Museum der
Kulturen Basel

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TIE-DYE: FOLDED, STITCHED, COLOURED

Step into the fascinating world of tie-dye! Fabrics are tied, folded, wrapped, stitched, and finally dyed. Usually, only very few resources are required to lend a fabric a striking design.

Tie-dye is an umbrella term for a multitude of techniques. All it takes are simple tools, but a vivid imagination, experience, and craft skills to create the designs. The exhibition presents the wide variety of this textile art: from precise Japanese *shibori* pieces to Indian *bāndhanī* and *leheriyā* fabrics featuring dot and wave-shaped patterns, to West-African boubou garments with lively *adirẹ* designs.

The creations, often based on century-old craft traditions, go far beyond the motifs associated with tie-dye in the West. Each design is meticulously planned and prepared. Sketches or stencils are often used to transfer the patterns onto the fabric. The designs are not a product of chance, instead they bear witness to artisanal perfection.

We invite to explore a world of patterns and colours, to learn about some key techniques, and to create your own tie-dye design.

TRACES OF PATTERNS

Every fabric sample on this wall features a different pattern. Tie-dye techniques play with different colours, materials, and textures to create imaginative designs.

The samples give an idea of the almost limitless design possibilities offered by the different methods. Each one leaves its own distinctive mark on a cloth – ranging from clear-cut geometrical forms to soft, flowing changes in colour. The pictograms help you to decipher the textile alphabet: they show which technique was used to cover – that is, to 'resist' – the respective fabric before applying the dye in order to create a specific pattern.

Cloth with circular pattern

The pattern was created by tying off the fabric in the shape of spirals with a thin thread. The cloth was then repeatedly dyed with indigo to obtain a deep blue hue. A close look reveals the thread's trace within the pattern. Jaap Langewis (1902–1973) lived in Kyoto during the 1950s and 1960s and documented Japanese reserve-dyeing techniques. Commissioned by Director Alfred Bühler (1900–1981), he built up a collection of textiles and tools for the museum. Details about the artisans and the circumstances of acquisition are unknown. SL

1 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, tie resist *rasen* | Jaap Langewis, purchased in 1956 | IId 4817

Fabric with diamond pattern

The combination of tying and stitching using an overcast stitch *maki-nui* has produced a geometrically arranged diamond pattern. The blue and white cotton was likely used for a yukata, a casual style of summer kimono. SL

2 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, tie resist *maki-age*, stitch resist *maki-nui* | Jaap Langewis, purchased in 1956 | IId 4812

Cloth with colourful circles

In Kyoto, this pattern is called *kasa-maki* because it resembles an open umbrella. The fabric is first tied into bundles before being dyed one by one in different colours. SL

3 Work sample | maker unknown to us | Kyoto, Japan | before 1974 | silk damask, tie resist *maki-age* | Richard Sträuli-Ida, gifted in 1974 | IId 8588

Blue fabric with patterned squares

On this cloth, the various patterned squares were kept separate from one another by light-coloured lines using the overcast stitch *maki-nui*. The circular patterns were created by tying, while the rectangular shapes were formed through a combination of folding and stitching. SL

4 Work sample | maker unknown to us | Fukuoka, Japan | 19th c. | cotton, indigo, tie resist *miura*, fold and stitch resist *maki-nui* | Prof. Tomoyuki Yamanobe, gifted in 1969 | IId 6838

Scarf

5 Scarf | created by the German illustrator Theodora Lotze (1899–1994) | Koog an de Zaan, Netherlands | first half 20th c. | artificial silk, fold and stitch resist | Alfred Bühler, purchased in 1954 | VI 20614

Cloth with tiger motif

6 Fabric 'Tiger' | created by the Riehen textile artist Doris Herrmann (born 1933) | Basel, Switzerland | around 1950 | cotton, tie and stitch resist | Doris Herrmann, purchased in 1954 | VI 20726

Blue and white patterned fabric

A wide variety of patterns can be created with the help of the stitch and tie resist technique, depending on whether the stitching follows straight, stepped or zig-zag lines. This silk cloth has retained its uneven shape due to stitching down the fabric after dyeing, resulting in tiny landscapes of mountains and valleys. SL

7 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, indigo, stitch resist *hishaki-nui*, pleat and tie resist *tatsumaki* | Shibori Association Kyoto, gifted in 1963 | IId 5955

Green-patterned fabric

The white fabric was tied into small and large circles. The irregular ties create an organic pattern reminiscent of pebble stones or rain drops on water. Being silk, the fabric's shape resist remains visible and tangible after dyeing. SL

8 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, tie resist *miura* | Shibori Association Kyoto, gifted in 1963 | IId 5939

Sunrise

The design of this sample evokes the image of a sunrise *hinode*. The fabric was folded in parts and stitched down continuously using an overcast stitch, before being dyed in two shades of brown. The light-coloured contours of the stitching create a kind of visual grid on the brown fabric. SL

9 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, indigo, fold and stitch resist hishaki-nui | Shibori Association Kyoto, gifted in 1963 | IId 5954

Fabrics with a striped pattern

The technique used for this fabric pattern is called *leheriyā* and describes the wave-like shapes formed by the wind in the desert sand. It is created by rolling a thin cotton cloth diagonally, tying it, and then applying the dye. Depending on the number of colours and the arrangement of the stripes, the fabric is tied of and dyed multiple times. The choice of colours reflects the season or the occasion on which the garment is to be worn: whilst vibrant colours are often chosen in springtime, shades of green, blue, and brown are preferred for the monsoon season with its heavy rains. The samples are from the collection of the American art historian Carl Schuster (1904–1969). His interest and research centred on the collection and analysis of visual symbolic systems. AH

10 Work sample | maker unknown to us | Rajasthan, India | around 1850 | cotton, wrap resist *leheriyā* | Carl Schuster, gifted in 1953 | IIa 1560

11 Work sample | maker unknown to us | Rajasthan, India | around 1850 | cotton, wrap resist *leheriyā* | Carl Schuster, gifted in 1953 | IIa 1561

12 Work sample | maker unknown to us | Rajasthan, India | around 1850 | cotton, wrap resist *leheriyā* | Carl Schuster, gifted in 1953 | IIa 1562

13 Work sample | maker unknown to us | Rajasthan, India | around 1850 | cotton, wrap resist *leheriyā* | Carl Schuster, gifted in 1953 | IIa 1569

14 Work sample | maker unknown to us | Rajasthan, India | around 1850 | cotton, wrap resist *leheriyā* | Carl Schuster, gifted in 1953 | IIa 1570

15 Work sample | maker unknown to us | Rajasthan, India | around 1850 | cotton, wrap resist *leheriyā* | Carl Schuster, gifted in 1953 | IIa 1571

Fabric with diagonal bands of pattern

The design is created using a combination of stitching, folding, and wrapping. A unique visual contrast arises from the alternation of patterned bands and plain blue sections. SL

16 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *nui-midori*, pleat and tie resist *tatsuamaki* | Jaap Langewis, purchased in 1956 | IId 4829

Green-blue fabric with delicate design

The pattern was created by tying tiny dots in the fabric. Unlike cotton, silk retains its three-dimensional shape after untying. Some designs specifically make use of this effect. This sample relied on two different types of tie techniques to create the pattern. SL

17 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | crepe silk, tie resist techniques *yokobiki*, *hitome* | Shibori Association Kyoto, gifted in 1963 | IId 5926

White fabric with brown zigzag pattern

The combination of overcast stitching and subsequently wrapping the cloth created a pattern, which the Japanese Suzuki Kanezō called *shirokage*, white shadow. SL

18 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, stitch resist *maki-nui*, wrap resist *tesuji* | Shibori Association Kyoto, gifted in 1963 | IId 5956

Fabric with willow pattern

For this pattern, the fabric was folded into even pleats. It was then tightly wrapped with cotton thread, compressing it firmly. After dyeing and removing the bindings, an organic striped pattern becomes visible, reminiscent of the elongated leaves and hanging branches of weeping willows. SL

19 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, pleat and tie resist *midori* | Jaap Langewis, purchased in 1956 | IId 4859

White umbrella on a blue background

To create a clear contour, the fabric was first sewn down by means of a running stitch and then tightly wrapped with thread. The design is also referred to as *kasa-maki*, open umbrella. SL

20 Work sample | maker unknown to us | Japan | before 1971 | cotton, indigo, tie resist *maki-age*, stitch resist *hira-nui* | Prof. Tomoyuki Yamanobe, gifted in 1971 | IId 8138

Wool fabric with cross motif

The stripes on this fabric were created by weaving with different coloured weft threads. To form the cross motif, the cloth was folded and presumably dipped into a dye bath once or several times. SL

21 Work sample | maker unknown to us | Tibet | before 1969 | wool, fold and clamp resist *thigma* | collected by Jaap Langewis, Gallery Lemaire Amsterdam, purchased in 1969 | IId 6971

Flowers and fans

Two techniques were combined to create this design featuring small fans and large flowers: The fans are composed of circular tie-resist patterns. The large flowers were stitched before applying the dye. SL

22 Work sample | maker unknown to us | Oita, Japan | before 1956 | cotton, indigo, tie resist *kanoko*, stitch resist *ori-nui* | R. Sträuli-Ida, gifted in 1962 | IId 5543

Dark blue fabric with fan pattern

Using parallel running stitches and subsequently tightening and fixating the fabric before applying the dye produces a distinctive wave-like pattern. This time-consuming technique creates organic patterns. In Japan, the motif is called *mokume*, which translates as 'wood grain'. SL

23 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *mokume* | Jaap Langewis, purchased in 1956 | IId 4823

Colourful cloth

The individual dots are plucked and tied with the help of a hook and a continuous thread. After dyeing and removing the ties, the silk fabric retains the three-dimensional shape resulting from this process. SL

24 Work sample | maker unknown to us | Kyoto, Japan | before 1974 | silk, pluck and tie resist *kagi-kake hitta* | Richard Sträuli-Ida, gifted in 1974 | IId 8574

Brown fabric with white dots

The tied, small circular dots are called *kanoko* in Japanese and are reminiscent of the fur markings of fawns. SL

25 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, tie resist *kanoko* | Jaap Langewis, purchased in 1956 | IId 4895

Fabric with zigzag pattern

The cloth features two patterns: a white zigzag and small, light-brown stripes. The zigzag pattern was created by sewing with the overcast stitching. The pattern of fine lines was made by additional tie-resist bindings. SL

26 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | silk, stitch resist *maki-nui*, tie resist *maki-age* | Jaap Langewis, purchased in 1956 | IId 4805

Fabric with circular motifs

The geometrical diamond pattern consists of small, white circles. Before dyeing, they were tied tightly with thread, thus preventing any of the dye from penetrating the fabric. SL

27 Work sample | maker unknown to us | Chubu, Japan | before 1956 | cotton, indigo, tie resist *kanoko* | Jaap Langewis, purchased in 1956 | IId 4815

Small fabric with red spider's web pattern

In Japan, this pattern is called *kumo*, spider's web. The cloth was pleated at regular intervals by hand and wrapped tightly, creating small protrusions. After dyeing and unwrapping, the traces of the thread appear as fine lines. SL

28 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, tie resist *kumo* | Shibori Association Kyoto, gifted in 1963 | IId 5942

Small, orange-coloured fabric

The pattern's contours were stitched using the *hira-nui* running stitch and then drawn together. The resultant cloth protrusions were tied fast before applying the dye. SL

29 Work sample | maker unknown to us | Japan | around 1800 | silk, stitch resist *hira-nui*, tie resist *maki-age* | Gallery Lemaire Amsterdam, purchased in 1969 | IId 6951

Fabric with stylized leaves

The lines of this pattern were created using the overcast stitch *maki-nui*. In order to have the pattern precisely in place, markings were made on the cloth before stitching. SL

30 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *maki-nui* | Jaap Langewis, purchased in 1956 | IId 4819

Fabric with fine lines

The irregularity of the lines in the pattern indicate that the sample was pleated and stitched by hand. Only very few artisans in Japan still master this technique today. SL

31 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, fold and stitch resist *nui-yōrō* | Shibori Association Kyoto, gifted in 1963 | IId 5960

Small spider's web design

Blue and white patterns are associated with freshness and coolness. The spider's web design *kumo* is commonly used for yukata. These are thin, kimono-like garments worn in Japan during the hot summer months. SL

32 Work sample | maker unknown to us | Japan | before 1972 | cotton, indigo, tie resist *kumo* | Prof. Tomoyuki Yamanobe, gifted in 1972 | IId 8132

Blue fabric with white pattern

This and similar fabrics were produced at the Heimatwerk Brno based on old designs. The donor noted that indigo-dyed cotton and linen fabrics decorated using resist-dye techniques were used in Moravian Slovakia particularly for aprons, in some regions as late as the 1930s. For the patterns, the Heimatwerk Brno also drew some inspiration from African fabrics. TB

33 Fabric fragment | produced in the Heimatwerk Brno | Brno, Czech Republic | 1958/59 | cotton, indigo, fold and stitch resist | Jitka Stanková, gifted in 1968 | VI 36426

Fabric with woodgrain pattern

This pattern resembles tree bark. The fabric was patterned exclusively using the *mokume* technique: parallel rows of running stitches were pulled tight and secured before dyeing. By deliberately skipping certain sections, the tree bark pattern was interrupted by dark blue lines. SL

34 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *mokume* | Jaap Langewis, purchased in 1956 | IId 4825

Fabric with striped pattern

The rhythmic yet irregular striped pattern was made by wrapping a length of fabric diagonally around a tube, compressing, and securing it. In Japan, the technique as well as the pattern are referred to as *arashi*, storm. SL

35 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 4884

Work sample

36 Work sample | maker unknown to us | Bratislava, Slovakia | mid-20th c. | cotton, fold and stitch resist | Robert Hiltbrand, gifted in 1973 | VI 42342

Fabric with circle and plant motifs

The slight irregularity of the individual circles suggests that the artisan tied the fabric without a hook or other tools. SL

37 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | silk, tie resist *yokobiki-kanoko* | Jaap Langewis, purchased in 1956 | IId 4898

Fabric with geometrical pattern

The yellow silk cloth was tied and dyed green. In order to place the patterns precisely, markings were applied to the fabric before tying. This pattern was created through a combination of tying and stitching. SL

38 Work sample | maker unknown to us | Japan | before 1953 | silk, tie resist *kumo*, stitch resist *ori-nui* | Gallery Lemaire Amsterdam, gifted in 1953 | IId 4235

Small fabric with butterflies

The butterfly pattern was created by folding and then stitching the cloth. The areas resisted in this manner remained uncoloured during the subsequent dye bath. The motif appears on many textiles from Yunnan. It stands for longevity, spiritual growth, and fidelity in marriage. SL

39 Cotton cloth | maker unknown to us | Yunnan, China | before 1952 | cotton, indigo, stitch and fold resist *zha-hua* | Carl Schuster, purchased in 1952 | IId 4101

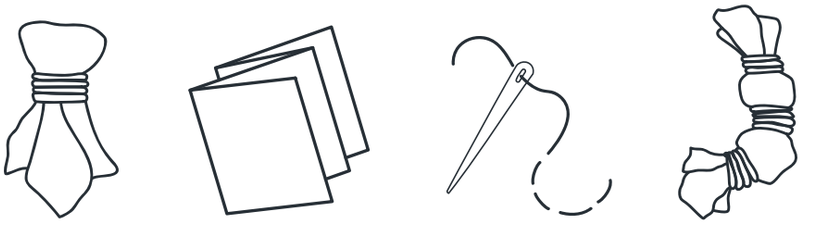
COLOUR AND PATTERNS ON THE CATWALK

The garments presented on the catwalk reveal a multitude of colours and patterns. Here clothing traditions from Asian, African, and European countries meet.

The catwalk celebrates the limitless variety of tie-dye textiles. The pieces on display range from artistic Japanese *shibori* kimono to *adirẹ* patterns on West African boubou to delicate *bāndhanī* and *plangi* garments from India and the Middle East, along with European creations. Although the garments come from different historical and cultural contexts, they share a common craft tradition: tie-dye.

This vibrant craft tradition extends even to the Basel carnival: for the Fasnacht 2025, the Déjà Vü clique designed all their costumes, head gear and masks using the traditional Japanese clamping technique known as *itajime*. The interplay between colours and patterns shows the creative potential of the various tie-dye techniques.

