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Design interventions: A pathway to elevate tharu applique

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Abstract

This research paper explores design interventions to enhance the marketability of Tharu appliqué products. Tharu appliqué is a traditional craft practiced by the Tharu tribes in the Terai region of India and Nepal. While rich in cultural significance, the craft faces challenges in the modern market. This study aims to document the craft, analyze the socio-economic conditions of artisans, and propose design interventions to improve product marketability while preserving cultural heritage. The research highlights the potential for product diversification, modern design integration, sustainable practices, and effective marketing strategies to revitalize this traditional craft.

Keywords: Design interventions, tharu applique, traditional craft, marketability

1. Introduction

Tharu appliqué is a traditional textile craft practiced by the women of the Tharu community, primarily in the Terai region of Uttar Pradesh, India. This intricate technique involves sewing a large patch of brightly colored cloth onto a darker base fabric, then making incisions on the upper layer and hemming in those cuts to create intricate shapes and patterns. The resulting designs are predominantly geometric and densely arranged, often covering the base fabric almost entirely. Historically, Tharu women have used this appliqué technique to create a variety of daily use items, including bags, jackets, angia (a women's garment), topaz (caps for children), and ghaghra-choli (skirts and blouses). These functional items serve both practical and aesthetic purposes within the Tharu community, reflecting their cultural identity and artistic traditions.

1.1 However, like many traditional crafts, Tharu appliqué faces challenges in the modern marketplace. These challenges may include.

1.1.1 Competition from Mass-Produced Goods: Mass-produced items pose a significant threat to traditional crafts like Tharu appliqué. These goods are generally cheaper and more widely available, making it difficult for handmade products to compete. Mass production benefits from economies of scale, allowing manufacturers to produce large quantities at lower costs, which they can then sell at reduced prices. This price advantage often attracts consumers who prioritize cost over craftsmanship, leading to a decline in demand for traditional, handmade items.

1.1.2 Changing Consumer Preferences: Consumer tastes and preferences are continually evolving, influenced by trends, marketing, and the availability of new products. Modern consumers often prefer contemporary designs and functionalities that may not align with traditional crafts. Additionally, the fast-paced lifestyle of many consumers leads them to favor convenience and immediacy, which mass-produced goods can provide more readily than handmade items. This shift in consumer behavior can result in reduced interest in and demand for traditional crafts like Tharu appliqué.

1.1.3 Limited access to markets beyond local communities: Artisans practicing Tharu appliqué often face challenges in reaching markets beyond their local communities. Limited access to broader markets restricts their customer base and potential sales. Factors contributing to this limitation include inadequate marketing strategies, lack of online presence, and insufficient infrastructure to support wider distribution. Without access to larger markets, artisans struggle to achieve sustainable income levels and expand their businesses.

1.1.4 Lack of awareness about the craft's cultural significance: Many consumers are unaware of the cultural and historical significance of traditional crafts like Tharu appliqué. This lack of awareness can diminish the perceived value of these items, making them less appealing compared to mass-produced alternatives. Educating consumers about the cultural heritage and unique craftsmanship involved in Tharu appliqué can help increase appreciation and demand for these products.

1.1.5 Difficulty in passing down skills to younger generations: The transmission of traditional skills and knowledge to younger generations is crucial for the survival of crafts like Tharu appliqué. However, younger members of artisan communities often seek employment opportunities in other sectors that offer better financial stability and less demanding work. The lengthy apprenticeship required to master traditional crafts can be a deterrent, leading to a decline in the number of skilled artisans. Without effective mechanisms to pass down these skills, the craft risks becoming obsolete.

1.2 To address these challenges and enhance the marketability of Tharu appliqué, various interventions may be necessary. These could include:

1.2.1 Design Development Workshops: Design development workshops are essential for creating products that appeal to contemporary tastes while preserving traditional techniques. These workshops can introduce artisans to new design trends, color palettes, and market preferences. By integrating modern aesthetics with traditional Tharu appliqué methods, artisans can produce items that attract a broader audience. Workshops can also provide a platform for artisans to experiment with new materials and techniques, fostering innovation while maintaining the cultural essence of their craft. Over time, the craft has evolved from purely utilitarian purposes to include more decorative and artistic applications.

1.2.2 Skill Development Programs: Skill development programs aim to train new artisans and refine the skills of existing ones. These programs can cover various aspects,

including advanced appliqué techniques, quality control, and efficient production methods. By enhancing the technical skills of artisans, these programs ensure that the craft's high standards are maintained. Additionally, they can help artisans adapt to new tools and technologies, making their work more efficient and market-ready.

1.2.3 Marketing Initiatives: Effective marketing initiatives are crucial for promoting the unique cultural value of Tharu appliqué. These initiatives can include.

Storytelling: Sharing the history and cultural significance of Tharu appliqué through various media channels.

- **Digital Marketing:** Utilizing social media platforms, websites, and online marketplaces to reach a global audience.
- **Branding:** Developing a strong brand identity that highlights the uniqueness and authenticity of Tharu appliqué products. These strategies can help raise awareness and appreciation for the craft, attracting customers who value handmade, culturally rich products.

1.2.4 Collaborations with designers and retailers: Collaborations with contemporary designers and retailers can open new market avenues for Tharu appliqué. Designers can incorporate Tharu appliqué into their collections, bringing the craft to the attention of fashion-conscious consumers. Retail partnerships can help distribute Tharu appliqué products to a wider audience, both online and in physical stores. Such collaborations can also lead to co-branded products that blend traditional craftsmanship with modern design, appealing to a diverse customer base.

