CHAPTER 2

REVIEW OF LITERATURE
CHAPTER II
REVIEW OF LITERATURE

The review of literature has been divided into the following four sections:

2.1 Profile of the State
2.2 Profile of the Industry
2.3 Historical Review
2.4 Research Review.

2.1 PROFILE OF THE STATE:

Himachal Pradesh, literally meaning, "The Land of Snow" enjoys a unique position in the Indian Himalayas. Nature here is both sublime and beautiful, rugged and harsh. While the meadows and valleys of Kangra and Kullu are green and fertile, the rocky valleys of Lahul and Spiti are so barren that not even a blade of grass grows there.

The elevation varies from 350 meters at the foot hills of Kangra to 6975 meters in the higher ranges of Lahul and Parbati valleys. While Dharamsala has the second highest level of rainfall in India, the areas of Lahul and Spiti hardly receive any rain.\(^9\)

There are twelve districts in the state with a total population of 42.8 Lakh settled in an area of 55,673 square Kilometers. There are forty seven cities and towns, and 16,807 inhabited villages in Himachal Pradesh.\(^{35}\)
Shawls are woven in five districts of Himachal Pradesh, namely Chamba, Kangra, Kullu, Kinnaur and Mandi. Profile of each of the district has been discussed below:

2.1.1 Chamba:

Chamba state merged to form a part of Himachal Pradesh on 15th April, 1948. The district is situated in the bosom of Himalayas between $32^\circ 10'4"$ and $33^\circ 13'40"$ north latitude and $75^\circ 47'50"$ and $77^\circ 0'50"$ east longitude. The territory is wholly mountainous with altitude ranging from 2000 to 21,000 feet, the inhabited area reaching to 10,000 feet. The climate is found to be from semi-tropical to semi-arctic. Snow-fall sometimes starts as early as in the beginning of October.

Rajputs occupy a predominant position in this district while the Brahmins are also found as priests and religious devotees. Besides people of scheduled castes there are people belonging to scheduled tribes covered by the presidential orders of India, 1956. Gaddis, Gujjars, Lahaulas and Pangwalas are the predominant scheduled tribes of the district.

Hindus form 92.93 percent of the population, the rest being Muslims, Sikhs, Buddhists, Christians and other minor religions. Scheduled caste population of the district is 32,578.

The houses generally are two to three storey buildings with a separate kitchen and separate cow shed. Looms are
Villagers use maize and wheat flour as the staple food.

Mostly woollen garments are worn, home spun and locally woven **Patti Pyjama** and coat with cotton turban is the typical dress of Chamba people. **Gaddis** are very particular about their **Chola** and **Dora**. **Chola** is a multifold garment of white woollen cloth and **Dora** is a black woollen rope of great length.

The entire district follows joint family system with patriarchal system of inheritance. The general rule in practice is monogamy but tradition has not disallowed polygamy.

Most of the sheep are reared as migratory flock. Total sheep population in the state is 2,69,923. The sheep not only provide wool, but also mutton, manure, pelts and reared as a beast of burden. Experiments are being carried out at government sheep breeding farms to evolve a suitable breed of sheep carrying a higher yield and a superior quality of wool by crossing indigenous sheep with Ram bouillet and Spanish merino rams.

**Iravati Industry and Government weaving centre, Chamba**, produce shawls and other woollen **Raffal** and cotton fabrics. Spinning and weaving are common occupations among the hill people. Nearly all the agriculturists of the upper hills make
woollens for their own use. Government has also started more weaving centres at Mehla, Kilar and Tissa.

2.1.2 Mandi:

The district of Mandi was formed by the merger of the erstwhile princely states of Mandi and Suket when the state of Himachal Pradesh was founded on the 15th of April, 1948. The district has six subdivisions, seven tehsils and eight sub-tehsils with an area of 3,950 square Kilometers, 2,806 inhabited villages with population of 6,44,827 (5,97,570 rural + 47,257 urban).

The district is situated between $31^\circ$-13'-5" and $32^\circ$-04'-30" north and $76^\circ$-37'-20" and $77^\circ$-23'-15" east. The district being mostly hilly, the climate varies according to the altitude of the place. The winter snow often falls at an altitude of 1300 meters.

Majority of the population of the district is Hindus i.e., 98.25 percent. The original inhabitants of the area are Rajputs, Brahmans, Khatris, Kanets and Gujars. Scheduled castes are Chamar, Mochi, Dumne, Kabirpanthi or Juiaha, Koli and Lohar.

Houses are generally double storeyed with windows. The upper floor is used for residential purposes while the ground floor is generally used for storing grains and keeping cattle. One meal of the people consists of rice and for making chapatis maize, barley, millets or wheat flour is
used. In winter people use woollen clothes prepared from home spun wool which is locally woven. People followed the joint family system but now nuclear family system is becoming popular. Sheep population of the district is 1,94,021. In order to improve the breed of sheep, government sheep breeding farms are carrying out experiments. Weaving is practised since time immemorial to cater to the local needs. Different varieties of woollen articles such as Pattus, Patties, blankets, tweeds, shawls and mufflers are produced in the state.