The pictograms refer to the four main tie-dye techniques: stitching, folding, tying, and wrapping. For the sake of easier orientation, they are featured on all garments on the catwalk.



tied **folded** **stitched** **wrapped**

Kimono
(object on display in rotation)

This kimono features a rich design of flowers and leaves. The asymmetrical design uses a combination of different techniques: the flowers are hand-painted, the wreath of chrysanthemum blossoms was made by tie dying. Further highlights include embroidered metal threads. This kimono was only worn on formal occasions. Originally, the length of the sleeves indicated that the woman wearing it was unmarried. The kimono was worn with an elaborate sash *obi* that completed the ensemble. SL

40 Kimono *furisode* | maker unknown to us | Kyoto, Japan | mid-20th c. | silk, paper gold thread, metal foil thread, tie resist *hitta-kanoko* | Annemarie Burris, gifted in 2000 | IId 14615

Kimono jacket
(object on display in rotation)

In earlier days, such jackets were worn over a kimono on special occasions. Today they are considered everyday wear and can be paired with a skirt or a pair of jeans. The floral pattern consists of tied dots linked together in chain-like formations and is known as *tatebiki-kanoko*. When the dots appear more square in shape, the tie-resist technique is called *yokobiki-kanoko*. SL

41 Jacket *haori* | maker unknown to us | Japan | before 1962 | crepe silk, tie resist techniques *tatebiki-kanoko* and *yokobiki-kanoko* | Dr Alice Keller, gifted in 1962 | IId 5563

Women's shoes
(object on display in rotation)

These shoes were designed with the aid of the *maki-age* tie-resist technique. They were worn with a kimono. Only few craft workshops in Japan decorate leather-made items using tie dye methods. SL

42 Pair of shoes *zori* | maker unknown to us | Japan | around 1967 | faux leather, rubber, tie resist *maki-age* | Noémi Speiser, gifted in 1990 | IId 11117.01-02

Pair of shoes
(object on display in rotation)

In Ladakh, shoes of this kind are called *pābu thig-ma*. The name refers to the material and patterning technique: *pābu* means wool, *thig-ma* is the name of the design as well as the method used. Today, such shoes are worn particularly for traditional dances and monastic festivals. STS

43 Pair of shoes | maker unknown to us | Ladakh, India | before 1939 | wool, leather, string, felt, tie resist *thig-ma* | Freiwilliger Museumsverein Basel, on permanent loan since 1939 | IIb 1421a-b

Shawl
(object on display in rotation)

In various communities in Sumatra, shawls make up part of the festive dress and are worn for ceremonies and social events. The cloth was made using the *plangi* and *tritik* techniques, called *jumputan* in Bahasa. At the court of Palembang in southern Sumatra, this type of cloth once used to be worn wrapped around the body. Today, such *plangi* stoles are worn at special occasions. This cloth belonged to a wealthy family. Could the Paisley motif along the edge be an indication of the family's cosmopolitan openness or their trading connections? RK

44 Shawl *selendang* | maker unknown to us | Palembang, Sumatra, Indonesia | before 1946 | silk, metal thread, tie resist *plangi*, stitch resist *tritik* | Freiwilliger Museumsverein Basel, on permanent loan since 1946 | collected by Friedrich Weber | IIc 7669

Women's wraparound cloth
(object on display in rotation)

The pattern on this shawl consisting of small and large circles is referred to as *plangi* because it resembles the spotted skin of a leopard palang. In this case, the characteristic yellow circular motifs were complemented by shades of green. The intricate tie-dye pattern and the twined fringes highlight the outstanding quality. In its visual opulence, the cloth is reminiscent of blossoming gardens *bagh* in spring which have found expression in many different ways in the art of the Middle East. It was probably worn on festive occasions. AH

45 Cloth chador-shab | maker unknown to us | Yazd, Iran | late 19th / early 20th c. | Tussah silk, tie resist *plangi* | Saeed Motamed, without details of acquisition, on permanent loan since 1955 | IIe 1926

Headscarf or sash
(object on display in rotation)

This cloth is either a headscarf kiet or a sash as worn by Cham women in Cambodia. The lines around the edge of the cloth were stitched and drawn together to resist the dye, the small circles by tying, and the yellow and green dots by stitching and wrapping. In addition, the yellow and green hues were added after dyeing by hand-dabbing. The fabric has not yet been smoothed so that the now open resist sections still lend the cloth its three-dimensional shape. RK

46 Headscarf or sash | maker unknown to us | Chroy Changvar, Phnom Penh, Cambodia | before 1951 | silk, tie and stitch resist *chang kiet* | W. de Chauvalon, gifted in 1951 | IIb 1639

Women's dress
(object on display in rotation)

The silk dress was dyed in several consecutive steps. Before the first dye, all the dots were tied and then, one by one, opened before each subsequent dye bath, thus creating a multicoloured dot pattern. The dress resembles a tunic and was worn in combination with a wide skirt and short, fitted blouse.
One of Alfred Bühler's (1900–1981) main areas of research was reserve dying techniques. During his travels, he assembled numerous collections from India, China, and Japan for the museum. AH, SL

47 Dress *abho* | maker unknown to us | Saurashtra, India | before 1974 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1974 | IIa 5927

Women's dress
(object on display in rotation)

Before the first dye, all dots were tied off by hand. After two dye baths, yellow and red, the blue dots were dabbed. The black-and-red patterned fabric on the sleeves and hem was added later. AH

48 Dress *abho* | maker unknown to us | Gujarat, India | before 1974 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased 1974 | IIa 5928

Women's dress
(object on display in rotation)

The delicate tie-resist work suggests that the dress was worn on festive occasions. This is also indicated by the five-dot pattern *panchbandi* surrounding the large motifs. The dark trims on the sleeves and the hem below were delicately submerged in the dye bath – one can see how the fabric has absorbed the dye. SL

49 Dress *abho* | maker unknown to us | Gujarat, India | before 1976 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1976 | IIa 6607

Women's blouse
(object on display in rotation)

The blouse was fastened at the back with ribbons and worn together with a skirt and a shawl. The design is a combination of embroidery and tie-resist patterning. The three-dot motif is called trikunthi. SL

50 Women's blouse *kanjari kachchhi* | maker unknown to us | Gujarat, India | before 1967 | silk, cotton, tie resist *bāndhanī* | Eberhard Fischer, purchased in 1967 | IIa 4241

Women's blouse (object on display in rotation)

This blouse from Gujarat in northwestern India was lavishly embroidered with flower and parrot motifs – symbols of beauty and loyalty. The embroidery work was combined with silk fabrics bearing patterns done in the tie-resist mode *bāndhanī*. This combination of different cloths and techniques is an expression of the creativity in textile design found in this region which continues to inspire Indian designers to this day. AH

51 Women's blouse *kanjari kachchhi* | maker unknown to us | Gujarat, India | before 1974 | silk, cotton, string, tie resist *bāndhanī* | Alfred Bühler, purchased in 1974 | IIa 5924

Blouse (object on display in rotation)

Blouses like this were worn by girls and young women on festive occasions, in combination with a skirt and a wraparound cloth. The sleeves and the front have been patterned using the tie-resist technique *bāndhanī*. This is complemented by embroidery and appliqués consisting of small mirrors and cardamom pods. Blouses with sewn-on cloves and cardamom were common in Gujarat right up until the 1980s. The scent was appreciated and protected the wearer from mosquitoes. The design and adornments indicated the region the woman came from along with her social status. AH

52 Blouse worn by girls and young women *kanjari kachchhi* | maker unknown to us | Gujarat, India | before 1964 | silk, cotton, mirrors, cowrie shells, cardamom, tie resist *bāndhanī* | Alfred Bühler, purchased in 1964 | IIa 2788

Women's skirt (object on display in rotation)

The rigor of the geometrically arranged dot pattern is broken up at the lower hem by an organic vine motif. The five-dot *panchbandi* pattern along the hem is considered auspicious. In Hindu traditions, the figure 5 stands for the five cosmic elements. The skirt was probably worn for festive occasions. AH

53 Skirt *chaniya* | maker unknown to us | Gujarat, India | before 1974 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1974 | IIa 5933

Women's skirt (object on display in rotation)

The skirt was part of a three-piece ensemble along with a blouse choli and a shawl *odhni*. The individual garments could be combined according to taste. The pattern featuring large and small tie-resist motifs in yellow and red on a green ground was worn predominantly by married women. AH

54 Women's skirt *chaniya* | maker unknown to us | Gujarat, India | before 1976 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1976 | IIa 6605

Women's skirt (object on display in rotation)

The tie-resist motif is made up of small dots, circles, and leaf-shaped ovals arranged in a diamond-like pattern on the skirt. To this day, the colour combination of red, yellow, and green is found in rural areas on clothes worn on festive occasions. The colours bear symbolic significance: red stands for prosperity and joy, yellow for happiness and spiritual blessing, green for fertility of nature. AH

55 Skirt *chaniya* | maker unknown to us | Gujarat, India | before 1974 | silk, metal thread, tie resist *bāndhanī* | Alfred Bühler, purchased in 1974 | IIa 5932

Shawl (object on display in rotation)

Shawls are draped over the head and shoulders – as a sun shield, as a fashionable accessory, or for warmth. Patterns and colours refer to the wearer's origin and social status. The thin cotton fabric is usually folded twice before being tied off in order to create a regular, symmetrical pattern. AH

56 Shawl *chunri* | maker unknown to us | Sindh, Pakistan | before 1974 | cotton crepe, tie resist *bāndhanī* | Cornelia Vogelsanger, purchased in 1974 | IIa 5794

Sari (object on display in rotation)

There are different ways to wear a sari but it must always be worn in such a way that the patterns are shown to their best advantage. The dot-shaped tie-resist motifs create patterns that represent parrots, flowers, and leaves. After dyeing, they appear on an ochre-red ground while the sari's middle section remains undyed. The hue is described as *gerua* and is derived

57 Sari | maker unknown to us | Gujarat, India | before 1964 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1964 | IIa 2799

58 Sari | maker unknown to us | Gujarat, India | before 1964 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1964 | IIa 2800

from the term for the iron-oxide-rich red clay, which has been used for dyeing in India for centuries. The patterns are sketched on to the fabric and securely tied off with thread. AH

Jacket
(object on display in rotation)

This warm jacket was worn by either a man or a woman. It is decorated with cross and circular patterns, both referred to as *thig-ma* in Tibetan. The design originally indicated the social status of the wearer. Today, it is emblematic of Tibetan products and used on many textiles. The jacket made from woven wool panels, was crafted by Tibetan refugees and sold in Kathmandu in Nepal. STS

59 Jacket jakhe | maker unknown to us | Nepal or Tibet | before 1967 | wool, cotton, tie resist *thig-ma* | Alfred Bühler, gifted in 1967 | IId 6735

Woolen cloth
(object on display in rotation)

This cloth made of sheep's wool *nambu* is multifunctional. A woman could wear it over her shoulders or around the waist or spread out on the floor to sit on. The pattern consisting of orange-coloured circles was believed to protect the user from any kind of harm. STS

60 Woolen cloth liktse | maker unknown to us | Zanskar, India | before 2007 | sheep's wool, cotton, tie resist *thig-ma* | Ursula Klingelfuss-Schneider, gifted in 2007 | IId 15617

Waistcoat
(object on display in rotation)

Waistcoats like this served as multifunctional garments for monks – vital in the cold Tibetan climate. They remain an integral part of monastic attire to this day, even in exile in India. The cross pattern was folded, clamped, and dyed. This technique is related to the Japanese *itajime-shibori*. The motif is called *thig-ma* and is reminiscent of a double vajra, an important ritual object in Tibetan Buddhism. STS

61 Waistcoat thon-ga | maker unknown to us | Lhasa, Tibet | early 20th c. | wool, silk damask, fold and clamp resist gya-thig | Kamocki, purchased / gifted in 1979 | IIa 7338

Women's dress
(object on display in rotation)

The combination of patterns on this dress merges two classical Iranian crafts: embroidery and tie-resist. The figurative and floral embroidery featuring stars, leaves, cats, and peacocks on a black fabric is contrasted with geometrical motifs tied into the fabric. This dress was worn with trousers and a shawl. AH

62 Women's dress | maker unknown to us | probably Yazd, Iran | Tussah silk, cotton, stitch and tie resist *plangi* | Eberhard Fischer, purchased in 1970 | IIe 2132

Women's dress
(object on display in rotation)

This loose-fitting dress was worn by a female member of the Zoroastrian community in or around Yazd. Material hardship and social marginalization is reflected in women's clothing, which were pieced together from single scraps of fabric. To compensate for this, fine embroidery was combined with woven patterns and tie-resist motifs. The circular tie-dyed patterns on a red ground are reminiscent of small flowers and referred to as *gol-e khord*. AH

63 Women's dress pirahan | maker unknown to us | Yazd, Iran | before 1955 | cotton, silk, tie resist *plangi* | Saeed Motamed, no information re acquisition, on permanent loan since 1955 | IIe 1927

Women's dress with shawl
(object on display in rotation)

This loose-fitting dress, which was worn in combination with a pair of trousers and a wraparound shawl, combines embroidery with tie-resist patterns. The embroidered motifs are floral and figurative, while the tie-resist patterns are arranged geometrically. A band of embroidery along the hem holds the two patterns together. The tie-resist patterns are reminiscent of flowers and are known to as *gol-e khord* or *gul-e hindi*, meaning Indian flowers. The dress probably belonged to a woman from the Zoroastrian community.
Iranian women wore shawls like this around their head and shoulders. The dot motif resembles the spotted skin of a leopard palang. This representative cloth was made by hand. The regular pattern consisting of

64 Shawl chador-shab | maker unknown to us | Yazd, Iran | late 19th / early 20th c. | cotton, Tussah silk, tie resist *plangi* | Fritz Meier, gifted in 1960 | IIe 1948

65 Women's dress pirahan | maker unknown to us | Yazd, Iran | late 19th / early 20th c. | cotton, Tussah silk, tie resist *plangi* | Georges Redard, purchased in 1968 | IIe 2176

dots, circles, and diamonds, the high quality of the work along with the colour red suggest that it was probably part of a bridal gift or was worn on the occasion of a wedding. The pattern is reminiscent of an enwalled Persian garden landscape bāgh. AH

Shawl
(object on display in rotation)

The black cloth is decorated on one side with red circles and ring motifs created using the die-resist technique. On the other, it features colourful and rich silk embroidery. Women and girls wore this kind of shawl to cover their heads and shoulders. UR

66 Shawl *tazira* | maker unknown to us | Tunisia | before 1960 | wool, silk, tie resist | Theo Gerber, purchased in 1960 | III 15206

Shawl
(object on display in rotation)

The women's shawl is decorated at the narrow ends and in the middle with a simple tie-resist pattern of red circles and white rings. The design was created as follows: first, small stones were placed on the undyed fabric and tied in place. The shawl was dyed blue in an initial dye-bath. After removing the ties, the shawl was dyed red in a second dye-bath, resulting in the black base colour and the pattern of red circles. UR

67 Shawl bakhnug | maker unknown to us | Nefta, Tunisia | before 1967 | wool, tie resist | Germaine Winterberg, purchased in 1967 | III 17348

Shawl
(object on display in rotation)

This richly decorated shawl featuring floral and geometrical patterns was most likely made for a wedding or a similar ceremonial event. The yellow circles were made using the tie-resist technique. It was up to the bride to embellish the shawl with embroidery and sequins. A married woman wore such a shawl to cover her head and shoulders when leaving the house.UR

68 Shawl *moucht'īya* | maker unknown to us | Tunisia | before 1960 | wool, cotton, sequins, tie resist | Theo Gerber, purchased in 1960 | III 15207

Headscarf
(object on display in rotation)

Headscarves like this were worn by women in southeastern Tunisia. It consists of a piece of cloth folded several times lengthways and draped around the forehead. Women produced the woollen fabric using a combination of braided sprang and interlinking sprang techniques. To create the pattern, the fabric was first dyed red, then bound, and finally overdyed in black. The circular pattern featuring spokes and steps was created by a combination of folding and tying. UR

69 Headscarf *ffefa* | maker unknown to us | Tunisia | before 1970 | wool, sprang, fold and tie resist | Germaine Winterberg, purchased in 1970 | III 18372

Headscarf
(object on display in rotation)

To this day, headscarves make up part of a woman's attire in southern Tunisia. This cloth was decorated at both ends with round and diamond-shaped motifs in red. They were created with using the tie-resist technique and dyed in two runs. The combination of black and red is popular in this region bordering on the Mediterranean. UR

70 Headscarf ifafa | maker unknown to us | Gabès, Tunisia | before 1952 | wool, tie resist | Paul Wirz, acquired in exchange in 1952 | III 11485

Headpiece with a veil
(object on display in rotation)

This headpiece from Yemen consists of two parts: a close-fitting, embroidered cap and a translucent veil covering the face. It was worn by Moslem women in the region of Sana'a. The cap was adorned with metal embroidery, the veil *sitara* with a large diamond-shaped, tie-resist pattern. The diamonds bear a certain resemblance to eyes and are believed to protect the woman from harm. AH

71 Cap with veil *maghmouq* | maker unknown to us | Tulla, Yemen | 1970s | cotton, viscose, metal, tie resist *gharbalah* | Maria Teresa Pol-Cometti, gifted in 2006 | IIe 3157

Headscarf
(object on display in rotation)

Creating patterns by the tie-resist technique is a craft in India that probably dates back more than 4,000 years. In Gujarat it is referred to as *bāndhanī*, that is, tying or knotting. The method can be used to create countless patterns. The fine dots

72 Headscarf *miani* | maker unknown to us | Gujarat, India | before 1974 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1974 | IIa 5925

are tied off before dyeing and arranged on the cloth according to the desired motif. To keep track of the layout, the patterns are usually sketched out in advance. This cloth was probably part of a bride's attire. AH

Turban cloth (object on display in rotation)

This type of turban is called *pagri* and wrapped by hand with great precision. In the Kachchh district of Gujarat they are worn mainly on festive occasions. Pattern and design provide information regarding the wearer's social and family status as well as where he comes from. Red is the preferred colour for weddings. It stands for fertility and vitality. AH

73 Cloth *pagri* | maker unknown to us | Gujarat, India | before 1976 | gold trim, tie resist *bāndhanī* | Alfred Bühler, purchased in 1976 | IIa 6626

Women's dress with trousers and shawl

This outfit from Gujarat is a good example of the textile art practised by the Moslem Khatri community in the district of Kachchh. It is worn on festive occasions. The delicate design is made of countless small tie-resist motifs *bāndhanī* which are applied to the cloth before dyeing. While the black colour is said to protect the woman wearing it, red is an expression of happiness and vitality. AH

74 Shawl *odhni* | maker unknown to us | Gujarat, India | before 1980 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1980 | IIa 7783

75 Dress *abho* | maker unknown to us | Gujarat, India | before 1980 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1980 | IIa 7784

76 Women's trousers ijār | maker unknown to us | Gujarat, India | before 1980 | silk, tie resist *bāndhanī* | Alfred Bühler, purchased in 1980 | IIa 7785

Women's dress (object on display in rotation)

This dress from Aleppo in Syria was worn together with a pair of trousers and a shawl. The tie-resist design is arranged in a strictly geometrical style. To achieve an intense shade of black, several dye baths were required. This type of clothing was worn for weddings and other festive events. AH

77 Women's dress *thob al-baqma* | maker unknown to us | Aleppo, Syria | before 1975 | cotton, tie resist *baqma* | Germaine Winterberg, purchased in 1975 | IIe 2390

