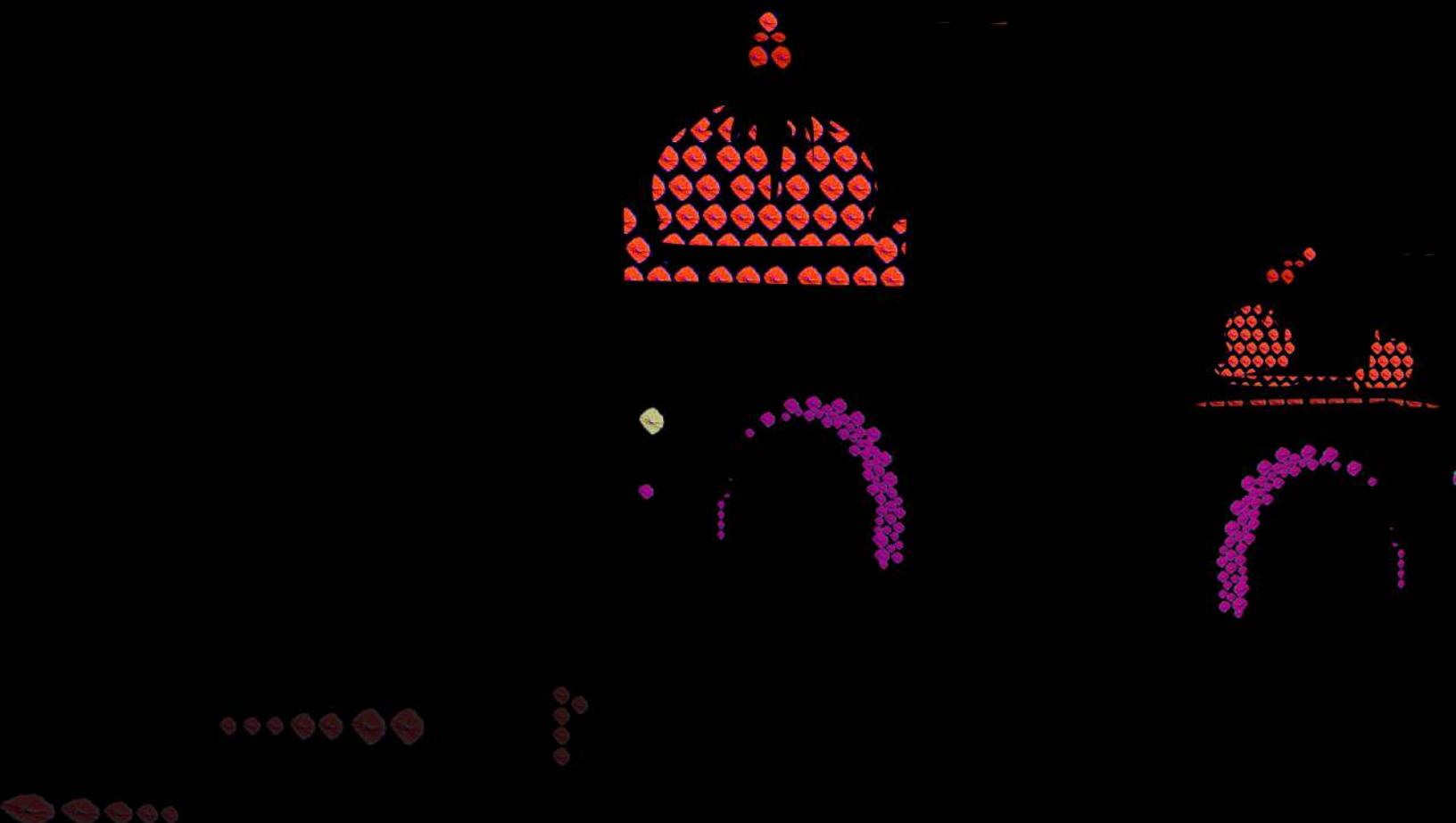


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Bandhej 2021

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Textile Designing Program in Design, National Institute of Fashion Technology, Gandhinagar

This craft documentation has been field studied, written, edited, illustrated, designed and photographed by student researchers Ankita Kumari, Nishi Goyal, Pallavi Swain, Pranav Shekhawat, Rikita Jain and Shruti R. Parihar from Textile Design Department Batch of 2019 – 2023, NIFT Gandhinagar.

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Fig.1 Dye containers.

બંધેજ

BANDHEJ

ખરીદ ની બંધેજ

The Knots of Love

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NATIONAL INSTITUTE OF FASHION TECHNOLOGY,
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Fig.2 Lakhota Palace.



राष्ट्रीय फैशन प्रौद्योगिकी संस्थान

सार्वजनिक संस्थान, निपट अधिनियम, 2006

दस्त मंत्रालय, भारत सरकार

NATIONAL INSTITUTE OF FASHION TECHNOLOGY

A Statutory Institute under the NIFT Act, 2006

Ministry of Textiles, Government of India

ABOUT NIFT

National Institute of fashion technology (NIFT) was founded in 1986, it was a huge platform for new and upcoming designers to exhibit their talent and work . NIFT believes in providing precious resources to the textile and apparel industry. NIFT has been working for the development of and with the Handloom and handicraft of India. NIFT has also become a statutory Institute due to the act of Indian parliament 2006.To keep the legacy and tradition NIFT tries to document and showcase the traditional handicraft and handloom of India. NIFT provides a degree which is recognised worldwide. Total of 17 NIFT campuses are spread all around India. Two programmers that NIFT offers are undergraduate and postgraduate.Bachelor of design (B.des) is the degree provided by NIFT. DCH coordinates with all the NIFT centers for their design curriculum and craft.



DEVELOPMENT COMMISSIONER (HANDICRAFTS)

Ministry of Textiles, Government of India

ABOUT DC (HANDICRAFT)

Development commissioner of handicraft (DCH) is a government based organisation/agency for craft and artisan based activities .It works by helping in the development of artisans and their craft exporting their handicraft, marketing and promotion of craft forms and skill. It also encourages artisans by awarding them and keeping the craft alive. DCH gives them the benefits by providing them artisan cards with which they can access various national and international seminars and exhibitions, and make them enter a new exposure. Mr Raviveer Chaudhary (head of DCH) gives priority to handicraft and the artisans other than anything else , so it's the utmost responsibility to take care of them .The handicraft sector plays a significant role in country's economy .They help sustaining not only the existing artisans but also the new entrances in the craft.



Fig.3 NIFT Gandhinagar campus.

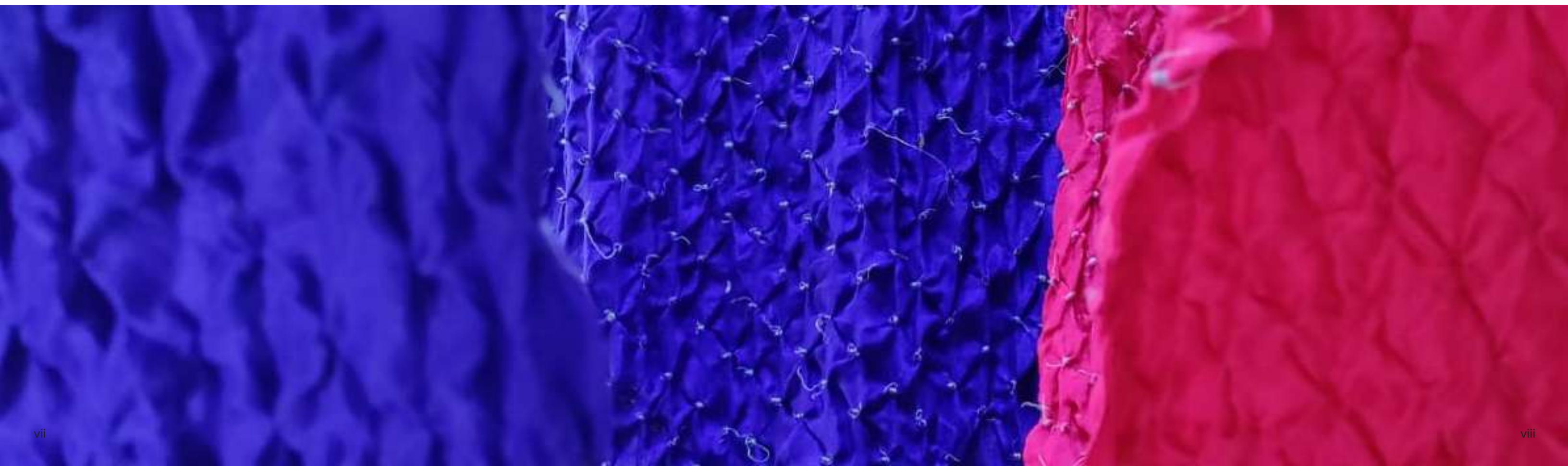
PREFACE

National Institute of Fashion Technology (NIFT) is an educational institution of fashion studies in the country.

Craft Research and Documentation is an intrinsic part of the Textile Design curriculum at NIFT. Craft Research and Documentation focuses on an in-depth study, research and documentation of a particular craft. It is a process where field study, secondary research, primary research, market study, photography and documentation are involved to learn more about a particular craft.

The document contains research on the craft of Bandhani in Jamnagar cluster of Gujarat along with extensive information on craft, artisans and manufacturers involved in the various stages of this craft.

Fig.4 Dyed bandhani fabric.



ACKNOWLEDGEMENT

This research document is a result of the collective efforts of many individuals who gave us motivation, encouragement and guidance. We would like to extend our gratitude to NIFT Gandhinagar for introducing us to this enriching experience of Craft Research and Documentation course.

We are equally grateful to Dr A K Khare, Campus Director, National Institute of Fashion Technology, Gandhinagar for his constant support and guidance.

Our sincere appreciation goes out to Mr. Mahesh Shaw, Course Coordinator and Assistant Professor, Textile Design Department, NIFT Gandhinagar.

We would also like to express our gratitude to our mentors Mrs. Rupali Pandit, Associate Professor, Textile Design Department, NIFT Gandhinagar and Mrs. Sumita Agrawal, Assistant Professor, Textile Design Department, NIFT Gandhinagar for being our inspiring mentors throughout the journey of research work, field study and documentation.

Our deepest gratitude goes out to Mr. Manish Bhargava, Associate Professor, Textile Design Department, NIFT Gandhinagar for his valuable lessons on Textile dyeing

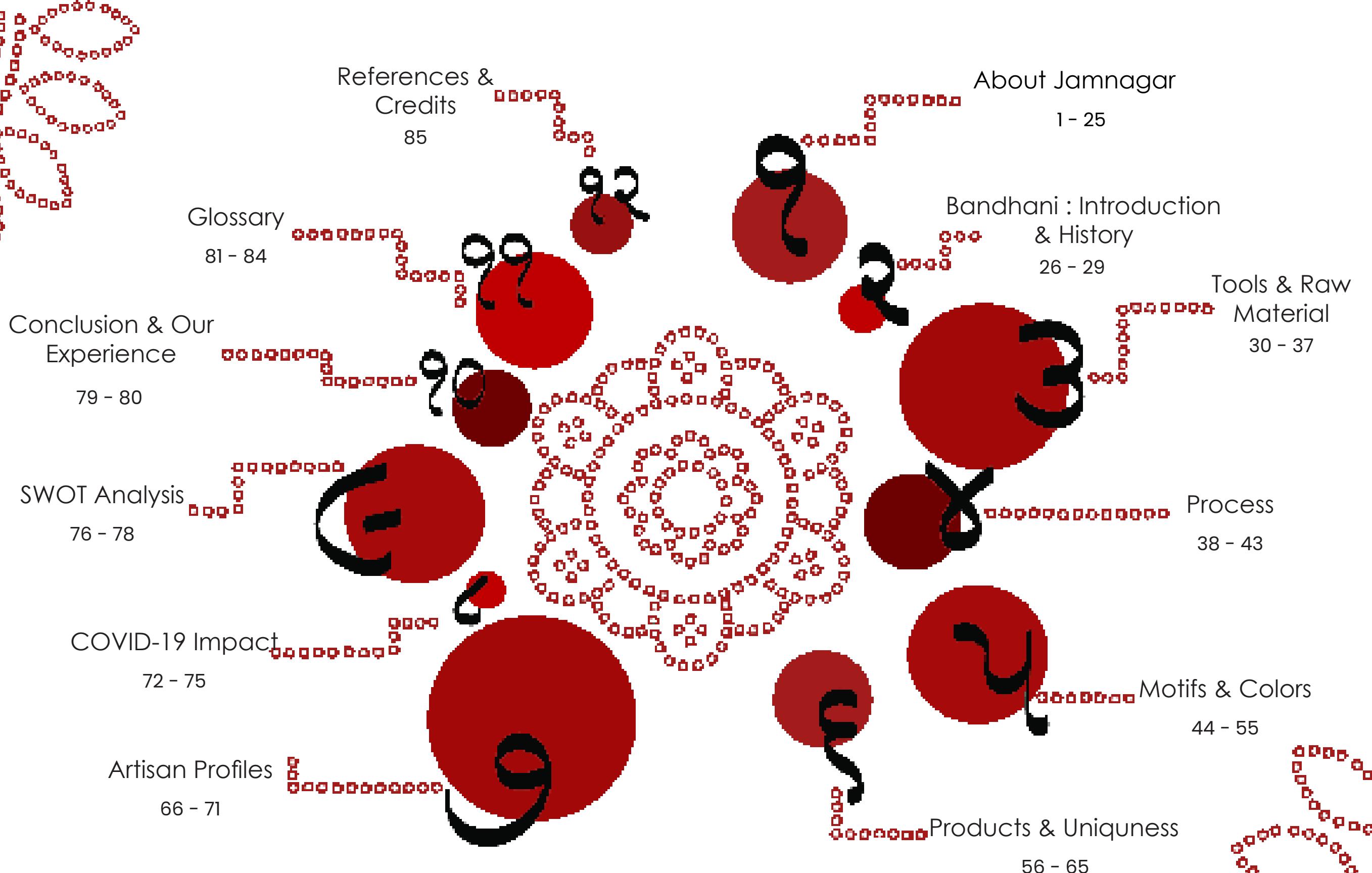
and processing.

We are highly indebted to our artisans, Mr. Pankaj Kakaiya, Mr. Altaf Hussain Alimohammed Khatri, Mrs. Fatmaben Maniyar and Mr. Kaushal Bhayani, their family and friends who provided guidance throughout the learning process and for providing us each and every detail on the craft. We are grateful to Mr. Altaf Maniyar for helping us explore Jamnagar and providing us with the required details about the artisans and helping us contact them.

We thank Mr. Sach Sutaria, Owner of Sutaria Bandhej shop and Mahavir Bandhani shop for providing us vital information about the craft and their products.

We would like to thank our family and friends who encouraged us in the completion of this project. With the ongoing battle with COVID-19 pandemic they supported us to do field research by taking all the necessary precautions.

Last but not the least we are grateful to the wonderful people of Jamnagar for their hospitality and the warmth with which they welcomed us.



જામનગર

JAMNAGAR

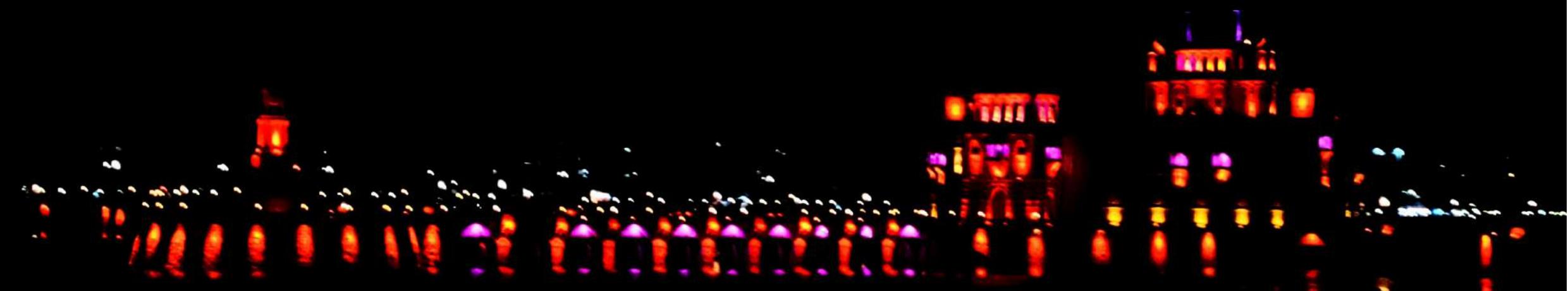


Fig.5 Evening view of Lakhota Palace.

