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GLOSSARY

Amba	Pocket
Bagschok	Centre table
Bakhu	A traditional dress
Ban	Knife
Bdud	Devil
Bhumpa	Vase
Bhutia	Inhabitants of Sikkim and are a community of people of Tibetan origin.
Brahmanical	Highest or priestly caste in the Hindu caste system
Bumpa	The golden fish symbolizing freedom against obstacles
Chabchab	Ornament used for embellishment
Chalaal	Leather belt
Chewa	The elephant's tusks
Choekyi Khorlo	Wheel of Dharma
Chokes	Wooden Table
Chu	The pearl symbolizing a good omen
Chupa	Skirt
Darchang	The floating scarf
Daura	Trouser
Den	Carpet
Denjongpas	Bhutia people
Dharma	Teachings of the Buddha
Dhatu	Hat
Dhunkar	Conch shell symbolizing calling of the dharma
Diu	Gold Bangle
Dogden	Triangular piece of gyasar
Dorji	Thunderbolt
Dramnyen	Musical instrument
Dug	Parasol symbolizing protection from the evil
Dum-dyam	Draped saree
Dumdym	Extra cloth
Dum-pra	Woven rectangular fabric worn by lepcha men

Dum-praa	Woven rectangular fabric worn by lepcha men.
Duree	Shawl
Dubels	Cylindrical hanging flag
Erungi	Buddhist religious symbol
Fang-shing	An empty rhombus symbolizing victory
Gau /gawu	Silver filigree or gilt boxes
Ghalo	Traditional footwear
Goechen	Brocade
Gyado	Lepcha pant
Gyaltshen	Victory banner symbolizing Buddha's victory
Gyaser	Brocade
Gya-ton	Pant
Gya-ton/Daura	Bhutia men trouser
Honju	Blouse
Hyantaj	Shirt
Jaja	Waistcoat
Jemalep	Butterflies
Joko	Ring
Kafer/ Takli	Hand tool used for spinning
Kera	Belt
khada	White silk scarf used for greetings
Khambu	The three fruit symbol for marriage and longevity
Khoechen	Brocade
Khorlo	The eight spoked wheel symbolizing predominance of law
Khorlo	chakra
Kyerah	Waist belt
Labrang	Coat
lap-che	Nonsense talkers
Lepcha	Indigenous Tribe of Sikkim
Lha	God
Ling chih	Sacred fungus
Lunpang	Inedible citron signifying happiness
Mayel	The land blessed by God

Mokho	Bhutia women cross over garment
Mor-pankhi	Peacock feather gyasar
Mutanchirong	Lepcha tribe
Naksha	Design
Namgyal	A tibetan deity
Norbu	The dragon's jewel representing thunder
Norbu mebar	The flaming jewel
Pagi	Lepcha men dress
P'ai pan	The pair of castanets
Pecha	Tibetan book
Pema	Lotus flower symbolizing purity of mind and soul
Pepe'u	The endless Knot symbolizing interdependence of the universe
Phiru	Pearl ornament
Phosom or tsompa	Hand stitched boots
Pokho	Bhutia men cross over garment
Purukho	Woolen gown
Resang	Chrysanthemum symbolizing cheerfulness
Rong	Lepcha tribe
Rong-pa	Lepcha
Sench	Pomegranate symbolizing fertility
Serura	The rhinoceros's horn
Shambo	Hat
Shou	Symbol for long life
Sisnu	Nettle fiber
Sisnu/Kuzu	Nettle fiber
Sombas	Bhutia women footwear
Sumok Thyaaktuk	Bamboo Hat
Swastika	An Asian symbol of eternity and long life
Tashi tag-gye	The auspicious emblems
Tashi Thare	Symbol for good luck
Tchingo	Tantric design gyasar
Thangka	Religious painting or scroll

Thanka	Religious Tibetan paintings on a scroll
Thara	Lepcha weave
Thigma	Tie dye cross pattern
Thuril shambu / chingsha	Hat
Tomoo	Trouser
Trung trung	The white Manchurian crane signifying longevity
Tsampa	Roasted flour
Tse pema	Peony emblem of masculinity
Tshering kinkhap or siling shambu	Bhutia women hat
Tsitsi Khambo	The bat symbol of happiness
Tungblyok	X shaped pattern
Tungbrik	Diamond shape pattern
Tungtoskor	Arrow motif
Vajra	Buddhist religious symbol
Wonthatsi	Bhutia men shirt
Yang	Symbol of male principle
Yencho	Earrings
Yenthatse	Shirt
Yu ku	Fish drum symbolizing the telling of fortunes
Yudrang	The bee
Zari	Golden thread

Appendix -I

INTERVIEW SCHEDULE FOR THE PERSONNEL'S AT THE DIRECTORATE OF HANDLOOM AND HANDICRAFTS, GANGTOK, SIKKIM.

I. General Information

Name: _____
Designation: _____
Age: _____
Gender: _____
Address: _____

II. Explicit Information

1. When was the DHH established? What was the major objective behind?
2. What all craft does DHH focuses upon?
3. Is there a distinct textiles and costumes arcade?
4. How big is the assemblage and what are the main components of the assemblage?
5. What all communities/ tribes are there on display in the museum?
6. From where all these assemblage gathered from? Whether bought by the DHH or donated by the individuals?
7. What kind of steps and initiative taken by the DHH in order to increase the textile and costume collection
8. What kind of training is given under skill up- gradation to the local artisans?
9. Has DHH ever participated in any kind of exhibition outside the state in order spread the awareness about their culture and tradition (Textiles and Costumes)?
10. Can you through some light upon the evolution of the textiles and costumes of Lepcha and Bhutia communities?
11. What is the major difference between these two communities?
12. Is there any documentation done by DHH in order to preserve their textile tradition?
13. Is there any workshop setup by DHH?
14. Is the collection static?
15. Who all are trained under the training programme (Male/ female) and what is the age group of the trainee?
16. What is the approximate number of pieces of both textiles and costumes in the collection?
17. According to you what are the reasons why changes in costume have came :
    - Is it due to merger of sikkim in India?
    - OR Due to Influence of mass media
    - Or because of influence of Neighbouring countries

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Appendix –II

INTERVIEW SCHEDULE FOR THE PERSONNEL'S OF INDIRA GANDHI NATIONAL CENTRE FOR ARTS (IGNCA), NEW DELHI

I. General Information

Name: _____
Age: _____
Gender: _____
Designation: _____
Address: _____

II. Explicit Information

1. Is there any collection of traditional textiles and costumes from Northeast of India?
2. If 'yes' then from what all states? And what kind of traditional costumes and textiles?
3. What are the various components of the assemblage?
4. What is the approximate number of pieces of both textiles and costumes in the collection?
5. From where these textiles and costumes were sourced?
6. Are these textiles and costumes accessible to the public?
7. Are these collections on display for the public to see?
8. How many traditional textiles and costumes are there from Sikkim?
9. Is there any documentation done in order to spread awareness about these indigenous textiles and costumes?
10. Any other awareness programme carried out by IGNCA in order to sensitise people about this part of India.
11. What are the kind of specific motifs, colour, fibers are found in this part which makes it different from other.
12. Where and how these collections are stored?
13. What was outcome of the craft documentation project taken by IGNCA for north-eastern states of India?
14. What kind of projects IGNCA take up.

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Appendix -III

Interview Schedule for the Handloom weavers

I. General Information

Name: _____
Age: _____
Gender: _____
Designation: _____
Address: _____

III. Explicit Information

1. How did you learn weaving
2. Since how many years you have been practising this craft.
3. What kind of loom you traditionally operate.
4. What are the various tools and equipment you use in weaving?
5. What are the different fibers and yarns you are using?
6. What type of fabrics you manufacture.
7. Is Weaving is the only inherent ancestral occupation.
8. What are the different motifs you create in weaving?
9. What is the significance of each motif and which is the traditional motif
10. What are the changes came in the designs after merger
11. How contemporization of motif design has affect the buying behaviour of the masses.
12. What kind of weaving technique you integrate for weaving.
13. Do you experiment with the weaves
14. What kind of yarns you use for weaving
15. From where sourcing of yarn is done
16. What are the colours you use for dyeing of yarns
    a) Natural b) Chemical
17. If natural then what are the source from which you get the dyes
18. Which chemical you use to increase the fastness of colour
19. How much time you take to weave a complete *thokra* on backstrap loom.
20. Are you doing job work? Do you get salary?
21. How much hour do you work on looms?
22. Is there any problem you face while working on loom?
23. According to you what are the reasons why changes in costume have came :

- Is it due to merger of sikkim in India?

