

DESIGNS OF BHUTAN

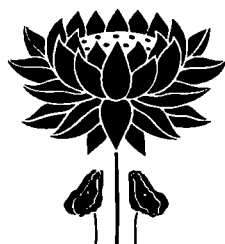
David K. Barker



WHITE LOTUS co., LTD.

DESIGNS OF BHUTAN

David K. Barker



White Lotus Co., Ltd, Bangkok, Thailand.

For Mother

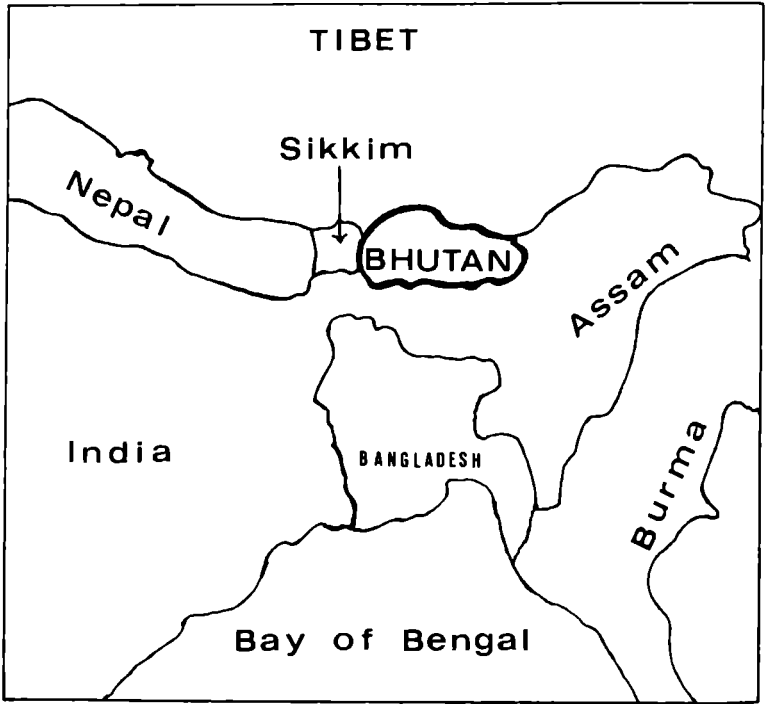
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Cover plate: A silk on silk *ngoshem*. 75 – 100 years
Centre panel—three design strips divided by
two intense design strips of *yuenrung* meander.
Woven at the Royal Bhutanese Weaving School.

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**NATIONAL COUNCIL
FOR
SOCIAL AND CULTURAL PROMOTION
THIMPHU, BHUTAN**

The author has successfully portrayed the intricate detail and originality of the designs of Bhutanese daily wear.

All such designs and art forms in Bhutan are inspired and influenced by Buddhist tradition. Besides an obvious aesthetic value, such designs and art forms represent a larger tradition and culture that has survived over the centuries. This very tradition has lent an identity and uniqueness to Bhutanese society that has sustained us in this period of transition and rapid modernization.

DASHO BARUN GURUNG

National Council for
Social & Cultural Promotion,
Thimphu, BHUTAN.
August 9th, 1984.

PREFACE

A discovery once made may remain the secret of a few or shared with a wider audience; so is the situation with the designs included within the following pages. It is a sharing of a discovery with readers and users of this collection.

For several centuries, these rich and highly decorative weaving and appliqué designs have been masterfully created by the various tribal communities spread throughout the Himalayan mountain kingdom of Bhutan.

This collection of designs has been gleaned from a large range of fabrics and materials housed within private collections and from extensive primary research conducted by the author.

Initial interest in the fabrics of Bhutan occurred when a unique collection of articles was photographed for illustrative and cataloguing purposes. With the first touch of these remarkable art pieces the impetus to collate a vast range of individual designs was created.

The compilation of the designs into a simple format provides a reference source of unique and traditional forms for use by woodcarvers, potters, ceramic designers, glass engravers, jewellers, weavers, embroiderers, needle and crewel workers in professional activities or for pleasure.

Also this presentation of Eastern motifs, drawing inspiration from a remote kingdom, to Western artists and craftspeople will provide a vehicle to bring the rest of the world an appreciation of the similarities or contrasts found in a unique mountain culture.

TASHI DELEK

1.

INTRODUCTION

The Royal Himalayan Kingdom of Bhutan fascinates most imaginations due to its remote and almost mystical aura, a hidden kingdom juxtaposed between Nepal, Sikkim, China (Tibet), West Bengal and Assam of northern India.

A single rugged highway through the Himalayan foothills searching its winding way through rapidly rising elevations, verdant jungle forests and well-tended terraces on slopes has, until recent time, provided the sole access to this remote and enchanting country. In the last decade contact with the outer world, in addition to traditional ones with neighbouring countries, has increased, but still the mystery and glory of Bhutan remains, the unrivalled and unspoiled Shangri-La.

A picturesque and totally landlocked country of 46,000 km² (18,000 sq.mi.) provides a unique homeland to a mild, gentle, aristocratic and cohesive nation of 1.3 million people – a people who remain strongly in favour of close family bonds and possess a deep affection for their young king. Archery, as well as being a fundamental and necessary skill, is also the national sport and receives full attention and patronage by His Majesty Druk Gyalpo, Jigme Singye Wangchuk.

Its contrasting landscape: a line of soft foothills to the south lifting rapidly through a central zone to the northern border of the Himalayas excites even the most casual of observers. These great snowladen mountains of the Himalayan range, that thrusts across the country from east to west, provide the scenic backdrop to a culturally rich Buddhist (Mahayana) nation. Several of these mountains rise to soaring heights in excess of 6,100 m (20,000 ft), with the highest peaks being Kula Kangri 7,554 m (24,283 ft) in the east and Chomo Lhari 7,314 m (23,996 ft) in the west.

These majestic mountains peer graciously upon a country possessing three main geographic characteristics. A southern zone of perpetual green jungle abutts the border to India. This lush green area, abundantly blessed with monsoon rains, supports a rich reserve of fauna: wild buffalo, rhinoceros, tiger, elephant, deer and the golden langur monkey – and flora: orchids of many hues, unusual varieties of lichens, climbing plants and lianas.

The middle or central zone remains the homestead of pheasant, bear, sambar, wild boar and leopard which roam the magnificent forests of chestnut, maple, birch, spruce and oak. These forests gradually diffuse into larger areas of coniferous trees, such as giant cedar, larch and other species of pine, artistically blended with abundant azaleas and a large variety of rhododendron.

The northern alpine zone presents to the viewer a multitudinous and colourful array of miniature rhododendron, gentian, primula, saxifrage, iris, tiny azaleas, ayurvedic plants and herbs interspersed with a lacing of turquoise poppy. Natural wanderers of this area include blue sheep, takin, yak, burhel, musk and other varieties of deer. Throughout Bhutan many unusual birds and butterflies gracefully alight upon the abundantly rich and lush vegetation.

From north to south run many tumbling waters from their source on the southern Himalayan face. These rivers, in harmony with two that originate in Tibet, create magnificent waterfalls and cascades and provide the necessary nutrients to the deep valleys in which the agriculturally sensitive Bhutanese grow their numerous crops, before the waters meander to the Indian plains

and the Brahmaputra river. Due to the geographic location of the Black Mountains, two separately distinct cultural spheres have evolved in Bhutan. The traditional trading and cultural routes to Tibet and Sikkim pass through the Chumbi Valley of Tibet.

Whilst most historical records of Bhutan have been tragically destroyed in earthquakes and fires, tradition indicates that the early settlers in the valleys of Bhutan were nomadic tribal peoples from eastern India. An independent self-contained state is known to have existed prior to the 8th century when it was first discerned that Buddhism had begun to flourish with the Bhutanese. The country has also been the haven of many Tibetan lamas, who, due to the internal struggles in Tibet in the 15th century, found a peaceful and heavenly country in which to establish their monasteries that still remain in existence. The 15th century also heralded the arrival of a young king from Tibet, who, for 40 plus years, endeavoured to consolidate spiritual and temporal power, and it is from this period that the great *dzongs* and monasteries date.

Clear evidence, found within the great monasteries, indicates that amongst settlers, particularly in the 17th century, were a variety of craftspeople who provided ornamentalia to the monasteries as adoration to the various deities. Also in the 17th century rich and appropriate robes were used to adorn statues of clay. It may be reasonably assumed that decorative embellishment of these robes, according to the status of the deity, was the primary and embryonic stage in the development of techniques and designs.

Articles of clothing, various religious mantles and coverings, wall hangings, paintings, frescoes and other artifacts which remain in existence, dating from the early 16th and the 17th centuries, clearly demonstrate that weaving was a predominant feature of everyday life. Comparison of these items to present-day examples indicates strong historical influence upon the structure and form of Bhutanese designs.

The weaving tradition has definitely spanned several centuries, with traditional and classical designs of yesteryear continuing to be woven today by the Bhutanese. Regional and cultural variations provide an enormous range of unique and delightful ornamentation. These developed skills of the master weavers have only recently become known and appreciated by the Western world as the fine *kiras* (ladies dress), *gho* (male dress), *kera* (belts), ceremonial scarves, ponchos, *pangkheb* (special cloths), and other items of daily wear begin to be collected and appreciated by connoisseurs, art lovers and museums.

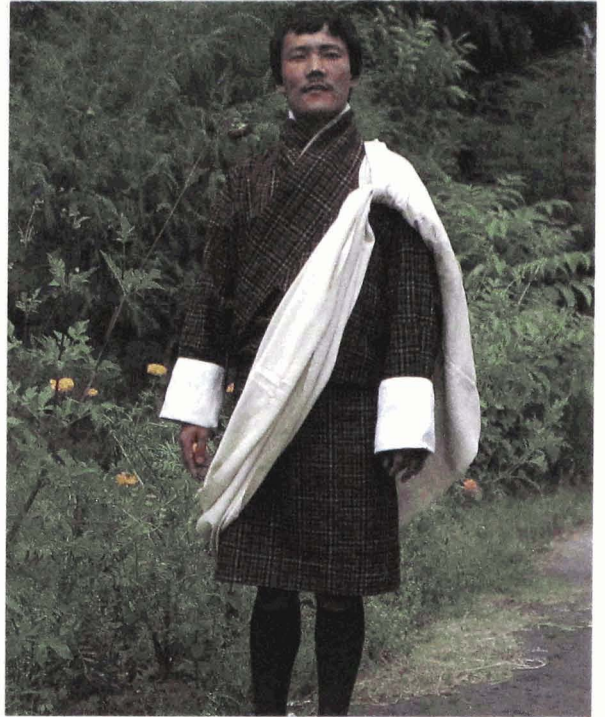
Studies in the future will undoubtedly reveal further information concerning the derivation of many Bhutanese designs. It is however evident that the patterns and motifs contained herein have been strongly influenced by the Buddhist and Bonpo religions, as well as by the personal and individual expression and interpretation of craftspeople. Their inspiration is doubtless drawn from the physical structure of the country: mountains, rivers, waterfalls, clouds, mists, cascades, hills and valleys, and from the abundance of flora and fauna as well as the natural phenomena of lightning and earthquakes.

Who could fail to feel inspired by such a majestic and magnificent country and a such a rich culture, one with an inherent ability to produce exquisite weaving and embellishment?

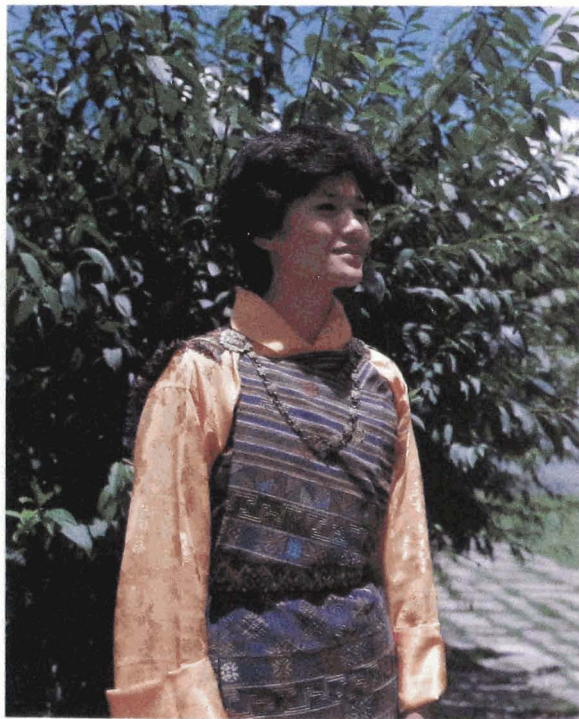
THE NATIONAL DRESS OF BHUTAN



A *ngoshem kira* worn with the *wonju* and *toigo*.



A *gho* worn with a *kumney* prior to a visit to the dzong.

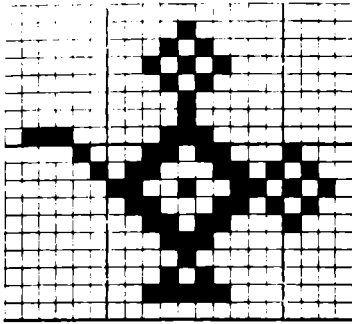


The *koma* and *japtha* are worn at the shoulders to secure the *kira*.

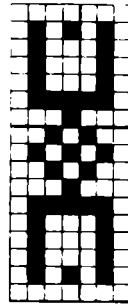
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ILLUSTRATIONS

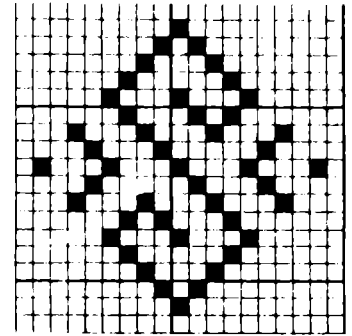
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2.1.1: SMALL MOTIFS AND DESIGNS
Numbers 1 - 84



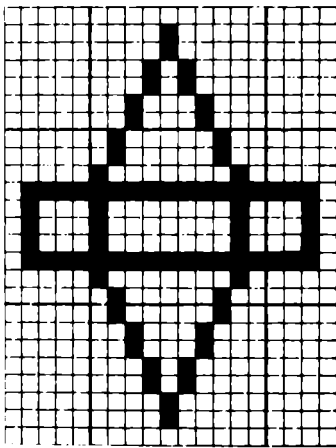
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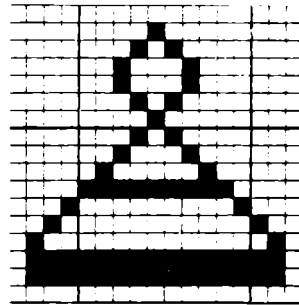
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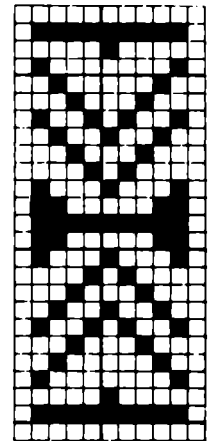
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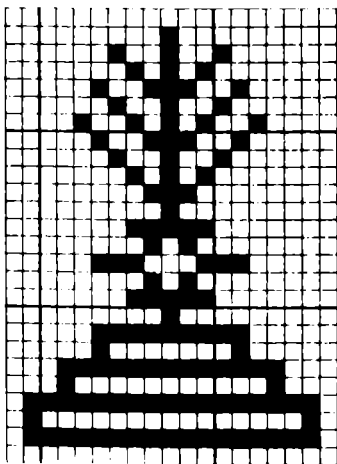
4. MIRROR



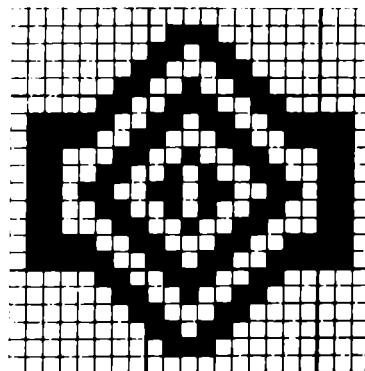
5. BELL



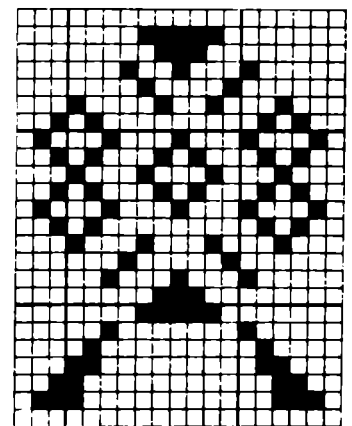
6. SEKU



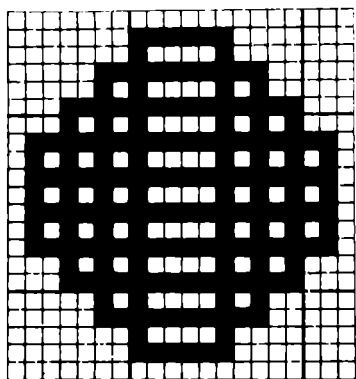
7. TORMA MEETO



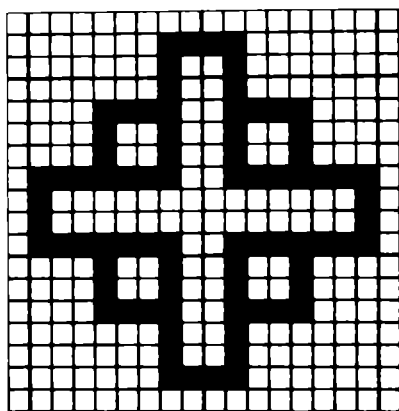
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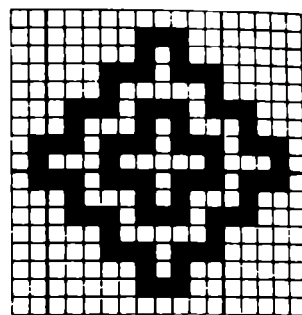
9. TWO DORJI



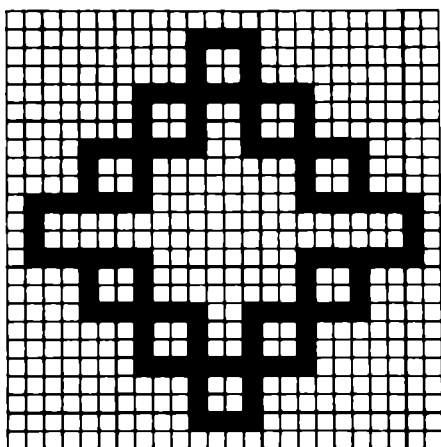
10. OVERLAID DRAMI



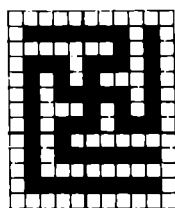
11. SINGLE DRAMI
Plate A 30



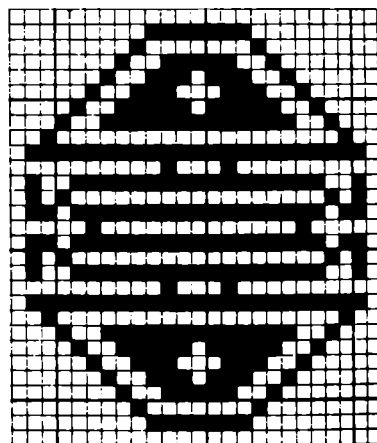
12. INSET DRAMI
Plates A 1, A 2



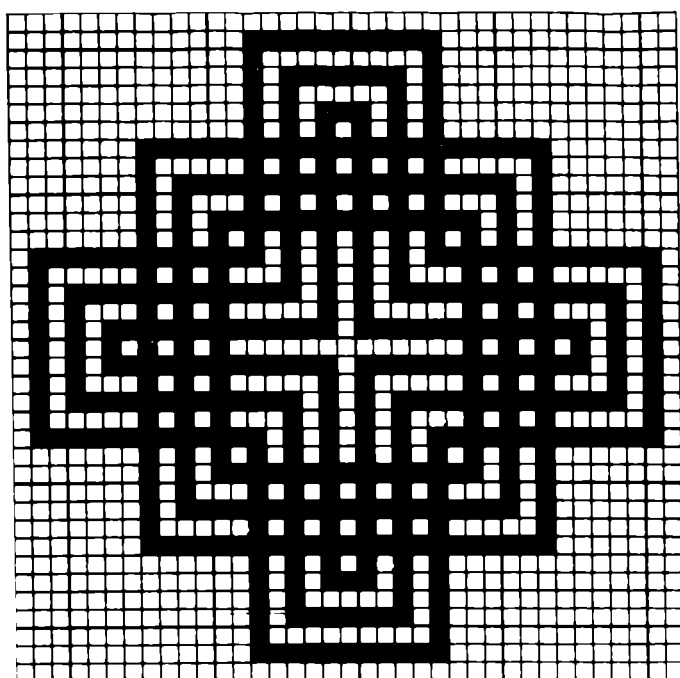
13. DOUBLE DRAMI



14.
YUENRUNG
MEETO
Plate A 7

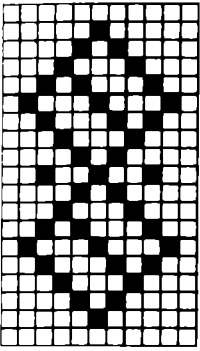


15. TANGKA

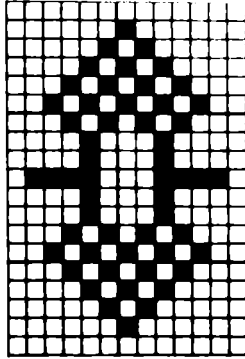


16.
MULTIPLE
DRAMI

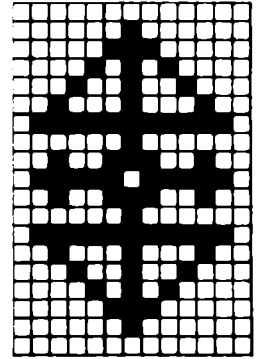
DORJI



17. SQUARE

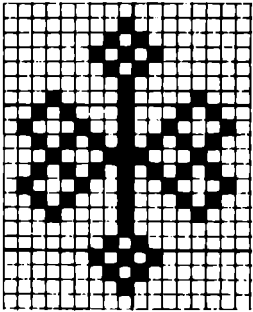


18. ROUNDED

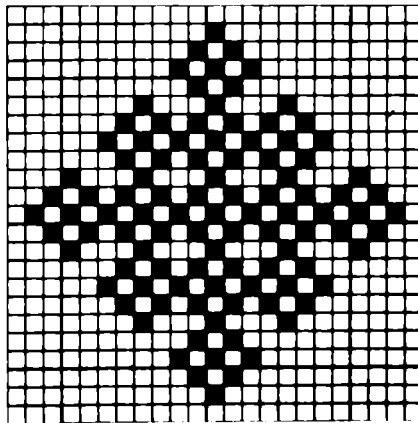


19. TRIANGULAR

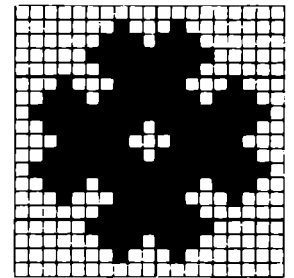
DECORATIVE DORJI



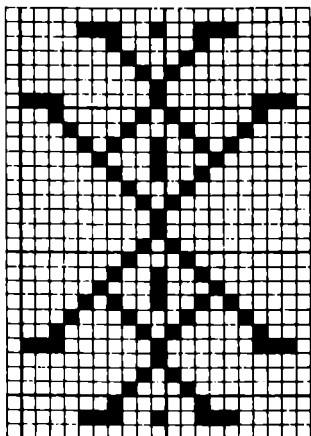
20. SMALL DOUBLE



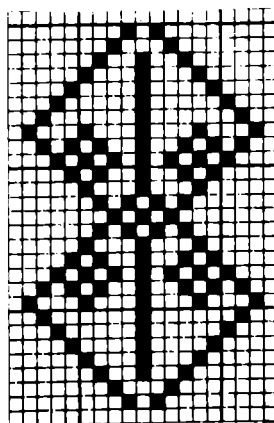
21. MULTIPLE



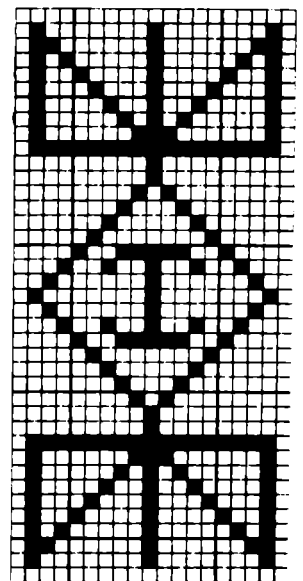
22. CLOSED DOUBLE



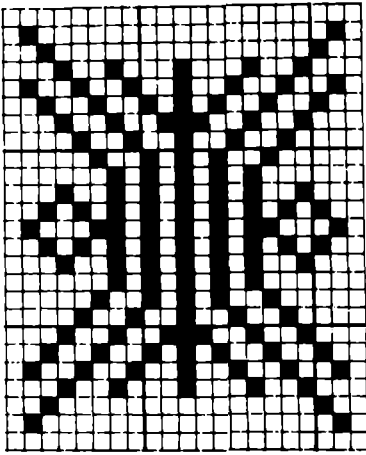
23. DOUBLE
Plate A 6



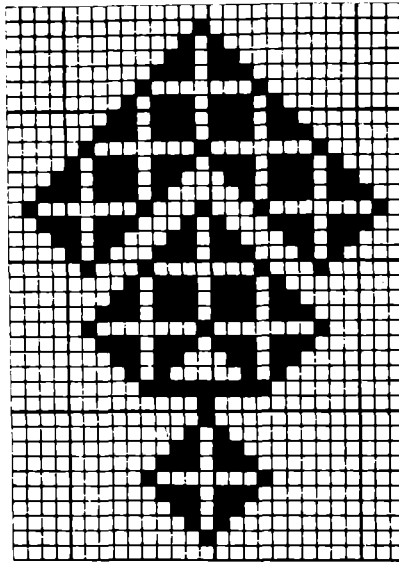
24. SQUARE WITH VARIATION



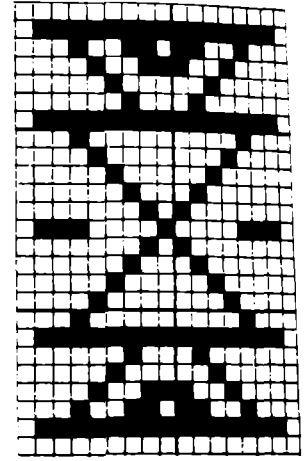
25. OPEN END



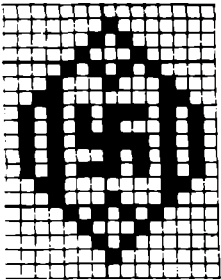
26. COMPOUND TANGKA



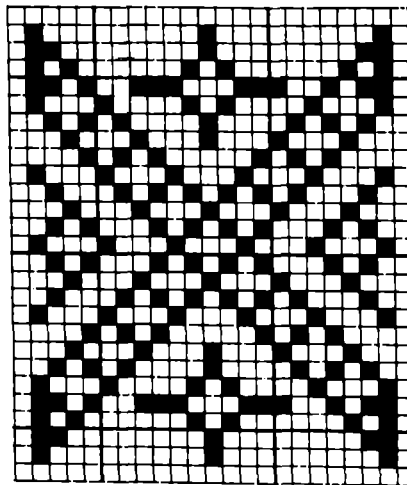
28. TORMA (top)



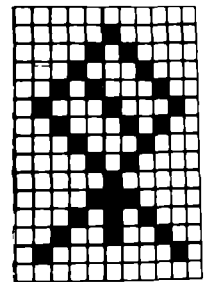
27. DECORATIVE TANGTIN



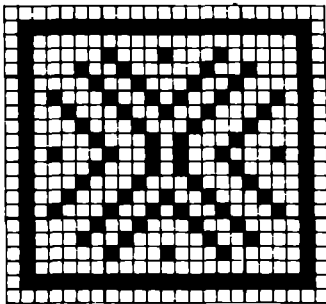
29. YUENRUNG



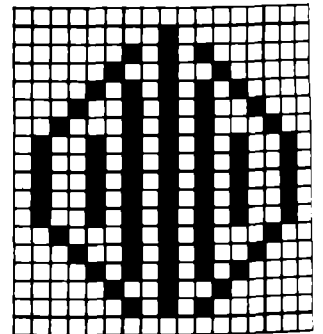
32. GEMSE NORBO CHUNKU



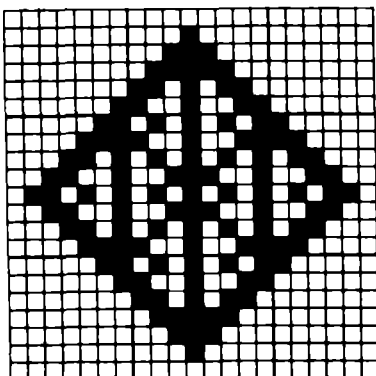
30. SELWAIMELONG



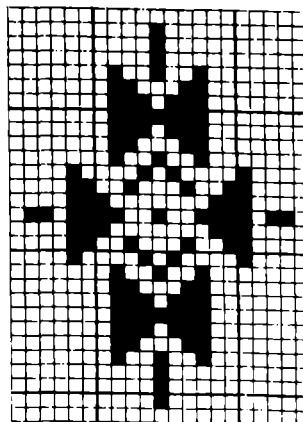
31. MARCHANG Plate A 21



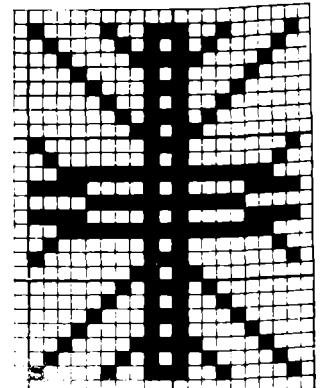
33. DZONG GATE



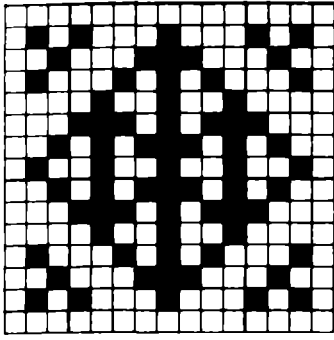
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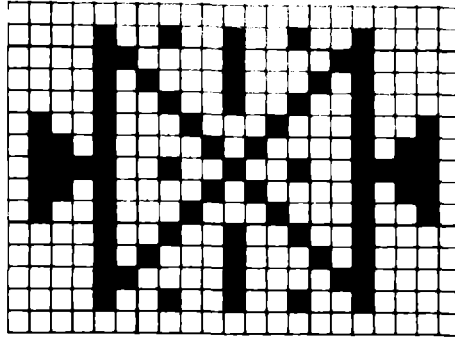
35. DOUBLE TANGTIN



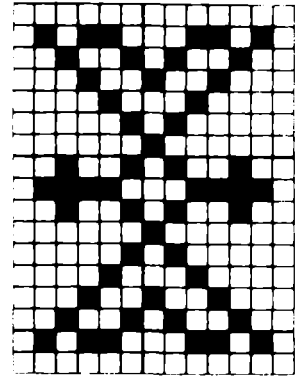
36. SIMPLE TANGKA



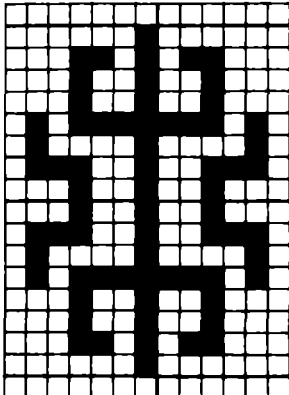
37. SQUARE DECORATIVE DORJI



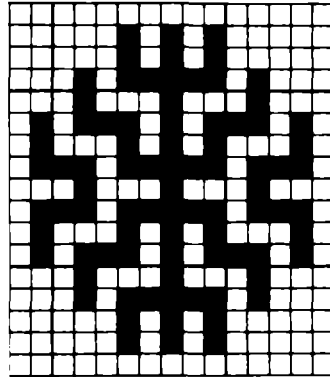
38. TANGTIN



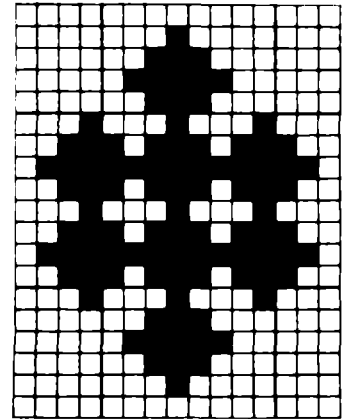
39. SIMPLE SEKU



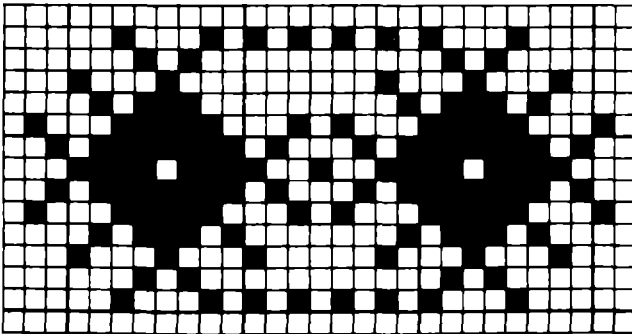
40. SIMPLE KARSI



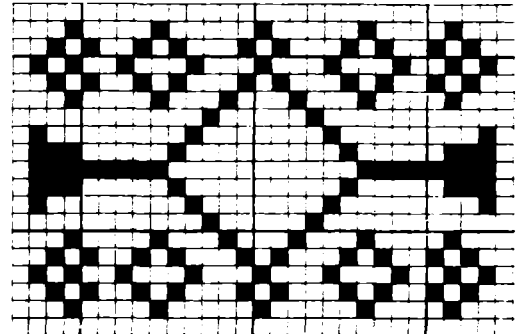
41. SHORT KARSI



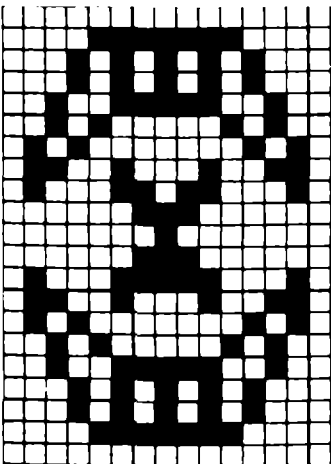
42. CLOSED TRIPLE DORJI



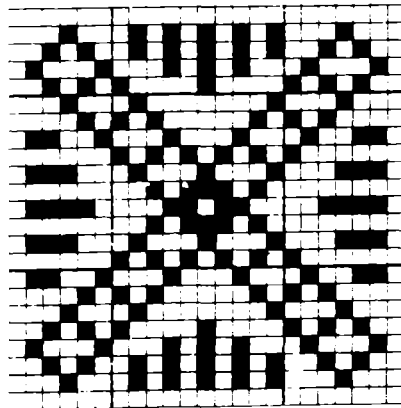
43. TWIN ZERPA



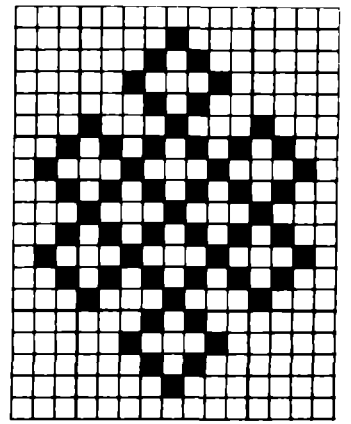
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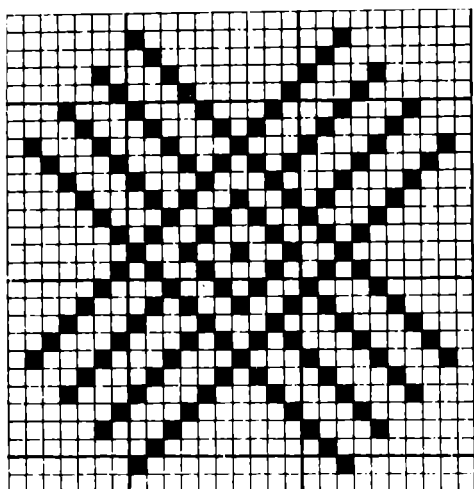
45. KONGBU



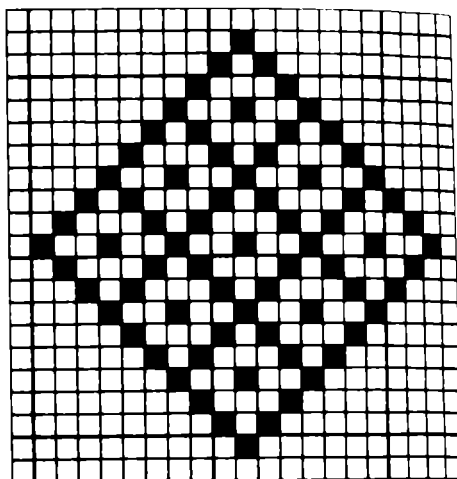
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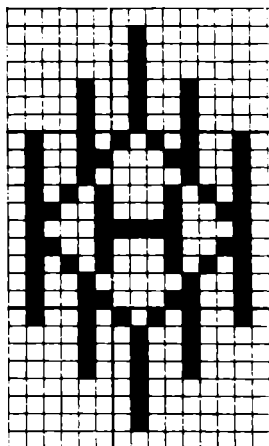
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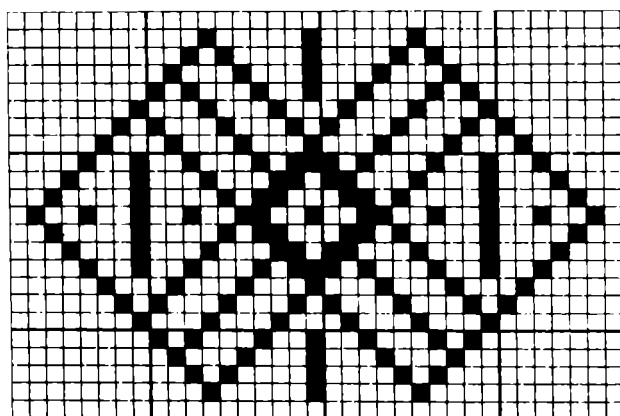
48. DOUBLE GEMSE



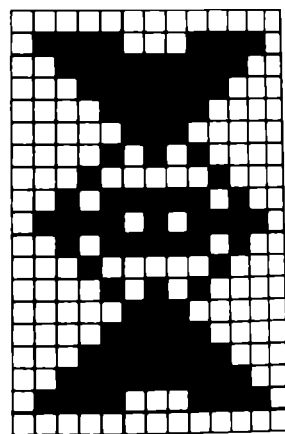
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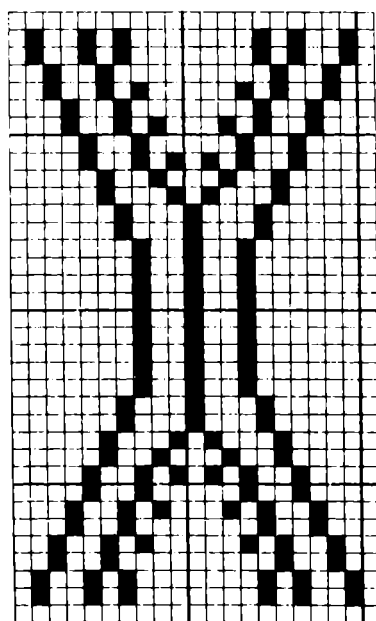
50. NINZE MEETO



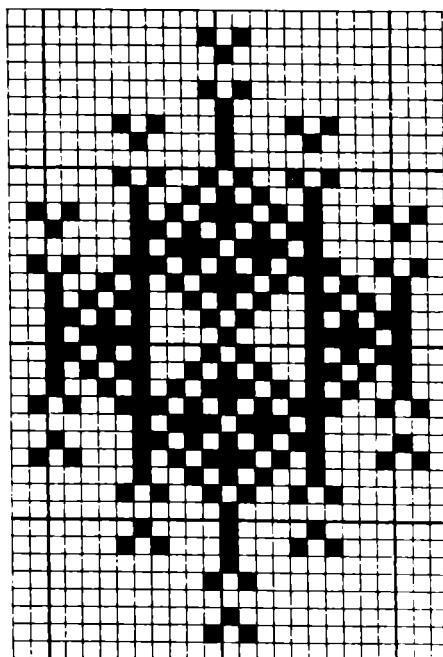
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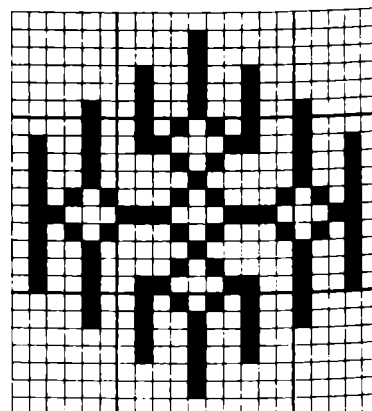
52. CLOSED SEKU



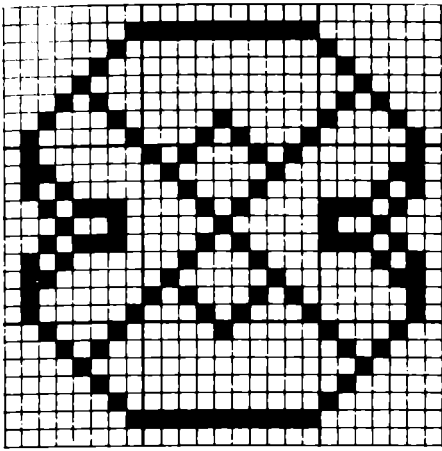
53. CHOETING



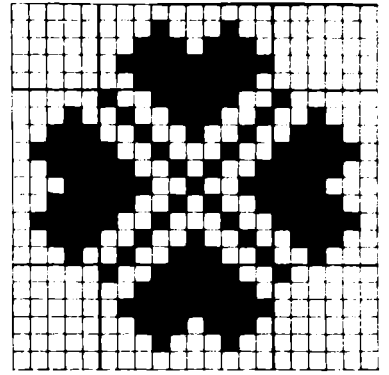
54. DOUBLE CANDLESTICKS



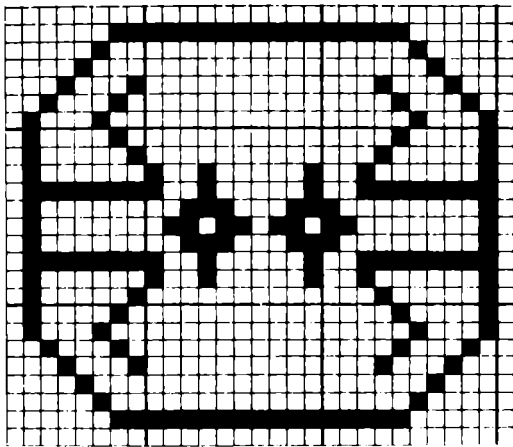
55. SMALL KARSI



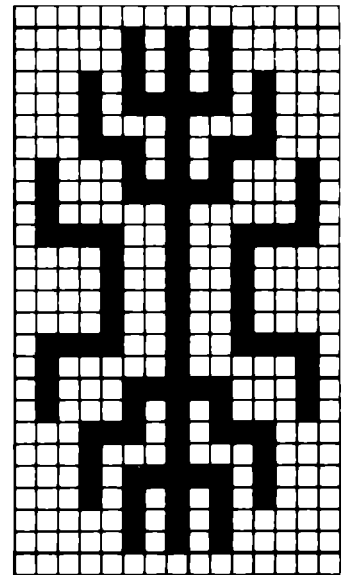
56. VASE



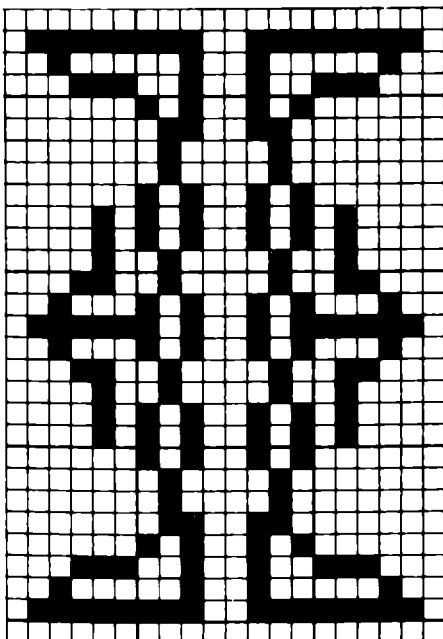
57. PAGODAS



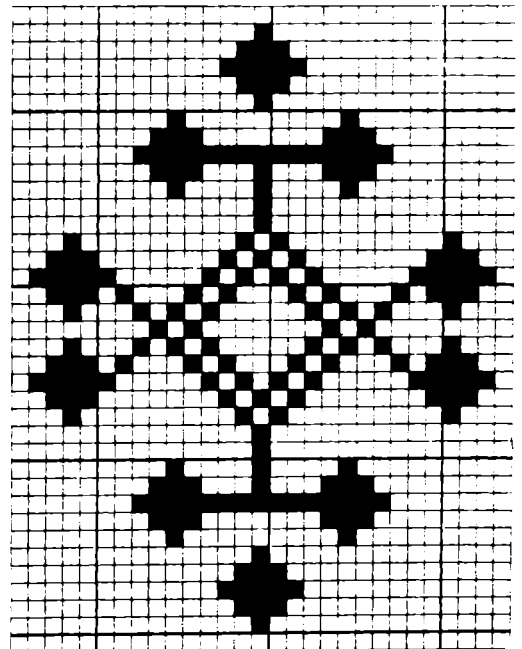
58. ENCLAVE



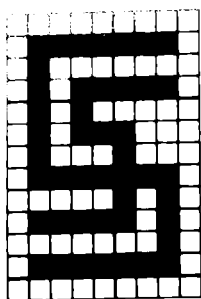
59. LONG KARSI



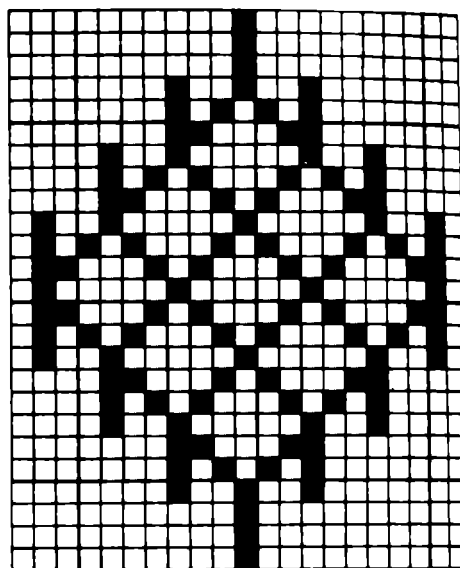
60. SMALL DOOR Plate A 15



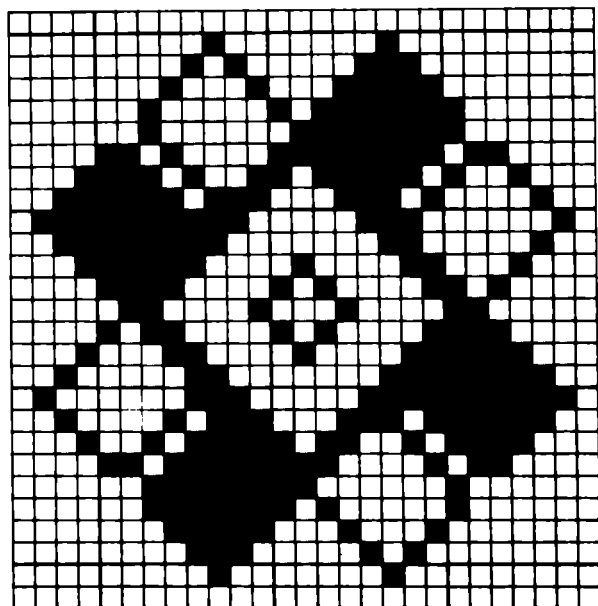
61. PENDULUM



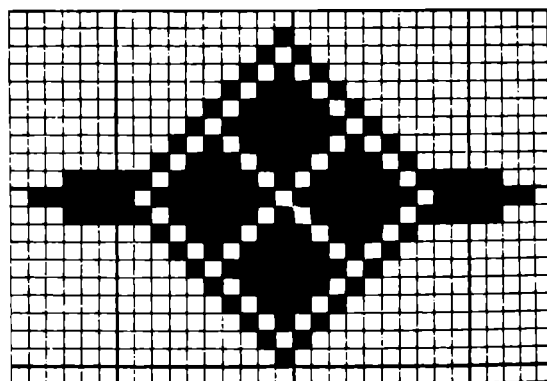
62. SMALL YUENRUNG MEANDER



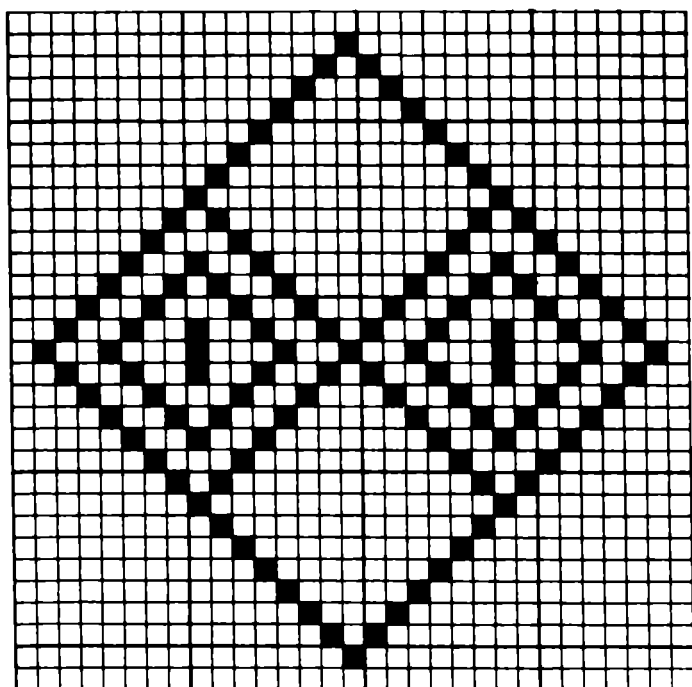
63. NINZE DRAMI



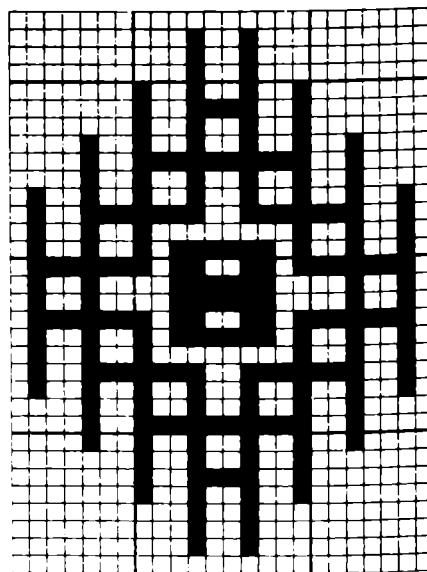
64. COMBINED YUENRUNG



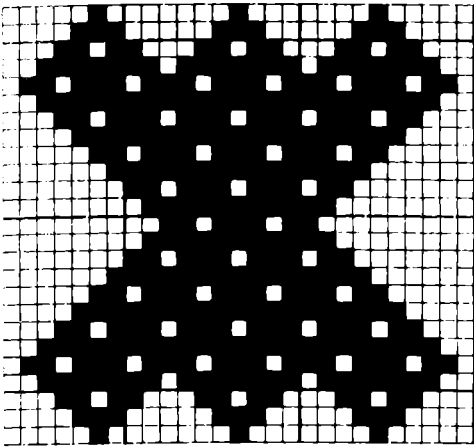
65. DORJI



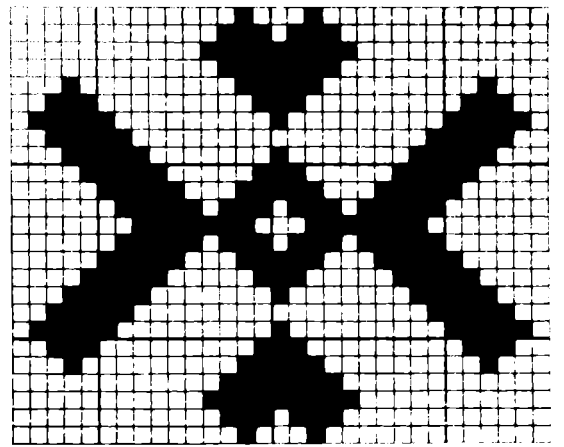
66. CENTRAL DORJI



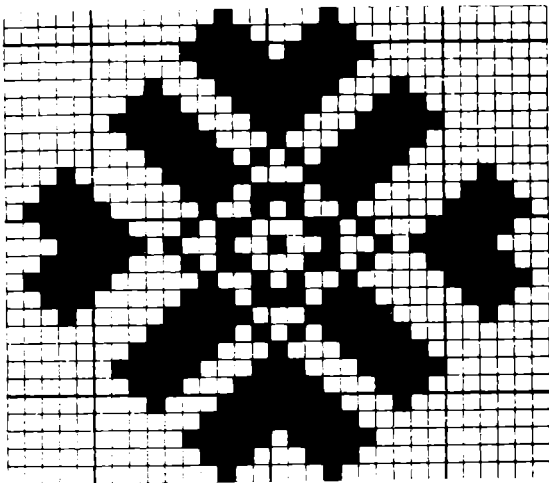
67. DORCHA AND NINZE



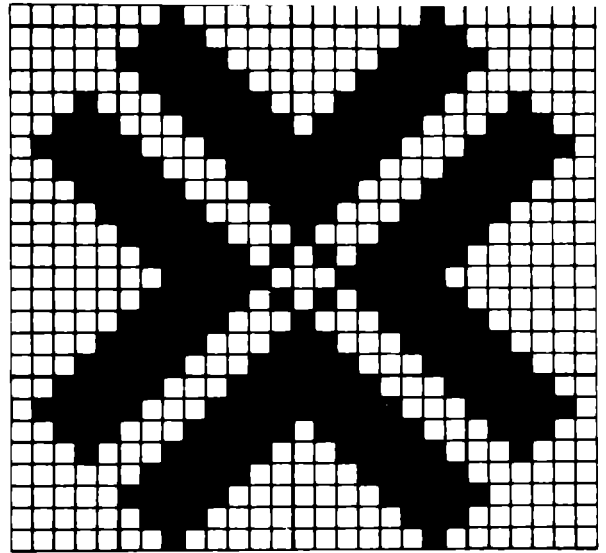
68. NORBO GEMSE



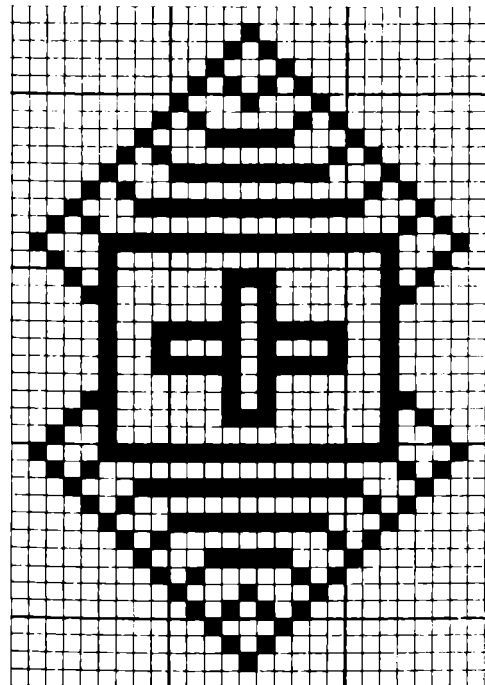
69. PAGODA AND TAKURE



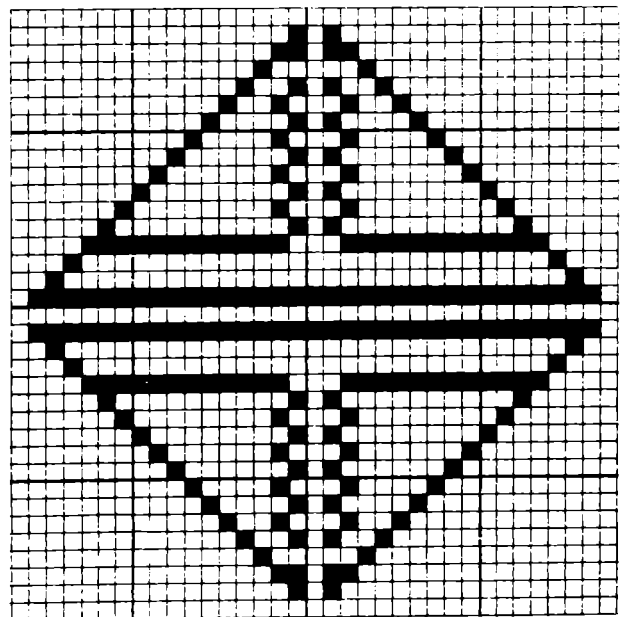
70. PAGODA AND GAU Plate A 32



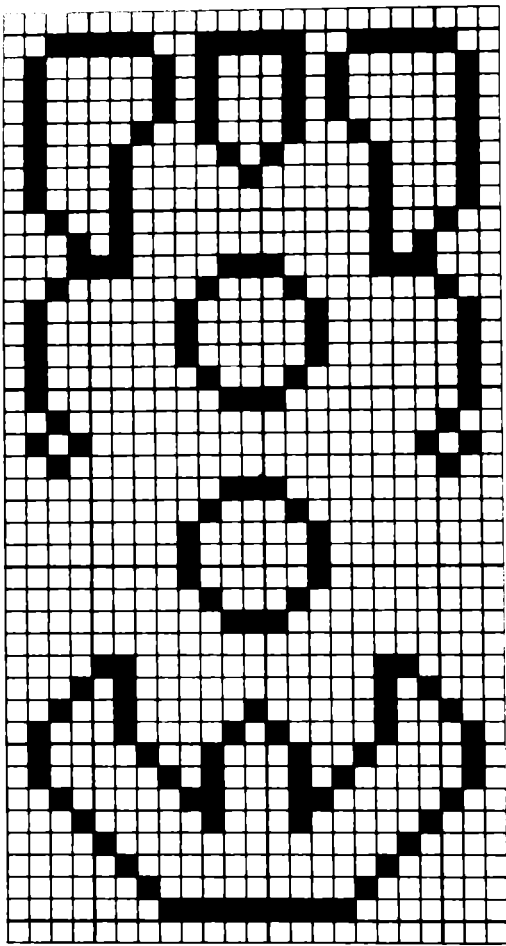
71. ENCLOSED GEMSE



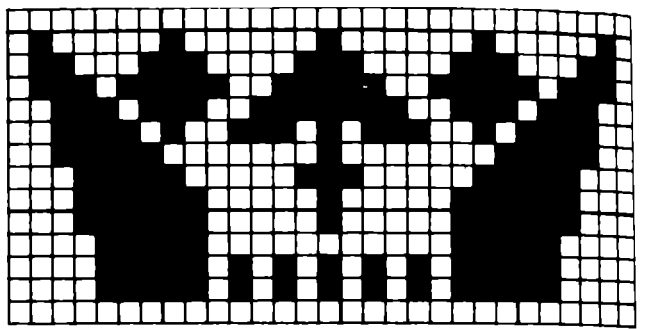
72. DOUBLE KEY



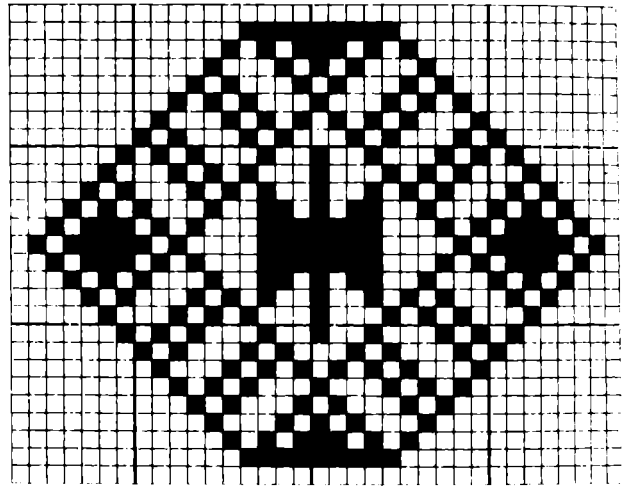
73. TRIKEP



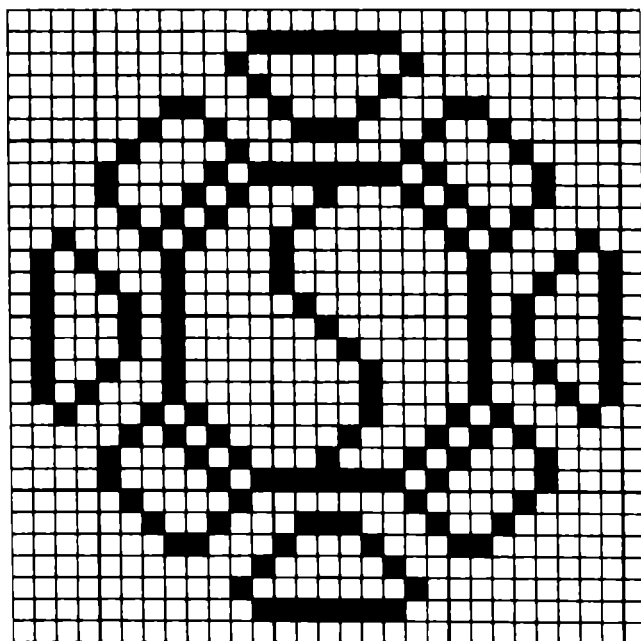
74. UNGSHAM



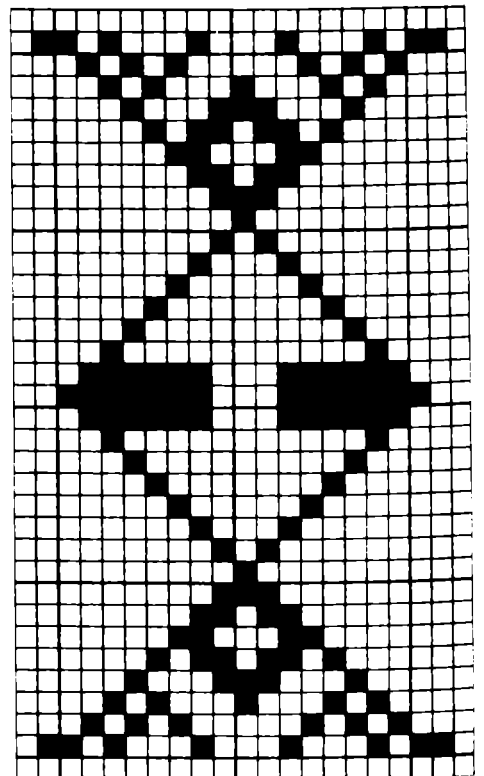
75. ALTAR Plate A 29



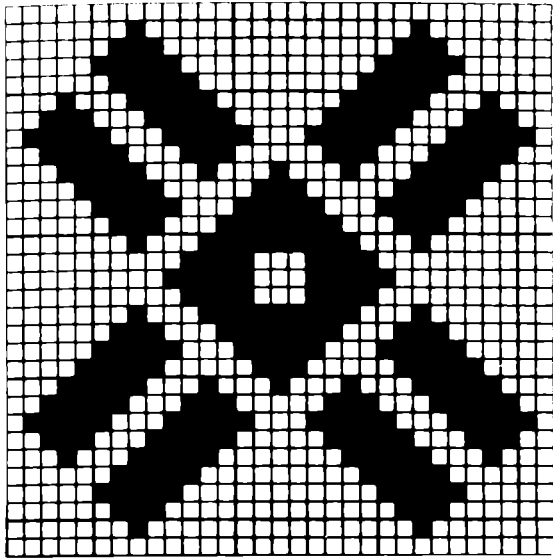
76. TANGTIN IN DIAMONDS



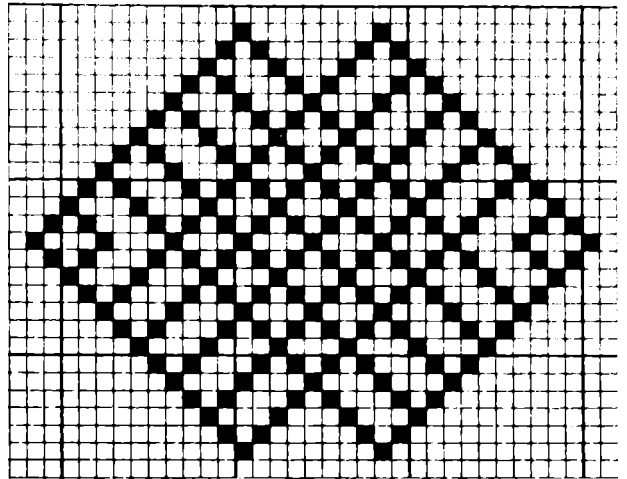
77. YIN AND YANG



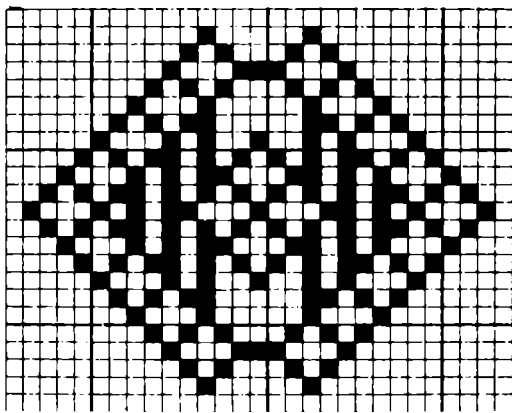
78. TAKURE



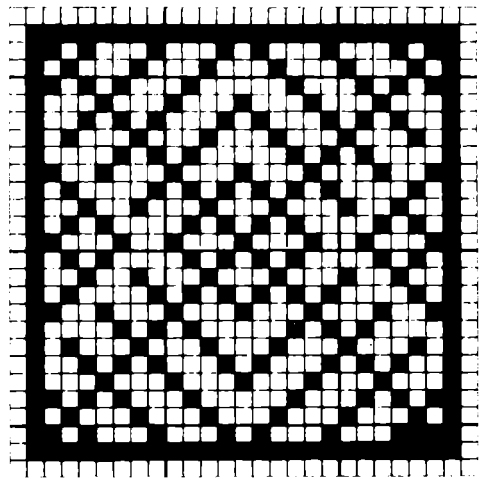
79. CHOKSE



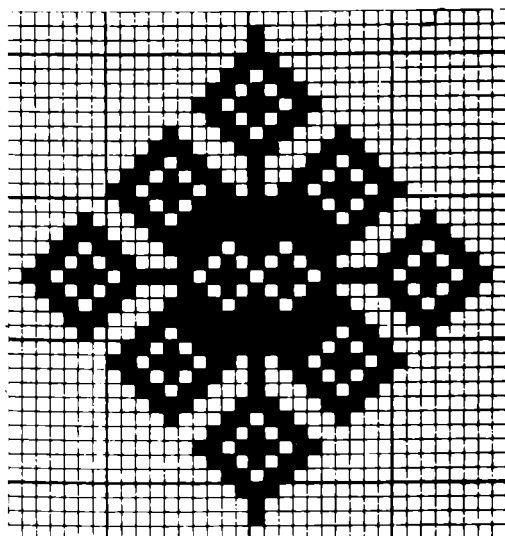
80. DARKANG



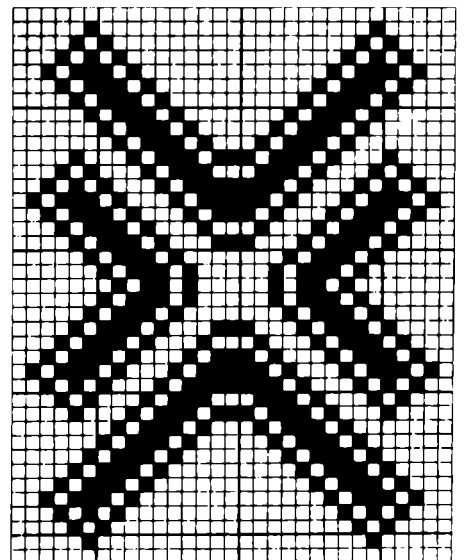
81. ENCLOSED DOUBLE KEY



82. DENGKEP METO



83. THREE DORJI



84. TANGKA

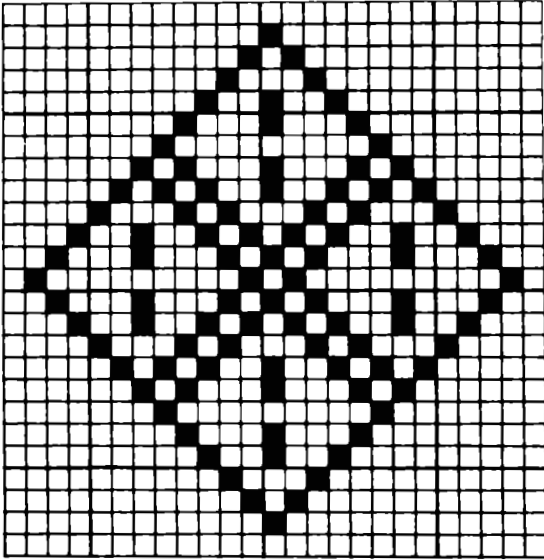
2.1. SMALL FORMS

2.1.2: SMALL MOTIFS AND ALTERNATIVE CENTRAL MOTIFS

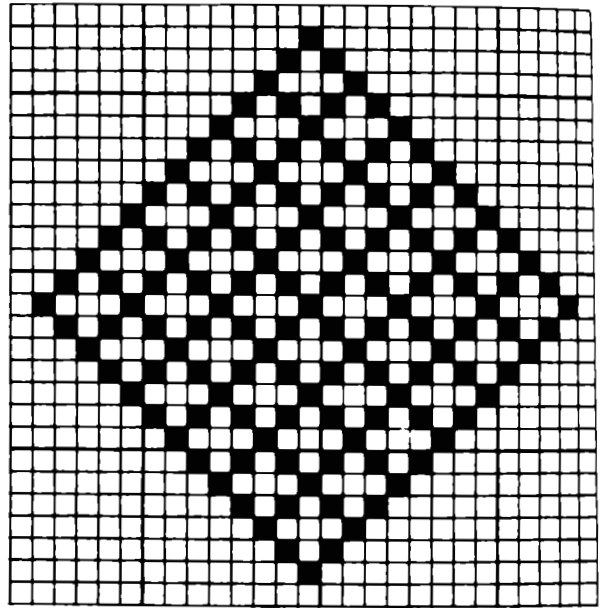
Numbers 85 – 98

The small motifs and designs included in this section may be used as individual designs, in company with others, or they may be used as alternative centres to the medium and large geometric designs.