1.2.5 Government support through handicraft promotion schemes: Government support is vital for the sustainable development of traditional crafts. Schemes like the USTTAD (Upgrading the Skills and Training in Traditional Arts/Crafts for Development) provide financial assistance, training, and market linkages to artisans. These programs aim to preserve the rich heritage of traditional arts and crafts while improving the employability and livelihood of artisans. Government initiatives can also include organizing exhibitions, providing subsidies for raw materials, and offering platforms for artisans to showcase their work.

2. Background Study

2.1 Geographical Context: The study focuses on the Bahraich and Shravasti districts in Uttar Pradesh, regions known for their rich cultural heritage and traditional crafts. These districts are situated in the Terai region, a lowland area at the foothills of the Himalayas, characterized by dense forests and fertile lands.

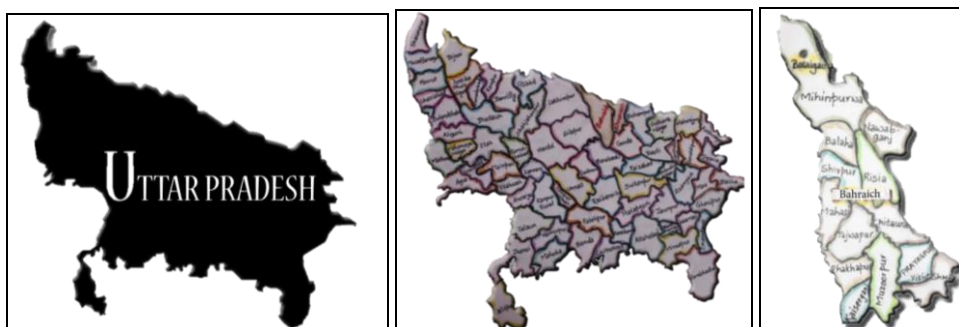


Fig 1 and 3: Images sketched by the author

- **Bahraich** is located in the northeastern part of Uttar Pradesh, sharing an international border with Nepal. The district lies between 28.24° and 27.4° N latitude and 81.65° to 81.3° E longitude. The northern part of the district is covered by dense natural forests, including areas like Chakia, Sujauli, Nishangara, Mihinpurwa, Bichia, and Baghauli. The Saryu and Ghaghra rivers are the major water bodies in the district, contributing to its fertile soil, which is ideal for agriculture. The district experiences a warm humid subtropical climate with cool, dry winters and hot, dry summers, followed by a monsoon season from mid-June to mid-September.
- **Shravasti** was created by carving out parts of Bahraich and Gonda districts in 1997. It is located in the northwestern part of Uttar Pradesh near the Rapti River, covering an area of 1858.20 km². The district is known for its dense forests dominated by species like *Shorea robusta* (Sal), *Tectona grandis* (Teak), *Syzygium cumini* (Jamun), and *Dalbergia sissoo* (Shisham). The Tharu tribes in Shravasti live in forest fringe villages along the India-Nepal border, engaging primarily in agriculture and animal husbandry.

2.2 Cultural Significance: The Tharu tribes have a deep connection with nature, which is reflected in their craft. The appliqué work often features motifs inspired by their surroundings, including geometric and floral patterns. This craft is not only a means of livelihood but also a way to preserve and express their cultural identity.

2.3 Tharu Appliqué Craft: Tharu appliqué is a traditional craft passed down through generations. It involves cutting designs from one fabric and sewing them onto another to create intricate and visually appealing patterns. Historically, Tharu women have used this technique to create daily use items such as garments, bags, and household decorations. Over time, these items have evolved into art pieces that reflect the tribe's rich cultural heritage.

The motifs used in Tharu appliqué are often inspired by nature and their surroundings, including geometric shapes, flowers, and leaves. The designs are typically cut from brightly colored fabrics and sewn onto a darker base fabric, creating a striking contrast. The appliqué work is known for its precision and the fine hemming that secures the top fabric to the base fabric.

2.4 Socio-Economic Impact: The Tharu tribes rely heavily on their natural environment for their daily needs. They collect timber, seasonal fruits, and vegetables from the forests, and their diet includes locally sourced items like Aagai (a sour fruit) and Phutki (underground mushrooms). The Tharu people also practice agriculture, growing crops such as rice, wheat, sugarcane, maize, cereals, and pulses. Despite their rich cultural heritage and skills, the Tharu artisans face socio-economic challenges, including limited market access and low financial returns for their work.

The geographical context of Bahraich and Shravasti districts, with their dense forests and fertile lands, provides a rich backdrop for the Tharu tribes' traditional crafts. The cultural significance of Tharu appliqué lies in its intricate designs and deep connection to nature, reflecting the tribe's way of life and heritage. However, the artisans face challenges in the modern market, necessitating efforts to promote and sustain this valuable craft.

