

**Designing and Developing Selected Andhra Pradesh
Traditional Embroidery on Khadi Silk Kameez**

Haritha, M
(12PTF008)

Thesis submitted to
Avinashilingam Institute for Home Science and Higher Education for Women
Coimbatore – 641 043

In Partial Fulfilment of the Requirements for the
degree of Master of Science in Textiles and Fashion Apparel

March, 2014


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Signature of the
Head of the Department


Signature of the Supervisor

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CHAPTER I

INTRODUCTION

The textile industry in India is a traditional. After agriculture, this is the only industry that has generated huge employment for both skilled and unskilled labour in textiles. The textiles industry continues to be the second largest employment generating sector in India.

The Indian textile industry has a significant presence in the economy as well as in the international textile economy. Its contribution to the Indian economy is manifested in terms of its contribution to the industrial production, employment generation and foreign exchange earnings. It contributes 20 per cent of industrial production, 9 per cent of excise collections, 18 per cent of employment in the industrial sector, nearly 20 per cent to the countries total export earning and 4 per cent to the gross domestic product.

India has been well known for her textile goods since very ancient times. The traditional textile industry of India was virtually decayed during the colonial regime. Today textiles and woven fabrics are used worldwide in a wide variety of application such as the apparel industry household textile and furnishing, medical items. Industrial uses and technical products fabric weaving consumer about 28 million tons of fibres per annum, equivalent to over half of the global textiles market. The global textiles market stands high with the fabric weaving consumption reaching about 28 million tons of fibre every day (Shields, 2011).

In this headlong rush towards self extinction, the textile industry, because of its major and iniquitous presence on the earth, must share some of the blame. The exact amount of its responsibility has never been established, the textile production process will be examined, stage by stage. Comparing the textile industry with respect to environmental harm. It will then be shown ho the environment itself can turn tables by being harmful to textile goods (Slater, 2003).

The textiles, textile product and apparel manufacturing industries include establishment that turn fibre into fabric and clothing and other textile products while some factories are highly automated, others still mostly on people to cut and sew pieces of fabric together. The apparel industry has moved mainly to other countries with cheaper labour costs, while the textile industry has been able to automate much of its production to effectively compete with foreign suppliers, this industry is evolving and its need for a more highly skilled workforce is growing (Bernan, 2008).

Many textiles mills are comparatively small organization others wills are large concerns employing thousands of people. However there are no joint corporation such as general motor's in the textiles field (Vidyasagar, 1998). Khadi cloth is a woven fabric made from natural fibres like cotton, wool and silk. It is an eco-friendly and heritage cloth. Khadi cloth is comfortable to wear. The wearer will feel coolness in summer and warmness in winter This is possible because of porous fibres which are given a very gentle treatment during khadi processing (Joshi, 2008).

Traditional users of khadi, there is a large section of consumer, who prefers khadi cloth as a fashion material. Its bright colours, softness and exquisite design have made khadi cloth a place of pride in the world of fashion hevels and bells, both in India as well as in foreign countries (Wikipedia.com). Today's youngsters demand more of khadi clothing because of its solitary look and increasing demand. Khadi silk is already being extensively used as a base material for various garments. Sumptuous and designer clothing made out of khadi fabric is also liked by the people, as hand work done on the entire coterie makes it look more exclusion (Fibre 2 fashion).

The fabric that was initially available only in a single almond hue is now presented in 30 different shades. The fabric has gained a global demand that promotes the fabric in a way, never before khadi apparels are worn by the run way models displaying an array of outfits from bridal saris to beach wear, made from khadi fabric (fiber2fashion.cssilk.com).

The most common outfit made out of khadi fabrics are the khadi kurtas and sarees. They are designer in their own unique way, depending upon the type of khadi fabric used. Khadi kurtas and sarees are mainly made from khadi silk, which in itself is expensive clothing. It gives the wearer a rich and royal look. Depending on the style and pattern, these apparels are seen in store racks in a price range of ₹ 400-2500. There is a global demand for khadi silk produced both in the domestic and international market (khadi-n-crafts.blogspot.com).

Designer Lina Tipins say that “khadi is a handspun fabric, therefore if it is given the right treatment, it can easily transform into a fashionable material. With washes it can be made more trendy and soft thus making it a versatile fabric. Also they need to work with designers who are actively working with organic fabrics to know the global trend. This is important for building brand Indian internationally.

The designer’s ability to work on the product gives an overall idea of the collection to be executed. The explorations of the sources make the design unique and the research of the inspiration influences the garment ideas that emerge after the close observation. The indepth study and close examination of the preference of the customers stimulates the ideas about motif, colours and textures. Designing a collection is concerned with decisions of taste, choice and sensitivity and relies on the value judgements. The existence of value addition on sarees is not only catering to the consumer’s needs, yet represent the designer’s innovation which brings revolution in the fashion world (Bernan, 2008).

Surface embellishment is an art of decorating a ground fabric with print, paint, embroidery stitches, appliqué, mirror, bead and sequene enriches it and adds to its beauty. Decoration on fabrics embraces a wealth of different historical and contemporary techniques. All over the world people continue to develop traditional and innovative methods to decorative methods to decorate garments or to create an art form that re-interprets the traditional skills.

The salwar kameez is the typical clothing for Muslim and Sikh women many other women in India wear this comfortable garment as well. The kameez is a long, loose fitting top that is worn over baggy pants called salwar. A long scarf called dupatta is worn over the shoulder with this outfit like all Indian clothing (Kalman, 2010).

Punjabi suits (salwar kameez) are popular across the country, especially in the Punjab region from which they originated. These three piece suits are made up of a tunic, often called a kurta, which is a long scarf called dupatta, which is meant to cover a woman's chest but is often viewed as more of an accessory to tie the whole look together the churidar kameez is a variation of this look (Bigg, 2011).

Embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills and sequins. Embroidery is most often used on caps, hats, coats, blankets, dress shirts, denim, stockings and golf shirts. Embroidery is available with wide variety of thread or yarn colour.

Embroidery of Andhra Pradesh has a rich cultural heritage and the artisans of this state have a distinct style of craftsmanship that makes the items discernable. Embroidery of Andhra Pradesh is known as one of the most innovative and vibrant creation of the local artisans. One of the most famous embroidery of this state is kamal kadai embroidery. This embroidery is done on the fabrics to beautify the garments and clothes using bright and colourful threads. The embroidery is done using designs such as floral patterns and other beautiful designs. Andhra Pradesh is one of the major centres of this particular embroidery work along with other states.

Embroidery of Andhra Pradesh include banjara embroidery which is well known for exclusive usage of cowry shells, coins, cotton and woolen tassels laden with lead glass beads and mirror. The banjara women of

Andhra Pradesh bedeck themselves with gaghras, cholis and odhnis which are ornamented in bold applique and mirror work (Ranjan et al., 2009).

An interesting characteristic of embroidery is that the basic techniques or stitches on surviving examples of the earliest embroidery-chain stitch, buttonhole or blanket stitch, running stitch, satin stitch, cross stitch-remain the fundamental technique of hand embroidery today (Davis, 2005). The fabrics and yarns used in traditional embroidery vary from place to place. Wool, linen, and silk have been in use for thousands of years for both fabric and yarn.

Today embroidery threads is manufactured in cotton, rayon, novelty yarns as well as in traditional wool, linen and silk (Web, 2006). Surface embroidery techniques such as chain stitch and couching or laid-work are the most economical of expensive yarns ; couching is generally used for gold work. Canvas work techniques in which large amounts of yarn are buried on the back of the work, use more materials but provide a sturdier and more substantial finished textile (Wikipedia.com).

Hand embroidery is a needle work. When the fish bone needles were the only ones available women used brightly coloured thread to decorate their cloths. There was not much style or fashion in these days. But even then woman's artistic taste expressed itself in a desire for ornamentation (Claud et al., 2006).

Banjara Embroidery and needle work has been derived from gypsies and nomads of Andhra Pradesh. Colourful, vibrant and live are the words synonymous with this embroidery. The colourful lifestyle of Banjaras residing in this state is displayed through their high-spirited clothes. This embroidery is basically a local art from the tribal's or Banjaras living in this state's Telangana region (www.discoveredindia.com).

Colourful threads are used in the embroidery that reflects the vibrant lifestyle of Banjaras. Their imagination knows no bounds and they just need a needle, a piece of cloth and some colourful thread. To embellish an article,

they also make use of beads and mirrors. The sunlight reflected through the mirror accentuates the beauty of this mirror work (Jasleen, 2004).

Tribes from Rajasthan migrated long ago to the hilly region in Hyderabad the local banjaras still make their living by weaving colourful embroidery work by using mirrors and beads embroidered artistically on clothes. The banjaras are also known as Lambadi. The tribal wear dresses of bright colour combination of red, green, yellow and black with mirrors on cloth in intricate patterns (threadwithme.blogspot.com).

Kamal kadai a beautiful thread magic from Indian embroidery, originated from Andhra Pradesh. It has a 3D effect. Needle weaving is the basic stitching technique used. Any surface embroidery stitches can be used for embellishment with kamal kadai work.

A special kind of thread called cone thread is used for this work. It is a bit thick thread which gives a 3D effect for the work. Any type of fabric can be used this embroidery (Fibre2fashion).

OBJECTIVES

- Assess the demand factors for kameez
- Study the existing design feature on kameez
- Develop and select Andhra Pradesh traditional embroidery design
- Designing Andhra Pradesh traditional embroidery on selected material
- Evaluate the embroidered kameez.

CHAPTER II

REVIEW OF LITERATURE

The literature for the study on “**DESIGNING AND DEVELOPING SELECTED ANDHRA PRADESH TRADITIONAL EMBROIDERY ON KHADI SILK KAMEEZ**” has been reviewed under the following headings :

- 2.1 Khadi
 - 2.1.1 History of Khadi
 - 2.1.2 Khadi as a Freedom Fabric
 - 2.1.3 Khadi – The Hand Woven Cloth and its New Avatar
 - 2.1.4 Designer’s View on Khadi
 - 2.1.5 Traditional Indian Kameez
 - 2.1.6 History of Indian Salwar and Kameez
- 2.2 Design Source
 - 2.2.1 Fashion
 - 2.2.2 Fashion Design
 - 2.2.3 Fashion Designing
 - 2.2.4 Designing of Textiles
- 2.3 Design Development
 - 2.3.1 Pre Requisites in Surface Designing
 - 2.3.2 Types of Design
 - 2.3.3 Elements of Design
 - 2.3.4 Principles of Design
- 2.4 Embroidery
 - 2.4.1 Hand Embroidery
 - 2.4.2 Traditional Embroidery of Andhra Pradesh
 - 2.4.3 Introduction to Banjara Embroidery
 - 2.4.4 History of Banjara Embroidery
 - 2.4.5 Design of Banjara Embroidery
 - 2.4.6 Colours and Threads used for Banjara Embroidery
 - 2.4.7 Introduction to Kamal Kadai Embroidery

2.4.8 Design of Kamal Kadai Embroidery

2.4.9 Colours and Threads Used for Kamal Kadai Embroidery

2.4.10 Method of Kamal Kadai Embroidery

2.1 KHADI

Khadi is a hand spun and hand woven material made from cotton, silk and woolen yarn. It is a mixture of any two or all such yarns, started with the spinning on takli, 2 spindle new model charkha, 4 spindle, 8 spindle, 10 spindle, 12 spindle new model charkhas have been introduced in spinning of khadi yarns similarly a number handloom including wardha loom, gram laxmi loom and pit loom are available for weaving khadi cloth (Ramagundam et al., 2008).

The fabric is considered very comfortable to wear especially in temperate countries. It prevents skin rash etc. and is more comfortable to wear when compared to the fabrics made of artificial synthetic yarns like nylons, rayons and terlyne etc. as a matter of fact khadi symbolized the spirit of self reliance in the pre-independence India there are four varieties of khadi produced throughout the country viz., cotton khadi, silk khadi, woolen khadi and muslin khadi. In India many institutions produce very fine varieties of khadi in cotton silk and mixture of both (Radhakrishna, 2009).

The entire process from picking the cotton or shaving the sheep to bring the fabric is performed in a non-violent way khadi makers also say that because of their unique weaving technique khadi is the coolest and most comfortable fabric. Gandhi started the khadi movement as a way of boycotting British textiles and making India self-sufficient (Decory et al., 2012).

Khadi also stands for Indian culture and represents a way of life as well as a model for economic development of Indian villages. The textiles that used to be associated only with the freedom movement and the father of the nation has now stepped out of the closet. A khadi identifies growing in

prominence as it comes with the tag of high fashion. As a result, khadi is the preferred fabric with more people opting for this fabric (Radhakashyap, 2011).

2.1.1 History of Khadi

More than 80 years ago Gandhi started by his spinning wheel urged Indians to support the freedom movement by ditching their forcing made clothing and turning to khadi home spun cloth like the spinning wheel. It self khadi become a symbol of the struggle for freedom and Indian independence and the fabric is still closely associated with politics. In recent years the fashion world to has taken growing interest in this simple fabric which is usually cotton, but can also be silk or wool (Singh, 2010).

Khadi has roots in the freedom struggle of India. Khadi the home spun cloth was central to Gandhi's vision of self reliance and self rule Gandhi wanted Indians to spin their own cloth thread and to weave khadi their by providing employment to many Indians and contributing to the country's self sufficiency independence. Khadi fabrics were woven on handlooms from cotton, silk and woolen yarns which were hand spun.

The production of khadi is labour intensive as the pure cotton collected from cotton forms is first ginned and bales are made these bales are then converted into rowing and distributed to different spinning units. In the spinning units the cotton fibre is manually converted into yarn using 'charkas' the yarn is then woven into fabric using handlooms (Robert et al., 2008).

2.1.2 Khadi as a Freedom Fabric

Gandhi khadi and village industries meant decentralization of production and distribution of the necessaries of life khadi to him was the symbol of unity of Indian humanity of its freedom and equality and therefore ultimately in the poetic expression of Nehru, the livery of Indian's freedom for which the other village industries revolve like so many plants. Even today as the statistics go about sixty lakhs of people are employed in the production of khadi and village industries.

If each and every citizen of India use one khadi dress in a year about one crore people will get employment any industry how so far big it may be or multinational can provide such as employment, unemployment is bound to destroy our own culture. Empty hands are bound to cause destruction and violence (Reddy, 2009).

Indian cloth, khadi was the pride and glory of many ancient and medieval trades. After industrial revolution, the execution of a power house of cloth market, desiccated Indian textile. Khadi is the proud and emotive symbol of India's independence struggle. This khadi evokes a sense of nationalism, peace and simplicity among Indians as it is closely associated with India's freedom movement. As a symbol of swadeshi or self reliance it evoked immense response from the Indian people during the freedom struggle as part of the non-co-operative movement (Nayak, 2005).

2.1.3 Khadi – The Hand Woven Cloth and its New Avatar

Khadi means any cloth that is hand spun and hand woven. Gandhiji advised people to wear khadi fabric instead of foreign threads (he describes swadeshi country made goods) as the soul and khadi as its body. Khadi fabrics are different from handloom way that it is completely handmade whereas yarns for the handloom fabrics are processed at mills but the yarns of a khadi are made through a spinning wheel the charkha. Over the years khadi fabrics that were generally considered as the second skin of the swadeshi revolutionists changed its uniqueness. It underwent a metamorphosis from that of a patriot's fabric and a farmers apparel, to become a fashion fabric, primarily, the price and roughness of the fabric was not preferred by fashion survey people. But presently the growing demand for khadi apparels are an ever increasing pace even the million workers involved in the spinning process are unable to satisfy the market demand (www.fibre to fashion).

Khadi cloth is made from natural fibres like cotton, wool, silk or combining them. Thus, it is an eco-friendly cloth and heritage cloth. Khadi is very comfortable to wear. The wearer will feel coolness in summer and warmness in winter. This is possible because of porous fibres which are given a very gentle treatment during khadi processing. However, apart from the traditional users of khadi, there is a large section of consumer, who refers khadi cloth as a fashion material. Its bright colours, softness and exquisite design, have made khadi cloth a place of pride in the world of fashion bees and bells both in India as well as in foreign countries (Joshi, 2008).

