

Duhumbi crafts

Date of recording: various

Location of recording: Chug valley, Dirang circle, West Kameng district, Arunachal Pradesh, India.

Short description: This collection of videos, audio and photo files displays Duhumbi crafts, as recorded between 2012 and 2017. Three main crafts are the art of weaving, the bamboo (and cane) craft, and the leather craft. The weaving topic shows the carding of wool, preparing the warp, the backstrap loom and the various actions of weaving while weaving a bag panel, a bag strap and boot straps, parts of the backstrap loom, weaving tools, nettle fibre bags and some examples of designs on the traditional bags. The bamboo craft topic shows how a bamboo rope is twisted, and various bamboo products. The leather topic shows various leather products.

Bamboo is one of the main forest products that was used for a wide variety of products of daily use. Many of these products are now rapidly replaced by modern, plastic and other innovations imported from India. The bamboo craft is disappearing, with fewer and fewer people practicing it. Only for a few purposes, such as the walls of Assam-type houses, is bamboo still collected. Bamboo cut into stalks of 4 to 5 feet in length are called *bowra*. This product has given the Duhumbi their nickname, Duhumbi *bowra bowki*. These bamboo stalks, before being split, are used, for example, for drying clothes. A *meyzhongzha* is a bamboo stick made by splitting a 1 1/2 to 2 feet long bamboo stalk in half, used for carrying bamboo stalks on the back/*japten* by sticking it through a hole in the stalks, also used for scraping hides to thin for using a knife.

The main species of bamboo used is called *mey* (*Borinda grossa*), it is called *meynyong* until it is one year old, when it is harvested. After bamboo is collected, a single stalk is *sher {ta}*, split into two halves. Through a process called *meynyong jat {da}*, the soft white inner layer called *mey shangkar* or *mey yangkar* is separated from the harder outer part. The soft white inner layer is discarded. This outer layer is again split in two layers, the harder outer cover is used for making rough items like fences, drying mats, mats for roofing and house construction. Through a process called *meynyong zak {da}*, the softer inner layer is split lengthwise into six strips that are used for making baskets etc. Young, thin stalks are used for making arrow shafts and weaving equipment. This bamboo is collected from the 9th till

the 11th Tibetan month. Another species of bamboo is *meytsho* (*Chimonobambusa callosa*), the largest species of native bamboo used for rough handicraft items like making fencing, drying mats, roofing mats, house construction, baskets etc. Weaving a bamboo product is called *pha {da}*, making the edge of a basket is called *ron {da}*.

Some of the items not depicted are the *gongdong*, a hollow bamboo pipe used for transporting liquids such as water and liquor; the *butpa*, a bamboo blow pipe used to blow in the ember to make the fire burn; *khaski*, a bamboo beer filter, usually placed inside the fermented grains with added warm water, the alcoholic beverage is then scooped out of the *khaski* with a scoop; a *meyzhor* ‘funnel trap’, a trap made of bamboo and kept on a path usually in the agricultural or shifting field to catch jungle fowl, pheasants and small mammals; a *kopinong* ‘porcupine trap’; *ngakhu*, a bamboo fish trap; a *phitung* or bamboo basket with lid for storing flour, thread and household items; *phow*, a large bamboo mat used for drying and threshing grains; *tung*, a long bamboo basket with lid for keeping precious items, cloth, religious scriptures etc.; *ther* a woven bamboo string used for carrying things on the head; and *tsirmin*, a bamboo filter used to strain the oil extracted from the *phurshing*. Weaving implements made of bamboo are discussed in the weaving section.

