

Traditional handicrafts and handloom of Kullu district, Himachal Pradesh

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Abstract

Handloom weaving and handicraft are the cultural heritage of the Himachali people and an indispensable part of the lives of *Kulluities*. The activity of preparing a wide range of handloom and handicraft products was originated to suffice local needs but it gradually took a turn towards commercialization. In the study, handloom and handicrafts of district Kullu of Himachal Pradesh have been presented. The local weavers besides following their ancestral traditions and skills are intentionally making some alterations in the designs and motifs to cater to the needs of modern buyers. The various handloom and handicraft items of the Kullu district include shawls, caps, borders, *pattoo*, *muffler*, *patti*, *thobi*, *numdha*, *gudma*, *hand knit woolens*, *kilta*, *patari*, etc. which have been described in detail in the paper.

Keywords: Traditional handloom, Traditional handicrafts, Kullu, Himachal Pradesh

Handicrafts heritage of Gaddi tribe of Himachal Pradesh

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Abstract

The tribal people of Himachal Pradesh are living close to forests and facing unfavorable climatic conditions. *Gaddi*, the semi-agricultural tribe of Bharmaur area of Chamba district is identifiable due to their typical dress comprising *topi*, *chola* and *dora*. They sport a *hukah* (smoking pipe) in their hand and *khalri* containing cereals and other essential articles on their back. Due to tough topography and harsh climate, these people have developed their unique handicrafts, which is still manufactured as well as used by them. In the paper, an effort has been made to document the costumes, ornaments and various woven and other handicraft products used by the *Gaddi* tribe of Himachal Pradesh.

Keywords: *Gaddi* tribes, Himachal Pradesh, Traditional handicrafts

***Gekong-Galong*–Traditional weaving technology of *Adi* tribes of Arunachal Pradesh**

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Abstract

The women living in remote areas and dependent on traditional resources have developed appreciating knowledge and skill in weaving and making crafts for their subsistence livelihood in mountain ecosystems. In modernization and rapid acculturation process, this culturally important heritage of women is at risk and eroding. Varieties of culturally and traditionally important dresses are weaved by *Adi* women. Women are competent in selecting diverse plant biodiversity used in making entire set of *gekong-galong* (handloom), which requires years of experience. The culture, belief and spiritual aspects are intrinsically attached with weaving technology. Various sources are utilized in making and using thread for weaving like silkworm, indigenous cotton varieties and mechanically made thread available in market. In remote social system, women use local bioresources in preparing the dye and colours. Weaving is one of the major traditional sources of income and livelihood, but younger generation does not show considerable interest in learning and continuing such culturally important practices. A mission mode integrated effort would be required to conserve women wisdom of weaving and making this profession economically viable through value addition, entrepreneurship development, chaining market and economic empowerment. In the paper, traditional weaving and related knowledge systems of purposively selected villages of *Padam*, *Pasi* and *Minyong* subtribes of *Adi* community Arunachal Pradesh are discussed.

Keywords: *Adi* tribes, Traditional weaving, *Gekong-Galong*, Traditional knowledge, Biodiversity, Cultural heritage

Traditional woodcraft, *Jambili Athon* of the *Karbis*

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Abstract

Jambili Athon is an extraordinary woodcraft of the *Karbis*, made entirely from *Bengwoi ke-er* (*Wrightia coccinea* Sims. (Apocynaceae), whose origin and making of the craft is strictly based on legends. It consists of a central axis and a whorl of four branches, all with beautiful carvings on it and the apices are perched with different species of birds. *Jambili Athon* is exhibited during socio-religio-cultural festival, *Chomkan*, during crowning ceremony of social chief, the *Lindokpo* and also to honour great persons. *Jambili Athon* has no parallel with any crafts or symbols of other tribes of Northeast India and is claimed as the symbol of pride and cultural identity by *Karbis*. It covers the philosophy of life & death, social institutions and religious practices of the people. Further, *Jambili Athon* is often used in logos of many institutions and organizations in Karbi Anglong and also as designs on textiles. A miniature *Jambili Athon* is usually kept as an artifact in almost every household.

Keywords: *Karbi* tribe, Woodcraft, *Jambili Athon*, *Wrightia coccinea*, *Chomkan*, Traditional craft

Handloom Weaving – State of Art of Tribes of Kullu Valley, Himachal Pradesh, India

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Abstract

There are a myriad of craft traditions in India, which depend on social, economic and regional factors. The present status of craft in India owes much to the rich craft traditions of the past. The tribals of Himachal Pradesh are well known within and outside the country for the fabrication of woollen clothes of several kinds like shawls, *pattus*, *patties*, *lahang* etc. Kullu shawls like Manipuri and Naga shawls are very popular all over the country (Chauhan et al. 1989). Owing to rough terrain and remoteness of many areas, most of the age-old traditions and costumes have been preserved to date without succumbing to outside influence. Kullu; the valley of Gods is tranquil heaven known for its international Dussehra celebrations, its warm, woollen hand woven shawls and its innumerable temples. The earlier historic reference to Kullu dates back to 5th century BC. According to legend, Kullu once the land of Gandharvas and celestial musicians and has derived its name from 'Kuluta'- people who participated in the Mahabharata. In the olden times, it used to be an important centre on the great trade route to central Asia – to Tibet and China. Though Tibet is no longer a free country and travel to China is restricted, Kullu today has lost its multinational character to certain extent

