

Design Intervention in Jamdani Motif Development

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Abstract:

One of the best textile uses for sustainability is Jamdani weaving, which uses a chemical-free surface design approach as opposed to environmentally friendly surface finishes. Traditional Jamdani weavers employ fibres and vegetable colours that are produced locally. Additionally, there is little pollution as a result of the weavers' use of handlooms. Jamdani weaving is totally done by hand. This traditional weaving method, known as Jamdani, was recognised by UNESCO as a component of Bangladesh's Intangible Cultural Heritage in 2013. It is popular because of its transparency, gorgeous colour palette, and eye-catching geometric and organic design. Handloom weaving is a significant and growing industry in several Bengali districts. The excellent designs of handloom fabrics define demand as a priority. This applies to both domestic and foreign handloom product marketplaces. An anthropologist's delight, it has been said, is traditional design. Traditional designs, on the other hand, are a part of the people's cultural history. Individuals of various ages pick out designs that suit their individual likes and tastes. Young buyers prefer fancy and contemporary patterns and styles. Jamdani weavers, on the other hand, are virtually exclusively interested in weaving traditional themes and patterns. As a result, a little thought and modernization of existing designs is required to enhance market share. The study is focused on knowing and studying the traditional Jamdani motifs. Research is done by both primary and secondary sources. The selection of data on the sample has been done on the basis of random selection. There were limitations in the study as not all the artists were approachable. I have drawn inspiration from East Indian famous temples like Kamakhya, Konark temple which pursues geometrical designs. And have implemented it in the tops as a placement.

Key words: Handloom, Weave, Jamdani, Motifs, Draft, East Indian temples.

1 Objectives

- Study of Jamdani.
- Study of Jamdani weaving process.
- Study of East Indian famous temple
- Analyse the motifs and designs.
- Jamdani designs for the future.

2 Research methodology

The study is focused on knowing and studying the traditional Jamdani motifs. The study has been conducted in a qualitative way wherein the various Jamdani motifs have been studied. Research is done by both primary and secondary sources. The selection of data on the sample has been done on the basis of random selection. And there were limitations in the study as not all the artists were approachable. So I talked to the artists who were approachable over the online mode and then secondary research has been conducted by going through the research articles and journals which speak about Jamdani motifs and the heritage of the traditional Jamdani motifs.

3 Introduction

Jamdani is a weaving technique that involves creating elaborate floral, geometric, and abstract motifs on a delicate cotton muslin, linen, or silk substrate. For millennia, the Bengal region has practised Jamdani weaving (now Bangladesh and East India). The distinctive motifs are created using a supplemental weft weaving method; Supplementary weft weaving (see figure 1 and 2) method creates a design by floating extra wefts over the ground weave, without disturbing the structure of the weave. Wefts are inserted along the same path as the main weft, and the design is then woven backwards and forwards. This is done on the loom and is known as brocading. In each row, the decorative weft can change colour, resulting in a variety of colours throughout the design. In 2013, the traditional craft of Jamdani weaving was inscribed on the UNESCO list of Intangible Cultural Heritage [2].

The term Jamdani is of Persian origin and is derived from jam, which means flower, and dani, which means vase, are both expressive of floral themes. The weaving is time-consuming and labour-intensive due to the richness of its designs, the discontinuous weft method is used to weave directly on the hand loom (Kaur, 2016).

This is a supplemental weft weaving method in which the patterns are created using a non-structural weft in addition to the conventional weft that connects the warp threads. The basic weft produces a delicate, transparent fabric, while the supplemental weft, made composed of heavier threads, adds elaborate patterns to it. The end effect is a dense jumble of designs that appear to float on a shimmering surface. The design is written on graph paper and placed underneath the warp for guidance while weaving. Cotton and gold thread were frequently utilised in the past. The Jamdani cloth is coated with rice starch after weaving to soften it.

Jamdani is a fabric that is commonly used for saris, but it is also used for scarves and handkerchiefs. Jamdani patterns are generally geometric, botanical, and floral motifs that are supposed to have been passed down through the generations. Only aristocratic and royal families could afford such luxuries because of the extremely meticulous methods required. Panna hajar (thousand emeralds), kalka (paisley), butidar (little flowers), fulwar (flowers in straight rows), tersa (diagonal patterns), jalar (themes equally covering the whole saree), duria (polka dots), and charkona (rectangular motifs) are some of the most popular motifs [11].