2.1.3 Kinnaur:

Kinnaur derives its name from the original tribe called Kinner. District Kinnaur has three sub-divisions, five tehsils and one sub-tehsil. Its area is 6,401 square Kilometers and there are seventy seven inhabited villages with a population of 59,547 which is all rural.

The district is secluded, rugged and mountainous to an extra-ordinary degree and lies on both sides of the river Sutlej. Kinnaur is situated between 31°-05'-55" and 32°-05'-20" north latitude and between 77°-45' and 79°-00'-50" east longitude. By virtue of its elevation, the district may be said to have a temperate zone climate with longer winter from October to May, during this period snow falls and a short summer from June to September.

The population of tribal-inhabited Kinnaur falls into two broad categories namely Khasia (non-schedule caste)
primarily Rajputs or simply Kanauras and Beru (schedule caste) which includes Chamang and Domang. Chamang make and mend shoes and weave woollen cloth.

Kinnaur is a meeting place of Hinduism and Buddhism. Every village has a Deota (deity) of its own, and many have more than one, which are placated for every suitable occasion with offerings and sacrifices. As there are no Brahmins, the religious guidance from birth to death is provided by the Lamas.92

Manes are the auspicious structure of stones constructed at the entrance of each village, from where largest number of people enter or leave. Next is Chosten a pagoda which is built to supposedly ward off the evil effects of devils in each village. Kankani resembles what may be called an arch or a gate created on a common path in a village and is decorated with paintings of Buddhist deities.56

The joint family system is still largely in vogue among the Kanauras. Inheritance goes by patriarchy. Polyandry prevails in most parts of Kinnaur but is losing ground to monogamy.

The houses are two storeyed and built of stone and wood. The ground floor is used as a cattle-shed and upper storey for living purposes. There are no separate bathrooms and kitchens. The hearth, called Meling is set in the centre
of a room. No regular chimney exists. The floors are wooden as these are warmer in winters. A weaving equipment is installed inside the house.

The staple food is wheat, Ogla, Phafra and barley. The people of the district dress mostly in woollen clothes well suited to the climate and is artistic too in its own distinctive way. Men wear woollen shirts called Chamukurti, or long woollen coat, Chubba and Chumsutan for covering the legs. Women wrap up a woollen shawl like garment Dohru in a slightly different way than the sari.

Sheep population of the district is 47,168. Most of the sheep reared are migrated in the summer to higher hills to get fine quality of fibers.

Kinnaur district excels in the manufacture of shawls, Gudmas and Namdas. A number of training and production centres have been started in the district.

2.1.4 Kangra:

The present Kangra district came into existence on the 1st of sept. 1972, consequent upon reorganisation of districts by the Government of Himachal Pradesh. The district has five sub-divisions twelve tehsils and four sub-tehsils with an area of 5,739 square kilometers and 753 inhabited village. Kangra lies between 31°40'-32°25' longitude and 75°35'-77°5' latitude.
The climate in the district unfolds four broad seasons: winters, summer, rainy season and autumn. The places at high altitudes are covered with deep snow during winter months and the lower areas get plentiful of rains.

Population of the district comprises predominantly of Hindus (97.69 percent) which is composed of Rajputs, Brahmins and schedule castes, i.e., Chuhre/Bhangi, Barad, Chamar, Chimbe, Dumne, Julahas, Lohar, and Teli.

The houses are generally two storeyed, ground floor is generally used for running shops and carrying out commercial activities and first and subsequent floors are used for residential purposes.

Maize and wheat are the staple food, but rice is taken at least once in a day. Mostly cotton garments are worn in the district.

In the district there are plenty of pastures and grazing grounds for sheep. Sheep population is 90,833. The farmers generally rear them for meat, wool and their droppings are used as manure.

There are a number of small scale and cottage industries based on wool. The floral shawls and wrappers made from Raffal at Nurpur are quite famous. Nurpur is also a major centre for Pashmina wool weaving. The Industries Department arranges many training programmes for interested persons in the district.
2.1.5 Kullu:

Kullu district remained for long a part of Kangra district and it was in 1963 that it became a full-fledged district with its headquarters at Kullu. Kullu district has three sub-divisions, three tehsils and two sub-tehsils with an area of 5,503 square kilometers and 169 inhabited villages. Kullu district in its present form lies between 31°58'00" north latitude and 77°06'4" east longitude.

The climate of the district is positively cold and dry. The year unfolds three broad seasons (i) winter (October to February), (ii) summer (March to June) and (iii) rainy season (July to September), snow generally falls in December and January at high elevations.

Predominant population of the district comprises of Hindus (92.9 percent) followed by Sikhs and Buddhists.

Kullu valley has always been a centre of attraction to tourists and finds its place amongst the important tourist centres of the country. Tourists from different corners of the country make a beeline for the valley to escape from scorching heat of the plains. Because of the people's love for local deities the district is known as Dev Bhoomi. People wear simple dress. Men's dress comprises of a loose coat, woollen Pyjama and a Kullu cap. Women have a typical attire known as Pattu which is worn by them in a style which is similar to sari and coloured square cloth known as Dhattu is used as a headgear.
Kullu, in Himachal Pradesh, is not only known for its Dussehra festival and delicious apples but also for handlooms contributing handsomely to the economy of the state. Weaving has become an integral part of their daily life. Looms are a common sight in every house. Sheep population of the district is 1,11,719.\textsuperscript{35} Kullu is famous for shawls, blankets, tweeds, rugs and woollen caps.\textsuperscript{26}

2.2 PROFILE OF THE INDUSTRY:

In the State report on handlooms woollen handloom units have been categorized as: Household units and Commercial units.

