

STATEMENT OF CASE

TANGALIYA SHAWL, APPAREL AND HOME FURNISHING

(a) Specification:

It is made of natural fiber, for e.g. wool, cotton or mixture of both

- Tangalia-A craft which is distinct in its own. It consists of knotting a contrast color thread, along the warp and pushing them together to create the effect of raised dots. It is practiced in Godavari.
- The threads/yarn is tied and dyed in different colours according to a predetermined pattern/design
- Dyed thread/yarn is used for weaving
- Unique dana work using wool while weaving (both in warp and weft)

(b) Name of the Geographical Indication (and particulars):

Tangaliya is produced/manufactured in the district of surendranagar in the state of Gujarat. There are at least 35 villages within a 40 km radius of surendranagar, the District head quarters of surendranager District.

Tangaliya weavers Association established under the societies Registration Act 1860 is responsible for the production and marketing of Tangaliya.

(c) Description of the goods:

Tangaliya products are made up of natural materials such as wool or cotton or a combination of both. Since ages weavers have been making typical motifs such as Aeroplane – locally known as Jahaj, peacock, Star-Sitara, different geometrical patterns, Bungalow-Bangla etc

Designs are based on weaver's source of inspiration and their discretion.

(d) Geographical Area of Production and Map:

Tangaliya is produced in surendranagar District of Gujarat spread over around 35 villages by a particular community called "Dangasia" (earlier a part of the "Bharwards – the Shepherd community"). Tangaliya is also produced in the Kutch and some part of Junagarh District. So the indication

is extended to these two districts as well. See the Map and other details of design, motifs and photographs of process and weaving in the Annexure.

(e) Proof of Origin(Historical records):

Though Tangaliya(also spelled as Tangalia) is a very unique craft and has its origin and history in the roots of early settlement of life in the Saurashtra region of Gujarat, unfortunately, this craft either remained unnoticed or beyond the reach of the craft historians. Moreover, the craft was basically produced for the consumption of the very community. This was for self-sufficiency and sustainability in supporting the entire community with the clothing according to the climatic conditions and the then cultural needs.

There are references to Tangaliya as a craft in the Saurashtra region, predominantly now practiced in the Surendranagar District of Gujarat. The important references are given in the reference. However ,history should not necessarily be written,there should be proofs of the craft about its history,origin, cultural practices,social customs and other socio-religious and traditional elements; which should stand by the origin and development in a particular geographical location.Tangaliya less address by the craft historians but consistently practices and continued as a cultural identity and symbol to the Dangasia and the Bharward community of saurashtra region. This craft flourishes predominantly in the District of surendranagar.

Tangaliya is an age-old weaving craft evolved in the surashtra region of Gujarat around 700 years ago. Craft was born as a response to the necessities of the climatic, social and cultural conditions of the people of that region. However, for every human creation, there is a story of its own. Tangaliya is not an exception. History and genesis of need not necessarily be always written. The proof of existence of the craft is deep rooted in the tradition, which the people of that particular region uphold even today.

People of Saurashtra, those who know and are involved in the production of the craft have this story to tell about their own traditional knowledge and intellectual property.This is believed that long back in the history Saurashtra, there lived three 'Bharwaad' brothers. The middle brother fell in love with a girl of the weaver community. The two families were against the marriage

because of social restrictions of caste. However the two lovers were stubborn and decided to be together and got married. This new incident ostracized them from their parent communities and caste and they lived in the outskirts of the village at the border of both the villages. Because of social stigma a new caste was born out of these two and their off-springs who formed a separate community-came to known as Dangasia community. These were the people who started weaving with wool. It was this new community that evolved this exquisite technique of weaving using yarn made of the raw wool that came from the sheep of Bharwaad, who happened to be the shepherd community. Bharwards are still known for their traditional profession as shepherd. It is this new community that named the new weaving technique and craft as "Tangaliya". Now, the Dangasia community is known is known as the wool-knitting community of Gujarat.

There is another story. Once a calf died in a pond near a village and a young male member of a Bharwaad community pulled the carcass out with the aid of his staff called Dang in the local language. This offended the members of his family, as it was considered as unbecoming and snippy act for a member of the community. Therefore, he was out caste and want to live close to the colony of the weavers. There he learnt the techniques of weaving and gradually a new community started which came to known as Dangasia which originated from the word Dnag.

Tangaliya, Charmalia and Bhandhani–Odhani are women's dress. Tangaliya and Charmalia are worn as skirts, Which are wrapped around the lower part of the body. A backless blouse is worn with it. The odhani again is an unstitched garment and is worn as a head veil.

Dhabla is blanket, Which is worn by men. It is wrapped around the upper part of the body, and when not in use, it is folded and kept on the shoulder.

(f) Methods of Production:

Tangalia-A craft which is distinct in its own. It consists of knotting a con: color thread, along the warp and pushing them together to create the effect of raised dots. It is practiced in Surendranagar, without the use of any mechanical device.

Tangaliya is produced using both pit loom and Ghoda loom. However, most of the weavers in Surendranagar produce tangaliya using pitlooms. The looms are generally installed at their homes as the craft is basically a household activity.