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MAP

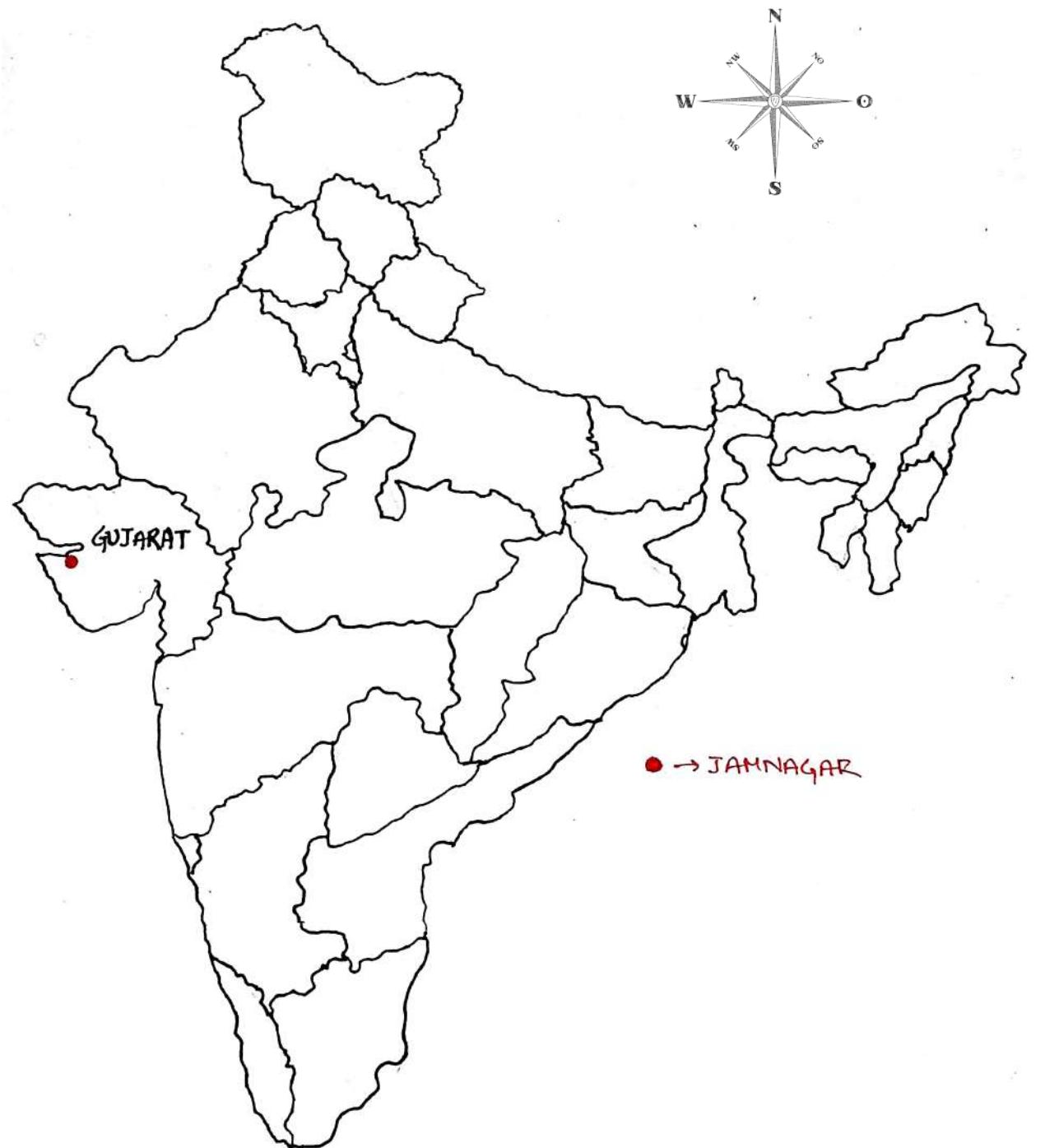


Fig.6 (Above) Political map of India.

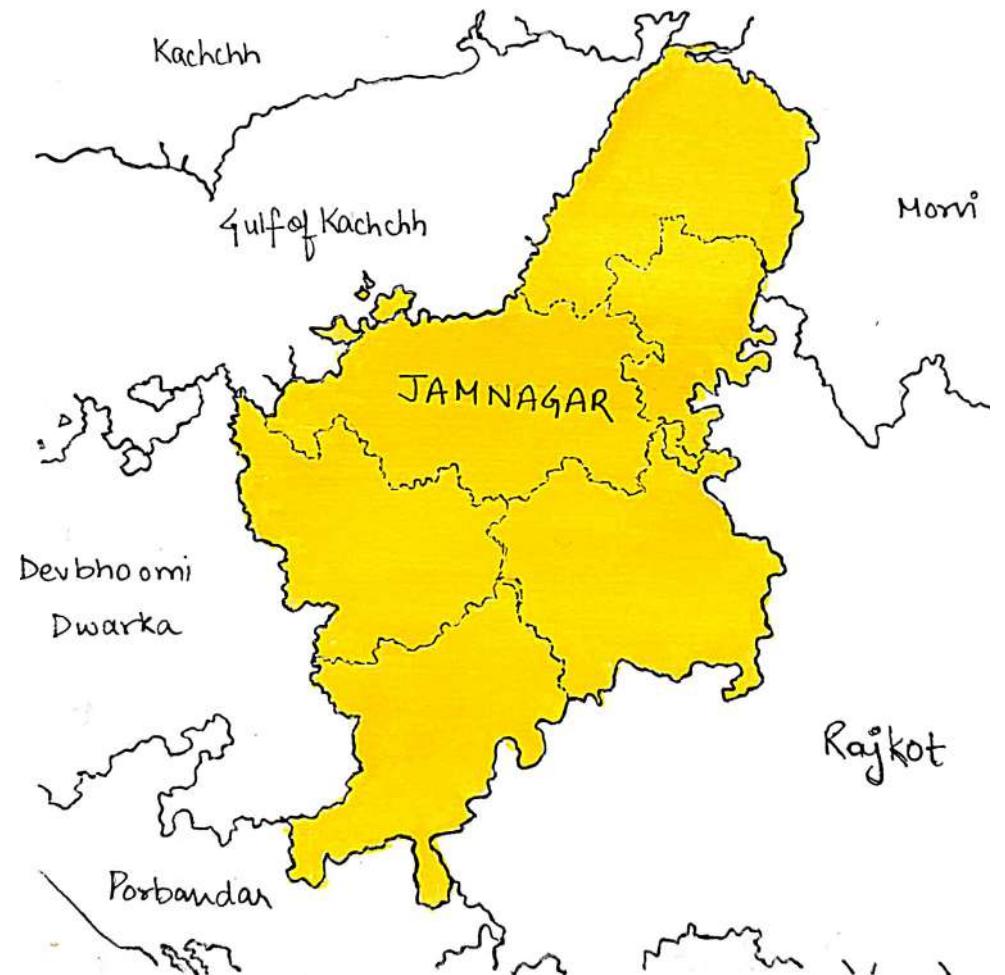


Fig.6.1 (Above) District map of Jamnagar.



જામનગર

ABOUT JAMNAGAR

Jamnagar is a city situated in the south westward on the state of Gujarat, west India in the north-westward part of the Peninsula (*Kathiawar*). A capital city of the former state Nawanagar, Jamnagar was established in 1540.

Two old historic buildings are situated on an island in the middle of Ranmal Lake within the centre of the town, Lakhota Fort and the Kotha Bastion, the fort has now become a museum that manifests sculptures belonging from the 9th to the 18th century.

Jamnagar is a blend of history and modernity, with its ancient temples and palaces and modern factories, hospitals, and residential areas. The main industrial products found in the city are pottery, textiles, cement, and salt. Therefore, the city is additionally home to two of the most important oil refineries in India. Highways, railways, and an airport are conveniently found in the area.

Jamnagar is 23 metre above sea level. Jamnagar experiences a steppe climate. There is not much rain in Jamnagar throughout the year. In terms of temperature, June is the warmest month, averaging 30.4 °C or 86.8 °F. January is the coldest month, averaging 20.8 °C or 69.5 °F. A typical day in Jamnagar is oppressive and often cloudy, the average day in the dry season is humid and mostly clear, and it's hot and windy at all times.

On the coasts of the Gulf of Kachchh, you'll mostly find firewood and pastures. Crops mostly seen in this area are grains, cotton, and potatoes. The chief manufactures of this place are Hand-loomed cloth and silk.

Fig.7 (Facing page) Sketch of Pancheshwar clock tower, Jamnagar.





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સંસ્કાર અને પણી અધ્યાત્મિક રચના

CULTURE & DEMOGRAPHIC
COMPOSITION

Fig.8 Phool motif pattern
(facing page)

DEMOGRAPHIC COMPOSITION

As per provisional reports of Census India, the population of Jamnagar in 2011 is 479,920; of which males and females are 248,947 and 230,973 respectively. Jamnagar city features a population of 479,920; its urban or metropolitan population is 600,943 of which 313,214 are males and 287,729 are females.

Hinduism is that the majority religion in

Jamnagar city. Islam is the second most adopted religion within the city of Jamnagar with approximately 18.99 percent subsequent it. There are 77.59 percent followers of Hinduism in Jamnagar city.

Other religions account for 3.16 percent. Other religions present in the city are Jainism, Sikhism, Buddhism and Christianity.

CULTURE

Gujarati culture and tradition are followed by the people of Jamnagar. They greet the tourists in a traditional way and are very helpful and kind-hearted. In Gujarat, the locals cultivate a taste for traditional Gujarati cuisine, and they follow their traditions and customs. They mostly speak Gujarati and Kathiyawadi language which is used for day-to-day communication. However, the Kachchhi language is additionally spoken in a number of the areas of Jamnagar. About

65% of the population of Jamnagar city are Hindus. The Muslims and Jains are the opposite big communities in Jamnagar. Art and Craft in Jamnagar are famous for their bandhani work.

The bandhani fabrics are sold in various shops near Darbargadh and Chandi Bazaar areas of Jamnagar. The brass showpieces in Jamnagar are also notable. The people of all religions sleep in the town with deep harmony.



Fig.9 Shree Gulab Kunverba Ayurved Mahavidyalaya.



Fig.10 Traditional Food of Jamnagar

The Jamnagar people celebrate many fairs and festivals that reflect their cultural, religious, and social aspirations. The most important festival to be celebrated here is *Navratri* which may be a 9-day festival held in the honor of Goddess Ambaji. Both males and females dressing in colorful costumes gather and perform the famous *Garba Raas* and *Dandiya*. The other festivals that take place in the town are Holi, Diwali, Janmashtami as well as Makar Sankranti, etc.

Jamnagar's culture also includes music and folk dance. The foremost popular category of music is temple music and folk music. The traditional clothes of Jamnagar People play a crucial role within the culture of Jamnagar. Men wear a variety of different traditional costumes including *chorno*, a cotton drawer, The upper body is outfitted with a short tunic, and the turban is thick and colorful. The traditional costumes of girls include *chaniyo* (petticoat), *choli* (short blouse), *odhani* (colorful scarf), and silver jewelry.

The cuisine of Jamnagar is nearly vegetarian resembling the normal Gujarati cuisine. A unique blend of sweet with salty is usually seen within the

food of Jamnagar. Some of the popular delicacies of the town are *dhokla*, *khandvi*, *chakli*, *basundi*, and *undhiyu* which are prepared and enjoyed by the locals and tourists alike.

Cricket plays the main role in Jamnagar's cultural heritage. The Maharaja Ranjit Singh is understood for starting this India's hottest sport in India. The sport of choice in Jamnagar is cricket, which boasts a number of internationally-known cricketers like Ajay Jadeja, Salim Durrani, Ravindra Jadeja, Vinu Mankad etc.



02

Fig.11 Jaal motif pattern
(facing page)



ਜਾਲੀਆ

HISTORY

HISTORY

Jamnagar was founded in 1540 A.D. It the capital of the State of Nawanagar. Jamnagar was referred to as Nawanagar (the new town) during the time of the Jadejas. It was one among the most important princely states of Saurashtra. Lord Krishna manifested his kingdom at the town of Dwarka in Jamnagar district, after migrating from Mathura, the Jams of Nawanagar caught hold of their ancestry, according to the Puran.

According to a book called "Bardic Chronicles", Bahadur Shah, the Emperor of Gujarat was impressed by Jam Lakhaji's role within the siege of Pavagadh and bestowed 12 villages to him. Jam Lakaji was on his way to take possession of the new arena when his cousins Tamachi Deda and Hamirji Jadeja killed him treacherously. A revenge killing by Jam Rawal, Jam Lakhaji's son, for his father's murder, was in response to Jam Lakhaji's escape under similar circumstances.

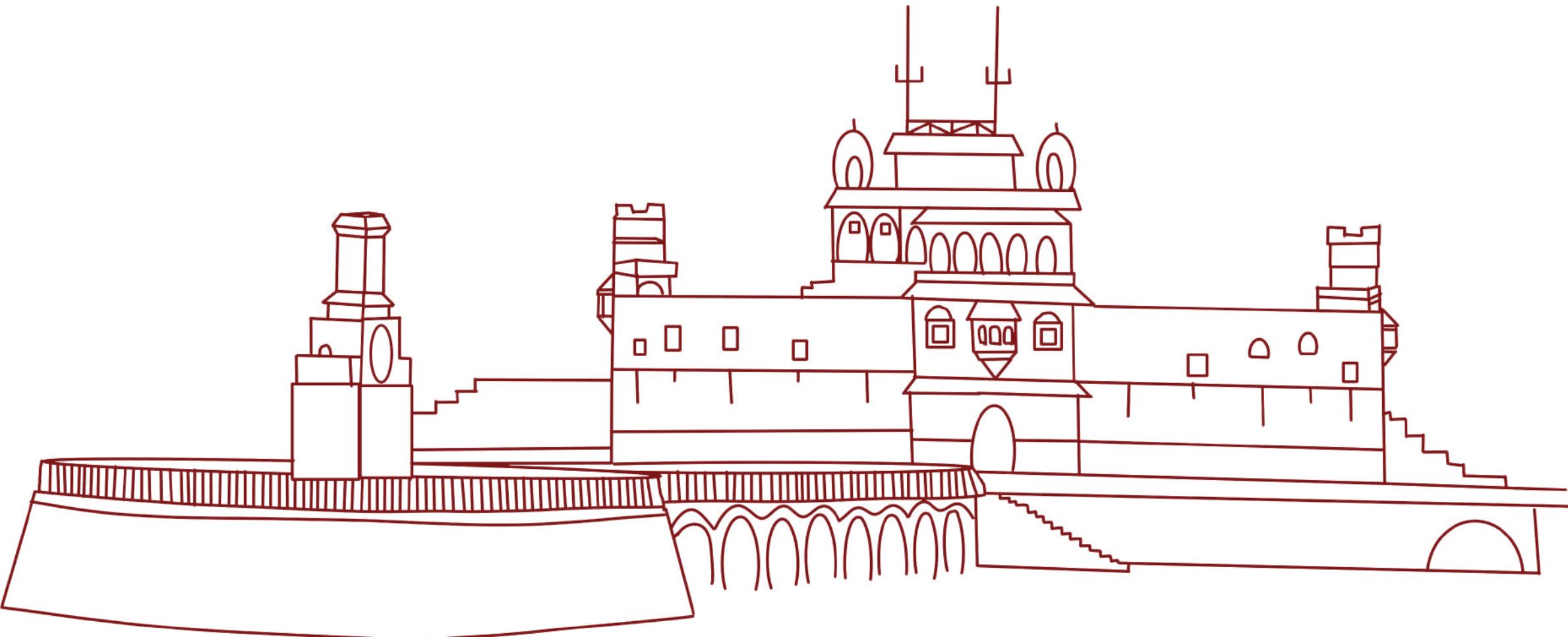
The sons of Hamirji visited Delhi to pay reverence to the Mughal Emperor Humayun. The brothers rescued the emperor from being killed during a lion hunt. As a gift for his or her courage, a military was sent with them to reclaim their kingdom. Jam Rawal began to organize for war when he heard that the two princesses were returning to Kachchh with the military. One night, he dreamt of the goddess Ashapura who told him that as he had to forswear her name about not killing Hamirji, albeit he was liable for the death of his father. She had made an exception of him as he had in the least other times honoured her, but he was not allowed in Kachchh but to inhabit in Kathiawar instead.

Rawal and his cortège departed for Kutch and assassinated King Tamachi, who was another conspirator of his father. They then conquered Dhrol and its dependency. His eldest son Jasoji took over the throne after Hardholji, who had been killed in battle by Jam Rawal, was made ruler of Dhrol. As a result, Jam Rawal conquered Saurashtra and formed his kingdom.

In present-day Jamnagar, a hare once showed excessive behavior towards hunting dogs on a hunting trip and made them run away from it. Having been deeply impressed by this, Jam Rawal made this place the capital, thinking that if the people bred such hares, then those born here would be better than anyone else. On the 7th of

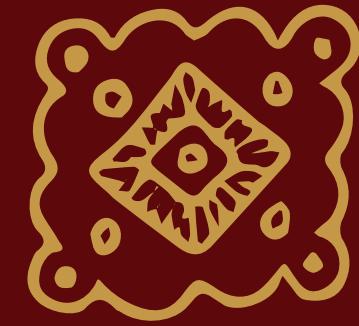
the brilliant half Sawan, he laid the inspiration for Nawanagar (new town), his new capital, on two rivers. Eventually, Nawanagar became referred to as Jamnagar, meaning the town of the Jams (kings).

Fig.12 Lakhota Palace





03



શ્રીપાલાચાર સ્થળ અને પ્રકૃતિસ્થળ

PLACES TO VISIT & TOURISM

Fig.13 Circular motif pattern
(facing page)

PLACES TO VISIT

Willingdon Crescent

Designed in the style of European arcades, this crescent was constructed for Jamnagar's worst slums by Jam Ranjitsinhji. Today, you can find a broad array of retail outlets there and it's known as Darbargadh, in honor of the now-empty royal residence across the road.

Brief History: In Jamnagar, one of Jam Ranjitsinhji's ideas was to rid the town's slum areas of poverty. One such place that came under the scanner was the previous location of where the Willingdon Crescent now stands.

Ranmal Lake

Ranmal Lake has been modernized and is surrounded by a fence with several gateways and promenades lined with trees. On the side of the lake is a brand-new history museum. It houses a small museum that showcases weapons, manuscripts, and pottery dating from 9th through 18th centuries, located within a mid-19th-century island fort at the centre of the lake.

Brief History: The trajectory of Jamnagar states that the town was inbuilt in the year 1540, by Jam Rawal, who belonged to at least one of the foremost influential Royal dynasties of Gujarat. In times of war, the Lakhota Palace was used to house the royal arsenal. It was inaccessible due to its location in the middle of a lake.