2.2.1 Household units:

Household units were predominant in Himachal Pradesh as far as handlooms were concerned. The weavers were traditional weavers who wove for self consumption and for the local community.

Due to the climatic conditions and remoteness of the habitats in the rural high altitude areas of Himachal Pradesh, it was essential for people to meet their needs for warm clothes locally. Extensive sheep rearing provided a plentiful supply of raw wool and extreme cold weather ensured local demand. Thus woollen handloom weaving grew as a household cottage industry in various parts of the state. Remote locations, particularly those inhabited by tribals, have been characterised by a large majority of households
having a traditional loom to weave their own requirements. The yarn used was invariably hand spun, usually from sheep wool procured from migrants or local shepherds, and occasionally from goat wool.

Primary occupation of the weavers in Himachal Pradesh has been agriculture. Weavers take to weaving mainly in off season when agriculture is at low ebb. Every household in the village spins woollen yarns for making their own woollen products. Villagers provide the hand spun yarn to the weavers. The weaver's family also spin yarn to weave fabrics for their own use.

Household weavers have been categorized as:

(1) Hereditary weavers or Julahas whose primary profession was weaving.
(2) Weavers usually of lower middle caste, who took up weaving as a means of gainful employment.
(3) The high caste weavers, who mainly wove as a custom.

In the recent years, with the inflow of mill spun yarns, some of the household weavers have taken to weaving a few pieces using mill spun yarn.

2.2.2 Commercial units:

Commercial units have been classified as:

(1) Khadi units
(2) Co-operative societies
(3) Himachal Pradesh Handloom and Handicraft Corporation
(4) Private units.
2.2.2.1 Khadi units: Two more organisations involved in the woollen khadi sector in Himachal are namely, Khadi Mandal, a voluntary institution and Khadi Ashrams along with Himachal Khadi Village Industries Board.

The major activities of the Board being as follows:

1. The development of village industries by financing the village artisans. The Board has been watching the recoveries of loans and proper utilization of the funds.

2. Himachal Khadi Board has been running training programmes in spinning of wool and weaving of woollen fabrics.

3. The Board has been engaged in the production of Khadi cloth. There have been a number of production and sale centres giving regular employment to a large number of people in the state.

To promote the handloom and Khadi village industries, various schemes have been implemented, viz., workshed-cum-housing scheme under which an outright subsidy of Rs. 3000/- per workshed was given to the weaver for the construction of sheds and modernisation and renovation of handlooms; under this scheme funds were utilized for making available the modernised looms to the weavers to increase the productivity and earning of the weavers.

2.2.2.2 Co-operative societies: The co-operative sector in Himachal Pradesh, though not comparable in magnitude to the
southern states, is the most significant among all the northern states which have woollen handloom activity. Initially, these co-operatives were Khadi co-operatives, in the sense that they used handspun yarn and received funds from Khadi Board. Over the past few decades, all of them have switched over to mill spun yarn for most of their products.

A few of the co-operatives survived in Kullu due to marketing facility. Tourist inflow to this area has been maximum, and the co-operatives were able to share some of the market with the private units. One of the societies has been flourishing and has opened sales outlets throughout the state i.e., Bhutti weavers co-operative society Shamsi, Kullu.\textsuperscript{22,27}

The larger co-operatives were able to achieve a certain degree of continuity of production and sales which were essential to retain the member's interest. To promote the smaller co-operatives, the Himachal Pradesh Handloom weavers Apex society was established in January 1984 with its headquarters at Kullu with the objectives of -

(1) Supplying raw material to weaver societies,
(2) Providing them marketing support and
(3) Providing them necessary technical guidance.

Presently, 104 co-operative societies enrolled them as members of the Apex society. The finished products procured from the member societies, after the quality check up, were marketed through Apex society show-rooms.\textsuperscript{52}
2.2.2.3 Himachal Pradesh Handloom and Handicraft Corporation:
The corporation was established by the state government in 1974 with the main objective of promoting and developing handloom and handicraft industry of the state. In accordance with the main objectives of the corporation, more importance has been given to the social objectives than to the commercial objectives. The corporation has been catering to the weaker sections of the society and more than 79 percent beneficiaries under various schemes belonged to schedule caste/schedule tribes.

Various activities of the Corporation are:

1. Revival of extinct craft: Crafts which were in the state of extinction were being revived by the corporation.

2. Design development: New designs have been evolved and introduced in various crafts of the Pradesh. These designs carried the basic essential spirit of Himachali designs. For this purpose Design Development Centre is being run at Shimla.

3. Skill generation: In order to generate additional skill for various crafts the corporation is running 22 training centres and three apprenticeship schemes in which training is imparted.

4. Pre-loom and Post-loom facilities to weavers: The corporation through its procurement unit scheme procure raw materials, improve handlooms' accessories and marketable designs, and supply to the weavers for
conversion of these into woven products against price-rate-wage system.

