

G.I. APPLICATION NUMBER – 221

Application Date: 13-09-2010

Application is made by **Jamnagar Chamber of Commerce & Industry**, Chamber Building, Grain Market, Jamnagar – 361 001, Gujarat, India for Registration in Part A of the Register of **JAMNAGARI BANDHANI** under Application No: 221 in respect of Textiles and Textile Goods not included in other classes and Clothing falling in Class – 24 & 25 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Jamnagar Chamber of Commerce & Industry
- B) Address** : Jamnagar Chamber of Commerce & Industry,
Chamber Building, Grain Market, Jamnagar – 361
001, Gujarat, India
- C) Types of Goods** : **Class 24** – Textiles and Textile Goods not
included in other classes
Class 25 – Clothing

D) Specification:

The Jamnagari Bandhani is an ancient, dyeing technique, wherein the fabric is tied in intricate patterns with the help of nails, beads or grain, which prevents the colour from seeping into the tied areas during dyeing. The technique has been so perfected that the most intricate patterns emerge in discharge, with vibrant backgrounds. Jamnagari Bandhani is very closely associated with deep rooted social customs. It is a must in the marriages of Hindus and Muslims.

Jamnagari Bandhani is one of the most important traditional handiworks of the Kachchh craft-persons. They are produced in two regions, namely, Saurashtra and Kachchh in Gujarat.

Jamnagari Bandhani products of Gujarat are unique with intricate designs and tiny dots. The production process on the woven fabric using tie-dye method is unique in nature. The designs and colour patterns are so unique that the craft persons use their skill and ingenuity to make unique designs. The entire manufacturing process is manual.

E) Name of the Geographical Indication:

JAMNAGARI BANDHANI



F) Description of the Goods:

The traditional Jamnagari Bandhani or tie-dye is a very old technique of decorating cloth. In Kachchh region, almost every community of Hindus uses Jamnagari Bandhani and Muslims as a ceremonial cloth as well as their daily wear.

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Jamnagari Bandhani products of Gujarat are unique with intricate designs and tiny dots. The production process on the woven fabric using tie-dye method is unique in nature. The designs and colour patterns are so unique that the craft persons use their skill and ingenuity to make unique designs. The entire manufacturing process is manual.

One of the important speciality of the Bandhani is that a metre long of cloth can have millions of tiny knots known as “Bheendi” in the local Kachchh language. These knots form a design and opened after dyeing in bright colours. The Jamnagari Bandhani work has been exclusively carried out by Muslim Khatri in the Kutchh region.

G) Geographical area of Production and Map as shown in page no: 17

Jamnagari Bandhani fabric is produced in two regions of Gujarat, namely, Saurashtra and Kachchh. In Saurashtra, the Jamnagar city is the main producing centre of Jamnagari Bandhani and where as in Kachchh, the Jamnagari Bandhani is produced across the entire district.

The Jamnagar district lies just to the south of the Gulf of Kachchh and lies between 22° 28' North latitude and 70° 4' East longitude.

On the other hand, Kachchh is virtually an island, bounded by the Arabian Sea in the west; the Gulf of Kachchh in south and southeast and Rann of Kachchh in north and northeast. The border with Pakistan lies along the northern edge of the Rann of Kachchh. The Kutch district lies just to the south of the Gulf of Kachchh and lies between 23° 28' North latitude and 70° 2' East longitude.

H) Proof of Origin (Historical records):

Jamnagari Bandhani or tie-dye is a very old technique of decorating cloth. In Kachchh traditionally almost every community of Hindus and Muslims uses Jamnagari Bandhani as a ceremonial cloth as well as a daily wear.

The members of the Khatri community believe that the Jamnagari Bandhani technique has come to Kachchh from Sindh and from Kachchh it was introduced to Jamnagar. It is believed that the tie & dye technique was introduced some centuries back by a fakir from Sindh. However there is no historical reference about the exact time or period.

Mordant dyed textiles were found at Mohenjodaro sites, dates back 2000 BC. It is evident that there was knowledge of the use of mordant in the art of dyeing to make the colour permeate the fabric. It is possible that resist dyeing was also practiced.