Khijadia Bird Sanctuary

Khijadia is found just twelve kilometres far away from Jamnagar District headquarters. The unique characteristic of this sanctuary is its ability to get fresh water from rains and that is the reason for the variety of species that can be found in a small area of approximately six square kilometers. This fabulous biodiversity offers immense viewing pleasure to bird watchers. Alongside marine and freshwater habitats, there also are marshy lands, mangroves, Prosopis areas, creeks, salt pans, mudflats, forest scrub, sandy seaside, and even farmlands bordering the world.

Together, these ecosystems provide a haven for quite 220 species of resident and migratory birds. Dalmatian Pelicans, Asian Openbill Storks, Black-necked Storks, Darters, Black-headed Ibis,



Fig.14 Ranmal Lake.

Eurasian spoonbills, and Indian Skimmers are just some of the bird species found in the Sanctuary. On fortunate days avian enthusiasts can find these rare birds in huge numbers. There are watchtowers, trails, and paddleboats to facilitate your avian encounters.

Brief History: A dam was built to collect water from the Ruparel River just before India became independent. It inadvertently collected water from the rain and saltwater of the ocean, parturition to the present unique landscape. This area was declared a bird sanctuary in the year of 1981.

TOURISM

With excellent specimens of Rajput architecture and a famous fishing centre, Jamnagar is Gujarat's lesser-known gem. The city was the capital of the state of Nawanagar, founded by Jam Raval in the fifteenth century. Near the meeting point of the Nagamati River and the Rangmati River. It was later named Jamnagar.

Jamnagar encountered a change when the then ruler, Sir Edward Lutyens, planned to modernize it. The new plan was based on elements like axial roads, parks, gates, gardens and residential plots. The city is growing because of the large oil refinery by Reliance Petroleum.

Jamnagar is located to explore the coastline that extends till Dwarka, one of the most important Hindu pilgrimages. Jamnagar also known as

Khambaliya Gate

Constructed in the seventeenth century by Wazir Meraman Khawa, and one of two remaining city gates of Jamnagar from that era, this deteriorating monument has been recently revived to its former glory. Upstairs is a gallery due to open with displays of the city's history.

Brief History: This gate memorialises Raja Jamraval of Jamnagar.

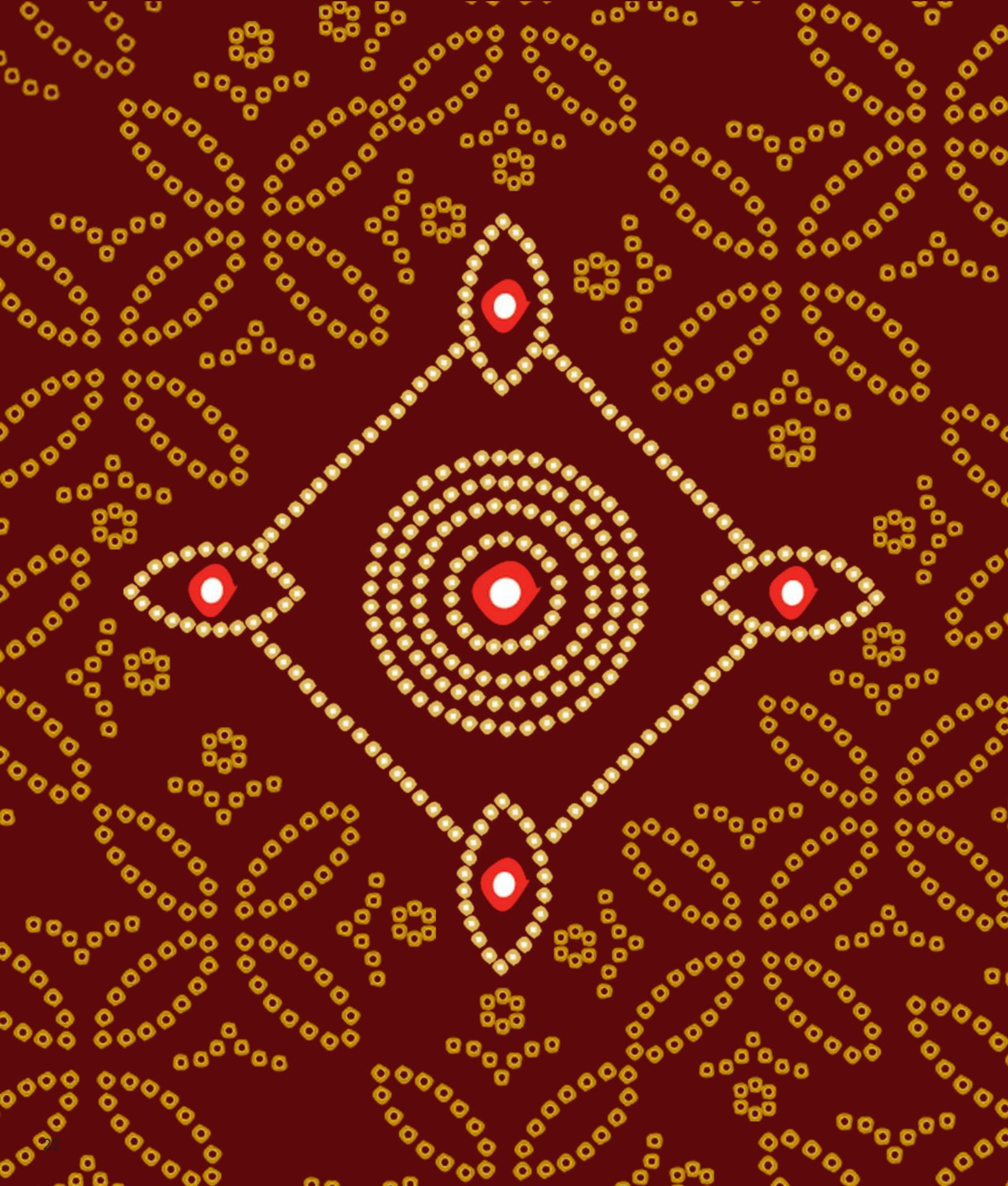
Chhoti Kashi, is remarked with many Hindu and Jain temples, examples are the Sun Temple and Bal Hanuman Temple.

According to Hindu texts, the area where the city is located now was the place where Lord Krishna used to live after he left Mathura.

A good example of the Rajput style of architecture can be found at Darbargadh Palace and Pratap Vilas Palace. The city has a rich culture and has many remains of the past preserved in the form of forts and palaces that have been maintained even today. The Lakhota Palace and Museum with Bhujio Khoto are more places that you must visit.

*Fig.15 (facing page)
Khambaliya Gate.*





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જામનગરી અન્દાં હસ્તકટો

OTHER CRAFTS OF JAMNAGAR

Fig.16 Geometric and floral
motif pattern (facing page)



OTHER CRAFTS OF JAMNAGAR

There are numerous arts and crafts that are readily available to tourists from all over India when they visit Jamnagar. When we speak of Jamnagar arts the very first thing that comes to our mind is the beautiful Bandhani or Bandhej Sarees or *Odhanis* or Turbans whatever.

Apart from embellishing the Bandhani clothes with beads, intricate beadwork, shell work, mirror work on even any other fabric type, wall hanging, bags, cushion covers, shawls and many more in order to reinforce their visual appeal may be a separate decorative craft in itself and has gained in much prominence in Jamnagar lately. Some of these works are collaborations with bandhani.

Also, crafts like *Patola* and *Ajrakh* have combined the beautiful dots of bandhani to make more enhancing and prominent impacts on the customers about the handicraft of Gujarat. These combinations are seen on sarees, dupattas, dress material, etc.

If you wish to beautify your pretty eyes with a good quality *Kajal* or kohl, Jamnagar is one place where you'll get original Khol, deep black to give all the magic your eyes need. Traders from Arabia had introduced it to that part of the land and today the industry is running quite successfully in the city.

Fig.17 Beadwork and mirrorwork of Jamnagar

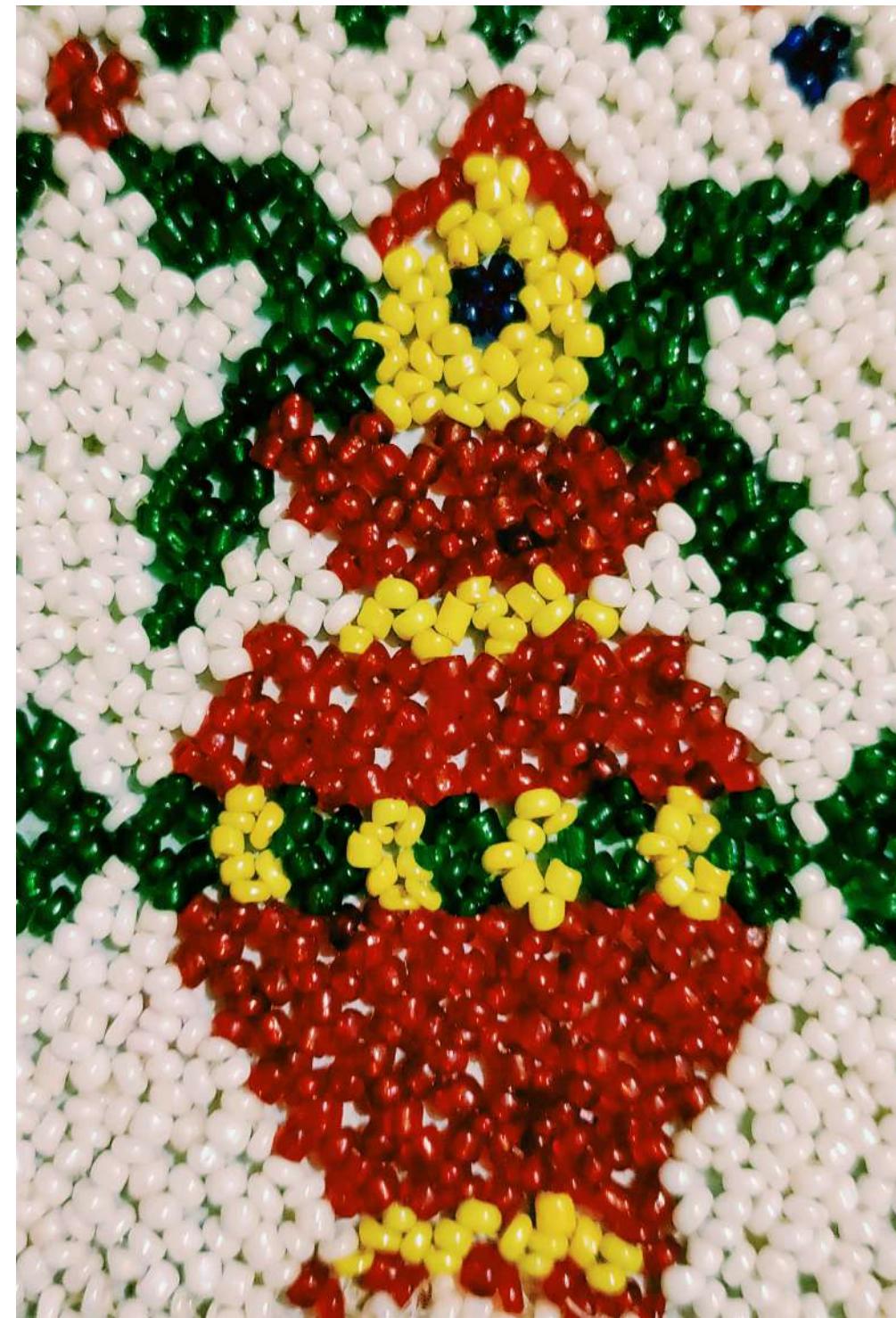


Fig.18 Beadwork of Jamnagar



ବନ୍ଧାନି
BANDHANI

Fig.19 Knotted bandhani fabric

INTRODUCTION

Handicrafts are representations of values, culture and heritage of the country. They are a substantial way of preserving rich traditions and culture of the nation.

Tie and dye is a technique of dyeing fabrics that results in various colorful patterns. Tie and dye is also known as Bandhani, Bandhej and Sungudi in various parts of India. Also, it is practised in Jamnagar district of Gujarat. The term bandhani springs from the Sanskrit word "banda" which suggests "to tie". Bandhani is a type of tie and dye technique wherein the fabric is decorated with dots and figurative designs created by tying small tiny bindings. Knots are arranged to form intricate and interesting patterns. Bandhani fabric is vibrant and brightly colored.

The Khatri community has been exclusively carrying out this tie and dye craft in the Kachchh and Saurashtra region of Gujarat. They migrated from Sindh region about four hundred years ago and settled in the districts of Kachchh and Jamnagar to practice this craft.

This technique of Bandhani is so perfected that it also received Geographical Indication tag 221.

Fig.20 Knotted and dyed bandhani fabric



HISTORY

Bandhani or Tie-Dye was started 5000 years ago in India. documented centres in production of *odhani*, sarees and turbans in Bandhani are Rajasthan (Jaipur, Sikar, Bhilwara, Udaipur, Bikaner, Ajmer) and Gujarat (Jamnagar and Kachchh). Red Bandhani of Jamnagar in Gujarat is documented because extensive process of bandhani is administered here. The water of this region gives a specific brightness to the color of bandhani, mainly red and maroons.

Indus Valley Civilization artifacts indicate that bandhani dyeing began as early as 4000 BC.

Bandhani has also been found in paintings, manuscripts and illustrations which tells us its use and purpose. The primary bandhani saree was worn at the time of Bana Bhatt's Harsh Chitra during a royal wedding, supported historical evidence. Wearing bandhani at a wedding can bring an excellent future and blessings to a bride may be a belief.

There are many sorts of hand dye that are practiced in India. Inhabitants of the traditional city of Mohenjo-Daro in about 2000 BC have ample evidence of bandhani. Resist Dyeing was also practiced in earlier times. Fragments of Indian textile excavated at Fostal in Egypt probably dating back from the 15th century were of bandhani pattern. From Barra's Harshit Chitra 606AD - 648AD, the history of King Harshvardhan of Kannauj had an outline of Prince's sister's bridal *odhani* (veil). The poet Agarwala had written that "old matrons were skilled in many kinds of textile patterning, a number of them are the reflection of being tied. Initially natural dyes were used as extracts of varied plants, flowers, leaves, bark, etc.

For instance, Madder root (*Rubia cordifolia*) for red colour. Sunflower petals for purple and yellow, Turmeric for yellow, Safflower derived dyes for red, maroon, brown and olive, Indigo from the leaves of *Indigofera* and Tinto Ciao for blue. Chemical dyes are used now due to its less expensive and faster property but only a few dyers use the natural alternative.

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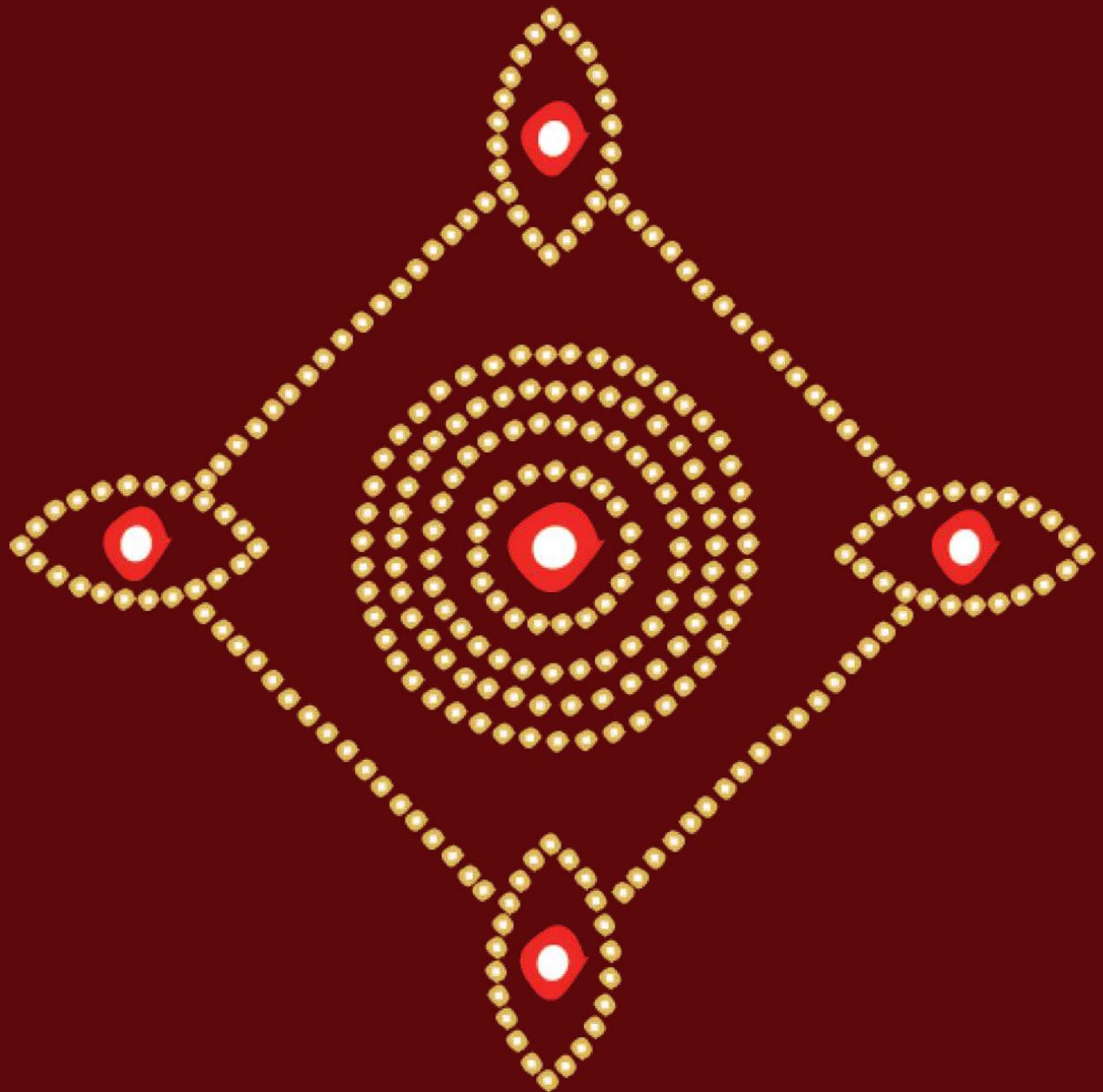


Fig.21 Geometric motif pattern
(facing page)

ਸਾਮਲੀ ਅਤੇ ਕਾਰੀ ਆਂ

TOOLS & RAW MATERIALS



RAW MATERIALS

Fabric- Most commonly used fabrics for Bandhani are silk, cotton, wool, georgette. In silk mostly *Gajji* silk, modal silk, *muga* silk, *tussar* silk are used. They also used blended fabrics and synthetic fabric like chiffon.

