

A close-up photograph of a hand holding a piece of Jamdani fabric. The fabric features a repeating geometric pattern of triangles in shades of mustard yellow and beige. The hand, with light pink manicured nails and a ring with a red gemstone, is positioned in the upper right corner, holding the edge of the fabric. The background is a solid, warm beige color.

Revival of Jamdani

Kashaf saeed

THESIS STATEMENT

My idea was basically to revive the old textiles, which suffered after the industrialization. And to bring back the art of weaving which somehow got lost into the world of fast fashion. And my aim is for people to revive the craft and value this lost tradition.

"Initial ideas"

- First idea was to make a shamiyana with weaving the fabric
 - And other idea was to make room separators/ dividers with pure weaved fabric and zardozi work.
 - Third one was to hand weave benarsi saree's
-



Cultural Metamorphosis

Books

Mind Map

this was my first mind map

- The modern Mughal Mentality
- The Mughal Empire

Bakhtiar, Farber
on Safavid influence

- Woven fabric from Kashmir
- Antique brocade
- Chikan kari from Lucknow

- Torjard
- silk brocade
- chiffon
- silk
- Tissue

Revival of Textiles

Places:

- Lucknow
- Banaras
- Lahore
- Kotwara Region
- Iran
- Persia

Zardozi
Kamda
Chikan

- Uma Jain 1981
- Pakeeza
- Kiran Khatami
- Tanhaiyan (80s)
- Jamniser

Meera Ali
Nalofar Shahid
→ Designers/
Fashion Artist

ARTICALS:

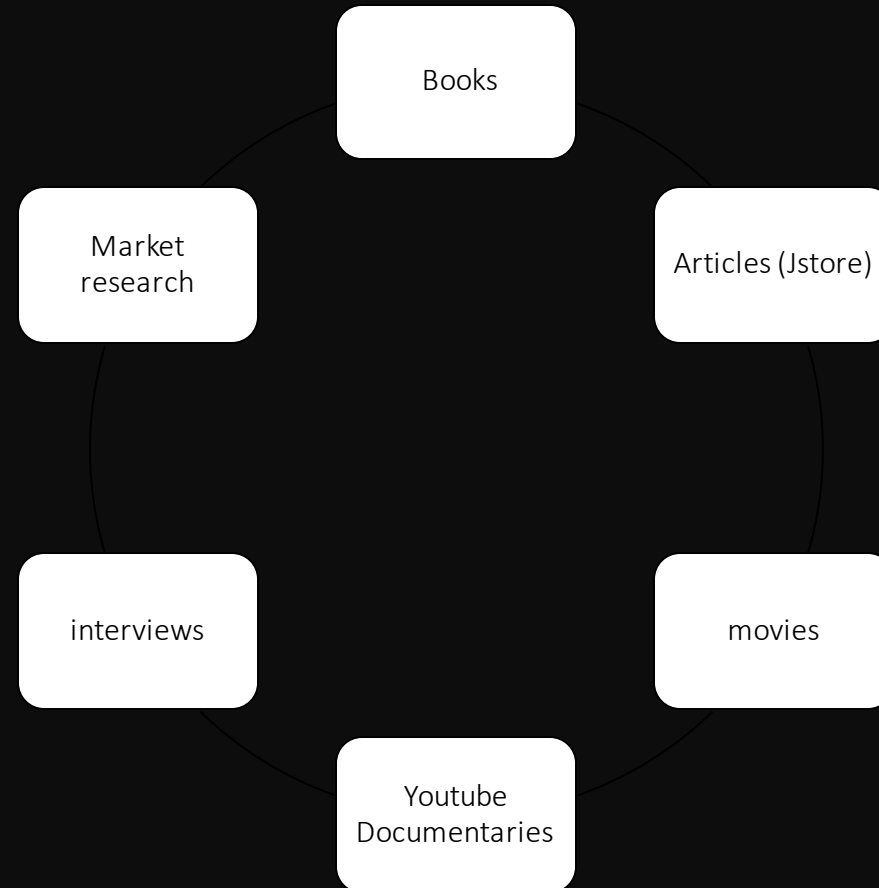
there (1977 to 60s) - Awadh (Tamdari)
in Pakistan - Libas-e-Moor-Jehan

Nadi Jahan
Sharmeen Akter

Kari ka kaam
Banarsi saree
Ruhpuri/Sunkari
Kashidakeri Design
Includes

After doing the mind maps and studying the history and geography of brocade fabric, I commenced making the boards on each type of the fabric.

methadology



ARTICLE RESEARCH



THE SILK ROUTE

Author(s): V. LALITHA
Source: *Proceedings of the Indian History Congress*, Vol. 52 (1991), pp. 894-902
Published by: Indian History Congress
Stable URL: <https://www.jstor.org/stable/44142723>
Accessed: 07-10-2019 09:09 UTC

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Indian History Congress is collaborating with JSTOR to digitize, preserve and extend access to *Proceedings of the Indian History Congress*

Margarita de Orellana

SILK

Author(s): José Abel Ramos
Source: *Artes de México*, No. 190, EL ARTE EN EL COMERCIO CON ASIA (1976/1977), p. 106
Published by: Margarita de Orellana
Stable URL: <https://www.jstor.org/stable/24324416>
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The Smithsonian Institution

The Tree of Life in Indo-European and Islamic Cultures

Author(s): George Lechler
Source: *Ars Islamica*, Vol. 4 (1937), pp. 369-419
Published by: Freer Gallery of Art, The Smithsonian Institution and Department of the History of Art, University of Michigan
Stable URL: <https://www.jstor.org/stable/25167048>
Accessed: 05-11-2019 06:01 UTC

