Impact of Applique Craft Skill Education in Government Schools East Delhi

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ABSTRACT

Education is not a physical thing that can be delivered through the post or through a teacher. Fertile and robust education is always created, rooted in the physical and cultural soil of the child, and nourished through interaction with parents, teachers, fellow students and the community. Teaching should aim at enhancing children's natural desire and strategies to learn. Appliqué is one of the needle craft used extensively in India for textile decoration.Now days in the government schools in East Delhi, waste fabrics have been collected from tailors and from usage of old clothes applique craft work has been implemented. Present study focused on government schools girl's students, as they are from poor background and by learning this technique they can get employment and will be self motivated.Distribution of threads and embroidery materials have been done to promote the skill. Motis related to nature birds, animals, fruits, vegetables,alphabets, flowers,leaves etc. have been taught for applique work. Present study conduct in the government schools girl's students located in East Delhi, who learn applique craft designs and embroidery for their empowerment.

KEYWORDS: Education, Applique, craft, skill, empowerment.

INTRODUCTION

The term 'applique', of French origin, describes a technique whose decorative effect is obtained by superimposing patches of coloured fabric on a base fabric, the edges of the patches being sewn on with some form of stitching. The applique technique has been adopted by people all over the world to provide bold, brightly coloured, sometimes three-dimensional designs for use in various situations. The work is generally done by hand.

Many places in India are renowned for producing such applique work, the important regions being northern Gujarat, Uttrakhand, Bihar, Orissa, Tanjore and its surrounding areas, and Rajasthan.

Indian education has always highlighted the importance of art education, both through formal and non formal methods from the pre primary stage to higher education with a vision to retain our unique cultural identity. The present NCF framed in 2005 by NCERT states that we need to give our children some taste of understanding, following which they would be able to learn and create their own versions of knowledge as they go out to meet the world of bits, images and transactions of life. Such a taste would make the present of our children wholesome, creative and enjoyable; they would not be traumatized by the excessive burden of

information that is required merely for a short time before the hurdle race, we call examination.

2.Recommendations of Focus Group on Arts, NCF 2005;

Arts education must become a subject taught in every school as a compulsory subject (up to Class X) and facilities for the same may be provided in every school. The four main streams covered by the term arts education are music, dance, visual arts and theatre. Special emphasis may be given to Indian traditional arts, which currently face the threat of being drowned out by so called mainstream and popular arts. Teacher education and orientation must include a significant component that will enable teachers to efficiently and creatively include arts education.School authorities must acknowledge in practice that arts are to be given significance in the curriculum and not just restricted to being so-called entertaining or prestige earning activities. They must permit and actively encourage students to study the arts.

Public campaign and advocacy to promote arts education as a relevant subject must be undertaken. The mind set of guardians, school authorities and even policy makers needs to be jolted to accept that the arts will enrich the development of our young minds. Emphasis should be given on learning than teaching in arts education and teachers should have participatory and interactive approach rather them instructive.

Resources for research development and training must be allocated. More material on arts education should be made available for arts education teachers including electronic media aids.The group also recommended that there should be a unit of arts education having faculty in different areas of arts to empower the teachers, states and develop materials.

It further envisions that arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. Arts will enrich the lives of our young citizens through their lifetime, not merely during their school years.

Eleventh Five Year Plan (2007-2012)

The Eleventh Five Year Plan prepared by the Ministry of Culture has its mandate to preserve and promote all forms of art and culture. Broadly, this Ministry is working on the protection, development and promotion of all types of heritage and culture namely, tangible heritage, intangible heritage and knowledge heritage. In addition, the Ministry also harbors the responsibility of Gandhian heritage and commemoration of important historical events and centenaries of great personalities. The areas of work are (i) Performing Arts, (ii) Museums & Visual Art, (iii) Archaeology, Anthropology & Ethnology, (iv) Literature, Libraries & Archives and (v) Education, Research & others. Keeping these areas in view the Ministry is engaged in a variety of activities, ranging from stimulating cultural endeavors at the grassroots level to promoting cultural exchanges internationally, from programmes to preserve India's ancient heritage to encouraging an array of contemporary creative arts. The Ministry's task is to develop and sustain ways and means through which the creative and aesthetic sensibilities of the multicultural people of India remain active and dynamic.

UNESCO - Road Map for Arts Education (2006-2010)

UNESCO outlines the importance of Arts Education and its essential role in improving the quality of education. The Road Map endeavours to define concepts and identify good practices in the field of Arts Education. It is meant to serve as an evolving reference document which outlines concrete changes and steps required to introduce or promote Arts Education in educational settings (formal and non-formal) and to establish a solid framework for future decisions and actions in this field. (UNESCO, 2006) Based on deliberations during and after the World Conference on Arts Education, which took place in 2006 in Lisbon, Portugal, the Road Map for Arts Education aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21st Century, and places emphasis on the strategies required to introduce or promote Arts Education in the learning environment.