Today, khadi fabrics are not just restricted to cotton, and have many aspects. Khadi blends with other fibres to make raw silk khadi, matka khadi, poly khadi, tussar silk and many more the fabric that was initially available only in a single almond hue is now presented in 30 alluring shades. The fabric has gained a global industry that promotes the fabric in a way ; never before, khadi apparels are worn by the run way models displaying an array of outfits from bridal saris to beachwear ; made from khadi fabrics. The cloth has grabbed the eyeballs of international fashion designers. Sprawling elaborate designs exclusively for khadi fabrics (fibre2fashion.csilk.com).

As today's youngsters demand more of khadi clothing because of its solitary looks and increasing demand. Khadi cotton is already being extensively used as a base material for salwar, suits, saris, shirts, sumptuous and designer clothing made out of khadi fabric is also liked by the people, as hand work done on the entire coterie makes it looks more exclusion (www.wikipedia.com).

The most common outfit made out of khadi fabrics are the khadi kurtas. They are designed in their own unique way, depending upon the type of khadi fabric used. Khadi kurtas are mainly made from khadi silk, which in itself is expensive clothing. It gives the wearer a rich and royal look. But this fabric gets shrink nearly 3 per cent after the first wash and apparels like kurtas, jackets and blouses of saris requires lining to ensure the longevity of the

clothing. earlier traditional clothes were made after dyeing khadi fabric in earthy colours, but now designers have indulged in dyeing fabric in striking colours like baby pink, turquoise, lime green etc.

New opportunities for khadi were created when Indian economy was opened to work markets. The post multi-fibre agreement also enhanced the growth of exports. Depending on the style and pattern, these apparels are seen in store racks in a price range of ₹ 400-2500. There is a good demand for khadi products both in the domestic and international markets (Khadi-n-crafts-blogspot.com).

In 1985 designer Devik Bhojwani pioneered the swadeshi of khadi ensembles those were distributed through nearly 500 khadi emporia to display khadi's potential, KVIC organised a fashion show in Mumbai in 1989. Nearly 85 dazzling garments created by Devik Bhojwani said that failures in the khadi sector were a result of red tapism and bureaucracy prevalent in Indian system. Even though the country had a wide distribution network the middlemen, commissions and cuts had gradually weakened the system. She further said that through the Government was taking the initiative to revive khadi, nothing much would improve until the implementation and the cost per garment etc. were controlled.

In 1990 the Delhi based designer Ritu Kumar presented her first khadi collection free of life which helped put khadi in the fashion circuit, which increasing interest of the western world in use of handloom and khadi many Indian designers began to use khadi for their designs (Kreitner, 2008).

2.1.4 Designer's View on Khadi

Khadi has been silently making inroads into the fashion apparel market emerging as the choice for both Indian and foreign designers. Apart from the usual khadi kurtas and short kurtas, trendy kurtas with kantha and kalamkari prints are available today. Designers give a fresh lease of life to the fading fabric recently. Fashion shows of khadi are held top models and designers wearing

khadi and walking on ramp are increasingly been seen. Khadi is also a lifestyle product. It is used to make durries upholstery, cushion covers, towels, bed sheets, bags, mats and curtains (khadi-n-crafts.blogspot.com).

2.1.5 Traditional Indian Kameez

Traditional Indian clothing is made to withstand the severe heat to the climate although clothing can vary by region, traditional wear for women thought India includes two items. The brightly coloured sari, a piece of fabric wrapped as a dress and worn over a blouse and petticoat and the salwar kameez a long tunic worn with a long scarf over loose fitting pants (Buckley, 2011). India's traditional clothing styles are unique and varied when compared to the west cultural regional and regional and religious differences account for these variations clothing comes in different colours, textures and designs.

The majority of India women wear traditional Indian clothing. there are basically two types of traditional garments for women, the saree and the salwar kameez. The saree is one of the garments most commonly worn by Indian women, especially married and elderly women the origin of saree dates back to the Indus value civilization it is essentially a rectangular, unstitched cloth. Five to six yards long that is draped around the body with the loose end flung over the shoulder. It is worn with a blouse. There are many varieties of saree manufactured in different types of cloth, including silk, cotton, polyester and synthetic. They can be woven on mechanical looms. Salwar kameez of churidar is the other type of garment that is gaining popularity with younger Indian women. Originating in the northern state of Punjab, it is a combination of salwar and a kameez. A piece of cloth called a dupatta, worn over the shoulders, completes this outfit a variation of salwar involves tightly fitting trousers called churidar which are wide at the top and narrow at the ankle (Telikicherla, 2009).

2.1.6 History of Indian Salwar and Kameez

The Indian women wear the sari over a short sleeved, midriff revealing blouse like garment but some wear a blouse instead. In poorer areas the sari worn without a blouse or choli, is draped to modestly cover the body. Indian women who do manual labour wear a shorter style of sari. Young girls usually do not have to cover themselves to the extent that older women do. Women in isolated region wear traditional forms of the sari, whereas women in larger towns and cities tend to wear a modern style of sari such as the nivi style which can be found all over the subcontinent.

Traditional Indian women's clothing changed in the 12th century. When Muslim conquered north and central India. New dress styles were developed to cover the body as much as possible befitting Islamic preference. One option was a costume of wide legged trousers (salwar) snugly fitted around the calves, worn with a long tunic (kameez) and short fitted jacket.

In later years Muslim women's wear influenced by the fashion worn by the Mughal Emperor Akbar's wives these include the pleated skirt (ghaghra) worn with a choli, the costume on plate knee length patterned kameez worn over a salwar, peacocked slipper and a long scarf complete the costume Hindu and Muslim woven in northern India wear the salwar and kameez only Muslim women wear them in the south (Jusun, 2001).

The salwar kameez the typical clothing for Muslim and Sikh women many other women in India wear this comfortable garment as well. The kameez is a long, loose fitting top that is worn over baggy pants called salwar. A long scarf called dupatta is worn over the shoulder with this outfit like all Indian clothing. The salwar kameez in many colours and patterns (Kalman 2010).

Punjabi suits (salwar kameez) are popular across the country, especially in the Punjab region from which they originated. These three piece suits are made up of a tunic, often called a kurta, which is a long scarf, called

dupatta which is meant to cover a woman's chest but is often viewed as more of an accessory to tie the whole look together the churidar kameez is a variation of this look. The salwar is traded for the churidar which unlike, the salwar, it almost as tight as pair of leggings (Bigg, 2011).

2.2 DESIGN SOURCE

2.2.1 Fashion

Fashion reflects a complex variety of commercial enterprises all directly connected with each other. The development progress and the richness of a country is strong devote more of their money time and energy to improve their look fusing therefore about fashion (Clarke, 2007).

Fashion is a term which is referred to as a state of mind this word comes from Latin word which means to make. Fashion is most commonly associated with clothing, but it even applies to anything from interior architecture to models of toys. It is a spirit where an individual is comfortable with his mode of clothing and converts this comfort into a personal style (Kharana, 2007).

Fashion refers to the styles and customers prevalent at a given time. In its most common usage, fashion exemplifies the appearances of clothing but the term encompasses more, many fashion are popular in many cultures at any given time important is the idea that the course of design and fashion will change more rapidly than the cultures as a whole (Quinn, 2010).

Fashion is the way of clothing that is in style at a particular time. The concept of fashion implies a process of style change because fashion in dress, as well as in furniture and other objects have taken very different forms at different times in history (Jefferson, 2009).

Fashion is something we deal with every day even people who say they don't care what they wear choose clothes every morning that say a lot about them and how they feel that day (Tyagi, 2012).

2.2.2 Fashion Design

What we do and how we live. Its fashion that makes we all perceive fashion is forever, but trends will be new for who knows just what next will ensue. You must be aware that over years and centuries, we have lived with fashion. The every word fashion can notes the way of living each one of us. Where young or old fashion is what we visualize. It is the inner feeling of every human being to present himself or herself according to one's own thinking. Though helps us in the grooming of a person. In other words, it protrudes one's life style. Fashion and lifestyle go hand in hand they are communicated by what we see, and for that colour play the major part. It emphasizes various images and objects in our day to day life (Thompson, 2008).

Fashion is a term used commonly to describe a style of clothing worn by most people of a country. A fashion remains popular for a few months or years before being replaced by yet another fashion. A product or activity is in fashion or is fashionable during the period of time that a large segment of society accepts it. After a time, however the same product or activity becomes old fashioned when the majority of people no longer accept it (Thomas, 2006).

2.2.3 Fashion Designing

Fashion previously percolated from the upper class. The lower classes tend to imitate their social superiors. The material and variety of fashion are adopted by each class to suit their own adopted requirement (Nehrin, 2005). Fashion design is the art of the application of design and aesthetics or natural beauty to clothing and accessories. Fashion design is influenced by cultural and social latitudes and has varied over time and place (Tyagi, 2012). Fashion designing is the applied art dedicated to the creation of wearing apparel and life style (Davis, 2006).

Fashion is the style or styles most popular at a given time, the term implies three components style changed and acceptance (Dudeja, 2005).

Fashion is a term used commonly to describe a style of clothing worn by most people of a country. A fashion remains popular for a few months or years before being replaced by yet another fashion. A product or activity is in fashion or is fashionable during the period of time that a large segment of society accepts it. After a time however the same products or activity becomes old fashioned when the majority of people no longer accept it (Udale et al., 2008).

2.2.4 Designing of Textiles

Textile design associates itself in making creative stylish and contemporary designs. Textiles design requires special skills to create innovative designs. The necessary still follows.

- a) Creative ability
- b) Technical skills
- c) Commercial awareness of textile industry
- d) Research and data handling
- e) Critical evaluation and interpretation of materials
- f) Quick decision making ability

Textile design is the process of creating design for knitted, woven or printed fabrics (Premlate et al., 2006).

2.3 DESIGN DEVELOPMENT

2.3.1 Pre-requisites in Surface Designing

Design is about relating elements, whether they are similar or contrasting and visually arranging an interesting unity with them. Shapes, forms, colours and texture all combine to become a unified whole which is commonly called a design. There are two basic divisions of designing in the field of clothing ; they are structural design and decorative design (Shailaja et al., 2006).

Structural design may add a decorative quality if emphasized by colour contrast or row of top stitching to outline the basic garment parts. In apparel, structural design is more important because it is the fundamental component of design. These designs will be simple and well defined about their construction, colour, thread and trimming to be used (Wilson et al., 2001).

Decorative design the development of a more decorative design from a basic one can be successfully accomplished by the use of lines, colours or materials, to enhance and enrich these structural lines. In dress design, as in any other design, this close relationship holds between the structural lines and these added to embellish them and that only shapes in harmony with it are introduced as a part of decorative design (Sarkar, 2010).

Design is organization when anything is designed, it is put together with some intent or goal in mind. Everything that is not entirely accidental is to some extent designed (Sumathi et al., 2002).

2.3.2 Types of Design

Design can be divided into the following headings :

- 1. Structural Design** : It is one of the most important means of identification which represents the fundamental character of the article under consideration. This fundamental quality is potent in conditioning when there the article is considered good or poor in design (Jones, 2007).
- 2. Decorative Design** : This is the surface enrichment of structural design any lines, colours or material that have been applied to a structural design for the objective of adding richer quality to it constitutes its decorative design (Kight et al., 2011).
- 3. Naturalistic Design** : Naturalistic design also referred as realistic motif depict real objects in a natural manner may be flora, fauna, utility articles, sculptures, architecture, human figure or any other for that matter is a derivative of the nature most of the printed and woven textiles have

naturalistic motifs or design as their source of surface decoration (Wilson, 2005). The theory behind implanting of natural motif is to confine to its size, shape or form, colour and texture as close as possible (Naik et al., 2008).

4. Conventional Design : Conventional design print is one that depicts some real creature or object excluding flowers which are a family into themselves. Conventional are more attention getting than most geometrics or floral. Conventional are also called novelty prints for their easily identifiable images tending to be more vulnerable than natural motifs to the public's passing moods. Delightful as some of these characters can be, they are more trademarks, logos and copyright signs than art works (Hannah, 2013).

5. Geometric Design : Geometric design may be composed of entirely the geometric shapes and forms or a design may be constructed on a geometric foundation. The design or pattern which is repeated or multiplied indefinitely by either weaving or printing must shown an exact repeat, no matter how elaborate (Wilson, 2005).

6. Abstract Design : Abstract design when no object represented with life-like or realistic exactness but is expressed by pure design. It is known as an abstract design, which is non representational, in it there may be symmetrical forms, geometric figure, variety, rhythm, repeated all over the pattern, any or all of the points or principle of good design (Mullik et al., 2006). The form of the real object is used in such an unrealistic shape and irregularities, that probably no one would possible recognize are to identify it. Using circles, lines or dots or paint brush limes across a surface where each shape bears little resemblance with one design (Sumathi et al., 2005).

2.3.3 Elements of Design

Line

Since is an important factor in developing a pleasing appearance it deserves the just place in out chaise of style. A line can be a mark made be a

pen or drawing instrument or it can be any continuous mark that causes the eye to follow along its path.

Lines have several aspects including direction, thickness, sharpness and length. There are two types of lines – 1. Straight lines and 2. Curved lines (Samara, 2007).

A line can be thought of as points so close together that they lose their individual identity and form a new entity lines act as border between ideas, concepts or steps in a sequence. Since lines can be straight, curved or irregularly shaped, one can also think of a line as the track of a line as the track of a point in motion depicting various forms. Vertical lines can stop eye movement implying mass and give volume to a structure. They also equate to power and strength. Horizontal lines symbolize rest and relaxation. Diagonal lines are dynamic and action oriented, they portray dimensions and directions (Davis, 2005).

Vertical Lines

They provide an impression of strength and they may be successfully used to give an impression of it while designing garment for short stunted women.

Horizontal Lines

These provide an impression of sociality response tranquility and are used for slim person.

Diagonal Lines

These tend to reduce the width to a particular extent and extend the height.

Curved Lines

They provide an illusion of roundness, softness, gracefulness, femininity and thus are gradually used for girls.

Texture

Texture refers to surface appearance of fabric. We know how it feels even if you don't touch. One definition of texture is the surface of a material as perceived by touch. It is a feel of surface there are two types of texture. Running a hand over a surface many find it to be smooth, rough, dull, glosses, hairy, sandy and dumpty (Mayfield, 2012).

Visual Texture

It is the way the surface of an object looks like it feels. It may look rough, fizzy but cannot actually be felt.

Tactile Texture

It is the way the surface of an object actually feels.

Texture is the most important part of a material that can be experienced through the sense of touch. In visual images, actual textures can be used such as cloth, boxes, small objects and a natural item. Textures are of two types : tactile and visual. Tactile textures can be felt with a touch and is found in natural material as well as solid materials like stone, silk etc. visual textures are seen due to surface or ornamentation like painting, embroidery, smoking etc. (Wilson, 2005).

Colour

Colour is more potent than line of texture in giving interest to a design. It tends to attract and hold eye to great extent colour is caused by refraction of light through prism. Refracted colours by pursue are red, yellow, blue, green and violet. The name of these colours are hues (Neelima, 2012).

Under normal light conditions well over 10 millions different colours can be seen. Throughout history, the study of colour and the development of colour theories were frequently undertaken by artist and designers and many

artists have spent their lives attempting to understanding colour (Wong et al., 2010).

By passing light through a prism that refracted or bent the light rays into a spectrum of colours. Colours is contained in light and it does not exist in the absence of light (Kim et al., 2010).

Colour is the most important part of designing. The primary colours are red, yellow, blue. They are called primary because they are not mixture of other colours. Mixing any two primary colours results in a secondary colour. The colour wheel is created when the primary and secondary colours are placed in a circle. Colours directly across from each other on the colour wheel are called complementary colours (Wong et al., 2010).

Shape

When a line turns and meets up with its start point, a shape is created. A shape or figure is a positive thing and occupies positive space the area surrounding a shape is called the background or ground. It is a negative thing and occupies negative space. It is a self contained defined area of geometric or organic form. A positive shape in a painting automatically forms a negative space. It can also show perfective by overlapping.

A shape is defined as an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, colour or texture. It is formed when a line encloses an area. These line enclosures create an illusionary focus termed as shapes. Shapes can vary endlessly and can suggest physical form and direct figure create ground relationship and relate forms and figures (Sodhia, 2005).