Animal skins were important, as a dress items, and for making *rokka*, sturdy bags made of the hard, tough, rough skin of a takin or serow that still had the hair attached on the lower part, and the soft, smooth, pliable skin of a barking deer with the hair removed on the upper part. Whereas the lower part would not break, tear or crack, the pliable upper part could be tied at the top. Flour and food grains were the items most commonly carried and stored in the *rokka*. Between 2012 and 2017, the *rokka* has completely disappeared from the Chug valley, and is no longer made. Cheaply imported Indian products are now used. Leather was also used to make the traditional *shakhok lehem* ‘skin boots’, the sheath and carrying straps of machetes, and straps for tying things. A strip of soft, pliable leather is called a *jun*. Two goral skins would be stitched together at the upper parts, and a hole for the head would be made, with straps attached to tie the skins around the waist. This *paktsa ngoyzhi* ‘skin jacket with hanging tails’ would be worn by male villagers when going into the forest, for hunting, herding, collecting firewood or leaf litter. The *paktsa ngoyzhi* are still occasionally worn. It is worn with the fur inside in winter, for warmth and insulation. In summer, it is worn with the fur on the outside. When it rains, the fur is worn on the inside and the water runs off. In the early morning, the fur is worn on the outside to protect against dew on the vegetation. The *paktsa chupa* is made of six barking deer skins with the hair removed. It is a soft, pliable, rain-

proof and warm leather coat worn commonly by cattle herders, esp. when having to climb trees etc. In 2017, there were only two elderly men left in Chug valley who occasionally practiced leather craft.

Discussion with the elder generation in Chug has given a rather detailed overview of the history of dress styles in the Chug valley and how this has changed dramatically, especially in the last few decades. Until the 1940s and even into the 1950s, the materials for clothing were all made from natural plant and animal fibres. The standard women's dress was a *shingka* 'gown' made of a single piece of cloth with a hole for the head in the middle. The *shingka* was pulled up till above the ankles and tied at the waist with a belt. The *shingka* was traditionally made from the fibre of the giant stinging nettle (*Girardinia diversifolia*), which in Duhumbi is aptly called *hwang-shi* 'thread-give' (SNAP, [CHUK240413A1]). The traditional male dress was a *tane* 'loincloth', originally also made from stinging nettle cloth. Stinging nettle fibre for making clothing fell into disuse as trade relations with the plains of Assam developed, and the stinging nettle cloth for the *shingka* and the *tane* was replaced by *alung* (also called *endi* or *eri*), 'raw silk' cloth. However, until the 1960s and into the 1970s nettle fibre was still produced, as procedural text [CHUK240413A1] attests to. Products made from nettle fibre included *kuyka* bags used for storing grains, the *bokri* (Tib. *ḥbog sgril*) 'knap-sack', and *congтан* 'mats', especially for saddling horses and sitting on. A few of these products can still be found in the Chug valley.

For a long time in the Duhumbi people's history the *shingka* and the *tane* were the basic dress items for the people, with much of the body, including legs, arms, and for the men the chest kept uncovered, at least during the daytime and when performing work. Probably, people used to drape animal skins as cover in case of cold, and animal skins were also used as blankets. A peculiar dress items called *paktsa ngoyzhi* 'animal skin with hanging tails' is worn by men to cover the torso against the cold (with the hair on the inside) or the rain (with the hair on the outside). The *paktsa ngoyzhi* is made of two goral skins sewn together with a whole for the head in the middle and tied around the waist with leather straps (LCYT, [CHUK240413B1]). The name *paktsa*, however, is of Central Bodish origin (cf. Tib. *pags-tshag* 'animal skin coat'), although the style of wearing it may predate the Brokpa influence.

Conceivably, sheep, and hence wool and wool processing techniques, were introduced among the Western Kho-Bwa speakers at a very early moment in history, i.e. before the split into the Sartang, Sherdukpen and Khispi-Duhumbi speech communities, as both the lexemes 'wool' and 'sheep' are reconstructible at the Proto-Western Kho-Bwa level. But most of the

words related to wool processing and the products made from wool in Duhumbi are clear loans from Brokpa. The Brokpa contribution to the Duhumbi people (§2.5.3) and their language (§7.10.4) is still clearly discernible, for example in words like *tsuktru* ‘woollen blanket’ (< Tib. *btsugs-sgrug*), *gapten* ‘saddle carpet’ (< Tib. *sga-gdan*), *goynam* ‘broadcloth’ (< Tib. *gos snam*), *kangdam* ‘woollen pants’ (< Brokpa *kanggo*), and *pishup* ‘leg guards’ (Brokpa *bishup*). The *paktsa chupa*, an overcoat made of several barking deer skins and worn by herders, is similarly of Brokpa origin. Two exceptions include the characteristic brown or madder red woollen overcoat for men, called *tsola* in Duhumbi (versus *chupa* in Brokpa) and the name for the black or madder red woollen square cloth tied to the back of the *shingka* and used to sit on, called *gesten* in Duhumbi (versus *pangkhep* in Tibetan and Brokpa, *tengkhem* in Tawang Monpa, and *maklom* in Dirang Tshangla).

