

Design Resource

Bandhani

Traditional Tie and Dye Technique

by

Prof. Nina Sabnani

IDC, IIT Bombay

Source:

<https://dsource.in/resource/bandhani>



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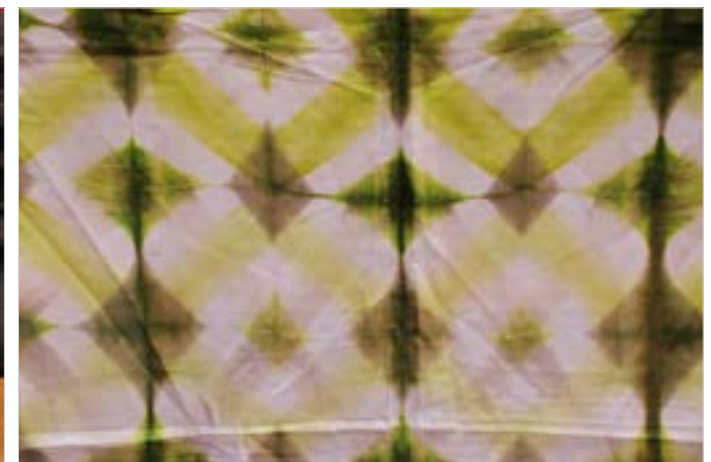
Source:

<https://www.dsource.in/resource/bandhani/introduction>

Introduction

Bandhani is a tie and dye technique on woven cloth. Its name is derived from the word 'bandhna' (बांधना) or 'bandhej' (बधेज). The name Bandhani is used colloquially for both the technique of tie and dye as well as the final cloth. Bandhani is done on cotton, Gajji silk, wool, muslin, etc. The best quality Bandhani is done on finely woven cotton.

Bandhanis are brightly coloured and vibrant; and have a myriad of patterns; designs include floral, abstract, animal motifs or geometric patterns. Knots are arranged in various patterns to make interesting designs. The tied knots result in dots in the final dyed cloth. Fine dots in the design are due to meticulous tying of knots. Finely designed dots are a mark of high craftsmanship.



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Traditionally, natural dyes were used extensively for the colours. For example, madder root (*Rubia Cordifolia*) for red; Sunflower petals for purple and yellow; Turmeric for yellow; Safflower derived dyes for red, brown and olive; and Indigo from the leaves of *Indigofera Tinctoria* for blue. With cheaper and faster binding chemical dyes available today very few dyers use the natural alternatives.

Naturally dyed Bandhani is considered to be of the highest quality and valued higher than its artificial chemical dyed variants. For the sake of authenticity and to prove that it is not screen-printed; the genuine Bandhani is sold with the threads still tied to the cloth.



References:

Ranjan and Ranjan - (2007); Crafts of India: Handmade in India

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Source:

<https://www.dsource.in/resource/bandhani/social-context>

Social Context

Bandhani is associated with social customs and traditions cutting across different communities. Most communities in Gujarat and Rajasthan use Bandhani extensively in various rites of passage from birth to death. Traditionally each community had a specific set of designs and patterns. In Rajasthan, each community has a different colour and pattern for the turbans worn by the male members. Thus, Bandhani also serves as a visual identifier for a particular community.

A Hindu bride is identified by the red-coloured Bandhani she wears. This is called a Suhagadi. A Bandhani with a yellow background indicates that the lady has become a mother. This cloth is called a Satbhateli. A widowed woman wears a plain black cloth called a Jimi. The Jimi has designs only at the borders of the cloth.



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The popular designs have been named Leharia, Mothra, Ekdali, Shikari, Khombi, Gharchola, Patori, Chandrokhani, etc. The Chandrokhani design derives its name from the moon-like patterns and comprises red dots on a black cloth. The Khombi design is basically white dots on a red cloth. A Gharcholu is the traditional wedding cloth called the Odhani. A Gharcholu is used in weddings in the Hindu and Jain communities. The husband gives this to the bride at the time of their wedding. This cloth is usually arranged over the head. A strip of embroidery may be added to the border of a Gharcholu. The ornamentation in the embroidery is quite elaborate and glittery with zari work. Nowadays, even the women guests wear a Bandhanigharcholu for the auspicious occasion of a wedding.