- OR Due to Influence of mass media

- Or because of influence of Neighbouring countries

****

Appendix -IV

Interview Schedule for the Generation I /II/III Respondents of *Lepcha* and *Bhutia*Community (Above 60 years/Above 40 years/ Above 20 years)

I. General Information

Name:	**Age:**	**Gender:**
Address:	**Educational Qualification:**	**Occupation:**
Religion:	**Annual Income:**	**Community:**
Type of Family:	**No. of Family members:**	**Village :**

II. Explicit Information

Traditional Costume:

1. How you will define your traditional costume in terms of

S.no	**Traditional Costume**	**Description**
1.	Hair style	
2.	Garment	
3.	Jewellery	
4.	Head gear	
5.	Accessories	
6.	Footwear	
7.	Any other	

2. Describe the design features of your garment along with the constructional details, elaborate upon the cuts and styles of the upper garments, lower garments in reference to:

S.no	**Features of the Garment**	**Upper Garment**	**Lower Garment**
1.	Fabric		
2.	Design		
3.	Style		
4.	Colours		
5.	Motifs		

3. What kind of raw material is used for these garments?

4. What are the different types of garments you have

5. Is there any difference in the kind of costume worn by men and women on different occasions like?

S.No	Occasion	Men	Women
1.	Marriage		
2.	Child Birth		
3.	Sports		
4.	Hunting		
5.	Senior people		
6.	Children's wear		
7.	Summers		
8.	Winters		

6. Do you like wearing traditional costume of your community?

7. If 'yes' Do you poses traditional costumes of your community?

8. If 'yes' how often do you wear them?

9. Do you find it comfortable?

10. How do you preserve your traditional costume?

11. Which is the oldest costume you have in your wardrobe?

12. If 'yes' then describe it in terms of various parameters like:

S.No	Parameters for Costume analysis	Description
1.	Year	
2.	Fabric	
3.	Design	
4.	Motifs	
5.	Cuts and styles	
6.	From where you have procured it	
7.	How much it cost then	

13. Do you were your traditional costumes?

14. If yes who inspired you to where the same?

CONTEMPORARY COSTUMES

15. Is there any change you have observed over the years in the traditional attire?

16. If 'yes' what are these changes?

17. Did you ever introduced to the modern styles of clothing?

18. Do you own any contemporary outfit?

19. What are the various reasons behind these changes?

S.No		
1.	Religion	
2.	Media	
3.	Education	
4.	Cultural influence	
5.	Occupation	
6.	Changing life style	
7.	Fashion	
8.	Influences of neighbouring states/countries	
9.	Migration	
10.	Any other	

Hairstyles and Head gears

20. How long do you keep your hair

21. What is your common hair style

22. Do you believe in cutting your hair

23. How do you hair dressed on various festivals and Occasions or any other social rituals.

TRADITIONAL (Head gears)

24. How was the hair styling done traditional for various ceremonies?

25. Do you have any traditional head gear?

26. If 'yes' then how old it is, who wore it?

27. Which are the different types of headgears used by your community for various occasions?

28. Is there any design feature in your headgear in terms of colour, design and motifs used?

29. What material was used traditional in order to make a headgear?

30. What is the process of making it?

31. Is there a headgear for women?

32. If 'yes' then how is it different from men.

33. Is there any surface ornamentation which was done on it traditionally?

CONTEMPORARY (Head gears)

34. How is the hair styling done now days?

35. Is there any influence of neighbouring countries on their styling?

36. What arethe various kind of head gear used today?

37. Various materials used in order to make them.

ORNAMENTS AND ACCESSORIES

38. What were the various ornaments used traditional by both men and women.

39. Is there any significance of each?

40. If yes then what it is?

41. How the accessories has under gone changes after the merger.

42. What are the various factors responsible for the changes?

FOOTWEAR'S

43. What kind of footwear's worn by men and women traditional?

44. What are the various materials used for making footwear's?

45. What is the technique of making the same?

46. What are the various tools used in the making?

47. What is the process involved in making?

48. Is it constructed in Sikkim if yes then what is the process of making?

49. If not then from where and how the sourcing is done.

50. What kind of surface ornamentation is done on the footwear's?

TEXTILES

51. What are the various traditional textiles of *Lepcha* and *Bhutia* Community?

52. Where were the raw materials are obtained?

53. What are various uses of traditional textiles apart from clothing?

54. How it was different from the textiles available today.

55. Which fibers were used to make these textiles?

56. How the yarn was prepared traditionally?

57. How the yarn is prepared presently?

58. How the weaving was done for the same?

59. Can you explain the difference between the textiles used for apparels and the textiles used for other purposes?

Difference in terms of:

Raw Materials/ Techniques	**Textiles used for Apparels**	**Textiles used other purposes**
Yarns used		
Type of Weave		
Loom used		
Motifs		
Width of the fabric		
Price per meter		
Sourcing		

56. What kind of looms are /was used to weave traditional textiles of *Lepcha* and *Bhutia* community?

60. Describe all the operations in the manufacturing of loin loom fabric.

61. How many weavers are required at the same time on a single loom?

62. Weaving techniques used?

63. Is there any finishes applied to the woven product?

64. Do you export woven fabrics?

MOTIFS AND THERE SINIFICANCE

65. Do you own any sample woven by your ancestors?

(a) Yes [ ] (b) No [ ]

If yes, how old are these samples?

66. Is there any changes or undergone oryou still weave same type of work?

(a) Yes [ ] (b) No [ ] If no why?

67. Do you create your own design for weaving?

(a) Yes [ ] (b) No [ ]

If No, from where do you get the designs and how?

68. How do you preserve your designs?

69. Do the motifs, Design composition, Fabrics, Colour and various articles hold any significance?

70. On what Occasion/Festival you use these textiles.

71. Was there any difference in kind of textiles used by

a) Male and female

b) Married, unmarried and widows

c) Children's

d) Old folks

72. Explain the various uses of traditional textiles and other textile objects on various occasions

Naming ceremonies	
Marriage	
Death	
Festivals	

73. What do you feel about the contemporization done on these traditional textiles in terms of fiber, yarn, colour, design modification?

74. What are the changes you have observed in the ornaments over the period.

According to you what are the reasons why changes in costume have came :

- Is it due to merger of sikkim in India?

- OR Due to Influence of mass media

- Or because of influence of Neighbouring countries and why ?

Appendix -V

Interview Schedule for the Handloom Owners

I. General Information:

Name:	**Age:**	**Gender:**
Address:	**Educational Qualification:**	**Name of the Unit:**
Set up by :	**No. of Looms:**	**Annual earning:**
Village :		

II. Explicit Information

1. When was your handloom industry setup?

2. Is this industry inherited by you from your ancestors?

3. How many looms are there?

4. What are the different types of looms you possess?

5. How many weavers work with you?

6. Are they trained by your workshop or they are master in their skill.

7. What kind of fabric is woven by you.

8. What kind of fiber/yarns you use for weaving

   a) Natural b) Synthetic

9. From where the sourcing was done for raw materials

10. What is the process of spinning and weaving?

11. Are these raw materials (yarns) bought by you are ready coloured yarn or it is dyed by you.

12. If it is dyed by yourself, what are the raw materials you use for dyeing?

13. Give the detailed information about the dye used in the given table:

S.No	Natural		Synthetic	
1.	Mention the indigenous natural dyes being in use		Are synthetic dyes being used for dyeing of yarns?	

2.	What are the traditional fabric dyeing method practises in this region ?		If yes, which dyes?	
3.	Have you undergone any dyeing workshop by DHH?		Which mordent do you use?	
4.	Which natural dye s is being in use?		From where do you procure dyes?	
5.	Which mordents do you use? Natural or chemical		What are the raw materials used?	
6.	Mention the mordents being used and at what stage, pre, simultaneous and post mordenting?			
7.	Are you satisfied with the results of the dye?			
8.	What are the challenges faced during the process in terms of: - Procurement - Extraction - Dyeing Process - Finishing - Dye fastness		Is synthetic dye gives you best results compare to natural?	
9.	How you dispose the left over waste after dyeing?		How you dispose the left over waste after dyeing?	

14. Which dye would you prefer the most, Natural or Synthetic?

DESIGN AND MOTIFS

15. What are the different motifs used in the traditional textiles, and what is the significance of each.

16. From where you get the inspiration for motif design?

17. Is there any difference between the weaving design in the past and present in terms of:

- Motifs
-Yarn used
- Raw materials
- Colour
- Price
- Availability

18. What is the demand of these woven products in the present market?

19. What all products you make out of these textiles? Is it acceptable in the market?

20. Do you prefer any modification the existing designing patterns?

21. According to you what are the reasons why changes in costume have came :

- Is it due to merger of sikkim in India?

- OR Due to Influence of mass media

- Or because of influence of Neighbouring countries

****

Appendix -VI

Interview Schedule for Tailors/Designers/Retailers

I. GENERAL INFORMATION

Name:	**Age:**	**Gender:**
Address:	**Educational Qualification:**	**Name of the Unit:**
Set up by :	**No. of Looms:**	**Annual earning:**
Village :		

II. EXPLICIT INFORMATION

1. Since when you are stitching Lepcha and Bhutia dresses.
2. What is the specific feature in their costumes?
3. What all fabrics you are using in order to construct costumes.
4. From where you are sourcing the raw materials
5. What all types of clothing you stitch.
6. What are the factors which affect the demand of traditional clothing in the market?
7. What new style and design you are working with.
8. Is there any difference between the clothing pattern of old and new generation
9. What factors are responsible for these changes in the clothing
10. From where the inspirations are taken to prepare your deigns.
11. What are the various tools you used for the construction of garments.
12. How much time it takes to complete one bakhu and honju
13. How much meter of fabric is required to construct male and female kho .
14. What all types of fabrics and garments you have in your store.
15. Do you prefer any modification the existing designing patterns?
16. 21. According to you what are the reasons why changes in costume have came :
17. - Is it due to merger of sikkim in India?
18. - OR Due to Influence of mass media
19. - Or because of influence of Neighbouring countries and why?

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Annexure I

Ph.D Scholar from Gujarat Exploring Lepcha and Bhutia Traditional Textiles and Costumes in Sikkim



Ph.D Scholar from MSU, Baroda, Gujarat, Unveiling the Rich Tapestry of Sikkim: Exploring Lepcha and Bhutia Traditional Textiles and Costumes

Garvita Sharma, a Ph.D. scholar working under the guidance of Prof. (Dr.) Anjali Kanslia from the Department of Clothing and Textiles, Faculty of Family and Community Sciences at The Maharaja University of Baroda, Vadodara, Gujarat, showcased her first capsule collection at the Northeast Festival in New Delhi on 24th December 2023.



Garvita Sharma & Prof. (Dr.) Anjali Kanslia

Annexure II

पर्यटन मंत्रालय
Ministry of Tourism

Travel for LiFE Incredible India

Home / Events & Festivals / North East Festival





NORTH EAST FESTIVAL

NEW DELHI DELHI

MUSIC | CULINARY | EXPO AND EXHIBITIONS

North East Festival 202 is a grand celebration of tourism, culture, music, and art at JLN stadium. The festival showcases the vibrancy of the North East, spotlighting the remarkable progress made by the region in various fields, its attractive tourism potentials and many more. The festival has a proven track record to draw large crowds who are eager to experience the erse offerings of the North Ea....

