

**GEOGRAPHICAL
INDICATION (GI)
REGISTRATION
APPLICATION OF**

RAJKOT PATOLA



Particulars	Page Nos.
1. Name of the Applicant: Rajkot District Weavers Association	
2. Address: 1, Sarvoday Society, B/h. Virani High School Rajkot 360002, Gujarat e-mail: patolaweavers@yahoo.in	
3. List of Association of persons/Producers/Organization/Authority: Annexure 1	2
4. Type of Goods: Class 24(Fourth Schedule): Textile and Textile Goods	
5. Specification: Annexure 2	5
6. Name of the Geographical Indication (and particulars): Rajkot Patola	
7. Description of the goods: Annexure 3	6
8. Geographical Area of production and Map: Annexure 4	10
9. Proof of Origin: Annexure 5	13
10. Method of Production: Annexure 6	15
11. Uniqueness: Annexure 7	30
12. Inspection Body: Rajkot District Weavers Association	32
13. Environmental Concern	32



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President-Secretary
 Rajkot District Weaver's Association
 Sarvoday Society, B/h. Virani High School
 RAJKOT-360 002. (Gajarat)

ANNEXURE 1**LIST OF MANUFACTURERS**

Name & address	Profession	Date of Birth	Contact No.
1. Algotar Rameshbhai Dalabhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	3/2/70	9879112210
2. Haribhai B Parmar Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	16/04/44	9979754111
3. Algotar M. Karsanbhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	30/8/70	9824824263
4. Jitiya I Manubhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	29/01/69	9825327774
5. Jitiya Himmat Manubhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	6/9/75	9924440067
6. Rameshbhai M Makwana Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot360 002	Weaver	17/07/64	9825152470
7. Makwana Bakul Valjibhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	23/1/75	982587977
8. Makwana Narendra Valjibhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	15/6/81	9662888537
9. Sureshbhai C Makwana Sarvoday Society-4 Behind Virani High school Vankar Vas,	Weaver	29/11/65	9824098898

Rajkot-360 002			
10. Dineshbhai Pethabhai Makwana Sarvoday Society-4 Behind Virani High school Vankar Vas, Rajkot-360 002	Weaver	20/07/65	9825318494
11. Valjibhai Mohanbhai Makwana Sarvoday Society Behind Virani High school Vankar Vas, Rajkot-360 002	Weaver	1/9/49	9409018259
12. Dhanjibhai J Vadher Sarvoday Society Behind Virani High school Vankar Vas, Rajkot-360 002	Weaver	18/11/53	9825375883
13. Makwana Kamlesh Valjibhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	30/6/73	9824451810
14. Papathbhai P. N Rathod Laxmi Society, Main Road Rajkot	Weaver	3/11/63	9898024225
15. Parmar Bhaljibhai D New Shakti Society, Pedak Road, Rajkot	Weaver	1/6/66	9426942530
16. Vora Pravin Ranchodbhai New Shakti Society, Pedak Road, Rajkot	Weaver	3/1/75	9426952973
17. Vadher Nilesh Devjibhai Sarvoday Society-4 Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	3/5/88	9824406766
18. Vora Sanjay Jedhabhai New Shakti Society, Pedak Road, Rajkot	Weaver	18/2/80	9824816150
19. Makwana Natvar Tulsibhai Dasjivan Para-4, Suvas Society, Rajkot	Weaver	11/12/66	9879019558
20. Algotar Tribhovanbhai Dalabhai Devnagar, Nana Mava Main Road, Rajkot	Weaver	1/6/66	9898026606
21. Vegda Vijaybhai Vaghjibhai Khadi Gram Udyog Mandir Pedak, Rajkot	Weaver	14/5/75	9723592003
22. Makwana Jayashukh Jivanbhai Gramlaxmi Society, Pedak Road Rajkot	Weaver	22/11/82	9924531238

23. Makwana Haresh Amarsinbhai Sarvoday Society Behind Virani High school Vankar Vas Rajkot-360 002	Weaver	21/8/78	
24. Makwana Trikambhai Mohanbhai New Shakti Society, Pedak Road, Rajkot	Weaver	10/11/59	9924035257
25. Vaghela Hemal Vithalbhai Sarvoday Society Behind Virani High school Vankar Vas Rajkot-360 002	Weaver		
26. Rathod Punabhai J Laxmi Society Main Road Near Rajnagar, Rajkot	Weaver	15/10/49	8000323630
27. Vora Kamlesh Savjibhai New Shakti Society, Pedak Road, Rajkot	Weaver	15/4/78	9624975929
28. Rathod Jayshukh Vasanthlal New Shakti Society, Pedak Road, Rajkot	Weaver		
29. Makwana Prakashbhai Jivanbhai Gramlaxmi Society, Pedak Road Rajkot	Weaver	31/10/78	9925785557
30. Devnath Subhas Syamlal New Shakti Society, Pedak Road, Rajkot	Weaver	17/12/65	9427269372
31. Makwana Haresh Gandanal New Shakti Society, Pedak Road, Rajkot	Weaver	7/2/74	9924115615
32. Vadher Pankaj Jivanbhai Sarvoday Society Behind Virani High school Vankar Vas Rajkot-360 002	weaver	26/10/89	9714762440



H. P. D. D.
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ANNEXURE 2

SPECIFICATIONS

For one silk saree the technical parameters will be as follows:

Length..... 6 yards + 80cm Blouse
Width..... 48"
Fibre used..... Pure silk
Weight..... 500 to 550 grams.
Denier..... 28-32 warp 3 ply, weft 4 ply
Reed.....72
Pick.....60