Thread- Cotton threads are used for tying knots. Cotton thread of 2/60s count or 1/120s count is used. They source it from the local shops and it costs INR 10 to INR 20 per pack (pack contains 10 rolls of cotton thread).

Dyes- For dyeing Acid Dyes, Naphthol dyes, Direct dyes, Basic dyes and Vat dyes are used. They source dyes from Ahmedabad and Surat. Nowadays synthetic dyes are used as they are a cheaper and a faster alternative.

Acid dyes - Acid dyes are used to dye protein fibers such as silk, wool, angora, alpaca, mohair, etc, and even man-made fibres such nylon, which is chemically similar to silk. To bond the dye to the protein fibers, a mild acid such as household white vinegar or odorless citric acid is used to lower the pH of the dyebath. This causes the dye to bond to the proteins. The dye bath for cellulose fabrics must be alkaline in order to use fiber reactive dyes. Protein fibers react better to mildly acidic dye baths than to alkalies, so acid dye is better suited for dyeing protein fibers. Protein fibers tend to stay softer, and silk is more resistant to fading. Those who often work with silk



Fig.22 Dyes in containers



Fig.23 Cotton thread to tie

recommend that dyed silk be rinsed with vinegar to restore its softness.

Naphthol dyes - Naphthol is an azo dyestuff that is insoluble in water and is applied to a fiber and then combined with a diazotized base or salt. It is relatively inexpensive and classified as a fast dye. Naphthol also has a limited color range, and applying it is a bit complicated. Because this dye contains toxic chemicals, it should only be used with extreme caution.

The way naphthol dyes are used is fascinating. The fiber is treated with two types of chemicals - diazo salt and naphthol, whose combination determines the color produced. This type of dye permits contrasting colors to be placed next to each other on fabric without the colors bleeding. It provides the final color from insoluble particles of dye inside the fiber; only the compounds formed by the reactions occur soluble in water. Similar to vat dyes, the insoluble particles produce the dye that is stuck to the fiber.

Direct dyes - Direct dye is a type of dye that is applied directly to the substrate, typically in an alkaline or neutral bath. Cotton and linen produce full shades without mordanting, as well as rayon, silk, and wool. Colors are bright with direct dyes, but their wash fastness is poor. Direct dyes are typically improved with various after treatments in order to improve their wash fastness, and such dyes are often called "after-treated direct colors". A direct dye is one that adheres directly to the fabric molecules and doesn't require any other

chemical help. These dyes are anionic dyes that are implemented on cellulosic fibers and are normally applied via an electrolyte solution, such as sodium chloride (NaCl) or sodium sulphate (Na₂SO₄).

For most direct dyeings, an after treatment such as cationic dye fixing is needed to enhance wet fastness, but the dyeing process is simple, it is usually performed in a neutral or slightly alkaline dye bath, at or near boiling point.

Basic dyes- Dyes that are derived from organic bases are known as basic dyes. Because dyes are cationic in nature, the dye molecules in solution ionize, resulting in positive charge on its colored components. Wool, silk, acrylic, and mod-acrylic fibres can be dyed with basic dyes.

Color brilliance and intensity are two outstanding characteristics of basic dyes. Other dye classes are rarely able to achieve the bright colors of basic dyes. Adding glacial acetic acid makes it easy for the dye to dissolve in water. Generally, this dye has poor lightfastness and wash fastness and varies from poor to moderate. Upon contact

with tannic acid, basic dyes will form an insoluble compound if mineral acid is not present.

Vat dyes - Among the dyes used to dye and print on cotton and cellulosic fibres, vat dyes are most important. They have excellent all round fastness, which includes; washing, light, perspiration, chlorine and rubbing fastnesses. In order to dissolve vat dyes in water, sodium hydroxide and sodium hydrogen sulphite are used, usually at 50 degrees for 15 to 20 minutes. Consequently, they can be dyed on cotton due to their soluble forms that behave like direct dyes. It is important to keep them there in sufficient quantities to keep the dye in soluble form when they are exposed to excess sodium hydrosulphite and sodium hydroxide in the dyebath. This soluble leuco form of the dye turns into an insoluble colored form when exposed to air.

Hydrosulphite- The raw material used for discharging the fabric is sodium hydro sulphate. Bleach is not used for anything as it can be harmful to the cloth. They use salt and caustic soda as mordants.

Fig.24 Dyeing area



TOOLS

For tying:

Nakh - A metallic ring (artificial nail) is worn on a ring finger at the time of tying the bandhani knots.

Bhungri - A little plastic funnel like pipe or tube (injection cap) is employed to supply better grip while tying the knots.

Rubber strip - Rubber strips from tyre tubes are used for fastening polythene pieces in order to prevent the dye from penetrating the resistance area.



Fig.25 Nakh (above left)
Fig.26 Rubber strips (below left)



Fig.27 Bhungri

For Printing or Marking the designs:

Plastic sheets - Plastic sheets are used to make stencils (*Farma*)

Needle - Needle is used to make holes on plastic sheets.

Sponge pad - They kept the sponge pad under plastic sheets while making holes on plastic sheets (*Farma*).

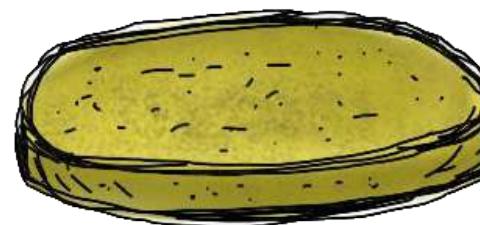
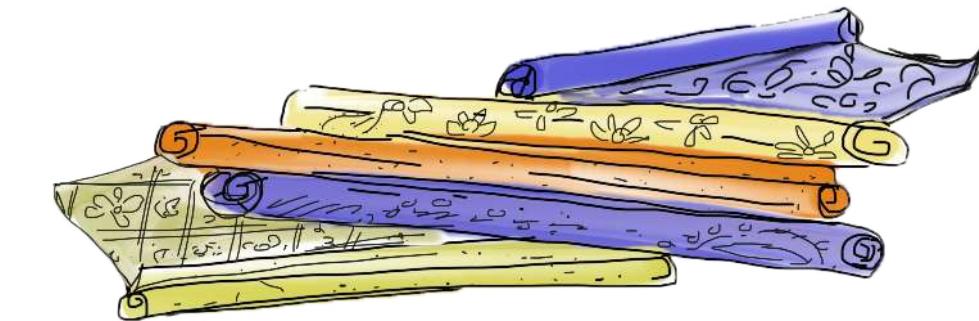


Fig.28 Farma (top center)
Fig.29 Sponge pad (below left)



Fig.30 Needle (below right)

Farma (Perforated plastic sheet) - Farma is a transparent plastic sheet which bears design created by small pin holes. A mixture of burnt sienna and water is used for printing of design. The sheet can be used until and unless the plastic loses its nature or gets torn.

Blue fugitive dye/ ink - Fugitive ink is used to trace the design on fabric for (*chappai*). They source it from nearby markets.

Blocks - Blocks are used to print the pattern or design on fabric. Blocks used are mostly ancestral and nowadays they explore with things like a sponge as it's convenient and easier to make patterns.

Shoe Brushes - For transferring the design on fabric shoe brush is used.

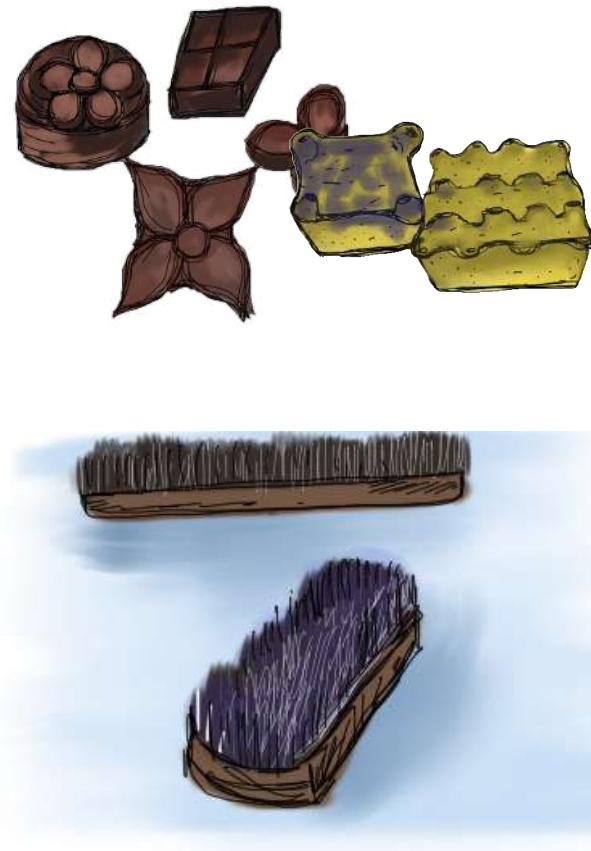


Fig.31 Wooden and sponge blocks (above left)
Fig.32 Shoe brush (below left)

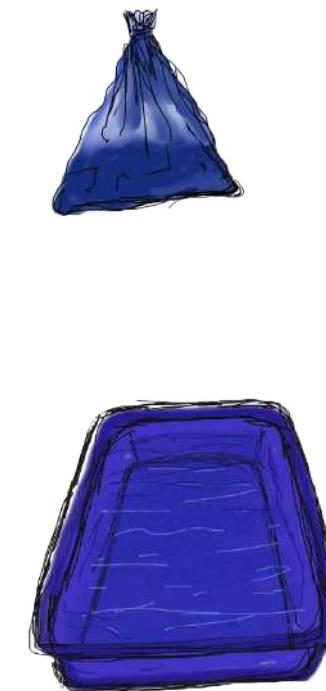


Fig.33 Blue fugitive dye/ ink (above right)
Fig.34 Ink tray (below right)

For Dyeing :

Gas stove - It is required for heating water and dyes for the dyeing process.

Gas cylinder

Containers/vessels - The vessel used for dying is the size roughly that can fit 5 to 6 litres of water. The materials of these containers are stainless steel and plastic.

Wooden Sticks (*lakda*) - Wooden sticks are required to stir dye and fabric while dyeing the fabric.

Gloves - Gloves are used to protect the hands during the dyeing process so that the hands don't catch stains or don't get burnt.

For Drying :

Dryer - Dryer machine is used to dry the fabric after the dyeing process.

Ropes - The cloth is hung on ropes so that it can be dried by the air.



Fig.35 Hydro (top extreme left)
Fig.36 Gloves (top left)
Fig.37 Sieve (Middle extreme left)
Fig.38 Stirring sticks (Middle left)
Fig.39 Washing tub (below left)



Fig.40 Stove (above right)
Fig.41 Drying machine (above extreme right)
Fig.42 Water containers(below right)

02

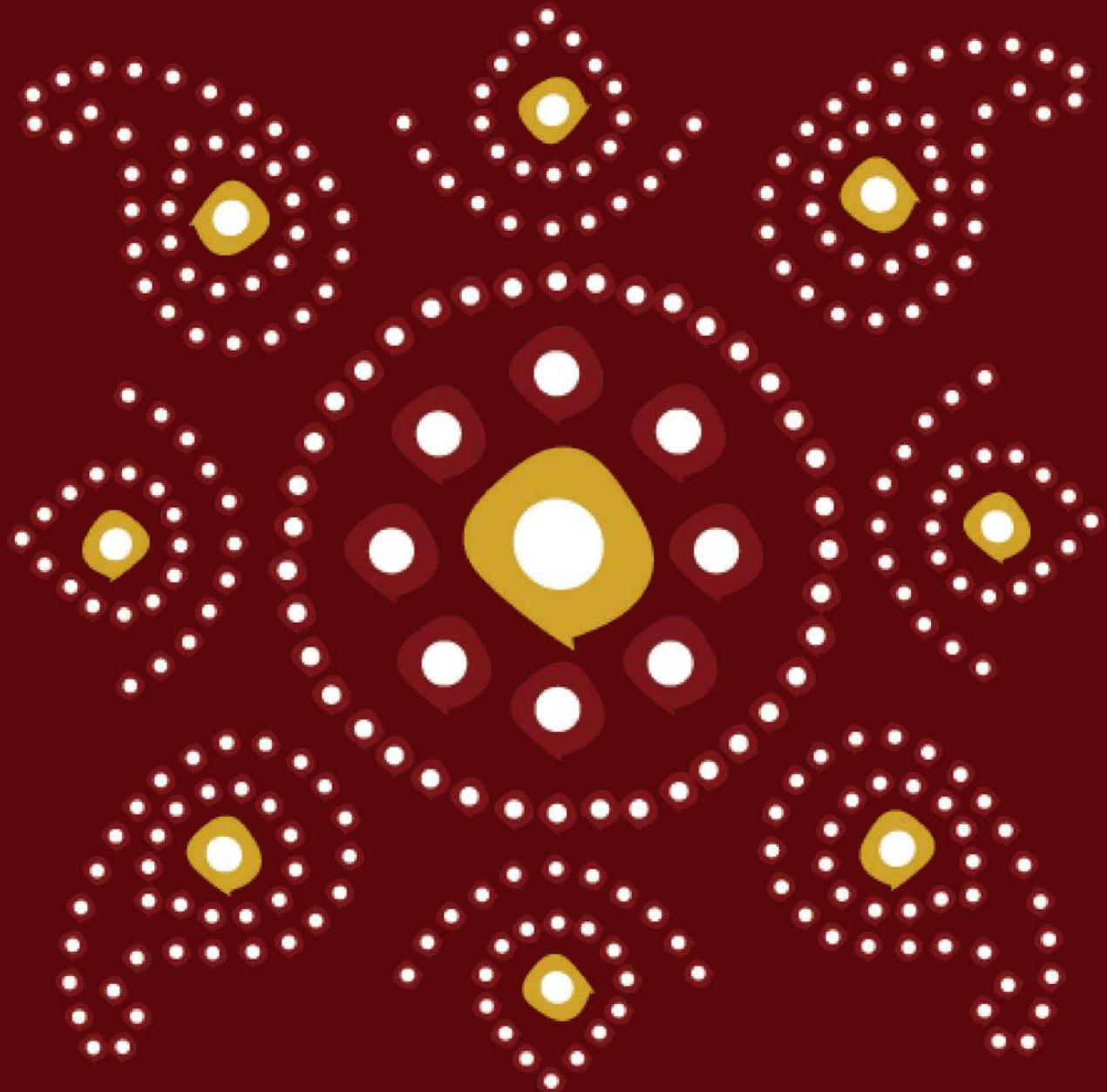


Fig.43 Floral motif pattern
(facing page)



પ્રકાશન

PROCESS

PROCESS

The material is first washed in cold water to remove impurities. Then it is dried within the sunlight.

The material is then folded into two or more layers and stitched at selvedge with an extended needle and thread in order that during the printing and tying process layers of cloth remain even.

However, to get fine dots the material is employed as one layer.

The fabric is then sent for marking of designs called "chappai". For chappai firstly they need to prepare stencils (*farma*), for that they measure the width of the fabric and accordingly, they fit the design on the *farma*. Then, they make the designs on the plastic sheet using a marker. It takes one to two hours to make one design. And sometimes, when it doesn't fit, they erase it and make it again.

Then, they punch holes at the marked points on the sheet with the help of a needle and they keep the plastic sheet over a sponge pad while punching holes. The printing ink may be a mixture of dye and water that's rubbed over the plastic sheet (*farma*) with the assistance of a shoe brush. The ink seeps through the holes to print the pattern on the material.

Traditionally, wooden blocks dipped in "geru" were used to print the design, but now, plastic *farma* sheets are used. For large designs, they use *farma* and for making dots on a small area they use blocks.

They use blocks made from wood and sponge. They create sponge blocks on their own. These blocks are easy to use because they absorb more ink so there is no need to dip them in ink every time. If the fabric material has starch as an impurity, they use a rough shoe brush and detergent powder to print on the fabric. In this way *chappai* of pattern or design is done on a fabric.

Fig.44 Aangan



Fig.45 Mr. Altaf Khatri marking designs on fabric



The marked fabric is then sent for tying also called as "*Bhindhi Bandhavu*". The tying of fabrics is mostly done by the house ladies, and almost every woman in Jamnagar knows how to tie bandhani. The ladies and women do it as a hobby and at home in their free time.

The printed dots are raised with the help of long nails of the artisan's ring finger or by *nakh* (artificial nail) for identification of the exact area of the dot for tying. With the forefinger and thumb they tie the raised area of the material with a cotton thread. A little pipe called *bhungi*, through which the thread is passed, is employed for a far better grip and to make sure a firm tie.