In order to facilitate the supply of raw materials at reasonable rates to the weavers, the corporation has also started 'Raw material Depot'. The corporation supplies mill spun yarn for producing shawls to the weavers.

5. Production in workshops: The corporation had its own production centres where weavers are provided facilities to undertake production on piece-rate-wage basis.

6. Marketing: The Corporation has been making all efforts to boost sales of the handloom products of the Pradesh. The corporation has been running a number of emporia within and outside the state.

7. Employment: The corporation has been providing employment to number of persons belonging to the weaker section of the society in its production centres. During the year 1988-89 the corporation provided employment to 392 weavers.

2.2.2.4 Private Units: Private woollen handloom units in the state have been mainly concentrated in Kullu valley. Other significant pockets are found in Kangra, Mandi and Chamba regions. These units mostly used mill spun yarn and all followed the factory mode of production. 'Kullu' and 'Kinnauri' shawls were the most important product of the private industry.
The units belonged to master weavers / traders. The production system followed by most private units was, the weavers came to the firm premises to weave. Usually these units shared the same room for looms and as sale counters. The units worked exclusively on fly-shuttle frame looms. Weavers' were paid on piece-rate-wage basis. These units paid higher wages than the other units in the state. In this manner they were able to attract more skilled weavers into their fold. Another attraction for the weavers working for a private unit was that weavers were employed nearly all the year round.22

2.3 HISTORICAL REVIEW:

The word 'Shawl' was derived from the Persian word Scial which originally meant a class of woven fabrics. Pietro-della-Valle wrote in 1623 that in Persia Scial or shawl was worn as a girdle and in India it was usually carried across the shoulders. He further wrote that India was considered as the true home of decorative shawls. This fact has been confirmed by the contemporary portraits. India also exported shawls to Europe long back in the seventeenth century.47

Early Buddhist literature is full of references to woollen fabrics like Kambal and shawl. Goats' hair shawl also appeared in the list of textiles in early Jain Literature.86 Besides sheep and deer, dogs, wolves, cats and rabbits were also sheared and fabrics were woven from their wool. All
over northern India woollens were manufactured wherever warm clothing was needed but the wool produced in Indus valley, Gandhar and Ravi areas have been particularly praised in Rgveda and subsequent literature.

Zain-ul-Abidin introduced Turkestan weavers in India, who first produced shawls in Kashmir around A.D. 1450.\textsuperscript{31,24,47}

The finest textiles ever woven in wool were the shawls of Kashmir during the Moghul period. Scholars held different opinions about the origin of shawls. Some believed that shawls were developed in Persia and introduced from Persia to Kashmir and other opined vice versa.\textsuperscript{24}

In 1630, the Portuguese traveller Manrique described the finest shawls as having borders adorned with fringes of gold, silver and silk threads'. Such shawls were also mentioned in the early records of the English East India Company as being useful articles to be given as bribes.\textsuperscript{31}

The earliest reference to the shawl as a garment of fashion in Europe appeared in 1767 and gained popularity in England and a little later in France. The Empress Josephine, wife of Napoleon (ref. 1804-1815) was reported to have possessed about three to four hundred shawls.\textsuperscript{31}

Richly patterned Kashmir shawls are matchless in beauty of colour, texture and design. Kashmir shawls have been made in Pashmina wool which is of fine texture and obtained from
goats which live on the high hills. Sometimes Kashmiri shawls have been woven with a mixture of wool and silk i.e., woollen warp yarns and silk weft yarns. 80

The best fleece which is soft, silky and warm is the Aslitus of wild animals. These animals rub off their fleece on the approach of summer against rough rocks. 64, 16 Undoubtedly, the soft fleece wool, Aslitus, was used to make the famous and much coveted ring shawls of Moghul times.

Western textile historians called the Kashmir shawl weaving technique as twill tapestry technique, because of its similarity in some respects to the technique traditionally employed in Europe for tapestry weaving. The wefts of the patterned part of the fabric were inserted by means of wooden spools without the use of shuttle. Weft threads formed the pattern, which was woven back and forth round the warp threads only where each particular colour was needed. The only difference was in Kashmir the loom was horizontal instead of vertical and its operation was more like brocading. 79, 80 The twill-tapestry technique being slow and laborious demanded a very high degree of specialisation on the part of the weaver. The tradition was handed down from one generation to another. Designs were woven in parts, and joined together by the Rafugar with fine stitches almost invisible to the naked eye. Moorcroft wrote that there was a shawl made of 1500 separate pieces of design. Sometimes as many as eight looms were used in the production of a single shawl. 16, 64
Before the actual weaving of the shawl, six other specialists were employed in the preliminary preparations: the warp maker, warp dresser, warp-threader, pattern-drawer, colour caller and the pattern master. The most important was pattern drawing, which was transferred to a graph by a highly skilled craftsman rated higher than the weaver. The colouring was however done by the colour caller, beginning at the bottom and working upwards, calling of warps along which it was required to extend until the pattern was covered.

The patterns were either woven or embroidered in wool, but in the finished product it was difficult to distinguish between the two. Sometimes the two processes were combined.

