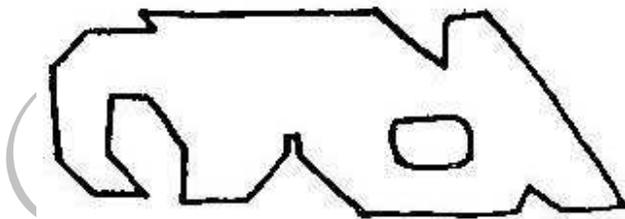


Jamdani is a technique

mainly used for sari in its borders, body and pallav. Great skill is required. First the motif is drawn on graph paper, the size of the motif varies depending on the count, if the count is fine, the design on the graph paper is big, and if the count is coarse the design is small. Only new motifs are drawn on the graph paper. Traditional motifs are executed from memory.

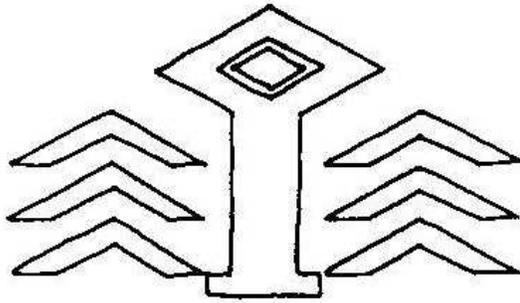
The *Jamdani* is a type of woven figured muslin sari, and in this type of weave special skill of the craftsman can be seen, by using a bamboo splinter like a needle, he can combine weaving, embroidery and ornamentation, the motifs of flowers and buds being sewn down as the pattern is formed between the meeting places of the warp and the weft. The *Jamdanis* are therefore like fragile tapestry and were usually woven in soft shade of fine grey cotton, decorated either in bluish grey design or sometimes with creamy white with gold or silver threads producing fine sari's with full embellishment on the entire material and its border and *pallav* (top end) patterns comprising flowers set all over in *sprays butidar*, or run diagonally *tircha*, or formed a sort of crisscross Jal or lay scattered at even distance on the surface *toradar*.



Jamdani or "figured muslin", traditionally woven in Dacca, (now Dhaka in Bangladesh), West Bengal and

Tanda in Faizabad, Uttar Pradesh, refers to cotton fabric brocaded with cotton and sometimes with *zari* threads. Here, two weavers work on a single handloom where the design on paper is kept underneath the warp, which is used as a guide in placing the cut threads, according to the design, over the warp. These are, then, interlaced into the warp with fine bamboo sticks in a zigzag manner to form the motif by hand using individual spools of thread. The weft thread follows this, the

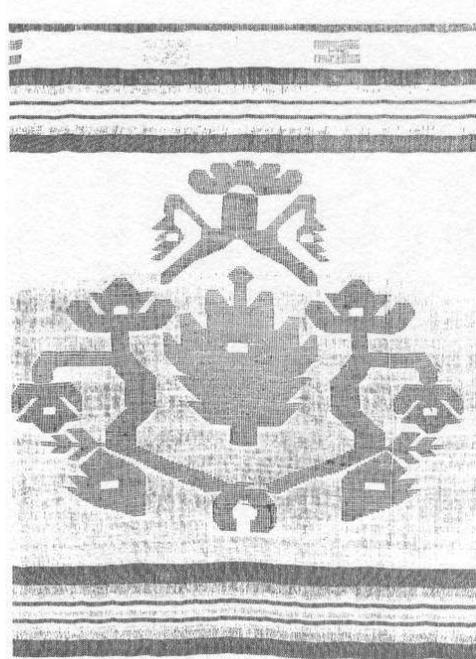
process being repeated before the shuttle carrying the weft is thrown across again. Some of the traditional motifs include *Chameli* –Jasmine and *Gainda buti* - marigold. The most attractive design feature of the jamdani sari is the corner with paisley motif. The Jamdani may be called a product of the loom and the shuttle, to which however the design motifs are added by hand during the course of the weaving, thus resulting in an embroidery effect. The method of production is somewhat similar to tapestry work, in that small shuttles filled with coloured, gold or silver thread, are passed through the warp as required during the actual weaving



of the basic fabric. Paper patterns are generally not used, as a rule two weavers sitting at the same loom to save time and simplify the intricacy of weaving process.

There are several kinds of *Jamdani* muslins. Natural-coloured, unbleached cotton grounds with bleached white cotton supplementary work are traditional, while pastel-coloured grounds with white supplementary work and dark-coloured grounds (black, dark blue and dark red) with white supplementary threads are modern innovations. Any of the above with coloured supplementary threads, or *tan'* supplementary threads, or dark grounds with only *zari* supplementary work are also seen. Traditional *jamdanis* are made in *Tanda* in Uttar Pradesh. Finely patterned white *jamdanis* have been made there since the 19th century. White on white patterning woven with a thicker thread distinguishes *Tanda jamdani dopatta* or yardage today.