Read More

Watch Live Streaming



View larger map

ACTIVITIES

Program Schedule North East Festival- Connecting People Celebrating Life Date: 22nd, 23rd & 24th December, 2023 Venue: Jawaharlal Nehru Stadium, New Delhi, Gate no. 14 • Inaugural Ceremony Date: 22nd December, 2023 Venue- Jawaharlal Nehru Stadium, New Delhi, Gate no. 14 Time: 7 pm onwards Event Highlights: Date: 22nd, 23rd & 24th December, 2023 • Folk Performances:(Time: 11 am- 11 pm) • NEF Art Zone: (12 pm- 8pm) • Delhi Police Brass Band (Time: 5 pm- 8pm) Insightful Sessions: • B2B Meet on Tourism Date: 22nd December, 2023 Time: 2 pm- 4:30 pm Venue: Jawaharlal Nehru Stadium, New Delhi, Gate no. 14 Main Stage Performances: Time: 5pm- 11pm DAY-1: 22nd December, 2023 • Fashion Show Charlee Mathlena Mitchel Dzuvichu Zenobia MINKWOLF elements • Musical Line-up DJ Tony Delong Padung All The Greats Shady Mellow Anoushka Maskey PAPON DAY-2: 23rd December, 2023 • Fashion Show EASTERN LIGHT Zimik Garvita Sharma Pallavi's Silk Wonder IWA • Musical Line-up DJ Karan B Nagaland Collective JELO

SHARE WITH

EVENT DETAILS

VENUE ADDRESS

Jawaharlal Nehru Stadium : Gate no 14

DATE TIME

22 Dec 2023 - 24 Dec 2023

10:00 AM - 10:00 PM

Annexure III

North East Festival 2023 concludes leaving vistors mesmerised with multi-cultural extravaganza

Shyamkanu Mahanta, Chief Organiser, North East Festival said, "The North East Festival stands out as the liveliest celebration in Delhi, offering an impressive showcase of authentic products and a vibrant display of culture and foods.

Edited By: Raju Kumar @rajudelhi123
New Delhi
Updated on: December 25, 2023 8:42 IST

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Image Source : INDIA TV

Shruti Haasan performs at the event

Top artists perform at event

The second day's evening unfolded with a spectacular fashion lineup, showcasing rich fabrics and designs by designers from the region under labels such as Eastern Light Zimik, Garvita Sharma, Pallavi's Silk Wonder, and IWA. The musical extravaganza featured diverse sounds and genres with performances by DJ Karan B, Nagaland Collective, JELO, Sai Tara, UNB, and the Indian Nepali rock band from Sikkim, Girish and The Chronicles. The night concluded with Bollywood actor-singer Shruti Haasan and her band delivering a power-packed and versatile performance, winning the hearts of the audience.



Beyond Text Generation: An AI Tool That Helps You Write Better
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'Baap ko nahi jantay': Pakistani woman smirks after crushing 2 people to death in viral video | WATCH

by Taboola

Traditional Textiles and Costumes of Lepcha and Bhutia Communities of Sikkim: Design Innovation

Dear Respondent,

Ms. Garvita Sharma Ph.D. scholar of Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, have undertaken doctoral research work entitled “Traditional Textiles and Costumes of Lepcha and Bhutia Communities of Sikkim State: Documentation and Design Innovation” under the guidance of Prof. (Dr.) Anjali Karolia**,** in partial fulfilment of the requirement of Doctor of Philosophy (Ph.D.) degree. One of the objectives is “To revamp the potentiality of traditional textiles and costumes of Lepcha and Bhutia communities of Sikkim into today’s fashion in such a way that youth could easily accept & popularize it.” Therefore, the present opinionnaire is prepared for the evaluation of the designs inspired from the traditional garments and silhouette of these two communities of Sikkim, having four categories.

Category 1:Layered Lore's

Category 2: Colour Narratives

Category 3: Tribal Analogues

Category 4: Spiritual Sojourn

Present opinionnaire will be focused on the first two categories 1 Layered Lore's & 2 Colour Narratives .

As a design practitioner & thinker your contribution is essential for rationalization of the study. Need your valuable suggestions, inputs and co-operation for fulfilling the objective.

Thanking you in anticipation.

Ms. Garvita Sharma

Ph.D. Scholar

Department of Clothing and Textile

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of Baroda Vadodara, Gujarat

* Indicates required question

1. Email *

2. Name *

3. State *

4. City *

5. Age *

Mark only one oval.

- 25- 30
- 31-35
- 36-40
- 41-45
- 45-50
- 50 above

6. Gender *

Mark only one oval.

- Male
- Female
- Other

7. Occupation *

Mark only one oval.

- Student
- Designer
- Academician
- Craft revivalist
- Entrepreneur
- Home maker

CONCEPT OF THE STUDY

Traditional Textiles and Costumes of Sikkim portrays the glorious and beautiful history of communities and their culture. It is believed that this area was inaccessible it was out of the purview of the marauding races from the subcontinent, thus it was left undisturbed. Lot of researchers have taken efforts to archive textiles and costumes of seven sister states but somehow the big brother (Sikkim) remains mysterious to the rest of the sphere. The two communities of Sikkim State, Lepcha and Bhutia are the ethnic group of Sikkim state. Lepchas were said to be the original inhabitants of Sikkim whereas Bhutias were originally of Tibetan descent. These people moved to Sikkim after the 15th century. They are primarily referred to as the Lachenpas and Lachungpas and are located in Sikkim's northern region. The main purpose is to reintroduce their traditional textiles and costumes with modern silhouettes and contemporary twist for the modern market by presenting it to young generation which will give them a better scope & wider perspectives to see their culture and tradition from a different angle and will give this community a global and bigger market beyond Sikkim.

Please see the boards below for the **Traditional Costumes (Lepcha & Bhutia Communities)** of Sikkim State.



The present opinionnaire aims at establishing and collecting opinions towards the cuts, styles and overall design appearance of the garment taking inspiration from the traditional silhouette of the Lepcha and Bhutia communities of Sikkim state.

Garments for the same has been designed in the following categories as:

1. Layered lore's
2. Colour Narratives

Concept note for category 1: Layered lore's

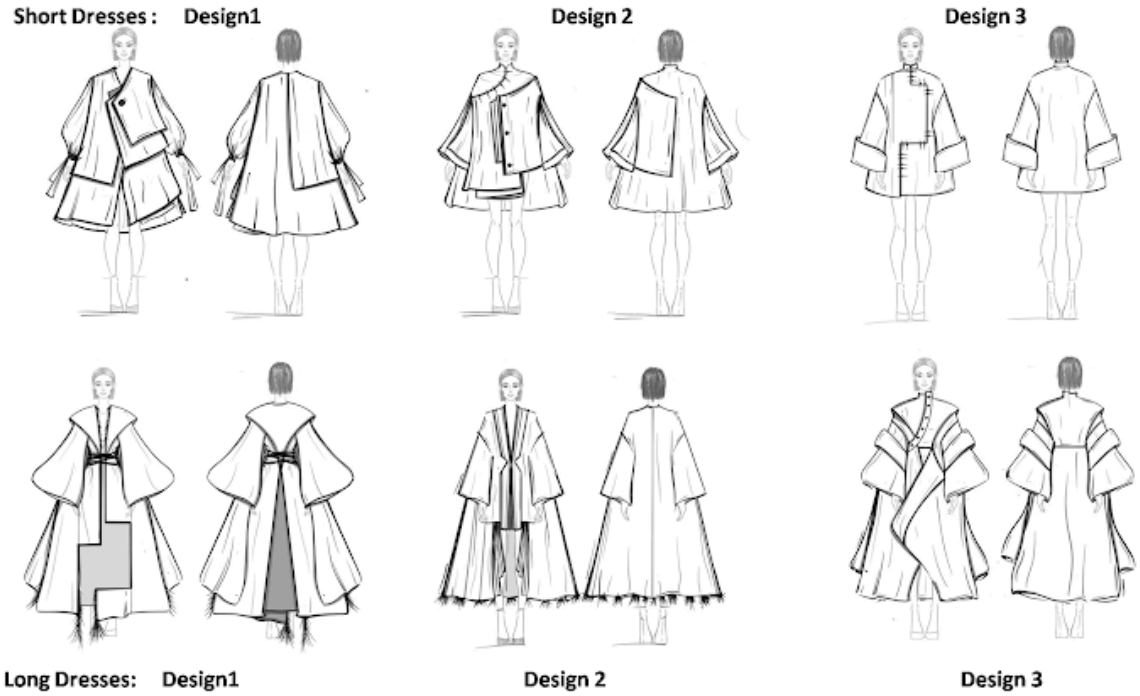
Researcher draws inspiration from the cuts and styles of traditional Lepcha and Bhutia costumes keeping the essence intact. As Sikkim is situated in the Himalayan mountains, the state is characterized by mountainous terrain and very well connected with nature. As it is colder region people prefer wearing loose, cloak-style garment that is fastened at the neck on one side and near the waist and the one which keep them warm. So the researcher has tried to mix together the essence of their traditional style with a contemporary outlook. Collections will be developed using best suitable fabrics for the collection according to the opinionnaire. Layered garments and exaggerated sleeves will be the foundation of this winter wear collection.



Please refer this board for Traditional Women's costume of Lepcha and Bhutia Community.



Category 1: Women's Wear



8. 1. Are you aware about the textile and costume of Sikkim State *

Mark only one oval.

- Yes
- No

9. 2. Do you think Design innovation is required in the traditional Women's clothing of the said tribe. *

Mark only one oval.