- **Tharu Tribe Settlements:** The Tharu tribes reside in sparsely populated villages, always on the lookout for ideal locations for their settlements. They prefer areas bordering forests and elevated lands relative to the river. Their houses, constructed with mud, wood, and grass, are spaced apart for optimal ventilation and cleanliness. These mud houses (kaccha houses) provide a cool environment in summer and warmth in winter. Most houses have backyards for growing fruits and vegetables.
- **Nature Awareness:** The Tharu tribe has a deep connection with nature, with their daily routines and lifestyle heavily dependent on it. Forests play a significant role in their household activities, providing timber, seasonal fruits, and vegetables.
- **Cuisine of the Tharu Tribe:** The staple food of the Tharu tribe is rice and daal. During the rainy season, they also consume Aagai (a sour seasonal fruit) and Phutki (underground mushrooms harvested in the early monsoon season). Their meals are referred to as Kalwa (breakfast), Minjhini (lunch), and Bairi (dinner) in their language.
- **Religious Beliefs:** Like other tribes, the Tharus practice worship. They revere their tribal deities, known as Bhuiyan or Bhumsen in the Tharu language. They also worship various gods in the form of cows, oxen, and crows. Animal sacrifices, such as pigeons and chickens, are made to appease the gods, whom they believe have the power to heal sickness and diseases.
- **Festival Rituals:** The Tharu tribe celebrates Holika Dahan the day before Holi by burning timber. They believe that exposing their clothes to the fire of Holika protects them from illness. Animal sacrifices, such as goats, pigeons, and chickens, are made to the gods, and the meat is then cooked for their feast. Holi is celebrated with colors, abir, gulaal, and wet mud. The Tharu tribe also celebrates Diwali in the same manner as Hindus. They clean their homes the day before Diwali and worship Lord Ganesh and Goddess Laxmi on Diwali day.
- **Social Status of Women:** The Tharu tribe has a well-organized family system where women are treated with respect. They hold high reputations in their families and communities and are treated equally to men. Women in this community have significant decision-making power in household activities and play multi-dimensional roles and responsibilities in their families.
- **Other Activities:** In addition to household activities, the Tharu people engage in various activities such as fishing, liquor making, sikki making, and other crafts.

Objectives

- **Documentation and Preservation:** To document the traditional craft of Tharu Applique and preserve its techniques and cultural significance in Balaigaon village of Bahraich district, Uttar Pradesh.
- **Socio-Economic Analysis:** To understand the socio-economic conditions of the Tharu community and how the craft impacts their livelihoods.
- **Current State and Challenges:** To analyze the current state of Tharu Appliqué, including production processes, materials, motifs, and market challenges.
- **Design Interventions and Skill Development Training:** To provide skill development training to Tharu artisans for design interventions that could help them sustain and promote Tharu Appliqué in modern markets.

Methodology

This research employs a comprehensive mixed-methods approach to study Tharu appliqué craft and its artisans:

- **Direct Observation:** The researchers conducted field visits to Balaigaon village in Bahraich to directly observe the artisans at work. This qualitative method allows for an in-depth understanding of the craft process, working conditions, and cultural context.
- **Interviews:** Face-to-face interviews were conducted with artisans to gather primary data on their socio-economic conditions and challenges. This qualitative approach provides rich, detailed information from the artisans' perspectives.
- **Secondary Data Analysis:** The researchers reviewed existing literature and documents related to Tharu appliqué and traditional crafts. This helps contextualize the primary data within broader scholarship.

5. Results and Discussions

5.1 Craft Techniques: The uniqueness of Tharu appliqué is the fineness with which it is done and the effect is brought out by hemming the top fabric. Early motifs are cut on a white cloth and stitched on to the dark coloured background fabric. Tharu appliqué have their own distinctive style. In this appliqué cuts are made on the top fabric that is Hemmed on to the base fabric. Mainly geometric designs are made by the Tharu women which are inspired by their surroundings. They make various variation of few designs. Most of which are quite abstract, floral, geometrical and in accordance to their personal taste. Generally cotton threads are used to attach the appliqué design fabric. Tharu tribe is a most popular tribe of India and Nepal. The Tharu people live in the Terai plains on the border of Nepal and India. Tharu living in India have made their residency in Champaran District of Bihar and in Udham Singh nagar District of Uttarakhand, Kheeri, Pilibhit, Gonda, Balrampur, Gorakhpur, Bahraich district of Uttar Pradesh. The Tharu are recognized as scheduled tribes by government of India. The study of Tharu Tribe took place in Balaigaon village, Bahraich District of Uttar Pradesh.



Fig 4: Full Look of the Garment



Fig 5: Details of women Choli

5.1.1 Images Clicked by the author

Tools and Materials: The Tharu appliqué, a traditional craft practiced by the women of the Tharu tribe in the Terai region of Uttar Pradesh, India, involves a unique set of tools and materials.

Tools:

- **Steel Needle:** Essential for the intricate sewing involved in appliqué work.
- **Scissors:** Used to make precise cuts and incisions on the fabric.

Materials

- **Fabric:** Brightly colored fabrics are preferred, often purchased from wandering salesmen.
- **Woollen Thread:** Utilized for sewing the appliqué onto the base fabric.
- **Beads:** Colorful beads are incorporated into the designs for added embellishment.

The appliqué process involves sewing a large patch of cloth onto a darker base fabric, making incisions on the upper layer, and hemming those cuts to form shapes and patterns using the negative space. The designs are typically geometric, featuring triangles and fine lines, and the appliqué covers the surface largely. Additional decorative elements like shells and mirrors may also be stitched into the surface for ornamental value.

5.1.2 The process of creating an appliqué design using paper and fabric step by step:

- **Select the Fabric:** Begin by choosing a suitable fabric like cotton which is traditionally used in the applique in Figure 6.
- **Cut the Fabric:** Cut the cotton fabric into the desired shape or size. This will serve as the base for your appliqué design in Figure 8.
- **Design Planning:** Planning of a design creation which could be a simple motif, a flower, or any other shape. Keep in mind that the design will be visible on the top fabric (the one should be cut later).
- **Fold the Fabric:** Fold the cotton fabric neatly to create layers. Then the folded base fabric ready for the next steps.
- **Cut the Design Pattern:** Place the folded fabric on a flat surface. Trace the design pattern onto the top layer of the fabric with the use of pencil or fabric chalk. Carefully cut along the traced lines. These cut pieces will form the

appliqué design.

