

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

STATEMENT OF CASE

GEOGRAPHY, HISTORY AND HUMAN CREATIVITY

1. The handloom sector constitutes a timeless facet of the rich cultural heritage of India. It is believed that the earliest evidences of woven cloth have been found on fossils in the excavations of Mohen- Jo- Daro that date back to more than 3000 BC. The Romans called India's fine muslins 'woven winds' which commanded a high price as far back as the 2nd century BC. (Reference: Visvakarma's Children by Jaya Jaitley). Handlooms were a highly developed craft across India, with each region having its own specialty of the loom structure, technique, style and usage of raw materials. According to the Handloom Census of 1995, there are 3.47 million weavers and an additional 1.73 million preparatory workers. Handlooms suffered heavily as a direct result of the Industrial Revolution and handspun, hand woven cloth became a powerful symbol of India's freedom movement. Despite all the technological advances, handloom fabrics and products continue to remain a desired comfortable and aesthetic product in Indian and international markets. The growing global awareness on the environmental damage caused by our consumptive lifestyles has led society once more to search for relevant answers which may well come from our history and tradition.
2. Handlooms and handicrafts are specially placed to provide flexibility, versatility, experimentation, change and innovation. The strength of the sector lies in the fact that it follows the creativity of the human mind and hand and unlike a machine is not dictated by its constraints. It becomes therefore difficult to replicate these products in their entirety and feel. The Government of India, State Governments, Non - Governmental Organizations are working at various levels to provide socio-economic and legal protection to the sector as a whole and make it sustainable in a globalized world.
3. Kachchh district is a part of Gujarat state and constituted a part of the Sindh province with Pakistan before the partition in 1947. Even in past times it was a link between the Indian mainland and the North-West Frontier territories that lead to Afghanistan and Central Asia. As a result many ethnic communities who passed through it settled in this province. Often these communities were fleeing persecutors and battle situations. Kachchh, therefore has a large concentration of diverse communities, each with distinct identities and cultural styles.
4. Kachchh district lies in the extreme west of India between 78.89° to 71.45 ° East longitudes to 22.44° to 24.41° North latitude. It is bounded on the south by the Gulf of Kachchh and on the west by the Arabian Sea in the North East and South East by the districts of Banaskantha and Mehsana. It has towards its Northwest, the Great Rann or the Salt Desert which is a unique formation caused by the erstwhile delta of the

Saraswati River that flowed in this region. The clay deposits left by the rivers and the inward following rain waters are rich in soil nutrients that support nutritious grasses for cattle. The land is sandy and clay-based in the north while the southern regions have a few sources of ground water. Historically the land has seen repeated droughts and calamities like earthquakes and cyclones. Traditional occupations comprised rain fed and irrigated agriculture, animal husbandry (due to the fertile grasses grown as a result of its mixed soil components) and aesthetically worked utility products in the form of textiles, architecture, furniture and daily utilities like footwear, earthenware, black smithy, silver smithy, etc.

5. The weavers of Kachchh claim a 500 year old history in the region and are originally from Rajasthan. There are popularly 2 stories of their migration. One story goes that when a girl of a very rich Rabari family was given in marriage and came to Kachchh, a weaver was included as part of her dowry so that he could weave the clothes that she would need. This family of weavers gradually grew into a larger community and spread in different settlements of Kachchh.

As per second story - Shri Ramdev Peer came to Narayan Sarovar in Kachchh on a pilgrimage from Rajasthan. At the time some followers who were goldsmiths of Faradi in Mandvi built a temple for him and requested him to bring his kin from Marwar in Rajasthan for the upkeep of the temple. That was the beginning of the settlement of the Meghwal community of weavers from Marwar. This Harijan community was of four sub castes - Maheshwari, Marwada, Gurjara and Chaaran. Of these the Maheswari and Marwara subcastes practiced weaving and leather work.

Thus the Meghwal community from Rajasthan migrated to Kachchh, bringing with them the art of handloom weaving. Traditionally, weavers used hand spun yarn provided by Rabaris, a nomadic community of sheep and goat herders. Among the Meghwals, the Marwadadas developed a style of weaving, which provided the Kachchh community with blankets, cloth and traditional dress fabrics. This weaving became known for its incorporation of distinctive traditional motifs and colours in medium to heavy weight textiles. There are currently 1200 weavers who work in 210 villages in Kachchh; 800-900 practice the craft full time. Approximately 2,400 women are engaged in preparatory and finishing processes (CARE-CRC Survey 2005).

The art of weaving shawls woven with motifs have been passed down through generations of artisan communities. They were originally made from local *desi* wools and were traditionally worn as veils. Artisans continue to design and produce shawls for the local market as their shawls are widely worn throughout Kachchh in the winter months and are recognized today as Kachchh shawls for their intricate woven patterns, tight weaving and embellishments with tie-dye and embroidery.

Over the years, the weavers spread out in large clusters and smaller pockets throughout Kachchh.

6. The specific distinctness of the Kachchh weaving style developed as a result of the communities who had evolved a unique symbiotic relationship with each other. The Rabaris were cattle herders, while the Ahirs were farming communities, while the Vankars (the Marwadas) were landless but skilled in weaving and leather work, the work traditionally ascribed to the communities on the lowest rung of the caste order. The Rabaris gave the sheared fleece of their sheep to the Vankars (or weavers) who wove it into cloth. The Ahirs provided the indigenous variety of cotton grown in their fields. The Vankars began making cloth for head gear like turbans, shoulder cloths that soon became identity markers for each of the communities that used them. Due to the harsh extreme climatic conditions of Kachchh, they developed another product that was also used by the communities. This was the Dhabda or blanket.
7. Local wool and cotton therefore became the main raw materials used by the weavers. These were both thick yarns as the fleece of the Kachchh sheep is of a shorter micron length as is the staple length of the cotton grown in Kachchh. This is related to the low rainfall of this region. The looms used by the weavers were four pedal looms with hand shuttles. The widths of the fabrics they made ranged from 22-24". Fabrics made from these widths were used as turbans and shoulder cloths. Fabrics were also developed as skirt and veil fabrics for the women members.