Two types of boot were also Brokpa-inspired, namely the *shakhok lehem* ‘skin boot’ made of cow hide and *goynam* ‘broadcloth’, worn by men and women alike, and the *tsengzum* ‘embroidered boot’ worn by women. Most people, however, used to move around barefoot throughout the year. The ubiquitous *tsitpa khotlong*, a cap with five protruding tassels made of the soft underfur from the belly of the yak, characteristic of the Monpa and Brokpa people of the Monyul region, was also sported by the Duhumbi, but has now completely disappeared. For women, the *jalabengdang khotlong* ‘embroidered cap’, based on the Lhoka Tibetan brocade caps and stitched in Sangthi valley, became fashionable at a certain moment, but has largely remained beyond affordability for most of the Duhumbi. No self-respecting Duhumbi woman or girl will leave the house for a special occasion without a *phrangnga* ‘necklace’ made of *juru* ‘blood corral’, *yu* ‘turquoise’ and silver ornaments, although most are now cheap imitation replacements of the original heirlooms that have all been sold off. Other accessories such as *thupling* ‘silver wrist bracelets’ (examples in the household utensils section), *tseydum* ‘rings’ and *neyyu* ‘turquoise earrings’ are still sometimes seen.

Trade with Assam introduced *eri khenjar* ‘raw silk shirt’ worn by men under the *tsola*, and *alung dorna* or *eri dorna* ‘raw silk pants’ which replaced the *tane*. Also, the availability of raw silk led to the nettle fibre *shingka* being slowly replaced by raw silk *shingka* with alternating white and pink vertical lines worn on every day basis by some elder women even till present, and by all women during special occasions. Raw silk was also used to make the *tuthung* (*stod-thuñ* ‘blouse, shirt, sleeveless upper garment’) or *tuthung momnang*, a jacket with geometric and stylised animal motifs worn by women. Both the raw silk *shingka* and the raw silk *tuthung* were woven in Eastern Bhutan and traded in the Monyul area: local production only picked up in the last two decades or so. The *wonjuk*, *khenjar* and *tuthung*

were all Tibetan-inspired and introduced by the Brokpa, although the design on the *tuthung* is very peculiar. Trade with Tibet also introduced the silk *wonjuk* 'shirt' worn under the *shingka* by women, and *goychen* 'brocade silk' used for making *khenjar* 'jackets' worn by men. However, raw and brocade silk dress items were not affordable to the majority of the Duhumbi people. For this reason, the nettle fibre clothing items persisted relatively long. The older generation still recounts how after the influx of Tibetans in the 1960s, Tibetan refugees and smart Brokpa and Bhutanese traders visited all the households and talked the people into parting from their inherited jewellery for a few rupees, including what by now have become priceless *zi* 'cat's eye onyx', *juru* 'blood corral' and *yu* 'turquoise', ancient masks and *gau* 'amulet boxes', silver *thupling* 'bangles' and old silver Tibetan coins. They used this money to buy raw silk from Assam and raw silk *shingka* and *tuthung* from Bhutanese traders, so they would no longer have to wear the archaic and rustic nettle fibre clothing.

In more recent developments, even the raw silk *shingka* and *tuthung* have become beyond affordability for most of the Duhumbi people, largely because of increased demand by the relatively wealthier people of Tawang and Dirang and decreased production in Bhutan: weaving in Tawang and Dirang has since been picking up. The raw silk version is now often replaced by cheap cotton. The *shingka* is worn on daily basis only by a few elderly (50+) women in the village, whereas most women between 30-50 wear *Adi gale*, a wrap-around lungi-type skirt and western blouses and shirts, and the generation below 30 prefers to wear western style pants and shirts. Only during special occasions, such as visits by lama's, community rituals and marriages, do women still wear traditional *shingka tuthung* dress. For men, the *tane* and *alung dorna* have been completely replaced by western style pants. Only a handful of old men still regularly wear the *tsola*, whereas most men wear shirts and jackets on daily basis, and only cattle herders and hunters will still wear the *paktsa ngoyzhi* and *paktsa chupa*. Only on special occasions do younger men wear a black, sometimes madder red, *khenjar* made in Tawang from *goynam* 'broadcloth'. This *goynam khenjar*, or sometimes raw silk *khenjar*, has now largely replaced the *tsola* as the recognised Duhumbi traditional male dress. As for footwear, flip-flops, gum boots and sneakers are cheap, comfortable and most commonly worn on every day basis.