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Origins

Artifacts of cotton cloth excavated from the Indus valley civilization indicate that the art of dyeing cloth was well known about 5000 years ago. There is mention in historical texts from the time of Alexander about the vibrant coloured cloth from the Indian subcontinent. The Khatri community in Gujarat has traditionally been involved in the making of Bandhani. They migrated from the Sindh region about 400 years ago. A lot of other communities have also adopted the process of Bandhani tie and dye.

Place and People:

Earlier all processes involved in Bandhani were carried out by the members of a family. The women did the tying and the men did the dyeing. Now, the work is distributed to people outside of the household. Many social groups are involved with traditional Bandhani production.

The important centres of excellence for Bandhani are Jamnagar (Saurashtra), noted for the production of bright red cloth; Bhuj (Kutch), producing the finest knots; and Ahmedabad(Gujarat), which is a major centre of textile production, along with many centres in Rajasthan.

Ali Mohammad Khatri shares a story of how the Bandhani technique of dyeing came about. In the days of yore dyers only knew how to dye cloth in one colour, without any embellishments or motifs. One day, a fakir visited one such dyer asking for alms. While the dyer went to fetch some food and money, the fakir tied a knot in the cloth that his host was about to dye. The dyer unaware of the knot went ahead and dyed the cloth as he would normally do. After the dyed cloth dried, he noticed the knot and opened it to find an interesting pattern on the cloth. This gave him the idea of tie and dye. Thus the technique of tie and dye Bandhani is believed to be a divine gift by that fakir.



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Tools

Different types of tools used for tie and die technique:



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Process



Bandhani Process



Tie and Dye Technique



Rabari Bandhani Process

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Bandhani Process

The cloth is tied finely with threads and dyed in stages in different colours. The tied cloth when opened results in various patterns and motifs.

The design for Bandhani is transferred onto the cloth using fugitive colour. A plastic sheet with a pin-holed pattern of the design is used as a stencil to transfer the motif onto the cloth. Alternatively, the design is block-printed on the cloth.



The printed pattern areas on the cloth are then pulled up and tied tightly with thread into a knot called a bindi. The cloth is pulled by pinching with the help of the fingernails or with a small nail-shaped metal ring, and then tightly tied around with a thread. This forms the dye resist area of the cloth. Women usually carry out the tying job. To create finer dots the pulled area of cloth needs to be small. For bigger areas, the cloth is tied in knots of varying sizes. The tying process is done meticulously following the pattern printed on the cloth.



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The threads used are usually cotton or synthetic nylon. The thread may be coated with a resist material in the case of cotton thread. The thread is continuously wound from knot to knot without cutting. This enables the thread to be reused again a number of times.



After the cloth has been tied, it is washed to remove the fugitive colour printed on the cloth.

The cloth is dyed with a light colour such as yellow. After the first dye, the loose knots on the cloth are re-tied in a repairing process. For a complex pattern, the resist tying happens more than once in varying sizes as per the design.

The cloth is dyed again for the other patterns if any and then washed and dried. The cloth may be successively tied and dyed in various colours for multi-coloured designs.