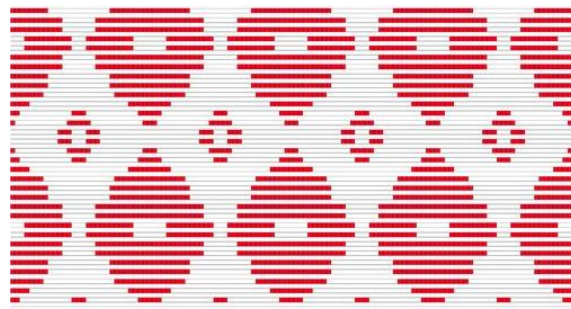


Fig: - 1

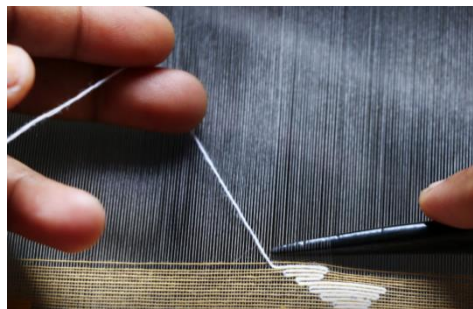


Fig: - 2

3.1 Origin and history of the Jamdani weave

Sulaiman, a 9th-century Arab traveller, wrote of cotton fabrics made in the kingdom of Rahmi (erstwhile undivided Bengal) which were so fine they could pass through a signet ring. Around the 12th century, Islamic influences infused the fabric with countless motifs and colours. And through the magic of one inlaid thread—added discontinuously onto the loom—it turned into a surface for mesmerising patterns. The technique created motif-rich fabrics that bore poetic names like Shabnam (morning dew), Ab-i-rawan (flowing water) and Baftnama (woven wind). It was during the Mughal emperor Akbar's reign that the art blossomed into its most exquisite form—the flowered muslin, Jamdani [9].

3.2 Weaving Process

Jamdani is made in a very intricate and elaborate process. Depending on the design, it takes one to six months to weave a sari. A richly designed Jamdani can take six months to one year to weave.

Dying of yarn: Earlier, the threads were dyed only with vegetable dyes, but with the changing times, where the labor and time consumed in this process did not match with the earnings, the dyers and weavers started using aniline colors for this purpose. The vegetable dye-based Jamdani saree is now made only on demand. The weavers are working on a new range of colors in natural dyes like onion skin, *Jatropha gossypifolia* (ratanjot), *Acacia chundra* (kattha), *Indigofera tinctoria* (indigo), *Punica granatum* (pomegranate), and *Helianthus annuus* (sunflower). These natural dyes are specially developed with the help of Weaver's Service Center, Varanasi.

The next step is the preparation of the warp thread. The dyed thread is stiffened and softened by a solution of rice water starch, which makes it easier for the women to wind it onto the bobbins. It is a tedious job, done early in the morning between 4 and 9 to save the threads from drying out in the increasing heat and making them difficult to handle. The wound bobbins are sent to another worker, who

prepares the warp on a beam. Afterwards, the warp is sent to the weaver's house, where it is set up on a loom.

Pattern-making comes in the fifth step. The designer draws the design on paper, and the naqshaband (graph maker) translates the design onto the graph paper. This is a very important step in the making of a Jamdani.

punching of the cards. After the punching, the cards are set on the jacquard of the loom.

The final step of weaving The process of Jamdani weaving is very intricate, time-consuming, and requires great workmanship. Brocading is the most important feature of this process and is weaved on the loom with the help of passing an additional pencil shuttle or small needle like a spool (a simple pencil of bamboo, locally known as a sirki) in and out of the warp threads as per the needs of the pattern. This weaving technique is similar to tapestry work in that small shuttles with colored, gold, or silver threads are passed through the weft. Jamdani is woven by throwing the shuttle to pass the regular weft and transfixing the pattern thread between a varying number of warp threads in proportion to the size of the design. As every weft of warp thread passes through the warp, the weaver sews down the intersected portion of the pattern with one or another of the needles as might be required, and so continues till the pattern is completed. The designs are made by repeating this whole process. Thus, it is also called "loom embroidery." Very often, two people work together on a sari, and depending on the design, it takes two to eight months to weave a sari.

After completion, the product is taken out of the loom and polished for glazing.

The ornamentation in cotton Jamdani is done by using two threads of yarn of the same count as in the background. They are introduced into the cloth by means of extra spools, the threads of which are passed under and over the ornament as many times as is required to form the design.