Women's dress (object on display in rotation)

The Syrian term for the dress *thob al-baqma* is a reference to the way it was tie-dyed by hand. Literally it means 'tied dress'. It was worn together with a loose-fitting pair of trousers and a shawl. This dress has never been worn. The neckline has not yet been unpinned. It was presumably meant for a festive occasion. AH

78 Women's dress *thob al-baqma* | maker unknown to us | Hama, Syria | before 1952 | cotton, tie resist *baqma* | Henri Seyrig, gifted in 1952 | IIe 1647

Women's dress (object on display in rotation)

In Hama, Aleppo, and Homs, the job of dyeing was mostly carried out by women. They made traditional clothes featuring tie-resist patterns. They were produced in three consecutive dye steps: first the cloth was dyed yellow. Then the pattern was tied into the fabric using cotton threads, followed by a red dye-bath and finally a black one. After removing all ties, the multicoloured design becomes visible. AH

79 Women's dress *thob al-baqma* | maker unknown to us | Hama, Syria | before 1963 | cotton, tie resist *baqma* | Marie-Louise Nabholz-Kartaschoff, purchased in 1963 | IIe 2027

Kimono

The diagonally arranged design is reminiscent of waves and hemp leaves. Circular patterns were tied off in wide stripes and then dyed in a reddish-brown hue. The light-coloured sections in between were completely covered to prevent any colour from seeping into the fabric. The resulting creases and wrinkles are an intentional part of the design. SL

80 Kimono undergarment | maker unknown to us | Japan | early 20th c. | silk, tie resist *te-hitome kanako* | Gloria Gonick, purchased in 1979 | IId 6706

Headscarf (object on display in rotation)

This scarf was worn by women around head and shoulders. First, the cloth was dyed yellow. In a second step, small pebbles or seeds were tied into the fabric, which was then dyed black. The small, bright-yellow circles are referred to as 'mirrors' and believed to protect against the evil eye. In addition, the shawl was embroidered with a pattern and adorned with sequins and colourful appliqués. UR

81 Shawl *katfiya* or *ta'jira* | maker unknown to us | Ghomrassen area, Tunisia | before 1970 | wool, cotton, glass beads, sequins, tie resist | Germaine Winterberg, purchased in 1970 | III 18371

Sash
(object on display in rotation)

Fabrics in floral colours and featuring patterns created using the *plangi* and *tritik* techniques *jumputan* are called *kain kembangan* in Java, 'floral fabrics', from *kembang* meaning flower. Women wear them on ceremonial occasions wrapped around the upper body. RK

82 Sash *kain kembangan* | maker unknown to us | Eastern Java, Indonesia | ca 1900 | silk, tie resist *plangi*, stitch resist, *tritik* | Werner Gamper, gifted in 2017 | IIc 22833

83 Sash | maker unknown to us | Java, Indonesia | probably around 1980 | viscose, tie resist *plangi*, stitch resist *tritik* | Marie-Louise Nabholz-Kartaschoff, gifted in 1986 | IIc 20087

Sash
(object on display in rotation)

***pelangi*, pronounced *plangi*, is a term from Malay. It means 'colourful', 'vivid', but also 'rainbow'. In Sumatra and Bali, *pelangi* refers to fabrics patterned by means of the *plangi* and *tritik* methods. In earlier days, women in Bali used to wear narrow and colourful strips of silk, cotton or viscose around the head like a turban or elegantly like a sash around the waist and over a long hip cloth. Women in Lombok wore them as sashes or shawls *selendang*. Today, *pelangi* fabrics featuring colourful and flowing patterns are very popular as beach towels in Indonesia's tourist regions.** RK

84 Sash or turban cloth *pelangi* | maker unknown to us | Northern Bali, Indonesia | ca 1920 | silk, tie resist *plangi*, stitch resist *tritik* | Marie-Louise Nabholz-Kartaschoff, purchased in 1991 | IIc 20786

85 Sash or shawl *selendang* | maker unknown to us | Lombok, Indonesia | before 1903 | silk, natural pigments, tie resist *plangi* | J. D. W. Lüning, gifted in 1903 | IIc 189

Headscarf
(object on display in rotation)

Woollen headscarves *tajira* like this were worn by women in Tunisia. The fabric was first dyed yellow, then tied off in rings or wrapped completely and then dyed a second time in a blue-green dye bath. The yellow patches were subsequently dabbed over with red. The fringed cords which are partly dyed yellow and red suggest that they too were reserved. UR

86 Women's headscarf *tajira* | maker unknown to us | Ghomrassen, Tunisia | before 1967 | wool, plain weave, braids, tie resist | Germaine Winterberg, purchased in 1967 | III 17366

Garment

This machine-sewn and embroidered women's garment was acquired in East Africa. Nothing is known about its provenance, that is, where or by whom it was made. UR

87 Boubou | maker unknown to us | Kenya | before 1982 | synthetic material, embroidery, fold, tie, and stitch resist | Boutique Internationale Basel, purchased in 1982 | III 23519

Shawl
(object on display in rotation)

This shawl from the Cham community in Cambodia is from the first half of the 20th century. The middle section was resisted by folding and rolling, then selectively tied off. The linear patterns along the border were resisted by drawing together and stitching, the diamonds and stars by tying off and stitching. By applying the ties at different stages of the dye process, the finished fabric features irregularly coloured horizontal bands in red, yellow, brownish violet, and white. RK

88 Shawl | maker unknown to us | Cambodia | before 1952 | silk, tie, fold, and stitch resist *chang kiet* | Viktor Frey, gifted in 1952 | IIb 1853

Shawl
(object on display in rotation)

This shawl selendang features a combination of different pattern-making techniques. The brown-coloured border with black motifs is typical of Chinese workshops along Java's north coast. This pattern type is called *lok can* and is produced by using the stamped batik technique *batik cap*. The mid-section features patterns executed on a violet background by means of the *plangi* and *tritik* technique *jumputan* along with small needle stitches *cocohan*. We assume that this textile might have been produced in Lasem as a shawl for buyers in Sumatra. RK

89 Shawl *selendang* | maker unknown to us | Lasem, Java, Indonesia | before 1973 | silk, tie resist *plangi*, stitch resist *tritik*, stamped batik batik cap | Urs Ramseyer, purchased in 1973 | IIc 16992

Wrap-around garment
(object on display in rotation)

In earlier days in central Java, wrap-around garments featuring diamond-shaped patterns were the privilege of noble women. They could only be worn in the palace and by female members of a sultan's family. The higher a woman's social status and the older she was, the more intricate the

90 Wrap-around garment *kemben / kain kembangan* | maker unknown to us | Central Java, Indonesia | before 1954 | silk, stitch resist *tritik* | Swiss Tropical Institute Basel, on permanent loan since 1954 | IIc 14594

patterns and the darker the colours of her attire became. Today, strict dress codes apply only to the sultans' courts of Yogyakarta und Surakarta. The colour combination, the design as well the technique symbolically reflect the occasion for which the woman is wearing the cloth. RK

T-shirt

The T-shirt is an example of 'reverse' *shibori*: the blue areas were stitched and tied off before the fabric was bleached. The remnants of the blue colour now make up the design. Hiroyuki Murase combined two techniques to create this pattern: the lines in the fabric were stitched over. The blue patches were covered with a foil and wrapped tightly. This technique is referred to as *ō-bōshi*. SL

91 T-Shirt | Hiroyuki Murase | Japan/Germany | 2019 | cotton, stitch resist *ori-nui*, tie resist *bōshi* | Hiroyuki Murase, gifted in 2019 | IId 15980

T-shirt

This T-shirt was made on the Balearic island of Menorca and sold in Basel at the department stores Kost and Globus. In the 1960s, such clothing items were adopted by the European counterculture as an expression of individual style, at the same time, being commercially marketed. The style experienced a brief revival in the 1990s, particularly within rave and festival cultures. TB

92 T-shirt | producer unknown to us | Menorca, Balearics, Spain | 1960s | fabric, *plangi* technique | Marie-Louise Nabholz-Kartaschoff, purchased in 1971 | VI 38852

Garment (object on display in rotation)

The marbled pattern of this boubou evokes a sense of spontaneity and looks rather like the outcome of a chance experiment. However, creating such a dynamic, explosive pattern in subtle shades of blue on a white ground requires a great deal of imagination and artistic skill. To create the pattern, the cloth was first creased and then tied off before being submerged in an indigo dye bath. The white areas were covered completely. In Soninke, this type of design is called *bara siti*. UR

93 Boubou | maker unknown to us | Nioro du Sahel, Mali | around 1973/1974 | cotton, machine embroidery, crease and tie resist | Boser/Gardi expedition, 1973–1975 | III 20341

Garment (object on display in rotation)

This men's garment features an asymmetrical pattern reminiscent of a leopard skin. Before applying the dye, the narrow strips of fabric from which the garment is assembled, were folded lengthwise three times. Several strips were plaited together to form braids. After dyeing, unplaiting, and unfolding, they emerge as negative pattern. UR

94 Boubou | maker unknown to us | Gandiol, Senegal | around 1973/1974 | cotton, rayon, machine embroidery, fold and braid resist | Boser/Gardi expedition, 1973–1975 | III 20344

Garment (object on display in rotation)

This men's garment consists of a combination of two different strips of fabric: one is dyed dark blue with indigo, the other in shades of brown using kola nuts. The pattern was created by folding and braiding. UR

95 Boubou | maker unknown to us | Gandiol, Senegal | around 1973/1974 | cotton, rayon, machine embroidery, fold and braid resist | Boser/Gardi expedition, 1973–1975 | III 20345

Women's skirt

According to the consignor Renée Boser-Sarivaxévanis, by the late 1960s such skirts were worn only in mountain villages in Thrace by women over the age of forty, over a long-sleeved undergarment. The apertures at chest level were merely decorative copies of the openings incorporated into the dresses worn by nursing mothers. The indigo dyeing was carried by professional dyers. On the back of the skirt, three small heart-shaped motifs are reserved. The colour was fixed with beeswax and complemented by multicoloured embroidery. TB

96 Women's skirt | maker unknown to us | Pentalofos, Greece | 20th c. | cotton, indigo, beeswax, woollen cord, embroidery, appliqué, tie resist | Renée Boser-Sarivaxévanis, purchased in 1969 | VI 37305

Girl's apron

Aprons like this form part of the Moravian women's traditional costume in Kyjov, Czech Republic. To this day, they are worn over a knee-length, red woollen skirt. A petticoat worn underneath gives the skirt its fullness. The aprons are usually finished with a lace border at the bottom edge. The reserved pattern emphasizes the drape of the folds. This sample was shortened above the embroidery so that it could be worn by a smaller girl. TB

97 Children's apron | maker unknown to us | Kyjov, Czech Republic | before 1900 | textile, embroidery, stitch resist | Robert Wildhaber, purchased in 1968 | VI 36113

Garment

This women's garment features a pattern of asymmetrical lines, some of them run in a zigzag. Before dyeing, the lines that now appear white were tied off. The negative pattern is revealed after dyeing when the tied-off sections are released. UR

98 Boubou | maker unknown to us | Piniyari, Mali | 1989 | cotton, Indigo, stitch resist | Bernhard Gardi, purchased 1991 | III 25952

Garment (object on display in rotation)

The pattern on this garment was made by using the stitch resist technique. The circles that adorn the hem below were created by tying off. In Wolof, the pattern is called *nióki*. It's not known whether it's a men's or a women's garment. UR

99 Garment | maker unknown to us | Gandiol, Senegal | 1975 | cotton, stitch and tie resist | Boser/Gardi expedition, 1973–1975 | III 20279

Garment (object on display in rotation)

This dark blue women's garment is adorned halfway up with a pattern of white rings, each arranged separately. Inside, each one features a small dark 'flower'. This pattern was created using the tie-resist technique: a small bead was placed in a fold and tied off with a thread. In the Soninke language this pattern is called *koraï*. UR

100 Boubou | maker unknown to us | Gandiol, Senegal | 1975 | cotton, indigo, tie resist | Boser/Gardi expedition, 1973–1975 | III 20339

Garment (object on display in rotation)

This men's garment made of hand-spun cotton was gifted to the missionary Andreas Riis through an intermediate by the Ashanti king in Kumasi. In the Basel Mission's catalogue of 1888, it was listed as the attire of an imam. It features a tie-dye pattern of closely spaced, undyed circles that open into flower-like shape against an indigo-blue background. UR

101 Boubou | maker unknown to us | Liberia | 1840 | cotton, indigo, tie resist| missionary Andreas Riis, collection of the Basel Mission, on3333 loan since 1981, donated in 2015 | III 26468

Garment with headscarf

Against an indigo-blue background, this women's garment features a pattern of three parallel-running lines. It creates the impression of a diamond-shaped pattern. This pattern was created by laying the cloth in folds and stitching them in place with a sewing machine. UR

102 Boubou | maker unknown to us | Kayes, Mali | before 1970 | cotton, indigo, fold and stitch resist | Bernhard Gardi, collected in 1988 | III 25511.01

103 Headscarf *mouchoir* | maker unknown to us | Kayes, Mali | before 1970 | cotton, indigo, fold and stitch resist | Bernhard Gardi, collected in 1988 | III 25511.02

Garment

This garment was made of hand-spun cotton. It was decorated with an indigo-dyed panel on the chest, back, and hem with stripes whose patterns were created by folding and stitching before applying the dye. UR

104 Garment *smock* | maker unknown to us | Ghana | 1960/64 | cotton, indigo, fold and stitch resist | Dr med Haaf-Doxie, gifted in 2004 | III 27506

Kimono (object on display in rotation)

This lightweight cotton kimono was worn mainly in summer. To tie the cloth off dot by dot, the fabric was fixed by means of a metal hook. The thread ran continuously from one dot to the next until the entire fabric was tied off. After dyeing, a pattern emerges that is reminiscent of small pebbles. SL

105 Kimono | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, natural indigo, tie resist *hitta-miura* | Jaap Langewis, purchased in 1956 | IId 5042

Kimono (object on display in rotation)

The pattern on this kimono is called *arashi*, storm. The delicate diagonal lines were created by using a special technique: the fabric was wrapped diagonally around a tube and tied off with a thread. The fabric was then compressed at one end and dyed, creating regular-irregular lines that resemble rain lashed by a storm. SL

106 Kimono | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 5045

Kimono jacket (object on display in rotation)

The jacket was worn over a kimono, thus protecting the kimono as well as lending warmth. The design consists of circles patterned within that run across the fabric in diagonal rows. The spiral-shaped inner pattern of the circles lent the fabric its name: *rasen* which means as much as spiral or winding stair. Dots were marked on the cloth at regular intervals. At each mark, the fabric was pinched, folded into pleats, and tied off. SL

107 Jacket *haori* | maker unknown to us | Japan | before 1984 | silk, metal thread, tie resist *rasen* | Gloria Gonick, purchased in 1984 | IId 10474

Kimono (object on display in rotation)

This pattern is composed of small bamboo leaves and large blossoms; it was not tied but printed instead. To this day, *shibori* patterns are very popular, but since making them is very time-intensive and expensive, they are today often imitated using fabric printing. A look at the reverse of a fabric immediately reveals whether it's been printed or tie-dyed by hand. SL

108 Kimono | maker unknown to us | Japan | before 1962 | cotton, *shibori* imitation | Dr Alice Keller, gifted in 1962 | IId 5577

Kimono (object on display in rotation)

This kimono made of very fine cotton is preferably worn on hot days. The pattern suggests that it has been tied and dyed using the *maki-age* technique. However, upon close inspection, the uniformity of the patterns is striking, something which is not found in handmade pieces. SL

109 Kimono | maker unknown to us | Japan | before 1979 | cotton, *shibori* imitation | Dr Alice Keller, gifted in 1979 | IId 7465

Kimono (object on display in rotation)

The pattern on this kimono combines two *shibori* techniques: a stitch-resist using an overcast stitch *maki-nui* and resist tying *miura* with a continuous thread. The two pattern alternate in diagonal strips. The blue-and-white design is believed to have a cooling effect during the hot summer months. SL

110 Kimono | maker unknown to us | Japan | before 1969 | cotton, stitch resist *maki-nui*, tie resist *miura* | Prof. Tomoyuki Yamanobe, gifted in 1969 | IId 6837

Kimono (object on display in rotation)

To be able to create this so-called spider's web pattern *kumo*, the fabric has to be tied of evenly. To this end, markings with water-soluble ink were applied to the cloth. Twelve meters of cloth are required for a kimono. Depending on the size of the pattern, it takes an experienced artisan two to four weeks to finish. SL

111 Kimono | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, wrap resist *kumo* | Jaap Langewis, purchased in 1956 | IId 5043

Kimono (object on display in rotation)

This kimono was sewn from white cotton fabric and only then tied and dyed. The radial pattern is reminiscent of capes made of rice straw *mino* which were worn as raincapes in rural parts of Japan until the mid-20th century. Kimono featuring this type of pattern were worn for summer festivities or during a stay at a hot spring. SL

112 Kimono | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, fold and tie resist *mino* | Jaap Langewis, purchased in 1956 | IId 5044

Clown costume from Basel

The white cotton cloth was first sewn into the costumes and hats. To create the pattern, certain areas were tied off and immersed in a dye bath several times. To celebrate their 15th anniversary, the carnival clique Aigebreedler chose the theme 'Blue anniversary' and appeared as blue clowns in the parade through Basel. The clique drew on ideas based on the dye techniques described by Alfred Bühler, the former director of MKB. In a collaborative design process, the special tie-dye technique was creatively re-interpreted for the carnival. STS

113 Carnival costume with head mask | Aigebreedler | Basel, Switzerland | 1978 | cotton, tie resist | Rös Bienz, gifted in 2026 | VI 72640.01-02

Scout neckcloth

The triangular neckcloth is created by first folding it in half, then rolling it up and tying it tightly in seven places. Since 1995, the St Alban's scouts have dyed their own neckerchiefs. The cloth is purchased plain, then tied at regular intervals, and dyed blue by hand. Rolling up the neckerchief is done by three people. Finally, a checkerboard or tie knot is tied at each end – not by the wearer, but by someone else. The neckerchief is worn by all members of the group. It symbolizes membership in a particular scout section and helps to recognize scouts from other troops. STS

114 Scout neckcloth | Pfadi St. Alban | Basel, Switzerland | 2026 | cotton, tie resist | Santoš Tara Smiřický, purchased in 2026 | VI 72639

Carnival costume from Basel

This costume in the style of a kimono featured at the Basel carnival in 2025. The clique Déjà Vü dyed the fabric, based on a Japanese blueprint.
Relying on help from experts in Japan, the carnival group dyed lengths of cloth using the *itajime* technique. This resulted in 53 hand-sewn kimono, each with its unique pattern. The mask – known in Basel as *Larve* – resembles the head of an insect. Here the group was acting out the theme of the Japanese beetle. Native to Asia, this insect is considered an invasive species in Europe, and efforts are being made to limit its spread. In this case, the appropriation and reinterpretation of the Japanese dying technique in Basel provides a creative contrast. FR

115 Carnival costume with *Larve* | Déjà Vü | Basel, Switzerland | 2025 | cotton, paper, synthetic colour, fold resist *itajime* | Andreas Winter, gifted in 2026 | VI 72641.01-04

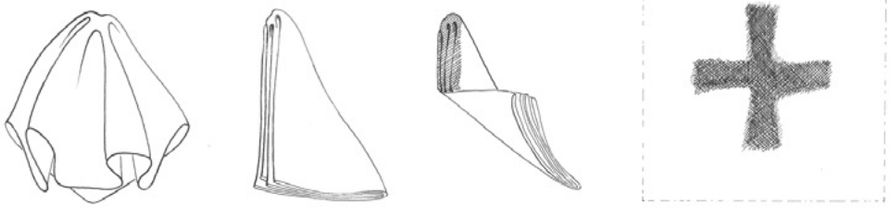
iTAJIME – FOLDS FORM PATTERNS

The patterns created by the fold and clamp method *itajime* are characterized by geometrical shapes and linear structures reminiscent of kaleidoscopes, tiles, flowers or ice crystals.