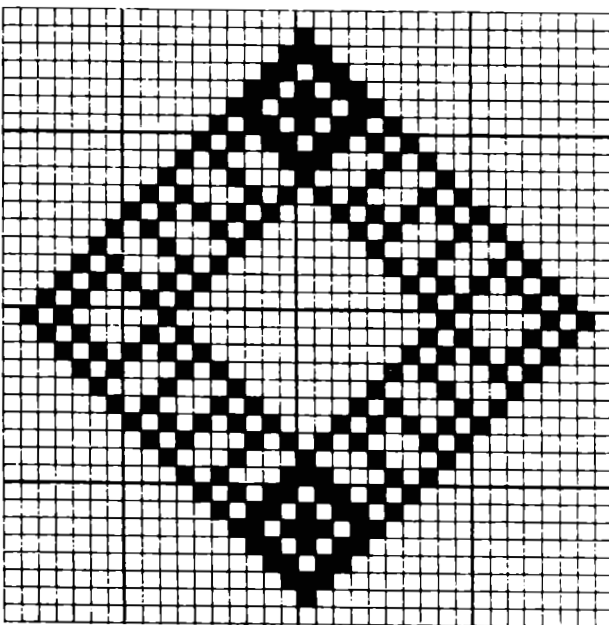
A reference guide for this purpose is included on page 120.



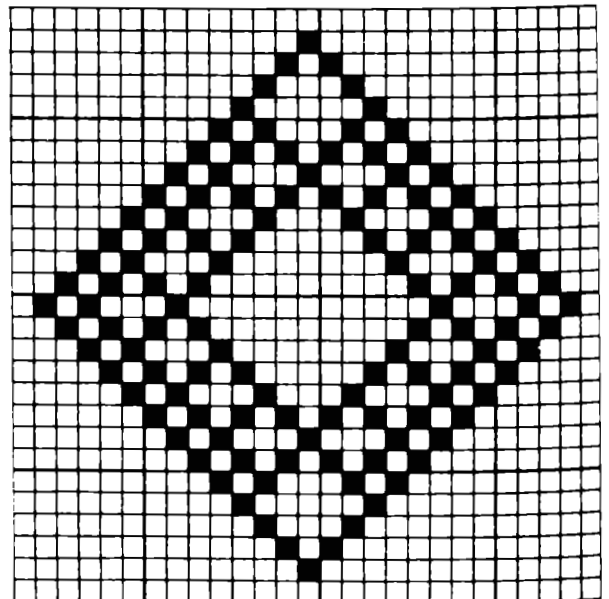
85. DORJI



86. THIKTA DRAMI



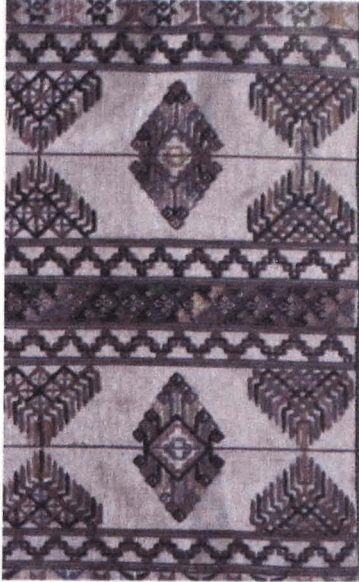
87. BYKUR METO



88. THIKTA METO

A 1

One design unit
 Ref : 12
 Type : *Kishuthara*
 Age : Approx.
 100 years
 Yarn : Silk on
 silk



A 2

Large geometric
 and border
 Ref : 12, 235D
 Type : *Ngoshem*
 Age : Recent
 Yarn : Wool on
 cotton



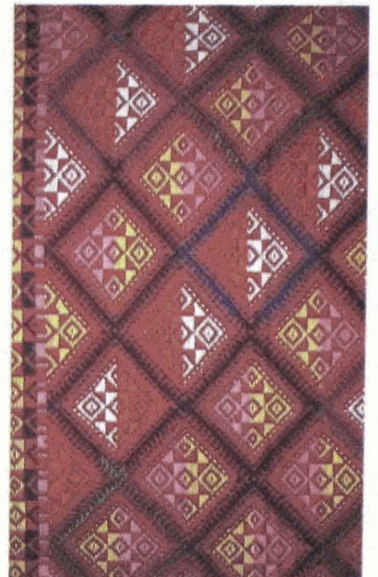
A 3

Large geometric
 Ref : 198
 Type : *Ngoshem*
 Age : 50+ years
 Yarn : Silk on
 silk



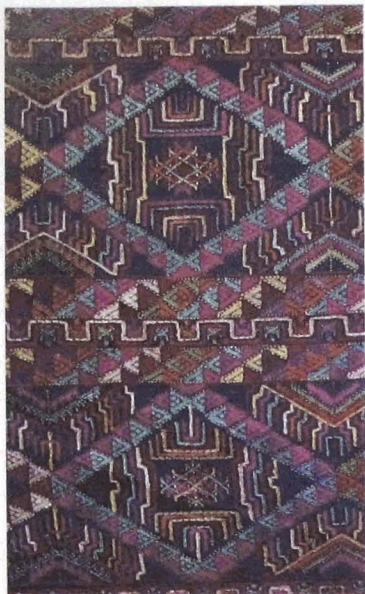
A 4

Design strip
 Ref : 215
 Type : *Chhagsi pangkheb*
 Age : Recent
 Yarn : Silk on
 silk



A 5

Large geometric
and intense
design strip
Ref : 173, 206
Type : *Ngoshem*
Age : 75 – 100
years
Yarn : Silk on
silk



A 6

Gho fabric
Ref : 23
Type : Aikapur
Age : Recent
Yarn : Silk on
silk



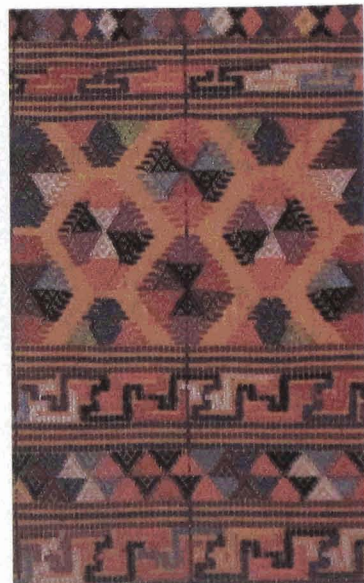
A 7

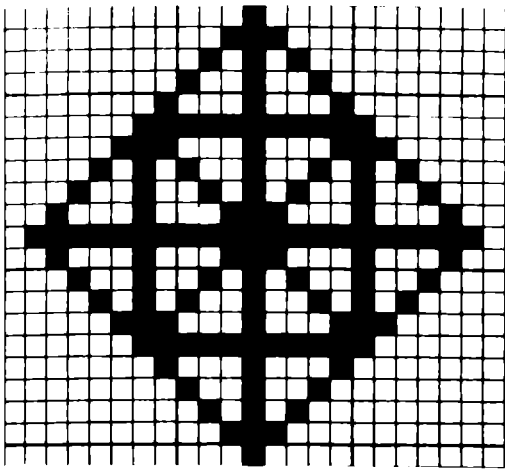
Intense design
strips
Ref : 14
Type : *Chhagsi
pangkheb*
Age : 50 – 75
years
Yarn : Silk on
silk



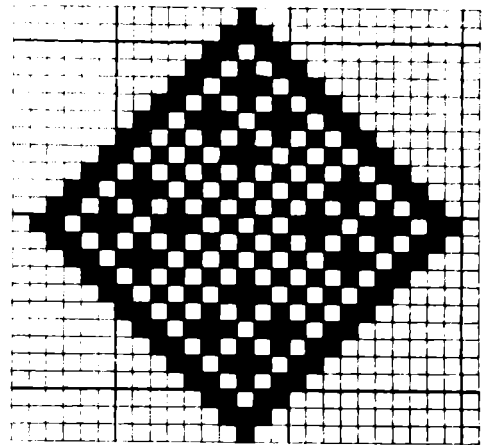
A 8

Design strip
Ref : 280
Type : *Kera*
Age : 20 – 30
years
Yarn : Wool on
cotton

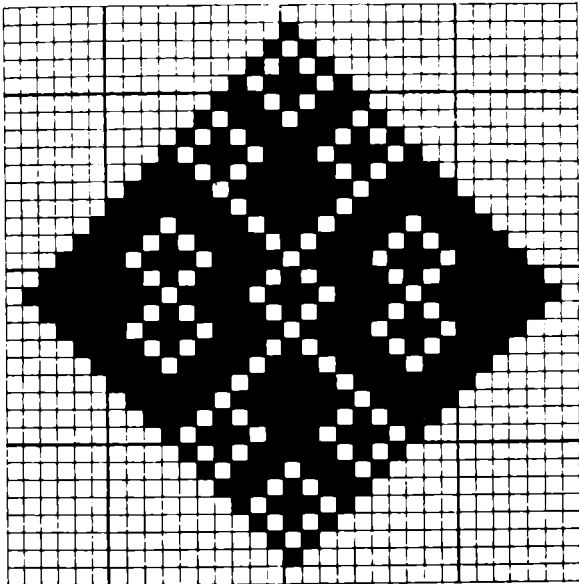




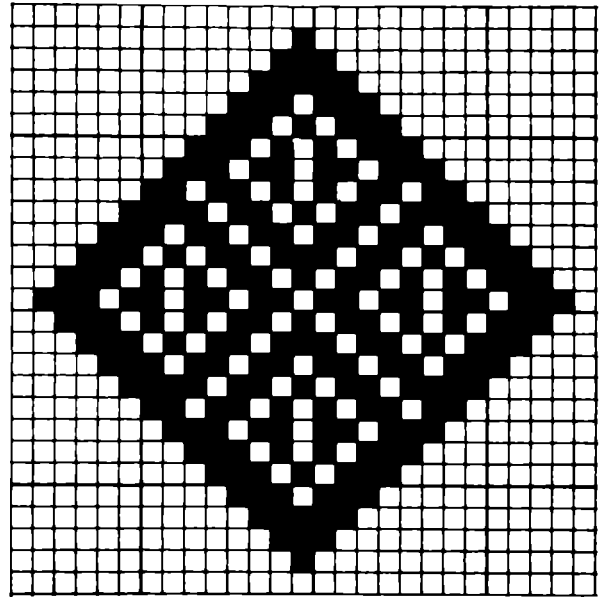
89. MANDALA



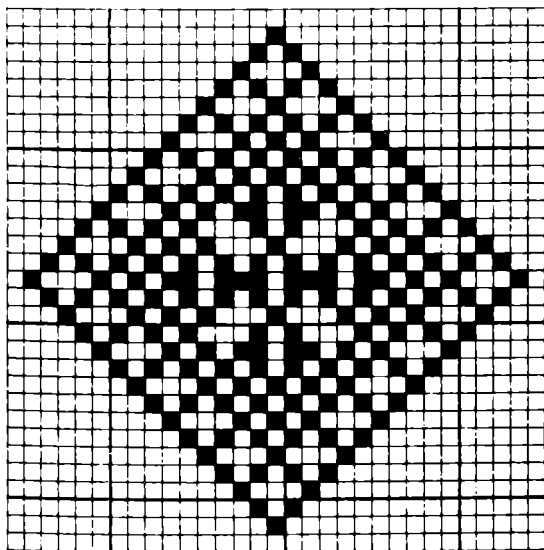
90. DORJI DRAMI



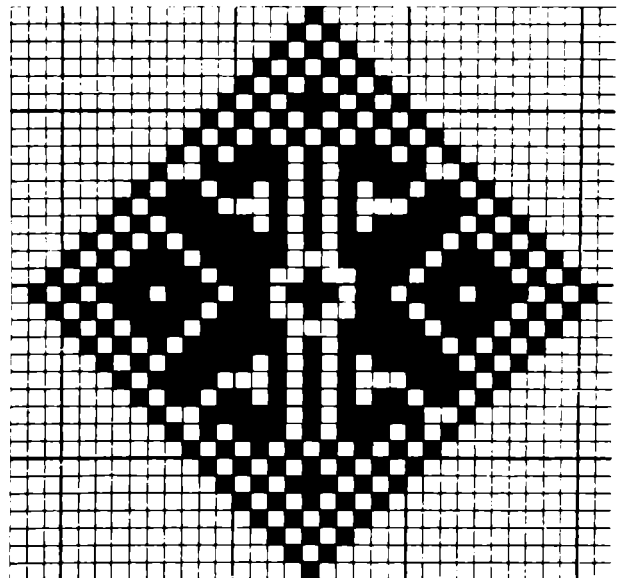
91. ZAR



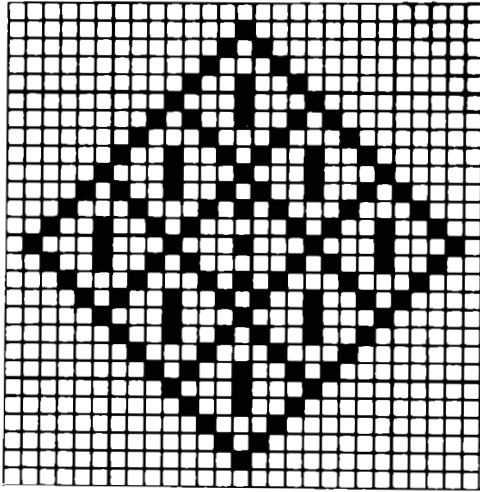
92. DORJI



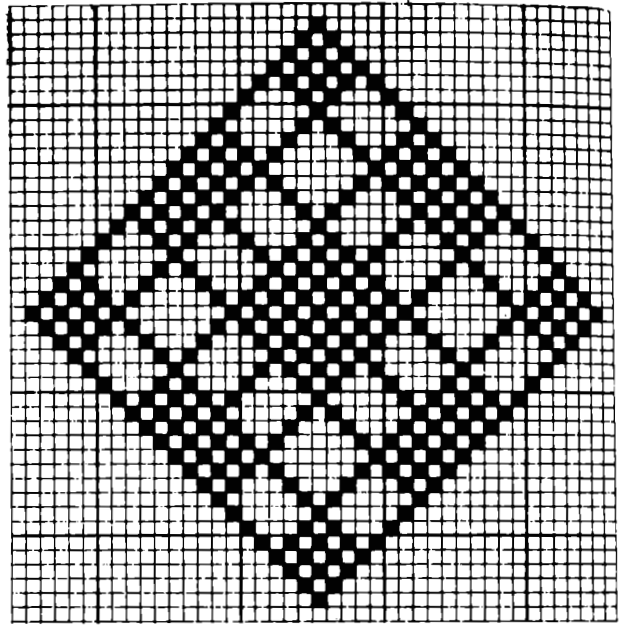
93. CENTRAL DORJI



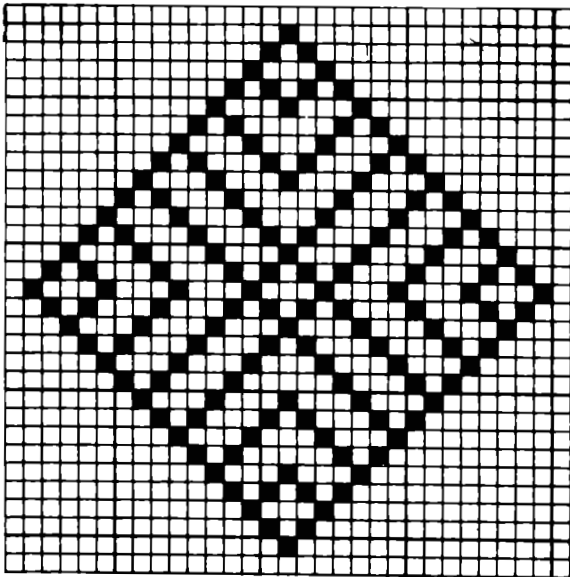
94. TANGKA



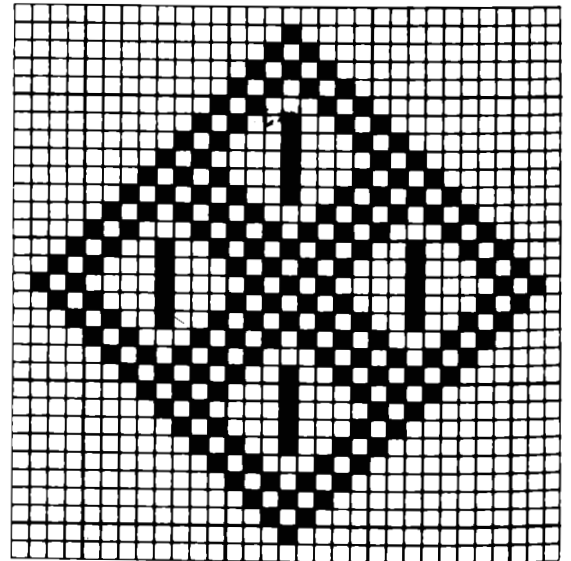
95. BANGCHU METO



96. DRAMI METO



97. GEMSE NORBO

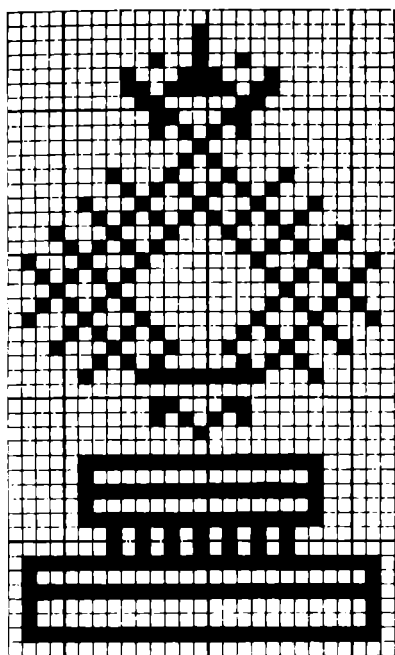


98. FOUR CHEPSA

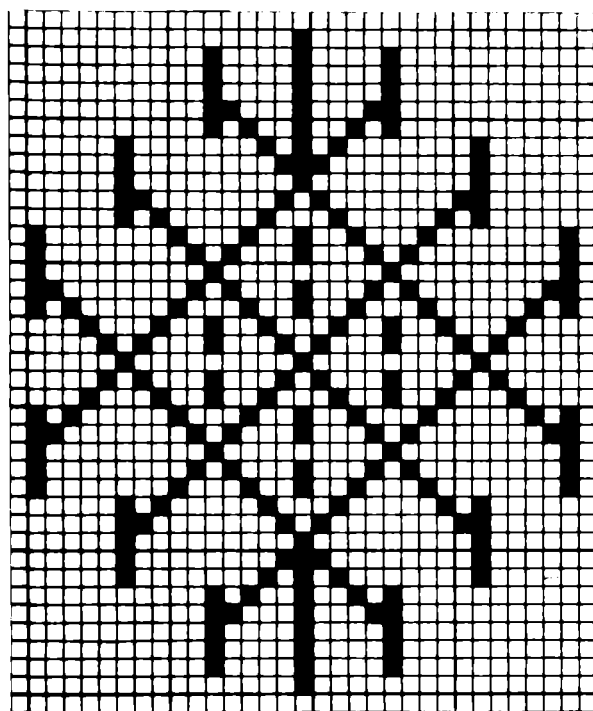
2.2.