MHRD, takes care of the Department of School Education and Literacy (Elementary, secondary and Higher education), has under its patronage all major educational institutions like Central Board of Secondary Education

kind of education with Scientific, Technical and Sports disciplines, Human sciences and Arts & Crafts Education placed on an equal footing.

The guidelines are:

- To implement Arts and Crafts in schools, adequate space and learning opportunities need to be provided to these subjects in teacher education curricula.
- For the preparation of Arts and crafts teachers, Arts and Crafts should be a

(CBSE), National Council for Educational Research and Training (NCERT), National University of Educational Planning and Administration (NUEPA), National Institute of Open Schooling (NIOS), Central Tibetan School Administration (CTSA), NavodayaVidyalayaSamiti (NVS), KendriyaVidyalayaSangathan (KVS), to implement its aims and objectives.

Based on the NCF 2005, following set of recommendations for the promotion and Implementation of art education in schools are as follows:

- the school authorities to give arts its due significance in practice in the curriculum and so must permit the study of arts actively.
- emphasis to be given on learning rather than teaching in arts education and teachers to have participatory and interactive approach rather than instructive.
- special emphasis on Indian traditional arts and crafts must become a subject taught in every school as a compulsory subject up to class X.

The NCTE proposes a balanced

compulsory component of elementary as well as secondary teacher education programmes.

Establish Art and Crafts Resource Center to:

- provide opportunity for nurturing the creative talents of student teachers, providing adequate opportunities of exploration and exposure to art and craft experiences to student teachers,
- provide opportunities and training to student teachers for acquiring and enhancing necessary skills in different

areas of Arts and Crafts as a prospective teacher and also as an individual,

- provide support in organizing festivals, fairs, exhibitions, shows etc., provide a platform to establish Arts and crafts as mediums of education in relation to other school subjects.

3.   Review of Literature

Samal, (1994) has done her research work in "Applique craft tradition of Orissa and change". She has describes about position of appliqué in Orissa and its development according to time. A. Sharma, S.S.J. Singh and N.M.Rose (2016) Appliqué saris embellished with hand, machine and digital embroidery were successfully developed using selected traditional motifs developed through CAD software into contemporary forms and designs which proved that traditional motifs can be created into contemporary forms. *Aipan*is a folk art of *Kumaun*region of Uttarakhand which is related to Hindu myths and rituals. It is the art for floor decoration which has sustained till date because of its religious, social and cultural significance (Sah, 2006). The *aipan*designs are inspired from the geometric patterns, natural figures of real objects, symbolic designs referring to God and goddesses, etc. It is drawn in front courtyard, entry points at doors, walls, papers and at places of worship. This art form has been explored by different researchers for development of design suitable for textile designing through weaving (Sangama and Rani, 2012; Kumari, 2013 and Arya *et al.,* 2017), screen printing (Arya *et al.,* 2012 and Arya *et al.,* 2011), embroidery (Singh *et al.,* 2013).

4.   Applique Techniques

Technically, applique is based mainly on three items: stitches, strips, and patchwork. The motifs that are cut out and patched on to the base cloth can also be divided into three categories, depending on shape and appearance: (i) plants, (ii) animals, and (Hi) celestial bodies and symbols. The arrangement of structural patterns and the combination of different colours form the main theme.

A.   Stitches

Applique craft is mainly based upon the chikana or chain stitch, but other stitches are also used, as listed below:

1.   Bakhia (stem stitch)

The stem stitch is a simple running stitch used to fix patches temporarily on to the base cloth. Several stitches can be picked up at each insertion of the needle. It is one of the most important stitches in applique work.

2.   Taropa (hem stitch)

The taropa stitch is like a hemming stitch and is used for stitching applique patches on to the base cloth, where the edges of the patches are turned in and then stitched, the stitch being almost concealed beneath the patch. It is one of the stitches used to provide a neat finish.

3.

Guntha (run stitch)

Here the needle passes above and below the fabric, making stitches of equal length. The stitches below should also be of equal length, but generally they are half the size or even less of the upper stitches.

4.   Khanja (tag stitch)

This stitch is used to keep the motif in position on a piece of fabric. It is applied to the base cloth in applique, a primary stitch that is taken out after the main stitches have been inserted.

5.   Button-hole stitch

This stitch is used for the mudi or rings that are attached to large canopies in order to fix tiny round mirrors to them. Here the needle passes over the edge of the inner surface of the cloth.

