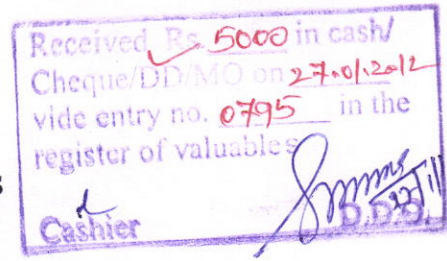


**THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION AND PROTECTION) ACT, 1999**



(To be filled in triplicate along with the Statement of Case accompanied
by five additional representation of the Geographical Indication)

One representation to be fixed within the space and five others to be sent separately

FORM GI-1

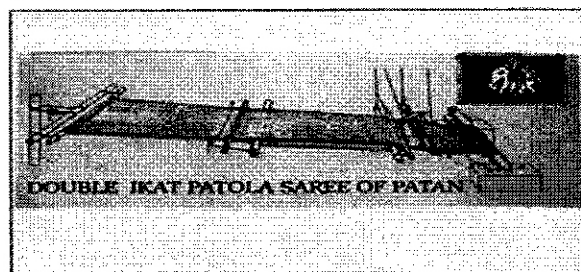
A	Application for the registration of a geographical indication in Part A of the Register Section 11(1), Rule 23(2) Fee: Rs 5000 (See entry No. 1A of the First Schedule)
---	--

1. Application is hereby made by PATAN DOUBLE IKAT PATOLA WEAVERS ASSOCIATION, Patolawala Farm house, O/s Phatipal Gate, Salviwado, City: Patan, Ta: Patan, Dist.: Patan, Gujarat for the registration in Part A of the Register of **Double Ikat Patola Saree of Patan & LOGO** in class 24 for textile and textile goods furnishing the following particulars:-

- **Name of the Applicant:** Patan Double Ikat Patola Weavers Association
- **Address:** Patolawala Farm house, O/s Phatipal Gate, Salviwado, City: Patan, Ta: Patan, Dist.: Patan, Gujarat
- **List of association of persons/ Producers/ organization/authority:** As per Annexure – 1
- **Type of goods:** Class 24 (Fourth Schedule) Textile and textile Goods
- **Specification:**
 - » Approximately 20 denier/8 pig special pure silk having smooth feel is used per Double Ikat Patola Saree of Patan
 - » Length of one Double Ikat Patola Saree of Patan is from 5 to 8 yards
 - » Width of one Double Ikat Patola Saree of Patan is from 48 to 54 inches
 - » Weight of one Double Ikat Patola Saree of Patan is from 460 to 520 grams
 - » Durability of Double Ikat Patola Saree is about 300 years
 - » Double Ikat Patola Saree of Patan has distinctive motifs including geometrical shapes, flowers, animals, leaves, etc and traditional designs that remain same on front and reverse sides permitting the Double Ikat Patola Saree of Patan to be reversible with no change in the appearance of the Double Ikat Patola Saree of Patan.
 - » Geometric designs on Double Ikat Patola Saree of Patan are such that the appearance of the Double Ikat Patola Saree is same regardless of which of the four corners the Double Ikat Patola Saree of Patan is worn from.
 - » Double Ikat Patola Saree of Patan has two Pallavs with border and one side has golden *jari patto*

- **Name of the geographical indication [and particulars]:**

DOUBLE IKAT PATOLA SAREE OF PATAN



- **Description of goods:**

Double Ikat Patola Saree of Patan is the finest example of ikat known in the world, which is the double ikat, where the warp and weft are tied and dyed before they are woven. The pattern emerges as the warp is laid out and then gets brilliantly delineated when the weft is thrown across. Double Ikat Patola Saree of Patan are silken sarees whose gorgeous colours and striking patterns are the products of exquisite workmanship. They resemble printed cloth, but are far different from printed cloth. There are several ways of systematically classifying the various types of Patola sarees. They can be grouped according to size and use, according to the number and arrangement of patterned parts and according to pattern motifs. Among the main designs, the popular ones are Narikunjar, Ratanchawk, Navaratna, Voragaji, Chhabdi bhat, Chokhta bhat, Chanda bhat, Pan bhat, Phul bhat, Laheriya bhat, Tariya bhat, Zumar bhat, Sankal bhat, Diamond bhat, Star bhat, Butta bhat, Sarvariya bhat etc. Besides sarees, handkerchiefs, tablecloth, lace etc, are also prepared from the patola cloth.