The most exclusive of these delicate muslins were those that had a distinctive style of discontinuous supplementary weft work woven into the fabric, usually in red and black. This creates opaque patterning against a transparent ground. Two weavers usually weave Jamdani on a simple handloom, one adding each supplementary weft motif by hand using individual spools of thread. No warp-lifting mechanisms such as those of a



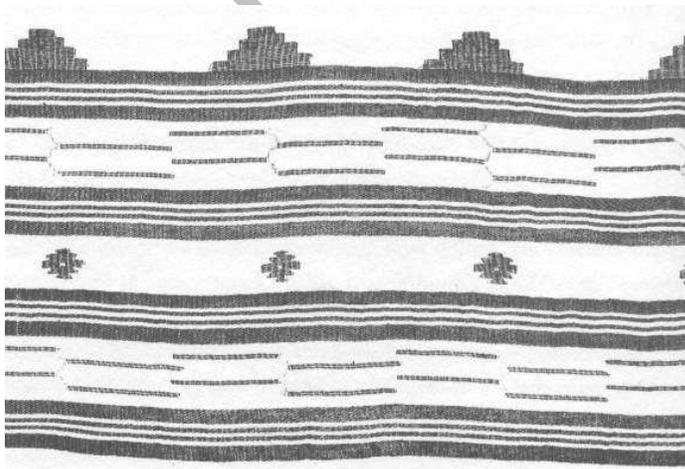
draw loom are necessary, although it makes this labour-intensive fabric prohibitively expensive. In 1903, when a silk sari cost as little as 5 rupees, a *jamdani* sari fetched 500 rupees.

Jamdani weaving is labour intensive, requiring a delicate touch. Seated at the loom, the master and his assistant weave patterns with colour or metal thread, once guided by designs on paper but now by verbal instructions. The *jamdani* work is essentially tapestry work, the wefts forming the pattern where needed, being threaded through the warps with a wooden or bamboo needle. By using thread as fine as the compound weaves, the weft patterns seem to merge and float within the cloth, rather than appear as an overlay or woven decoration.

Tangil

The muslins of, *Dacca* have been famous for centuries and have been considered the masterpieces of the Indian weavers in cotton. The *Tangail* woven today originated from these *Daccai* muslins.

The earliest known reference of this fabric was in *Kautilyas 'Arthshastra'*, which mention to the fine cottons of *vanga* now in Bangladesh. *Abul Fazl* of '*Ain-i-Akbari*' also refers to '*Sonargaon*' 15 miles east of *Dacca* as the place, which produced the finest cotton in India under the support and power of *Mughals*



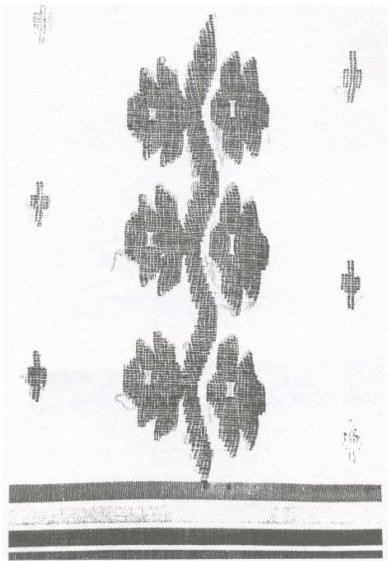
Empress *Nurjehan*. *Dacca* muslins, acquired a standard, which had never been done or known.

It was only during; British period that the skilled craftsman gradually faded away and the crude version, a coarser cotton came into existence thus the birth of *Tangil* sari took place, These saris were originally woven by

the '*Basak*' community (now in Bangladesh), It was after partition of Bengal and

on settled in *Phulia* Nadia District They were the *Nakaha* weavers. Another group settled in *Nabadwip*, *Dhatrigrām* and *Khulna*. These weavers excelled in the work on Tangail sari. There is also another concentration of artisans weaving, medium quality sari in *Birbhum* district. The total turnover of *Tangil* saris exceeds Rs.15 crores per annum in a price range of Rs.100.00 to Rs.1500.00.

TYPES OF TANGIL



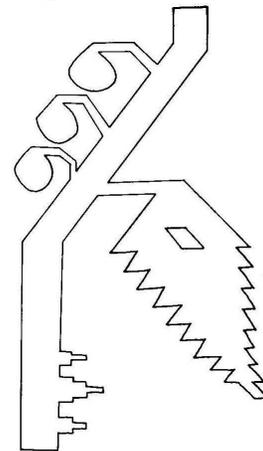
Tangil is the product of the Pit loom throw shuttle and fly shuttle re used to manufacture the cheaper quality *Tangil*. A good weaver today can turn out two saris a day though the fine and complicated saris may take whole day or more to complete famous.

Bengali cotton saris are mostly classified into three major divisions

1. Ordinary striped or checked *tangil* they are the cheapest.
2. Butidar *Tangil* copy of the Jamdani with angular designs.
3. Bordered *Tangil*- *Naksha Tangil* made on the Jacquard looms.

DESIGNS

Earlier silk was used for the *reshmi* borders but these days silk; has been replaced to rayon. For *Naksha* saris any number of designs can be used. The designs are mostly geometrical they are highly stylised flowers leaves, the tree of life etc.

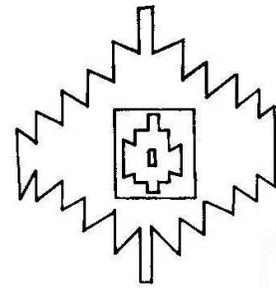


Butidars are mostly woven on light cream background and bright and soft colours are, used for the *butties*. The simple striped or checked saris have no decorative designs, sometimes-high light with gold and silver threads.

TECHNICAL DETAILS

Tangil was originally' woven on silk warp in Bangladesh but cotton-weft or fillers were used. These saris were called 'Begam Bahar', there after due to scarcity of silk yarns the weavers tried to utilize local cotton yarn for both the warp and weft once they settled in West Bengal partition. Earlier the process was very complicated, the spinning of the yarn was with a *takli* or a spindle instead of a spinning wheel.

FINISHING



Finishing is done in a specific manner. While weaving the sizing mixture is applied directly with hand *Kali* made with rice and lime as soon as one-meter cloth is woven. This process is continued after every meter. The sari becomes; stiff like paper, after the sari is woven it is folded in a characteristic manner and tied with a piece of cloth known as "Swatch 1/2 width.