- **Unfold and Inspect:** Gently unfold the fabric to reveal the cut design and arrange the cut pieces on the base fabric to see how they fit together. Adjust as needed to achieve the desired look in Figure 9.
- **Positioning the Appliqué:** After unfolding the fabric with the cut-out design, carefully place it over the base fabric. Ensure that the design aligns correctly with the desired position on the base fabric in Figure 10.
- **Rough Stitch (Taka):** Rough stitching is the initial step to secure the cut-out pattern in place. Using a needle and thread, loosely stitch the edges of the appliqué pieces to the base fabric. This temporary stitching helps hold the

design in position during the final hemming process in Figure 11.

- **Hemming/Binding:** Hemming is the crucial step that permanently attaches the appliqué to the base fabric. Using precise stitches, sew along the edges of the cut-out design. The goal is to create a seamless transition between the top fabric (appliqué) and the base fabric. The fineness of the hemming contributes to the overall effect of the Tharu appliqué in Figure 12.
- **Blind Stitch (Appliqué Stitch):** The blind stitch, also known as the appliqué stitch, is almost hidden, making it ideal for attaching appliqué pieces to the base fabric also be used in Tharu applique.

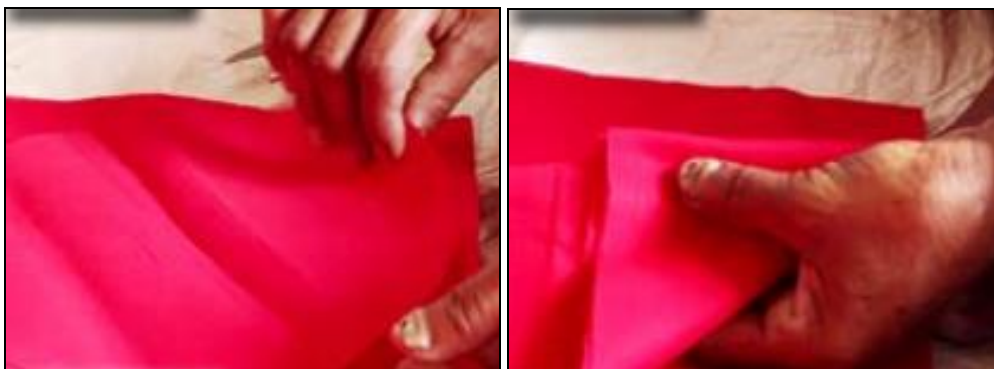


Fig 6 and 7: Begin by choosing a suitable fabric like cotton which is traditionally used in the applique

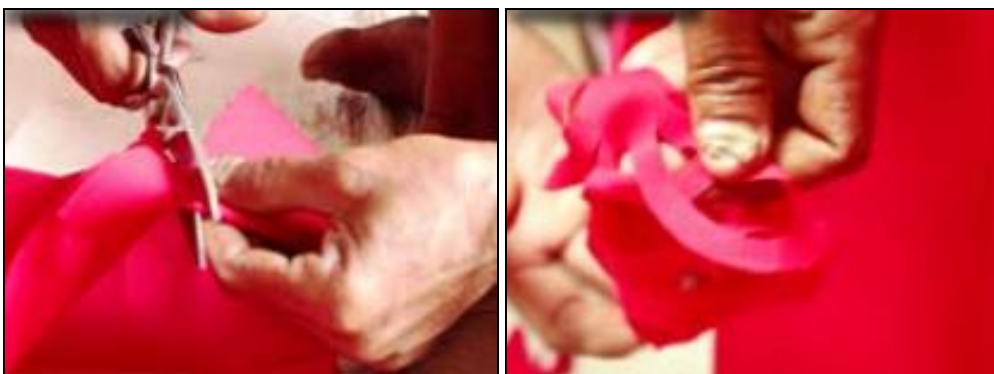


Fig 8 & 9: Cut the cotton fabric into the desired shape or size, This will serve as the base for your appliqué design