These were further decorated by dyeing and tie-dyeing the fabrics which was done by the Khatri/Muslim community and further embellished with embroidery by the women.

8. The fabrics developed with distinct identities and weaving styles to denote the community of the wearer. To date 5-6 styles have been recorded. Usually these were cloths of 22-24" width with lengths of 96-250". They had borders on the selvedge ends and larger borders at the 2 ends. One of the border styles was a technique that completely hid the warp ends and brought the weft to the foreground making it a thick, close weave. Other cloths had motifs like the *Popti & Dhulki* in the borders with the lat or thick accent lines running across. The usage was multifunctional always. Carried on the shoulder or worn on the head, these were used as protection, covers and as handy fabrics.

As mentioned earlier, they developed into status symbols and aesthetic statements. These cloths were mostly made from cotton. Some were a mix of cotton and wool. The exhibit No.s 2017, 2278, 2279 in the Kachchh museum show the Rabari cotton turban, exhibit no 2179 is a shawl/shoulder cloth of cotton and wool, while exhibit 2282 is a tie-dye women's veil with embroidery. Exhibit 2276 is the traditional Dhabda. A statement ascertaining the authenticity and historicity of these exhibits from the Kachchh Museum has been attached.

9. The Dhabda or blanket became a more universal statement. Made from the local wool, its weaving was unique. It used 2 weft threads and created this by looping two different yarn threads at the borders (details given in the next section). This created a thickness to the blanket and the tight weaving that resulted ensured the Dhabda's

usage in multiple ways. It was taken to the fields by farmers who used it to protect themselves against rain or cover themselves at night. It also doubled up as a rug to squat on during the day. The shepherds used it in a similar fashion. It was always carried on the shoulder.

10. Over time, the Dhabda developed new design vocabularies and color combinations as crafts are a living tradition. The Dhabda reflects this in the arrangement of the designs on its two borders. These are left to the imagination of the weaver who works with certain motif techniques and formations. He arranges and develops multiple motifs from the basic ones. This is particularly the case with the *Satkhani* as explained in the next section. Through the blanket weaving and the weaving of the shoulder cloths and veils, the Kachchh weavers developed the skills to make and develop highly evolved motifs from the thick counts that they worked with. They also developed a high skill with the extra weft technique which lifts the warp threads by hand and creates motifs much like a tapestry. This is a unique skill that came into being due the factors of thick counts, climatic necessities and the interdependence of communities living in a harsh terrain that used each other's strengths to make objects of human beauty and utility.
11. The interdependence of the communities declined as India modernized and new products and services became available. In the absence of a strong local market, the weavers turned outwards and sought new markets through urban customers. They began experimenting with new raw material like fine wool counts and acrylic yarns and began making shawls for the urban market as utility and gift products. Stoles/scarves were a natural extension. They took care to maintain the 'Kachchh' look which remained a combination of creatively developed fine woven motifs in extra weft and supplementary weft arrangements, embroidery accents and in some of the shawls retained the old relationship between the dyers and weavers by using the tie-dye technique as a value addition with embroidery.
12. Today, Kachchh shawls are famous but few realize that the origin of the weaving was from the Dhabda or what the Kachchhis call the *Hiragiriyu*, which is a typical design style of the Dhabda. These motifs and techniques along with the ones used in the traditional shoulder cloths and female veil cloths evolved into the modern day shawls and stoles that are a major tourist buy in Kachchh today. The Dhabda is made in cotton and acrylic too now in addition to wool and is bought by tourists as a rug, decorative wall hanging or as a sofa or bedcovering. In these products, the Dhabda, shawls and stoles, the history of fine weaving with coarser counts, the free development of motifs and placements, the use of tight weaving and the combination of embellishment with tie-dyeing and embroidery can be perceived distinctly and as a statement of its geographical, environmental, economic and social evolution from the past to the current period.

METHOD OF PRODUCTION

1. Raw material purchase, types.

Raw wool from white sheep was handspun and wound onto bobbins which were used to weave the warp and weft portions. Black wool was obtained from black sheep, which are found in limited numbers, thereby restricting the use of black to form the border designs. Natural dyes are used in 5 shades- Black, red, Green, indigo and natural.

Maroon, pink, blue, green, yellow, black, are what they call Kachchh colors and are used in a traditional Dhabda.

On a trip to Pragati Maidan in 1976, a Weaver from the Bhujodi village, Haja Suja Vankar noticed that some shawls were made from acrylic yarn that involves less labor, cheaper in cost and had many colors to choose from. Thus, acrylic yarn was introduced in Kachchh in the year 1980-81 and was widely used.

2. Deciding the product, warping process, length etc.

The sheep wool shearing is done usually after the rains. They shear the wool twice during the summer. The shorn wool goes to Barmer and gets spun there and at times they get ready-made spun wool from there. The wool is then made in to a warp taking it around warping page, which are fixed on to a wooden frame, which is placed vertically while making a warp.

The yarn is wound around a wooden frame by getting looped around wooden pegs at a length of 55-60m. Out of these 20-25 shawls are woven. This warp is then stretched out and is coated with starch. The warp is supported by JAAL on an empty stretch of land between the houses. The warping process is generally carried out by women.

Leases are inserted alternatively so that the yarns don't get entangled. The leases are either wooden or metal. The wooden leases are branches from nearby trees, which are broken when still green, and are burnt for durability, smoothness and hardness.

The wool is wet and is then stretched and each strand is doubled to save time when warping. After the starch is applied, they comb the warp with a *Kolari*. While drying, they separate the warp also by hand. When dried they remove the lease rods, and taking thread, they tie the warp lengthwise so it is easier to roll.

The shafts are made in the beginning, when the first warp is made, the threads of the shafts which are nylon cords, are tied around the threads of the warp manually. That is how the shafts are created. It is time consuming as the warp comprises of more than a thousand threads.