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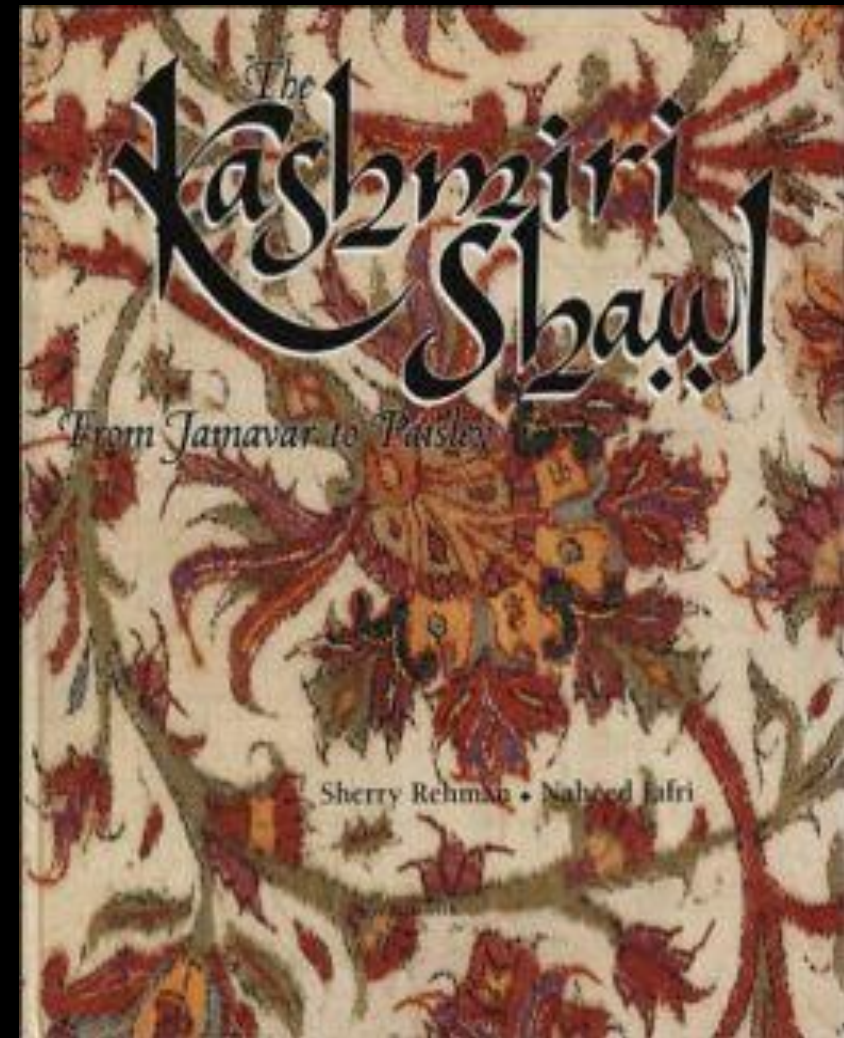
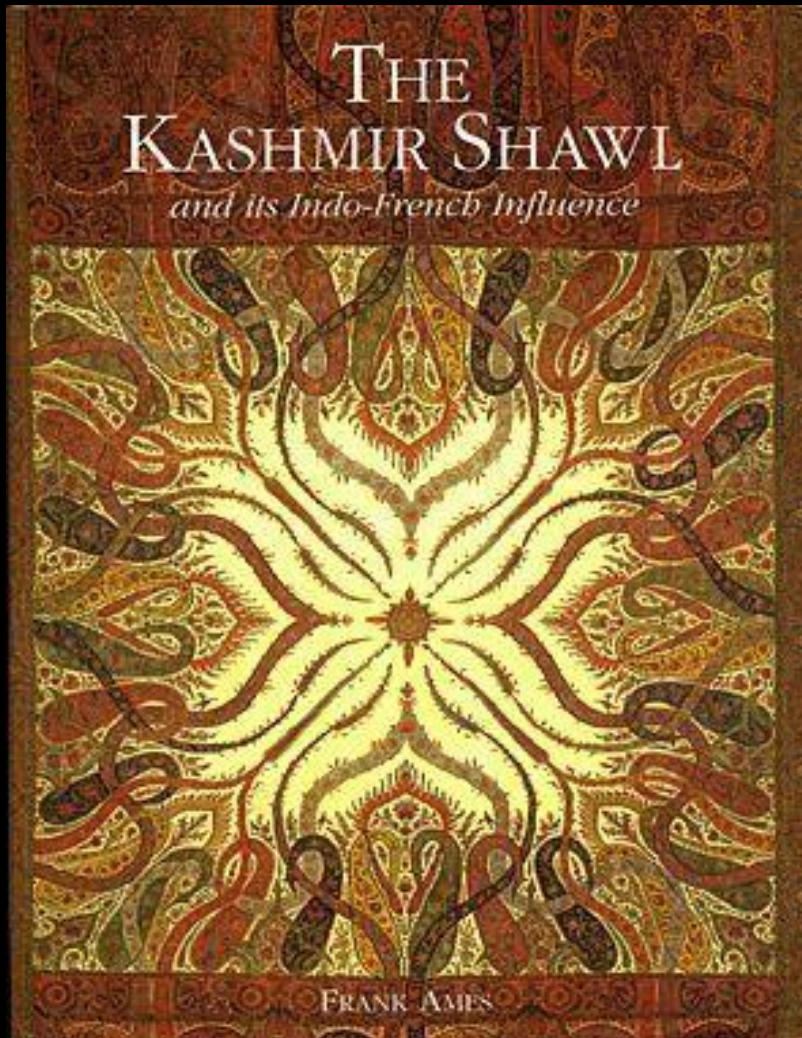
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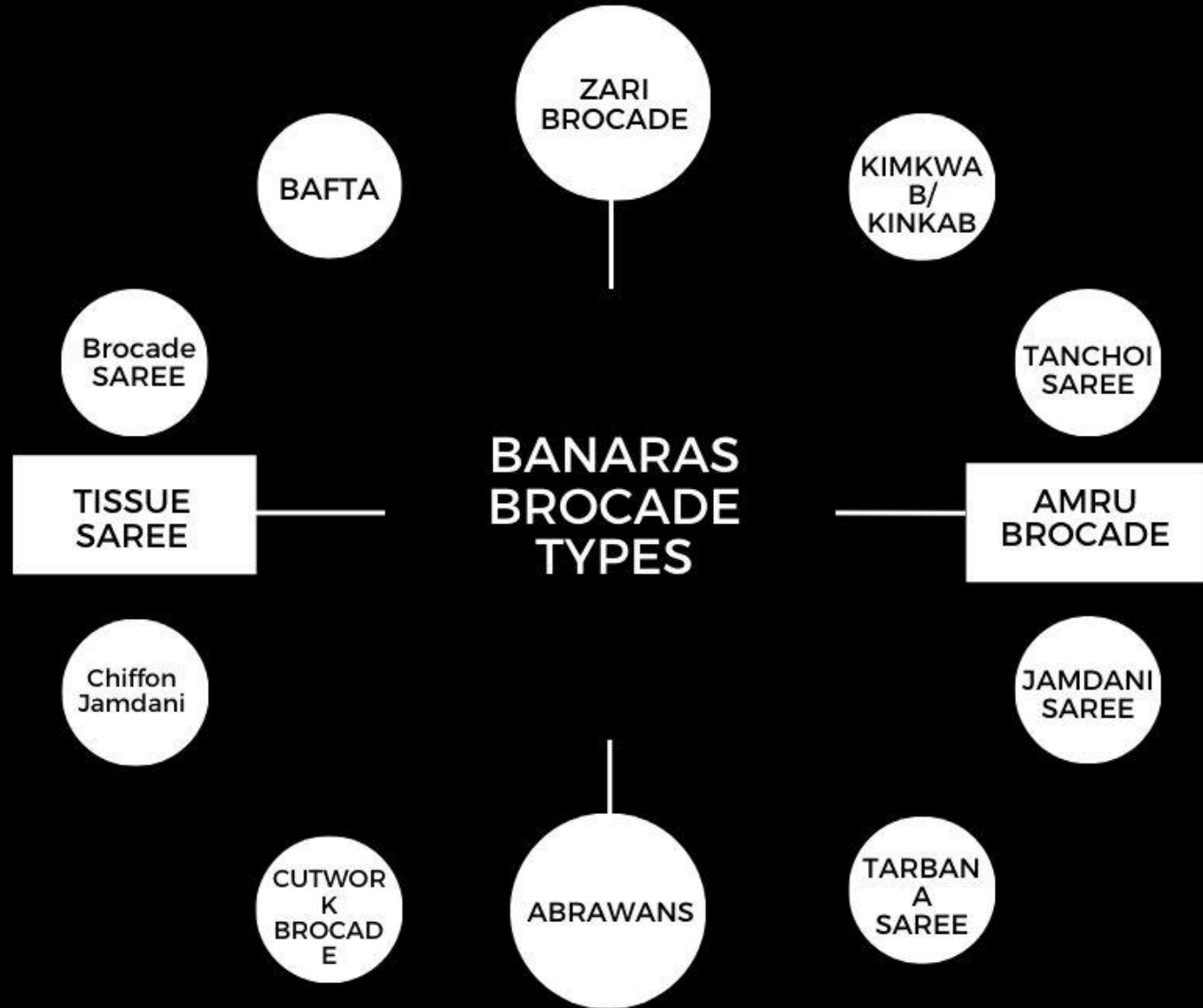
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BOOKS



BANARAS BROCADE TYPES



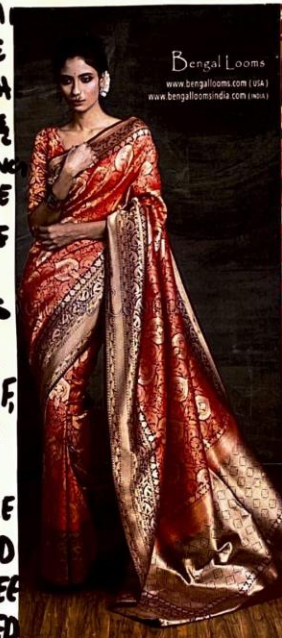
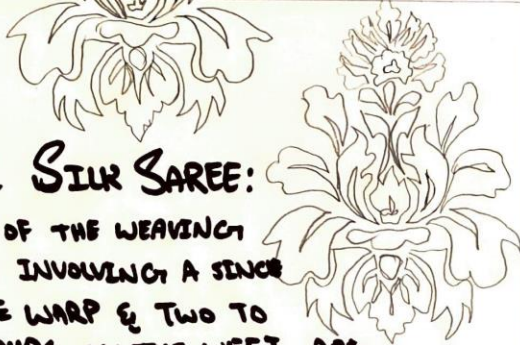
Visual boards of
the banarsi
brocade fabric.



