

थवांग

THE LEGACY OF KINNAURI WEAVING



**NATIONAL INSTITUTE OF FASHION TECHNOLOGY
KANGRA**

CRAFT RESEARCH AND DOCUMENTATION

DEPARTMENT OF FASHION DESIGN

थबांगे

THE LEGACY OF KINNAURI WEAVING

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Under the mentorship of: Dr. Chhavi Gangwar



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प्रमाण पत्र

CERTIFICATE OF AUTHORSHIP AND ORIGINALITY

This is to certify that the Craft Cluster project titled 'Kinnaur ki Dharohar' is a record of work done by the Fashion Design students of Batch 2022-2026. Bhawna Kapur, Kaashvi Verma, Palak Dubey, Sahana Rai, Suman Singh, Tarini Shorewala and Urvi Tyagi as regular students for the degree of B.Des Fashion Design during the period of June 2024, which represents as independent work and does not form the base for any previous work. The documentation has been done under the mentorship of Dr Chhavi Gangwar, Asst. Professor. In addition, we hereby certify that the research presented in the document is fully acknowledged and all the credits are duly given.

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मुखबंध

PREFACE

Nestled in the northernmost reaches of Himachal Pradesh, Kinnaur a remote and a culturally unique district, bordered by Tibet and shielded by the towering peaks of the Zaskar range, offers a unique blend of enchanting landscapes and rich traditions. Its geographical location not only endows it with stunning vistas but also positions it as a crucial link in the historical and cultural exchange between India and Tibet.

This document aims to provide an overview of Kinnaur, highlighting the craft of handwoven shawls, their rich costumes, tools and food along with its stunning scenery, the unique cultural aspects of the region, from its traditional festivals, weddings to the daily life of its inhabitants. In addition to its beauty and culture, Kinnaur faces various modern challenges, such as changes in climate and development pressures. This document also touches on these issues, offering a balanced view of the region's current situation.

We hope this document serves not only as a valuable resource for those seeking to understand Kinnaur but also as an invitation to experience the profound beauty and rich heritage of this remarkable region. It is our sincere wish that readers will come away with a deep appreciation for Kinnaur's unique place in the world and a renewed respect for the delicate balance between nature and culture that defines this extraordinary land.

स्वीकृति

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छवियों की सूची

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शब्दकोष

GLOSSARY

Bakri kaan - flowers used in kinnauri topi

Balu - silver or gold nose ring often circular or semicircular

Chaak- traditional piece of Kinnauri jewelry worn in between hair braids.

Chamakha- seed used in kinnauri topi

Chanli or Pattu- handwoven shawl worn in the female costume

Chhulikshu- neckpiece features large orange beads made of semi-precious stones.

Choli- a jacket like garment worn in the female costume

Chubba - long woolen coat worn in the male costume

Coat Patti- vest worn in the male costume

Dam Tangshis - love marriages

Darosh- marriage by force

Daglo- wide and thick silver bangles

Dohru- a long piece of woolen cloth draped around the body in female costume

Doroli- neckpiece including Shulik and Ting stones and silver coins

Gachchi- cloth tied around the waist in female costume

Galband- muffler which features traditional motifs

Gau- necklace which has 2 types- a silver version and a golden version

Har- enticing away someone's wife

Janakang- arranged marriages

Jandar- warping frame

Juthhi- Kinnauri hair jewellery, specifically designed to be worn at the ends of braids.

Kanghi- comb used to beat the weft

Kanta/Kantey- gold earrings recognizable by their unique bell form

Khadak- a buddhist offering scarf

Kinnauras- indigenous tribes of Kinnaur

Kooshmal- neckpiece including black and silver beads arranged in intricate patterns.

Losar- tibetan new year

Mulu menthho- earrings made up of multiple precisely carved layers

Nalli- shuttle used to pass the weft

Phulaich- festival of flowers

Poshel- a type of necklace including big orange stones

Putlu - pom pom made of colourful yarns used in Kinnauri topi

Ranekang ceremonies- weddings

Sarsheeng- wooden stick placed on the loom to maintain the width of the woven piece.

Sunango-golden bangles

Tapri Sultan- pyjamas worn in the male costume

Tatpa shanglang- it covers the back of the head

Tekma- wheat weaved string for hanging the flowers in topi

Thang- butter salty tea

Thepang- Kinnauri traditional topi

Trimol- three circular pendants and a chain made up of black beads used as mangalsutra

अब्जिकिक किन्नोर

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वेशभूषा और कारण

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निष्कर्ष

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Fig.1 View of Bairing Nag Temple



किन्नौर

KINNAUR

Kinnaur, nestled in the embrace of the mighty Himalayas in Himachal Pradesh, is a place where nature weaves a tapestry of unparalleled beauty. Each village, adorned with traditional wooden houses and prayer flags, tells a story of tradition. A land of plenty with its well-preserved culture and age-old customs, is surrounded by the breathtaking Himalayan, Zaskar, and Dhauladar ranges and was formerly part of the historic trade route connecting India and Tibet.

Kinnaur's strategic position along ancient trade routes has influenced its cultural heritage, blending indigenous traditions with influences from neighbouring Tibet and other Himalayan regions.

The district is intersected by several major rivers including the Sutlej, Baspa, and Spiti, which carve deep valleys and gorges throughout the landscape. The region's abundance of wood and stone is commonly used in the construction of traditional Kinnauri housing. These homes are built to endure the severe weather, including plenty of winter snowfall.

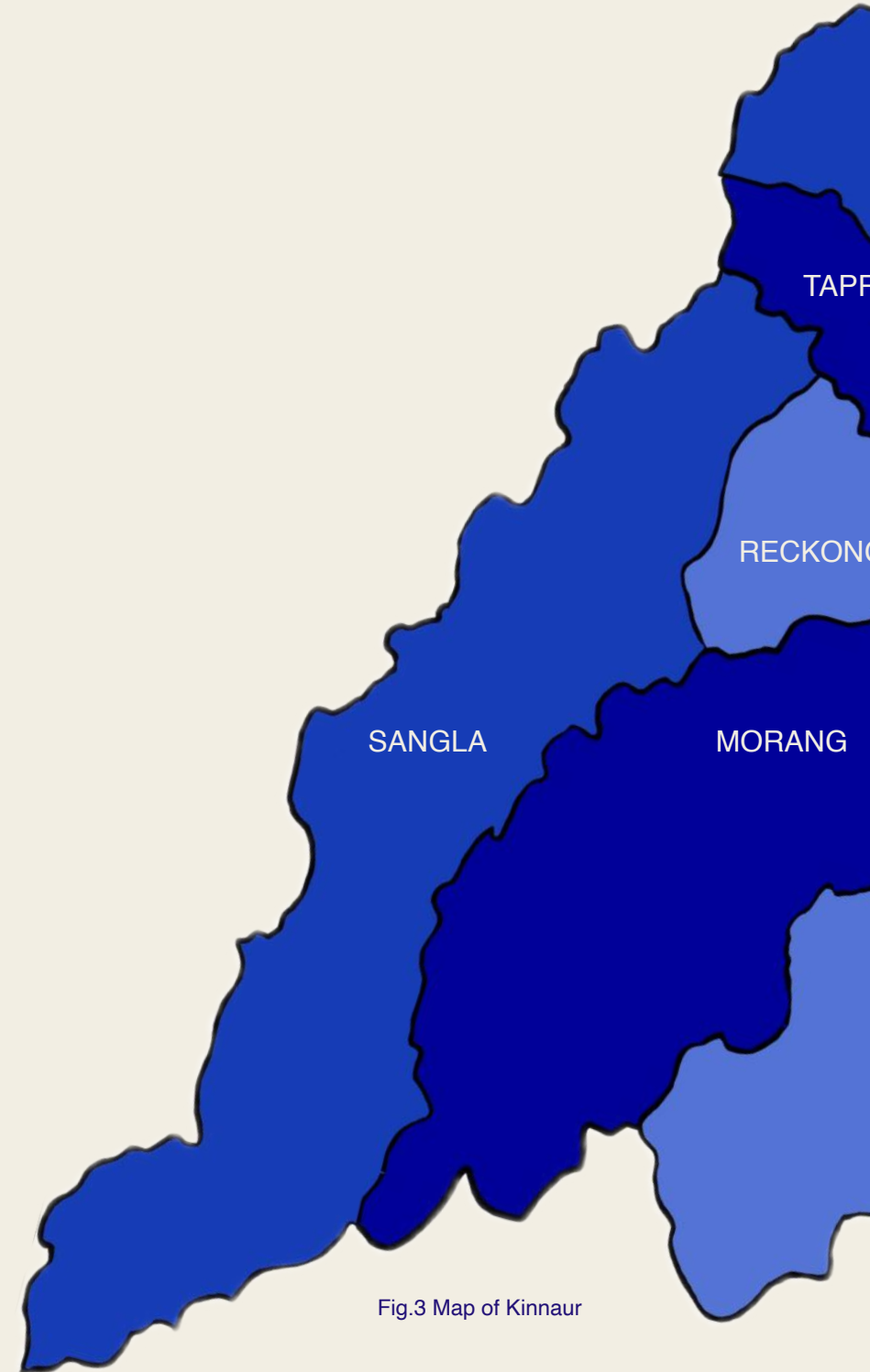
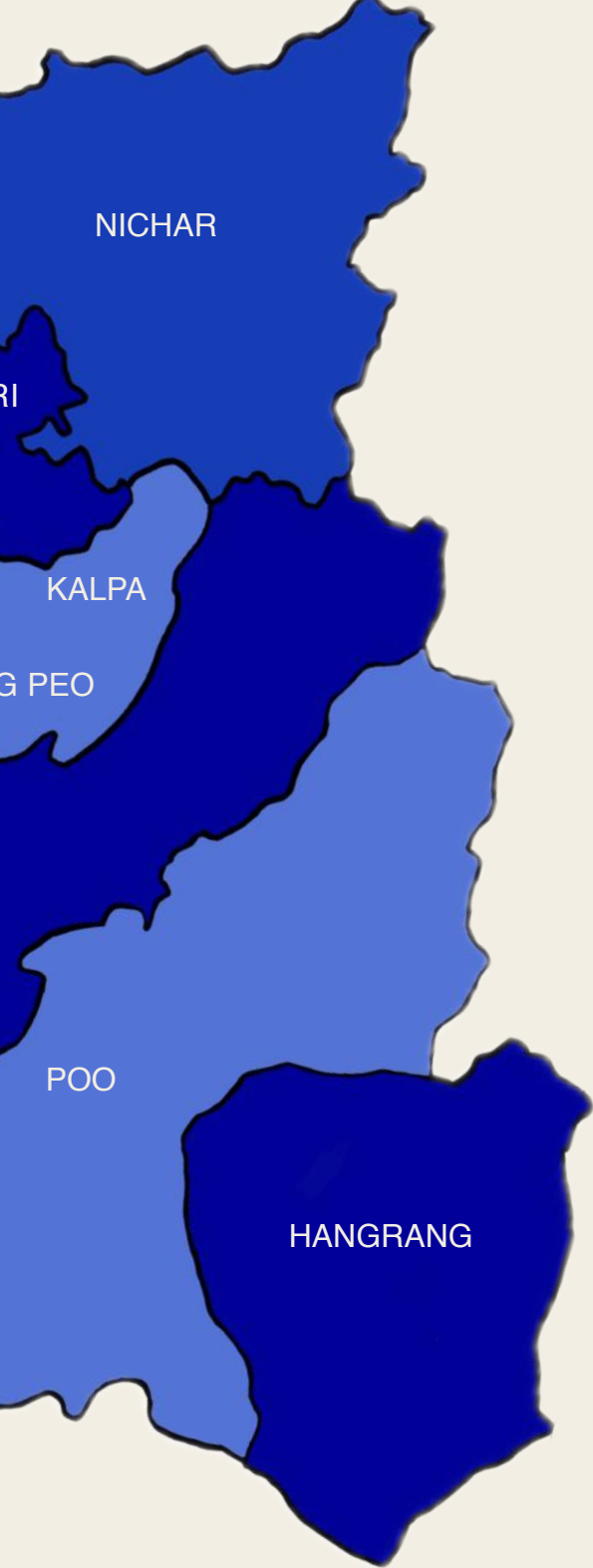


Fig.3 Map of Kinnaur





भूगोल

GEOGRAPHY

Kinnaur is a beautiful district in the Indian state of Himachal Pradesh. It is located in the northeastern part of the state, bordered by Tibet to the east. The region is known for its stunning landscapes, with high mountains, deep valleys, and lush green forests. The mighty Himalayas dominate the scenery, with peaks often covered in snow. The Sutlej River flows through Kinnaur, adding to its scenic beauty.