Form

Form is structure. In art and design, form is the illusion of three dimensional volume or mass seen in two dimensional. Careful observation of the forms around reveals that in nature and in manmade objects, many forms

can be described as combinations of the basic geometric structures, spheres, cylinders, cones, cubes and pyramids (Kubit, 2013). It is a three dimensional object. It can be measured by its height, width and depth. It is also defined by light and dark (Jones, 2007).

Spaces

Space flows in around and between forms or shapes, a flat surface has only two dimensional spaces. This means that it has length and width but no depth. It is impossible to create actual depth or space on a flat surface but an illusion of space. Distance or depth is possible (Davidlauer, 2012).

2.3.4 Principles of Design

The fundamental principles of design remain the same whether the finished products is a painting, a work of architecture a piece of furniture, a newspaper advertisement or an article of clothing.

Proportion

The relationship in a design of one part to the other, or of all the parts to the whole is termed as proportion. Proportion in size between parts and whole is defined to as proportion. For any design, an artist or a designer should aim for a sense of order of unity among the principles of designs. Proportion includes planning of the basic shape within a design. It may involve the scale of the forms within the design like diversion of space to create attractive space relationship where the variety of shapes, sizes and the general idea of unity of principles of designs are to be expressed (Hannah, 2013).

Balance

It is believed to be the feeling of rest or repose which is required in every design. Balance refers to a visual attribution of weight, form a central area. Balance implies a sense of equilibrium pleasing balance brings about a

satisfying relationship among all design parts to produce visual harmony. The concept of balance is twofold, symmetrical and asymmetrical balance. Symmetrical balance can be described as having equal "weight" on equal sides of a center line. Formal balance or symmetry is achieved by identical interests or details or design placed on either side of an imaginary center line. Asymmetrical balance is also called informal balance. Informal balance or asymmetry required effect. Informal balance must be arranged in such a way or manner as to give each part of relative degree of importance and invite the eye to travel without interrupting the overall design (Bell et al., 2004).

Emphasis

The main theme of singleness of effect to which other parts of design are subordinate is known as emphasis. Emphasis involves the concentration of interest in the selected area of design with other center of interest subordinated. Emphasis such as should not be placed at an area that one wishes to minimize attention drawn on. Designers often create emphasis partially through the careful arrangement of line, texture and colours. It could also be called as focal point. Every design needs some note of interest that catches the eye or attracts the attention on a specific area of the garment (Travers et al., 2008).

Rhythm

It is a feeling of movement in clothing design it is created by international repetition of lines or colour so that the eye is directed from one part of the costume to another. Directs the movement of the eyes as one uses the details of a design. Therefore a rhythmic pattern needs to be established to give costume unity. Rhythm is most effect when it is experienced in a quiet way. It is the repeated use of lines or shapes to create pattern uniform. It is the repetition of the same space and is known as the order lines of rhythm (Lauver et al., 2005).

Harmony

It is the end result it is achieved in the joint application of the principles of proportion, balance, emphasis and rhythm. Harmony is otherwise called unity. If the principle of portion, balance, rhythm and emphasis are creatively, the resultant design is said to have the harmony. Unity means that all elements of the design work together to produce a successful visual effect (Vogt, 2007).

2.4 EMBROIDERY

Embroidery is a wonderful multifaceted means of embellishing and beautifying our surroundings throughout the history of kind embroidery has enriched and enlightened our lives from the first stitch worked by a nameless person to decorate a piece of clothing or other personal item embroidery has been a form of creative expression whatever led that first inspired person to add a decorative stitch or two above and beyond the laborious task of creating the garment in self shows a drive and ambition that we all have to be creative and make things our own (Davis, 2005).

In everyday language, a stitch in the context of embroidery or hand sewing is defined as the movement of the front side and back to the back side. The thread stroke on the front side produced by this is also called stitch (Bajaj, 2011).

Embroidery is the technique of decorating the fabric with a surface applied thread. It can be done manually as well as mechanically (Arora, 2010).

Embroidery is the art of decorating a fabric with stitches to enrich or add to its beauty. Through the centuries, embroiders have experimented with the materials available to them, adapting and refining their techniques during inspiration from their surrounding from the art and ornament of other times and other cultures (Webb, 2006).

Embroidery generally is viewed by people as a form of decoration or embellishment but its origins may lie in the decorative stitching together of leather or woven cloths as well as in the strengthening of cloth which always has been a very precious commodity in a household (Dhamija, 2004).

The designs or motifs used for embroidery reflect the cultural traditions and the way of life of the people. In Indian embroidery may it belong to any part of India one finds the use of motifs, such as mango, lotus flower and peacock embroidery always used to draw inspiration from the surroundings where it was practiced and therefore it can be seen that embroidery (Gupta et al., 2010).

Embroidery or the use of decorative stitching is an ancient craft which can be reinterpreted in a highly personal style today. The possibilities for combing threads and stitches are endless and almost any fabric of garment can be embroidery either by hand or machine (Gandertan et al., 2005).

The technique of embroidery which is not a method of construction fabric but a method of decorating those uses two components a fabric base and a yarn that decorates it (Collier et al., 2001).

2.4.1 Hand Embroidery

Hand embroidery is a needle work. When the fish bone needles were the only ones available women used brightly coloured thread to decorate their cloths. There was not much style or fashion in these days. But even then woman's artistic taste expressed itself a desire for ornamentation (McClaud, 2006).

Embroidery is a method of decorating a fabric by stitching a design on it with a needle and thread. It may be done by hand, by the zig zag action of a sewing or by a machine such as described for making schiffililace. Embroidery may be solid design on any kind of fabric or it may be in the forms of eyelets or other open areas (Corbman, 2006).

Embroidery is the art of decorating fabric or other materials with incorporate other materials such as metal strips, pearls, beads, quills and sequins. A characteristic of embroidery is that the basic techniques of stitches of the earliest work. Chain stitch, button hole or blanket stitch, running stitch, satin stitch, cross stitch remain the fundamental techniques of hand embroidery today (Tyagi, 2011).

2.4.2 Traditional Embroidery of Andhra Pradesh

Andhra Pradesh has a rich tradition of handloom textile which has attracted attention from both within and outside the country. By carefully assimilating some of the best features of weaving styles and techniques without sacrificing on the originality and showing a high degree of flexibility to change, the artistic handloom weaving industry of Andhra Pradesh has emerged as a potent source of some of the most unique products made in the country the world famous tie and dye cloth within more recent innovation in furnishing fabrics, the well known brocade and silk sarees of kothakota and gadwall the famous narayan pet saris and superfine venkatagiri saris, besides pondur khadi are among the better known handloom textiles from the state.

2.4.3 Introduction to Banjara Embroidery

The banjaras in Andhra Pradesh seem to have captured their exuberant clothes nomads in the past, the banjaras today aggregate in groups called "Tandas" staying in communes. They still strive to preserve the fascinating and unpredictable tradition of their ancestors tattooed women with hands weighed down by ivory bangles create the memorable mirror work which is banjaras are famous for banjara needle embroidery.

Banjara needle work is a local tribal craft practiced by the banjaras of Telangana region. It differs from the embroidery of Gujarati and kutch banjara. It has a style of its own the originality and brightness are accentuated by its matchless quality. The mirror embroidery of the style practiced by the tribal women banjaras, nomen elatured "Banjara embroidery" is important craft. It

offers possibilities for the profitable use of embroidery skills of this economically backward community in the state (Talwar, 2006).

Banjara embroidery and needle work has been derived from gypsies and nomads of Andhra Pradesh. Colourful, vibrant and live are the words synonymous with this embroidery. The colourful lifestyle of banjaras residing in this state is displayed through their high spirited clothes.

This form of embroidery is basically a local art form of the tribal's or banjaras living in this state's Telangana region. The embroidery done by kutch banjaras and Gujarat banjaras is slightly different. this embroidery is unique in its style and a matchless quality has been achieved by using brightness and originality. The intricate embroidery done as part of this art form involves a lot of geometrical combinations using squares, diamonds and triangles. Colourful threads are used in the embroidery that reflects the vibrant life style of banjaras. Their imagination knows no bounds and they just need a needle, a piece of cloth and some colourful thread. To embellish an article, they also make use of shells, beads and mirrors. The sunlight reflected through the mirror accentuates the beauty of this work.

Mirrors are extensively used in banjara embroidery and this is distinctive feature of this art form. A cornucopia of design and figures are created using simple stitches like herringbone, chain stitch, short and long stitch.

2.4.4 History of Banjara Embroidery

Originated from North India, a popular tribe banjaras moved to the Deccan plateau deep in south during 17th century as baggage train carters in the reign of Aurangzeb, a prominent Mughal Emperor. Working as carters was the traditional profession of these banjaras that they had to leave as 19th century saw the building and development of British railways. They are now spread over the Deccan plateau, living in small villages referred to as "tandas".

Banjaras embroidery is known for its vibrancy in colours and use of articles like coins, cowrie shells, woolen tassels, beads, mirror, cotton and many others as embellishments. The textiles embroidered by them simply look stunning. Andhra Pradesh women wear gorgeous cholis, ghaghras and odnis with bold mirror and appliqué work.

The embroidery is majorly done of a blue or a brown coloured cloth that are quilted. This way, the colour contrast is easily decipherable and moreover the embroidery comes out beautifully. Sometimes quilting stitches are used in patterning in which cotton threads are used to create unusual geometric patterns. Sometimes cotton or woolen thread is used to create intricate embroidery (www.discoveredindia.com).

2.4.5 Design of Banjara Embroidery

Tribes from Rajasthan migrated long ago to the hilly region in Hyderabad. The local banjaras still make their living by weaving colourful embroidery work by using mirrors and beads embroidered artistically on clothes. The banjaras are also known as Lambadi. The tribal wear dresses of bright colour, combinations of red, green, yellow and black with mirrors knitted on cloth in intricate patterns. The stitching of cloth with cut mirrors has become a source of income for many banjara families in Andhra Pradesh, particularly in Hyderabad, Khammam, Nalgonda and Warangal.

Banjara apparel with excessive mirror work and pleasing colour combinations in perfectly balanced and blended way is treating to the eyes. The choli and the skirt intricately embroidered with beads and shells are the main attraction for tourists. Despite their gradual absorption into the main stream of life, the banjaras still continue to keep in touch with their age old customs, traditional beliefs (www.utsavfasion.in/embroidery/banjara.htm).

2.4.6 Colours and Threads Used for Banjara Embroidery

The most common colours is used in the banjara embroidery has black and brown colours. The embroidery works of the banjaras are done on blue or sometimes on dark colour clothes. The thread should be used on woven, natural fibre fabrics like cotton, linen, silk and wool. Especially those with stretch cotton-wrapped polyester thread is less expensive and offers greater colour choices than mercerized cotton, so its use for alteration projects is acceptable. Heavy duty thread can be used for decorative top stitching. Banjara embroidery floss is a loosely twisted six strand thread used for hand embroidery (Maggio et al., 2006).

2.4.7 Introduction to Kamal Kadai Embroidery

Kamal kadai, a beautiful thread magic from Indian embroidery, originated from Andhra Pradesh. It has a three dimensional effect. Needle weaving is the basic stitching technique used any surface embroidery stitches can be used for embellishment with kamal kadai work. A special kind of thread called cone thread is used for kamal kadai work. It is a bit thick thread which gives a 3D effect for the work. Any type of fabric can be used the kamal kadai embroidery.

The thread and fabric is ready, now a pattern is needed. It is really easy to create a pattern for this work (<http://threadwithme.blogspot.com>).

Kamal kadai originates from Andhra Pradesh. It has a three dimensional effect and involves needle weaving stitches surface embroidery stitches are used extensively usage of bead and thickers thread gives the three dimensional effect (Sameeksha.com).

2.4.8 Design of Kamal Kadai Embroidery

Andhra Pradesh migrated long ago to the hilly region in the Hyderabad, Guntur, Ananthapuram and Nellore. The local peoples still doing kamal kadai weaving colourful embroidery, work by using colourful threads, embroidered

artistically on clothes. The motifs in kamal kadai embroidery are often inspired by the beautiful natural landscape of the area. Flowers, leaves are the most commonly used motifs in this embroidery style. Featuring geometrics and eschewing the floral and animal motifs used double or single colour cone thread are used to create kamal kadai embroidery motifs on clothes. (<http://embroidery.cdacmohali.in/kamalkadai.aspx>).

2.4.9 Colours and Thread Used for Kamal Kadai

The kamal kadai embroidery is also called a flower stitch or (navar cuttu in telugu) as it is worked with the making of the beautiful flower designer. The kamal kadai stitch has gain its importance in the recent time due to heavy look of beautiful double shade colour. This double shaded colour have the appearance of natural colour when worked on saree border, its three colour combination gives a unique appearance which the other threads of embroidery cannot give. A special kind of thread called cone thread is used for kamal kadai work. This thread which gives a 3D effect for the kamal kadai embroidery (creativehandworks.blogspot.in).

2.4.10 Method of Kamal Kadai Embroidery

This design is worked first by making out the out the outer line of the flower or the petal with the thread. The marking is done by bringing the needle form below upward at the beginning of the design insert the needle from the above downward at other end. The marking threads are placed at a distance from one another to that the entire petal is marked with straight liner. Now like a sinusoidal wave fashion the needle is worked. Along the marked thread the needle is moved first above the marked thread in a straight line.

The pattern of sinusoidal wave is continued one above the another till the end and the entire petal or flower is complete. A sharp long eye needle of 18 number and colour of yarn appropriate to the design should be used ([thread with me.com](http://threadwithme.com)).

CHAPTER III

METHODOLOGY

The methodology pertaining to the study on “**DESIGNING AND DEVELOPING SELECTED ANDHRA PRADESH TRADITIONAL EMBROIDERY ON KHADI SILK KAMEEZ**” has been carried out under the following headings :

- 3.1 Survey
- 3.2 Selection of Sampling Method
- 3.3 Simple Random Sampling
- 3.4 Preparation of Questionnaire
- 3.5 Pre-Testing the Questionnaire
- 3.6 Administering Questionnaire
- 3.7 Consolidation of Data
- 3.8 Selection of Design
- 3.9 Andhra Pradesh Traditional Embroidery on Khadi Silk Kameez and Evaluation
- 3.10 Designing of Traditional Andhra Pradesh Embroidery
- 3.11 Selected Designs

3.1 SURVEY

A survey is a process of collecting data from existing population. Initial survey is needed to find out the consumers likes and dislikes. Designers also need to carry out survey to help them with their idea (King, 2001). Surveys provide important information for all kinds of research fields. A survey may focus on different topics such as preferences depending on its purpose. Since survey research is always based on a sample of the population, the success of the research is dependent on the representativeness of the population of concern. There is several way of administering a survey. The most common mode is collecting responses through questionnaire (Gupta, 2007).

A survey is a systematic method for gathering information from entities for the purposes of constructing quantitative descriptors of the attributes of the larger population of which the entities are members. The word 'systematic' is deliberate and meaningful distinguish surveys from other ways of gathering information (Robert, 2011).

A survey is a system for collecting information from or about people to describe, compare, or explain their knowledge, attributes and behaviour. The survey system is comprised of seven activities. These include setting objectives for information collection, designing the study, preparing a reliable and valid instrument, administering the survey, managing and analyzing survey data and reporting the results. The survey system should operate in an ethical manner and have sufficient resources to achieve its objectives (Fink, 2003).

Many statistical methods are now used to analyse sample survey data. In particular, a wide range of generalisations of regression analysis, such as generalized linear modelling, event history analysis and multilevel modelling are frequently applied to survey microdata. These methods are usually formulated in a statistical framework that is not specific to survey and indeed these methods are often used to analyse other kind of data (Chambers, 2003). This method was selected to gather information from textile experts.

3.2 SELECTION OF SAMPLING METHOD

The key ingredient that enables researchers to generalize from segment of the population to the whole population is the use of probability sampling techniques, which involve random sampling. Random sampling is a precise, scientific procedure for selecting research respondents. Specific sampling techniques can allow us to determine or control the likelihood of specific individuals being selected for study (Rubin, 2009).

Sampling may be defined as the selection of some part of an aggregate or totality on the basis of which a judgement or inference about the aggregate totality is made (Kothari, 2004). Sampling is the process of selecting units from a population of interest so that by studying the sample we may fairly generalize our results back to the population from which they were chosen (Chakraverty, 2009).

3.3 SIMPLE RANDOM SAMPLING

Simple random sampling is the easy method of sampling, where the population is treated as a whole unit and each element has an equal probability of being selected.