***itajime* is one of the oldest techniques in the Japanese craft of *shibori* and can be traced back to textiles dating from the 8th century.**

To create these patterns, multiple layers of fabric are folded into precise accordion pleats, forming squares, rectangles or triangles. The tightly folded fabric is compressed and secured between two wooden boards *ita*. When dyed, the inner sections are spared and the colour is absorbed only by the exposed outer edges.

The principle of triangular folding extends beyond textiles and finds a parallel in the exhibition space. The folded roof structure architecturally echoes the same geometry of an *itajime* fold.



Tool and work sample

This is a model of the fold and clamp technique *itajime*. Before dyeing, the folded fabric was clamped between two wooden triangles and secured with a cord. The blue dye only soaks into the open edges of the fabric bundle whilst the inside sections remain tightly compressed and dye-free. The string is only released when the fabric has dried completely. Once unfolded, we find a geometrical pattern of blue and white areas of colour. SL

116 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, wood, string, metal, indigo, fold and clamp resist *sekka-itajime* | Jaap Langewis, purchased in 1956 | IId 5017

Folded and dyed

This work sample features a hexagonal design resembling the crystalline structure of snowflakes *sekka*. In order to create this meticulous meshwork, the fabric is first folded lengthwise like an accordion, then into precise equilateral triangles before being clamped between two triangular pieces of wood. When being dyed, the dyestuff only penetrates the fabric along the open edges. The duration and number of dye baths determine how distinctly the white line pattern stands out in the end. SL

117 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, fold and clamp resist *sekka-itajime* | Jaap Langewis, purchased in 1956 | IId 4889

Snowflowers on a fabric

Depending on how the folded fabric is immersed in the dye bath, the pattern changes. This fabric sample reveals the soft, flowing transitions achieved by the *sekka-itajime* technique. By deliberately regulating the moisture content of the fabric before dyeing, or by immersing the folded fabric bundle more deeply, the dye was able to penetrate the pressed layers in a controlled manner. This lends the snowflowers *sekka* an organic, almost painted appearance. SL

118 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, fold and clamp resist *sekka-itajime* | Jaap Langewis, purchased in 1956 | IId 4890

Pattern with a history

Today, this pattern is known as *sekka*, snowflower. However, in earlier days it had a distinctly less poetic name: *omutsu-monyō*, nappy pattern. In the early 20th century, the antibacterial properties of indigo made these patterned, soft cotton fabrics an ideal choice when it came to baby care. SL

119 Cloth tenugui | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, fold and clamp resist *sekka-itajime* | Jaap Langewis, purchased in 1956 | IId 5046

Fabric with fold and clamp resist

Although *itajime* was originally a Japanese patterning technique, it was also used in Guinea. After WWII, the market for Japanese *shibori* cloths expanded as far as West Africa. This fabric sample is sewn together at one end which is unusual for this type of fold and clamp resist. As there are no needle marks to be found on the opened cloth, it is likely that the fabric was clamped between two small wooden boards before dyeing. AH

120 Work sample | maker unknown to us | Conakry, Guinea | before 1960 | cotton, indigo, fold and clamp resist | Henry Spoerry, gifted in 1960 | III 15342

LEHERIYĀ – WAVE PATTERN

The *leheriyā* wrap-resist pattern imitates the wave-like formations that the wind creates in the sand dunes of Rajasthan's deserts. In Sanskrit, *lahari* means 'wave'. To create the pattern, the thin cloth is tightly rolled diagonally, starting from one corner. Then the roll is tied off into various sections, thus creating a striped pattern. After each dye bath, some of the ties are opened while new ones are applied. As early as the 17th century, Rajput rulers and members of the nobility can be seen in miniature paintings wearing precious turbans featuring this wave-like striped pattern.

In Rajasthan, the turban is far more than merely a protection against the sun, rain or cold. Historically, it became an important masculine attribute and status symbol. To this day, the style of wrapping, the colour and the pattern inform about a man's ancestry, social standing, and marital status. The colours correspond to the season and occasion.

Men's turban with chequer pattern

The pattern on this turban is called *mothara*, lentil pattern, because its shape is reminiscent of the Indian variety of lentils, *moth dal*. It's a very sophisticated variation of the wrap-resist technique *leheriyā*: the fabric was rolled diagonally starting from one corner, tied, and dyed. After drying, the ties were removed and the fabric rolled up again, this time from the opposite corner. For the second wrapping, the fabric must be tied off at exactly the same intervals as before to produce an even chequered pattern. AH

121 Turban cloth *safa* | maker unknown to us | Jaipur, India | before 1951 | cotton, wrap resist *leheriyā* | Roland Christen, gifted in 1951 | IIa 1502

Yellow men's turban

On this turban cloth, the patterning process is clearly visible as the cloth has not yet been fully opened. The originally white cloth was given its chequer pattern by stepwise tying off and overdyeing. In a final step, the entire fabric was overdyed yellow. These five-coloured turbans pancharanga were worn above all in spring ; they reflect the fertility and vibrant colours associated with nature. AH

122 Turban cloth *safa* | maker unknown to us | Jaipur, India | before 1964 | cotton, wrap resist *leheriyā* | Alfred Bühler, purchased in 1964 | IIa 2627

Precision and rhythm

The absence of colours reveals the high level of craftsmanship and design expertise. One of the cloths was rolled diagonally into a thin strand and tied off with precision. When dyed it would show an even wavy pattern. The second cloth indicates the rich variety of the *leheriyā* technique: the ties alternate rhythmically between broad and narrow sections, resulting in a lively pattern featuring wide and narrow stripes after dyeing. AH

123 Work sample | maker unknown to us | Nathdwara, India | before 1964 | cotton, wrap resist *leheriyā* | Alfred Bühler, purchased in 1964 | IIa 2619

124 Work sample | maker unknown to us | Jaipur, India | before 1964 | cotton, cotton thread, wrap resist *leheriyā* | Alfred Bühler, purchased in 1964 | IIa 2623

Men's turban

The narrow turban cloths measuring almost nine metres in length are called *pag* and are wrapped around the head similar to a tight-fitting cap. The cloth was patterned with the aid of the wrap-resist technique *leheriyā*. To create the zigzag pattern, the thin cloth was folded lengthwise before tying. Then it was rolled up diagonally creating a long cloth rope, tightly tied in parts, and dyed using various colours. AH

125 Turban cloth *pag* | maker unknown to us | Jaipur, India | around 1880 | cotton, gold thread, wrap resist *leheriyā* | Prince of Wales Museum of Western India, Bombay, exchanged in 1954 | IIa 1856

Silk scafs

Dyeing by way of stitch, tie, and wrap resist techniques was a speciality of the Cham community in Cambodia. Thanks to their all-over design, the two fabrics look very modern. The pattern was created by rolling, folding, and partially tying off. The two silk cloths were purchased by Alice Keller in Phnom Penh, possibly on her trip to see the temple ruins of Angkor in 1937. Alice Keller (1896–1992) was the first woman to hold a leading position in the pharmaceutical company Roche. Between 1930 and 1939, she served as director of the company's branch in Tokyo. RK

126 Silk scarf | maker unknown to us | Phnom Penh, Cambodia | before 1962 | silk, wrap resist *chang kiet* | Alice Keller, gifted in 1962 | IIb 2121

127 Silk scarf | maker unknown to us | Phnom Penh, Cambodia | before 1971 | silk, wrap resist *chang kiet* | Alice Keller, gifted in 1971 | IIb 2696

EMBRACED AND COMPRESSED

The *arashi* pattern evokes the dynamism of lashing rain in strong winds. The technique was developed around 1880 by Kanezō Suzuki, a craftsman in Arimatsu. Initially he used it for quick patterning of lightweight cotton kimonos.

Cloth is wrapped around a cylinder, secured tightly with thread and compressed into folds before dyeing. There is an element of unpredictability to the result, a pattern of undulating lines. Since the 1970s, this technique has inspired textile artists outside Japan who experiment with modern materials and dyes.

Waistbands and men's mats from Pentecost Island in Vanuatu are patterned with the aid of resist stencils. Woven pandanus and a stencil are wrapped around a cylinder and firmly tied in an operation that recalls the *arashi* technique in Japan.

Finely-striped cloth

This design is called *arashi*, Japanese for storm, and suggests driving rain. Its stripes were produced by folding and tying a cloth diagonally around a pole. The cloth was then compressed tightly and fixed. After being dyed with indigo , the small folds reveal a delicate blue line pattern. SL

128 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 4858

arashi with traces of stitching

In this cloth, the *arashi* design recedes into the background. Other forms of patterning are more prominent: undulating lines and reserved areas previously resisted by means of overcast stitching. SL

129 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *maki-nui*, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 4872

Variations on the square

These fine, grid-like patterns are a technically challenging variation on the classic *arashi* technique. To create the squares and diamonds, the cloth was wrapped diagonally around a cylinder and dyed, twice in succession. After its first dye bath, the cloth was dried and unwound. It was then wrapped around a cylinder for a second time, but on a different diagonal. Compressing and dyeing the cloth a second time produces crossed lines that creates the lattice-like effect.SL

130 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 4880

131 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 4881

132 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, wrap resist *arashi* | Jaap Langewis, purchased in 1956 | IId 4885

Manufacturing process

This example illustrates how the *arashi* technique works: a length of cloth was wrapped diagonally around a cylinder and secured with thread. Next the cloth was bunched up into tight folds and dyed. On being opened, the cloth reveals a pattern that looks like driving rain. In Japanese woodblock printing, rain is similarly expressed as fine, diagonal lines. SL

133 Work sample | Stephanie Lovász | Basel, Switzerland | 2026 | cotton, silk, wrap resist *arashi* | private loan

Women's waistbands and men's mats (object on display in rotation)

The weaving technique determines what type a mat is, but it becomes a finished article only once it is dyed. In Vanuatu, mats are made by women, as they are expert weavers and dyers. For the dyeing process, an uncoloured mat is wrapped around a cylindrical piece of wood. Resist stencils made from plant sheaths are secured with string that prevents the dye from penetrating the fabric. Dyeing is traditionally done using a red pigment obtained from roots and bark, though synthetic dyes are now also used. BV

134 Woman's waistband | maker unknown to us | Ureparapara Island, Torba Province, Vanuatu | before 1912 | Pandanus fibres, woven, dyed, wrap resist | Felix Speiser-Merian, gifted in 1912| Vb 4237

135 Man's mat | maker unknown to us | Ambae Island, Penama Province, Vanuatu | before 1912 | Pandanus fibres, woven, dyed, wrap resist | Felix Speiser-Merian, gifted in 1912| Vb 4490

136 Woman's waistband | maker unknown to us | Ureparapara Island, Torba Province, Vanuatu | before 1912 | Pandanus fibres, woven, dyed, wrap resist | Felix Speiser-Merian, gifted in 1912| Vb 4238

137 Woman's waistband | maker unknown to us | Ureparapara Island, Torba Province, Vanuatu | before 1912 | Pandanus fibres, woven, dyed, wrap resist | Felix Speiser-Merian, gifted in 1912| Vb 4239

138 Man's mat | maker unknown to us | Ambae Island, Penama Province, Vanuatu | before 1912 | Pandanus fibres, woven, dyed, wrap resist | Felix Speiser-Merian, gifted in 1912| Vb 4492

139 Man's mat | maker unknown to us | Maewo Island, Vanuatu | before 1912 | Pandanus fibres, woven, dyed, wrap resist | Felix Speiser-Merian, gifted in 1912| Vb 4497

TIED – KNOTS AND CIRCLES

Resist-tying is one of the oldest techniques used in patterning textiles and is known around the world.

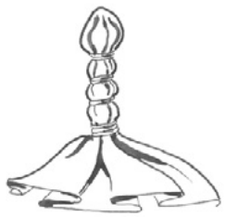
Archaeological finds attest to the antiquity and widespread use of this technique: dye residues indicate that *bāndhanī*-style bindings were used to pattern textiles in southern Pakistan more than 4,000 years ago. Burial finds in Peru and the oases along the Silk Road in China verify the widespread use of the technique starting around the middle of the first millennium.

The Imperial Treasury in Nara houses silk textiles dating back to the 8th century, while remnants of indigo-dyed fabrics from the 11th and 12th centuries have been discovered in cave tombs in Mali.

Yet not all bindings are alike. The work samples shown here illustrate their great diversity: they range from tiny, dot-like bindings to patterns created by wrapping stones or seeds inside the fabric to be dyed. What begins as a small knot leaves behind a precisely planned design on the fabric after dying.

TIED – WITNESSES TO HISTORY

Archaeological finds reveal the global practice of the tie-resist technique. Our examples come from Peru and western China. The fragments from Peru combine 'discontinuous warp weaving', a technique that is unique to pre-Columbian Peru, and a tie-resist pattern. Once red in colour, the textile from the deserts of western China establishes a stylistic link with Tibetan textiles. Both items survived through time thanks to the dry climate in each region.



Fragment from Peru

The makers of this plain-weave fabric combined resist patterning with painted decoration. The desired shapes were tightly bound with thread or covered with stitching to prevent dye from penetrating the tie- and stitch-resisted sections. The patterning frames sections of the fabric that group figures and tell a story. Front-facing human figures in headdresses and left-facing figures shown in profile — featuring bird-like faces or masks — were finally highlighted in blue and black. Nothing is yet known about the circumstances in which Baron Walram Voystingus von Schoeler acquired this item, purchased by Basel's Freiwilliger Museumsverein. AB

140 Cloth fragment | maker unknown to us | Peru | around 1000 | cotton, tie and stitch resist | Baron Walram Voystingus von Schoeler, purchased in 1954, on permanent loan from Freiwilliger Museumsverein | IVc 7964

Fragment from Peru

This fragment was presumably part of a tunic. While such fragments are commonly found in collections, tunics that have survived intact are rare. These are fascinating textiles because of the complex way they were made. The woolen fabric is composed of individual sections arranged in step-like fashion that are differently designed and coloured. Each section was woven separately from high-twisted wool that was tied, dyed and then carefully joined to form a single surface. The pieces are assembled to create the illusion that the fabric was woven using a reverse weft — in a single operation, in other words. The pieces were sewn together, however: the horizontal sections were coarsely stitched together, while for the vertical sections, the same thread is alternately past through a warp loop in one piece and then through the next, causing the loops to interlock tightly. Known find contexts suggest that these brightly coloured items of clothing were used by important men in Wari society. The deceased were shrouded in several textiles or clothed for burial. Fritz Hodel gifted this and two other fragments to the museum. They were probably excavated illicitly and purchased on the antiquities market. AB

141 Tunic fragment | maker unknown to us | Wari | Peru | 6th–9th c. | wool, discontinuous weaving, tie resist | Fritz Hodel, gifted in 1938 | IVc 3887

Fragment from Peru

Pre-Hispanic communities in what became Peru developed one of the world's most sophisticated textile arts dating back more than 5,000 years. Many of its masterpieces have survived thanks to the coastline's dry climate. Textiles represented far more than clothes. They were simply the medium of communication.
A decorative strip has been sewn on a fragment of gauze fabric patterned with tie-resist rectangles. The human figures depicted on the strip reveal the influence of Wari culture on Peruvian coastal communities. The fragment was part of the collection of Fritz Iklé-Huber (1877–1946). He collected textiles from around the world, and wrote articles about textile techniques. He left his collection to Alfred and Kristin Bühler-Oppenheim, who in turn gifted it to the Museum der Kulturen Basel. Their collection is one of the foundations on which *Textiles: A Classification of Techniques* is based. As yet, nothing is known about the fragment's acquisition, though many textiles did end up in Europe as a result of illicit excavations. Large textiles were cut up and sold framed. AB

142 Fragment of cloth | maker unknown to us | Ica or Ancón, Peru | 1000–1100 | wool, cotton, tie resist | textile collection of Fritz Iklé-Huber, Kristin and Alfreds Bühler-Oppenheim, gifted in 1947 | IVc 6214

Bark cloth

The bark was beaten with round blocks of wood, steeped in hot water, and dried. This process was repeated up to five times before the bark was made into cloth. A tie-resist technique was then used to pattern it. AH

143 Cloth fragment | maker unknown to us | Cameroon | before 1986 | bark fibre, tie resist | Herrmann Burkhard, gifted in 1986 | III 23798

Orange cloth

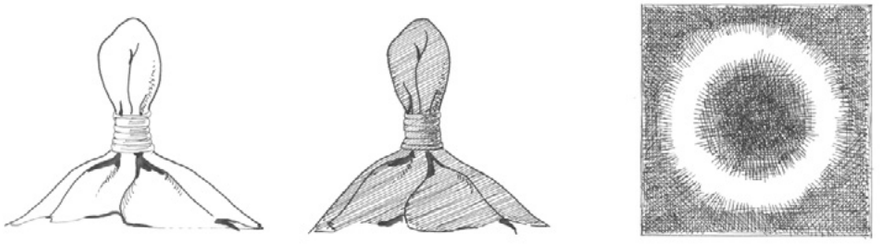
Tie-resist circular motifs occur in many textile traditions. In China, this ancient form of tie-dye is known as *jiao-xie or zha-ran*. Archaeological finds in the desert regions of Xinjiang suggest this technique has been known there for more than 2,000 years. This hand-woven cotton cloth was coloured with natural dyes. SL

144 Cloth fragment | maker unknown to us | Kashi, China | 18th–19th c. | cotton, tie resist zha-ran | Kristin & Alfred Bühler-Oppenheim, gifted in 1947 | IId 2926

TIED – THE POETRY OF PATTERN

The items in this series illustrate the individual stages of the *bāndhanī* process. Its name comes from the Sanskrit word *bandh*, meaning to bind, to tie.