Double Ikat Patola Saree of Patan like other patolas normally use red or vermilion as the background colour. The other colours that are used for dyeing along with red are yellow, orange, pink, green, blue, purple, white and black. The most common motifs in patolas are parrots, elephants, plants, ladies, flowers, trellis, baskets, leaves, etc. These are used in many different permutations and combinations for the body, border and the pallav.

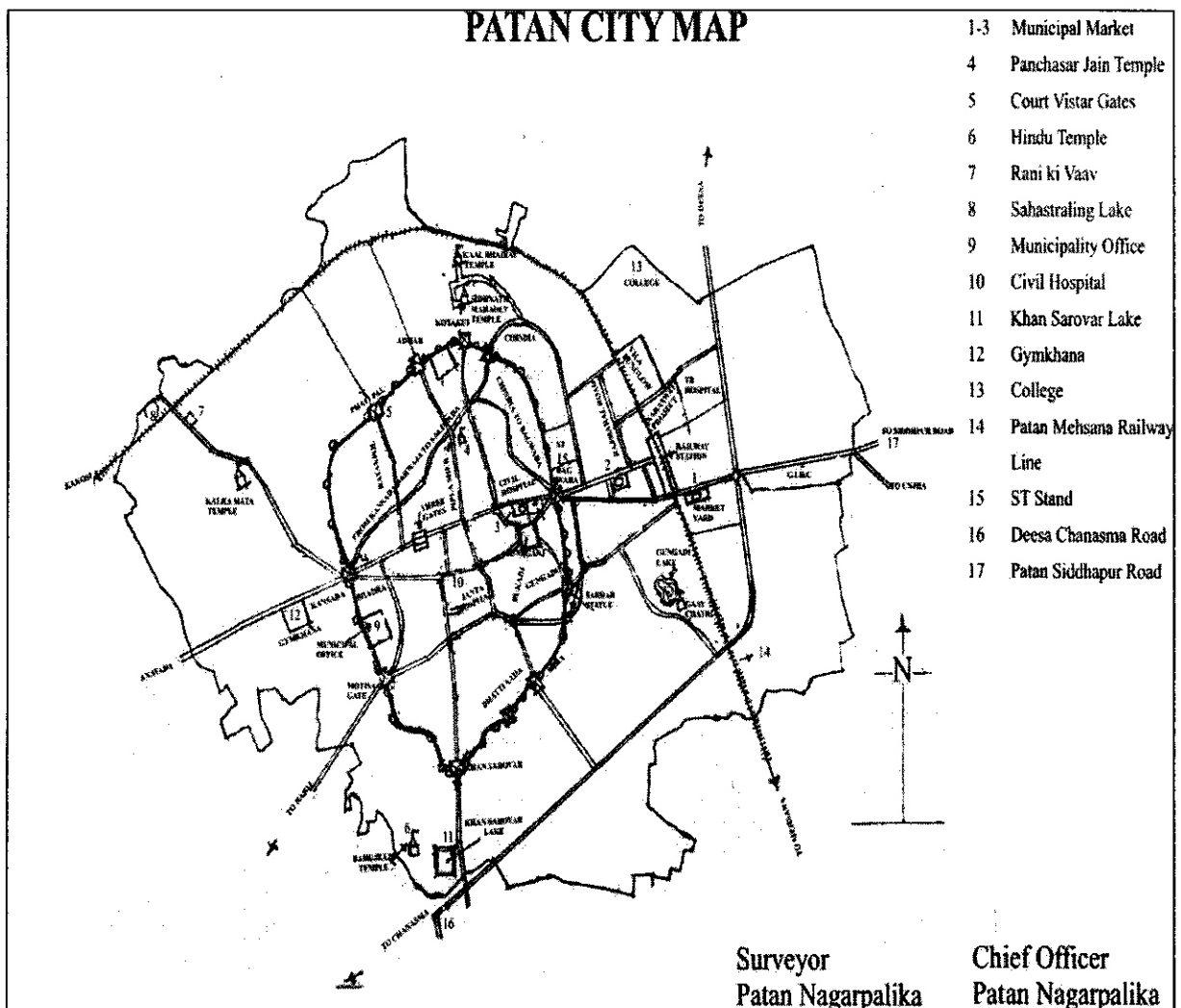
There are some 10 basic patterns, mainly of plant, zoomorphic and geometrical motifs. Customarily, different groups of buyers require different designs, usually following the dictates of their religion. In a weaving technique so complicated, it is natural that geometrical motifs should predominate. These were used in variations between the border and body pattern, with the motifs sometimes enlarged in the pallav (the end portion of the saree). The plant, animal and human forms are likewise combined in symmetrical patterns.