Two chief kinds of shawls were Doshala twin shawl, and Kasaba. Doshala was sold in pairs. Different varieties of shawls were termed as Khati-Matair. In this kind of shawl the central field was plain and unadorned; Char-baghan was made up of four colours joined together; Chand means moon-its central field was decorated with medallion flowers; Kunj-its central field was decorated with flowers in the corners; Palledar or Shahpasand (Kings' choice)-its end borders were broader than the side borders and Do-Rukha. In this kind the pattern was so woven that it appeared the same on both sides.

The Kasaba was more or less square in shape, produced probably under European demand, generally twilled or with
damask pattern woven in a plain colour or elaborately embroidered. The brocaded woollen fabric, the Jamaivar, woven wholly of wool or with some cotton admixture, the floral designs and brocaded parts were either in silk or Pashmina wool. Many designs were found in this woollen brocaded material but the floral motif was dominant comprising of large flower sprays Kirkha Buttis and small flowers Rega Buttis. Jaldars were the net like patterns. The mango Kairy design probably was the most popular and seen in countless varieties. The colour combination was often fantastic like magenta with pink, mauve with red, a shocking pink against a brilliant turquoise and so on.

Amritsar was also known for weaving Kashmir shawls. These were introduced into Punjab by weavers who migrated from Kashmir because of the high taxation on Jamaivar shawls imposed by the British during the 19th century. Ludhiana also made Jamaivar shawls. Beautiful Kashmir Jamaivar shawls woven in Amritsar and Ludhiana could be easily differentiated. The Ludhiana shawls have fringes woven separately and sewn on the ends of the shawls whereas in Kashmir shawls woven in Amritsar, fringes were directly woven from the warp threads at the ends.

Saurashtra and Kutch have a tradition of weaving woollen shawls worn by the women as their Odhnis are ornamented with tie and dye, goldbands and embroidery. Long Pashmina wool shawls known as Pankhi have been woven in Kumaon, Garhwal and upper ranges of Uttar-Pradesh. Nagaland,
Manipur, Tripura, Mizoram and Arunachal Pradesh have been the most important centres for back strap weaving. Women wove the Sarongs and shawls for their own use, as well as for the men. Since the body has to be used for creating the tension in the warps, the weaving was strenuous and they were unable to weave continuously for too long a period. However, except in Manipur, the highly organised commercial weaving was carried out generally by the man.\textsuperscript{24}

Cotton shawls, woven in Gopalpur, Assam on loin loom were worn by the women over their Mekhala. The patterns were woven with thick cotton and in contrasting colours so as to create a rich effect.

Some of the finest weaves could be seen in shawls woven for rituals used by Apatani shaman in Tripura. The narrow width which concentrated the attention of the weaver, the closeness of the warp threads to the weaver, as well as the body's rhythm, all contributed to the weaving of intricate and delicate patterns.\textsuperscript{24}

Unlike other parts of India, where much of spinning and weaving has been in the hands of men, in Nagaland this has been the exclusive monopoly of women. Simple back strap looms have been used for weaving with a country shuttle made of split bamboo. This served both as pirn and shuttle. The weft yarns were wound directly on it from the ball.\textsuperscript{67}
The designing has been done by using different coloured warp at different stages or by extra weft weaving method. One of the common features of Naga shawl was that three pieces have been woven separately and stitched together later. Sometimes the number of parts was even more as in the case of Lotha Naga shawl which has nine parts stitched together to make up one piece. Usually the central piece was more decorated than the two side pieces.

Naga shawls range from a very simple white cloth to the elaborately designed shawls. In each tribe, there were special shawls for warriors and rich men. Shawls for common men were different and could be worn by any person.

In Aos tribe, Tsungkotepsu was a warrior shawl, on a general dark base, the cloth had a medium white band and on either side of it were horizontal bands of contrasting black, red and white. Rongsu was another warrior shawl and Ratapfe was a cheap shawl used for rough wear.

In Yimchinger Naga tribe, shawls worn without restriction were : Aneak-Khim, Mokhok-Khim and Amunk-Khim. Warrior shawls were Rong-Khim, Kachinger Rong-Khim and Amerthre-Khim. Rehuke Khim was rich man's shawl and Tsungrem-Khim was rich woman's shawl.

Other tribes of Nagaland also followed the same tradition of specific shawls for special class of people.
Wool weaving played an important role in the life of the people, as Himachal Pradesh is a high altitude area, with abundance of sheep, goat and easy availability of good quality Pashmina wool from Tibet. In plains, use of silk at the time of worship has been considered auspicious for particular ceremonies which require purification of a person. Similarly wool was considered sacred in Himachal Pradesh, even the sacred thread Janaú was made out of wool. In certain areas entry into the kitchen of a family was not allowed unless they wore woollen clothes.

Over the entire area of Himachal Pradesh sheep breeding by the inhabitants so as to meet their own requirements was common. Sheep here were known as 'Gaddi' in Chamba district and Rampur Bushahri in the Mahasu and Siramur areas. In the upper reaches the Pashmina goat was reared for wool as well as used for carrying provisions.