When the warping is done, around 1 foot is left so that new warp can be joined. *Rakh* or Ash is put on fingers so that when rolling the yarns together, it is done easily. The process is called *Shantni*. Then the warp is ready for weaving.

- 1) The warp is wound onto a *kana* (wooden lease rod) and is kept till the warp is over so that it can be joined.
- 2) The reed is 25 inches wide after putting the *Panakh*, to stretch the warp, around 2 inches is lost due to shrinkage. The *Panakh* is made of the *kana*; it becomes smooth due to the presence of flour during warping. Warping is done after every 8 to 10 days. The selvedge is double the number of threads.

3. Sizing

The sizing process takes longer for the Desi wool warp than the other merino or acrylic warp. Being very weak, the wool is sized for three days in continuation.

The first day, it is sized with plain water and dried.

Second day it is sized with MAIDA (refined flour) starch and dried.

The third day, it is sized with the VIRAT starch and then dried.

Starching is usually done with a Maida-water solution. Desi wool is starched with a mix of wheat flour and wild onions. The wild onion treatment makes the wool stronger and acts as a deterrent to insects giving the product a longer life.

VIRAT is a bulb like onion, white in colour which grows in the nearby mountains during monsoons. The weavers go and collect it, dry it and store it in gunny sacks for the whole year. The boil it, mash it and dip the wool in it, using it as starch when the warp is prepared. VIRAT is bitter and hence it keeps the wool safe from being eaten by insects.

4. Weaving- Description of technique – Dhabda, Shawl & Stole.

A large wooden frame *Thambla*, fixed onto to the ground forms the basic structures of the loom. Onto this frame is fixed the *Pankha*, the beater and a *Velen, Lakh* turned wooden cylinder to which, with the help of two cords on either sides, the lengths of which are adjustable, the shafts are attached.

The *Pankha* or bearer consists of two strips of wood, in the inner longitudinal grooves of which the *Phani* or reed is set, which is made of the outermost layer of a bamboo. The number of dents formed between each bamboo stick corresponds to the number of threads in the warp. Two wooden sticks as high as the reed is placed between the two strips of wood that forms better.

The *Raach* consist of nylon healds suspended between two aluminum shaft stick. Two of these shafts are joined together to a form harness. The *Gendba* are one-side open wooden box structures on the either side of the beater, which receive and throw the fly shuttle

from one side to other. There are extra shafts used apart from the four usual shafts for extensive designs which are called *Taaki*.

The straps holding the treadles are tied to the lower sticks of the shafts with the help of a long string. Under the large frame constituting the basic structure of the loom is a pit, which accommodates the treadles.

The fabric after being woven a considerable length is wound on another square piece of wood across the pit which is called *Tor*.

The weaver sits behind on a narrow and shallow depression behind the *Tor*. The weaver can advance the warp and roll up the finished cloth by loosening the rope that was fastened to cloth by loosening the rope that was fastened to a stake behind him. The shawls in Kachchh are woven in plain weave with extra weft ornamentation. It has one ground pick and one extra weft pick for the motif or the borders. The loom used is a throw shuttle or a fly shuttle pit loom. Now-a-days, they use even the frame looms. The number of Shafts used is usually four.

Drafting: The purpose of this process is to keep the warp threads parallel to one another and to divide them into sheds while weaving is done. The drafting is done once when the new warp is woven. The later shawls just add on to the exiting ends of the last warp if the same colour and configuration are required.

Denting: This is a process of drawing warp ends through the dents of a reed. The denting is done 2 ends per dent where ends from 1st and 3rd shaft and 4th shaft are dented together.

Lifting order of the shafts:	Plain: 1-3/2-4 Extra weft- 1-2/3-4
Pedal order:	Plain 1-2/3-4 Extra weft- 1-3/2-4

The art of weaving is governed by three primary motions: the shedding motion, the picking motion and the beating motion.

The Shedding motion consists in depressing the treadle by one foot, which result in making an opening in the warp threads. The opening or the tunnels is known as a shed.

Shedding for extra weft is done at time by lifting up *Chad* stick, which picks up threads in a fashion so as to create a pattern after being woven.

Picking motion, the insertion of weft through the shed is called picking. It consists of propelling the shuttle by tugging at the rope connected to the shuttle picker. This result in a push to the shuttle in the shuttle box and let it run across the opening on the other side.

During extra weft insertion, the picking is done by hand; at times a lot of hand work is done because the entire body of the shawl may be ornamented with patterns.

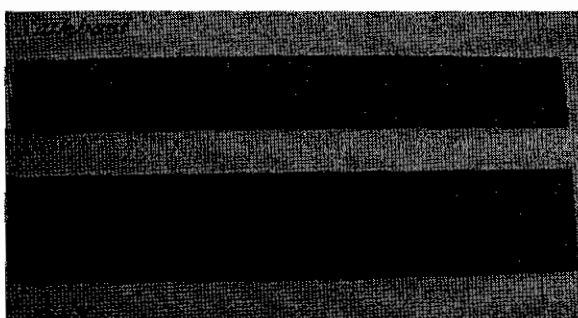
The beating motion consists of carrying forward of the last inserted pick of weft to cloth already woven. The beating up the weft thread happens by drawing the *sley* forward.

The picking and beating operations are fixed independent of the type of fabric produced, but the shedding motion is variable and can be described as the heart of weaving as it is here that the nature of the interlacing, or the weave is decided.

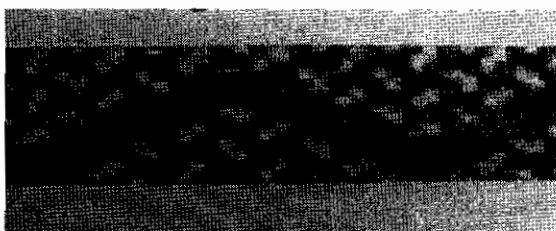
5. Dominant Motifs in Kachchh Weaving

All the motifs in the woven products of Kachchh have no religious connotations. They have been derived from nature. However, the *Chaumukh* has a religious connotation as it represents a *Mandala* for worship.