- Yes
- No

10. If yes why?
If no why?

_____

11. 3. In your opinion is the design (Category 1 Women's wear) well suited for the contemporary market. *

Mark only one oval.

- Yes
- No
- Maybe

12. 4. Can you relate the designed garments (category 1 Women’s wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles ? *

Mark only one oval.

- Yes
- No

13. 5. Evaluate the Design in terms of the following statement for category 1 Women's wear. *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

14. 6. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

15. 7. Please rank the best two design according to your preference from category 1 (Women's wear) *

Mark only one oval per row.

	Design 1 (Short Dress)	Design 2 (Short Dress)	Design 3 (Short Dress)	Design 1 (Long Dress)	Design 2 (Long Dress)	Design 3 (Long Dress)
Rank 1						
Rank 2						

16. 8. Please select best one out of three design **under short dress category and one under long dress category** in category 1 (Women's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3
Short Dresses			
Long Dresses			

17. 9. Please rank the best two combinations fabrics for the designs (category 1 Women's Winter wear) *

Mark only one oval per row.

	Wool + Linen	Wool + Khadi	Wool + Organic cotton
Rank 1	◯	◯	◯
Rank 2	◯	◯	◯

18. 10. Do you think that designs (Category 1 women wear) have National and International market potential? *

Mark only one oval per row.

	Yes	No
International market	◯	◯
National market	◯	◯

19. 11. Which design will be more acceptable in the National market from category 1 women's wear (short dress) *
Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1 short dress	Design 2 short dress	Design 3 short dress
Rank 1	◯	◯	◯
Rank 2	◯	◯	◯
Rank 3	◯	◯	◯

20. 11 (A). Which design will be more acceptable in the National market from category 1 women's wear (long dress) *

Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1 long dress	Design 2 long dress	Design 3 long dress
Rank 1			
Rank 2			
Rank 3			

21. 12. Which design will be more acceptable in the International market from category 1 women's wear (short dress) *

Note: 1=highest and 3= least

Mark only one oval per row.

	Design 1 short dress	Design 2 short dress	Design 3 short dress
Rank 1			
Rank 2			
Rank 3			

22. 12 (A). Which design will be more acceptable in the International market from category 1 women's wear (long dress) *

Note: 1=highest and 3= least

Mark only one oval per row.

	Design 1 long dress	Design 2 long dress	Design 3 long dress
Rank 1	◯	◯	◯
Rank 2	◯	◯	◯
Rank 3	◯	◯	◯

23. 13. Do you think the endeavor of traditional silhouettes and development of contemporary designs will help to preserve Sikkim culture and introduce their fashion beyond Sikkim state. *

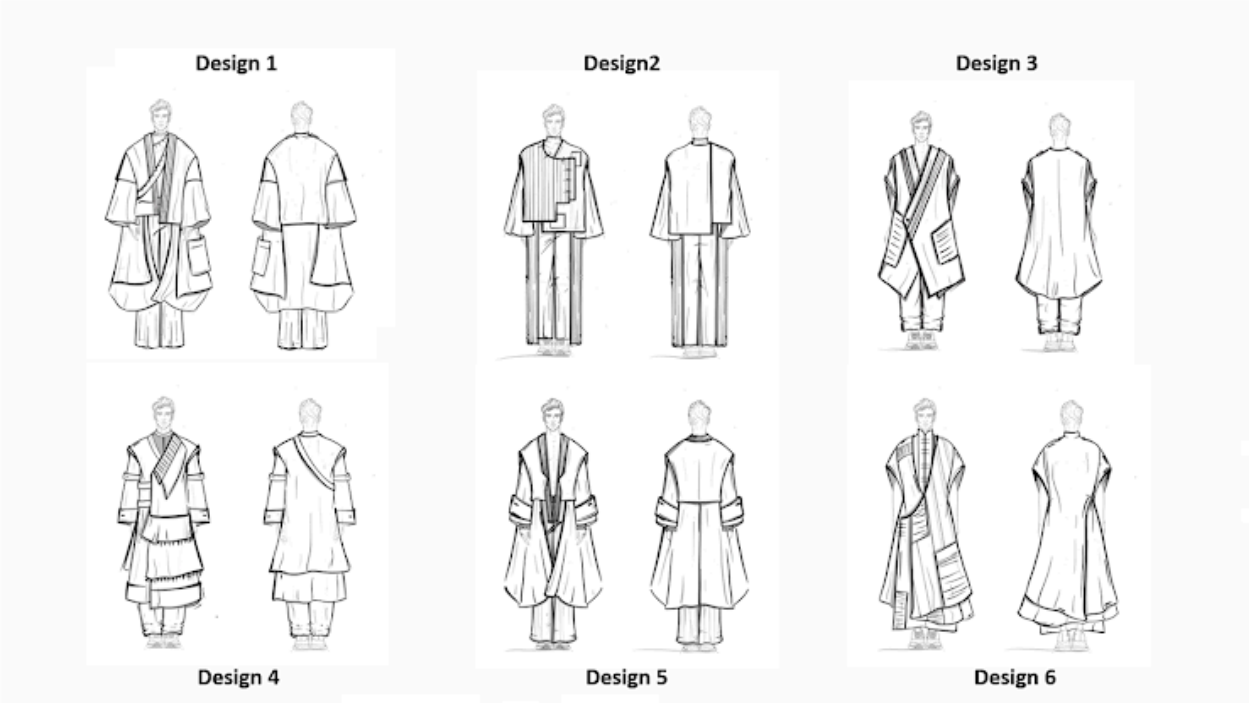
Mark only one oval.

- ◯ Yes
- ◯ No

24. Suggestion: *

Category 1: Men's wear

Category 1: Men's wear



Please refer this board for Traditional Men's costume of Lepcha and Bhutia Community.



25. 14. Do you think Design innovation is required in the traditional Men's clothing of the said tribe. *

Mark only one oval.

- Yes
- No

26. If yes why? *
If no why?

27. 15. In your opinion is the design from category 1 Men's wear well suited for the contemporary market *

Mark only one oval.

- Yes
- No

28. 16. Can you relate the designed garments (category 1 Men's wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles. *

Mark only one oval.

- Yes
- No

29. 17. Evaluate the Design in terms of the following statement from category 1 (Men's wear) *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

30. 18. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

31. 19. Please rank the best two design according to your preference from category 1 (Men's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						

32. 20. Please rank the best two combinations of fabrics for the designs (category 1 Men's Winter wear) *

Mark only one oval per row.

	Wool + Linen	Wool +khadi	Wool + organic cotton
RANK 1			
RANK 2			

33. 21. Which design will be more acceptable in the National market from category 1 men's wear *

Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						
Rank 3						
Rank 4						
Rank 5						
Rank 6						

34. 22. Which design will be more acceptable in the International market from category 1 men's wear *

Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						
Rank 3						
Rank 4						
Rank 5						
Rank 6						

35. 23. Do you think that designs (Category 1 men's wear) have market potential? *

Mark only one oval per row.

	Yes	No
International Market	⬭	⬭
National Market	⬭	⬭

36. Suggestion: *

Category 2: Women's wear

Concept note for category 2: Color Narratives

Concept note for category 2: Colour Narratives

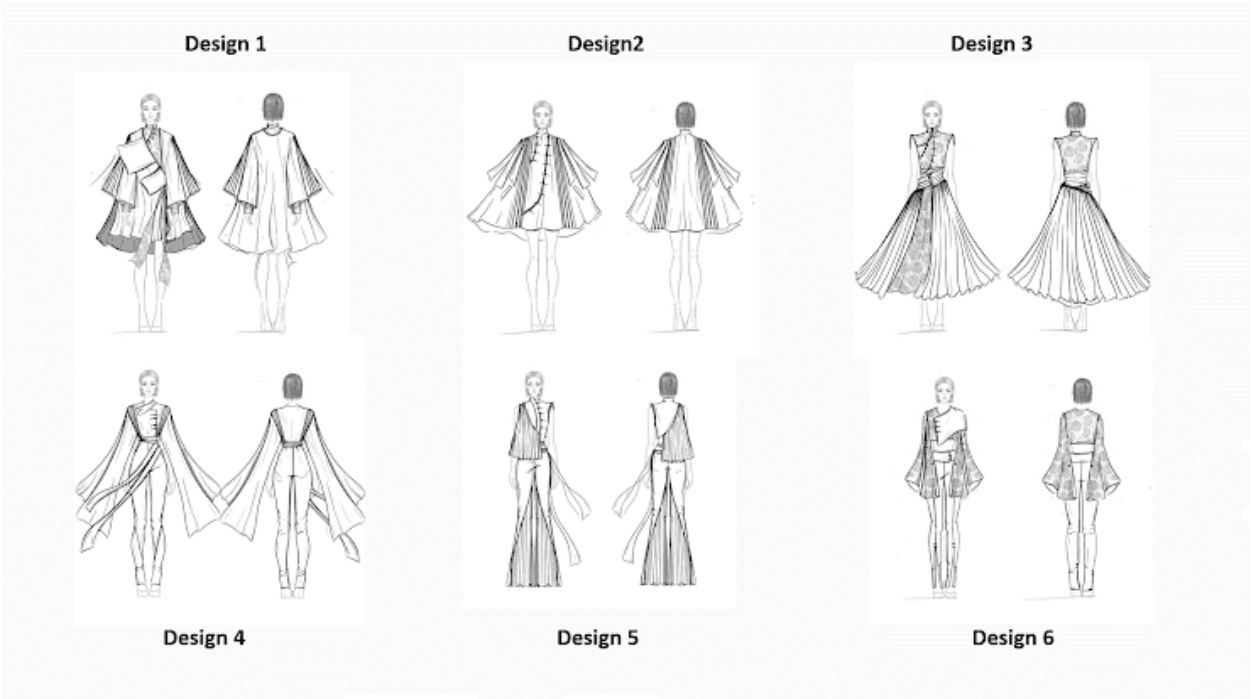
Researcher is inspired by the styling methods and vibrant textiles of the Sikkimese clothing. She wanted to celebrates the meeting of cultures and diversity, by capturing the colorful spirit of their culture in a form of contemporary wear and re-imagining the traditional styles by keeping the cuts and styles intact in a form of luxury resort wear collection for Fall Winter Wear.



