

Craft Doc

Patan Patola

NIFT_FC

3rd August, 2021

Research (Jithin)

Tip: Look into and find things, what happened before us and how the work of seniors had resulted. It's essential because, we would need such information to give our research a direction.

Are there common or repeated motifs used in the craft? What is their symbolism?

Introduction

Patola is the rarest of the Indian silk weaves, renowned the world over for the fabric's vivid colours and the distinctive geometric style of patterns. Though the craft is intrinsic to the Indian subcontinent; as recently as the second world war it was only popular and regarded highly outside the nation and not within. The craft has been in existence in some form or another for the better part of a millennium and the fabric itself stands as a testament to time, some pieces lasting centuries without any variation in the colour. It has for long been considered a symbol of aristocracy and royalty and was for a time much more expensive than gold. Although the craft boasts a very rich legacy, today it is practiced only by three families of the Salvi lineage all of whom reside in Patan, Gujarat.

Overview

Patola is extremely unique in the vast wealth of Indian handlooms and textiles due to a variety of reasons that span from the sourcing of the raw material to creating the final woven fabric. Mulberry silk sourced from China is the most preferred material and each family has their own well guarded recipes to concoct natural dyes. Resist dyeing is used to colour the yarns and here a rarely seen double ikat technique is used, whereby both the warp and weft threads are dyed individually with mathematical precision. This is a very long winded and labour intensive process that can conservatively speaking, take up close to half a year. The weaving process is rather peculiar too, as the loom used in weaving patola is the only one of its kind in the whole world, owing its uniqueness to its incline and decline. The sword shaped rosewood rod called 'Vi' from which the Salvis derive their name which is used to adjust the yarns is exclusive to this craft as well. A patola fabric can take well over a year to create and costs within the ballpark of 1.5 to 10 lakh rupees.

Patola's motifs

Patola fabrics are famous for their precise, geometric designs that take a lot of inspiration from the people, animals, beliefs and architecture surrounding it. Each thread of the fabric absorbs cultural elements and proudly puts it on display.

Reliefs and motifs seen in the Modhera sun temple in Solanki and Rani ki waav can be observed being featured rather heavily in Patola designs. The designs also vary according to the religious communities which can be broadly divided into four distinct categories. In Jain and Hindu communities, double ikat sarees with entire designs of parrots, flowers, floral baskets, elephants, humans and dancing figures are generally preferred. In Muslim communities, saris with geometric designs and flower patterns are typical, being worn mostly for weddings and other special occasions. Maharashtrian Brahmins wear saris woven with plain, dark coloured borders and body and a bird design called Nari Kunj. There are other communities that go by different specific designs as well. The Bhatia community of Gujarat hold the fabric with great respect and it is compulsory for women to wear a Patola during weddings and baby showers; therefore their preference can vary. Similarly, the Cobra community of Sirpur use a pattern called Vohra Gaji and they have their own values attached to it.

Patola's influence

The Sambalpuri bandha and the Pochampally teliya rumal are often spoken about on equal footing with Patola sarees but all of them are very different in nature despite being varieties of double ikat fabrics. Patola fabric was a hot commodity during the middle ages. The now dried up Saraswati river helped connect the weavers and merchants to the ports across the vast coast of Gujarat from which the fabric was taken to the entirety of southeast Asia. It was highly prized and sought after in Malaysia, Indonesia and Japan and was often considered holy by many cultures. The fabric was a heirloom among various tribes and in some areas was considered the exclusive property of the nobles. The weaving technique used in Patola has influenced other cultures such as the Japanese who derived a variation of patola weaving called 'kasuri'. The prominent floral basket motif seen in Patola fabrics can be observed on 'Iban' weaves of Borneo. Similarly the

process employed in making patola can be seen in the making of 'Geringsing' textiles of Bali. The motifs, making and the colours of Patola have travelled far and wide and has helped in creating treasured textiles throughout Southeast Asia.