There are two methods of weaving: the tablet loom and the backstrap loom. The tablet loom with square leather tablets appears to be the older method, and was also used to weave nettle fibre and wool into *pekpa* of around 15 centimetres wide and around one meter long: these *pekpa* would then be sewn together into any cloth, including dress items, bags etc. Until

recently, only the *lehem thak* ‘boot straps’ used to tie the *shakhok lehem* and *tsengzum* at the calf of the leg were still woven using the tablet loom: probably, the art of tablet loom weaving has now completely disappeared from the Chug valley. The *urcangma* ‘backstrap loom’ and its various parts and tools and equipment appears to have been a Tshangla introduction, as most of the names are either cognate with Tshangla or in a few cases with Brokpa. Backstrap loom weaving is still relatively common, especially for weaving the *kartsa dangnga* bags that the Monyul region is famed for. These bags are made of one or several *pekpa* stitched together with a carrying strap. Occasionally women weave a *tsuktru* blanket or a *tsola*.

Accompanying files:

<i>file name</i>	<i>description</i>
CHUK240413A1.trs	Transcriber file of SNAP [CHUK240413A1]
CHUK240413A1.txt	Toolbox text file of SNAP [CHUK240413A1]
CHUK240413A1.wav (22.5MB, 00:02:13)	Sound file of SNAP [CHUK240413A1] (collecting stinging nettle)
CHUK240413B1.trs	Transcriber file of LCYT [CHUK240413B1]
CHUK240413B1.txt	Transcriber file of LCYT [CHUK240413B1]
CHUK240413B1.wav (34.9MB, 00:03:27)	Transcriber file of LCYT [CHUK240413B1] (leather craft)

Content of zip files:

<i>file name</i>	<i>description</i>
BAMBOO.ZIP (281MB, 68 FILES)	
00015.mts	<i>thak khik {da}</i> twisting young bamboo into a <i>thak</i> ‘rope’ (215MB, 00:01:50).
DSC01264; 01265	<i>thak khik {da}</i> twisting young bamboo into a <i>thak</i> ‘rope’.
DSC04953	<i>gong</i> : woven bamboo fence used to surround kitchen gardens and fields.
SAM_1923	<i>khir</i> : bamboo maize store kept in the attic to store maize cobs after harvest.
SAM_1924	<i>phrokpa</i> : ovular bamboo basket characterised by large holes and sturdy brim used for carrying edibles from the forest or field, or, in this case, as a nest for a hen.