Please refer this board for Traditional Women's costume of Lepcha and Bhutia Community.



Category 2: Women's wear



37. 24. Evaluate the Designs from category 2 (women's wear) in terms of the following statement: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

38. 25. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

39. 26. Please rank the best two design according to your preference from category 2 (Women's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						

40. 27. Please rank the best two combinations of fabrics for the designs (category 2 Women's wear for Fall Winter) *

Mark only one oval per row.

	Chinese silk brocade + Modal	Chinese silk + Gajji/ Cotton Silk	Chinese silk + Dupion silk
RANK 1			
RANK 2			

41. 28. Do you think that designs (Category 2 women's wear) have National and International market potential? *

Mark only one oval per row.

	Yes	No
International Market	◯	◯
National Market	◯	◯

42. 29. Which design will be more acceptable in the International market from category 2 women's wear *

Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

43. 30. Which design will be more acceptable in the National market from category 2 women's wear *
Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

44. 31. In your opinion is the design from category 2 (Women’s wear) well suited for the contemporary market? *

Mark only one oval.

◯ Yes
◯ No

45. 32. Can you relate the designed garments from category 2 (Women’s wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles. *

Mark only one oval.

◯ Yes
◯ No

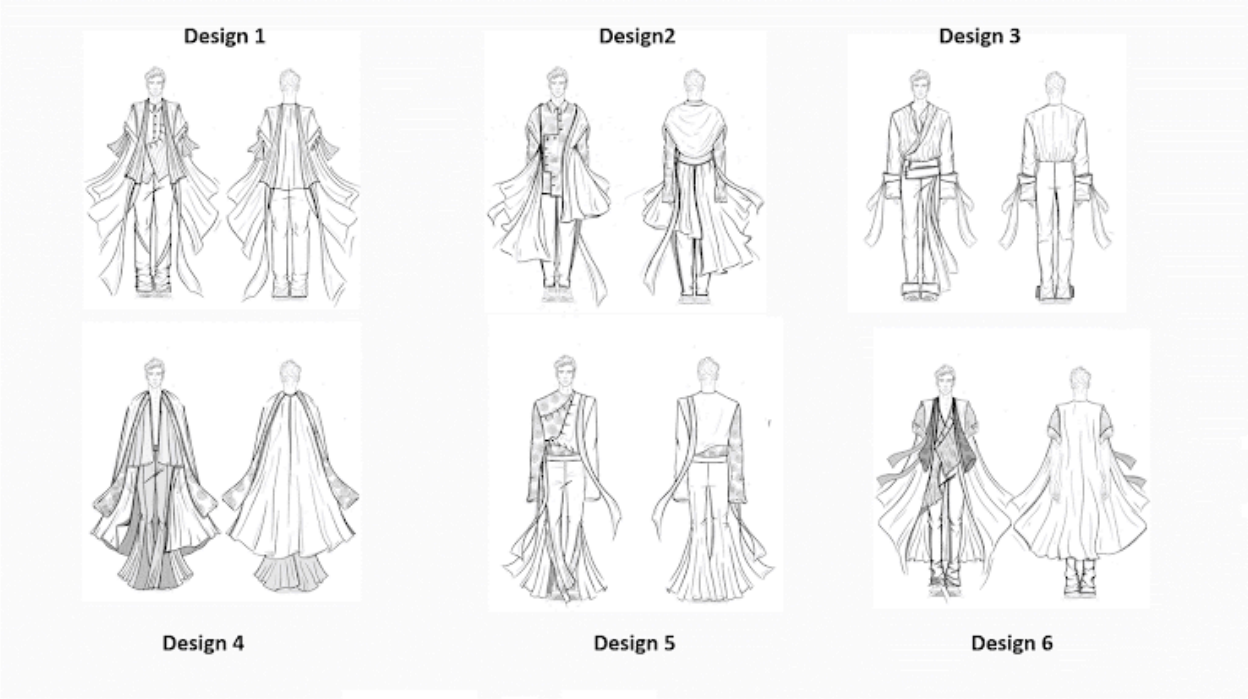
46. Suggestion: *

Category 2: Men's wear

Please refer this board for Traditional Men's costume of Lepcha and Bhutia Community.



Category 2: Men's wear



47. 33. In your opinion is the design from category 2 (Men's wear) well suited for the contemporary market? *

Mark only one oval.

- Yes
- No

48. 34. Can you relate the designed garments from category 2 (Men's wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles. *

Mark only one oval.

- Yes
- No

49. 35. Evaluate the Designs from category 2 (Men's wear) in terms of the following statement: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

50. 36. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

51. 37. Do you think such an endeavor will help to preserve their traditional garments for the future generation. *

Mark only one oval.

- Yes
- No

52. 38. Do you think the designs from category 2 (Men's wear) will be appropriate for luxury lounge wear collection. *

Mark only one oval.

- Yes
- No

53. 39. Please rank the best two design according to your preference from category 2 (Men's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						

54. 40. Please rank the best two combinations of fabrics for the designs (category 2 Men's wear for Fall Winter) *

Mark only one oval per row.

	Chinese silk brocade + Modal	Chinese silk + Cotton Silk	Chinese silk + Dupion silk
Rank 1	◯	◯	◯
Rank 2	◯	◯	◯

55. 41. Do you think that designs (Category 2 Men's wear) have National and International market potential? *

Mark only one oval per row.

	Yes	No
International Market	◯	◯
National Market	◯	◯

56. 42. Which design will be more acceptable in the International market from category 2 Men's wear *
Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

57. 43. Which design will be more acceptable in the National market from category 2 Men's wear *
Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

General Section

58. 44. According to the designs in your opinion which will be more acceptable? *

Mark only one oval.

- Men's Wear
- Women's wear
- Both

59. 45. Do you think the endeavor of traditional silhouettes and development of contemporary designs will help to preserve Sikkim culture and introduce their fashion beyond Sikkim state. *

Mark only one oval.

- Yes
- No

60. Suggestion *

This content is neither created nor endorsed by Google.

Google Forms

II FORM Traditional Textiles and Costumes of Lepcha and Bhutia Communities of Sikkim: Design Innovation

Dear Respondent,

Ms. Garvita Sharma Ph.D. scholar of Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, have undertaken doctoral research work entitled “Traditional Textiles and Costumes of Lepcha and Bhutia Communities of Sikkim State: Documentation and Design Innovation” under the guidance of Prof. (Dr.) Anjali Karolia**,** in partial fulfilment of the requirement of Doctor of Philosophy (Ph.D.) degree. One of the objectives is “To revamp the potentiality of traditional textiles and costumes of Lepcha and Bhutia communities of Sikkim into today’s fashion in such a way that youth could easily accept & popularize it.” Therefore, the present opinionnaire is prepared for the evaluation of the designs inspired from the traditional garments and silhouette of these two communities of Sikkim, having four categories.

Category 1:Layered Lore's

Category 2: Colour Narratives

Category 3: Tribal Analogues

Category 4: Spiritual Sojourn

In continuation with the previous form, This opinionnaire will be focused on the next two categories 3 Tribal Analogues & 4 Spiritual Sojourn.

As a design practitioner & thinker your contribution is essential for rationalization of the study. Need your valuable suggestions, inputs and co-operation for fulfilling the objective.

Thanking you in anticipation.

Ms. Garvita Sharma

Ph.D. Scholar

Department of Clothing and Textile

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of Baroda Vadodara, Gujarat

* Indicates required question

1. Email *

2. Name *

3. State *

4. City *

5. Age *

Mark only one oval.

- 25- 30
- 31-35
- 36-40
- 41-45
- 45-50
- 50 above

6. Gender *

Mark only one oval.

- Male
- Female
- Other

7. Occupation *

Mark only one oval.

- Student
- Designer
- Academician
- Craft revivalist
- Entrepreneur
- Home maker

CONCEPT OF THE STUDY

Traditional Textiles and Costumes of Sikkim portrays the glorious and beautiful history of communities and their culture. It is believed that this area was inaccessible it was out of the purview of the marauding races from the subcontinent, thus it was left undisturbed. Lot of researchers have taken efforts to archive textiles and costumes of seven sister states but somehow the big brother (Sikkim) remains mysterious to the rest of the sphere. The two communities of Sikkim State, Lepcha and Bhutia are the ethnic group of Sikkim state. Lepchas were said to be the original inhabitants of Sikkim whereas Bhutias were originally of Tibetan descent. These people moved to Sikkim after the 15th century. They are primarily referred to as the Lachenpas and Lachungpas and are located in Sikkim's northern region. The main purpose is to reintroduce their traditional textiles and costumes with modern silhouettes and contemporary twist for the modern market by presenting it to young generation which will give them a better scope & wider perspectives to see their culture and tradition from a different angle and will give this community a global and bigger market beyond Sikkim.

Please see the boards below for the **Traditional Costumes (Lepcha & Bhutia Communities)** of Sikkim State.



The present opinionnaire aims at establishing and collecting opinions towards the cuts, styles and overall design appearance of the garment taking inspiration from the traditional silhouette of the Lepcha and Bhutia communities of Sikkim state.