Both the size and shape of the bindings vary depending on the desired pattern. Depending on whether the fabric is tied diagonally or parallel to the direction of the weave, a pattern of dots or small squares emerges. To create symmetrical or repeating patterns on large cloths, the thin fabric is folded once or several times before the patterns are tied and the cloth is dyed.



Work sample

This undyed work sample from the Nagoya area documents the technique of *miura shibori* (looped binding). The cloth was densely bound with knotless loops to produce a firm, three-dimensional structure that temporarily retained its shape after opening. SL

145 Work sample | maker unknown to us | Narumi-machi, Japan | 1956 | cotton, looped binding *miura* | Jaap Langewis, purchased in 1956 | IId 5029

Two work samples

These two fabric samples illustrate two stages of the *kumo* tie-resist technique. The unopened cotton sample is reminiscent of a mollusc. The fabric was densely and tightly bound, lending it a sculptural form. The opened sample, made of silk, impressively shows how the fabric briefly retains its shape even after the ties were removed. SL

146 Work sample | maker unknown to us | Japan | before 1972 | cotton, tie resist *kumo* | Prof. Tomoyuki Yamanobe, gifted in 1972 | IId 8129

147 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk, tie resist *kumo* | *Shibori* Association Kyoto, gifted in 1963 | IId 5946

Work sample

In this variation on the traditional spider's web pattern, the work sample has a flatter appearance. The small and closely-spaced ties create a uniform structure, and show the versatility of the *sumo* technique when pattern size is varied. SL

148 Work sample | maker unknown to us | Japan | before 1972 | cotton, tie resist *kumo* | Prof. Tomoyuki Yamanobe, gifted in 1972 | IId 8131

Work sample

This is a sample of classical *rasen* binding. Its undyed state focuses attention on the technique: spiral binding pinches the cloth and draws it upwards. Without the distraction of colour, the sculptural quality of *rasen-shibori* is revealed. SL

149 Work sample | maker unknown to us | Japan | before 1972 | cotton, tie resist *rasen* | Prof. Tomoyuki Yamanobe, gifted in 1972 | IId 8133

Work sample

This undyed fabric sample draws the eye to the precise craft process. The cloth was pulled to a point, folded regularly, and tightly bound to form a single fabric cap that resembles a small umbrella. SL

150 Work sample | maker unknown to us | Japan | before 1972 | cotton, tie resist *kasa-maki* | Prof. Tomoyuki Yamanobe, gifted in 1972 | IId 8137

Work sample

The technique used in this fabric sample is called *ishigake miura*, stone-wall binding. The white fabric is shown before dyeing: with no preliminary drawing, the pattern of differently-sized heads was pinched up and each was tied at its base. The closely-set bindings look like rows of stones. SL

151 Work sample | maker unknown to us | Kyoto, Japan | before 1974 | silk, tie resist *ishigake miura* | Richard Sträuli-Ida, gifted in 1974 | IId 8568

From preliminary sketch to pattern

These six fabric samples illustrate the stages in the *bāndhanī* resist-dyeing process, from the undyed fabric to the finished design. First, a lightweight cotton fabric is folded and the design is marked out on it. Next, knots that follow its outlines are tied. The fabric is then dyed yellow. At the next stage, more knots are resist-tied, followed by a final red dye bath. Once all the bindings are undone, the motif of white and yellow dots appears mirrored four times. AH

152 Work samples showing a production stage | maker unknown to us | Gujarat, India | before 1940 | cotton, tie resist *bāndhanī* | Ernst Schlager, gifted in 1940 | IIa 1020a-f

Work sample

Before tying began, this thin cotton fabric from Ahmedabad was folded four times to produce a symmetrical pattern. To protect the red colour, the edge and central section were wrap-resisted before immersion in a black dye bath. Some of the bindings remain intact, preserving the three-dimensional structure of the knotted ties. AH

153 Work sample, 5th stage | maker unknown to us | Ahmedabad, India | before 1952 | cotton muslin, tie resist *bāndhanī* | S.R. Jasani, purchased in 1952 | IIa 1553

shibori tool

This tensioning stand remains an important tool in *shibori* dyeing, even today. It holds a cloth in place, leaving both hands free for tying.
This tool was used to create various circular patterns. Such work was traditionally done with the maker sitting on the floor, a leg securing the stand. The cloth was attached to the thin tip, pulled taught and tied in small dots using a continuous thread. SL

154 Stand for *kanoko shibori* work | maker unknown to us | Narumi-machi, Japan | before 1952 | wood, iron | Jaap Langewis, purchased in 1956 | IId 4842

shibori tool

This tool is still available to buy in Japan today. It is used in *shibori* binding techniques that require tension. Depending on the technique, the fabric is hung through the string loop at the top and tensioned, for instance for *maki-age* or *ō-bōshi*. If a needle or hook is attached to the bamboo rod, it can be used for the *miura*, te-*kumo* or *kanoko* binding. SL

155 *shibori* tensioning stand | maker unknown to us | Narumi-machi, Japan | before 1956 | wood, bamboo | Jaap Langewis, purchased in 1956 | IId 4843

shibori hook

The right-angled hook *shibori-kagi* was used to hold cloth accurately for various *miura* looped bindings. It allowed the binding thread to be wrapped quickly and evenly around the fabric. It is a specialized tool for various *miura* and related techniques, and it is still in use today. SL

156 Hook for *miura-shibori* | maker unknown to us | Narumi-machi, Japan | before 1956 | steel wire | Jaap Langewis, purchased in 1956 | IId 4845

Two wooden bobbins

The wooden bobbins served as yarn storage. They helped to wind the tread quickly and evenly around the fabric. Ergonomic and historical reasons explain the difference in size between them: the larger one was used in *yokobiki*, a more robust binding technique. The smaller one was used for techniques requiring work very close to the fabric, where there was little room for movement of the hands, such as *hitta* or *miura* patterns. Wooden spools like these are still in use today. SL

157 Wooden bobbin for *yokobiki* | maker unknown to us | Narumi-machi, Japan | before 1956 | wood, cotton | Jaap Langewis, purchased in 1956 | IId 5019

158 Wooden bobbin for tatebiki, *hitta*, *miura* | maker unknown to us | Narumi-machi, Japan | before 1956 | wood, cotton | Jaap Langewis, purchased in 1956 | IId 5020

Bamboo bobbin with thread

This large, straight bamboo bobbin is called *kuda* in Japan. It is lightweight and was used for tying large patterns. During winding, it allowed yarn to be rolled quickly back and forth between the palms. It was routinely used for techniques such as spider's web *tegumo* or folded and striped pattern *tesuji*. Today these bobbins are also made of wood. SL

159 Bamboo bobbin for *tegumo*, *tesuji* | maker unknown to us | Narumi-machi, Japan | before 1956 | bamboo, cotton | Jaap Langewis, purchased in 1956 | IId 5021

Set of *shibori* tools

This versatile tool kit facilitates the rapid and even binding of fabric. Functioning like a third hand, it helps keep fabric under tension while it is tied. In Japanese, the set is simply called *shibori*-ki, a binding aid. It consists of a table mounting, a compact *shibori* stand with fold-out needles, bobbins, a *shibori* hook, and detailed instructions. This modular set adapts to various patterns: delicate *kanoko* dots, the impressive *kumo* spider's web pattern, or the pleating process of *yanagi* that creates patterning reminiscent of the grace of the willow tree. Interestingly, this set of tools marks the transition from a workshop tradition involving highly specialized craftspeople to use in private settings; it is still sold today. SL

160 Stand for use on a tabletop *shibori-dai* | maker unknown to us | Kyoto, Japan | before 1962 | wood, iron | R. Sträuli-Ida, gifted in 1962 | IId 5542a

161 Hook for *kumo-shibori* | maker unknown to us | Kyoto, Japan | before 1962 | Eisen | R. Sträuli-Ida, gifted in 1962 | IId 5542b

162 bobbins *kuda* | maker unknown to us | Kyoto, Japan | before 1962 | bamboo | R. Sträuli-Ida, gifted in 1962 | IId 5542c-g

163 bobbin *kuda* | maker unknown to us | Kyoto, Japan | before 1962 | plastic | R. Sträuli-Ida, gifted in 1962 | IId 5542h

164 *bobbin kuda* | maker unknown to us | Kyoto, Japan | before 1962 | wood | R. Sträuli-Ida, gifted in 1962 | IId 5542i

165 Storage box for *shibori* tools | maker unknown to us | Kyoto, Japan | before 1962 | paper | R. Sträuli-Ida, gifted in 1962 | IId 5542k

166 Paper bag for bobbins | maker unknown to us | Kyoto, Japan | before 1962 | paper | R. Sträuli-Ida, gifted in 1962 | IId 5542l

167 Instructions for use | maker unknown to us | Kyoto, Japan | before 1962 | paper | R. Sträuli-Ida, gifted in 1962 | IId 5542m

Tied and dyed shirt

The undyed fabric shows the process of binding. After dyeing with indigo, the tie resists are undone and the design of white circles becomes visible. UR

168 Cloth | Ousman Famantan | Mopti, Mali | before 1970 | cotton, tie resist | Bernhard Gardi, purchased in 1970 | III 21658

169 Shirt | Ousman Famantan | Mopti, Mali | before 1970 | cotton, indigo, tie resist | Bernhard Gardi, purchased in 1970 | III 21659

Cloth with guinea fowl pattern

***Adirẹ eleso* and *adirẹ oniko* techniques are combined to produce this design. The bound fabric is itself a work of art. *Adirẹ eleso* involves creating a series of many small tied resists to form the spiral and wave patterns. The spiral pattern recalls the plumage of a guinea fowl, which is why the Yoruba call it *etu*. The design is topped off with large *adirẹ oniko* circles.** AH

170 Cloth | maker unknown to us | Abeokuta, Nigeria | around 1973/1974 | cotton cloth, indigo, tie resist | Boser/Gardi expedition, 1973–1975 | III 20105a-b

Cloth with work sample

Both these textiles were made by Dyula craftspeople. Thanks to their mobility, they spread their textile arts to many West African cities. The cloth was dyed with synthetic indigo. The fabric was pinched up, capped and tied at regular intervals to create the pattern of large circles. AH

171 Cloth | maker unknown to us | Korhogo, Côte d'Ivoire | before 1970 | cotton, indigo, tie resist | Freiwilliger Museumsverein Basel, on permanent loan since 1970 | III 18383

172 Work sample | maker unknown to us | Korhogo, Côte d'Ivoire | before 1970 | cotton, tie resist | Freiwilliger Museumsverein Basel, on permanent loan since 1970 | III 18459

COVERED AND TIED – MASKED FABRIC

Before dyeing, these samples from Japan and Côte d'Ivoire were covered using plastic or leaves to prevent the dye from penetrating.

This process creates clearly defined white reserved areas within the dyed fabric. The size and shape of the contrasting areas can vary; the shape of the pattern is modified by inserting wooden discs or paper cores.

Sample with bamboo caps

Seen just before it is dyed, this fabric sample preserves not only the stage of the process itself but also the materials used. The cloth demonstrates two techniques: one section has been tied off to create a fine dotted pattern. On the other half, larger areas are additionally covered and tied with bamboo sheaths. These caps protect the fabric from the dye, and leave large, contrasting white spots after dying. Today, special film is used for this purpose in place of bamboo sheath.SL

173 Sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, bamboo sheath, tie resists *hitta-miura*, *bōshi* | Jaap Langewis, purchased in 1956 | IId 5031

Cloth with two tie resists

This undyed fabric sample illustrates the historical transition from bamboo sheath to special film in the *bōshi shibori* technique. Both are intended to prevent dye from permeating the fabric. This creates large undyed areas in the pattern. Over time, both the bamboo wrapper and the foil have lost the flexibility that is required for *bōshi*. SL

174 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | silk, bamboo sheath, plastic foil, cotton, paper, tie resist *bōshi* | Jaap Langewis, purchased in 1956 | IId 5035

Cloth with bamboo sheath caps

Several capped bindings are still seen in this fabric sample, showing that the *bōshi* technique was used for multicoloured dyeing — red first, then grey. The tie-ups were lined with small paper cones *bōshi-kami* to give them their specific shape. The bamboo sheaths are now stiff and brittle and would no longer protect the fabric from the dye. SL

175 Work sample | maker unknown to us | Japan | before 1956 | silk, paper, bamboo sheath, cotton, tie resist *bōshi* | Jaap Langewis, purchased in 1956 | IId 5150

Three cores for *bōshi*

Round, wooden cores called *shin* give shape to large, circular *bōshi* patterns. The paper cushions the wood and protects delicate silk fabrics from damage. Futhermore, the wet fabric does not slip on the core, ensuring that the contours of the pattern remain sharp. SL

176 wooden core *shin* | maker unknown to us | Kyoto, Japan | before 1962 | wood, paper, cotton yarn | Richard Sträuli-Ida, gifted in 1962 | IId 5539

177 wooden core *shin* | maker unknown to us | Kyoto, Japan | before 1964 | paper | Kristin & Alfred Bühler-Oppenheim, purchased in 1964| IId 6588

178 wooden core *shin* | maker unknown to us | Kyoto, Japan | before 1964 | wood | Kristin & Alfred Bühler-Oppenheim, purchased in 1964| IId 6589

Sculptural *shibori* binding

This sample has a sculptural quality. The fabric was shaped using small paper spirals *bōshi-kami*, wrapped in plastic film, and bound. Over the years, the plasticizers have leached out of the film, causing it to become rigid — which explains its shape now. It captures the *ō-bōshi* stage of the process, but it could not be used any longer in the dyeing process. SL

179 Work sample | maker unknown to us | Kyoto, Japan | before 1974 | silk, plastic film, paper, cotton, tie resist *bōshi* | Richard Sträuli-Ida, gifted in 1974 | IId 8566

bōshi caps

Traditional bamboo sheaths *takenoko no kawa* and strong cotton thread kuki-ito were used to cap *bōshi* designs. When bamboo sheaths were fresh, they were pliable yet tough. Today they have largely been replaced by plastic film. SL

180 bamboo sheaths *takenoko no kawa*, thread kuki-ito | maker unknown to us | Japan | before 1956 | bamboo sheaths, cotton | Jaap Langewis, purchased in 1956 | IId 5168a-b

181 plastic film *binīru* | maker unknown to us | Japan | before 1964 | plastic | Keinosuke Ueda, gifted in 1964 | IId 6636

Cloth with work sample

The pattern of this cloth seems to draw the viewer in thanks to the way colour and pattern interact. To create this pattern, the cloth was pinched up at its centre. From the centre to the outside edge, it was wrapped circularly in plastic film and secured with raffia fibres. The film prevented the dye from penetrating large areas. The dye seeped only into the loosely formed folds, later creating the mesmerizing effect of the pattern. AH

182 Work sample | maker unknown to us | Korhogo, Côte d'Ivoire | before 1970 | cotton, plastic, raffia fibres, tie and wrap resist | Freiwilliger Museumsverein Basel, on permanent loan since 1970 | III 18427

183 Wrap | maker unknown to us | Korhogo, Côte d'Ivoire | before 1970 | cotton, indigo, tie and wrap resist | Freiwilliger Museumsverein Basel, on permanent loan since 1970 | III 18428

TIED AND FOLDED – THE PLAY OF LIGHT AND SHADE

There is practically no limit to the variety of tie-dye patterns: depending on the binding material used and whether fabric is folded, pleated, or plaited beforehand, the result is always different. The creativity and expertise of makers from Côte d'Ivoire and Senegal are reflected in the textiles and sample pieces shown here.