The weavers in surendranagar have been using pit looms for weaving since generations. However some of the weavers those who are little wealthy and creative are using the Ghoda loom too.

The pit looms in the village do not have a warp beam. Instead, the yarn hank gets knotted to a pole from which the years are connected through the heald shafts to the cloth roll at the weavers end.

They begin with the greige yarn, known as “lacchi” commonly which is sized so that it can withstand the stress and high tension during weaving.

“lacchi” is placed on charkho (spinning wheel) from which it is spun on to the creel or bobbins

The required numbers of bobbins are placed on a frame called “badda chokhta” and the yarn obtained is passed through another frame comprised of heald eyes called “Chota Chokta”.

According to the yardage decided, fixed number of sticks are dug into the ground which serve the purpose of pegs along with lease rods.

After the required length the warp is unwounded from the peg frame and is set aside in the form of yarn hank commonly known as “Phindi”.

The threads were basically knotted with the help of ash and water, which plays the role of an adhesive.

After this procedure weaving is done using plain weave

There are four types of Tangaliya known as:

- Ramraj
- Charmalia
- Dhunsla
- Lobdi

Tangaliya Technique:

Tangaliya is woven in plain weave. It is woven in wool. Wool is used in both warp and weft. The warp consists only of black wool, but a maroon weft is inserted for maroon weft stripes at an interval of 1 inch. The maroon colour used for these weft stripes does not stand out, but the stripes as such stand out in texture, because of the thicker yarn that is used for these stripes. These maroon weft stripes covers all the woven area, other than the patterned border space.

The motifs are made by *danas*, is got by opening up the woolen yarn, to separate all the fibers. The weaver picks up little bit of the fiber of the required colour and twists it around the raised warp thread, wherever required and beats it in with the beater.

For raising the warp threads, one of the pedals of the loom is pressed which raises one of the warp threads. It is easier to twist the yarn (fiber) around the warp ends, when the warp ends are raised. After all the *danas* are made on one pick, the weft is inserted and beaten up. This secures the *danas* at their respective places.

Once both the pieces of Tangaliya are woven, they are stitched at the centre with multi-coloured woolen yarn. The weaver gives finishing touch to the product by making fringes on both the borders. This helps in stopping the weft threads of the borders from loosening up and coming out of the weave.

Design:

The design is very unique to Tangaliya. The motifs are made up of dots or *danas*. The motifs range from a single dot to elaborate arrangements of dots, which form flower, peacocks, temples, trees, aeroplanes etc. The *danas* are

also arranged in geometric forms, like circles, squares, triangles, etc. At times one motif is repeated several times, or two motifs are combined together to form new motifs such as:

Peacock on the tree, Tree around the temple, Five Peacocks, eight peacocks, etc.

White, orange, green, maroon, blue, pink, yellow are the colours used for danas. White danas sometimes form the main motif and design, whereas other colours are used for decorating the motifs. Motifs used for all Tangaliya are the same, only the placement of the motif differs.

Technical Documentation

Raw material

Pre-dye Treatment

Colours used

Design

Human Element

Warping the loom

Weft Preparation

Weaving

Details regarding display of design and texture

Colours and Designs

- Mainly black and maroon in the main body. White and pink are used to create the motifs in the traditionally made Tangalia.
- Motifs are made using Dana work. These motifs are a selection from natural surroundings, daily life and religion of the craftsmen.

(g) Uniqueness:

The inlay of bids is very unique in the craft and that is done during the process of weaving. This very process of inlaying of bids in the woven fabric demands a great deal of skill and efficiency. Though the woven fabric looks like an embroidery work, in fact which is not. It is unique to the community, to the place, indigenous and age old and confined to the very

craft called "Tangaliya". The bid work is done through twisting woolen threads of different shades into the warp during the weaving process itself which does not happen in any other weaving process in this type or other type of weaving process.

Uniqueness of Tangaliya

Tangaliya, Charmalia and Bhdhani-Odhani are women's dress. Tangaliya and Charmalia are worn as skirts, which are wrapped around the lower part of the body. A backless blouse is worn with it. The Odhani again is an unstitched garment and is worn as a head veil.

Dhabla is a blanket, which is worn by men. It is wrapped around the upper part of the body, and when not in use, it is folded and kept on the shoulder.

These four products have following things in common:

- All fabrics are woven in wool.
- All fabrics are woven in two pieces and stitched together.
- The basic tools and equipments used are the same.
- All are used as unstitched garments.
- Though they are woolen, they are worn throughout the year.
- The weavers of all these products are the same.

Tangaliya: Technique

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Kuma Village Mandil: Cooperative

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Motifs used for all Tangaliya are the same, only the place meant of the motif differs.

(h) Inspection Body:

The inspection body comprises of craftsmen from Tangaliya, Experts from National Institute of Fashion Technology (NIFT), Gandhinagar and Experts from National Institute of Design.

(i)Others:

Though the weaving techniques of Tangaliya are also used in case of Charmilia, Dhabla shawl and Odhani, but in surendranagar the Dangasia community(a part of Bharwaed) practices only Tangaliya as a craft. "Tangaliya", the name is specifically used by the Dangasia community in Surendranager.