

# **Traditional Textiles and Costumes of the Indigenous Lepcha and Bhutia Communities of Sikkim State: Documentation and Design Innovation**

**Executive Summary of Ph. D Thesis submitted to**

The Maharaja Sayajirao University of Baroda, Vadodara  
In Partial Fulfillment for the degree of Doctor of Philosophy  
(Clothing and Textiles)

**By**

**Garvita Mahesh Sharma**

**Guided By**

**Prof. (Dr.) Anjali Karolia**

**Department of Clothing and Textiles**



**Department of Clothing and Textiles,  
Faculty of Family and Community Sciences,  
The Maharaja Sayajirao University of Baroda,  
Vadodara - 390002  
September 2024**

## **Table of Content**

<b>Chapter No.</b>	<b>Title</b>	<b>Page No.</b>
	Abstract	i
	Acknowledgment	iv
	List of Plates	viii
	List of Tables	xxi
	List of Graphs	xxiii
	List of Figures	xxxii
	List of Illustrations	xxxiii
<b>I.</b>	Introduction	1-11
<b>II.</b>	Review of Literature	12-59
<b>III.</b>	Methodology	60-108
<b>IV.</b>	Results and Discussion	109-485
<b>V.</b>	Summary and Conclusion	486-516
	Bibliography	
	Appendix	
	Annexure	

## **I. Introduction**

India's diverse culture and vibrant textile heritage have been passed down through generations. Its system of values and social structure has remained continuous since ancient times. **(Bhandari, 2004)**

India and its glorious states are filled with rich cultural heritage and every state has its own textile and costume story to put in the picture. Among all of these is one such region of India, the Northeast. Northeast India is home to diverse cultures and exquisite handicrafts created by its many tribes. In this tiny region of India, known for its exquisite handicrafts and home to more than 100 tribal communities, there is a distinct population from the rest of India.

Many people view this area as the center of handmade tradition. The state is a fusion of culture with wonderful rituals. It is surrounded by the political frontier of China in the North, Bhutan in the West, Bangladesh in the East, and Burma in the South, which embraces eight states, which are famously known as seven sisters (Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland and Tripura) including one Brother State (Sikkim.) Sikkim, with its extraordinary history and rich cultural heritage, is one of the youngest members to join the Indian Union. Sikkim is known for its magnificent landscapes, which include lush green valleys, snow-capped peaks, and thriving cultural diversity. The state became the 22<sup>nd</sup> Indian state in 1975 and has the fewest people in the country. The region's cultural tapestry is woven with influences from numerous ethnic groupings, resulting in a unique and harmonious blend of customs. The leading communities of Sikkim are often known as Lepcha, Bhutia, and Nepali. The original inhabitants of Sikkim are said to be Lepchas. They existed much before the Bhutias and Nepalese migrated to the state. They worshipped spirits of mountains, rivers, and forests which was but natural for a tribe that co-existed so harmoniously with the rich natural surroundings. **(Sadangi, 2008)**. Sikkim is known for its traditional handicrafts, paintings, motifs, carpets, traditional tribal shoes, dresses, ornaments, weaving, and so on. The traditional handicrafts in Sikkim have enormous cultural significance and many of the Bhutia and Lepcha women were engaged in traditional handicraft production. Traditionally, Carpet weaving was a symbol of cultural expression and was a very important export-oriented handicraft industry in Sikkim. Carpet weaving was dominated by

women. Besides carpet, handloom weaving was another important handicraft and women in Sikkim played a predominant role in handloom weaving. In this craft, Lepcha '*duree*' was woven and ranged from 30 inches to 36 inches. This *duree* was made of wool and cotton. (Mowsume, 2008).

The traditional handicrafts of Bhutias and Lepchas were primarily religious, and their costumes reflected their gender, profession, and ethnicity. The Lepchas wear colorful, vibrant dresses, while the Bhutias have a distinct style of clothing called 'Kho'. Bhutia women wear a long-sleeved blouse '*Honju*' and a '*Kho*' underneath, while men wear a double-breasted shirt (*tson-ta-ti/wonthatsi*) and pants (*gya-ton/daura*). These distinctive costumes reflect the social and ethnic lifestyle of Sikkim. (Mukharajee, 1995).

## **1.1 Purpose of the study**

Sikkim's textiles and costumes were important to study because of its distinct cultural tapestry and varied ethnic culture. However, there was a lack of significant scholarly examinations of the historical data, cultural meaning, and craftsmanship of these fabrics. This study was attempted to bridge the gap between traditional and contemporary fashion and scholarly understanding, and specifically addressing the challenges and changes acquired in traditional practices due to globalization. By documenting history, fabrics, and costumes, the study aims to achieve a harmonic understanding of traditional Lepcha and Bhutia communities and the modernity which acquired during the period. Urbanization and globalization pose a threat to the cultural identity of these two communities and in order to safeguard this identity, it was crucial to understand textiles, its migration patterns, and traditional attire. Documenting oral narratives and encouraging design innovation was a key strategy to preserve cultural practices while innovatively promoting traditional costumes for future generations.

## **1.2 Objectives**

**1.2.1** To investigate the historical roots and origin of the Lepcha and Bhutia communities, with a specific focus on understanding their evolving relationship with textiles and costumes.

**1.2.2** To study and document the traditional textiles, costumes and accessories of the Lepcha and Bhutia communities.

**1.2.3** To document changes in traditional textiles and costumes through generations.

**1.2.4** To study the draping styles and the construction details of Lepcha's and Bhutia's Costumes.

**1.2.5 i.** To design a capsule collection for contemporary wear inspired by traditional costumes of the Lepcha and Bhutia communities.

**1. 2.5. ii.** To develop a design catalogue.

### **1.3 Delimitation of the study**

The study was delimited to:

**1.3.1** Apparel textiles only.

**1.3.2** The state of Sikkim and Kalimpong district in West Bengal

**1.3.3** The silhouette of the apparel for design innovation.

### **1.4 Rational of the study**

The study of the textiles and costumes of Sikkim holds paramount importance due to the unique cultural tapestry woven into the fabric of this Himalayan state. Sikkim, with its diverse ethnic communities such as the Lepchas, Bhutias, and Nepalese, boasts of a rich heritage reflected in their traditional attire. However, despite the visual prominence of these textiles, there is a notable gap in comprehensive scholarly investigations regarding the historical evolution, cultural symbolism, and craftsmanship embedded in the textiles & costumes of Sikkim. This research on Sikkim's textiles and costumes is crucial to fill existing gaps in scholarly understanding. Investigating these textiles is essential for preserving the cultural legacy, understanding the identity of Sikkim communities, and addressing the challenges faced by traditional artisans in the face of globalization. Moreover, the research aims to contribute to the sustainable evolution of textiles in Sikkim and empower local communities. Furthermore, the study aims to bridge the gap between traditional costumes of Sikkim and contemporary fashion. With the amount of urbanization and globalization, we will lose the cultural identity of these two communities. Understanding their textiles and costumes, their migration patterns and how the changes came in their traditional attire is crucial for the generations to come. Documenting these oral narratives of their craft, and culture along with design innovation will help in

conserving it for posterity. This fusion will not only ensure the continuation of cultural practices but also open avenues for economic empowerment within the local communities. During preliminary visits to Sikkim and interactions with local craftsmen, the researcher observed that the craftsmen had expressed a desire to share their unique techniques. Despite possessing distinctive skills, these artisans remained confined to the local market and were not able to promote their handicraft, textile and culture beyond the market of Sikkim. There was a need to contribute to a deeper understanding of Sikkim's cultural dynamics, supporting preservation efforts and raising awareness. While researchers in the past have extensively studied the textiles of the seven sister states, Sikkim's unique aspects have been largely overlooked. Unfortunately, there's not enough formalized information available about the textiles of the Lepcha and Bhutia communities in Sikkim.

Consequently, a documentation initiative was necessary to raise awareness and foster an appreciation for the hidden cultural gems of this captivating state. The research aims to document the history, textiles, and costumes while exploring innovative design adaptations, striving to blend tradition with modernity and contribute to the vibrant development of Sikkimese textiles. This research also aims to raise awareness and sensitize people and communities about this region of India and its craft design culture. Without proper documentation, there won't be sufficient awareness. This effort will also unveil Sikkim's cultural intricacies, breathing new life into traditional crafts and giving local artisans a global stage. Additionally, it will provide insights into the preservation and promotion of Sikkimese culture.

### **1.5 Scope of the study**

- The study will help to comprehensively explore and document the historical and cultural dimensions of traditional textiles and costumes in Sikkim.
- It will provide broader understanding of material procurement, weaving techniques, motifs, and the cultural symbolism in textiles, along with the examination of cuts, styles, and designs in traditional textiles and costumes.
- The research help in understanding the social and cultural influences, contemporary adaptations, and comparative studies with neighbouring regions.
- It also aims to inform preservation strategies, contribute to academic knowledge, and raise awareness locally and beyond and will act as a rich database for the future researchers and craft enthusiast.

- Additionally, it identifies opportunities for market expansion, particularly in the fashion industry through design innovation, while still retaining and respecting cultural values and ensuring the holistic understanding and preservation of Sikkim's unique heritage.

## **II. Review of Literature**

A comprehensive literature review is the cornerstone of any scholarly thesis, enabling researchers to gather and analyze pertinent information from diverse sources systematically. This crucial chapter, integral to thesis composition, allows scholars to integrate significant findings from prior research into their work. This review of literature is organized under specific subheadings, facilitating a structured examination of relevant research themes and ensuring that the gathered information aligns seamlessly with the overarching research objectives which are as follows.