MEDIUM FORMS

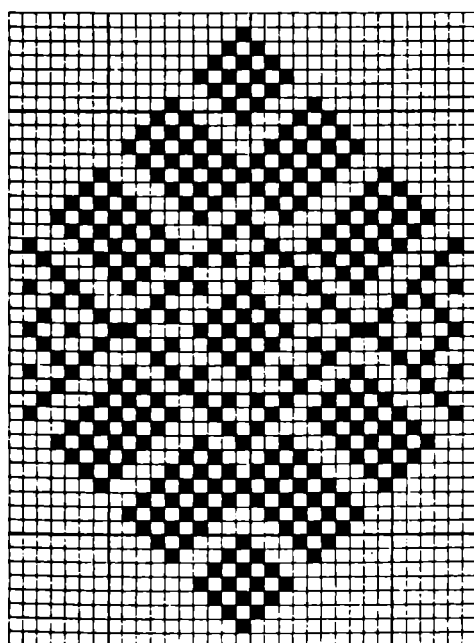
Numbers 99 – 146



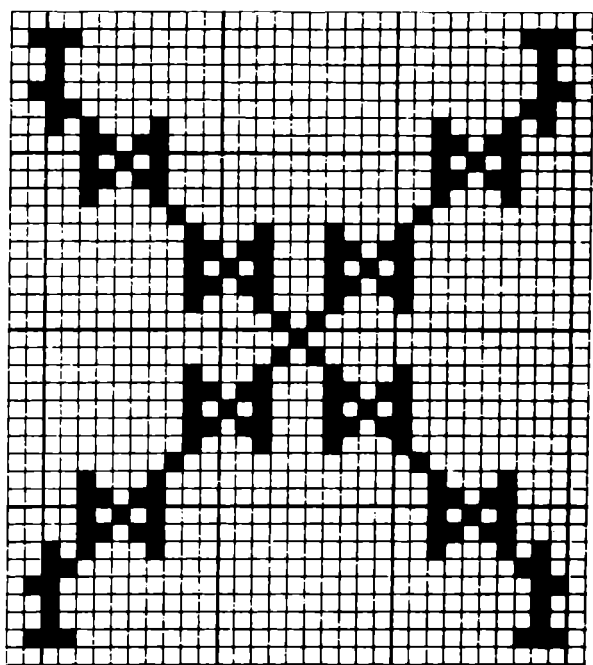
99. CHORTEN



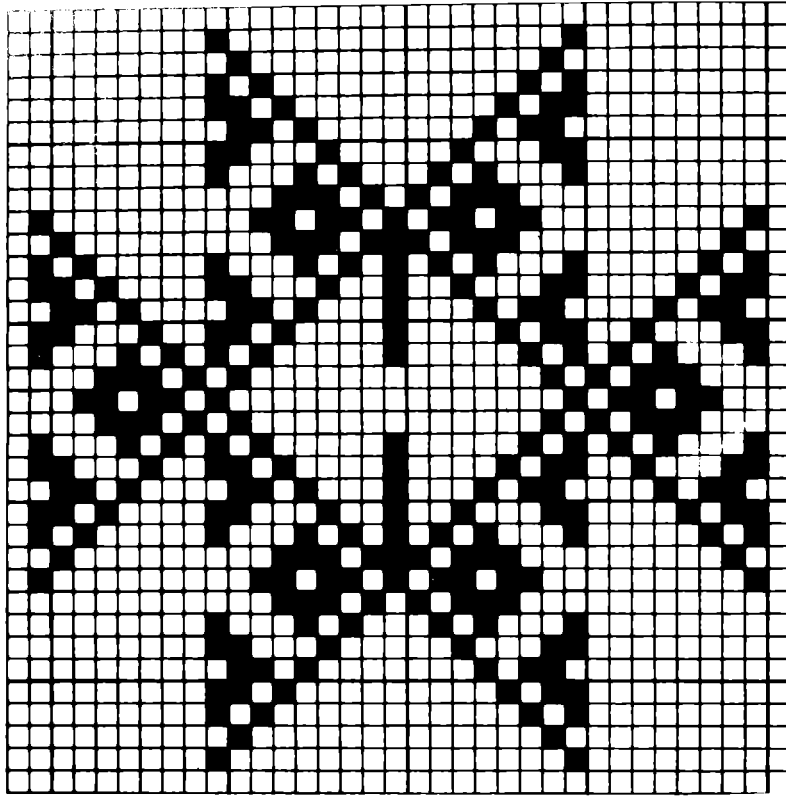
100. CHE DRAMI



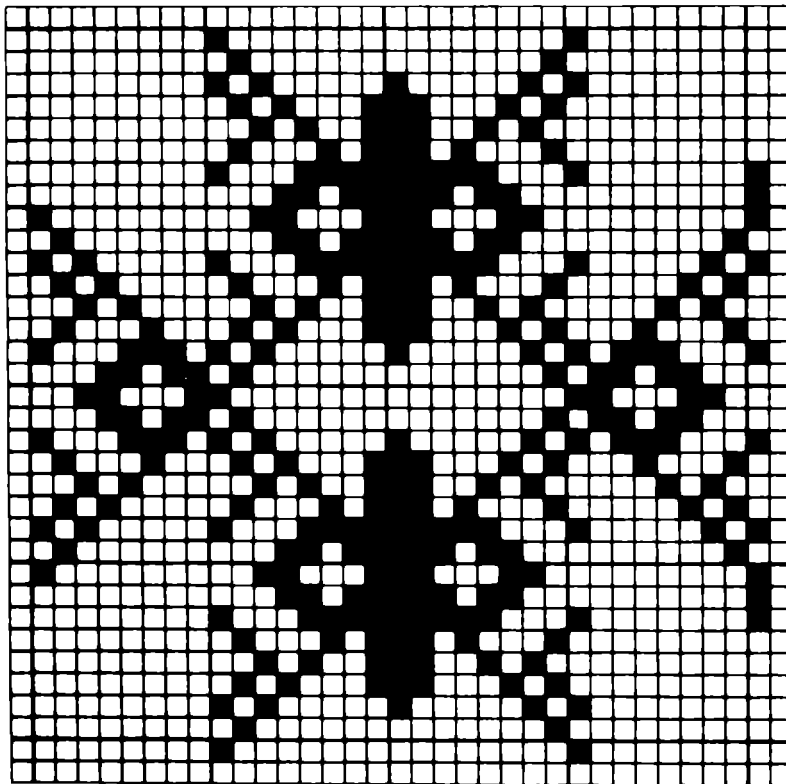
101. TASHI DELEK



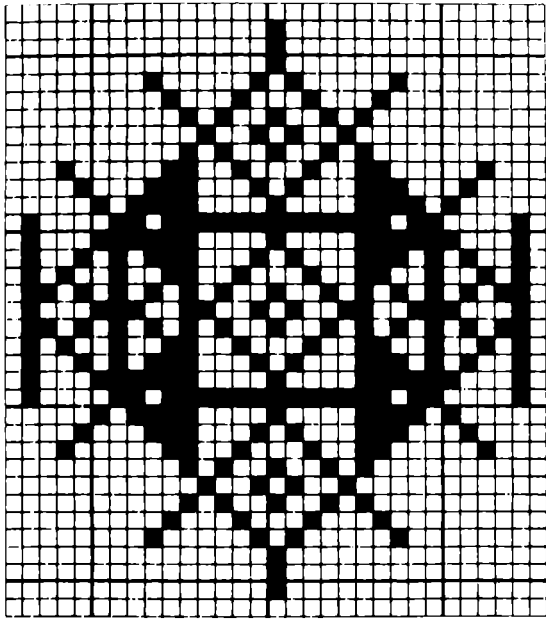
102. CHEPTALA



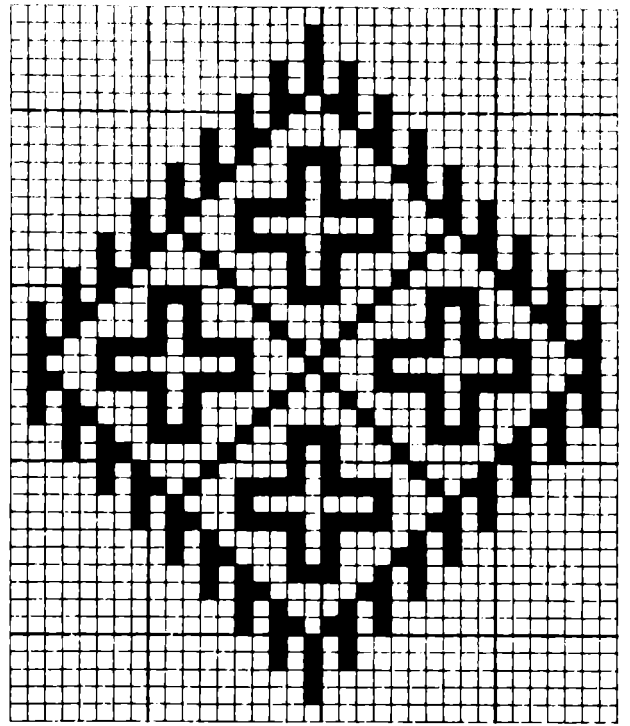
103. PHYEMALI



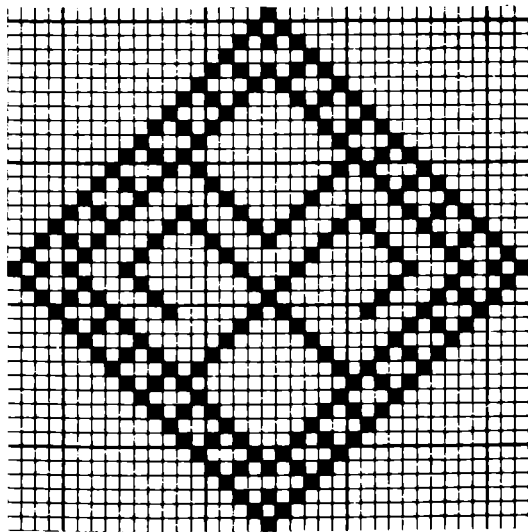
104. DORJI PHYEMALI



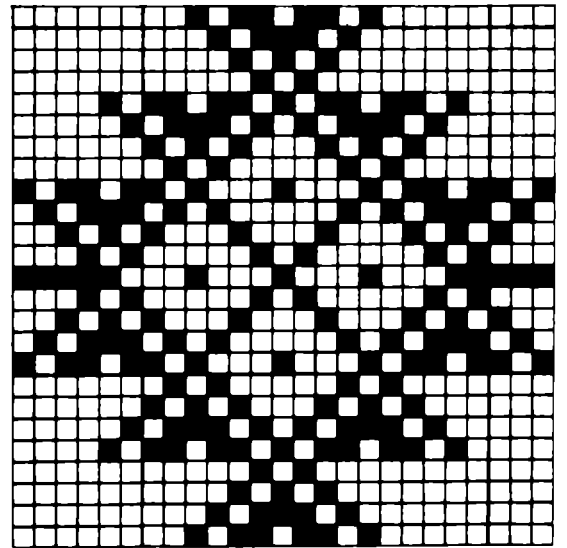
105. GENCHA



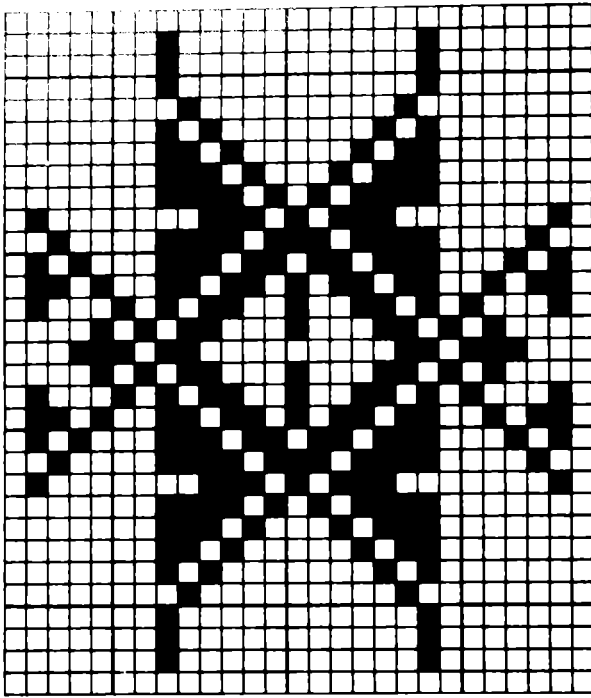
106. NINZE TANGKA



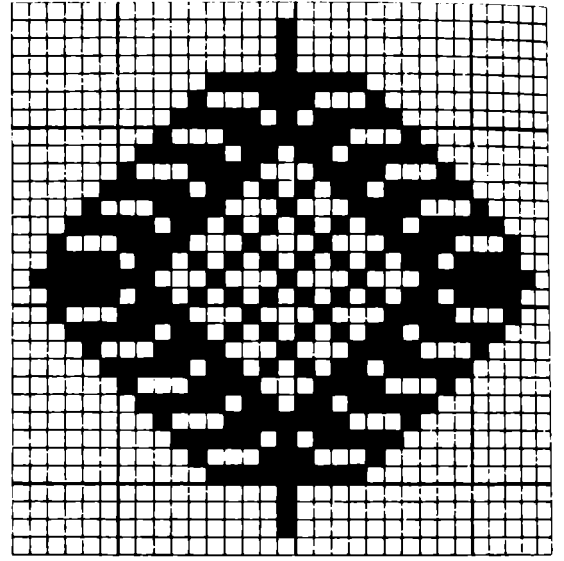
107. CENTRE FEATHERS
Plate A 31



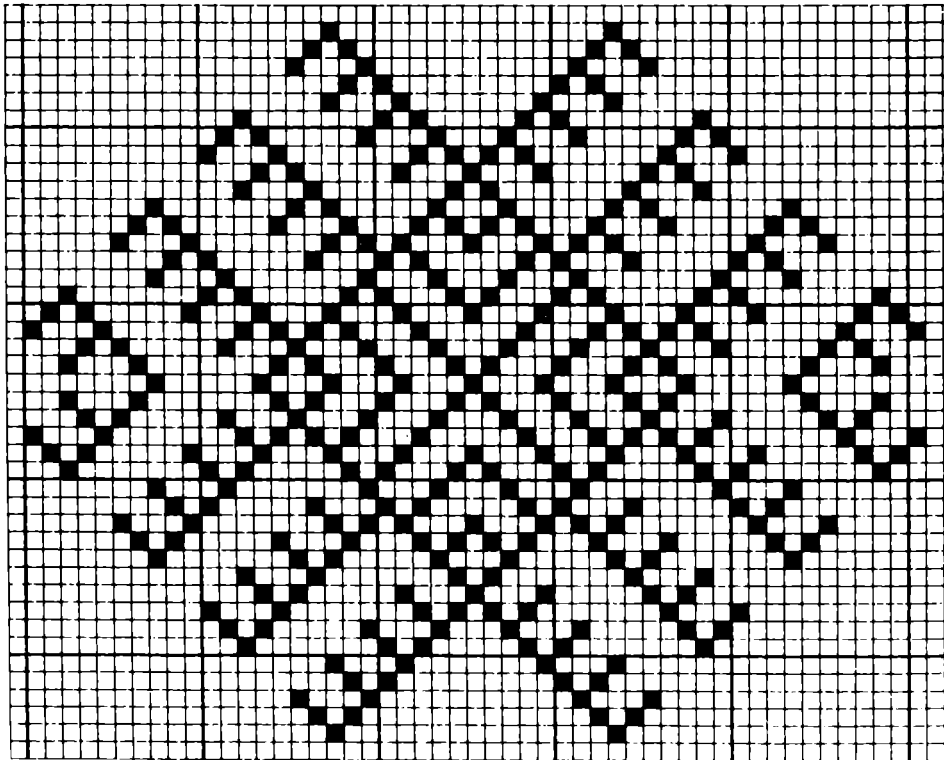
108. CLOSED PHYEMALI



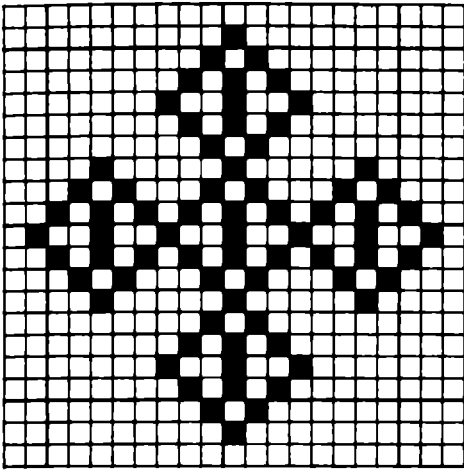
109. DOUBLE PHYEMALI



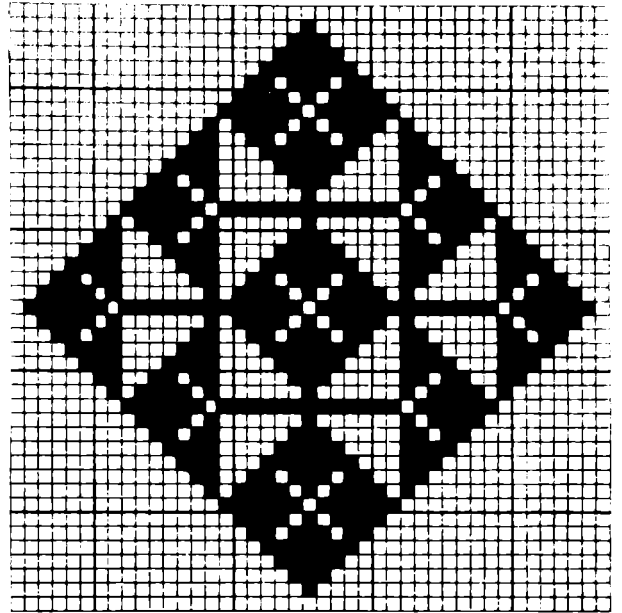
110. DHAMA



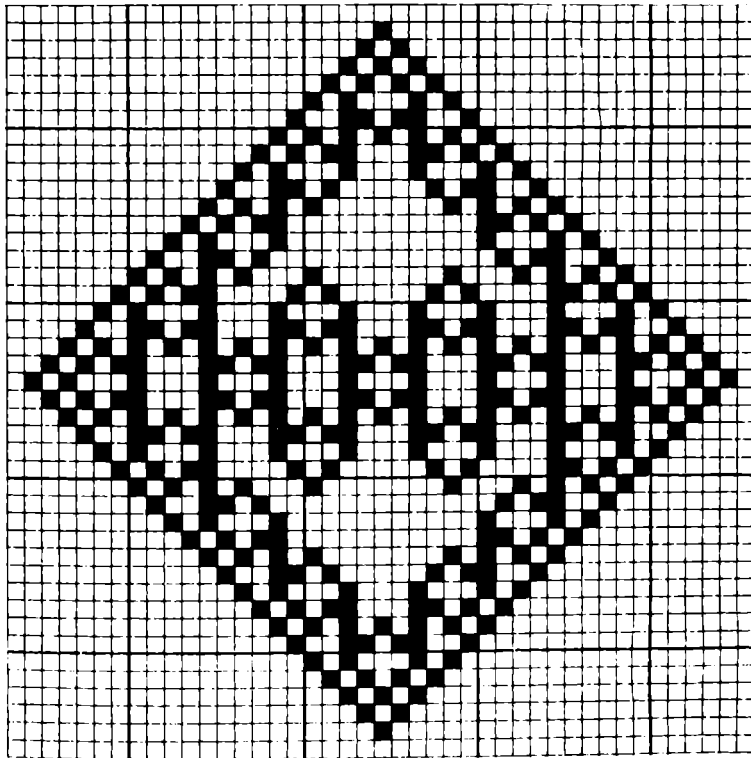
111. ZERPA



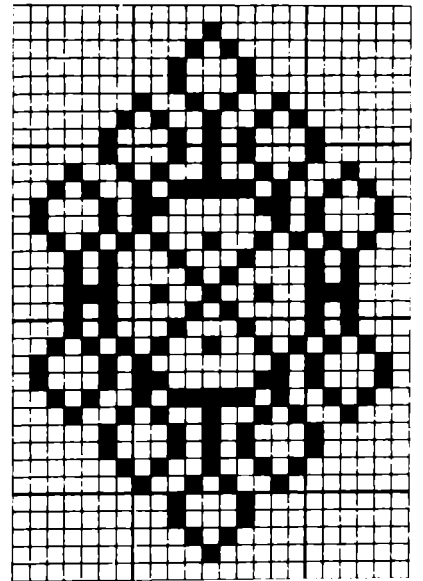
112. DOUBLE DECORATIVE DORJI
Plate A 26



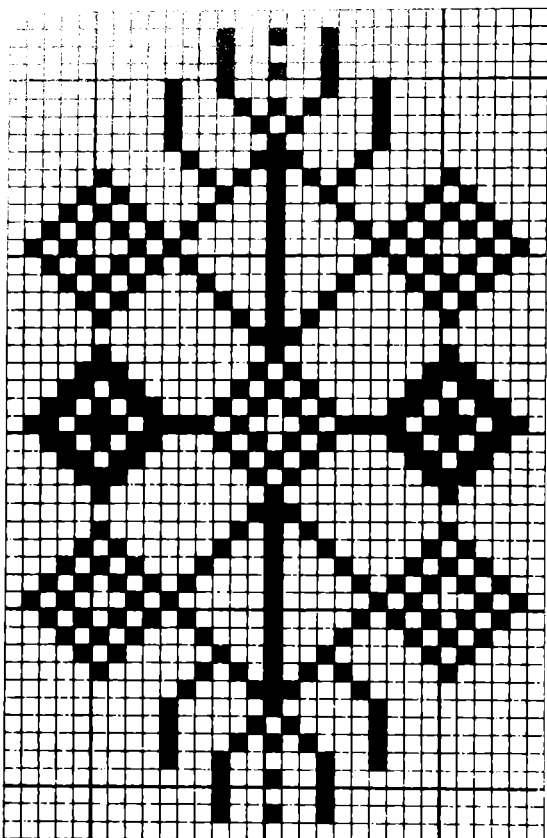
113. CHUME



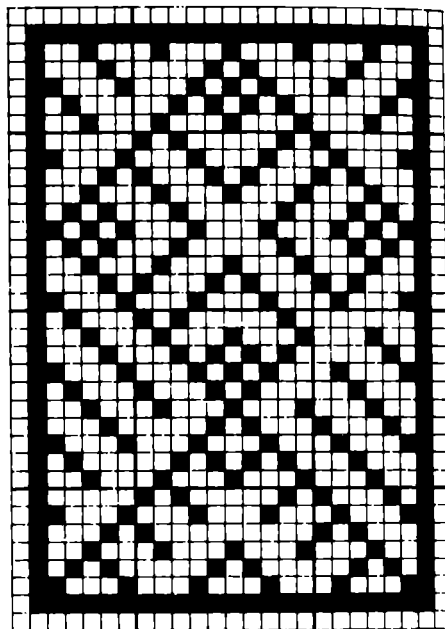
114. CHHUAM



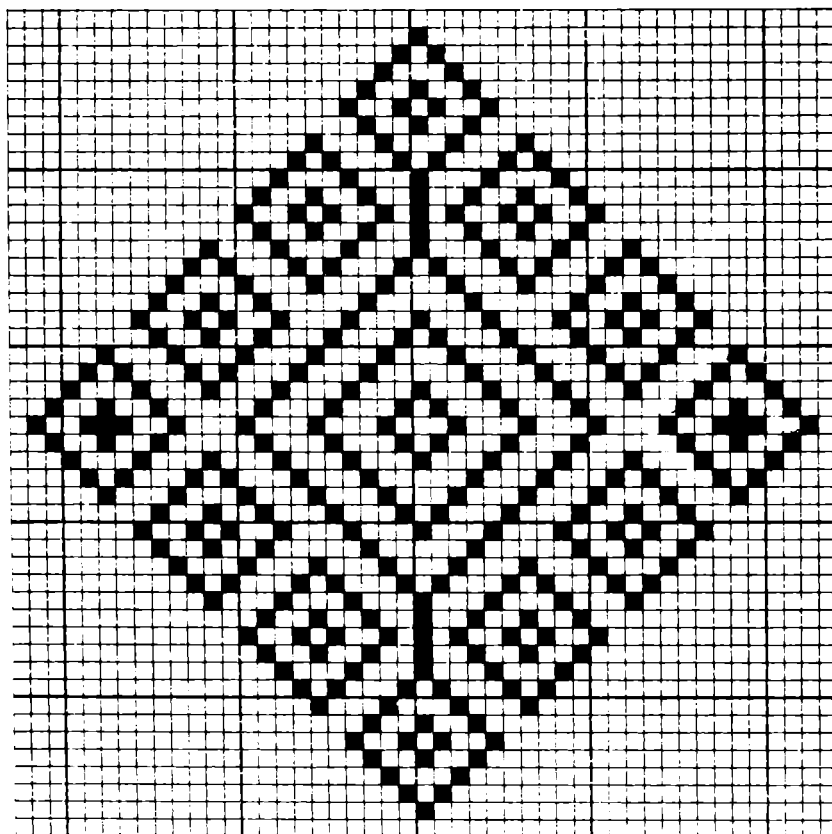
115. GOMONG KHORA



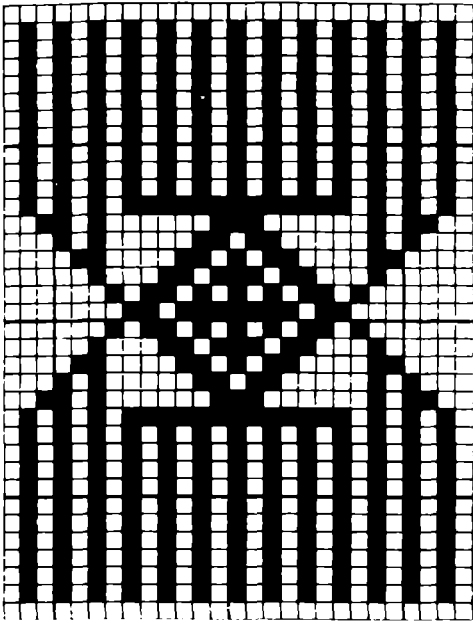
116. PECHA KARSI



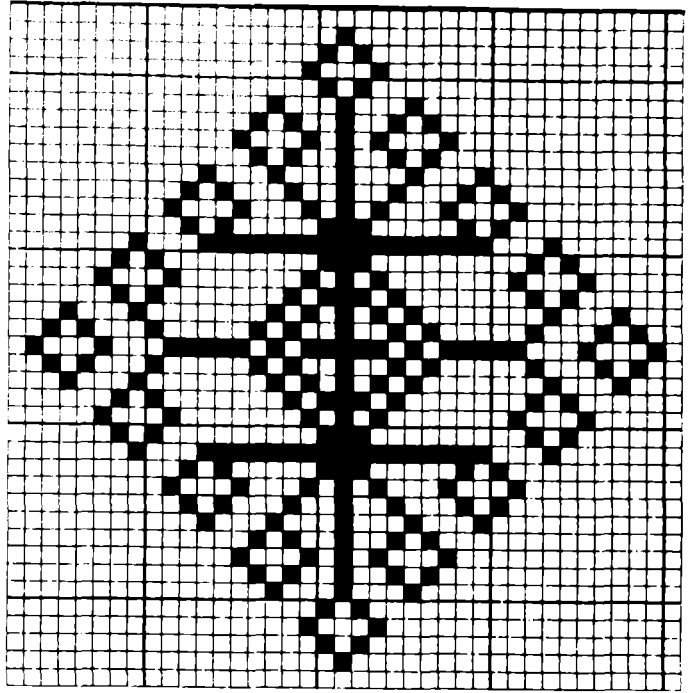
117. JANGTHAM



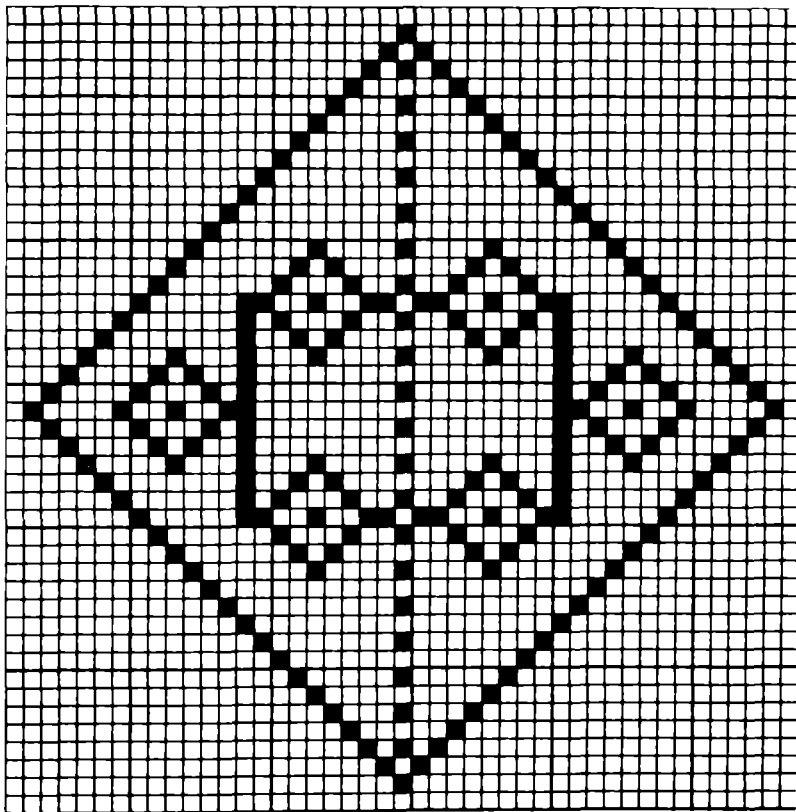
118. ALPINE DIAMONDS



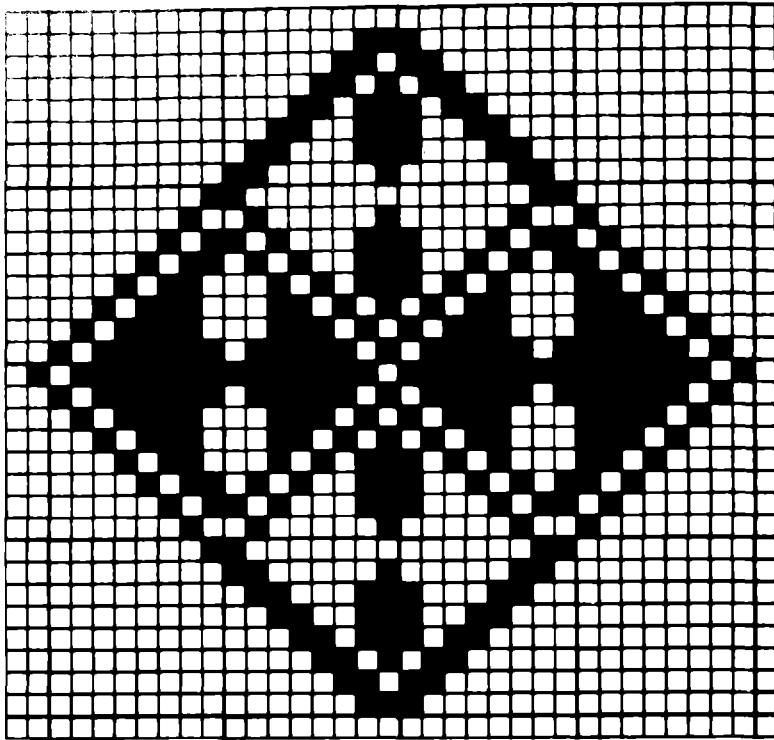
119. COMBS



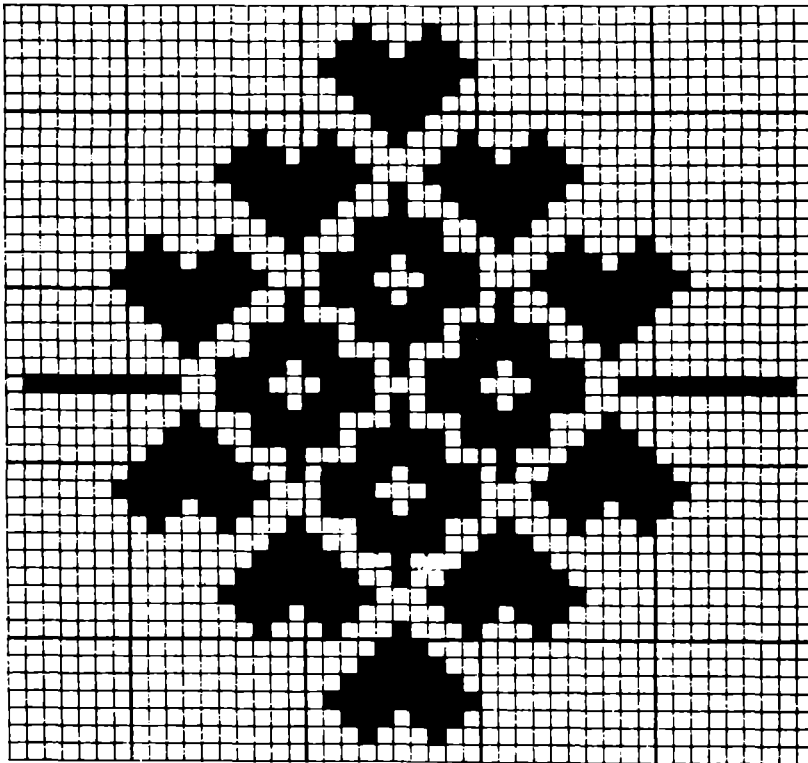
120. PECHA METO



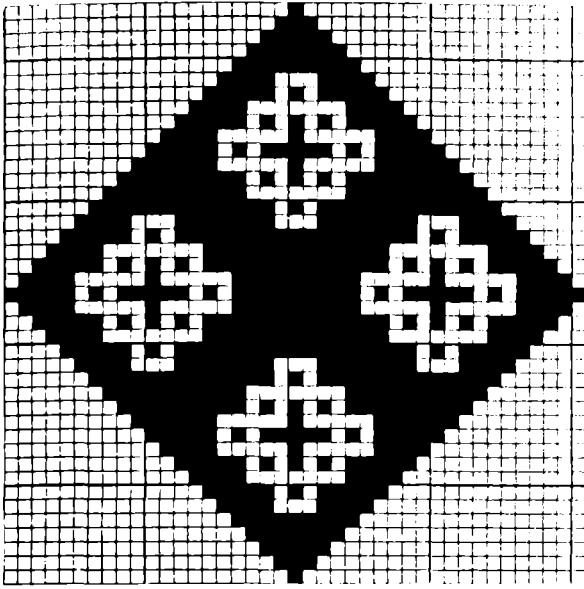
121. VASE AND FLOWERS



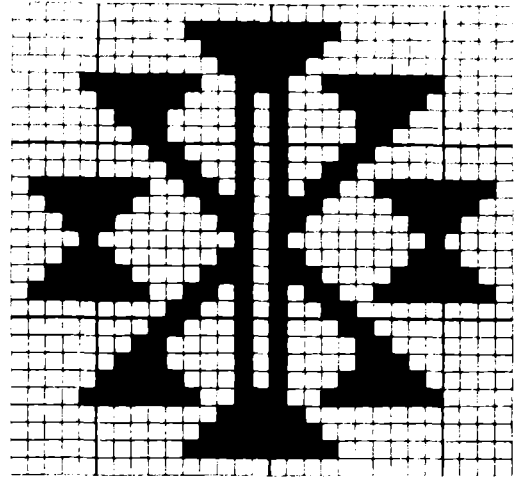
122. EIGHT MANI LA KHOR



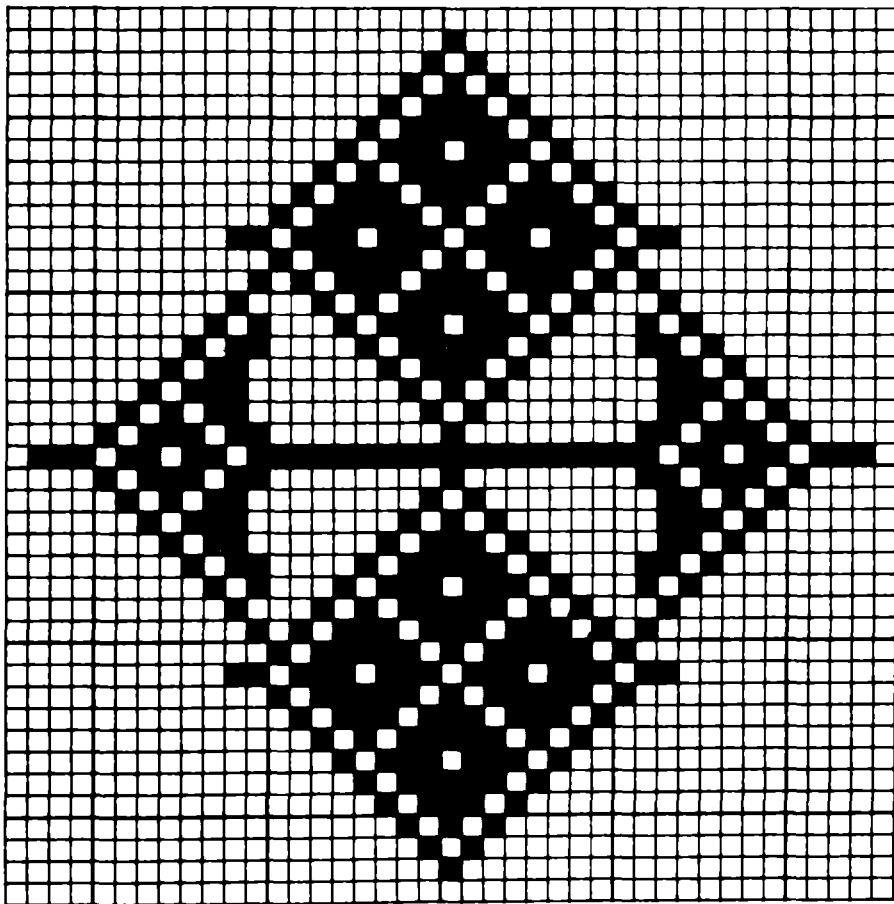
123. BYAPOI ZEN



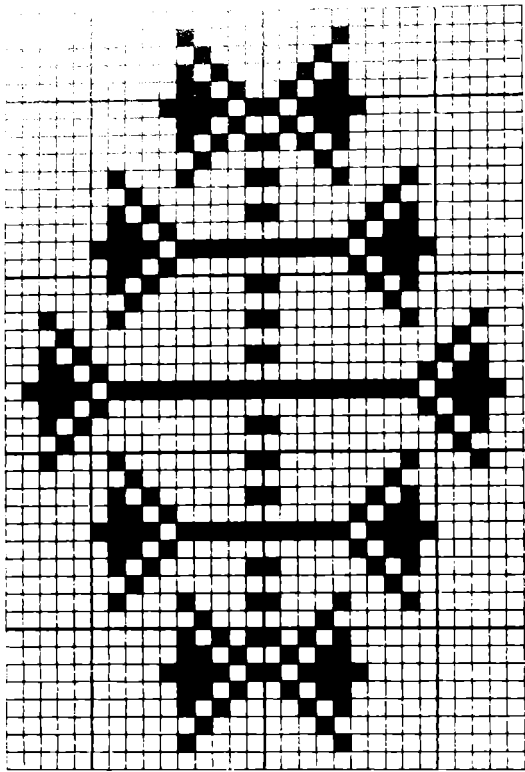
124. YATHRA METO



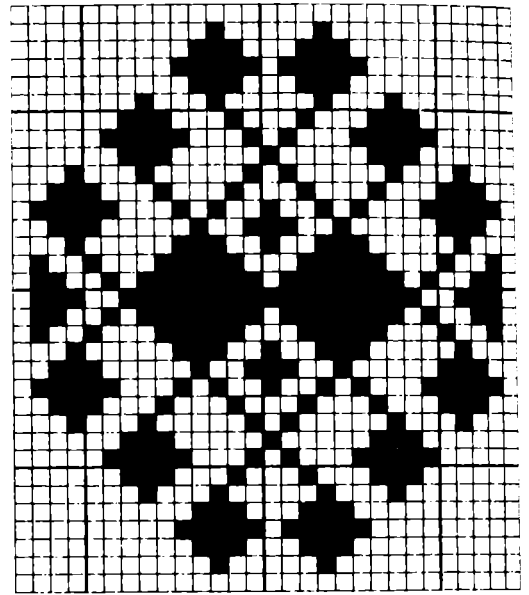
125. PHYEMALI



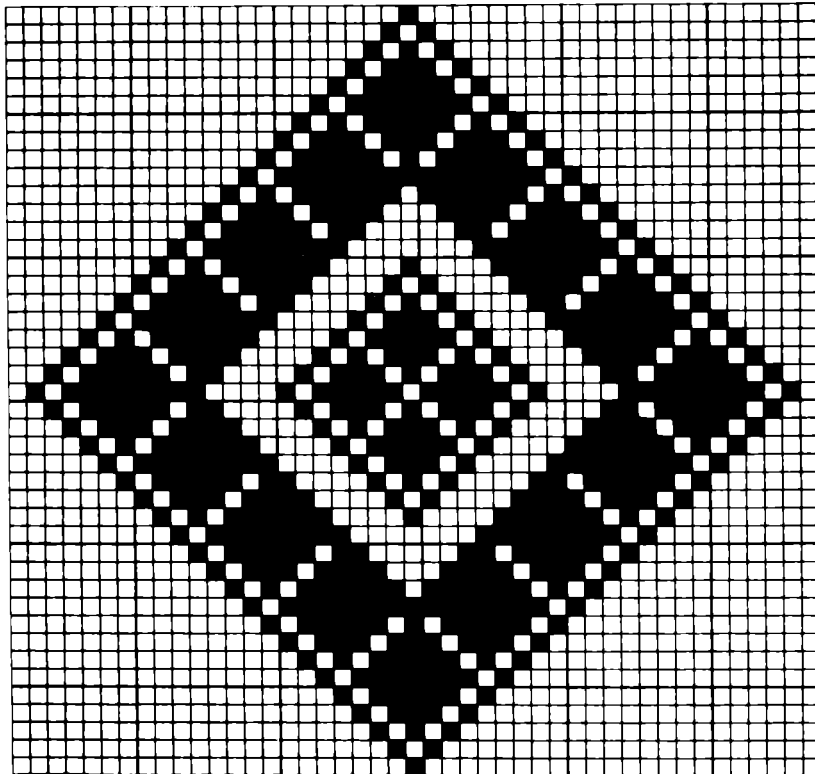
126. DOUBLE BELL



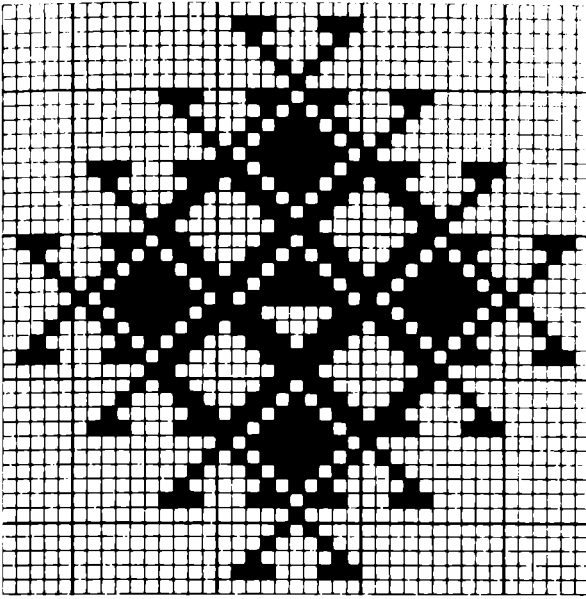
127. MULTIPLE PHYEMALI



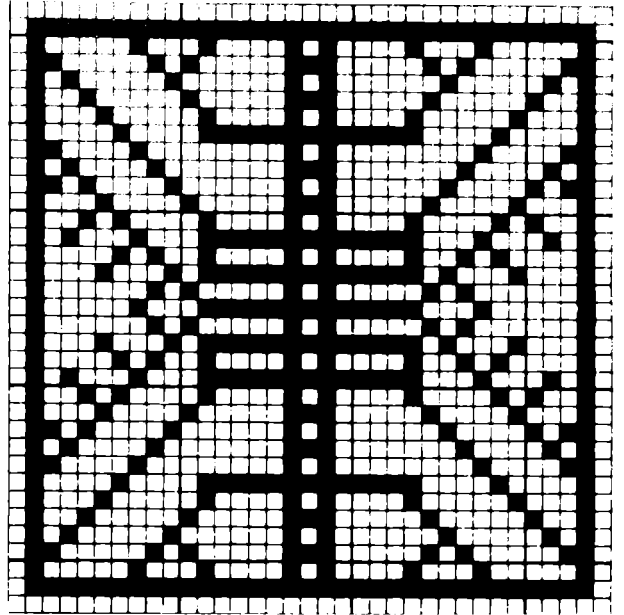
128. METO AND DIAMONDS



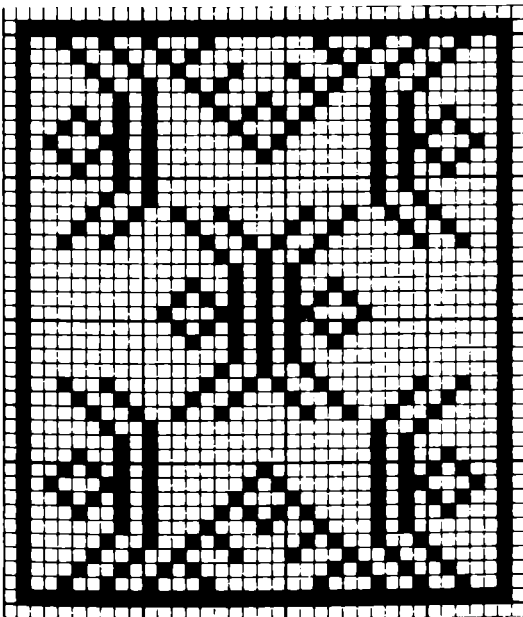
129. DORJI JAPTHA



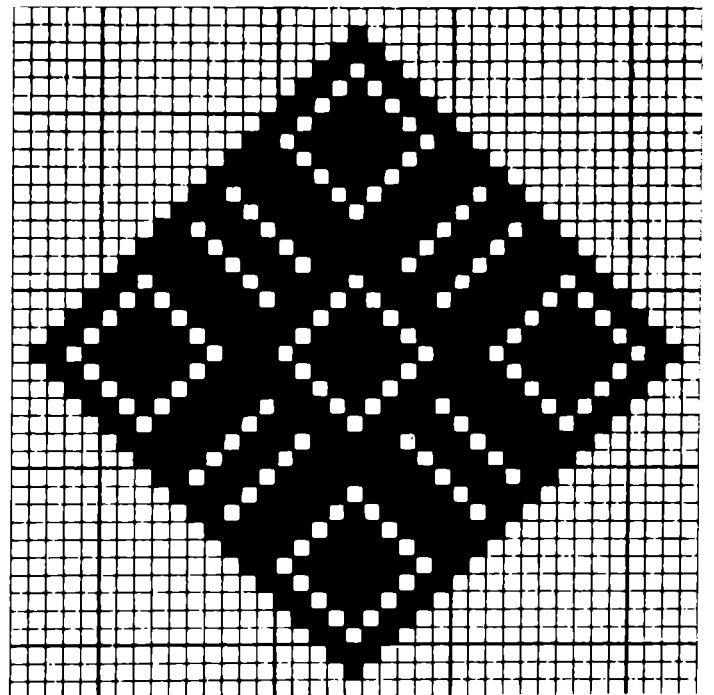
130. PHYEMALI TREN



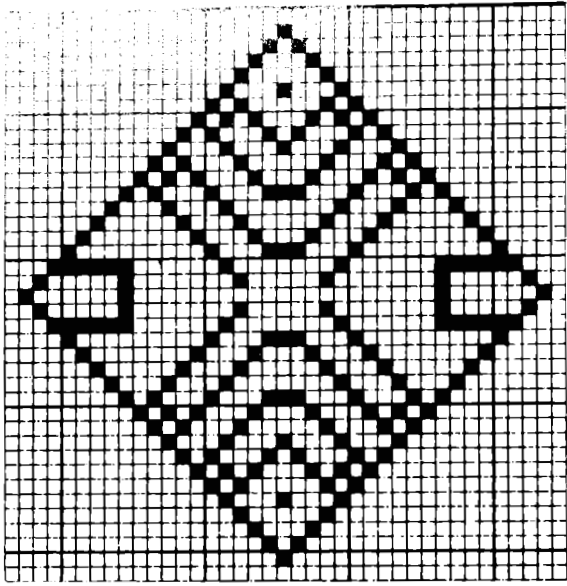
131. TANGKA



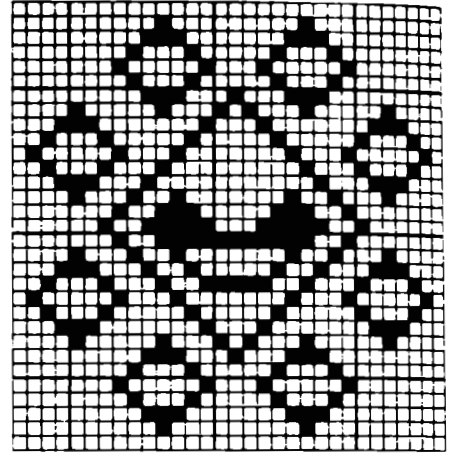
132. MULTIPLE TANGKA



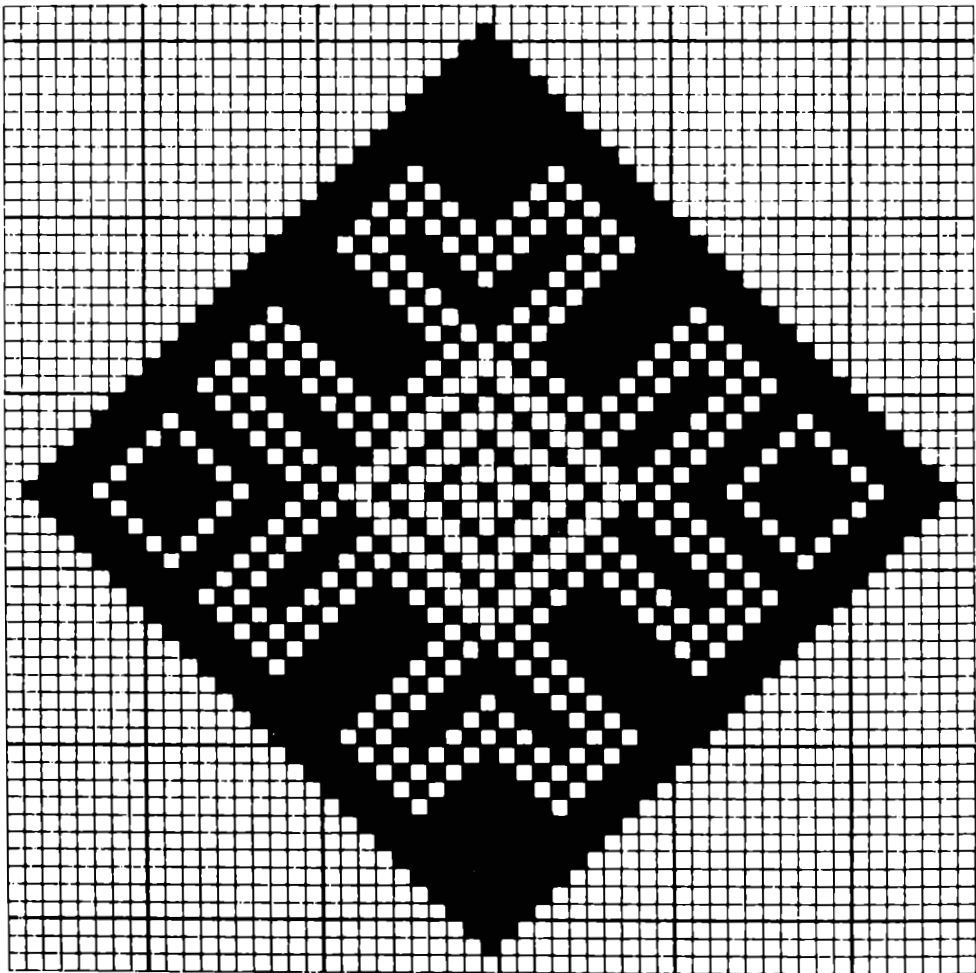
133. FIVE DORCHA



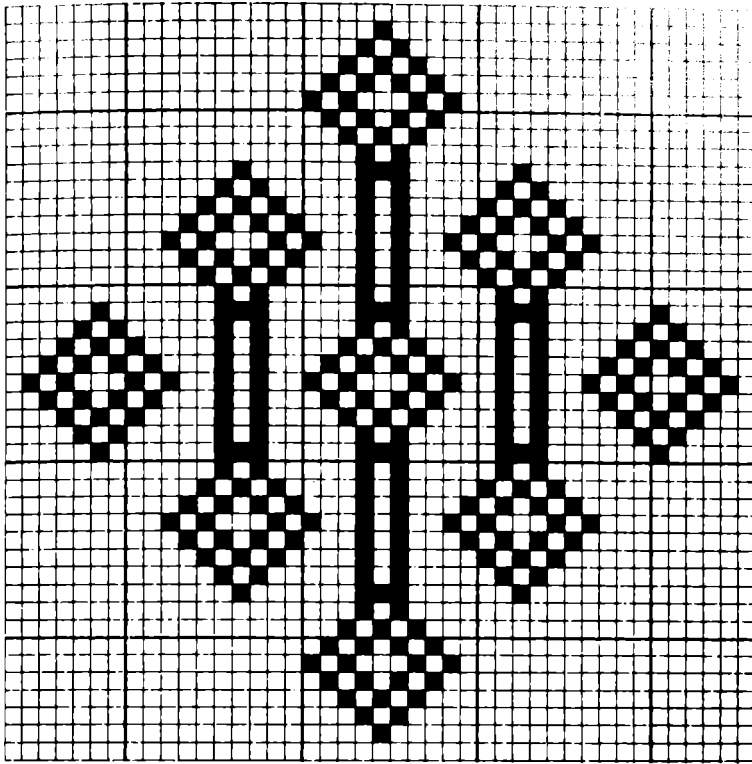
134. KEMPA



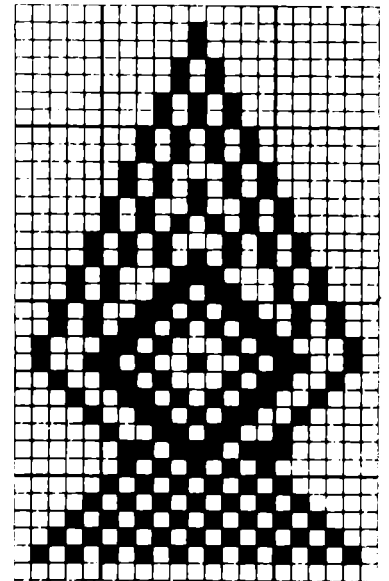
135. SCALES



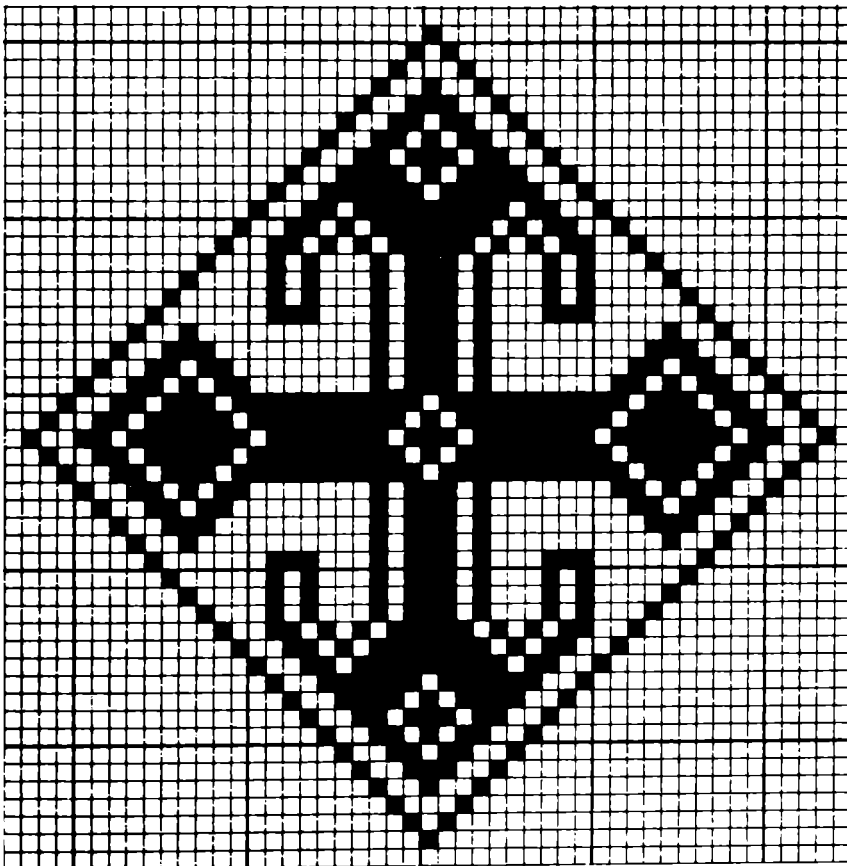
136. INLAID TANGKA WITH DORCHA



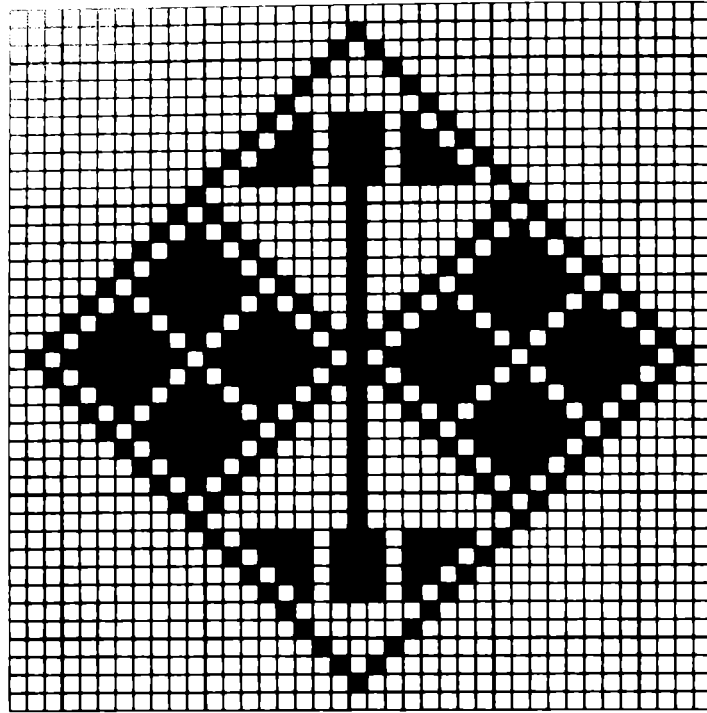
137. STAFF



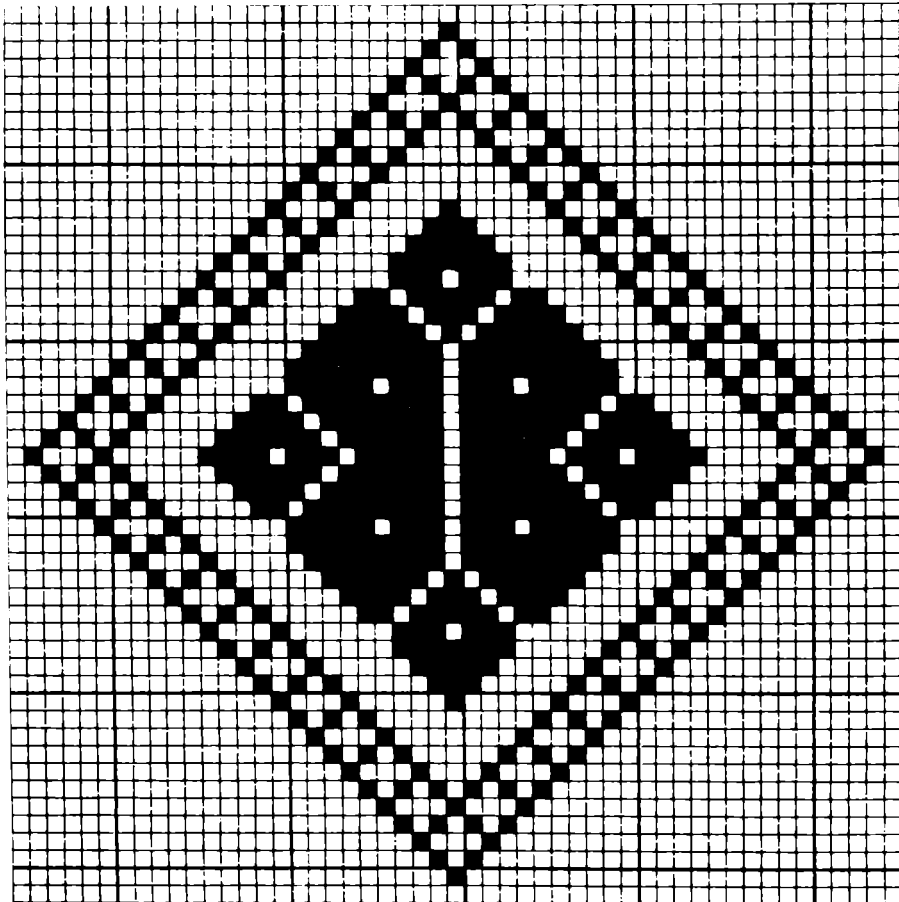
138. MEDIUM TORMA



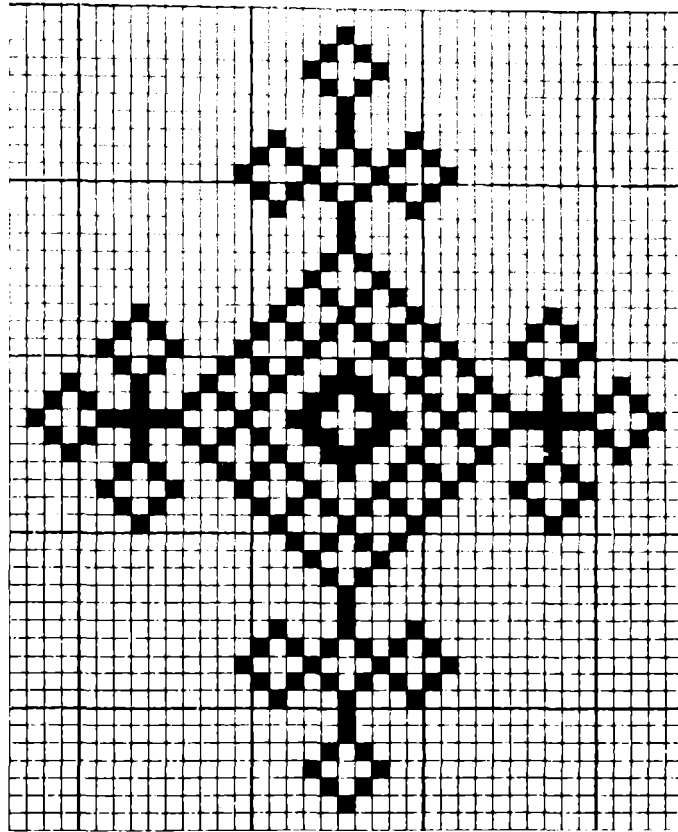
139. BLADE



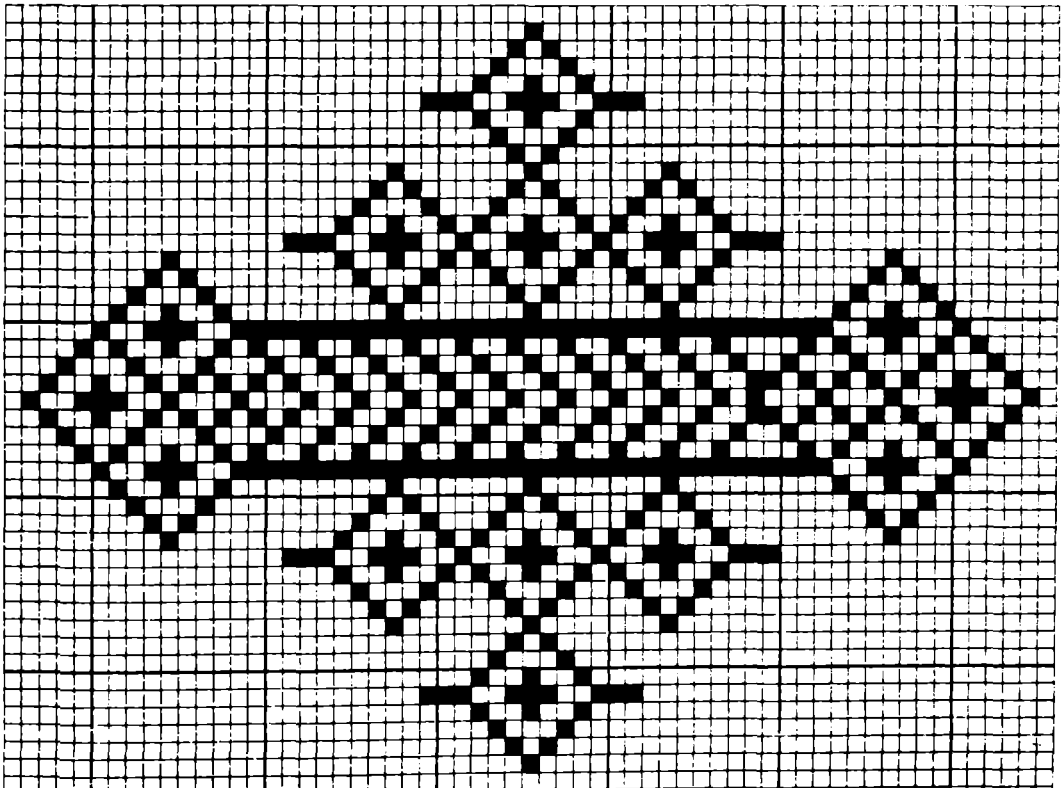
140. VICTORY



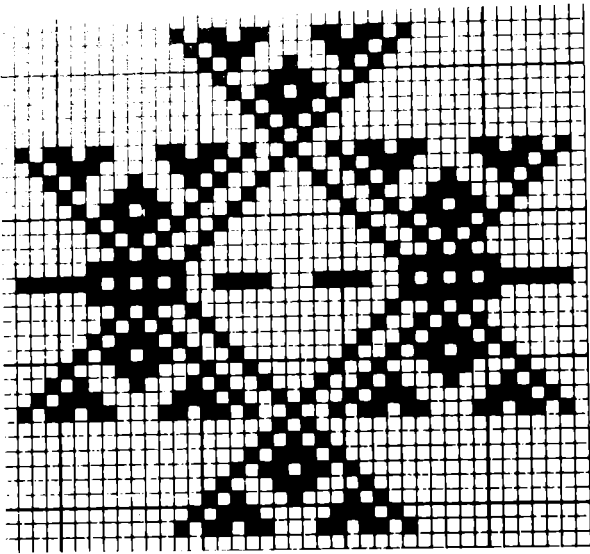
141. SCROLL



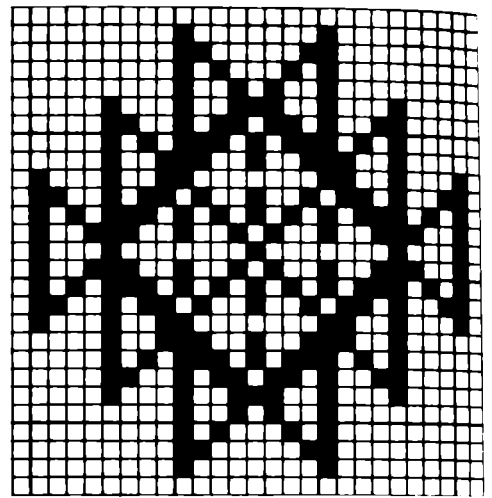
142. WIND PRAYER WHEEL



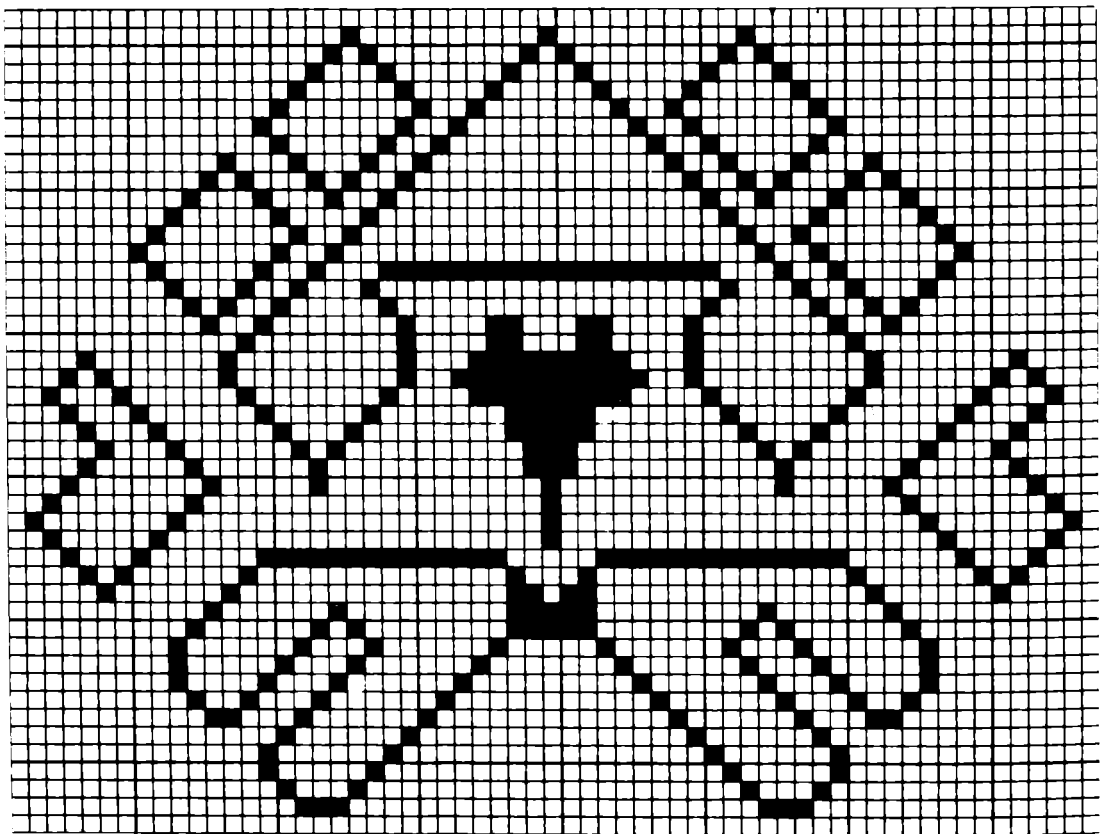
143. KERA ZAR



144. PHYEMALI IN FLIGHT



145. PHYEMALI AND DIAMONDS



146. TSCHERING KINGKHOR

2.3.

LARGE GEOMETRIC FORMS

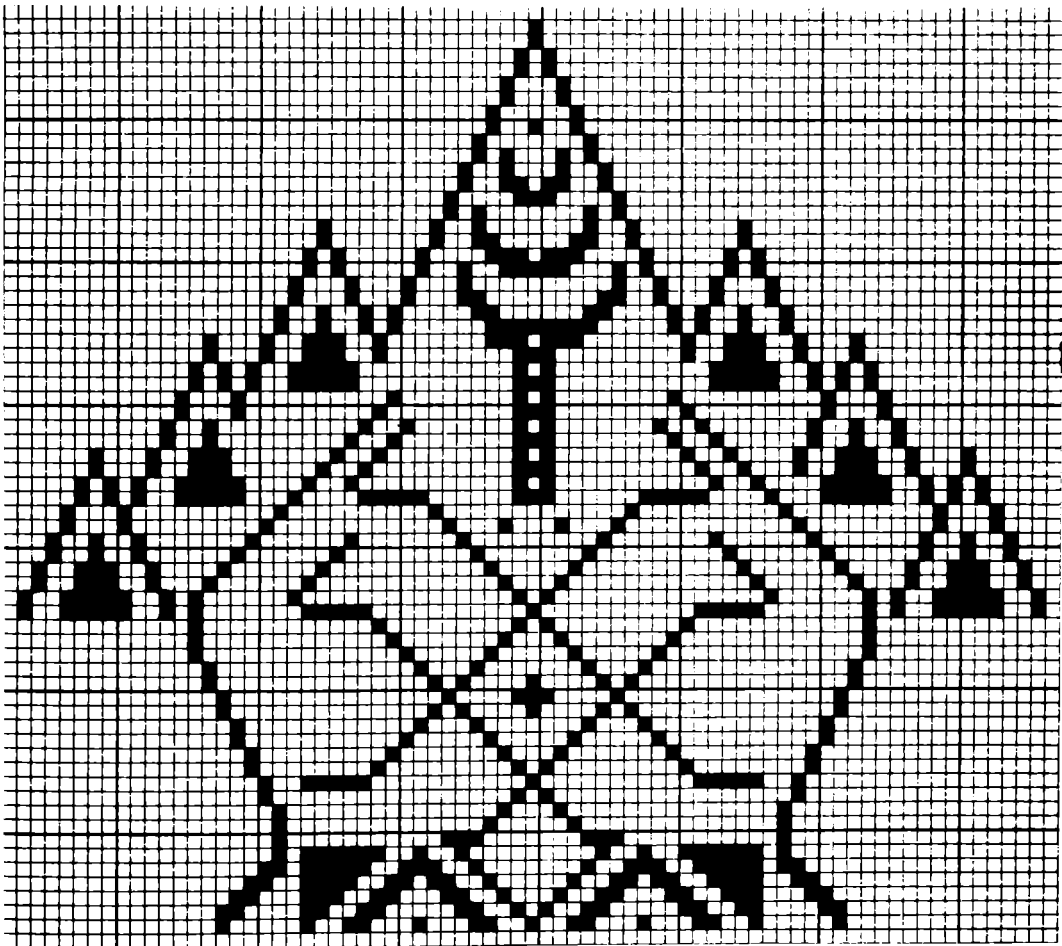
Numbers 147 – 207

Alternative centres may be used for some of the forms shown in this section, refer to page 120 for reference guide.

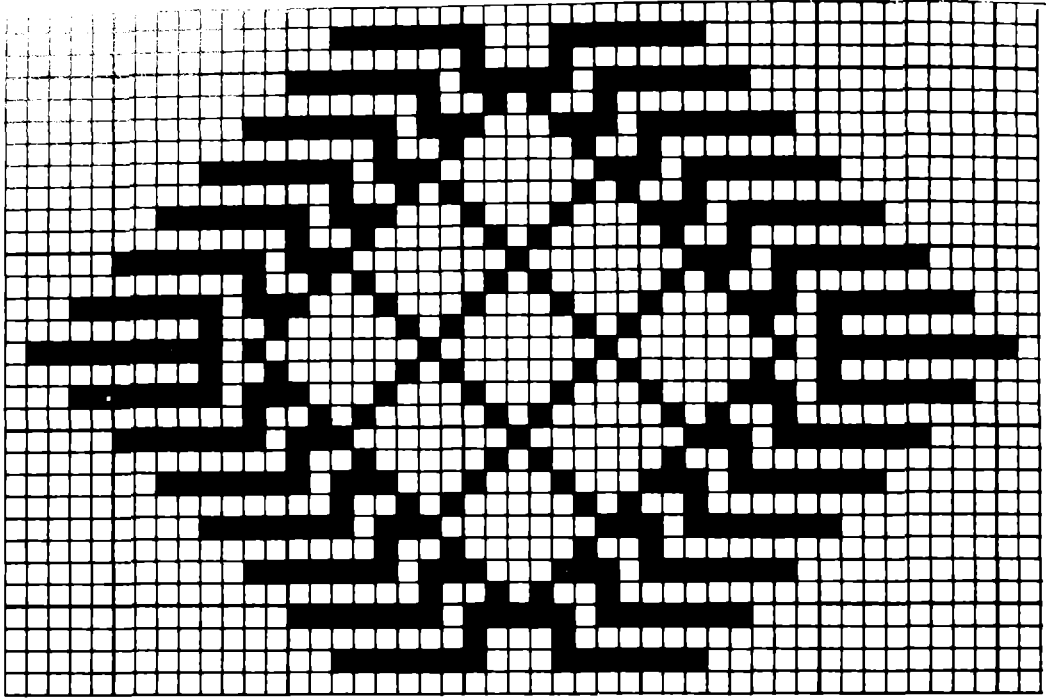
The various textiles from which the forms have been drawn possess a wide variation in size of design. In certain instances a design size of 25.4 cm (10 in), has been used, whilst in others the same design has been used measuring just 5 cm (2 in). The range of forms used by the Bhutanese is extensive and those included within this section are seen

in present-day work as well as within work executed many decades previously. Normally the large geometric designs remain constant throughout their use on one *kira*, with as many as one hundred different designs being used for each cloth piece. These main designs are supported by a large variety of smaller designs and border patterns.

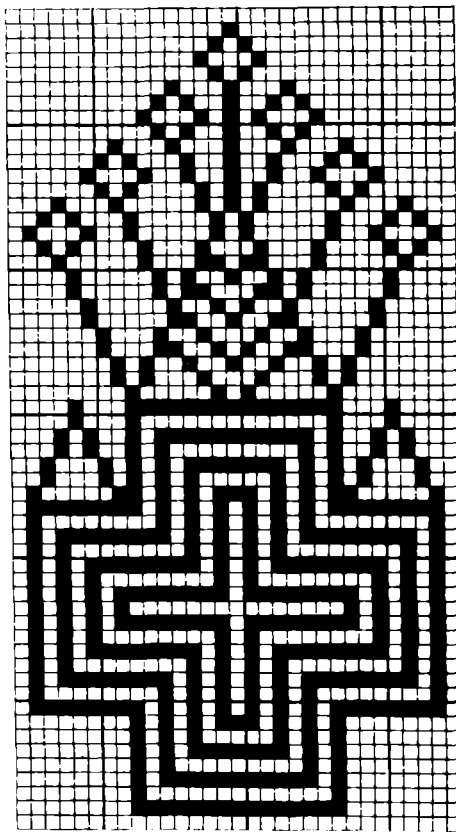
Older textiles tend to use a lesser number of large forms, with more recently produced items using a larger number of smaller forms.



147. SHANGRI-LA



148. MEHUB TIMA



149. TORMA

A 9



Medium geometric
 Ref : 155, 157
 Type : *Ngoshem*
 Age : 25 – 30 years
 Yarn : Silk on cotton

A 10



Demi-forms and border
 Ref : 199
 Type : *Ngoshem*
 Age : Recent
 Yarn : Cotton on cotton

A 11



Intense design strip
 Ref : 195
 Type : *Ngoshem*
 Age : Recent
 Yarn : Wool on cotton

A 12



Medium geometric
 Ref : 173 E
 Type : *Kishuthara*
 Age : 75+ years
 Yarn : Silk on silk

A 13



Large geometric
Ref : 197, 285
Type : *Ngoshem*
Age : 75+ years
Yarn : Silk on cotton

A 14



Large geometric
Ref : 200
Type : *Kishuthara*
Age : 50 years
Yarn : Cotton on cotton

A 15

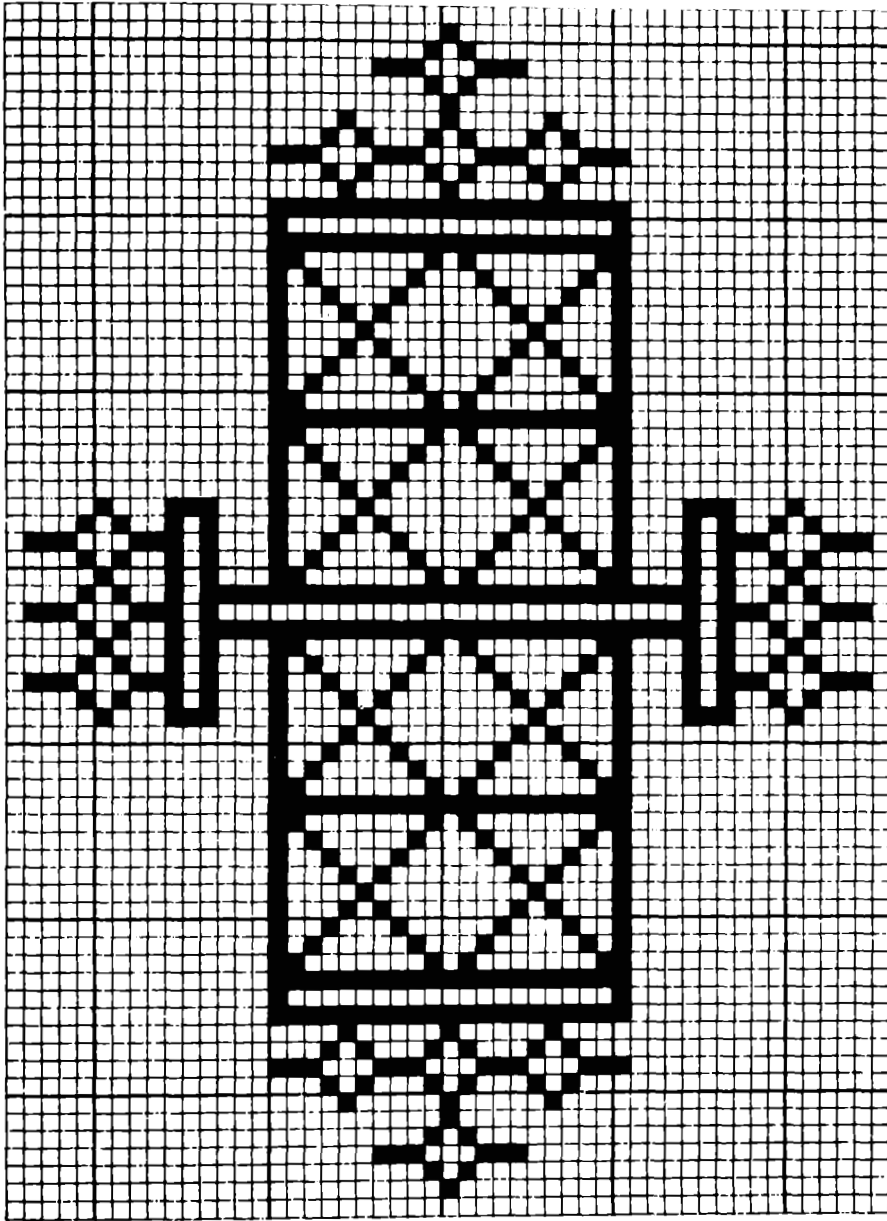


Intense design strips
Ref : 60, 213, 218
Type : *Kishuthara*
Age : 75 years
Yarn : Silk on cotton