Our earliest evidence of the use of Jamnagari Bandhani cloth in India is in the depiction on the walls of Ajanta caves, which dates back to 6th century AD. Here women are shown wearing blouses with clearly discernible simple dotted tie-dye patterns.

There are also green jackets with such patterns. Other earliest reference is in Banas Harshacharita or life of King Harsh (606-648 A.D). The poet writes that at the wedding of one of the prince's sister, old matrons were skilled in many sorts of textile patterning, some of which were in the process of being tied (bandhya mana). The text says that there tied textiles were carefully dyed. In the same work it is said that ladies skirts were made out of these fabrics.

“The Jamnagari Bandhani type of fabrics of Indian origin found at Fastar in Egypt and attributed to the late medieval period appeared to have been only cheap imitation of true Jamnagari Bandhani and made with printing blocks”

From the 12th century onwards, Jain script painting from western India illustrates many garments with dotted pattern, which seems to be tie and dye. Several are with the Tribundi pattern (group of three dots) popular in Gujarat up to the 20th century.

Literature references in the 14th century include the Moroccan traveller Ibn Battuta, who described that a single piece silk cloth which was dyed in 5 colours being sent to the Emperor of China from Muhammad Tughlug's court. This piece may indicate Jamnagari Bandhani cloth.

Another Gujarat text of the 15th century confirms that Mandvi in Kachchh was renowned for its dyeing odhanis even then and in the second quarter of the 16th century. It is still an important tie & dye centre. In the Bagh caves, Jamnagari Bandhani garments are also seem to be depicted. In miniature painting the technique can never be distinguished with positive certainly from printed or embroidered pattern. However, it is possible that circular forms arranged in an irregular manner in the earlier miniatures from Mewar (around 1670) represent tie-dye techniques, although this cannot be proved. The tie-and dye technique used on fabrics is every old process for pattern he used on fabrics is a very old process for patterning textile and since the term “Jamnagari Bandhani” in texicons and other literature, both Sanskrit and Prakrit.

One of the earliest references to “Jamnagari Bandhani” fabrics is in Bana's Harshacharita life of King Harsh (606-648 A.D.) According to Agrawal (1959:65 f) the poet writes that at the wedding of one of the prince's sister “old matrons were skilled in many sorts of (textile) patternship, some of which were in the process of being tied (Gandhyamana). The test says that thee tied textile were carefully dyed. In the same work, it is said that ladies' skirts were made out of t hese fabrics (which Moti Chandra calls pulakabanddha).These could have been garment similar to those illustrated on Ajanta wall-printings (Cave no.1,6''/7'' century) where maidservants were blouses with clearly discernible tie-dye patterns : Carge bright dots and ring on almost transparent dark violet fabrics. There are also green jackets with such patterns. In the Bagh caves, “Jamnagari Bandhani” garments also seem to be depicted, and, long-sleeved greenish- yellow tunics decorated, and, according to Moti Chandra, consist of “a long-Sleeved greenish- yellow tunic decorated with a white dot-in-circle motive”

The “Jamnagari Bandhani” type of fabrics of Indian origin found at fostat in Egypt and attributed to the late medieval period appeared to have been only cheap imitations of true “Jamnagari Bandhani” and made with printing blocks

True Gujarat Jamnagari Bandhani is mentioned in Varnaka, the seventeenth century inventory under bandhalaya.

D) Method of Production:

The Jamnagari Bandhani is prepared on cotton, silk, wool fabrics. The process of production of Jamnagari Bandhani can be summarised as follow:

➤ **Cotton Jamnagari Bandhani:**

• **Preparation of Material:**

First of all, the textile material is carefully examined for its quality. If necessary, the cloth is bleached. The raw materials required for Jamnagari Bandhani are muslin, handloom or silk cloth, ordinary thread for tying, starch and colours for dyeing. Traditionally vegetable dyes were used but today chemical dyes are becoming very popular. The tools required are also very basic-wooden blocks for marking designs and the simple implements for dyeing.