### **2.1 Theoretical Review**

2.1.1 History of Indian Textile and Costumes

2.1.2 Indigenous Textile Culture of Northeast India

2.1.3 The Indigenous People of Northeast India and their origin

2.1.3.1 Culture and Tradition of Northeast India.

2.1.4 History of Sikkim State

2.1.5 History of Lepcha's and Bhutia's.

2.1.6 Oral Traditions and Folk Literature

2.1.7 Art and Crafts of Sikkim

2.1.8 Influence of Neighboring Borders on Northeastern Fashion

2.1.9 The current status of textiles from the Northeast, as viewed through the lens of Indian designers, reflects the traditional heritage of the region.

### **2.2 Research Related Review**

## **III. Methodology adopted for the study**

This chapter outlined the tools, methods, and procedures employed to gather information for the study. The research adopted a mixed-method approach, incorporating both descriptive and exploratory research. It provided a detailed description of the methods, techniques, and processes utilized for data collection, analysis, and interpretation. Surveys,

interviews, and observation methods were adopted for the study. Field data was collected from the interior areas of Sikkim and Kalimpong (West Bengal), focusing on the traditional textiles and costumes of the Lepcha and Bhutia communities in the state. The methodology for this research has been presented under the following subheads.

**3.1 Operational Definitions**

**3.2 Theoretical Framework of the Study**

**3.3 Research Design**

**3.4 Documentation of Traditional textiles & Costumes of Lepchas & Bhutias, design innovation & analysis of market acceptability done under three phases.**

**PHASE I**

3.4.1 Field exploration and data collection

3.4.1.1 Relevant literature review

3.4.1.2 Selection of locale

3.4.1.3 Selection of sample

3.4.1.4 Method, tools & technique of data collection

3.4.1.5 Tool validation and pre-testing

**PHASE II**

3.4.2 Exploration of traditional textiles and costumes of Lepcha and Bhutia Communities

3.4.2.1 Documentation of traditional textiles, clothing, accessories, adornments and other crafts.

**PHASE III**

**3.4.3 Categorization of design concepts.**

3.4.3.1 Design renderings for the collection line

3.4.3.2 Design development

3.4.3.3 Market analysis and fabric acquisition

3.4.3.4 Development of an opinionnaire and selection of the best 16 designs

3.4.3.5 Application of statistical method for data analysis

3.4.3.6 Design construction and preference

3.4.3.6 a. Statistical method used for data analysis

**3.5 Development of Design catalogue**

A preliminary investigation in the context of field research was conducted before the main research project. The purpose of this pilot study was to test the feasibility, validity, reliability, and effectiveness of various aspects of the research design, methods, and instruments. It allowed the researcher to identify and address potential issues before committing to a full scale study. Given the research objectives, the investigator conceptualized a broad framework for the study. The available literature revealed that different communities in Sikkim State had their styles of dressing, leading to the development of changes in costumes and textiles among these communities. Clothing, as a major area where these changes manifest, was common to all communities. Therefore, it was deemed desirable to study textiles and costumes before they were replaced. Additionally, the study aimed to examine various socio cultural factors responsible for these changes.

### **Hypotheses of the study**

Based on the conceptual framework, the researcher formulated hypotheses for the study: Changes in traditional textiles and costumes of Lepcha and Bhutia communities have occurred due to:

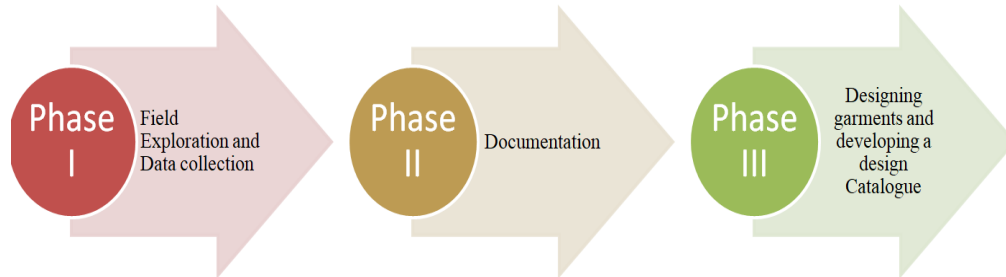
**Hypothesis I:** Changes in the traditional textiles and costumes of Lepcha and Bhutia communities were due to Education.

**Hypothesis II:** Changes in the traditional textiles and costumes of Lepcha and Bhutia communities were due to the influence of mass communication and media.

**Hypothesis III:** Changes in the traditional textiles and costumes of Lepcha and Bhutia communities were due to the merger of Sikkim with India.

**Hypothesis IV:** Changes in the traditional textiles and costumes of Lepcha and Bhutia communities were due to the influence of neighbouring countries. In this qualitative study, the researcher analyzed historic costumes using both descriptive and exploratory approaches. Descriptive research meticulously documented textile origins, production processes, symbolic meanings, and cultural influences. Exploratory research critically assessed the current state of textiles and garments, while also fostering new design developments that honor traditional styles. Data collection methods included in-depth interviews, keen observation, and thorough photography. Overall, this research offers a deeper understanding of the textile heritage of the Lepcha and Bhutia communities,

blending historical, cultural, and design perspectives. The complete study was carried out in three different phases.



**Plate 5.2 Research Phases**

The research design was developed in alignment with the study objectives, considering the availability and limitations of resources such as time, finances, travel, language, communities, and artisans' skill levels at various stages of the study. Overall, the study adopted a qualitative, descriptive, and exploratory approach, utilizing diverse research techniques and tools for data collection. Methods were selected based on the study objectives and the nature of the data. Before commencing the research, the researcher obtained research permits from the Sikkim Biodiversity Board and the Forest Ministry of Sikkim, Gangtok, as well as inner line permits. Plans were adjusted as needed to overcome challenges such as accessibility to certain locations. Throughout the research journey, factors like weather, travel, language barriers, COVID restrictions, and financial constraints posed challenges. Unexpected outcomes included difficulties in accessing some communities and weavers during fieldwork and documentation processes. The researcher stayed within the communities to establish rapport with the locals.

The study aimed to document the traditional textiles and costumes of the Lepcha and Bhutia communities in Sikkim. Employing a descriptive research design involving field and literature surveys, the methods were tailored to match the investigative nature and formulated objectives. Emphasis was given on studying and documenting textile details, costumes cuts and styles, purchasing patterns, and other influences on Sikkim State's craft design culture. Historical and cultural insights were gathered from literature and personal interviews with members of the Lepcha and Bhutia communities. Given the qualitative nature of the research, the study delved into the analysis of conventional costumes from the

two communities, adopting an exploratory research design. Descriptive and exploratory approaches were utilized, employing various research techniques and tools for data collection. Descriptive research meticulously documented textiles and costumes, covering origin, history, production processes, symbolic meanings, visual descriptions, and cultural influences. Exploratory research critically assessed the current situation, comparing it with earlier textiles and garments, while experimental study facilitated new design development, preserving traditional cuts and styles. Data collection tools included insightful interviews, keen observation, and comprehensive photography. This research provides a valuable perspective by blending historical, cultural, and design insights, contributing to a richer understanding of the textile heritage of the Lepcha and Bhutia communities.

The research design formulated to achieve the objectives of the study is as follows:

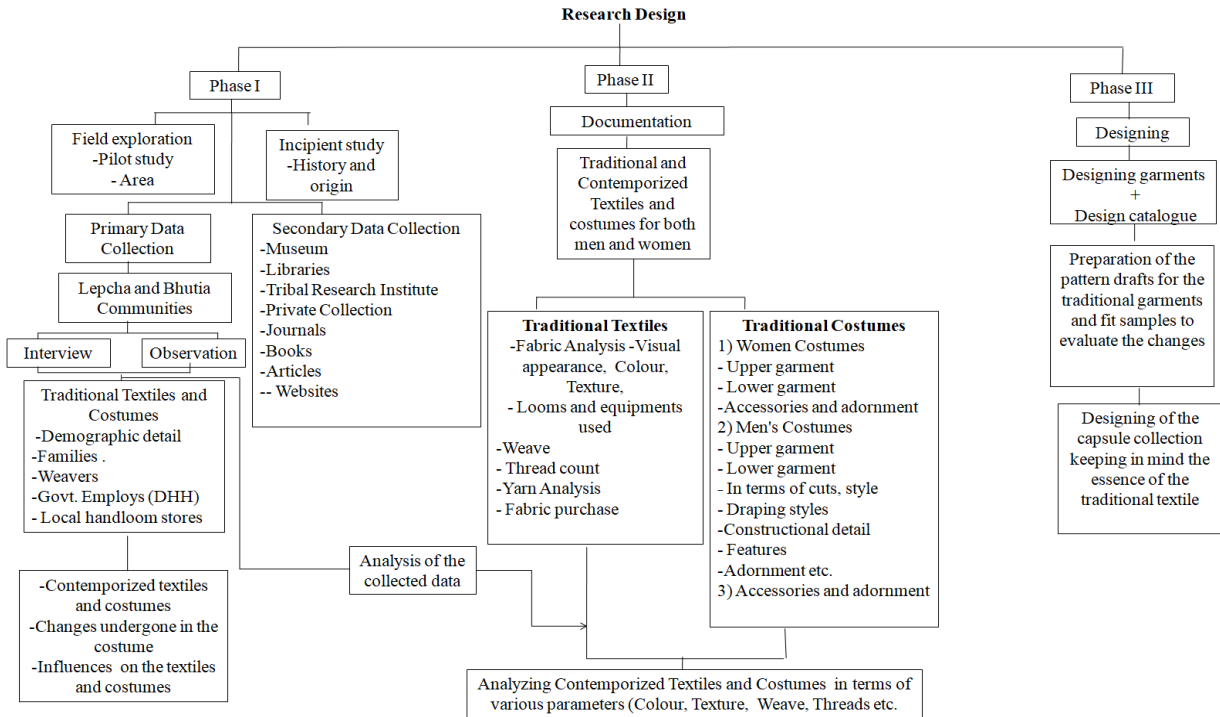


Figure 3.2 Research Design

**Phase1: (Descriptive cum Exploratory Research)**

In the first phase of the data collection researcher did the field exploration in order to collect data related to the textiles and costumes of the Lepcha and Bhutia communities. Data was collected from various museums, libraries, and personal collections. An

interview schedule was prepared for the families, tailors, designers, weavers, and Government officials to get first-hand information about the framed objectives. Open-ended questions were framed for data collection from the said communities. Information about the historical and cultural background of the communities was collected through oral narratives and some written literature available in various libraries. The tool used for data collection was interviews schedule, and photography. Visiting marketplaces helped to understand the community and their choices better. The data was collected through the snowball technique and analyzed and represented systematically.