Vaidya wrote that shawl making which earned a name for Himachal, has not been the occupation of a particular caste. It was a cottage industry in which people were engaged irrespective of their caste belongings. The accounts of travellers like Alexandra, Forester, Moorcroft Jacamount and Vigne also described the dress of the hill people. When presented Rampur shawls, lady and Lord Dufferin pleasantly expressed their surprise and rated them better than the European ones. In all India Handicrafts Exhibition held in 1903 the Rampuri shawls found a creditable mention by George Watt in the souvenir brought out on the occasion.
Singh mentioning the delicate texture and intricate designs of the Himachal Woollen fabric, said, "The Mughal Empress, Mumtaz Mahal was credited with having discovered the art of wool weavers of the Himachal area." It was in the early years of the seventeenth century that an expedition returning from the hills brought some shawls and blankets of delicate texture and intricate design for the queen. Although the people of Himachal Pradesh spun and wove much before that, royal patronage elevated their products to the level of fine woollens from Kashmir and Turkestan. There are no written records as to when weaving was started in Himachal Pradesh, but the fact remains that shawl weaving was an advanced industry in the seventeenth century.  

Chattopadhya wrote in her book 'Handicrafts of India' that in the Himalayan region, the real home of woollens, has been a great shawl producing area, especially Mandi, Kullu and Chamba in Himachal Pradesh. According to Saraf, shawls have been the Himachal's speciality. The most notable of these were the soft Pashmina wool shawls. Now a days most shawls are made of woollen yarn called Raffal. These shawls are either plain or patterned. The skilled Himachal weavers found inspiration in their beautiful environment and mythology. Their favourite designs were geometrical and they used intense purples and blue, emerald greens and burnt saffrons.  

The weavers of Kinnaur district were famous for the coloured designs woven on the cross borders of Dohru and
shawls worn by women as well as on the mufflers and the legs of pyjamas woven for use of the men on festive occasions.

Kullu shawls could be seen in two types, viz., plain and designed. Viewing from the material used, there were shawls which were woven from home spun yarn and also from imported spun yarn called Raffal. Plain Pashmina wool shawls were termed as loi in Kullu valley. Pashmina wool shawl was a costly thing but wool shawl was a thing of the commoner.

Patterns woven in Kullu and Kangra areas were similar to those of Kinnaur. According to local weavers this style of designing was introduced hundred years ago from Kinnaur. Some of the old weavers mentioned that they originally came from Rupa in district Kinnaur and settled here for earning their livelihood as here they found customers including numerous tourists.

Seven decades ago, Kinnaur was not so accessible as it is today. On the occasion of Dussehra thousands of traders descend to Kullu to sell their woollen and other products.

Rana wrote that the history of Kullu shaws was almost half a century old. Credit of weaving the first Kullu shawl went to Shru Ram of Banoter village, who presented a beautiful shawl to Devika Rani, the famous actress of yesterday.
Shawls have been considered as India's most popular woollen product. It is unique in a way because while it offers the intimacy of a warm garment, it leaves one free and unencumbered. India has been known for the beautiful, delicate, decorative shawls since ages. In different regions of India shawls have been given different names though the function remained the same - a protective covering for the common man and an article of adornment for the rich and the noble.

Highly patterned shawls have been woven in district Kinnaur of Himachal Pradesh. A research on woven woollen products of Kalpa district Kinnaur was conducted by Gupta. She compared the weaving of traditional weavers of Chinni village with that of the first generation weavers in the centre run by Himachal Pradesh Handloom and Handicraft Corporation at Kalpa.

Results of the study revealed that village weavers were traditional weavers of schedule caste (Koli) whereas in the Kalpa centre weavers were of Rajput caste and were formally trained. Desi wool was used in the village and procured from the village itself. Merino wool spun yarn was used in the Kalpa centre which was purchased from Ludhiana. Two ply yarns were used; Desi wool was retwisted for warping. Acrylic yarn was used at both the places for the design purpose.
Village weavers wove shawls on order on narrow width pit looms with customer's yarn. Fly shuttle frame loom was used in the Kalpa centre. In Chinni valley shawls were woven in 2/2 herring-bone twill weave whereas Kalpa centre wove shawls in 2/2 twill weave.

At both the places shawls were woven with popular motifs, which included the Yungrung, Palpe, Gau, Tanka, Chostein, Morpracha, "S", "T" shaped motifs. Shawls in Chinni village had a lengthwise central joint but Kalpa centre shawls were woven in single width only.

Sharma and Azad also conducted a survey to study the raw materials, equipment used for weaving and design and colour of Kinnauri shawls. The survey revealed that the weavers of the area were dependent on agriculture, and weaving was a secondary occupation. Simple fly shuttle and throw shuttle pit looms were used for weaving shawls. It was stated that traditional designs in shawls were based on religious symbols and in geometrical shapes. Designs were produced with acrylic coloured yarns. Since the weaving of designs were time consuming and laborious, the Kinnauri shawls were sold at very high prices. Yarns were purchased from Nalagarh and Panipat by shopkeepers. Weavers bought from them at very high prices.

Kullu shawl industry is developing as commercial industry. Shah in her project report on Kullu shawls, studied the structure and working of Kullu shawl industry and
found that weaving activity in Himachal Pradesh had its origin in Kinnaur. Some Kinnauri weavers migrated to Kullu and settled there. Traditionally in Kullu and Kinnaur on an average at least one person in each household wove woollens for the domestic requirements of the family, and weaving was considered like any other day to day activity of the household, practised by both men and women, and handed down the generations.