Patola, it's present and it's future

Across the years, as the material cost increased and the labour cost didn't, there has been a massive decline in the workforce. From a time when almost 700 families were engaged in the craft in Patan alone, today a few members of 3 families remain in the business. This issue is further bolstered by the waning interest in the subsequent generations to continue the craft. The families' reluctance to teach the daughters of the family and instead teach only the daughter in law's to keep a monopoly over the craft might have been a deciding factor in the decline of the craft as well. Patola weaving is labour intensive and requires highly skilled artisans owing to the craft's extreme attention to detail and this has been hard to come by in recent years. The families' are against teaching outsiders as many turn to producing cheaply made chemical dyed textiles which can be a heavy blow to their reputation.

In order to keep the craft lively some are offering stipends of about 1000 rupees to trainees to learn the craft after which they are employed full time on a monthly basis. Despite this, the exclusive and time consuming nature of the craft prevents it from really rising to its past glory. In recent years the business has adapted slightly to be more accomodating and have changed up their tactics to broaden the product lineup which now ranges from clutches to mobile cases.

Despite the reformation, this craft which boasts fabrics imbued with colours that can last for three centuries is bound to fade away sooner than later. A drastic step needs to be taken to bring about a significant change.

History (Keerti)

Tip: Provide historical, social and cultural data on the craft including information on the cultural lineage and tradition of the craft.

Is the craft traditionally utilitarian, or socio-cultural, and or religious? Has the traditional use changed? If so, what is the new use for the craft?

The word Patola (singular Patolu) is a type of double ikat weave, usually made from silk in Patan, Gujarat. They are very expensive and last for up to 100 years. This art is traditionally done only in the family and passed onto sons. There are three families in Patan that weave these expensive saris, belonging to the Salvi caste, who are primarily Jains, but also belong to the Hindu community. According to Salvi accounts, they were brought from the South by Mulraja, the ruler of Gujarat in the tenth century. The street on which the weavers in Patan is known as Salvi Vas. The name Salvi is believed to have originated from the word sal and loom. Salvi therefore, means users of the loom. This art is traditionally done only in the family and passed onto sons. But, in today's scenario it is not necessarily taught only within family, but the practice to teach it only to men or boys continues. It can take about 6 months to a year to make one patola sari, considering its long dyeing process and strenuous hours of weaving.

Until today we do not know exactly the origin of the double ikat in India and many theories have been put forward as to its beginnings. Dating back to the sixth and seventh centuries, we can see ikat-like designs in the dresses of females on the caves of Ajanta. However, these were only single ikat and it was much later when we came across double ikat, through the wall paintings of the Mattancheril and Padmanabhapuram Palaces in Kerala. These paintings are dated from the seventeenth and eighteenth centuries. There are more definite references of patola from the seventeenth century when French traveler Taveriner wrote "Patolas which are the stuff of silk, very soft, decorated all over with flowers of different colours, are manufactured at Ahmedabad..." It is believed that Salvis went to Gujarat in the 12th century with the intention of acquiring the patronage of the Chaulukyas Rajputs, who ruled all of Gujarat and parts of Malva and south Rajasthan at the time, with Anahiwad Patan as the capital. Legend says that over 700 patola weavers came to the palace of Raja Kumarpal. The ruler used to dress in patola silk himself on special occasions. After the decline of the Solanki empire, the Salvis founded a rich trade in Gujarat. Patola saris quickly became a sign of social status among Gujarati women and girls, especially as part of stridhan, items that a woman can claim as her own property within a marital household.

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-Over the years, this silk has been mentioned in various pieces of literature, including the Ramayana, Narsinha Puran, South Indian Texts, and more.

-A saying in Gujarati which goes like

“padi patole bhat, fatte pan fittey nahi.”

which means The design laid down in patola shall never fade even if cloth may be torn.

-Salvi cast's Patola were mentioned in 2000 year old Jain book called 'Kalpsutra'. (King Kumarpal, a follower of Jainism, would insist on wearing only pure Patola Silk everyday, especially for temple events or festivities.)

-Mr. K. K. Shashtri, one of the greatest pandits of Gujarat believes that the word ‘Patola’ comes from the sanskrit word ‘pattkalam’.

-Premanand’s ‘Kuvarbai’s Mameru’ of the 17th century also has a mention of Patan’s patola craft.

“Chhelaji Re Mhare Hatu

Patan thi Patola Mongha Lavjo”

These excerpts from a very popular Gujarati song depict a married woman telling her beloved that on his visit to Patan, he must bring her one Patola saree because that’s her biggest wish.