TANCHOI SILK SAREE:

IT IS ONE OF THE WEAVING TECHNIQUE INVOLVING A SINGLE OR DOUBLE WARP & TWO TO FIVE COLOURS ON THE WEFT, ARE

OFTEN ON THE SAME SHADE FAMED FORTH SAME SHADE, & SMALL WEAVING PATTERN. THE PATTERN ARE FLOWERS, SMALL BIRDS, PEACOCKS & PARROT MOTIF. FABRIC HAS THE SATIN FINISH. SOME EXTRA THREAD TO GIVE SAREE EMBROIDERED FEEL -



"KIMKHWAB"

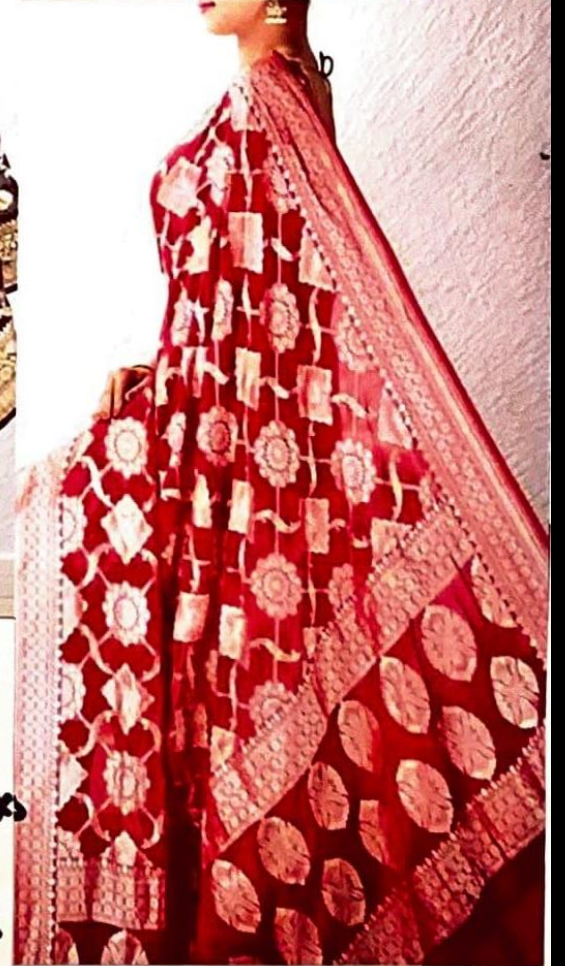
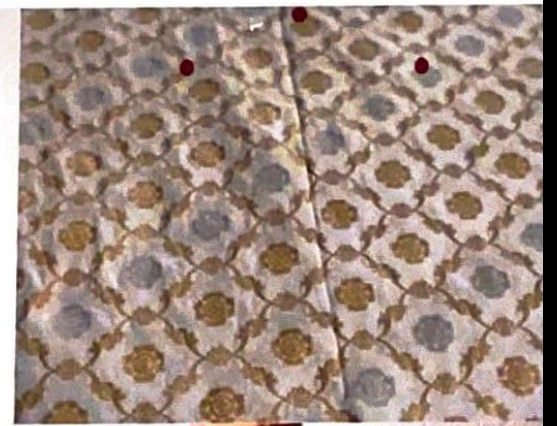
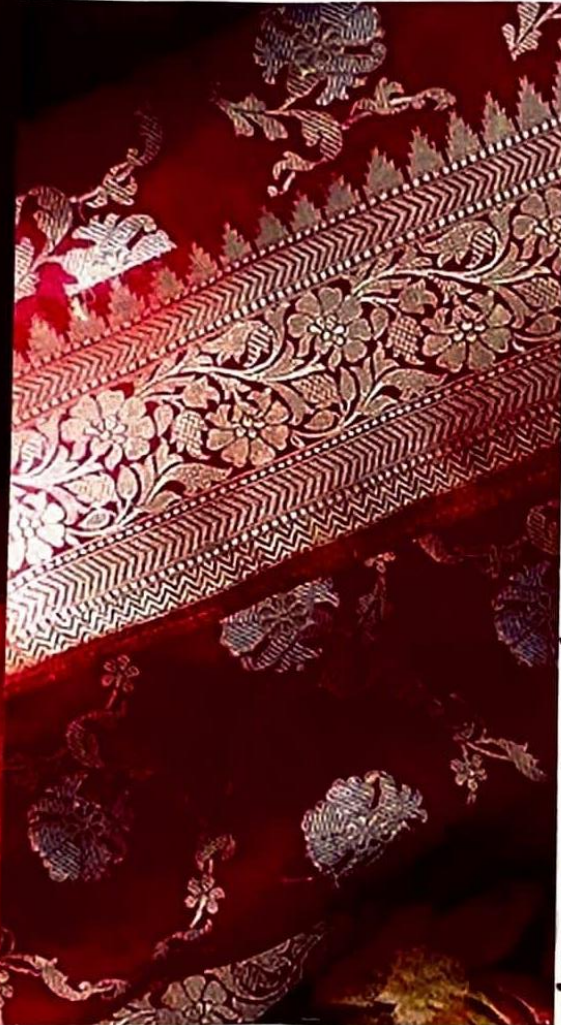
"Woven flowers"

- Woven of Silk, Gold & Silver.
- They are classified according to the amount of gold & silver. Some are entirely woven with two precious metals and some coloured silk thread to create the design. The patterns favoured are Brocade or floral, meanders and sprays (pinecones, rosettes, arabesques (interlaced lines) & stylized plants such as Popp.

TANGALA SAREE:

ALL OVER JAL AND TANGALA
DESIGNS ARE USED TO
PRODUCED STYLIZED APPEARANCE

AND
FURTHER
DECORATION
WAS MADE
WITH
MEENA
WORK THE
MOTIFS
RESEMBLE
LIKE THREAD
SINCE APP-
EAR IDENTICAL ON BOTH
SIDE (SWIVEL WEAVE),
WITHOUT FLOATS. TANGALA
SAREE IS WOVEN WITH TWO
WEAVERS WHO WORK TOGE-
THER WITH 14-28 SHUTTLES
AT A TIME.



BROCADE KINKRAB SAREE:

THE TERM BROCADE REFERS TO THOSE TEXTILES, WHERE PATTERN ARE CREATING IN WEAVING BY TRANSFIXING OR THRUSTING THE THREAD PATTERN BETWEEN THE WARP. THE SAREE HAS FLORAL MOTIF IN GOLD AND SILVER THREAD USED AS EXTRA LEFT AGAINST SILK BACKGROUND. THE BODY OF THE SAREE HAS ALL OVER PATTERN WHEREAS BORDER AND PAU HAVE SCROLL DESIGNS.



CHIFFON JAMDANI / JAMDANI SAREE:

HARD TWISTED YARN FORM THE WRAP SAREE. THE S AND Z TWISTED ENDS ARRANGE IN ALTERNATE THAT PRODUC A WAVY & CROPE APPEARANCE. TH SAREE ALL OVER HAVE A BUTY PATTERN.

JAMDANI SAREE: ARE FIGURED FABRIC WITH COLOURFUL INTRICATE PAISLY DESIGNS WITHOUT EXTRA LEFT FLOATS ON THE REVERSE SIDE OF THE SAREE.



TISSUE SAREE:

THESE SAREE ARE WOVEN WITH SILK AS WARPS, ZARI RUNNING AS WEFT WITH COMBINATION OF ZARI & SILK IN EXTRA WEFT. TISSUE SAREE APP. EAR AS A GOLD CLOTH -



RESHAM BUTI SARI
- A RICH KIND OF BAN
AS SILK SAREE HAS
BUTIS ON ALOVER GRC
WITH HEAVY DESIGN
BORDER & PALLAV.