Double Ikat Patola Saree of Patan uses approximately 20 denier/8 pig special pure silk having smooth feel is used per Double Ikat Patola Saree of Patan. Length of one Double Ikat Patola Saree of Patan is from 5 to 8 yards and width of one Double Ikat Patola Saree of Patan is from 48 to 54 inches. Weight of one Double Ikat Patola Saree of Patan is from 460 to 520 grams. Durability of Double Ikat Patola Saree is about 300 years. The distinctive motifs on Double Ikat Patola Saree of Patan remain same on front and reverse sides permitting the Double Ikat Patola Saree of Patan to be reversible with no change in the appearance of the Double Ikat Patola Saree of Patan. Geometric designs on Double Ikat Patola Saree of Patan are such that the appearance of the

Double Ikat Patola Saree is same regardless of which of the four corners the Double Ikat Patola Saree of Patan is worn from. Double Ikat Patola Saree of Patan has two Pallavs with border and one side has golden *jari patto*. The texture of the Patola Saree is rare and unique as they are pre-industrial creations. The Double Ikat Patola Saree of Patan is generally woven on a single loom operated only by hand and which has no leg paddle and is slanted at one end. An instrument called *Lunki* is used in preparation of Double Ikat Patola Saree of Patan which permits odd and even threads to be moved up or down and which acts like a peddle or *pavadi*. The loom is only a frame that has no mechanical motions and is different from handlooms. Both warp and weft threads of Double Ikat Patola Saree of Patan are tied and dyed before weaving. Double Ikat Patola Saree of Patan is such a fine piece of handiwork that it requires a special measurement tape that can measure even a 100th part of an inch. Minimum 2 pieces of saree of the same colour combination and design are prepared as single piece without blouse piece.

- **Geographical area of production and map:**

Patan is located in Patan District of northern Gujarat between the Aravalli Range and the Gulf of Khambat. The geographical location of Patan is 71.31° to 72.20° East longitude and 23.55° to 24.41° North latitude with an area of 13.32 sq. km. Double Ikat Patola Saree of Patan is produced in city of Patan by Members of Salvi Community.



- **Proof of origin** [Historical records]:

Patan, an ancient fortified town, was founded in 745 AD by Vanraj Chavda, the most prominent king of the Chavda Kingdom. He named the city **Anhilpur Patan** or "Anhilwad Patan" after his close friend and Prime Minister, Anhil. It is variously referred to in Sanskrit literature as Anahilpatak, Anahipattan, Anahilpur, Anahilvad Pattan, Pattan, etc.

According to one legend, Mularaj the ruler of Gujarat in the 10th century AD brought Salvis from South India and settled them at Patan. Another legend has it that Mayanella Devi, the mother of Siddharaj Jaysingh (11th Century A.D) had brought some weavers from South India to manufacture silk sarees for her. A third legend says that Kumarpala had brought 700 Salvis from Bimbora to Patan. Recently, Dr Sandesara—a scholar from Gujarat—has found evidence in certain Sanskrit manuscripts proving that the Salvis originally belonged to Mewar. Kumarpala brought them to Patan in the 12th century AD. Patola weaving in India is almost a monopoly of the weavers of Patan known as the Salvis.