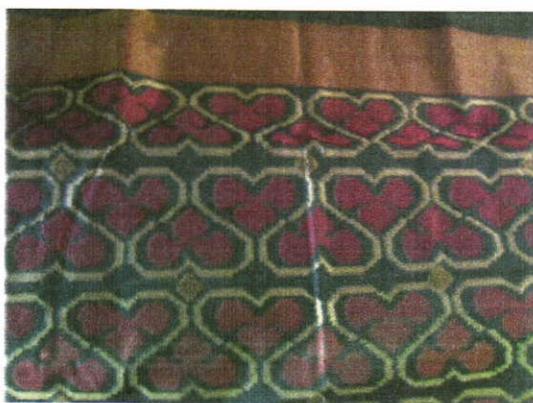
H M C
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ANNEXURE 3**DESCRIPTION OF THE GOODS**

Single Ikat woven sarees of Rajkot : Rajkot Patola

Designs of Single Ikat woven saree:

1. NariKunjar bhat : Dancing girl , elephant and parrot design; often other birds, trees and human figures are added.
2. Chanda bhat
3. Manekchok
4. Ratanchok
5. Vohra Gaji bhat
6. Pan bhat: Leaf design representing sacred papal leaves
7. Dada bhat
8. Galvali bhat
9. Chhabadi bhat: Basket design
10. Chowkhadi bhat : Diaper with double outline floral design
11. Navratna bhat
12. Ras bhat
13. Ratanchok bhat: Cross or diamond design
14. Vagh Kunjar bhat: Tiger and Elephant design, alternating two animals
15. Phulvadi bhat: Floral Design
16. Haathi bhat : Elephant design
17. Galowala bhat



JACQUARD DESIGN



PAN BHAT



BANDHINI LEHAR



BUTIK



LEHARI



CHANDA BHAT



HAATHI POPAT



PANETAR

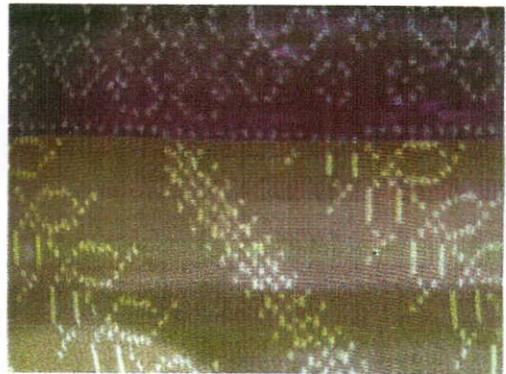
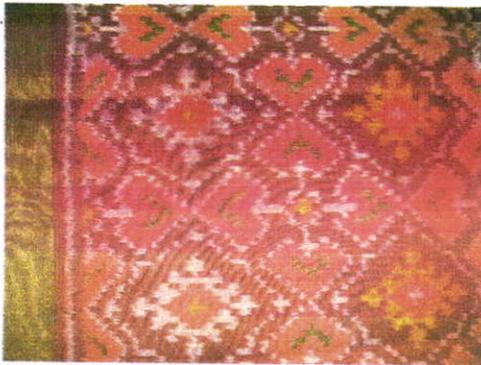


PANKHO



TRIPOLE JAIN





H. V. V.
President-Secretary
Rajkot District Weaver's Association
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ANNEXURE 4**GEOGRAPHICAL AREA OF PRODUCTION AND MAP****GUJARAT**

Gujarat State came into existence as a separate state on 1st May 1960 in India. The state is situated on the west coast of India between 20-6' N to 24-42' N North latitude and 68-10'E to 74-28'E East longitude. It is bounded by the Arabian Sea in the West, by the states of Rajasthan in the north and North-East, by Madhya Pradesh and by Maharashtra in the south and South East. The state has an international boundary and has a common border with the Pakistan at the North-western fringe. The two deserts, one north of Kachchh and the other between kachchh and the mainland Gujarat are saline wastes.