SATIN BORDER SA

The plain saree with
Border & Pallav in satin
silk.

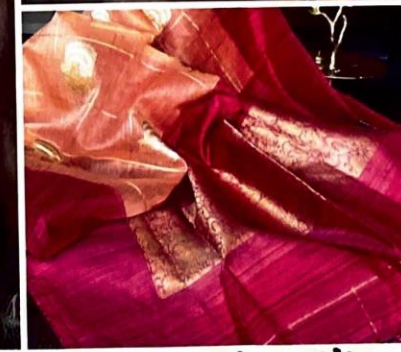
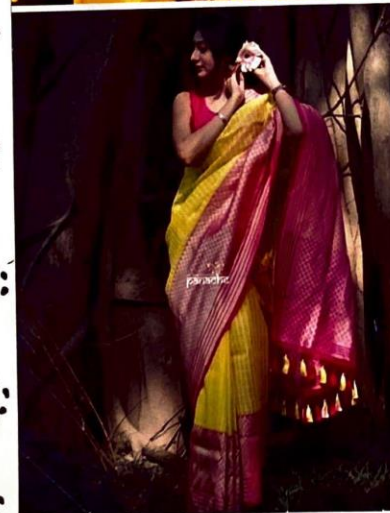
**SATIN EMBOSSED
SAREE:**

The sarees
are woven with satin
weave that have all over
floral itayecha and
chorkona Pattern



KORA CUTWORK SAREE

IT IS A TYPICAL SAREE
PRODUCED WITH CUTWORK
AGAINST PLAIN CROUND.
THE EXTRA LOOSELY DANGLING
THREADS B/W MOTIFS & TRIM
MANUALLY GIVING JAMBANT LOOK.



Motif research

MOTIFS USED IN DIFFERENT SAREE'S

Sr.No	Names of Saree's	Motifs
1:	Banarse Silk Saree	Intricate Design, Jhallar, Bel
2:	Jangla Saree	Vegetation Motifs with Jangla design on back
3:	Tanchoi Saree	Floral Sprays and pair of Small Kalghas
4:	Cutwork Saree	Floral, Geometrical Motifs
5:	Tissue Saree	Lotuses floating in glimmering pond, paisley Motifs
6:	ButiDar Saree	Different types of Butis and Bail

TYPE OF MOTIFS AND IT'S FORM OF DESIGN

Sr.No	Names of Motifs	Form of Motifs
1:	Doriya Pattern	Longitudinal strips
2:	Salaidar Pattern	transverse Strips
3:	Ada Doriya	Diagonal Strips
4:	Lahriya	Wavy or Angular Lines
5:	Charkhana	In check
6:	Llayecha	Small lozenge shaped Figures
7:	Bulbul Chashm	Small lozenge shape with dots in Centre
8:	Mothra	Double Lines
9:	Phulwar Running	leaves & flowers all over the ground work
10:	Jhardar	Sprays
11:	Patridar	leaves
12:	Chanda	Geometric & floral figures placed in centre
13:	Turanj	A decorated Mango shaped buti
14:	Kalghi	Buti with pointed ends for further decoration
15:	Jasmine Motif	A decorated Jasmine Flower Motifs

Sr No.	Source Type	Motifs Used		
		Body	Border	Palleu
1.	Brocade Saree	All over flowers, leaves and animal motifs (Phulwar, Thorlor etc)	Floral and animal motifs and bel (Adibel, Phulderbel and duribel etc)	Intricate floral and animal pattern
2.	Chiffon Jamdani Saree	Plain, turanj, kalghi, Pan buti ashrafi buti & minatesh buti etc)	Bel, Mothra, kalghi. Turanj and Farali Butti etc	Intricate bels and kalgha Design.
3.	Jamdani Saree	Butti, Buttas all over floral pattern and kaigha motifs.	Floral patterns and kalgha motifs.	Intricate floral jal pattern with mothra and Tamni
4.	Tanjla Saree	Floral & kalgha jal designs (kamraki jal, sona buti jal etc)	Mothra, Fita, Tamni Phulwar bels etc.	Intricate floral jal, Doriya khamjari and Salidar Pattern
5.	Kora Cutwork Saree	Buti, Butta, Doriya, Salidar, ada doriya design, geometrical, charkhana and kamjari pattern	Buti, Geometrical Design, Charkhana pattern and Floral motifs.	Intricate buttas, kalgha motifs with Fita and koria Pattern
6.	Resham Buti Saree	Buti (Thunkas, keris, latifa, bedani ashrafi, satpatia, pan etc) turanj and kalghi	Butis, kalgha and Turanj design and with Fita.	Intricate kalgha, Phulwar buttas pattern Design.
7.	Satin Border Saree	Plain	Floral Pattern, animal motif (parrot, Peacock, horses, deer etc) and Shikargah design.	Intricate Floral Designs, animal motifs and Shikargah design
8.	Satin Embossed Saree	Phulwar, Waskat, Mayecha and Plain Bullbul chashm Design -	Floral motifs, kalghi, Waskat Mayecha and Bullbul chashm Pattern.	Phulwar, kalgha and buti in Bullbul design chashm.
9.	Tanchoi Saree	Plain, bels, jals, floral motifs and charkhana Pattern	Bels, Kalgha and floral Motifs	Intricate kalgha and Stylized floral Motifs
10.	Tissue Saree	Phulwar, Thorlor and Patridar Patterns	Floral bels & Butis (Jamawar, Thorlor, etc)	All over floral Patterns

Visual boards of the Motif Research



DORIYA PATTERN

The simplest pattern is the stripe; when the stripes are longitudinal, the fabric is a doriya-

- LONGITUDINAL STRIPES

MOTHA PATTERN

A double line containing a simple or running pattern inside, is called a Mothra-

- DOUBLE LINES.



SALAI DAR PATTERN

when the stripes run the along the fabric patterns. breadth, the fabric is

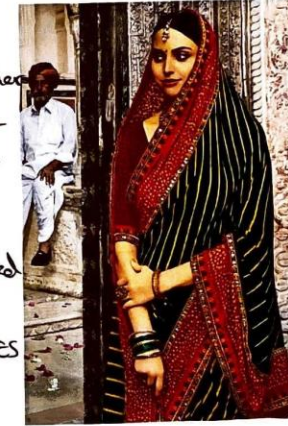
Salaidar-

- TRANSVERSE STRIPES-

KANJARI OR LEHRIYA

when the line is wavy and angular the pattern is Khanjari and the cloth is called KHANJARIDAR. Khanjari is sometimes called laharia, but the latter is larger, and usually has rounded corner.

- WAVY OR ANGULAR LINES



NAECHA PATTERN

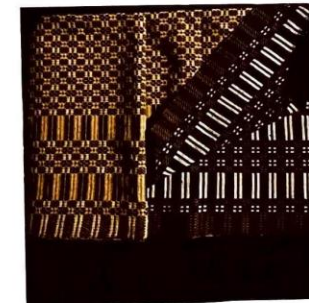
A set of small lozenge-shaped from the Naecha pattern.

The same kinds of figures enclosing dots of some material are also called Bulbul Chashm

- SMALL LOZENGE-SHAPED FIGURES

CHARKANA PATTERN

when the stripes run both horizontally and vertically, we have a check (charkhina) which can be either square or rectangular. - IN CHECK.





KALGHI

A characteristic of buti in shawl or Banarase fabric. When the pointed end is turned round and further adorned, it is a kalghi Butti or Cif large kalgha Butta.

PATRIDAR

There is a running pattern of leaves all over the ground work of the fabric - the pattern is also called phulwar, where it is slightly raised above the ground work - as the same colour of background - it is also called Vascat.

— LEAVES



THARDAR

Buti - Thardar is an ambitious butti, comprising a whole spring or branch.

— SPRAYS.



BUBUL CHASHM

A set of small lozenge shaped figures like layered pattern but in this they have dots in the center.

— SMALL LOZENGES SHAPED FIGURE - WITH THE DOTS IN THE CENTRE.

TURANI

A Turani is the characteristic butti in shawl patterns.