-Study of ancient murals conclude that ikat was practised in the whole of Southern India. The murals of Mattancheri Palace in Cochin (16th century) depict Patola.

-Literary references to double ikat do not occur prior to the fourteenth century, when Ibn Batuta mentions that Sultan Ala-ud-Din Muhammad Khalji (r. 1296–1326) received a patola from Deogiri.

-Malayan Annals refer to cendai, a Malayan word for Indian patola from an earlier date.

<https://yourstory.com/2016/10/patan-patola-fabric/amp>

<https://www.lostwithpurpose.com/patan-patola/>

<https://www.craftsvilla.com/blog/patola-sarees-the-process-of-weaving-a-patola/#:~:text=A%20double%20ikat%20weave%2C%20Patola,of%20Rajasthan%20at%20that%20time.>

Place (Kalash)

Tip: How local people use craft products ? Are these inspired from the surroundings or are there other influences on design or motifs?

Detailed map of the region and indicate the location on the map of India.

Tourist places in patan

Rani Ki Vav

Rani ki Vav or Ranki vav is a stepwell situated in the town of Patan in Gujarat state of India. It is located on the banks of Saraswati river. Its construction is attributed to Udayamati, daughter of Khengara of Saurashtra, queen of the 11th-century Solanki dynasty and spouse of Bhima I. Silted over, it was rediscovered in 1940s and restored in 1980s by the Archaeological Survey of India.

Sahastra Ling Lake

Sahasralinga Tank or Sahasralinga Talav is a medieval artificial water tank in Patan, Gujarat, India. It was commissioned during Chaulukya rule, but now it is empty and in a ruined state. It is a Monument of National Importance protected by Archaeological Survey of India.

Panchasara Parshwanath Patan

Panchasara Parshwanath temple is a Jain temple located in Patan, Gujarat

Patan Patola Heritage

Shri Patan Panchasara Parshwanath Tirth

Patan City Museum

Trikam Barot Ni Vav

Khan Sarovar

Panchmukhi Hanuman

Chudel Mata Temple kungher

Places of worship

There are many places of significance on religious, historical or architerctural grounds. Being the state capital of Gujarat for long time the city has heritage associated with religious places as well.

The spread of Jainism in Patan can be understood that the city stands third in number of Jain Derasar (Temples) after [Palitana](#) and Ahmedabad (Rajnagar).

Heritage near patan

1. **VADNAGAR:** Vadnagar is a village that dates back to the 7th century and is home to a Buddhist monastery that was built somewhere between the 2nd and 7th century AD. The popular monastery is known for its stupas and also has an open central courtyard.

2. **BINDU SAROVAR:** is located of the banks of River Saraswati. Located in the Patan district, it is the headquarters of the Siddhpur taluka. The town is a revered site dotted with temples, kunds, ashrams and other sacred structures. The Bindu Sarovar is an ancient stepwell located in the Matru Tarpan Place here.

Spiritual places near patan

- 1. Shri Parsvnath Temple:**The Shankeshwar town in Patan district is home to the Shankeshwar Jain Temple. Dedicated to Lord Parshwanath, it is an important site for Jain pilgrims.
- 2. Rudra Mahalay:**This temple was built in the 10th century by king Mularaja. According to legends, it was probably reconstructed by Siddharaja Jayasimha in the 12th century. The temple is said to be the first and largest Chalukyan temple.
- 3. Ambaji:**The grand temple of Ambaji is the principal shrine of Goddess Amba, who is said to be an avatar of Goddess Durga. It is among the 51 shaktipeethas of Hindus. Made in white marble, the temple is a beautiful structure built by the Nagar Brahmins.
- 4. Varana Temple:**The temple is dedicated to Goddess Khodiyar, who is worshipped by members of the Charan community of Gujarat. The goddess is said to be a warrior deity who was born in 700 AD. Her temples are found all over Gujarat.

Artisans (Kuntal)

Tip: Problems faced by craftsmen, How local people use craft products. Ask the artisan to describe a good product and note explanation.