Jamnagari Bandhani is manufactured in Gujarat and Rajasthan. However, the process of making Jamnagari Bandhani clothes is somewhat different in Rajasthan than in Gujarat and the patterns and designs also vary. The craftsmen from Rajasthan are recognizable because they grow the nail on their little finger to facilitate their lifting the cloth to tie it and they wear a small metal ring with a point. The Gujarati craftsman prefers to work without these aids. The flow is much better when working with bare hands and there is no risk of demanding the cloth.

• **Printing of Motifs:**

The cloth either, cotton or silk is procured from the market in bleached form and is printed with design through wooden blocks. Different blocks are used for different designs. The process of Jamnagari Bandhani is relatively simple but very time-consuming. The cloth which is bleached, usually thin cotton, silk or wool is folded two or four times and a design are marked out in the form of dots. The designs are marked out on a thick plastic sheet. Pinholes are made around the pattern. The ‘printing ink’ is a mixture of ‘geru’ and black colour or soot mixed with water. The “ink” seeps through the holes to print the pattern on the cloth. Sometimes wooden blocks (like block printing) are used to print designs. This is a typical style of printing a design, which is followed by most artisans all over India. The printing paste is that of direct dyes and can be washable. This printing is done for making designs for tying work.

Many artisans use the help of printed patterns while tying the dots. Though, the older generation considers it an insult to their skill if they are asked to follow a printed design. The textile is folded into four or more layers for tying. The rangara (colourer) now marks the lay-out of the pattern on the material. He is a specialist geru (a burnt-sienna mixed with water) into which he first dips a cord used for delineating the geru using simple printing blocks of wood (unlike other blocks these are usually handle less). The weak imprints and the joints between one motif and another are traced with a split of bamboo,

the point of which is dipped into the colour. This work is carried out on the mud floor on a flat working table.

- **Tying of the motifs:**

This process is outsourced to females in nearby households. The time taken for tying work varies depending upon the Jamnagari Bandhani design, and is ranging from 4 to 90 days.

There are two different styles of Jamnagari Bandhani. One has the popular dots and the other has lines called “Laheria”. ”Laheria” originates from the “lahar” which means waves. It is tied in a similar design of thin lines gradually flowing into thicker lines. The cloth is rolled and tied with a thick thread which is wound at an interval of about an inch. The thread is wound on a long stick, which enables them to tie thread tightly on the cloth.

This work is mainly carried out by women and girls. The worker sits on the floor and places the folded cloth on her lap. The thread for tying, sometimes moistened, is usually plain cotton yarn. It is led by the thumb and the forefinger of the right hand. The thread is made to run through a fine millet-stem bobbin, so that it runs smoothly and evenly.

The larger dots are usually called as the “kodi” design but the finer dots are valued more. The dotted designs require more time and patience. The dots to be resist-dyed are pushed up from the reverse side of the cloth by the long painted nails of the artisan’s left small finger; then the heads of pushed up parts are tightly tied in knots with cotton threads. The four folds of the material are then raised with the pointed nail of the small finger. While the left-hand thumb presses the material together, causing it to bunch for tying. At the end, the tying thread is passed from below in such a way when pulled it becomes tight. The thread is then laid uncut to the next point to be tied, if this is close by. If the finger nail breaks off, a metal ring with a pointed tip is placed on the finger. But as a rule the people doing the tying work have one strong, protruding, pointed finger nail.

- **Dyeing of the textile in the lightest colour:**

This is a very important step to make a Jamnagari Bandhani. It involves a continuous process of dyeing, washing, bleaching and tying. The tied material is procured back to the unit from the households and it is first dyed in yellow shade, which is dischargeable. In this process, the tied portion in bleached cloth remains in white and rest of the cloth in yellow shade. The yellow shade cloth is again given to female households for tying (Bandhai). After procuring back the tied material, the yellow shade will be discharged and then again the entire fabric will be dyed in the required colour and shade. This process will be repeated depending upon the design needed. For silk fabrics, acid dyes and for cotton, Vat and Naphtha dyes are used.