— A DECORATED MANGO SHAPED BUTTI -



PHULWAR RUNING.



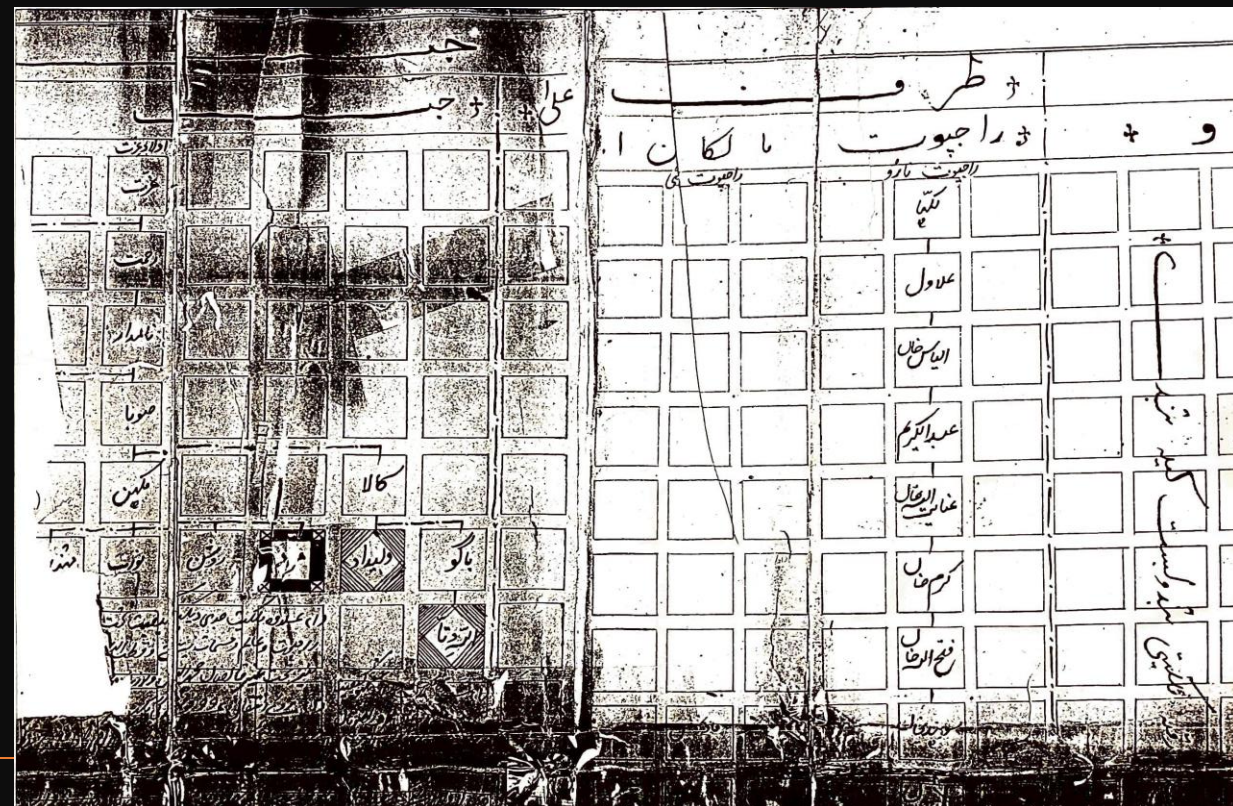
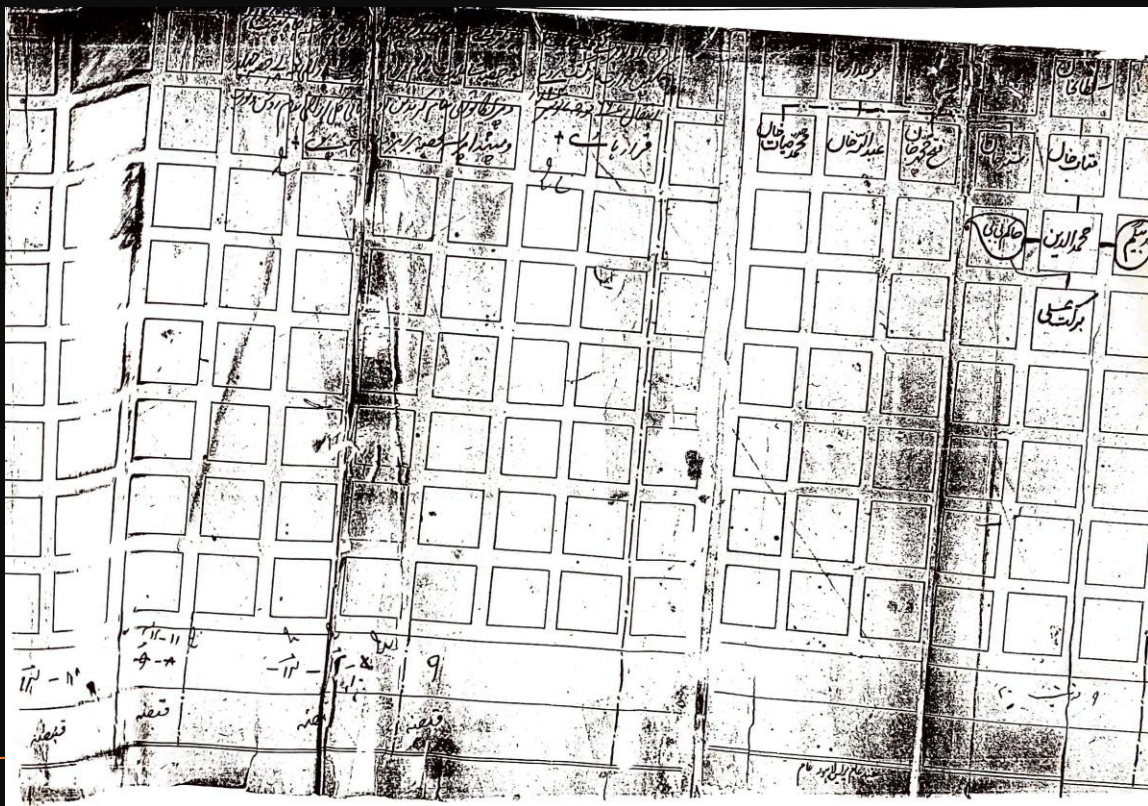
leaves and flowers all over the ground work - mostly done in the jamnawar fabric.

TREE OF LIFE

Ancestry, Family, and Fertility:

The Tree of Life symbol also represents the connection to one's family and ancestors. The Tree of Life has an intricate network of branches that represents how a family grows and expands throughout many generations.

FAMILY TREE (SHAJRA-E-NASAB)

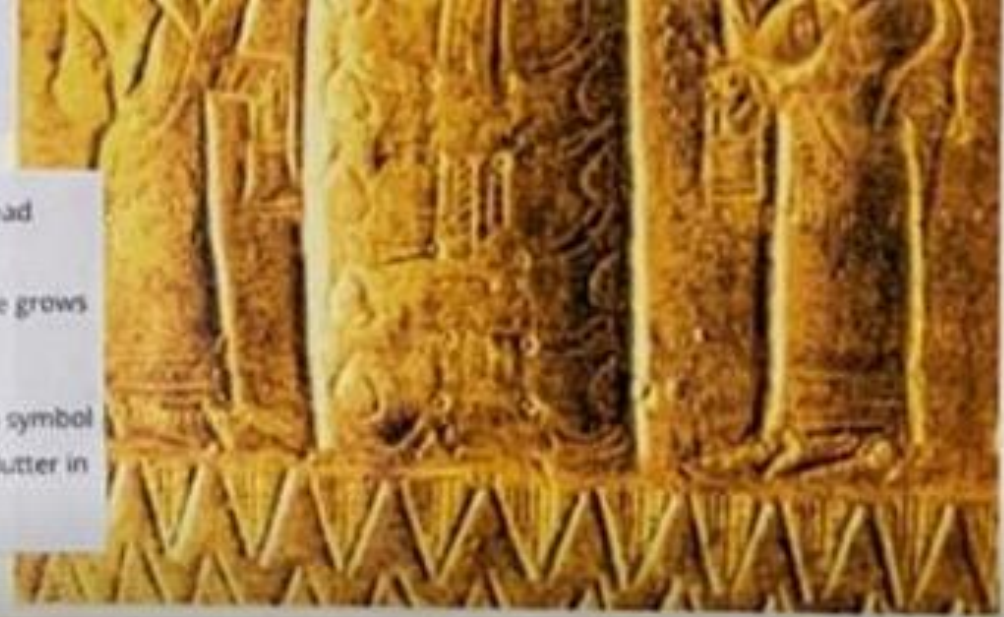


The reason why I chose tree of life as my final motif was to make it more personal and relate it to my family tree (shajra-e-nasab)

saplings, and is lush and green, which signifies its vitality.