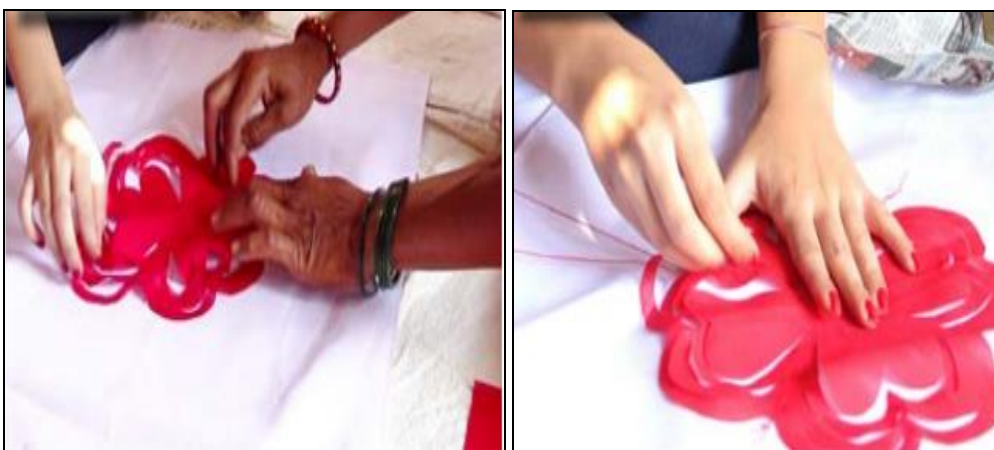


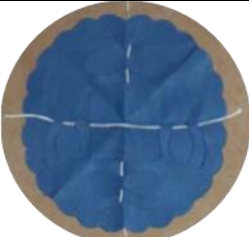





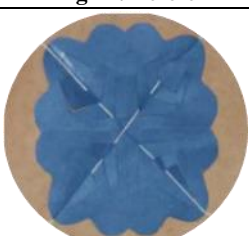
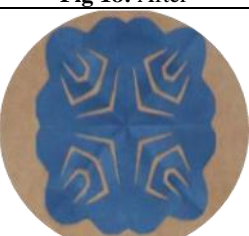
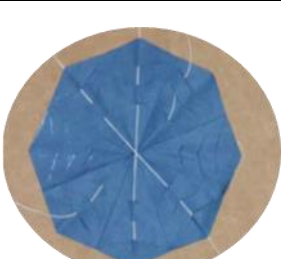

Fig 10: Positioning the Appliqué



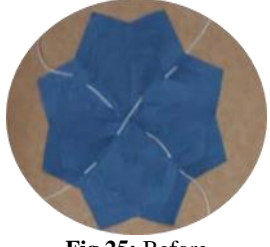




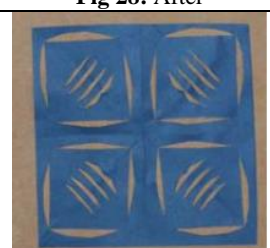
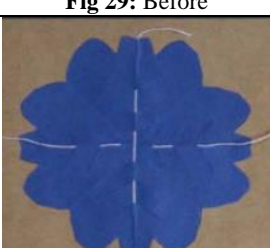



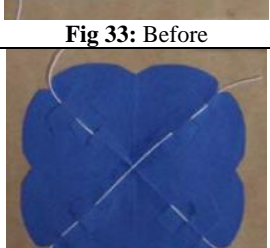
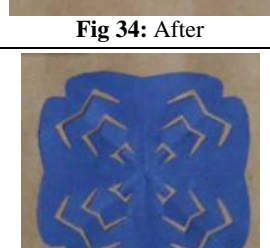
Fig 11: Rough Stitch (Taka)

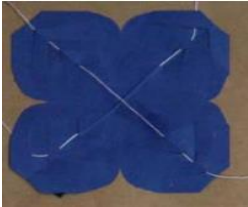




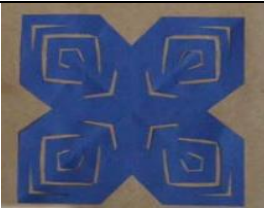
**Fig 12:** Show Hemming/Bindin

6. Motif Directory: The motifs used in Tharu applique are mainly geometric designs, although innovative non-geometric designs are also gradually becoming common. The patterns are rectilinear and geometric, comprising of triangles, fine lines, and colorful beads. The fabric, often in bright colors, is purchased from a wandering salesman. The applique technique involves making incisions on the uppermost fabric, which is then hemmed down onto a base fabric. No shapes are cut out, and the form is created on the reverse side. The background fabric is typically kept darker than the applied layer. This craft not only adds beauty to their attire but also reflects the Tharu community's tradition and cultural heritage. It's a wonderful example of how art and life are closely and inseparably interwoven.

Table 1: Developed by the author




S.No	Motifs Name	Before Hemming	After Hemming
1.	Chaand Phoola	 Fig 13: Before	 Fig 14: After
2.	Taara Phoola	 Fig 15: Before	 Fig 16: After
3.	Mukhi Phoola	 Fig 17: Before	 Fig 18: After
4.	Gharwa Phoola	 Fig 19: Before	 Fig 20: After
5.	AshtaKona Phoola	 Fig 21: Before	 Fig 22: After

6.	Chaukor Phoola		
		Fig 23: Before	Fig 24: After
7.	Sitara Phoola		
		Fig 25: Before	Fig 26: After
8.	Gol Phoola		
		Fig 27: Before	Fig 28: After
9.	Chaukor Kontihwah		
		Fig 29: Before	Fig 30: After
10.	Timuria Phoola		
		Fig 31: Before	Fig 32: After
11.	Patti Kontihwa		
		Fig 33: Before	Fig 34: After
12.	Vakr Phoola		
		Fig 35: Before	Fig 36: After



13.	Tir Kontihwa		
		Fig 37: Before	Fig 38: After
14.	Paan Pathi Pooja		
		Fig 39: Before	Fig 40: After
15.	Shivalak Konithwa		
		Fig 41: Before	Fig 42: After