Kinnaur is divided into three main valleys: the Satluj Valley, the Baspa Valley, and the Spiti Valley. Each valley has its own unique charm, with terraced fields, apple orchards, and picturesque villages. The district is also home to some famous passes, like the Kinnaur Kailash, a sacred peak considered holy by both Hindus and Buddhists.

The region experiences a cold climate, with long winters and short summers. In winter, heavy snowfall can block roads and isolate villages. Despite the harsh conditions, Kinnaur is rich in cultural heritage, with traditional wooden houses, temples, and monasteries reflecting the unique Kinnauri culture. The people of Kinnaur are known for their hospitality and continue to preserve their ancient customs and traditions.



Fig.5 Reckong Peo.



उपक्षेत्र

SUB-REGIONS

Natural beauty, a vibrant culture, and traditional ways of life coexist in the villages of Kinnaur, which are tucked away in Himachal Pradesh, India.

- **Kalpa:** Situated at an altitude of 2,960 meters. Known for spectacular views of the Kinnaur Kailash range, apple orchards, and ancient temples like the Narayan-Nagini temple complex.
- **Reckong Peo:** District headquarters of Kinnaur, at an altitude of 2,290 meters. Known for its vibrant market, Buddhist monasteries, and panoramic views of the Kinnaur Kailash range. It is also a hub for administrative and commercial activities in the region.
- **Sangla:** Well-known for its apple orchards, picturesque scenery, and the Baspa River that runs through it. It is a well-liked location for walking and camping because of its abundant biodiversity, which includes pine nut trees.
- **Raksham:** Raksham, which translates to "bridge of stones," is renowned for its stunning landscapes featuring lush meadows, dense forests, and the flowing Baspa River. Popular among trekkers and nature enthusiasts, Rakcham offers scenic trekking routes and peaceful camping spots.
- **Chitkul:** Notable for being the final settlement close to the boundary between India and Tibet. Chitkul is well known for its rustic wooden homes, gorgeous surroundings, and location as a starting point for hikes in the Himalayas.



Fig.4 Road to Kinnaur



कैसे पहुंचे

HOW TO REACH

Kinnaur, Himachal Pradesh, India, can be reached by taking a flight to Shimla, the nearest airport, and then a taxi or bus can be hired for the remaining 250 kilometers. Alternatively, travel by train to Kalka, the nearest railway station, and then a taxi or bus can be taken. Driving or hiring a taxi directly from major cities like Delhi or Chandigarh is also an option. Beautiful views of the mountains and valleys will be enjoyed during the journey.

जातीयता

ETHNICITY

The ethnicity of the Kinnaur region in Himachal Pradesh, India, is diverse and unique. The people of Kinnaur, known as *Kinners*, have a rich cultural heritage influenced by both Hinduism and Buddhism. The population is primarily composed of indigenous tribes like the Kinnauras, who have their own distinct customs, traditions, and languages.

The Kinners follow a mix of Hindu and Buddhist beliefs, often worshipping both Hindu deities and Buddhist figures. Many festivals are celebrated with enthusiasm, blending religious practices from both traditions. Notable festivals include the *Phulaich* Festival, which celebrates the harvest, and the *Losar* Festival, marking the Tibetan New Year.

The Kinnaur District may be classified into three territorial units.

- Lower Kinnaur is the region stretching from Chora, which forms the Kinnaur District's border, to Rampur Bushahr and Kalpa, which includes the valleys of Nichar and Sangla. Though there has been significant Buddhist impact due to ethno-historical causes, the majority of people in lower Kinnaur remain Hindu.
- The region between Kalpa and Kanam, which includes Moorang tehsil, is known as the middle Kinnaur. Middle Kinnaur's population is composed of a mixed race group. The inhabitants are Buddhist as well as Hindus. Many people have faith in both the religions.
- Upper Kinnaur is made up of the district's remaining northeastern portion, which is the region between Pooh and Hangrang Valley extending up to Tibetan international border. The predominant physical type of upper Kinnaur is the Mongoloid though a few persons with Mediterranean features are also seen in the area around Pooh. They mostly follow Mahayana Buddhist religion.





Fig.6 Festivities in a Kinnauri wedding



Fig.7 Authentic Kinnauri food



भोजन और पेय

FOOD AND BEVERAGES

Thupka, a popular dish, has meat chunks, vegetables and noodles dipped in a fiery curry. Butter tea (Salty tea), known as *Thang* in Kinnaur is made by vigorous churning of butter, salt and special tea leaves. For the long cold winter months this a very energising beverage. Kinnaura, the tribal communities of Kinnaur district, Himachal Pradesh are famous for their own unique traditions, culture, history and lifestyle. The usage of local alcoholic beverages especially *Angoori*, *Moori*, *Rashi*, *Brandi*, *Shudang*, *Chhang* and *Zanashang* are quite common among Kinnaura tribes

Chhaang is a traditional fermented beverage made from barley, millet, or rice. It's somewhat similar to beer but is usually consumed warm. *Chhaang* is popular in Kinnaur and other parts of Himachal Pradesh and is often enjoyed during festivals and social gatherings. Kinnaur is known for its apples, and local apple cider is a popular drink. The apples in the region are used to produce fresh and sometimes slightly fermented cider, offering a taste of the local produce.

आकल्पन

ARCHITECTURE

A distinct feature of Kinnauri architecture is the use of intricate woodwork, often adorned with traditional carvings and motifs that reflect the rich cultural heritage of the Kinnauri people. The houses are usually two to three stories high, with the lower floors used for storing grains and housing livestock, while the upper floors serve as living spaces. Houses are typically built using locally sourced materials like wood and stone, which are abundant in the region.

In Kinnaur, the coexistence of monasteries and temples reflects the region's unique cultural and religious harmony. Due to its historical position along ancient trade routes between India and Tibet, Kinnaur has blended Buddhist and Hindu traditions over centuries. Many locals practice dual worship, revering both Hindu deities and Buddhist figures, and festivals often incorporate elements from both religions.

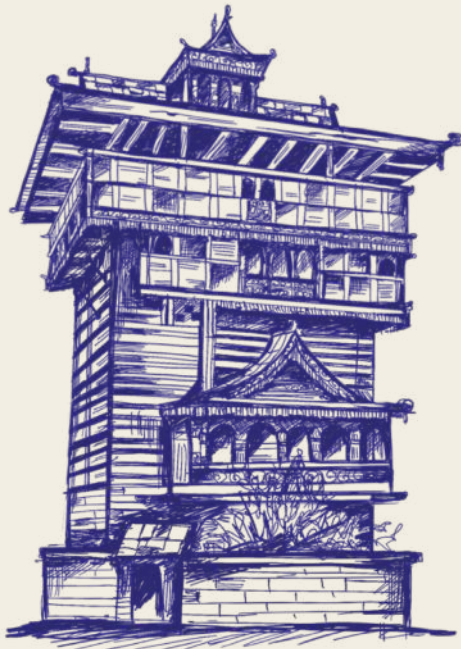


Fig.8 Kamroo fort

काभरु किला

KAMROO FORT

The historic and culturally significant Kamroo Fort is situated in the Kinnaur district of Himachal Pradesh's Sangla Valley. Believed to be one of the oldest forts in Himachal Pradesh, with a history that dates back over a thousand years, the fort showcases traditional Himachali architecture with its wooden balconies, ornate wooden carvings, and multi-tiered structure. It was built by Lord *Badrinath Ji* thousands of years ago. According to a folklore, there are about 33 *koti* (33 type) gods and goddess residing in the fort. The Kamroo fort is a seven-story structure. The fort houses the *Kamakhya Devi* Temple, dedicated to the goddess *Kamakhya*, who is highly revered by the locals. The idol of the goddess is believed to have been brought from Guwahati, Assam.

बेरिंग नाग

BAIRING NAG

The *bairing nag* temple is dedicated to Lord *Jagas*, also known as Lord *Shiva*, whom the local people worship for the wellbeing of the village and its inhabitant. The religious and cultural lives of the residents of Sangla and the neighboring districts revolve around the temple. Here, folks gather to jointly celebrate each event with enthusiasm and affection.

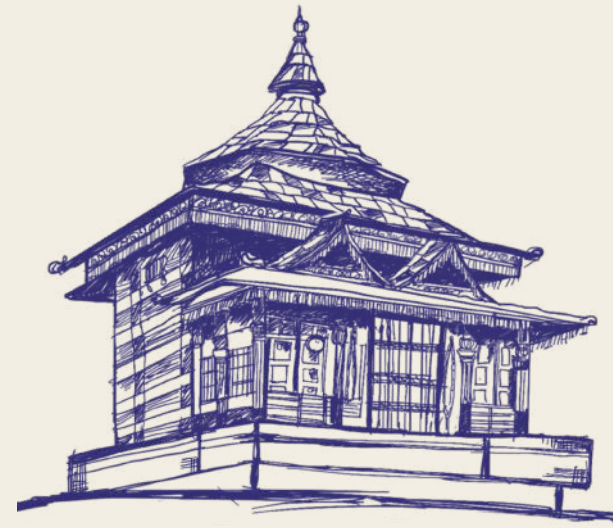


Fig.9 Bairing Nag



Fig.10 Narayan Nagini Mandir

नारायण नागिनी मंदिर

NARAYAN NAGINI MANDIR

The temple is dedicated to *Narayan* (another name for Lord Vishnu) and *Nagini Devi*, a serpent goddess. As with all the temple locations in Kinnaur, the temple and monastery cohabit here in front of one another at the same location. The peaceful surroundings of the temple make it an ideal spot for meditation and reflection.

कोठी मंदिर

KOTHI MANDIR

The temple is dedicated to Goddess *Chandika*, a local deity believed to be a powerful form of *Durga* or *Kali*. *Chandika Devi* was the eldest daughter of *Banasura* who had 18 sons and a daughter. She is considered the protector of the region and the people. The goddess holds immense importance in the area, and several rites and celebrations are devoted to her honor. The temple is an excellent example of traditional Kinnauri architecture, which is distinguished by elaborate wood carvings.