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Tie and Dye Technique

Dyeing and Washing Technique for bandhani:



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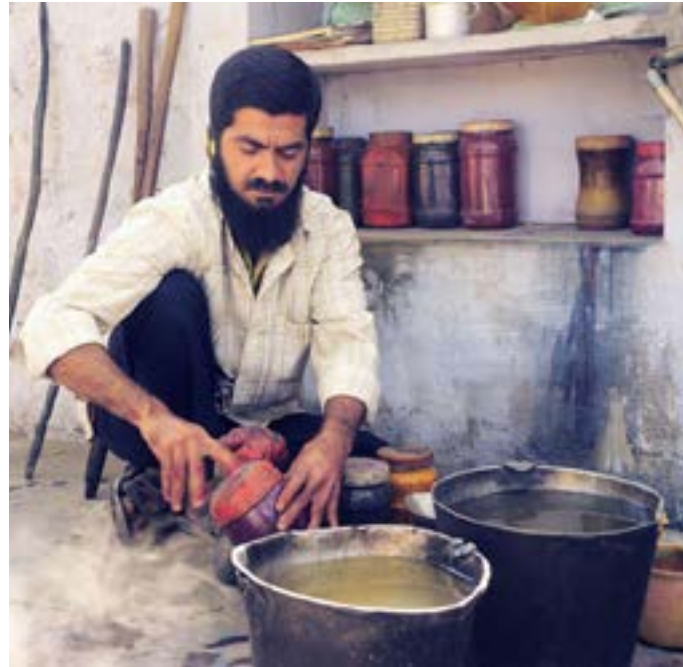
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Rabari Bandhani Process

Design Transfer - Rabari bandhani process:



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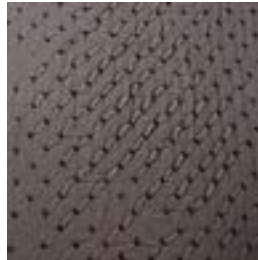
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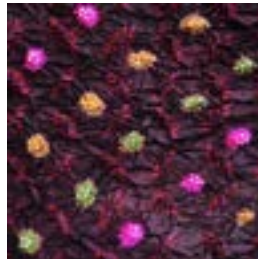
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Aziz Khatri



Yaqoob Khatri



Isha Khatri

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Aziz Khatri

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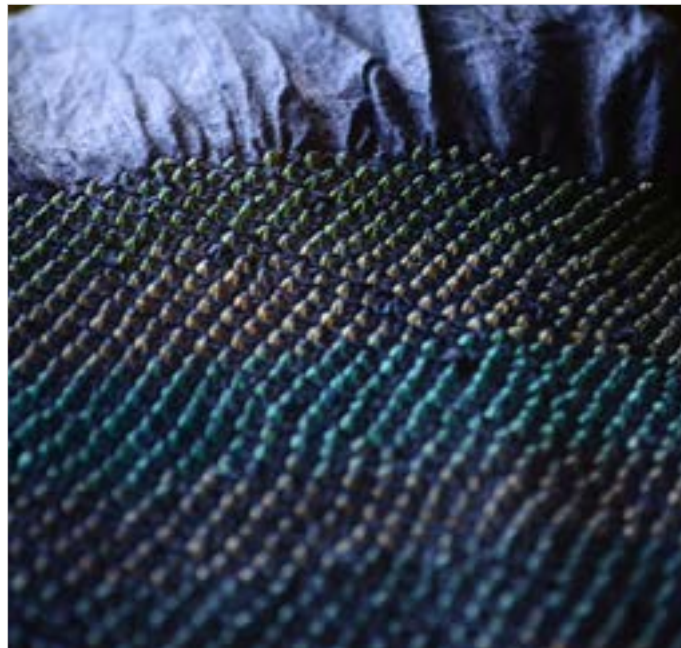
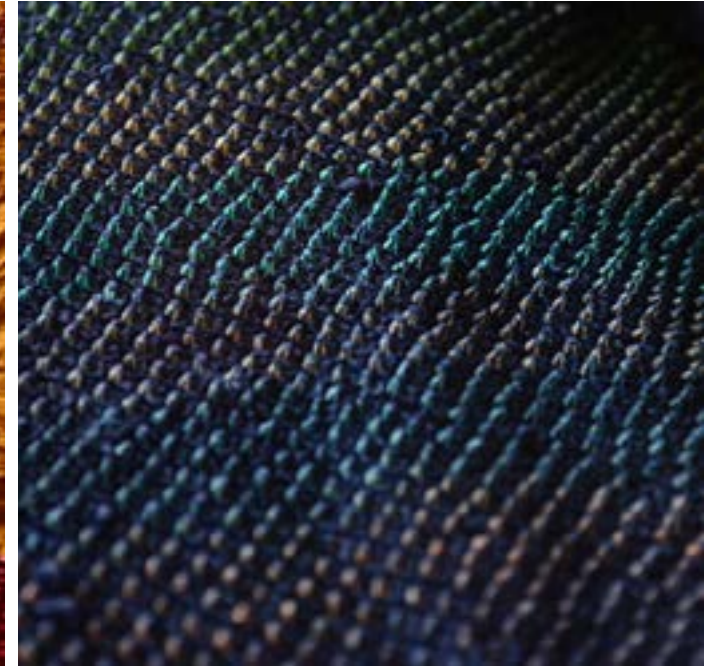
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Yaqoob Khatri

