

MY VILLAGE MY CULTURE



Wangbama Central School

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The Seven Gifts From the Learners-My Village My Culture

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INTRODUCTION

The third issue compilation of “Seven Gifts-2024” by our learners showcased an impressive array of patterns and designs that highlight their creativity and skill. From bold, modern prints to intricate, traditional motifs, their work reflects a deep understanding of design principles and artistic expression. Each piece tells a unique story, blending colors, textures, and shapes to create captivating visuals. These designs are not only aesthetically pleasing but also demonstrate the students’ ability to innovate and push the boundaries of conventional design.

We are proud to feature these works in our publication, celebrating their talent and dedication to the art of pattern-making.



BISHAL GHALLEY
CHAPCHA, CHUKHA

Rari (Sheep Wool Rug)

I am Bishal Ghalley of class XI science 'B', from Samtse. I came to know about Rari as both my parents are Lotsham and I found Rari as something very special since it has multiple use. After hearing the narrations about the use of Rari from both my parents I feel it is more commonly used in my mother's village (Tashim). Rari is used on any special occasion and during pujas. It is also used on occasions where we have guests at home, to honor them by spreading it as a mat on the seat where they would be seated. It is also a common belief amongst the Lotsham that Rari helps in reducing the backache since it is very warm, if we wrap it around our waist. Rari is woven out of sheep wool where the yarn is prepared during the leisure hours, and the men do the final finishing and felting or they help with the warping or the heavy wool embroidery which is applied after weaving.

The process can be briefly described as follows:

- i. Making a Rari, a traditional woolen rug, begins with shearing sheep wool using a churi, a specialized knife.
- ii. The wool is then washed, dried, and matted, forming a large entangled mass.
- iii. Using a Dhanu, (a special instrument shaped like a bow where both the ends are linked with a fine skinned rope), this mass is carefully separate into fluffs.

iv. These fluffs are then spun into yarn using a spinning wheel.

v. Finally, the yarn is stretched in parallel on a loom, where the weaving process begins, transforming the wool into a beautifully crafted





CHONEY DEMA
CLASS-7A

PALANG

Most Bhutanese homes will have a Palang, a traditional handmade container to store Ara and we call the container as Ara Palang. The people of the locality in Kengkhar are famous for crafting Palang. Palang can be made in small, medium, or big sizes.

Popularly, most people paint the Palang red or black but these days, some people also started to paint green or yellow. Palang is covered with at least three braided/ designed strips and about three to five small designed strips called Ngoitshar.

Palang has two holes. One of the holes is taller than the other one and has a hole as it is used to pour Ara.

The other one doesn't have a hole but it has a string or a chain attached to hold the cap of the other one. These two holes are located on the upper part of the Palang.

Materials required: Boehmeria rugulose (Dongtsong Shing) or Gmelina arborea (Kholong Shing)

Paint or color (permanent)

Ngoitshar

Chain/string



Significance: Palang is considered important in our village because offering Ara from the Palang is a sign of showing respect.

Process of making Palang:

1. Gather wood: Collect wood that has high quality for making Palang known as Dongtsong Shing.



2. Cut/fix/reform the shape: Chop the wood into a cylindrical shape and soften the wood with the wood softening machine. Then rub it with sandpaper to make it smoother and to refine its shape.

3. Painting: Paint the cylindrical wood with an ink-like liquid called Gurtsi (Sharchop) produced from Gurtsi Shing. It makes the wood light black. Then paint the container red or black. If we paint the red color, it becomes a little black with more red because of the Gurtsi. Then paint the upper part of the Palang with a different color for design.



4. Make ngoitshar: At first, ngoitshar would be plain without design but we added ngoitshar, which we copy the design or strip from an iron with the design. The iron with the design is placed above the ngoitshar and hit the iron with a small hammer or something hard, press the design to the ngoitshar.