A 16

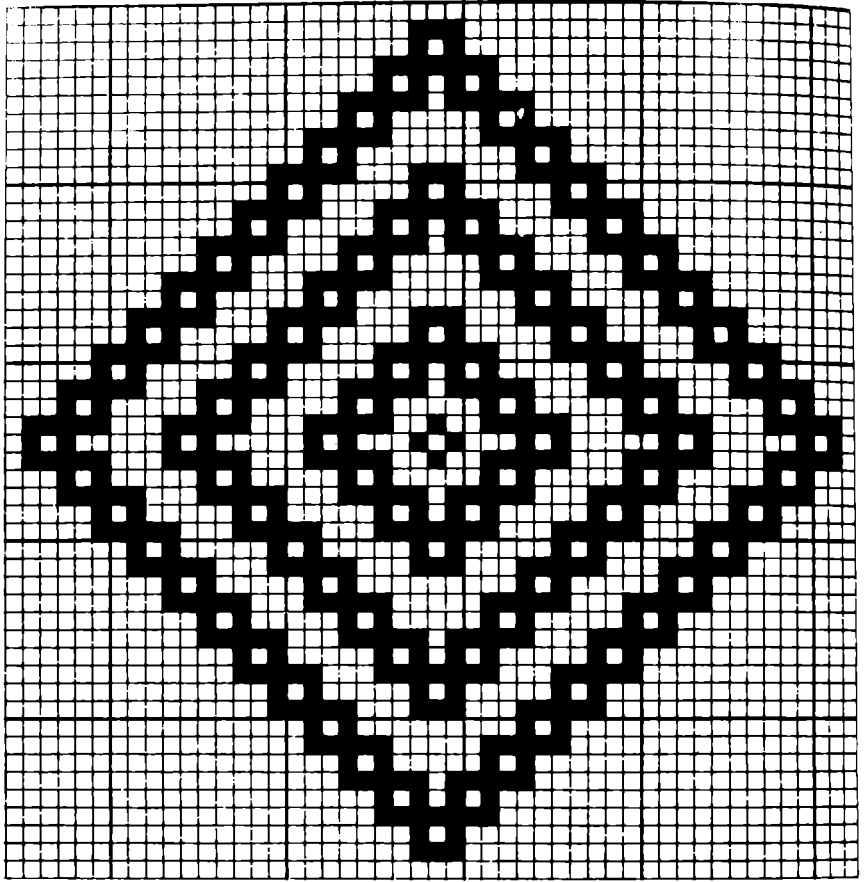


Large geometric
Ref : 193
Type : *Ngoshem*
Age : 75 years
Yarn : Silk on cotton

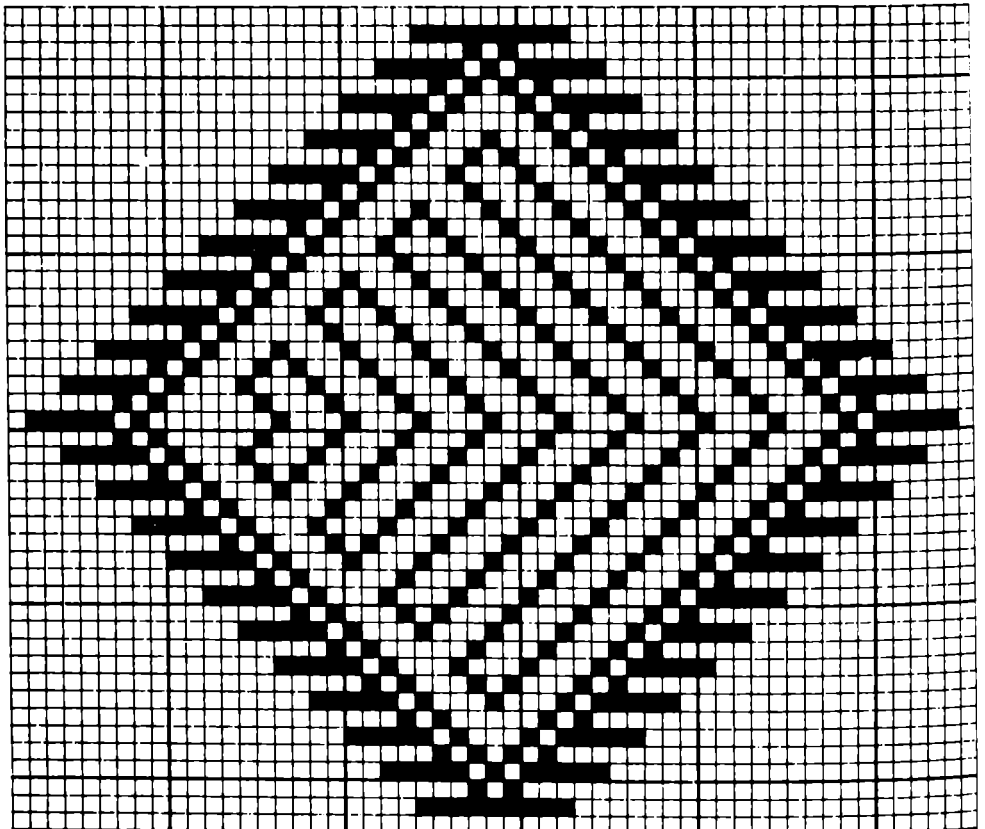


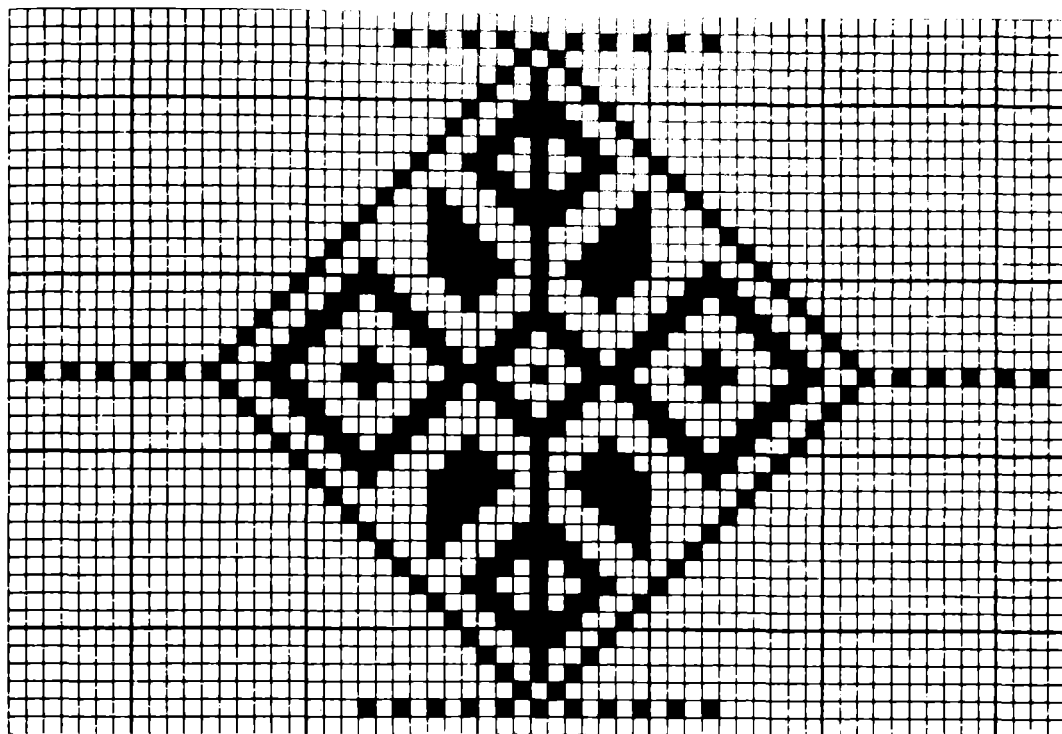
150. MANI DUNKHOR

151.
TRIKEP DRE

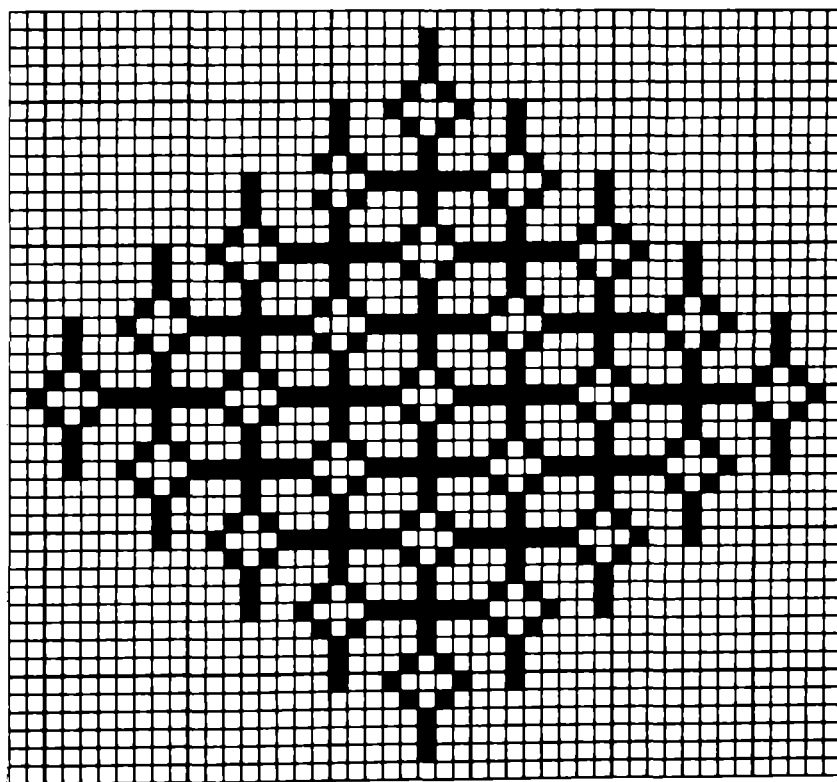


152.
SPEAR AND
NINZE

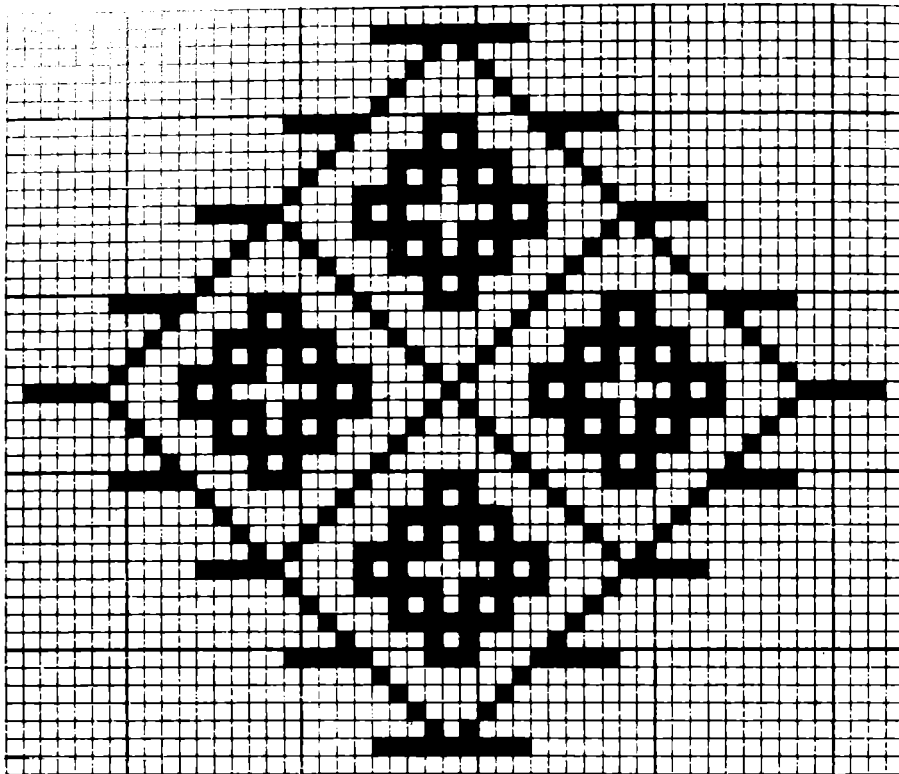




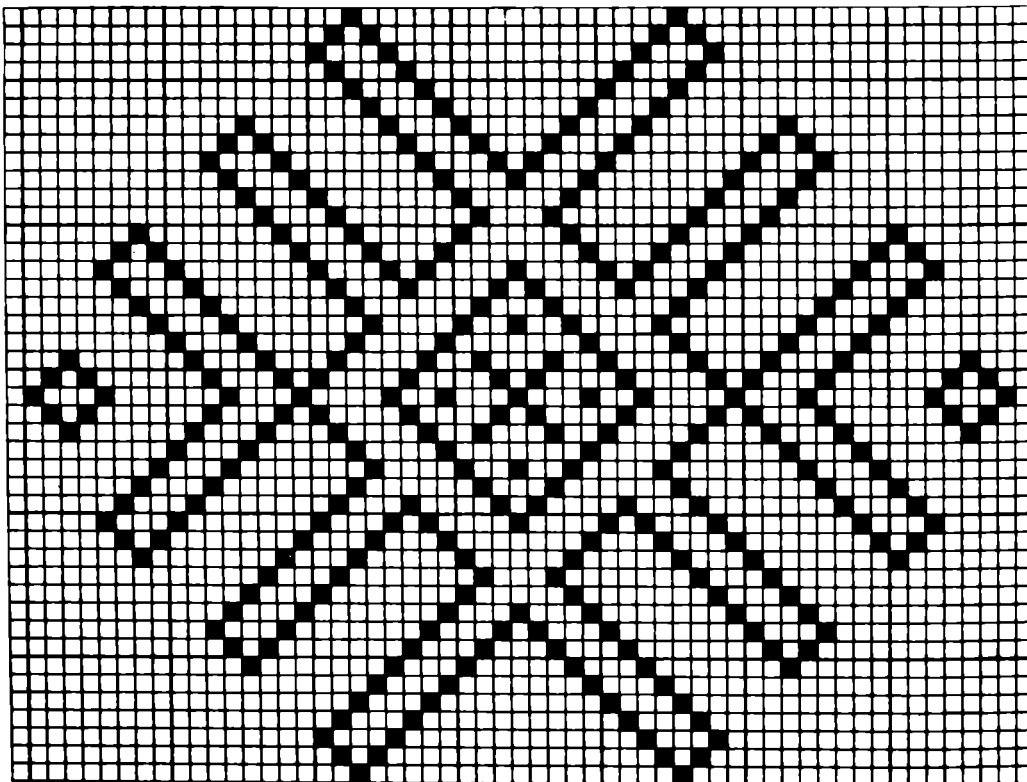
153. SHINGLO



154. ZAR DRE

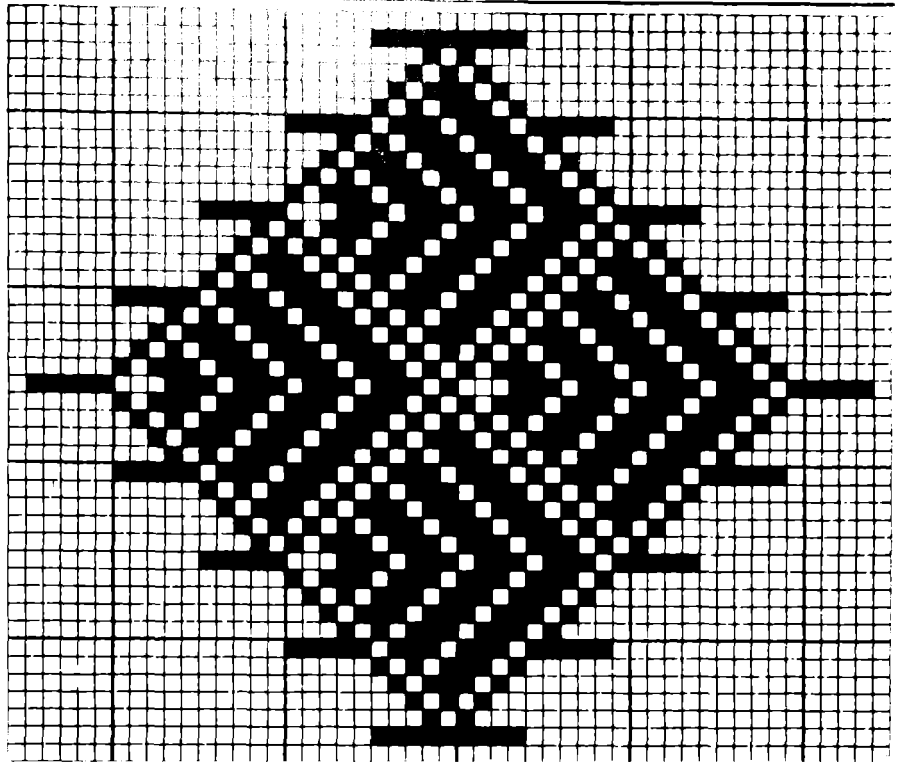


155. FOUR PEYAB NINZE Plate A 9

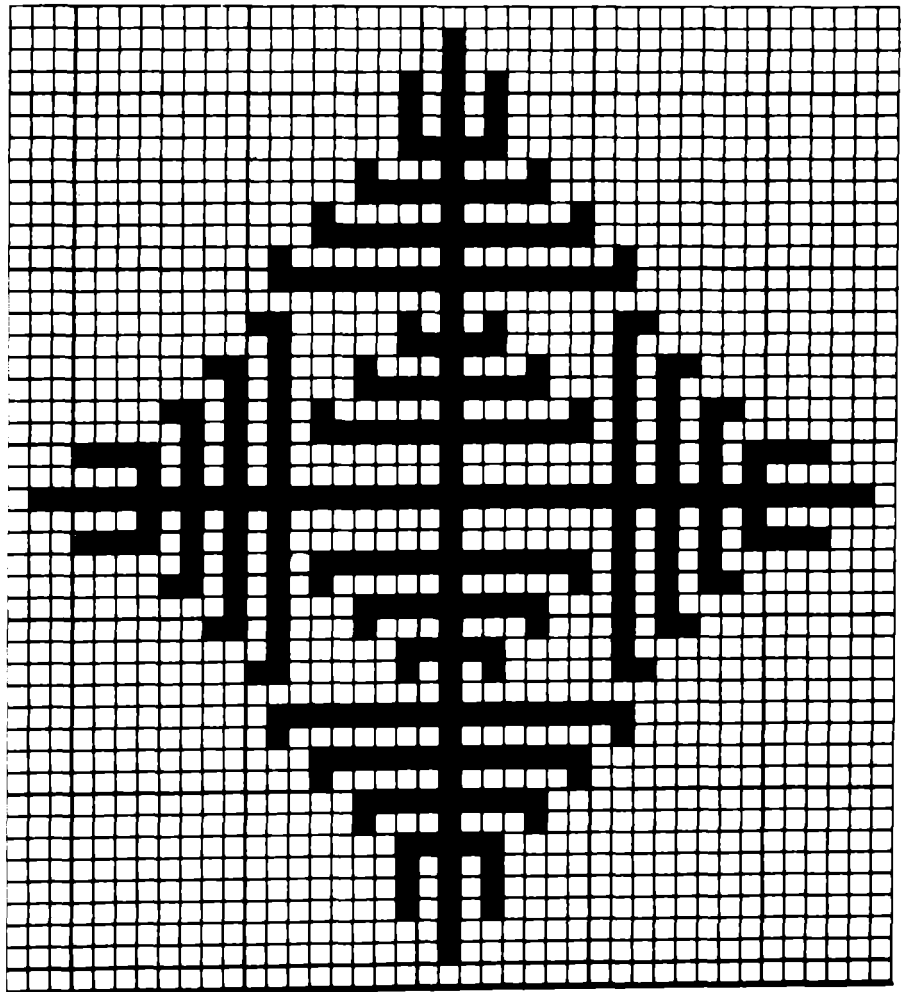


156. BOM TSHITO

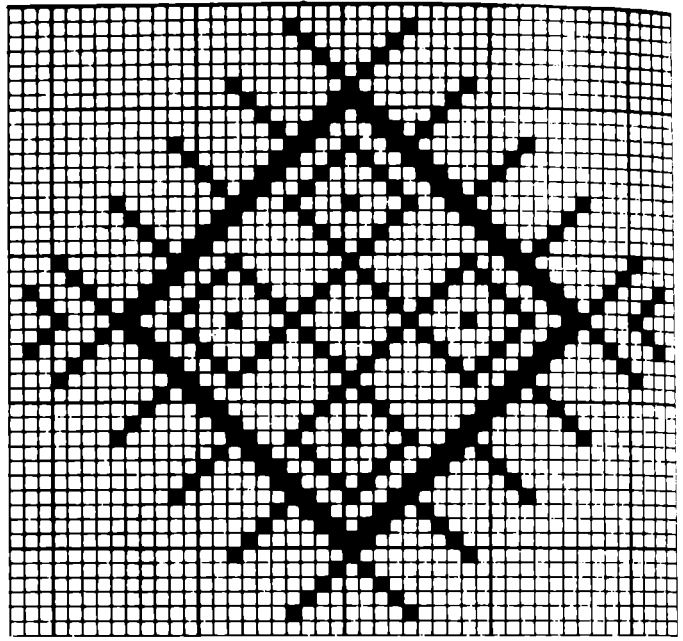
157.
FOUR SPEARS
Plate A 9



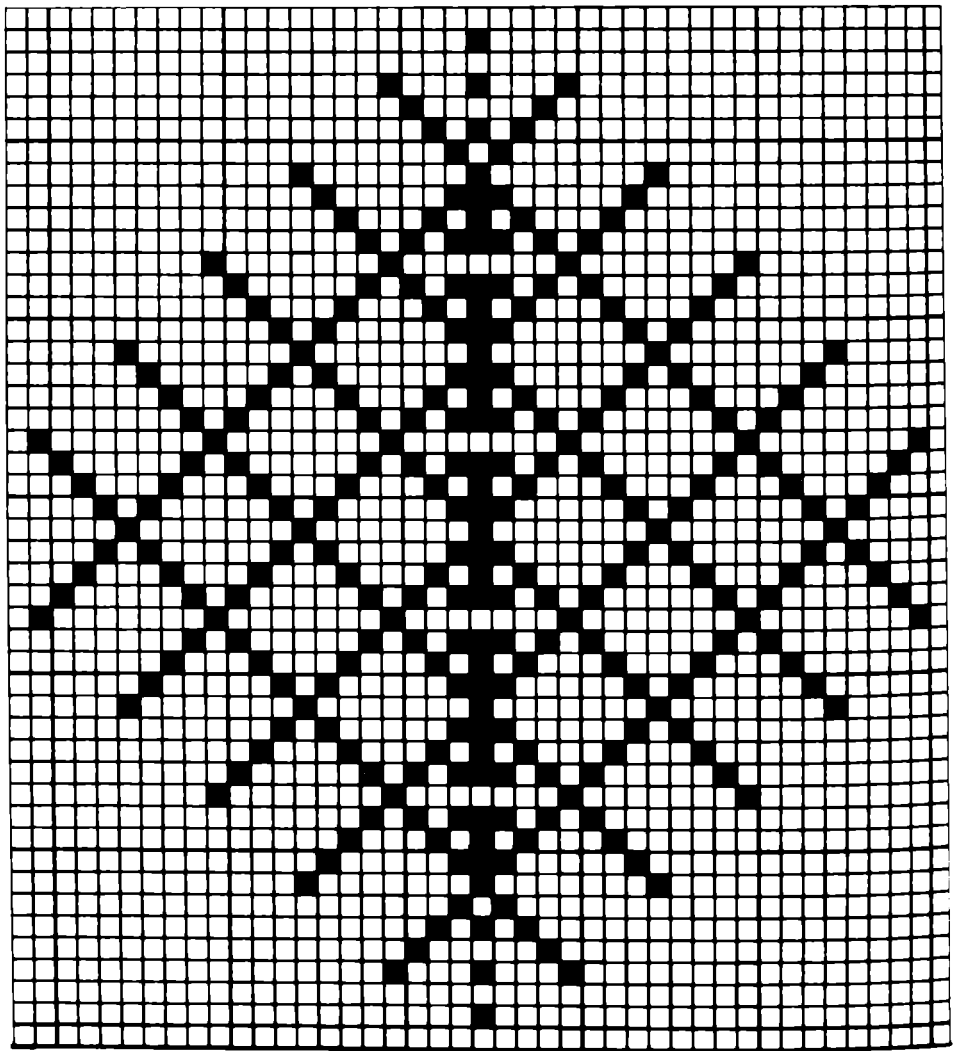
158.
FOUR KARSI
Plate A 23

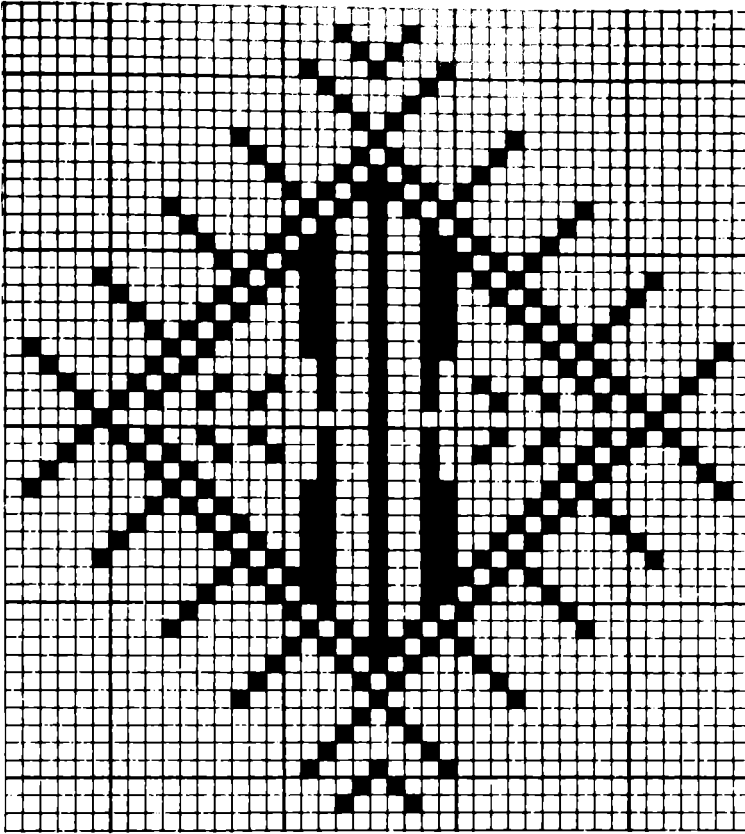


159
DOUBLE DORJI BAA

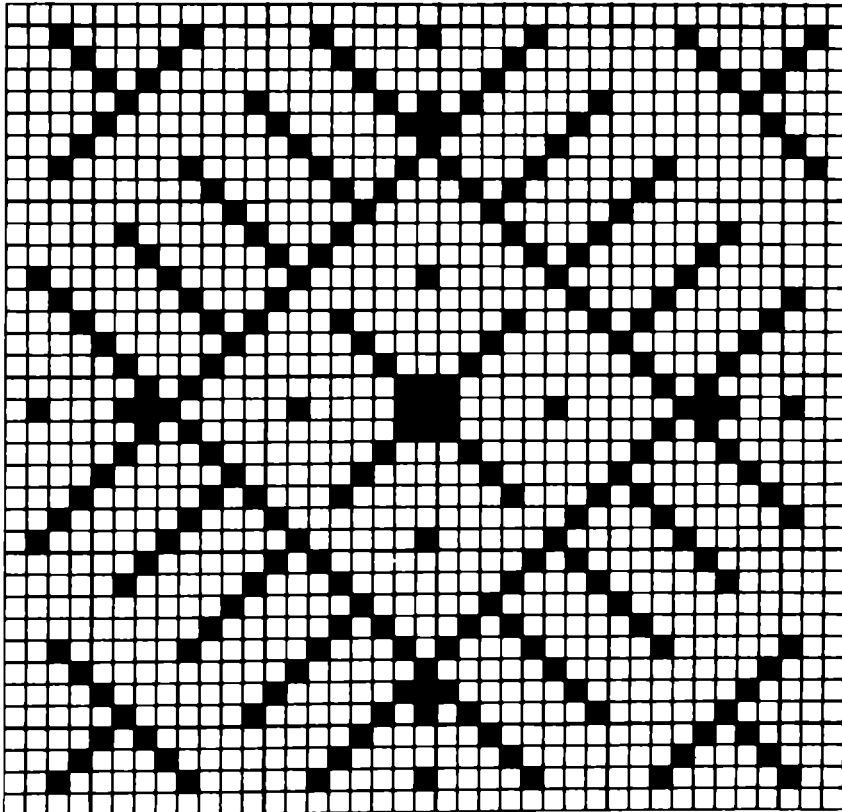


160.
DRAMMI THEMPANG

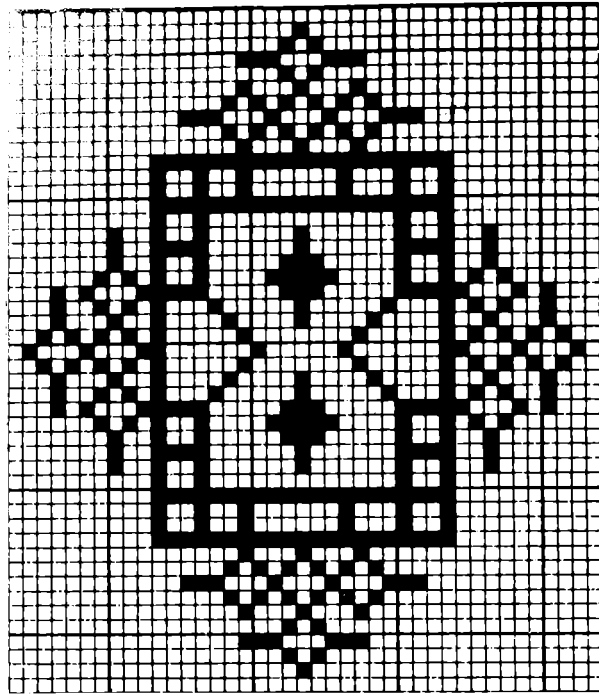




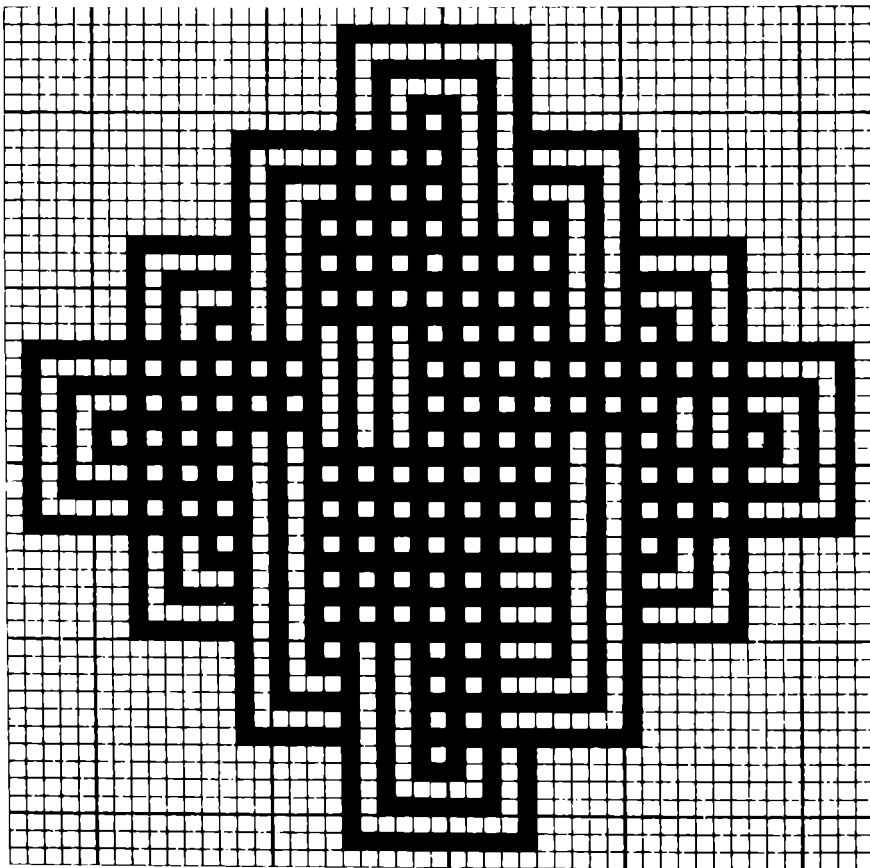
161. MEDIUM CHISEL



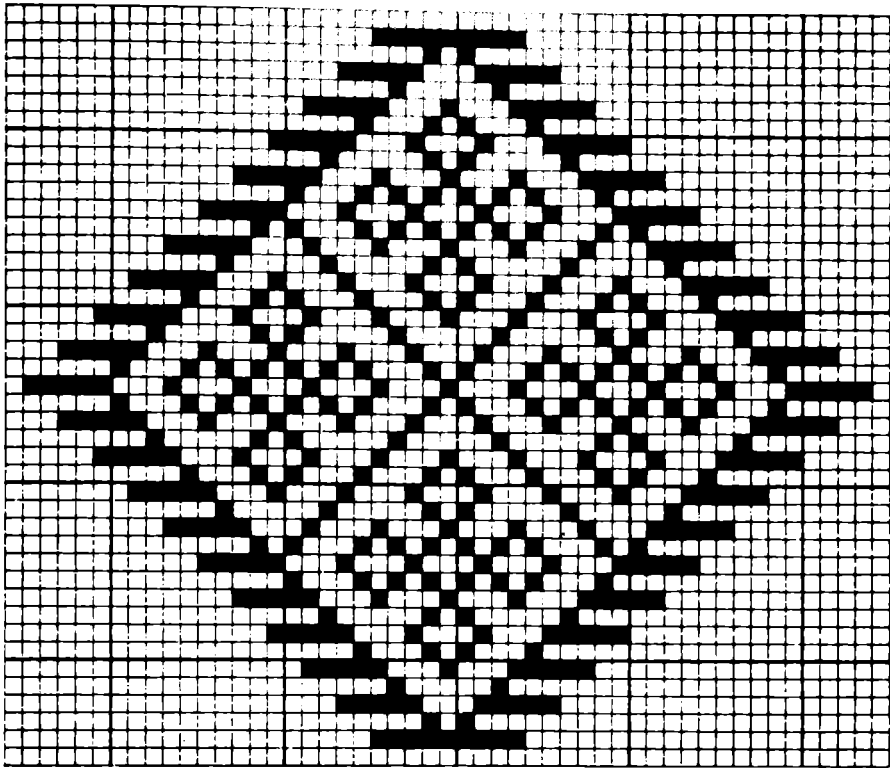
162. SIMBACHAN



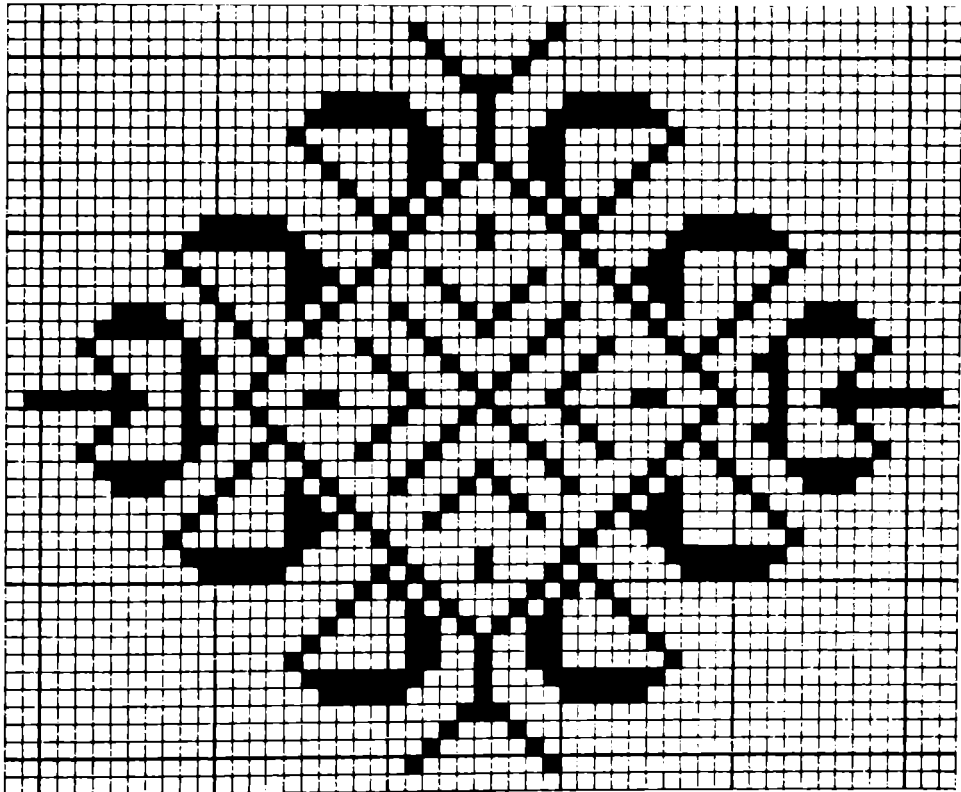
163. MEDIUM MANI DUNKHOR



164. BOM PEYAB Plate A 19

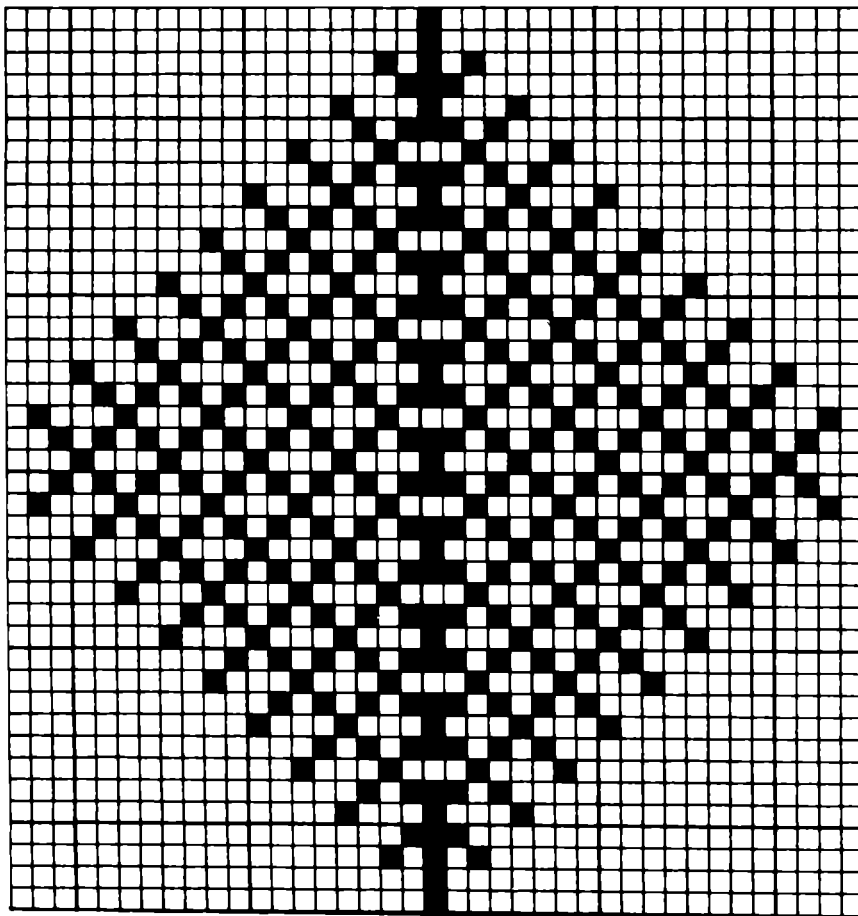
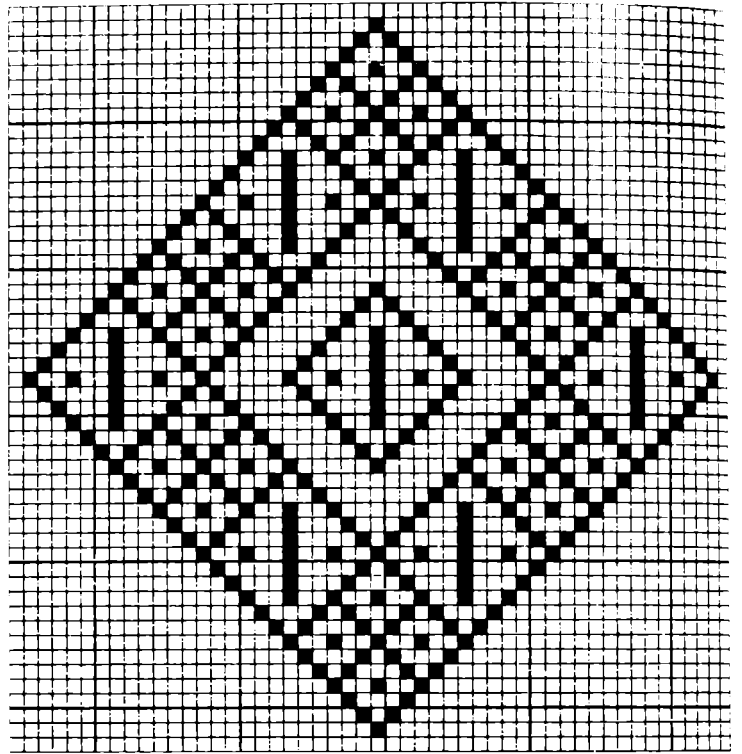


165. FOUR DORJI SETS WITH NINZE



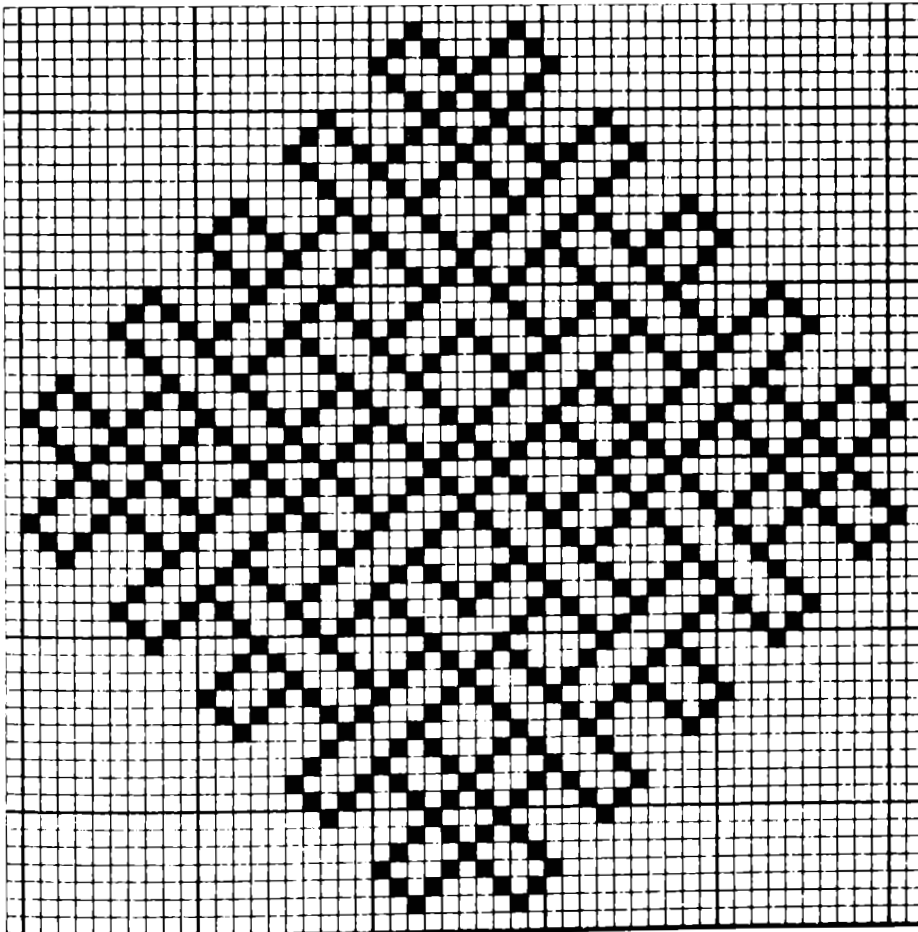
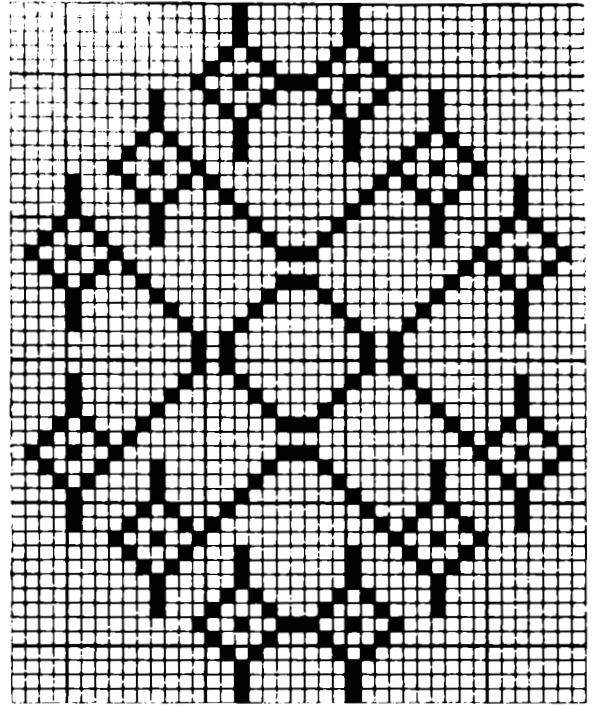
166. BELO METO

167.
KOMA ME TO

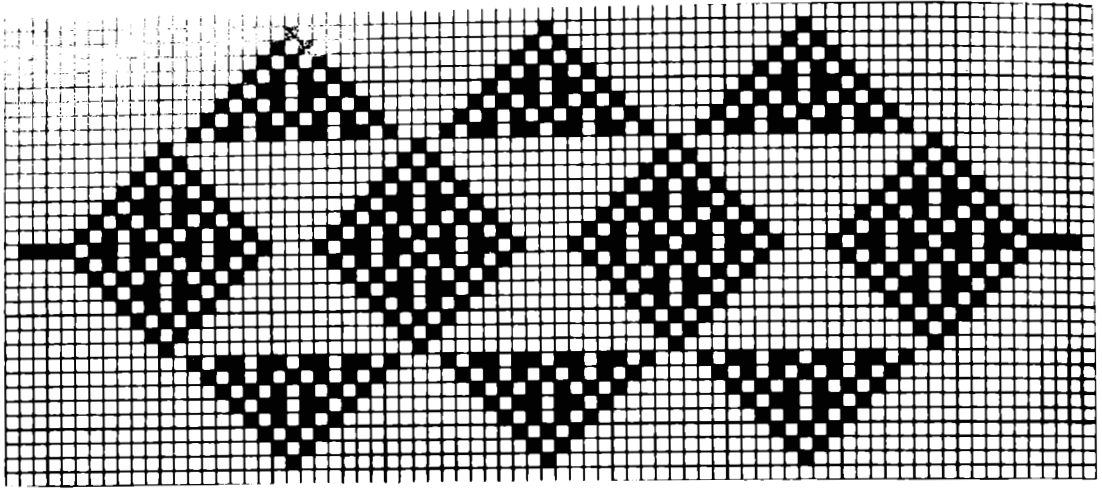


168.
SIMPLE JANGTHAM

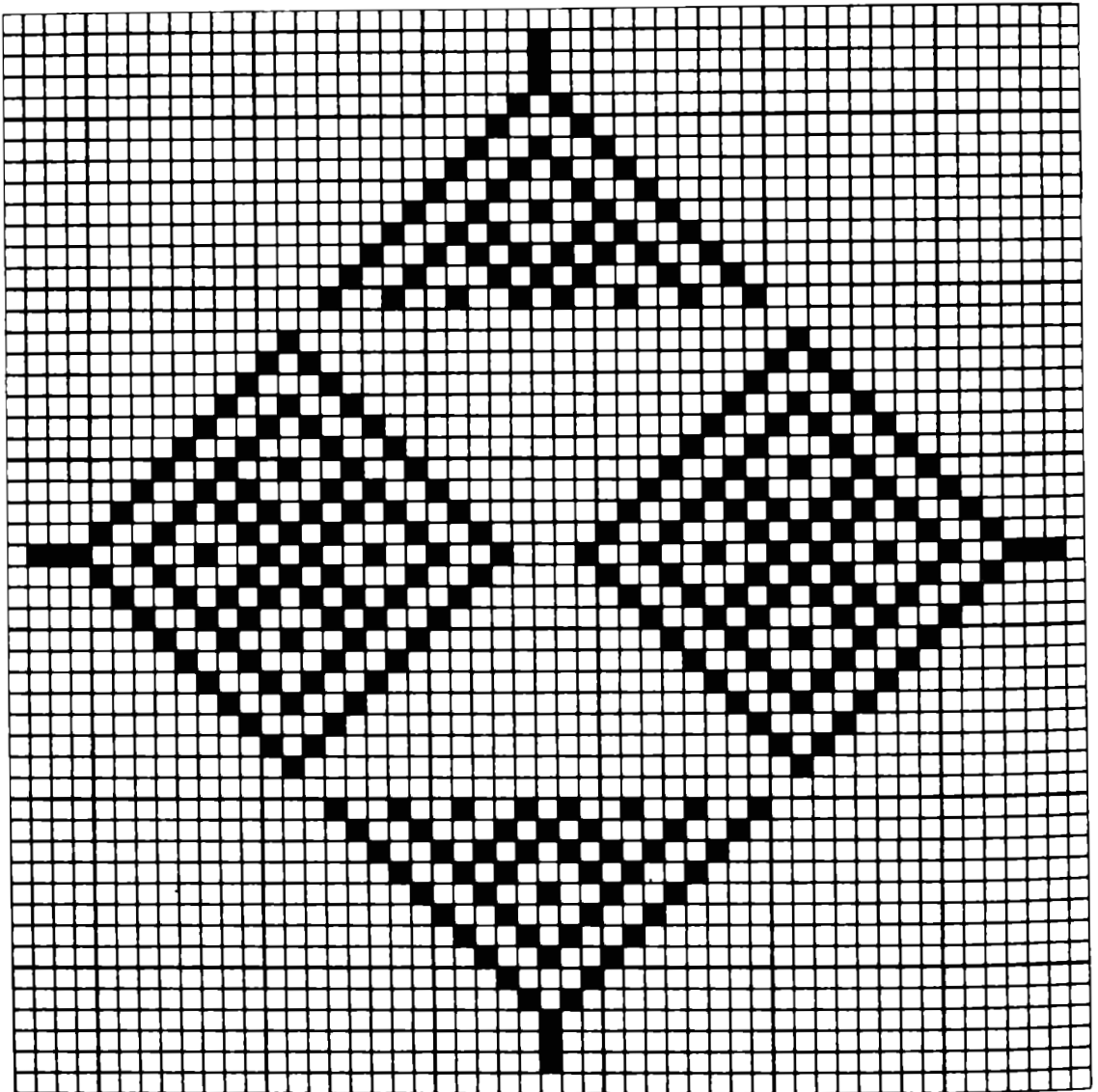
169. ZAR



170.
BANGCHU DRAMI

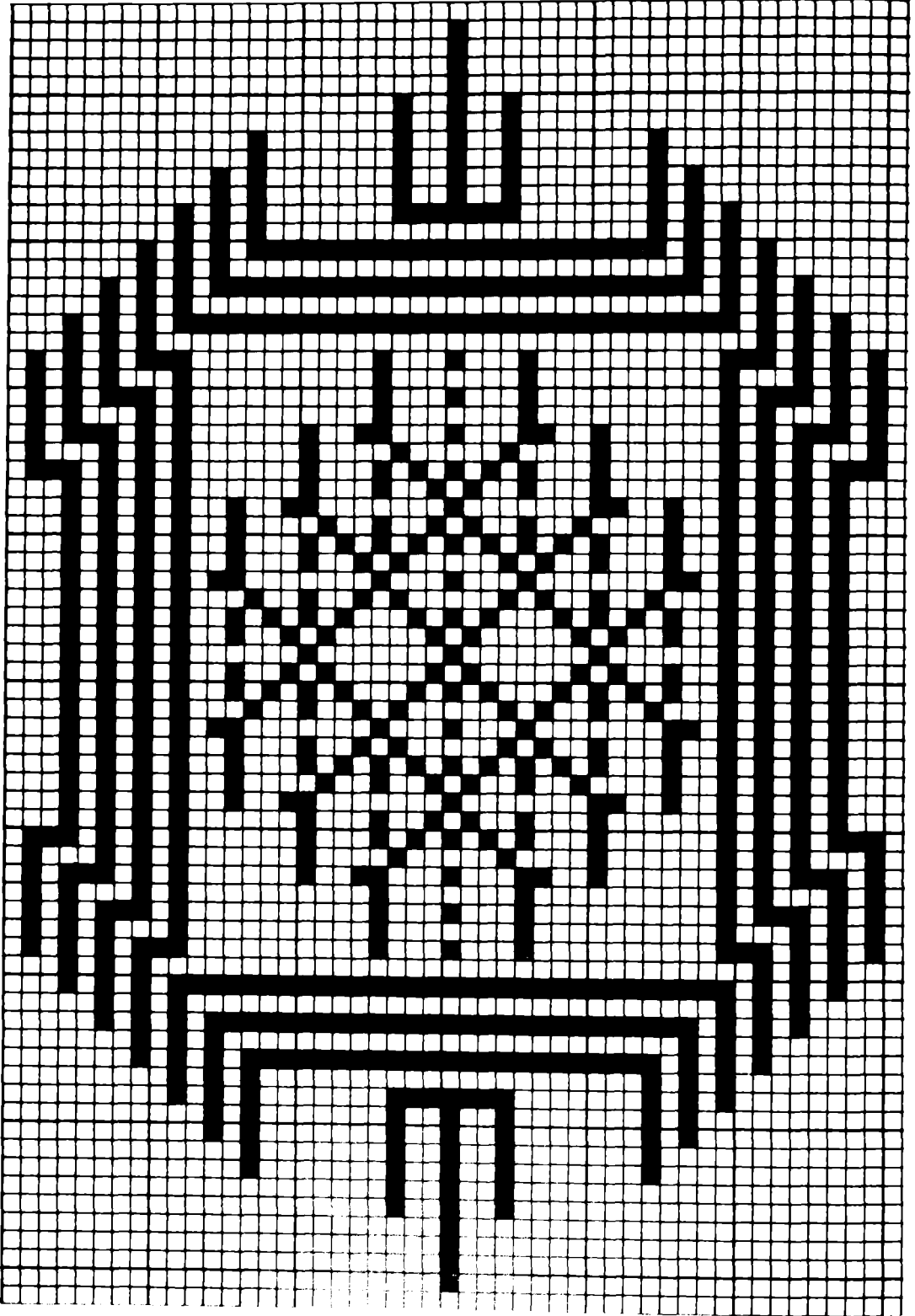


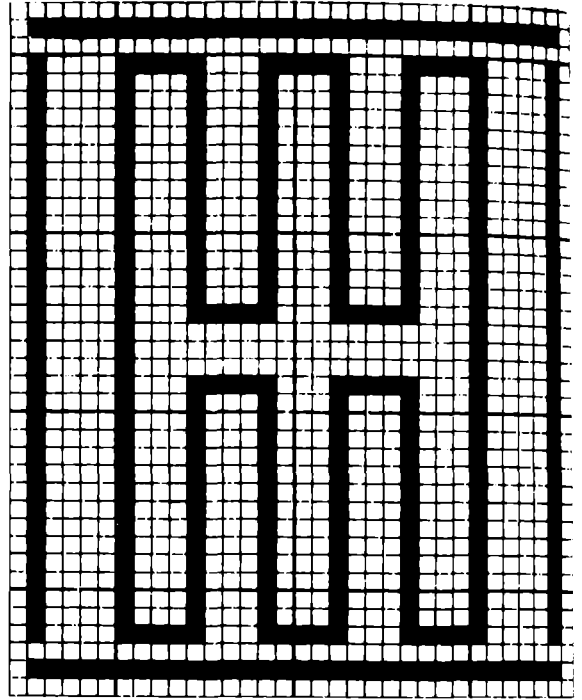
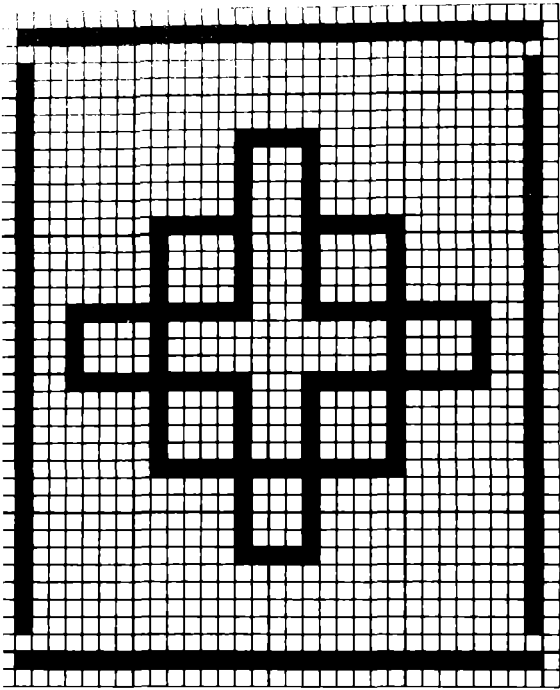
171. MULTIPLE DIAMONDS



172. DIAMONDS IN DORCHA

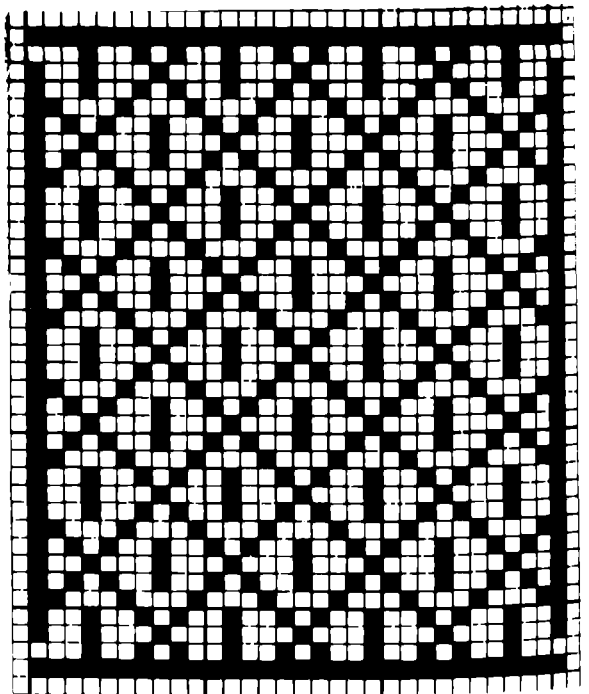
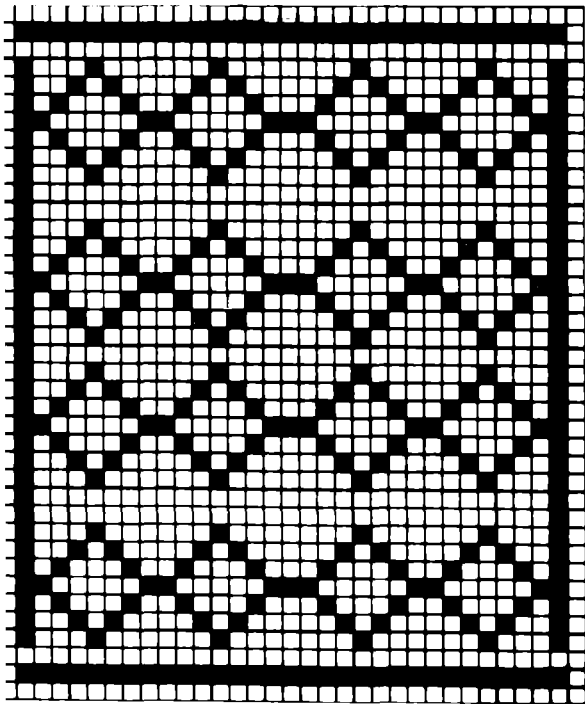
173. BANNERS AND MEHUB
Plates A 5, A 30