### **Selection of the locale for the study**

The pilot study helped in selecting the local of the study. Through literature reviews and close interactions with the locals, it became evident where the members of these communities resided, as well as the locations of handloom weavers and other artisans involved in the arts and crafts of Sikkim. To identify the weavers and experts in these crafts, the Directorate of Handloom and Handicrafts centers were explored zone-wise, and contacts of weavers were collected from there. Various places in all zones of Sikkim were covered to collect first-hand data.

### **Sample Size**

An extensive field survey was conducted, involving interviews, and attendance at local weddings, occasions, and festivals. Data was collected from various families within the two communities. The study's sample was divided into two parts based on two categories: One interview schedule was developed for community members across different generations, while the other was tailored for experts, including artisans, designers, tailors, and government officials. Before the field visit, the interview schedule was designed and validated by four experts. Data was collected from 160 individuals.

### **Phase 2: Documentation of Traditional Textiles and Costumes Lepcha and Bhutia Communities.**

In the second phase researcher did the documentation of traditional textiles and costumes of the Lepcha and Bhutia communities. Researcher studied the textiles and costumes in terms of its historical reference, fiber, weave, motifs, colour and its symbolism. In-depth documentation was done by observing the old photographs, and audio video records and by analyzing the interviews given by various families of the Lepcha and Bhutia communities

about their traditional textiles and costumes. Photographs showcasing diverse textile and costume designs were gathered from personal collections, museums, and portraits. Subsequently, these visuals were documented to preserve traditional designs. The market survey provided data on the currently prevalent designs. For better analysis and understanding, garments were studied in depth in order to understand the cuts and styles of the traditional garments along with the patterns. These garments were studied in order to understand the buying pattern and cross-border trade within the state and analyzing contemporized textiles and costumes in terms of various parameters. Null and Alternate Hypothesis were framed and analysed to study the evolution of costumes and textiles due to various factors like education, media, merger with India etc

**Phase 3: Design development (Capsule collection)**

This phase encompasses the entire design development process, commencing with flat sketches of traditional garments to grasp the cuts, styles, and associated changes. After sketching new designs, these were presented to 50 design practitioners for feedback.



**Illustration 3.1 Rough design sketches**

**Opinionnaire designed:** A Google form was created and circulated to gather opinions on design preferences within the community. The collected responses were analyzed, leading

to the short listing of 16 designs for construction. Garments were designed for both genders, categorized as follows:

1. Layered Lore's
2. Coloured Narratives
3. Tribal Analogues, and
4. Spiritual Sojourn.

These designs aimed to seamlessly incorporate the richness of traditional textiles and costumes from the Lepcha and Bhutia communities in Sikkim into contemporary fashion, ensuring widespread acceptance and popularity among the youth. Following the development of these designs, the collection was showcased in a fashion show to introduce Sikkim's traditions to a broader audience.

**Collection of Design preferences:** Later a Google form for collecting design preferences was prepared and circulated among the audience during the fashion show and among the universities.

In the end, a design catalogue was created, showcasing a small research journey and culture of Sikkim along with the traditional costumes and new designs. This will serve as a look book for research scholars and design and culture enthusiasts.

## **IV. Result and Discussions**

### **4.1 Historical roots and origins of the Lepcha and Bhutia community, focusing on the evolving relationship with textiles and costumes.**

The Lepcha and Bhutia communities, indigenous to Sikkim and surrounding areas, have rich histories intertwined with their unique textiles. Historically, the Lepchas, possibly originating from Assam or Tibet, lived in harmony with nature, practicing shifting cultivation and animism. They were later culturally marginalized by Tibetan migrants. Changes in traditional textiles and costumes across generations, who established dominance in Sikkim. Under Bhutia rule from the 17th century, the Lepchas assimilated into Tibetan cultural practices and faced significant societal changes. Today, despite their cultural richness, the Lepchas constitute less than 25% of Sikkim's population, facing challenges from modernization and urbanization that threaten their traditional way of life and identity.

**Lepcha Community:**

The Lepcha community was believed to be one of the oldest indigenous groups in the Himalayan region. According to anthropologists the precise origin of the Lepcha's was unknown. However, they were said to have been a part of the Himalayan region for many years and have close relationships with its ecosystem. Lepcha textiles were known for their elaborate patterns and conventional weaving methods. They made textiles for clothing, blankets, and other use out of natural fibers including nettle, cotton, and wool. Lepcha women were frequently expert weavers who transmitted their wisdom and methods through generations. The Lepchas were recognized by contemporary anthropologists as the earliest settlers in the region between the western Rangit and eastern Teesta rivers, surrounded by the hills and peaks of Mount Kanchenjunga. Although modern borders divide their indigenous territory between Sikkim and Darjeeling, the Lepcha diaspora extends into eastern Nepal, Southwestern Bhutan, and parts of Tibet. The establishment of the Chogyal monarchy in the seventeenth century marked a shift, leading to the adoption of Bhutia culture, Buddhism, and changes in clothing. British influence during the nineteenth century further impacted Lepcha textiles, introducing new weaving techniques and materials. The immigration of Nepalis was strongly encouraged by the British, which drastically altered the demographic and cultural makeup of Sikkim. By the end of British control, the Chogyals took back their independence. Rapid industrialization and urbanization after Sikkim was annexed by India in 1975 drastically altered the cultural dynamics of this area. (Faulkner, 2021). The possibility of cultural loss has sparked a movement within the community to modernize and maintain Lepcha traditions. The community's traditional textiles of Lepcha have been preserved, even though modern Lepcha textiles frequently depart from what the Lepchas consider as the textiles' historical forms. Lepcha textiles remain integral to traditional Lepcha culture, showcasing a relationship between tradition and change in both production and aesthetics. Despite a lack of extensive literature on Lepcha weaving, these textiles provide insights into how contemporary Lepcha culture embraces cultural revival through the synthesis of tradition and modernization. Historical photographs from the culture department showed Lepcha men wearing traditional *thokro* garment which was made using local materials like nettle, and was draped over shoulders. Today, the Lepchas have adopted Western clothing,

influenced by British colonialism and globalization, which contrasts with their traditional attire and signifies cultural transformation.

**Bhutia Community:**

The Bhutia community, originally from Tibet and migrating to southern Tibet in the 13<sup>th</sup> century, settled in areas like Chumbi Valley and Kham. Known as '*Lhopos*' or '*Lhorees*,' they formed distinct lineages descending from Kye\_Bum\_Sa, with Lingserpa dividing into "Beb\_Tsan\_Gyat" (8 Clans). Various Bhutia tribes and settlers from Bhutan, such as Butsawopa, Lagdingpa, and others, also settled in Sikkim. Despite their Buddhist faith and distinct cultural identity, Bhutias influenced indigenous Lepcha culture through conversion and assimilation. Traditionally governed by a legal system called "*Dzumsa*" under village headmen or '*Pipon*,' Bhutias in Sikkim had distinct identities like Drukpas, Chumbipas, and others reflecting their habitation origins. Bhutia textiles, known for their warmth and intricate patterns, predominantly use natural fibers like wool and silk, similar to the Lepcha community. Women often wear the '*Bakhu*,' and '*MoKho*' showcasing their skill in weaving. While men wore '*PoKho*'. Imported textiles like silk brocade were prevalent. These textiles serve beyond practical use, symbolizing the rich customs and spiritual traditions of the Himalayan Bhutia community alongside the Lepchas. (Bhutia & Misra, 2017 & Bandana, 1995).

**4.2 To document the traditional textiles, costumes and accessories of the Lepcha and Bhutia communities.**

- The Lepchas and Bhutia peoples have a rich history of textiles, primarily made from natural fibers such as *Sisnu* (nettle), cotton, silk, and wool. These fibers were sourced locally and processed by hand, with pre-modern Lepcha weavers producing simple nettle textiles on handmade backstrap looms. These garments served dual purposes, providing clothing during the day and doubling as blankets at night.
- Traditional Lepcha textiles are typically earthy tones, reflecting the natural colors present in their surroundings. They use various dyes, including red, yellow, green, brown, and red, which have great cultural significance. However, synthetic and vibrant hues have become dominant in the Lepcha textile market. The Lepcha community also uses embroidery textiles, such as blouses, shawls, and skirts, with

intricate designs incorporating motifs from nature and Lepcha mythology. Modern Lepcha fabrics are changing significantly, with the growing synthetic market playing a major role.