Garments for the same has been designed in the following categories as:

3. Tribal Analogues

4. Spiritual Sojourn

Concept note for category 3: Tribal Analogues

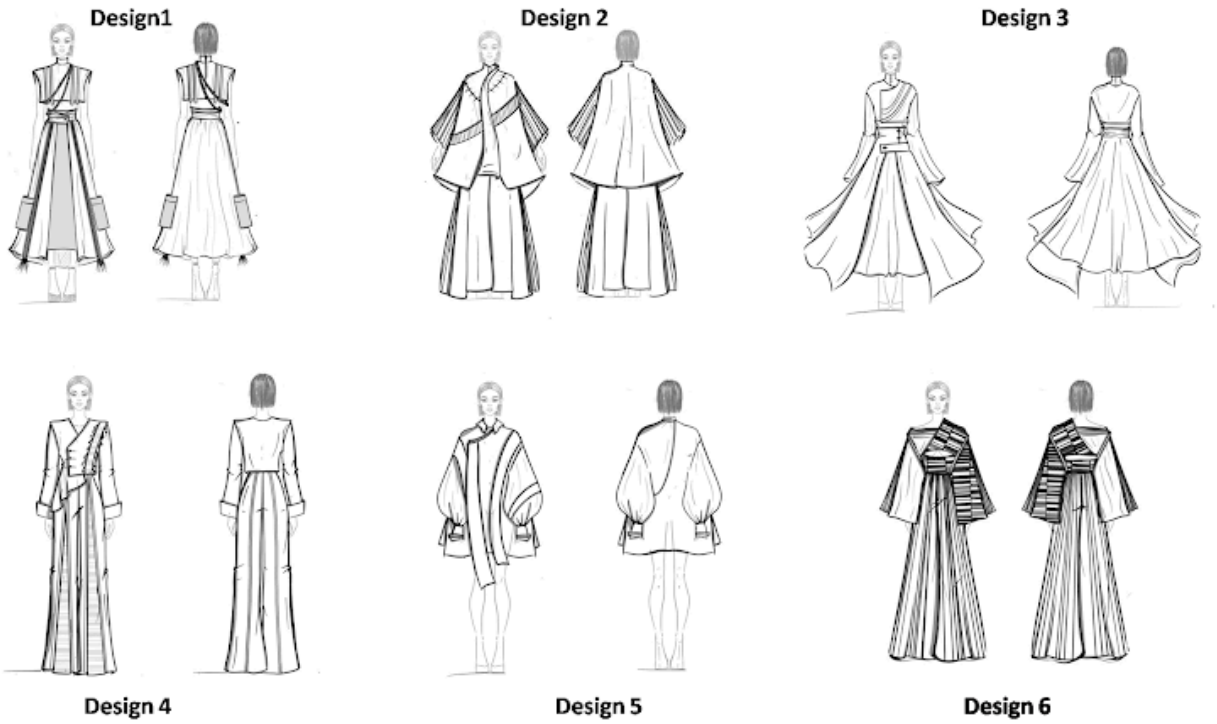
The Lepcha and Bhutia communities are renowned for their casual, well-made clothing with attractive tribal patterns that have meaning to their history and tradition. Lepcha weaving is indigenous to Sikkim and dates back to the time when the Lepcha people utilized nettle, also known as sisnu, as a natural fibre to spin yarn for handloom weaving. Locally called as thara, the Lepcha weave cloth features tribal designs and is made on a back-strap loin loom, which results in a narrow fabric width. Similarly Bhutia Textiles have their own distinctive patterns. This category focuses on the tribal patterns of the Lepcha and Bhutia tribes. The researcher has attempted to combine tribal patterns with modern silhouettes, creating outfits that are distinctive and show the fuss-free style of these two communities in Sikkim. These silhouettes include shirts, dresses, pants, jackets, and skirts with clear lines and geometric patterns. The conspicuous clothing of the tribe is interpreted in these silhouettes of the said communities.



Please refer this board for Traditional Women's costume of Lepcha and Bhutia Community.



Category 3: Women's Wear



8. 1. Are you aware about the textile and costume of Sikkim State *

Mark only one oval.

- Yes
- No

9. 2. Do you think Design innovation is required in the traditional Women's clothing of the said tribe. *

Mark only one oval.

- Yes
- No

10. If yes why?
If no why?

_____

11. 3. In your opinion is the design (Category 3 Women's wear) well suited for the contemporary market. *

Mark only one oval.

- Yes
- No
- Maybe

12. 4. Can you relate the designed garments (category 3 Women's wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles ? *

Mark only one oval.

- Yes
- No

13. 5. Evaluate the Design in terms of the following statement for category 3 Women's wear. *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

14. 6. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

15. 7. Please rank the best two design according to your preference from category 3 (Women's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						

16. 8. Please rank the best two combinations fabrics for the designs (category 3 Women's wear) *

Mark only one oval per row.

	Nettle + Cotton	Nettle + Wool	Nettle + linen
Rank 1			
Rank 2			

17. 9. Do you think that designs (Category 3 women wear) have National and International market potential? *

Mark only one oval per row.

	Yes	No
International market	◯	◯
National market	◯	◯

18. 10. Which design will be more acceptable in the National market from category 3 women's wear *

Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

19. 11. Which design will be more acceptable in the International market from category 3 women's wear *
Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

20. 12. Do you think the endeavor of traditional silhouettes and development of contemporary designs will help to preserve Sikkim culture and introduce their fashion beyond Sikkim state. *

Mark only one oval.

◯ Yes
◯ No

21. Suggestion: *

_____

_____

_____

_____

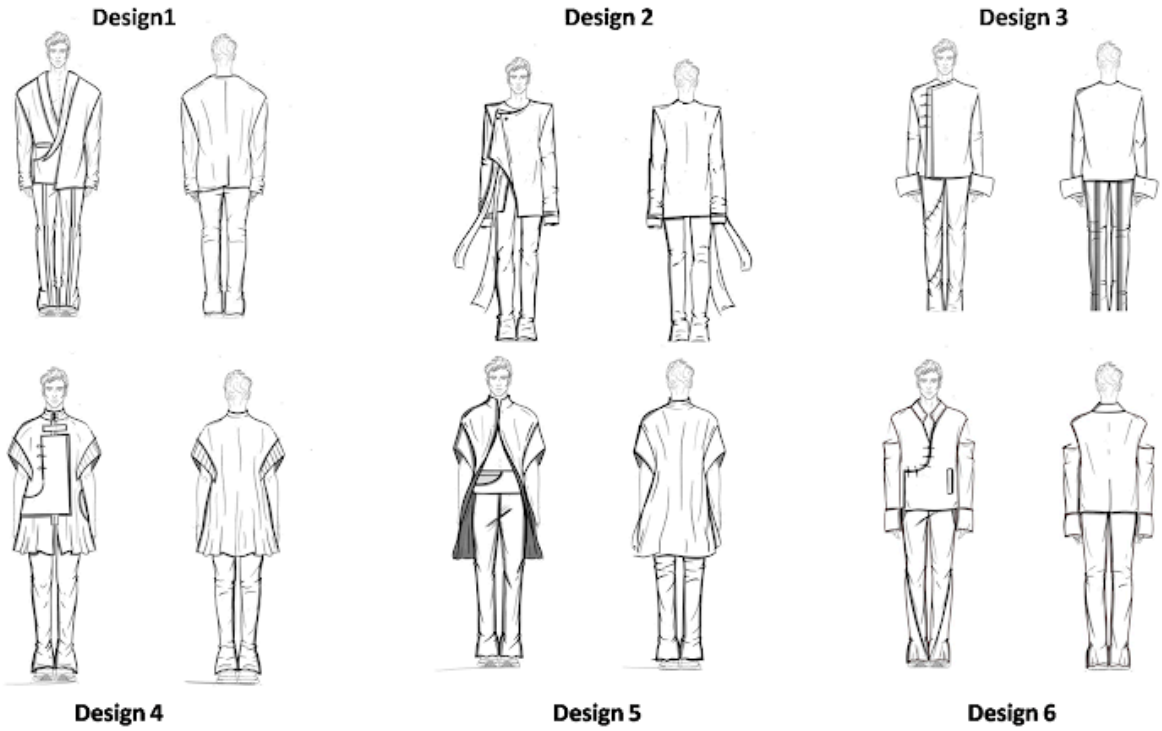
_____

Category 3: Men’s wear

Please refer this board for Traditional Men's costume of Lepcha and Bhutia Community.



Category 3: Men’s wear



22. 13. Do you think Design innovation is required in the traditional Men's clothing of the said tribe. *

Mark only one oval.

- Yes
- No

23. If yes why? *
If no why?

_____

24. 14. In your opinion is the design from category 3 Men's wear well suited for the contemporary market *

Mark only one oval.

- Yes
- No

25. 15. Can you relate the designed garments (category 3 Men's wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles. *

Mark only one oval.

- Yes
- No

26. 16. Evaluate the Design in terms of the following statement from category 3 (Men's wear) *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

27. 17. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- ◯ Yes
- ◯ No

28. 18. Please rank the best two design according to your preference from category 3 (Men's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯

29. 19. Please rank the best two combinations of fabrics for the designs (category 3 Men's Winter wear) *

Mark only one oval per row.

	Nettle+ Cotton	Nettle+Wool	Nettle +Linen
RANK 1	◯	◯	◯
RANK 2	◯	◯	◯

30. 20. Which design will be more acceptable in the National market from category 3 men's wear *

Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

31. 21. Which design will be more acceptable in the International market from category 3 men's wear *

Note: 1= highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

32. 22. Do you think that designs (Category 3 men's wear) have market potential? *

Mark only one oval per row.

	Yes	No
International Market	◯	◯
National Market	◯	◯

33. Suggestion: *

Category 4: Women's wear

Concept note for category 4: Spiritual Sojourn

Concept note for category 4: Spiritual Sojourn

Researcher is inspired from Buddhist culture & the way monks dress. As the community follow Buddhism as there religion researcher draws her inspiration for this collection from spirituality more of a Buddhism philosophy and from draped silhouettes.