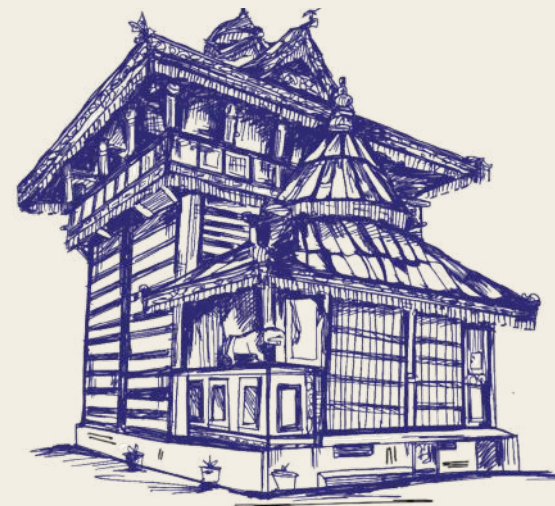


Fig.11 Kothi Mandir





कृषिकर्म

AGRICULTURE

Agriculture is the mainstay of Kinnauri villages, with terraced fields carved out on steep slopes. These fields grow a variety of crops such as apples (known for their quality), apricots, barley, potato, walnuts, *chulli*, *khurmani*, *chilgosa* and peas. The meticulous farming techniques reflect generations of knowledge and adaptation to the challenging mountain terrain. Irrigation relies on natural water sources, such as rivers, streams, and glacial meltwater. Traditional irrigation methods, like *kuhls* (water channels), are used to divert water to the fields. Kinnaur's agricultural practices are deeply rooted in its culture, with almost every household participating in cultivating crops, making agriculture an integral part of daily life.

Fig.12 A lady sowing seeds



Fig.13 A man watering kidney beans sapplings



Fig.14 Kinnauri women celebrating through their traditional dance



त्यौहार

FESTIVALS

Kinnaur, known for its rich cultural heritage, celebrates a variety of festivals that reflect its unique blend of Hindu and Buddhist traditions, as well as its local customs and beliefs.

Phulaich (Fulaich) Festival:

Celebrated in August or September, is Known as the festival of flowers, *Phulaich* is a celebration of the harvest and the blooming of flowers.

Villagers climb hills to collect wildflowers, which are then offered to local deities. The festival involves traditional dances, songs, and community feasting.

Phaag or phagli

In Kinnaur, the Holi festival is locally known as "*Phagli*" or "*Fagli*". This festival, celebrated with similar enthusiasm and joy as Holi in other parts of India, marks the arrival of spring and involves smearing colors, singing traditional songs, and performing local dances. The celebration of *Phagli* reflects the unique cultural blend of the region, incorporating local customs and traditions into the broader festivities of *Holi*.

Losar

The Tibetan New Year, known as *Losar*, is widely observed in Kinnaur, particularly by the Buddhist community. Usually, it occurs in March or February. There are dances, music, ceremonies, and a large feast during the celebration. Individuals go to monasteries, clean and beautify their homes, and buy new clothing.

शादी

WEDDINGS



In the Kinnaur district, the ancient traditions of marriage differ significantly from the familiar Hindu rituals like 'saat pheres.' Here, weddings are known as *Ranekang* ceremonies, where the decision to marry is guided by the will of a deity rather than by families. The festivities commence with great joy as the deity is welcomed into the home when preparations for the wedding begin. The groom and his companion dress alike in traditional attire, and the groom is warmly greeted by women with homemade grape wine and garlands of dried fruits like *chillagoja*, walnuts, almonds, black grapes, and *khumani kernel*.

Following the groom's arrival at the bride's house, the venue buzzes with guests and family members dressed in traditional Kinnauri *dohru* attire, immersed in lively celebrations that include dancing and savoring local wine. Unlike Hindu customs, Kinnauri traditions do not involve dowry. Instead, the bride's parents may gift her substantial jewelry, sometimes valued up to nearly one crore rupees, for her future security. However, in arranged marriages, the bride's family may request dowry from the groom, often in the form of a house or land, to ensure the bride's well-being and security.

Throughout the ceremony, the atmosphere is filled with joy and excitement. Traditional Kinnauri music and dance are integral parts of the celebration, adding to the festive mood. The *Ranekang* ceremony emphasizes community involvement, with neighbors and relatives actively participating in the preparations and celebrations.

The bride and groom, dressed in their finest traditional attire, receive blessings from the elders and the deity, marking the beginning of their new life together. Overall, a Kinnauri wedding is a rich cultural experience filled with love, joy, and tradition, showcasing the unique customs and values of the Kinnaur region.

In Kinnaur, there are different types of marriages:

Arranged Marriages (*Janakang*): These are organized by the families of the bride and groom. The bride's family may request dowry from the groom, usually in the form of property or land, to ensure her well-being and security.

Love Marriages (*Dam Tangshis*): These occur when the couple decides to marry based on mutual affection, often with the approval of their families.

Polyandrous Marriages: This ancient practice involves a woman marrying multiple brothers. It is less common today but still exists in some areas.

Marriage by force (*Darosh*): This is the most unique form of marriage in Kinnaur. In this, the girl is forcibly dragged away from a fair ground or a festival meeting. She tries to cream, scratch, bite and show annoyance but the boy holding her does not relent his hold.

Enticing away someone's wife (*Har*): Har is a sanskrit word meaning to take away. It occurs when a married woman falls in love with another man and decides to marry him.





Fig.15 People celebrating a wedding wearing drational Kinnauri costume





Fig.16 Close up of arranging threads in a handloom

शिल्पकारी

ABOUT THE CRAFT



Fig.78 Freshly imported wool from Ludhiyana

कच्ची सामग्री

RAW MATERIALS

Kinnaur shawls are famous for their beautiful designs and warmth, and the secret behind their quality is the wool used to make them. This wool is imported from Ludhiana, a well-known place for high-quality wool. Once the wool arrives in Kinnaur, skilled artisans carefully weave it into the stunning shawls that are both stylish and practical. This combination of imported wool and local craftsmanship keeps Kinnaur shawls special and long-lasting.

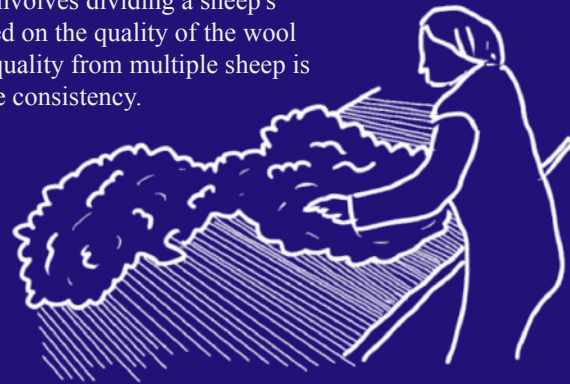


SHEARING

Shearing, means to giving a haircut, involves removing the fleece, which regrows naturally. This makes wool a genuinely renewable resource and highlights one of its many natural advantages.

SORTING

The process of sorting involves dividing a sheep's fleece into sections based on the quality of the wool fibers. Wool of similar quality from multiple sheep is then combined to ensure consistency.



GRADING

Wool is classified into six market categories based on the blood system, ranging from the finest to the coarsest: fine, 1/2 blood, 3/8 blood, 1/4 blood, low 1/4 blood, and braid. These classifications originally indicated the proportion of Merino sheep blood in the wool's ancestry, which influenced its quality.

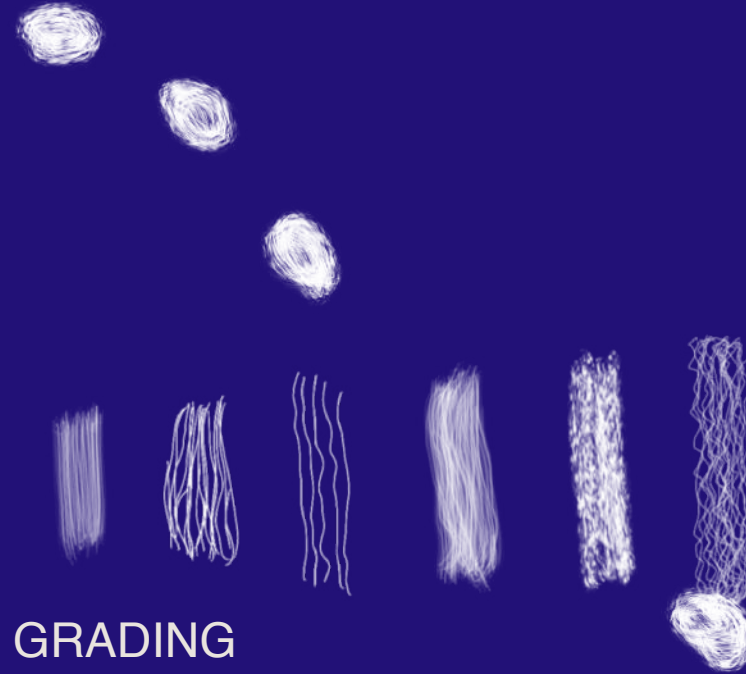
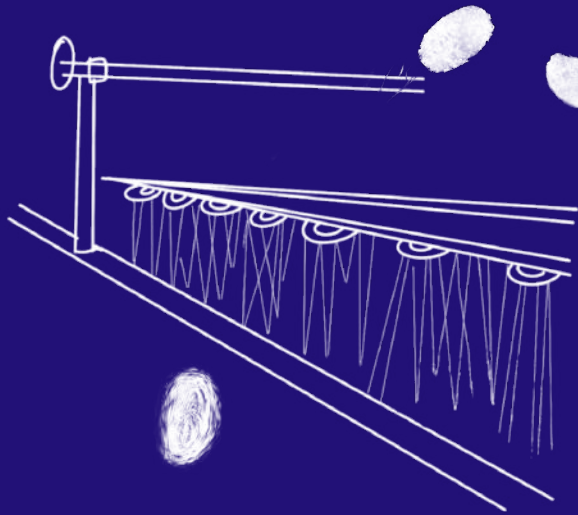
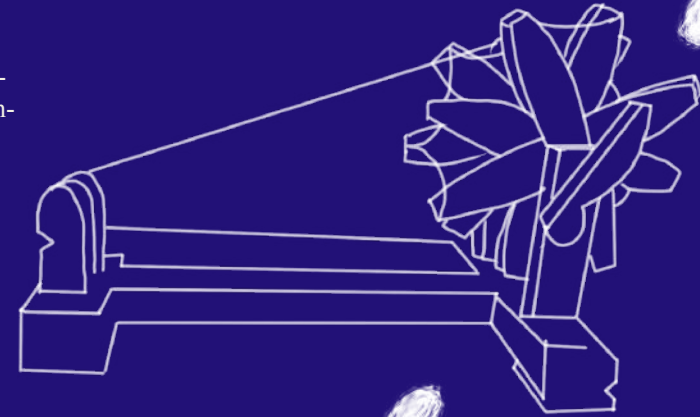


Fig.17 Process of preparing wool from scratch



SCOURING

To prepare wool for further processing, oily wool undergoes scouring to remove impurities. This course explores the techniques, objectives, and goals of scouring raw wool, along with the equipment used. Additionally, it examines the principles of detergency and fiber entanglement.