6.   Ganthi (similar to button-hole stitch)

This stitch is worked in almost the same manner as the button-hole stitch, with the difference that in the latter the stitches are close together, whereas in the ganthi stitch they are somewhat apart and not as uniform. The thread is brought out on the lower line, the needle being inserted in position on the upper line, taking a downward stitch with the thread under the needle point, then pulling the stitch up to form a loop and repeating the process. This stitch is used to produce attractive embroidered motifs.

7.   Kitikitia (variation on button-hole stitch)

This stitch is a variation on the button-hole stitch. Here, after two regular stitches, one half-stitch is inserted.

8.   BaiganomangiaKitikitia

This is a combination of kitikitia with a grouped button-hole stitch and is used in a similar fashion to kitikitia, with a variation in the half-stitch, which is taken in.

9.   Ruching (running stitch)

This is an essential stitch in applique craft in which the stitch is used to gather a strip of cloth to make an applique motif. These stitches are generally circular in fonn.

10.   Chikana (chain stitch)

As already noted, the most important stitch in applique work is the chain stitch, an embroidery stitch built up by looping threads and used to bind the edges of the applique patch without turning. It is also used for textural and ornamental effects on motifs.

Figure 1 : Girls students of East Delhi Government school learn applique craft work from their teachers in school

B.

Strips

Types of patti (strips) are described below along with their colour combinations and measurements.

1. Phulapatti (flower motif): black background with flower of red, yellow, white, or green, 7-9 inches.

2. Sadhapatti or naafipatti (plain red strip): always red, 5-6 inches.

3. Naharapatti (right-facing cone pattern): white, red, and black combination, 5-6 inches.

4. Kalasopatti (pitcher strip): black background, white pitcher pattern, 6 inches.

5. Beliripatti (strip from left to right): white and red strip, 4-4½ inches.

6. Moodapatti (strip from right to left): white, red, and black or blue combination, 5-6 inches.

7. Gulapatti (wavy strip): black background, chain stitch with red or white thread, 5-6 inches.

8. Hiranapatti (mogra flower strip): red background, flower of white cloth, 3 inches.

9. Chainapatti (strip of embroidered patterns in chain stitch): 3 inches.

10. Khandiyalipatti (diamond-shaped strip): red and black square (chauka) pania (triangular strip on top and bottom edge) cloth, 5-6 inches.

11. Chaukapatti (square strip): background of black and blue, with chain of white thread, 5-6 inches.

12. Suapatti (swan strip): background of red with green sua, 5-7 inches.

13. Hansapatti (swan strip): black background, with red and yellow hansa, 5-7 inches.

14. Chidiyapatti (clubs strip): black background with chidiya of red and yellow or red background chidiya of black and yellow

, 4 inches.

Figure 2 :Girls students of East Delhi government school showing their applique craft and embroidery work

Patchwork

Motifs used in applique include trees, creepers, leaves, flowers, birds, animals, fish, celestial bodies, symbols and other motifs, which are given in detail below:

1.   Tree: belagaccha (tree of Bael or Aegle marmeloscorrea).

2.   Leaves (patra): bela (leaf of Bael); banka; pana (betelleat); suji.

3.   Flowers: malli (mogra); padma, tarup, guntha (types of lotus); suryamukhi (sunflower); uthaphula (raised flower); sunsuniya.

4.   Birds: sua (parrot); bataka (duck); hansa (swan); mayur (peacock); gandamaurya or bhairaba (double-headed peacock).

5.   Creeper: tohi or dali.

6.   Animals: hat; (elephant); singho (lion).

7.   Fish: matsha.

8.   Heavenly bodies: surya (sun); chandra (moon).

9.   Other: Rahu (demon who swallows the sun and moon during eclipses); kangula (triangular-shaped motif); flag.

Figure 3 :Applique craft and embroidery workshop held in East Delhi Government school for girl students

Figure 4 :Girls students of East Delhi government school showing their applique craft and embroidery work

5.
Conclusion

"Applique craft, intended initially for purely religious use, has thus, with the passage of time, become modernized and commercialized in nature, due to its attractions to a wider clientele. Religious uses have been maintained, but this further development has led to a growing national and international as well as local market for the products of the craft."

Up cycling (decoration) on old clothes using applique technique to reuse the old clothes have been implemented for sustainability.Jewellery techniques which can be made by hand i.e. earrings, bangles,neckpiece have been taught using applique motifs to promote this crafts and to enhance women empowerment opportunities.Motifs have been crafted by girls on Cushion covers, bags, old jeans and tops,old footwears,oldsarees,kurtis, handkerchief,folders for the exhibition. Exhibition has been done in East Delhi Government school to showcase their talent and to increase the employment opportunities for girls. Applique craft is done by hands and by usage of fabric pieces to make women self empowered and to create a great platform of opportunities for women in future.

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