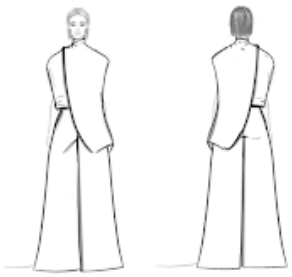


Please refer this board for Traditional Women's costume of Lepcha and Bhutia Community.



Category 4: Women's wear

Design1



Design 2



Design 3

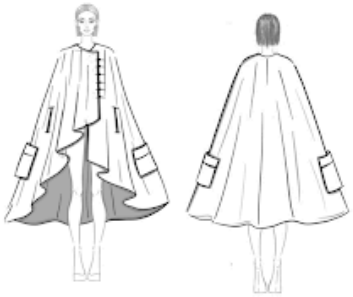




Design 4



Design 5



Design 6

34. 23. Evaluate the Designs from category 4 (women's wear) in terms of the following statement: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

35. 24. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

36. 25. Please rank the best two design according to your preference from category 4 (Women's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						

37. 26. Please rank the best two combinations of fabrics for the designs (category 4 Women's wear) *

Mark only one oval per row.

	Linen+ Khadi	Linen +Cotton (Malkha)	Linen +Wool
RANK 1			
RANK 2			

38. 27. Do you think that designs (Category 4 women's wear) have National and International market potential? *

Mark only one oval per row.

	Yes	No
International Market	◯	◯
National Market	◯	◯

39. 28. Which design will be more acceptable in the International market from category 4 women's wear *
Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

40. 29. Which design will be more acceptable in the National market from category 4 women's wear *
Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

41. 30. In your opinion is the design from category 4 (Women’s wear) well suited for the contemporary market? *

Mark only one oval.

◯ Yes
◯ No

42. 31. Can you relate the designed garments from category 4 (Women’s wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles. *

Mark only one oval.

◯ Yes
◯ No

43. Suggestion: *

Category 4: Men's wear

Please refer this board for Traditional Men's costume of Lepcha and Bhutia Community.



Category 4: Men's wear

Design1



Design 2



Design 3





Design 4



Design 5



Design 6

44. 32. In your opinion is the design from category 4 (Men's wear) well suited for the contemporary market? *

Mark only one oval.

- Yes
- No

45. 33. Can you relate the designed garments from category 4 (Men's wear) with the traditional silhouette of Lepcha and Bhutia costumes in terms of cuts and styles. *

Mark only one oval.

- Yes
- No

46. 34. Evaluate the Designs from category 4 (Men's wear) in terms of the following statement: *

Mark only one oval per row.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I would recommend these designs to others					
I would love to purchase these designs					
Do you like the idea of creating new outfits based on those worn by the Lepcha and Bhutia tribes of Sikkim?					
Do you think that the designed garments can be styled with any traditional garment.					
Are the new designs age neutral					

47. 35. Do you think these designs will have a market acceptability ? *

Mark only one oval.

- Yes
- No

48. 36. Do you think such an endeavor will help to preserve their traditional garments for the future generation. *

Mark only one oval.

- Yes
- No

49. 37. Please rank the best two design according to your preference from category 4 (Men's wear) *

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1						
Rank 2						

50. 38. Please rank the best two combinations of fabrics for the designs (category 4 Men's wear) *

Mark only one oval per row.

	Linen+Khai	Linen+Cotton (Malkha)	Linen+Wool
Rank 1			
Rank 2			

51. 39. Do you think that designs (Category 4 Men's wear) have National and International market potential? *

Mark only one oval per row.

	Yes	No
International Market	◯	◯
National Market	◯	◯

52. 40. Which design will be more acceptable in the International market from category 4 Men's wear *

Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

53. 41. Which design will be more acceptable in the National market from category 4 Men's wear *

Note: 1=highest and 6= least

Mark only one oval per row.

	Design 1	Design 2	Design 3	Design 4	Design 5	Design 6
Rank 1	◯	◯	◯	◯	◯	◯
Rank 2	◯	◯	◯	◯	◯	◯
Rank 3	◯	◯	◯	◯	◯	◯
Rank 4	◯	◯	◯	◯	◯	◯
Rank 5	◯	◯	◯	◯	◯	◯
Rank 6	◯	◯	◯	◯	◯	◯

General Section

54. 42. According to the designs in your opinion which will be more acceptable? *

Mark only one oval.

- ◯ Men's Wear
- ◯ Women's wear
- ◯ Both

55. 43. Do you think the endeavor of traditional silhouettes and development of contemporary designs will help to preserve Sikkim culture and introduce their fashion beyond Sikkim state. *

Mark only one oval.

- ◯ Yes
- ◯ No

56. Suggestion *

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Traditional Textiles and Costumes of Lepcha and Bhutia Communities of Sikkim: Design Innovation

Ms. Garvita Sharma, Ph.D. Scholar, Department of Clothing and Textile, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.
Contact: 8238929357
Email: garvita201989@gmail.com

* Indicates required question

1. Email *

Dear Respondent,

Ms. Garvita Sharma is researching the traditional textiles and costumes of *Lepcha* and *Bhutia* communities of Sikkim State. Under the guidance of Prof. (Dr.) Anjali Karolia. She wants to revamp them for today's fashion and needs your valuable suggestions to fulfill her research objectives.

CONCEPT OF THE STUDY

Sikkim's traditional textiles and costumes represent the culture and history of *Lepcha* and *Bhutia* communities. These communities have lived in Sikkim for centuries, and their traditional garments are being reintroduced with modern silhouettes and twists to appeal to a wider audience. The designs are categorized into four categories.

Thanking you in anticipation.

2. **Respondents Profile** *

Name

3. **Age** *

4. **Gender:** *

Mark only one oval.

- ◯ Male
- ◯ Female
- ◯ Other

5. **State/Country:** *

_____

6. Q1. Are you aware of the traditional textiles and costumes of the *Lepcha* and *Bhutia* communities of Sikkim? *

Check all that apply.

- ☐ Yes
- ☐ No

Ms. Garvita Sharma designed new garments inspired by traditional costumes from Sikkim. The collection includes four categories of garments. Each category has four garments, two for women and two for men. Fabrics used were procured from Sikkim. What do you think of the new designs?

Category1- Layered Lore

(Fabric- embroidered pure wool and Chinese brocade)



7. Q2. Give your opinion about the overall aesthetic appeal of a developed design under category1 *

Check all that apply.

	Highly appealing	Appealing	Not appealing
Category 1	☐	☐	☐

8. **Q3.** "Which design do you prefer under category 1?

Check all that apply.

	Yes	No
Women	☐	☐
Men	☐	☐
Both	☐	☐

9. Q4. Which design you prefer the most (Rank 1Highest - 4Lowest) category 1 *

Mark only one oval per row.

	Rank 1	Rank 2	Rank 3	Rank 4
G1	⬭	⬭	⬭	⬭
G2	⬭	⬭	⬭	⬭
G3	⬭	⬭	⬭	⬭
G4	⬭	⬭	⬭	⬭

Category2 Colour Narratives

(Fabric-Chinese Jacquard brocade (Koechen), Cotton



10. Q5. Give your opinion about the overall aesthetic appeal of a developed design * under category2

Check all that apply.

	Highly appealing	Appealing	Not appealing
Category 2	☐	☐	☐

11. **Q6**."Which design do you prefer under category 2 women's or men's?

Check all that apply.

	Yes	No
Women	☐	☐
Men	☐	☐
Both	☐	☐

12. Q7. Which design you prefer the most (Rank 1Highest - 4Lowest) Category 2 *

Mark only one oval per row.

	Rank 1	Rank 2	Rank 3	Rank 4
G1	⬭	⬭	⬭	⬭
G2	⬭	⬭	⬭	⬭
G3	⬭	⬭	⬭	⬭
G4	⬭	⬭	⬭	⬭

Category 3 Tribal Analogues,

(Fabric - cotton, traditional lepcha and bhutia fabric)

FRONT



BACK



G1 G2 G3 G4

13. Q8. Give your opinion about the overall aesthetic appeal of a developed design * under category 3

Check all that apply.

	Highly appealing	Appealing	Not appealing
Category 3	☐	☐	☐

14. **Q9.**"Which design do you prefer under category 3 women's or men's?

Check all that apply.

	Yes	No
Women	☐	☐
Men	☐	☐
Both	☐	☐

15. Q10. Which design you prefer the most (Rank 1Highest - 4 Lowest) category 3 *

Mark only one oval per row.

	Rank 1	Rank 2	Rank 3	Rank 4
G1	⬭	⬭	⬭	⬭
G2	⬭	⬭	⬭	⬭
G3	⬭	⬭	⬭	⬭
G4	⬭	⬭	⬭	⬭

Category 4 Spiritual Sojourn.

(Fabric- cotton, Chinese silk)



16. Q11. Give your opinion about the overall aesthetic appeal of a developed design under category 4? *

Check all that apply.

	Highly appealing	Appealing	Not appealing
Category 4	☐	☐	☐

17. **Q12.** "Which design do you prefer under category 4 women's or men's?

Check all that apply.

	Yes	No
Women	☐	☐
Men	☐	☐
Both	☐	☐

18. Q13. Which design you prefer the most (Rank 1Highest - Rank 4 Lowest) category 4 *

Mark only one oval per row.

	Rank 1	Rank 2	Rank 3	Rank 4
G1	⬭	⬭	⬭	⬭
G2	⬭	⬭	⬭	⬭
G3	⬭	⬭	⬭	⬭
G4	⬭	⬭	⬭	⬭

19. Q14. Please give your opinion on the below-listed statements: *

Check all that apply.

	Excellent	Good	Average
The selection of Colors is appropriate	☐	☐	☐
Styles are trendy for the youth	☐	☐	☐
Perfect blend of traditional and modern silhouettes	☐	☐	☐

20. Q15. Can traditional silhouettes mixed with contemporary designs help preserve Sikkim culture and introduce its fashion beyond the state? *

Check all that apply.