Earlier, most Jamnagari Bandhani cloth was maroon colour of alizarin derived from madder and black or brown derived from various plants. Bright colours used to be very expensive and difficult to produce but with synthetic dyes, all colours are affordable. Majority of the current production is of bright colours, particularly red, orange and yellow. The process using vegetable dyes takes more time and uses more water. The chemical colours are easy to use, cheap, quick, and good for mixing and give very nice colours.

The tying process is usually done on bleached white cloth or cloth which is dyed yellow. After the tying process, it is taken for dyeing. Firstly it is bleached, and then rinsed in several tubs of water. Then it is dyed in another colour.

The desired amount of chemicals are put in a piece of cloth and swirled in hot water. Chemical colours are never used directly, as some crystals could get caught in the material and may damage the material. Then the cloth is put in the water and swirled around with the help of wooden stick. After the desired shade is achieved it is removed and rinsed in several tubs of water.

If a border colour is desired then it involves another technique. The cloth is gathered and tightly wrapped in plastic, and wound over tightly by a rubber strip. The dye is manually scrubbed into the material taking care that wrapped areas does not come into contact with the dye. Then it is rinsed and dried. The process continues till the desired colour combination is achieved.

The cloth is then dried without opening the folds. It must be dried thoroughly; as the cloth could get damaged if opened when it is still damp as the air pockets may have been trapped inside the knots. After it is dried, the folds of the cloth are pulled apart in a particular way, thus releasing the knots and revealing the patterns.

Tie-dyed cloths are often sold with knots still tied, in order to indicate that they are not printed but indeed tie-dyed. Thus patterns appear when cloths are stretched and knots get untied in front of buyers. It could take between 6 months to 6 years to make a Jamnagari Bandhani sari. After understanding the process of making Jamnagari Bandhani one is sure to appreciate this traditional art more as no machine could duplicate the prints and charms of a Jamnagari Bandhani cloth. Usually, the material with the first set of ties is now dyed in the lightest colour mostly in yellow. For this, the cloth is soaked in cold water; then it is wrapped in a cloth to make sure that the ties are not undone and dyed in a hot solution of modern synthetic dyes, rinsed, squeezed and finally dried.

With the discovery of fast dyes which can also be applied cold, it has become possible to dye individual parts by hand (for example with pink or orange directly around the tied centres). For this purpose, mostly a piece of felt is tied round a wooden handle, with which the dye can be applied. These dots, along with the light coloured-dyed spots, which are to be retained, are now likewise tied.

The textile is now dyed in colours like green or red. The yellow and other light-coloured tied points remain in the textile which now may be dyed with naphtha dyes, effective on cold solution. The textile is then rinsed thoroughly, dried, and returned to the worker who does the tying.

If the border, the pallu i.e. the end-piece, and also a few spots in the main field of the textile should remain bright red or green but if the borders are meant to be dark red or even black, then all the light shaded parts of the textile have to be covered again, for big spots, plastic foil is nowadays used. Often, the end-pieces and selvedge borders are loosely but evenly stitched together with needle and thread, then wrapped in plastic and immersed in the vat dye. If the opposite is desired, i.e. If the central field should remain light and the borders should become dark, the central field is wrapped in a plastic foil and only the borders are soaked in the dark dye-solution. Bright red is discharged with caustic soda and sodium hydrosulphite.

The textile that has been dyed is washed by the local washer men with ordinary water and starched if necessary.

The ties of the four-fold Jamnagari Bandhani textiles remain closed till they are sold, or at most, they are opened in one corner to show the colour scheme. As long as the ties are there, the customer can be sure he is not buying an imitation. For opening it, the Jamnagari Bandhani material is pulled crosswise forcibly, so that, simultaneously, all the ties open up and the tie-threads lie on the material in a loose mass.

➤ **Silk Jamnagari Bandhani**

For traditional and minute tie and dye different kinds of raw materials are used. The fineness of the tying is also dependent on the fineness and texture of the material. Material used for seed for silk Jamnagari Bandhani are Gajji silk, Georgette, Chiffon, Chinon, tussar, mulberry silk, cotton silk, fabric woven with cotton warp and silk weft.