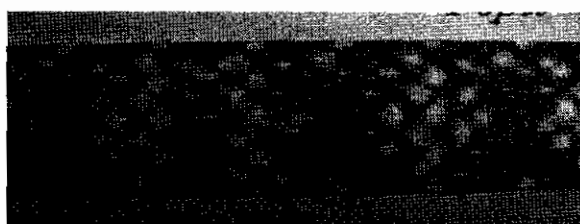
Satkhani



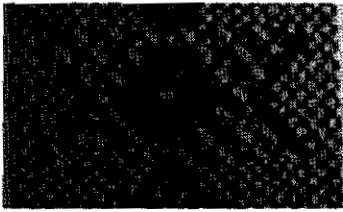
Dhanda mutenu (Vel) or Vankiyo



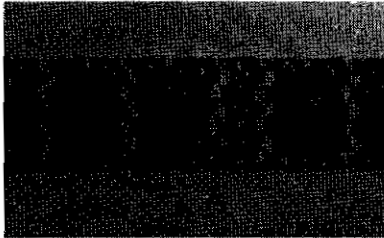
Popti



Chaumukh



Char



UNIQUENESS

1. Designs

The Kachchh blanket is called *Hiraghiryu*, the main feature is the kungri which gets determined by the weaving order. *Satkhani*, *Dhanda mutarna (Vakiyo)*, *Huddhi*, *Avra Savra dhungla* are unique motifs used in Kachchh.

The traditional Kachchh Dhabda is known as the *Hiraghiryu* and was woven in two parts due to the small size of the looms. It was then stitched together with a traditional hand stitch known as *Khelavni*, as the width of the handlooms was only 24 inches. The weaver would have to weave once with the right side border and once with the left. The Kachchh Dhabda is distinct from the ones made in Rajasthan and Sindh (although they share cultural history) in terms of the intricacies of the design motifs used. Motifs such as the *Satkhani* are developed into more stylized forms of the basic *Satkhani* (details are given below) and appear in a different formations. Even while the looms remain simple 4 pedal looms, the *Athtaako* lifting order is a complex one developed in Kachchh to create more detailing with design. *Athtaako* weaving in the *Pacchedi* is very unique where the warp is hidden and the weft comes onto the foreground. The Kachchh Dhabda is also distinct in look from other similar woven products from other parts of the country and details of its design order are given below. It has a significantly higher design component compared to the others mentioned above. The *Chaumukh* or the four-sided motif which is done by hand by lifting the warp threads is also a distinct feature of the Kachchh weaving style. While it is done in most weaving pockets, in Kachchh it is used intensively and in a more intricate manner.

This is especially in evidence today when the weavers have started using finer yarns in wool, silk and cotton in the later evolved products like shawls and stoles.

The weaving style developed in the Dhabda was used in various forms in the traditional shoulder cloths, veils and head gear fabrics in that period. In more modern times, since the last 40 years, the weavers evolved the styles and motifs of the Dhabda into the modern day shawls and stoles that are popular. When making new designs, they keep an old piece of the Dhabda before them for inspiration. The Dhabda too exists more or less intact except for the yarns which change according to the market. While traditionally, Dhabdas were made in local wool, today we can find them in cotton and acrylic as well.

Sachchi Kor: The Side Borders of the Dhabda

Sachchi Kor is a warp based design. It can only be done on the old hand shuttle loom, as the design requires the shuttle to be passed by hand. It can also be done on the looms that the weavers use today, but without using the shuttle box. The warp for the *Sachchi Kor* has many colors set in a particular order and number of threads. The weft of the *Sachchi Kor* is what makes it unique. The weaving is done with a looping method. The weft, apart from the design and motifs, is woven in black and white. The shuttle bobbin has the white yarn in it, which loops the black yarn in and pulls it to the required distance, and then the white yarn continues for the rest of the width. As a result of this technique, the weft yarn is doubled for each pedal action.



The order of the warp for the *Sachchi Kor* is as follows:

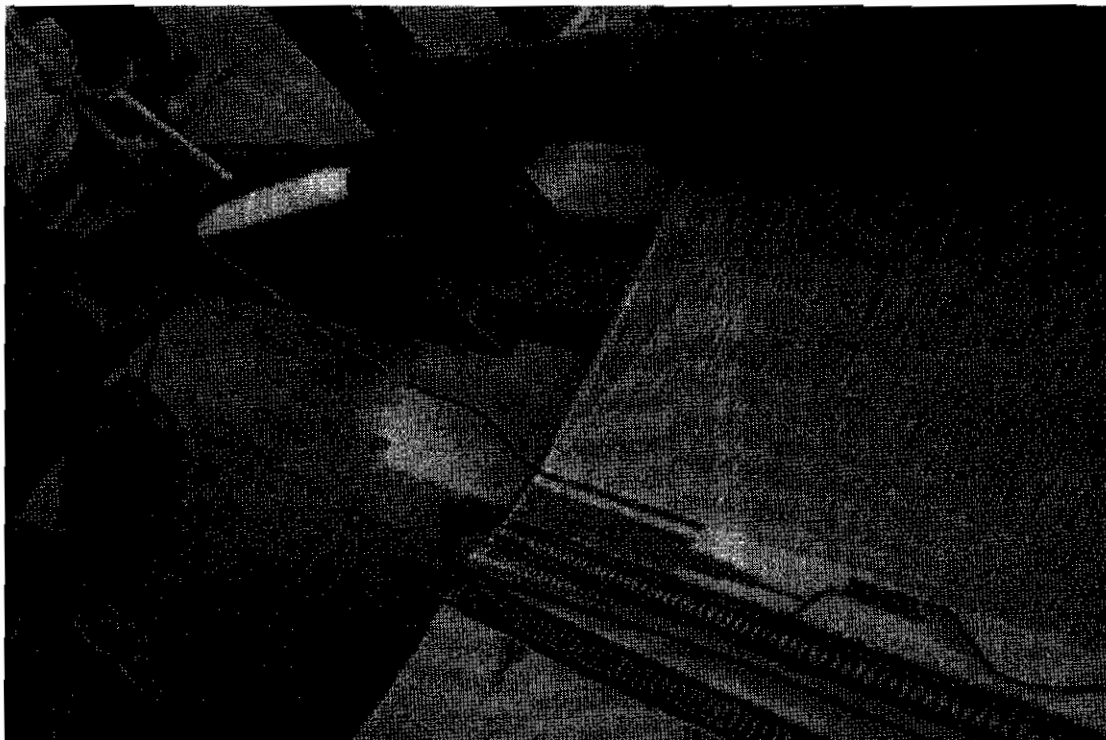
- 1 End White**
- 1 End Black**
- 1 End White**
- 10 Ends Black**
- 2 Ends White**
- 3 Ends Orange**
- 3 Ends Green**
- 3 Ends Orange**