It was stated that Julaha community wove woollen cloth for themselves as well as for the community but Rajputs and Brahmins only wove woollens for their own domestic purposes.

Four types of units were working for making shawls in the area:
1. Traditional weavers who worked independently.
2. Co-operative Societies.
4. Private units run by master weavers and traders.

Raw materials used for shawl making were Australian merino wool yarn, Desi wool, Pashmina wool and Angora wool. Coloured acrylic yarns were used for patterned borders.

Hand spinning was commonly done with Takli, weaving was practised on fly shuttle and throw shuttle frame looms. Shawls were sold locally in retail shops, sophisticated emporia, boutiques and in National trade fairs.
Kullu town enroute to the famous hill station of Manali, a number of big and small commercial units produce shawls according to consumers/tourists demands. Sood studied Kullu shawls for its processes, technique, colours and designs. She surveyed sixty units in Kullu town and data was collected by an interview schedule.

The findings of the study were that wages of the weavers were dependent on the amount and type of design on the shawl. All the units used fly shuttle frame looms. Weavers worked throughout the year. Raffal, mill spun yarn was used for weaving shawls. A few weavers used Pashmina wool. Raffal was bought from Ludhiana, Kullu and Amritsar.

Design was introduced in the shawl with hand manipulations in plain weave and the rest of the portion was in twill weave. Design was plotted on the graph paper first and then woven in the shawl. A few of the popular traditional motifs used were Yunrun, Gulab, Bulbul Chashm, Lahariya and Guddi. But lately floral or abstract landscapes were also seen on the Kullu shawls. Variety of colours were used to form the design in matching colours. All the units had their sales depots, around one third of the units exported the shawls.

In Bharmaur tehsil of Chamba district all the residents have been given tribal status. They belong to Gaddi tribe which is nomadic and keep large herds of sheep and goat for the production of wool. Oberoi and Chauhan conducted a
survey in the tehsil to study the production and disposal of woollen products.

It was found that majority of the weavers sold their shawls to itinerant traders, followed by home consumption, local merchants and direct sale to consumers. It was established that weaving industry would get a great scope in tribal areas if sympathetic and co-operative attitude would have been taken by Handicrafts and Handloom Corporation to provide raw material depot near each unit and in lifting the finished goods manufactured by handloom units. This marketing facility if provided in earnest will go a long way in uplifting the condition of the weavers of that area who are being exploited because of lack of organised marketing facilities.

Kullu town being a commercial town for producing shawls, Aggarwal and Bhardwaj reported in their studies that most of the weavers in Kullu had shops, the front portion of which was used as a sales counter for their products and a loom or two were installed in the rear portions. Weaving activity was carried out all round the year. Most of the weavers held stocks of their products which were eventually sold in the tourist season.

It was found that shawls were woven with Raffal yarns and designs in acrylic yarn. Traditional designs were quite intricate with bright colour scheme, many colour shades were introduced with bold patterns. People from all communities
were practising this craft of weaving. Weavers found difficulty in marketing the products, and there was no place to buy yarn at controlled rates. Weavers were at the mercy of local traders for the sale and purchase of the products.

Kumaon and Garhwal is another hill region of India where many woollen products have been woven. A survey was conducted by Kaur to study the production processes, raw materials used and designs woven in the woollen products of Kumaon and Garhwal. She found that the articles produced in the industry were shawls, Pankhi (gents shawl), tweeds, Thulma (blanket) Chutka (pile blanket) Dan (rug), Lava (skirt), Sadri (jacket), sweaters, mufflers, caps and Namdas.

The study was limited to district head quarters. Survey method was adopted to collect the data. It was stated that the first woollen industry was set up by Khadi Gram Udyog commission of Chonoda. Workers were engaged both on regular and part time basis. Males and females both worked in the unit. They had no other occupation except weaving. Workers were paid daily wages as well as on piece basis.

Merino wool spun yarn from Ludhiana and Panipat was popular along with Pashmina wool, Angora wool, Tus and Tassar silk blended with wool in manufacturing of shawls.

New model Charkha with four spindles was used for spinning the yarn and fly shuttle loom for weaving the shawls. Articles were produced for personal use as well as for selling in fairs. No article was exported. Design was
created by extra weft technique in plain weave. Popular designs included the wide Kumaonese border consisting of horizontal multicoloured stripes across either border, contrast coloured checks, geometrical motifs, stylised floral motifs or landscape design on both borders of the shawl.

Size of the shawl was two metres by one metre, it took around four hours to weave one shawl. To improve the industry more training centres and weavers service centres were needed.

Woollen products of Tripura are fascinating and manifest a very different socio-cultural understanding among the weavers. Paul studied the processes, techniques and designs of traditional tribal textiles of Tripura. There were eighteen different tribal communities. Besides, there were Manipuris who migrated from Manipur when matrimonial relations were established long ago between the royal families of the two states. It was stated in the study that the beautiful art of weaving was strictly confined to women folk among these tribes. Men were not allowed to weave at all, people believed that if men weave they would be killed by lightening, or attacked by wild bear.

Women grew cotton, spun yarn, dyed and wove to produce clothing. They were the sole creators of beautiful textiles. Weaving was practised on a very simple, primitive and special portable loom called loin loom. It was in practice in every state of north eastern region. There was no reed, sley or frame, only one half heddle for shedding.
The range of textiles produced were restricted to their requirements like upper and lower dresses, head gear and wrappers. Gents dresses were simpler having very little design and colour.