Random sample is taken such that every item in the population defined in the research has an equal chance of being selected. Simple random sampling is sampling without replacement and this is the form of random sampling mostly used in practice (Sinha et al., 2006).

The investigator has planned to select the simple random sampling method to gather information for the study as careful selection of sample will give good result, therefore the investigator selected textile experts, khadi users in and around Chittoor district from Andhra Pradesh and Coimbatore as samples for the study.

Textile Experts

Thirty members working in textiles showrooms, textile shops, apparel and fashion designers were selected to obtain information about traditional Andhra Pradesh embroidery.

Users of Khadi

Thirty khadi users were selected to give their opinion about the features of khadi and the designs development on khadi silk kameez.

3.4 PREPARATION OF QUESTIONNAIRE

A questionnaire is a form prepared and distributed to secure responses to certain questions. It is a device for securing answers to questions by using a form, which the respondent fills by himself (Saravanel, 2005). The layout of a questionnaire should be such that it is easy to read and pleasant to the eye and the sequence of questions should be easy to follow. A questionnaire should be developed in an interactive style. This means respondents should feel as if someone is talking to them (Kumar, 2009).

A questionnaire is a research instrument consisting of a series of questions and other prompts for the purpose of gathering information from respondents. Although they are often designed for statistical analysis of the responses, this is not always the case. It contains a series of questions asked to individuals to obtain statistically and useful information about a given topic. When properly constructed and responsibly administered, questionnaires become a vital instrument by which statements can be made about specific groups or people or entire populations.

Two different questionnaires were prepared to collect information from textiles, and fashion experts and khadi users respectively. Questionnaire intended for textile and fashion experts was included with details such as recognition for Andhra Pradesh traditional embroidery, opinion about designs used on khadi silk kameez, suggestions to improve design in khadi kameez, suitable embroidery work for kameez and colour combinations for embroidery work (Appendix – I).

Khadi users were administered with a questionnaire, which had the details for the aspects usage of khadi silk kameez, preference for design, colour combination, embroidery stitches, threads and pattern were collected from the 30 users of khadi using a questionnaire (Appendix – II).

3.5 PRE-TESTING THE QUESTIONNAIRE

Before the final form of the schedule was prepared, the preliminary experiment was done on a sample basis. The prepared interview schedule was given to ten subjects to find out the drawbacks of the schedule and to form a clear idea about extent of non-responses. The necessary modification was made. After pretesting, the final form was prepared (Bruce Schaller, 2005).

3.6 ADMINISTERING QUESTIONNAIRE

Questionnaire thus prepared was administered to the selected textiles and fashion experts, khadi users during their leisure time and instructions were given to fill the questionnaire. Enough time was given for completing the questionnaire. The filled in questionnaires were collected back as and when the personnel completed their response.

3.7 CONSOLIDATION OF DATA

The data thus collected for different aspects were consolidated and tabulated are presented in the results and discussion chapter. The details thus collected laid the foundation for design development for embroidery on khadi silk kameez.

3.8 SELECTION OF DESIGN

Designing is a process of delineating a product to meet the functional and aesthetic performance criteria with efficient use of available resource, and the engineering of the fabric is defined as the applied science dealing with relationship between raw material and finished product. The sources of inspiration for a designer are infinite (Bond and Beazley, 2005).

Design features, the element and principles of design can be called the language of art and design. Designing can be defined as relating and visually arranging components or elements to create effects.

Design – 1

In this design blue colour kameez was used in base colour. Neck and hemline pattern is emphasized in the banjara embroidery (mirror work) and kamal kadai embroidery. The threads was used in sky blue, red and light green colours for this kameez.

Design – 2

In this design, red brown colour kameez was used in base colour. Neck, hemline and full kameez is used in the design the threads was used in yellow and dark green colours. Also used in the green colour kundans, kamal kadai embroidery only used this kameez.

Design – 3

In this design, maroon colour kameez was used in base colour. Neck and hemline have a very beautiful pattern with banjara work and kamal kadai embroidery. The threads was used in this kameez for white, gold and light green colours. Also used to golden kundhans for selected motifs.

Design – 4

In this design, pink colour kameez was used in base colour. Neck and hemline pattern is emphasized in the banjara and kamal kadai embroidery. The threads was used in violet dark green colour.

Design – 5

In this design, green colour kameez was used in base colour. Full kameez was designed with only banjara embroidery. The threads was used this kameez for pink and light green colours also used to the pink and light green colour kameez.

Design – 6

In this design, golden shade with violet colour kameez was used in base colour. Full kameez was designed to the banjara work and kamal kadai embroidery. The threads was used in dark green, red and violet colours. Also used for kameez violet colour kundhans.

Design – 7

In this design, violet colour kameez was used in base colour. Neck and hemline pattern designed with kamal kadai embroidery. The threads was used in orange and light green colour. Also used to the orange colour kundhans.

Design – 8

In this design, yellow colour kameez was used in base colour. Neck and hemline pattern is emphasized in the banjara work and kamal kadai embroidery. The threads was used in dark green, red colours. Also used in red colour kundhans.

Design – 9

In this design, brown colour kameez was used in base colour. Neck and hemline pattern is very creative design. Banjara work and kamal kadai embroidery is designed in this kameez. The threads was used in red and light green colour.

Design – 10

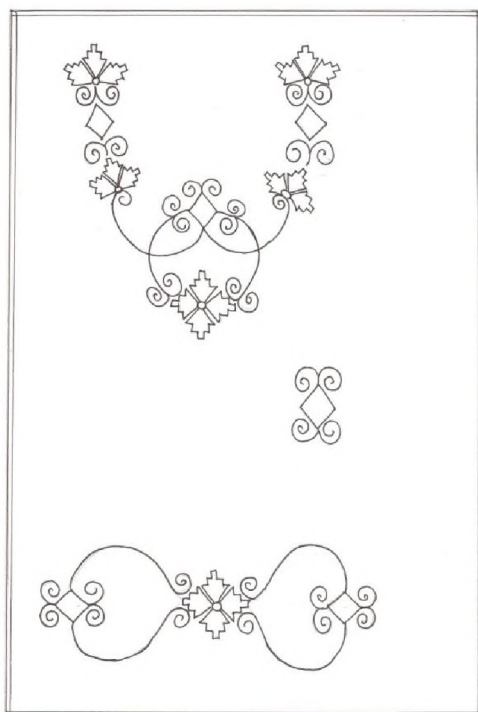
In this design, olive green kameez was used in base colour. Neck and hemline pattern is emphasized in the banjara embroidery and kamal kadai embroidery. The threads was used in yellow and red colours. Also used yellow colour kundhans.

3.9 ANDHRA PRADESH TRADITIONAL EMBROIDERY ON KHADI SILK KAMEEZ AND EVALUATION

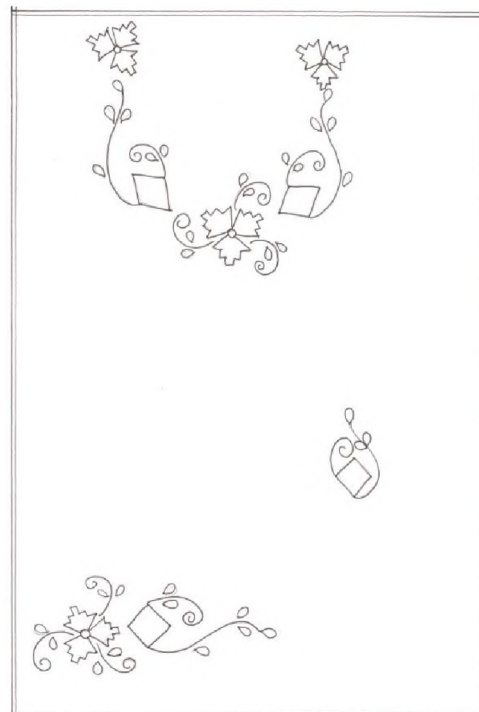
Based on the evaluation, ten designs were selected for the final study. The selected design was included with Andhra Pradesh traditional embroidery of banjara work and kamal kadai embroidery. The design pattern is finished with hand embroidery with kundhans. The entire pattern included in the kameez is designed with banjara embroidery and kamal kadai embroidery.

Embroidery pattern is initially started with transfer of design on the kameez and marking of dots. Entire design in the kameez is completed with kamal kadai and banjara embroidery by hand stitching is done wherever necessary.