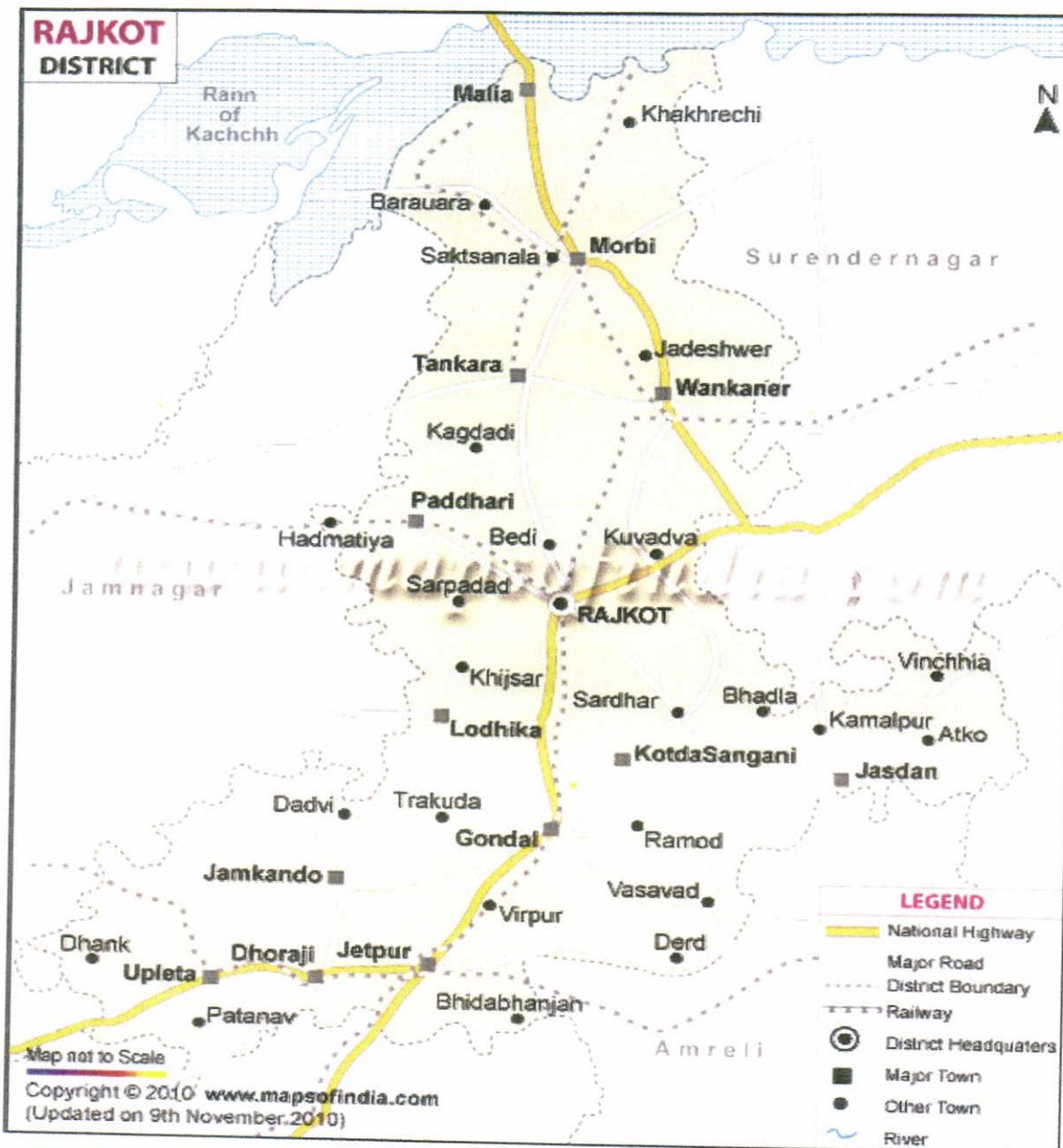
The state has a long coast-line of about 1600 kms. And is the longest among all states of the country. For the purpose of administration, Gujarat state at present comprises of 25 districts, sub-divided into 226 Talukas, having 18618 villages and 242 towns. Gujarat has geographical area of 1.96 lakhs sq.kms and accounts for 6.19 per cent of the total area of the country. According to the provisional results of population Census 2001, the population of Gujarat as on 1st March 2001, stood at 5.06 Crores, including the estimated population of Earthquake affected areas. The decadal growth rate of the decade 1991-2001 has increased in comparison to 1981-1991 from 21.19 per cent to 22.48 per cent. The density of Gujarat is 258 persons per sq. kms in 2001. The literacy rate in the state (excluding children in the age group 0-6 years) has increased from 61.29 per cent in 1991 to 69.97 percent in 2001. About 37.67 per cent population of Gujarat resides in urban areas. Out of the total population of 483.87 lakhs in the state, 203.7 lakhs (42.10 per cent) were workers and 280.2 lakhs (57.90) were non-workers. According to the provisional results of population census 2001, the total number of households was 96.44 lakhs.

Geographical Location of Manufacturing of Rajkot Patola in Gujarat:**RAJKOT DISTRICT**

There are total 8 districts in Saurashtra region of Gujarat State. Among of them, Rajkot district constituted from the central region of Saurashtra. It is Located at 20.57 north latitude to 23.07 east latitude and between 70.20 east longitude to 71.40 north longitude. On the north of the Saurashtra there is huge Rann of Kutchh, on the east side Bhavnagar & Surendranagar districts located, on the south of the Saurashtra

Junagadh & Amreli districts located and on the west of the region Jamnagar district is situated.

Rajkot District Map



RAJKOT CITY

Rajkot city is situated in the region called Saurashtra in the Gujarat state of India. One of the most important geographical facts about Rajkot is its latitudinal and longitudinal location. The city is situated between 23° 08' North latitude and 20° 58' North latitude and 71° 40' East longitudes and 70° 20' East longitudes. The significance of Rajkot location is owing to the fact that it is one of the prime industrial centers of Gujarat. Rajkot has a central location in the area called the Kathiawar

peninsula. Rajkot city is located within the Rajkot district in Gujarat. Rajkot city is the administrative headquarters of the district of Rajkot. It is located on the banks of the Aji River and Niari River. Rajkot was the capital of the then Saurashtra state from 15 April 1948 to 31 October 1956 before merging in bilingual Bombay State on 1 November 1956. Rajkot was merged into Gujarat State from bilingual Bombay state on May 1, 1960.

Rajkot Patola saree weavers are mainly located in Rajkot city.



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ANNEXURE 5**PROOF OF ORIGIN (HISTORICAL RECORDS)****Single Ikat woven Silk saree (Rajkot)**

The term ikat stems from the Malay-Indonesian expression 'mangikat', meaning to bind, knot or wind around. In principle, ikat or resist dyeing involves the bundled yarn to a predetermined color scheme prior to weaving. The three basic forms being single ikat, where either warp or weft threads are tied and dyed prior to weaving. While numerous legends and oral traditions indicate the existence of the single ikat technique in India in prehistoric times, the 6th century frescoes of the Ajanta Caves provide the first visual records of it. Silk saree patterns were discovered in the 16th and 17th century frescoes in the South Indian temples and palaces of Padhmanabhpuram and Tiruchirapalli.

This single Ikat woven saree is about sixty year's old art. The silk fabric made in Rajkot (Saurashtra). They are ikat textiles but usually patterned only in the weft with a monochrome red warp. With regard to motifs, colors, arrangement of patterns and size are over marketed under this name as patola made in Gujarat. They come from the workshop and weaving school of Karamchand Godhamdas in Rajkot in 1951. As a young man this member of the Kumbhar (Potters) caste worked in the workshop of the Laherchand Salvi clan in Patan, acquiring enough knowledge there at least to produce the fabrics patterned in the weft itself. With the support of All India Handicrafts Board he has explained his workshop and modernized the weaving process to such an extent as to be able to sell his goods for more cheaply than can the patolu weavers of Patan.