7. Artisans Profile

Table 2: Developed by the author

S. No	Aritsans	Information
1.	 Fig 43: Ms. Ganga Rani	Ms. Ganga Rani is a 48-year-old Tharu woman who has dedicated a decade of her life to the art of traditional craftsmanship. Despite lacking formal education, she has honed her skills over 10 years of experience, working diligently for 8 hours each day. Married and supporting a family of five, Ms. Rani comes from an agricultural background, reflecting the deep-rooted connection between rural life and traditional crafts in her community. Her monthly earnings of 2,500 rupees from her craft work contribute to her family's livelihood. However, the absence of an artisan card and lack of additional facilities suggest potential challenges in accessing formal recognition and support for her work. Ms. Rani's profile exemplifies the perseverance and skill of many rural artisans who maintain cultural traditions while facing socio-economic constraints.
2.	 Fig 44: Ms. Rubi Devi	Ms. Rubi Devi is a 30-year-old Tharu woman who has recently embarked on her journey as a traditional artisan, with just three months of working experience. Despite her lack of formal education, she dedicates 8 hours each day to her craft, striving to master the skills required. Married and responsible for a family of four, Ms. Devi's background is rooted in agriculture, a common thread in her community. Her monthly earnings of 2,500 rupees provide essential support to her family. However, the absence of an artisan card and lack of facilities highlight the challenges she faces in gaining formal recognition and accessing resources that could enhance her craft. Ms. Devi's profile underscores the need for targeted interventions to support novice artisans like her, ensuring the sustainability and growth of traditional crafts within the Tharu community.
3.	 Fig 45: Ms. Jiriya Devi	Ms. Jiriya Devi, a 45-year-old Tharu woman, has been practicing her traditional craft for six years, demonstrating a significant commitment to preserving her cultural heritage. Despite lacking formal education, she has developed considerable expertise, dedicating 8 hours daily to her artisanal work. Married and supporting a family of five, Ms. Devi's agricultural background reflects the close ties between rural life and traditional craftsmanship in her community. Her monthly earnings of 2,500 rupees contribute to her family's livelihood, highlighting the economic importance of her craft. However, the absence of an artisan card and lack of additional facilities suggest potential barriers to accessing formal support and recognition for her work. Ms. Devi's profile exemplifies the resilience and skill of many middle-aged artisans who play a crucial role in maintaining and transmitting traditional craft knowledge within the Tharu community.

4.	 <p>Fig 46: Ms. Rajrani</p>	<p>Ms. Rajrani is a 35-year-old Tharu woman who has been working as a traditional artisan for the past two years. Despite not having a formal education, she dedicates 8 hours each day to her craft, striving to support her family of six. Coming from an agricultural background, Ms. Rajrani's work is a vital source of income, earning her 2,500 rupees monthly. However, she faces challenges such as the lack of an artisan card and additional facilities, which could provide her with formal recognition and support. Her dedication highlights the resilience and skill of Tharu artisans in maintaining their cultural heritage.</p>
5.	 <p>Fig 47: Ms. Phulpati</p>	<p>Ms. Phulpati is a young 23-year-old Tharu artisan who has been involved in traditional craftwork for six months. Despite her lack of formal education, she works diligently for 8 hours each day to support her family of three. With an agricultural background, her monthly earnings of 2,500 rupees are crucial for her household. The absence of an artisan card and lack of facilities present challenges in gaining formal recognition and support for her craft. Ms. Phulpati's profile underscores the importance of supporting young artisans to ensure the continuity of traditional crafts.</p>
6.	 <p>Fig 48: Ms. Maya Devi</p>	<p>Ms. Maya Devi is a 30-year-old Tharu woman who has completed her education up to the 8th grade. She has been practicing traditional craftsmanship for one year, dedicating 8 hours daily to her work. Married and supporting a family of four, Ms. Devi's agricultural background is reflected in her commitment to her craft. Her monthly earnings of 2,500 rupees provide essential support to her family. However, the lack of an artisan card and additional facilities highlight the challenges she faces in accessing formal recognition and resources. Ms. Devi's profile illustrates the potential for educated artisans to contribute to the preservation and evolution of traditional crafts.</p>
7.	 <p>Fig 49: Ms. Suneeta Devi</p>	<p>Ms. Suneeta Devi is a 45-year-old Tharu woman with nine years of experience in traditional craftsmanship. Despite not having a formal education, she dedicates 8 hours each day to her craft, supporting her family of six. Her agricultural background is a common thread in her community, and her monthly earnings of 2,500 rupees are vital for her household. The absence of an artisan card and lack of facilities suggest potential barriers to accessing formal support and recognition for her work. Ms. Devi's extensive experience and dedication exemplify the importance of supporting seasoned artisans in maintaining and transmitting traditional craft knowledge within the Tharu community.</p>
8.	 <p>Fig 50: Ms. Devti Devi</p>	<p>Ms. Devti Devi is a 40-year-old Tharu-speaking woman. She is not formally educated and is married with five family members. Her family's background is in agriculture. Despite having no facilities, she works for eight hours a day and has seven years of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card.</p>
9.	 <p>Fig 51: Ms. Gudia Kumari</p>	<p>Ms. Gudia Kumari is a 19-year-old Tharu-speaking woman. She has passed 12th grade and is unmarried with six family members. Like Devti, her family's background is in agriculture. She also works for eight hours a day and has one year of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card.</p>