The Salvi Community, Patan Patola weavers

The name of the Salvi community is derived from the word sal, which is associated with the sal **loom**. They are also referred to as the Patliwala community or the Patua community. These people are of South Indian origin, originally from Maharashtra and Karnataka, and then brought to Gujarat. This migration has enabled them to create masterpieces combining different aesthetic tastes and sensibilities.

Patola weaving has been going on since the 11th century in Patan after king Kumbharpaland, as known in history, there were 700 families of weavers who carried this legacy in Patan. But since 1965, only four Salvi families are continuing the manufacturing of this traditional art in Patan. One of these 4 families is of the 76 years old Vijay Sevantilal Salvi Patolawala and his family. We are one of the oldest and eldest among the Salvis Families who are manufacturing Patan Patolas and are catering this world with creative and unique Patola designs.

Shri Vijay Sevantilal Salvi started learning and working in manufacturing of Patolas from the mere age of 15 years and is the eldest among the Salvi families who is still in the weaving business. He is one of the key members of the Patan Patola weaving community and has mentored and is still guiding almost all the Patan Patola manufacturers and weavers in and around Patan!

Groomed under his shadow is his Grandson; the young weaver and entrepreneur Naman Sandesara. He is a B.E. (IC) engineer who while modernising with the world was also fascinated with the ancient legacy of Patola making and wanted to save the art from being extinct. So, he played a major role in reviving his maternal father's hereditary business. Since the 11th century, Naman is believed to be the first outsider who is believed to have the potential and was honoured with the inheritance of the prestigious art form of Patolas manufacturing by the Salvi community. And with the true leader Vijay Sevantilal Salvi guiding him constantly, Naman is

spearheading the business into the new direction where he wishes to make the Patola art more varied and relevant to the today's millennial generation!

Art of Manufacturing Double Ikat Patola Sarees came into existence before the age of machinery by "Salvi Caste ", even today, the Salvi Families have continued to manufacture this unique hereditary art-form from getting extinct. The name SALVI is derived from 'Sal' (Sanskrit for loom) and "Vi" ("V" shaped rosewood sword which are used in a Patola loom for weaving).

Even today we could see long straight streets and surroundings of Salviwado in Patan which were especially laid for stretching out long wrap threads of Patola yarn. Various Designs of Patola are seen in the carved stone panels in one of the famous World's Heritage sites "Rani-Ki-Vav", (Queen's Step well) in Patan.

The Risk

Patola making is a very complicated process with 18-20 different tasks, each requiring special skills. Some of the main processes include opening the hank, degumming, spinning, warping, wafting, tie & dye and weaving. The weaving process is a mathematical art where the warp and waft are tied and dyed with a thread to create beautiful patterns. The patterns have to be accurately imagined even before the weaving starts.

All weavers mostly manufacture patola in their homes. All of them generally deploy their family members in the entire weaving process. Patola making is a scientific art known to only a few people. The process knowhow is already under a grave risk of getting endangered. If the COVID-19-induced crisis continues over unreasonable periods, there is a chance the weaving skill will remain with still fewer craftsmen as more people will have to opt out of the trade for survival. The deep market recession may force many such skilled artisans to choose alternate careers to help their families survive.

Challenges

Challenges:

Patola is a craft which is both time, labour and skill intensive. Largely, the masses have started to look for faster alternatives. This has led to the arrival of cheaper, single Ikat imitations, thereby tainting the delicate craft of Patola. **The cheaper versions have also brought about replacement of natural dyes with the chemical ones and less detailed motifs.**

Merely four families in Patan still carry about this weaving. They are the last embers of the craftsmen who have surpassed the ongoing threats like high investment of time and money, low returns, and lack of interest for continuing the craft among the younger generations. Patola weaving now solely depends on a few patrons who understand the efforts and precision required to create the beautiful fabric.

COVID-19 impact

"We have a higher end business that may not be affected by a few months of lockdown. Our customers are usually extremely rich and may not be affected by short-term recessionary trends," Rahul Salvi said. However, their business is down this year by 25 per cent. Now, if the COVID-19 crisis continues for a longer duration, the business may be badly affected. Salvi adds that there have been almost no customers at their retail outlet in Patan since March. The Diwali festival, which usually sees several visitors and tourists, passed without almost any visitor.