The raw material is bought from Banaras, Madurai, Badoli, Mubarakpur, Adamgad in Uttar Pradesh and also from Bangalore in Karnataka. The traders of Ahmedabad, Delhi, and Bombay supply the raw material. Very few artisans buy their own material. Those who buy their own material have to go to the Bangalore and other areas to place orders for weaving the fabric for saris.

The silk fabrics both sarees and dress material are procured from Bangalore. The Sarees are 6 meters and the length of Dress Materials ranges from 2.5 meters to 3 meters. First, the fabric is washed in cold water to remove starch. Then it is dried in the sun light. After that sari is folded width wise. It is stitched at the selvedge with a long needle and thread so that during the tying process the folded fabric remains even. However, to obtain fine dots the cloth is used as a single layer. For bright colour effect, bleached fabrics are procured as raw material.

Geru (fugitive dye) is used to print the layout of the pattern on the material, as a guideline for tying. Earlier this was done through hand-drawing and the crafts person used to spend 2-3 days to finish one sari. This method was replaced by block printing of the pattern. Now they use stencils made out of perforated plastic sheets for printing. First the sari is spread on printing table. The table is made out of wood or kota stone so that fabric spread on it does not move while printing. 3-4 layers of thick cloth are spread on the ground or the table, which is called Aatharo, the cloth is fixed on the table with the help of clip. They use direct dye green colour for printing. They spread 6-8 layer of the muslin cloth, some also use sponge as printing Pad and they add colour solution.

The Tying stands from the ends of the odhani of sari known as pallu. Then tying of the border and lastly the body is done. For tying cotton threads of 2/80s are used. The artisan sits on the floor and puts the tying cloth on the lap. She spreads the cloth and places from where tying is to be started.

The tying is started from inside the motif. First she finishes the entire motif and then she ties the dots in align. This tying of motifs and a row of small ties are called Sarkam Bandhavanu. One small dot of tying is called bhindi and group of four bhindi is called kadi. Artisans are paid according to the number of kadi, they tie in the sari. The Tying of one bhindi is as follows.

The material folded in two layers is raised with the pointed nail on the left hand's thumb presses the material from the top to identify the exact area of the dot for tying. A small area of cloth for tying is taken as per the design marked on the cloth. It is folded and made in to a small tie. The thread for tying is held by the left hand thumb and ring finger. Then the fabric is moistened. It helps in tying the thread tight and also to take both the layers of fabric for tying.

The bhungari guides the tying thread and is held by the first finger and thumb of the right hand. To get the proper tension on the thread while tying, the thread is passed below the first three fingers but above the last finger, and also taken twice around the little finger, while tying thread is passed. This bhungari is moved round and the thread is wrapped to get a tiny dot, because of bhungari the thread moves evenly and fast. The thread is then led uncut to the next point to be tied. But when there is turn in motif, knot is given at the end of wrapping. Also in the tying of continuous line offer five-six bhindis a knot is made in tying, but in the tying of bharti and chat-bhindi knot is made at each bhindi. After tying, the fabric is dyed in yellow colour. The fabric is put in a hot solution of acid dyes for 10-15 minutes, then rinsed, squeezed and is wrapped in a cloth to make sure that the ties are not undone and timely dried. The yellow dyed fabric is tied for the bharti (filling) work. The very experienced and skilled crafts person does bharti work because this tying is done in areas outside the motif, to fill the back ground area, so they have to do tying without marking the fabric. Also they have to secure the motif. Something they have to do tying in very small area. "Tickali" process makes the green colour application. Tickali is a wooden stick for localized dyeing, kept under the cloth and above another stick wrapped by a cloth is dipped in the dye paste and hammered so that the cloth is dyed in a localized area. After drying dots are tied in the green coloured area for further dyeing. After tying of yellow and green colour, the tied up cloth is discharged with Hydro sulphide for dyeing the main ground colour in Red, Green and Violet etc. 50-70 gms of hydro and 50gms of Soap is added to Water and is boiled for 10-15 minutes. When the entire yellow colour from the material is removed, it is taken out from the solution, washed thoroughly and dried. Mostly acid Dyes are used for dyeing (Ciba Geigy brand). Most popular colours are Red, Green, Majanta, Purple, and Blue. Multi-colour effect (application of colour in specific area and shaded colour effect in one sari) is also given. But in traditional design, mostly red is used and the dyer who can dye good red colour is known as a master dyer. Some dyers are also using Naphthal dyes for silk but with less amount of caustic soda.