- Traditional Lepcha clothing includes items like the *Dum-prá*, which was paired with a high-collared blouse called *Tago* and drawstring pants called *Tomoo*. The *Dum-dyem* is the traditional clothing worn by ladies, fashioned from a large rectangular material and pinned or buttoned at the front and shoulders. *Thyaktuk*, or Lepcha Hats, are elaborate creations crafted by master weavers and worn with mantras chanted for good fortune.
- The Bhutia community, originating from Tibet and settling in the Himalayan regions, have distinct textiles reflecting their culture and craftsmanship. They migrated from China to India, bringing with them diverse textiles, fibres, and weaving skills. Silk was frequently used in weaving garments, imparting a distinctive sheen and elegance.
- Sacred textiles like Gyaser were brought from China, Tibet, and Benares, and decorative usage of heavy brocades was more common in monasteries than secular apparel. The traditional costume of Bhutia, known as *Pho Kho* for men and *Mo Kho* for women, was a long, full-sleeved garment tied at the waist with a silk belt. A variation of this was *puru Kho*, a woollen gown worn by men in the high-altitude valleys of Lachen and Lachung in North Sikkim. These garments had wide, elongated sleeves and were worn with silk undershirts (*wonthastsi*) and waistcoats (*jaja*) made from Chinese silk brocade. These brocades were used in Buddhist monasteries for the backing of auspicious *Thangkas*.
- The Bhutia were traditionally dressed in cotton or silk brocade shirts during spring and summer, and wore a *Chuba* robe made of cotton and wool, fastened with a colorful kyerah belt. Essence of Chinese silk embroidery were often seen on the robes. They also wore wide trousers, short boots, and felt hats. In colder months, they switched to warmer materials like wool and sheepskin for their Chubas, paired with leather caps, high boots, or handmade leather shoes. Women wore mokho, a sleeveless garment tied at the waist with a kyerah waist belt, and a full-sleeved blouse called *teygho*. The outer coat worn over the kho was typically made of

brocade, raw silk, or synthetic fabric. Another woolen garment is the *gyapa* or *gyaba* bag, a hand-woven rain cloak made from sheep or yak wool, secured over the chest with a hook called *chahuk*. Both Bhutia men and women traditionally wore a range of jewelry, including earrings, necklaces, rings, hair ornaments, belt ornaments, rosaries, and items like coral, amber, precious stones, dzi beads, pearls, gold, silver, and ivory. Pouches and purses were also used as accessories.

#### **4.3 Changes in traditional textiles and costumes through generations.**

- The Lepcha and Bhutia communities in Sikkim have experienced significant artistic transformations due to various factors over time. Modernization, increased connectivity, and exposure to global trends have profoundly impacted their cultures, influencing changes in attire and consumption patterns. Language shifts, education and employment opportunities, changing gender roles, religious diversity, migration and urbanization, media and technology, and tourism impact have all contributed to these changes. In-depth interviews with 160 respondents from the Lepcha and Bhutia communities revealed that these transformations have been significantly influenced by educational pursuits.
- The study revealed that there is a significant difference in the median of the groups, with the Lepcha community showing a positive shift in education levels, while the Bhutia community showed a positive shift in education levels. The perception of these changes in textiles and costumes has changed as people have moved out of rural areas and started living in urban spaces. They now prefer simpler, less complicated clothing for daily wear and are switching more to readymade clothing. Brands like Fab India, Good Earth, Pantaloons, Puma, and Uniqlo have also made their spaces in the local market. However, both communities still choose to wear traditional attire at every festival and occasion.
- To find out the root of these changes, three more hypotheses were set: the merger of Sikkim in India, the influence of mass media, and the influence of neighboring countries. The acceptance or rejection of the null hypothesis was determined based on the p-value. In conclusion, the changes in traditional textiles and costumes of the Lepcha and Bhutia communities was attributed to various factors, including modernization, language shifts, migration and urbanization, media and technology,

and the influence of neighboring countries. To understand the root of these changes, three hypotheses were set:

**Hypothesis II**

**H0:** The perception of all respondents to the changes in textile and costume was not due to the merger of Sikkim with India.

**H1:** The perception of all respondents to the changes in textile and costume was due to the merger of Sikkim with India.

**Hypothesis III**

**H0:** The perception of all respondents to the changes in textile and costume was not due to the influence of mass media.

**H1:** The perception of all respondents to the changes in textile and costume was due to the influence of mass media.

**Hypothesis IV**

**H0:** The perception of all respondents to the changes in textile and costume was not due to the influence of the neighbouring countries.

**H1:** The perception of all respondents to the changes in textile and costume was due to the influence of the neighbouring countries.

In conclusion, the study found that changes in traditional textiles and costumes in Lepcha and Bhutia were influenced by various factors, including the merger of Sikkim, mass media, and neighboring countries.

**4.4 To document the construction details and draping styles of Lepcha's and Bhutia's costumes.**

- In-depth understanding and documentation of the traditional costumes worn by the Lepchas and Bhutia communities started with comprehensive research, fieldwork, and by paying attention to the constructional details. Detailed study of *bakhu*, *Honju*, *pangdin*, *Jaja*, *Kho* and other garments was done in-order to understand the constructional details of the garments for both men and women from the Lepcha and Bhutia communities. After this line sketches were prepared to understand the cuts and styles of the garments in detail.
- Researcher developed patterns through the adaptation of basic blocks. Meticulously documented the patterns to ensure accurate representation. Before starting up with the adaptation, garments were collected from the culture department in Sikkim. A detailed

study of each garment was done in order to understand the constructional details of each garment worn by men and women of the Lepcha and Bhutia communities.

- Researcher has studied the costumes and develop patterns on 1/4 scale in order to understand the cuts and styles. Keeping in mind the objective sketches of all were prepared to understand the details by paying attention to details like seams, closures, cuts, and draping styles.

#### **4.5 Revamping Cuts and Styles: Crafting a contemporary capsule collection and design lookbook.**

- To complete the objective researcher designed various designs taking inspiration from traditional silhouettes. A capsule collection inspired by the traditional silhouettes of Lepcha and Bhutia clothing was designed for men and women. Prototype and then the final collection was made based on established anthropometric measurements, referencing Armstrong H.J. Size 6 for Women and Size 42 for Men was chosen as the standard template for the capsule Collection 48 designs were selected for preference and then on the bases of that researcher has developed the Opinionnaire for the evaluation of the designs which was inspired from the traditional garments and silhouette of these two communities of Sikkim, and was divided into four categories. **Category 1: Layered Lore's, Category 2: Colour Narratives, Category 3: Tribal Analogues, Category 4: Spiritual Sojourn.**
- Opinionnaire was shared among the design practitioner & thinker which was important for rationalization of the study. A total of 100 responses were collected. Based on the opinionnaire best 4 designs were selected from each category and a total of 16 garments were designed based on the opinionnaire collected. Fabric procurement for the collection line was done from Sikkim. Fabrics like wool, Lecpha traditional weave fabric and *Khoechin* fabrics were procured. Researcher emphasized developing wool fabric by incorporating embroidered *tanga* designs on the fabric. Fabric design was also taken care of along with the garments. On the basis of the evaluation of the opinion collected for the new designs for the capsule collection, the best two designs were selected from the four different categories After the construction, the designed garments were developed and a preference schedule was subsequently shared among the masses for the design acceptability. These new designs were also showcased in the Northeast Festival in New

Delhi through a fashion show and at the Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara and results were evaluated for the same. The numberings gathered on the ranking of various designs in the four classifications indicate preference differences.

- The result shows that respondent's preferred garments designed in Category 3 more than those in Category 1 and Category 2. The first category was the most preferred and liked, while the second category showed heterogeneity of preferences with strong preferences towards the top-ranked item. In Category 4, the most balanced results were shown by Category 4. Participants from all groups opted for Category 3 for Rank 1, especially G1 (62% and 68%), with other ranks' preferences being more diverse among G3 and G4. G4 had a relatively higher preference for Rank 1 strategy (51%).(Plate 5.4) (Plate 5.5). In order to full fill the set objective of the study, catalogue book was designed to spread the awareness about Lepcha and Bhutia communities of Sikkim, their culture and tradition along with the newly developed designs. This catalogue also serves as a look book, drawing inspiration from the cuts and the styles of traditional textiles and costumes of the *Lepcha* and *Bhutia* communities. This will serve as a great learning material and a visual guide for students, scholars and for those who are curious about different cultures and designs.