Covid effect on Patola business

- Lockdown hits patola business drastically.
- Demand almost nil due to lack of weddings and festival celebrations.
- Super premium business down by 25 per cent.
- Regular patola clothing business down by 80 per cent
- Regular patola saree sales reduced to 10 per cent.
- Prices of patola products reduced to 50 per cent due to stock pile-up and online competition.
- A few weavers have stopped weaving and opted for alternate businesses for survival.
- No non-resident Indian buyers as tourists stopped

Nagar Makwana of Surendranagar said: "Due to the lockdown, business is down by 80 per cent and survival is very difficult right now." Makwana usually works at a mark-up of 50 per cent to earn about 3 lakh a year. While the overall patola business is down by 80 per cent, patola saree sales are down by 90 per cent, and other low-priced accessories are selling more than sarees now. He doesn't know how his family will survive if the crisis continues.

Rajkot-based weaver Ashish Makwana's family had COVID-19 cases, and that made him close his business for a long period. He sells about 400 patola sarees in a regular year.

Surendrangar-based weaver and seller of patola Hansraj Sindhav said he does not directly sell patola to users, but is engaged in selling to businessmen in Rajkot and Ahmedabad. These sellers either sell the items in retail or supply these to resellers in different parts of India and abroad. However, nobody has been placing orders since March this year. The sales are just a fraction of what it used to be, Sindhav said. It is a similar situation for all weavers.

Patola master weaver Dilip Solanki of Rajkot is having a bad time due to the crisis. His business mostly relies on NRI and domestic tourists who visit Rajkot and buy patola. However, there have been practically not more than 5 per cent visitors from March to Diwali in comparison to what it used to be before. Solanki confirmed that the overall business is down by 80 per cent.

Patola businessman and weaver Darshan Parmar said business has gone to online portals due to the lockdown. Non-weavers have got into the business of selling patola products online. Due to this, the margins have squeezed by 50 per cent as products are sold at low margins online. Darshan is young and tech-savvy, so he also tries to sell the products online. However, most weavers are not conversant with online businesses and have to only rely on a brick-and-mortar model of business.

References

<https://www.gujarattourism.com/handicrafts.html?cid=19>

<http://patanspatolaart.com/about-us/>

Process (Kushagra)

Tip: Record the evolution of designs and motifs, if any. If the work is gender-based what is the division of labour? What work is each one doing?

What tools are used? Record the size, and material. Images if possible.

Have new tools been introduced? If so, what was the old tool? How has the new tool changed production processes?

Who makes the tools? Can they be purchased from the local market and what is the present price? What is the primary work area? What is the sequence in which materials are put together?

Live video if available.

About Patan & Patola :

The Patola, a hand made Silken Textile manufactured at Patan, in North Gujarat is an art. Historically at least several centuries old it is recorded in the religious books like Ramayan and Narsinha Puran that Patola were used in great ceremonies and in marriage as a holy charm dressing. In the period of Ram-Rajya, king Jank had presented Patola to Sitaji (wife of God Ram). Also in the period of great Lord Krishan, Narsinha Mehta (great devotee of Lord Krishna) had presented Patola to Kunvarbai. It is believed that this traditional art received great patronage during the Chalukya period of King Kumarpal reign as before 800 (approx.) years. During the period of King Kumarpul, the queen used to wear a new Patola (sari) every day. This is also recorded in the autobiography of Kumarpal. The art of Patola weaving is an ancient one. According to some historians, the art of Patola weaving was known also in the 7th Century in "Ajanta" caves (near Mumbai, India) which resembles the tie-dyes technique of patola.

Following are the seven main processes of preparing a Patan Patola.

- Process of making silk pure. (Conversion of raw silk into pure silk).
- Process of making warp and weft.
- Process of tying the knots on warp and weft.
- Process of dyeing.
- Process of weaving.
- Process of adjusting each thread of warp and weft.

- Process of finishing the fabrics.

Each main process is also sub divided into 3 to 4 sub processes. In short, the total process of making patola is 22 to 25 starting from sorting the silk threads, ‘degumming’ and weaving.

The Patolas are produced from thousands of years by the same process as it was before till today. No technician is in position to make a single percent modification in the technique and the process of preparing Patola, as it is a special technique. Since 1920 only four families are connected in traditional art. SALVI KANUBHAI MAFATLAL PATOLAWALA is one of them.