3.3 Modernization/time changes

We do not know exactly when Jamdani came to be adorned with floral patterns from the loom. It is certain, however, that the figured or flowered muslin became known as the Jamdani during the Mughal period, most likely during the reigns of Emperor Akbar (1556–1605) or Emperor Jahangir (1605–1627). Forbes Watson, in his most valuable work titled *Textile Manufactures and Costumes of the People of India*, holds that the figured muslins, because of their complicated designs, were always considered the most expensive productions of the Dhaka looms. The designs and colors also changed with time. Originally, the motifs used to be made on gray fabric. Later on, fabrics of other colors were also used. In the 1960s, Jamdani work on red fabric became very popular. The Victoria and Albert Museum of London have a fine collection of Jamdani work in white on white fabric. The production methods have also changed. Previously, popcorn, rice, or barley was used for starch. Before making Jamdani, the designers used to dye their yarn and starch it. For dye, they used flowers and leaves from creepers. For quality Jamdani, they used yarn of 200 to 250 counts. These days, weavers buy fine yarn from the market and use chemical dyes instead of herbal dyes. Finally, time has also influenced the designs. Keeping up with modern demand, present-day Jamdani saris have on their ground designs of rose, jasmine, lotus, bunches of bananas, bunches of ginger, and sago. There has recently been a trend of embroidering jamdani or putting "paars" on them. On sarees. However, many traditionalists are vehemently against this trend, claiming it is destroying a tradition. In terms of colors and designs, contemporary Jamdani falls into six categories: those with: (1) natural-color, unbleached cotton grounds with bleached white cotton supplementary work. (2). Pastel-colored grounds with white supplementary

work. (3). dark-colored grounds (usually black, dark blue, or dark red) with white supplementary threads.

(4) Any of the above combinations with supplementary and colored threads in either similar or contrasting tones (5). Any of the above combinations with zari supplementary threads as part of the mix, or (6). Zari's supplementary work on the dark grounds The only town in India where more traditional jamdani's are still made is Tanda in Uttar Pradesh. Finally, there are patterned white Jamaicans, which have been created since at least the nineteenth century and are usually completely covered with vines and foliate patterns. Always white-on-white, the patterning is woven into thicker threads than the ground, producing the typical opaque design against a transparent cloth. Today, most Tanda Jamdani are woven into dupattas (veils worn with salwar kameez) or yardage, although saris of this type were once popular among wealthy older women and widows.

Colours: The self-colour style, in which the work is the same colour as the base fabric, and the half and half style, in which the inner and outer portions of the saree are in complimentary colours, is the two current favourites in Jamdani saree. The patterns and colours evolved throughout time as well. The motifs were originally fashioned of grey fabric. Fabrics in different colours were later utilised as well. Jamdani art on red cloth became quite famous in the 1960s (MIDRAAR, Different Designs of Jamdani Sarees, 2013).

3.4 Types of Jamdani Saris in Bangladesh

Jamdani sarees are categorised according on the variations found in each region:-

Dhakai Jamdani sarees from Bangladesh are the original and best sarees with the most intricate craftsmanship. A single Dhakai Jamdani saree might take anywhere from nine months to a year to weave.

Tangail Jamdani is weaved in Bangladesh's Tangail district. These Jamdani sarees feature large borders with lotus, lamp, and fish scale designs.

The Shantipur Jamdani from Shantipur, West Bengal, is identical to Tangail Jamdani. They have a delicate texture and these sarees are often decorated with elegantly striped motifs.

Jamdani from Dhaniakhali has a tighter weave than Jamdani from Tangail and Shantipur. These are distinguished by bold colours and dark, contrasting borders. Because of its Bengali origins, most Jamdani sarees have designs that are inextricably tied with Bengali culture. Often, the pallu conveys a popular story or is a depiction of ordinary rural life [2].

3.5 Varieties of Jamdani Designs and Motifs

Aribel: - creeper or climber; running figures aligned diagonally (Figure 3).

Laharia:-Lahar or wave; figured like the waves of the sea (Figure 4).

Harava: - Vertical lines that are straight or wave-like, mixed with small flower-like motifs (Figure 5).

Kharibel: Running figures that are horizontally placed (Figure 6).

Saro:-Vertical pillars or stylized trees (Figure 7).

Konia:-Combination of kairi and petal design used in the corner of the sari pallu or dupattas (Figure 8).