Immortality and Rebirth: The Tree of Life is a symbol for rebirth as trees lose their leaves and seem to be dead during winter, but then new buds appear and new, fresh leaves unfurl during the spring. This represents the beginning of a new life and a fresh start. The Tree of Life also symbolizes immortality because even as the tree grows old, it creates seeds that carry its essence so it lives on through new saplings.

Peace: Trees have always evoked a sense of calm and peace so it is unsurprising that the Tree of Life is also a symbol for peacefulness and relaxation. Trees have a relaxing presence as they stand tall and still while their leaves flutter in the breeze. The Tree of Life serves as a reminder for the unique, calming feeling that one gets from trees.



The Tree of Life also has an important symbol in the Bible. It would leave one single seed, which is a very serious risk.

TREE OF LIFE SYMBOLISM IN DIFFERENT CULTURES

Christianity - The Tree of Life is mentioned in the Bible in the Book of Genesis. It is the tree that grows within the Garden of Eden and is the source of eternal life. There are several meanings behind the Tree of Life symbol in Christianity. Some believe it to be the symbol of humanity free from corruption and sin, while others believe it to represent the tree that is believed to have healing properties and its fruit grants immortality.

Judaism - In Judaism, the Tree of Life is what sustains and nourishes life. It is the center of a fruitful garden planted by Yahweh.

Multiple cultures have different mythologies involving the Tree of Life. References to the symbol have been found in Ancient Egypt, Ancient Iran, Ancient Mesopotamia and Urartu, and many more places. The symbol was widely recognized and used in ancient cultures so it is difficult to pinpoint its exact origins and how it spread throughout the world.

Buddhism - In Buddhism, the Tree of Life is known as the Bodhi-tree and is believed to be the tree under which Buddha reached enlightenment so it is seen as a very sacred tree.

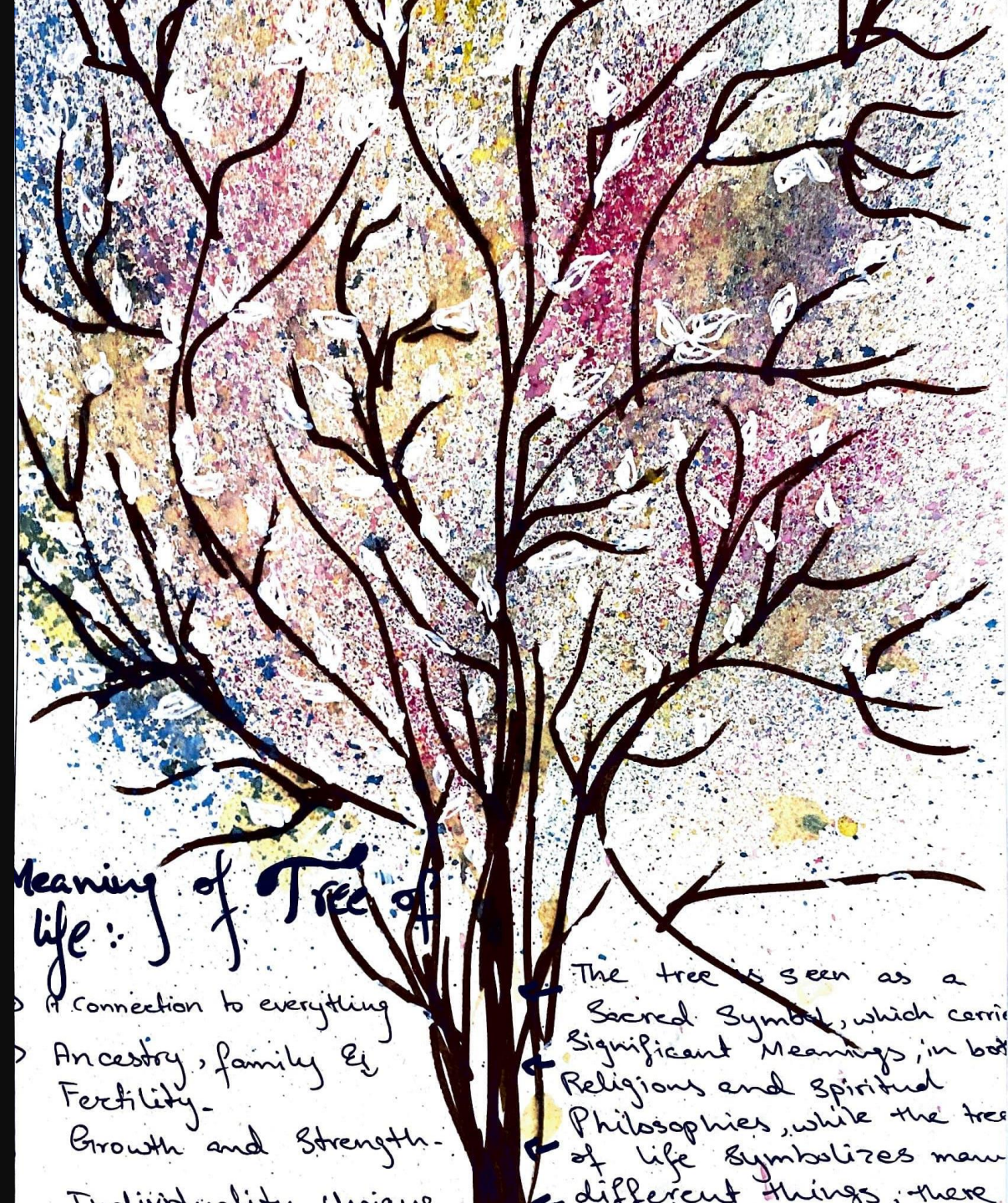
The cosmic tree

- The tree of life concept is sacred to most cultures. Its significance transcends conscious reality, touches the subconscious and beyond the undefinable. Even if the original meaning is obscured, the symbol retains an unconscious link with our primeval memory and becomes a source of strength. The cosmic tree symbol occurs in almost all cultures; its roots plunge deep into the nether world; branches reach up towards heaven and support it. The trunk is the means of ascending upwards and reaching beyond, thereby connecting three worlds together.



Tree of life in different cultures

- Every religion (Christianity, Judaism, Celtic Beliefs, Islam, Buddhism,) have their own beliefs about the tree of life. Some of the common meaning of Tree of Life.
- A connection to everything.
- Ancestry, family & fertility.
- Growth and strength.
- Individuality, unique characteristics.
- Immortality and rebirth
- Peace
- Connection between the heaven and earth and hell