Raw Materials :

Vegetable dyes are being used in recent times to revive the long-lasting quality of Patola. The usage of chemical dyes also exist parallelly. The reintroduced vegetable dye materials are: turmeric, marigold flower, onion skin, pomegranate rinds, madder, lac, catechu, cochineal, indigo along with different mordant like alum, tin chloride, ferrous sulphate, copper sulphate, tannic acid, oxalic acid, potassium dichromate etc. Cotton threads are used in the tie-dyeing process. Silk is used to form the main body of the fabric.

Tools and Tech :

The loom used is characteristic to Patola weaving and is a hand operated harness loom made out of rosewood and bamboo strips. The loom lies at a slant, with the left side being lower than the right side. Two weavers work on the loom at the same time. A bamboo shuttle is used to move through the warps. The rosewood sword shaped stick called ‘Vi’, which is used for adjusting the yarns, is also found only with the Patola loom.

Process :

The characteristic feature of Patola is its usage of the ‘Double Ikat’ weave. In this method, the threads of both the warp and weft are tie-dyed prior to the weaving. With great precision, these are brought together on the loom and woven into the intricate patterns.

In Patola, the designs are worked out first. Accordingly, cotton threads are tied on the threads of the yarn. This is to avoid the dye from penetrating to the areas where the patterns have to appear. The resist tie-dyeing is repeated according to the desired colours and levels of dye penetration. The tying is done on both the warp and the weft depending on the imagined patterns which have to emerge when woven together.

The tying of yarns deals with measurements as small as 1/100th of an inch. This is merely the beginning of the process which demands high levels of precision.

After the dyeing is done, the yarns are carefully arranged. Any change or displacement even in a single thread can lead to disrupting the entire weave. Laying out the warp and resolving any issues of broken threads is the work of the master craftsman as it requires intense dexterity, experience and expertise.

Once the threads are fixed on the handloom, the weavers get to work. The rosewood stick called 'Vi' is periodically used to adjust the yarns and to remove the tension of the warp threads. The loom accommodates two weavers who work in harmony to be able to weave at least 8 to 9 inches of fabric in a day. On the whole, the entire fabric takes from 6 months to a year to complete.

Special features :

Both the warp and the weft thread are dyed in double ikat Patolas. This means the weaving process requires that much more concentration and precision. Even a tiny mistake can ruin the entire design. Because of the unique technique, Patola sarees are reversible and look exactly the same on both sides. Often, even the weaver cannot tell the difference. They are also quite popular for their vibrant colours and geometric motifs.

Colours :

Patola sarees make use of natural dyes like catechu, cochineal, indigo, turmeric, natural lakh, harde, madder roots, manjistha, ratnajyot, katha, kesudo, pomegranate skin, henna, marigold flower, etc in the colouring process. Alum, copper sulphate, ferrous sulphate, tin chloride, potassium dichromate and other mordents are also used, the result of which is vibrant colours dominated by patterns of bright red, dark green and yellow.

Motifs :

Be it the Jains, Hindus or Muslims, every community added its own value to the Patola silk. While the Jains prefer abstract designs and geometric patterns, the Ismaeli Shi'ite Muslims prefer the Vohra Gaji Bhaat and Gujarati Hindu women prefer the elephant, flower, girl, parrot and paan designs.

Varieties :

Based on their origin, there are essentially 2 varieties of Patola sarees –

- Rajkot Patola
- Patan Patola

Rajkot Patolas are single ikat weaves that are vertically resist-dyed, while Patan Patolas are double ikat weaves that are horizontally resist-dyed. Needlessly to say, Patan Patolas are far more expensive as they are touted to be the most complicated textile design in the world. Both sides of the fabric have the exact same design and hence, you can wear a Patan Patola either way.

Price range :

Each saree is priced at Rs.150,000 to Rs.300,000 and this makes Patola sarees part of an exclusive club. If that is too hefty a sum, you can always buy a Patola dupatta for approximately Rs.50,000.

Care guide :

It is best to dry clean a Patola saree and store it in a saree bag. Do not use detergents on the saree or let it be exposed to harsh sunlight.