WINDING

The winding process involves transferring yarn from hanks onto spools, which are used as the weft during weaving.



CARDING

Carding is a mechanical process that untangles, cleans, and mixes fibers to create a continuous strip or sliver, preparing it for further processing.

औजार

TOOLS

The "*Jandar*" is a crucial tool for shawl weaving. It is a warping frame used to lay out the warp threads before they are transferred to the loom. This process ensures the threads are organized and ready for weaving, which is crucial for creating a consistent and high-quality fabric.

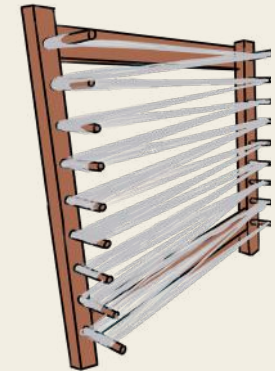


Fig.18 Jandar

The shuttle, known as "*Nalli*", is vital for weaving shawls. It carries the weft yarn through the warp threads on the loom. It holds the bobbin of weft yarn and moves back and forth through the shed, the opening between the warp threads, ensuring the yarn is evenly woven.



Fig.19 Nalli

The "*Sarsheeng*" is a wooden stick placed on the loom to maintain the width of the woven piece. This tool ensures that the shawl's dimensions remain consistent throughout the weaving process. This tool is essential for producing evenly shaped, high-quality woven pieces.



Fig.20 Sarsheeng

Combs, known as "*Kanghi*", are utilized to beat the weft into place as weaving progresses. It helps separate and evenly space the warp threads, guides the shuttle as it moves, and pushes the weft threads into place. This helps in maintaining the evenness and tightness of the weave.

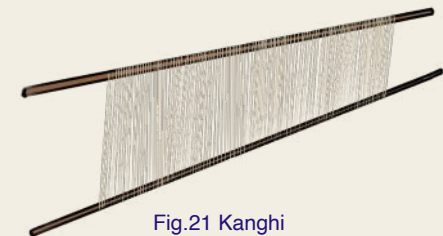


Fig.21 Kanghi

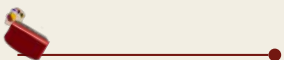




Fig.22 Treadles

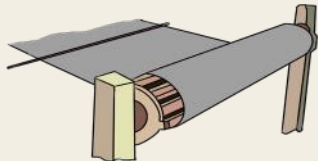


Fig.23 Cloth Beam



Fig.24 Hand Spindle

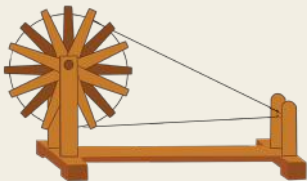


Fig.25 Spindle



Fig.26 Reed

Treadles are located at the bottom the loom and are designed to control warp shed formation by controlling the up and down movement of the heddles. Pressing the treadles allows the weaver to guide the weft thread through the warp threads.

The cloth beam, which holds the fabric, is located at the front of the machine. The produced fabric is wound onto this beam by the take-up motion. This ensures the fabric is even and properly wrapped as the weaving progresses.

A hand spindle, also known as a "*Takli*", is a simple device used for spinning. The hand spindle, or takli, is a traditional spinning tool used to spin fiber into yarn. Its design is quite basic yet effective.

Spindle, known as "*Takli*" is used for spinning the wool into yarn. The spindle is a simple yet essential tool in the process of transforming raw wool into fine threads suitable for weaving. It helps produce a continuous and even strand of yarn, which can then be used for weaving, knitting, or other textile projects.

The reed also known as "*Cheen*" is a crucial component in the weaving process, used to push the weft yarn (the horizontal threads) into place and create a tight, even weave. The reed is usually moved back and forth by the weaver to pack the weft threads together, which helps in forming the fabric.

हथकरघा

HANDLOOM



Fig.27 Handloom

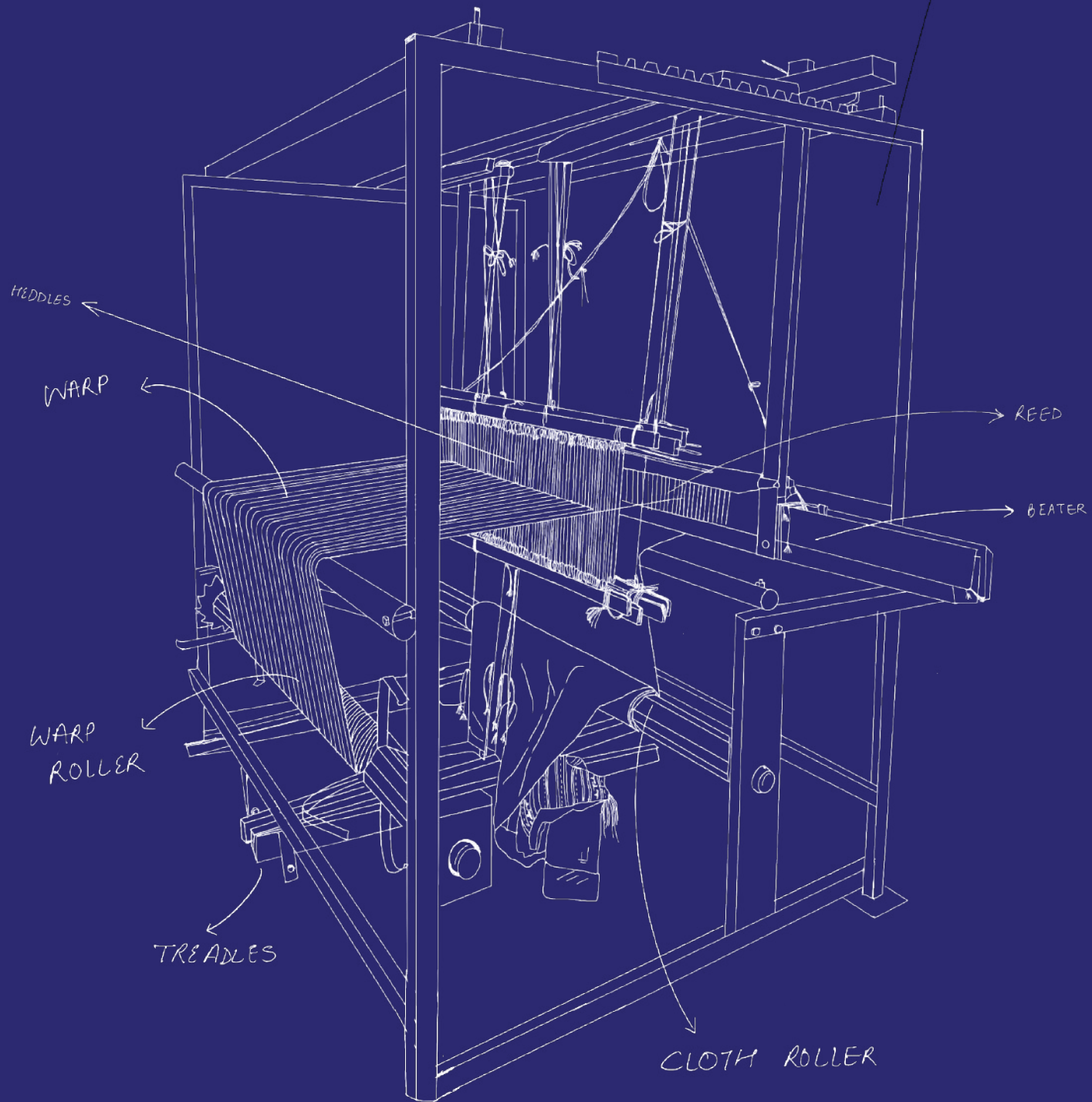


Fig.28 Handloom Illustration



Fig.79 Retail store of Reckong Peo



पश्चात्-निर्माण

POST-PRODUCTION

Quality check- Every single item goes through a quality check to make sure it complies with requirements and it's defect-free.

Packaging and presentation- The products are properly packed to prevent damage during delivery after it has passed the quality check.

Sales and Marketing- The completed products are sold through a variety of venues, including local markets, craft fairs and exhibitions.

The post-production process can vary significantly based on whether the orders are customized for specific events like weddings or are meant for mass sales in the market. The orders that are sent for mass sales follow this process of post production whereas, the ones which are customized for the village people are just woven and given away without following any such process.

Fig.63



दोहड़ DOHRU

Kinnauri women traditionally wear the dohru. It's a long, flowing dress with elaborate designs and bright colors that's usually made of wool.

INR 6,000 - 8,000

पट्टे PATTU

Kinnauri shawls are handwoven, luxurious wool or silk blends from Himachal Pradesh, featuring intricate traditional patterns and offering exceptional warmth and elegance.

INR- 15,000 - 50,000



Fig.64

Fig.65



कोट पट्टी COAT PATTI

Kinnauri vest coats are finely crafted, handwoven garments from Himachal Pradesh, featuring traditional weave and a stylish, elegant design.

INR- 2,000 - 12,000

Fig.66

चौली CHOLI

Kinnauri velvet jackets are luxurious, hand-embroidered garments from Himachal Pradesh, combining rich velvet fabric with intricate traditional patterns for a sophisticated and elegant look.

INR- 5,500 - 7,000



थेपांगे THEPANG

Kinnauri topi is a beautifully handcrafted traditional cap from Himachal Pradesh, featuring intricate weave and vibrant patterns that reflect the rich cultural heritage of the region.

INR 400 - 500



Fig.67

गेलबंद GALBAND

Kinnauri mufflers are elegantly handwoven, premium wool accessories from Himachal Pradesh, offering warmth and style with intricate traditional patterns.

INR 4,500 - 40,000 (depending on the complexity of the design)



Fig.68

पौशाक पुरुष

COSTUME- MEN

Fig.29 Mens Costume



पौशाक महिला

COSTUME - WOMEN

Fig.30 Womens Costume



पौशाक पुरुष

COSTUME - MEN

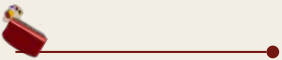
The Kinnauri cap, known as '*Thepang*' in their local language, is an important component of the traditional male attire. Made of wool and velvet (*makhmal*), it is a part of their everyday lives and is adorned with '*Samkha*' (phool) on special occasions.

The muffler, known as *Galband*, completes the Kinnauri male costume. This 18-inch handwoven piece features traditional vibrant Kinnauri motifs along the border and typically comes in shades of white and cream. The price of the *Galband* varies based on the complexity of the motifs.

The *Achkan*, known as *Chubba*, is a long woolen coat, often made from *angora* wool. It is usually of a dark color and reaches below the knees. The *Chubba* is fastened with a waistcloth known as *Bura Gachhang*.

The Vasket is an essential component of the traditional Kinnauri male costume, worn over the *Chubba*. This is carefully handwoven, usually taking about two days to make. Made from handwoven *Coat Patti*, it provides an additional layer of warmth and is available in both plain colors and the classic checks.

The pyjamas worn with the Kinnauri male costume are known as *Tapru Sutan*. They are designed to provide warmth and complement the traditional attire.