Chanda:-Moon-shaped design

Patri: Running figures horizontally.

Jaldar: Ornamental figures arranged in the form of a net (Figure 10).

Phuldar:-Flower like ornaments in the body of the sari.

Buta:-Single ornamental motifs within the body of the cloth.

Fardibuti: Closely arranged small dots.

Masurbuti:- Small decorative motifs the size of a Masur dal.

Makkhibuti:-Small dots the size of a fly.

Shahibuta:-Design made by the use of one Sirki (small spindle).

Jamewar: Intricate all-over design in cotton.

Ishqapench: a pattern of fine leaves arranged in a creeper form.

Chaukora: a moon-shaped design in the centre surrounded by floral decorations.

Butidar (Figure 9): - A small flower design diapered on the fabric. Chameli, Pomera, Genda buti (Marigold flower), Pan Buti (Beatle leaf), Tircha (Diagonal stripes), Mogra, Kamana, Juhi, Harsingar, Phulbanjari, Aribel, Kangura, Jaldar, Saro, Lahar, and Kharibel are some of the flower motifs used frequently in this weaving [11].



Fig. 3: Aribel [15].



Fig. 4: Laharia [15].



Fig. 5: Harava [15].



Fig. 6: Kharibel [15].



Fig. 7: Saro [15].



Fig. 8: Konia [15].



Fig. 9: Butidar [15].

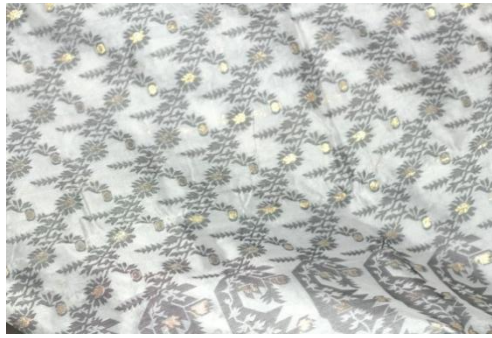


Fig. 10: Jaldar[15].

4 Findings

Jamdani weaving is one of the most environmentally friendly textile applications. Weavers weave on non-polluting handlooms made of wood and bamboo. Jamdani weaving is entirely done by hand. Jamdani weaving resources, including as yarns and dyes, are also eco-friendly. Jamdani are created by combining a sustainable weaving process and weaving materials, as well as the arrangement of geometric designs known as motifs. The research findings on existing Jamdani yarns, Jamdani fabric and Jamdani motifs are as follows.

4.1 Traditional Jamdani yarns




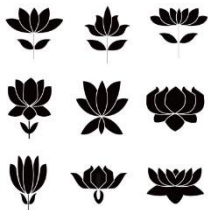

Fibres are the basic building blocks of all fabrics. Spinners begin by twisting fibres to create yarn. Jamdani weavers used to use two types of fibres produced locally: natural fibres and manufactured fibres. Natural fibres are derived from plants, animals, and minerals, whereas synthetic fibres are derived from wood pulp, cotton linters, or petrochemicals. Traditionally, the raw materials for the Jamdani were the most extensively used cotton and silk fibres; Cotton yarns are soft and flexible, perfect for warm weather. Cotton yarns are known to be strong, durable, and have excellent water absorption properties with short drying times; Silk yarns produce a fabric with an almost unique drape and touch. Due to its soft shine and durability, silk is a particularly exceptional fabric and yarn. Silk woven garments offer a particular fluidity that you'll want to keep close to your skin. However, most weavers now use cotton and polyester for warp yarn. To minimise the cost of Jamdani, they use polyester [2].

4.2 Traditional Jamdani motifs

The designs, which are generally floral and geometric in shape and spread throughout the fabric in a diagonal pattern, are an important feature of Jamdani. The motifs were clearly Persian in origin. While the basic designs have remained, numerous new ones have emerged in accordance with local flowers and flora or indigenous motifs. Some traditional Persian motifs are golab buti (rose flower), chameli buti (jasmine flower), guldaudi buti (chrysanthemum flower), buti jhardar, toradar, butidar, tercha, jalar, phuldar, turanj, jamewar-but, and panna hazara [2]. Butidaar is a little floral pattern that is used to embellish saris, and Tercha is when the floral pattern is put in a reclining position all over the fabric (Daily Star 2008). Weavers also include designs with peacocks, flowers, leaves, and vines. When these designs fill the full field of the fabric, it is referred to as jalar naksha, jhalar, or jaal. It is referred to as fulwar jamdani when the field is covered in rows of flowers. Belwari jamdani with colorful golden borders used to be made during the Mughal period, especially for the women of the inner court

(Banglapedia). Another pattern name is phulwar, and the one with huge flowers is called toradar (ibid.) and Madli: running patterns at the border of a saree.