Design and colour of the tribal textiles vary from community to community. The choice of colours, reflected their religion and belief to some extent. Tribes of Tripura preferred black and yellow, Riangs predominantly used black, Koloi used white and Chakma used black and blue. It was stated that the whole range of colours they used were limited to black, yellow, red, blue and brown.

Weaving designs were almost of an angular geometric type though they varied from formal arrangement of lines to elaborate and intricate patterns of zigzag, diamond and other decorations enhanced by repetitions.

However with the change of time, incorporation of additional patterns disturbed their simplicity. But still geometric motifs were used. Designs were woven with extra-weft technique. A few patterns were Thapuima - Bukurang (wing of a fly) Kupulasa (pointed end of an arrow), Athukin (star), Thapuima - Butui (egg of a fly). Simple and multiple lines combined with pattern mainly form the border design.

A totally new product developed on loin loom, which had a better scope of marketing was ladies' shawl with traditional designs and colours. By weaving the fabric a lady
could earn three to four times higher wages than any other work.

Traditional shawls or Odhni known as Pattu in local language have been generally woven in western Rajasthan. A research was conducted to study the processes and techniques employed in Pattu weaving by Girish et al., Results of the study showed that Pattu was generally made of Desi wool. Two narrow widths (Two feet six inches) were woven separately and stitched by hand. Size of the Pattu was five feet by eight feet weighed about two Kg. The normal layout was a body with vertical bands of five to six inches wide in pure colour running along the length on both edges.

Plain Pattus were black or white with vertical bands of black and red. Kashida Pattu was woven in black or white using rows of extra weft ornamentation. Motifs were woven in contrasting colours of red, yellow, pink, orange, purple green and black, Baladi Pattu was woven for women generally in pink or green checks.

Tangalia shawls produced in Surendranagar, Gujarat have an outstanding feature in technique of making design. Motifs woven in Tangalia looked like a bead studded in weaving. A study on processes, techniques and designs of Tangalias of Gujarat has been conducted by Bhuta. It was found that shawls were joined in the centre lengthwise with a finished size of 250 cm x 125 cm.
All the processes were done by the weavers' family i.e. from cleaning of raw wool to finishing of the product. Spinning was done by women. Peg warping was common and was reeled for two complete pieces of *Tangaliyas*. Starch made out of a fruit known as *Pankand* which looked like onion, was applied to the warps before weaving. Weaving was done on simple pit loom with two harnesses. Plain weave was used for the fabrics. All the patterns were formed by knots known as *dana* done by wrapping the yarn around the warp ends. The entire process, starting from cleaning of wool to finished *Tangaliyas* took three weeks to complete two pieces of *Tangaliyas*.

The main colour of the *Tangaliyas* were either black or maroon, where as white, orange, green maroon, blue, pink and yellow colours, were used for *danas* of design, white made the main motif and other colours were used for decorating these motifs. There was a special community of weavers known as *Dangashiya*. They were considered socially backward and lived on the outskirts of the villages and were known as *Harijans*. They were landless but worked as labourers for extra money.

*Kashmir shawls* which have been famous for their delicate texture and design for ages have been studied by Gupta.\(^{37}\) She found that loom made shawls were *Do-Rookha*, *Do-shala*, *Kani*, *Ring*, *Kasaba*, *Paloos* and *Jamaivar*. Besides these traditional shawls there were innumerable varieties of shawls as *fur shawl*, *Lebnan*, stretch, *Raffal*, *Pashmina wool*, *shahtush* with woven designs.
Most of the weavers in the state were Muslims and no woman wove the shawls. Throw shuttle and fly shuttle looms were used for weaving Pashmina wool, Shahtush, Ring, Kani, fur, stretch, Lebnan and Do-rookha shawls whereas powerlooms were used for Raffal shawls with woven designs. Shawls with woven designs had plain weave and without design had twill weave. Motifs were geometrical like Chashmebulbul (eye of nightingale) Gulab (rose) Char badam (four almonds) and Cheenar leaf. Talim or graph was prepared to make design. Talim indicated the colour of the thread to be used. Shawls varied in prices from Rs. 53/- to Rs. 5000/- and were also exported.

Dhabla is a male shawl or blanket of Gujarat, Amin conducted a survey to understand the production techniques of Dhablas of Gujarat. She stated that Dhablas were woven in Bhujori, a village in Kutch. The village had two communities, the Harijans and Rabaries. Harijan community wove mainly Dhablas round the year on made-to-order basis.

Most of the material used for Dhabla making was wool, which was either bought from Bikaner or local wool was spun to make yarn by the weaver’s family themselves. Wool was dyed by weavers with acid dyes.

Dhablas were woven in single breadths and then two identical pieces were joined together to get the total width. Blankets were either woven in plain or twill weave on a four harness pit loom.
Dhablas were mainly in black and white colours with narrower lines of purple, red, magenta, orange, green and yellow. The warp stripes border vary in rhythm and colour from blanket to blanket. Pattern was woven in extra weft technique. Many changes had taken place in the last few years, and weavers were under the influence of business men who bought the products from them.