How to identify a Patola saree :

The mark of a genuine Patola is that even after heavy wear and tear the colour never fades, making it ideal heirloom material. The colours are said to last upto 300 years!

Patola sarees are only made of silk as weavers consider cotton a waste for such a precious handloom.

The price is also a key identifier for a handloom Patola saree. If the saree costs under Rs.1,00,000 you might just be buying a fake.

Current state of the art :

An interesting fact is that currently there are only four families that pursue the beautiful craft of Patola weaving. This highly prized craft is a closely guarded secret that is taught to just the sons of the family. A small number of hands working makes this a tediously long process. Even though the artists are packed with orders for the next couple of years, issues of investment, time and disinterest of the younger generation makes the survival of the craft very difficult. Coupled with cheaper, single ikat Patola imitations flooding the market and jarring chemical dyes that are replacing natural dyes, genuine Patola is dying out.

While Patola weavers prophesy that this art will die out in another 20 years in the face of many difficulties, it would be a shame to let something so seamlessly intricate and beautiful be lost. Patola silks are highly appreciated abroad, but their importance has yet to be identified within

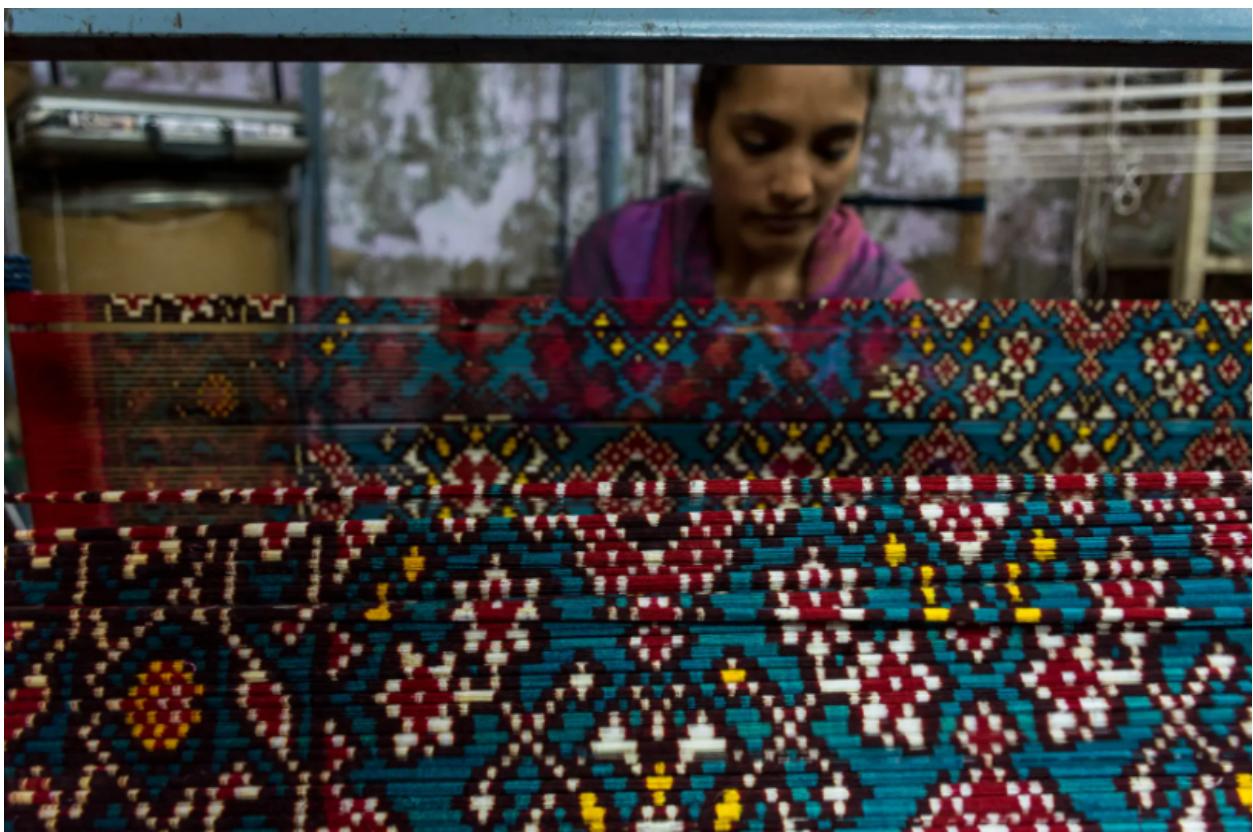
the country and the younger generation has to be educated in the preservation of such heritage crafts.