The tying of motifs and a row of small ties or tying of dots in alignment are called *Sarkam Bandhavanu*. A small dot of tying is called a

bhindi, while a group of four *bhindi* is known as a *kadi*. Artisans are paid consistent with the amount of *kadi* they tie within the saree. The price varies depending upon how intricate the work is. It starts from INR 50 per saree and therefore the amount increases because the intricacies within the work increases.

The tied fabric is shipped to the dyeing unit to dye it in colorful and vibrant shades. The tied fabric is procured back to the dyeing unit from the households and therefore the tied cloth is first soaked in cold water for better absorption. It is first dyed in a yellow shade, which is dischargeable. During this process, the tied portion in bleached cloth remains in white and therefore the remainder of the material in yellow shade.

For the second time, the yellow shade cloth is

given to women for tying. Then it's treated with Sodium Hydrosulphite referred to as "Hydro" this may bleach off the yellow color from the remainder of the material.

The material becomes white except the resisted areas when boiled for a couple of minutes in "Hydro" and water mixture. Then again, the whole fabric is to be dyed within the required color. It is then dipped within the required dye bath for about ten to fifteen minutes. The dye bath with the material is stirred well for even color absorption. After dyeing, the material is washed two to three times to get rid of excess dye and to make sure that the colour doesn't bleed after it. A further piece of cotton is wrapped round the knotted fabric to secure it and excess water is drained from it. For light and dark shade, the part where light shades need to be obtained is dipped within

the dye solution for a lesser time than the areas where the darker shade has got to be obtained. Multi-color dye is being done by the material divided into two parts then first part A is gathered and wrapped in plastic and tied tightly with the assistance of a cycle rubber tube strips in order that the colour won't bleed or penetrate where part B color will happen similarly part A are going to be tied during a plastic when part B are going to be dipped in dye bath.

Washer dryer is employed to dry fabric. When the material is nearly dry, they leave it in direct sunlight until it dries completely. *Sukhenu*, a process during which tie-dyed fabric is allowed to dry within the sunlight. The knots are kept intact till the bandhani piece is sold to the customer. This is often done to acknowledge the authenticity of a handcrafted bandhani.

Fig.46 Mrs. Fatmaben tying knots



Fig.47 Mr. Pankaj Kakaiya dyeing bandhani





Fig.48 Mr. Altaf Khatri drawing new designs (Left top)

Fig.49 Mr. Altaf Khatri carrying out the process of "Chappai" (Left bottom)



Fig.50 Mr. Altaf Khatri printing the designs using a Farma (Right Upper)



Fig.51 Mrs. Fatmaben tying knots over the printed cloth. (Upper Left)



Fig.52 Workers in Fatmaben's community tying the knots. (Lower Left)



Fig.53 Mr. Altaf Khatri printing the designs using a Farma (Right Upper)

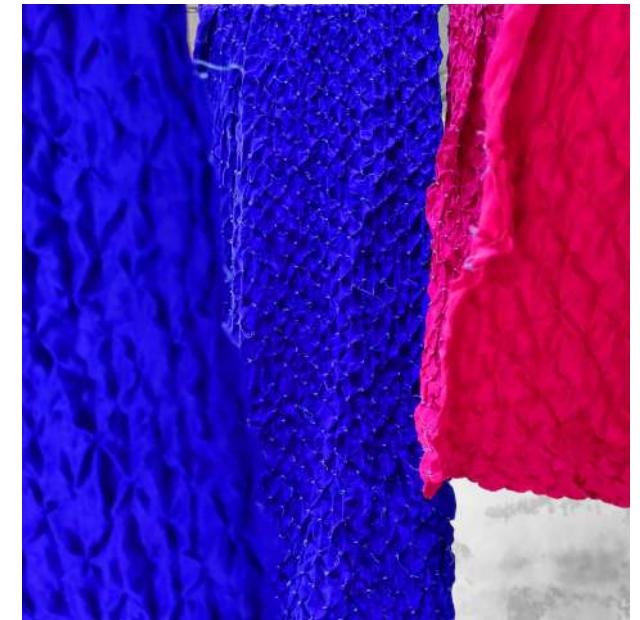


Fig.54 Mr. Pankaj dyeing bandhani saree. (Upper Left)

Fig.56 Mr. Pankaj hanging the dyed saree on ropes for drying. (Upper Right)

Fig.55 Washing of fabric after discharge. (Below Left)



Fig.57 Mr. Kaushal showcasing a "Gharchola" saree. (Upper Left)

Fig.58 Mrs. Fatmaben demonstrating the process of tying. (Below Left)

Fig.59 A dyed bandhani fabric hanging to dry. (Upper Right)

03

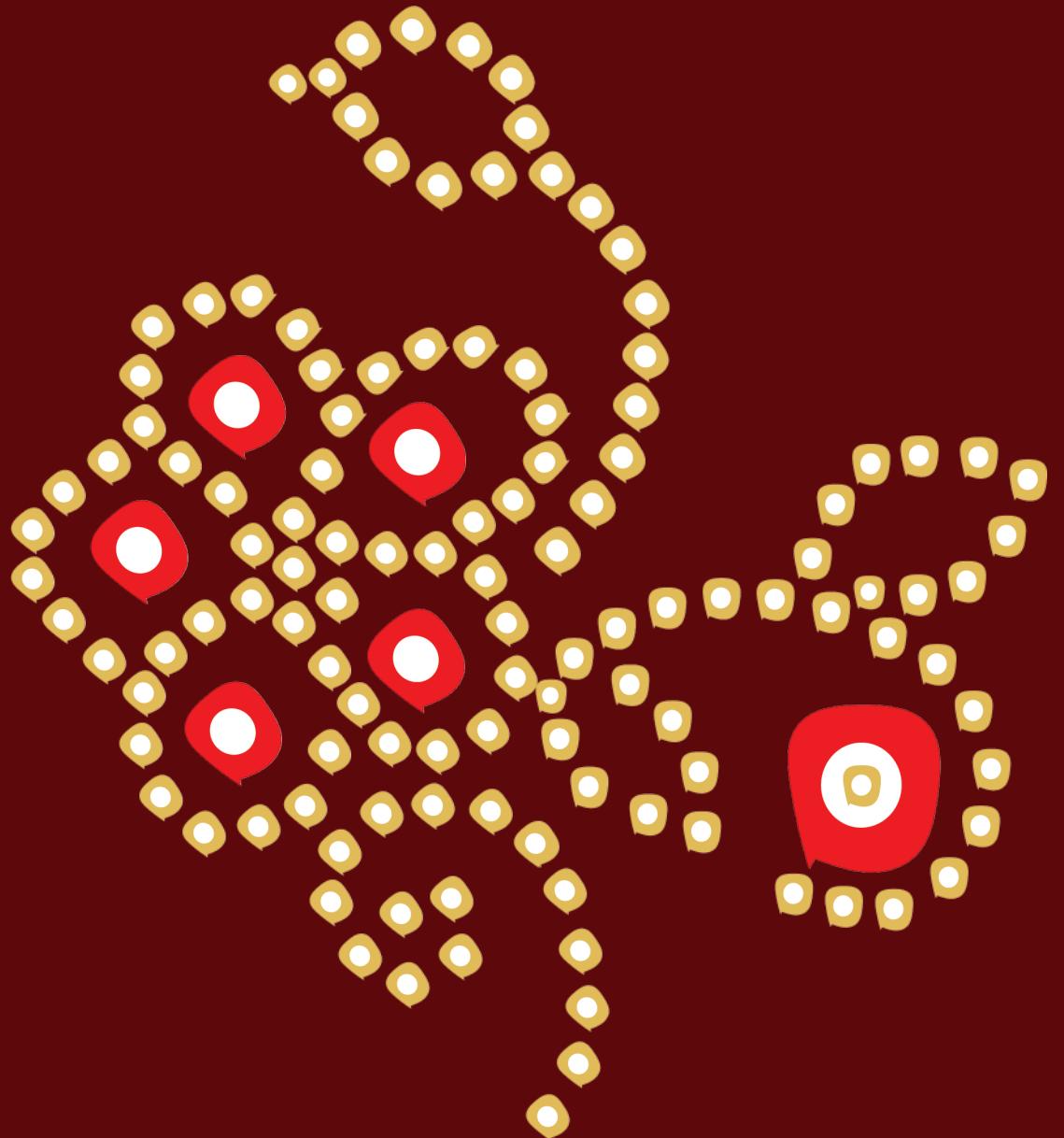


Fig.60 Floral motif pattern
(facing page)

પ્રથમાંદ્રાવિક અને રંગો

MOTIFS AND COLORS



COLORS & MOTIFS

Colors & Connotations

Bandhani is a colourful craft that is associated with good fortune. Dark, deep tones are used, however, it usually starts with milder colours. Yellow is usually used during the first dyeing.

Only two colours were traditionally used at a time. The colours yellow and red, which are considered lucky in Indian culture, were utilised when this form of tie-dye first appeared. Bright hues such as maroon, indigo blue, green, purple, and ochre are currently popular. Purple, mustard yellow, beige, pink, and even black are possible choices.

While colours have changed in modern times, certain ones still have significant cultural significance. Diverse colours in bandhani have different meanings. Red, for example, is a colour associated with marriage. A bridal Bandhani saree is thought to bring the bride good luck and a bright future. The hue of a Yogi is saffron. Yellow represents the beginning of spring, as well as a woman who has recently become a mother. The colours of mourning are black and maroon. Growth is symbolised by the colour green. Women from the Rajput community, according to the artisans, dislike wearing blue and violet colours.

Colors and their colloquial names :

Red : *Laal*

Blue/Violet : *Firozi*

Light green : *Parrot*

Dark green : *Green/Hara*

Yellow : *Peela*

Black : *Kala*

White : *Safed*

Orange : *Narangi*

Fig.61 Colorful Dyed dupatta hanging



MOTIFS

This bandhani tie-and-dye process produces a gorgeously colorful fabric with intricate forms and decorations, such as flowers and bells.

A single bandhani dot is called *Ekdali* or *Bundi*, three dots are called *Trikunti*, four knots are called *Chaubundi*, and *Satbundi* appears in groupings of seven. *Boond* is a term for little dots with darker centres.

Boond and *Ekdali* can be distinguished by the fact that *Boond* consists of a dot with a dark centre but *Ekdali* has no such dark centre except for just a single dot.

Patterns like *Shikargah*, *Jaaldar*, *Beldaar*, and many others are made up of similar clusters. *Kodi* refers to the teardrop shaped dots. A mountain like pattern is known as *Dungar Shahi*. A web like

pattern is *Jaaldar*, and a vine-like design is *Beldar*. Repeating bandhani dots and patterns can result in a variety of designs. Leaves, flowers, trees, and even human figurines are among them. Other well-known designs are *Ladoo jalebi* and *Lehariya*. *Daani*, *Naukhandi*, *Ambedal*, *Shikari*, *Char Patti*, and *Gulti* are some of the local names for these motifs.

The motifs are usually named by the individual who creates them; however, the same motif may have two names.

Traditional themes such as *Daani*, *Naukhandi*, *Ambedal*, *Shikari*, *Char patti*, *Gulti*, and *Paasa* are in high demand these days. New motifs such as wifi and abstract designs are also developed with keeping the client brief in mind.

Gharchola Special Motifs



Fig.62 Spiral Motif.

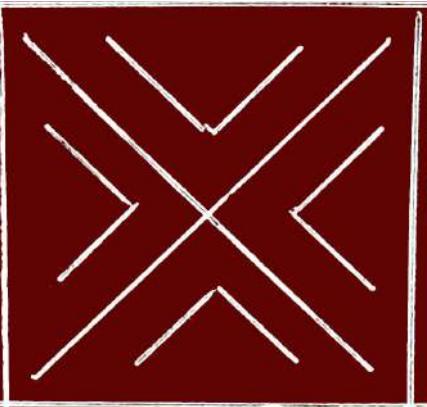


Fig.63 Geometric Motif.

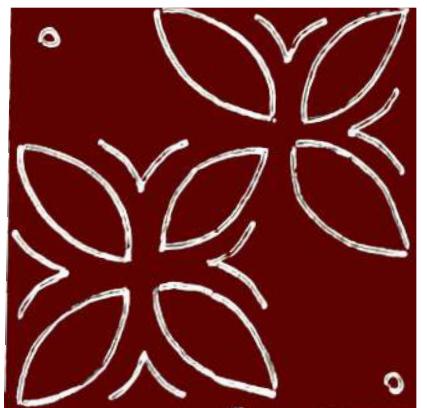


Fig.64 Phool-patti Motif.

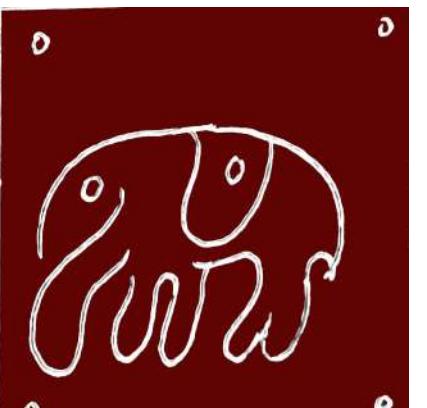


Fig.65 Elephant Motif

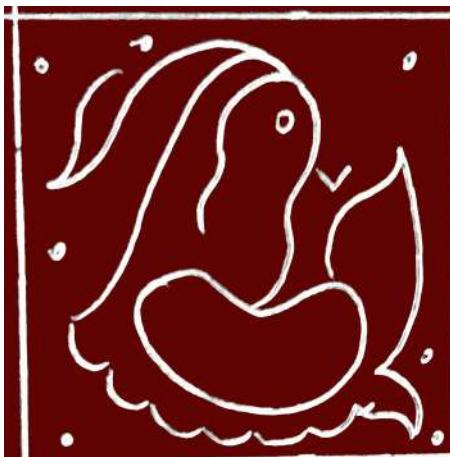


Fig.66 Putali(Doll) Motif.

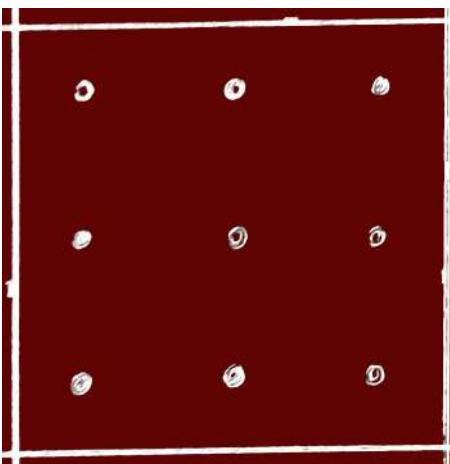


Fig.68 Nauno Passo.

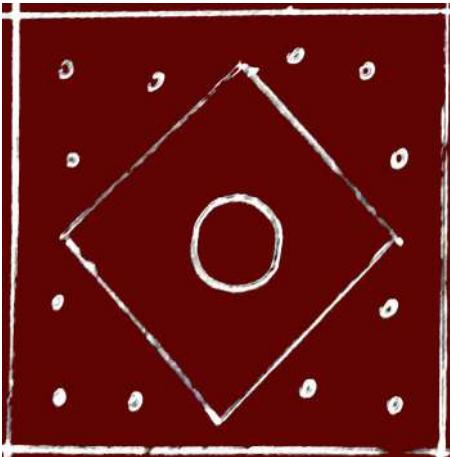


Fig.70 Chawkso Motif.

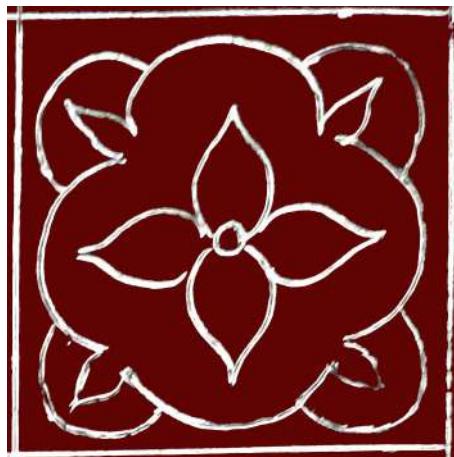


Fig.67 Char-patti Motif.

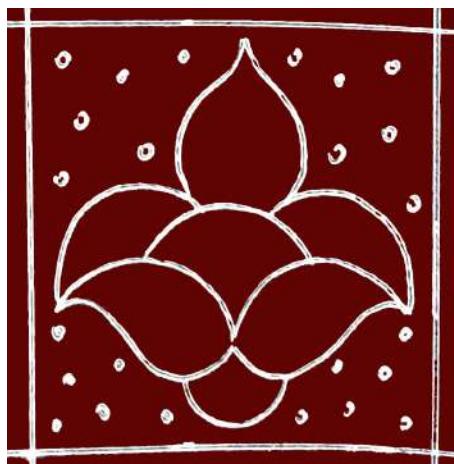


Fig.69 Deevda Motif.

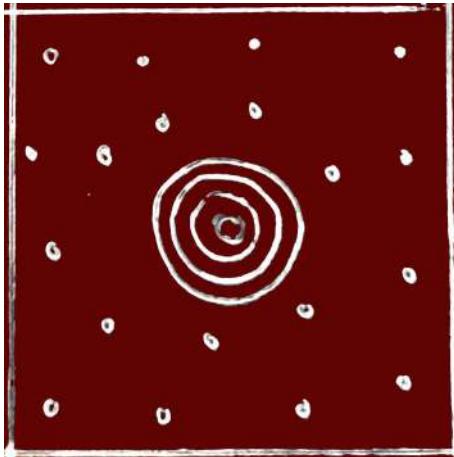


Fig.71 Fancy geometric Motif.