पोशाक महिला

COSTUME - WOMEN

The Kinnauri topi (*Thepang*) is a distinctive hat made from regular or angora wool, often combined with velvet. Worn daily, it provides warmth and style, with dried flowers (*Samkha*) added for special occasions. The topi is a functional and cultural symbol of the region.

The "*dohru*" is a vital part of the traditional Kinnauri costume from Kinnaur, Himachal Pradesh, India. This 8-meter-long hand-woven woolen cloth is made on a traditional loom called a *khaddi*. It features intricate borders known as *coat patti* with motifs inspired by nature and folklore. Essential for the cold climate, the *dohru* is draped uniquely to showcase its elaborate borders and is mainly worn during special occasions, symbolizing cultural pride. It takes 10-15 days to make reflecting skilled labour and artistry.

The "*gachchi*", a loosely woven long woolen cloth, is tied around the waist to hold the *dohru* in place, adding both function and aesthetic appeal.

Over the *dohru*, a jacket-like garment called the "*choli*", usually made of velvet in dark shades of red and green, is worn. The *choli* is loose-fitting, enhancing the costume's visual appeal and comfort.

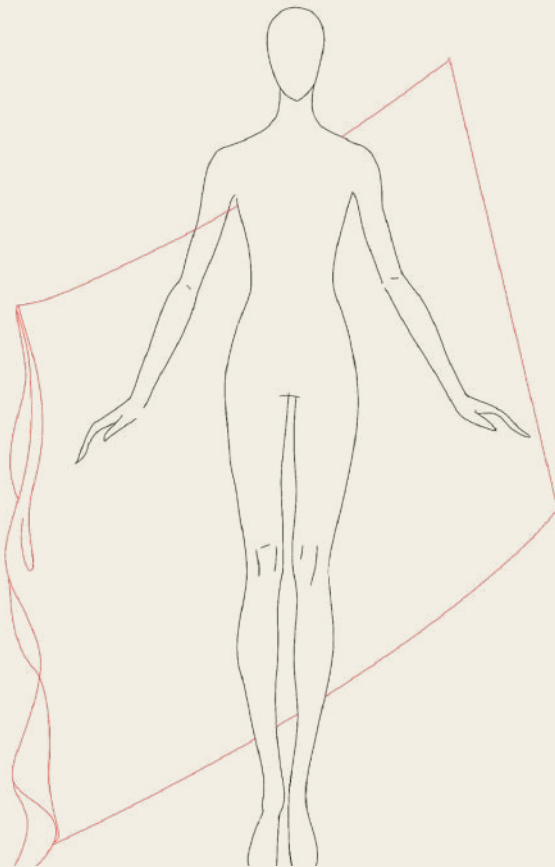
The "*chanli*" or "*pattu*", a 6-meter-long shawl, adds elegance and warmth. Handwoven with intricate borders, it comes in plain white or checks. It is usually woven in 2 pieces handsewn together. The *chanli* completes the traditional look when draped over the *dohru* and *choli*.

पहनने का तरीका

DRAPING STEPS

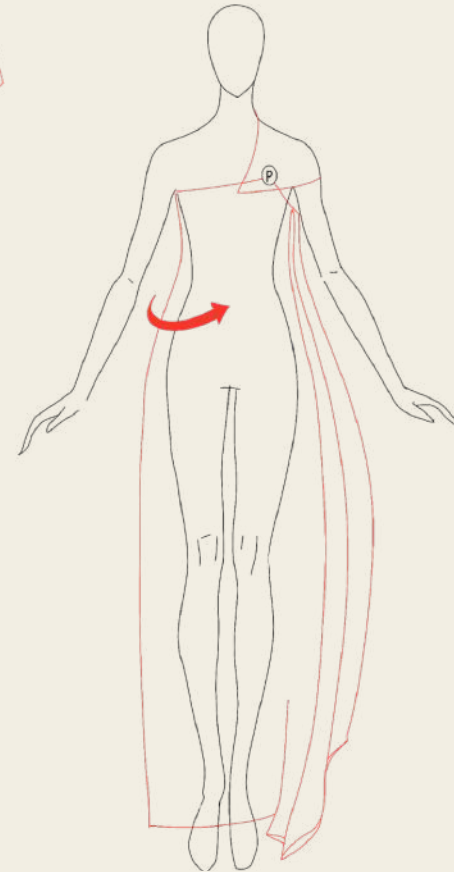
Fig.31 Draping guide

1 Take the dohru and keep it at a 60 degree angle behind the person. The left corner of the dohru should be above the left shoulder and the rest of the fabric below the right armpit level.



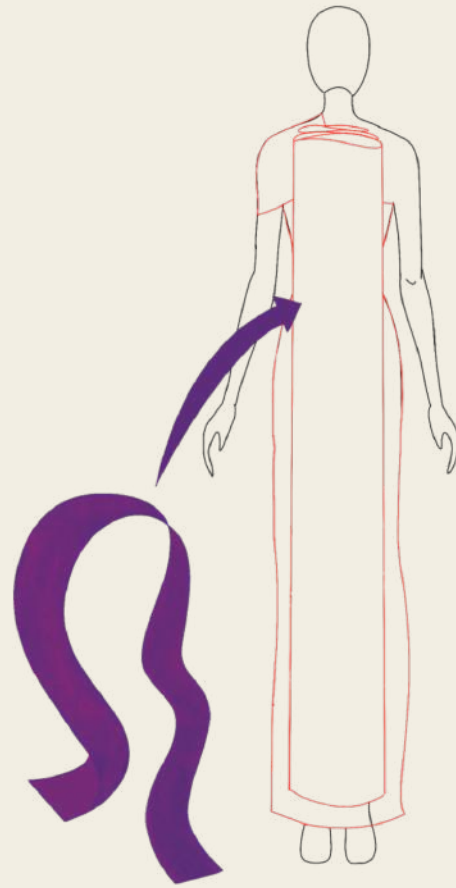
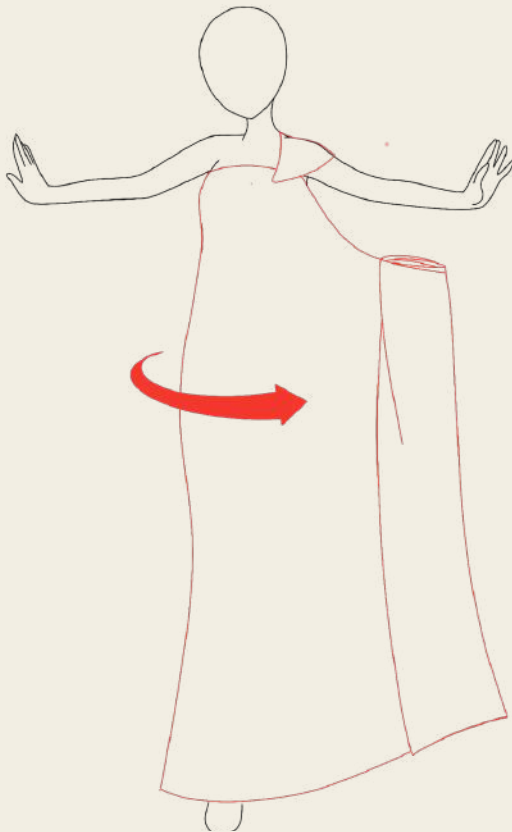
2 Fold the left corner inwards and towards the left chest.

3 Next, take the extra fabric from the right and wrap it towards the left side of the body. Proceed to pin the previously taken left corner of the fabric to the left chest area of the wrapped fabric.



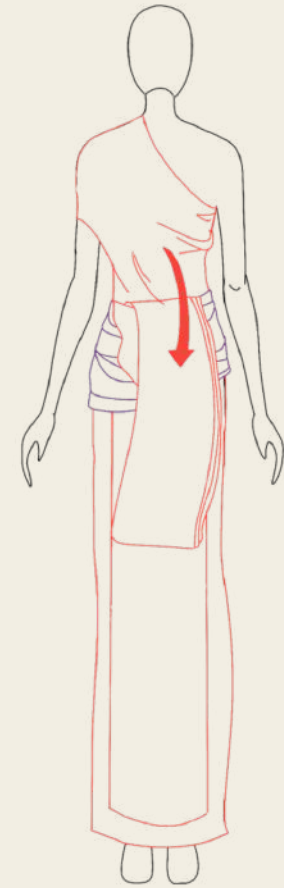
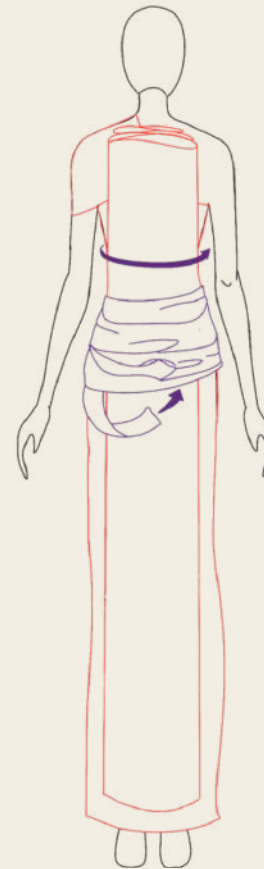
4 Take the extra fabric and fold it in a zig-zag manner.

5 The folded dohru is to be taken to the backside of the person and vertically placed.



6 Take the gachchi (a long piece of fabric which is tied to the waist) and wrap it around the waist to keep the dohru from disrobing.

7 To secure the gachchi, the loose ends are tied under the wrapped gachchi.



8 Let the folded dohru fall over the gachchi.

नमूना

MOTIFS





नमूना

MOTIFS

TRISHULA

Trident (*trishula*) is a weapon of Lord Shiva . “Tri” means three and “Shul” means spear or something which pokes. Therefore, *Trishula* means three spears. Three spears are combined into one which looks like the above picture. It is a lethal weapon generally made up of brass or iron.

KUKUR KA MUDH

“*Kukur ka mudh*”, which can be directly translated to “pawprints of a dog” is a motif inspired through nature with no religious significance.

PALPE

The endless knot has no beginning and end, thus symbolizing the endless wisdom and compassion of the Buddha.

TANKA

This motif derives inspiration from *thanka/thangka/tangka*, an ancient form of buddist scroll art.

DORJEE

Inspired by the *vajra*, the motif symbolizes a legendary and ritualistic tool storing the power of diamond and thunderbolt.