5. Cleaning ngoitshar: After pressing the ngoitshar, we put the ngoitshar in the warm ashes in the fireplace to let the design be permanent after warming up. It becomes black after that. So, we boil it in with Churpu (Sharchop) produced from a tree called Prekoptang shing (Sharchop). After that, the ngoitshar becomes white.

6. Adding/placing ngoitshar: Then along with the small ngoitshar, we add all the ngoitshar to the Palang.

7. Final touch/check: Check whether the ngoitshar is in the proper position or not.

Know more:

- Churpu means sour
- To clean the ngoitshar, we believe that any food/fruit that has a sour taste can clean it.

- We believe that in the past, people used lemon to clean the ngoitshar.
- Ngoitshar is made of silver.
- Palang should be always filled with art. It should not be empty or neither filled with other kind of liquid.
- Serving Ara from the Palang is a sign of showing respect.

The price of the Palang: Small size 2000 or 3000
Medium size= 4000
Big size 5000 or 6000

We use Palang: when we receive a guest
When we visit important or religious programs
When we visit other friends' homes.





DAWA ZANGPO
CLASS- IX C
SAMKHAR, TRASHIGANG

KHAMAR

I chose Kharmar as my gift from Samkhar, Tashigang. This pattern is applied to Kira. In the olden days, girls from high castes wore it at festivals and on special occasions. This pattern is now common in the western part of Bhutan as well. The pattern consists of intricate geometric designs that are woven into the fabric. The Kharmar pattern typically features repetitive motifs such as squares, diamonds, or lozenges, often in vibrant colors like red, yellow, green, and blue.

Each element of the Kharmar pattern holds symbolic significance:

- Squares and diamonds represent stability, balance, and the four elements (earth, water, fire, and air).
- Colors have specific meanings. For example, yellow symbolizes authority and secular power, while green represents harmony and stability.

These patterns not only beautify the kira but also convey cultural and spiritual meanings deeply rooted in Bhutanese traditions. They are woven with great skill and care, making each kira a unique piece of wearable art that reflects Bhutanese identity and values.

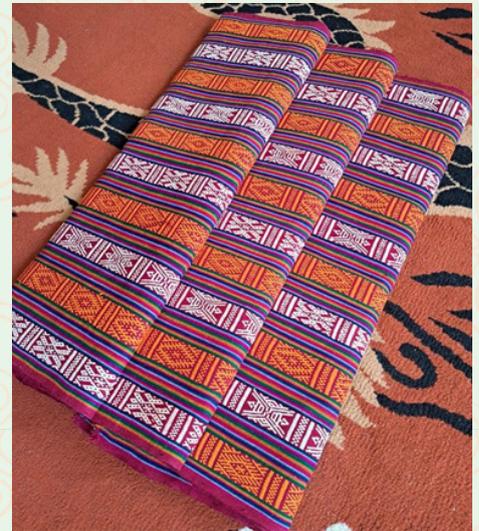




**DEMA LHAMO
CLASS-IX B
JAMKHAR, TRASHIYANGTSE**

HOR BI-GUPA

In my language, this design is known as B Gu-Pa, where B stands for Leg, Gu- represents nine, and pa- signifies flower or Pema. It is highly esteemed in my village. When creating this design, we require two and a half kilograms of thread for weaving a kira and two kilograms for a Gho. Prior to commencing the weaving process, it is essential to boil the threads with dye and allow them to dry. Unlike other designs, we do not gather flowers; instead, we need double (lhang) to weave this pattern. Traditionally, domestic yarn and dye were utilized, although this practice is becoming less common now.



Overwhelmed by remorse for his earlier dismissal, Gamashing was consumed by guilt. In a moment of despair and repentance, he retreated to the edge of a towering cliff, grappling with the weight of his shallow judgment. Yet, fate, with its unpredictable twists, intervened. As Gamashing teetered on the precipice of despair, a landslide ensued, propelling him into the abyss below.