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<https://www.dsource.in/resource/bandhani/bandhani-designs/yaqoob-khatri>

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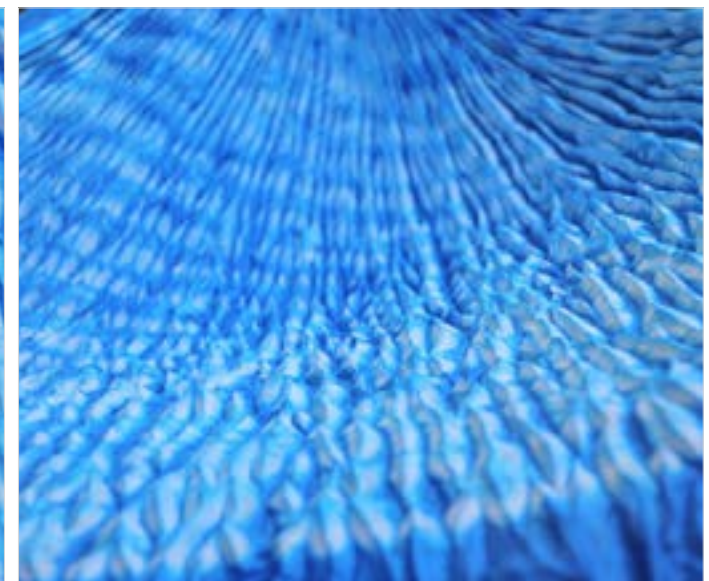
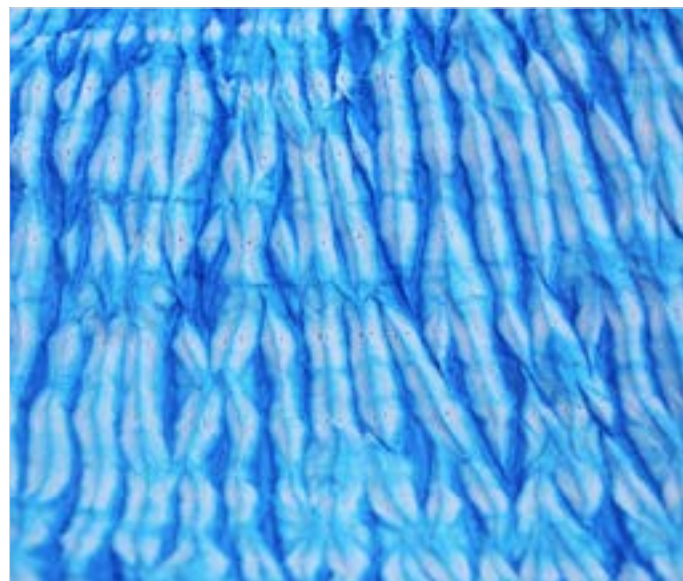
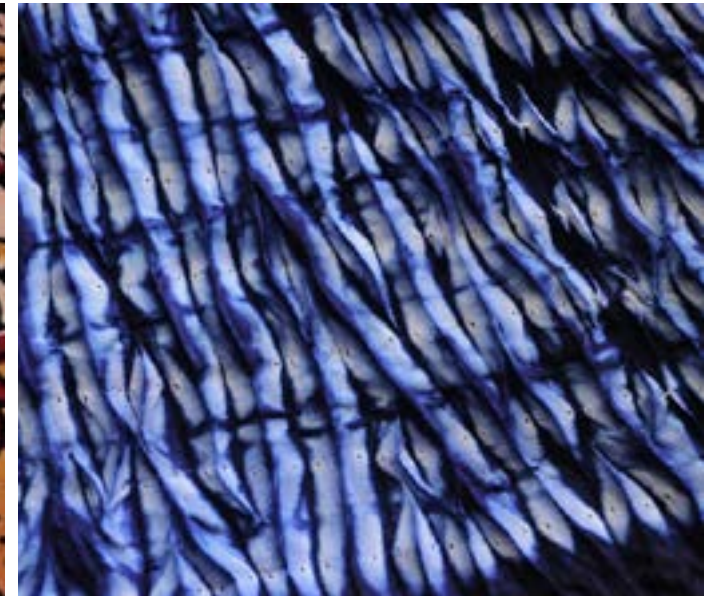
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Isha Khatri