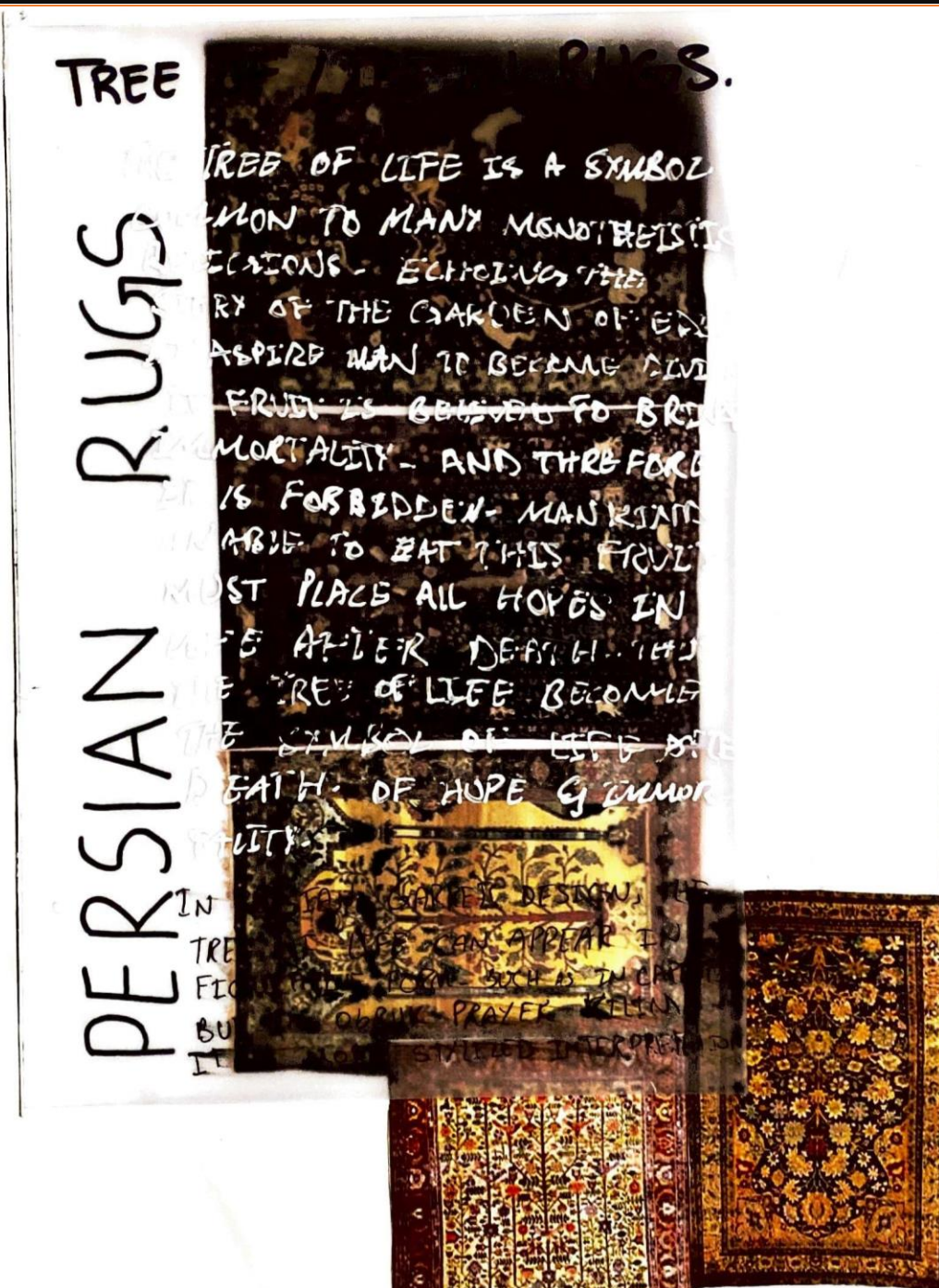
Meaning of Tree of life :

- A connection to everything
- Ancestry, family & Fertility.
- Growth and Strength.
- Individuality, unique characteristics.

The tree is seen as a Sacred Symbol, which carries Significant Meanings, in both Religions and Spiritual Philosophies, while the tree of life symbolizes many different things, there

**AFTER STUDYING THE HISTORY AND
GEOGRAPHY AND DIFFERENT
INTERPETATIONS OF TREE OF LIFE, I
LOOKED FOR SOME OF THE WORK WHICH
HAS DONE BEFORE AND SOME
EXAMPLES.**

Tree of life rugs and the concept of "Tree of Life" predates Jewish, Christian and Muslim traditions. In its purest form, it stands as giver of life. However, Oriental rug weavers adapted the design to reflect the meaning compatible with their own local religion and culture. In every tradition in which this Motif is found, it is an important symbol of life and abundance.



Some of the early work



Fig 11, a&b / Chintz Tree from Parham Park House
(with detail)
India, for the European market
Cotton; painted mordant and resist dyed
18th century



Fig 12 / Castelo Branco Coverlet
Portugal
Linen, silk; embroidery
Mid 18th century



Fig 5 / Lau Pahudu
Noble Woman's Skirt (detail)
East Sumba
Cotton; supplementary warp
Early 20th century

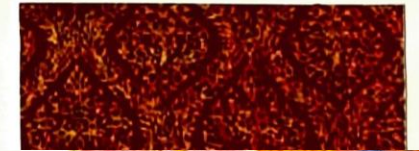
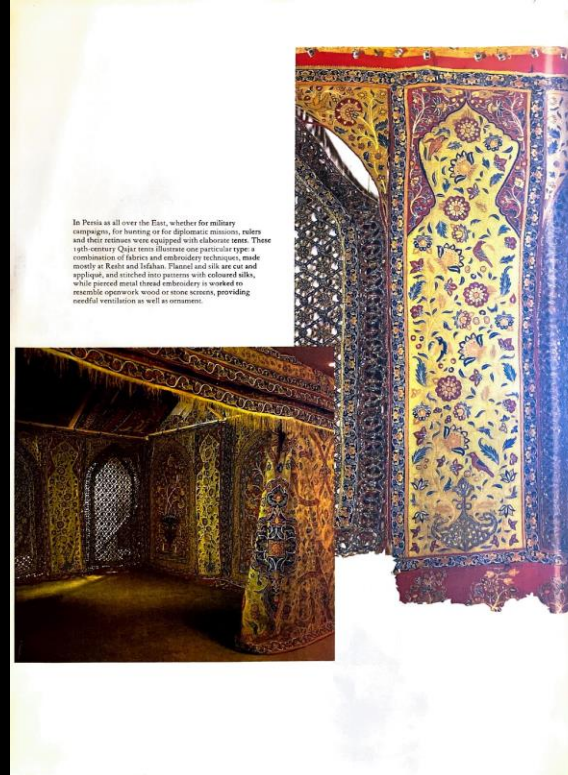
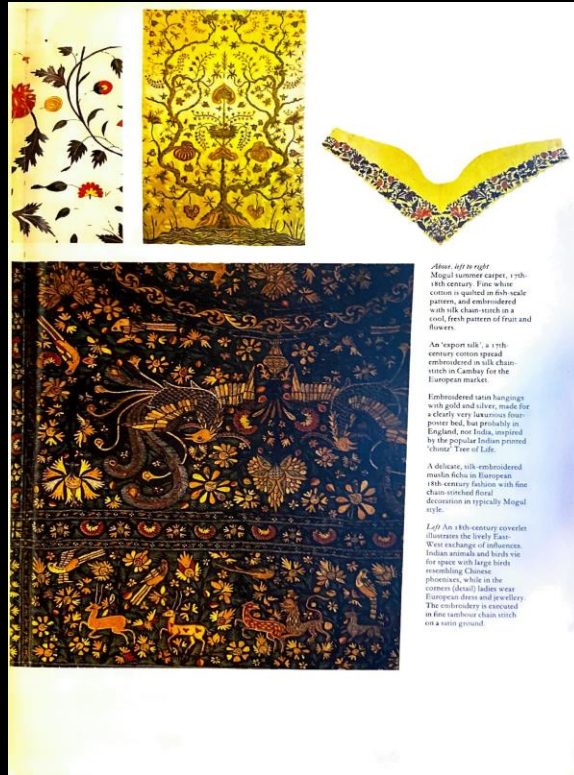
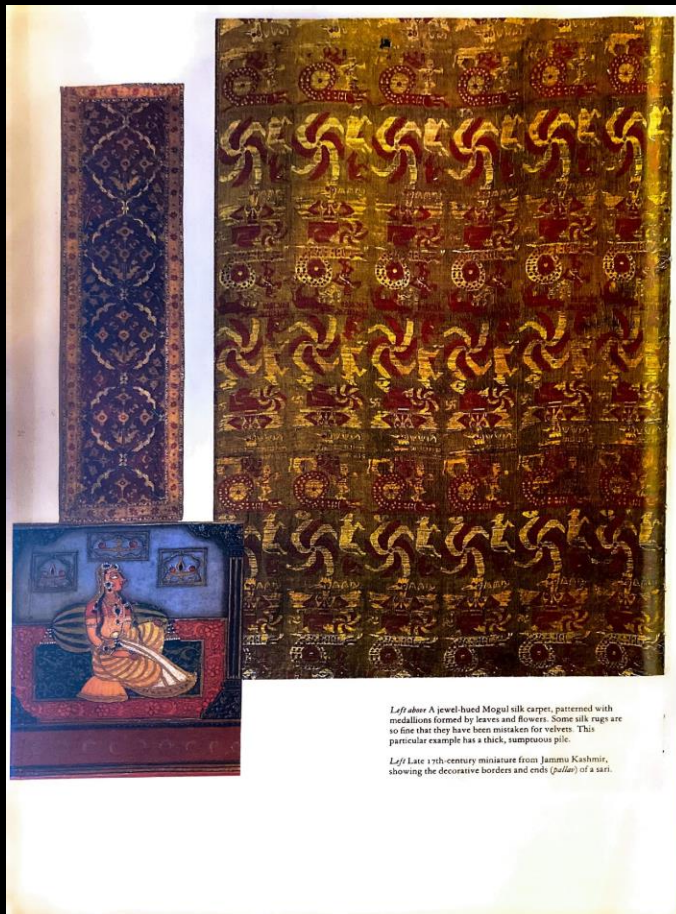
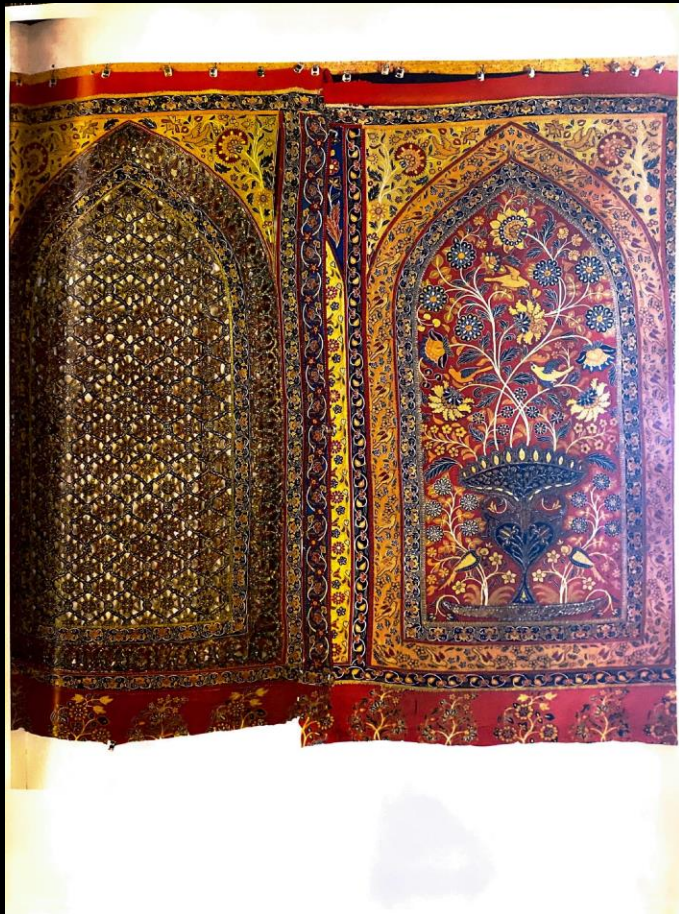