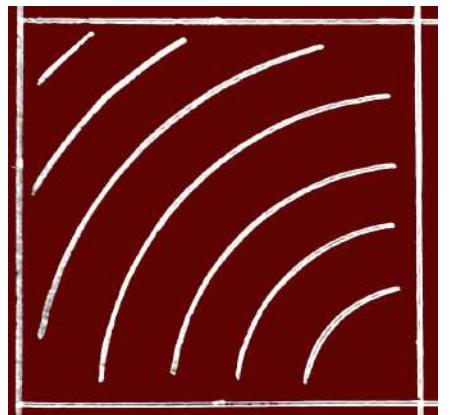


Fig.72 Contemporary Motif.

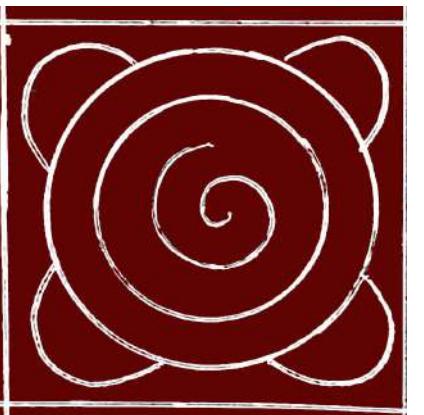


Fig.73 Fancy Motif.

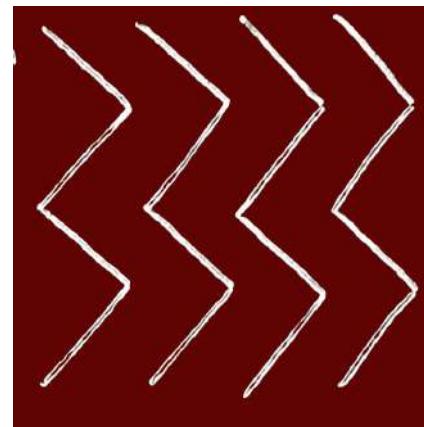


Fig.76 Geometric Motif.



Fig.77 Keri Motif.

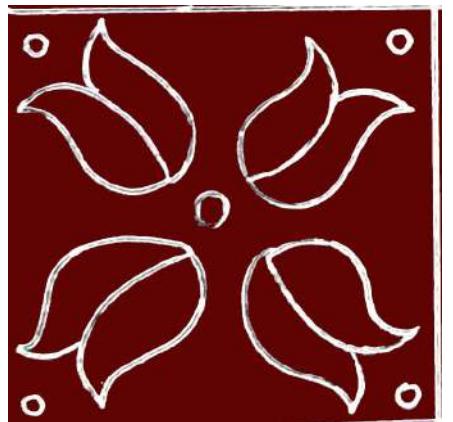


Fig.74 Floral Motif.



Fig.75 Padanga Motif

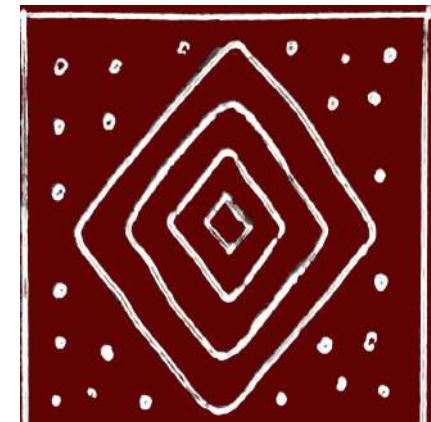


Fig.78 Diamond Motif.



Fig.79 Wi-Fi Motif

TRADITIONAL FABRICS

The most valuable bandhani is *Gharchola*, which is employed as an '*odhanī*' or veil in traditional Gujarati weddings by the Rajput clan and other affluent groups. The groom gives the bride the ceremonial '*Gharcholu*' as a standard wedding gift if she wears a '*Panetar saree*' during the ceremony. The '*Gharchola*' usually features a red backdrop with woven golden brocade stripes dividing the red field into square parts. The foremost popular '*Gharchola*' designs are twelve sectioned ('*Bar-Bagh*') or fifty-two sectioned ('*Bavan Baag*'). To save lots of money, the checks are sometimes tie-dyed to the material instead of woven brocade work.

Bandhani work is traditionally wiped out white, yellow, or green, with *Hathi*, *Putali*, *Pachek*, or *Kharek* as typical themes. All of this is often contained within a *zari* square.

Bride wears *Kalghar*, which is likewise red but has simpler patterns, during the *Saat Phere* or Seven

Vows, which may be a crucial part of the Hindu wedding. It is a diamond grid pattern within the center, also as *pallav* and meticulously done borders. *Kalghar* is made in a variety of colours, including purple, green, and blue, additionally to the customary red.

Panetar may be a traditional wedding saree that's worn with *Gharchola* and is usually white with crimson borders and *pallav*. White and yellow borders are wont to make bandhani patterns or motifs. On a white background, a circular patch of red (called *Gul*) with a medallion wiped out white or yellow dots is occasionally constructed. *Hathi* and *Pachek* are popular motifs during this area. *Ras-Mandal* or *Cairy* themes are often found in *Gul*.

The Khatri community's wedding attire comprises *Chandrakhani*, *Abha*, or *Abho*, and *Ejar*. *Chandrakhani*, which suggests "like the moon," may be a square-shaped cloth made from two

identical halves that meet within the middle.

A stripe of gold lace round the centre seam is occasionally added as an embellishment. A central medallion or *Gul* is surrounded by four smaller *Guls* within the basic pattern. *Sarpvel*, which suggests snake border in Hindi, may be a sort of scrolling pattern built round the central *Gulchand* that's thought to debar evil.

Mata ni Chundadi may be a sort of bandhani that Hindus use as an offering to the Mother Goddess. *Mata ni Chundadi*, literally "Mother Goddess's Saree," is distinguished by a crimson backdrop with geometric motifs formed by white dots and *zari* or gold embroidered borders.

The saree with quite two colours is mentioned as a *Phulwadi*. The name comes from the very fact that the saree, with its vibrant colours and dotted patterns, resembles a garden when viewed from above.

The placing of flower motifs during a square design is understood as *Phool Chouk*. This is often

an overall pattern with each unit being produced by a *Kodivel* cross. The *Pasa* is employed to refill the four gaps between the *Kodivel*'s cross.

The *Rumal* may be a headscarf or veil manufactured by Khatri Muslim dyers for Khatri women. It's dyed in traditional red and black colours that match their bridal gowns. The '*Chandrakhani*' may be a centre medallion set against a black backdrop. the shortage of human or animal features within the design implies that the Muslim population is that the primary user.

Rasmandali gets its name from *Ras*, which is the name of a traditional Gujarati dance form. This design is known for its crimson background and sharp borders.



80.Fig. Phulwadi design.



Fig.81 Ambadaal design.



Fig.82 Chandrokhani design.

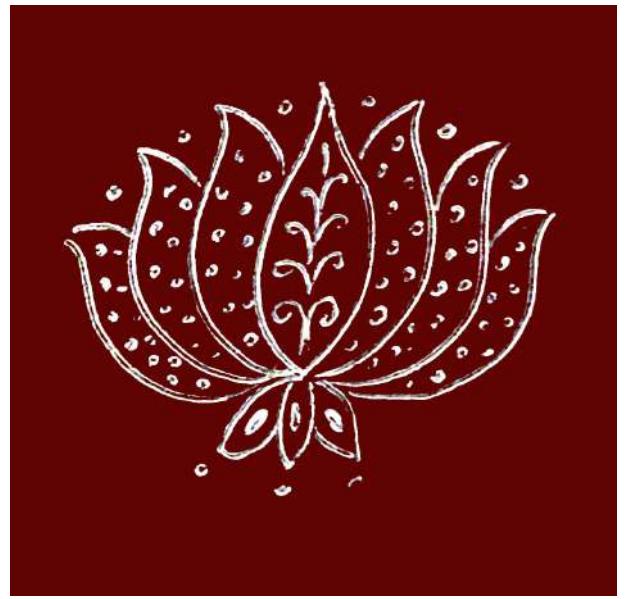


Fig.83 Phool Motif.

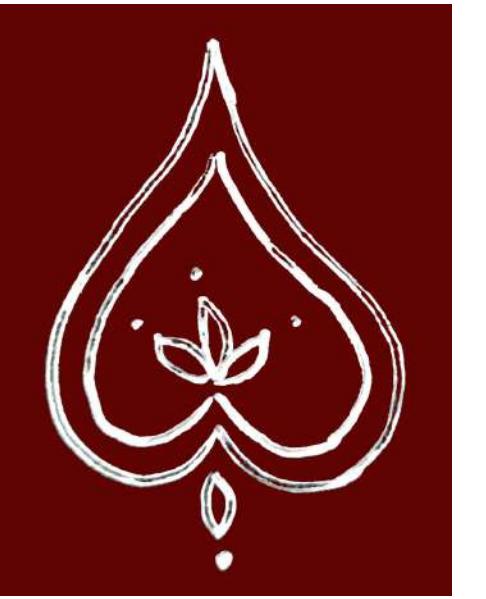


Fig.84 Padanga motif.

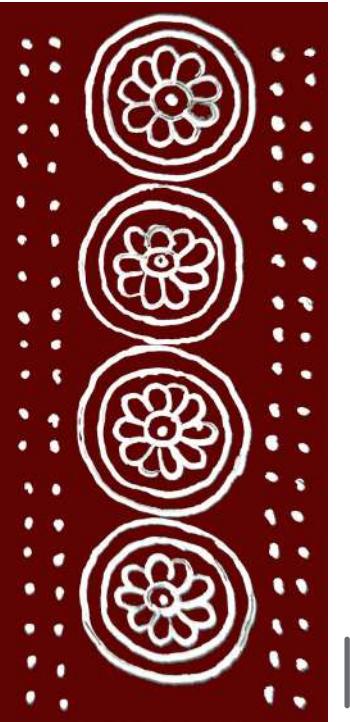


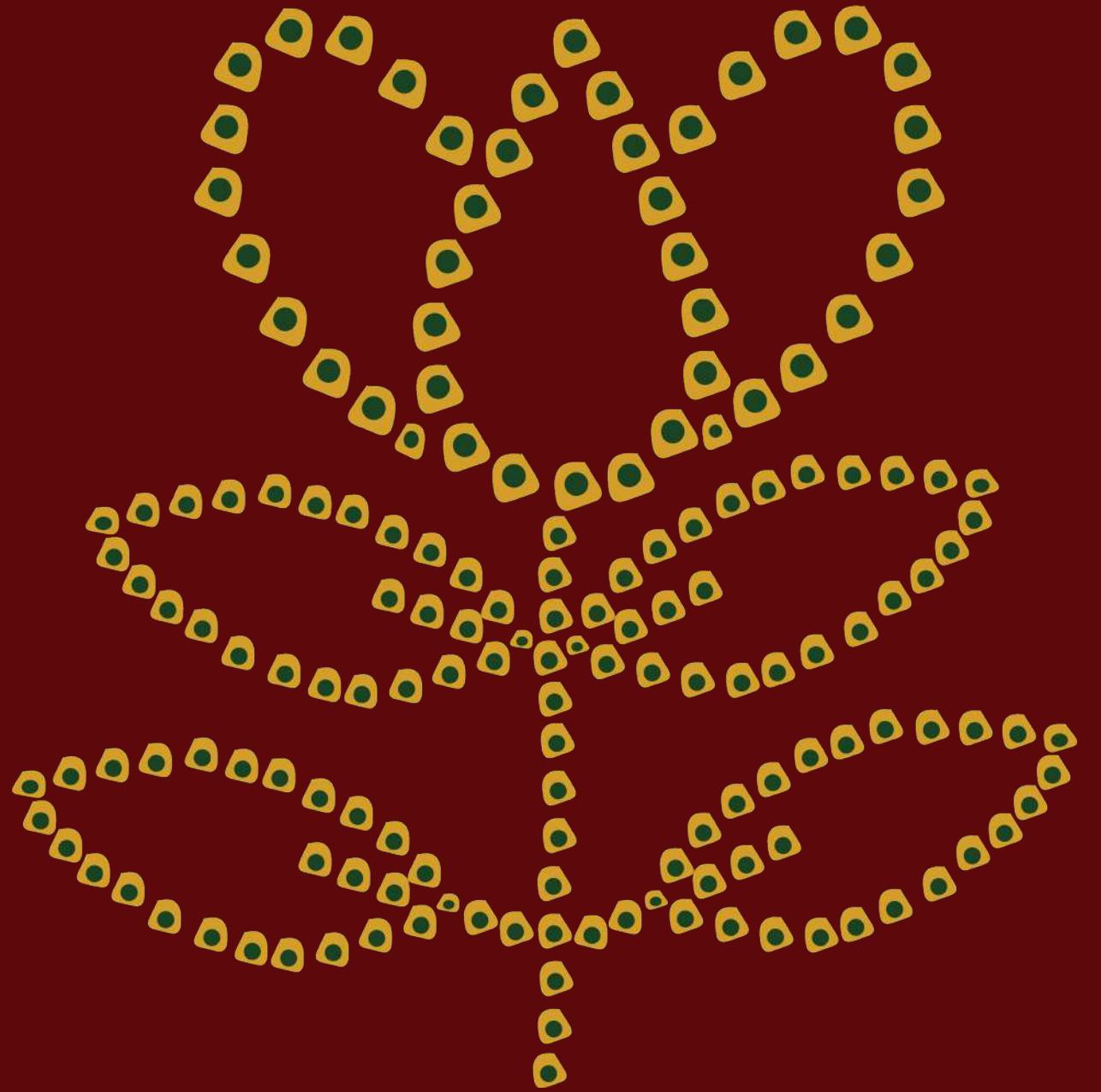
Fig.85 Floral Border Motif.



Fig.86 Naukhandi design.

Fig.87 Shikaari motif.

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PRODUCTS

Fig.88 Tree like motif pattern
(facing page)

PRODUCTS

Tourists visiting the city get an astonishing scope to explore the plethora of beautiful arts and crafts in the city of Jamnagar. When we speak of Jamnagar arts the very first thing that comes to our mind is the beautiful Bandhani or Bandhej Sarees or *Odhani*s. When bandhani is combined with other crafts of India, marvellous results are obtained.

Weaving crafts like *Banarsi* silk saree from Uttar Pradesh, *Patola* (double Ikat) from Gujarat; Embellishment techniques like mirror work, intricate beadwork, shell work, *Kachchhi* embroidery, *Gota-Patti*, *zari*, *meenakari*; Other resist dyeing techniques like *Batik*, *Lehariya*, *Shibori*. More crafts like *Ajrakh* block printing and *Nathdwara* paintings are combined with bandhani to enhance their visual appeal. There are a lot of combinations and permutations, more than one could imagine.

Other than saree and *odhani*, products like *chaniya-choli*, *salwar suit*, and bandhani dress are also made.

Nowadays, products like bedsheets, bags, cushion covers, curtains, shawls, wall hangings, table cloths are also in the market. In a traditional Jamnagar wedding, the bride needs to wear the traditional *Gharchola* saree with woven *zari* checks, *chowkidaar* and *phulwari* motifs with an elaborate border. Traditional motifs include *ambadaal*, *bawanbaag*, *dani*, and *shikari*. These designs include detailed motifs and cost little more than the fancy designs that are in trend nowadays.

Besides big cities, government institutions, as well as personal textile dealers, Jamnagar Bandhani's designs are finding favor with modern buyers. As a result, the process and products have transferred from traditional to new designs.

Nowadays, there has been the substitution of cheaper cotton fabrics. Because of technological advancement, the use of eco-friendly synthetic dyes has caused a change in production time and quantity, leading to an increase in competition and a discount. Tie and dye items have their creative uniqueness crafted on high-quality cotton and silk fabrics. Excellent in both details and craftsmanship and permit skilled craftsmen to form use of both contemporary and traditional

techniques.

The price of a bandhani product depends on the fabric material, the number and fineness of the dots, the type of embellishments used, the number of colors in the designs and specifying the number of times it is tied and dyed. A bandhani saree of 6.5 metre can cost from INR 450 to INR 2,00,000. *Gajji* silk sarees cost around INR 8,000, *chaniya-choli* ranges from INR 800 to INR 1,300, dupatta of 2.5 metre costs from INR 3,000 to INR 30,000 and dress material of 7.5 metre ranges between INR 500 to INR 25,000.



Fig.89 Contemporary Bandhani Ghaghra (facing page)



Fig.91 Dress material with embellishment.



Fig.92 Bandhani bag.

Fig.90 Sketch of Gharchola saree. (facing page).

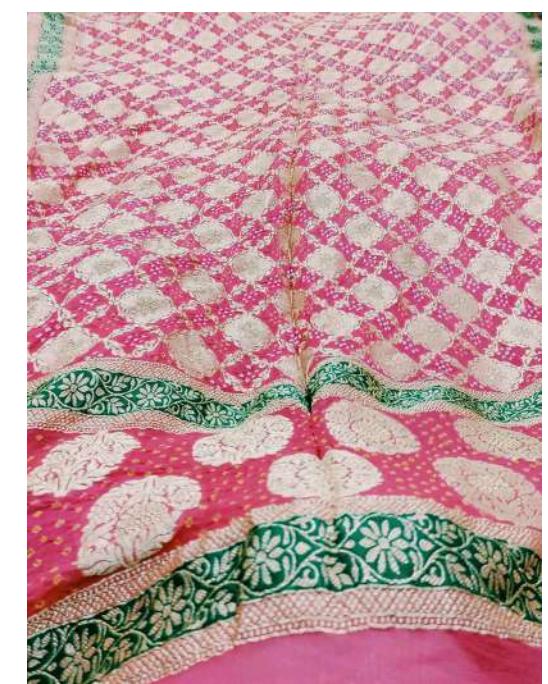


Fig.93 Silk banarsi-bandhani dupatta with zari.