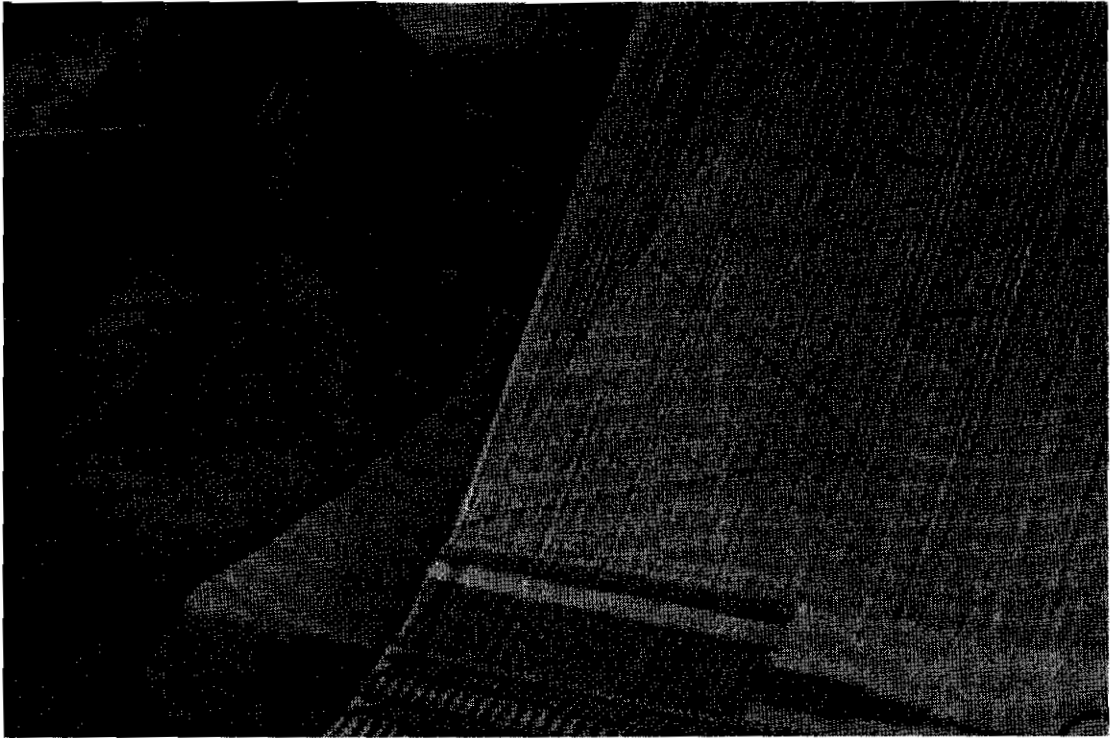
2 Ends White
10 Ends Red
3 Ends Orange
3 Ends Green
3 Ends Orange
2 Ends Red
2 Ends Purple
2 Ends Pink
2 Ends Purple
2 Ends Pink
2 Ends Purple
2 Ends Pink
2 Ends White
2 Ends Red
2 Ends Black
2 Ends Red
1 End White
3 Ends Orange
3 Ends Green
3 Ends Orange
2 Ends White
2 Ends Purple
2 Ends Pink
2 Ends Purple
2 Ends White
2 Ends Red
1 End Black
1 End White
1 End Black
1 End White
1 End Black
1 End White
2 Ends Red
4 Ends White
2 Ends Orange
2 Ends Green
2 Ends Orange
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2 Ends Red
2 Ends Black
2 Ends Red
4 Ends White
2 Ends Orange
2 Ends Green
4 Ends White
1 End Black