He has founded a school in Rajkot where young people are taught Ikat weaving. Besides as part of the movement for the revival of handicrafts, the Khadi and Village Industries Commission (KVIC) financed Single Ikat weaving in Rajkot. Since then the craft has come in to existence and grow in that region and spread to the adjacent district of Surendranagar.

Rashtriya Shala, Rajkot

Rashtriya shala in Rajkot invited one of the Salvi Patola experts from Patan and held a ikat workshop in the campus providing training to weavers in that area. With time these weavers developed their own style of Ikat using similar patterns but with a different color palette and material range. Government is patronizing the low-cost Patola weaving as it promotes employment for many handloom weavers in rural areas. A number of welfare and sustenance projects are being run by the government to popularize this patola weaving in Gujarat. Private traders also support this variant as it has vast market of readily available customers from Indian middle class and lower middle class who otherwise cannot afford a genuine Patola. With the huge cost savings in production and a perceived liking due to affordability factor, the Surendranagar and Rajkot Patola has become very popular in local markets of Gujarat in the previous decade. This has brought in positive changes in the lives of the many handloom weaver families who otherwise were not finding enough work.

Rajkot Patola Saree Exhibits in Vadodara Museum

Exhibit	Display Identification
1	S.P.C 1083
2	S.P.C 1085
3	S.P.C 1086

Besides Rajkot Ikat sarees are mentioned in several publications as follows:

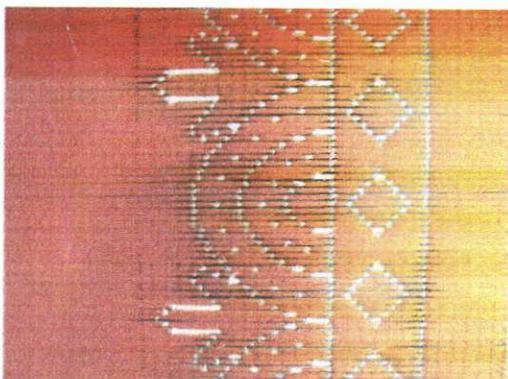
1. Ikat Textiles of India, Chelna Desai, Graphic Sha Publishing Co. Japan 1988, pp 30, 31,44,45,50,54
2. Craft of Gujarat, Vibrant Gujarat, Urban Summit, Government of Gujarat, 2007
3. Indian Ikat Textiles, Rosemary Grill, V&A Publications, 1998
4. Reviving an ancient weave, The Economic Times, Kolkatta, Saturday, November 6, 1993
5. Certificate on Handloom Patola Sarees, Rajkot, Expo 2010, National Vendor Development Program cum – Industrial Exhibition, Success through partnership, MSME – Development Institute, Ministry of MSME, Government of India, Ahmedabad
6. Buber, Alfred and Eberhard Fischer, The Patola of Gujarat, Vol 1 and Vol 2, KREBS, AG, Basle, Switzerland 1979



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ANNEXURE 6**METHOD OF PRODUCTION**

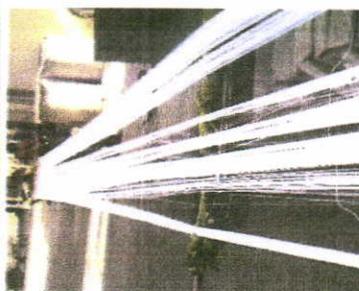
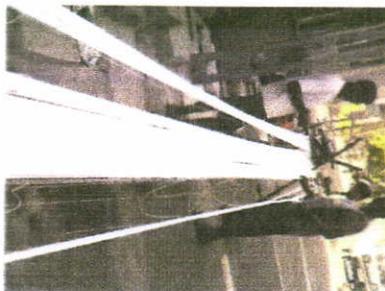
Ikat or yarn resist dyeing involves sequence of tying and dyeing sections of bundled yarn to a predetermined colour scheme or pattern, prior to weaving. Thus the dye penetrates into the exposed sections, while the tied sections remain undyed. The

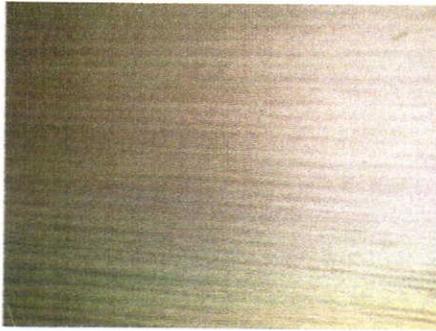


patterns achieved by this process on the yarn are then woven in to fabric. The characteristic blurred or fuzzy-edged appearance of ikat textiles is caused primarily by the dye, which has a tendency to "bleed" in to tied areas, due to capillary action along the yarn. Within the three ikat categories, single ikat involves tying & dyeing of weft threads.

Yarn Preparation:

Skeins of yarn are wound individually on hand reels and then piled together in groups of 12 threads. This is followed by the process of degumming and bleaching. The yarn is left to dry and then wound.