10.	 <p>Fig 52: Ms. Renu</p>	<p>Ms. Renu is a 19-year-old Tharu-speaking woman. She is currently in her second year of a Bachelor of Arts program. She is unmarried with four family members. Her family's background is in agriculture. She works for eight hours a day and has six months of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card.</p>
11.	 <p>Fig 53: Ms. Parvati</p>	<p>Ms. Parvati is a 40-year-old Tharu-speaking woman. She is not formally educated and is married with six family members. Her family's background is in agriculture. She works for eight hours a day and has six years of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card.</p>
12.	 <p>Fig 54: Ms. Vimla Devi</p>	<p>Ms. Vimla Devi is a 45-year-old Tharu-speaking woman. She is not formally educated and is married with five family members. Her family's background is in agriculture. She works for eight hours a day and has seven years of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card.</p>
13.	 <p>Fig 55: Ms. Beenu</p>	<p>Ms. Beenu is an 18-year-old Tharu-speaking woman. She has passed 10th grade and is unmarried with six family members. Her family's background is in agriculture. She works for eight hours a day and has two months of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card.</p>
14.	 <p>Fig 56: Ms. Sharika</p>	<p>Ms. Sharika is a 17-year-old Tharu-speaking woman. She has passed 10th grade and is unmarried with four family members. Her family's background is in agriculture. She works for eight hours a day and has one month of working experience. Her monthly earnings are 2,500/-, and she does not have an artisan card. Each of these women contributes significantly to their community and the preservation of their cultural heritage.</p>

8. Skill Development And Design Intervention

8.1 Artisans Training for Skill Development: Skill training for Tharu women, particularly in new product development such as child jhablas, can be a significant step towards empowering them and enhancing their livelihoods.

In the past, skill training initiatives have been successfully implemented among the Tharu women. For instance, a grass product enterprise was established in Dangisharan Rural Municipality, Dang, where 15 days of skill training was given to 15 Tharu women. Similarly, tailoring training has empowered many Tharu women in Sakhunia Village in Parsa.

These women not only acquired a new skill but also found a means to make a living.

Drawing from these successful initiatives, a similar approach has been adopted for training Tharu women in the making of child jhablas. The training can focus on aspects such as understanding the material, mastering the sewing techniques, creating appealing designs, and ensuring the comfort of the child. Post-training, these women can either work independently or form cooperatives to produce and sell these jhablas. Such initiatives not only provide Tharu women with a sustainable source of income but also help in preserving and

promoting their rich cultural heritage. Moreover, it can lead to their increased participation in the local economy and decision-making processes.

8.2 Design Intervention: During the course of our craft cluster research, we found ourselves particularly inspired by the children within the community. We observed that while mothers were engaged in creating various products for the market, there was a noticeable absence of products specifically designed for their children. This observation led us to the innovative idea of developing products catered towards the needs and interests of the children within the

community. In addition to our initial idea, we also observed that the jhablas, a type of children's clothing, are made from cotton. This material is known for its comfort and breathability, making it ideal for children's wear. Furthermore, the Tharu applique, a unique design technique used by the community, adds a distinctive touch to these garments. This design intervention not only enhances the aesthetic appeal of the jhablas but also preserves and promotes the cultural heritage of the Tharu community. Thus, the incorporation of cotton and Tharu applique in the design of children's products presents a promising avenue for our research.