Cloth with work sample

The Dyula mainly used indigo and kola nuts for dyeing, and this cloth shows how the two colours were combined. Between the tied-off sections, the use of a crumpled-resist technique lends the cloth a marbled effect. In the late 19th and early 20th centuries, such marbled fabrics enjoyed great popularity in Ivory Coast, and today they are being produced again on a large scale. AH

184 Cloth | maker unknown to us | Côte d'Ivoire | before 1970 | cotton, indigo, tie resist | Freiwilliger Museumsverein Basel, on permanent loan since 1970 | III 18407

185 Work sample | maker unknown to us | Korhogo, Côte d'Ivoire | before 1970 | cotton, plastic film, raffia fibres, tie resist | Freiwilliger Museumsverein Basel, on permanent loan since 1970 | III 18425

Work sample

The fabric is pleated and tightly wrapped with raffia at regular intervals of 3.5 cm. Curved wooden sticks are inserted into the unwrapped sections to stretch the fabric, allowing the indigo dye to penetrate the fabric. After dyeing and unwrapping, a blue-and-white pattern is revealed. AH

186 Work sample | maker unknown to us | Conakry, Guinea | before 1960 | cotton, indigo, wrap resist | Henry Spoerry, gifted in 1960 | III 15343.02

Pleated fabric sample

The Soninke are masters of indigo dyeing and resist-patterning techniques. This fabric was pleated and wrapped tightly with thin cord. Two thin bamboo sticks hold the pleats in place. The dyed edges of the pleats have created uniform dark stripes. The crosswise tied resists transformed them into a subtle checked pattern. UR

187 Work sample | maker unknown to us | Senegal | before 1984 | cotton, indigo, fold and tie resist | Béatrice Cieslarcyk-Dubosq, purchased in 1984 | III 23588a-b

Sample in dark indigo

This sample shows how the fabric was first pleated and then bound with raffia at regular intervals. After dyeing with indigo, the pattern emerges where the raffia threads used for binding were removed. AH

188 Tie-resist cloth | Diabosokora, Côte d'Ivoire | before 1953 | cotton, indigo, bast fibre, fold and tie resist | Prof. Urs Rahm, purchased in 1953 | III 12098

Work samples

These samples are research documents that illustrate resist-dye techniques through before-and-after comparisons. Bernhard Gardi and Renée Boser-Sarivaxévanis travelled across West Africa between 1973 and 1975. The purpose of their research was to document African textile terminology and to study the living crafts of weaving and indigo dyeing *in situ*. Weavers often kept samples between 20 and 30 cm in length from previous commissions. Boser-Sarivaxévanis and Gardi purchased these pieces, sometimes by the bundle. AH

189 Work samples | maker unknown to us | Senegal | 1975 | cotton, tie, fold and wrap resist | Boser/Gardi expedition, 1973–1975 | III 20354g-n

Cloth and work sample

The pattern of this cloth combines several resist techniques: the circles in the centre were tied. The white border surrounding them is stitch resist work. And the four corners were crumpled and tightly bound with thread. The two round samples illustrate the crumpled-resist effect. The interplay of these three techniques creates a unique design which the Soninke people of Senegal call *bara siti*. AH

190 Cloth | maker unknown to us | Côte d'Ivoire | before 1969 | cotton, indigo, tie and crease resist | Wohnbedarf Basel, purchased in 1969 | III 17712

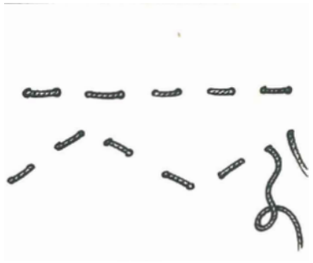
191 Work sample | maker unknown to us | Senegal | before 1969 | cotton, indigo, wrap resist | Béatrice Cieslarcyk-Dubosq, purchased in 1984 | III 23586a-b

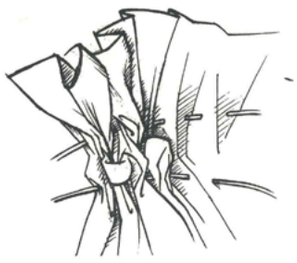
SEWN – RHYTHM OF THE NEEDLE

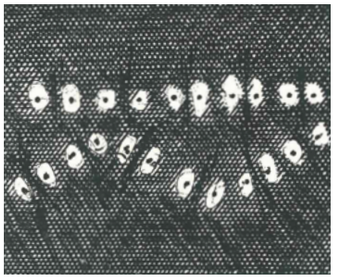
A single thread leaves its trail through the fabric. When pulled tight, it prevents dye from penetrating the cloth, and each line of stitching is turned into a pattern.

Textiles survive only in dry climates. The oldest samples of stitch-resist fabric come from Xinjiang in western China and date back to the middle of the first millennium. Texts from the 7th century describe the technique as zha-ran.

The technique produces sharply-defined patterns. Three main types of stitching are used: the running stitch, the overcast stitch, and straight-stitch machine stitching. Depending on whether stitches run straight or are curved, are long or short, follow the weave of the fabric, or secure a fold, different designs are produced. Examples from various countries across Asia and West Africa illustrate how these patterns are created







SEWN – DRAWING OF THE SEAM

These textiles show the range of patterns that can be created with stitch-resist techniques.

The preference for organic or geometric patterns varies from region to region. At times, patterns are used that hold symbolic or mythological meaning for the respective community. These patterns decorate everyday textiles as well as clothing.

Cloth

This textile is impressive with its abstract design: three rows of three double circles each, along with three lines at either end, all white on an indigo blue ground. To create the design, the white areas were stitch-resisted before the cloth was dyed. When the stitching was undone, the white pattern was revealed in the dark blue ground.
This cloth was made by the Hmong in northern Vietnam. Carl Schuster acquired it in 1937 in Nguyên Bình. RK

192 Cloth | maker unknown to us | Nguyên Bình, Vietnam | before 1937 | cotton, indigo, stitch resist *nhuộm buộc*, stitch resist *nhuộm khâu* | Carl Schuster, purchased in 1952 | IIb 1643

Blue cloth decorated with an auspicious Buddhist symbol

This cloth illustrates two production stages: on the bound side, it was gathered and secured for indigo dyeing, while the open half displays a pattern of white lines on a dark blue ground. The never-ending motif is called *sayagata* and symbolizes lasting happiness, prosperity, and harmony. It was stitched using the *maki-nui* technique, in which the fabric is folded along the pattern lines and sewn along the fold using an overcast stitch. SL

193 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *maki-nui* | Jaap Langewis, purchased in 1956 | IId 5033

Cloth

This cloth features fine white patterning on a blue ground. The areas intended to remain white were stitch-resisted before dyeing. The cloth was then dipped into a bath of a blue dye, presumably indigo. After dyeing, the stitching was undone to reveal the patterning. In Indonesia, this technique is known as *jumputan*. In the past, only noblewomen at the royal courts of Central Java were permitted to wear such cloths which featured a central diamond pattern. The were wrapped around the upper body. SL

194 torso and breast wrap *kemben* | maker unknown to us | Central Java, Indonesia | before 1954 | cotton, stitch resist *tritik* | Swiss Tropical Institute Basel, on permanent loan since 1954 | IIc 14592

Stitched Squares

Dyed dark blue, this cloth features a design of regularly spaced rows of white squares. In the Dyula language, this pattern is called *soukaro*, sugar. The design was created by stitching the fabric before dyeing. After dyeing, the stitched resists were undone. However, the traces of the stiches remain visible on closer inspection. UR

195 work sample | Côte d'Ivoire | before 1952 | cotton, indigo, stitch resist | Hugo Zemp, purchased in 1952 | III 15594c

Chinese wrapping cloth

The large peony in the centre is framed by a geometric meander that suggests a never-ending wave. The fine white contours on the indigo ground testify to the precision of the Chinese zha-ran stitch-resist technique. Natural motifs such as flowers, butterflies or animals were sewn stitch by stitch and tightly gathered, ultimately creating the characteristic blue and white aesthetic. Cloth squares like this were used for wrapping festive gifts or as a baby sling. SL

196 Wrapping cloth | maker unknown to us | Anshun, China | 1935 | cotton, indigo, stitch resist zha-ran | Carl Schuster, purchased in 1952 | IId 4164

Floral tendrils

The overcasting stitch is characteristic of the zha-ran resist-dyeing technique used by the Miao and Bouyei communities in southwestern China. The stitch encloses the fabric edge and brings out the delicate floral tendrils in a three dimensional, contoured manner. To achieve a dark blue shade, the cloth would need to be dyed many times. The floral patterns are rich in symbolism, representing vitality, fertility, and family ties. SL

197 Work sample | maker unknown to us | Guiyang, China | before 1952 | cotton, thread, stitch resist zha-ran | Carl Schuster, purchased in 1952 | IId 4169

SEWN & PULLED TIGHT – THREAD UNDER TENSION

A line of stitching acts as a protective barrier against dye. Before dyeing, threads are pulled tight and secured, causing the fabric to gather into dense folds that prevent the dye from permeating.

The rhythm and direction of the stitches determine the pattern. Circular stitching creates islands of pattern, while parallel lines of stitching produce an expansive design with organic, flowing contours.

Wood grain on fabric

The Japanese word *mokume* means wood grain. It describes an organic, linear pattern reminiscent of tree bark. Three stages of the process are seen here: the stencilled preliminary design at one end, followed by a section that has already been stitched and dyed with indigo. Here the fabric was stitched in parallel rows using a running stitch, then gathered in, and secured. Once the stitching was undone, the *mokume* wood grain pattern was revealed. SL

198 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, stitch resist *mokume* | Jaap Langewis, purchased in 1956 | IId 5028

Fabric with sun pattern

This textile illustrates the process of creating a sunrise pattern *hinode*. Naturally white, the fabric shows the three stages of its making: a stencilled preliminary design is followed by a section dyed with indigo. This section features resist pattern created by combining stitching *hishaki-nui*, pleating and wrapping *tatsumaki*. The pattern becomes visible when the bindings are undone: against a light blue ground, the sun shines dark-blue, vividly framed by a fine white outline. AH

199 Work sample | maker unknown to us | Narumi-machi, Japan | before 1956 | cotton, indigo, stitch resist *hishaki-nui*, pleat and tie resist *tatsumaki* | Jaap Langewis, purchased in 1956 | IId 5024

Manufacturing process

Clearly seen on this light-coloured fabric are preliminary drawings in *aobana eki* plant-based ink. The pattern was created using two different techniques: the lines of the wood grain pattern *mokume* were stitched and partially gathered. Completed earlier, dots-in-squares bindings *hitta kanoko* form two cherry blossoms known as sakura. SL

200 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk damask, plant-based ink *aobana eki*, stitch resist *mokume*, tie resist *hitta kanoko* | Shibori Association Kyoto, gifted in 1963 | IId 5918

201 Work sample | maker unknown to us | Kyoto, Japan | before 1963 | silk damask, plant-based ink *aobana eki*, stitch resist mokume, tie resist *hitta kanoko* | Shibori Association Kyoto, gifted in 1963 | IId 5919

Stencil and brush

The stencil comprises several layers of Japanese *washi* paper that was impregnated with fermented persimmon juice *kakishibu*. While stencils today are increasingly made of plastic, the flat, thick stencilling brushes *surikomi bake* are still crafted from animal hair. The pigment residue in the brush is probably *aobana eki*, ink obtained from the dayflower; it dissolves completely when the textile is subsequently laundered. SL

202 Stencil-dyeing brush *surikomi bake* | maker unknown to us | Kyoto, Japan | before 1964 | wood, deer hair shika ke, cotton thread, metal, pigment residue | Kristin & Alfred Bühler-Oppenheim, purchased in 1964 | IId 6587

203 Stencil | Hiroshi Murase | maker unknown to us | Arimatsu, Japan | early 21st c. | Japanese paper *washi*, impregnated with fermented persimmon juice *kaki-shibu* | Hiroshi Murase, gifted in 2024 | IId 17004

Cloth with a leopard design

This fabric was dyed by the Dyula in the Baule region. Called *goli kpro*, leopard pattern, the design was created using a stitch-resist technique. A running stitch was used to sew in a zigzag pattern from one side to the other. All the stitches were pulled tight before dyeing. Afterwards they were undone and the fabric was smoothed out. AH

204 Work samples | maker unknown to us | Côte d'Ivoire | before 1952 | cotton, indigo, stitch resist | Hugo Zemp, purchased in 1952 | III 15590a-b

Work samples with stitch resist

Parallel rows were stitched in a running stitch and then pulled tight to make the resist area. The more regular the stitching, the more uniform the pattern appears. As the patterning techniques of the Dyula and Baule influenced each another, many cloths can now no longer be conclusively attributed to either group. AH

205 Work sample | maker unknown to us | Freetown, Sierra Leone | before 1963 | cotton, stitch resist | Massie Taylor, gifted in 1963 | III 15687

206 Work sample | maker unknown to us | Freetown, Sierra Leone | before 1963 | cotton, stitch resist | Massie Taylor, gifted in 1963 | III 15688

Waist cloth

This waist cloth consists of sixteen panels of fabric sewn together. Before being joined, all the panels were treated using the same resist technique: the cloth was folded and stitched in a zigzag pattern along its entire length. Before dyeing, the threads are pulled tight to create the resist effect. After dyeing, the patterned panels were sewn at the selvages. AH

207 Waist cloth | maker unknown to us | Beoumi, Côte d'Ivoire | before 1953 | cotton, indigo, stitch resist | Prof. Urs Rahm, purchased in 1953 | III 12102a-b

Cloth

The oval motifs on this cloth were created by stitching and gathering: first, the pattern was sewn using a running stitch. Then the threads were pulled tight, gathering in the fabric to prevent the permeation of the dye. After dyeing, the seams were undone and the fabric was beaten with a wooden paddle to smooth it. AH

208 Cloth | maker unknown to us | Poli, Cameroon | before 1958 | cotton, indigo, stitch resist | René Gardi, purchased in 1958 | III 14881

FOLDED AND STITCHED – FIXED PLEATS

To create this pattern, the cloth was folded and stitched. You can tell whether stitching has been done manually or with the aid of a sewing machine.

These examples show how the stitched resist technique can create both organic and geometric patterns. The interplay of craft skills and abstract thinking is crucial here, as the artisans must be able to visualize the finished pattern throughout the entire process. The undyed work samples, with their sculptural aesthetic illustrate just how much imagination is required.

Two work samples with machine-stitched resists

The patterns on these cloth samples were created using a sewing machine: first the fabric was folded, then secured by stitching.
The Yoruba call this pattern eggs *eyin*. It is very popular and is largely produced by men. Among the Yoruba, manual textile work tends to be the preserve of women, whereas work on sewing machines is done by men. The development of a sewing-machine-based technique enabled men to take up the craft of resist-dyeing. AH

209 Work sample | maker unknown to us | Abeokuta, Nigeria | around 1973/1974 | cotton, fold resist, machine-stitch resist | Boser/Gardi expedition, 1973–1975 | III 20108

210 Work sample | maker unknown to us | Abeokuta, Nigeria | around 1973/1974 | cotton, indigo, fold resist, machine-stitch resist | Boser/Gardi expedition, 1973–1975 | III 20109

Work samples

These samples of work are also research documents that illustrate resist-dye techniques through before-and-after comparisons. When Bernhard Gardi and Renée Boser-Sarivaxévanis travelled across West Africa between 1973 and 1975, they purchased bundles of sample pieces from weavers that they used in their study of resist-dyeing techniques. AH

211 Work sample | maker unknown to us | Senegal | 1975 | cotton, tie, fold and wrap resist | Boser/Gardi expedition, 1973–1975 | III 20354 a-b

212 Work sample | maker unknown to us | Saint-Louis, Senegal | 1975 | cotton, fold and stitch resist | Boser/Gardi expedition, 1973–1975 | III 20355

213 Work sample | maker unknown to us | Saint-Louis, Senegal | 1975 | cotton, fold and stitch resist | Boser/Gardi expedition, 1973–1975 | III 20356

Sample featuring a fold-resist pattern

This cloth sample combines a fold and stitch-resist technique common in West Africa. It was folded, and the folds were secured by stitching. The folding and stitching limited the extent of the dye's permeation into the cloth. This produced a striped pattern in which the stitches and thread have left visible traces. AH

214 Work sample | maker unknown to us | Guinea | before 1947 | cotton, indigo, fold and stitch resist | Kristin und Alfred Bühler-Oppenheim, gifted in 1947 | III 458

Work sample

The Yoruba finger pattern consists of spreading lines and is easy to identify. The striking pattern was created by stitching the fabric, and is called *adirẹ alabere* by the Yoruba. The characteristic fingers can either spread out radially or form a V-shape, as seen here. To make this design, the cloth was folded and secured with overcast stitching. AH

215 Work sample | maker unknown to us | Oyo, Nigeria | before 1955 | cotton, indigo, stitch resist | Lorenz Eckert, gifted in 1955 | III 14236

Geometrically-patterned cloth

This cloth was woven by the Maraka and dyed by the Soninke, combining lines and plus signs into a geometric pattern. First the cloth was folded in half. Fifty-two parallel stitch resists form the basic pattern. Transverse stitches across individual rows create the plus signs. By alternately turning and reserving the fabric, the patterns were created on both sides. AH

216 Cloth | maker unknown to us | San, Mali | around 1973/1974| | cotton, indigo, stitch resists | Boser/Gardi expedition, 1973–1975 | III 20311

Cloth with embroidery resist

The Wolof in St Louis, Senegal, combined a stitch-resist technique and embroidery to produce especially fine designs. In the 1920s and '30s, they developed stitch-resist techniques inspired by the *pano d'obra* cloths of Mauritania.
The stitching was so fine that it resembled embroidery. After dyeing, it was cut open using razor blades brought back home by Senegalese soldiers after World War I. This technique allowed for finer patterns than stitch resists made with raffia fibres. AH

217 Cloth | maker unknown to us | Saint-Louis, Senegal | around 1925 | cotton, indigo, fold and stitch resist | Monique Warnier, purchased in 1982 | III 22174

Patterned cloth

Through centuries of trade and cultural exchange, the Dyula have developed a diverse repertoire of textile techniques that continue to influence African fashion to this day. Folding and stitching created the pattern on this cloth. UR

218 Cloth | Côte d'Ivoire | before 1964 | cotton, indigo, fold and stitch resist | Wohnbedarf Basel, purchased in 1964 | III 16701

Headscarf

Created by pleating and stitching, the white patterns merge smoothly into light blue and finally into the dark blue ground. The pleats are clearly seen in the light-blue areas. Small squares made up of red, yellow, and white triangles have also been appliquéd onto the cloth. Cross-stitched lines, as well as embroidered diamonds and squares, run across the scarf. The edges and some horizontal lines are decorated with glass beads strung on fine cord, while the long, twisted fringe at the front edge of the cloth has been macraméd to form a net.
This headscarf comes from the Hwa Lolo community. Both men and women wear it wrapped around the head, turban-style. The Hwa Lolo live in northeastern Vietnam, near the Chinese border. Carl Schuster acquired the piece in Đong Văn in 1938. RK

219 Woman's headscarf | maker unknown to us | Đong Văn, Vietnam | before 1938 | cotton, indigo, glass beads, fold resist *nhuộm buộc*, stitch resist *nhuộm khâu* | Carl Schuster, purchased in 1952 | IIb 1675

Large wrap cloth

In China, this square cloth is called a *baofu*. It is made of cotton and was assembled from four lengths of woven cloth before being dyed. Its narrow width is typical of the treadle looms used around Anshun. Women of the Miao and Bouyei communities used these looms to make textiles for household use and for carrying items. Floral motifs are stitched into the cloth before it is dyed. They symbolize prosperity, protection, and good fortune for the community. SL

220 Cloth *baofu* | maker unknown to us | Anshun, China | 1935 | cotton, stitch resists zha-ran | Carl Schuster, purchased in 1952 | IId 4163

Cloth with butterfly motif

The area around Neijiang in Sichuan is known for combining fold and stitch resists. This motif of large and small butterflies is charming in its intricacy of detail. It is framed by a distinctive pattern created by folding the cloth over a cord and securing it with zigzag stitching. After dyeing, the stitch resist remains visible, while the structure of the cord leaves an impression within the white band. Butterfly motifs symbolize long life, everlasting love, and an auspicious reincarnation. SL

221 Cloth | maker unknown to us | Neijiang, China | before 1952 | cotton, string, indigo, fold and stitch resist zha-ran | Carl Schuster, purchased in 1952 | IId 4160

SEWN & TIED – PICTURES AND LANDSCAPES

These textiles and work samples feature patterns that combine stitching and binding techniques. Both methods produce distinctive motifs with their interplay of thread and knots. The examples shown here demonstrate the technical mastery and sure sense of colour and form of their makers in West Africa and Southeast Asia. The subtle irregularities in the patterns attest to the fact that each design was crafted by hand.