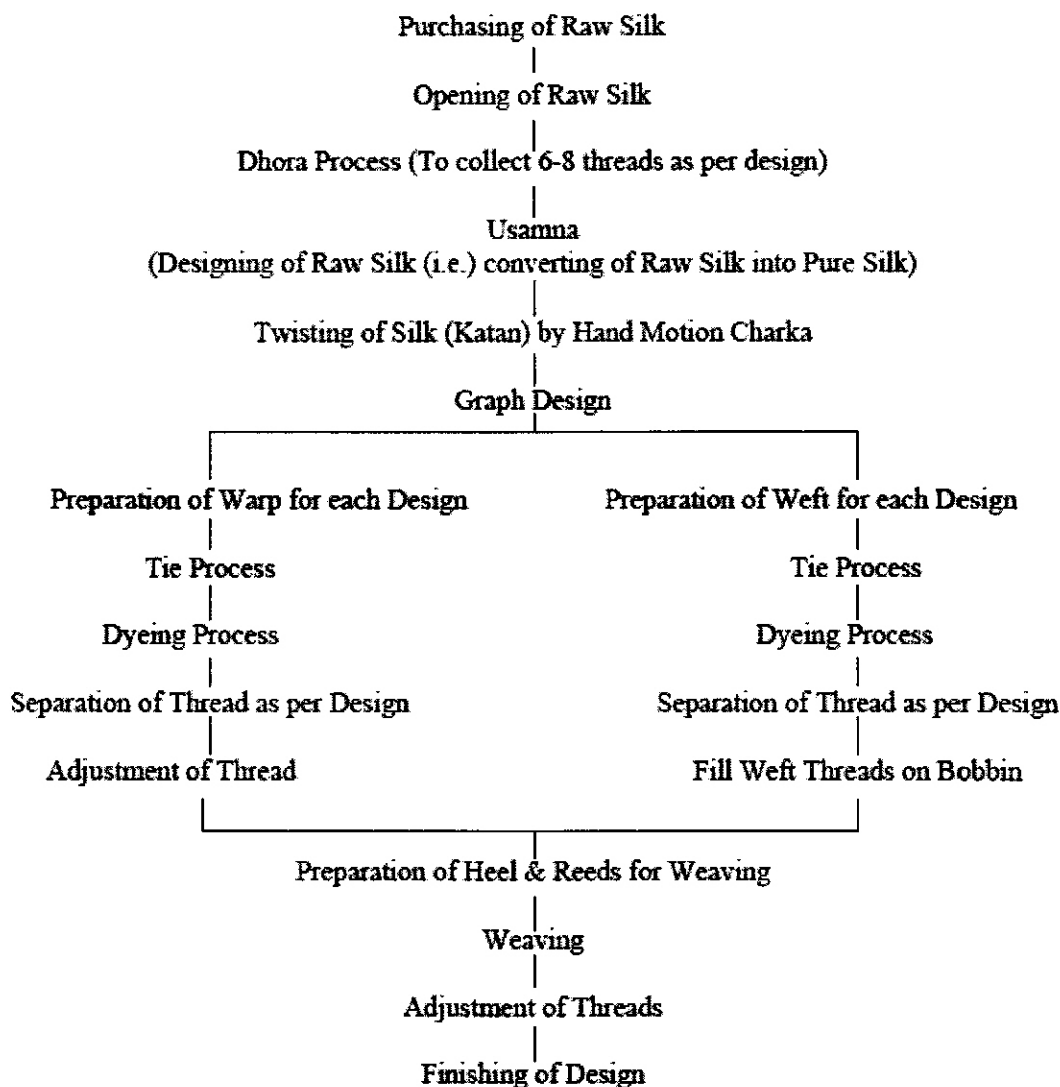
From the accounts of European travelers, Patolas were known from the year 1516 AD. Correa (1523 AD) speaks of Patola of silk which were offered for sale at Malecca at high prices. A letter dated 1616 AD from the East India Company mentions Patolas bought by the English merchants. After the discovery of the sea route to India, it is probable that other European nations trading in Indian commodities carried the Patolas across the distant seas. In Gujarat it is said that the word Patola has been in use since the tenth century.

Historical Evidence of the existence of the Double Ikat Patola sarees of Patan can be corroborated through:

- a) A detailed article on Double Ikat Patola saree of Patan was published in the Illustrated weekly of India on July 12, 1953
- b) In the Gujarat state Gazettes published in 1975 by Government of Gujarat on Mehsana District mentioned that the Patola saree of Patan is a handwoven variety of saree dating back to 12th Century.
- c) Atleast 11 major publications in the form of Book on Ikat weaving in India mentions Double Ikat Patola Saree of Patan
- d) Documentary on "Patolas of Patan" by Films Division, Ministry of Information and Broadcasting, Government of India
- e) Postal Stamp on Patola of Patan by Government of India, 2002
- f) The exhibits in various museums:
 - » Vadodara Museum at Vadodara, Gujarat
 - » Prince of Wales Museum, Mumbai, Maharashtra
 - » Kutch Museum, Bhuj, Gujarat
 - » Calico Textile Museum, Ahmedabad, Gujarat
 - » Albert Museum, London