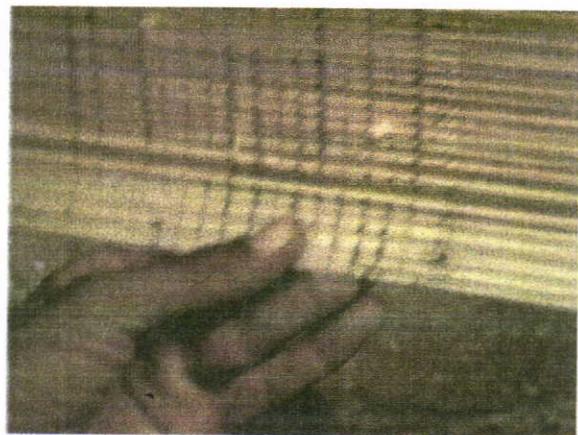


Wrapping and Dyeing:

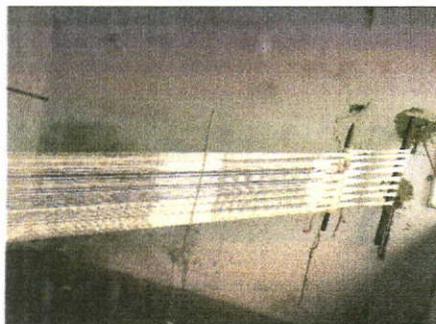
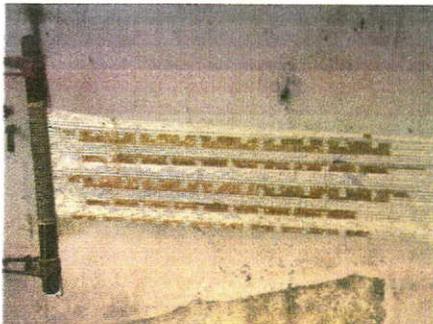
Weft yarns are stretched on tying frames and marked. Designs are normally worked out from memory or on graph paper. This is the most intricate part of the process where mathematical precision is called for since the design artist has to clearly visualize the pattern, he has in view and to locate the colour shades on the yarns in their proper

places in perfect exactitude failing which the pattern will not emerge in the final product.

The yarn for weft is arranged in different frames and grouped in to different sections. The next maneuver of the designer is to mark the yarns with charcoal so as to indicate the position of different shades of colour. The pattern artist thus holds the highest rank among silk saree artisans though he does not do the actual weaving.



The marked yarn now go to the pattabandha or the tie expert who ties knots with waxed strings the areas which are not to receive the first shade of dyeing. The process of tying is to be continued after each dyeing until the darkest desired colour is obtained. The dyeing job is performed by the weavers themselves beginning with lighter shades and ending with the darkest. Evidently there is a close coordination between the tie expert and the dyer.



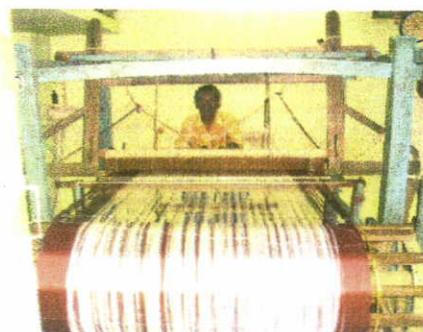
Damp cotton yarn is used for tying process. In all wrappings are applied three times and removed three times. The dyeing sequence usually practiced is as follows: Red is first dyed followed by yellow or orange, followed by green or blue. Black is obtained by over dyeing red and blue with iron fillings. A needle with wooden grip is used for untying. After dyeing the yarn is thoroughly wrung and immersed in developing solutions. Later it is washed in cold water and hung out to dry. All knots are removed and different shades emerge at predetermined lengths of yarn.



(1) Weaving Preparatory:**a) Weft yarn:**

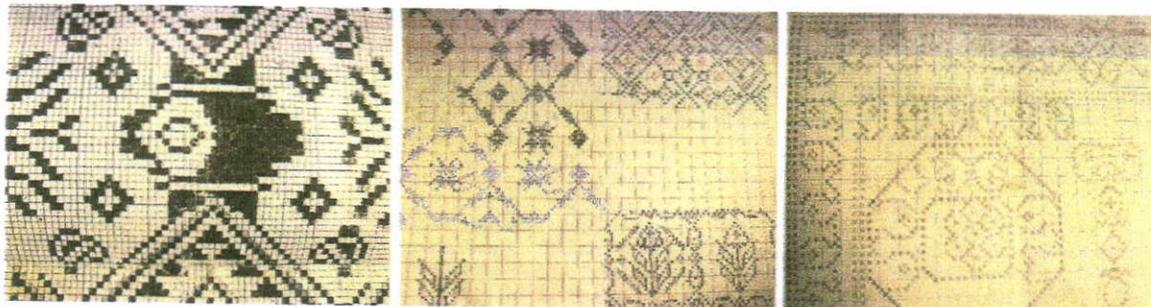
Silk is produced from Bangalore in Hank form. It is opened through Charkha and wound in cones or Bobbins. Hank is available in Kg.

The weft yarn is prepared on an instrument consisting of a beam in to which a wooden peg and an iron rod are fixed. The position of this rod can be changed and also wooden peg can be adjusted according to the width of the required cloth to be woven. The weft yarn is then wound horizontally around wooden peg and the iron rod in such a way



that always after two windings one separate cord is inserted so that the combinations of these threads form a set. The work is carried out continuously till the number of sets necessary for one pattern is ready. The weft for one piece is prepared at a time. All the bundles and subdivisions are carefully kept in order by placing cross threads between them. The cords will then be removed and the weft yarn will be taken to the winding frame.

48" width koripati and graph is to be drawn after measuring.



Two stands will be taken from one bobbin each.(i.e two stands from 2 bobbins)



To make koripati there is a horizontal wooden stand (Ada)(PHOTO) in which six rounds of 24 stands which have been made from bobbin stands



**Koripati (Wooden) to make
Warp, Hank in Grey form**

This will be wound on a stand for making design and measurement will be as per the loom width (including selvedge). Based on the pre prepared design graph tie-dye will be made. The No. of tie-dye will vary depending upon design of the final product.



The yarn will be colored as per the design through tie-dye. After opening all the ties, the colored/ designed hank will look like this.