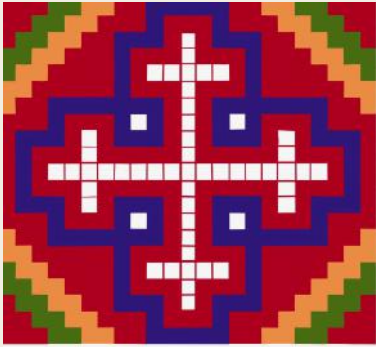


Fig.33 Dorjee

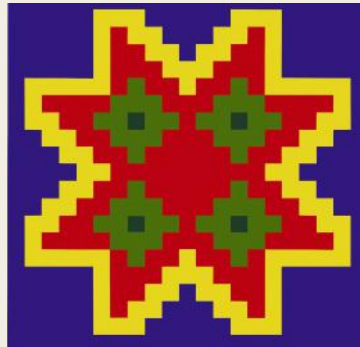


Fig.34 Kukur ka mudh



Fig.35 Kukur ka mudh (variation)



Fig.36 Changri



Fig.37 Gor wala Changri



Fig.38 Tanka

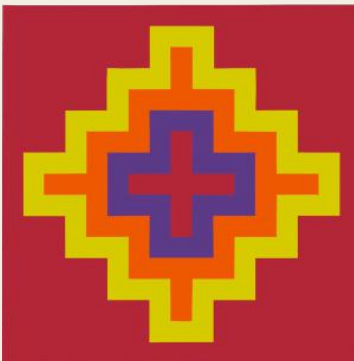


Fig.39 Koru-Chad



Fig.40 Palpe

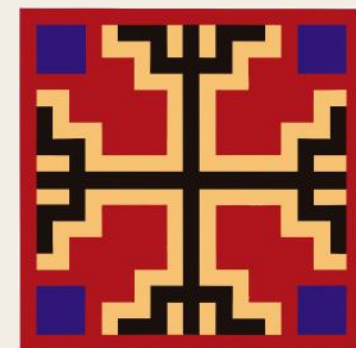


Fig.41 Trishula

As the designs are influenced by the local beliefs and customs of kinnaur, buddhism, hinduism, animism, naturism and ancestral worship coexist together.

Religious motifs such as *Chorten* (buddhist stupa) and the hindu *Swastika* are blend seamlessly into a single pattern.

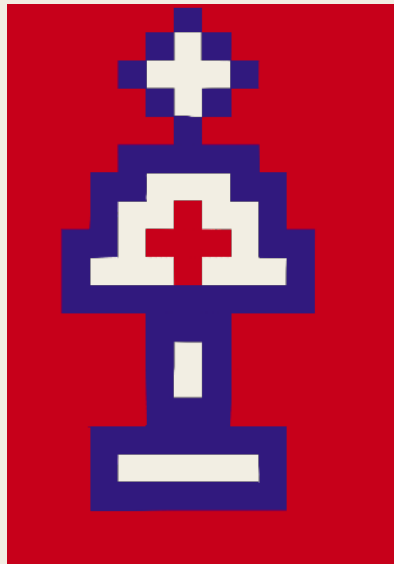


Fig.42 Chorten variation 1

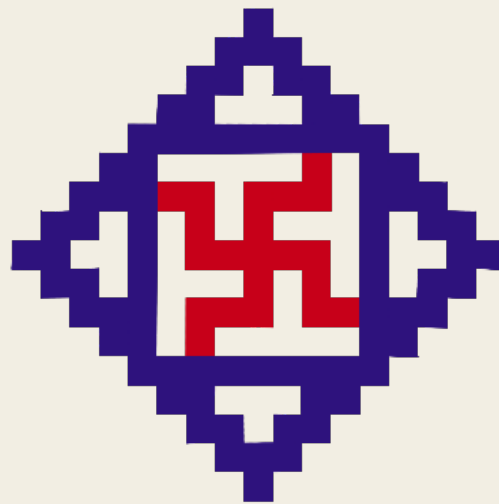


Fig.43 Swastika



Fig.44 Chorten variation 2



The three main layouts of the Kinnauri shawl in terms of the placement of the patterns and designs are:

SINGLE BORDER: Kinnauri geometrical pattern along the both ends of the shawl.

DOUBLE BORDER: Kinnauri pattern running across the four edges.

TEEN PATTI OR FULL BORDER: Also called “*Kinnauri teen patti*”, these shawls have three Kinnauri patterns woven in horizontal stripes at both ends of the shawl along with another pattern running along the two other sides.

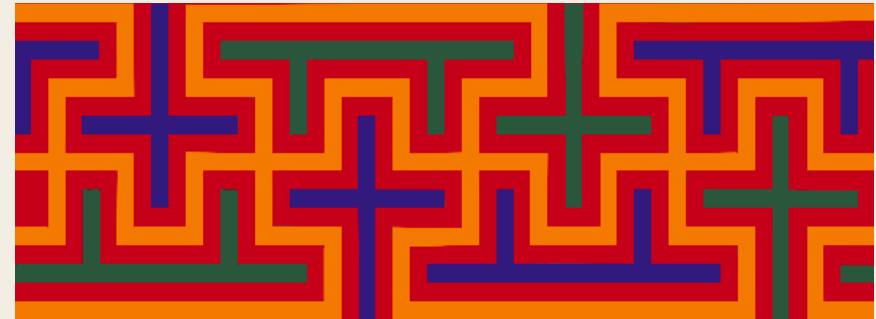
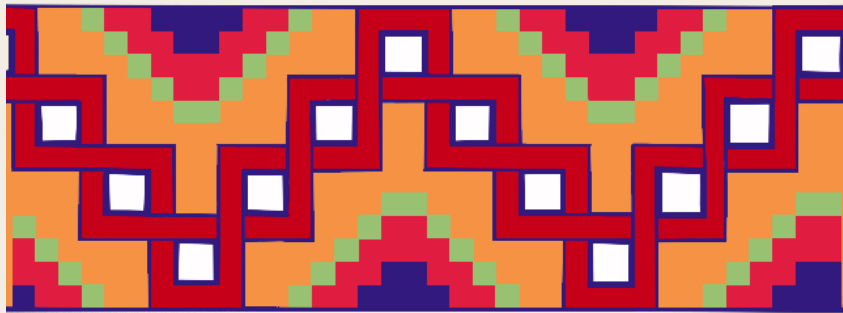


Fig.45 Kinnauri border patterns





Fig.46 Kinnauri bride adorned with traditional Kinnauri jewellery from both bride and grooms side

आभूषण

JEWELLERY

Kinnauri jewellery is a representation of the rich cultural legacy of the Kinnaur district in Himachal Pradesh, India. These ornaments are valued for their intricate designs, incredible craftsmanship and use of traditional materials which make them not only beautiful but also culturally significant. Kinnauri jewellery is known for its intricate and detailed designs which often include geometric patterns, floral motifs and symbols that are inspired by local deities and nature.

Silver is the most commonly used material in Kinnauri jewellery due to its availability and traditional appeal. Gold is also used particularly with pieces that are more ceremonial and costly. The value and visual appeal of the jewellery are increased by the usage of these precious metals. The semi-precious stones turquoise, coral, agate, and onyx are frequently used in Kinnauri jewellery. In addition to their beautiful appearance, these stones are chosen for their potential healing and protective characteristics. The designs and symbols found in Kinnauri jewellery have spiritual and protective significance. Also, some designs are considered to prevent from bad spirits and offer prosperity and wealth. It is an essential component of traditional clothing, especially during festivals, marriages, and other major cultural occasions.

आभूषण

JEWELLERY

HEAD ORNAMENTS

Tondhol (Fig. 47) : The *Tondhol* is a large ornamental piece that covers the forehead. The design could have little gemstones occasionally, filigree work and elaborate engravings.

Tatpa shanglang (Fig. 48) : The back of the head is covered with the *Tatpa Shanglang*. It is similar to the headpiece in front (*Tondhal*). Together, the two pieces create a visually stunning and efficient mixture that brings out their unique jewelry and cultural identity.

EAR ORNAMENTS

Kanta/Kantey (Fig. 49) : The gold *Kanta* earrings are recognizable by their unique bell form. The surface of the earrings is frequently embellished with intricate engravings and motifs that draw inspiration from nature and regional cultures.

Kontai/Contai (Fig. 50) : The *contai* earrings is betel leaf (*paan patti*) shaped and they are meant to hang elegantly from the earlobes and it has multiple layers. Large and evident kontai earrings are a distinctive element of traditional Kinnauri jewellery.

Mulu menthho (Fig. 51) : It is worn on top of the *contai* and looks similar to *contai* earring. The earrings are made up of multiple precisely carved layers that combine to create a falling impression. These earrings are worn by brides.

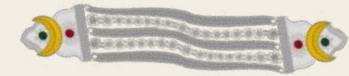


Fig.47

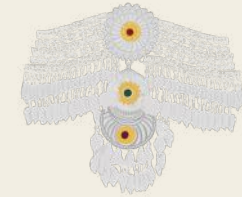


Fig.48



Fig.49

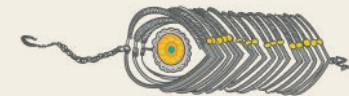


Fig.50

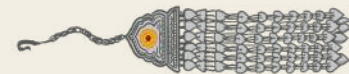


Fig.51



Fig.52

NOSE ORNAMENTS

Balu (Fig. 52) : *Balu* is simpler and smaller in design, usually made from silver or gold. It is often circular or semicircular designed to sit comfortably on the nose. It is worn by the bride



Fig.53

HAND ORNAMENTS

Daglov (Fig. 53) : These bangles have a bold appearance since they are significantly wider and thicker than regular bangles. The intricate engravings on the bangles frequently include typical Kinnauri patterns.



Fig.54

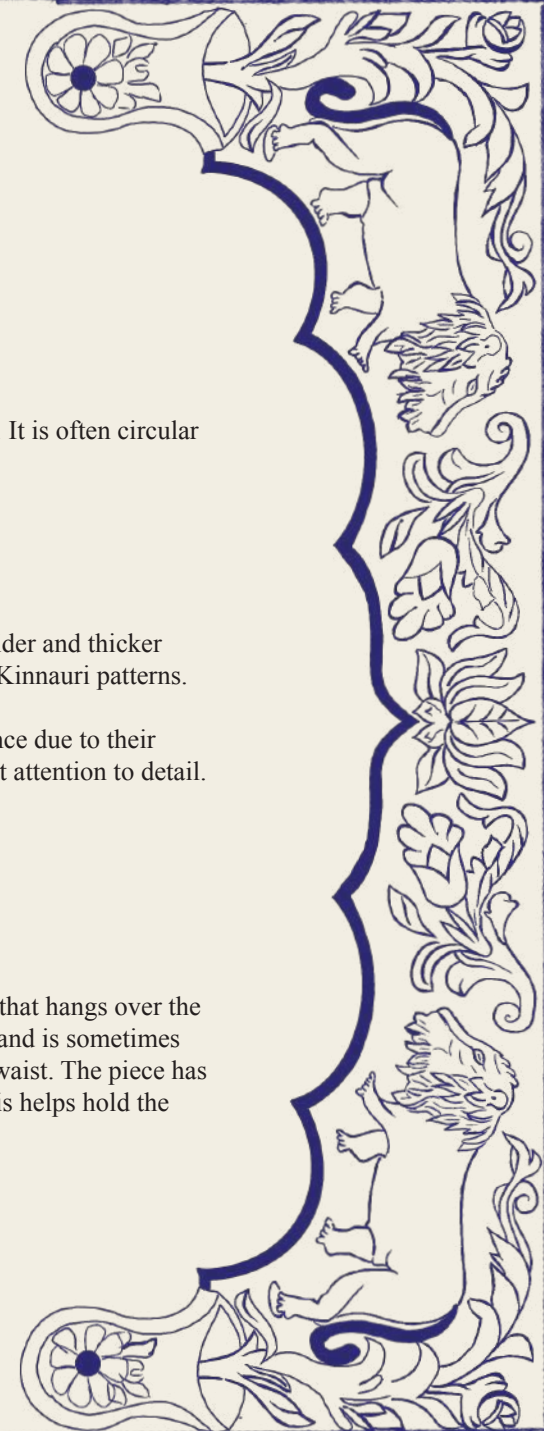
Sunango (Fig. 54) : These bangles are extremely valuable and have an elegant appearance due to their high-quality gold design. Each bangle is a handcrafted by skilled artisans that takes great attention to detail. As part of their wedding jewellery brides often include *sunango*.