173 A. PEYAB

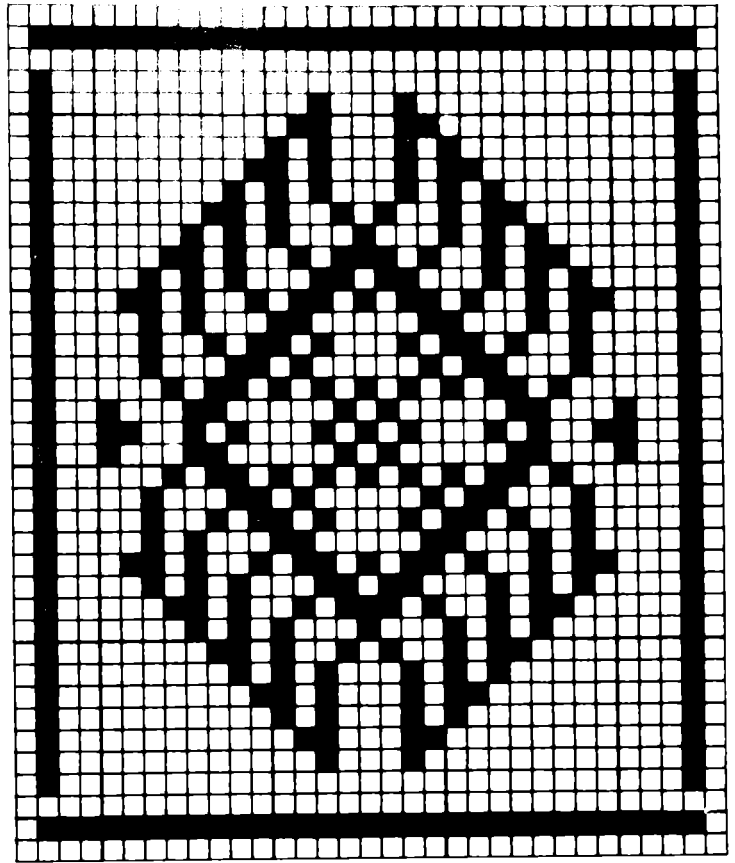
173 B. GODI



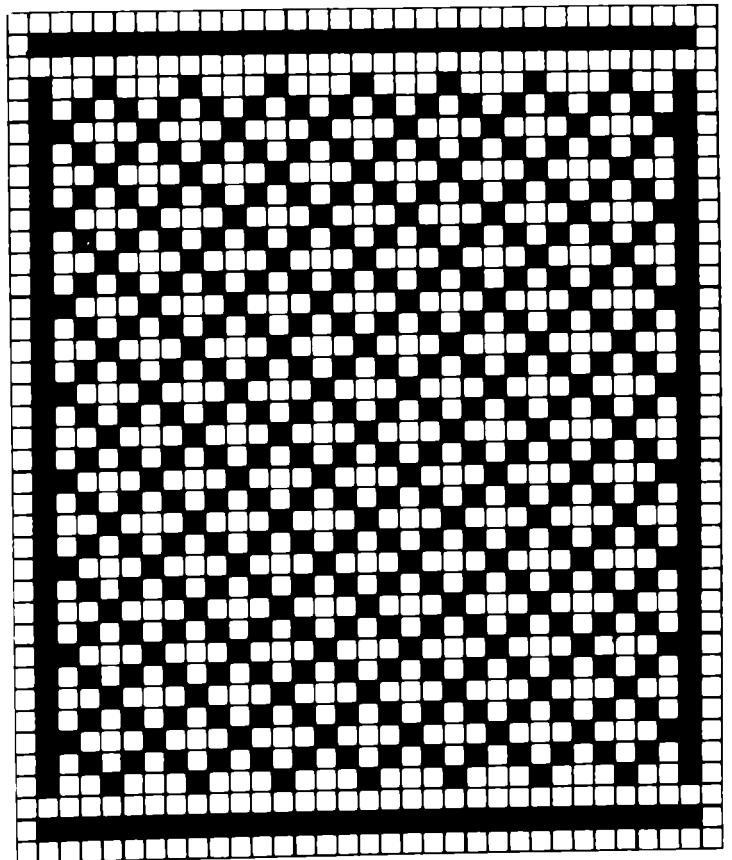
173 C. DORJI DRE

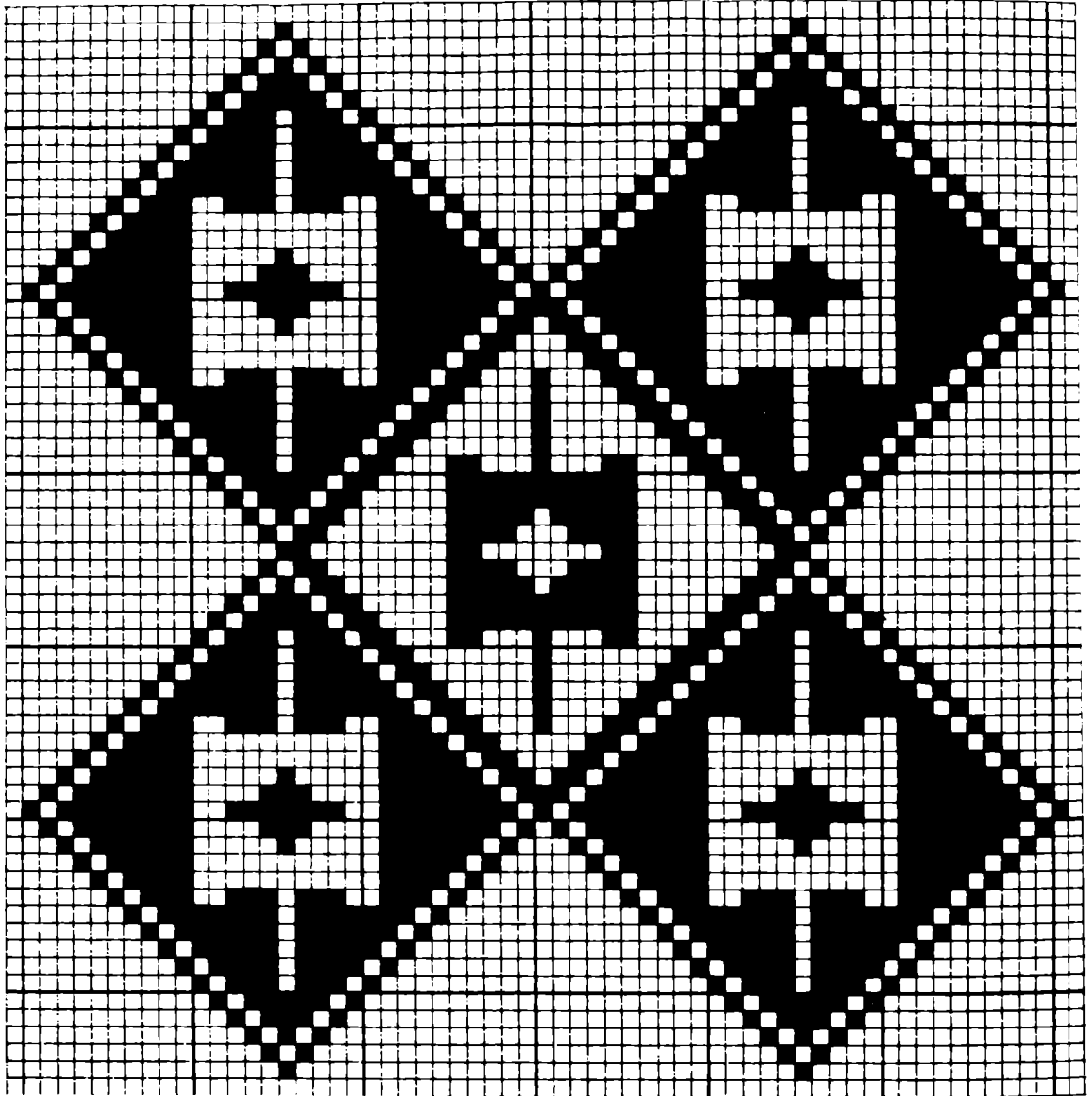
173 D. SPECIAL DIAMONDS

173 E.
DORJI AND PRAYER FLAGS
Plate A 12

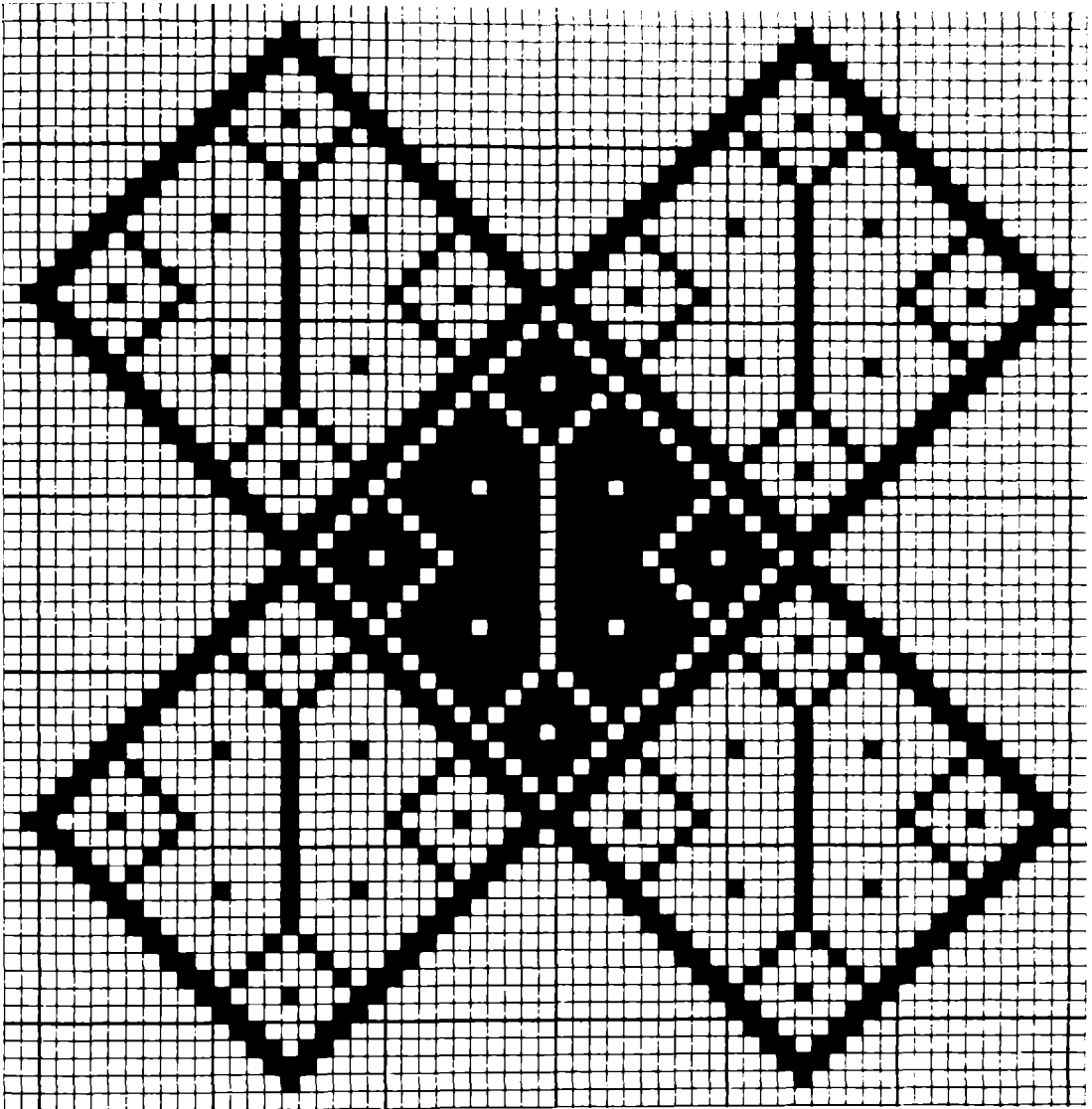


173 F.
JANGTHAM

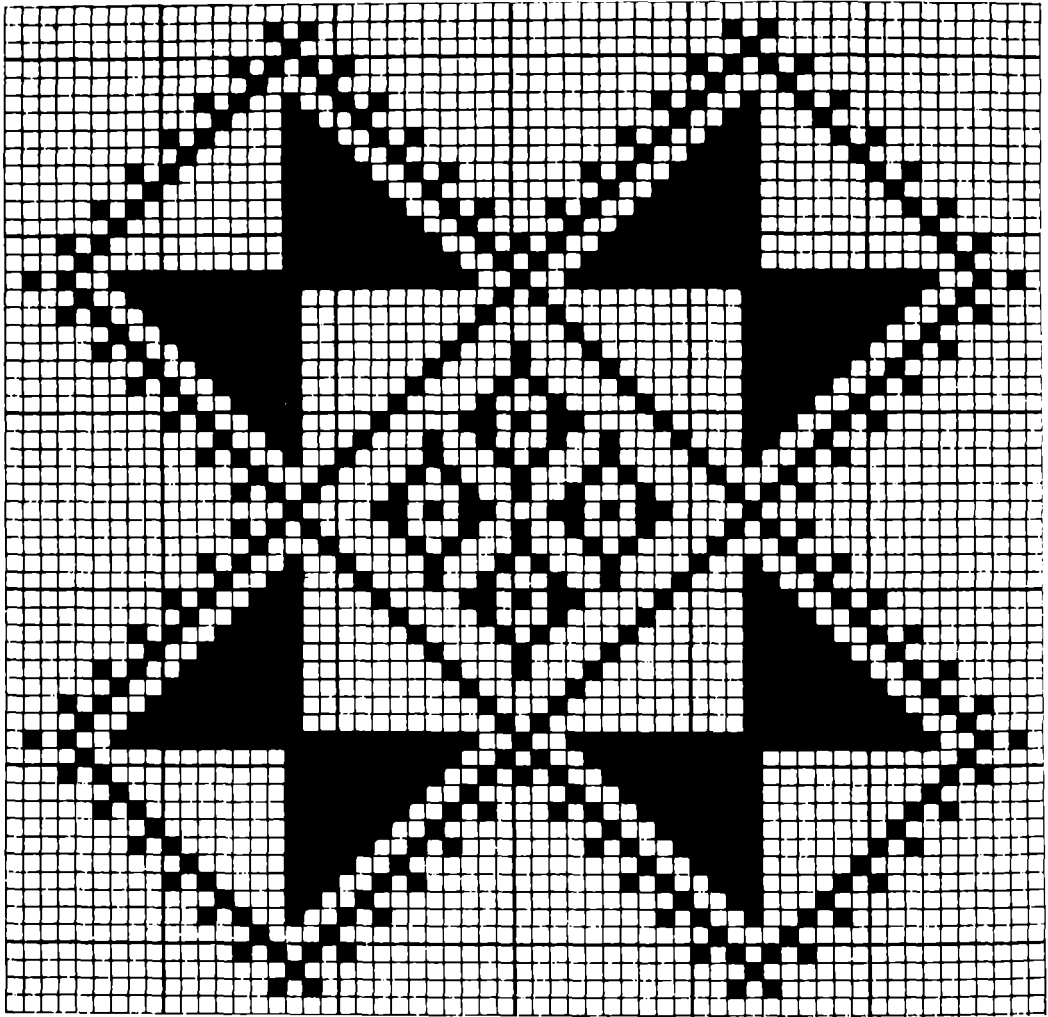




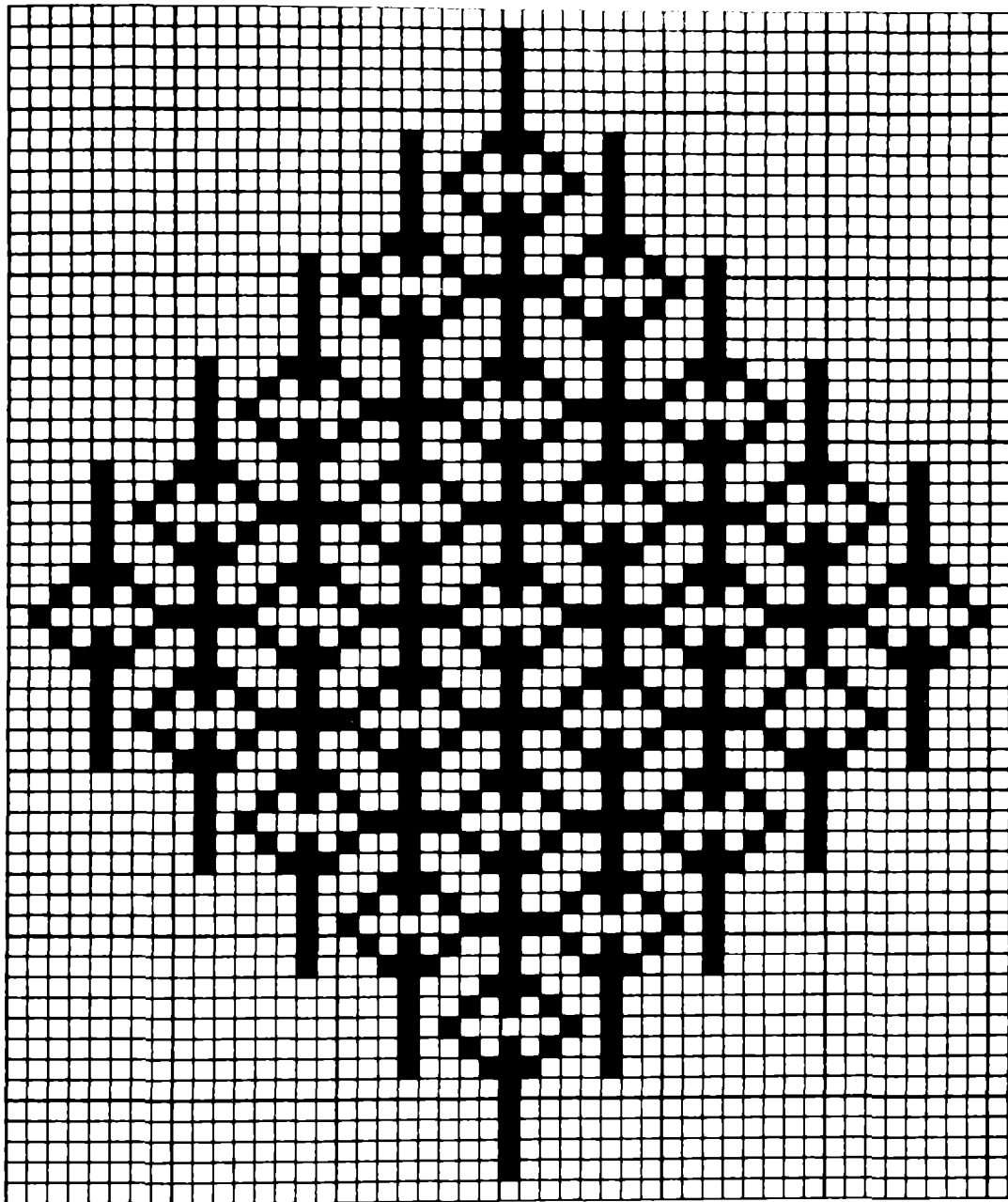
174. FIVE MANI LA KHOR



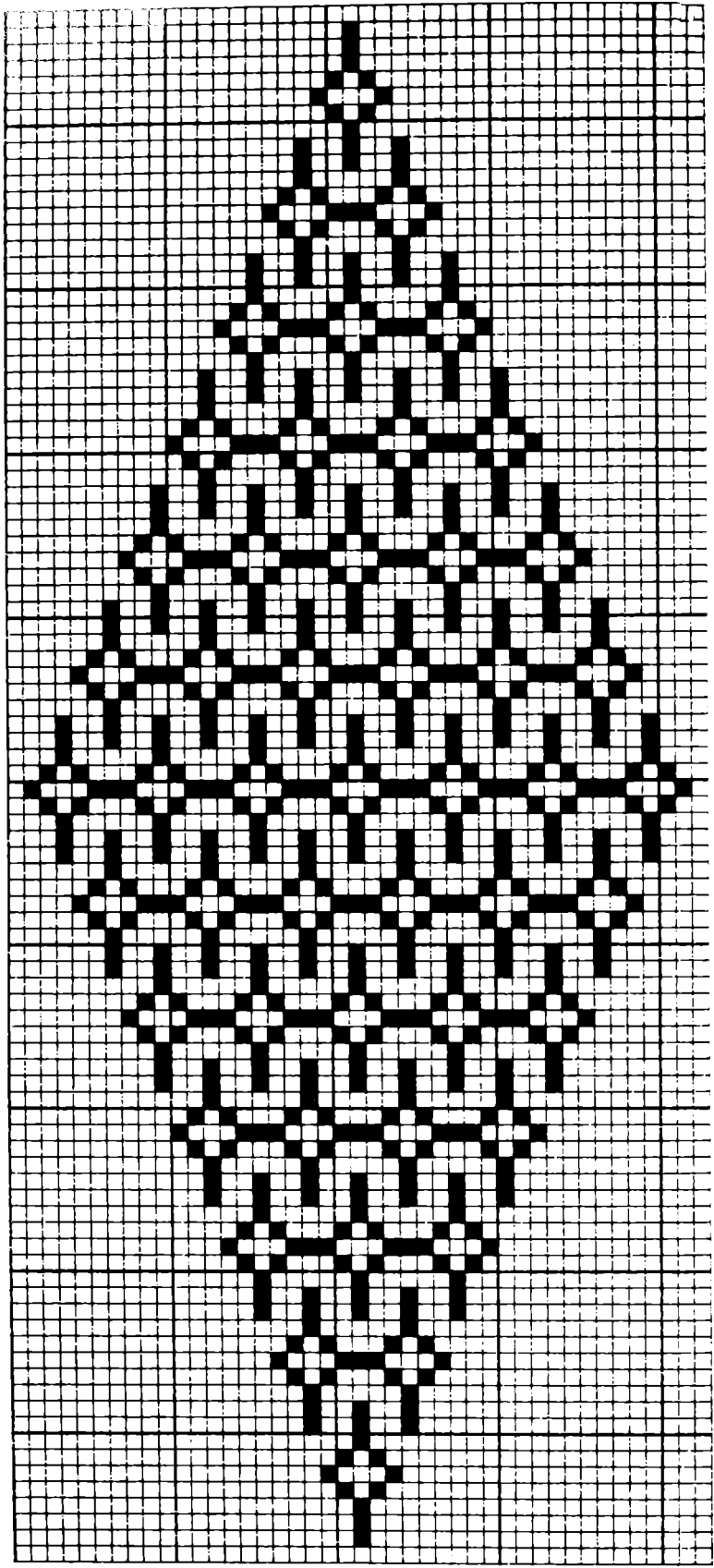
175. FIVE ZIM



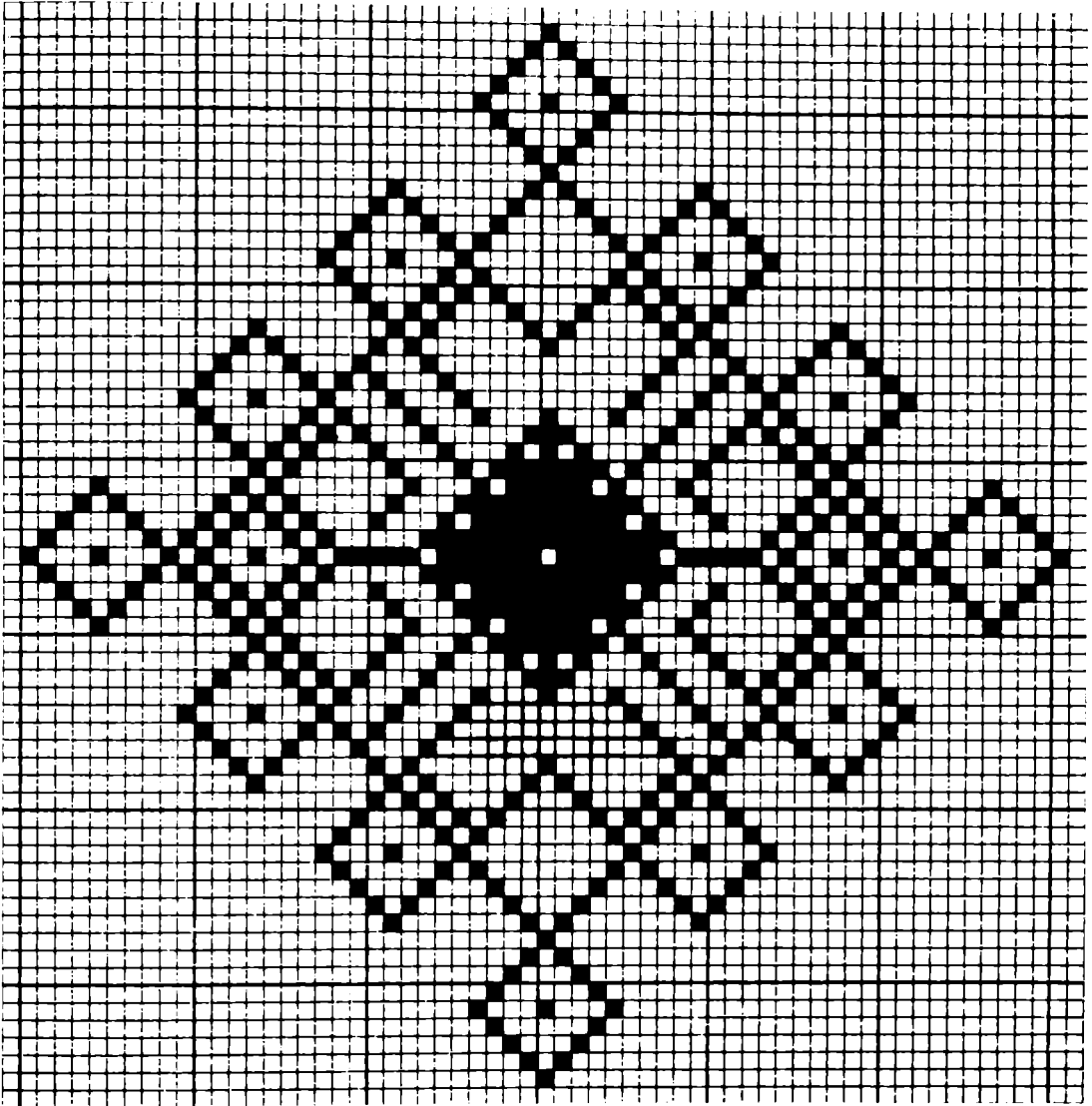
176. FOUR PHYEMALI



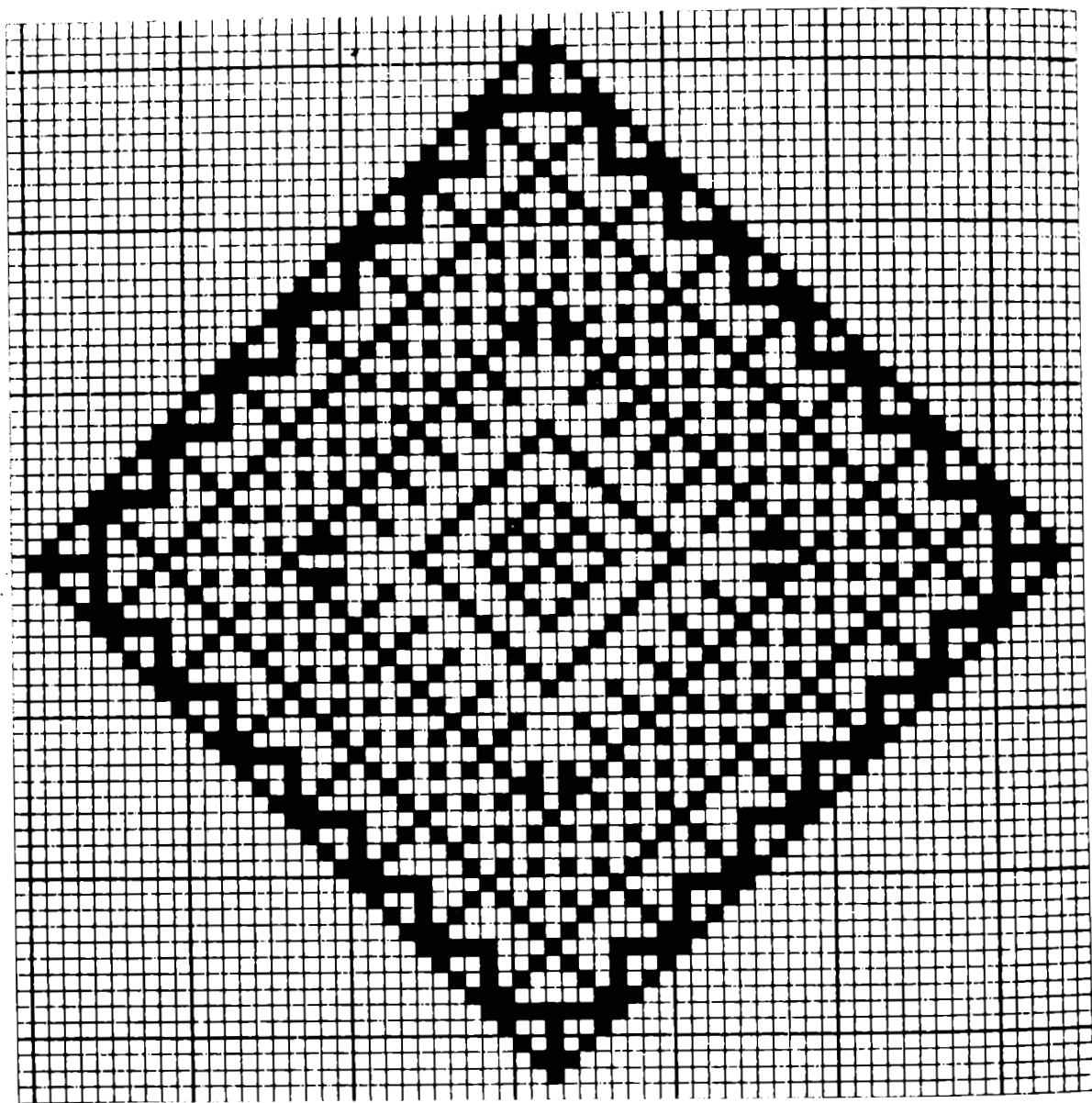
177. BOM ZAR DRE



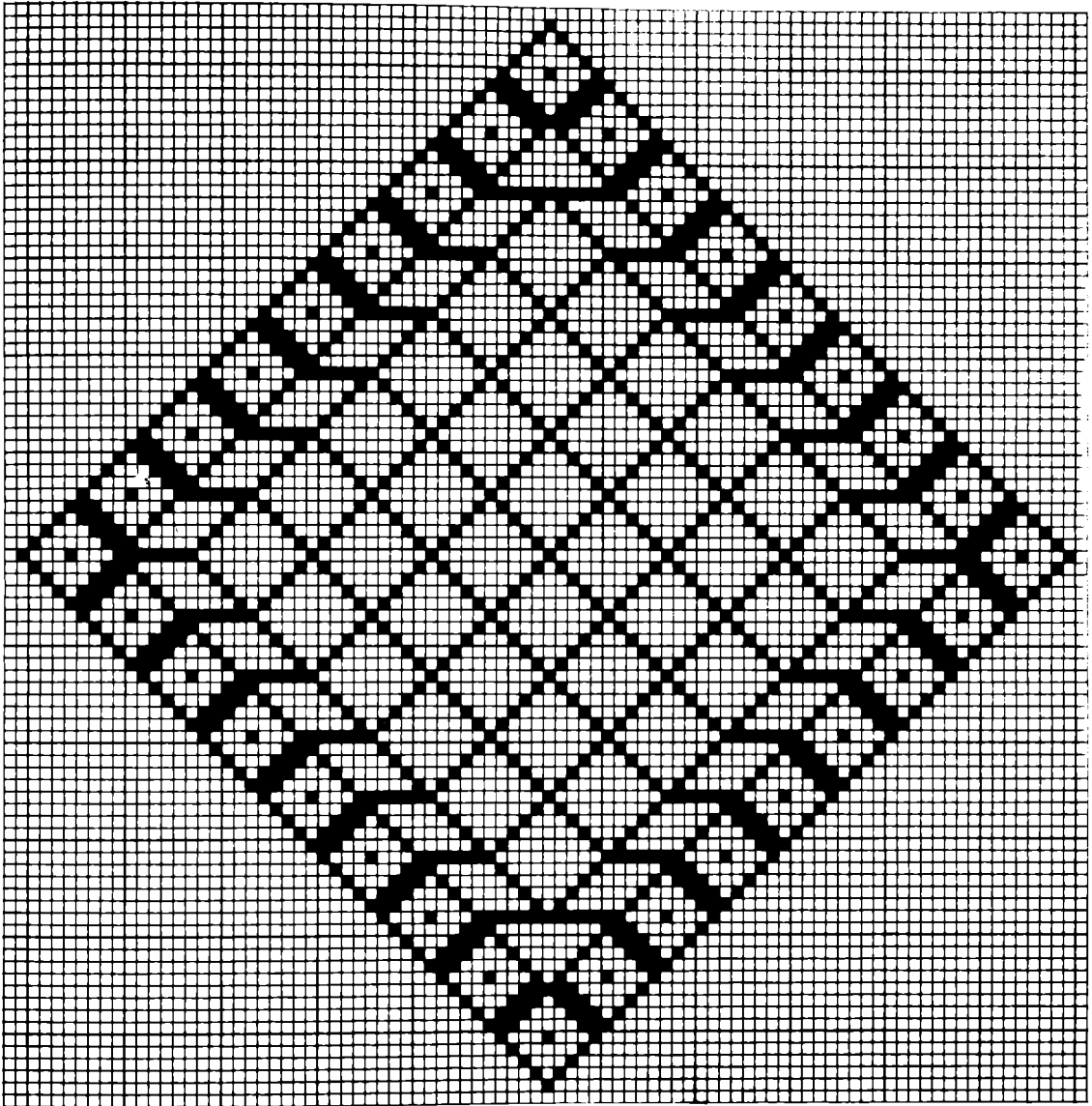
178. SEEPA



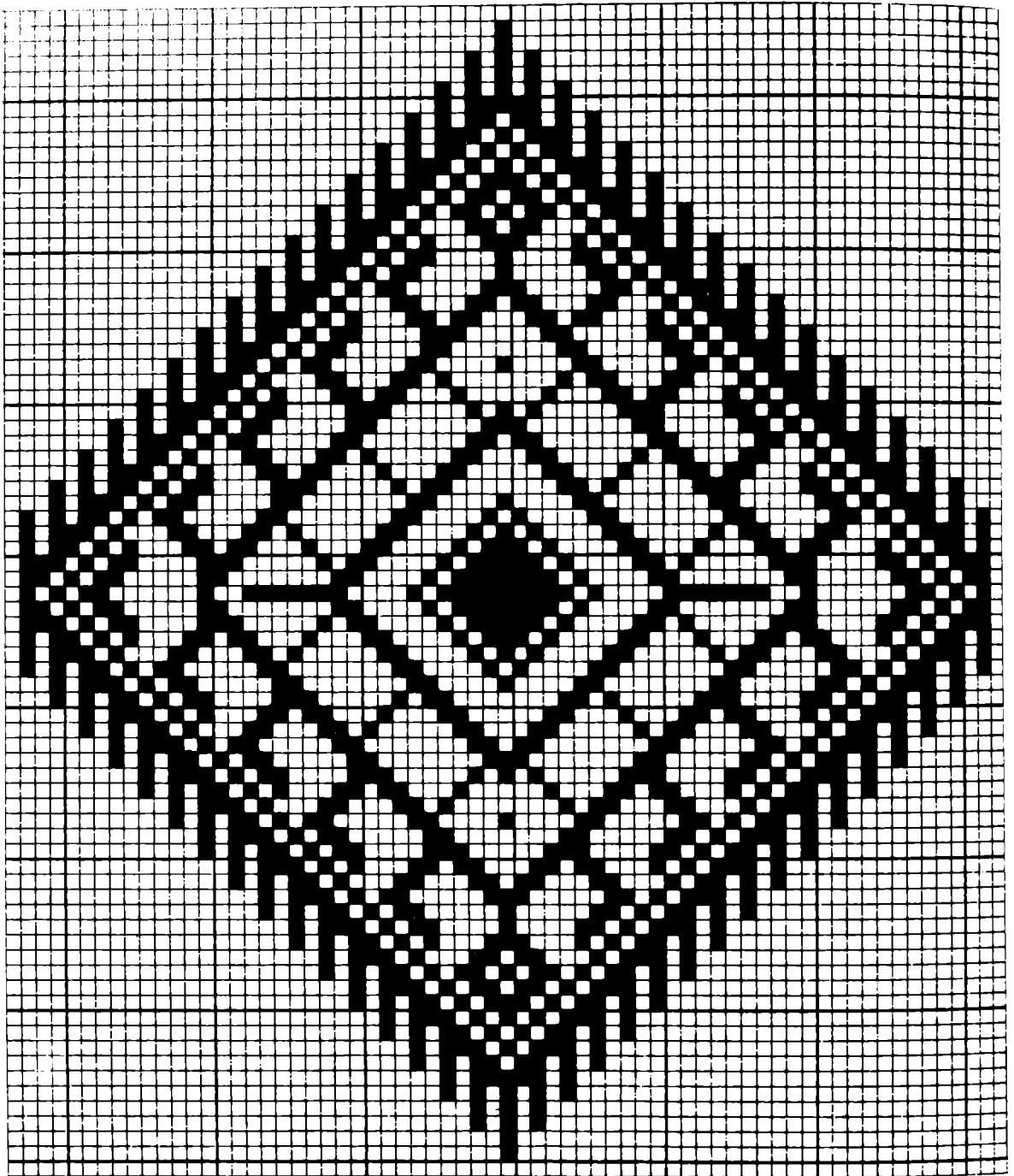
179. SHINGSA DRE



180. DRUKSUME DRE

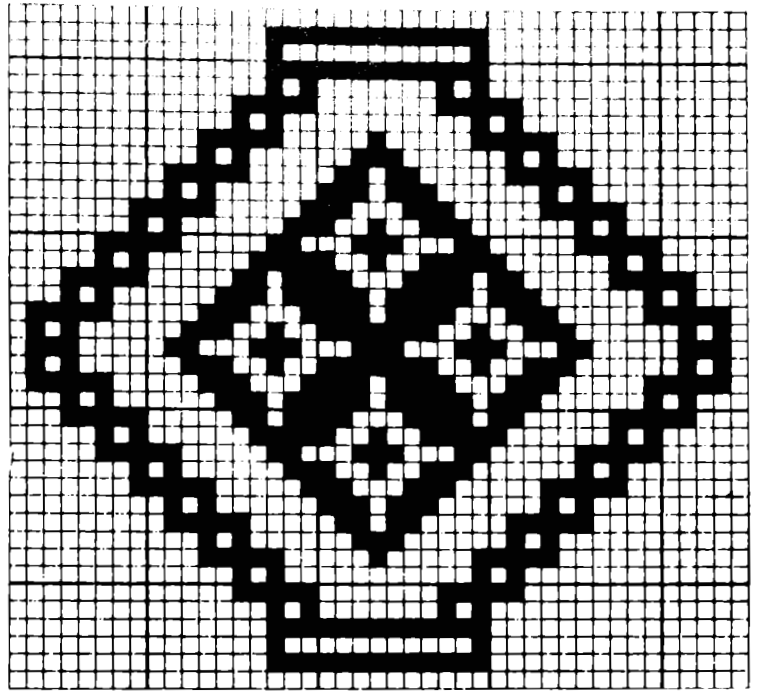


181. DORCHA DRAMI

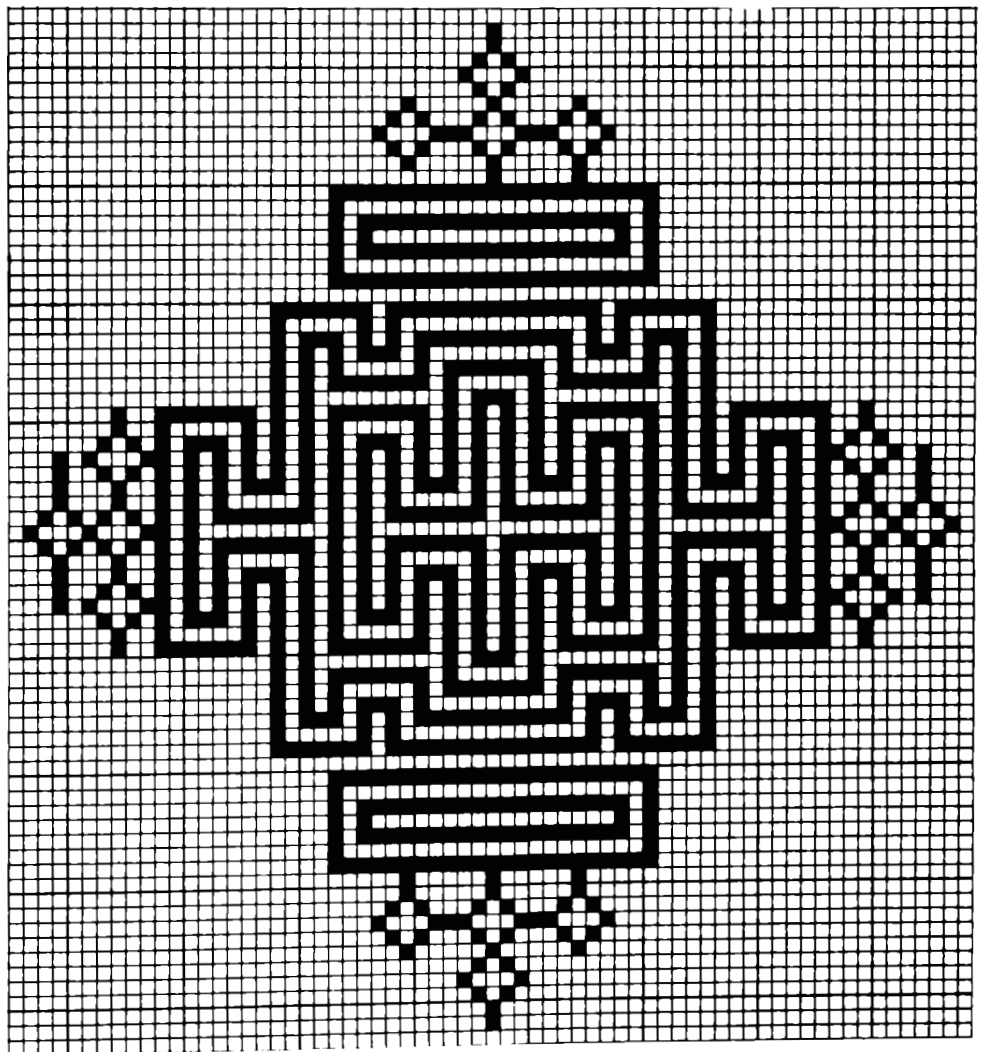


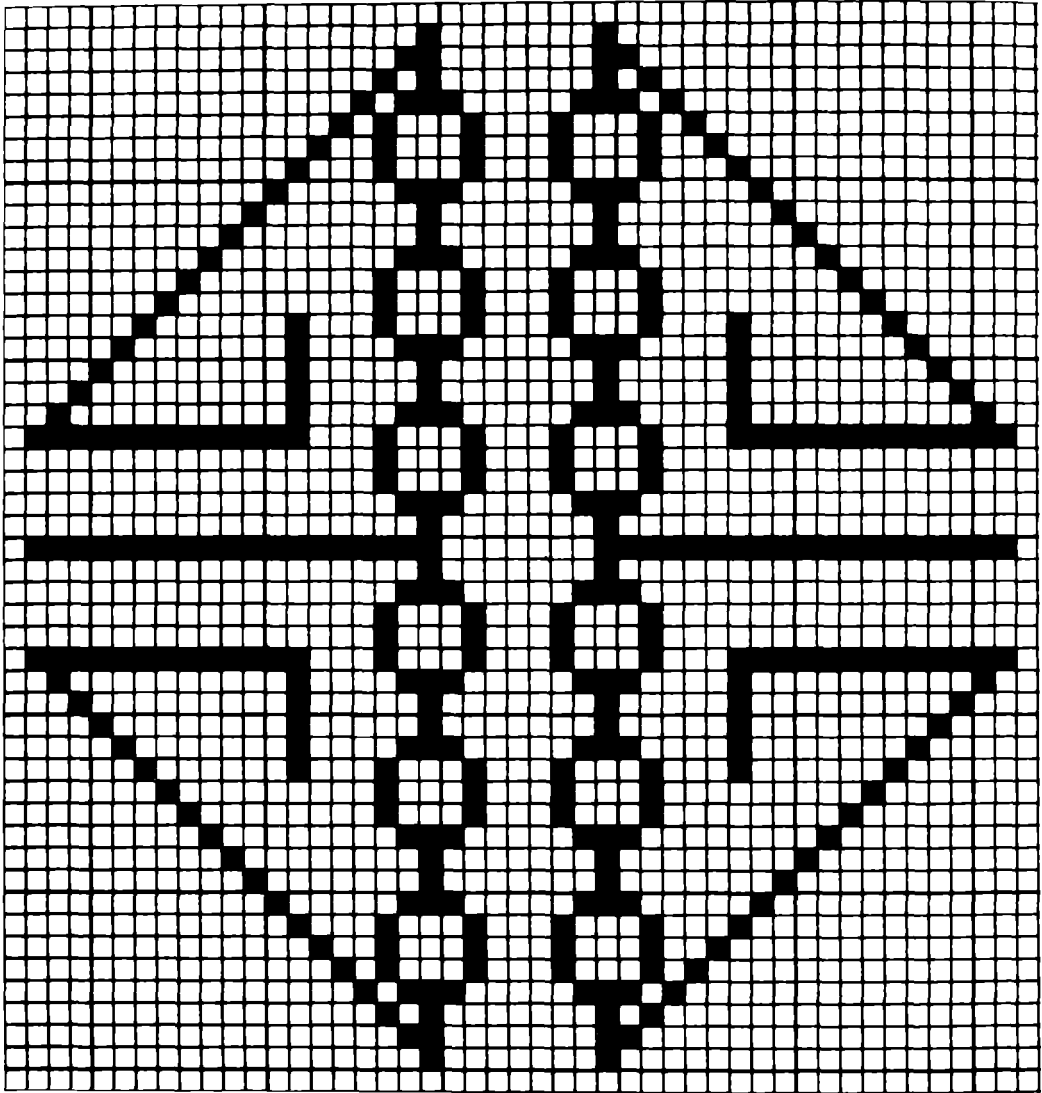
182. BOM TRIKEP DRE

183.
PECHU METO

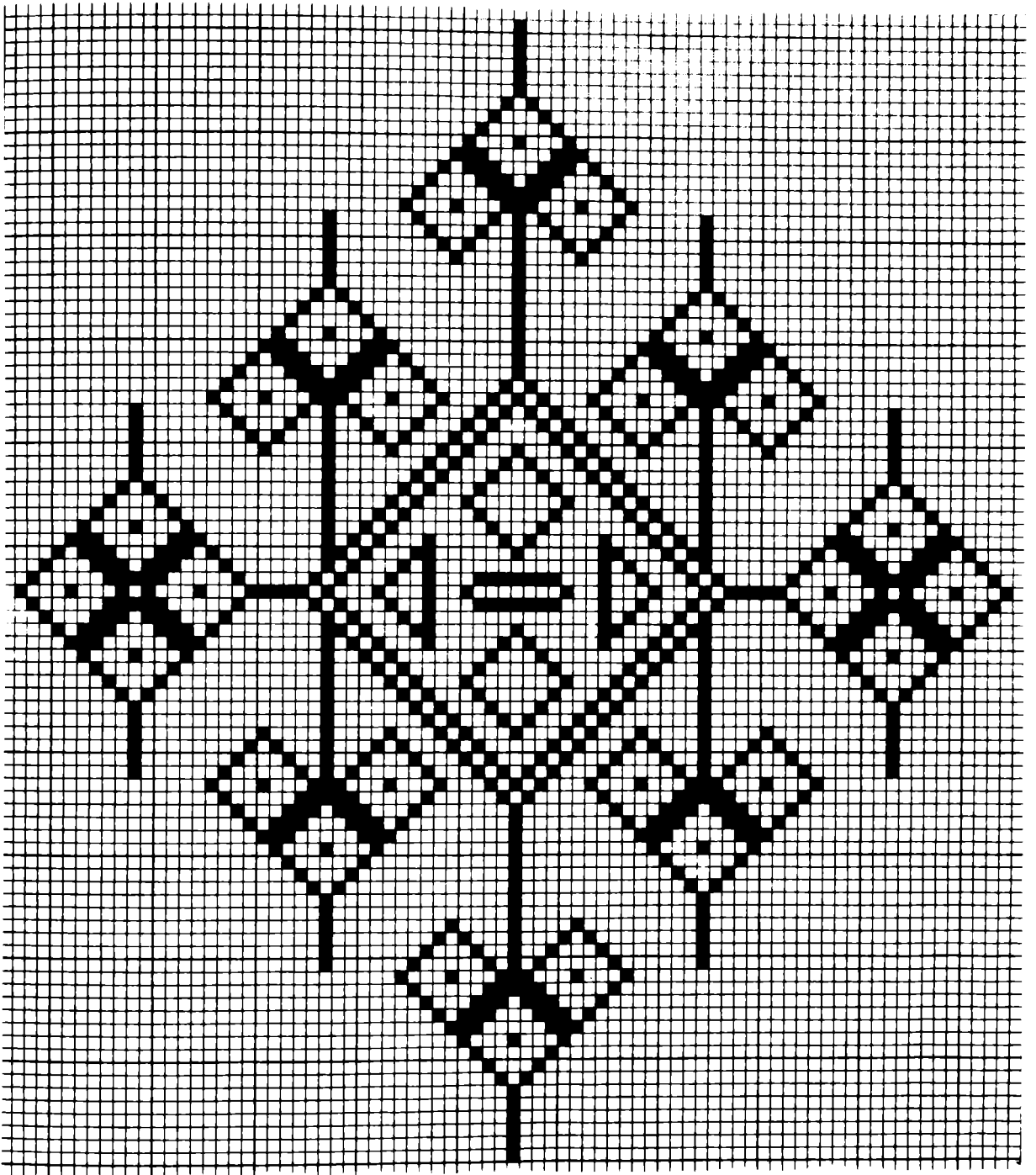


184.
LABYRINTH



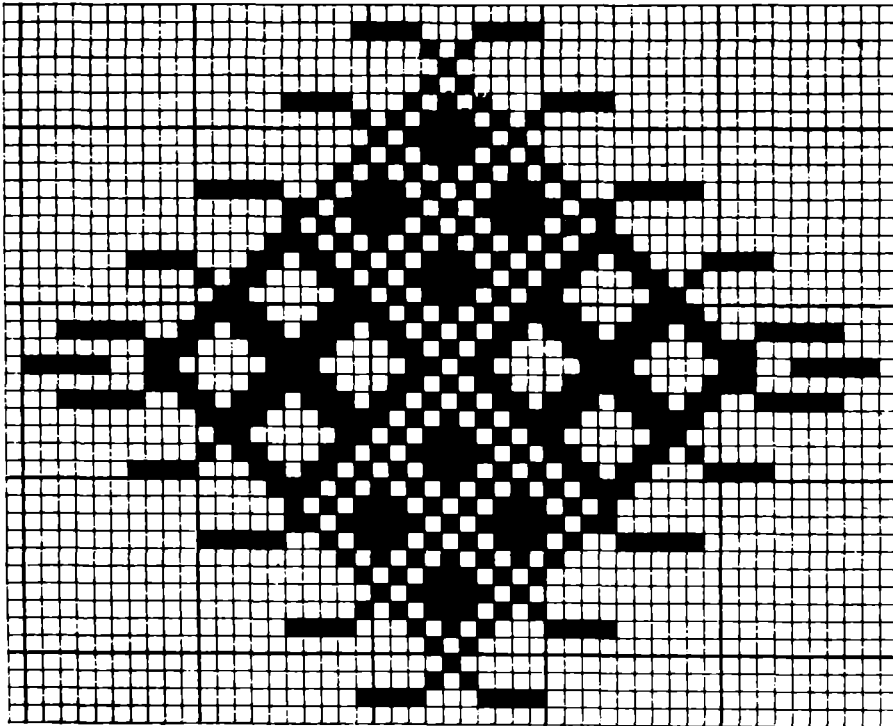
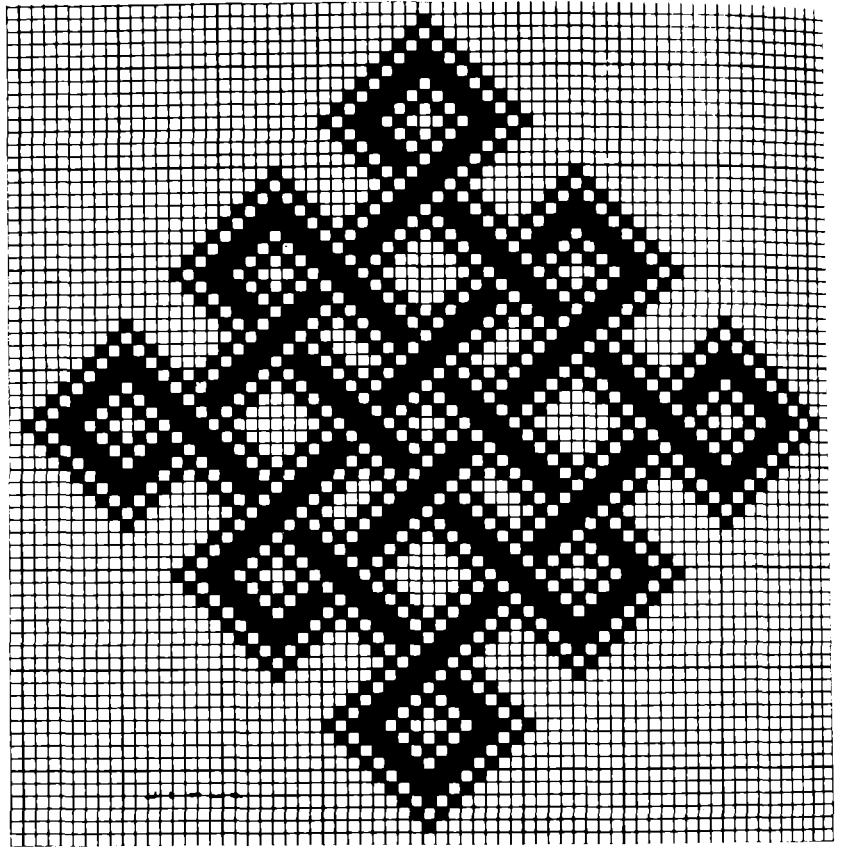


185. TSANGKHU

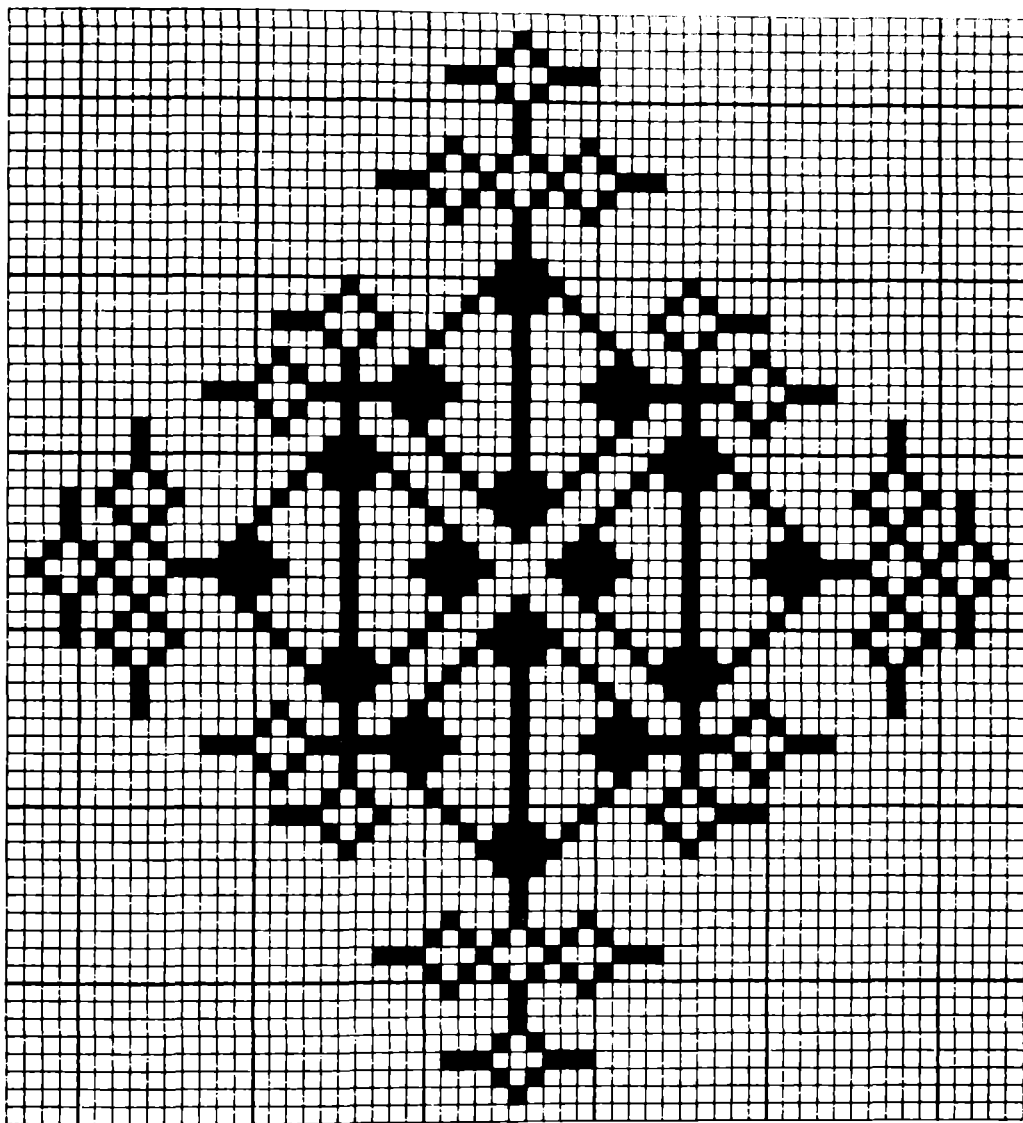


186. UNGSHAM

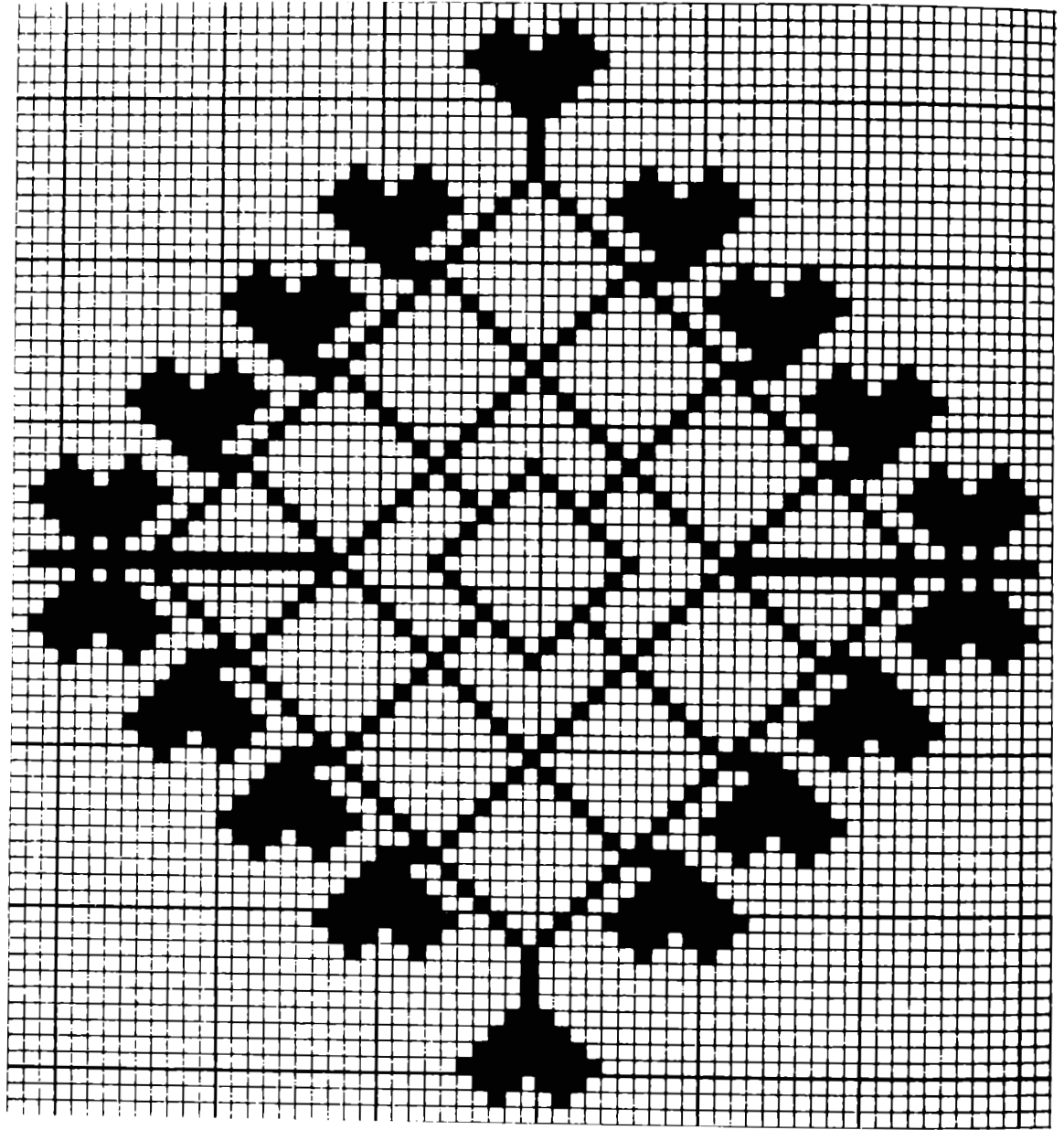
187
INTERWOVEN
PEYAB



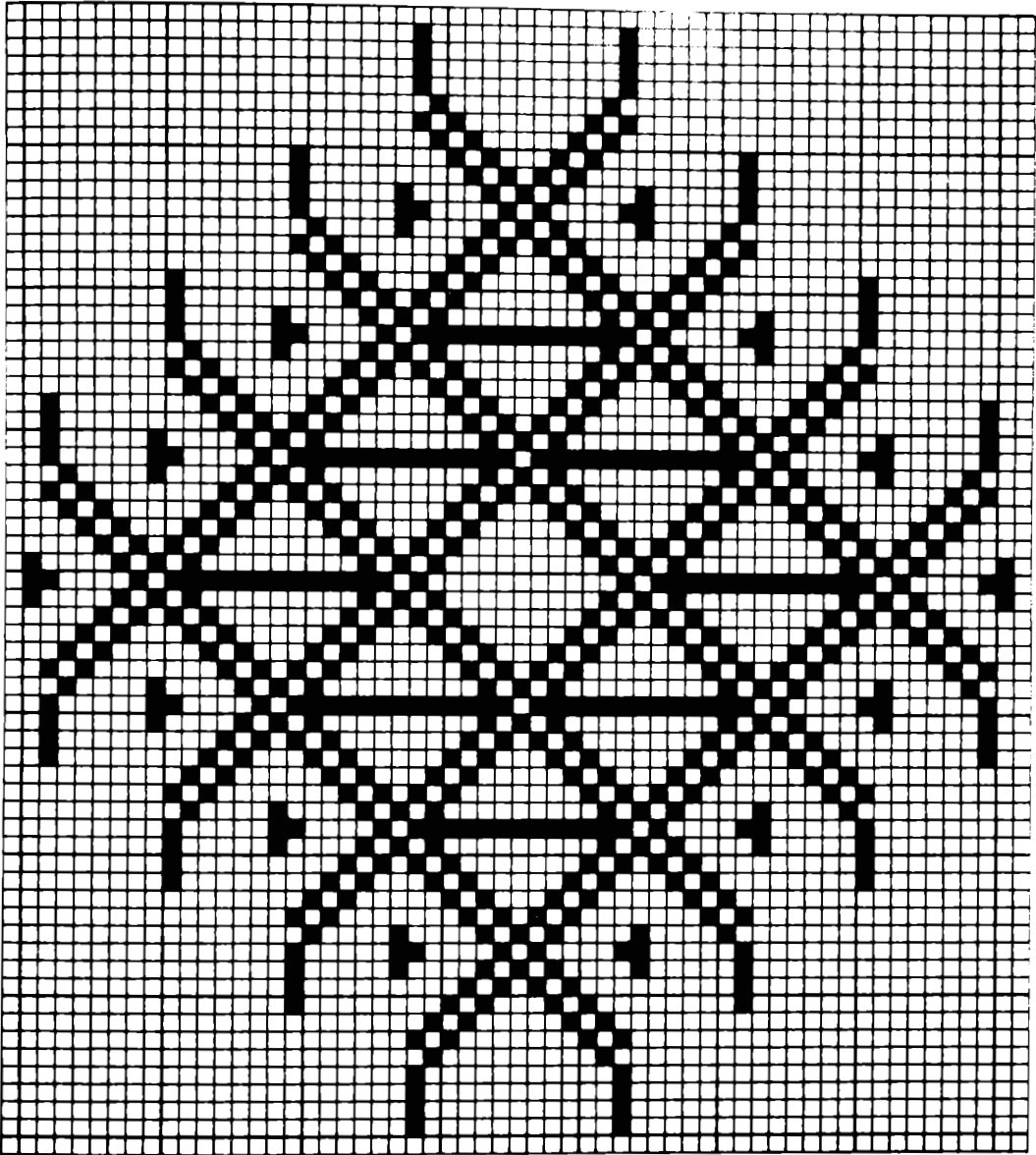
188.
JAPTHA SHINGLO



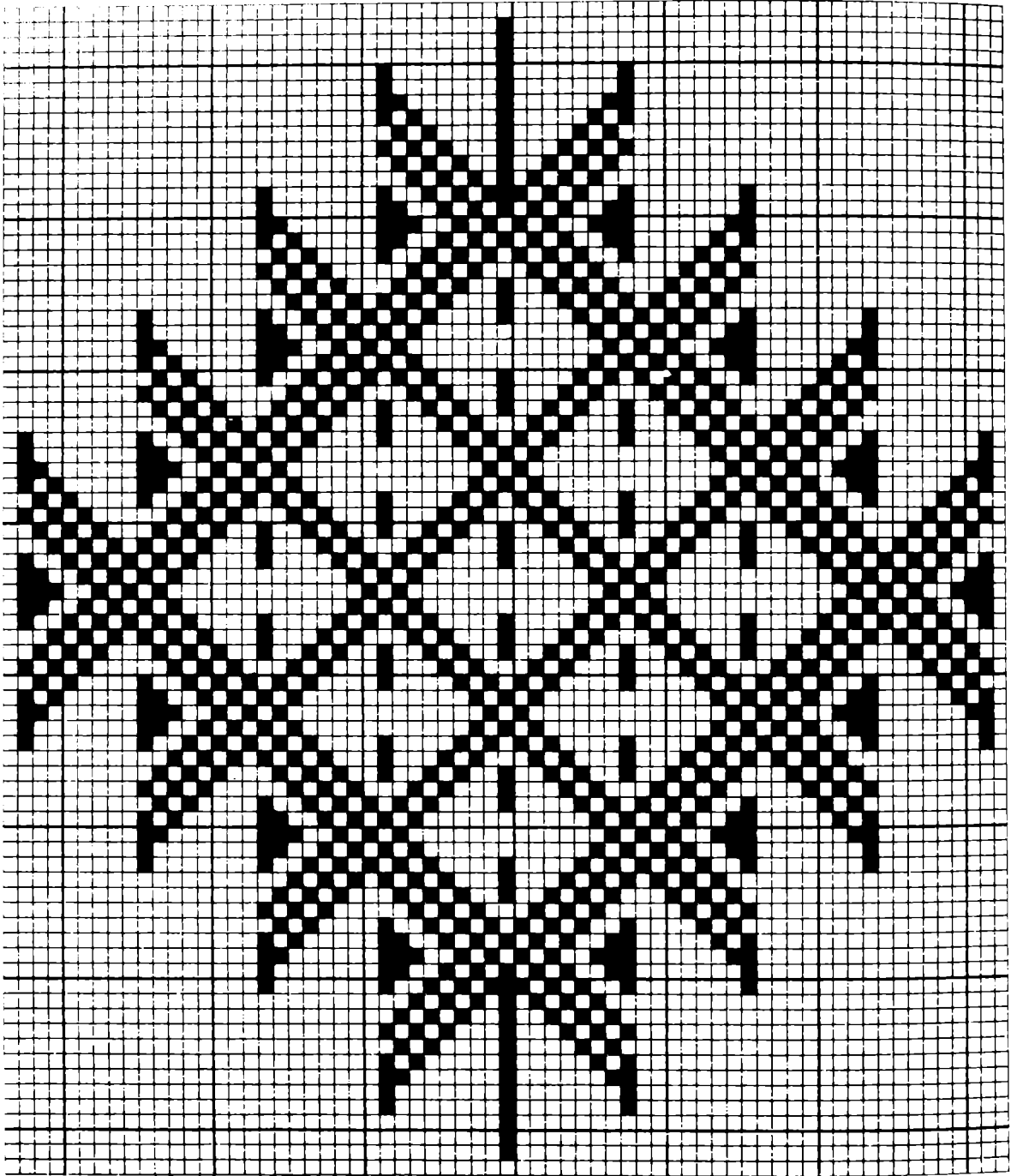
189. MANI LA KHOR DRE



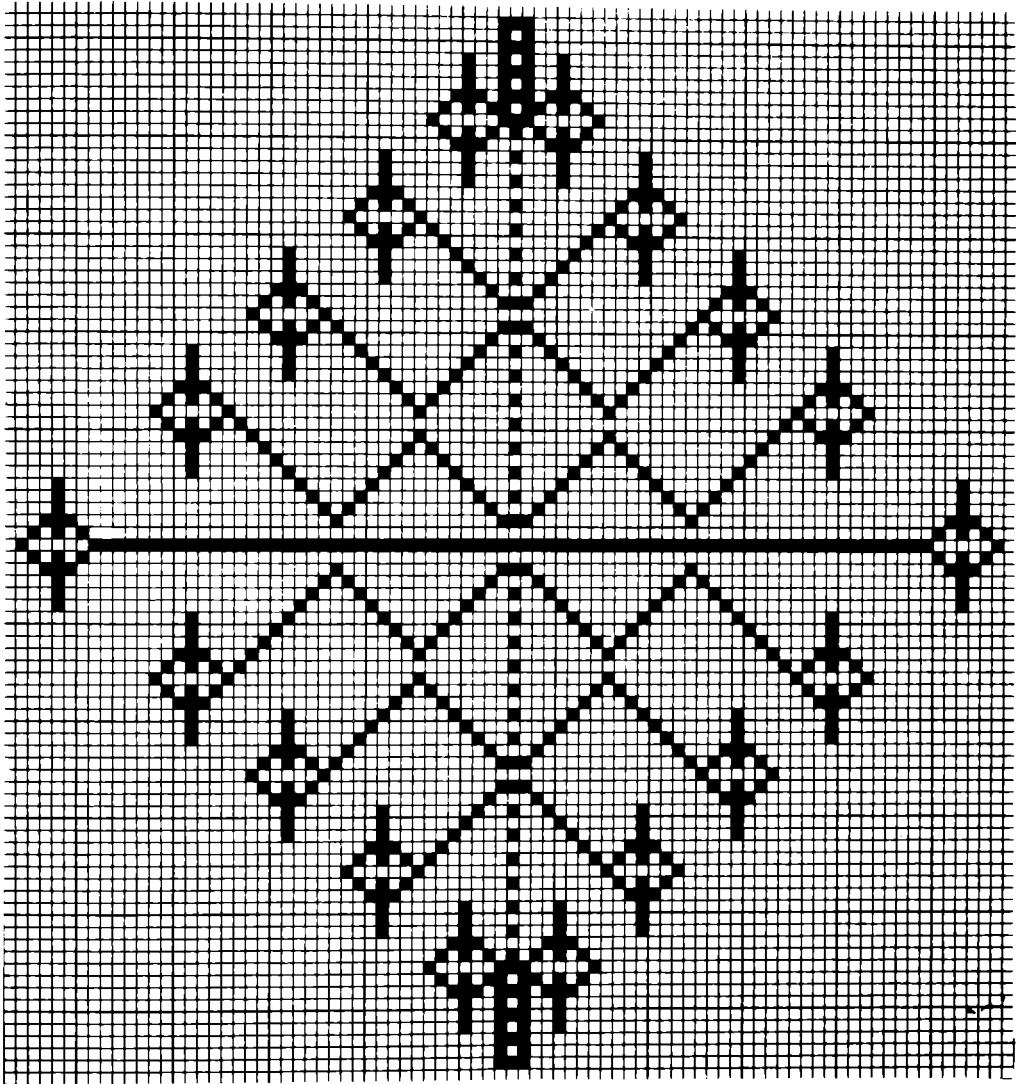
190. BYAPOI ZEN



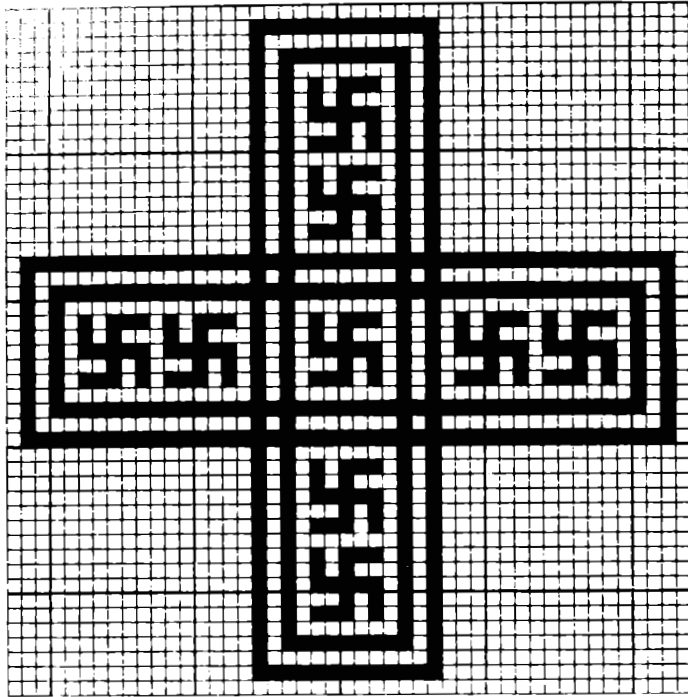
191. DRAMI THEMPANG
Similar to Plate A 17