SAM_1925a; 1925b	<i>phrokpa</i> : used for carrying maize cobs from the field to the attic.
SAM_1927a; 1927b; 1927c	<i>camdung</i> : basket in various sizes and shapes, used for carrying and storing grains, has a roughly woven outer layer with larger holes similar to a <i>phrokpa</i> and a finer woven inner layer without holes, as well as a strongly woven brim. The size and the shape determine the purpose. Parched maize and rice is carried in a <i>camdung</i> when offering during the <i>kakung torda</i> ritual.
SAM_1930c	<i>dongsen</i> : sturdy, well-finished, cylindrical bamboo basket with small holes, ovular opening and flat bottom, larger one used for carrying supplies and blankets when travelling.
SAM_1930a; 1930b; 1930d; 1930e; 1930f	<i>dongsen</i> : sturdy, well-finished, cylindrical bamboo basket with small holes, ovular opening and flat bottom, smaller one used for collecting and transporting vegetables from the field or the forest home.
SAM_1937a; 1937b	<i>hoki phrokpa</i> : bamboo basket used for carrying chickens, it can be closed, and the chicken can be transported easily.
SAM_1940a; 1940b; 1940c	<i>kezhong</i> : bamboo basket with a tightly woven lower part and larger holes in the upper part, used for carrying and storing maize cobs and other edibles. Also used for storing wool.
SAM_1943a; 1943b	<i>japten</i> : 'back guard', rectangular piece of woven bamboo of approx. 40x30 cm fastened on the back to reduce backache when carrying long bamboo stalks.
SAM_1976	various types of bamboo baskets.
SAM_1977a; 1977b; 1977c; 1977d	<i>shing/lung bukhen phoshong</i> : medium-sized <i>phoshong</i> used for collecting and carrying firewood and boulders.
SAM_1978a; 1978b; 1978c; 1978d	<i>meysing bukhen phoshong</i> : smallest size of <i>phoshong</i> used for collecting and carrying cobs of maize from the field to the house.
SAM_1980a; 1980b; 1980c	<i>mekpashong</i> : tightly woven bamboo basket used for harvesting and transporting harvested ears of wheat and vegetables from the field or the forest home.
SAM_1981a; 1981b	<i>sumbaq bukhen phoshong</i> : round, U-shaped bamboo basket with rough finishing and large holes, largest size of <i>phoshong</i> used for carrying leaf litter from the leaf litter forest to the field.

SAM_1984	various types of woven bamboo baskets.
SAM_1986a; 1986b	<i>khroyma</i> : bamboo basket with medium sized holes and a strong brim and bottom used to store wool and items related to weaving.
SAM_1998	<i>hu</i> : an earthen vase usu. covered in a woven bamboo basket used esp. for offering liquor during rituals propitiating the local deities.
SAM_2001a; 2001b	<i>sempa</i> : small woven bamboo basket used for storing money, jewellery and other precious things.
SAM_2002; 2007	<i>khompu</i> : bamboo basket in different sizes used for storing rice, maize, cooked soybeans for fermentation (medium size) and cooked grains for fermentation (biggest size) etc.
1	<i>khopbi</i> : large, tightly woven bamboo basket used for storing paddy rice in the attic.
SAM_3209	<i>thok</i> : bamboo filter used for straining the alcohol-containing liquid from fermented grains.
DSC02135; 02136	<i>bukhuri</i> : large bamboo semi-circle worn on the head and back as protection against the rain.
SAM_1951a; 1951b	<i>roksang</i> : round bamboo roll in which kitchen utensils are kept hanging at the <i>grem pang</i> 'hearth tray' above the fireplace.
SAM_1959a; 1959b; 1959c; 1959d	<i>shangkor</i> , a flat, round bamboo sieve used for winnowing husked grains or drying edibles above the hearth on the <i>grem pang</i> .
SAM_1960a; 1960b	<i>phachi</i> : bamboo sieve used for separating different diameters of ground maize and other flours. Can be flat and round or bigger and square.
SAM_3047; 1972	<i>zopu</i> , large bamboo milk churner.
SAM_1268; DSC1102; 1108	<i>zhakpa</i> , the bamboo mat used to prevent the wind from entering the attic of the house.
5	<i>wamcha</i> , bamboo roofing mats
SAM_1997	<i>zheykang</i> or <i>zhey</i> , small round bamboo container used for storing butter and cheese.
DSC02330; 02331	<i>bre</i> , bamboo volume measure equivalent to little over one sher (kilo) of paddy, rice or maize.
SAM_2015	<i>zhipli</i> , bamboo quiver used for storing arrows.
LEATHER.ZIP (13 FILES, 56.6 MB)	

