DESIGNED ITEMS OF
BANJARA WORK

The objective of this evaluation is to elicit information about the consumer acceptability of the displayed items of Banjara work.

Banjara work items on display

- Item 1 : Shopping Bag
- Item 2 : College bag
- Item 3 : Yoke
- Item 4 : Shawl/Dupatta-1
- Item 5 : File backer
- Item 6 : Magazine/Newspaper holder
- Item 7 : Wall panel
- Item 8 : Mail bag/Letter holder
- Item 9 : Dupatta-2

Please indicate your opinion regarding the items on display by giving scores i.e. alphabets, in the brackets provided.

5. Quality of workmanship () () () () () () () () () ()

(a) Very good

(b) good

(c) fair

(d) poor

6. Cost () () () () () () () () () ()

(a) Very high

(b) high

(c) medium

(d) low

SUGGESTIONS AND REMARKS

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APPENDIX E

Analysis of Variance - Two way classification

Null hypothesis: There is no significant difference between the consumer acceptability of different articles of Banjara work and also between the different characteristics.

Grand total (G) = 163.35

Total number of observations (n) = r x t = 9 x 6 = 54.

$$\text{Correction factor (C.F.)} = \frac{G^2}{rt}$$

$$\frac{(163.35)^2}{54} = 494.13$$

$$\text{Total sum of squares (T.S.S)} = \sum Y_{ij}^2 - \text{C.F.}$$

where, Y_{ij} is the observational value on the experimental unit having i-th treatment in the j-th variety.

$$\begin{aligned} \text{T.S.S} &= (3.43)^2 + (3.37)^2 + (3.2)^2 + \dots + (2.6)^2 - 494.13 \\ &= 8.77 \end{aligned}$$

$$\text{Variety sum of squares (V.S.S)} = \frac{\sum B_j^2}{t} - \text{C.F.}$$

where B_j is the total of the j-th variety.

$$\text{V.S.S.} = \frac{2968.60}{6} - 494.13 = 0.64$$

Table 1: Scores of consumer acceptability.

Characteristics	Articles									Total Ti
	1	2	3	4	5	6	7	8	9	
1. Appearance	3.43	3.37	3.2	3.33	3.53	3.57	3.2	3.3	3.43	30.36
2. Design	3.23	3.2	3.13	3.23	3.43	3.47	3.1	3.33	3.43	29.55
3. Fabric	2.6	2.57	2.73	2.63	2.67	2.77	2.5	2.77	2.33	23.57
4. Colour combination	2.9	2.8	2.43	2.6	2.8	2.77	2.4	2.57	2.73	24.00
5. Workmanship	3.53	3.6	3.47	3.27	3.7	3.67	3.37	3.47	3.63	31.71
6. Cost	2.8	2.6	2.53	2.4	3.07	2.73	2.6	2.83	2.6	24.16
Total Bj	18.49	18.14	17.49	17.46	19.2	18.98	17.17	18.27	18.15	G 163.35
Mean Bj/t	3.08	3.02	2.91	2.91	3.2	3.16	2.86	3.04	3.02	--

$$\text{Treatment sum of squares (Tr.S.S.)} = \frac{\sum T_i^2}{r} - \text{C.F.}$$

where T_i is the total of the i -th treatment.

$$\text{Tr. S.S} = \frac{4515.71}{9} - 494.13 = 7.61$$

$$\text{Error sum of squares (E.S.S)} = \text{T.S.S.} - (\text{V.S.S} + \text{Tr.S.S})$$

$$\text{E.S.S} = 8.77 - (7.61 + 0.64) = 0.52.$$

[ANOVA TABLE]

CONCLUSION

As F calculated values for articles and characteristics (73.15 and 9.85) are greater than F tabulated values (2.16 and 2.45 at 5% level), the null-hypothesis is rejected.

The means of the articles are arranged in descending order of magnitude and the difference between each pair of article means is compared with the critical difference (C.D.).

$$\text{C.D (articles)} = t_{(\text{tab.error d.f})} \times \sqrt{\frac{2(\text{E.M.S})}{t}}$$

$$\text{C.D} = 2.021 \times \sqrt{\frac{2 \times 0.013}{6}} = 0.13$$

ANOVA TABLE

Source	Degrees of freedom d.f	Sum of squares S.S	Mean sum of Squares M.S.S	F(cal)	F(Tab)
Varieties	r-1	V.S.S	$\frac{V.S.S.}{r-1}$	$\frac{V.M.S}{E.M.S}$	r-1, (r-1)(t-1)
	(9-1=8)	(0.64)	(0.951)	(73.15)	F _{8, 40} (2.18)
Treatments	t-1	Tr.S.S	$\frac{Tr.S.S.}{t-1}$	$\frac{Tr.M.S}{E.M.S}$	t-1, (r-1)(t-1)
	(6-1=5)	(7.61)	(0.128)	(9.85)	F _{5, 40} (2.45)
Error	(r-1)(t-1)	E.S.S	$\frac{E.S.S}{(r-1)(t-1)}$		
	(8x5=40)	(0.52)	(0.013)		
Total	rt-1	T.S.S			
	(54-1=53)	(8.77)			

If the C.D value is found higher than the difference between article means, there is no significant difference among these articles. This is indicated by writing same alphabets above those two articles, otherwise not.

	e	de	cde	bcd	bc	bc	ab	ab	a
Mean :	3.2	3.16	3.08	3.04	3.02	3.02	2.91	2.91	2.86
Arti- cle :	5	6	1	8	2	9	3	4	7

...