Categories	Group	Rank 1	Rank 2	Rank 3	Rank 4	Total
<b>Category 1</b>	G1	65	24	6	5	100
	G2	24	35	23	18	100
	G3	29	27	21	23	100
	G4	35	26	27	12	100
<b>Category 2</b>	G1	40	23	17	20	100
	G2	44	31	20	5	100
	G3	29	37	22	12	100
	G4	39	28	15	18	100
<b>Category 3</b>	G1	62	18	11	9	100
	G2	68	19	7	6	100
	G3	45	17	16	22	100
	G4	61	13	14	12	100
<b>Category 4</b>	G1	38	23	26	13	100
	G2	40	32	18	10	100
	G3	30	28	27	15	100
	G4	51	17	16	16	100

**Table 5.1 Average score of the designs in various categories.**

**Category 1: Layered Lore's**

**FRONT**



**BACK**



**G1**

**G2**

**G3**

**G4**

**Category 2: Colour Narratives**

**FRONT**



**BACK**



**G1**

**G2**

**G3**

**G4**

**Plate 5.4 Category 1 & 2**

Category 3: Tribal Analogues

FRONT



BACK



G1

G2

G3

G4

Category 4: Spiritual Sojourn

FRONT



BACK



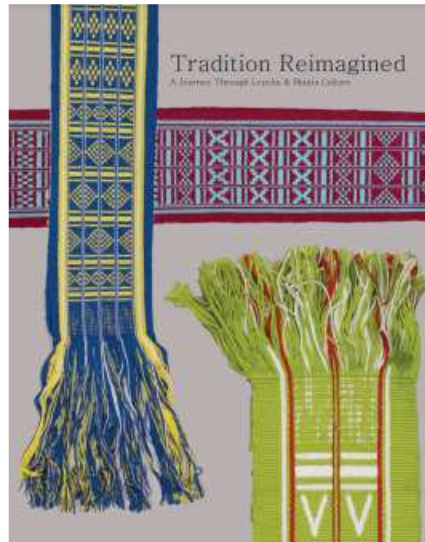
G1

G2

G3

G4

Plate 5.5 Category 3 & 4



**Plate 4.221: Catalogue**

**Link to the catalogue:** [https://drive.google.com/file/d/1-0\\_2pftm0Bu11-wsyTLM0YrXKtar-Hn6/view?usp=drive\\_link](https://drive.google.com/file/d/1-0_2pftm0Bu11-wsyTLM0YrXKtar-Hn6/view?usp=drive_link)

## **V. Conclusion**

Through the above study it was concluded that the state of Sikkim, lying in the eastern Himalayas, is draped with colourful cultural fabric which is reflected through brilliant traditional textiles. The Lepcha and Bhutia community of this region work with locally sourced materials such as *sisnu* or nettle, cotton, silk, and Chinese brocade. Their dress consists of bright colors, distinctive patterns with wrap over side-fastening front and slit skirts with long sleeves similar to Chinese court costumes in some cases. Patterns have symbolically attached motifs as per their religious and social conventions. Talking about the Lepchas, Lepcha men wear the bright-colored *Thokro* shawl and *Shambo* cap, while women were attired in the *Dumbun/ Dum-dyam* wrap and *Tago* blouse, ornamented with *Namchok* earrings. Bhutia men wear the *PoKho* robe and *Jaja* waistcoat, while women are draped in the *MoKho* robe and *Pangden* apron, besides other elaborate accessories such as *Khau* necklaces. The characteristics of Tibet, Bhutan, and Mongolia are shown because of the historical trade. Traditional textiles often bear the imprint of regional flora and fauna, a true amalgamation of nature and culture. Times, however, have brought about changes in fashion among the modern youth. Design update in an attempt to bridge heritage and

contemporary fashion, sustaining local craftsmanship, and a guarantee of perpetuating these cultural legacies are some of the ways being considered to preserve these traditions.

## **VI. Recommendations**

- The current study can serve as a baseline model for reviving the other languishing cultural crafts and Cultures.
- A similar study can be done in the other regions of North East India.
- A similar study can be done with the other crafts of Sikkim.
- A detailed study can be done on the use of textiles in Shamanism and its symbolism in Lepcha culture.
- An exploratory study can be done to revive nettle fiber and experimenting the same by blending it with other fibers and improving its properties and quality.
- Study can be done to train the artisan to weave more intricate design and pattern
- A similar study can be conducted with the art and architecture of Sikkim.

## **Bibliography**

- Ahmed, M. (2002). *From Benaras to Leh - the trade and use of silk-brocade*. <https://digitalcommons.unl.edu/tsaconf/369/>
- Akhil, M. K., Krishna, N., Amrutha, A., &Nampy, S. (2021). A new species of *Lysionotus* (Gesneriaceae) from Arunachal Pradesh, India. *Journal of Asia-Pacific Biodiversity*, 14(1), 116–120. <https://doi.org/10.1016/j.japb.2020.09.009>
- Ambre, P. P. (2019). *Study of compound shades of selected natural dyes*. <https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/276648>
- Armstrong, J. H. (2013). *Patternmaking for Fashion Design*. Pearson Education India.  
ISBN 10-9332518114
- Artistic Textiles of Sikkim. (2018, March 26). *Artistic Textiles of Sikkim*. V documents.Mx; Unknow. <https://vdocuments.mx/artistic-textiles-of-sikkim-textiles-of-sikkim-the-following-is-a-break-up.html>
- Askari, N., & Arthur, L. (1999). *Uncut Cloth: Saris, Shawls and Sashes*. Merrell Holberton Publishers Limited, London.

- Barkataki, M., Ruscheweyh, & Lauser, A. (2002, December). *Performing identity: Politics and culture in northeast India and beyond..* Asian Ethnology. Retrieved December 2, 2013, from [https://www.researchgate.net/publication/290175486\\_Performing\\_identity\\_Politics\\_and\\_culture\\_in\\_northeast\\_India\\_and\\_beyond](https://www.researchgate.net/publication/290175486_Performing_identity_Politics_and_culture_in_northeast_India_and_beyond)
- Bhalla, G. (2022). *Enhancing commercial value of khadi apparel products through design intervention.* <https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/506531>
- Bhatnagar, P. (2004). *Traditional Indian Costumes and Textiles.* Abhishek Publications.  
SBN-10 : 9788182470026
- Bhutia, K. N., Basnett, D. K., Bhattarai, A., & Bhutia, S. (2023). Herbal products sold in Sikkim Himalaya region – India: A mini survey. *Global Journal of Medical, Pharmaceutical, and Biomedical Update*, 18(14), 14. [https://doi.org/10.25259/gjmbpu\\_43\\_2022](https://doi.org/10.25259/gjmbpu_43_2022)
- Bhutia, S. D. (2019). *Dynamics of identity among the bhutia of Sikkim: An anthropological study.*
- Bhutia, Z. W., & Mishra, P. K. (2014). Bhutia Tribe in Sikkim: A Sociological Study. *International Journal of Innovative Research and Development*, 3(11).
- *Bot verification.* (n.d.). Best Design Schools in Delhi - LISAA School of Design - Design Institutes in Delhi. <https://www.lisaadelhi.com/how-the-northeast-states-are-making-a-mark-in-indian-fashion/>
- Biswas, A. (1985). *Indian Costumes.* by The Director, Publications Division, Ministry of Information and Broadcasting, Government of India, Patiala House, New Delhi-1. ISBN : 81-230-1055-9
- Bora, S. D., & Bezbaruah, D. (2018). Past present continuum: The case of megalithic tradition in Northeast India. *Research Journal of Humanities and Social Sciences*, 9(2), 403. <https://doi.org/10.5958/2321-5828.2018.00069.4>
- Bradley, D. (1997) “Tibeto-Bvrman Languages Of The Himalayas Papers”, Southeast Asian Linguistics No. 14, The Australian National University.

- Census of India. (2011). *Nagaland Religion Census 2011, Census 2011*. published by: Government of India. <https://www.census2011.co.in/data/religion/state/13-nagaland.html>
- Census of India. (2011). *Sikkim*. <https://cdn.s3waas.gov.in/s38757150decdbd89b0f5442ca3db4d0e0e/uploads/2018/1/2018112721.pdf>
- Chakravarty, S., & Kakaty, R. H. (2015). An analytical study on traditional techniques of dyeing Textiles with natural dyes in assam, india. *India. Global Journal of Arts, Humanities and Social Sciences*, 3(10), 1–7.
- Chattopadhyay, K. (1975). *Handicrafts of India*. New Delhi: Indian Council for Cultural Relations.
- Chemjong, I. S. (1966). *History and Culture of the Kirat People*. Kathmandu.
- Chishti, R. K., & Jain, R. (2005). *Tradition and Beyond: Handcrafted Indian Textiles* (3rd ed.). Lustre Press Roli Books. ISBN: 81-7436-084-0
- Corrigam, G. (2017). *Tibetan Dress in Amdo and Kham*. Hali Publication. ISBN: 9781898113584
- Crill, R., Wearden, J., & Wilson, V. (2002). *Dress in Details From Around The World* (1st ed.). V&A Publications. ISBN 1 851773789
- Crill, R., Wearden, J., & Wilson, V. (2009). *World Dress Fashion in Detail* (1st ed.). V & A Publishing. ISBN 978185177568
- Das, S. (2014). Sikkim the place and Sikkim the documentary: Reading political history through the life and after-life of a visual representation. *The Journal of the Association for Nepal and Himalayan Studies*, 33(1). <https://core.ac.uk/download/46724075.pdf>
- Deka, M. (2011). Folklore and Northeast Indian History. *Sociology Mind*, 1(4), 173-176. <https://www.scirp.org/journal/paperinformation?paperid=7872>