Bandhani Designs by Isha Khatri:



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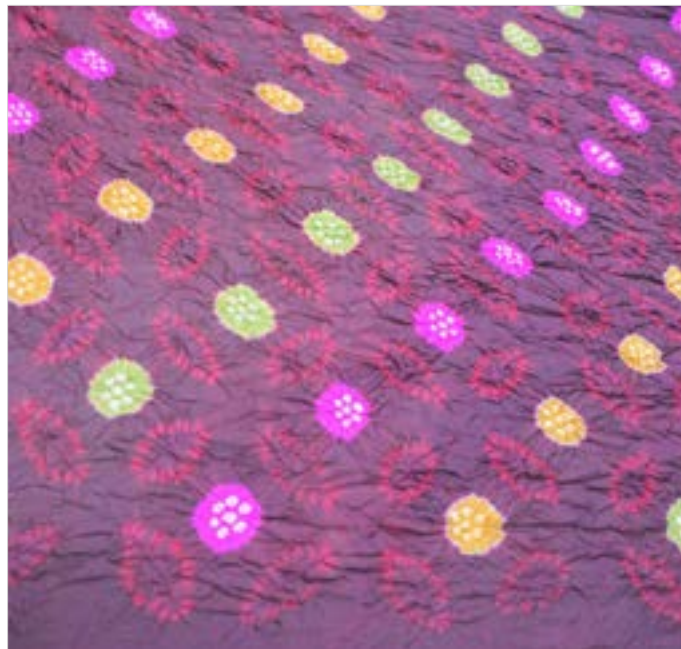
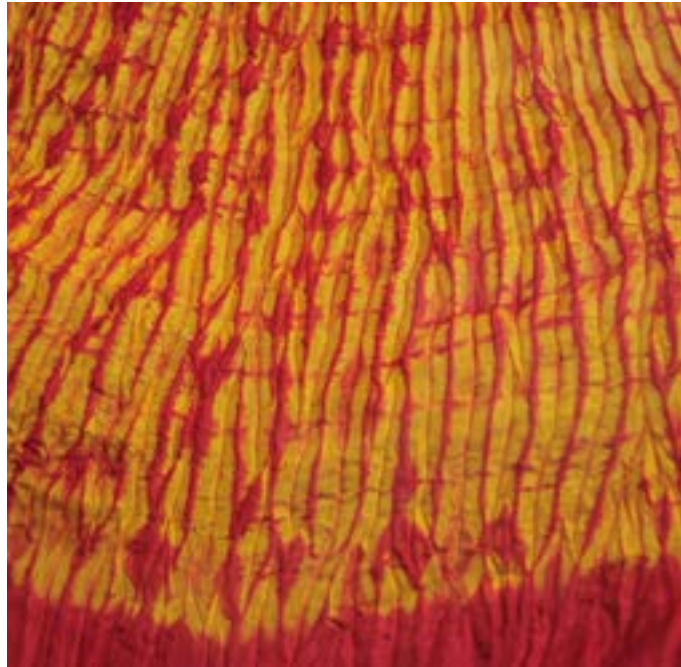
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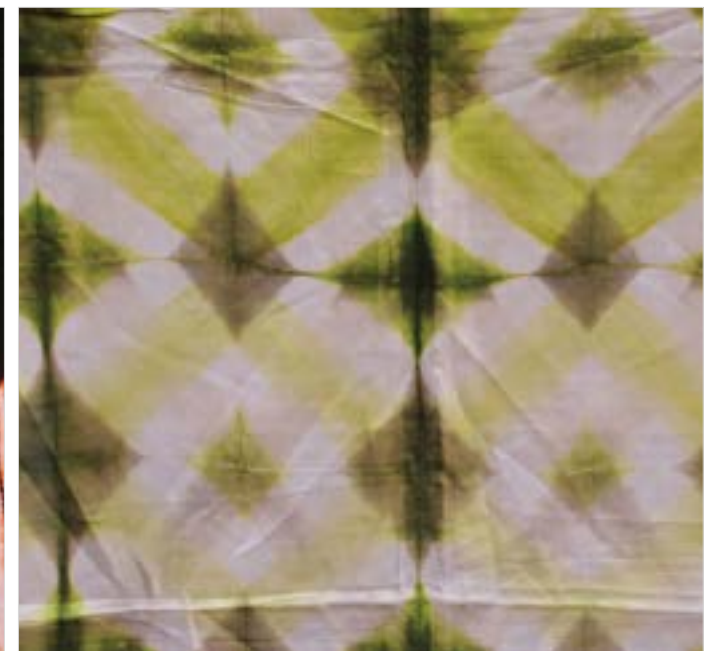
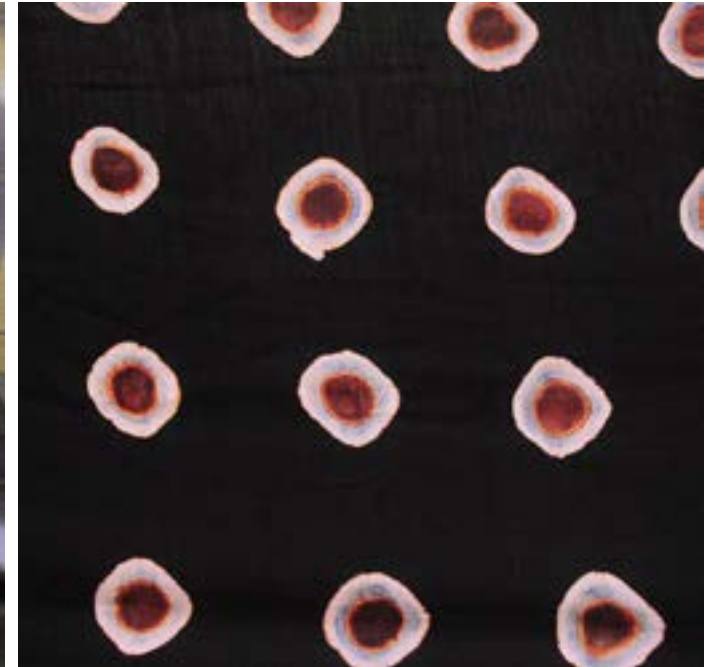
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Source:

<https://www.dsource.in/resource/bandhani/contact-details>

Contact Details

This documentation was done by Prof. Nina Sabnani, at [IDC, IIT Bombay](#)

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