- ☐ Yes
- ☐ No

21. *

Q16. Give your overall opinion about the newly designed garments inspired by Lepcha and Bhutia traditional costumes.

Mark only one oval.

- ◯ Poor
- ◯ Fair
- ◯ Average
- ◯ Good
- ◯ Excellent

22. Q17. Do you think rethinking the tradition through modern silhouettes will help in taking the Sikkim culture beyond the state and will provide a global market? *

Mark only one oval.

- ◯ Strongly agree
- ◯ Agree
- ◯ Neutral
- ◯ Disagree
- ◯ May be

23. Q18.Are these designs well suited for the National Market? *

Check all that apply.

- ☐ Yes
- ☐ No

24. Q19. Are these designs well suited for the International Market? *

Check all that apply.

- ☐ Yes
- ☐ No

25. Comments/ Suggestions.

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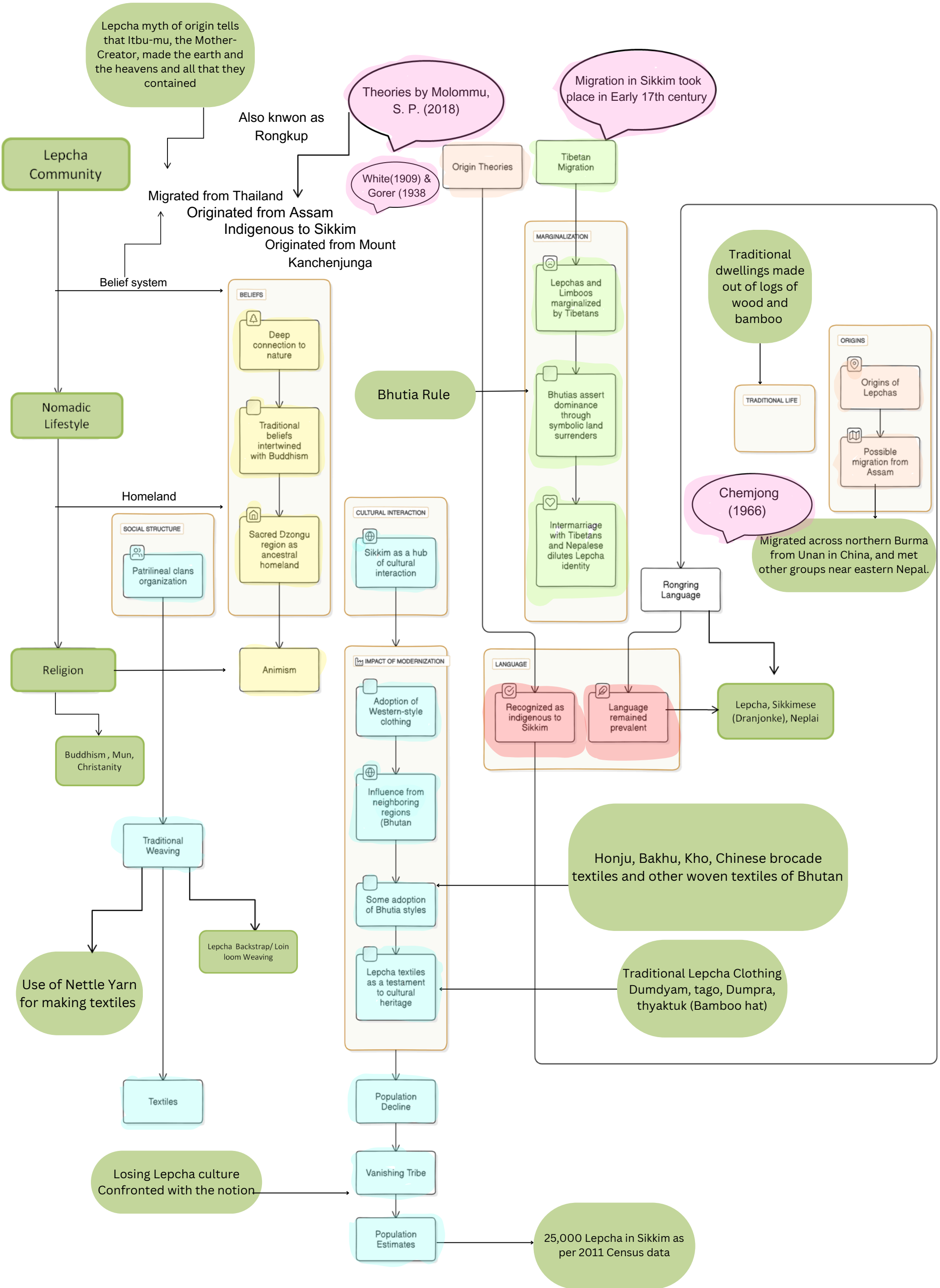


Figure 4.3 Historical roots of Lepcha (Brief Summary)

Migrated in 8th Century

Chogyal Monarchy (1642-1975, Sikkim was ruled by the Namgyal Monarchy)

Bhutia origin

Tibet

Migration

Routes

Followed different passes in the Himalayas

Settlement

Majority settled in Lachung and Lachen (North Sikkim)

Chumbi Valley

Permanent Residence in Sikkim

Geographical Presence

Mountains Terrain

Population

Follow traditional legal system called Dzumsa

Language
Multilingualism

Bhutia Language

Primary Dialect

Official Recognation

Sikkimese, Nepali, Dzongkha

Tibetan

Religion & Beliefs

Lamaist Buddhism

Guardian Deities & Mount Kanchenjunga

Central Himalayas

Lamas & Monks

Festivals & Rituals

Significant Festivals

Pang Lhabsol

Sonam Lasoong

Tibetan Influences

Tibetan Symbols

Cultural Heritage

Folk songs & Dances

Textile & Clothing

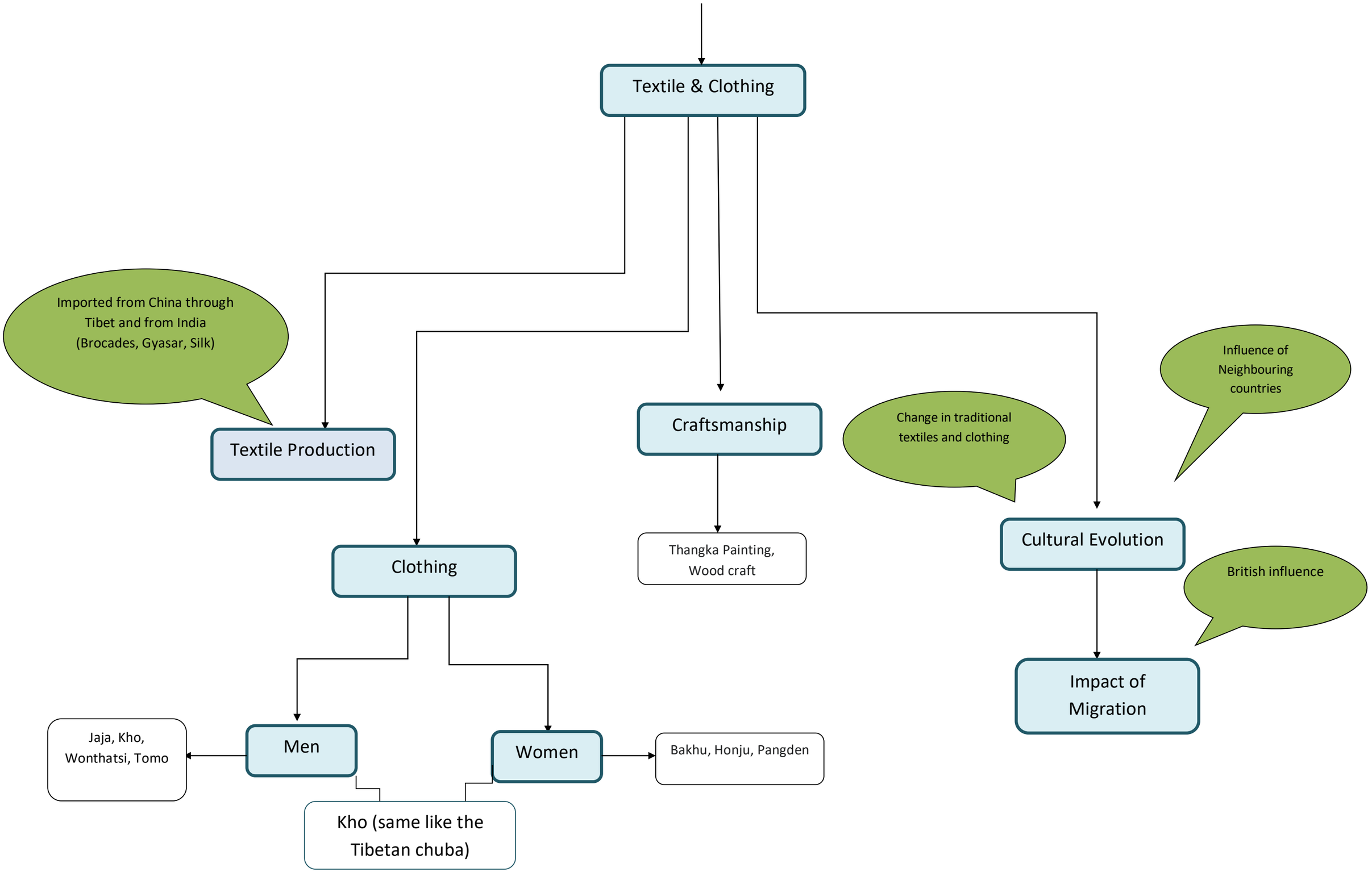


Figure 4.5 Historical roots of Bhutia's (Brief summary)