4.2.1 Table 1:- Traditional Jamdani motifs

Traditional motifs	Image
Gulab buti (rose flower)	
Chameli buti (jasmine flower),	
Dalim: pomegranate	
Shapla: lotus	
Guldaudi buti (chrysanthemum flower),	
Paisley is a decorative textile design that employs the boteh (Persian :) or buta, a teardrop-shaped motif with a	

curled top end.



4.3 Design Intervention

During primary and secondary research, found that: Weavers typically do not want to experiment with new motifs unless they have a guaranteed financial return. Traditional designs are ingrained in the minds of the craftspeople and are simple to weave, East Indian temples are symmetry-driven structures with many variants on a square grid of padas showing ideal geometric shapes such as circles, triangles, rectangles and squares, Because of the following reasons I have drawn inspiration from East Indian famous temples like Jagannath Temple, Kamakhya and Konark temple which pursues geometrical designs.

4.4 Inspiration

East Indian famous temple: The decorating of East Indian temples is an essential aspect. It can be seen in the numerous intricacies of figurative sculpture as well as architectural features.

4.5 Important features of East Indian Temple

1. Garbhagriha: This term refers to a temple's sanctum sanctorum, which is where the murti, or idol or image, of the main deity of the temple is kept. A sanctuary that resembles a cave, the literally meaning "womb-house." The primary icon is intended to be housed in Garbhagriha (main deity)
2. Mandapa: A porch-like building that serves as a pillared outdoor hall or pavilion for public rites. It is a part of the fundamental temple compound and is used for religious dancing and music. The temples with more than one madappa are known by several names, such as Artha Mandapam or Ardh Mandapam, Asthana Mandapam, Kalyana Mandapam, Maha Mandapam, Nandi Mandapam (or Nandi mandir), Ranga Mandapa, Meghanath Mandapa, Namaskara Mandapa, and Open Mandapa.
3. Shikhara: Shikhara is a Sanskrit word that means "mountain peak." It is a mountain-like spire of a free-standing temple with a curved shape.
4. Vimana: This pyramid-like structure refers to the rising tower found in North Indian temple architecture. In South India, it is common.
5. Amalaka: Amalaka is the name for a stone structure that resembles a disc and is located atop the temple shikara.
6. Kalasha: The highest peak of the temple above Amalaka is known as Kalasha.
7. Antarala (Vestibule): There is a space called the Antarala (Vestibule) between the Garbhagriha and the temple's main hall (mandapa).
8. Jagati: The platform where people sit to pray is known as a "jagati."
9. Vahana: Along with a typical pillar, or Dhvaj, the principal deity's vehicle is referred to as a "vahana."

4.6 Famous temple East Indian Temple

Konark Sun Temple: The Konark Sun Temple is a well-known Hindu temple devoted to Surya, the Hindu sun deity. The term "Konark" derives from two Sanskrit words: "kona," which means "corner" or "angle," and "arka," which means "sun." The temple is located on the Bay of Bengal coastline in the Indian state of Odisha, 22 miles northeast of the city of Puri and 40 miles southeast of Bhubaneswar. In 1984, UNESCO designated this thirteenth-century sun temple as a World Heritage Site. The Konark Sun Temple represents the Nagara style of architecture, one of three types of Hindu temple construction [5]. The Sun Temple in Konark is built in the traditional Odisha style, commonly known as Kalinga architecture. The Sun Temple at Konark, located on the east coast of the Bay of Bengal, is one of the most stunning views in Odisha [5].

The Nagara temple is square in shape, with a sanctum where the deity (the deul) is housed and a pillared assembly hall (the jagamohana). Another Nagara feature is a tower (shikhara) curving inward towards the temple; the shikhara at Konark, which would have been 229 feet tall, no longer exists. Konark's architecture is also of the Kalinga (or Orissan) variety. The main sanctum (rekha deul or bada deul) is flanked by smaller shrines (bhadra deu), as well as the main audience hall (jagamohana), a dance hall (nata mandira), and a lunch hall (bhoga mandapa); the rekha deul is no longer present [5].