Keywords: Craft. Woven. Shawls. Fabrication. Trade. Multinational

Traditional handloom and handicrafts of Sikkim

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Abstract

Sikkim is a state having very old and deep rooted handloom and handicraft traditions. Handloom weaving, *thanka* painting, wooden mask making, wood curving are typical of Sikkim. All these traditional handloom and handicrafts are described.

Keywords: Handlooms, Handicrafts, *Lepcha*, *Bhutia*, *Nepalese*, Sikkim

Sericulture and traditional craft of silk weaving in Assam

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Abstract

Sericulture is one of the oldest professions the humane developed and practiced. Weaving as a craft also developed independently in ancient China, India, and Thailand as well as in the Middle East, Europe, Africa and in South America. The process of working out new techniques continued for millennia and continues even today. With the change from subsistence farming to the present commercial system and incorporation of mechanical technology have brought in drastic changes in both sericulture and weaving industry. Consequently, people realize the present day techniques adopted for commercial system may be unsustainable in the long run. Currently, scientists are relearning the traditional or indigenous know how and exploring possibilities of using the old practices wherever possible. Further in case of tribal weaving in Northeast India, each region has unique aptitude for the craft of weaving and each tribe has its own traditional style and design. Therefore, introduction of indigenous know how (traditional craft, style, design, etc.) in the field of sericulture and weaving blended with modern techniques can produce low cost quality product with quantity production to sustain present day competition market.

Keywords: Traditional knowledge, Sericulture, Traditional crafts, Silk weaving, Assam

Handloom weaving, the traditional craft of Manipur

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Abstract

Hand woven textiles have always been a rich source of one's tradition. In the Northeast region of India, each tribe or community has its own specific designs and motifs. Manipur enjoys a distinct place amongst textiles zones in India. Women folk are practicing weaving in Manipur. The crafts is woven with culture and spiritual beliefs of the natives of Manipur since time immemorial. But due to social changes incorporated with modern technology, the traditional hand woven textiles of Manipur are few to be found and they are rapidly changing in terms of designs, motifs, yarns and processes. The study was an attempt towards the preservation of the textiles before they are completely depleted. The main objective was to document the hand woven textiles of Manipur. The related data was collected purposively from three selected villages by using observation cum interview method.

Keywords: Handloom, Motifs, Traditional weaving, Manipur

Biological motifs and designs on traditional costumes among Karbis of Assam

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Abstract

Traditional costumes are often adorned with designs depicting indigenous flora and fauna, objects and even some abstract figures. Filed study was undertaken with the objective to elucidate the traditional knowledge on weaving and to find out the intrinsic relationships between biological objects and cultural artifacts during 2002-2008 among the Karbis following unstructured interview and through personal observations by the authors. Motifs and designs are weaved or embodied following certain indigenous techniques viz. *kerip*, *ketur*, *keran*, *kehom*, *keroi*, *kepharlem* and *kethak*. The findings of the study ideate that traditional motifs and designs on textiles are not for mere display but are emotionally associated with their social, cultural and religious life. Further, the similarity in material culture of the *Karbis* and *Tiwas* observed in some respects may be attributed to their co-habitation in the same Geographical area and reciprocal influence of their cultures.

Keywords: *Karbi* tribe, Backstrap looms, Biological motifs and designs, Flora and fauna, Cultural identity

Traditional textiles and costumes of *Karbi* and *Biata* tribes of Meghalaya

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Abstract

The present study was an attempt to study the tribal textiles and costumes of Meghalaya which was almost non-existent and has reached the verge of extinction in the name of change. The objectives of the study were to document the yarns, looms, colors, motifs and costumes worn for different occasions. Data was gathered through personal interviews coupled with observation method from purposive selected samples and photographs were taken to support the study. Weaving of these two tribes was the monopoly of women. They wove their dress by themselves on the loom which they set up in their dwelling house. The study revealed that there have been certain changes in the traditional textiles and costumes in terms of yarns, colours and motifs used.