- Desai, A. (2020). *An experimental study of fabric construction using minor fibers for sound resistant materials.*  
<https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/330616>
- Dikshit, K. R., & Dikshit, J. K. (2014). People of North-East India. In *Advances in Asian Human-Environmental Research* (pp. 285–420). Springer Netherlands.
- Doma, Y. (2010). *Legends of Lepchas: Folk Tales from Sikkim* (1st ed.). Tranquebar, an imprint of Westland Publication Private Ltd. ISBN: 9789380283791
- Dozey, E. C. (2011). *A Concise History of the Darjeeling District Since 1835, Darjeeling*, . N.L. Publishers. ISBN 9788186860564, 8186860568
- Dua, S. J. (2014). *Study of the tradition and evolution of ornamentation styles and motif vocabulary of the printed textiles from Gujarat* [Doctoral dissertation].  
<https://shodhganga.inflibnet.ac.in/handle/10603/58563>.
- Dunsmore, S. (1993). *Nepalese Textiles*. British Museum Press. ISBN 0-7141-2510-5
- Gupta, R. (1975). *Sikkim: The Merger with India* (9th ed.). University of California Press. <https://doi.org/10.2307/2643174> <https://www.jstor.org/stable/2643174>
- Foning, Arthur. (1987). *Lepcha, My Vanishing Tribe*. New Delhi, Dehli: Sterling Publications, 33 1987. (n.d.).
- Frater, J. (2002). This is ours: Rabari tradition and identity in a changing world. *Nomadic Peoples*, 6(2), 156-169. <https://www.jstor.org/stable/43123672>
- Gairola, V. (2023). *Till kingdom come: medieval Hinduism in the modern Himalaya*: By Lokesh Ohri, Albany, State University of New York Press, 2019, x + 394 pp., \$34.95 (paperback), ISBN: 978-1-438-48255-2. *Contemporary South Asia*, 31(2), 348–349. <https://doi.org/10.1080/09584935.2023.2207908>
- Gillow, J., & Barnard, N. (2002). *Traditional Indian Textiles*. Thames & Hudson Pvt.Ltd,London.

- Gillow, J., & Barnard, N. (1996). *Traditional Indian Textiles* (2nd ed.). Thames and Hudson Ltd, London.  
ISBN 0-500-27709-5
- Gogoi, A. (1985). *A comparative study of some historical textile designs and symbolism of decorative motifs in textiles of northeast India* [Unpublished doctoral dissertation]. The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.
- Gopalakrishnan, B. N. (2018). History of Indian textile industry. In *Economic and Environmental Policy Issues in Indian Textile and Apparel Industries* (pp. 1–11). Springer International Publishing.
- Gorer, G (1967) *Himalayan Village: An Account of the Lepchas of Sikkim*. 2nd ed. [New York](#): Basic Books.
- Gorer, G. (1938). *Himalayan Village. An Account of the Lepchas of Sikkim*. London: M. Joseph Ltd.
- Goyal, C., & Pant, S. (2021). Documentation on Traditional costume of Khamba tribe of Tibet in exile- Dharamshala, Himachal Pradesh. *International Journal of History and Research (IJHR)*, 11(223-28).  
[Academia.edu/67597712/DOCUMENTATION ON TRADITIONAL COSTUME OF KHAMBA TRIBE OF TIBET IN EXILE DHARAMSHALA HIMACHAL PRADESH CHAVI GOYAL and PROF SUMAN PANT](https://Academia.edu/67597712/DOCUMENTATION_ON_TRADITIONAL_COSTUME_OF_KHAMBA_TRIBE_OF_TIBET_IN_EXILE_DHARAMSHALA_HIMACHAL_PRADESH_CHAVI_GOYAL_and_PROF_SUMAN_PANT)  
ISSN (P): 2249– 6963; ISSN (E): 2249 – 8079
- Gravers, M (2007) “Exploring Ethnic Diversity in Burma”, Denmark: Nias Press.
- Gurung, S. K. (2011). *Sikkim: Ethnicity and Political Dynamics A Triadic Perspective* (1st ed.). Kunal Books, New Delhi.  
ISBN- 978-93-80752-11-2
- Handa, O. C. (1998). *Textiles, Costumes and ornaments of the western Himalayas*. New Delhi: Indus Publishing.
- Haolai, S. (2022). Identity politics in northeast India. *International Journal of Health Sciences (IJHS)*, 4366–4371. <https://doi.org/10.53730/ijhs.v6ns2.6008>
- Hartzell, K. (1995). *Book review of “Nepalese textiles” by Susi dunsmore*. Core.ac.uk. <https://core.ac.uk/download/pdf/46723893.pdf>

- Harvey, J. (1996). *Traditional Textiles of Central Asia* (1st ed.). Thames & Hudson. ISBN 978-0-500-27875-8
- Hodgson, B.H. (1820) “Hodgson Collection”, London: India Office Library, 96 Euston Road, NW1 2DB, England.
- Jackson, A., Iwao, N., Screech, T., Guth, C. M., & Brown, K. H. (2015). *Kimono: The Art and Evolution of Japanese Fashion, The Khalili Collections*. Thames & Hudson. ISBN978-0-500-51802-1
- Jain, R. (2016). *Textiles & Garments At The Jaipur Court* (1st ed.). Niyogi Books. ISBN: 978-93-85285-04-2
- Jamal, F. (2023). *An empirical study of social media influence on the Indian fashion industry*. <https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/496097>
- Jessymol, M. V., & Chupuo, A. (2021). Preservation of Naga Cultural Heritage. *International Journal of Creative Research Thoughts (IJCRT)*, 9(11).
- Jha, A. K. (2015). Folklore, Art, and Crafts of the Lepcha of Sikkim and Darjeeling. *Sai Om Journal of Arts & Education, International Journal*, 2(5). [https://www.academia.edu/24512799/FOLKLORE\\_ART\\_AND\\_CRAFTS\\_OF\\_THE\\_LEPCHA\\_OF\\_SIKKIM\\_AND\\_DARJEELING](https://www.academia.edu/24512799/FOLKLORE_ART_AND_CRAFTS_OF_THE_LEPCHA_OF_SIKKIM_AND_DARJEELING)
- Joshi, H. G. (2004). *Meghalaya: Past and Present*. Mittal Publication, New Delhi.
- Joymati, T. (2008). *Documentation of the handwoven textiles of Manipur and its diversification for home furnishing products depicting traditional motifs* [Unpublished doctoral dissertation]. The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.
- Kalaiya, V. B. (2018). *Documentation of traditional costumes of rulers of kachchh* [Doctoral dissertation]. <https://shodhganga.inflibnet.ac.in/handle/10603/249323>
- Kamara, Y. B. (2023). Why Nigerian agbada fabric is (often) imported, while Indian sari fabric is local: a comparative history of textile manufacturing. *Africa Development. Afrique et Development*, 48(1). <https://doi.org/10.57054/ad.v48i1.3031>

- Kapur, H., & Mittar, S. (2014). Design Intervention & Craft Revival. *International Journal of Scientific and Research Publications*, 4(10), 1–5. <https://www.ijsrp.org/research-paper-1014/ijsrp-p34119.pdf>
- Karolia, A. (2019). *Traditional Indian Handicrafted Textiles: History, Techniques, Processes, Designs Vol II, Woven Textiles*. Niyogi Books. ISBN: 978-93-85285-48-6
- Karolia, A., & Ladia, B. (2012). Traditional textiles and costumes of Karbi and Biate tribes of Meghalaya. *Indian Journal of Traditional Knowledge*.
- Karolia, A., & Prakash, R. (2014). Design and development of Fashion accessories inspired from the handwoven shawls of Nagaland. *Indian Journal of Traditional Knowledge*, 13(2), 416-426.
- Kaur, M., Singh, S., & Khosla, M. (2018). Learning about the Tribes of North-East India. *North-East India: The Untapped Tourism Industry*, Krishi Sanskriti Publications, 8-14. [https://www.researchgate.net/publication/332513250\\_Learning\\_about\\_the\\_Tribes\\_of\\_North-East\\_India](https://www.researchgate.net/publication/332513250_Learning_about_the_Tribes_of_North-East_India) In S Mehta A Senrungs Eds North-East India The Untapped Tourism Industry pp8-14 Krishi Sanskriti Publications ISBN 978-93-85822-65-0 ISBN: 978-93-85822-65-0.
- Kazi, M. d. M. R. (2022). Globalization and folk culture of North-East India: An analytical review. *International Journal of Health Sciences (IJHS)*, 6744–6751. <https://doi.org/10.53730/ijhs.v6ns1.6773>
- Krishnan, V., & Prashanta, C. (2020, July). *Just a moment North-East India's Border: A Geographical Study... Just a moment...* [https://www.researchgate.net/publication/343039185\\_North-East\\_India%27s\\_Border\\_A\\_Geographical\\_Study](https://www.researchgate.net/publication/343039185_North-East_India%27s_Border_A_Geographical_Study)
- Kowoll, E. (1994). *Our World in Colour Sikkim*. The Guidebook Company Limited Hongkong.
- Krishnan, G. P. (2019). Indian trade textiles. In *Mapping India* (pp. 255–275). Routledge India.