Jagannath Temple: Puri's famed Jagannath Temple is revered by worshipers. It is one of India's Char Dham pilgrimage sites, and it is also well-known for its yearly chariot celebration, or Rath Yatra.






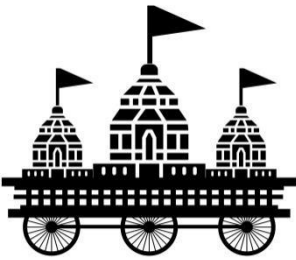
Ratha Yatra: Ratha Yatra, or the Celebration of Chariots, is a major Hindu festival held each summer. Ratha Yatra is held all throughout the world, but the most famous and longest events take place in Puri, India. The festivities take place in Puri's Jagannath Temple [1],[5].

Kamakhya Temple: The Hindu goddess Kamakhya, also known as Sati, an avatar of Durga or Shakti, was worshipped in the Kamakhya Temple, which is situated in Guwahati, Assam, India. It is a significant Tantric worship location as well as a place of pilgrimage connected to female energy and reproduction. Shiva's wife was named Sati. Shiva's sadness and anger over her passing led to Vishnu dismembering her body, and the bodily parts—especially her genitalia, or yoni—were then used to consecrate the site by which the temple was later constructed. Earlier temple structures, some dating back to the 8th century, were demolished. The current form was erected in the 1660s to King Nara Narayana's specifications, with 18th-century extensions. The temple is located on a hill overlooking Guwahati. The Kamakhya Temple is one of eleven Mahavidya temples. The structure is designed in the Nilachal style, with a cruciform base capped by a hemispherical dome. The structure consists of four rooms and seven minarets or spires, each with three golden pitchers on top. It is lavishly decorated with relief sculptures of Ganesha and other Hindu deities, as well as Nara Narayana, in a series of panels. The sculpture of the goddess in the middle room is a later addition. The garbhagriha, a sacred chamber beneath each of the four apartments, serves as the primary symbol of devotion to Sati. It has a yoni-shaped rock fissure that is continually fed by a natural spring [15].



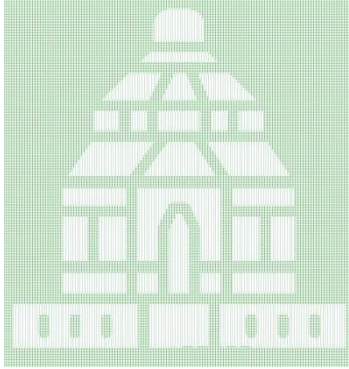

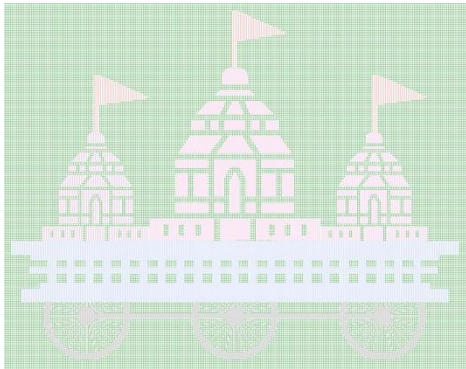

Ambubachi Mela: In Guwahati, Assam, the Kamakhya Temple organizes the Ambubachi Mela, an annual Hindu festival. This annual festival is held during the rainy season, which just so happens to fall in the Assamese month of Ahaar, in the middle of June, when the sun enters the constellation of Mithuna and the Brahmaputra River is in orbit. Ambubachi, a festival in India, honours the menstruation of the

goddess Kamakhya. While the main temple is closed for three days, worshippers engage in farming and prayer. The idol is bathed on the fourth day before worshippers are allowed to enter for darshans. It is a blessing to offer the spring water. Not only the worshippers, but saints from various regions of India [5].

4.7 Table 2: Design intervention

East Indian Famous Temple	Inspiration	Design intervention
Kamakhya Temple, Guwahati, Assam		
Konark Sun Temple, Konark, Odisha.		
Rath Yatra		