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Fig.94 Keri design
(facing page)

ଅଭିନ୍ନତା
UNIQUENESS



JAMNAGARI BANDHANI

Uniqueness :

Jamnagar Bandhani is unique because of the intricate designs and tiny dots. What is more unique is the production process on the woven fabric using the tie-dye method. As depicted within the manufacturing process, the woven cloth procured as a staple is tied with threads to form tiny dots on the pre-printed designs, then it is resist dyed. There can be many iterations of the process depending upon the designs and the color needed. The designs and color patterns that the artisans use their skill and ingenuity are to make unique designs. The manufacturing process is so cumbersome and time consuming to make a final product. The entire manufacturing process is manual.

In Gujarat, the Kachchh region is also well known for its Bandhani work, but the work found there is very different from that of Jamnagar. The city of Jamnagar, in Gujarat, is well known for its red Bandhani. The water of this area is understood to offer a specific brightness to colors, specifically reds and maroons affecting the dyeing process of Bandhani hence administered extensively.

Cultural Significance :

Bandhani is popular amongst traditional communities like "Kumhars, Jats, Harijans, and Rabaris" and is adored by the womenfolk. Bandhani, also referred to as the art of tying and dyeing, assumes a special place in each house.

Creating black stoles with red dots dyed on wool by the Rabaris, while using it as 'Chandrokhani' (like the moon) by 'Muslim Khatris', at their 'Nikah' a standard wedding attire worn by the bride and groom. The Khatris, Parsis, Memans and Sonaars have a keen eye for silk Bandhani products.

Bandhani plays a crucial role for a bride as a part of her wedding trousseau. A bandhani saree is passed down through generations for the women in the families.

Innovation in products :

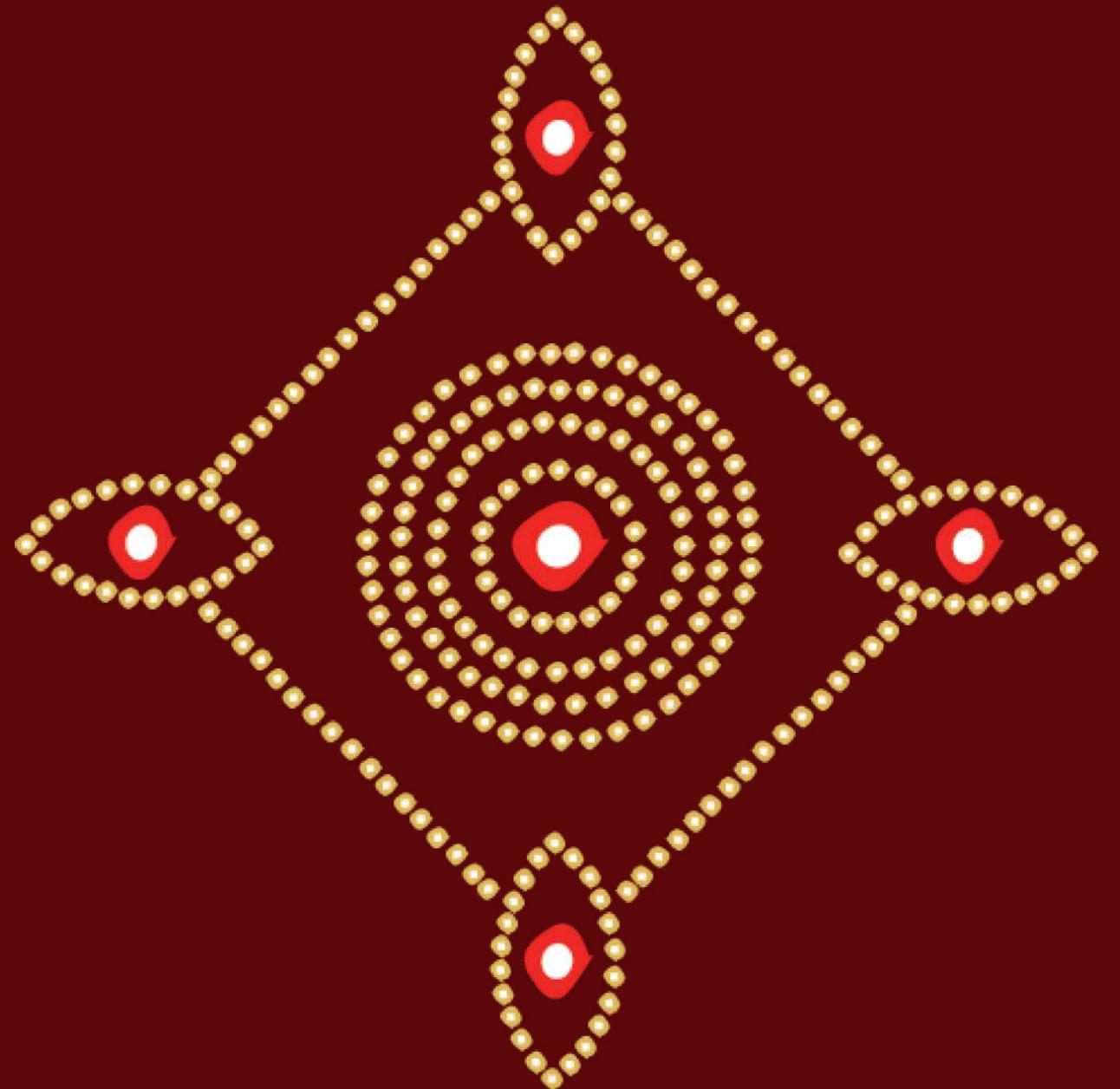
Bandhani is completed on an inventory of products and doesn't refer only to sarees. It is often done on turbans, sarees, dupattas and thus the fabric could even be cotton or silk. Dresses made out of Bandhani are also popular among people of all generations.

Bandhani motifs also are seen within the men's fashion market. Various modern Bandhani products are now on sale in the market, such as dress material, scarves, bags, skirts, bed sheets, curtains, and in-home decor.



Fig.95 Woman wearing bandhani.

09



કારીગર રૂપરેખા
ARTISAN PROFILE



Fig.96 Geometric Motif
(facing page).

ARTISAN PROFILES

Mr. Pankaj Dhirajlal Kakaiya :

Mr. Pankaj Kakaiya is a forty-eight year old dyer whose dyeing workshop is located in the Mahaprabhuji Baithak area of Jamnagar. He has been learning Bandhani since he was ten years old and has an experience of forty years in the craft.

He was taught by Mr. Manoj Dubal, where he took training about the dyeing process of Bandhani. Later, when he was twenty he established his own workshop.

He has a son who is twenty-one years old and is studying Chartered Accountancy in Ahmedabad. He is not interested in continuing this generational

practice of dyeing. Pankaj's wife, Kalpa is a housewife.

Mr. Pankaj deals with wide varieties of fabrics such as *Gajji* silk, *Patola*, georgette, *Banarasi* brocades, etc. He also works on the design plans of the sarees and dupattas. He has a wide range of Bandhani products and a great customer base to sell these products.

He works on an order basis and gets orders from manufacturers and retailers. His customers are from Surat, Jamnagar, Ahmedabad and Rajkot.



Fig.97 Pankaj Bhai dyeing bandhani fabric.

Mr. Kaushal Bhayani :

Mr. Kaushal Bhayani (Vishal bhai) is a wholesale manufacturer and retailer of Bandhani products. He is also involved in the making process of Bandhani. He is the third generation of the family continuing this traditional craft.

There are sixty to seventy dyers and eight hundred fifty women workers working under him. In the year 2004 his mother, Mrs. Chandrikaben, received the "Outstanding Business performance : Women Entrepreneur" award for Handicraft products from Gujarat Commerce Industries in Ahmedabad. In 2010, he was praised by Shri Narendra Modi as the youngest entrepreneur in Jamnagar. He has a rich

experience of 15 years while practicing this craft and now handles his family business.

His shop is located on Summair Road in Jamnagar. He has also introduced some new and contemporary products in the market. Combining Bandhani with Nathdwara paintings, Patola and various other crafts is the innovation he is striving to achieve. He has a customer base internationally and well as domestically all over India.



Fig.98 Kaushal Bhai showing bandhani saree.

Mrs. Fatmaben Maniyar:

Fatmaben is a forty-eight year old lady working in the process of tying Bandhani. She has an experience of thirty years in this craft.

She originally is from Bhuj, Kachchh in Gujarat and was married off in Jamnagar. She has also formed a women's collective where the ladies work at their homes tying the sarees, *odhanis* and *safas*.

She is the head of this collective and deals

directly with manufacturers who provide marked sarees and *dupattas*. She deals with manufacturers from Jetpur, Jamnagar and Rajkot.

Most of her work comes from the areas around Jamnagar. The women in her collective work after completing their domestic household chores. She works on tying Bandhani in her free time and is keen on passing this generation based craftskill to the younger generation in her family.

Mr. Altafhussain Alimohammed Khatri:

Mr. Altaf Khatri is involved in the process of *Chappai* or marking of design for Bandhani. He originally hails from Kachchh but his father and uncle shifted to Ahmedabad. In search of work he and his family shifted to Jamnagar.

He completed his schooling and Bachelors in Arts from Ahmedabad and later started to work as an apprentice at his uncle's workshop. He has been practicing this craft since 1997 and has an experience of twenty- three years.

He and his brother, Mr. Shoaib Khatri, established their own workshop in Jamnagar. He has two sons

who are school going kids and study in 1st and 6th standard. His wife is a homemaker and is not commercially involved in the process of Bandhani. She makes Bandhani for her own use and out of interest.

Altaf bhai Khatri receives orders from manufacturers and gets the bulk material from Surat, Varanasi, Rajkot, etc. In his free time he makes new designs for sarees and *odhanis*.

Fig.100 Altaf bhai marking designs.

Fig.99 Fatmaben tying knots on the fabric



09

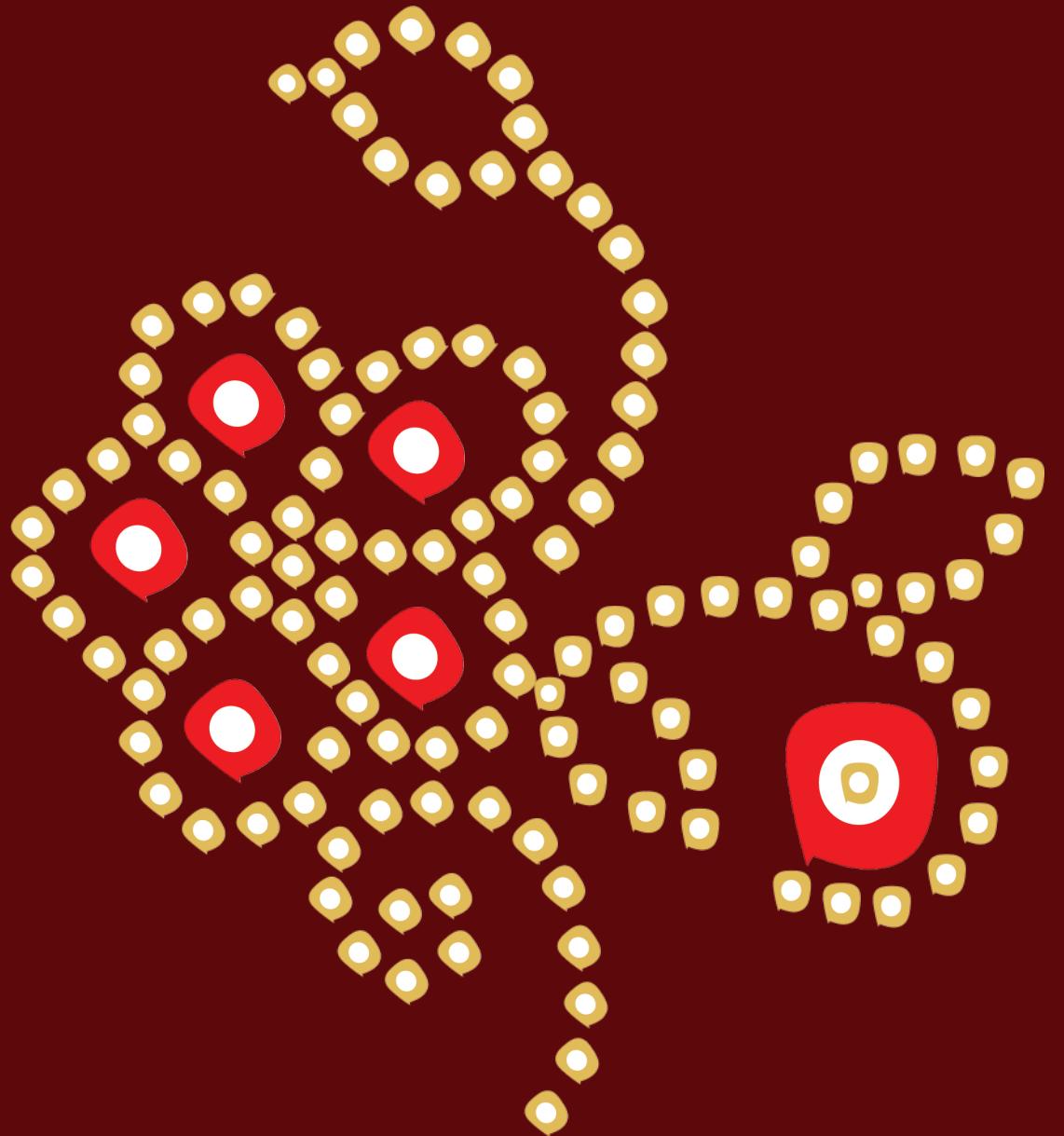


Fig.101 Phool-patti Motif
(facing page).

IMPACT OF COVID-19

Devastating impact had been seen during the pandemic and subsequent lockdown in the artisans' life. The pandemic affected their lives adversely and they prayed that this situation doesn't repeat in future. Faced with a falling economy, unemployment, they have also reduced their spendings. Their production was stopped completely. Massive unsold inventory was piled up. There had been no sale either through online orders or from workshops. They neither had food for daily consumption nor enough savings to meet medical expenses. They now needed health insurance and social security.

Most of the artisans have been out of work and are facing a severe cash crunch. They were unable to purchase raw material and new tools that were broken.

They started working as soon as the lockdown was lifted. But during that period they didn't sit back, they tried to think of new designs and new techniques to take more orders, and the sales person thought about profit margin and new strategies and new advertisement ways so that they can increase their sales as soon as the lockdown gets off. They spent quality time with their families and also indulged in playing fun games such as carrom, chess, *ashta changa*, *antakshari*, *kancha*, *gutter* and *nondi*; they also flew kites. They could also spend time with their families and relatives during various festivals.

Lockdown was a pause but after that the demand of Bandhani increased and their production went up more than usual. For some the pandemic didn't impact their sales or their production and for some it was a constant stress factor. But when the lockdown lifted and the business was back to normal their sales went up and so did the demand for the goods.

There have been advantages and disadvantages due to the COVID-19 pandemic but one could thank for his life and pray for those who lost their near and dear ones.

Fig.102 A closed shop.



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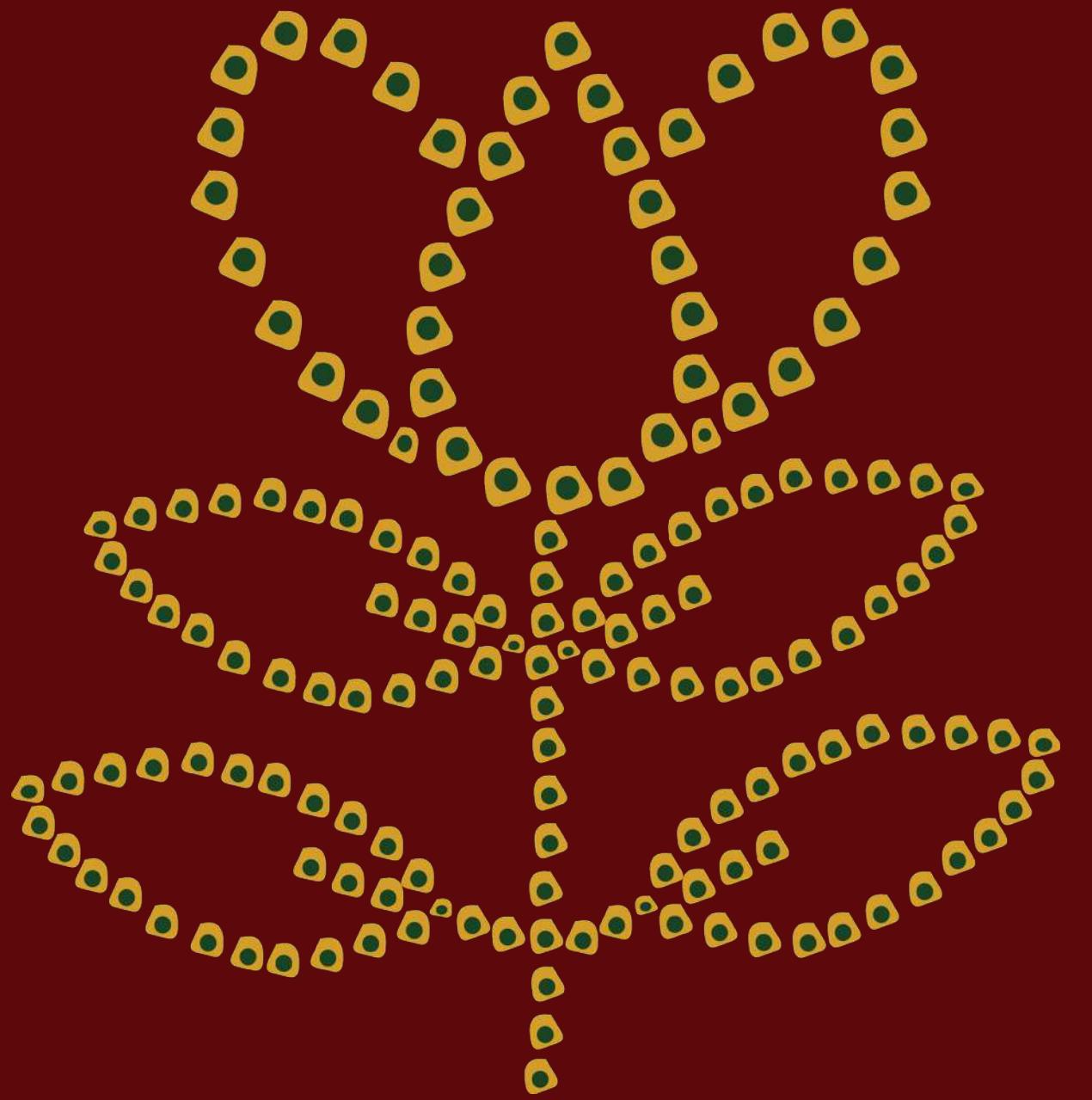


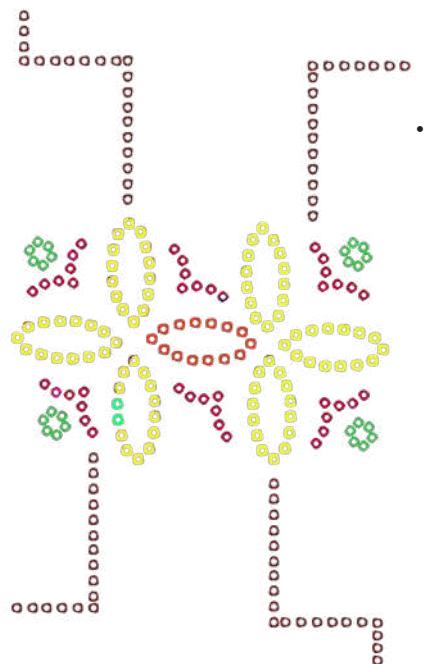
Fig.103 Floral Motif
(facing page).