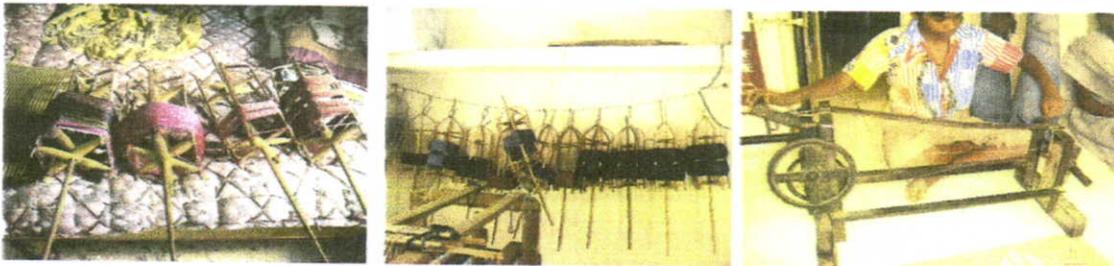
The woven saree from the above weft patterned yarn will look like this:



Then the colored opened hank will be put on the wooden Charkha (SEE PHOTO).



Then 24 threads will be wound on firki (Wooden) in two parts (12-12). Again from firki another firki will be made of 6-6 yarns, then the another firki will be made of 3-3 stands each. Then another firki will be made of 2-2 yarns and lastly on another firki 1-1 yarns will be made and it will be wound on pin to put in shuttle for inserting weft.



b) Warping:

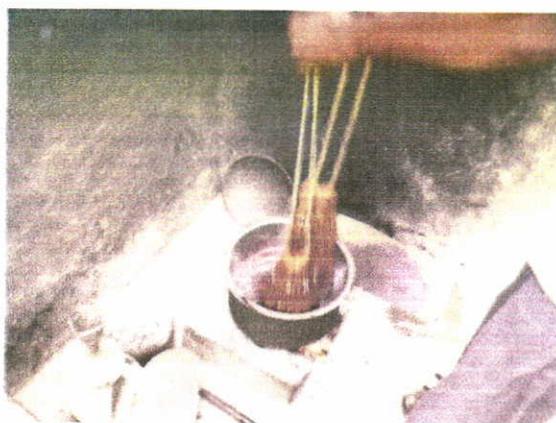


WARP STAND

3400-3500 ends (warp),
 one saree Length= 6 yards+ Blouse piece 34"
 1 warp for 4 sarees means 29 yards length.

The yarn will in Grey Hank (pure silk) form. This length of 29 yards will be divided into 4 pieces (For making 4 sarees) and will be marked accordingly. Each saree length of yarn will be dyed in different colors or all 4 sarees length yarn will be dyed in the same color depending upon the color scheme.

Even the body portion of the saree Border and pallu can also be distinguished for the colour pattern and will be colored accordingly. This warp yarn is dyed through tub-dip method. Pallu and Border will be made full of zari (original zari is purchased from Surat).



One silk saree costs Rs. 2500 to 25000. For preparing 1 silk saree, it will take one week for a team of five persons (Family members).



c) Sizing:

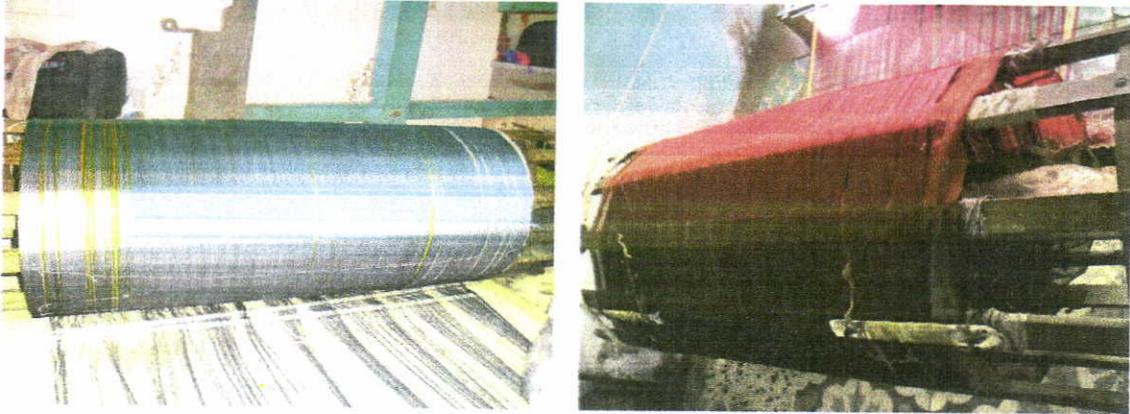
Starch is made up of Maida. For preparing 4 sarees 100 grams Maida is used. Two gram oil (groundnut oil) is added in recipe. Maida will be boiled with groundnut oil

There will be 4 different vessels (tapela) for different colored sarees. If only single colored sarees, there will be only one vessel- No. of vessels as per No. of color of a saree. The warp yarn will be dipped in the sizing solution for 10 to 15 minutes. Then it will be taken up out for drying to make it straight horizontally tied between the 2 wooden stands. The warp yarn will be dried in to 2 hours