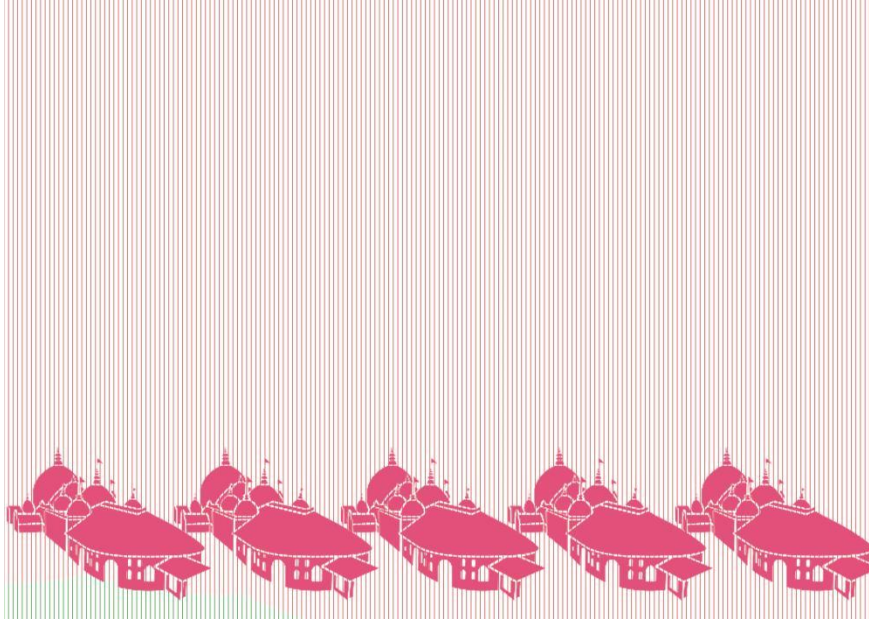
4.8 Table 3: Design Implementation

Inspiration	Jamdani weave effect	Implementation
Design 1: Kamakhya Temple		
Design 2: Konark Sun Temple, Konark, Odisha.		
Design 3: Rath Yatra		

The Weave effect is shown in this table and the mapping of Designs is shown digitally using Illustrator and Photoshop software.

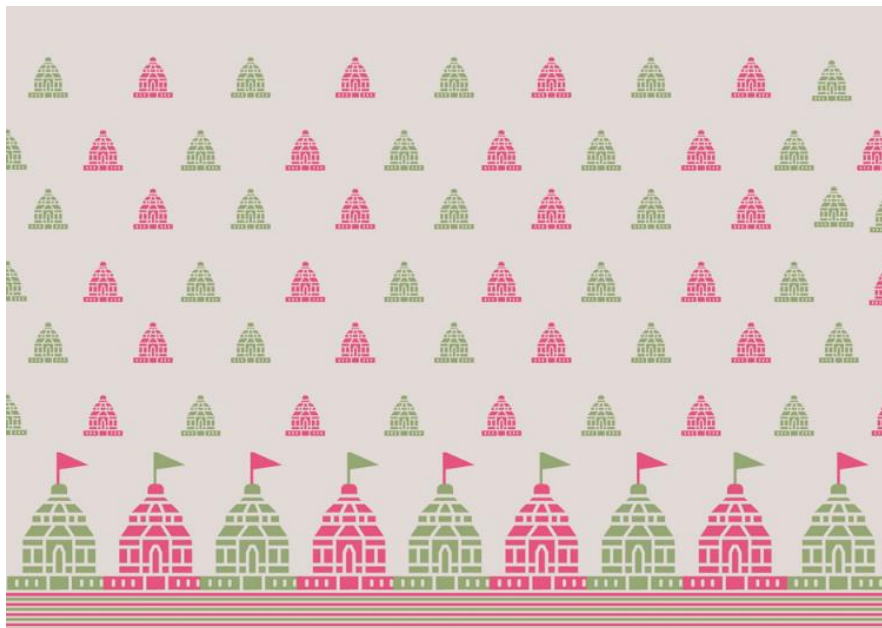
4.8.1 Design 1

Inspired by Kamakhya Temple in this design, elements are taken from the temple. The elements from this temple are converted to geometric elements and then a proper motif is created. Squares, rectangles, lines, and curves have been used with space to create the temple motif, and triangles and lines have been used for the flag above the temple.



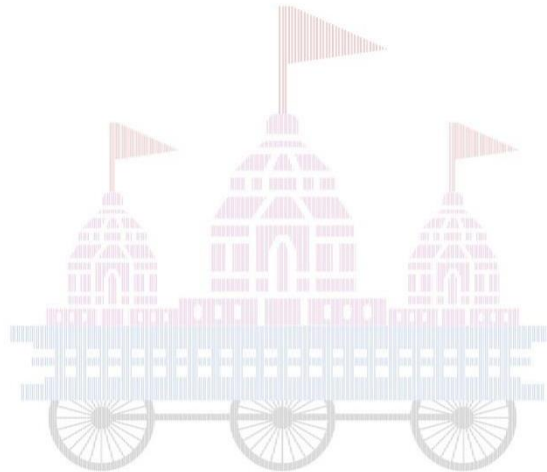
4.8.2 Design 2

Inspired by Konark Sun Temple in this design, elements are taken from the temple. The elements from this temple are converted to geometric elements and irregular geometric elements, and then a proper motif is created. Squares, rectangles, lines, and irregular elements have been used in space to create the temple motif.