Fig.55

WAIST ORNAMENTS

Gurshanglang (Fig. 55) : The *Gurshanglang* is designed in a multistranded decoration that hangs over the shoulder and reaches from the waist. It is made out of beautifully filigreed silver chains and is sometimes adorned with gemstones. A hook mechanism is used to secure the ornament around the waist. The piece has a central pendant hanging from chains that cross the chest and a pendant at the back. This helps hold the clothing in place and enhances the decorative look.



NECK ORNAMENTS

Trimol (Fig. 56) : The chain is made up of black beads which is a common feature in many mangalsutra. There are three circular pendants on the *Trimol Mangalsutra* which makes it unique. It represents commitment and marital status. It is an essential part of married women's traditional wedding jewellery.



Fig.56

Chandanhaar (Fig. 57) : *Chandanhaar* is an elaborate multi-stranded necklace often made of silver featuring intricate beadwork and central pendants. Worn during important cultural and religious ceremonies, symbolizing protection, prosperity, and cultural identity.



Fig.57

Gau (Fig. 58) : *Gau* jewelry is usually shaped like an oval or rectangular locket. Generally composed of gold or silver, these items can be embellished with pearls, turquoise, and coral, among other precious or semiprecious stones. The larger silver version is worn at the end with three or more pendants, whereas the shorter golden version usually has white beads with a golden pendant in the middle. These items are often passed down as family heirlooms through several generations.

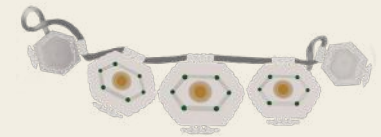


Fig.58



Fig.59

Doroli (Fig. 59) : The *Doroli* neckpiece is likely to feature intricate patterns and designs, combining the *Shulik* and *Ting* stones and silver coins all around the neck piece. The process of making doroli include detailed metalwork, stone setting, and possibly beadwork to create a cohesive and stunning piece.



Fig.60

Kooshmal (Fig. 60) : The *Kooshmal* neckpiece typically features a combination of black and silver beads arranged in intricate patterns. These beads are made from onyx, glass, or other materials and silver beads are made from silver-plated metal. It can also be worn with contemporary outfits, providing a unique blend of traditional and modern styles.



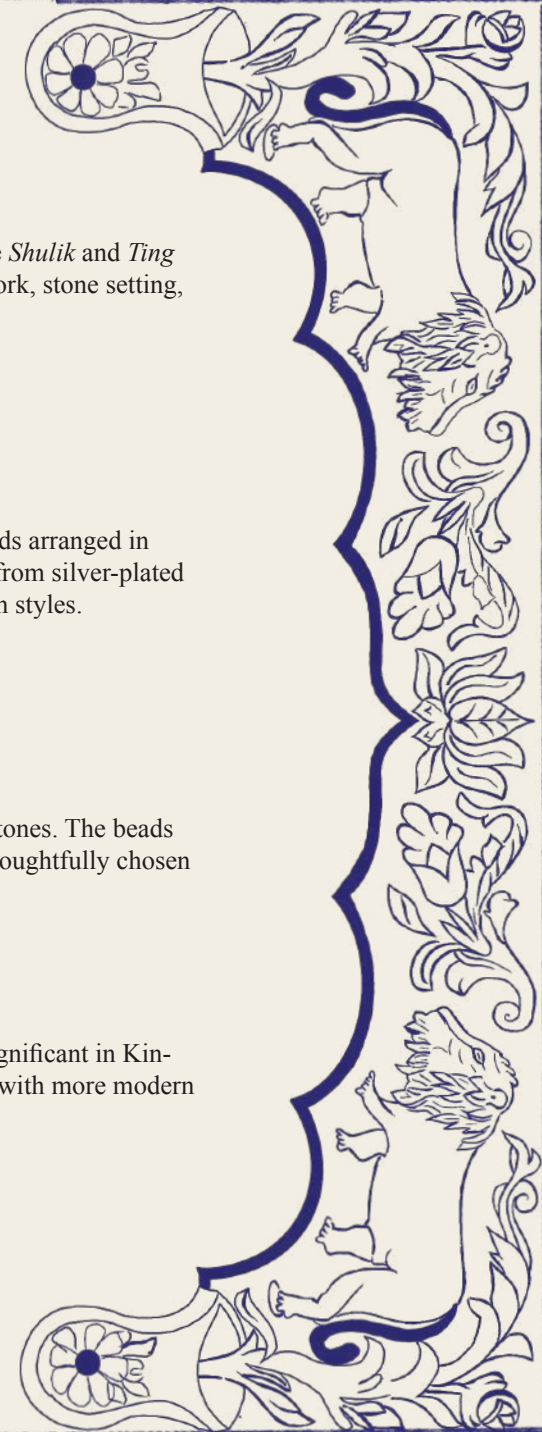
Fig.61

Chhulikshu (Fig. 61) : The *Chhulikshu* neckpiece features large orange beads made of semi-precious stones. The beads are strung together using fine threads, made of cotton or silk. The color, size, and quality of beads are thoughtfully chosen by artisans. Its vibrant colors and design make it a unique addition to any outfit classic or modern.



Fig.62

Poshel (Fig. 62) : The *Poshel* is combined with pipe shaped and big orange stones. *Poshel* pieces are significant in Kinnauri culture, often worn during festivals, weddings and important cultural events. It can also be paired with more modern outfits making a powerful impression highlighting an individual's respect for traditional craft.



विपणन माध्यम

MARKETING CHANNELS

Reckong Peo's market is an active and vital gathering place for both locals and tourists. It is an important part of the local economy, providing a wide range of products from unique handicrafts to daily essentials. The market is especially well-known for stores that offer costume, Kinnauri shawls and jewellery. These products are crafted by artisans from the comfort of their homes.

Two primary industries exist in this market:

Artists Specializing in costume: These craftsmen focus on creating traditional headgear (*thepang*) and coats (*choli*), and more costume items often incorporating intricate designs and local motifs.

Weavers of Kinnauri Shawls: The weavers produce beautifully woven shawls, known for their quality and traditional patterns.

This market is not just known for its textiles but also for its rich tradition of jewelry crafting. And the designs are both unique and deeply symbolic. The local jewellers are skilled artisans who create a wide range of traditional and contemporary pieces, often using materials like silver, gold, and semi-precious stones.

Regional Sales:

The weavers sell their goods directly to residents of their community as well as in marketplaces and towns nearby. This direct approach enables immediate input and promotes local interactions with consumers. Positive recommendations via word-of-mouth from content customers who tell other people about the products are an important source for local sales.

Local shops in Reckon Peo:

Retail Outlets: A few houses in the administrative center of Kinnaur, Reckong Peo, run local shops where Kinnauri shawls and other items are for sale. These shops provide a regular source of income by selling to both locals and visitors. Being the center for visitors to Kinnaur, these shops are essential for the weavers since they profit from the large number of tourists.





Fig.69 Main Market of Reckong Peo



Fig.70 Ms. Namgyal Jangmo on khaddi



Fig.71 Ms. Monica Negi with her daughter

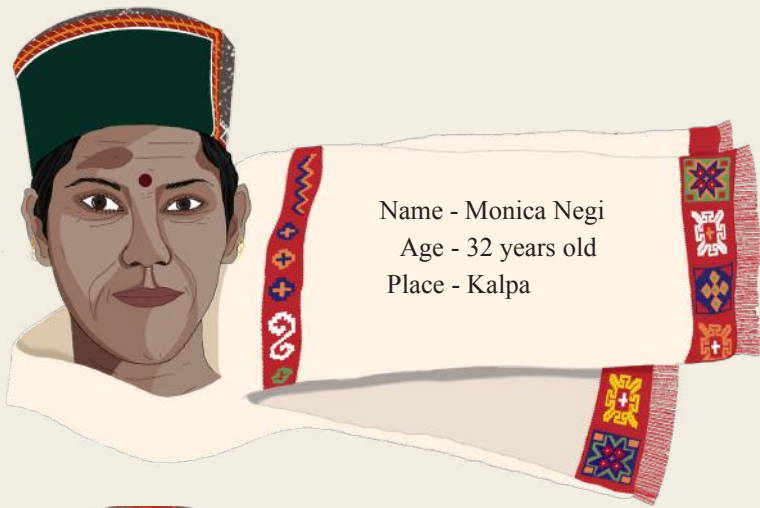


कारिगर रुपरेखा

ARTISAN PROFILE

Fig.72 Ms. Gyan Devi explaining the traditional motifs

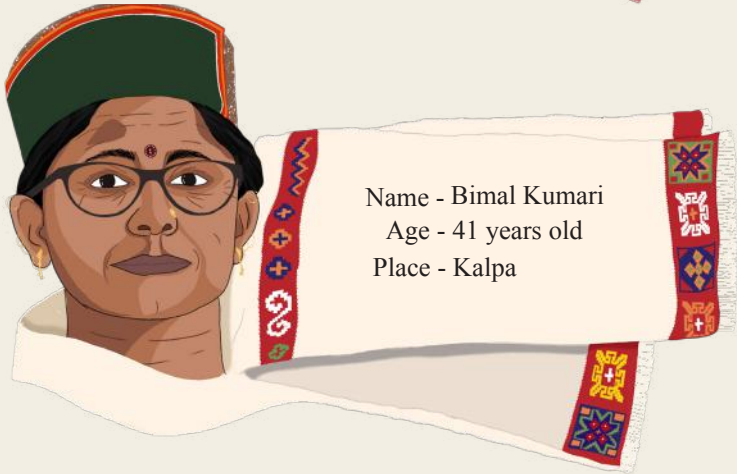




Name - Monica Negi
Age - 32 years old
Place - Kalpa



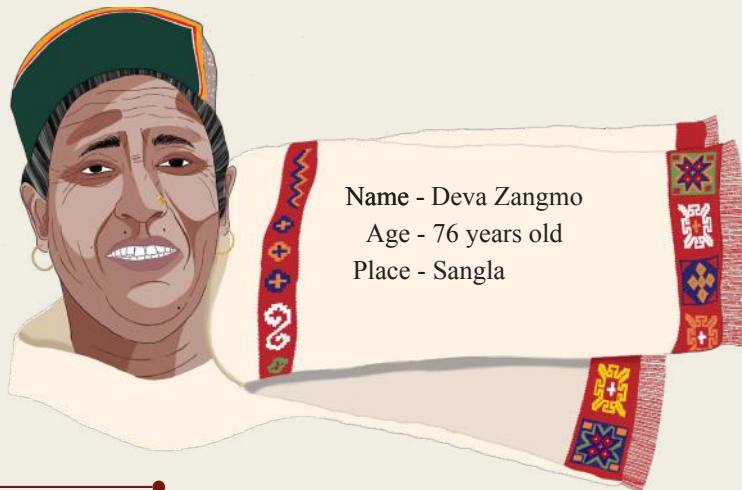
Name - Namgyal Jangmo
Age - 66 years old
Place - Kamroo