While dyeing special care is required, otherwise the ties will open up and colour will enter the resisted part. For dyeing, the fabric is held in one hand and entered into the dye bath, from one side only; otherwise the pressure of the steam, inside the dye bath would open up the ties. With the help of two long wooden sticks the fabric is turned slowly in the dye bath. After dyeing the fabric is washed two to three times. Opening of ties is done in soap solution and then washed in clean water. The material is wrapped in cotton to protect the tied areas and allowing the excess water to be squeezed. In case, if two different bright colours are required like red and green for the body and pallu then first the border and pallu are gathered and wrapped in plastic and tied tightly with the help of used cycle tube. The cloth is then dyed. After this, the body area is tied and the pallu and the border get dyed. Finally the cloth is washed thoroughly in soap solution followed by washing 2-3 times in running water. It is then squeezed and dried. The ties of the Jamnagari Bandhani remain closed till they are sold, or at the most they are opened in one corner to show the colour scheme and design so that the customer can be sure that it

is an original Jamnagari Bandhani and not an imitation for opening up the fabric is pulled crosswise forcibly.

➤ **Woolen Jamnagari Bandhani**

The Vankar (weaver) community weaves woolen lodki (women's Veil cloth) in Adhoi, Bhachau Taluka. These are used by the Rabaris.

First the material is washed in cold water to remove dust from the raw material and after washing, the lodki is dyed in red colour, for the suhagadi (bride) lodki brightened colour is used where as for Satbhateli lodki maroon colour is used. Sulphuric acid is used instead of acetic acid for dyeing. After dyeing, the design is printed on it with the help of a fugitive black colour. Here block printing and hand-drawing technique is used. First the grid is drawn with the help of a cotton cord, and the filling design is printed with blocks. The lodki is tied in a single layer. Two or three days are spent for tying one lodki which has 1800 to 2000 kadi. The tying is done by the women. After tying all the designs, the material is dyed in black acid colour, then washed and dried. The tying is then opened up. Threads for tying are reused for three times. The fabric is washed and dried once again.

Depending on the colours in which the fabrics are to be dyed they are again divided into separate piles. Scoured fabric is either directly dyed or it is hung to dry. The dry pieces are then sent to be printed with the pattern according to which the Jamnagari Bandhani dots are tied. The fabrics with the designs printed on them are distributed among the several women to be tied. The Jamnagari Bandhani dots are tied with a cotton thread along the markings of the printed design. The tying is done on a single layer of woolen fabric since wool is quite thick. The nakhani is not used since it simply passes through the porous fabric instead of holding it. Finer and closer the tied dots better is the quality. The tied pieces are then sent for dyeing. The dyeing begins with the lightest colour and along with further tying after each successive dyeing goes on to the darker colour. The fabric is then hung to dry in the sun and then stored with the ties intact. When a large quantity of shawls is to dyed in an identical colour, each shawl has to be dyed separately. The amount of dye required to give the precise colour is weighed. Equal amounts of dye of the same weight is measured each time and added regularly to the dye bath before dipping the next shawl to be dyed into the bath.

J) Uniqueness

The product and manufacturing process of Jamnagari Bandhani products of Gujarat are unique with intricate designs and tiny dots. The production process on the woven fabric using tie-dye method is unique in nature. As depicted in the manufacturing process, the woven cloth procured as raw material is tied with threads to make tiny dots on the pre-printed designs, and then it is resist dyed. There will be many iterations of this process depending upon the designs and the colour scheme needed. The designs and colour patterns are so unique that the craft persons use their skill and ingenuity to make unique designs. The manufacturing process is so cumbersome and time consuming to make a final product. The entire manufacturing process is manual.