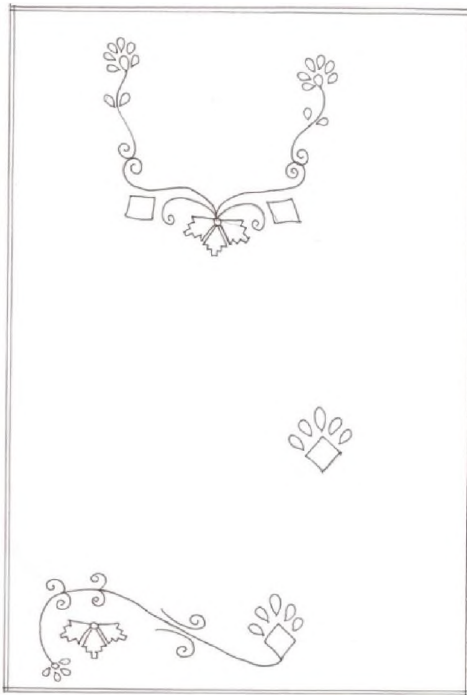
3.10 DESIGNING OF TRADITIONAL ANDHRA PRADESH EMBROIDERY



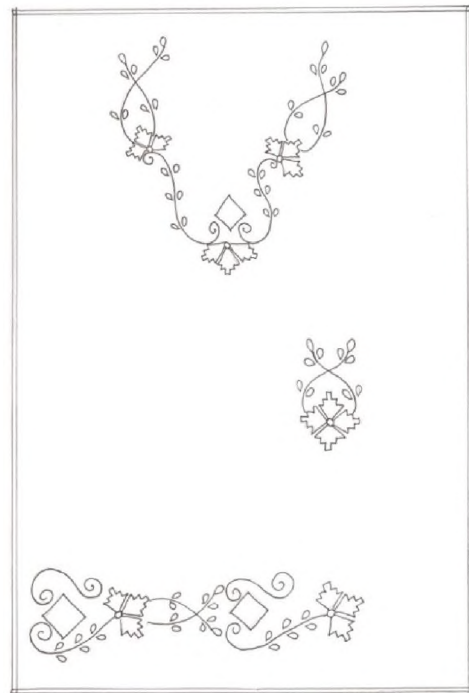
DESIGN 1



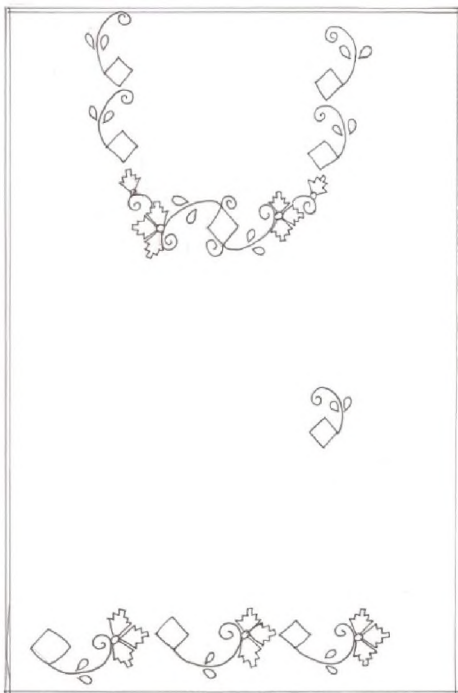
DESIGN 2



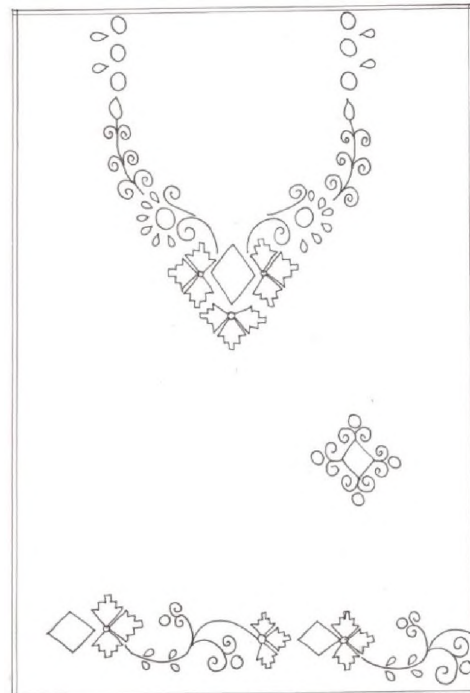
DESIGN 3



DESIGN 4

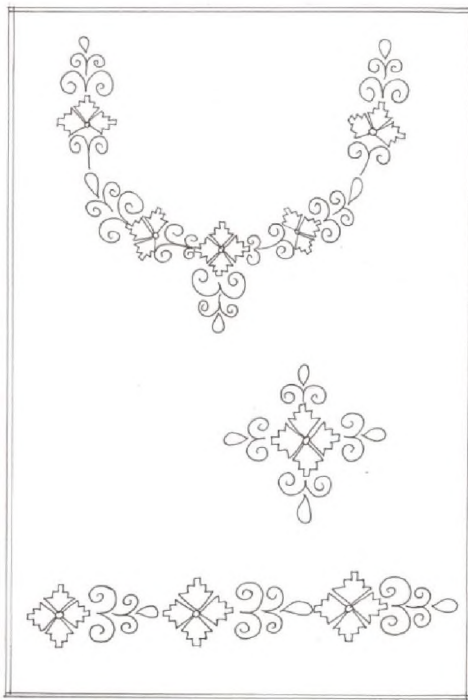


DESIGN 5

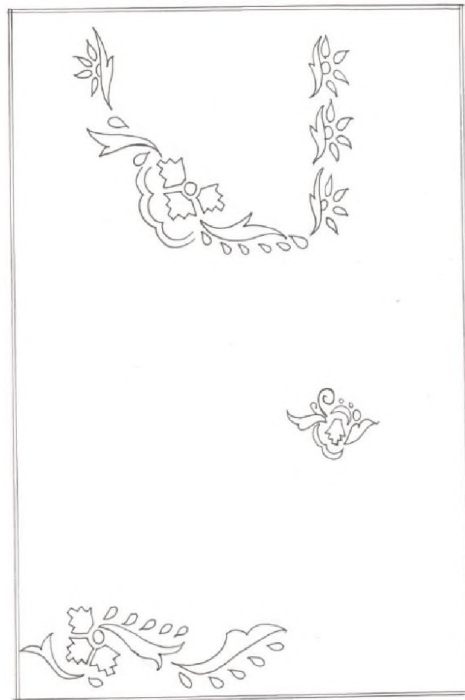


DESIGN 6

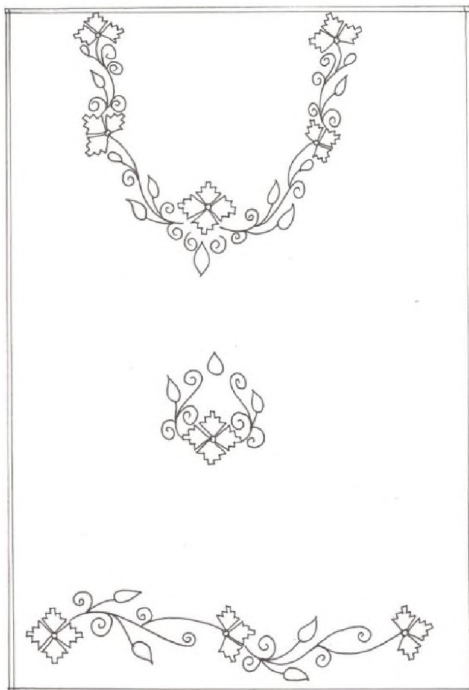
PLATE - II



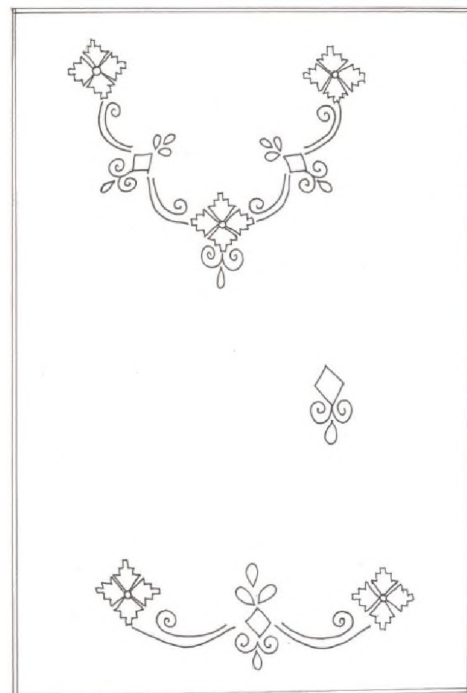
DESIGN 7



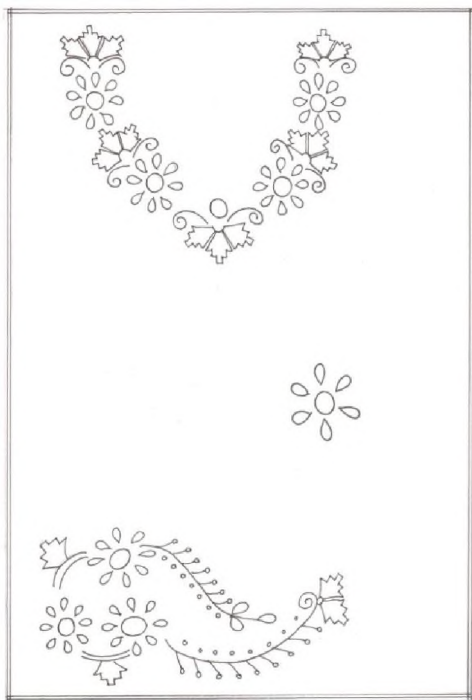
DESIGN 8



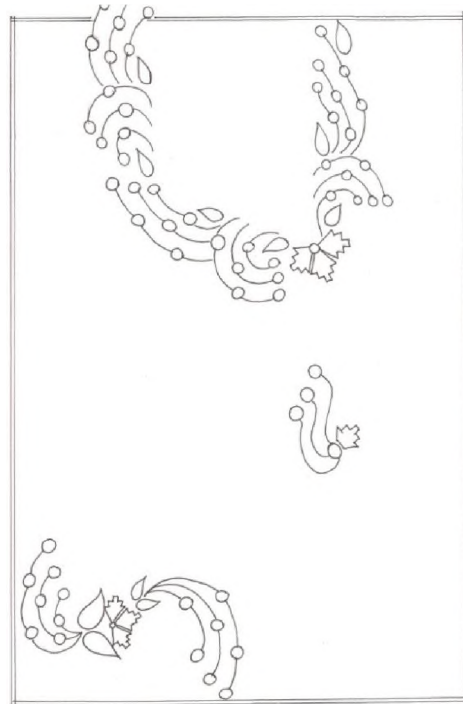
DESIGN 9



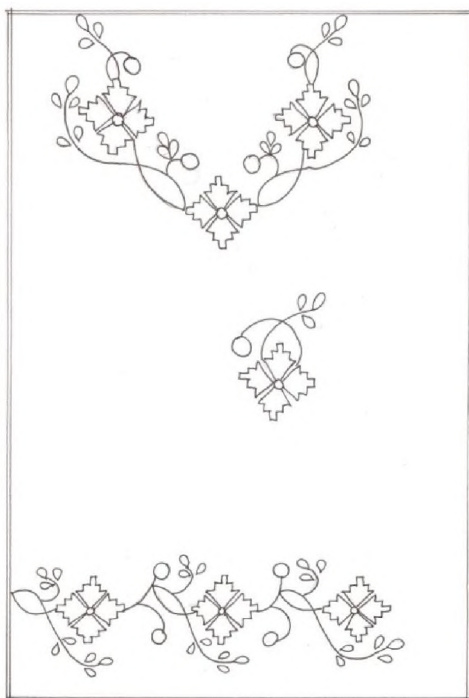
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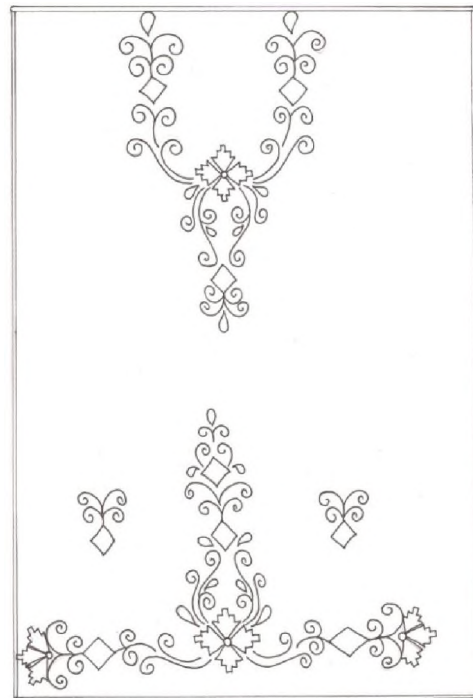
DESIGN 11



DESIGN 12

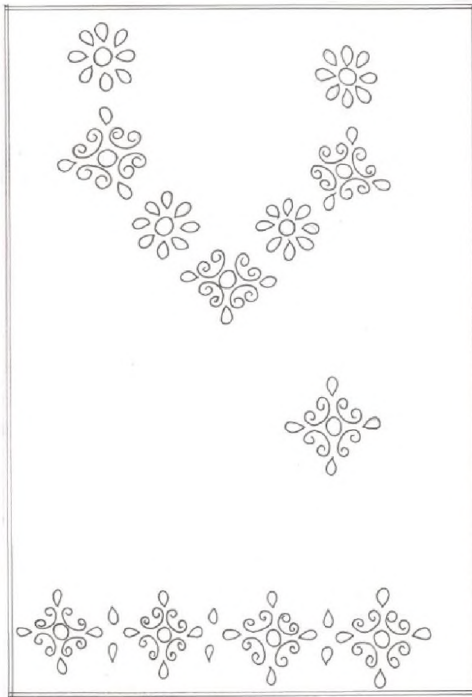


DESIGN 13

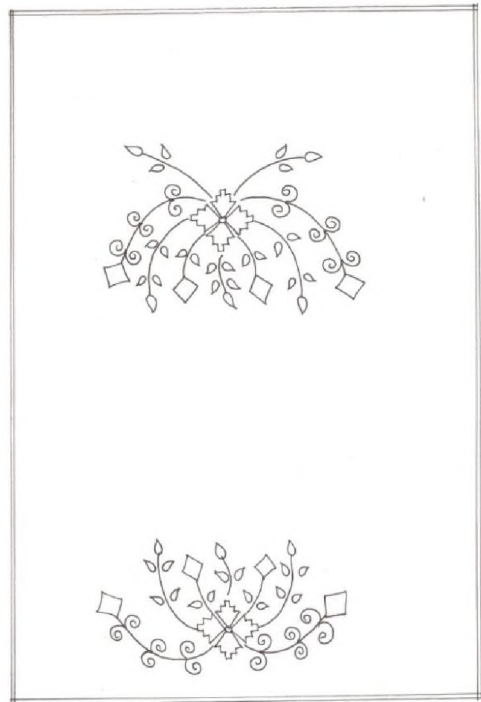


DESIGN 14

PLATE - IV



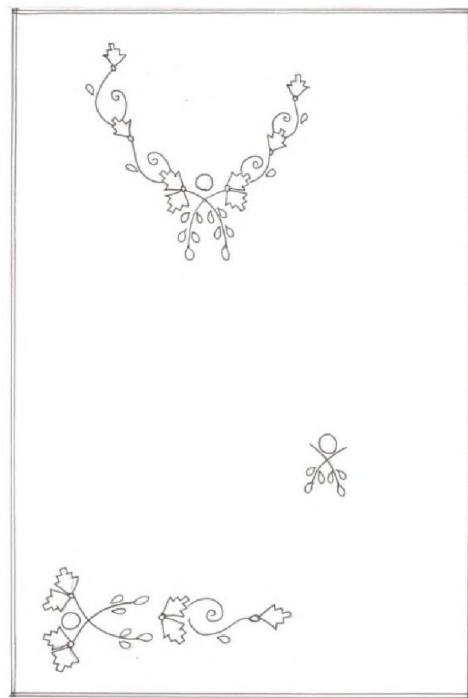
DESIGN 15



DESIGN 16

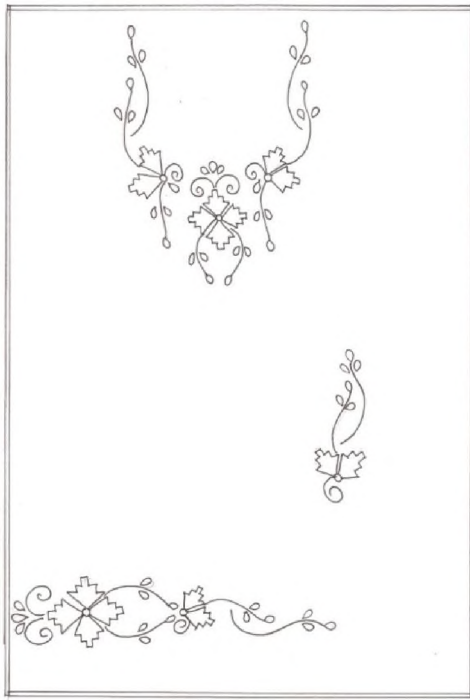


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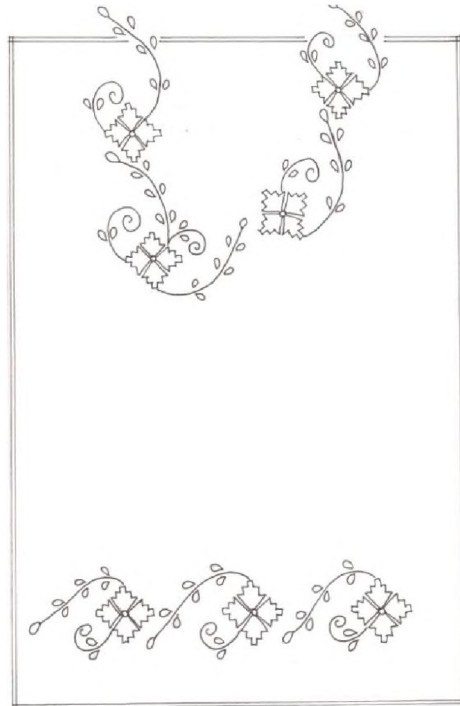


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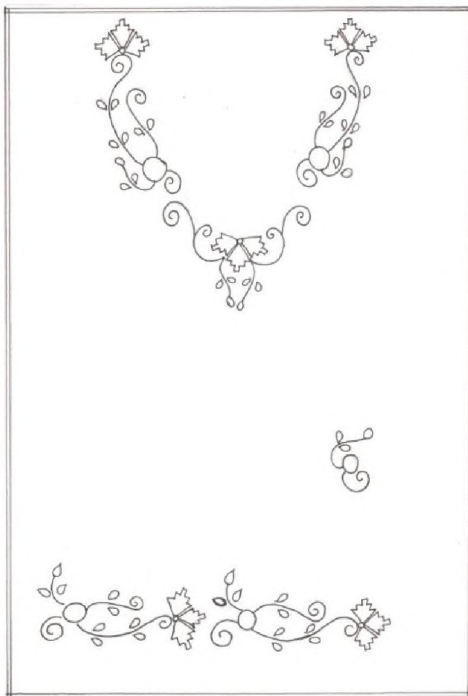
PLATE - V



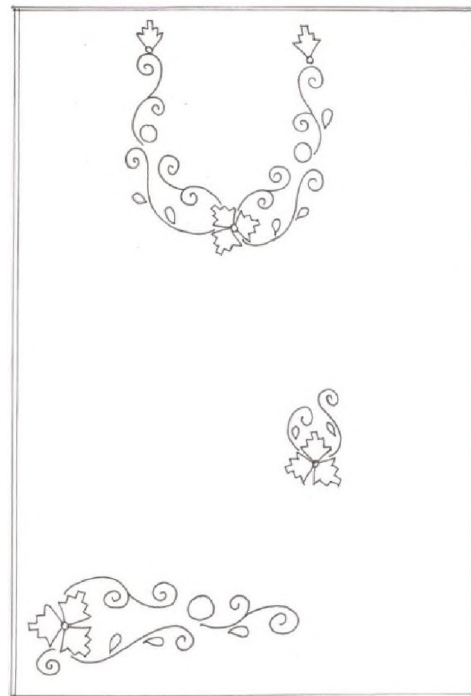
DESIGN 19



DESIGN 20

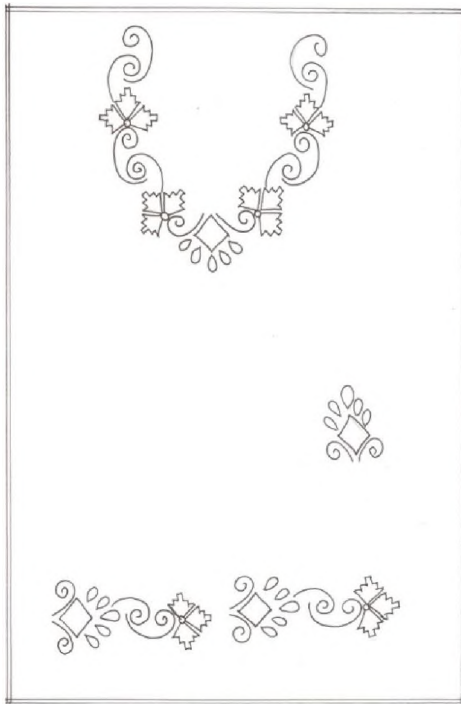


DESIGN 21

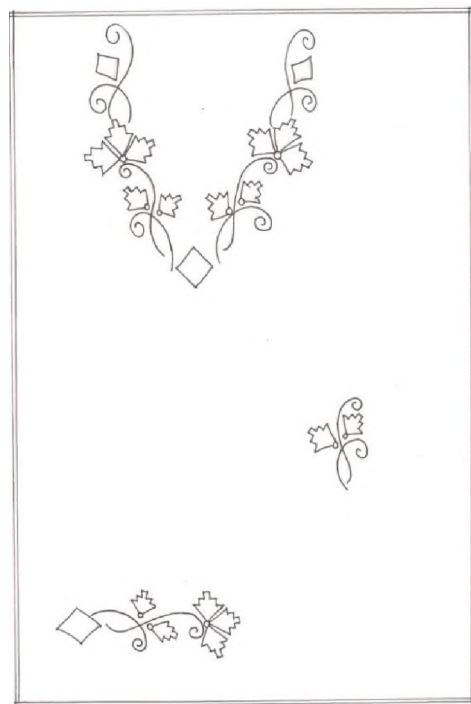


DESIGN 22

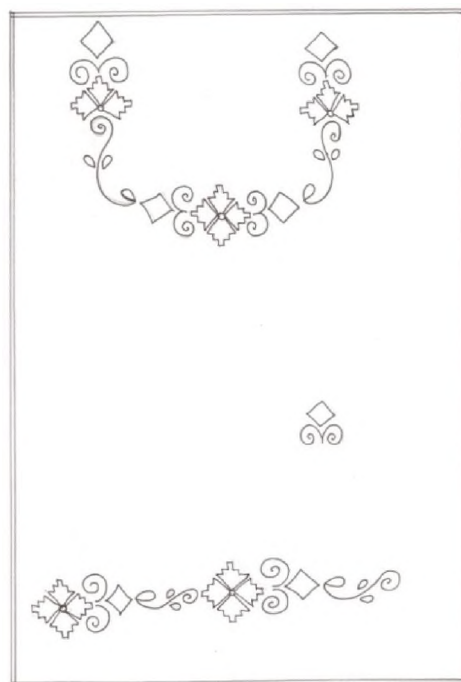
PLATE - VI



DESIGN 23

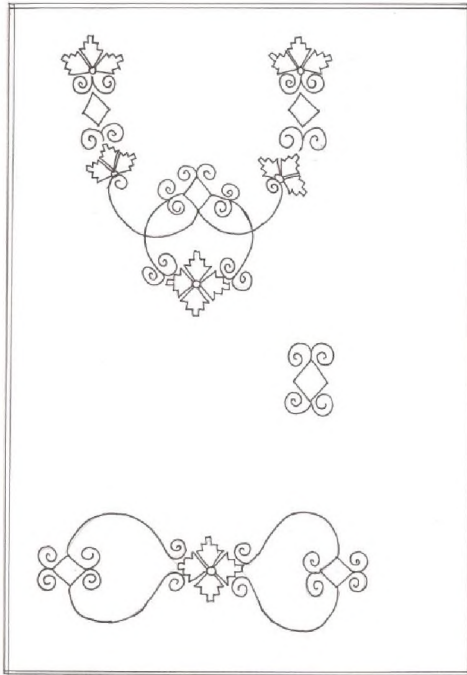


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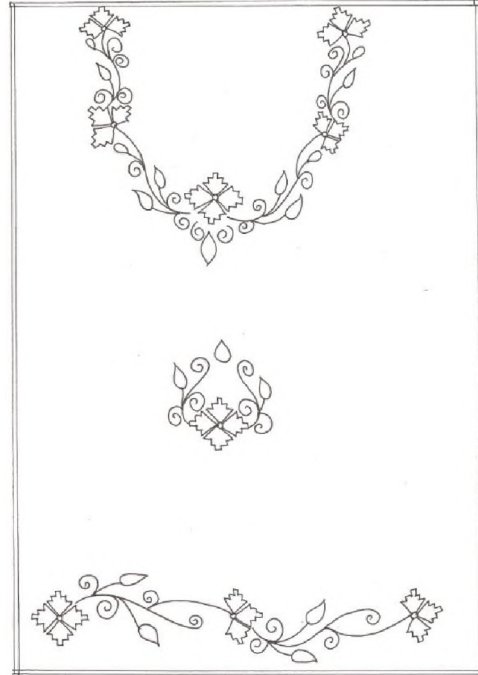