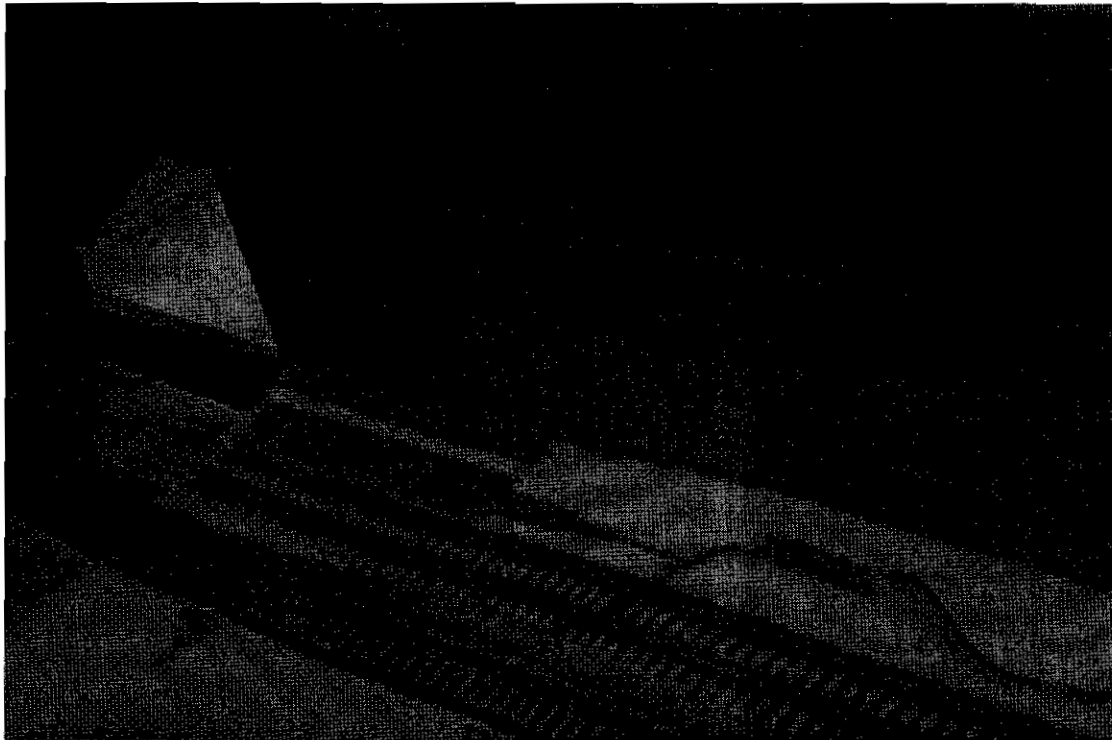
1 End White
1 End Black
2 Ends White
1 End Red
1 End White
1 End Red
2 Ends White
3 Ends Orange
3 Ends Green
3 Ends Orange
2 Ends White
1 End Red
1 End White
1 End Red
2 Ends White
1 End Black
1 End White
1 End Black

After this the rest of the ends will be of white yarn.

It is to be noted that these images are not in the right colors as they are a demonstration of the technique. The pointed temple like figure is called the *Thambli* and the thick base of the *Thambli* (in red) is called *Sachchi*. The *Sachchi* runs along the entire length of the border.



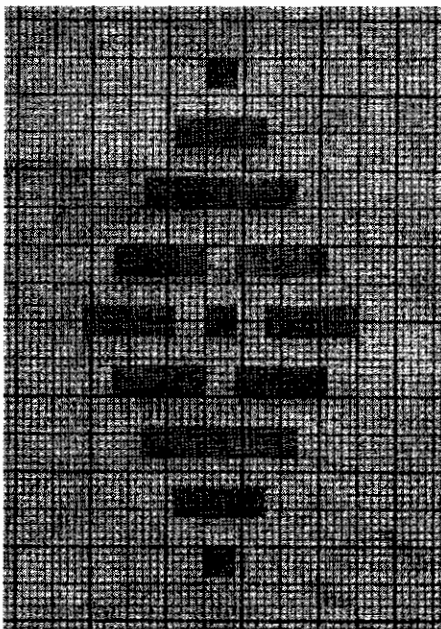




Sathkhani: The seven step design

Sathkhani is the seven step design that is one of the main elements of the Traditional Kachchh Dhabda and Shawls & Stoles. The *Sathkhani* is unique as there are many variations of the basic form that are placed in the same piece.

The Basic Sathkhani:



Peddle Pattern	Lifting Order
1-3	4 up 1 down
2-4	3 up 2 down
1-3	2 up 1 down
2-4	2 up 1 down 1 up 1 down
1-3	2 up 1 down
2-4	3 up 2 down
1-3	4 up 2 down

The lifting order is repeated along the width of the Dhabda to create a continuous extra weft design. After every step, the shuttle is passed.

Pakhia Sathkhani:

Peddle Pattern

1-3

2-4

1-3

2-4

1-3

2-4

1-3

2-4

1-3

Lifting Order

2 up 1 down

3 up 1 down 1 up 1 down 1 up 1 down

2 up 1 down 1 up 2 down

1 up 1 down

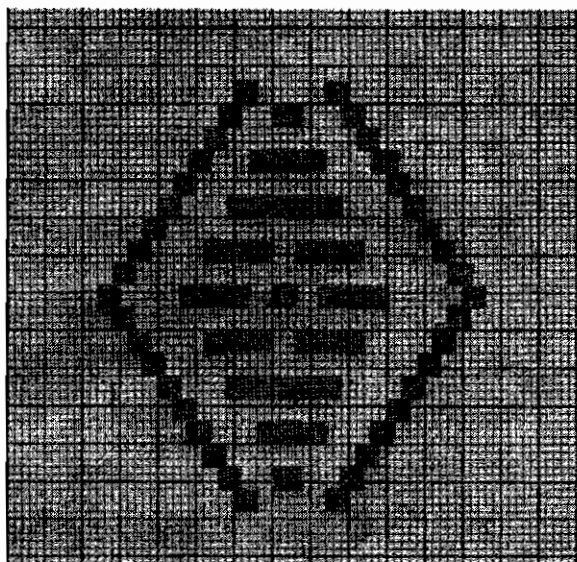
1 up 2 down 2 up 1 down 1 up 1 down

1 up 1 down

2 up 1 down 1 up 2 down

3 up 1 down 1 up 1 down 1 up 1 down

2 up 1 down



The *Pakhia Sathkhani* is called so because the basic *Sathkhani* is surrounded by two wings like elements. The lifting order is repeated along the width of the Dhabda to create a continuous extra weft design. After every step, the shuttle is passed. Different variations are developed from the same technique of *Sathkhani*. Elaboration of base motifs is uniqueness.