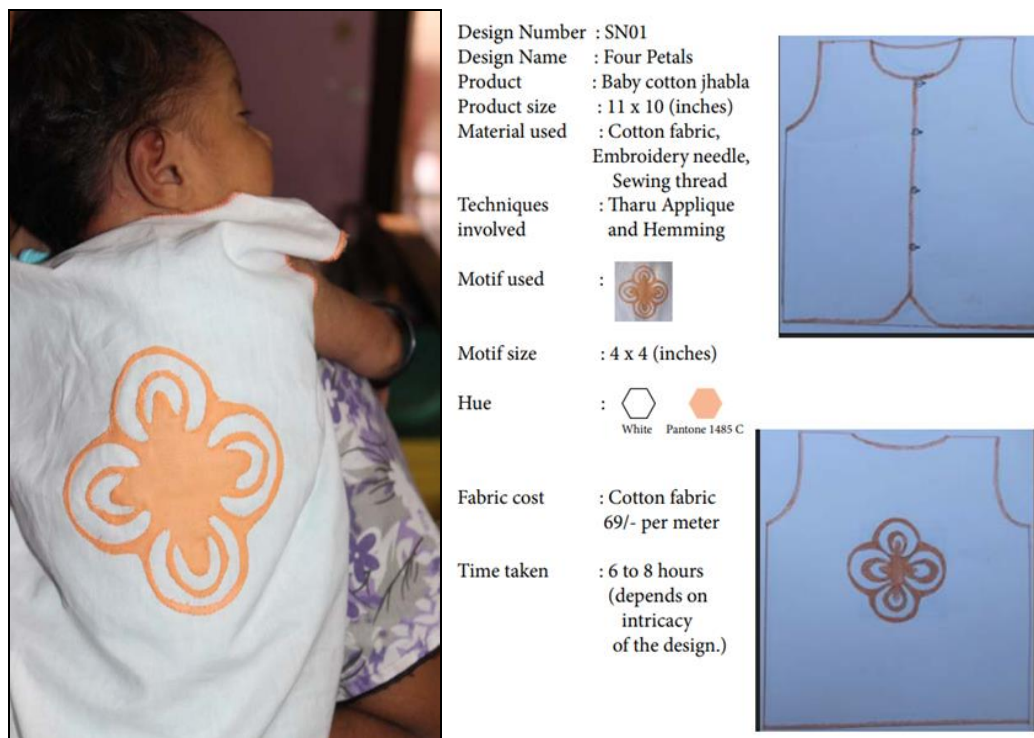


Fig 57: Design 1

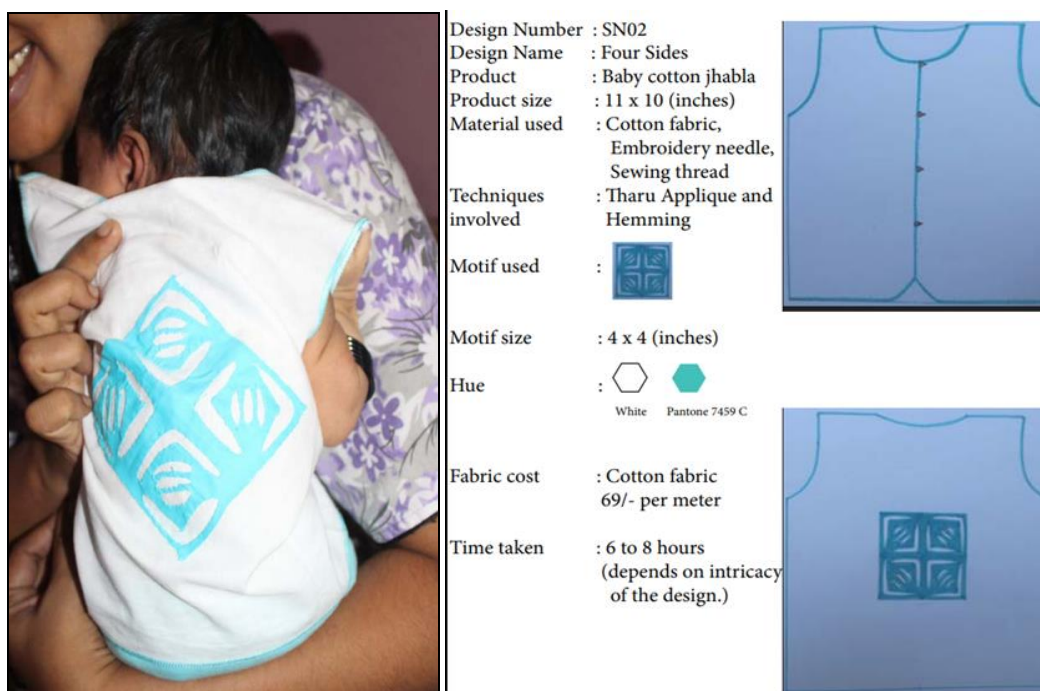


Fig 58: Design 2

Design Number	: SN03
Design Name	: Go around
Product	: Baby cotton jhabla
Product size	: 11 x 10 (inches)
Material used	: Cotton fabric, Embroidery needle, Sewing thread
Techniques involved	: Tharu Applique and Hemming
Motif size	: 6 x 6 (inches)
Hue	:   White Pantone 1485 C
Fabric cost	: Cotton fabric 69/- per meter
Time taken	: 6 to 8 hours (depends on intricacy of the design.)



Fig 59: Design 3

Design Number	: SN04
Design Name	: Four corners
Product	: Baby cotton jhabla
Product size	: 11 x 10 (inches)
Material used	: Cotton fabric, Embroidery needle, Sewing thread
Techniques involved	: Thraru Applique and Hemming
Motif size	: 4 x 4 (inches)
Hue	:   White Pantone 7459C
Fabric cost	: Cotton fabric 69/- per meter
Time taken	: 6 to 8 hours (depends on intricacy of the design.)



Fig 60: Design 4



Design Number	: SN05
Design Name	: Little heart
Product	: Baby cotton jhabla
Product size	: 11 x 10 (inches)
Material used	: Cotton fabric, Embroidery needle, Sewing thread
Techniques involved	: Tharu Applique and Hemming
Motif size	: 5 x 5(inches)
Hue	:   White Pantone 1485 C
Fabric cost	: Cotton fabric 69/- per meter
Time taken	: 6 to 8 hours (depends on intricacy of the design.)



Fig 60: Design 4

9. Acknowledgement

Completing this research study has been a rewarding journey, made possible by the invaluable contributions, guidance, and support of numerous individuals and institutions. Our heartfelt gratitude goes to those who played crucial roles in bringing this endeavor to fruition.

Firstly, we extend our sincere appreciation to the dedicated members of the Tharu tribe, particularly Supriya Kumari and Nikita Gautam. Their unwavering support and collaborative spirit significantly contributed to creating a conducive environment for data collection, fostering insightful discussions that shaped the success of this study. Deep gratitude goes to the members of the Tharu tribe who actively participated in the fieldwork. Their enthusiasm and engagement played a vital role in generating invaluable data and feedback, offering a comprehensive understanding of the impact of their traditional practices on their lifestyle. Their candid responses validated the purpose and significance of this study. In conclusion, this research study would not have been possible without the active participation and generous contributions of the Tharu tribe, particularly Supriya Kumari and Nikita Gautam, textile designers who shared their expertise. Their contributions have significantly enriched this study, providing a deeper understanding of the rich cultural heritage of the Tharu tribe.

10. Conclusion

The conclusion of the research paper on Tharu appliqué products emphasizes the importance of design interventions to enhance the marketability of these traditional crafts¹. It highlights the need for skill development programs, marketing initiatives, collaborations with designers and retailers, and government support to address the challenges faced by Tharu artisans. The paper suggests that such interventions can help preserve the cultural heritage of the Tharu community while improving the socio-economic conditions of the artisans. By adopting modern design trends and sustainable practices, Tharu appliqué can attract a broader audience and revitalize the craft in the modern marketplace². The conclusion likely reiterates the potential for Tharu appliqué to evolve while maintaining its cultural significance, ensuring its survival and relevance in today's global market.

11. References

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