- **Method of Production:**

Flow Chart of preparation process of Double Ikat Patola saree of Patan



I. Process of converting raw silk into pure silk

To begin with, skeins of silk are opened and wound individually on long-stemmed, umbrella-shaped hand reels called *Partis*. Once this is done, six to eight threads, as per the design combination, are plied together by lightly twisting them and feeding them onto another hand reel. This is called the Dhora process. Followed by the process of de-gumming, bleaching is achieved by soaking the hanks of silk for a minute in boiling water mixed with soda ash and soap. Once dry, the silk is filled into bobbins and wound onto a *charkha*, spinning wheel. It is then twisted and transferred to a smaller *charkha*. From this, the warp and the weft are prepared.

II. Process of making warp and weft

Before preparing the warp and weft the designs are worked out from graph paper with detailed indications of colours to be used and precise sizes of the various motifs. Graphs are prepared for

the body, *pallav*, and border. Graphs have to be prepared very meticulously as the graphs are the basic designs on the basis of which the warp and weft are to be tied. The warp is then stretched using lease rods to stretch the threads. The pattern to be created is marked by using powdered charcoal mixed in water. The weft is prepared by tying it around two rods, which are inserted into a beam stretched according to the required width. The groups of weft are separated by inserting thick twisted cotton threads between them.

III. Process of tying the knots on warp and weft

Once the warp and weft are ready in the frame, the tying begins, always from the right, with the use of thread or old cloth. Exact measurements of the portions being tied are taken continuously. As different portions of the yarn are tied, it is removed from the frame and dyed. But it has to be returned to the frame in order to make the new ties for the next dyeing. The process continues until every colour in the pattern appears in the yarn.

IV. Process of dyeing

The dyeing traditionally was achieved using vegetable colours using turmeric, Indigo, Lac, juice, catechu, etc, but now increasingly, dyeing is done with chemical dyes. Hanks of Silk are usually left soaking in cold water for a day or two before each dyeing to ensure that the colours are absorbed evenly. The yarn often needs to be vigorously rubbed by hand for it to be properly soaked. Generally, the Patola yarn is first dyed with red—all portions being required to remain white and yellow are covered. The next dyeing is done with yellow or orange and finally with blue or black. By double dyeing with yellow and blue, green colour is obtained; and with red and blue the resulting colour is violet. Black is obtained by over-dyeing red and blue with iron fillings. A needle with a wooden grip is used for untying. After dyeing, the yarn is thoroughly wrung and immersed in developing solution of boiling water with oily soap for half an hour in order to remove the extra colour. Later, it is washed in cold water for half an hour to remove the extra colour and soap solution and finally it is hung out to dry. After drying, the yarn is yet once more returned to the frame. Now, the entire pattern becomes clearly visible.

V. Process of weaving

Preparation of dyed yarn for weaving is a very complex process. First, warp sections which have been brought together for dyeing are separated. The warp is then unfolded and laid out on a long corridor and stretched. The dyed warp threads are once again stretched to their entire length, which is normally 20 yards, needed for two sarees. The warp for the borders is attached at this stage and the entire warp of the saree is then tied to the lease rods, rolled and stored as ready for weaving. This is then mounted on the simple single harness loom and the weft threads are reeled into the shuttle bobbins. The beam is placed at an angle with one side raised higher.

The weft is thrown across and is carefully adjusted often with the use of a long needle so that the patterns synchronize and solid colour emerges. At this stage, the lines of the patterns are not distinct and appear to be hazy, giving the impression of the pattern being viewed through flowing water. Weft threads are arranged in sequence, wound on bobbins and numbered. The warp is then starched with rice water. Only 3 to 5 meters of the warp lies open, the rest is wound up. Two persons are involved in the process of weaving. Even threads are up and odd threads are down.

VI. Process of adjusting each thread of warp and weft

The Patola loom is very simple, and the tools are handmade from bamboo. The loom does not have a foot paddle, but has a handle, *longi*, by which the thread is manipulated. It is placed at a slight angle to the floor and two people are required for weaving. The first person stands on the right and passes the shuttle to the left; the second person sits in front of the loom and passes the shuttle in the weft threads on right side to the first person standing. Thus, both persons pass the shuttle on both sides, constantly checking for a mismatch in the pattern between the warp and the weft. The process is painstakingly slow, laborious and requires high order of skill and dexterity. Moreover, this exceptional technique demands an incredible degree of precision. Two weavers working together hardly weave 9 to 10 inches in a day.