Chaumukh:

Peddle Pattern

1-3

2-4

1-3

2-4

1-3

2-4

1-3

2-4

Lifting Order

4 up

3 up

2 up

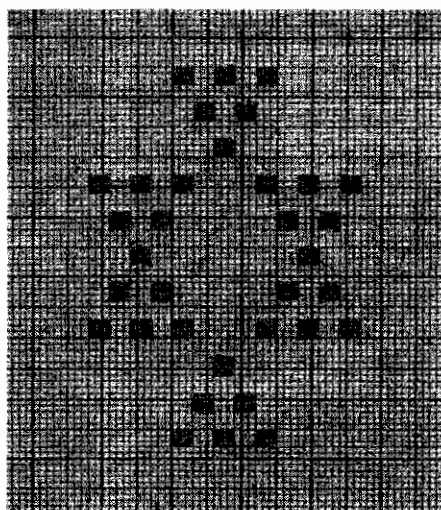
1 up

4 up 1 down 4 up

3 up 2 down 3 up

2 up 3 down 2 up

1 up 4 down 1 up



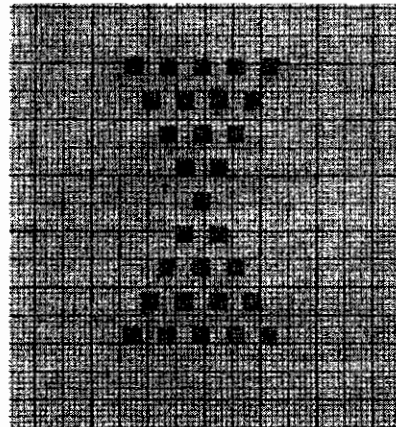
1-3	2 up 3 down 2 up
2-4	3 up 2 down 3 up
1-3	4 up 1 down 4 up
2-4	1 up
1-3	2 up
2-4	3 up
1-3	4 up

The *Chaumukh* is called so because it has four faces or sides to it. Traditionally the *Chaumukh* was used the way shown in the graph, but now people add a basic *Sathkhani* in the center. *Chaumukh* is used more extensively in Kachchh than in other hand woven. It has a religious connotation as described earlier.

This is an individual motif, and it is repeated in many different ways to create a pattern. That is why this is a discontinuous extra weft design.

Dholki:

Peddle Pattern	Lifting Order
1-3	4 up
2-4	3 up
1-3	2 up
2-4	1 up
1-3	2 up
2-4	3 up
1-3	4 up



The *Dholki* is called so because it looks like a little drum. This is an individual motif, and it is repeated in many different ways to create a pattern. That is why this is a discontinuous extra weft design.

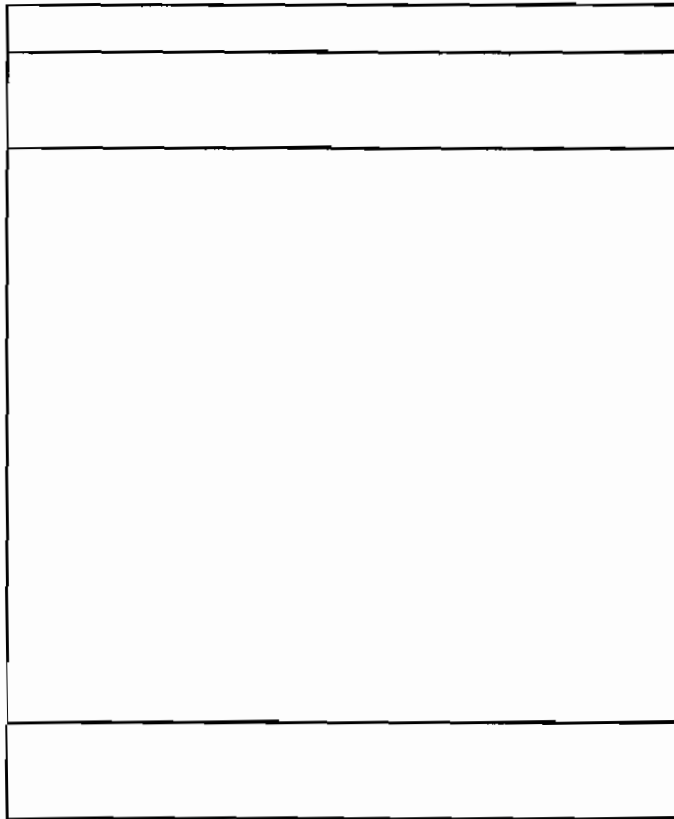
Wankia:

Peddle Patten	Lifting Order
1-3	4 up 1 down
2-4	3 up 2 down
1-3	2 up 1 down
2-4	1 up 2 down
1-3	3 up 2 down
2-4	4 up 1 down

The *Wankia* is called so because it looks like a crooked or zigzag line. The lifting order is repeated along the width of the Dhabda to create a continuous extra weft design. After every step, the shuttle is passed.

2. Layouts of Dhabda, Shawl & Stole.

For Male (48''x 90'') For Female (38''x 86'')

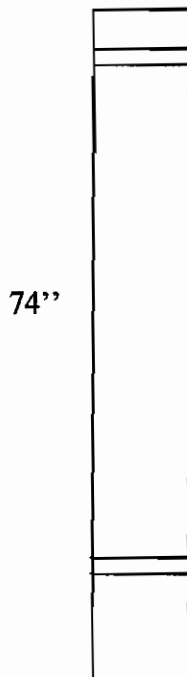


Shawls

Border Sizes differ from shawl to shawl. The sizes:

