

**BA-( Semester II )  
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Unit –III**

# **JAMDANI SAREES**

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## **Jamdani Sarees**

Jamdani sarees are much sought after by fashion-conscious working women for their elegance, comfort and light weight. Bengal is a large hub of jamdani sarees suppliers and different kind of jamdani sarees.

## **Fabric in Jamdani Saree**

Jamdani is an ancient finely woven cotton fabric called muslin with geometric or floral designs. Jamdani sarees are in cotton, pure silk and tussar silk.

## **Colour**

While the original Bangladeshi sari is almost invariably on a beige background, the Indian weavers are a little more adventurous in their choice of color schemes. A very classy look pervades in the traditional colour.

•**FABRICS:** The materials chosen for weaving Jamdani saris are cotton, muslin or Munga silk. These materials are very comfortable to be worn in the hot tropical climates of India, especially during the summer months.

•**COLOURS:** The popular background colors of the Jamdani saris are white, maroon, black, green, gold and silver.

**MOTIFS** :The designs are based on geometrical patterns with the butis or tiny dots or geometrical motifs spread all over the body of the sari. When the surface is covered with superb diagonally striped floral sprays, the sari is called terchha. The anchal (the portion that goes over and beyond the shoulder) is often decorated with dangling, tassel like corner motifs, known as jhalar. Jamdanis have different names according to their design (for instance, panna hajar, dubli lala, butidar, tersa, jalar, duria, charkona & many others). Present-day Jamdani saris have on their ground designs of rose, Jasmine, lotus, bunches of bananas, bunches of ginger and sago.

The most coveted design is known as the panna hazaar (literally: a thousand emeralds) in which the floral pattern is highlighted with flowers interlaced like jewels by means of gold and silver thread. The kalka (paisley), whose origin may be traced to the painted manuscripts of the Mughal period, has emerged as a highly popular pattern.

## **Various types of Jamdani Sarees :**

### **Daccai Jamdani**

Daccai Jamdani sarees are distinct from other varieties by its very fine texture resembling muslin and the elaborate and ornate workmanship. These sarees have multicolored linear or floral motifs all over the body and border and have an exquisitely designed elaborate pallu. The mango motif signifying fertility, growth, and marital bliss is a very popular design in Jamdani sarees.

### **Tangail Jamdani**

These sarees have Jamdani motifs on Tangail fabric and hence known as Tangail Jamdani. The traditional tangail borders had a "paddo" or lotus pattern, "pradeep" or lamp pattern, apart from the popular "aansh paar" which was common to Shantipur. From the use of a single colour on the border, they began to use 2 to three colours to give it 'meenakari' effect.

- ❑ The borders of traditional Tangail sarees displayed motifs like: \_
- ❑ Padma (lotus)
- ❑ Pradeep (earthen lamp)
- ❑ Aansh Paar (fish scales look).
- ❑ Meenakari effect using the golden and silver threads.
- ❑ The focus is on the Anchal and the border having paisley, rosette and geometric designs.

## **Shantipur Jamdani**

This variety of sarees have a powder fine texture.

## **Dhaniakhali Jamdani**

Having a tighter weave than the "tangail" or "shantipur", Dhaniakhali Jamdani is more hardy. Its bold body colours and contrasting borders and absurdly low prices make them very affordable.

**Shantipuri :** Smooth, translucent, densely woven off-white ground; compactly patterned narrow border that trap the high contrast colours within a fine mesh; the fine white stripes above the border called the *jalchuri* is the characteristics of shantipuri, softening the transition from the ground to the border. The *anchol* endpiece marked only by a combination of broad and narrow stripes. Smooth, limp & soft fabric. These have given way to a wide variety of jacquard borders and the bodies are filled with what are referred to as *Tangail style, butis or motifs in extra weft , in cotton, art silk and even lurex.*

**Dhonekhali :** Near opaque off white ground, a plain narrow 2.5 inches wide coloured border emphasized by fine stripes above. Weft stripes marked the end piece. The colours the borders are red, black, violet, orange, green etc. Sometimes the borders are emphasized by serrated edge motif. Sometimes the border was broadened to 6 or 8 inches. The ground was dyed in numerous colours and adorned with a wide varieties of stripes and checks. The use of Muga in the accent stripes gave way to art silk and zari. Design by dobby and jacquard , compact texture.

**Dhakai Jamdani** : has extra weft loom embroidery at every pick in borders and end piece and often in the body. Traditionally woven in Dhaka upto 200s (80-120). The finest jamdani had a high reed/pick with white and natural cotton ground with a slightly lower count yarn or a plied yarn for extra weft creating a shadow effect on the ground. At times silk or gold and silver zari were used to enhance patterning. The most well known of the coloured jamdanis was the Neelambari with an indigo ground ornamented in gold/silver or red that glowed out of the darkness of the ground.

**Tangail** : gross simplification of jamdani technique of Dhaka which has given it the extra weft ornamentation on the second, third and even fourth pick in the body and end piece. This combined with extra warp patterns, part of which probably came from the original medium-count Tangail, in the form of lata-pata vine pattern. It later picked up all the Shantipuri evolutions on the doobby and jacquard as well.