DESIGN 25

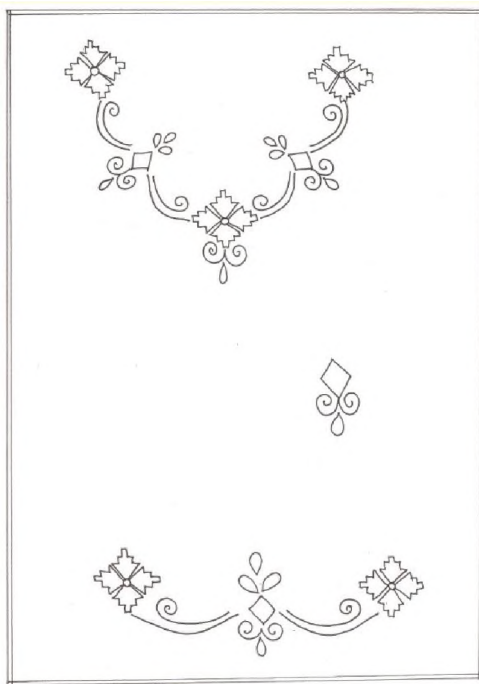
3.11 SELECTED DESIGNS



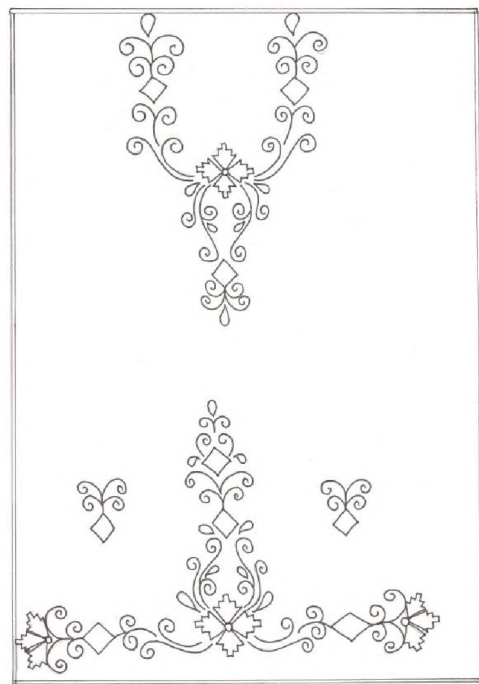
DESIGN 1a



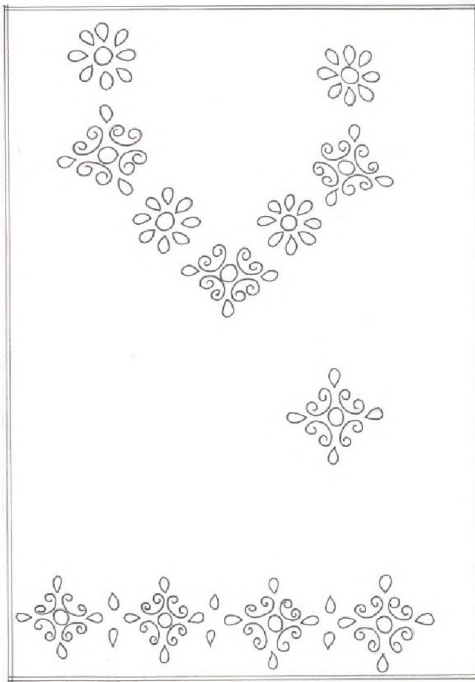
DESIGN 2a



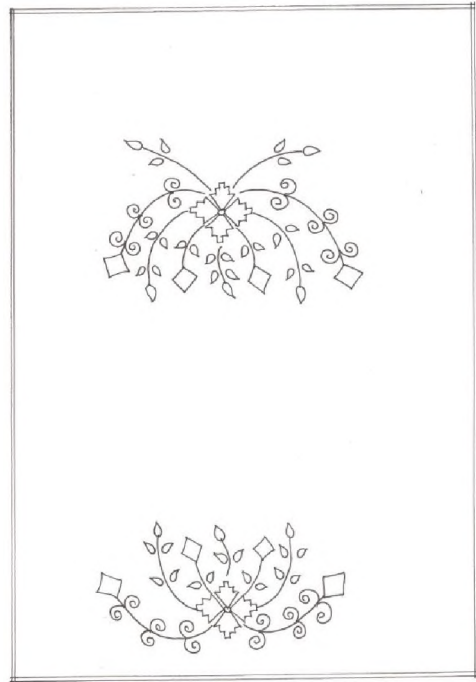
DESIGN 3a



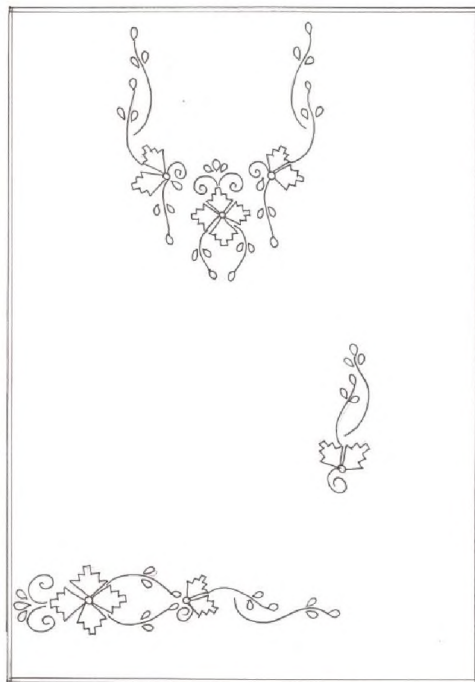
DESIGN 4a



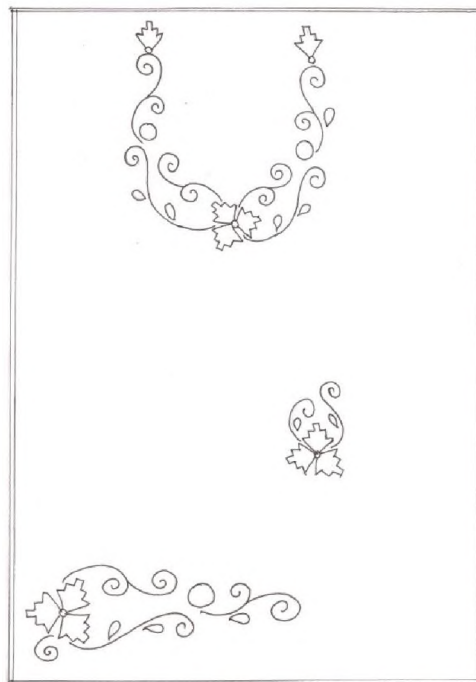
DESIGN 5a



DESIGN 6a

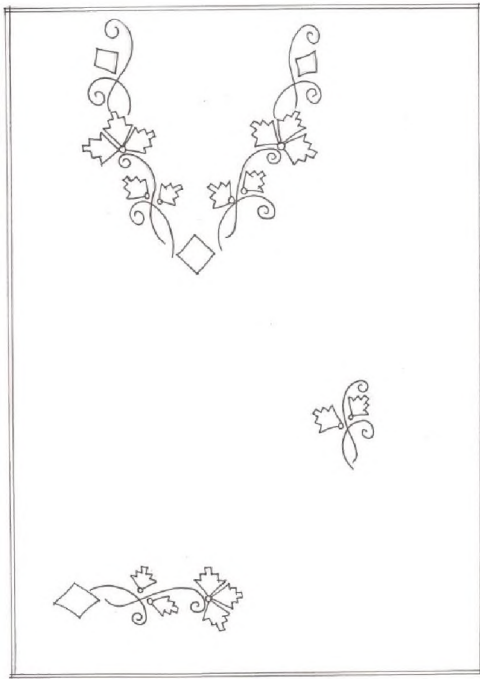


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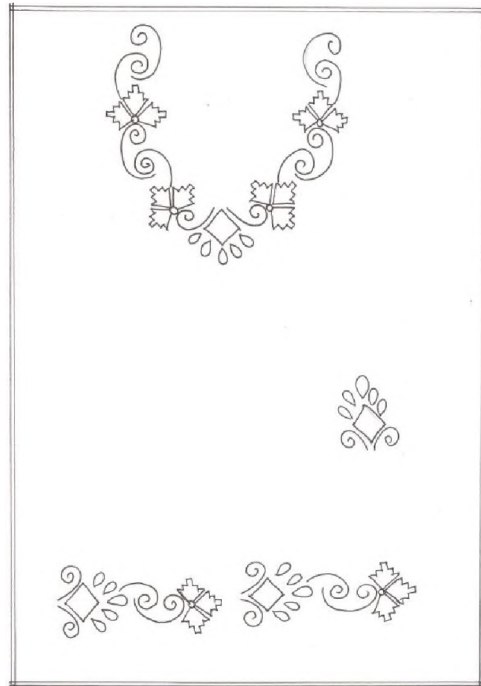


DESIGN 8a

PLATE - IX



DESIGN 9a



DESIGN 10a

PLATE - X

CHAPTER IV

RESULTS AND DISCUSSION

The results of the survey were discussed under the following headings :

- 4.1 Findings of the Opinion as expressed by Khadi Marketing Personnel, Khadi Users and Textiles and Fashion Experts
 - 4.1.1 Opinion of Khadi Users and Textiles and Fashion Experts
 - 4.1.2 Opinion of Textiles and Fashion Experts
 - 4.1.2.1 Preference for Hand Embroidery
 - 4.1.2.2 Selection of Garment for Hand Embroidery
 - 4.1.2.3 Design Preferred for Hand Embroidery
 - 4.1.2.4 Cost Spend for Hand Embroidery
 - 4.1.2.5 Preference of Colours for Hand Embroidery
 - 4.1.2.6 Type of Thread Selected for Hand Embroidery
 - 4.1.2.7 Preference for Placement of Design in Kameez
 - 4.1.2.8 Usage of Embroidery Kameez
 - 4.1.3 Preference and Opinion of Khadi Marketing Personnels and Khadi Users About Designs and Used on Khadi Silk Kameez
- 4.2 Consolidated Evaluation of the Developed Design
- 4.3 Cost Calculation
- 4.4 Traditional Andhra Pradesh Hand Embroidered Khadi Silk Kameez

4.1 FINDINGS OF THE OPINION AS EXPRESSED BY KHADI MARKETING PERSONNEL, KHADI USERS AND TEXTILES AND FASHION EXPERTS

4.1.1 Opinion of Khadi Users and Textiles and Fashion Experts

Textiles retailers and working women of various income groups are largest customer for hand embroidered garments. Customers select embroidered kameez based on colour combinations and they prefer double colour combination. This is followed by the design features and cost. Most of the customers prefer to chose kameez with hand embroidered. Because hand embroidery have the unique features and elegant appearance. Hence 95 per cent of the customers and fashion experts expressed their views about embroidery as a preferable ones. Hand embroidery kameez are sold more than the other garments. Hand embroidery kameez are sold from ₹ 1500 to 2000 and the cost vary depending on the type of embroidery done on the kameez. Customers prefer stylized embroidery design in double colour combination in the kameez. Textiles and fashion experts also suggested that newer design with newer work would catch up the customers are tried to choosing kameez with embroidery.

4.1.2. Opinion of Textiles and Fashion Experts

4.1.2.1 Preference for Hand Embroidery

Table I shows preference of hand embroidery as expressed by the textiles and fashion experts.

TABLE – I
PREFERENCE FOR HAND EMBROIDERY

S.No.	Preference	Textiles and Fashion Experts (30)	Percentage
1.	Durable	1	3.3
2.	Comfortable	3	10.0
3.	Grand look	21	70.0
4.	Trendy	5	16.6

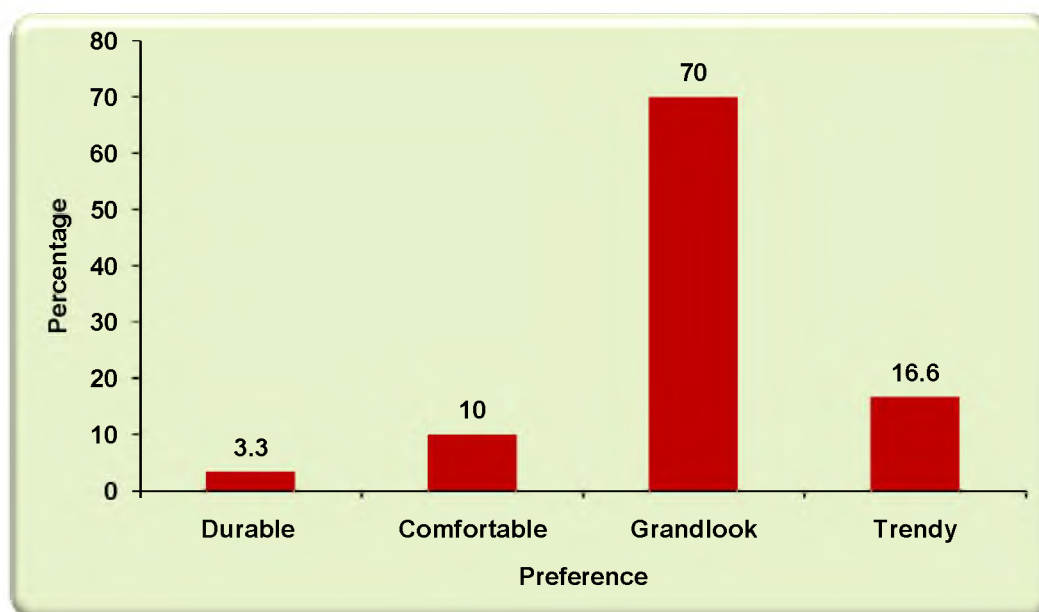


FIGURE – I
PREFERENCE FOR HAND EMBROIDERY

From the Table I and Figure I, it is clear that 3.3 per cent of the textiles and fashion experts opted hand embroidery for durability. Ten per cent of the textiles and fashion experts preferred because the embroidery kameez are comfortable to wear and 70 per cent bought embroidery because of the grand look. However 16.6 per cent of the experts preferred embroidery kameez as they were trendy.

4.1.2.2 Selection of Garment for Hand Embroidery

Table II shows the various aspects pertaining to the selection of garment expressed by textiles and fashion experts.