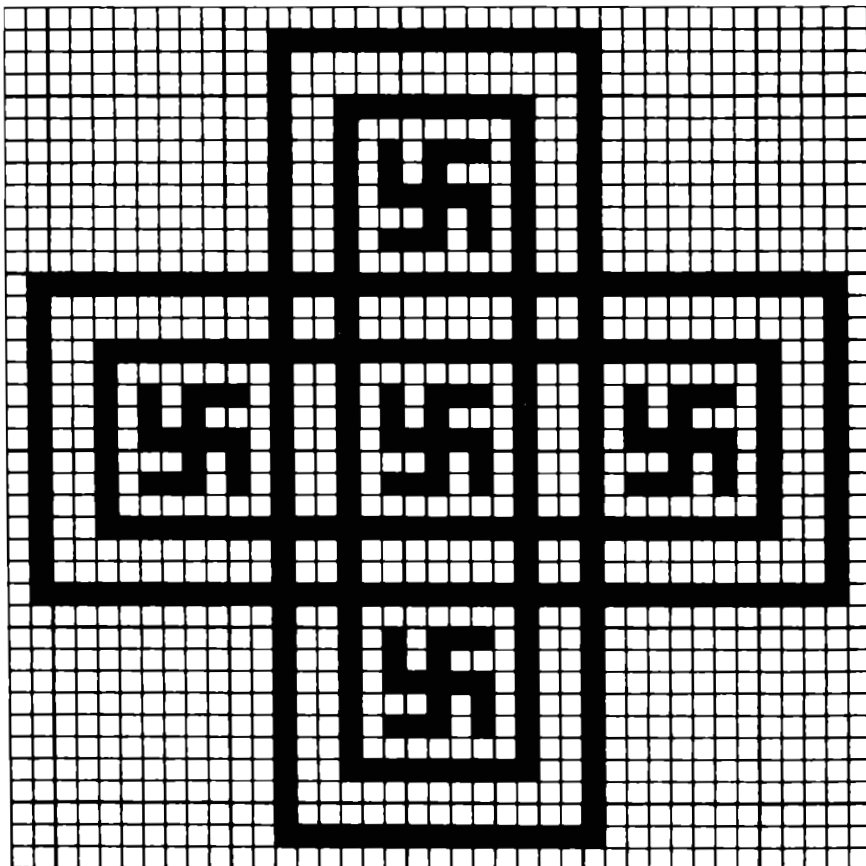
192. BOM DRAMI MEHUB



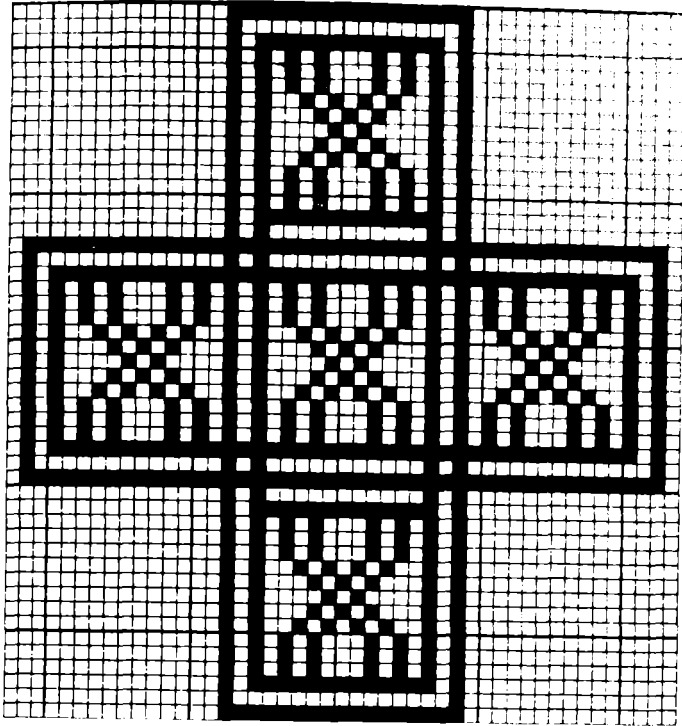
193. ZAR DRE
Plates A 16, A 28



194. GHU YUENRUNG

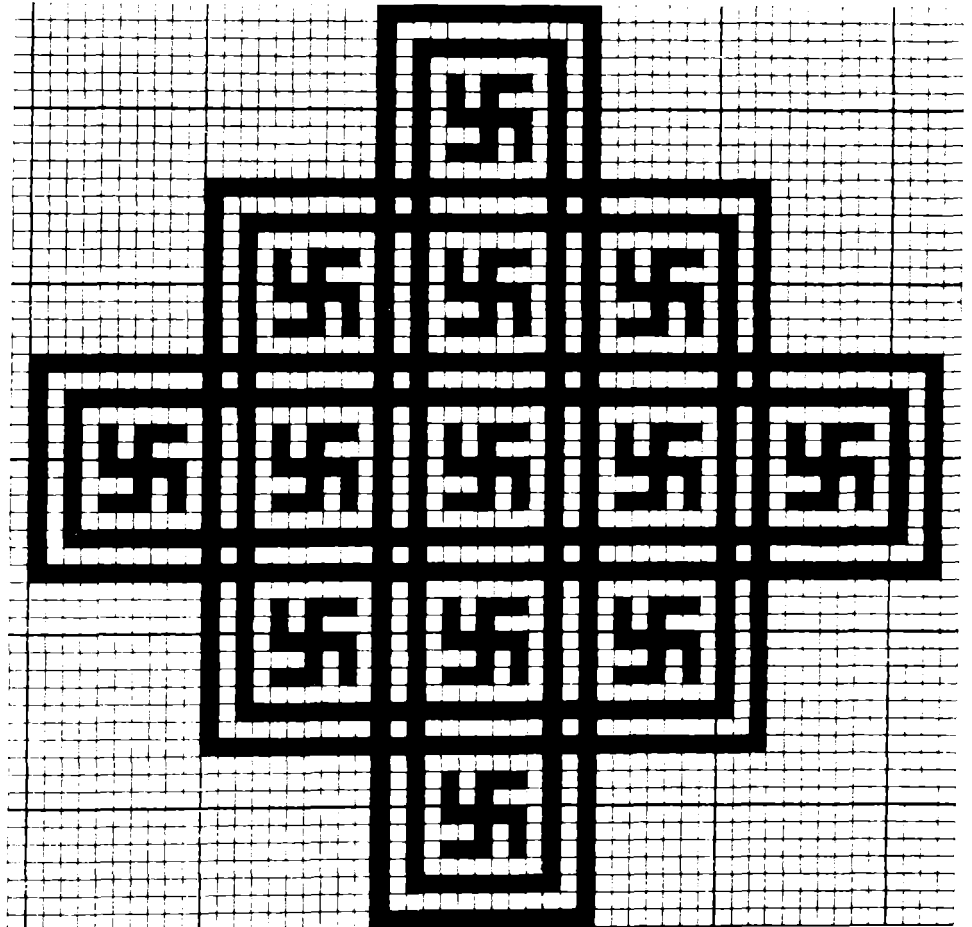


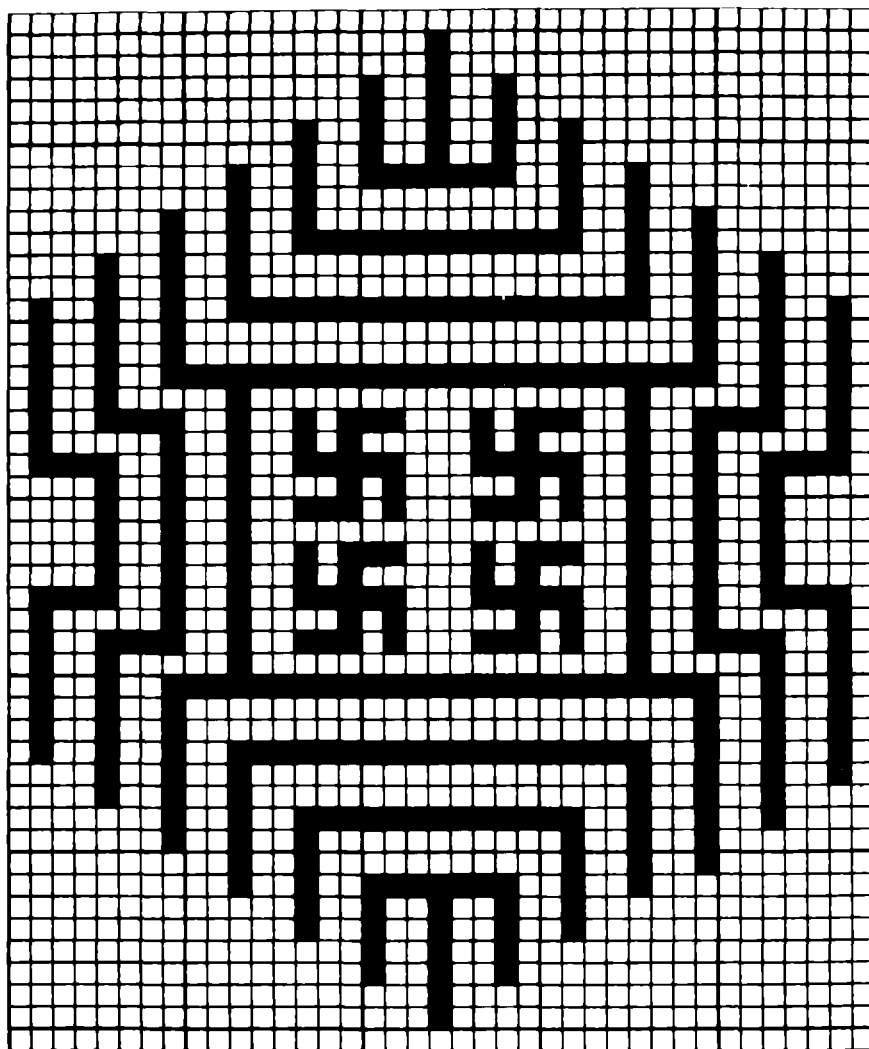
195. FIVE YUENRUNG Plate A 11



196.
BOM SEKU

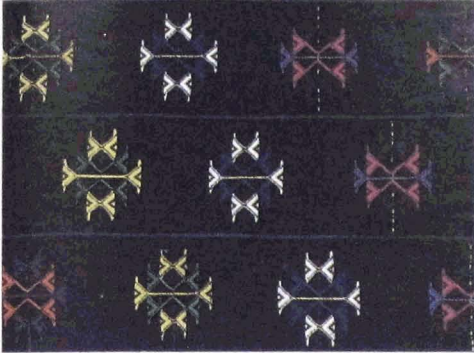
197.
THIRTEEN
YUENRUNG
Plate A 13





198. YUENRUNG KARSU
Similar to Plate A 3

A 17



Medium forms
 Ref : 191
 Type : *Napshem*
 Age : Recent
 Yarn : Silk on cotton

A 18



Demi-forms
 Ref : 203
 Type : *Kishuthara*
 Age : 50+ years
 Yarn : Cotton on cotton

A 19



Large geometric
 Ref : 164
 Type : *Kishuthara*
 Age : 50+ years
 Yarn : Silk on cotton

A 20



Border and design strips
 Ref : 235 A
 Type : *Ngoshem*
 Age : Recent
 Yarn : Wool on cotton

A 21



Design strips
Ref : 31
Type : *Chhagsi pangkheb*
Age : 50+ years
Yarn : Silk on cotton

A 22



Design unit
Ref : 241
Type : *Kishuthara*
Age : 50+ years
Yarn : Cotton on cotton

A 23

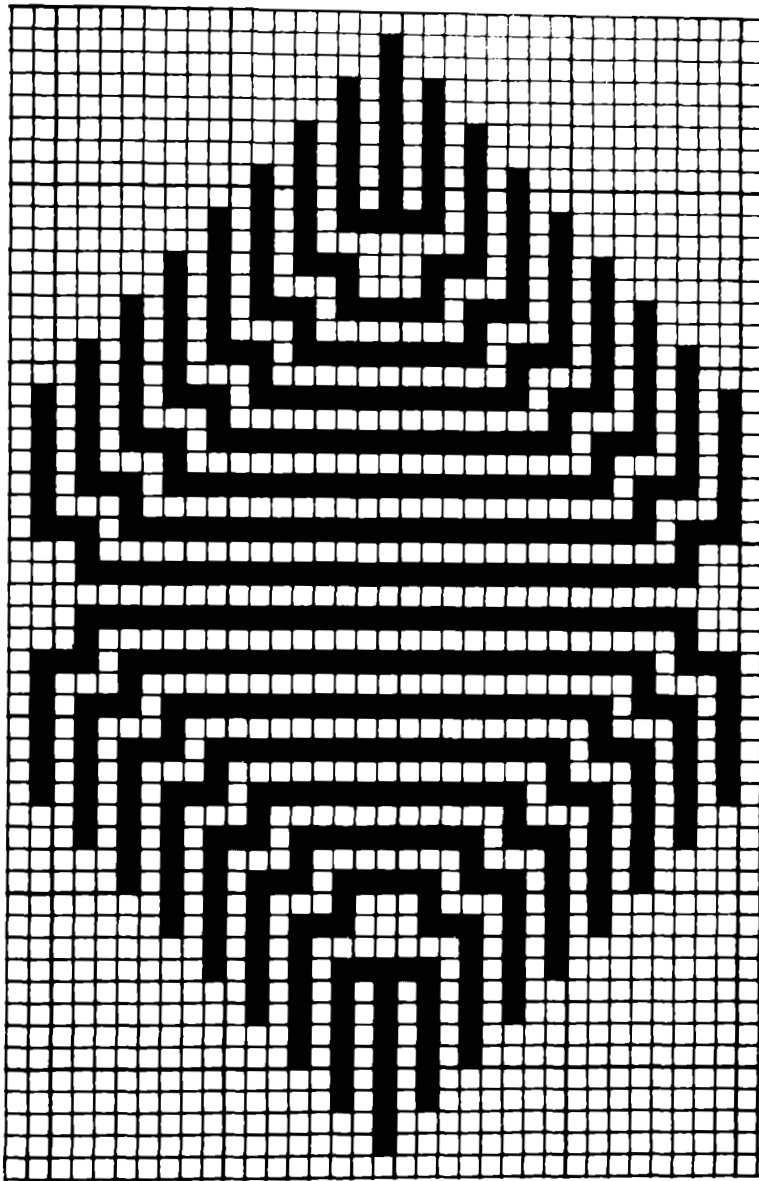


Large geometric
Ref : 158
Type : *Kishuthara*
Age : 50+ years
Yarn : Silk on cotton

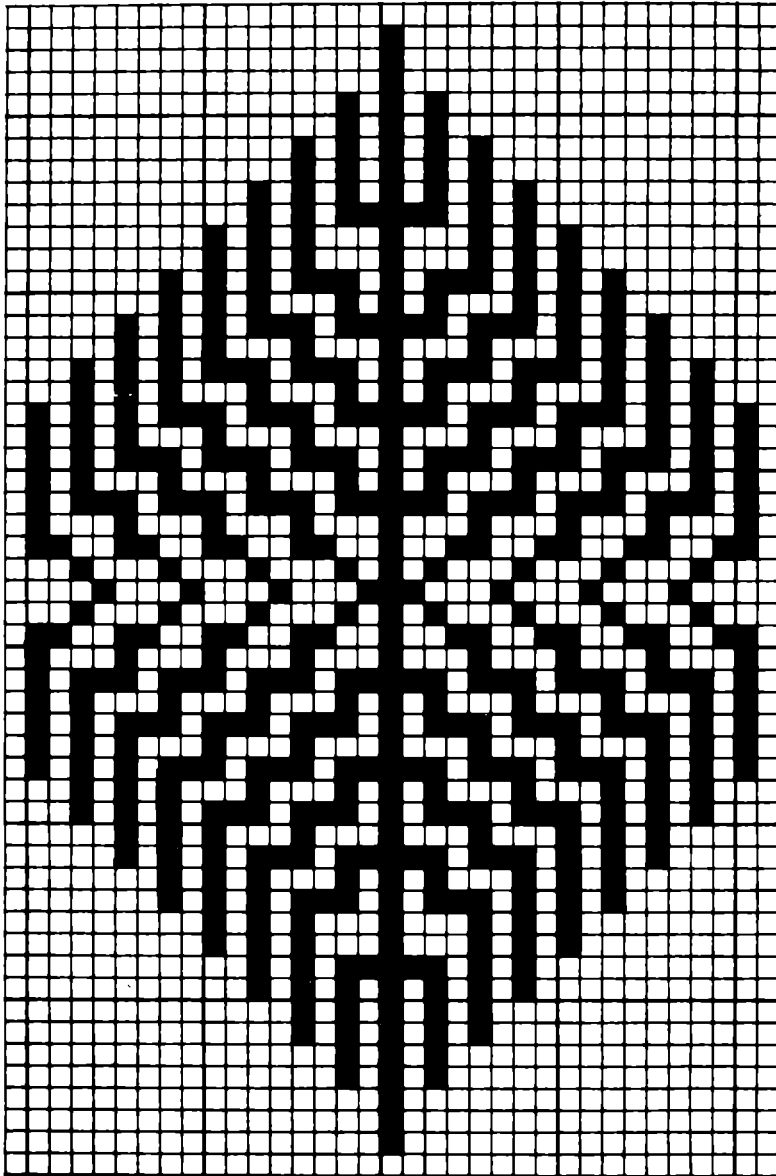
A 24



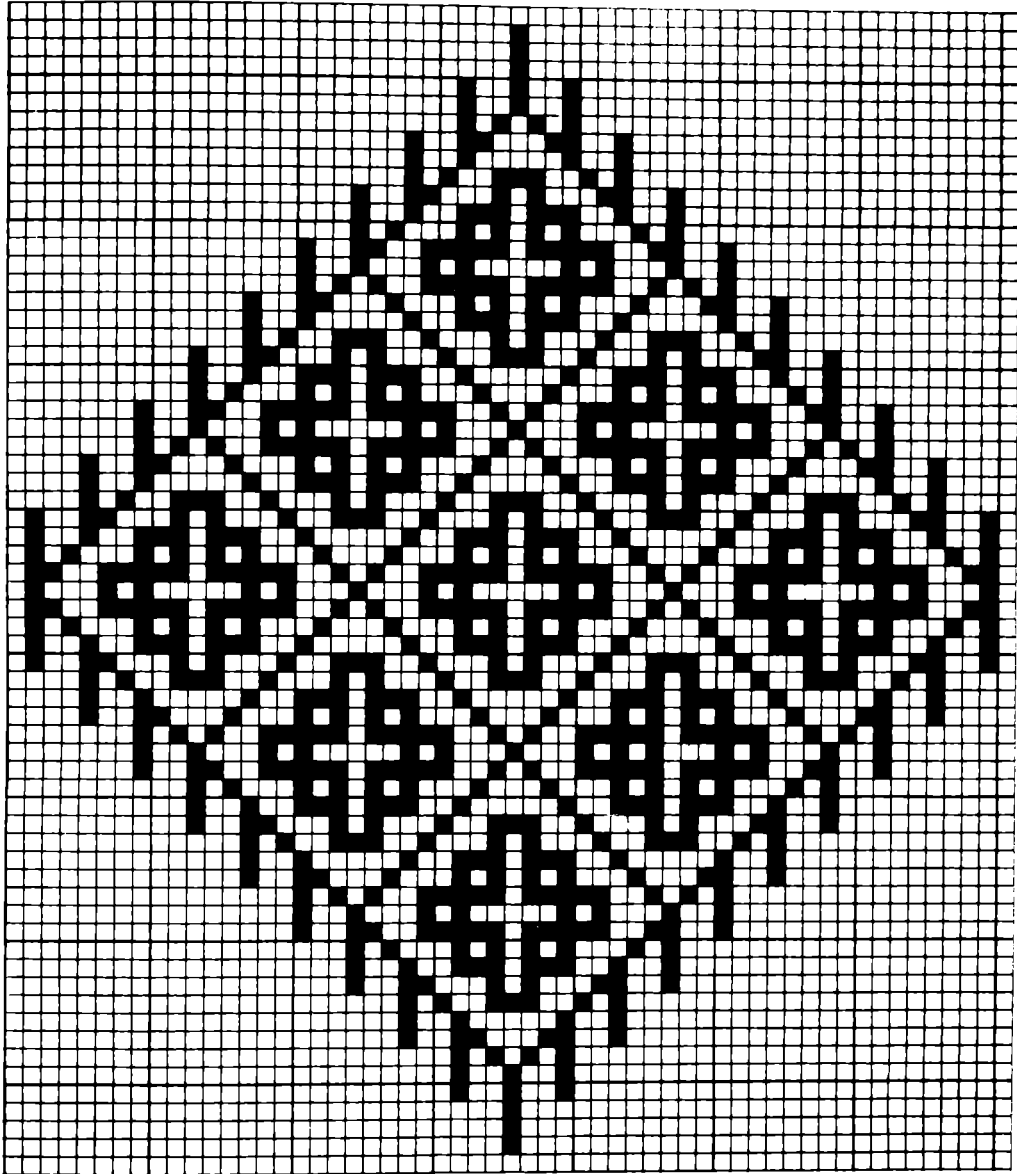
Intense design strips
Ref : 223
Type : *Mapshem*
Age : Fairly recent
Yarn : Wool on cotton



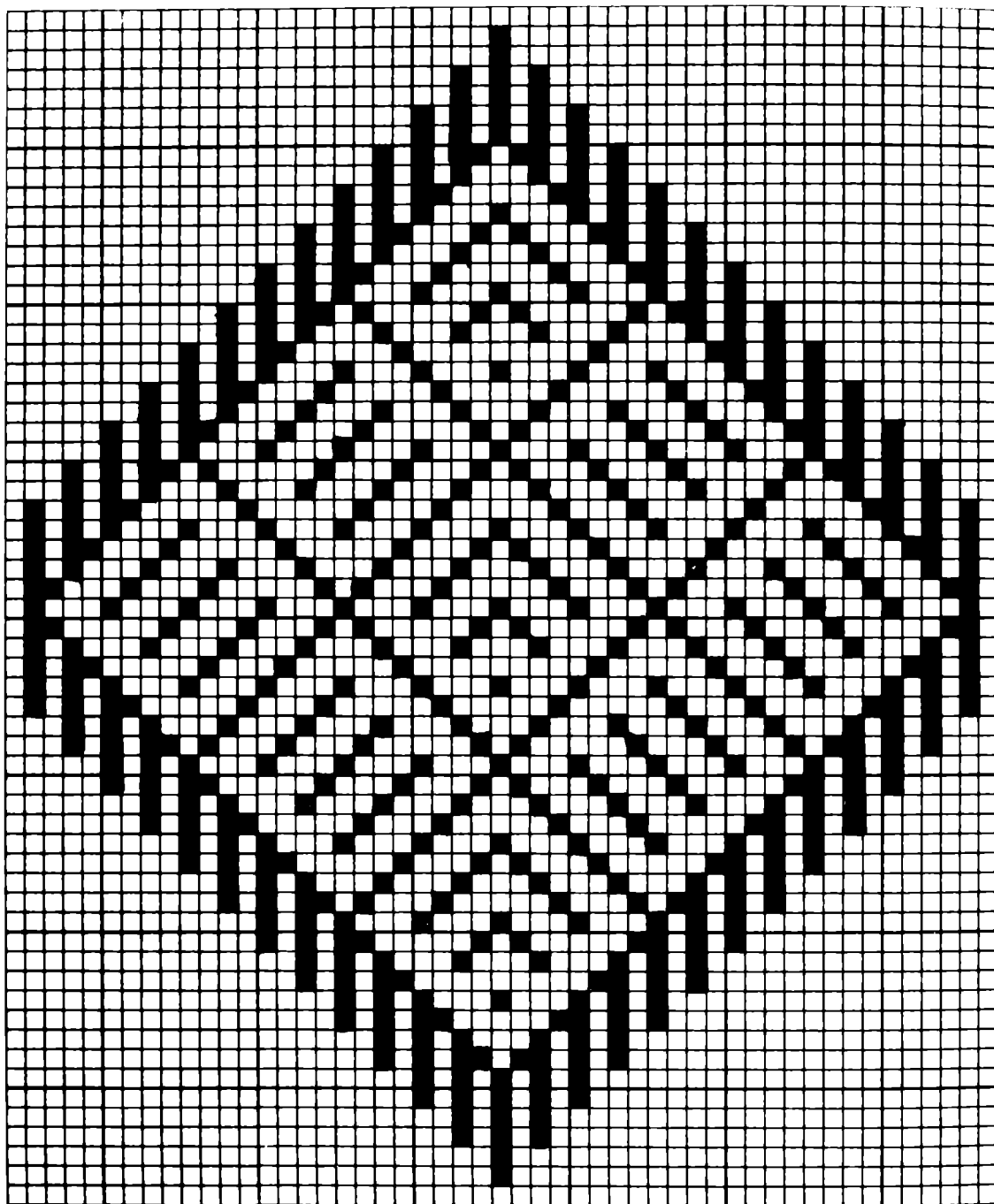
199. TIMA MEHUB
Plate A 10



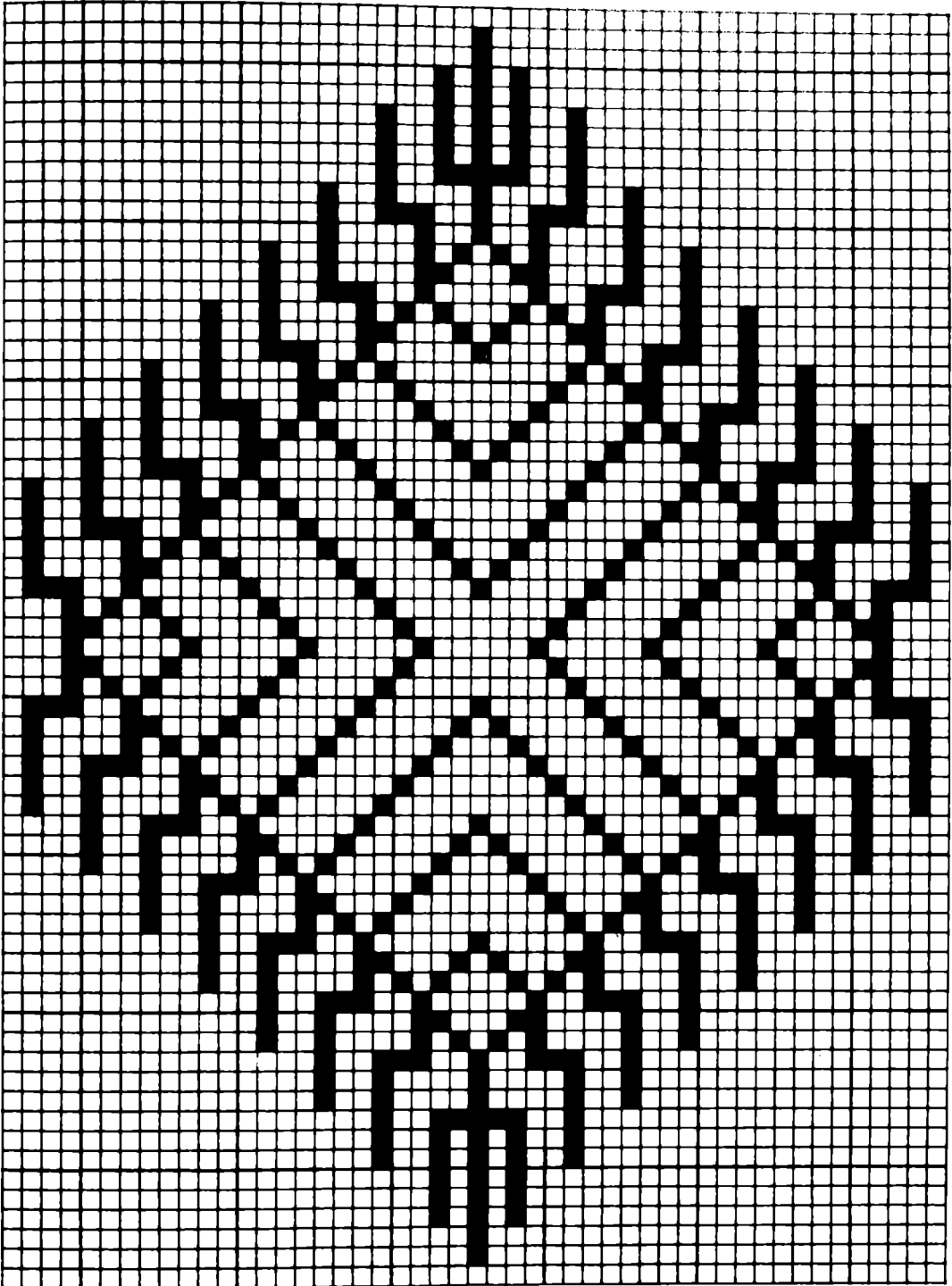
200. KARSİ CHE
Plate A 14



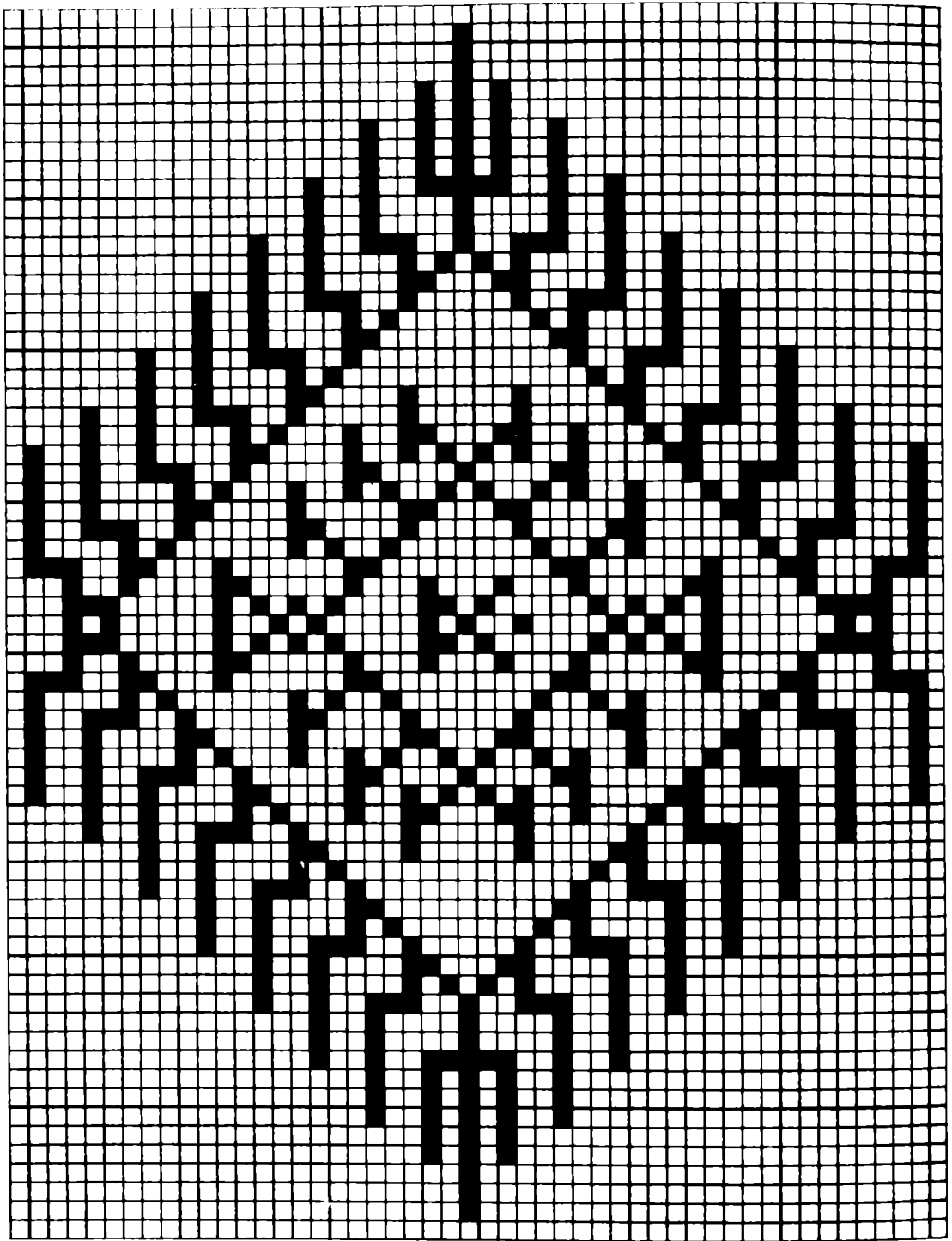
201. PEYAB NINZE



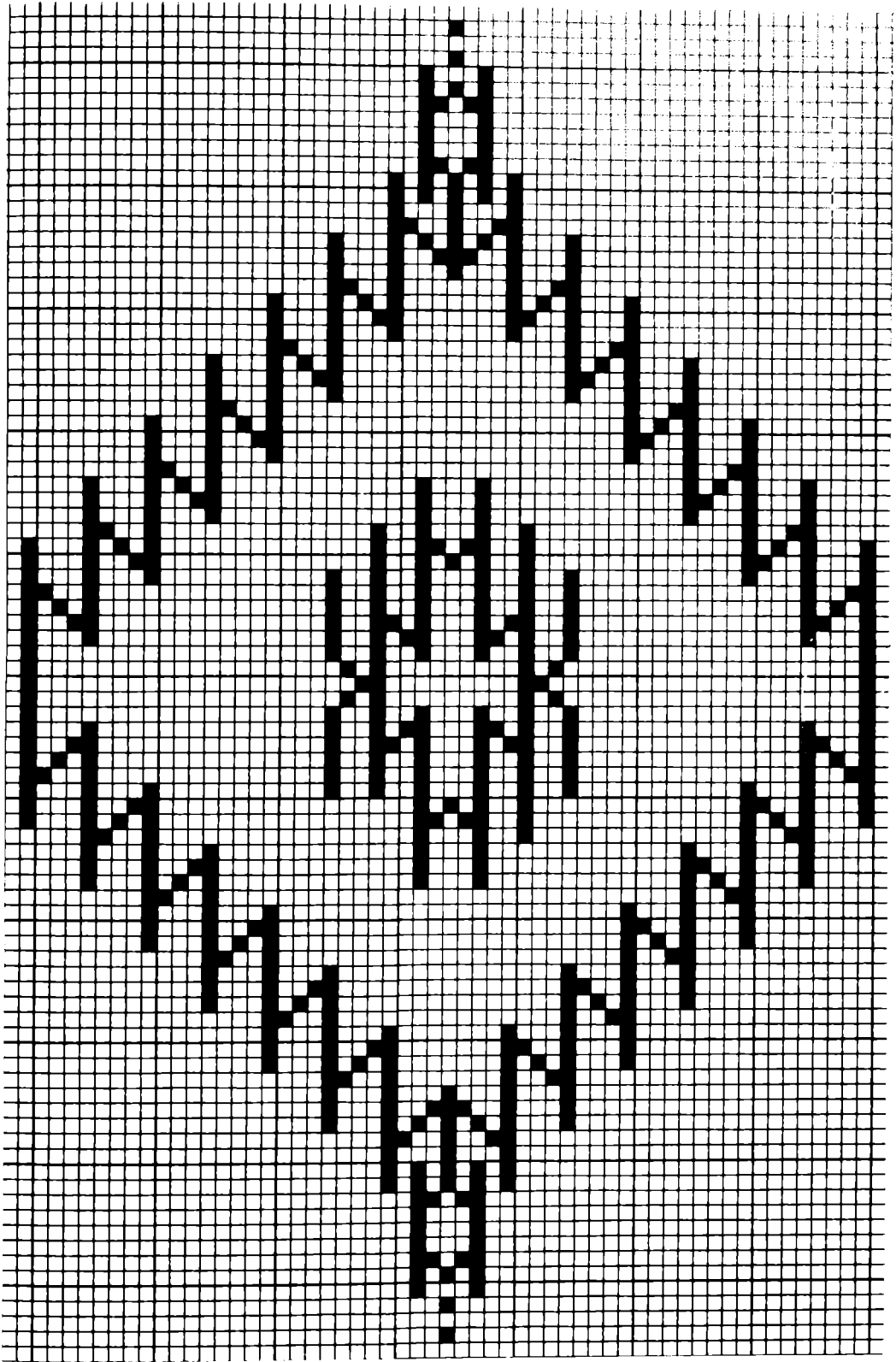
202. NINZE BANGCHU



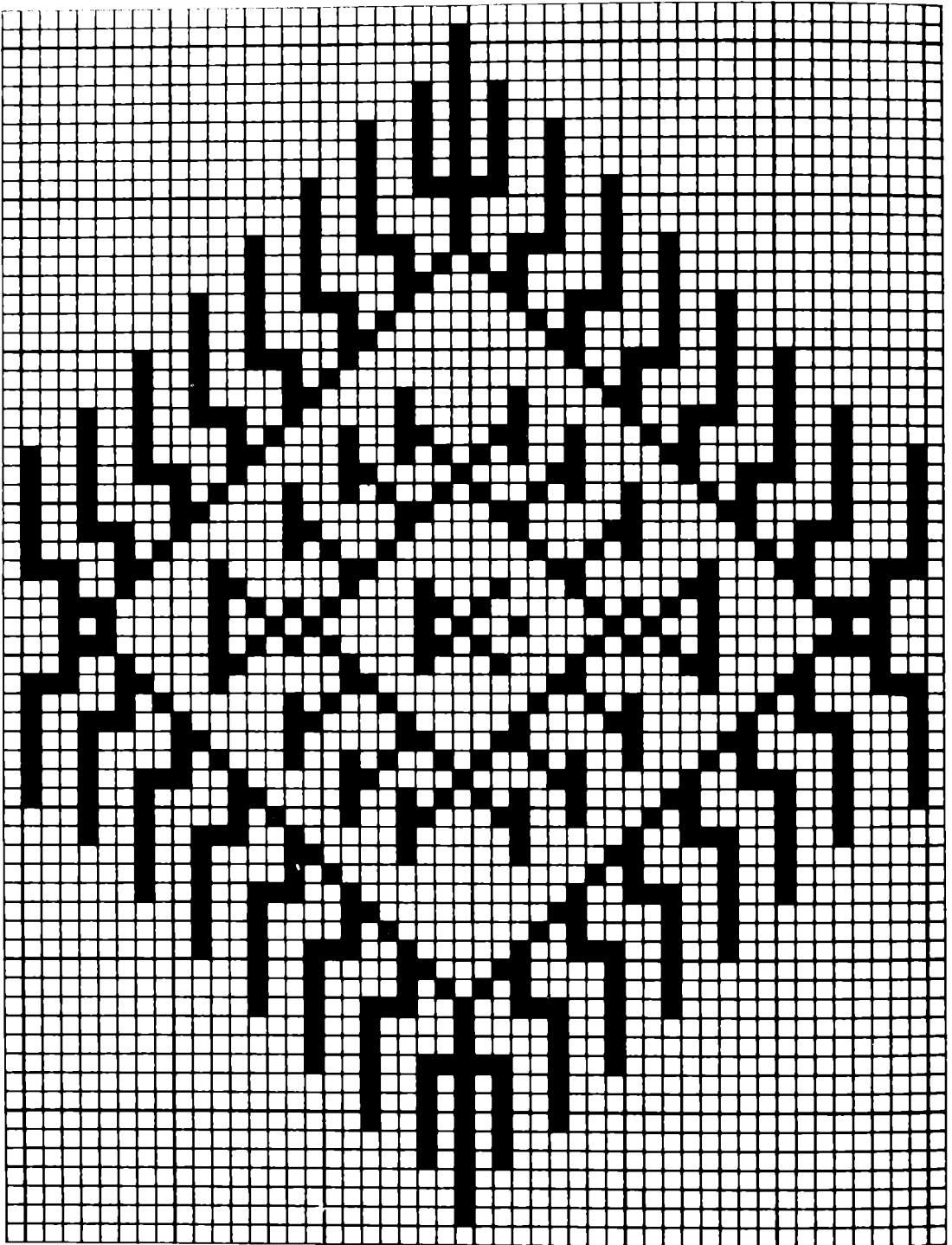
203. KARSI MEHUB GEMSE
Plate A 18



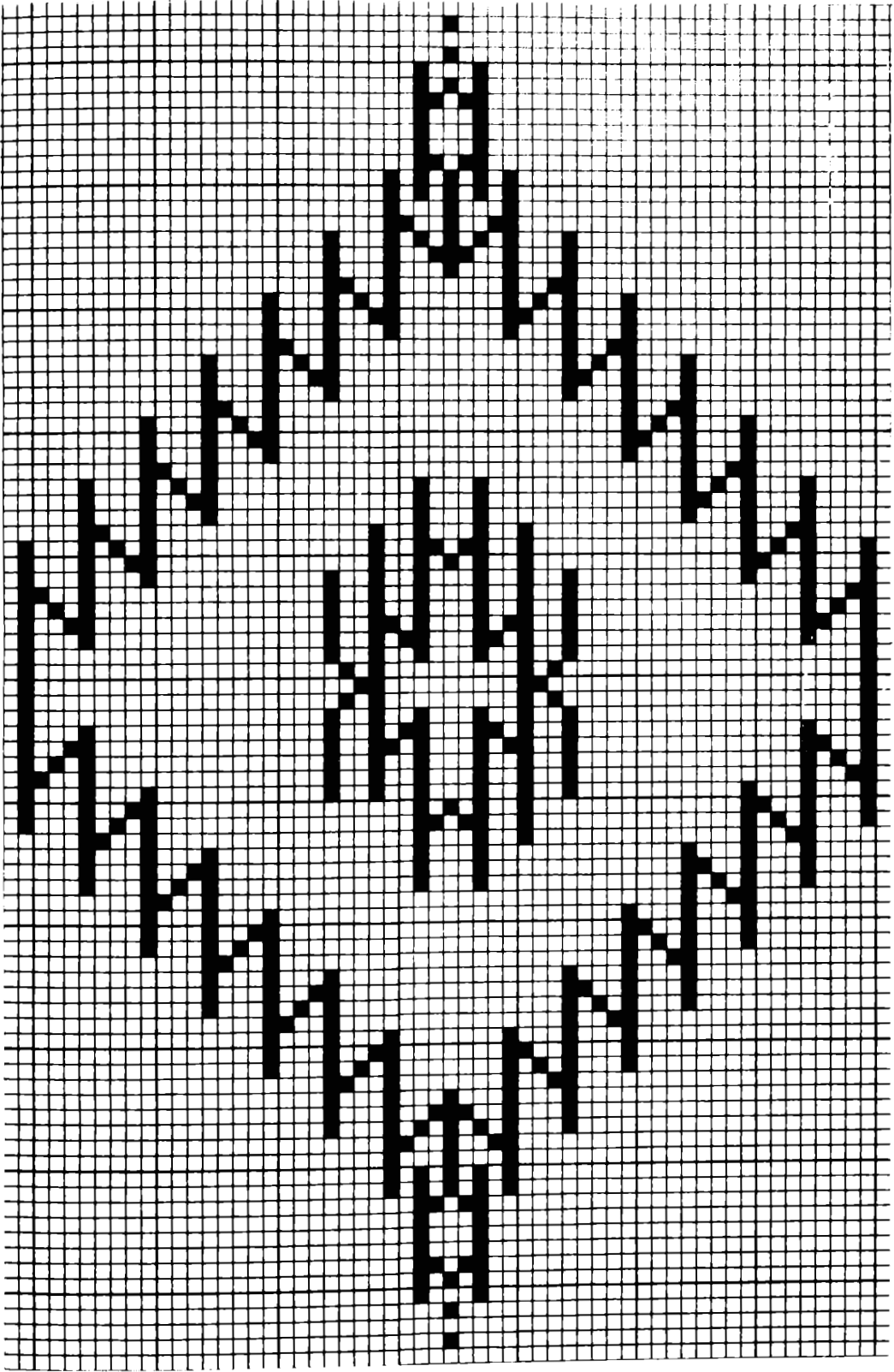
204. CHORTEN CHE
Similar to Plate A 25



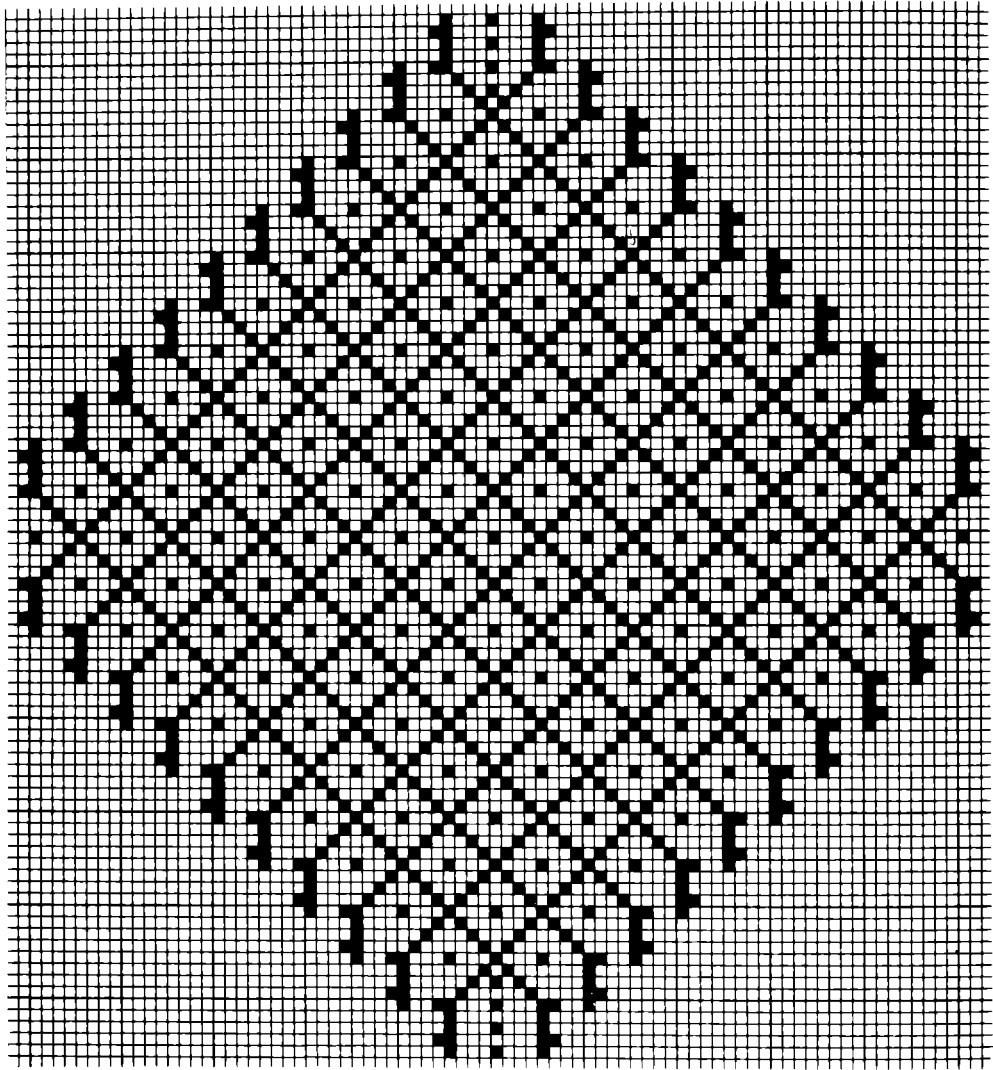
205. LOG



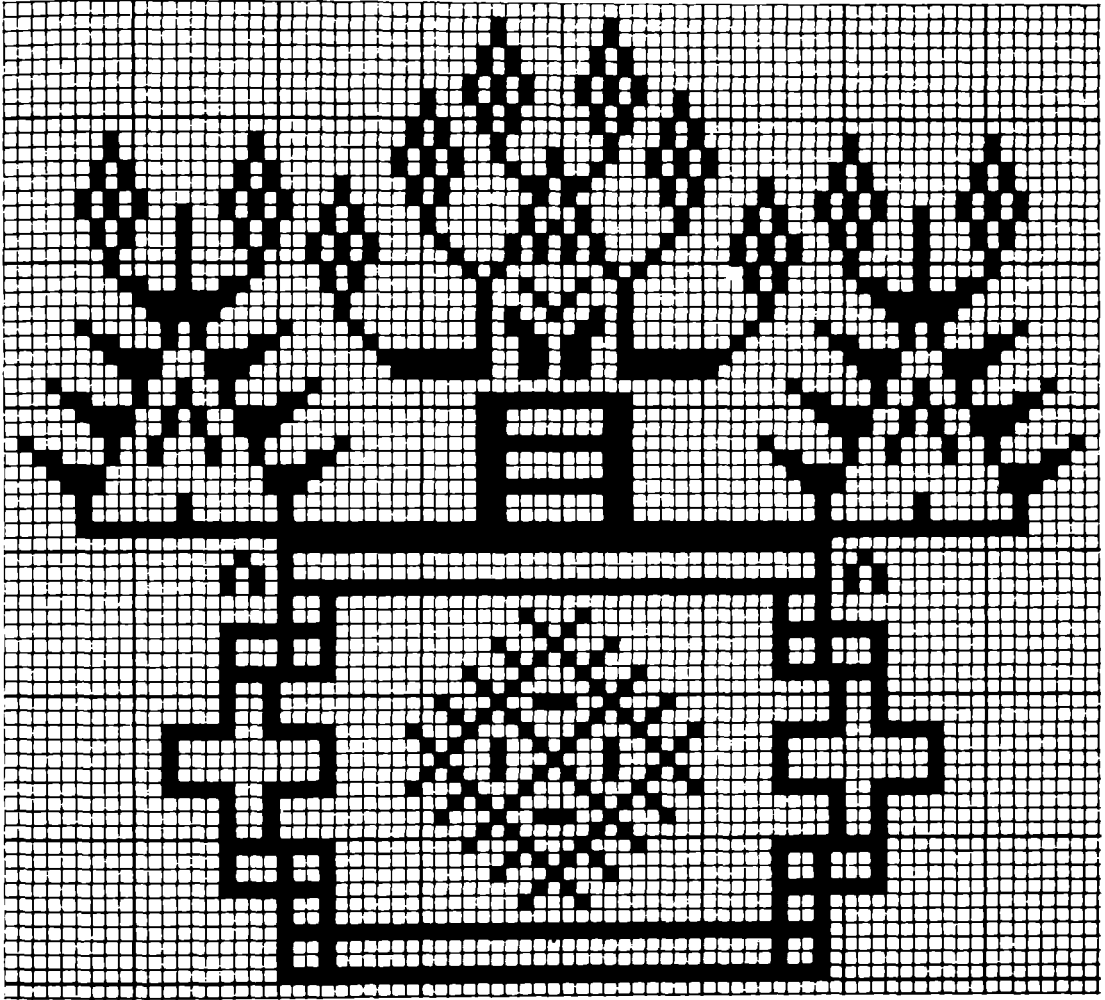
204. CHORTEN CHE
Similar to Plate A 25



205. LOG



206. BANGCHU JICHU KAM
Similar to Plate to A 5

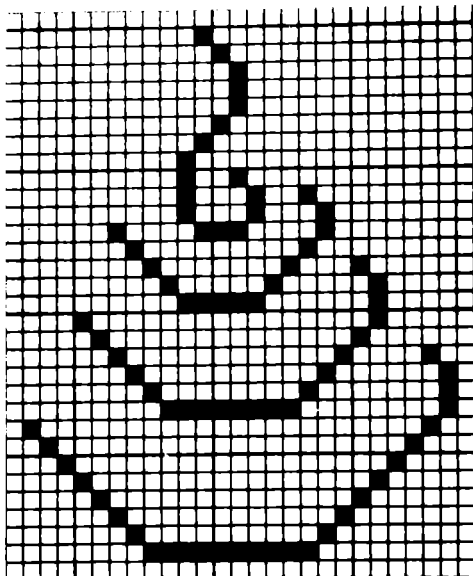


207. DZONG

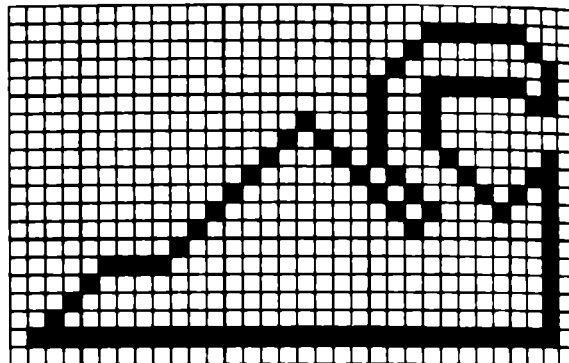
2.4.