► Making of the Patan Patola - Process of Making Patola.

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Government Policies (Jayesh)

Tip: Government Grants, Government Market, Award events, Sites.

It received a Geographical Indication (GI) tag in 2013.



Recently, at the Garvi Gurjari National Craft Fair in Gujarat, the Geographic Indication (GI) certification was handed over to the weavers of the fabled Patan patola sarees, to safeguard their creations from duplication and ensure that no weavers from elsewhere can call their ikats Patan Patolas.

Khadi and Village Industries Commission (KVIC) has inaugurated a first Silk Processing Plant at Surendranagar in Gujarat. This plant would help to reduce the cost of production of silk yarn (*Currently, the raw material silk yarn is purchased from Karnataka or West Bengal*) and increase the sale and availability of raw material for Gujarati Patola Sarees locally.

Khadi and Village Industries Commission (KVIC)

- KVIC is a **statutory body** established under the Khadi and Village Industries Commission Act, 1956.
- The KVIC is charged with the planning, promotion, organisation and implementation of programmes for the development of Khadi and other village industries in the rural areas in coordination with other agencies engaged in rural development wherever necessary.
- It functions under the **Ministry of Micro, Small and Medium Enterprises**.

Ahmedabad Textiles Industry's Research Organisation, Ahmedabad (ATIRA)

THREAT - The industry has urged the government to put a complete ban on export of cotton and cotton yarn, he said, adding that this would enable them to survive in the highly competitive global

market while making money available to the industry workers and ensuring cash flow. - This is due to the increase in prices for local cotton yarn.

STRENGTH - India's textile and apparel industry provides employment to 105 million people — 45 million directly and 60 million indirectly.

India levies a 10% duty on imported cotton, which is also hurting local mills.

E-commerce sites

www.craftsvilla.com,

www.garvi-gurjari.com,

www.Aporv.com,

www.Etsy.com,

www.cottageemporium.in

www.hhecworld.in (Handicrafts and Handloom Export Corporation of India)

GoCoop, India's first online marketplace for weavers and artisans. Launched on 15 August 2012

In Financial Year 2020 - 21

The Ministry of Textiles has taken following initiatives for the benefits of handloom weavers and artisans across the country: -

- i. To support the handloom and handicraft sectors and to enable wider market for handloom weavers/artisans/producers, steps have been taken to on-board weavers/artisans on Government e-Market place (GeM) to enable them to sell their products directly to various Government Departments and organizations.

- ii. To promote e-marketing of handloom products, a policy frame work was designed and under which any willing e-commerce platform with good track record can participate in online marketing of handloom products. Accordingly, 23 e-commerce entities have been engaged for on-line marketing of handloom products.
- iii. A social media campaign **#Vocal4handmade** was launched on the 6th National Handloom Day by the Government, in partnership with all stakeholders, to promote the handloom legacy of India and to ensure people's support for the weaving community. It has been reported that the social media campaign has resulted in renewed interest of the Indian public in handlooms and several e-commerce players have reported increase in sale of Indian handloom products.
- iv. The Ministry of Textiles has requested the Chief Ministers of all States and UTs to instruct their State Handloom Corporations/Co-operatives/Agencies to make purchases of the finished inventory available with the handloom weavers/artisans so as to put some ready cash in the hands of the weavers to enable them meet their household needs.
- v. In the face of the unprecedented Covid-19 pandemic, it is not feasible to hold conventional marketing events such as exhibitions, melas, etc. To deal with this crisis, the Government endeavors to provide online marketing opportunities to our weavers and handloom producers.

Other Schemes

National Handloom Development Programme (NHDP)

Comprehensive Handloom Cluster Development Scheme (CHCDS)

Handloom Weavers' Comprehensive Welfare Scheme (HWCWS)

Yarn Supply Scheme (YSS)