4; 5	wearing the <i>paktsa ngoyzhi</i> made of two goral skins
DSC1240	<i>cung</i> , a small awl used for piercing holes in tough leather in order to stitch it.
DSC1242; 1243; 1244	using a <i>cung</i> 'awl' and <i>hotda</i> 'machete' to affix a <i>jun</i> 'leather strap' to the red panda leather <i>shup</i> sheath of a machete.
DSC1245; 1246; 1247; 1248	<i>khonthung</i> , the leather eyes stitched to a leather bag to which a leather or cane carrying strap can be attached for easy carrying.
DSC1279; 1281	<i>paktsa chupa</i> , a coat made from six barking deer skins used by cattle herders as protection, e.g. to climb trees etc.
SAM_0546	<i>tshengzum</i> , traditional embroidered leather boots for richer women now seldomly worn or seen.
SAM_1750a; 1750b	<i>rokka</i> , traditional leather bag used for storing and transporting food grains made by stitching together the skin of takin (lower part) and the more flexible skin of barking deer (upper part).
SAM_1752; 1753	<i>rokka</i> , traditional leather bag used for storing and transporting food grains made by stitching together the skin of serow (lower part) and the more flexible skin of barking deer (upper part).
WEAVING.ZIP (58 FILES, 1.18GB)	
1; 2; 3; 4; 5; 6; 7; 8; 9	different types of <i>mentok</i> designs for <i>kartsa dangnga</i> bags, names unknown.
10	<i>shokme</i> , the border design of the <i>kartsa dangnga</i> . Whereas most other designs are common for all the <i>dangnga</i> weaving areas, the border design is characteristic of a particular village. The border design of Chuk is called the <i>shokme</i> . In Dirang it is called <i>khangjila warong</i> (ant's horn).
11; 12; 13; 14	different designs all called <i>gow</i> 'amulet box'.
15	design called <i>jachur mentok</i> .
16	design called <i>masang ziw</i> 'key of the <i>masang</i> strongman'.
17	<i>ngeytshoq</i> design which is found in between the various <i>mentok</i> designs.
18	<i>okhyak emring</i> 'red swastika'.
19	<i>serbu emring</i> 'yellow swastika'.
20	<i>phartsi geytang</i> <i>mentok</i> .

21	<i>pokpokma mentok</i> , named after the similarly shaped amaranth biscuits.
22	<i>shakcungma</i> ‘strawberry’ <i>mentok</i>
23	<i>cakshe</i> ‘carder’ used for carding wool
SAM_3401.mp4	<i>jak cakshe le {da}</i> ‘carding wool’ (24.9, 00:00:21)
DSC1069; 1070; 1072	<i>kuyka</i> , bag woven from stinging nettle fibre, around 30-40 years old, used for carrying and storing flour and food grains.
24	<i>jak</i> ‘wool’
25; 26	<i>pheng</i> ‘spindle’ used for spinning wool into a <i>phun</i> , a rough yarn used for the weft of a weave. The <i>pheng</i> is kept on the ground or the hip and turned and can thus not be used when moving.
27	<i>jokkor</i> ‘spindle’ used to spin wool into a <i>ma</i> , the fine thread used to make the warp of the weave. The <i>yokkor</i> can be held in the hand and carried on the way.
SAM_0876; 0880; 0881; 0882; 0883; 0884; 0887; 0888	<i>ma ron {da}</i> (or <i>tsola ron {da}</i> , <i>tsuktru ron {da}</i> , <i>dangnga ron {da}</i> when specifically talking about the warp of a male dress, a blanket or a bag) refers to preparing the <i>ma</i> warp by winding thread around the warping frame. This is done on a <i>tsukshing</i> and then transferred to the loom for the weft to be woven into it. One of the ladies is also using a <i>pheng</i> .
SAM_0884	Parts of the <i>tsukshing</i> : <i>tsukshing</i> are the two bamboo sticks at opposite ends that are fastened in the soil; <i>zipthang</i> ‘the lower warp rod around which the warp thread is wound with the <i>tsukshing</i> and which together with the <i>driipa</i> keeps the warp in place’, <i>driipa</i> ‘central warp rod, one of two small bamboo sticks around which the thread is warped with the <i>tsukshing</i> to create and hold the warp’, <i>mapa nyi</i> or <i>nyi dungma</i> ‘the coil rod or lease stick that keeps the warp threads in position and lifts the entire warp, transferring the weft from the upper part to the lower part of the warp’, several <i>nyi</i> ‘heddle rods’.
SAM_3496; 3497; 3498; 3505	Weaving the strap of a <i>kartsa dangnga</i> bag.