In the aftermath of tragedy, amidst the chaos and rubble, the Rhododendron stood as a silent witness to Gamashing's fall. Though their love remained unfulfilled, their story served as a poignant reminder of the transformative power of perception and the fleeting nature of beauty. And amidst the whispers of the wind and the gentle rustle of leaves, the Rhododendron's blossoms continued to bloom, a testament to love's enduring resilience in the face of adversity.

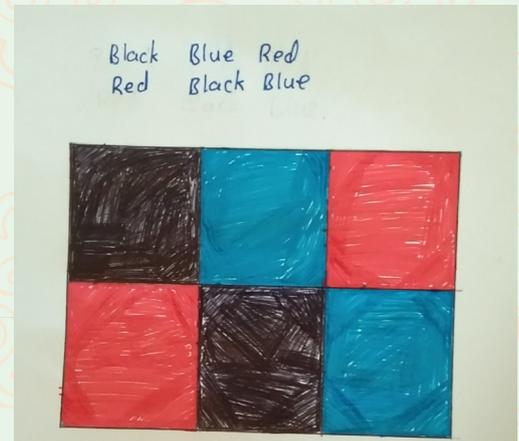




JIGSEL NIMA YOEZER
CLASS-VIII

SEPHU THARACHEM

The pattern shown in the image is the simplest pattern of Sephu Tharachem among the different types of patterns. This type of Kira can be seen at traditional altar. For this type of Kira, the colour combination are black, blue and red. Sephu Tharachem is usually seen in the Kira which made from sheep wool.



The term “Tarachem” refers to patterns made by colours. Sephu Tarachem is the dress worn by women during a time when there were many sheep in Sephu. The cloth is usually thick and warm, since the location of Sephu is in higher altitude, in the subalpine region. The material used to make the cloth is sheep’s black wool. Since several colours are used in the yarn to create this pattern, the black wool is dyed into different colours using different plantbased dyes. Sephu Tarachem was famous in the olden days when there were many sheep. However, nowadays, this is not very popular as many people do not rear sheep in Sephu.





SONAM YANGDON
CLASS-VII
SOE, THIMPHU DZONGKHAG

PHAY TSHI'- YAK WOOL SACKS.

Yak wool sacks is locally known as “Phay Tshi”. It has been traditionally used by highlanders. It is a traditionally crafted product that combines practical utility with cultural heritage. These sacks are often used for special occasions, reflecting rich cultural heritage and traditional skills of Bhutanese communities. This traditional craft is not only used in special occasions but also promotes the cultural heritage and craftsmanship of Bhutan.



To weave Phay Tshi, people collect Yak’s hair in warmer month to ensure yaks are comfortable. By using traditional spinning wheel, the washed yak hair is spun into yarn. The yarn is strong and durable, ready for making sacks. Then, spun yarn is weaved into dense and durable fabric using a loom. The pieces of strong fabric are then sewn together using strong thread, typically made from yak hair. Some sacks may be decorated with traditional pattern or additional weaving techniques. The sacks are used for storing and transporting goods, especially in rural areas where their durability and resistance to elements are highly valued.





SONAM ZANGMO
CLASS- XI SCI
DAGOR, PEMA GATSHEL

THANGSHING CHUDANG

Thangshing Chudang is woven at Pemagatshel Dzongkhag, Dagor gewog by the women.

The materials used in Thangshing Chudang are high-quality silk or



brocade fabric which may be embellished with metallic threads or beads. The fabric can vary in color and pattern, complementing the Kira. The Chudang is a decorative belt that is often richly embroidered or adorned with intricate patterns. It typically features traditional Bhutanese motifs, such as geometric shapes, floral designs, or symbolic elements.

It has fringes on both the sides which was used to tuck and fasten the belt when kira is worn. The intricate designs and patterns on Thangshing Chudang often have cultural and symbolic meanings, reflecting the rich heritage and artistic traditions of Bhutan.