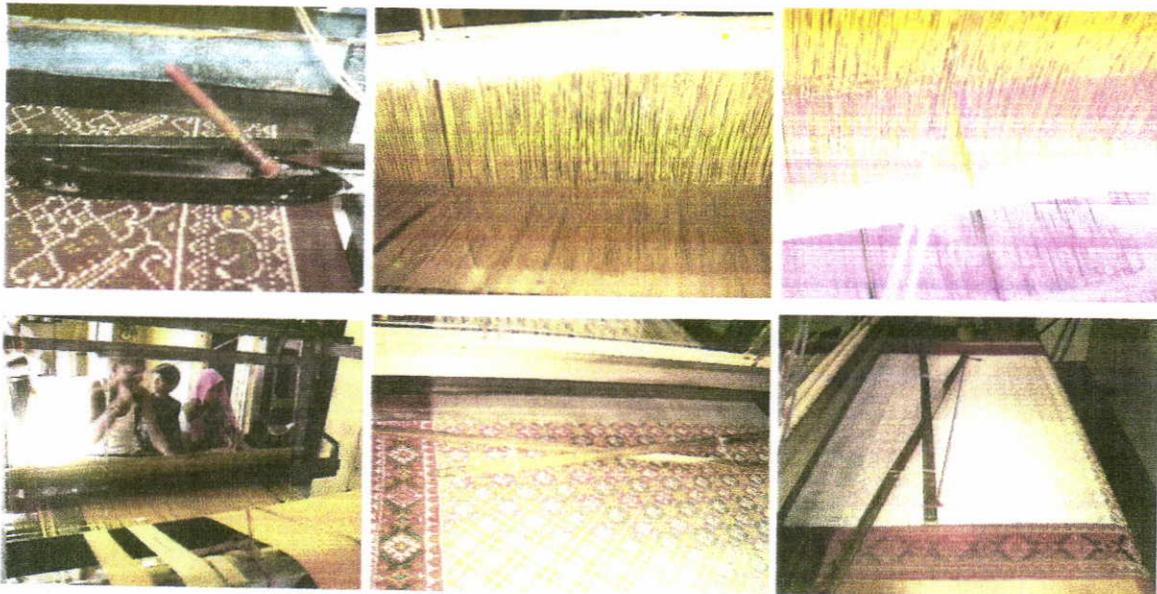


d) Beaming:

These sized warp yarn will be wound on a wooden beam, manually. (PHOTO)

**e) Weaving:**

Then each warp yarn will be put on the nylon heald to weave one beam of 29 yards length. Thus 4 sarees will be prepared in one month by a weaver. Two persons are involved in the process of weaving. Around one meter of fabric is woven in a day





MOTIF

The motifs of all Ikat textiles compared of sets of identically patterned threads, which results into the block-like quality of the patterns so characteristic of these fabrics. This quality increases as the number of threads per set grows larger and diminishes as the number of threads per set decreases. But even if the smallest set size technically possible- two threads were used. The formation of truly curved motif outlines could not be achieved. This characteristics feature of Ikat patterns also reveals itself in Patola in spite of the delicacy of the silk thread used for then in fact; the block-like shapes are particularly marked in these fabrics because relatively large sets of at least six but some times considerably more threads are standard.

The first small motifs are achieved by putting together the (rectangle) form elements. We shall term these motifs form parts because although like the form elements. They are above all parts of which large single motifs are constructed. There are various ways in which element, can be put together into form parts, as a few examples will demonstrate.

The simple lining up of rectangular or square elements yields stripes or bands (bara). From a technical point of view there are two different kinds: for a form part of this type running warp ways the respective warp section can be wrapped continuously during the applications of resists, whereas the same section of the weft is composed of parts of various sets and thus also of the corresponding number of single wrapping units. A band running weft ways is conversely, made up of a continuous section of weft and a complementary warp made up of several parts. The same principle holds true for all form parts. In their simplest form, stripes, bars or bands are always the same width in one direction as a set of identically patterned threads. But they can be of any length.

For more varied form parts result from simultaneously putting together form elements warp ways and weft ways. The simplest compositions of this kind are angles. But even they can vary a great deal, either because of variation in the length of the sides or by the arrangement in four (with equilateral sides) or eight different positions. All the angles in this group as well as the three following groups of form parts are made up of one-sided rows, i.e. nowhere are they wider than one set.

When the rowing up of the form elements in the second direction is not at one end of the other part as in an angle, but between the ends of the other part, more possibilities are offered. The lengths of the two components can be chosen at one's discretion, and the spot where the parts are to meet can be picked out, too. Furthermore, there are then four different positions for all the forms if they are to be in mirror symmetry and even positions if they are to be a symmetrical.

If a part, made up of at least three form elements in the same direction has additions attached in two places, a u-shaped construction results, assuming that the additions are made at both ends, but they can also be made at one end and between the two ends. These possibilities hold true for three or more additions, too, and in this group there are once again four possible positions for symmetrical construction and eight for a symmetrical ones.

The forms of the next group are characterized by additions of set width made in two opposite direction. The possibilities for variation and positioning are as numerous here as in the preceding group. The crosses oft en found scattered over patola or then as parts of larger patolu motifs constitute a special form, only those crosses whose bars are not wider than one set of threads belonging to this group under the aspect of mode of formation.

When equally large additions in the second direction are made over the whole length of the part stretching in the first direction, squares of rectangles which are longer and wider than the form elements result.

The only type of variation possible here is with respect to size and for rectangles there is the additional possibility of positioning them transversely or longitudinally. Form elements, bars or larger rectangles of the above mentioned kind on one side or in several places. There can be one or more such "outgrowths". Forms in mirror symmetry once again have four possible positions and a symmetrical construction eight. Crosses where bars are thicker than a thread set either in part or throughout should be classified as a group of their own.