VII. Process of finishing the fabrics

It takes approximately 2 months for weaving one Patola saree. After weaving the Patola, the saree is opened on the loom and final finishing is done with a half round plate, which gives smoothness and shine to the cloth which is called *gasaniya*.

- **Uniqueness:**

The unique features of Double Ikat Patola Saree of Patan are as under:

- » Double Ikat Patola Saree of Patan has two *pallavs* permitting wearing of Double Ikat Patola Saree of Patan from either end.
- » Both the sides, front and backside of Double Ikat Patola Saree of Patan display the same design.
- » If Double Ikat Patola Saree of Patan has a geometric design, it can be worn from any of the four corners.
- » Each Double Ikat Patola Saree of Patan can last for about 300 years maintaining the colour.
- » Textures of Double Ikat Patola Saree of Patan are rare and unique as they are pre-industrial creations.
- » The loom for Double Ikat Patola Saree of Patan is operated only by hand, has no leg paddle and is slanted at one end. The loom is only a frame with no mechanical motions and is different from conventional handlooms. Maintenance of the tension of weft (*tana*) and warp (*vana*) is monitored during the weaving process.
- » The measurement tape used in the whole work of weaving Double Ikat Patola Saree of Patan is different from conventional tape. This tape that has been in use for hundreds of years in production of Double Ikat Patola Saree of Patan can measure even a 100th part of an inch, which is not possible with a conventional measuring tape.
- » The designs are drawn on graph paper and then copied onto the yarn. The number of threads required is calculated according to the design and remains constant till the entire weaving of the Double Ikat Patola Saree of Patan.
- » Eight silk threads are enmeshed into one. Raw silk threads are thinner than hair and hence eight such threads are woven together and bleached.
- » Starch is applied after every 8-10 inches of weaving so that the yarn does not get tangled.
- » Instead of readymade reeds, the reeds (*Waa*) used in production of Double Ikat Patola Saree of Patan are prepared by the craftsman himself from cotton threads by a special technique.

- » For moving odd and even threads up and down, a special hand operated instrument known as *Lunki* is used as opposed to a leg operated peddle used on conventional looms.
- » The most unique of all the production processes in Double Ikat Patola Saree of Patan manufacturing is the weaving process. The challenge lies in synchronization of designs in the warp and weft yarn which have been incorporated in the preparatory processes so that the planned design emerges in the woven fabric. This is the main trait of Double Ikat Patola Saree of Patan.
- » The design of Double Ikat Patola Saree of Patan is refocused after approximately 6-7 inches of weaving by tugging the warp yarn with an iron rod. The bobbin thread has to be passed from one side to the other manually at every step with the support of the *vee* made of sesame wood. The inclination of the loom makes it easier to move the shuttle.
- » The secret of the technique of Double Ikat Patola Saree of Patan weaving is in the tie-dyeing of the silk threads called *bandhara* process in India. Unlike the usual practice of dyeing the thread in one uniform colour, the warp and the weft are both dyed in a variegated range of shades along the whole length of each single silk thread achieved by tying or knotting it. This unique process is therefore known as tie-dyeing or knot dyeing.
- » Double Ikat Patola Saree of Patan cannot be woven in humid weather. This is because when the humidity is high, the yarn tends to tangle. During monsoons, a heater is kept under the loom.

- **Inspection Body:**

The Association has “two tier” inspection system:

- I. Initial inspection by Expert Artisans
- II. Inspection by Committee consisting of: Vice-President, Secretary and a member of the Association

The inspection and quality control are undertaken by the expert Artisans at the first instance who employs high standards of quality control. Subsequently the final product is inspected by a committee consisting of Vice-President, Secretary and a member of the Association.

Apart from the above two tier inspection system, the other members of the Association also act in as an advisory capacity to the expert artisans.

The entire managing committee of Patan Double Ikkat Patola Weavers Association is jointly and severally responsible for the standards of quality, integrity and consistency of the production.