- Kumari, P. (2021). *Innovation in design of traditional mashru textile for product diversification*. <https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/332451>
- *Lands of the thunderbolt: Sikkim Chumbi & Bhutan by lord Ronaldshay*, paperback | Pangobooks. (n.d.). PangoBooks. <https://pangobooks.com/books/3d878833-8881-4e61-a554-95149ad3cdfa-uFbUmgxYIiTCIYLapKJkSn98J222>
- Lalmuankimi, L. P. (2015). *Traditional Textiles and Costumes of the Mizos: Lusei and Lai Tribes* [Unpublished doctoral dissertation]. Department of Home Science, University of Delhi, Delhi.
- Lepcha, S. R., Gurung, R., & Arrawatia, M. L. (2011). Traditional Lepcha craft Sumok-thyaktuk (Lepcha hat) and its conservation in Dzongu Tribal Reserved Area (DTRA), Sikkim, India. *Indian Journal of Traditional Knowledge*, 11.
- *Lepcha handloom of Sikkim*. (2021, February 9). Design Research. <https://spainindustrialdesign.wordpress.com/2020/12/16/lepcha-handloom-of-sikkim/>
- Little, K. (2008). LEPCHA NARRATIVES OF THE EARTH REATENED SACRED LANDSCAPES. *Transforming Cultures e Journal*, 3(1), 1-29. <http://eprints.lib.uts.edu.au/journals/TfC>
- Lo, J., & Wangchuk, P. C. (2021). *A Treatise on Recent Trends and Sustainability in Crafts & Design Volume- III*. Indian Institute of Crafts & Design, J-8 Jhalana Institutional Area, Jaipur, Rajasthan.
- Lyndem, N., & Bhandari, V. (2022). Cultural appropriation with reference to textiles handwoven in Nagaland, India. *EPRA International Journal of Multidisciplinary Research (IJMR)*, 12–28. <https://doi.org/10.36713/epra11686>
- Lyndem, & Bhandari. (n.d.). *Fifteenth International Conference on design principles & practices*. CGScholar. [https://cgscholar.com/cg\\_event/events/G21/proposal/52758](https://cgscholar.com/cg_event/events/G21/proposal/52758)
- Malik, S. (2023). *Fashioning imperfection for sustainability A Kap study of millennials of Rajasthan towards garment repair practices*. <https://shodhganga.inflibnet.ac.in:8443/jspui/handle/10603/497518>

- Mishra, A., Das, P., & Sangma, W. S. N. (2021). Handlooms micro-enterprises for empowerment of women in meghalaya. *International Journal of Current Microbiology and Applied Sciences*, 10(01), 2493–2500. <https://doi.org/10.20546/ijcmas.2021.1001.289>
- Mohan, D., Raghunath, T., & Medipally, S. (2017, February 14). *Governing Dynamics of Cross-Border Trade: A Case Study from the Indo-Bhutan Border Region\**. <https://jgu-dev.s3.ap-south-1.amazonaws.com/29-FOCUS.N.29.Governing-Dynamics-of-Cross-Border-Trade.pdf>  
ISSN 2406-5633
- Molommu, S. P. (2014). The indigenous ethnic attire of the Lepchas of India: a case study. *Indian Streams Research Journal*, 4(4), 1-8. <https://docplayer.net/40527612-The-indigenous-ethnic-attire-of-theLepchas-of-india-a-case-study.html> ISSN 2230 - 7850
- Molommu, S. P. (2018). The Theories of Origin of the Lepchas: An Indigenous tribe of the Kanchenjunga Basin. *International Journal of Research in Social Sciences*, 8(2). [https://www.ijmra.us/project%20doc/2018/IJRSS\\_FEBRUARY2018/IJMRA-13310.pdf](https://www.ijmra.us/project%20doc/2018/IJRSS_FEBRUARY2018/IJMRA-13310.pdf)  
ISSN: 2249-2496
- Mukharajee, B. (1995). *Some Aspect of Bhutia Culture in Sikkim -A case study*. Cam.ac.uk. [https://himalaya.socanth.cam.ac.uk/collections/journals/bot/pdf/bot\\_1995\\_01\\_18.pdf](https://himalaya.socanth.cam.ac.uk/collections/journals/bot/pdf/bot_1995_01_18.pdf)
- Namgyal, T., & Doma, Y. (1908). *History of Sikkim*. British Library. <https://eap.bl.uk/archive-file/EAP880-1-6-27>
- Oliver, P. (2016). *Writing Your Thesis* (2nd ed.). Sage Publication. ISBN: 978-81-7829-918-1
- Omatrav. (2023, July 7). *Preserving traditions: Exploring the enchanting art and craft of Sikkim*. Medium. <https://medium.com/@omatrav3/preserving-traditions-exploring-the-enchanting-art-and-craft-of-sikkim-a5a80327b8f>

- Pandya, D. A. & Dholakia, L. K. (2013). Historical Overview of Kutch Embroideries. *Indian Journal of Traditional Knowledge*, 12(3), 524-529.
- Pandya, A., & Thoudam, J. (2010). Handloom weaving, the traditional craft of Manipur. *Indian Journal of Traditional Knowledge*, 9(4), 652.
- Phonglo, A. (2019). Understanding traditional belief systems in Northeast India: revisiting the oral world through literature. *Time and Mind*, 12(4), 305–316. <https://doi.org/10.1080/1751696x.2019.1681758>
- Pradhan, D. K. (2021). Primitive Lepcha Language in Eastern Himalaya. *Himalayan J. Soc. Sci. & Humanities*, 16, 49-54. <https://doi.org/10.51220/hjssh.v16i1.4>
- Prakash, R. (2008). *Design and Development of fashion accessories inspired by the handwoven textile of Nagaland* [Unpublished master's thesis]. The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.
- Prasad, R. (2018). Lotika Varadarajan's Research Engagements on Textiles of the North East –A Retrospective. *Textiles and Clothing Research Centre e-Journal*, 2(4), 3-10. [https://www.tcrc.in/wp-content/uploads/2020/07/v2i4-Article-1\\_RR.pdf](https://www.tcrc.in/wp-content/uploads/2020/07/v2i4-Article-1_RR.pdf)
- Purkayastha, S. (2013). *Hydro Power Development and the Lepchas: A case study of the Dzongu in Sikkim*.
- Purshottam & Dhingra. V. (2017). Understanding the Indian tribal life and their issues,. *International Journal of Advanced Research (IJAR)*, .ISSN 2320-5407.
- Ranjan, A. (2009). *Handmade in India: Crafts of India Hardcover*. Mapin Publishing Pvt.Ltd. ISBN-13 : 978-8188204571
- Roy, D. C (2005) *Dynamics of Social Formation among the Lepchas*. [New Delhi:](#) Akansha Publishing House.
- Roy, D. C. (2017). Lepcha dress: A marker of cultural identity. *SOCIAL TRENDS Journal of the Department of Sociology of North Bengal University*, 4. [https://ir.nbu.ac.in/bitstream/123456789/3590/1/Social\\_Trends\\_Vol\\_4\\_2017\\_06.pdf](https://ir.nbu.ac.in/bitstream/123456789/3590/1/Social_Trends_Vol_4_2017_06.pdf)
- Rai, D. (2013). Monarchy and Democracy in Sikkim and the Contribution of Kazi Lhendup Dorjee Khangsherpa. *International Journal of Scientific and Research*

*Publications*, 3(9),

1-

13. [https://www.researchgate.net/publication/334041075\\_Monarchy\\_and\\_Democracy\\_in\\_Sikkim\\_and\\_the\\_Contribution\\_of\\_Kazi\\_Lhendup\\_Dorjee\\_Khangsherpa](https://www.researchgate.net/publication/334041075_Monarchy_and_Democracy_in_Sikkim_and_the_Contribution_of_Kazi_Lhendup_Dorjee_Khangsherpa)

- Roy, D. B., & Mowsume. (2008). *Women in handicraft production of Sikkim a study in aspects of their role and status* [Doctoral dissertation]. <https://shodhganga.inflibnet.ac.in/handle/10603/137057>
- Sadangi, H. C. (2008). *Emergent North-East: A way Forward*.
- Sadiqul, A., & Rakeullah, C. (2017). Promotions of Manipuri Garments - A Study on Garments Retailers of Sylhet City. *Asian Journal of Multidisciplinary Studies*.
- Sangma, M. (2017). Origin of the Lotha Naga and their early settlement. *International Research Journal of Social Science*, 6(4), 43-48. ISSN 2319–3565
- Sarma, J. K. (2016). *Reflection of nature inspired motif and design in the traditional textile practices of north east India*. nezine.com. <https://www.nezine.com/info/OWF5bm93YnhjSVcza2F2UVRBL2x0UT09/reflection-of-nature-inspired-motif-and-design-in-the-traditional-textile-practices-of-north-east-india.html>
- Schoeser, M. (2003). *World Textiles :A Concise History*. Thames & Hudson world of art. ISBN 0-500-20369-5
- Sen Gupta, S. (2020). Cakapura: A unique ritual-painting tradition of India. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 12(4). <https://doi.org/10.21659/rupkatha.v12n4.05>
- Serto, L., & Lotha, M. (2017). Indigenous people's struggles for dignity and peacebuilding in northeast India. In *Peacebuilding and the Rights of Indigenous Peoples* (pp. 117–127). Springer International Publishing.
- Sharma, B., & Sezhiyan, T. (2014). Marketing of Handicrafts in Sikkim. *EPRA, International journal of Economic and Business Review*, 1(10). file:///C:/Users/garvi/Downloads/EW201605-01-000148.pdf