Keywords: Back strap loom, *Biata* tribe, Cotton, *Eri* silk, Fly shuttle loom, *Karbi* tribe

Pashmina shawl - A traditional way of making in Kashmir

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Abstract

Since centuries, the handicraft industry is running successfully in beautiful valley of Kashmir. Among handicrafts, *shawl* industry has gained popularity all over the world for the way these shawls are being prepared. *Shawl* making in Kashmir is an age old practice over which the artisans have expertise themselves over generations. The shawls prepared from *Pashmina* fibre are liked by all irrespective of their age, sex and nation. From ages, *Pashmina shawls* are being prepared in the valley by traditional methods. The objective of the study was to ascertain the processing methodology adapted by local artisans in Kashmir Valley for *shawl* preparation. In this paper, the processing of *Pashmina* from fibre to the final product (*shawl*) right from harvesting up to finishing is presented in detail.

Keywords: Handicrafts, Kashmir, *Pashmina*, *Shawls*, Traditional

Traditional Lepcha craft Sumok-thyaktuk (Lepcha Hat) and its conservation in Dzongu Tribal Reserved Area (DTRA), Sikkim, India

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Abstract

The *Sumok thyaktuk* or *Lepcha* traditional hat is an oldest form of craft, unique and exclusive to the Lepcha tribe living in the Dzongu Tribal Reserve Area (DTRA) of Sikkim. The hat is intricately woven with the *Ru* or cane (*Calamus acanthospathus*), *Po-young* – local bamboo (*Cephalostachyum capitatum*). Each part of the hat and its artistic design hold its own traditional meaning and significance. The hat formed the headgear of the royal soldiers later on Sikkim Guard during the regime of Chogyal dynasty in Sikkim. Wearing the head gear in marriage ceremony, worships and other festivals is mandatory in the tribe. With the advent of other modern day's trendy outfits in the locality, these traditional head gear is now facing serious threat and is actually in the verge of extinction. Therefore, the present study is an attempt to study the detail work of art and to document them systematically for the conservation of this dying art.

Keywords: Sumok-thyaktuk, Lepcha, Dzongu, Chogyal

Handicraft skills of Yak Pastoralists in Arunachal Pradesh

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Abstract

The Yak Pastoralists, known as the *Brokpas*, of Arunachal Pradesh are expert craftsmen making all the items of their daily utility for processing and storing yak products by themselves. The wood and bamboo processing techniques, adopted by them are a complex set of processes embodying Traditional Indigenous Technological Knowledge. This Paper is an initiative to understand and document these handicraft skills of the *Brokpa* community. The crafting patterns of bamboo milk churner, storing boxes, baskets, etc. adopted by them has become an art form passed on from one generation to another and the *Brokpas* are the preserver of this rich culturally important craftsmanship. The workmanship of these artisans is of very high order and indicative of their rich cultural heritage. Crafting in their community, exclusively done by the male folk, has immense potential for being developed in commercial lines for obtaining economic returns.

Keywords: Yak Pastoralist, *Brokpa*, Handicraft, Bamboo, Wood, Cane, Arunachal Pradesh

Design and development of fashion accessories inspired from the hand woven shawls of Nagaland

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Abstract

The *Nagas*, inhabitants of Nagaland, are said to belong to the Indo-Mongoloid stock. Unlike other parts of India, where much of the spinning and weaving, is in the hands of men, in Nagaland it is exclusively the monopoly of women. They mainly weave shawls and *mekhalas* which range from a simple white cloth to elaborately designed ones. These textiles are mainly produced only for their own consumption and available in the local markets. These textile products require more visibility, which can be achieved through contemporary product design and value addition through design development which can lead to better and wider market acceptability and network. Therefore, the present study was undertaken with the major objective of documenting the history, origin, weaving techniques, motifs and significance of the hand woven shawls of the three tribes of the state, i.e. *Ao*, *Chakhesang* and *Lotha* and then designing fashion accessories inspired from the hand woven textiles and ornaments of Nagaland. Inspired from these textiles fashion accessories, i.e. bags, belts and neckwear were designed and constructed and its market acceptability was studied. The study revealed that the products were highly appealing in the market and there was lot of scope to develop such products. The respondents and shopkeepers also acknowledged that the attempt was very innovative and creative to make people aware of the textiles of Nagaland and the study helped uplift, preserve and popularize the hand woven textiles of the state by product diversification.

Keywords: Hand woven tribal shawls, *Ao*, *Chakhesang*, *Lotha*, Product diversification

Study of Traditional handloom weaving by the Kom tribe of Manipur

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Abstract

In the present paper traditional weaving and related knowledge system of purposively selected villages are discussed, and in this connection eight plant species are reported, which are used in weaving handloom. *Kom* tribe of Manipur has very rich traditional knowledge of crafts. These are the living testimonies of their traditional knowledge and aesthetic value, which they have inherited from their predecessors. The art of handloom weaving and the techniques they use are indeed admirable. But the *Kom* like any other tribal society has also been subjected to the challenges of modernization and open market. As a result many of their indigenous artistic works in making tools are now in danger. Therefore, every effort must be made to preserve this traditional knowledge so that they can carry on with their aesthetic beauty & knowledge into prosperity.

Keywords: *Kom* tribe, Handloom, Weaving, Manipur