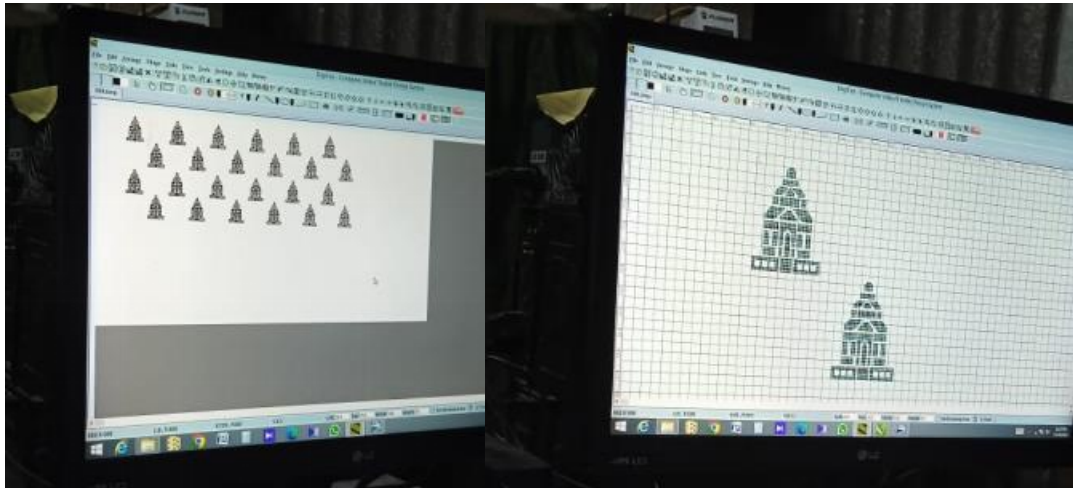
4.8.3 Design 3

Inspired by Rath Yatra in this design, and the elements from this temple are converted to geometric elements and irregular geometric shape and then a proper motif is created. Squares, rectangles, lines, and circles have been used with space to create the temple motif, and triangles and lines have been used for the flags.



4.9 Process:

Graph process- Make a graph pattern on graph master software.



Raw yarn dyeing - In yarn dyeing, the yarns are dyed first before the fabric manufacturing stage.

Bobbin Winding - When yarns are wound, they are moved from bobbins, rings, and hanks into more practical packaging, such as cones, pirns, cops, etc. The yarns used for the warp and weft are wound on various parts.



Warping - Warping is the process of combining yarns from different cones together to form a sheet. The important point in the warping is to preserve the yarn elongation and maintain it at uniform level. This is done to achieve a better performance during weaving in terms of low end breakage rate.

Denting & Drafting - Drafting in weaving means the number of heald shafts used to produce a given design and the order in which warp ends are threaded through the heald eyes of the heald shaft. The principle of drafting is that ends which work in different order require separate heald shafts.

When the drafting of the ends is completed, these ends are passed through the dent of the reed. We can say that “denting is the process of passing the ends through the dents of reed according to the denting order of the fabric to be woven”. It can be performed by a single person or two-person.

Loom setting And Weaving - Pit Loom used



4.10 Fabric details:

Yarn used	Cotton
Yarn count	100s/100s
Fabric length	5 meters
Fabric width	47 Inches

Artisan and Weaver:

Name	Uttam Basak
Contact number	9733925932
Address	West Bengal, Fulia Chatkatala, 2no Nutan Fulia, Nadia-741402

5 Conclusion

Jamdani is thought of by people as a sari. Jamdani weaving, according to traditional weavers, cannot incorporate new themes. The aesthetic value of Jamdani may be altered by utilising alternative materials and motifs, and purchasers would not accept this. This will cause them to lose their money. According to this study, themes have been found to improve aesthetic value. And in this research paper, Jamdani has been done on a woman's tops with new motifs inspired by East Indian temples. Generally, people think that Jamdani would have been in a sari.

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