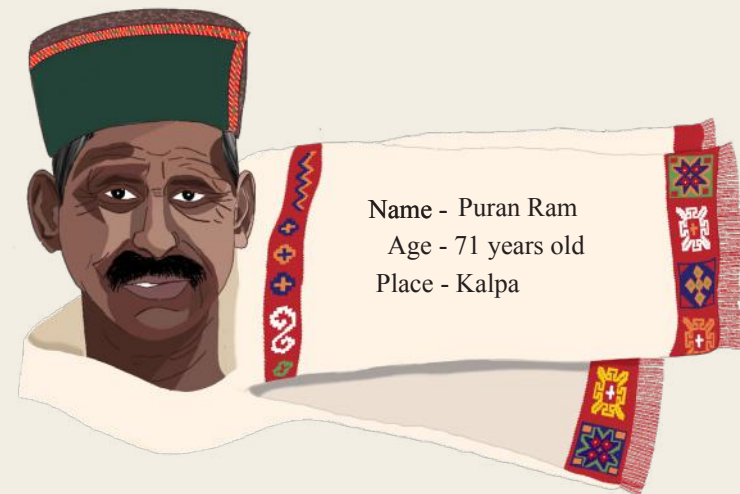
Name - Bimal Kumari
Age - 41 years old
Place - Kalpa



Name - Gyan Devi
Age - 73 years old
Place - Kalpa



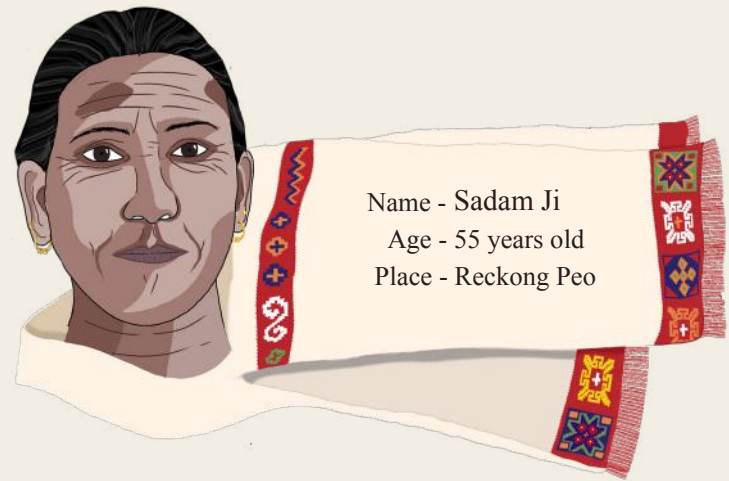
Name - Deva Zangmo
Age - 76 years old
Place - Sangla



Name - Puran Ram
Age - 71 years old
Place - Kalpa



Name - HemLata
Age - 32 years old
Place - Kalpa



Name - Sadam Ji
Age - 55 years old
Place - Reckong Peo



Name - Hem Raj Thakur
Age - 33 years old
Place - Reckong Peo



Name - Kishore Negi
Age - 39 years old
Place - Reckong Peo



Name - Nagita
Age - 32 years old
Place - Reckong Peo



Name - Sushma Negi
Age - 66 years old
Place - Kalpa



सुष्मा नेगी

SUSHMA NEGI

Sushma Negi is the resident of village Kalpa. She lives with her in-laws. Kinauri costume making has existed in her family for generations and was passed down to her by her father. She considers the work passed down from her father as a family treasure and values the craft and its beauty. She has had no formal education, yet she has managed to develop her craft with undying practice and innovation. She comes from a well to do family. The family earns money from both farming and making traditional costumes. She has taught over fifty members of her village how to weave .

Fig.73 Ms. Sushma Negi hand hemming the *Fagdhoru*



पूरन राम

PURAN RAM

Puran Ram has been living in Kamroo since birth and has been practising the craft from the age of 13 years. He learned to weave from a lady teacher from a government centre in Sangla. He mainly makes “*Thepang*” the traditional topi along side *Coat Patti* and shawl. Along with him, his wife and daughter also support him in this work. He also has a shop which is located in Sangla's main market.



हिमाचल प्रदेश राज्य ग्रामीण आजीविका मिशन

श्री नमो गंगोत्री
सांगला

हिमाचल प्रदेश राज्य ग्रामीण
आजीविका मिशन
बुना विक्रय केन्द्र
कल्या, जिला किन्नोर (हिोप्रो)



Fig.75 Self Help group on the way to Kalpa

स्वयं सहायता समूह

SELF HELP GROUP

Self-help groups (SHGs) in Kinnaur are small community groups where people come together to save money, help each other, and work on projects. These groups, usually with 10-20 members, provide loans to each other and support local businesses like farming or crafts. They offer training to improve skills and manage money better. SHGs are especially important for women, giving them a chance to earn money and take on leadership roles. Despite challenges like being in a remote area, these groups help strengthen the community, improve lives, and create opportunities for everyone involved.

The self-help group (SHG) we visited in Kinnaur was a small but vibrant group of 5-6 women. They showcased traditional Kinnauri costumes and were actively involved in preparing and selling fresh food and tea. By coming together, these women not only celebrated their local culture but also created a source of income and supported each other's livelihoods. Their efforts highlight how SHGs can blend cultural pride with economic activities, making a positive impact in their community.





S TRENGTHS

Cultural Significance: Kinnauri traditional costumes are a vital part of the cultural heritage and identity of the Kinnaur region, reflecting the community's history and traditions.

Artistic Craftsmanship: These costumes are known for their intricate details, vibrant colors, and unique designs, showcasing the high level of skill and artistry of local weavers and artisans.

Natural Materials: Made primarily from wool, these costumes are well-suited to the cold climate of the region, providing warmth and comfort.

Distinctive Appearance: The unique and colorful patterns make Kinnauri costumes easily recognizable and distinct from other regional costumes.

W EAKNESS

Limited Modern Appeal: The traditional style may not appeal to younger generations who may prefer contemporary or western fashion trends.

High Production Costs: The handcrafted nature of these costumes, involving weaving and quality materials, makes them expensive and less accessible.

Maintenance: Traditional costumes made from natural fibers like wool require special care and maintenance, which can be cumbersome.

Occasional Use: These costumes are typically worn during festivals, ceremonies, and special occasions, limiting their practical use in daily life.



O PPORTUNITIES

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T HREATS

Cultural Dilution: The influence of modern fashion trends may lead to a decline in the popularity and practice of wearing traditional costumes.

Economic Challenges: High production costs and competition from cheaper, mass-produced clothing can threaten the livelihood of local artisans.

Loss of Skills: As younger generations move away from traditional crafts, there is a risk of losing the skills and knowledge required to create these costumes.

Environmental Factors: Changes in climate and availability of natural materials can impact the production of traditional woolen garments.



Fig.76 Group photos with the artisans

MEET THE TEAM



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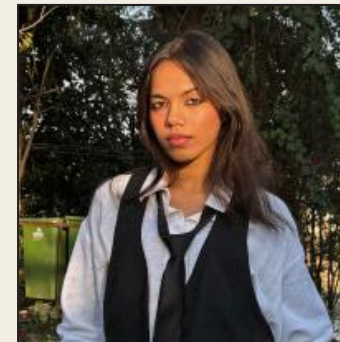
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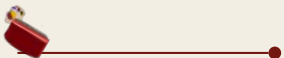
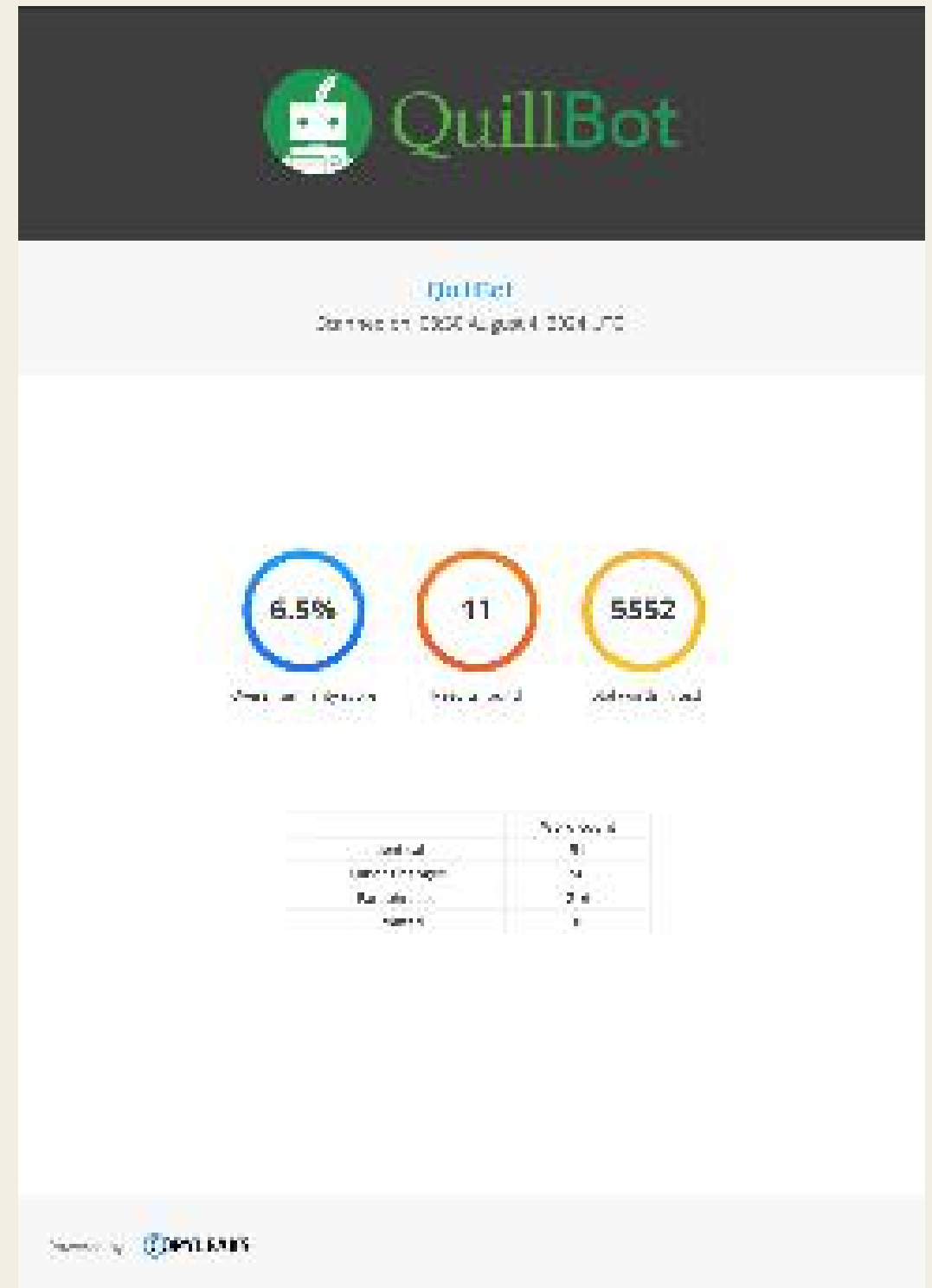
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PLAGIARISM REPORT



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