TABLE – II
PREFERENCE OF GARMENT

S.No.	Garment	Textiles and Fashion Experts (30)	Percentage
1.	Saree	10	33.3
2.	Kameez	13	43.3
3.	Goghra	2	6.6
4.	Saree blouse	5	16.6

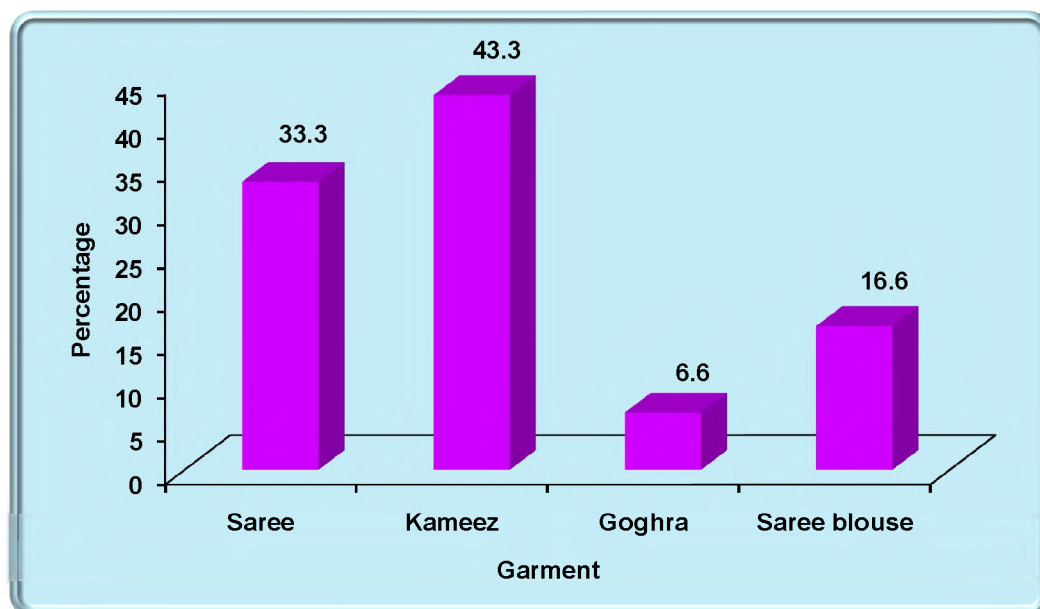


FIGURE – II
PREFERENCE OF GARMENT

From the Table II and Figure II, it is clear that 33.3 per cent of the textiles and fashion experts opted garment for saree, 43.3 per cent of preferred the kameez and 6.6 per cent of gaghra and 16.6 per cent of the experts preferred as they are saree blouse. These preference depends upon the types of work and customers.

4.1.2.3 Design Preferred for Hand Embroidery

Table III shows preference of design as expressed by the textiles and fashion experts.

TABLE – III
PREFERENCE FOR DESIGN

S.No.	Design	Textiles and Fashion Experts (30)	Percentage
1.	Floral	20	66.6
2.	Geometric	5	16.6
3.	Animal	2	6.6
4.	Obstract	3	10.0

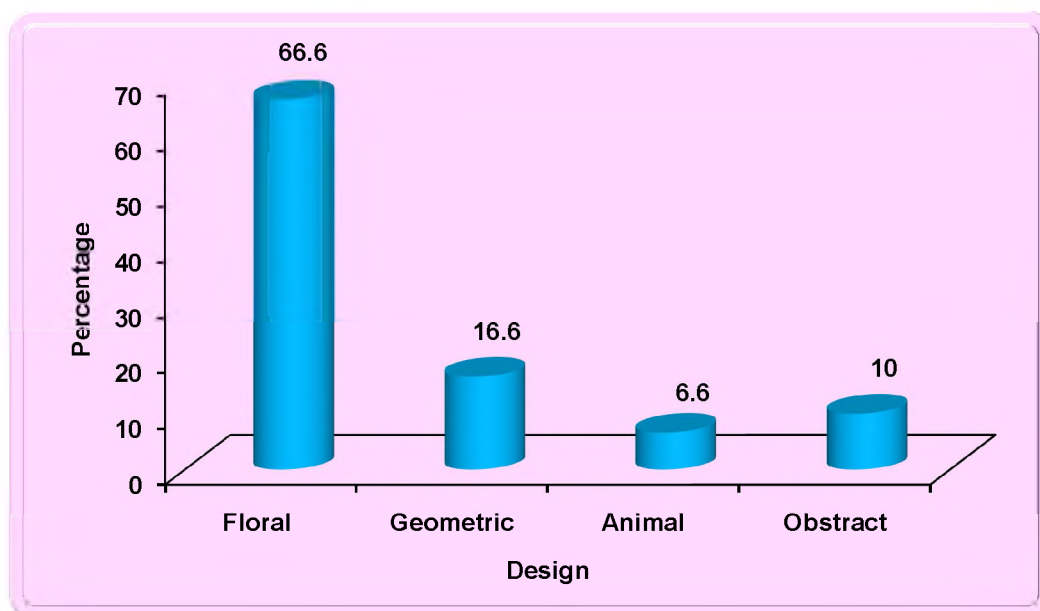


FIGURE – III
PREFERENCE FOR DESIGN

From the Table III and Figure III, it is clear that 66.6 per cent of the textiles and fashion experts opted design for floral, 16.6 per cent of the textiles and fashion experts preferred geometric design and 6.6 per cent bought design of animal and 10 per cent of the experts preferred design as they were obstract.

4.1.2.4 Cost Spend for Hand Embroidery

Table IV shows preference of cost spend for embroidery garment as expressed by the textiles and fashion experts.

TABLE – IV
COST SPEND FOR HAND EMBROIDERY

S.No.	Cost (₹)	Textiles and Fashion Experts (30)	Percentage
1.	500 to 1000	5	16.6
2.	1000 to 1500	3	10.0
3.	1500 to 2000	20	66.6
4.	2000 to 2500	2	6.6

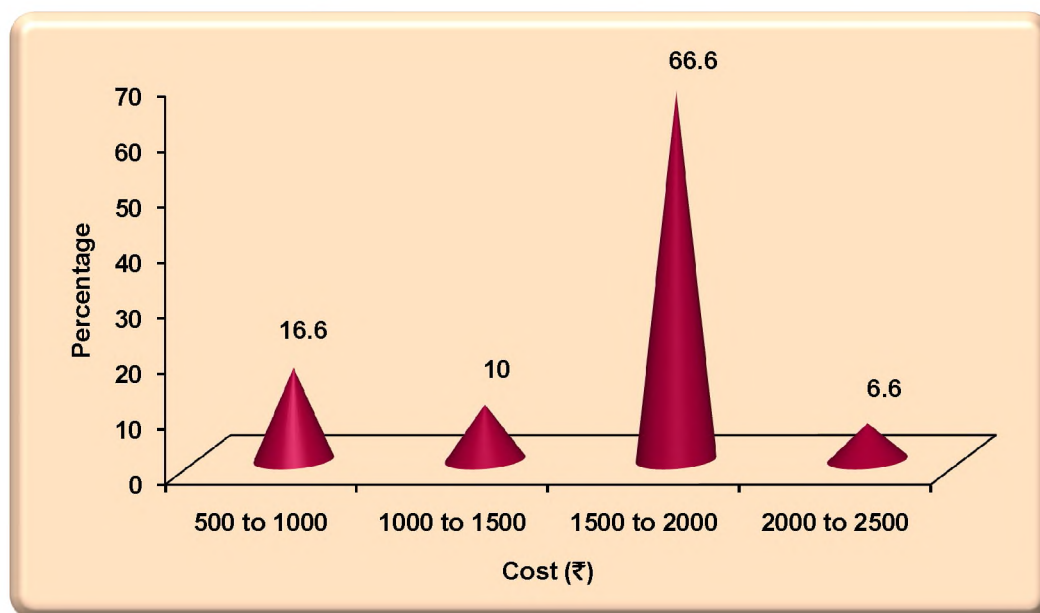


FIGURE – IV
COST SPEND FOR HAND EMBROIDERY

From the Table IV and Figure IV, it is clear that 16.6 per cent of the textiles and fashion experts opted cost for ₹ 500 to 1000, 10 per cent of the preferred because the cost of ₹ 1000 to 1500 and 66.6 per cent cost of ₹ 1500 to 2000. However 6.6 per cent of the experts preferred cost as they are ₹ 2000 to 2500. The cost of the garments based on the type of design, colour, cost and time taking to done the work on the garments.

4.1.2.5 Preference of Colours for Hand Embroidery

Table V shows preference of colours for embroidery as expressed by the textiles and fashion experts.

TABLE – V
PREFERENCE OF COLOURS FOR EMBROIDERY

S.No.	Colours	Textiles and Fashion Experts (30)	Percentage
1.	Light	8	26.6
2.	Dark	6	20.0
3.	Combination	14	46.6
4.	Constrast	2	6.6

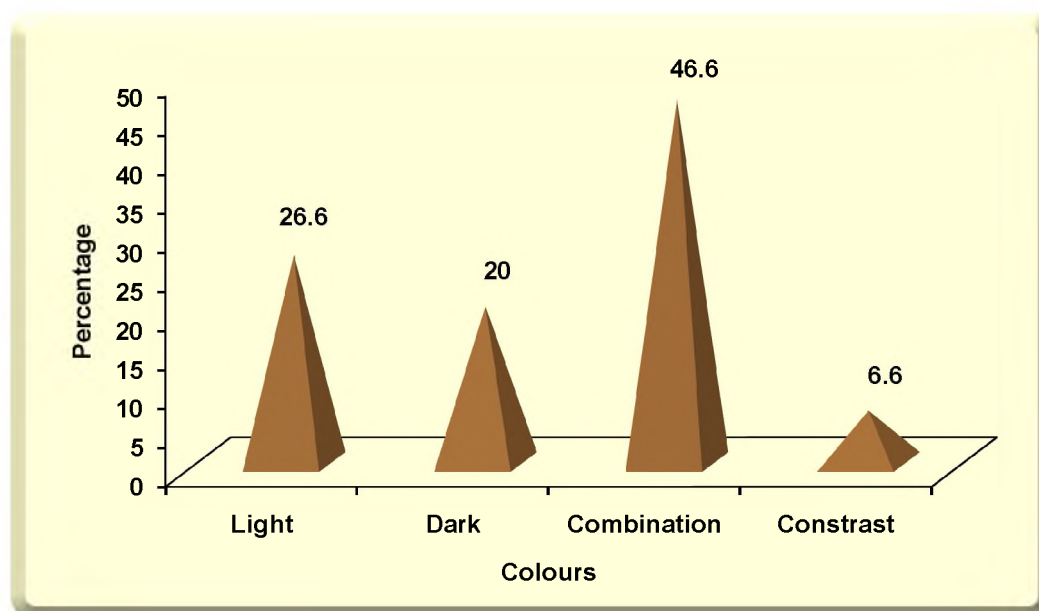


FIGURE – V
PREFERENCE OF COLOURS FOR EMBROIDERY

From the Table V and Figure V, it is clear that 26.6 per cent of the consumers of textiles and fashion experts preferred light colours, 20 per cent users preferred dark colours, 46.6 per cent opted for combination colours and 6.6 per cent were chosen contrast colour combination.

4.1.2.6 Type of Thread Selected for Hand Embroidery

Table VI shows preference of types of thread selected as expressed by the textiles and fashion experts.

TABLE – VI
THREAD SELECTED FOR HAND EMBROIDERY

S.No.	Thread	Textiles and Fashion Experts (30)	Percentage
1.	Single colour	8	26.6
2.	Double colour	12	40.0
3.	Multi colour	7	23.3
4.	Both single and double colours	3	10.0

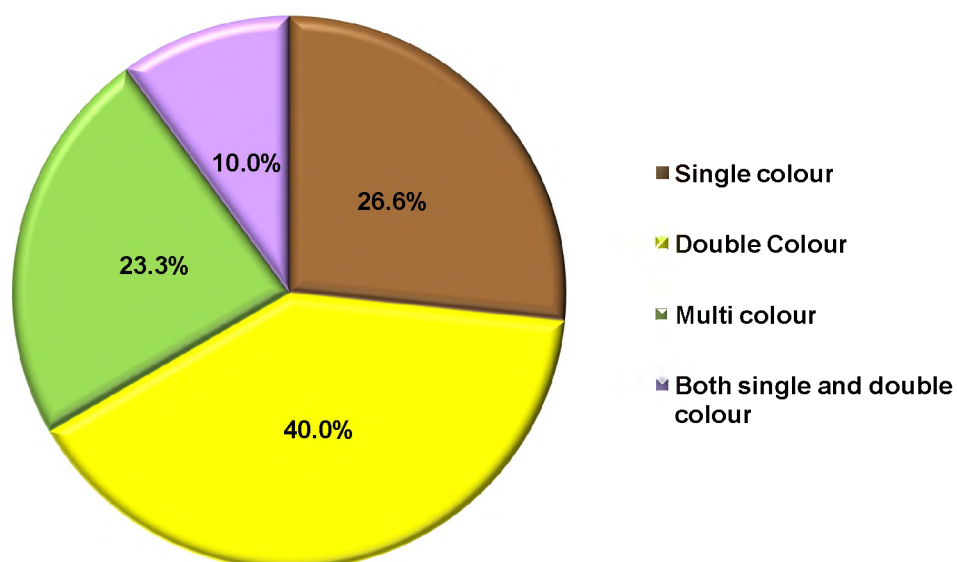


FIGURE – VI
THREAD SELECTED FOR HAND EMBROIDERY

From the Table VI and Figure VI, it is clear that 26.6 per cent of the textiles and fashion experts were selected single colour thread, 40 per cent of were selected the double colours and 23.3 per cent of selected thread is multi colours. However 10 per cent of the experts preferred thread as they were single and double colours.

4.1.2.7 Preference for Placement of Design in Kameez

Table VII shows preference for placement of design in the kameez as expressed by the textiles and fashion experts.

TABLE – VII
PLACEMENT OF DESIGN

S.No.	Placement	Textiles and Fashion Experts (30)	Percentage
1.	Neck	6	20.0
2.	Hem line	5	16.6
3.	Neck and hem line	10	33.3
4.	Full kameez	9	30.0

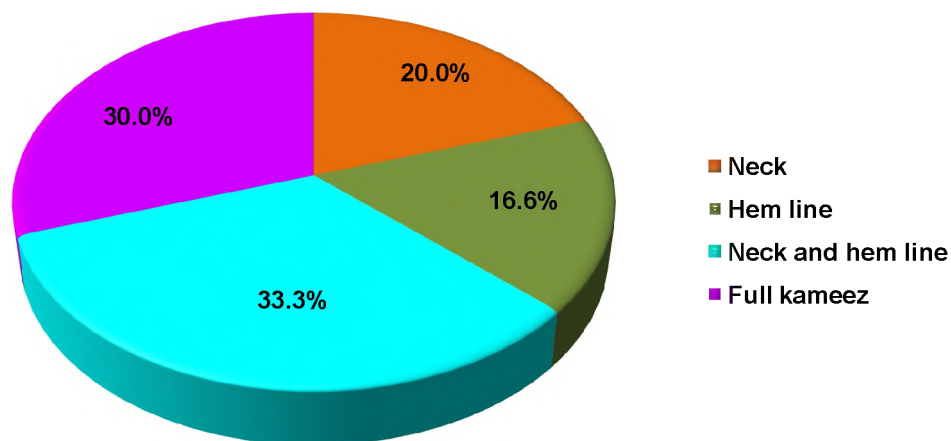


FIGURE – VII
PLACEMENT OF DESIGN

From the Table VII and Figure VII, it is evident that 20 per cent of the customers were selected neck for embroidered, 16.6 per cent preferred to have hem line in the kameez, 33.3 per cent preferred by neck and hem line and 30 per cent preferred by full kameez.

4.1.2.8 Usage of Embroidery Kameez

Table VIII depict the usage of embroidery kameez by the textiles and fashion experts.