- Sharma, G. (2013). *Royal Textiles and Costumes of the Gaekwad Women of Baroda State* [Unpublished master's thesis]. The Maharaja Sayajirao University of Baroda, Vadodara.
- Sharma, G., & Karolia, A. (2021). Hidden Secret of Lepcha Hat making of Sikkim: Sumok- Thyaktuk. *3rd International Conference on Recent Trends and Sustainability in Crafts & Design* (pp. 6-12). Indian Institute of Crafts & Design, Jaipur.  
[https://www.iicd.ac.in/wpcontent/uploads/2023/04/Book\\_Conference\\_IICD.pdf](https://www.iicd.ac.in/wpcontent/uploads/2023/04/Book_Conference_IICD.pdf)
- Sharma, T. P., & Borthakur, S. K. (2010). Traditional handloom and handicrafts of Sikkim. *Indian Journal of Traditional Knowledge*, 9(2), 375-377 .
- *Sikkim: District Census Handbook North, West, South & East Districts* (12). (2011). Directorate of Census Operations Sikkim. Ministry of Home Affairs, Gangtok.
- Sindwani, S. (2020). *Study on extraction and application of grewia optiva bhimal fibres in textiles* [Doctoral dissertation].  
<https://shodhganga.inflibnet.ac.in/handle/10603/442388>
- Sindwani, S. (2020). *Study on extraction and application of grewia optiva bhimal fibres in textiles* [Doctoral dissertation].  
<https://shodhganga.inflibnet.ac.in/handle/10603/442388>
- Singh, M., Dasila, K., Chettri, A., Jain, R., Dhyani, A., & Pandey, A. (2023). Phytochemicals, antioxidant and antimicrobial potential of ethnomedicinal plants of Sikkim Himalaya. *Indian Journal of Pharmaceutical Sciences*, 85(1).  
<https://doi.org/10.36468/pharmaceutical-sciences.1083>
- Singh, P., Doma, Y., & Trysts & Traces. (2017, January). *The Splendour of Sikkim: Cultures and Traditions of the Ethnic Communities of Sikkim* .
- Sisodia, A. (1989). *A study on Kasida of Kashmir* [Unpublished master's thesis]. The Maharaja Sayajirao Gaekwad University of Baroda, Vadodara.
- Sobti, M. (2017). *RECIPROCAL INFLUENCE of PERSIAN AND INDIAN WOMEN S COSTUME* [Doctoral dissertation]. <http://hdl.handle.net/10603/306040>

- Sobti, M. (2017). *RECIPROCAL INFLUENCE of PERSIAN AND INDIAN WOMEN S COSTUME* [Doctoral dissertation]. <http://hdl.handle.net/10603/306040>
- Subramanian, L. (2018). Cloth and commerce: Understanding Indian economic history. In *Textile Trades, Consumer Cultures, and the Material Worlds of the Indian Ocean* (pp. 55–77). Springer International Publishing.
- Sumathi, G. J. (2004). *Elements of fashion and apparel design*. New Age International (P) Ltd. Pub. New Delhi.
- Tamlong, D. T. (2008). *Mayel Lyang and The lepchas (About Sikkim and Darjeeling), Darjeeling*.
- Teron, R., & Borthakur, S. K. (2012). Biological motifs and designs on traditional costumes among Karbis of Assam. *Indian Journal of Traditional Knowledge*, 11(2), 305-308.  
[https://www.researchgate.net/publication/285886486\\_Biological\\_motifs\\_and\\_designs\\_on\\_traditional\\_costumes\\_among\\_Karbis\\_of\\_Assam](https://www.researchgate.net/publication/285886486_Biological_motifs_and_designs_on_traditional_costumes_among_Karbis_of_Assam)
- Tezcan, H. (2006). *Children of the Ottoman Seraglio*. Aygaz, Istanbul. ISBN 975-98872-3-4
- Thakar, K., Crill, R., Fotheringham, A., Houghteling, S., & Cohen, S. (2021). *Indian Textiles: 1,000 Years Of Art And Design*. Hali Publications Ltd. ISBN: 978-1898113966
- Thapa, M., & Tarafdar, P. (2021). Impact of religion on traditional health care practices among the Lepchas of Upper and Lower Lingthem of Upper Dzongu, Sikkim, India. *Contemporary Voice of Dalit*, 13(2), 208–219.  
<https://doi.org/10.1177/2455328x21995711>
- Tshering, G. (1961). *Lepcha Jati Ko Sangchipta Parichaya, 1961*.
- Tyabji, L. (2007). Threads and voices: embroidery as identity and empowerment. Mumbai: Marg Publications, 120-130.
- Vakkayil, J. (2023). Indigenous people and regional resource rights: insights from three mining regimes in north-eastern India. *Regional Studies*, 57(3), 434–446.  
<https://doi.org/10.1080/00343404.2022.2084526>

- Varadarajan, L. (2010, September 1). Fabric and Tradition-Textiles of the Northeast. *Marg: A magazine of the Arts*, 62(1), 20-35. ISSN: 0972-1444
- Veluri, V. (2015). *AGlimpse into the Textile Traditions of Gujarat*. By the House of MG. ISBN: 978-93-85003-004
- Vishal, S., & Amit, G. (2021). *Export Assistance Programme and Handloom Industry: A Literature Review*.
- Waterhouse, D (2004) “The Origins of Himalayan Studies: Brain Houghton Hodgson in Kathmandu and Darjeeling 1820-1858, London : Royal Asiatic Society.
- White, J. C. (1909). *Sikkim and Bhutan: Twenty-One Years on the North-East Frontier 1887-1908*. London Edward Arnold Publisher to the Indian Office.

### **Webliography**

- <https://www.vogue.in/fashion/content/everything-you-need-to-know-about-the-exceptional-weaves-from-indias-north-east>
- (<https://www.encyclopedia.com/humanities/encyclopedias-almanacs-transcripts-and-maps/lepchas>)
- [https://www.academia.edu/35955444/THE\\_THEORIES\\_OF\\_ORIGIN\\_OF\\_THE\\_LEPCHAS\\_AN\\_INDIGENOUS\\_TRIBE\\_OF\\_THE\\_KANCHENJUNGA\\_BASIN](https://www.academia.edu/35955444/THE_THEORIES_OF_ORIGIN_OF_THE_LEPCHAS_AN_INDIGENOUS_TRIBE_OF_THE_KANCHENJUNGA_BASIN)
- [https://www.academia.edu/24512799/FOLKLORE\\_ART\\_AND\\_CRAFTS\\_OF\\_THE\\_LEPCHA\\_OF\\_SIKKIM\\_AND\\_DARJEELING?hb-g-sw=35955444](https://www.academia.edu/24512799/FOLKLORE_ART_AND_CRAFTS_OF_THE_LEPCHA_OF_SIKKIM_AND_DARJEELING?hb-g-sw=35955444)
- [https://ir.nbu.ac.in/bitstream/123456789/3809/1/Vol.%2006%2C%20March%202012\\_03.pdf](https://ir.nbu.ac.in/bitstream/123456789/3809/1/Vol.%2006%2C%20March%202012_03.pdf)
- [https://www.researchgate.net/publication/340427483\\_MUN\\_AND\\_BONGTHING\\_TRADITIONAL\\_KNOWLEDGE\\_SYSTEM\\_OF\\_LEPCHA\\_SPECIAL\\_REFERENCE\\_TO\\_DZONGU\\_RESERVE\\_AREA\\_OF\\_NORTH\\_SIKKIM](https://www.researchgate.net/publication/340427483_MUN_AND_BONGTHING_TRADITIONAL_KNOWLEDGE_SYSTEM_OF_LEPCHA_SPECIAL_REFERENCE_TO_DZONGU_RESERVE_AREA_OF_NORTH_SIKKIM)
- [https://www.academia.edu/44355646/BHOTIA\\_GROUP\\_BHOTIA\\_TIBETAN\\_AND\\_SHERPA](https://www.academia.edu/44355646/BHOTIA_GROUP_BHOTIA_TIBETAN_AND_SHERPA)

- <https://dspace.ut.ee/server/api/core/bitstreams/a06d1023-4e39-4994-9ffb-d66d4bc16082/content>
- [https://www.academia.edu/23501747/Front\\_unrounded\\_vowels\\_in\\_Denjongke\\_Sik\\_kimese\\_Bhutia\\_an\\_acoustic\\_study\\_with\\_a\\_historical\\_note](https://www.academia.edu/23501747/Front_unrounded_vowels_in_Denjongke_Sik_kimese_Bhutia_an_acoustic_study_with_a_historical_note)
- <https://www.oldindianphotos.in/2015/07/vintage-portraits-of-sikkim.html?m=1>
- <https://www.people.vcu.edu/~djbromle/color-theory/color03/paul-h/colorsymbolisminbuddhismPaul.htm>
- <https://www.sikkimproject.org/denjong-kho-of-sikkim-2/>
- [https://www.researchgate.net/publication/234002872\\_Plate\\_435\\_Lygeum\\_spartum](https://www.researchgate.net/publication/234002872_Plate_435_Lygeum_spartum)
- <https://ir.nbu.ac.in/server/api/core/bitstreams/5b1aa149-831d-4cea-aa09-9d00bdeb13ac/content>
- <https://eap.bl.uk/archive-file/EAP880-1-6-27#?c=0&m=0&s=0&cv=19&xywh=-1633%2C0%2C7042%2C4271>
- <https://pib.gov.in/PressReleasePage.aspx?PRID=1742778>
- <https://globalindiannetwork.com/all-you-need-to-know-about-northeast-indian-culture/>
- <https://artsandculture.google.com/story/buddhist-art-in-sikkim-dastkari-haat-samiti/fgUxKf4J9R7vJA?hl=en>
- <https://ir.nbu.ac.in/server/api/core/bitstreams/0955af29-cf56-4527-a5a8-7be6011d4f4e/content>
- <https://indianculture.gov.in/snippets/art-carpet-weaving-sikkim>
- <https://zubaanprojects.org/wp-content/uploads/2020/01/SPF-2018-Grant-Papers-Alyen-Foning-The-Story-Of-The-Muun-1.pdf>

\*\*\*\*\*