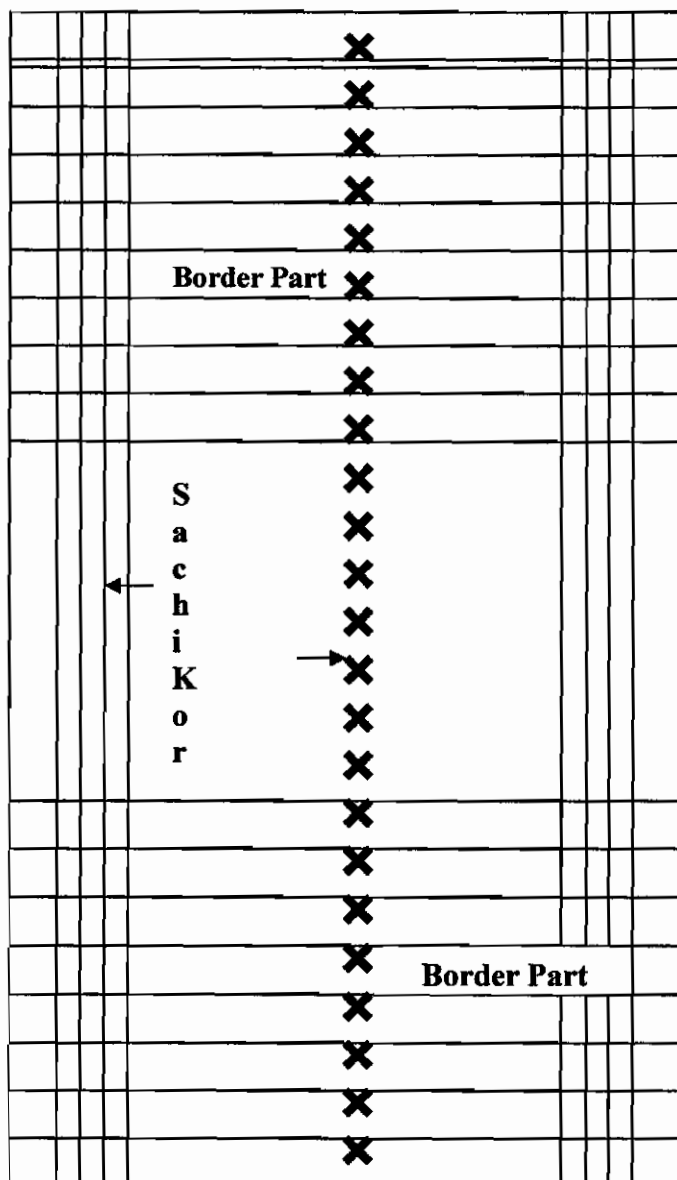
- 3 inches which is the basic and the minimum size a border could have.
- 9 inches which is the normal size used.
- 18 inches which is the maximum and is usually found in the male shawl.
- The earlier shoulder cloths usually measured 44'' x 96''.

18''



Stoles

- The sizes vary from 18'' to 24'' in the width to 74'' to 84'' in length.
- The stoles have designs on the borders as well as scattered motifs. Sometimes tie-dye and embroidery is used as value-additions.
- The earlier turban cloths measured 18'' x 250'' length.



Dhabda

- The sizes of the Dhabda are 54" width and 100" length. Two width lengths of 26" are joined together by a hand stitch called *Khelvani (Machchi Kanto)* by the weavers.
- The *Sacchi Kor* appears at the 2 vertical ends of the Dhabda as shown in the layout.
- The two horizontal ends have the supplementary weft motifs & designs worked in free arrangement as per the creativity of the weaver.
- The base is normally natural white and the borders and designs are worked in black, maroon, pink, green, yellow, purple & blue. The effect is a bright, playful and polychromatic look.
- Some Dhabdas are made in black and white natural wool.
- The sizes of the traditional Dhabda still continue to this day.

3. Value additions in Shawls & Stoles

Value additions were made to the woven shawls in the form of tie-dyed and hand embroidery. The woven shawls are tie-dyed or embroidered or both to create unique designs. Like the weaving, the value addition processes are also carried out by crafts men and women in the villages by hand. In the Kachchh district, it can be seen that the shawls woven in one village go for value addition to another village within the Kachchh district. Both tie-dye and embroidery, the value addition processes are in themselves embellishments and add decorative value to the basic shawl/stole. The weaving patterns are synchronized with the tie-dye and the embroidery placements. The final product is sold by the weavers as a hand woven product.

Depending upon the required embroidery design the shawls are sent to different villages. For Example for Mutwa village – Banni area, Ahir Embroidery – Dhaneti, Ratnal, Chaparadi and Rabari embroidery – Bhujodi and Tunda Vandh, Neran embroidery – Banni and Pachchham area. The tie-dyeing is done mainly by Khattris is Ajrapur, Bhadli (Nakhtrana) & Bhuj.

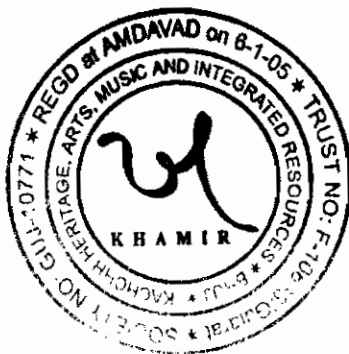
The weight of a normal sized Dhabda is 2 Kg. The weight of a normal size shawl ranges from 400 -700 gms per piece depending on the amount of weaving motifs and embroidery done on it. Likewise the weight of stoles varies between 75-125 gms per piece.

4. Finishing

The Dhabda, Shawl & Stole's edges are finished by attaching colorful tassels to them. There are 2-3 styles of making the tassels of which the *bandh fumka* is more elaborate. They are then washed, cleaned and ironed to remove the starch, which was added earlier and is then stocked to be sold or sent to the client. The process of weaving and warping is shared both by men and women but finishing is done mostly by women. The women, apart from her household chores, wind the yarn into bobbins and help with the starching. When the warp is ready for weaving, the men take over. The old warp is joined to the new, which eliminates time in setting up the whole warp.

CURRENT MARKETS AND MARKETING METHODS

Kachchh Dhabda, Shawl and Stole are sold to wide range of people representing local, national as well as international market. They are sold to the local people, tourists, at Craft exhibitions and Bazaars, to shops across the country, to craft collectors of the very fine woven pieces in select numbers. They are exported to countries abroad, EU, USA, Japan and Middle East from Kachchh. The approximate combine annual sale of Dhabda, Shawl and Stole is 5 Cror. The methods of marketing consist of both direct selling and through agents.



SIGNATURE

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