Differently-patterned work samples

The Baule people are the most prolific makers of textiles in Côte d'Ivoire. Tied resists have produced various patterns in this cloth. The unfilled circle represents the star pattern nzrama. The solid circle is called cow's eye *nani-grima*. The pattern, featuring a solid circle surrounded by numerous smaller circles, is called hen and chicks *akota-anima*. A stitch resist made the border surrounding the patterned areas: after binding, the cloth was turned over, and on its underside, a raffia resist was stitched around each section. AH

222 Work samples | maker unknown to us | Djebounoua, Côte d'Ivoire | before 1962 | cotton, raffia fibres, indigo, tie and stitch resist | Hugo Zemp, purchased in 1962 | III 15591a-c

Cloth

The pattern on this cloth consists of many different motifs and is called *agosofin* by the Yoruba. The textile is divided into nine squares, each with its own unique pattern. The Yoruba name the patterns after objects from their everyday lives. Each square features patterns that have been sewn or tied off with raffia fibres. In addition to the finger motif, the tribal mark and tribal mark with fingers can be seen. AH

223 Cloth | maker unknown to us | Mrs. Christiana Ogunbe | Abeokuta, Nigeria | around 1973/1974 | cotton, indigo, tie and stitch resist | Boser/Gardi expedition, 1973–1975 | III 20106 a-b

Cloth

This cloth is woven from fine silk and was sewn together from two panels. It is divided into bands by horizontal *tritik* lines along the narrow sides and by vertical *tritik* lines in the central field. Within these bands, four-pointed stars in yellow, six-pointed stars in blue, flowers in green, and three-armed swirls in dark violet are interspersed among rows of smaller, square dots in blue and green. The blue, green, and dark-violet areas were applied by dabbing onto areas that had previously been sewn and tied off. Unfortunately, the origins of this cloth and its intended use are not known. It may have come from Sumatra or Cambodia. RK

224 Cloth | maker unknown to us | Sumatra, Indonesia, or Cambodia | before 1972 | silk, tie resist *plangi*, stitch resist *tritik* | Alice Crowley, bequest in 1972 | IIc 16848

Stages of work

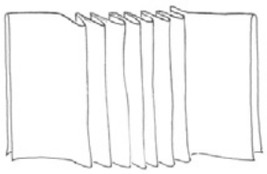
This cloth illustrates the third stage of the *plangi* and *tritik* patterning process: the *tritik* stitching was undone, and the sheaths on the bound caps were removed. The dots were dabbed with yellow and red dye.
Three pieces of silk, folded to form as many as 12 layers, were partly whipstitched, gathered, resisted, and bound, then dipped in a dark red dye bath. The stitching has been removed, and the needle holes are clearly visible. The leaf sheaths over the light-coloured dots have been removed and the areas partially dabbed with dye. Some of the stitching has also been removed. RK

225 Work process | maker unknown to us | East Java, Indonesia | before 1946 | silk, Gebang palm bast fibre, tie resist *plangi*, stitch resist *tritik* | Freiwilliger Museumsverein Basel, on permanent loan since 1946 | collected by Friedrich Weber | IIc 7674

SHAPED – TEXTURED RELIEFF

Through shaped-resist dyeing fabric is sculptured and transformed. Natural fibres such as silk and wool retain a textured surface.

Tie-dyeing transcends the two-dimensional quality of textiles. Through the diverse techniques used to manipulate the surface, the fabric is sculptured before dying. Silk, wool, and synthetic materials have a shape memory; they remain three-dimensional even after bindings, pleats, or stitches are undone. This effect distinguishes tie-dyeing from other textile patterning techniques and lends cloth a sculptural dimension – sometimes only temporarily.



Three work samples

The pattern seen here was created by combining two techniques: a continuous thread was used to bind small heads of fabric in looped bindings in parallel lines. Next, the intervening spaces were pleated and wrapped, causing the heads to contract into small spheres. AH

226 Work samples | maker unknown to us | Saint-Louis, Senegal | 1975 | cotton, indigo, tie and wrap resist | Boser/Gardi expedition, 1973–1975 | III 20353 a-c

Ceremonial garment (object on display in rotation)

For ceremonial occasions, the Dida in Ivory Coast used raffia fibres to make loincloths, skirts, cloths, and headwear. These items were variously patterned by tie-resist methods and dyed several times using natural pigments. Red and brown-black motifs on a yellowish ground evoked the forest. Rectangles, ovals, and circles, often combined with small, dot-like bindings, were the preferred forms. The material, weaving technique, and bindings give this textile its unique, three-dimensional structure. AH

227 Head covering | maker unknown to us | Côte d'Ivoire | before 1941 | tie resist | Käthe Geiger, gifted in 1941 | III 7484

228 Garment | maker unknown to us | Côte d'Ivoire | before 1953 | bast fibre, diagonal weave, tie resist | Wohnbedarf Basel, purchased in 1953 | III 12667

229 Garment | maker unknown to us | Côte d'Ivoire | before 1955 | braided raffia, tie resist | Prof. Urs Rahm, gifted in 1955 | III 14191

Wrap and work sample

The Yoruba call this wrap guinea fowl *etu*, a name that describes the look of the pattern. The *adirẹ eleso* technique gives the fabric a three-dimensional form. Concentric bindings were worked outwards from five circular centres. The numerous small bindings, arranged closely together gave the cloth a conical shape. When the stitches were undone, the tie resists remained visible, giving the cloth a feathery quality. *Etu* cloths are held in high esteem by the Yoruba. AH

230 Wrap, finished and work in progress | maker unknown to us | Abeokuta, Nigeria | around 1973/1974 | cotton, indigo, tie resist | Boser/Gardi expedition, 1973–1975 | III 20112a-b

Kimono sash with graded colouring

This sash is characterized by the way its geometric patterns and soft colour transitions interact. Diamond shapes formed by fine dots alternate with patterned circles. The natural shape memory of silk ensures that the tri-dimensional texture *shibo* remained even after the ties are undone. SL

231 Kimono sash obi-age | maker unknown to us | Kyoto, Japan | before 1964 | silk, tie resists *yokobiki-hitta, maki-age* | Kristin & Alfred Bühler-Oppenheim, purchased in 1964 | IId 6582

Kimono sash with a red pattern

Silk has a shape memory, which is utilized in the patterning of sashes obi-age. After dyeing, the fabric retains a crinkled texture that in Japan is called shibo. To achieve this effect, the fabric was first tied in dots using the *yokobiki-hitta* technique. Next, the outer edge surrounding these bindings was shaped with a running stitch *hira-nui* and gathered in. The result is a pattern of discrete red islands that are textured within themselves and stand out against the white fabric. SL

232 Kimono sash obi-age | maker unknown to us | Kyoto, Japan | before 1963 | silk damast, tie resist *yokobiki-hitta*, stitch resist *hira-nui* | Shibori Association Kyoto, gifted in 1963 | IId 5931

Stencil for *shibori* patterning

The design of a shibori pattern is transferred to the fabric using a stencil. Stencils made of Japanese paper are sensitive to moisture, before use they were impregnated with fermented persimmon juice kakishibu. Today, stencils are mostly made of synthetic material. SL

233 Stencil | Hiroshi Murase | Arimatsu, Japan | early 21st c. | Japanese paper *washi*, impregnated with fermented persimmon *kakishibu* juice | Hiroshi Murase, gifted in 2024 | IId 17015

Four-stage process

Although all the bindings and stitches on this decorative cloth from Cambodia were undone after dyeing, it was not smoothed out. As a result, the tied, folded, and stitched areas retain a striking three-dimensional relief.
To make a cloth with this pattern, the following steps were required: first, three lengths of silk cloth were sewn together. A running stitch through all three layers traced out the lines of the pre-drawn pattern. Next the fabric was gathered along the stitched threads, and some other sections were wrap-resisted with raffia. Then, the fabric was dyed olive green. Afterwards, some wrap resists were removed, and green and red dye was dabbed on by hand. At the following stage, the cloth was dipped in purple. Areas already unwrapped had colour dabbed on by hand. Once all the bindings and stitches were undone, the same pattern emerged as at the beginning, only its ground was olive green or purple, rather than yellow. RK

234 Dyeing stages | maker unknown to us | Cambodia | before 1953 | silk taffeta, cotton, plant-fibre thread, tie and stitch resist *chang kiet* | Viktor Frey, gifted in 1953 | IIb 1851, IIb 1871-74

TIE-DYE IN COLOUR WOODBLOCK PRINTS – SCENES FROM EVERYDAY LIFE

Japanese colour woodblock prints are an important visual source for the history of the *shibori* craft. They show who wore these textiles, in what situations and the preferred patterns.

This art form is known as pictures of the floating world *ukiyo-e*. The term originated in Buddhist philosophy and refers to the transience of all earthly things. In the context of urban culture during the Edo period (1603–1868), it was reinterpreted to signify enjoyment of life's fleeting pleasures.

The woodblock prints shown here were produced between 1800 and 1930. During this period, Japan transformed from a feudal-agrarian state into a modern industrial nation. Throughout this time of upheaval, cloths featuring *shibori* patterns were a constant presence, and they remain part of everyday culture in Japan to this day.

Two ladies creating miniature landscapes

Two ladies are seated in front of a folding screen. One of them wears a kimono featuring *kanoko* tied-resist dots.
During the Meiji period (1868–1912), demand for woodblock prints gradually declined as interest shifted towards illustrated magazines and black-and-white photography. Ogata Gekkō responded to this change: initially he worked as a magazine and book illustrator, and in 1884 he established himself as a woodblock printer who incorporated elements of Japanese and Chinese painting into his style. SL, AH

235 Colour woodblock print from Women's Customs and Manners | Ogata Gekkō (1859–1920) | Tokyo, Japan | 1882 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1962 | IId 5812

A woman and two men on a mat

In a nighttime scene, a woman, a samurai, and his attendant listen to the chirping of insects. She wears a blue kimono with design elements in which tied-resist dots *kanoko* are seen.
Mizuno Toshikata studied Japanese painting and Western art, primarily from British magazines. Inspired by the genre of *bijin-ga*, Pictures of Beautiful Women, he produced the series Thirty-Six Selected Beauties. SL, AH

236 Colour woodblock print / reproduction from the Thirty-Six Selected Beauties series | Mizuno Toshikata (1866–1908) | Tokyo, Japan | 1882 | Colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1962 | IId 5813

Street scene featuring a woman and girl

A woman and a young girl hurry through the night past a roadside inn. The woman wears a kimono with *arashi* patterning, a design reminiscent of rain driven by the gale. The girl beside her wears an under-kimono and a sash featuring *kanoko* dots.
Utagawa Kunisada was renowned for his detailed representation of textiles and for Pictures of Beautiful Women *bijin-ga*. SL, AH

237 Colour woodblock print Street scene of a woman and girl outside an inn at dusk | Utagawa Kunisada / Toyokuni III (1786–1864) | Tokyo, Japan | around 1810 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1962 | IId 5818

Roadside inn at night

This woodblock print offers a glimpse of two rooms at a roadside inn along the Tōkaidō, one of the main routes connecting the seat of government at Edo, present-day Tokyo, with the imperial capital at Kyoto. While a samurai is served in the room on the left, the women in the right-hand room apply their make-up. On the veranda, a guest makes his way back from the bathroom. Draped over his shoulder is a typical Japanese towel patterned with the bean motif using the *mame-shibori* technique.

Utagawa Hiroshige's studio dominated the woodblock print market in the mid-19th century. He achieved his breakthrough in 1830 with the series The Fifty-Three Stations of the Tōkaidō. As he travelled that road between Edo and Kyoto, Hiroshige sketched scenes that he later incorporated in his prints. SL, AH

238 Colour woodblock print believed to be from The Fifty-Three Stations of the Tōkaidō | Utagawa Hiroshige (1797–1858) | Tokyo, Japan | around 1830 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1962 | IId 5824

Cat wearing a neckerchief

The white cat is called Tama. She is wearing a red neckerchief with a *shibori* pattern. The *yokobiki-kanoko* pattern recalls the spotted coat of a fawn. Cats were a popular motif in Japanese art during the Edo period (1603–1868). Takahashi Shōtei produced most of his woodblock prints for export. They were much in demand in North America. Almost all of his work was destroyed in the Great Kantō Earthquake of 1923. This woodblock print of Tama, a common name for cats at the time, was one of the first he made after the earthquake. SL, AH

239 Colour woodblock print of a cat wearing a neckerchief | Takahashi / Hirokai Shōtei (1871–1945) | Tokyo, Japan | around 1924 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1979 | IId 7432

Lady with a broom

A woman sweeps the ground with a broom while she turns to watch a butterfly. Her olive-green kimono is complemented by a classic sash obi patterned with *yokobiki-kanoko* dots. One of her undergarments and her hairband also feature *shibori* motifs.

Utagawa Sadahide's woodblock prints cover a wide range of subjects: landscapes, historical events, and depictions of foreigners in Yokohama. Like many other artists, he also created Pictures of Beautiful Women *bijin-ga*. SL, AH

240 Colour woodblock print of a woman sweeping | Utagawa Sadahide (1807–1873) | Tokyo, Japan | ca. 1830 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1979 | IId 7440

Lady on Nihon Bridge

A woman stands on a red wooden bridge, gazing at the river and the riverbank. The silhouette of Mount Fuji is visible in the background. Her splendid kimono is partly adorned with *shibori* patterns. The circular designs on a brown and blue ground are thought to feature the *hon hitta kanoko* pattern.

Utagawa Kunisada's woodblock prints are renowned for their realistic depiction of textile patterns. His renderings are so detailed that specific techniques can be identified. SL, AH

241 Colour woodblock print from Ten Views of Mount Fuji from Edo | Utagawa Kunisada / Toyokuni III (1786–1864) | Tokyo, Japan | ca. 1800 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1979 | IId 7450

Cherry blossoms in Nakanocho, Shin-Yoshiwara

In the Yoshiwara entertainment district of Edo, present-day Tokyo, a courtesan admires the cherry blossoms at night as she stands in front of a building lit by lanterns. One of her kimonos features a classic *shibori* pattern of small dots *kanoko*, forming stylized hemp-leafs *asa-no-ha*. She wears magnificent jewellery in her hair.