ANIMAL AND FLOWER FORMS

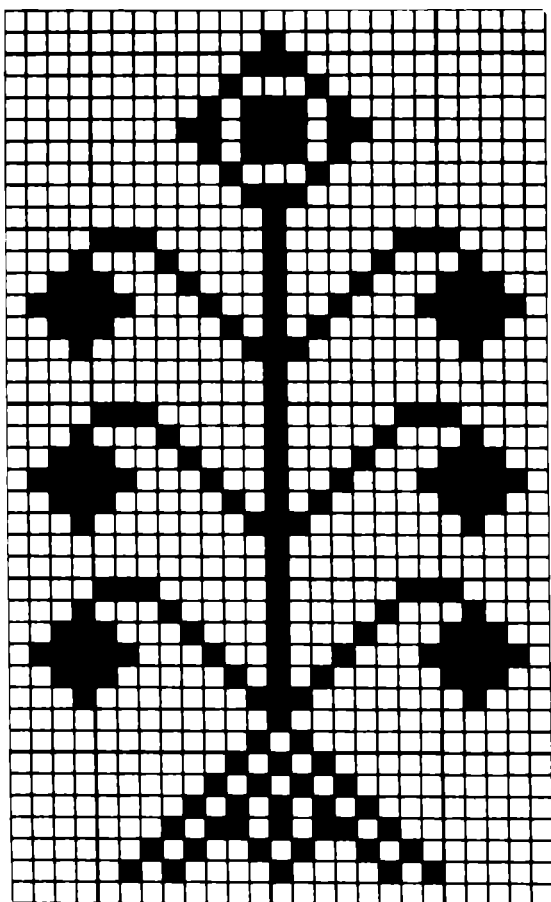
Numbers 208 – 232



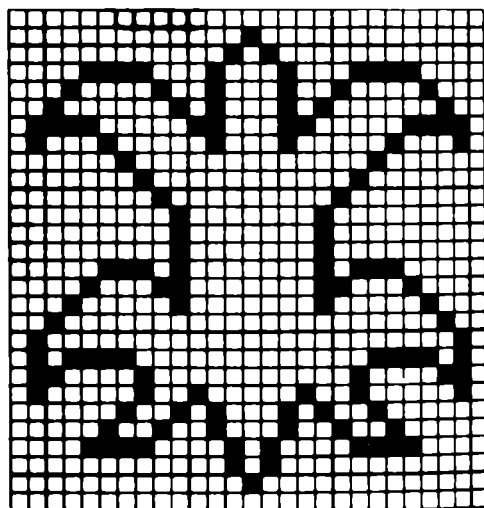
208. CONCH



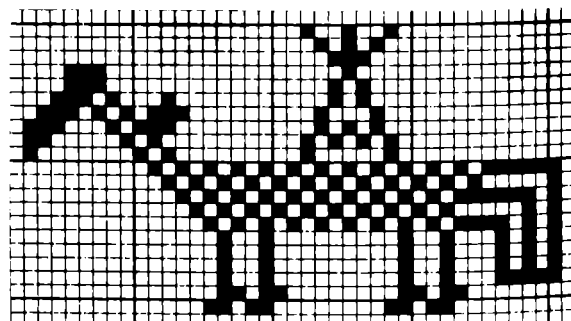
209. TRUNTRUN



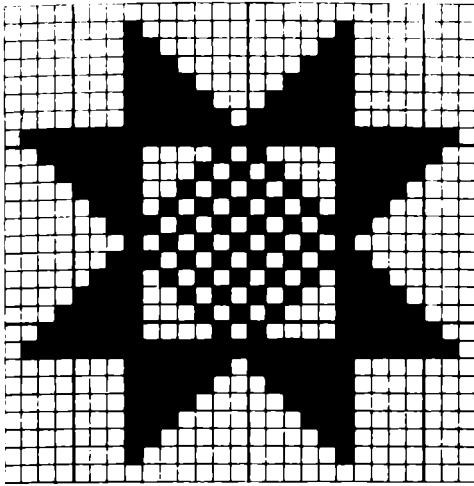
211. TREE OF LIFE



210. TORTOISE

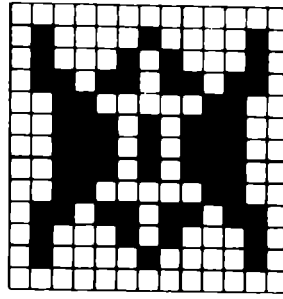


212. TA

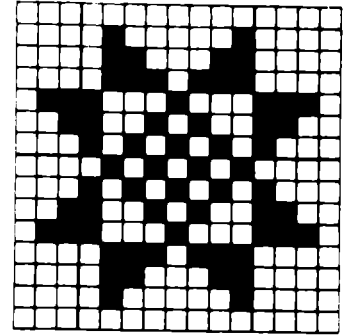


213. DRAMI
Plate A 15

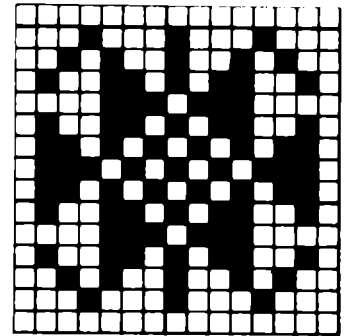
PHYEMALI



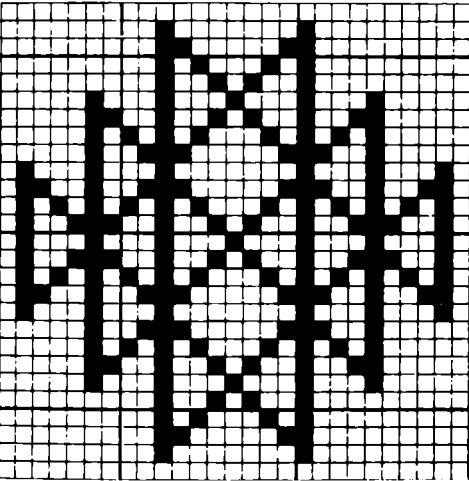
214. SMALL



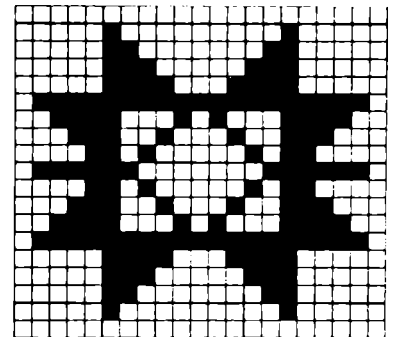
215. PARO
Plate A 4



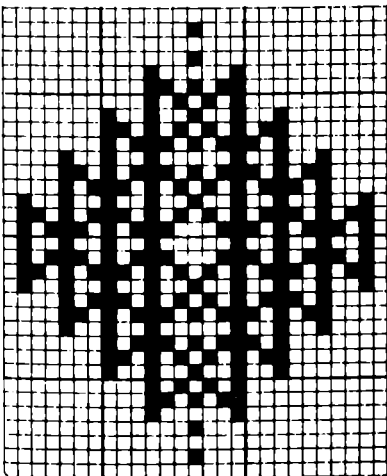
216. MEDIUM



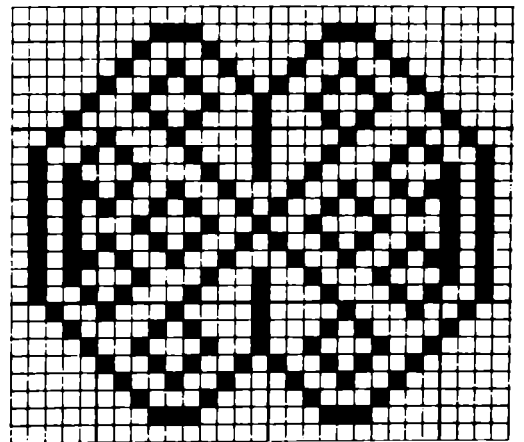
217. BUMTHANG



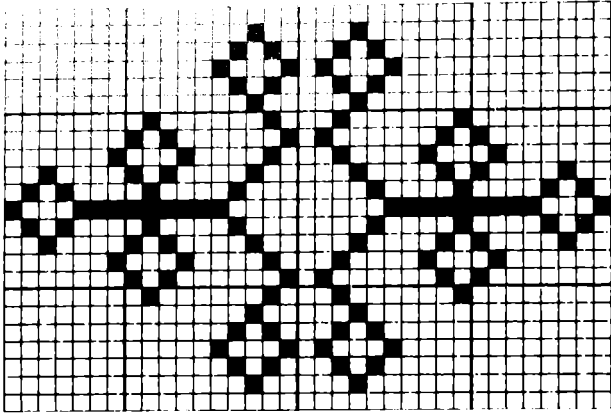
218. HA Plate A 15



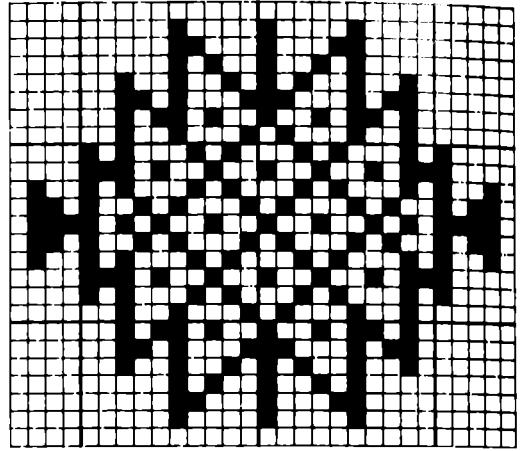
219. PUNAKA



220. TASHIGANG

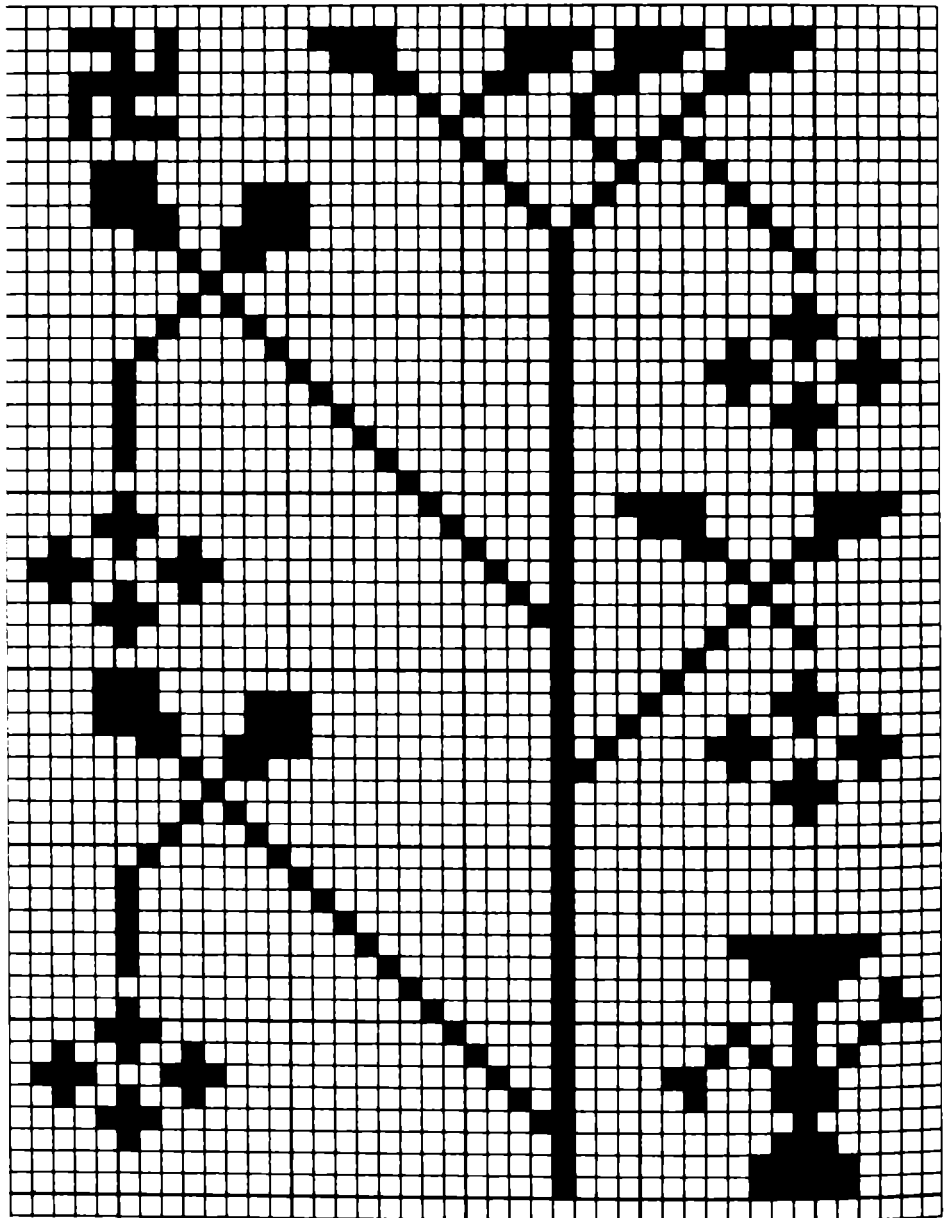


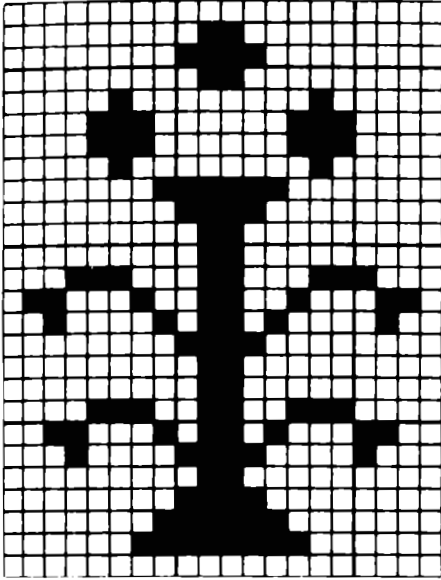
221. GENTIAN



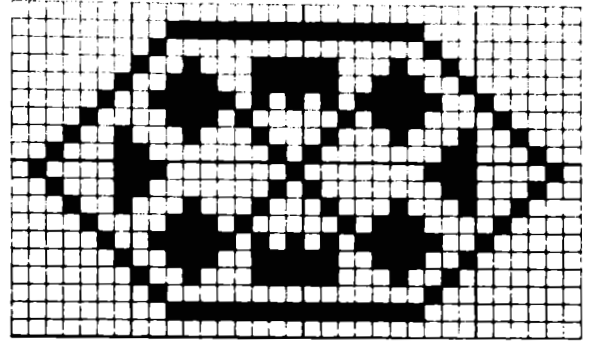
222. PHYEMALI YALANG

223.
TREE OF LIFE
WITH JUG
Plate A 24

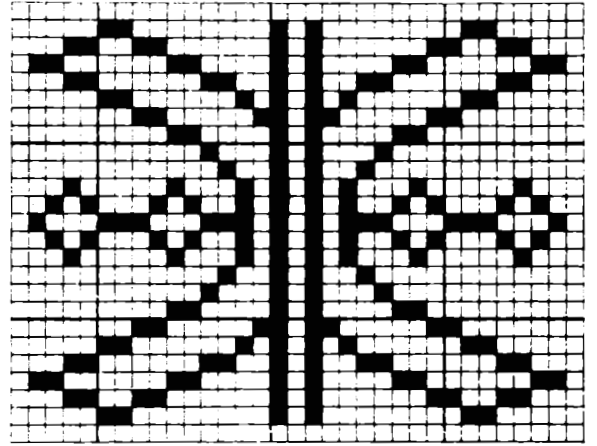




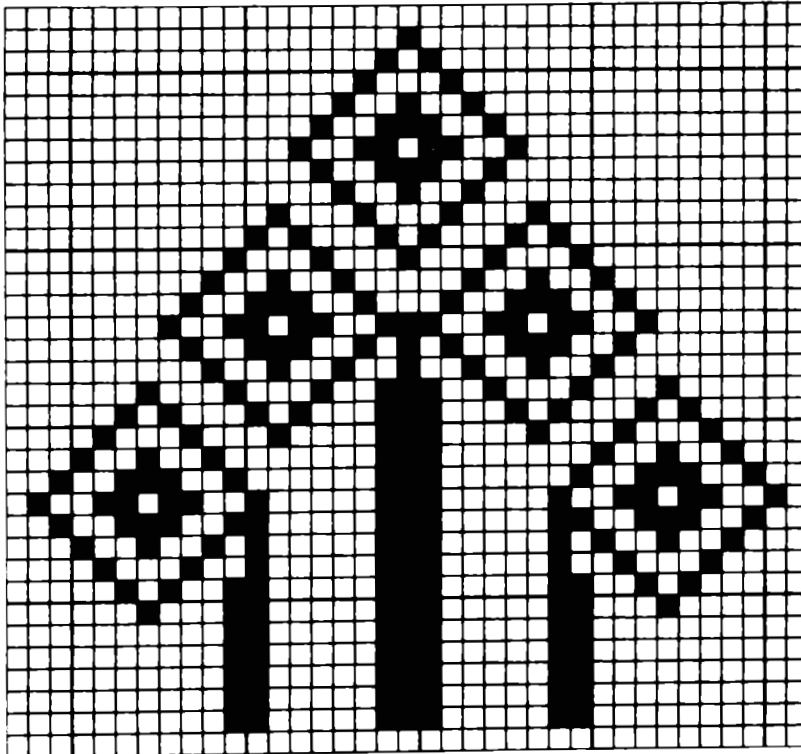
225. SHINGLO



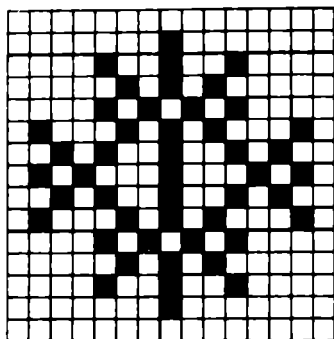
224. FOUR JICHU MITO



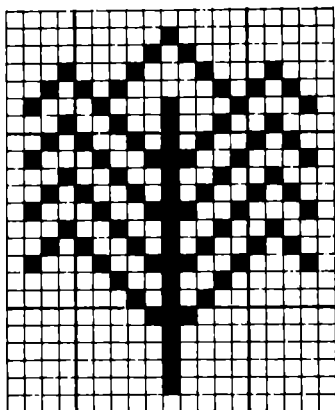
226. YAK HORNS



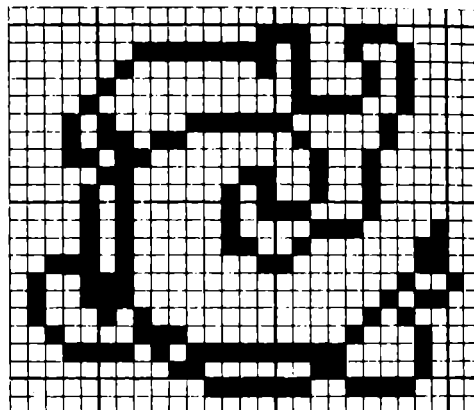
227. ALPINE



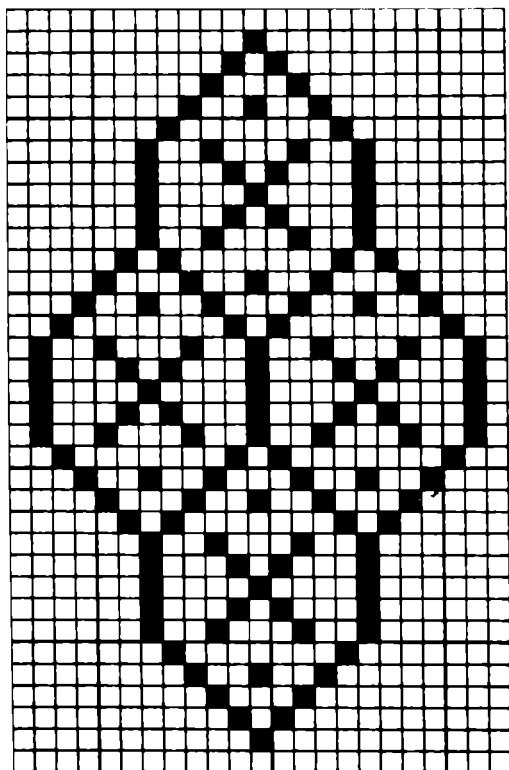
228. PEMA



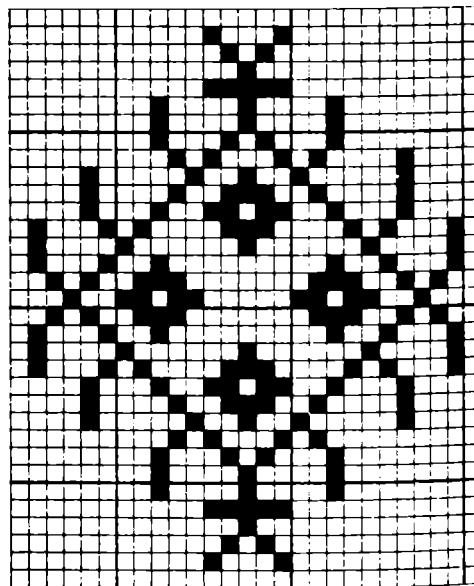
229. SMALL SHINGLO



230. SMALL CONCH



231. HONEYCOMB



232. SPRING FLOWERS

2.5.

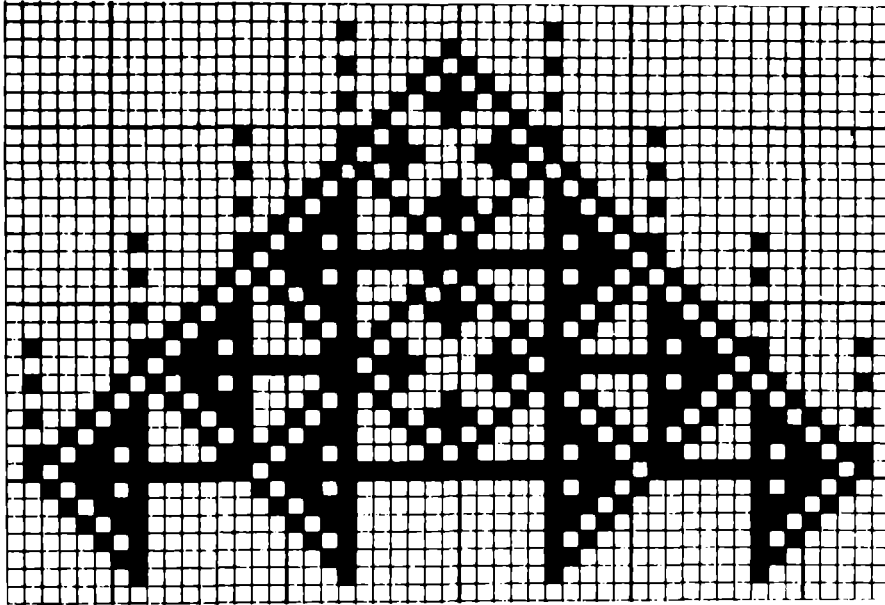
DEMI-FORMS

Numbers 233 – 261

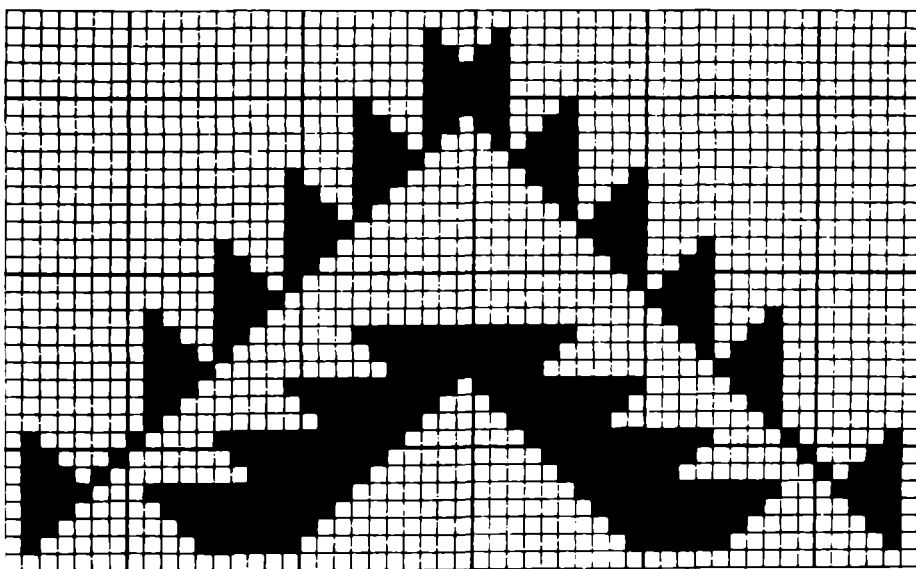
This section illustrates forms which have been used in the 'demi' manner. This does not preclude their use as a full or larger geometric form. To accomplish this, the demi-form shown is exactly duplicated in the opposite direction. Although flower inspired designs are listed

separately, it will be seen that 236, 243, 245, 247, 252 and 253 draw their main inspiration from flora.

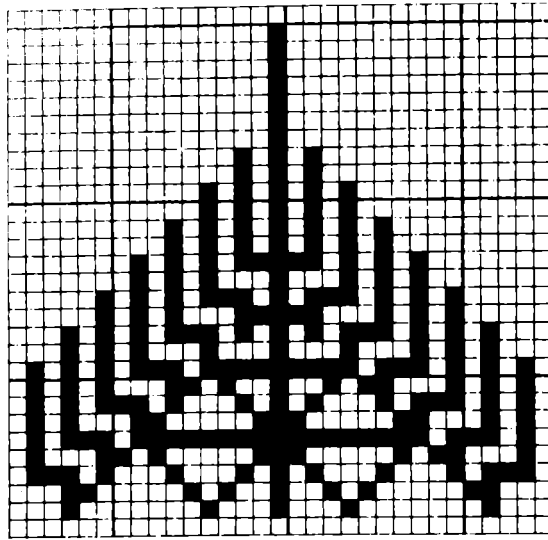
Alternative centres to some of the forms may be chosen by using the reference guide on page 120.



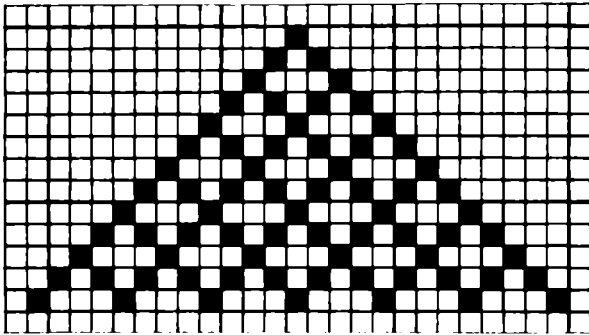
233. MOUNTAIN TRAILS



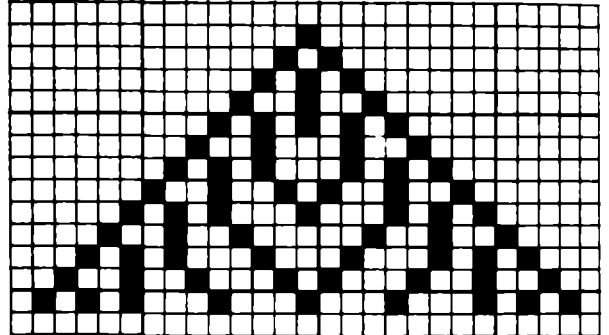
234. BYAPOI ZEN DRE



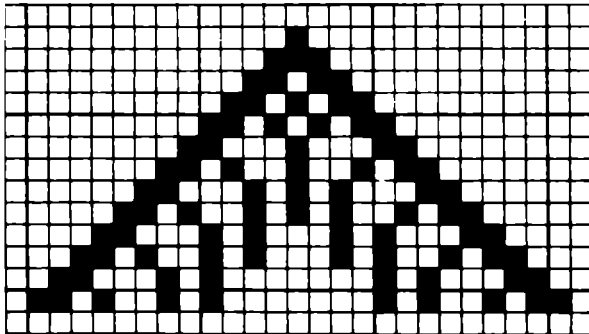
235. KARSI PECHA



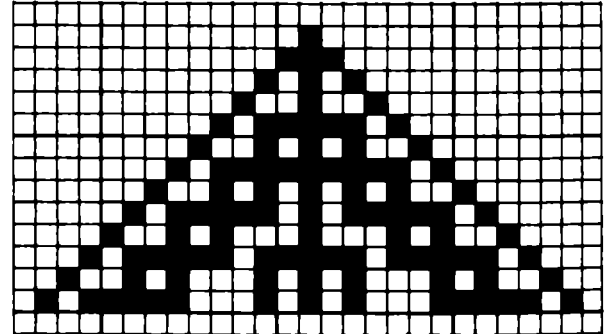
235A. JANGTHAM Plate A 20



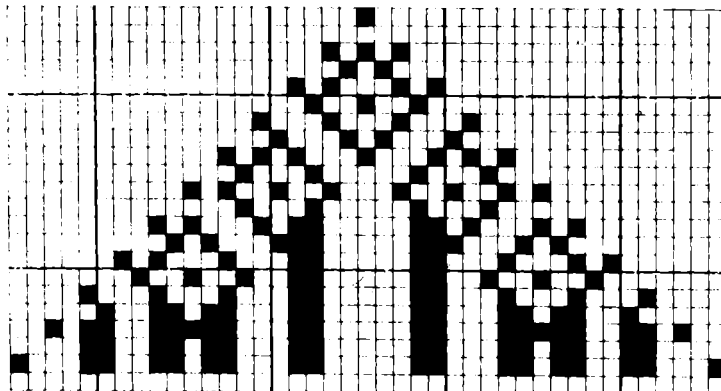
235B. GODI



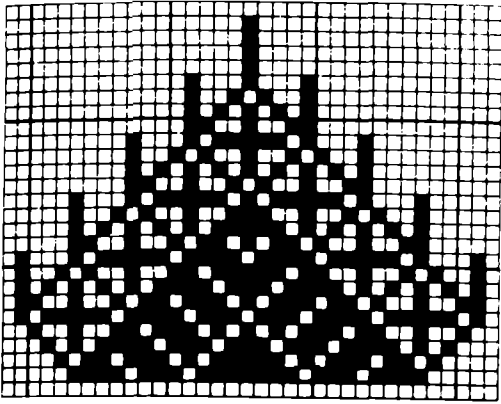
235C. GAREY AND WATERFALL



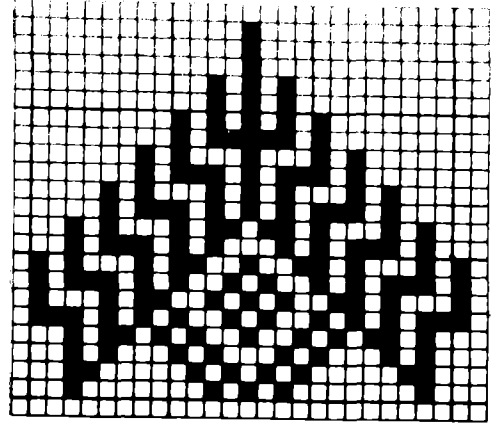
235D. GAREY DRAMI Plate A 2



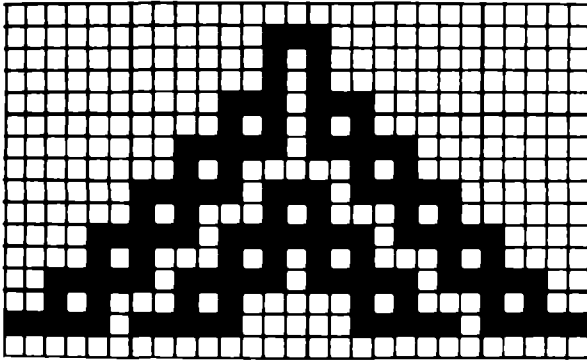
236. TREN AND WATERFALL



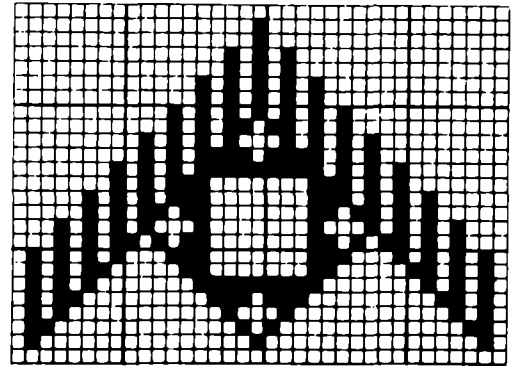
237. NINZE BYICHU MEETO



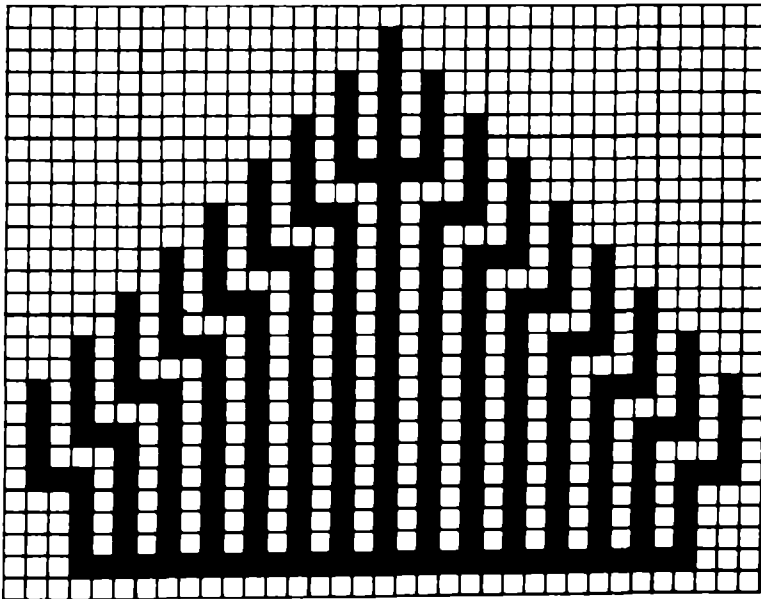
238. KARSI NINZE



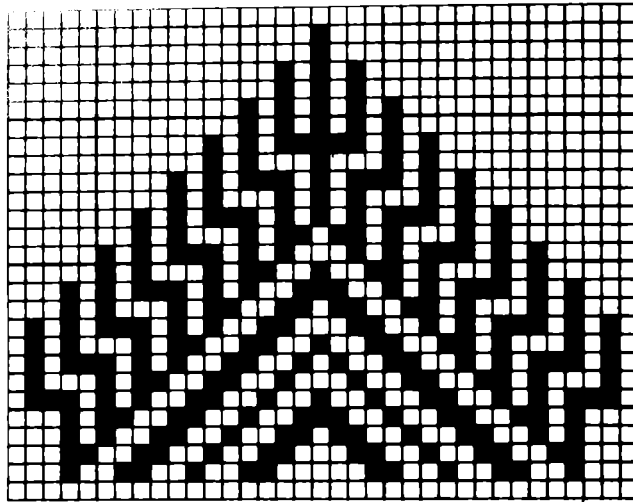
239. THEMPANG



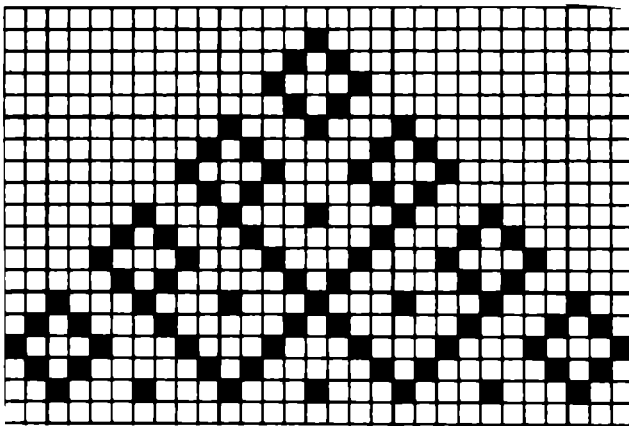
240. DORCHA NINZE



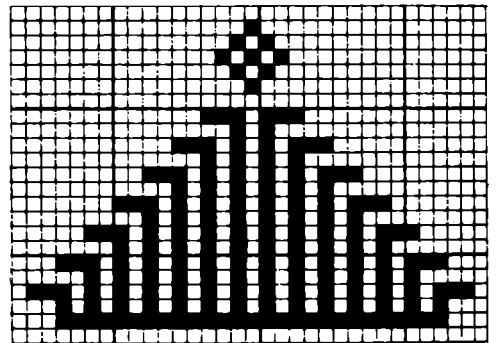
241. DEMI-MEHUB Plate A 22



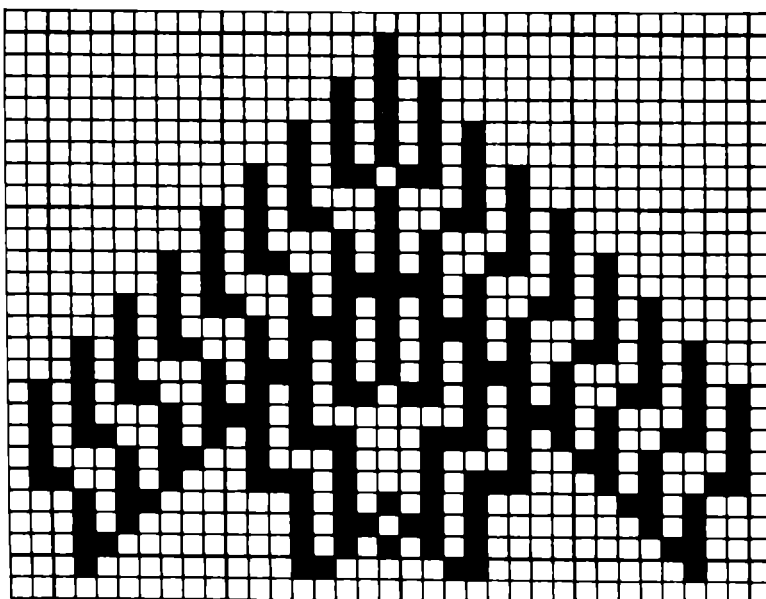
242. KARSI AND TRAILS



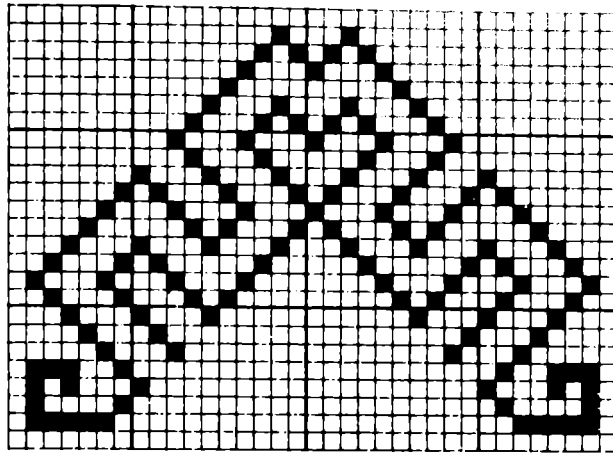
243. ALPINE FLOWERS



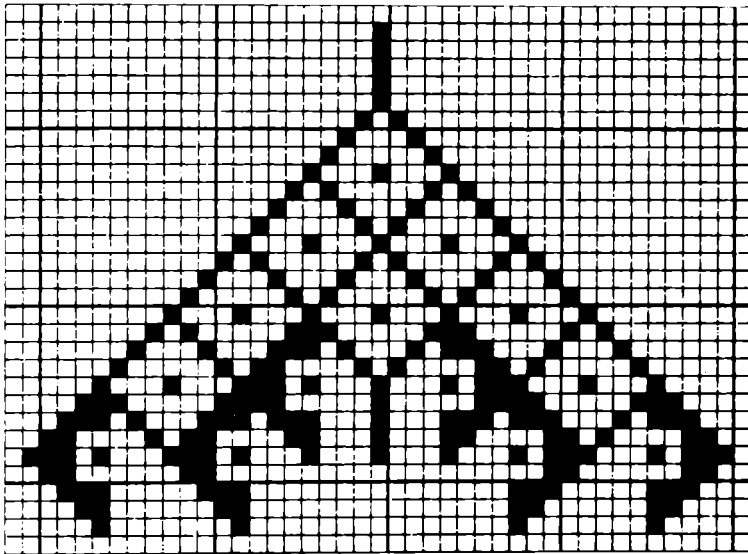
244. GAREY NIN



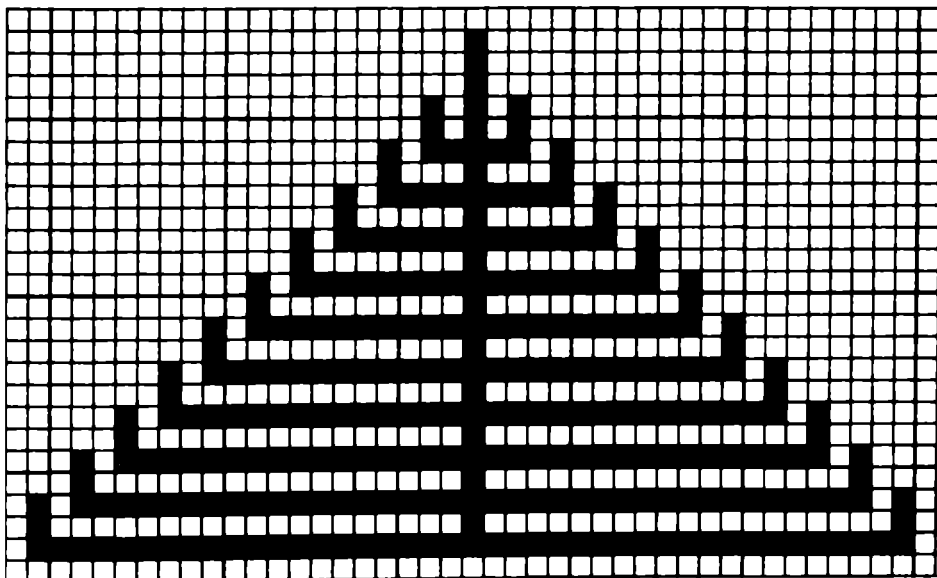
245. KARSI AND TREES



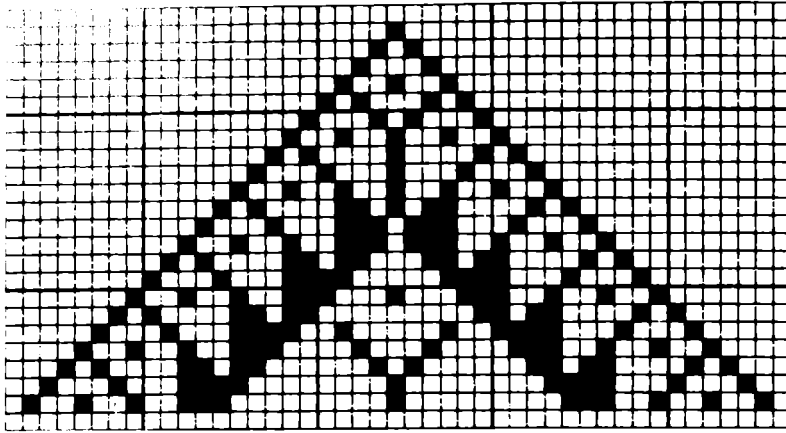
246. JANAG CHAGRI



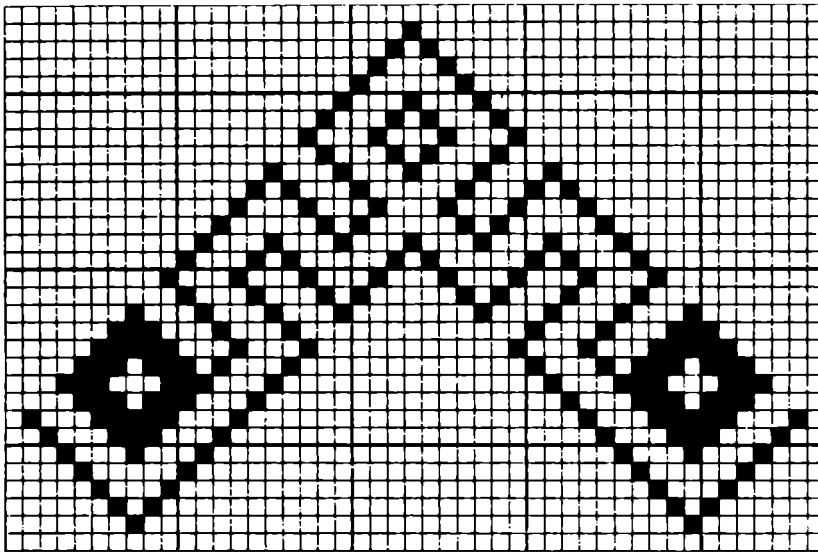
247. PINNACLE



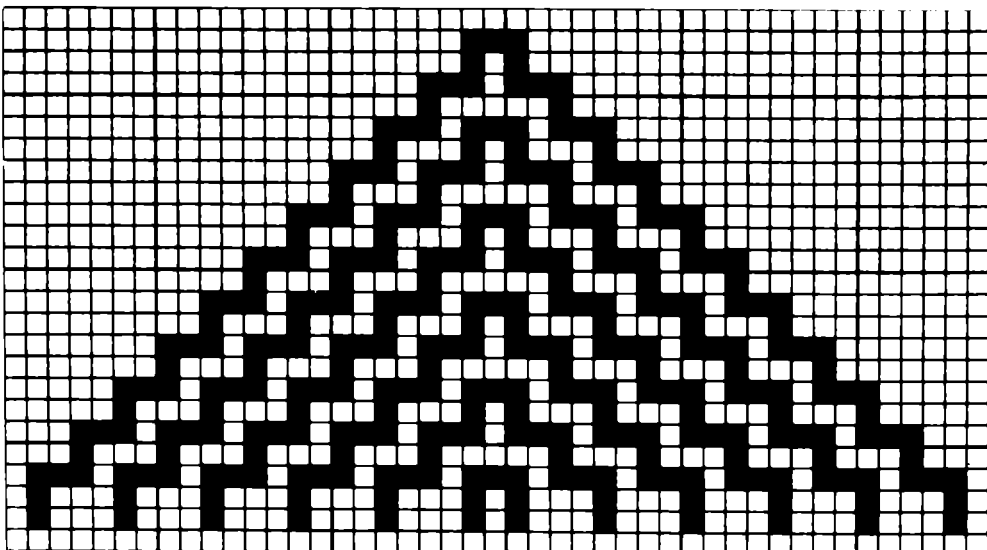
248. DEMI-NINZE



249. GAREY TANGTIN



250. MEDIUM JANAG CHAGRI



251. DZONG STEPS

A 25

Large geometric
 Ref : 204
 Type : *Ngoshem*
 Age : 40
 years
 Yarn : Silk on
 cotton



A 26

Design strips
 Ref : 112
 Type : *Chhagsi pangkheb*
 Age : 30 – 40
 years
 Yarn : Silk on
 silk



A 27

Border design strips
 Ref : 274
 Type : *Ngoshem*
 Age : Recent
 Yarn : Silk on
 cotton



A 28

Two design units
 Ref : 193
 Type : *Napshem*
 Age : 50+ years
 Yarn : Silk on
 cotton



A 29

Panel and border
Ref : 75
Type : *Kera*
Age : 40+ years
Yarn : Wool on cotton



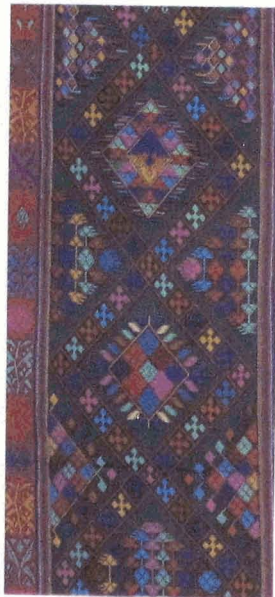
A 30

Medium forms
Ref : 11, 173
Type : *Ngoshem*
Age : Recent
Yarn : Cotton on cotton



A 31

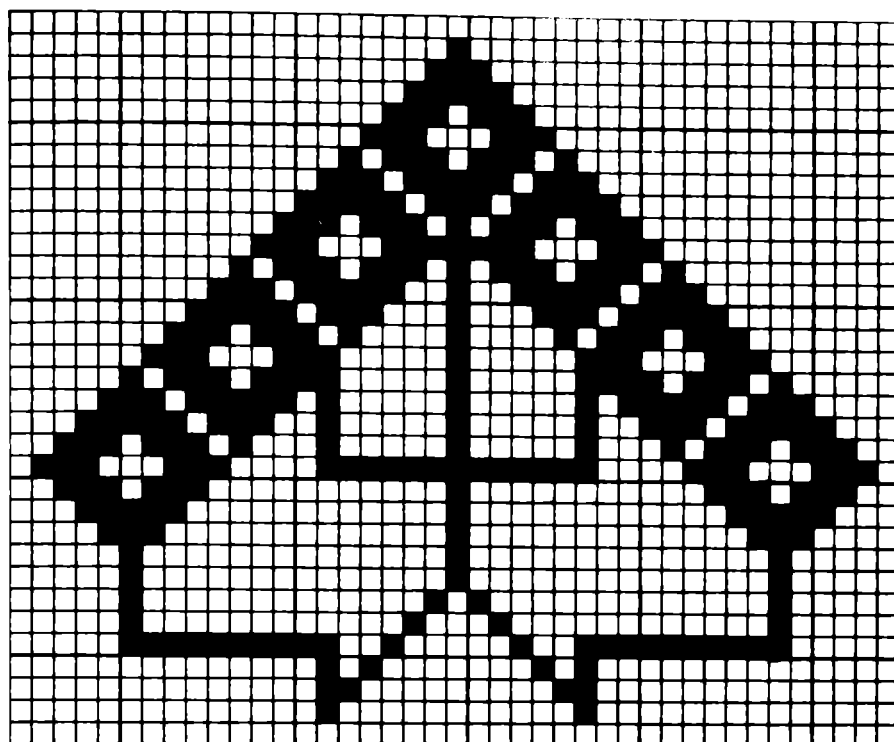
Large geometric
Ref : 107
Type : *Ngoshem*
Age : 75 – 100 years
Yarn : Silk on silk



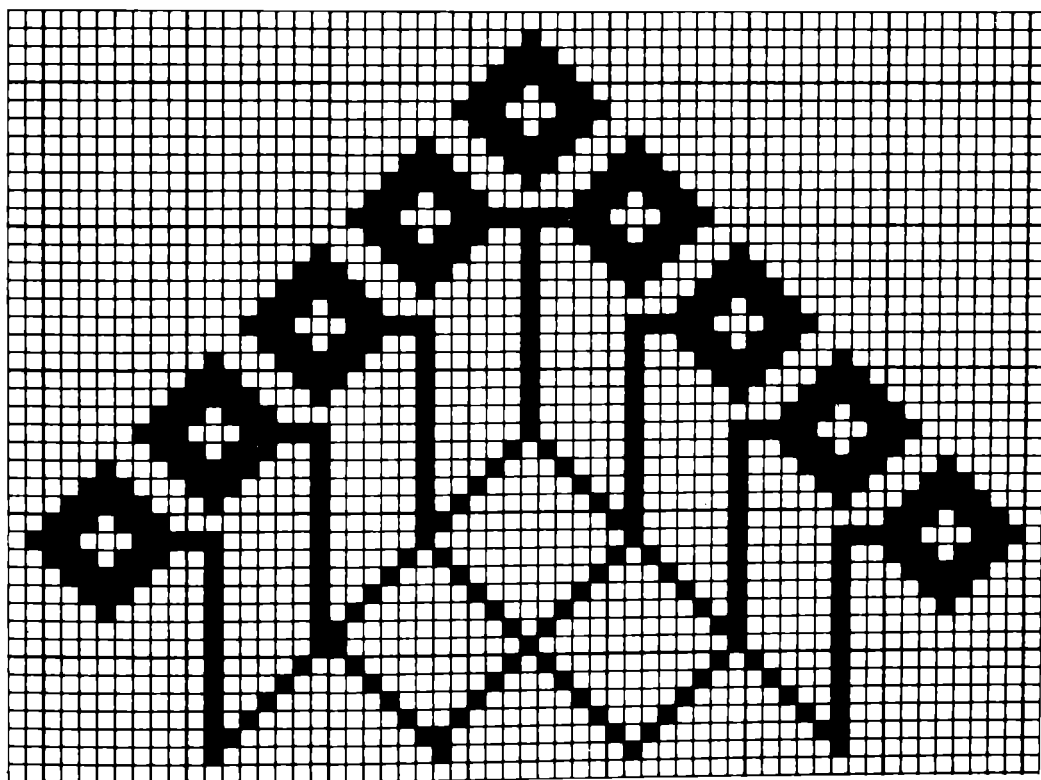
A 32

Large geometric
Ref : 70
Type : *Ngoshem*
Age : 75 – 100 years
Yarn : Silk on silk