- **Mode of sale of Product and Product availability to Customers:**

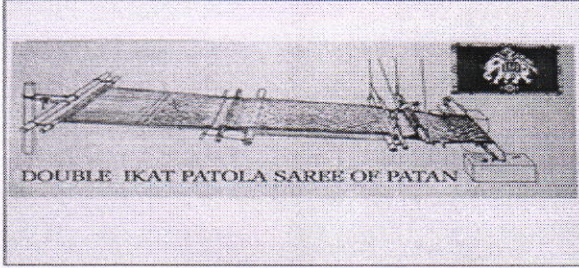
Double Ikat Patola Saree of Patan is not sold through retail outlets. Interested customers are shown albums of Double Ikat Patola Saree of Patan and at times even parts of Double Ikat Patola Saree of Patan are shown. The designs, colour combination, delivery time and price are fixed and then on completion of Double Ikat Patola Saree of Patan, after inspection, it is hand delivered to the customer.

Patan Double Ikat Patola Weavers Association, the Applicant, participates in numerous exhibitions and displays and also organizes exhibitions. Contact information for placing orders for Double Ikat Patola Saree of Patan is made available not only at such exhibitions, but also at a website operated by the Patan Double Ikat Patola Weavers Association, the Applicant: www.patolaofpatan.com. The Association also publishes pamphlets describing the unique features of Double Ikat Patola Saree of Patan and such pamphlets contain the contact information for placing orders.

Along with the Statement of Case in Class 24 (Schedule 4) in respect of Textile and Textile Goods in the name of Patan Double Ikat Patola Weavers Association, Patolawala Farm house, O/s Phatipal Gate, Salviwado, City: Patan, Ta.: Patan, Dist.: Patan State of Gujarat who claims to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use in respect of the said goods as mentioned below:

DOUBLE IKAT PATOLA SAREE OF PATAN:

Since 1930

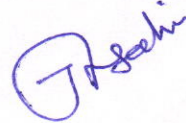


: Proposed to be used

Such other particulars called for in Rule 32(1) are included in the Statement of Case.

All communications relating to this application may be sent to the following address in India.

**The President, Patan Double Ikat Patola Weavers Association
Patolawala Farm house, O/s Phatipal Gate, Salviwado,
City: Patan, Ta.: Patan, Dist.: Patan of Gujarat**



SIGNATURE

President / Secretary

Patan Double Ikat Patola Weavers

Association, PATAN (N. Gujarat)

VIRAL NYUKINBHAI SALVI

NAME OF THE SIGNATORY (IN BLOCK LETTERS)

**NAME OF GEOGRAPHICAL INDICATINS :
" Double Ikat Patola Saree of Patan"**

NO	NAME & ADDRESS OF APPLICANTS
1.	ASHOKBHAI SEVANTILAL SALVI Patolawala Farm HouseO/s, Phatipal Gate,Salviwado, PATAN (North Gujarat) Pin : 384265
2.	VIRAL NYUKINBHAI SALVI Patolawala Farm HouseO/s, Phatipal Gate,Salviwado, PATAN (North Gujarat) Pin : 384265
3.	UJJVAL NYUKINBHAI SALVI Patolawala Farm HouseO/s, Phatipal Gate,Salviwado, PATAN (North Gujarat) Pin : 384265
4.	NIRMAL ASHOKBHAI SALVI Patolawala Farm HouseO/s, Phatipal Gate,Salviwado, PATAN (North Gujarat) Pin : 384265
5.	KANUBHAI MAFTALBAL SALVI Narnji no Pado, Salvivado, Patan.(N.G.) 384 265
6.	VARSHBEN KANUBHAI SALVI Narnji no Pado, Salvivado, Patan.(N.G.) 384 265
7.	HETALBEN KANUBHAI SALV Narnji no Pado, Salvivado, Patan.(N.G.) 384 265
8.	KETKIBEN NYUKINBHAI SALVI Patolawala Farm HouseO/s, Phatipal Gate,Salviwado, PATAN (North Gujarat) Pin : 384265
9.	KOKILABEN ASHOKBHAI SALVI Patolawala Farm HouseO/s, Phatipal Gate,Salviwado, PATAN (North Gujarat) Pin : 384265
10.	MEHUL CHANDRAKANTBHAI SALVI Trisheriyu Salvivado,PATAN (North Gujarat) Pin : 384265
11.	VIRAL SUDHIRKUMAR SALVI Trisheriyu Salvivado,PATAN (North Gujarat) Pin : 384265
12.	JAYESH VINODCHANDRA SALVI Naranji No Pado, Salvi wado,PATAN (North Gujarat) Pin : 384265