• Equipments used for Manufacturing (Rajkot) •

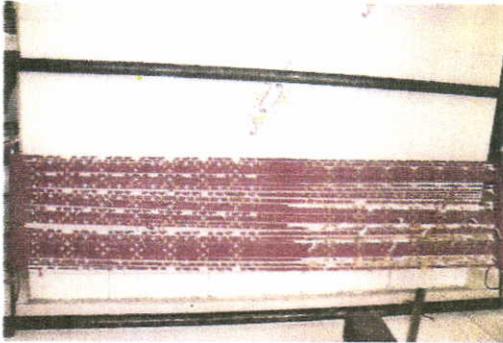
1. Nail stand (to hold Bobbins) 24 Bobbins:



2. Koripati (Wooden) to make Warp, Hank in Grey form:



3. Stand for making design:



4. Charkha (Wooden):



5. Firki (Wooden):



6. Pirn winding machine (Rentiyo):



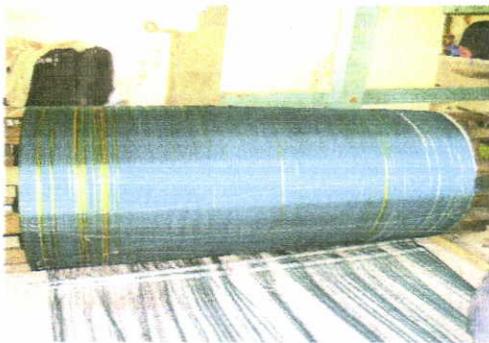
7. Shuttle:



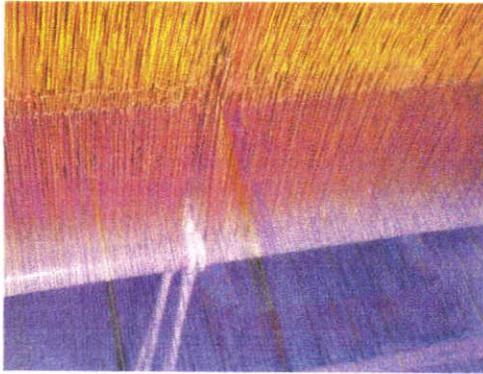
8. Sizing stand:



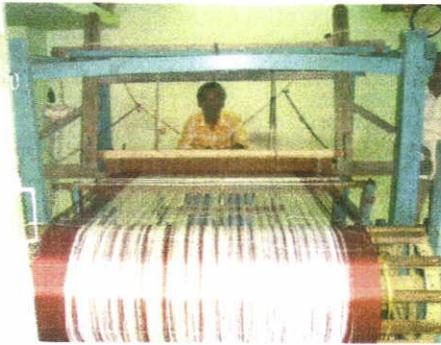
9. Wooden beam:



10. Nylon Heald:



11. Handloom/Ghoda Shal:



12. Drawing-in with Nylon Healds:



13. A stand of drawing Zari (Warp Yarn) 40 Bobbins will be hung:



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ANNEXURE 7**UNIQUENESS: Rajkot Patola****(i) Variety of designs**

The single Ikat sarees of Rajkot known as Rajkot Patola with plain coloured warp and pre designed weft through tie-dye are woven in such a way that a beautiful design pattern emerges once it is finished. A large number of unique designs of sarees are woven in this art. Around 20 design patterns of saree with unique design with various colour combinations are woven in this variety of sarees.

(ii) Combination of two ethnic art

Traditional designs are combined with ikat designs. For example, Gharchola sarees are woven with ikat design in Rajkot Patola saree

(iii) Cost Effective

The sarees are made up of either natural silk or synthetic yarn and are sold in the market at much lesser price compared to Ikat sarees manufactured elsewhere in India.

(iv) Motifs

The motifs of comprised of sets of identically patterned threads, which results into the block-like quality of the patterns so characteristic of these fabrics. This quality increases as the number of threads per set grows larger and diminishes as the number of threads per set decreases. But even if the smallest set size technically possible- two threads were used. The formation of truly curved motif outlines could not be achieved. This characteristics feature of Ikat patterns also reveals itself in Patola in spite of the delicacy of the silk thread used for then in fact; the block-like shapes are particularly marked in these fabrics because relatively large sets of at least six but some times considerably more threads are standard.

(v) Ikat Saree with Jari

One of the uniqueness of the Rajkot Patola is the usage of jari either in Pallu, Border or Body also in all the three in the saree. Also Lagdi patta in both the borders of the saree.

(vi) Shades of Saree

Different shades are used in warp and weft and the resultant effect will be third shade emerges in the saree after weaving.

(vii) Full Tissue Saree

Uniqueness of this type of saree is that the Warp is Jari and weft with ikat designed silk yarn

(viii) Motifs generated with hand

Motifs in the saree are unique in Rajkot, they are woven by adjusting the warp and weft with fingers without using Dobby or Jacquard. Motifs are generated using only Jari

(viii) Ikat Saree with Blouse

Rajkot Patola sarees are woven with Blouse different from other ikat sarees like Pochampalli (A.P), Sambalpur (Orissa) and Patan Patola (Gujarat) which do not come with blouse



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Inspection Body

The inspection and quality control are undertaken by the Expert Artisans at the first instance who employ high standards of quality control. Subsequently the final product is inspected by a committee consisting of President, Secretary and a member of the Rajkot District Weavers Association to add another layer of Quality control and Inspection. Apart from the above prevailing two-tier inspection system, the other members of the association also act in an advisory capacity to the Expert Artisans.

Environmental Concern (Treatment and Disposal of Chemical and effluent water)

Production of Rajkot Patola sarees does not harm the environment. Rajkot patola sarees are produced through 40 (forty) looms located across the Rajkot district but are mainly located in various localities of the vast Rajkot city. The forty looms produce 400 sarees in a month and in all a maximum of only 800 litres of processed water is discharged across the entire district, that works out to be 15-20 liters of per loom per month.

- For weaving Rajkot Patola sarees, dyed warp is procured from manufacturing units mainly from outside Gujarat and therefore only weft yarn is dyed and chemically treated and hence the amount of effluent water is minimal for a given production unit in a given locality
- A production unit – usually one or two handlooms weaving Rajkot Patola sarees is located within the dwelling unit of weavers and processed effluent water is much less than the household drainage water discharged for a given point of time.
- As these 40 looms spread across the Rajkot district, the amount of effluent generated that needs to be processed before discharged is negligible.



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