K) Inspection Body

(1) The Department of Handcrafts & Textiles, Government of Gujarat,

- (2) Development Commissioner (Handicrafts), Govt of India are supporting the artisans in quality control of the products.
- (3) Besides, the master artisans have their own way of quality inspection. During the process of production the master artisans use to inspect the different predetermined parameters and quality before permitting the production of final/finishing product. However, providing the specification of the quality inspection of the master artisans is difficult as it varies.
- (4) Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, known all for quality inspection and testing of textiles and clothing products is also actively participating in educating the artisans and other stakeholders about maintaining the quality and its importance, marketing strategies, brand building of the product, and other development activities relating to the stakeholders of Jamnagari Bandhani fabrics.

Even the traders involved in the marketing of this unique traditional product are also specifying specific quality while placing orders to the manufacturers on the basis of demand patterns in the market and subsequently inspect the various stages of production & final product before procurement. But in the present scenario, it has been decided that the Textiles Committee, Government of India, Mumbai having Regional office at Ahmedabad along with the Department of Handicrafts, Government of Gujarat will provide inspection mechanism for maintaining quality of the product in the post-GI registration scenario.

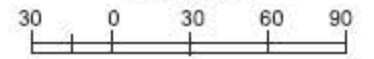
L) Others

The traditional Jamnagari Bandhani or tie-dye is a very old technique of decorating cloth. In Kachchh region, almost every community of Hindus uses Jamnagari Bandhani and Muslims as a ceremonial cloth as well as their daily wear. The traditional patterns are still made for local buyers. Since Jamnagari Bandhani have recently found markets in big cities, the government Institutions as well as private textile dealers are propagating modern patterns. As such, the processes and designs have been transferred from traditional to new ones. The Jamnagari Bandhani work has been exclusively carried out by Muslim Khatri in the Kutchh region. The Muslim Khatri women are the custodian of this art and passed from one generation to another. One of the important speciality of the Bandhani is that a metre long of cloth can have millions of tiny knots known as “Bheendi” in the local Kachchh language. These knots form a design and opened after dyeing in bright colours.

GEOGRAPHICAL AREA OF PRODUCTION JAMNAGARI BANDHANI

GUJARAT

KILOMETRES



- A (AMRELI DISTRICT) (Bagsara Taluka)
- C Chorasi Taluka (SURAT DISTRICT)
- J (JAMNAGAR DISTRICT) Dhrol Taluka
- Da Daskroi Taluka (AHMADABAD DISTRICT)
- D (DOHAD DISTRICT) (Devgadbaria Taluka)
- Dg THE DANGS DISTRICT
- G (GANDHINAGAR DISTRICT) (Dehgam Taluka)
- Go Gondal Taluka (RAJKOT DISTRICT)
- Ga Gadhada Taluka (BHAVNAGAR DISTRICT)
- Gh Ghogha Taluka (BHAVNAGAR DISTRICT)
- K Kotda Sangani Taluka (RAJKOT DISTRICT)
- Am (AMRELI DISTRICT) (Kunkavav vadia Taluka)
- L Lunawala Taluka (PANCH MAHALS DISTRICT)
- M Malia Taluka (JUNAGADH DISTRICT)
- Ma Mahudha Taluka (KHEDA DISTRICT)
- R (RAJKOT DISTRICT) (Paddhari Taluka)
- S (SURENDRANAGAR DISTRICT) (Sayla Taluka)
- Amr (AMRELI DISTRICT) (Rajula Taluka)
- P Santalpur Taluka (PATAN DISTRICT)
- B (KACHCHH DISTRICT) (Bhachau Taluka)

BOUNDARIES:

- INTERNATIONAL.....
- STATE/U.T.....
- DISTRICT.....
- TALUKA.....



Geographical Area of Production of Jamnagari Bandhani

HEADQUARTERS:

- STATE..... ★
- DISTRICT..... ●
- TALUKA..... ●