In 1864, the publisher Hiranoya Shinzo released a collaborative series featuring figures by Utagawa Toyokuni III in landscapes by Utagawa Hiroshige II. SL, AH

242 Colour woodblock print from Thirty-Six Views of the Pride of Edo Edo jiman sanjurokkyo | Utagawa Hiroshige II (1826–1869) & Utagawa Kunisada / Toyokuni III (1786–1864) | Tokyo, Japan | 1864 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1979 | IId 7458

Prince Mitsuuji and the lady with a candle

Shown here is a nocturnal encounter: an elegantly dressed lady surprises Prince Mitsuuji, who is seated on the floor. In one hand, she carries a candlestick to illuminate the room. Both are dressed in opulent kimono. Hers features *kanoko* patterning in some sections.
The print is part of a commercially very successful 19th-century *ukiyo-e* series. It is a popular parody of the classic tale of Prince Genji. With his dynamic style and richly detailed depictions, Kunisada had a decisive influence on the visual memory of the Edo period of the time. SL, AH

243 Colour woodblock print from A False Murasaki and a Rural Genji Nise Murasaki Inaka Genji | Utagawa Kunisada / Toyokuni III (1786–1865) | Tokyo, Japan | 1852 | colour woodblock print on Japanese paper | Dr Alice Keller, gifted in 1976 | IId 8776

Half-length portrait of the courtesan Hinazuru

The courtesan Hinazuru, from the famous Chōjiya teahouse in the Yoshiwara district of Edo, present-day Tokyo, was immortalized in colour woodblock prints by many artists of her day. Schooled in art, poetry, conversation, and music, she was considered a style icon in her time. This woodblock print depicts her holding a doll. Two of her several kimonos feature *shibori* patterns: one is *kanoko*, a dotted pattern that forms the classic hemp-leaf motif asa-no-ha. Over it she wears a red kimono featuring the spider's web pattern *te- kumo*.
Chōkōsai Eishō was renowned for his woodblock print series titled *Contest of Beauties in the Pleasure Quarter* in which he portrayed the courtesans of Yoshiwara. SL, AH

244 Colour woodblock print of the courtesan Hinzauru holding a doll | reprint of an original by Chokosai Eisho (fl. 1790–1800) | Tokyo, Japan | produced in 1795–97, 20th c. reproduction | colour woodblock print on Japanese paper, ink | Dr Alice Keller, gifted in 1984 | IId 10388

Three young women

The three young women are a fan seller on the left, a seller of round fans on the right and a barley pounding women in the middle. The latter is wearing a head dress and kimono with a *shibori* pattern. The pattern shown is probably *maki-age*, a tied-resist technique.
Under Kitagawa Utamaro the wood block print market was revitalized in the 1780s. The former book illustrator made his breakthrough with portraits emphasizing women's lineaments. SL, AH

245 Colour woodblock print from Geisha of the Yoshiwara Niwaka Festival | reproduction of a colour woodblock print by Kitagawa Utamaro (1753–1806) | Tokyo, Japan | designed around 1780 / 20th c. reproduction | colour woodblock print on laid paper | Dr Ernst Hofmann, gifted in 1984 | IId 10400

Mirror of elegance

Sitting beside a low wooden tub, a woman washes her shoulder. The *tenugui* towel in front of her features a red *shibori* pattern on a white ground, presumably in the *maki-age* tied-resist technique. The sash loosely securing her kimono displays the classic spiderweb motif *kumo*.
Like other artists of his time, Tamagawa Shūchō specialised in Pictures of Beautiful Women, *bijin-ga*. SL, AH

246 Colour woodblock print, Mirror of Elegance *Furyu Kesho Kagami* | Tamagawa Shūchō (fl. 1789–1804) | Tokyo, Japan | around 1780 | colour woodblock print on laid paper | Dr Ernst Hofmann, gifted in 1984 | IId 10411.01

HANDS-ON AREA

Fancy to create your own tie-dye design? When you can tie, stitch, fold, and wrap, there are no limits to your imagination!

In Japan, these cotton cloths are called tenugui. They are all-purpose cloths, used for instance as hand towels, tea towels, head coverings, headbands, neckerchiefs, for carrying a lunchbox or wrapping a small gift, or simply as decoration.

You'll find everything you need to design your own pattern on the table. Instructions for the various techniques can be found on the iPad.

Your tenugui designs will be dyed by us and put on display in the exhibition later on. If you want to dye your cloth at home, kits are available in the museum shop. Have fun!

GLOSSARY

adirẹ	The term means 'tying and soaking' and describes various resist-dye techniques. **Language/Provenance:** Yoruba **Technique:** Umbrella term for various techniques
adirẹ alabẹrẹ	The fabric is folded into small or large, overlapping sections. The folds are then stitched using needle and thread and so secured to create a zigzag, triangular, rectangular or striped pattern. **Language/Provenance:** Yoruba **Technique:** Folding and stitching
adirẹ eleso	The pattern consists of many small circles. These are made either by finger pinching or by sewing small seedpods into the fabric and tying them off. **Language/Provenance:** Yoruba **Technique:** Tying
adirẹ oniko	The fabric is folded or twisted and then tied off to create the desired pattern. **Language/Provenance:** Yoruba **Technique:** Folding and tying
amarra	The term refers to pre-Colombian tie-dye fabrics from Peru. It is used as a generic term for tie-resist patterns. Typically, these include geometrically arranged patterns based on single ties. **Language/Provenance:** Pre-Colombian **Technique:** Tying
arashi	The term means 'storm'. The fabric is wrapped around a tube diagonally and secured with a thread, then compressed and dyed. The striped pattern resembles rain lashed by a storm. **Language/Provenance:** Japanese **Technique:** Wrapping and compressing
baqma, bakma	The term derives from the Arabic al-baqam and refers to Indian redwood, which was used for dying. In Aleppo and Hama, it is the common term for tie-resist techniques. **Language/Provenance:** Arabic **Technique:** Tying

bāndhanī The term describes a technique in which the fabric is plucked with the aid of the fingernails and tied. It comes from the Sanskrit term *bandh* which means as much as 'to tie' or 'to fetter'. The geometric, figurative or floral patterns consist of many small dots or circles.
Language/Provenance: Hindi, Gujarati
Technique: Tying

bandhnī In Pakistan, the term describes a tie-resist method that is commonly used to this day, mainly in Sindh Province, a historic centre of textile art. In Sanskrit, the term *bandh* means 'to tie' or 'to fetter'.
Language/Provenance: Urdu, Sindhi
Technique: Tying

bara siti Term for a technique and a marbled pattern that is created by creasing and binding the fabric with string.
Language/Provenance: Soninke
Technique: Creasing

bōshi, ō-bōshi The term translates as 'cap'. It describes a technique in which larger or smaller fabric areas are covered with waterproof material and tied off, preventing the dye from soaking in. Once the caps are removed, these areas appear in their natural colour.
Language/Provenance: Japanese
Technique: Capping and tying

chang kiet The expression translates as 'tying and pressing together' and serves as an umbrella term for various tie-resist techniques.
Language/Provenance: Khmer
Technique: Umbrella term for various tie-resist techniques

dandānī The term means 'with your teeth' or 'little tooth pattern'. It refers either to the pattern of connected bindings resembling small teeth, or to the process of plucking small pinches of fabric with your teeth before tying them off. The technique was used above all by the Zoroastrian communities in the region around the Iranian town of Yazd. Synonymous with *gol-e khord*.
Language/Provenance: Farsi
Technique: Tying

feng-zhen The term describes the stitch-resist technique used for creating patterns featuring figurative motifs such as butterflies. The cloth is folded and stitched down using a running stitch, similar to *nui* or *tritik*.
Language/Provenance: Chinese
Technique: Stitching

gharbalah The term comes from the Arabic word for sieve ghirbāl and describes a pattern arranged diagonally across the fabric. The cloth is folded and tied.
Language/Provenance: Arabic
Technique: Folding and tying

gul-e hindi The term means 'Indian flower'. In the Zoroastrian communities in the region around Yazd, this is the term for fabrics that have been dyed with the aid of the Indian *bāndhanī* method. The technique as well as the patterns found their way from India to the Ottoman empire via the trade routes through Persia.
Language/Provenance: Farsi
Technique: Tying

gol-e khord The term means 'small flower' and refers to the fabric pattern created by the tie-resist method. In the Zoroastrian communities around Yazd, it is commonly used to describe textiles dyed by way of the *dandānī* technique. Synonymous with *dandānī*.
Language/Provenance: Farsi
Technique: Tying

hira-nui Refers to a running or basting stitch worked on a flat fabric. The thread is then drawn tight, gathering and compressing the cloth. After dyeing, an organic line pattern emerges.
Language/Provenance: Japanese
Technique: Stitching

hishaki-nui The term could be translated as 'undulating stitch'. This involves securing a fold in the fabric using the *hira-nui* running stitch before dyeing. It creates an arch-like pattern.
Language/Provenance: Japanese
Technique: Folding and stitching

hitome This is a variant of the 'fawn pattern' *kanoko*. The small ties appear oval and somewhat irregular in shape. They are not arranged in a uniform pattern, but form individual motifs on the fabric.
Language/Provenance: Japanese
Technique: Tying

hitome-kanoko, te-hitome kanako A tie-resist pattern made up of single dots. Compared to *hitta-kanoko*, the ties appear round or oval in shape and are arranged less densely on the fabric.
Language/Provenance: Japanese
Technique: Tying

hitta
The term describes a pattern consisting of diamond-shaped squares with a small dot in the middle. They are arranged evenly and diagonally to the fabric's grain.
Language/Provenance: Japanese
Technique: Tying

hitta-kanoko
The term describes a pattern that covers the entire fabric. It consists of small dots and circles tied at an angle to the thread course. To create this, the fabric is tied off into a series of dots arranged in diagonal rows.
Language/Provenance: Japanese
Technique: Tying

hitta-miura
In this technique, the tip of a cloth is held firmly with the help of a small hook and tied off by two tight loops. In this technique, the contours appear softer than in the *hitta-kanoko* pattern.
Language/Provenance: Japanese
Technique: Tying

itajime
The term describes the process of clamping and securing a piece of cloth between two small wooden boards. First, the cloth is folded lengthwise, then arranged into triangles or squares, and clamped between two small boards. Then it is partially dyed, resulting in distinctive geometric patterns.
Language/Provenance: Japanese
Technique: Folding and clamping

jumputan
The expression traces back to the Javanese term *jumput* which means as much as 'pluck' or 'grasp'. Individual fabric sections are lifted up and tied off. In order to create specific forms, seedpods, stones or coins may be tied into the fabric, thus creating patterns in the shape of circles, diamonds or dots.
Language/Provenance: Indonesian
Technique: Tying

kagi-kake hitta
This is a variation of the *hitta* technique. Here the fabric is not plucked and held with the fingertips, instead it is placed over a metal needle attached to the table, lifted slightly, and tied off with thread.
Language/Provenance: Japanese
Technique: Tying

kanoko
The term translates as 'fawn pattern' and refers to a variety of circular and dot-shaped tie-resist patterns that resemble the markings on the coat of a young deer.
Language/Provenance: Japanese
Technique: Tying

kasa-maki
The term could be translated as 'umbrella pattern'. To create it, the outer line of the motif is stitched down with a *hira-nui* running stitch and drawn together. The fabric cone formed in this way is contracted and tightly tied off, resulting in a radial motif with distinct contours.
Language/Provenance: Japanese
Technique: Stitching and tying

kumo, te-kumo, tegumo
The term translates as 'spider's web'. The fabric is anchored at a fixed point, drawn taut, and placed into folds. It is then tied off evenly and tightly from the base to the tip.
Language/Provenance: Japanese
Technique: Tying

leheriyā, laheriyā
The term comes from the Sanskrit word *laharī* for 'wave'. The cloth is folded down the middle and rolled up tightly diagonally, starting from one corner. Following this, the roll of cloth is tied off and dyed in a series of steps, resulting in either a striped or chequered pattern. The wave-like, diagonal stripes are reminiscent of the patterns the wind creates in the desert sand.
Language/Provenance: Hindi, Rajasthani
Technique: Rolling and tying

maki-age
Literally, the term means 'to wrap upwards'; the technique combines stitching and tying. The outline of the motif is stitched using a *hira-nui* running stitch, after which the thread is pulled tight. The resulting folds are then bound crosswise with a thicker thread, wrapped from the underside to the top and back again.
Language/Provenance: Japanese
Technique: Stitching and tying

maki-nui
Unlike the simple *hira-nui* running stitch, an overcast stitch is worked over the folded edge of a fabric. The thread is then pulled tight, pressing the fold together and thus preventing the dye from penetrating the fabric.
Language/Provenance: Japanese
Technique: Stitching

midori
The term describes a technique in which the fabric is folded into narrow pleats, alternating mountain and valley folds at regular intervals. The pleated fabric is then tightly wrapped around a rope or cord and dyed.
Language/Provenance: Japanese
Technique: Folding and tying

mino, mino-shibori
The term for this technique makes reference to a rain cape made of straw *mino*, which was commonly used in rural areas in Japan well into the 20th century. The tie-resist technique imitates the appearance of such capes. After the kimono has been sewn, the pattern is formed by tying vertical folds that run at a slight diagonal.
Language/Provenance: Japanese
Technique: Tying

miura
The term describes a tie-resist technique: the fabric is lifted with a hook and tied tightly with a thread loop without tying a knot. The result is a pattern with soft contours that resembles pebbles.
Language/Provenance: Japanese
Technique: Tying

mokume
Using a *hira-nui* running stitch, the fabric is formed into rows running parallel and then drawn tight along the thread lines and secured. The resulting pattern resembles the organic structure of tree bark or wood grain.
Language/Provenance: Japanese
Technique: Stitching

nhuộm buộc
The term translates as 'tie and dye'. It serves as an umbrella term for often circular tie-resist patterns, similar to *bāndhanī* and *plangi*.
Language/Provenance: Vietnamese
Technique: Umbrella term for various tie-resist techniques

nhuộm khâu
The term translates as 'stitch and dye'. It serves as an umbrella term for often circular stitch-resist patterns, similar to *nui* und *tritik*. The patterns are made with a strong thread using a running stitch. The thread is then drawn tight, thus compressing the fabric.
Language/Provenance: Vietnamese
Technique: Umbrella term for various stitch-resist techniques

nui
The term can be translated as 'sewing' or 'stitch' and serves as a generic term for Japanese stitch-resist techniques, similar to *tritik*.
Language/Provenance: Japanese
Technique: Umbrella term for various stitch-resist techniques

nui-midori
Using a *hira-nui* running stitch, the fabric is formed into rows running parallel. It is then gathered along the thread after which it is further wrapped with thread. Thus creates a pattern that runs across the entire fabric and is reminiscent of the drooping branches of willow trees.
Language/Provenance: Japanese
Technique: Stitching and wrapping

nui-yōrō
This technique combines folding and stitching. To start with, the fabric is folded into regular pleats. Next, stitches are applied to all the pleats, then the thread is drawn tight, pressing the folds closely together. The pattern is reminiscent of the slats on a samurai's armour.
Language/Provenance: Japanese
Technique: Folding and stitching

ori-nui
Following a pre-marked line, the fabric is folded once. Then, using a *hira-nui* running stitch, the two layers of fabric are sewn together close to the fold and then drawn together. After dyeing, a distinctive double line with a light-coloured middle section emerges.
Language/Provenance: Japanese
Technique: Folding and stitching

plangi, pelangi
The term could be translated as 'rainbow'; it makes reference to the colourfulness of the finished patterned fabrics. It serves as an umbrella term for various tie-resist techniques, similar to *bāndhanī*. The cloth is drawn up and tied off, sometimes using seedpods, pebbles or coins in support with the aim of lending the patterns a special form.
Language/Provenance: Malay
Technique: Umbrella term for various tie-resist techniques

rasen
The term could be translated as 'spiral', alluding to the delicate pattern of lines within the square ties. Visually, it is reminiscent of snail shells arranged in a regular pattern on the fabric. The small squares are created by tying off the fabric at an angle to the thread course.
Language/Provenance: Japanese
Technique: Tying

sekka-itajime
The 'snowflake' pattern is created by folding, compressing and partial dyeing. Initially, the fabric is folded lengthwise, then arranged into precise triangles and clamped between two small wooden boards.
Language/Provenance: Japanese
Technique: Folding and compressing

shibori
The term derives from the verb shiboru (‘to wring’ or ‘to press) and references the Japanese resist-patterning techniques that involve manipulating the surface of a fabric.
Language/Provenance: Japanese
Technique: Umbrella term for various techniques

tatebiki-kanoko
The term describes a variant of the ‘fawn’ pattern. The fabric is folded diagonally and tied on the fold at regular intervals. This results in a pattern of circles arranged in rows.
Language/Provenance: Japanese
Technique: Tying

tatsumaki
The term could be translated as ‘tornado’. The fabric is arranged in narrow folds lengthwise, secured to a rope, and attached to a bamboo frame. In a next step, the fabric is wound with a thread in a spiral pattern and at regular intervals. Thus, the inner part of the folds remains untouched by the dye.
Language/Provenance: Japanese
Technique: Folding and wrapping

tesuji
In this technique, the fabric is folded into narrow pleats lengthwise before being wrapped diagonally or crosswise. The resulting pattern is characterized by fine, parallel lines.
Language/Provenance: Japanese
Technique: Folding and wrapping

thig-ma, thigma, thikma
The term derives from the word thig meaning ‘dot’ and could be translated as ‘dot dyeing’. The technique is still used to today to create patterns on woollen fabrics.
Language/Provenance: Tibetan
Technique: Tying

tritik
The term comes from the word titik meaning something like ‘making small dots’. Similar to the Japanese *nui-shibori* a pattern is applied to the fabric using a running stitch. Then the thread is drawn tight and secured, compressing the fabric into small pleats.
Language/Provenance: Malay
Technique: Stitching

yokobiki
The term refers to the grain of the fabric: the tension created by tying is applied perpendicular to the selvage. For this technique a wooden stand with a pointed metal hook is used for the purpose of tautening the fabric in the appropriate direction before tying.
Language/Provenance: Japanese
Technique: Tying

yokobiki-hitta
For this variant of the *hitta* pattern, the fabric is marked with the help of a template before tying so that later the individual dots can be tied off precisely. The pattern consists of square dots with sharp outlines arranged in diagonal rows.
Language/Provenance: Japanese
Technique: Tying

yokobiki-kanoko
The term describes a variant of the ‘fawn’ pattern *kanoko*. Here the typically square-shaped rings are arranged in horizontal rows.
Language/Provenance: Japanese
Technique: Umbrella term for various tying techniques

zha-hua
The term could be translated as ‘tying flowers’; it refers to tying off fabric for creating patterns, similar to *plangi* or *bāndhanī*.
Language/Provenance: Chinese
Technique: Tying

zha-ran
This umbrella term for resist-dye techniques is comparable to *shibori* or *adire*. The pattern is created by mechanically manipulating the fabric.
Language/Provenance: Chinese
Technique: Umbrella term for various techniques