SONNIYA BALAMPAKI
LASS: VII A
DIKIDLING, TSIRANG

PIRA OR ‘CHAKATI’

When I visited my grandparents at village, they shared me the fascinating tradition of “Pira” also known as “chakati”. They created this beautiful pattern to sell for a living. This craft was not only a source of income but also a proof of their skill and creativity. Nowadays, while selling of Pira has faded but the tradition continues, primarily as a fun activity. This activity allows them to pass on their skill to younger generations, ensuring that this beautiful tradition is not lost.

In Lhotsham community, the traditional mat is referred to as “Pira” or “Chakati”. It is a distinctive and important cultural artefact. It is a round object that is skilfully made from dried corn cob leaves. This mat is a useful home accessory.

The Pira’s design is simple yet elegant, reflecting the creativity and skill of the Lhotsham people. The natural colour of the dried leaves provides a rustic and simple appearance. Edges are often reinforced with additional braiding or stitching to enhance durability and prevent tattering. During my grandparents’ time, Pira was used as a mat and a decorative material in their homes. As the world developed, children began crafting Pira from plastics. This shift has helped reduce waste in the environment while preserving and passing down the age-old tradition.

I am passionate about drawing and painting. Additionally, I enjoy playing badminton, a sport that keeps me active and helps me stay fit.





**SUJAL CHHETRI,
CLASS- IX
YANGPHELTHANG, SAMTSE**

DHAKA TOPI

Dhaka topi pattern has gained its prominence during king Mahindra's rule (1955-1972), becoming a mandatory accessory in governmental photographs. These caps were once rented near sangha Durba at Kathmandu, adorning the heads of Nepalese men and officials, often embellished with the khukuri cross emblem. Dhaka Topi was first woven by Ganesh Man Maharajan in the year 1950s.

Dhaka Topi was made from traditional cloth. It was made by hand in Nepal and also in our village in present day. In addition, it has been passed down from old generations to current youth. The cap is designed with different pattern and varieties of colors. The cap has unique shape, color and the pattern. The cap symbolizes unity and identity of Lhotsham communities. Dhaka Topi is used during important festivals like, Dashain, Dewali, ritual, marriage and many more. Dhaka Topi is common attire in our localities. It is worn to show respect and gain lucks. I have also worn this cap many times during special occasions.





**TANDIN WANGMO-
CLASS-VIII A
SHONGPHU, TRASHIGANG**

HOTHRA KIRA

Hothra pattern consists of colorful stripes and geometric designs woven into fabrics such as kira and gho. The pattern is believed to bring good luck and protection to the weavers. It is woven on a traditional loom using natural and chemical dyes. This pattern has evolved over the time including new color combinations and chemical dyes, resulting in a wider variety of color patterns.





LAXIMI PRADHAN
CLASS- XI COMM
DAGANA

RANGOLI

In my village, those who follow Hindu traditions create Rangoli designs during important festivals. This practice is deeply connected to my cultural heritage, which is why it resonates with me personally. I chose the Rangoli pattern because I learned to create it when I celebrated Diwali for the first time at nine years old. Rangoli is a form of folk art that originated in the Indian subcontinent. It features bright colors, intricate patterns, and motifs. This art form dates back to ancient times, with references found in texts from the Vedic period around 1500-500 BCE. It is prevalent in various parts of India, Nepal, and Bhutan.

In Drukjegang, Rangoli is crafted by those who follow Hindu culture and is typically designed during festivals and auspicious occasions. The symmetrical design of Rangoli is believed to symbolize prosperity, growth, and luck. Rangoli patterns are created using different types of colored flour and limestone. During celebrations such as Diwali, Basant Panchami, Maha Shivaratri, and puja, everyone in the household, including parents and grandparents, helps create Rangoli designs. For those who follow the Hindu tradition, Rangoli is seen as a vibrant, inexpensive, and symmetrical form of art that brings people together and celebrates cultural heritage.