SAM_3501	<i>kethak</i> ‘backstrap’, plaited cane strap, reinforced on each end with a wooden hinge, connected to the <i>kampa</i> and fitted around the weaver’s hips and back. The warp tension is controlled by the weaver’s body, loosening and tightening by leaning forward and backward respectively.
SAM_3503	<i>phun</i> ‘weft bobbin’, a thin bamboo stick around which the weft thread is rolled and which passes it back and forth through the shed.
SAM_3506	<i>thakcung</i> ‘beater/batten’
SAM_3932	Elderly couple wearing Duhumbi dress. The <i>tsola</i> ‘red woollen overcoat’ used to be woven in Chug itself. The <i>shingka</i> ‘female apron’ and the <i>tuthung</i> ‘jacket’ for the female dress were traditionally woven and bought from Eastern Bhutanese traders.
28, 29	<i>Dangshing</i> ‘backstrap loom’ with the names of its components: <i>mapa nyi</i> ‘the coil rod/lease stick’ that keeps the warp threads in position and lifts the entire warp, transferring the weft from the upper part to the lower part of the warp; <i>mentok serbu nyi</i> ‘heddle rod’ that controls the white and yellow threads of the warp; <i>mentok okhek nyi</i> ‘heddle rod’ that controls the red, green and black threads of the warp; <i>mapa wulu</i> ‘shed roll’ maintaining the crossing of all the warp threads; <i>mentok wulu</i> ‘shed roll’ maintaining the crossing of the warp threads used to weave the weft design; <i>mentok thakcung</i> ‘small, thin batten’ used to separate the alternate warp threads to allow the bobbin to pass through them. Depending on the item woven there can be up to six different <i>mentok thakcung</i> ; <i>thakcung</i> ‘beater or batten’ used in weaving, made of heavy wood. The thick rounded top edge tapers to a sharp knife-like edge at the bottom. It is used to tighten the weft into the warp by beating it; <i>driipa</i> ‘central warp rod, one of two small bamboo sticks around which the thread is warped with the <i>tsukshing</i> to create and hold the warp’; <i>zipthang</i> ‘the lower warp rod around which the warp thread is wound with the <i>tsukshing</i> and which together with the <i>driipa</i> keeps the warp in place’; <i>kampa</i>

	<p>'cloth end rod' A bamboo bar in two halves at the lower end of the loom. The finished fabric is wound around it. The two halves sandwich together along their length to act as a single circular section of bamboo with a deep notch on each end of each half. These form the tight gripping mechanism where the <i>kethak</i> is tied on to stop the weaving from slipping.</p>
DSC4170; 4173	Example of a <i>kartsa dangnga</i> bag.
SAM_3460.mp4	Weaving the <i>pekpa</i> 'single panel' of a <i>kartsa dangnga</i> bag. (134MB, 00:01:57)
SAM_3461.mp4	Explaining the actions of <i>pha {da}</i> 'weaving': <i>kap jong {da}</i> 'lifting up the shed', opening the shed by leaning forward, releasing tension on the warp so the warp threads open and the bobbin and batten can be passed through; <i>thakcung gam {da}</i> 'to tighten the weft into the warp' when weaving by using the batten: when more force is exerted, the fabric becomes more densely woven; <i>phun shong {da}</i> 'passing the bobbin' through the shed of a warp; <i>mentok tshung {da}</i> 'picking up the flowers', alternatively pick the warp threads with one of the six smaller design battens and passing the bobbin through the shed, thus creating a particular design; <i>kap sup {ta}</i> 'releasing the shed', closing the shed by leaning backward, putting tension on the warp and tightening it. <i>Kap</i> is the 'shed', the temporary separation between the upper and lower warp yarns of a weft through which the bobbin passes. (221MB; 00:03:13)
SAM_3500.mp4	Naming the parts of the backstrap loom (see above). (216MB, 00:03:08)
SAM_3507.mp4	Weaving the carrying strap of a <i>kartsa dangnga</i> bag. (81.1MB, 00:01:10)
SAM_3508.mp4	Removing the finished weft. (99.2MB, 00:01:26)
SAM_3509.mp4	Starting a new weave (<i>lehem thak</i> 'boot straps'). (120MB, 00:01:45)
SAM_3510.mp4	Weaving the boot straps. (227MB, 00:03:17)