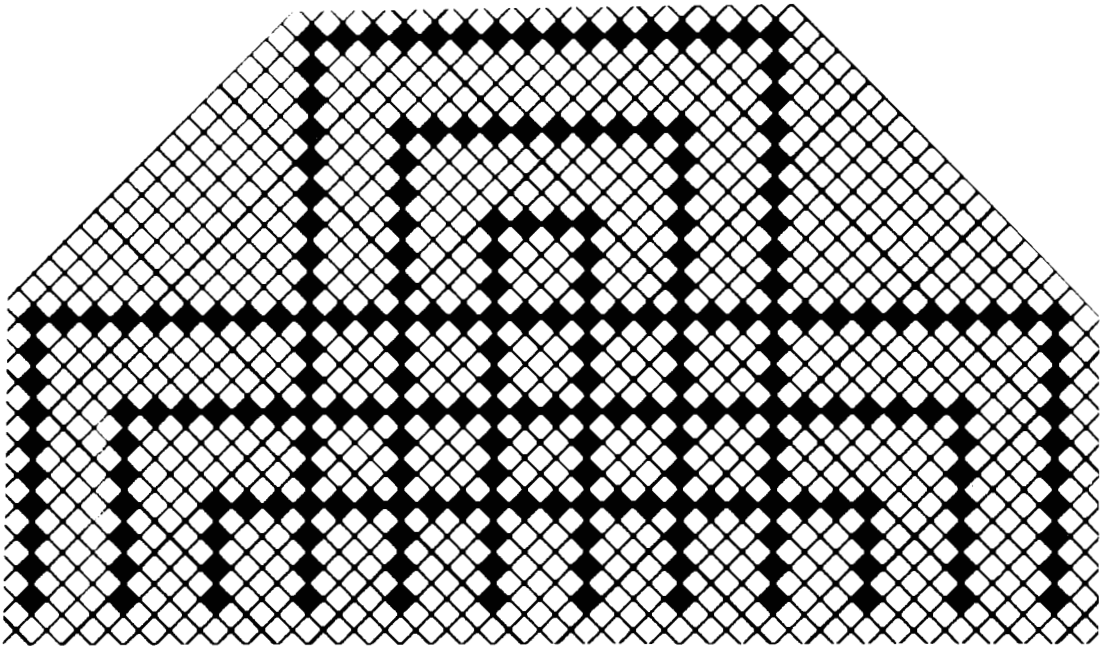




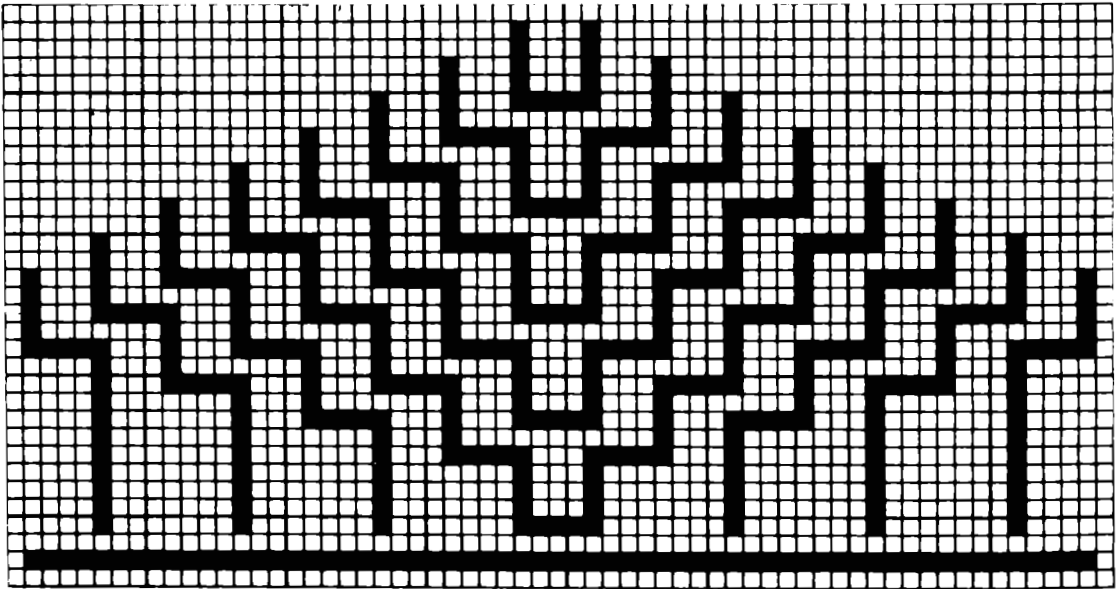
252. PASTORAL



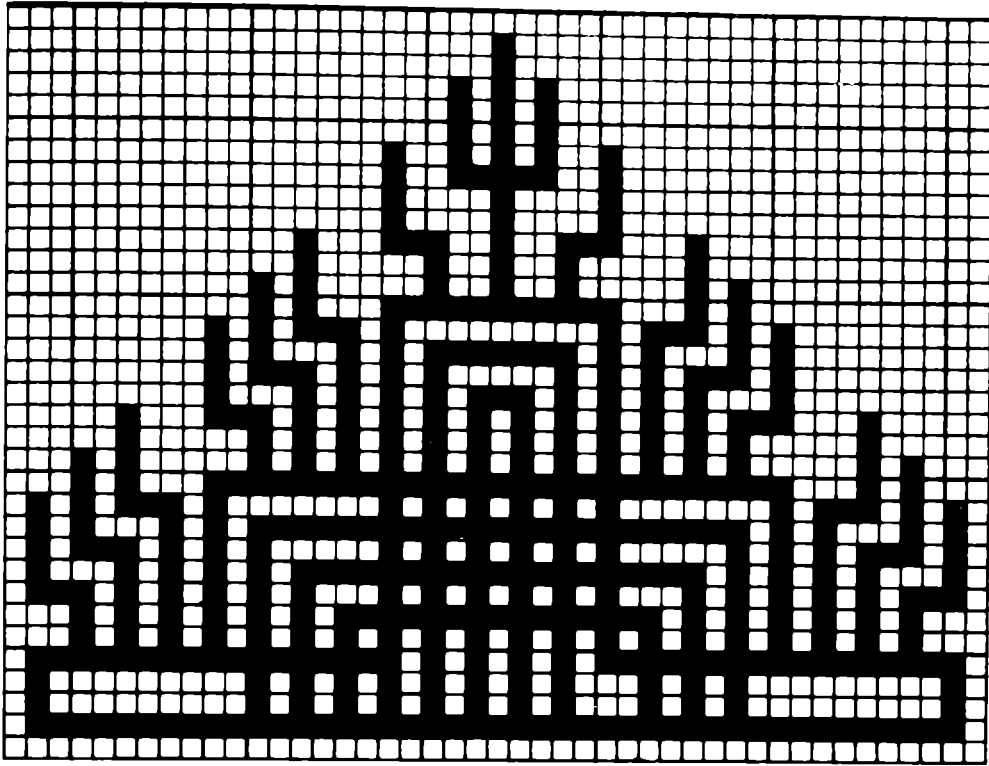
253. DEMI-ALPINE



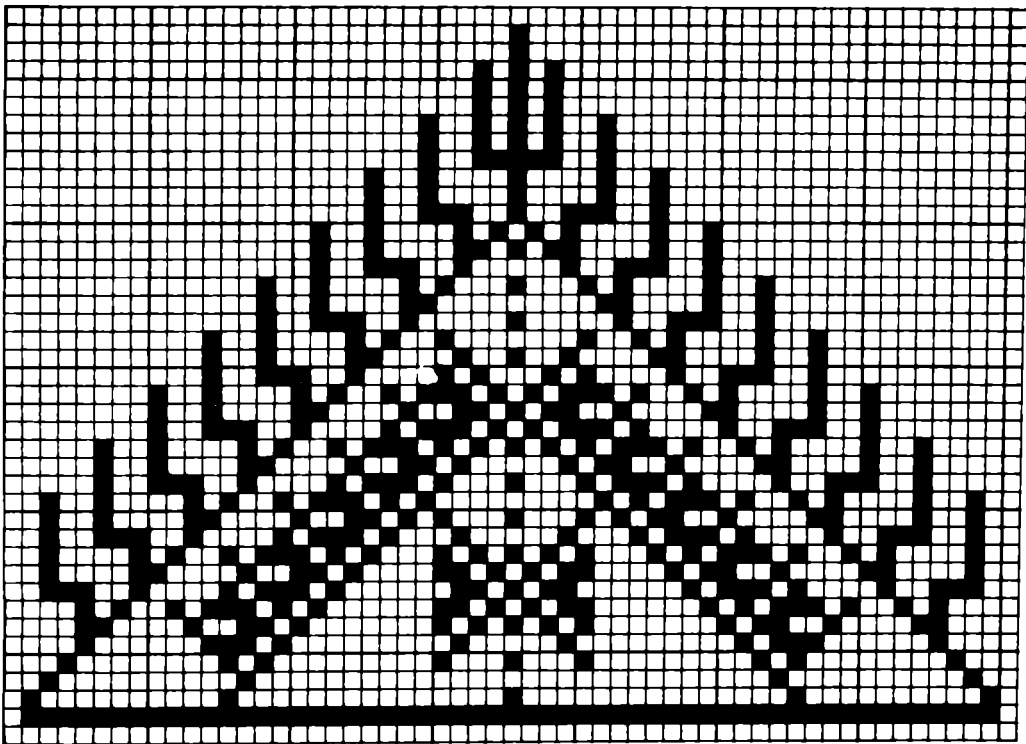
254. DRAMI DRE



255. TANGKA

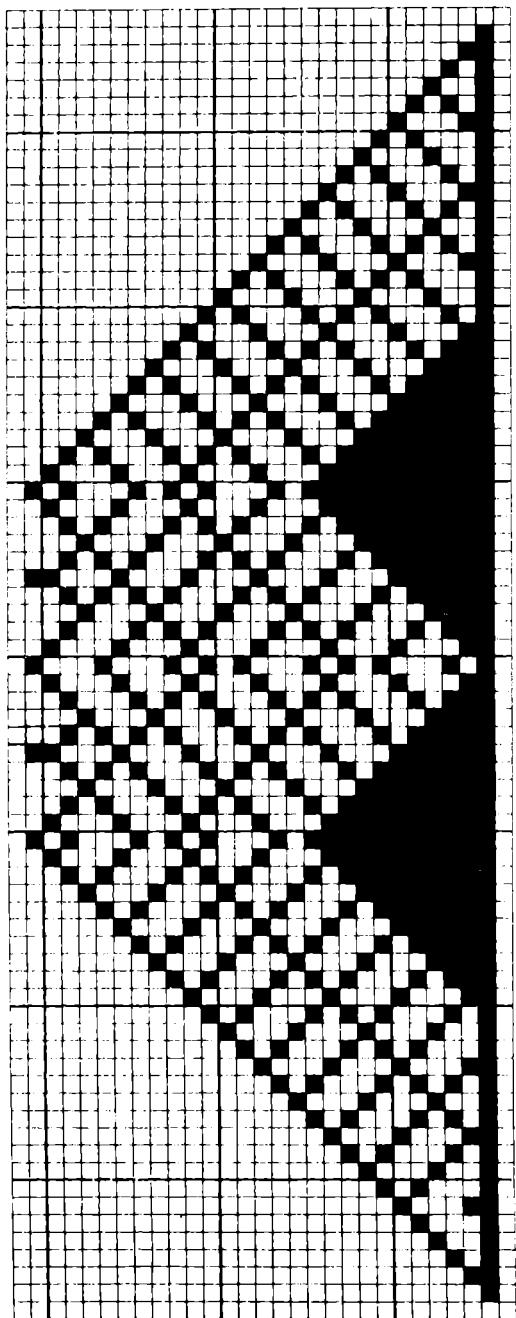


256. DZONG MEHUB

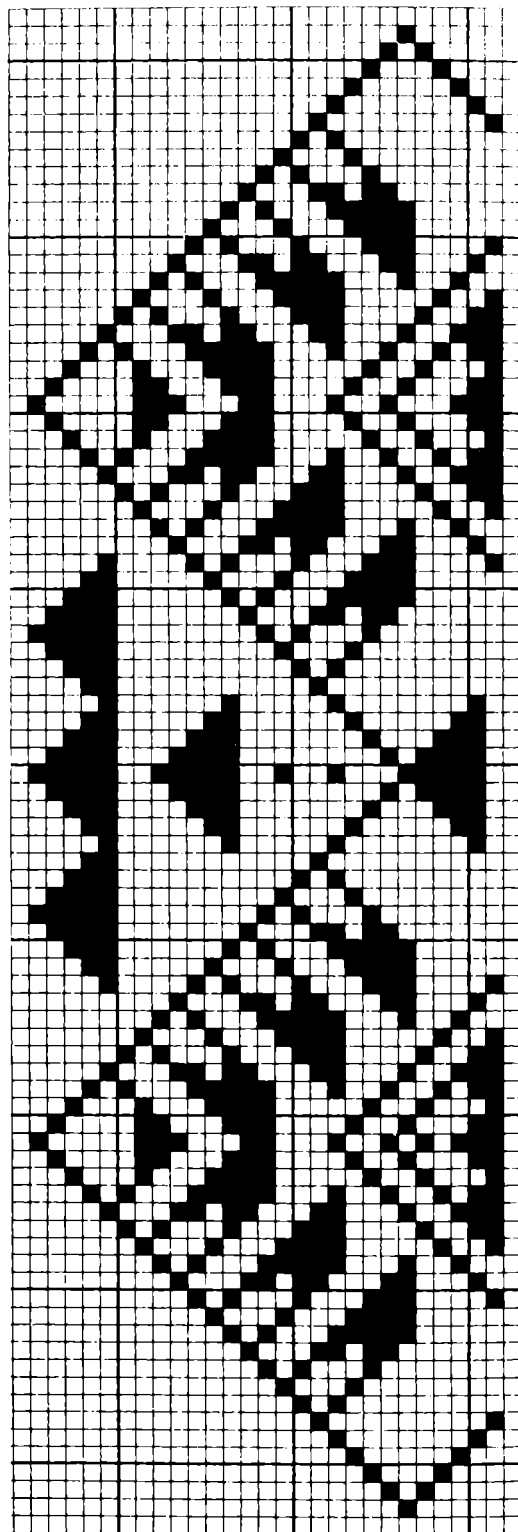


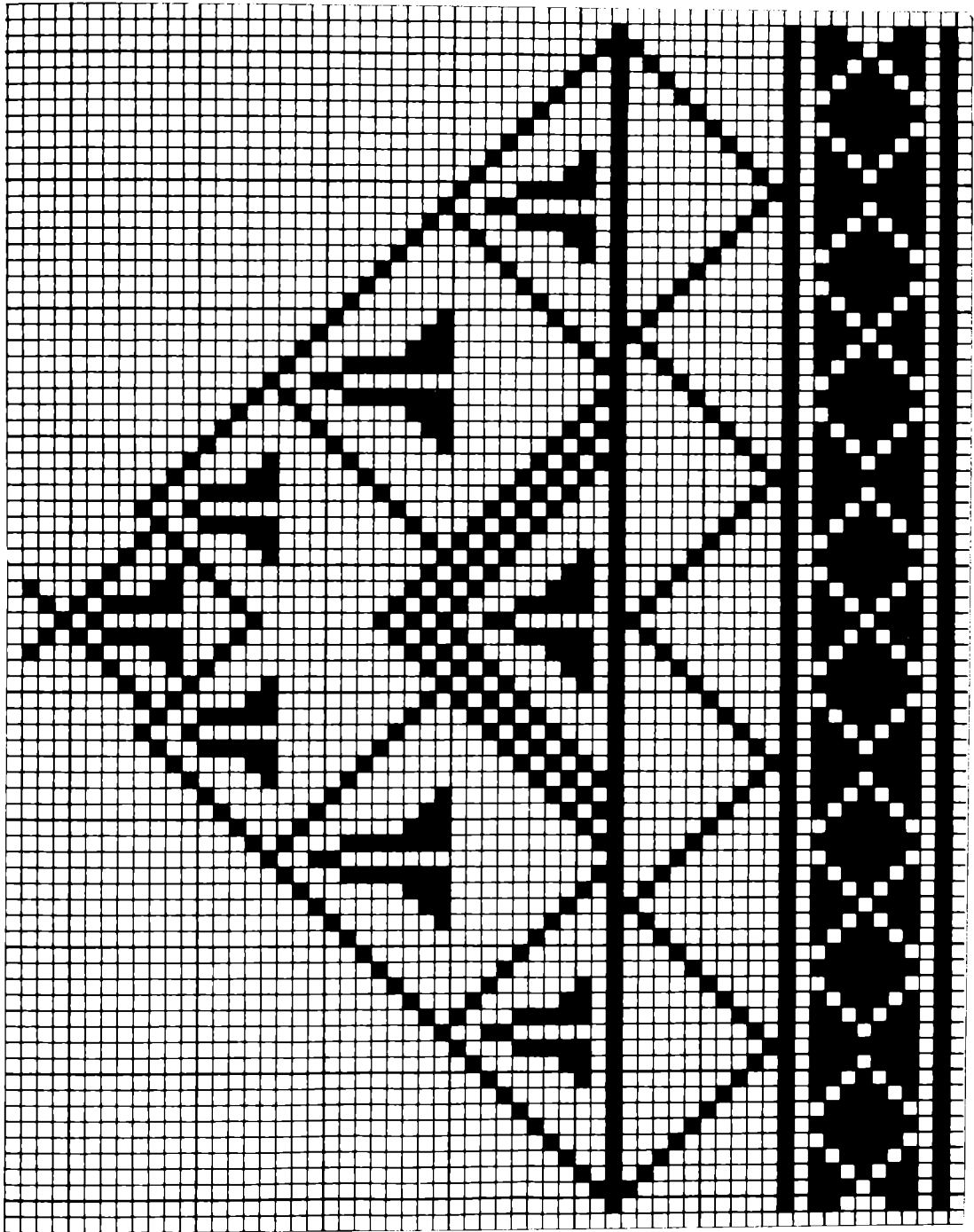
257. KARSI TANGTIN

258. GANGRI



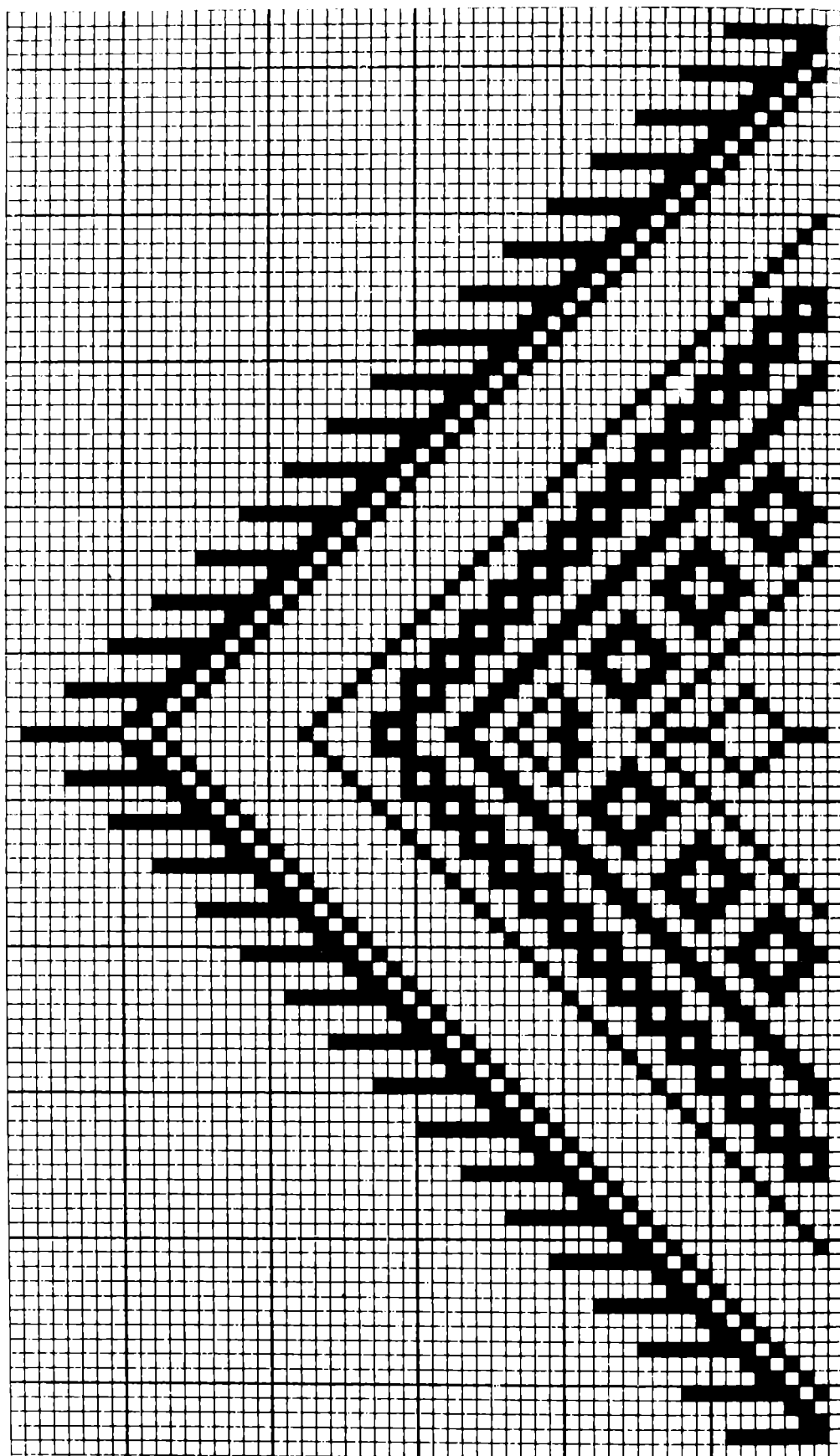
259. GANGRI TREN



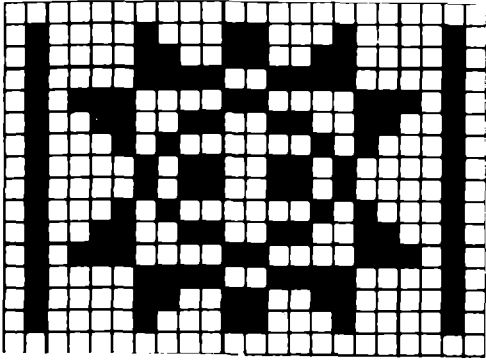


260. CHORTEN

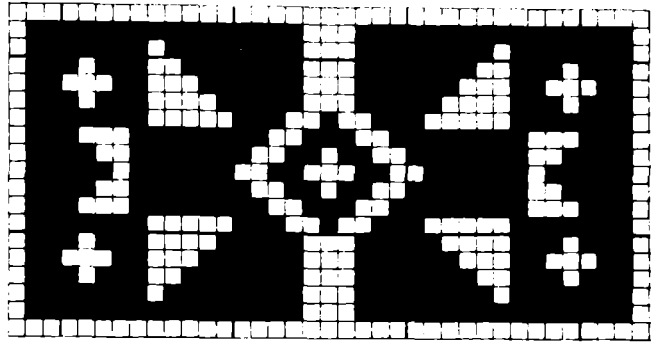
261. MEHUB DRAMI THIKTA



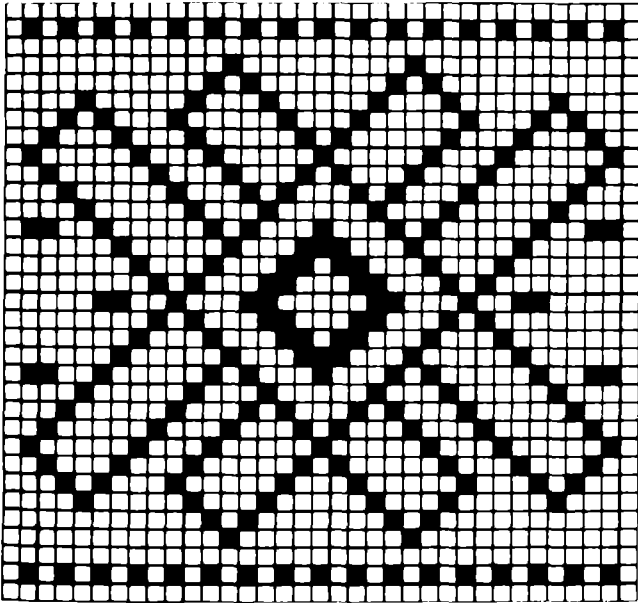
2.6.
BORDER DESIGNS
Numbers 262 -- 289



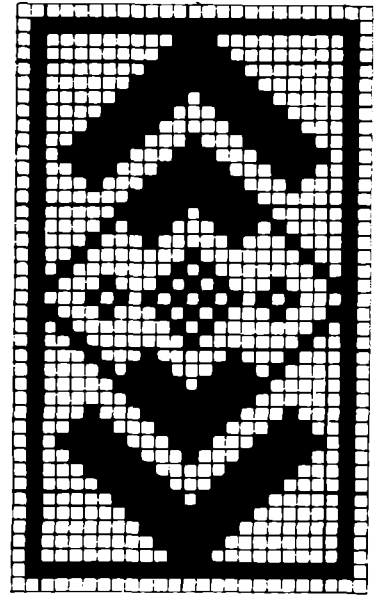
262. PHYEMALI MEETO



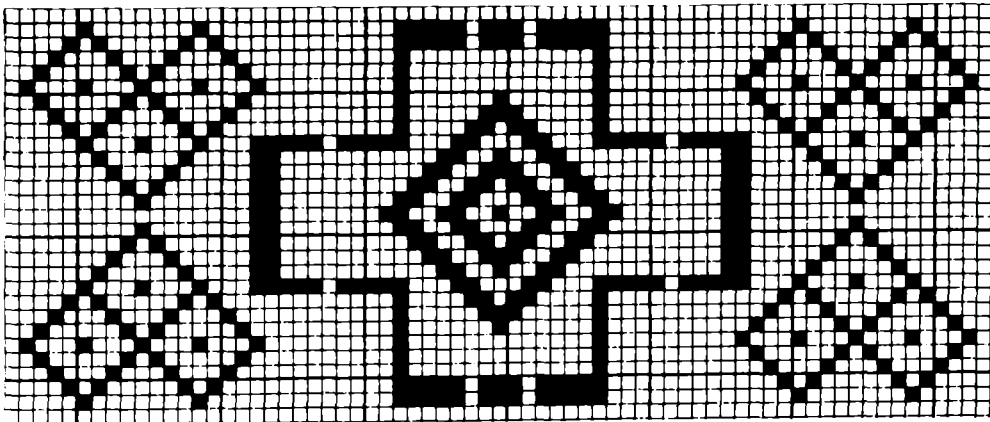
263. PHYEMALI



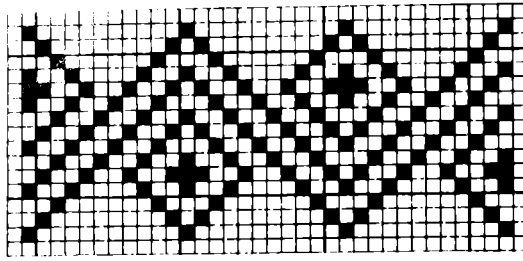
264. TSHITO



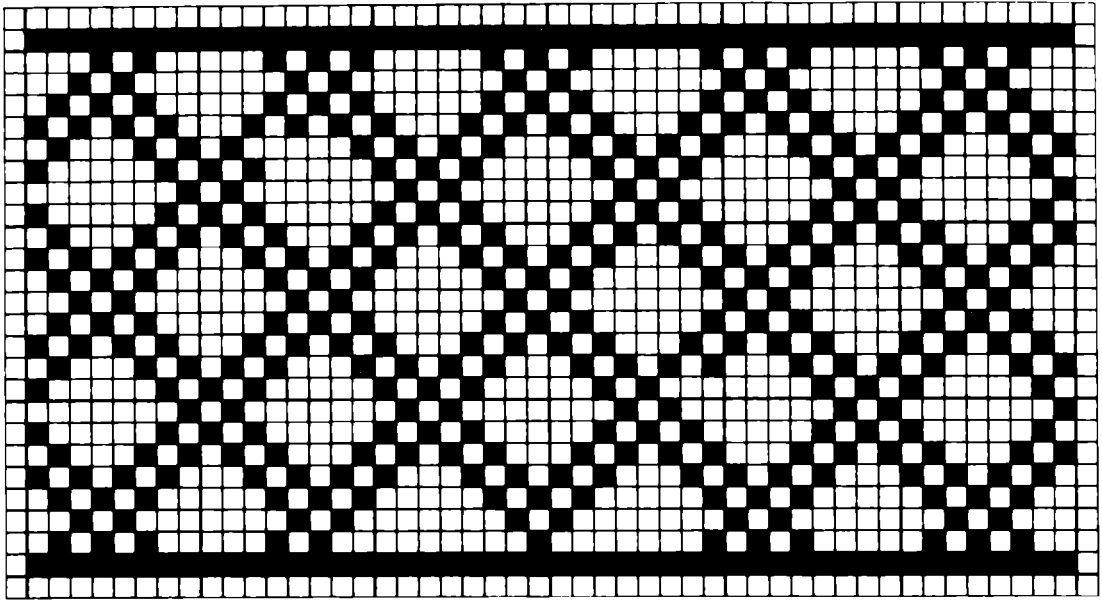
265. HUNTING ARROW POINTS



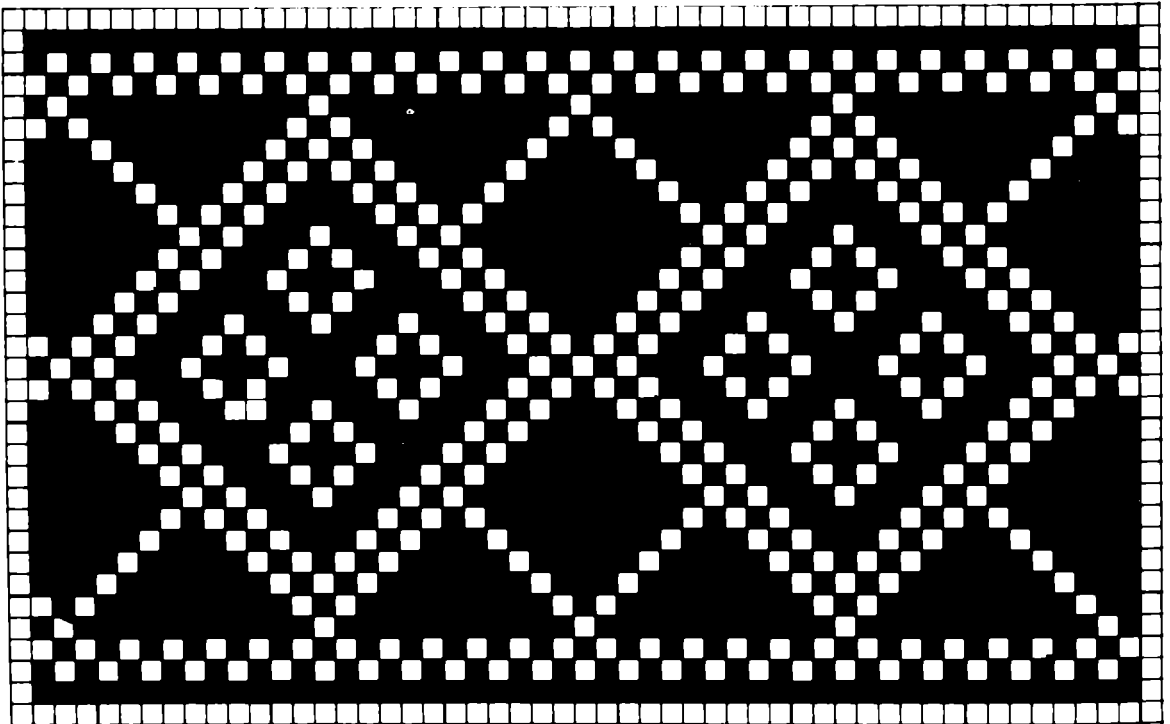
266. GAU



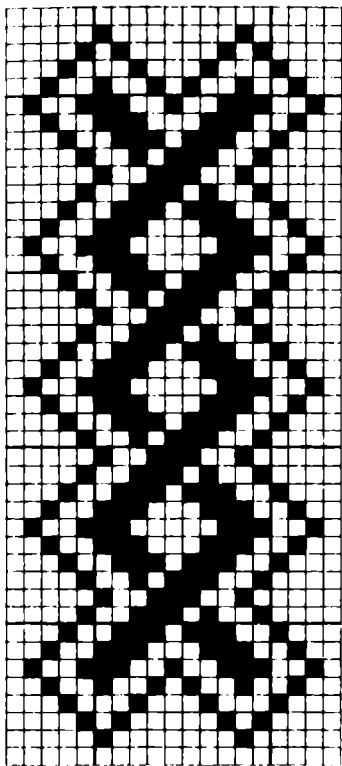
267. WAVES



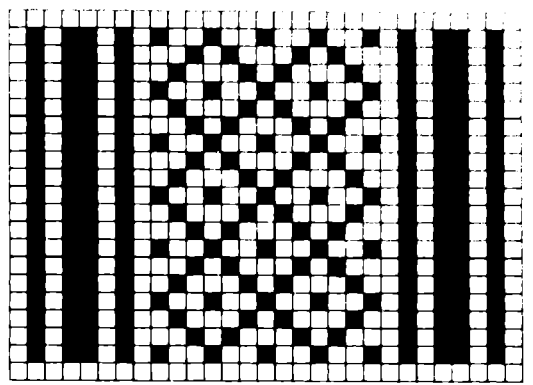
268. DIAMOND DRAMI



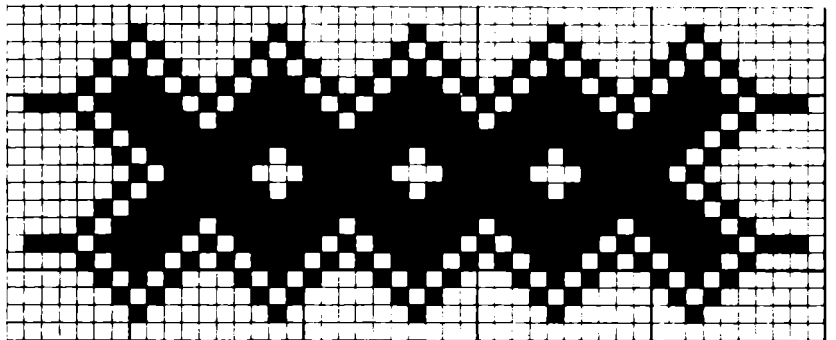
269. DIAMOND DRE



271. DRAMI BORDER

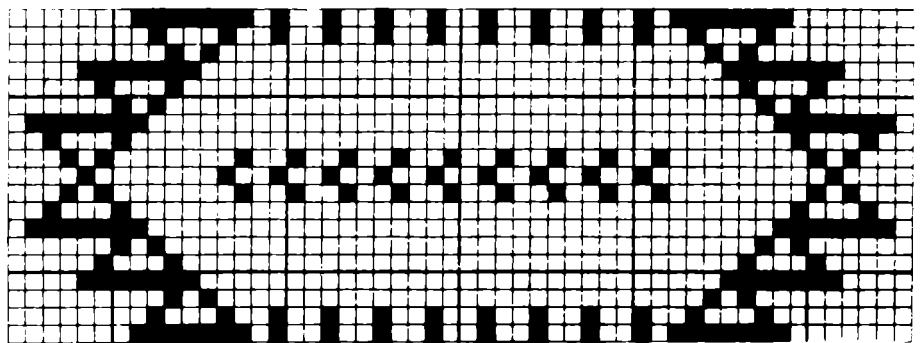


270. NORBO IN BORDER

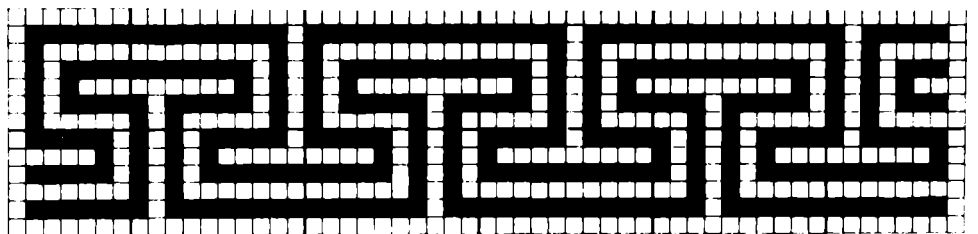


272. ENCLOSED DRAMI BORDER

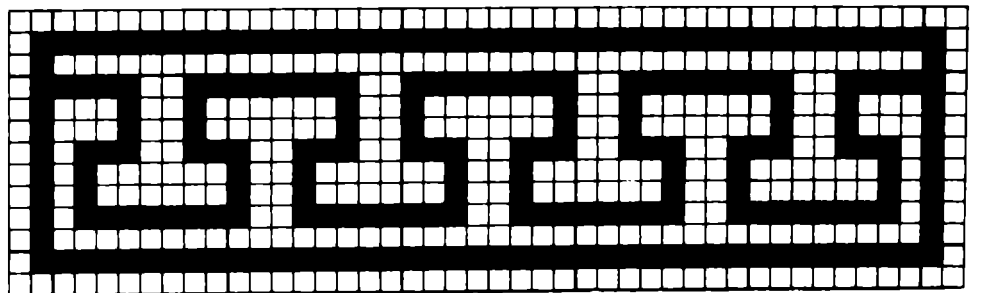
273.
KOCHAP



274.
LABYRINTH
BORDER
Plate A 27

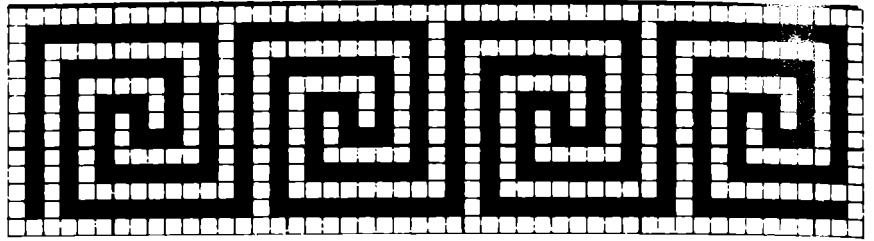


275.
JANAG CHAGRI
MEANDER

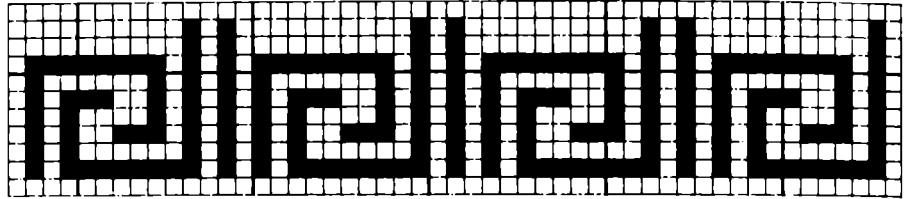


BORDERS

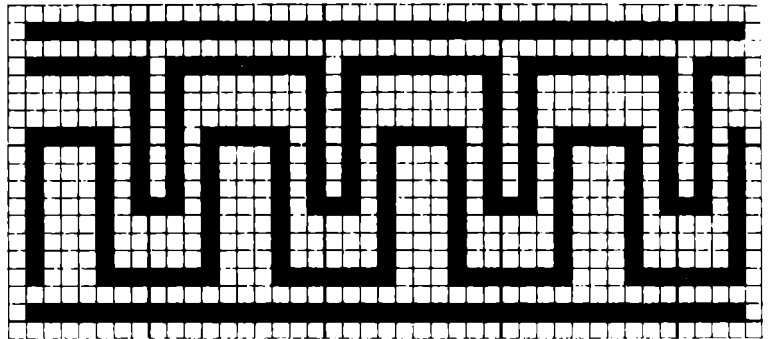
276.
THUNDER MEANDER



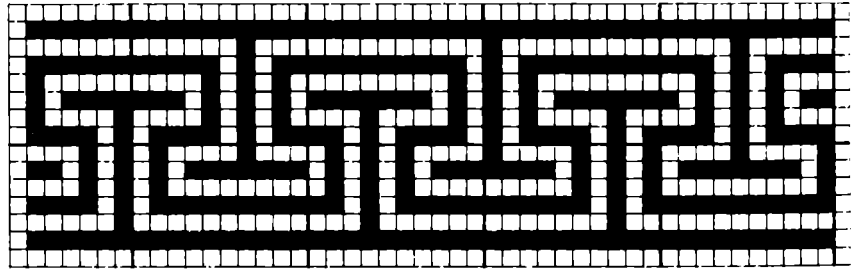
277.
INTERMITTENT
THUNDER MEANDER



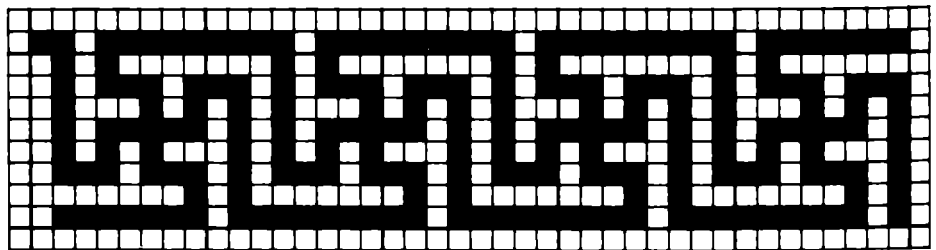
278.
EXTENDED
THUNDER MEANDER



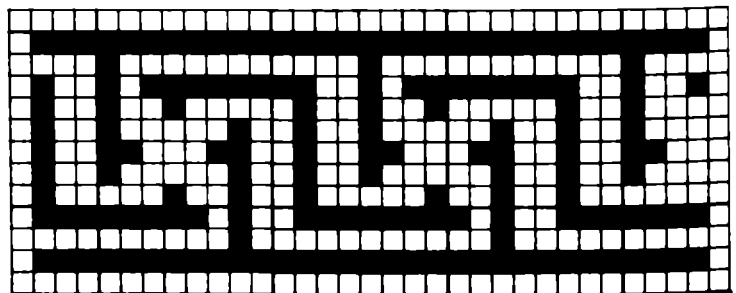
279. 'T' MEANDER

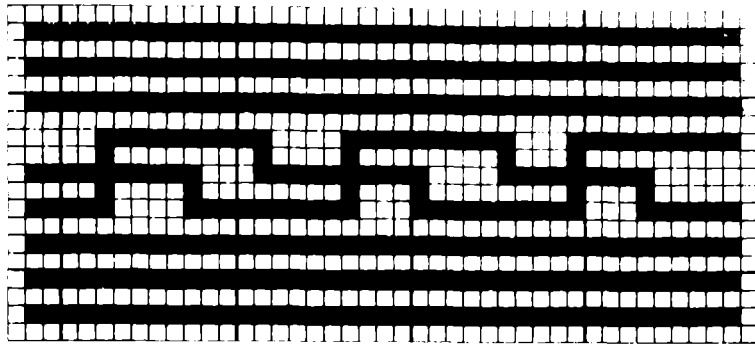


280.
CONTINUOUS
YUROONG
Similar to
Plate A 8

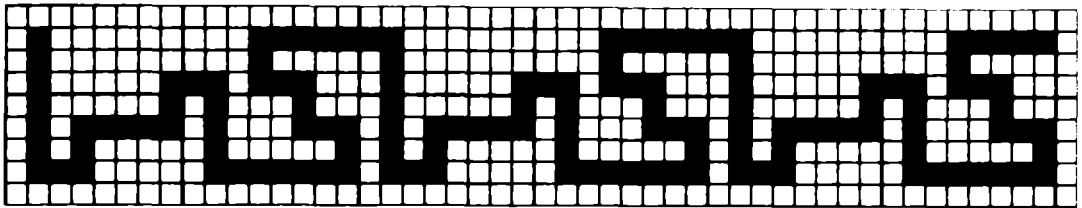


281.
YUROONG

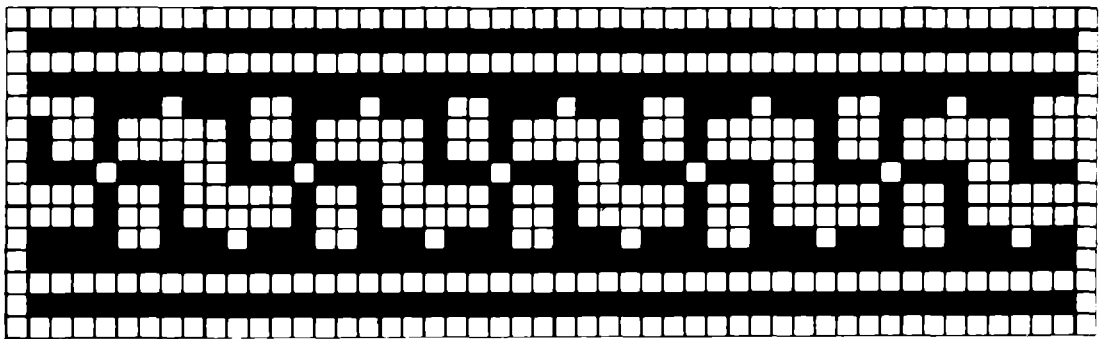




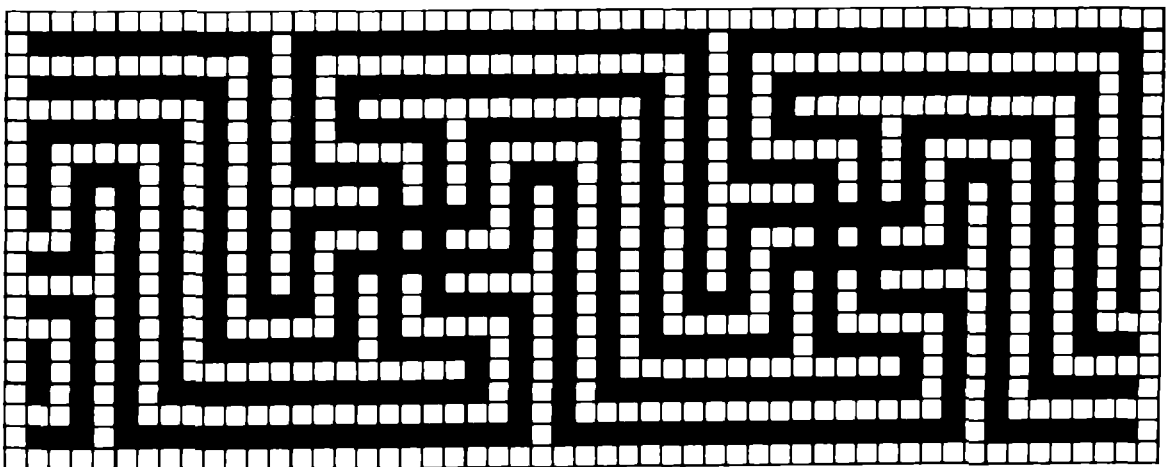
282. CONTINUOUS YUENRUNG



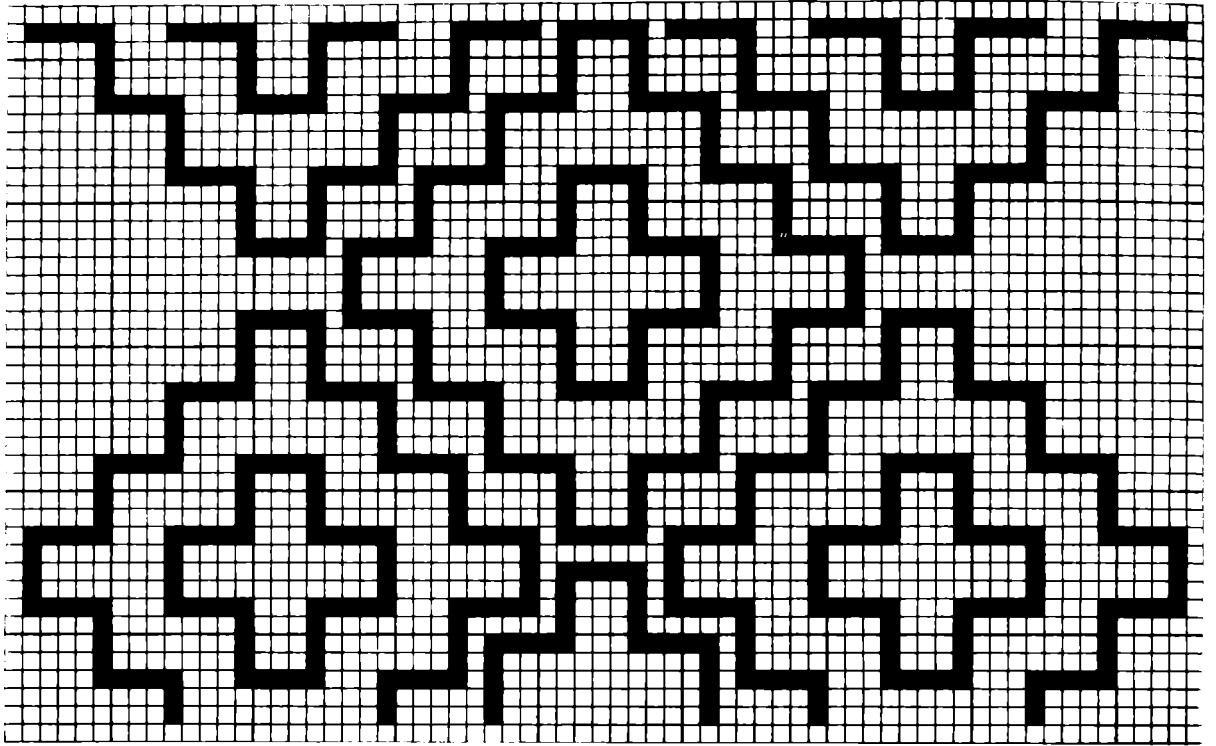
283. CONTINUOUS THUNDER MEANDER



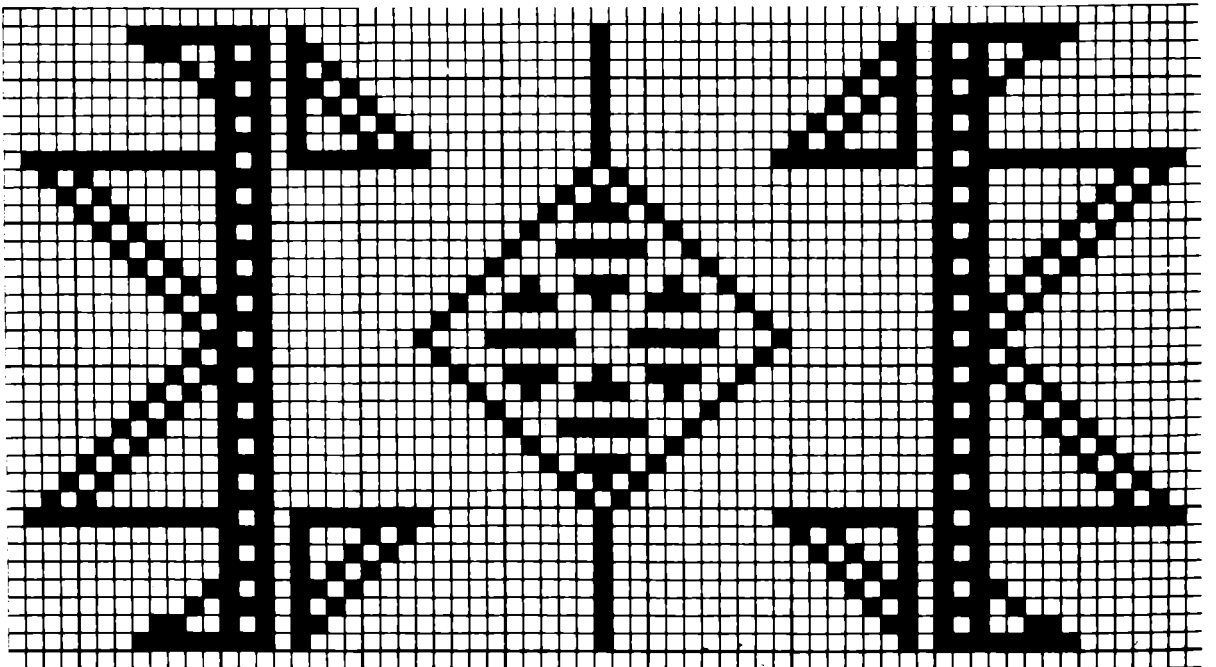
284. SPACED CONTINUOUS YUENRUNG



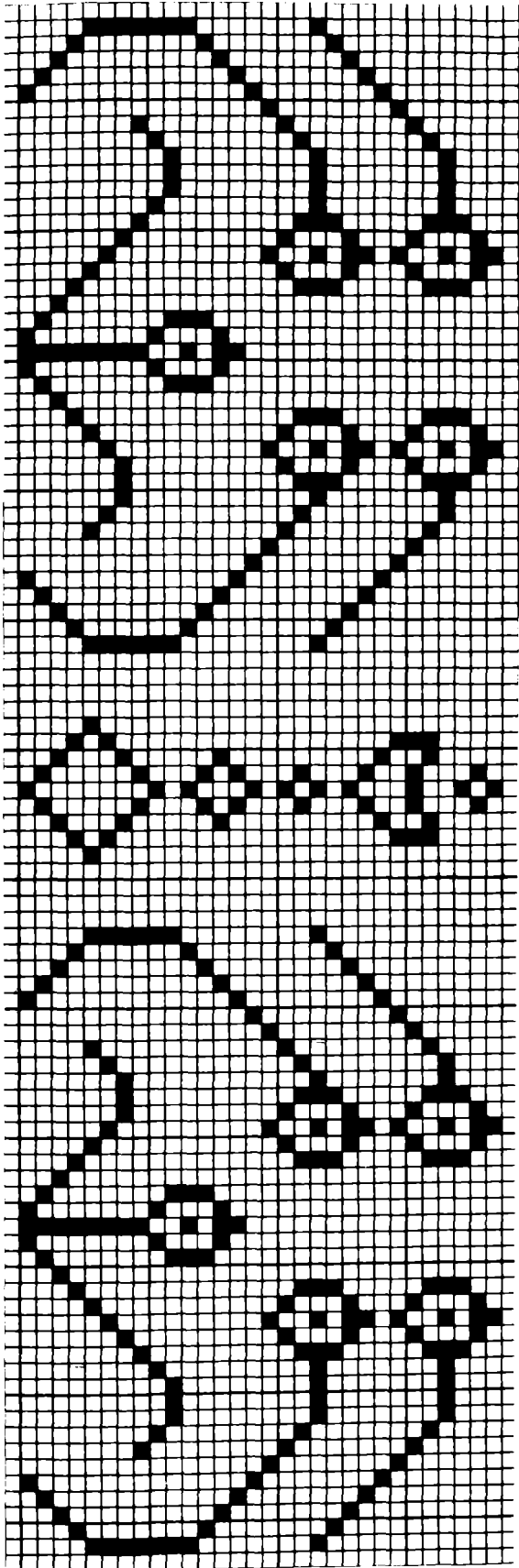
285. DOUBLE CONTINUOUS YUROONG Plate A 13



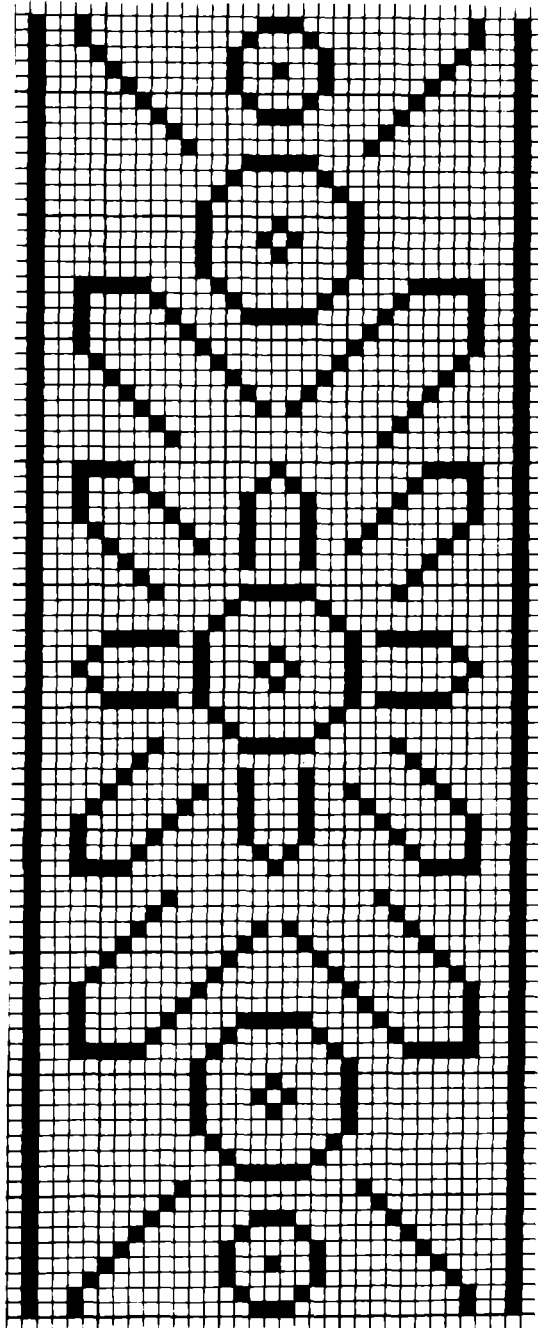
286. TANGKA BORDER



287. DORJI GANGRI



288. CHERRY BORDER



289. PEMA BORDER

3. GENERAL NOTES

Design names. Wherever possible, the Bhutanese names are given with each of the designs. In other instances designs are provided with descriptive names. While designs have particular overall names, several features, sometimes derived from several sources of inspiration, are often combined into one design. The name which is applied appears to refer to the most predominant feature of the design.

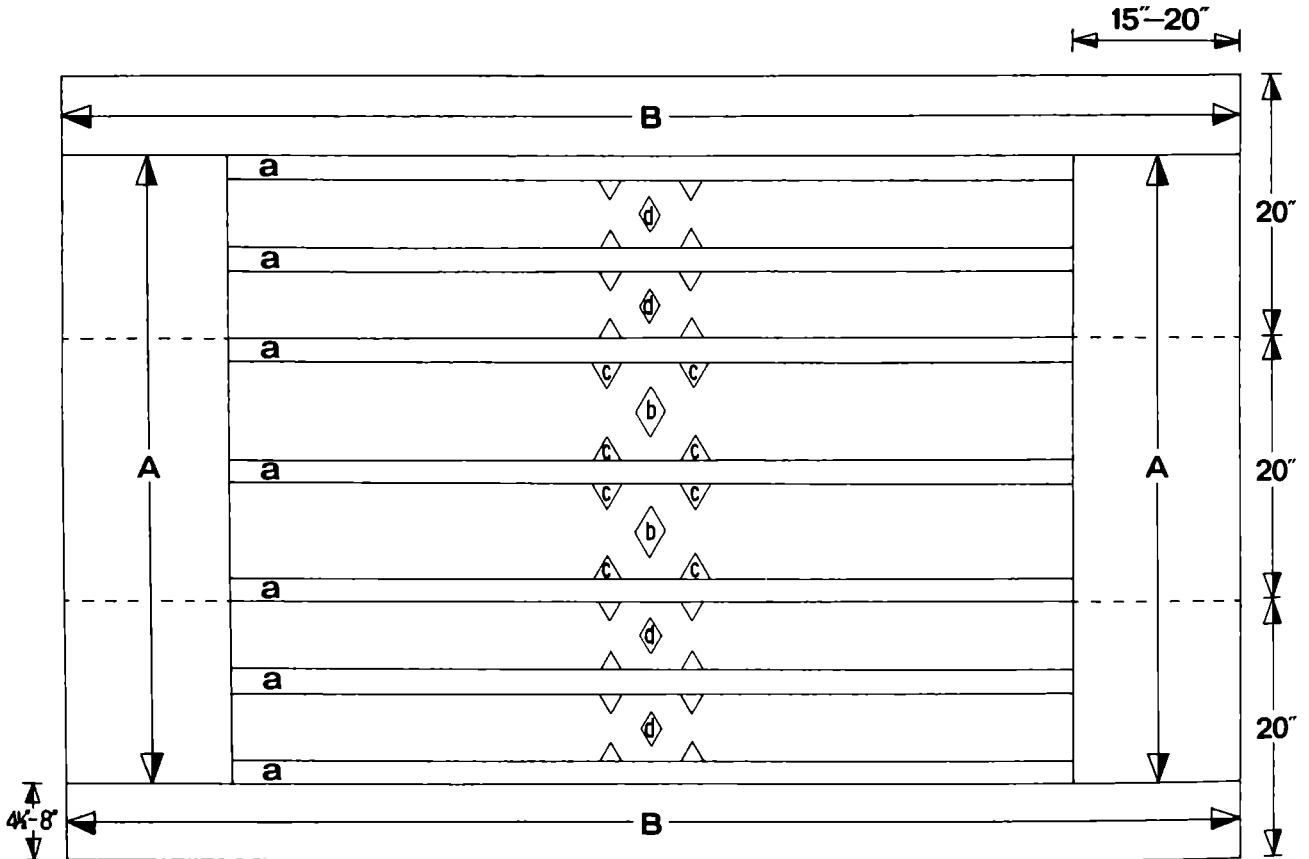
Poncho designs. The designs and motifs included on ponchos often indicate various occurrences, events or possessions that are particular to the owner. This does not appear to be the situation with the *kira*, although embroidered additions are made at various times during the life of the article.

THE KIRA

The *kira* is normally composed of three 50 cm (20 in) loom widths of handwoven fabric with an overall length of 250 cm (100 in). Background colours are traditionally white, blue, black, green or red, and classification of the *kira* is according to the background colour used. Older textiles, pre-20th century, were usually of four colours: black, red, dark blue and off-white.

CONSTRUCTION OF A TYPICAL KIRA.

Fig. 1



- A End border
- B Side borders

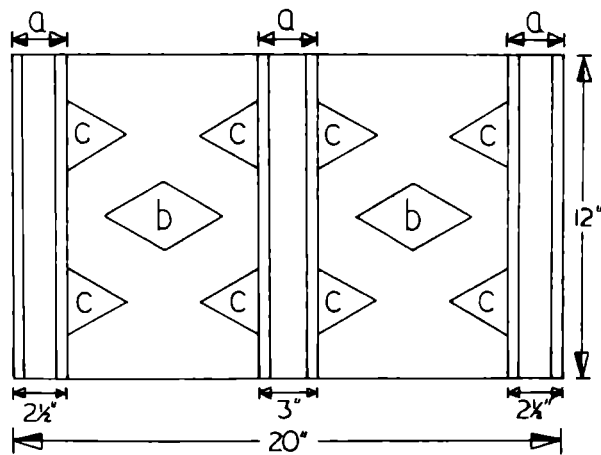
- a Narrow intense design strips
- b Large geometric forms
- c Demi-forms
- d Large geometric forms in smaller format

(1" = 2.5 cm)

Within each loom width large geometric and main designs in general seem to be repeated twice in parallel, and these, with the accompanying intense design strips and other motif inclusions, comprise the width of the loom. One loom width panel comprises a series of design units with border panels at each end. Each woven design unit consists of two of the same full size motifs, sometimes of differing colours, with four attendant demi-forms to each full size design and supporting intense design strips. This design unit measures approximately 25 x 50 cm (10 x 20 in).

One design unit. Centre panel of *kira*.

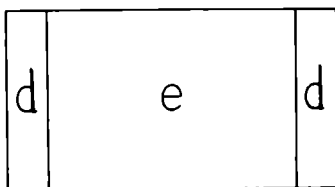
Fig. 2



- a Narrow intense design strips; each of three parts: two borders, same design (d), and one centre panel.
- b Large geometric forms (2)
- c Demi-forms (4)

Intense design strip. Refer 'a' figure 2.

Fig. 3

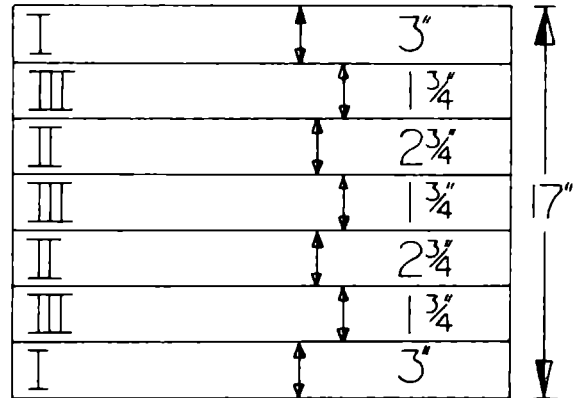


- d Border strips
- e Meander or small border design

End borders. The border panels at each end are usually between 38 to 50 cm (15 to 20 in) in width, and consist of between seven and nine repeat border motifs in panels.

End border. Centre panel.

Fig. 4.



- I Panels are of the same design, with the least detail.
- II Panels contain more detail than those at I.
- III Panels that contain the most detail.

The two side borders, Figure 1, vary between 11 to 20 cm (4 1/2 to 8 in) in width, and may be unadorned stripes or have a small motif embellishment.

In some instances specific designs are combined on a panel to provide an illusion of viewing mountains when the fabric is seen from a distance. The effect created is the result of a predominance of large and colourful design elements (mountains) that overshadow the smaller, less predominant ones. This illusion is particularly clear when the *kira* is fully opened; this 'secondary' effect may not be apparent when the *kira* is worn.

Colours Although a vast range of colours has been used in Bhutan, particularly in the more recent times, the tonal effects within each piece conform to harmony and careful balancing in order to create an overall effect of good taste and pleasure. This balancing is particularly significant in all Buddhist concepts and art forms.

4.

REFERENCE GUIDE TO ALTERNATIVE CENTRAL MOTIFS

The reference guide provides the reference number of the main form in the left hand column. This refers to the outer portion of the main form. By eliminating the central motif shown in the main form, a substitute or alternative central motif may be placed in the central section of the main form. Suitable alternative centres are listed in the four right hand columns of the guide. The edge counts of the alternative central motifs correspond with the inner edge counts of the main form in each instance.

The system of alternative motifs provides the reader and user of this collection with a large range of possible design units without having to prepare each possible combination in full format. Each of the combined forms has been seen in traditional Bhutanese textiles; therefore their combined use also conforms to the normal usage.

Main form number	Alternative central motif number				Main form number	Alternative central motif number			
	Section 2.1.1.	Section 2.1.2.	Section 2.2.	Section 2.5.		Section 2.1.1.	Section 2.1.2.	Section 2.2.	Section 2.5.
63	11.12.34.52.	90.	-	-	188	-	87.89.90.	-	-
102	10.12.34.52.	85.86.88. 89.90.95.	-	-	190	11.12.13. 34.52.	98	107.114.118. 122.124.133.	-
106	10.11.12. 34.52.	85.86.88. 89.90.95.	-	-				134.136.139. 140.141.	
108	11.12.34.52.	90.	-	-	191	13.66.	97.98.	107.114.122.	-
145	12.34.52.	-	-	-				124.129.133.	
148	12.34.52.66.	85.86.88.89. 90.92.95.98.	-	-	192	13.66.	97.98.	107.114.118. 122.124.129.	-
151	-	92.	107.114. 124.134.	-				133.134.136. 139.140.141.	
153	10.11.12.13. 34.52.66.	85.86.87.90. 91.93.94.	107.133.134.	-	199	-	86.88.89.92. 95.97.98.	122	
155	10.11.12.13. 34.52.66.	85.86.87. 89.90.91. 93.94.96.	107.114.124. 133.134.	-	200	-	86.88.89.92. 95.97.98.	122	-
157	10.11.12.13. 34.52.66.	85.86.87.89. 90.91.93. 94.95.96.	107.114.124. 133.134.	-	201	10.16.66.	-	114.118.122. 124.129.139.	-
159	10.12.34.52.	85.87.89.90. 91.93.94.	-	-	202	10.11.13. 16.34.66.	97.98.	107.114.118. 122.124.129.	-
160	34.52.66.	85.88.89. 90.93.	-	-				133.134.139. 140.	
161	10.12.34.52.	85.87.89.90. 91.93.94.	-	-	203	10.11.13. 34.66.	97.98.	107.114.118. 122.124.129.	-
162	12.34.66.	85.88.90. 93.95.	-	-				133.134.139. 140.	
165	10.11.12.13. 34.52.66.	85.86.87.89. 90.91.93. 94.95.96.	107.114.124. 133.134.	-	204	10.11.13. 34.66.	88.92.97.98.	107.114.122. 124.129.133. 134.139.140.	-
167	12.	90.	-	-	234	-	-	-	246.
168	52.	-	-	-	235	-	-	-	235.A.B.C.D.
171	-	89.	-	-	236	-	-	-	235.A.B.C.D.
173	10.11.13. 34.52.66.	85.86.91. 93.98.	-	-	238	-	-	-	235.A.B.C.D.
175	10.11.12.13. 34.52.66.	85.86.87. 89.90.91. 93.94.96.	107.114.124. 133.134.	-	239	-	-	-	235.A.B.C.D.
					240	-	-	-	235.A.B.C.D.
					242	-	-	-	235.A.B.C.D.
					245	-	-	-	237.246.
179	10.12.	-	107.114.122. 133.134.	-					235.A.B.C.D.
182	52	-	114.118.122. 124.129.136. 139.140.141.	-	247	-	-	-	235.A.B.C.D.
					249	-	-	-	235.A.B.C.D.
					252	-	-	-	237.243.
									235.A.B.C.D.
183	10.12.52.	87.89.90.	-	-	253	-	-	-	246.250.
186	10.12.34.52.	90.	-	-	257	-	-	-	250.251.

5.

GLOSSARY

Notes The various descriptive words used for each of the designs are written in the phonetic form of Dzongkha, the national language of Bhutan. As several dialects and languages are spoken within the country, variations of Dzongkha are also used to describe the designs.

Aikapur Narrow, plain stripes alternated with narrow design strips. Cotton or silk.

Baa A fine and graceful bamboo used for basketry.

Back-strap loom A weaver's personal loom which provides for the warp tension to be adjusted by movement of the weaver's back. The width of loom normally used in Bhutan is approximately 50.8 cm (20 in).

Bangchu A special type of round, airtight, woven bamboo container used for giving gifts and carrying foods.

Belo The traditional form of bamboo hat. Usually 31 cm (12 in) in diameter.

Bhundi A heavy-load carrying cloth usually with woven cords at each of the four corners. Approximately 128 cm (50 in) square.

Boden A woven design which creates a soft 'cushion-like' effect.

Boku See Koh.

Bom Large.

Bomthang A Central Bhutan valley known for its large fortress, forestry school and significant holy places of Buddhist worship.

Bon Of the Bonpo faith. The practice of witchcraft and sorcery. Shamanistic rites and practices are still in evidence in the interior of Bhutan.

Bura Raw silk.

Byapoi zen Cock's comb.

Byichu meeto The eye(s) of a small bird.

Bykur Basket design.

Ceremonial scarf Made from various fibres with silk being used

throughout the scarf for the most important elements. In daily use in Bhutan for audiences with His Majesty the King, visits to the *dzong* and on official occasions. Approximately 215-250 cm (85-99 in) in length with a width of 40-120 cm. (16-48 in). Different colours are used according to the rank of the wearer.

Chakra Wheel of Law. One of the eight auspicious signs of the Buddhist faith, representing the word set in motion.

Che 'Tongue of the fire.' Flames.

Chepsa Small dagger normally carried in the *gho* by Bhutanese menfolk.

Cheptala A ritual metal object with a vase shape.

Chhagsi pangkheb The honorific name for a special cloth used when eating; community napkin. It is characterised by a strong central diamond motif. Approximately 208 x 92 cm (82 x 36 in).

Chhuam Dragon-fly.

Choeting Lamp.

Chokæ The four directions of the compass.

Chorten A structure used for worship usually housing sacred relics. Of various sizes in eight distinct forms.

Chume Whirlpool.

Chunku Small flower.

Colours Traditionally, colours were obtained from vegetable and natural sources. In recent years aniline dyes have been introduced for the various textiles, although traditional dyes are still in use.

Conch shell One of the eight auspicious signs of the Buddhist faith. Represents the spoken word, power over water.

Darkang A special form of tassel used in monasteries and for adornment of various objects. Usually of brocade in several colours. Approximately 23 x 8 cm (9 x 3 in).

Dengkep Throne cover usually of appliqué.

Dhama Leaves.

Dhumre Garden flowers

Dorcha Courtyard.

Dorji Vajra, 'thunderbolt'. The five pointed darts which touch represent the five bodies of Dhyani Buddhas. The diamond formed implies indestructibility and complete pureness. Also used in Buddhism as the male symbol.

Drami 'Net', interlocking design.

Dre Design.

Dromchhu chaim Generic name for extra design on *lungsema*, *mense mathra* and *aikapur* fabrics used for the *kira* and *gho*.

Drukume Triangles.

Dzong Fort, monastery and administrative centre of a district.

Eternal knot Endless knot. One of the eight auspicious signs of the Buddhist faith. Represents longevity. Also known as luck knot, life knot or love knot.

Eura Thread/fibre/yarn of the stinging nettle plant.

Gangri Large mountain.

Garey Small mountain.

Gau Amulet or prayer box. A personal, portable shrine.

Gemæ/Jemæ Scissors.

Gencha Generic name for jewellery.

Gentian Blue flower common at high altitudes in the Himalayas.

Gho See Koh.

Ghu Nine.

Gibden See Boden.

Godi Bhutanese style window.

Gomong khora Multi-door *chorten*.

Ha Flat valley in Western Bhutan with ancient trade links to Tibet.

Jahtso A red dye obtained from a plant on which a parasite is grown.

Jamje Ceremonial tea-pot. In daily use by the royal household and high lamas.

Janag chagri A wall of particular consequence and when used as decoration or embellishment it is likely to depict the Mani wall; prayer wall.

Jangtham In regular sequence.

Japtha The decorative chain that links two *koma*.

Jichu Bird.

Jichu kam The leg of a bird.

Karsi Trident. Normally seen carried in the left hand of the saint and teacher Padma Sambhava.

Kempa Pinchera.

Kera A woven belt or saah, with fringe ends, of a size approximately 200 x 35 cm (80 x 14 in). Usually woven in wool or cotton and used by men as a belt for the *gho*, by women as a belt for the *kira*.

Khamar Head person of three or four villages.

Kira National dress of the Bhutanese female, worn daily throughout Bhutan. A female wrap-around dress length. Approximately 250 x 150 cm (100 x 60 in). Woven in strips of approximately 50 cm (20 in) width, on a back-strap loom. Its rich fabric and embellishment comprises cotton, wool, silk or a combination of all three. May be panelled so that for daily use the less decorated portion only will show, and the highly decorated portion on special and ceremonial occasions.

Kishung See Poncho.

Kishuthara A provincial *kira* made from natural or unbleached cotton.

Kochap Special ceremonial belt.

Koh Boku. *Gho*. National dress of the Bhutanese male, worn daily throughout Bhutan. Made from three or four lengths of material, generously cut to allow for wrapping around the body; placing of the *kera*, belt; and to form a pouch for

carrying personal items and daggers. Woven in a striped design from cotton, wool or silk or a combination of all three. The lengthy sleeves can be folded back over the wrists.

Koma Decorative shoulder clips, worn as a pair, to clasp the *kira* at the shoulders. Linked together by a *japtha*. Usually made of silver with a gold finish.

Kongbu Butter lamp used for religious and ceremonial purposes.

Kumney Male ceremonial scarf.

La Honorific. Highest point.

Leushum A fine quality cotton and the name of a design.

Log Lightning.

Lotus See Pema.

Mandala A geometric diagram of magical or mystical content.

Mani dunkhor Large prayer wheel containing mantras, prayers.

Mani la khor Hand-held personal prayer wheel.

Mapshem A fabric of cotton, wool or silk woven with a *jathso* red background.

Marchang Ceremonial tripod used to support the *throe*, a special cast metal bowl for liquids.

Meeto Small.

Megeche See Che.

Mehub See Che.

Mentha A fabric with a pleasing array of small floral patterns set in fine stripes.

Meto Flower.

Mito Eye.

Napahem A fabric of cotton, wool or silk woven with the background colour of black.

Ngoshem A fabric of cotton, silk or wool woven with a background colour of blue or green.

Nin Sun.

Ninze Rays of the sun.

Norbo Jewel.

Pangkheb A special cloth, similar to the *chhagsi pangkheb*, but smaller and with less decoration. Approximately 243 x 72 cm (96 x 28 in).

Paro Valley in western Bhutan which until recent times was the principal cultural, commercial and political focus of the country. Home of the National Museum.

Pecha Books.

Pechu See Bhundi.

Pema Lotus. One of the eight auspicious signs of the Buddhist faith. Represents perfection and purity.

Peyab See Eternal Knot

Phyemali Butterfly.

Poncho A sleeveless shirt-style dress. Usually made of unbleached cotton or wool. Approximate size 120 cm length by 90 cm width (48 x 36 in). Usually embellished with fine designs in silk or cotton.

Prayer flags Narrow strips of fabric with woodblock printed prayers, fitted to lofty poles and erected in auspicious places throughout the country.

Punaka Until the 1950's, winter capital of Bhutan. Remains the winter home of the Je Kempo (Chief Abbot) spiritual leader of Bhutan.

Rachung A wide scarf with fringed ends, used for holding children on the back.

Seepa Butter container.

Seku A wood or bamboo utensil used for grinding chillies.

Selwaimelong Divine mirror. Symbol of happiness.

Seshe Filament of refined silk.

Sham Base.

Shinglo Plant.

Shingsa Special fruits.

Simbachan A web design from Eastern Bhutan

Ta Horse.

Takure Yarn spindle.

Tangka Chinese design.

Tangtin Small hand-held drums.

Tashi delek Good luck.

Tashigang Valley in eastern Bhutan and important weaving centre.

Thempang Crossbeams.

Thikta Random.

Tima Twisted threads. Lace effect.

Toigo Outside blouse/jacket for the *kira*, usually of silk brocade.

Torma Image to represent certain gods and goddesses.

Tren Clouds.

Trident See Karsi.

Trikep Appliqué cover in felt or silk.

Truntrun White bird.

Tsangkhu Grain carrier.

Tachering kingkhor Special hat of long life.

Tshito Cross or 'X'.

Ungaham Honorific. Hat of the Yellow Hats.

Wonju Inside blouse for the *kira*, usually of a single coloured silk.

Yalang A village in Central Bhutan close to the capital Thimphu.

Yathra Usually woven from wool and used as a floor covering or blanket. In various sizes and composed of three or four 50 cm (20 in) woven strips. The length is usually between 140-200 cm (56-80 in). Total width 150-200 cm (60-80 in). Normally woven in central Bhutan.

Yin/yang Represents universal dualism; the male/female symbol.

Yura See Eura.

Yuenrung Ancient line design with the crampons facing to the right. Known in Bon iconography

Yuroong Swastika, an ancient line design with the crampons facing to the left. Known in Buddhist iconography.

Zar Fruits.

Zerpa Thorns.

Zim Pliers.

Zuccha Stinging nettle plant.

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The Author

David Keith Barker was born in England in 1937. He completed his full-time education in England prior to additional studies in the South Pacific.

In 1968 he commenced his career with international organizations undertaking assignments in the Caribbean, Iran, Fiji, Bangladesh and Nepal. He is now a professional photographer/writer specialising in handicrafts and associated subjects.

The author has been resident in Nepal for two years and completed an extensive visit to Bhutan in 1984. The material used in this book has been collated during his time in Nepal and Bhutan.

He is currently preparing two further books, to be entitled *Prayer Wheels of the Buddhist Religion* and *Buddhist Prayer Rosaries*.

TASHI DELEK

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by David K. Barker

Three hundred individual designs illustrated in one hundred plates are drawn from woven and decorated items made in the Royal Himalayan Kingdom of Bhutan during the last two centuries. The designs are displayed in clear diagrammatic form, making the traditional and classical designs from this great weaving country available for the first time to craftspeople and others who appreciate using traditional designs for their work and pleasure.

The designs of Bhutan, whilst unique in nature, have been nurtured over many years and also contain elements of influence from China, Tibet and Nepal. This Mahayana Buddhist kingdom portrays its thoughts, aspirations, imagination and beliefs in the weaving art for everyday use in clothing, decorative panels, carpets and religious coverings and other items. Religious symbols, animal and plant life, natural phenomena, everyday objects: traditional, mythical and geometric forms and a range of border elements are included which can be transferred to colourful and unusual uses.

The designs are reproduced on clear mesh grids to make them immediately usable, not only for weaving, but also for embroidery, rug, belt and headband making, edgings, crewel work and needlepoint of all categories.

Woodcarvers, jewellers, glass engravers, potters, ceramic designers, interior decorators, and others will surely also draw inspiration from this unique collection of designs.

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