TABLE – VIII
USAGE OF EMBROIDERY KAMEEZ

S.No.	Usage	Textiles and Fashion Experts (30)	Percentage
1.	Monthly once	2	6.6
2.	Weekly	11	36.6
3.	Daily	3	10.0
4.	Occasionally	14	46.6

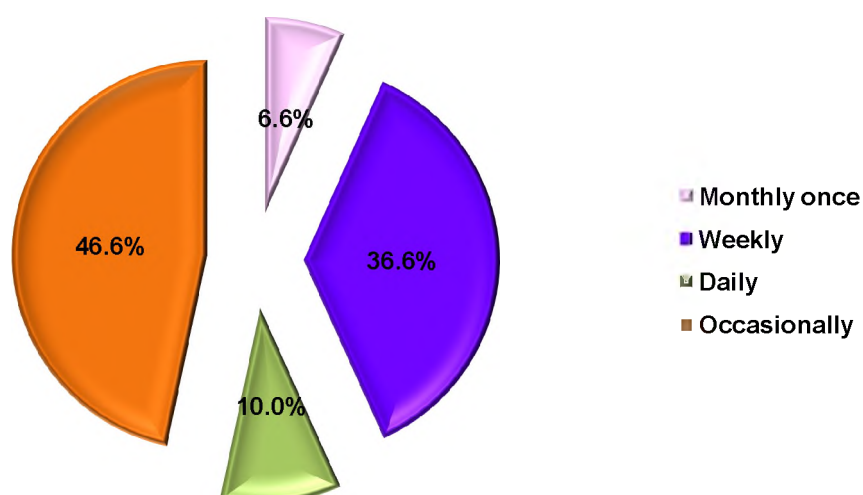


FIGURE – VIII
USAGE OF EMBROIDERY KAMEEZ

From the Table VIII and Figure VIII, it is evident that 6.6 per cent of the selected textile and fashion experts wear embroidered kameez monthly once against 36.6 per cent who wear embroidered kameez weekly, 10 per cent of the textiles and fashion experts wear embroidered kameez daily and 46.6 per cent occasionally that is during festivals, marriages and other functions.

4.1.3 Preference and Opinion of Khadi Marketing Personnels and Khadi Users About Designs Used on Khadi Silk Kameez

Khadi silk kameez has good recognition among consumer, as the customers feel comfort and good appearance while wearing the kameez as expressed by ninety per cent of them. Fifty per cent of the khadi users opine that the uniqueness of khadi has excellent recognition among the groups. Moreover, khadi has hand spun and hand woven, and it was a durable.

As far as the khadi silk kameez are concerned, they are available in number of colours and designs say 72 per cent of the marketers. Traditional designs are seen in almost all kameezes as expressed by 87 per cent of the khadi users. Colour combinations used for embroidery and other decorative works also increase the elegance and beautiful of the garments.

4.2 CONSOLIDATED EVALUATION OF THE DEVELOPED DESIGN

Table IX shows that the consolidated evaluation of design created through sketching and selecting designs and materials as expressed by the selected respondents.

TABLE – IX
CONSOLIDATED RATING OF THE DESIGNS AND MATERIALS

Items	Excellent	Very good	Good	Satisfactory	Fair
Fabric (Khadi silk)	30	16	4	-	-
Fabric colour	17	27	6	-	-
Thread	17	20	13	-	-
Thread colour	20	21	9	-	-
Design	26	15	6	3	-
Colour combination	23	22	5	1	-
Stitches	24	17	7	2	-
Neck design	33	16	1	-	-
Hemline design	29	19	2	-	-
Sleeve design	31	17	2	-	-

From the Table IX, shows the result of the consolidated evaluation of design created through stretching as expressed by the respondents.

TABLE – X
CONSOLIDATED RATING OF THE EMBROIDERY DESIGN

Design No.	Excellent	Very good	Good	Satisfactory	Fair
Design 1	34	12	4	-	-
Design 2	11	23	15	1	-
Design 3	16	30	4	-	-
Design 4	14	21	15	-	-
Design 5	18	29	4	-	-
Design 6	20	16	14	-	-
Design 7	17	22	10	-	-
Design 8	29	21	-	-	-
Design 9	41	8	1	-	-
Design 10	33	16	1	-	-
Design 11	17	19	10	3	-
Design 12	28	18	-	4	-
Design 13	26	22	2	-	-
Design 14	44	4	-	2	-
Design 15	38	10	-	2	-
Design 16	32	16	2	-	-
Design 17	16	12	16	6	-
Design 18	23	21	6	-	-
Design 19	40	10	-	-	-
Design 20	19	20	11	-	-
Design 21	28	20	2	-	-
Design 22	31	18	1	-	-
Design 23	42	8	-	-	-
Design 24	30	14	6	-	-
Design 25	18	18	14	-	-

Designs 1, 9, 10, 14, 15, 16, 19, 22, 23 and 24 were scored the maximum rating. Among these ten designs to be excellent as expressed by

80 per cent of judges followed by designs. From the 25 designs the respondents rated 10 designs for further study.

4.3 COST CALCULATION

The cost estimation for Andhra Pradesh traditional hand embroidery in khadi silk kameez were presented in Table XI.

TABLE – XI
COST ESTIMATION

S.No.	Criteria	Amount of the materials for 10 kameez (₹)
1.	Cost of khadi silk kameez	8500.00
2.	Cost of embroidery threads	2500.00
3.	Cost of mirrors	1000.00
4.	Cost of kundhans	500.00
	Grand Total	12,500.00

From the Table XI, it is evident that the cost of hand embroidery work was noted to be ₹ 12,500/-. Cost of the work could be less if the materials are bought in bulk for more number of kameez.

4.4 TRADITIONAL ANDHRA PRADESH HAND EMBROIDERED KHADI SILK KAMEEZ



KAMEEZ 1



KAMEEZ 2



KAMEEZ 3



KAMEEZ 4



KAMEEZ 5

PLATE – XI



KAMEEZ 6



KAMEEZ 7



KAMEEZ 8



KAMEEZ 9



KAMEEZ 10

PLATE – XII

CHAPTER V

SUMMARY AND CONCLUSION

The Indian textile industry is one of the largest in the world with a massive raw material and textiles manufacturing base, our economy is largely dependent on the textile manufacturing and trade in addition to other major industries. About 27 per cent of the foreign exchange earnings are on account of export of textiles and clothing alone. The textiles and clothing sector contributes about 14 per cent the industrial production and 3 per cent to the gross domestic product of the country. So much so, the textile industry accounts for as large as 21 per cent of the total employment generated in the economy. Around 35 million people are directly employed in the textile manufacturing activities. Indirect employment including the manpower engaged in agricultural based raw material production like cotton and related trade and handling could be stated to be around another 60 million.

A textile is the largest single industry in India, accounting for about 20 per cent of the total industrial production. It provides direct employment to the total value of exports from the country. There are 1,227 textile mills with a spinning capacity of about 29 million spindles. While yarn is mostly produced in the mills, fabrics are produced in the power loom and hand loom sectors as well. The Indian textile industry continues to be predominantly based on cotton, with about 65 per cent of raw materials consumed being cotton. The yearly output of cotton cloth was about 12.8 billion. The manufacture of jute products rank next in importance to cotton weaving. Textile is one of India's oldest industries and has a formidable presence in the national economy in as much it contributes to about 14 per cent of manufacturing value addition, accounts for around one-third of our gross export earnings and provides gainful employment to millions of people. They include cotton and jute growers, artisans and weavers who are engaged in the organised as well as decentralized and household sectors spread across the entire country.

Clothing has been used since earlier times by the people for protection against climatic conditions. Khadi cloth is made from natural fibers like cotton, wool, silk or combining them. Thus, it is an eco-friendly cloth and heritage cloth. Khadi cloth is very comfortable to wear. Today, khadi fabrics are not just restricted to cotton, and have many aspects. As today's youngsters demand more of khadi clothing because of its solitary looks and increasing demand. New opportunities of khadi silk were created when Indian economy was opened to world market. Depending on the style and pattern, these apparels are seen in store racks in a price range of ₹ 1,000-20,000. There is a good demand for khadi silk products both in the domestic and international markets.

Today many manufactures have experienced the increasing pressure of reduced lead times, shorter runs and strict demands for better quality products from customers. Reflecting the effect, current trend in the world textile industry is towards greater flexibility, higher productivity, better quality and quick change system for shorter run. The designers have difficulty in keeping pace with the last changing trends to the market.

Banjara embroidery work with excessive mirror work and pleasing colour combinations, perfectly balanced and blended, is a treat to the eyes. The kameez and the skirt intricately embroidered with beads and mirrors, attract the attention of life, the Banjaras still continue to keep in touch with their age old customs, traditions and beliefs, an off-shoot of Banjara embroidery is the fantastic range of artistic pieces like bags. Skirts, kameez, blouses and many more utility objects that meet the changing tastes and requirements of present day connoisseurs, such is the beauty and variety of Banjara works of art specifically on garments that it has also captured the imagination of the fashion world.

Banjara embroidery form belongs to the gypsies of Andhra Pradesh. The embroidery of this form is live and vibrant. Banjaras in Andhra Pradesh display their colourful lifestyle through their exuberant clothes.

Kamal kadai a beautiful thread magic from Indian embroidery, originated from Andhra Pradesh. It has a 3D effect. Needle weaving is the basic stitching technique used. Any surface embroidery stitches can be used for embellishment with kamal kadai work.

Therefore an attempt was made to carry out “**Designing and Developing Selected Andhra Pradesh Traditional Embroidery on Khadi Silk Kameez**” with the following objectives.

- Assess the demand factors for kameez
- Study the existing design feature on kameez
- Develop and select Andhra Pradesh traditional embroidery design
- Designing Andhra Pradesh traditional embroidery on selected material
- Evaluate the embroidered kameez.

Experimental Procedure

Conduct of survey was carried out by the investigator using questionnaires framed to collect information from khadi marketing personnels and textiles fashion experts.

To elicit information regarding type of customers, preference of the customer while selecting hand embroidery kameez, sale for embroidered kameez, spending cost of customers, design preferred by the customer and their preference for colour and stitches on kameez besides suggestions to improve designs, 30 khadi marketing personnels and textiles fashion experts were approached.

The information regarding the preference for embroidery kameez, usage of silk kameez preference for design, colour combinations and pattern location were collected from 30 users of embroidery kameez using a questionnaire.

30 textile experts were selected to elicit information such as recognition for khadi silk, about designs used on khadi silk kameez, suitable stitches for kameez and colour combination for hand embroidery.

Based on the result of the evaluation, designs were scored and ranked out of 25 designs created, top ranking designs 1, 9, 10, 14, 15, 16, 19, 22, 23 and 24 were selected to do embroidery after evaluating them by the selected textile experts.

Finding of the Study

- **Opinion of Khadi Marketing Personnel**

Opinion of the khadi marketing personnel expressed that college going students of various age groups are largest customer for khadi silk kameez and stated that customers selected kameez based on colour combinations and they prefer double colour combinations. This is followed by the design features and cost. Customers prefer stylized embroidery design in double colour combination in addition to kundhan work.

- **Preference and Opinion Khadi Users and Textiles Experts**

Seventy per cent of the users expressed that they prefer embroidery garment for its grand look ten per cent of the textiles experts preferred because the kameez are comfortable to wear and 16.6 per cent bought embroidery kameez because of trendy. Sixty six per cent of the textiles experts opted embroidery kameez for its floral design. Sixty six per cent of the experts selected khadi silk embroidery kameez based on cost. Forty six per cent of textiles experts selected double colour combination. Sixty six per cent opted for embroidery kameez in the range between ₹ 1500 to 2000. Thirty three per cent opted for neck and hem line design preferred to the kameez body.

CONCLUSION

From the study, it could be concluded that hand embroidery designs and colour combinations and also through its ease, efficiency and economy of reproduction has been revolutionizing the designing in particular. To unleash the creativity of the designers, there is virtually “No limit” solution for the textile designing, it is hoped that the design library with 25 designs could be used as such and further modified for creating variety whenever needed.

Evaluation of the Design Created for Hand Embroidery

Out of 25 designs developed design 1, 9, 10, 14, 15, 16, 19, 22, 23 and 24 as final design for hand embroidery. Majority of 95 per cent of textile experts rated selected 10 designs as excellent in rating. The design thus selected is included with a Andhra Pradesh traditional embroidery form of patterns. The hand embroidery is finished with special kind of thread which is called as cone thread and contrast colour kundhans. Hand embroidery is initially started with transfer of design on the kameez and marking of dots.

Cost Estimation

Cost estimation was done to calculate the cost of hand embroidery and complete work on ten kameez ₹ 12,500/- costed. Cost of the work could be less if the materials are bought in bulk for more number of kameez.

Future Study

1. The embroidery designs could be developed in Adobe Photoshop.
2. The same work can be done as different combination of materials.
3. Kamal kadai embroidery can be combine with any states traditional embroidery.

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APPENDIX – I
QUESTIONNAIRE TO ELICIT INFORMATION FROM TEXTILES
AND FASHION EXPERTS ABOUT THEIR PREFERENCE FOR
DESIGN ON ANDHRA PRADESH TRADITIONAL EMBROIDERY

1. Do you know hand embroidery ?
A. Yes B. No
2. Do you sell embroidery garment ?
A. Yes B. No
3. Do your customers prefer embroidery garment ?
A. Durable B. Comfortable C. Grand look D. Trendy
4. Which garment prefer your customer for embroidery ?
A. Saree B. Kameez C. Gaghra D. Saree blouse
5. Rank the designs preferred by the customer
A. Floral B. Geometric C. Animal D. Obstract
6. How much do the customer spend for buying hand embroidery garment ?
A. ₹. 500-1000 B. ₹. 1000-1500 C. ₹ 1500-2000 D. ₹ 2000-2500
7. Which type of colours preferred your customers ?
A. Light colour B. Dark colour C. Combination D. Contrast
8. What type of embroidery thread liked your customers ?
A. Single colour B. Double colour C. Multi colour D. Both
9. Give your preference for placement of design in kameez
A. Neck B. Hemline C. Neck and hemline D. Full kameez
10. How often do you wear embroidery garments ?
A. Monthly once B. Weekly C. Daily D. Occasionally

APPENDIX – II

QUESTIONNAIRE TO ELICIT INFORMATION FROM KHADI MARKETING PERSONNELS AND KHADI USERS

1. Do you preferred khadi silk garment ?
A. Durable B. Comfortable C. Grand look D. Trendy
2. Which garment do you preferred khadi silk ?
A. Saree B. Kameez C. Both
3. Do you sell surface embellished khadi silk kameez ?
A. Yes B. No
4. Which type of surface embellished do you preferred ?
A. Embroidery B. Bead work C. Patch work D. Applique
5. Rank the preference of the customers while selecting khadi silk kameez ?
A. Design B. Cost C. Colour D. Surface embellishment
6. Rank the designs preferred by the customer ?
A. Floral B. Geometric C. Abstract D. Animal
7. How much do the customers spend for buying embroidery khadi silk kameez ?
A. ₹ 1000-1500 B. ₹ 1500-2000 C. ₹ 2000-2500 D. ₹ 2500-3000
8. Customer preference for khadi silk kameez colour
A. Single colour B. Double colour C. Multi colour
9. How often do you wear khadi silk kameez ?
A. Monthly B. Weekly C. Daily D. Occasionally

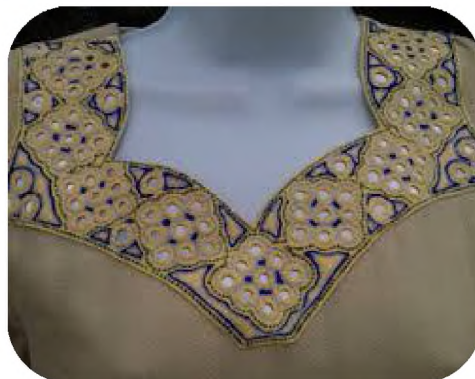
APPENDIX – III
TO ELICIT INFORMATION ABOUT ANDHRA PRADESH
EMBROIDERY DESIGNS AND MATERIAL

Items	Excellent	Very good	Good	Satisfaction	Fair
Fabric khadi silk					
Fabric colour					
Thread					
Thread colour					
Design					
Colour combination					
Stitches					
Neck design					
Hemline design					
Sleeve design					

APPENDIX – IV
SELECTION OF THE DESIGN

Design	Excellent	Very good	Good	Satisfaction	Fair
Design 1					
Design 2					
Design 3					
Design 4					
Design 5					
Design 6					
Design 7					
Design 8					
Design 9					
Design 10					
Design 11					
Design 12					
Design 13					
Design 14					
Design 15					
Design 16					
Design 17					
Design 18					
Design 19					
Design 20					
Design 21					
Design 22					
Design 23					
Design 24					
Design 25					

APPENDIX – V
BANJARA EMBROIDERY



APPENDIX – VI
KAMAL KADAI EMBROIDERY