સપોર્ટ
આનાલિસિસ
SWOT ANALYSIS

SWOT ANALYSIS

Strengths:

- A large variety of products can be created using this craft.
- Good network within the community.
- The community practicing has rich experience as a result of the craft being passed on from one generation to the next.
- Unique craftsmanship.
- Availability of human resources (trained artisans), local resources and raw material.
- Renowned history of craft and traditional way of tie and dye developed good credibility among buyers.



Opportunities:

- Rise in E-commerce and wider market space.
- Designers and brands working with the craft.
- Introduction of contemporary products and designs in the market.
- Growing international and domestic market base.

Fig.104 Geometric motif

Weaknesses:

- Low income of artisans.
- Lack of social media presence and promotion.
- Some artisans do not have artisan cards due to which they do not have access to government schemes.
- Synthetic dyes used harm the artisans' health and environment since there is no proper water treatment plant set up to treat the dye containing water.

Threats:

- Newer generations are not inclined towards working on this craft.
- With new printing technologies such as screen printing and digital printing, bandhani designs are being printed and mass produced which are then sold at cheaper prices.
- Due to the use of synthetic dyes it affects the artisans and environment adversely.
- Competition in the market between bandhani of other regions and Jamnagar bandhani.

CONCLUSION

Bandhani is as popular today because it's always been an eye-catchy to locals and tourists everywhere the planet . For the simple reason that women across the nation identify with these motifs, tie and dye designs will never go out of style. These Bandhani patterns follow the bride every step of the way, from the instant she is wrapped in *chunni* or *odhani* to becoming their constant companion.

From this study, it's concluded that the bandhani craft of Jamnagar has undergone a spread of changes. Colonies of tiers and dyers continue this traditional craft and pass it to their successors trying their utmost to remain at a pace with the customer demands. In addition to modifications and adaptations in dyeing, tying, and designing techniques, motifs for design are also altered

to meet the needs of customers from different socio-economic backgrounds. New designs are customer and sales-oriented. Ease in making the designs is additionally an influential factor.

Artisans have learned by trial-and-error method striving to satisfy the customer choices. No formal training is necessarily given to them. They're hooked into the traders for the sale also as for the staple who make the only of the profit. An insight into this traditional art makes one realize the importance of those artisans.



Fig.105 Dyed bandhani fabric

OUR EXPERIENCE

Our experience at Jamnagar was very informative and amazing. While we still collected our primary information in awe through books, maps and various other documents on bandhani, little did we realize it would be one of the most splendid and enriching experiences of our lives.

We spent five to six days there along with artisans and exploring the place. The artisans were extremely friendly and outgoing and all of them were very excited to tell us about their craft and lives. We tried to tie the knots of Bandhani which itself made us appreciate the skills and patience of the artisans.

The process of Jamnagar Bandhani seems simple but it is a tedious and time consuming task. Even though the Bandhani is time taking craft, the results are worth it. We visited the market place in the city to have a look at the different products

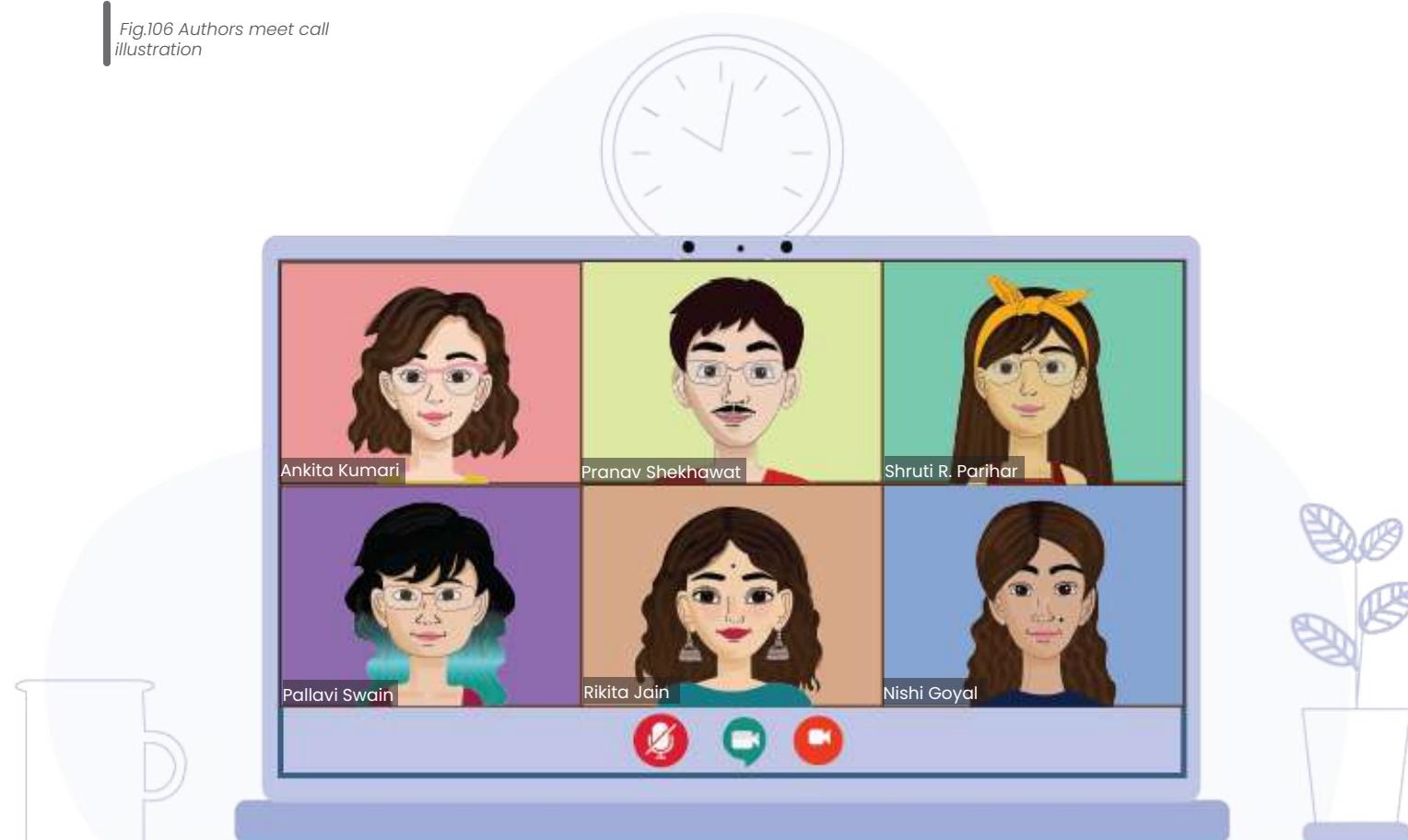
and their prices.

We interacted with a few shopkeepers who were recommended by our artisans as they had a close knit relationship with them.

We also bought *dupattas*, sarees and dresses for ourselves and our family members. It was so educational and enjoyable at the same time that we lost track of how much time had passed. We returned from our trip taking back the memories and the spirit of doing justice to the tiny dots that the craft carried. We also arranged for online interactions with one of our artisans who had given us an opportunity to learn the craft from afar.

Even though the trip was only five or six days long, we got better clarity and a greater appreciation for the craft.

Fig.106 Authors meet call illustration



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GLOSSARY

A

Abha or Abho – Kurta, upper body garment worn by men.

Adheko – The forefinger and thumb of the hand are used to tie the raised area of the material with a thread, this complete process is named 'Adheko'.

Atharo – 3-4 layers of thick cloth are spread on the ground or the table, which is called Atharo.

Ayurveda – Its roots date back to the Indian subcontinent and is a system of alternative medicine.

B

Bandhai – Process of tying.

Bandhani – This type of tie-dye textile is decorated by pinching tiny bindings into the fabric with the fingernails to make a figurative design out of it.

Barra Hills – Located only 15 km from Porbandar town in Porbandar district, protect the region from salinity ingress. Since February 1979, this area has been a wildlife sanctuary.

Bardic chronicles – Descriptions of historical and bardic manuscripts.

Basundi – A condensed sweetened milk produced by boiling milk to a reduced amount before reducing it by half.

Bedi – The town of Bedi is in Jamnagar Taluka of the Jamnagar district in Gujarat, India. During British rule, the port was a major anchorage for the Nawanagar State.

Beldaar – Vine like pattern.

Bhindhi – One small dot of tying is called bhindi.

Bhindhi Bandhavu – Process of tying dots.

Bhungri – A slim, thin tube for tying knots on fabric that provides a better grip when tying knots. It is

typically made of plastic and used as an aid in knot tying.

Boond – Small dots with darker centers.

C

Cairy – Paisley.

Chakli – It is a savoury snack. This snack features a spiral shape and spiked surfaces. There are three types of flour used for Chakli: rice, Bengal Gram (brown chickpea), and Black Gram (*urad daal*).

Chapti – The thumb or forefinger of the hand is used to hold the raised area.

Chaubundi – Group of four dots.

Chode Vajo – The fabric is pulled diagonally by two people so as to open up the tied areas showing different colored patterns. This process is named Chode Vajo.

Climate – The typical conditions in an area over the course of many years.

Channels – Inlets and channels in marshes or along shorelines which are narrow, sheltered waters.

Crescent – Crescent refers to a street or row of houses built in a curve.

D

Darbargadh – Willingdon crescent is housing an assortment of shops and is commonly known as Darbargadh.

Demography – Density, distribution, and vital statistics (births, marriages, deaths, etc.) of human populations are considered in demography.

Dhokla – The dish is typically eaten in India and is made from a batter of gram flour (from chickpeas) and cooked by steam. The dish is similar to cake visually and is similar to *khaman*.

compositionally.

Dhrol - A city in the district of Jamnagar, Gujarat.

Diwali - Hindus, Sikhs and Jains around the world celebrate Diwali, the five-day Festival of Lights. Diwali is derived from the Sanskrit word *deepavali*, which means rows of lighted lamps.

E

Ejar - Trousers.

Ekdali - A single bandhani dot.

F

Farma - Transparent plastic sheet which bears design created by small pin holes.

G

Garba Raas & Dandiya - *Raas-Garba* is a vibrant evening of dancing and fun that takes place before weddings. In *Raas*, sticks called *dandia* are held between pairs. Dancing involves hitting your partner's *dandia* with your own as you follow the beat of the music.

Geru - Fugitive dye.

Goddess Ambaji - *Ambaji* is a census town in Banaskantha district in the state of Gujarat, India.

Goddess Ashapura - *Ashapura Mata* is an aspect of Devi and one of the principal deities of Kutch. The Goddess of fulfillment, she is the one who fulfills the wishes and desires of everyone who believes in her.

Gul - Circular patch of red with worked in white or yellow dots.

H

Handloom - A loom that is operated exclusively through foot or hand power.

Hardholji- Brother of Jam Rawal.

Hathi - Elephant.

Holi - It is an Indian spring festival where people scatter coloured powders or apply them on each other.

J

Jaaldar - Web like pattern.

Janmashtami - The auspicious day of Krishna Janmashtami commemorates the birth of Lord Krishna, an avatar of Vishnu, to Devaki and Vasudev, to save Mathura from King Kansa's tyranny. Festivity of great importance in Hinduism.

Jam Ranjitsinhji - He was the ruler of Nawanagar in India from 1907 to 1933 adopted two of Veraji's sons, Lakhaji and Lakhiyarji. Lakha Jadani also called Jam Lakhaji, took back Kachchh in v.s.1203.

Jam Rawal - Jam Rawal Lakh (1480-1562) was the founder and ruler of Nawanagar State in 1540. He ruled Kutch State from 1524 to 1548.

Jamnagar- A city in southwestern Gujarat state in western India.

Jasoji- Eldest son of Hardholji.

K

Kachchh - District of Gujarat state.

Kachchi - Kachchi is a registered dialect of Sindhi. It emerged as a southernmost dialect of Sindhi, with which it is mutually intelligible. With time, it has absorbed Gujarati vocabulary.

Kadi - A group of four *bhindi* is called *kadi*.

Kajal - This means Eyeliner or Kohl.

Kathiawar - It is a peninsula located in the Western part of the Indian subcontinent.

Kathiawar Peninsula - close to the extreme north of India's west coast, it borders on the Arabian Sea.

Kathiawadi - A reference to something from, originating from, or related to the Kathiyawar peninsula in Gujarat, India. The Kathiyawari dialect is a variety of the Gujarati language.

Khatri- A type of community.

Khandvi - This Indian savory snack can be found in Maharashtrian and Gujarati cuisine. Gram flour and yogurt are primarily used to make this yellowish, tightly rolled snack.

Khengarji and Sahibji - Hamirji's sons.

Kodi -The larger dots are usually called as the *kodi*, tear drop shaped dots.

Kodivel - Border formed by *Kodi* pattern.

L

Ladoo Jalebi - Swirl pattern.

Lakhota Palace - Situated on an island within the middle of Rannmal Lake, a little museum with artifacts dating from the 9th to the 18th century.

Lehariya - wave like pattern.

Lodki - women's veil cloth.

M

Makar Sankranti - It is celebrated as a festival in India.

Marshy land - Any area of ground that's waterlogged is marshy.

Metropolitan - Cities and suburbs around a major city that exert a formidable economic and social influence over its suburbs.

N

Nakh - A metal or plastic artificial nail. Worn on finger to facilitate tying of knots.

Nagmati - A river in Jamnagar, Gujarat.

Navratri - The nine sacred days mark the foremost auspicious days of the calendar consistent with Hinduism. Celebrated with fervour and festivity everywhere north India.

Nawanagar - is a Princely State of Jadeja Dynasty. Nawanagar is within the State of Saurashtra, India.

Neel - *Neel* is a commonly known whitener used

on fabrics and is used to bleach the fabric white.

O

Odhani - Veil.

P

Pachek or Kharek - Geometric motifs.

Pallav - End piece of the saree (*pallu*).

Pasa - Diamond shaped pattern.

Pavagadh - Pavagadh in the present day is a region run by the Municipality of Panchmahal District about 46 kilometers from Vadodara.

Putali - Doll.

R

Rabaris - Community.

Rangmati - A river in Jamnagar, Gujarat.

Ras Mandal - The circular dance, the dancing ground of Lord Krishna.

S

Saat Phere - Seven vows.

Sarkam Bandhavanu - Tying of motifs and a row of small ties.

Sarpvel - Snake border.

Satbundi - Group of seven dots.

Saurashtra - It's a peninsular region of Gujarat, located on the Arabian Sea coast.

Sevo Bandhavo - the whole saree is pleated and wrapped during a polythene sheet, then fastened with a rubber strip leaving only the border portion. This portion is then dipped within the specified color dye and thus an equivalent is completed for the *pallav* (the end that falls loosely on the back).

Shikargah or Dundgar Shahi - Mountain like pattern.



जामनगर की हवा में अलग ही नशा है।
टिमटिमाते तारे दिन में नजर आते हैं। बात यह उन आसमान वाले सितारों की नहीं,
उन बिंदुओं की है जो कपड़े पर इतिहास बना रही।
कला को सहेज कर रखे हुए हमने देखी हमारी संस्कृति है।
अंबाडाल, घरचोला, बावनबाग शिकारी है।
देते कारीगरों को पहचान।
और हमारी देश की औरतों को आन बान और शान।
आओ हम मिलकर अपनी संस्कृति है बचाते।
बांधनी की तरह हम सब भी जुड़कर नाम है कमाते।

બંધેજ
BANDHEJ

પણા ની બંધણી
The Knots of Love