Fig 8 / Batik Tulis Sarong (detail)
Northcoast Java
Indo-Chinese workshop, Northcoast Java
Cotton, hand drawn wax-resist
Circa 1930



Some tree of life motifs from the books





Left above A jewel-broid Mogul silk carpet, patterned with medallions formed by leaves and flowers. Some silk rugs are so fine that they have been mistaken for velvets. This particular example has a thick, sumptuous pile.

Left Late 17th-century miniature from Jammu Kashmir, showing the decorative borders and ends (*pallas*) of a sari.

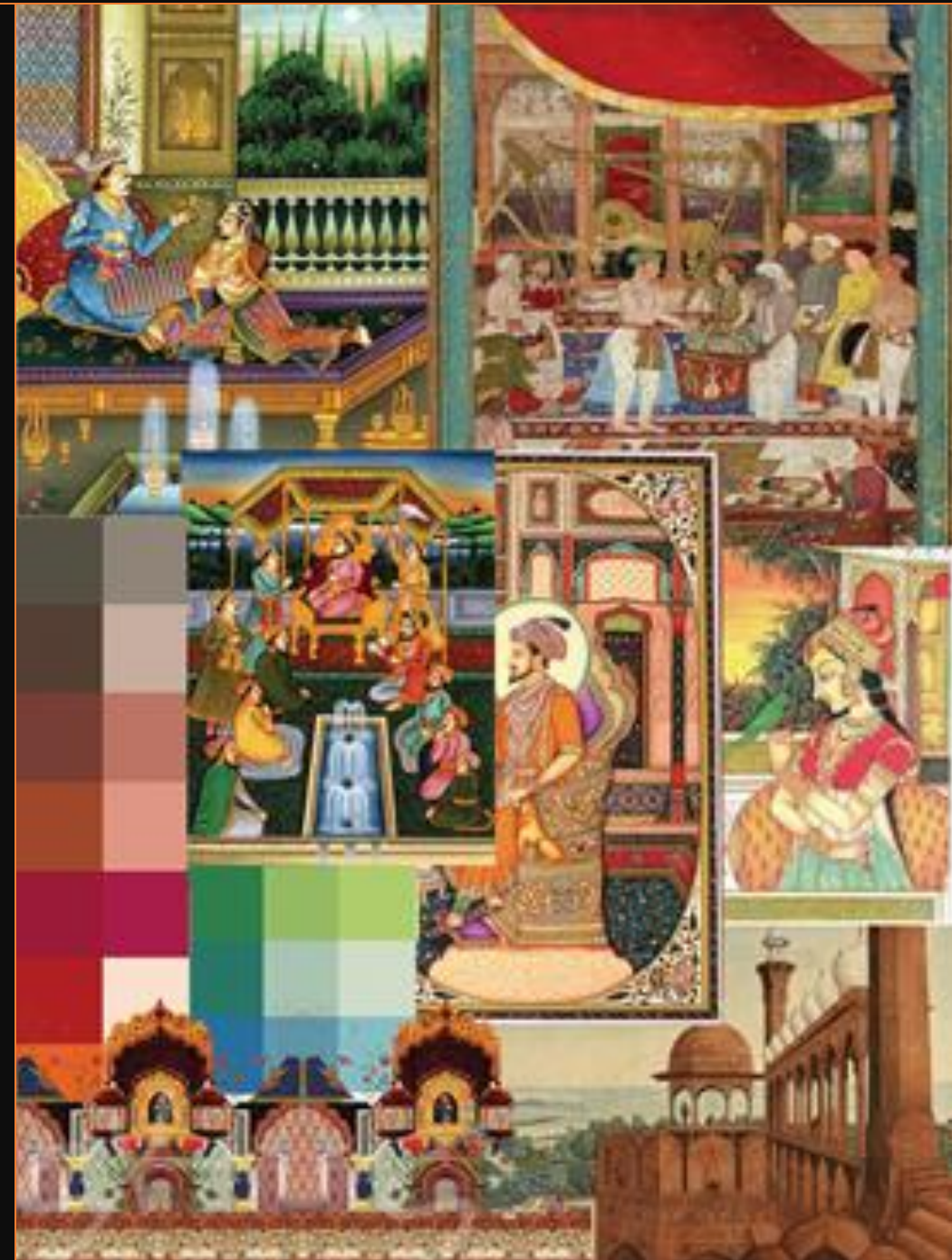


COLOUR PALETTE

- After deciding the motif and initializing my conception the last thing afore doing my experimentation was finalizing the color palette, and for that I selected two different color palette's.

Mughal timeperiod inspired

- Mughal miniature painting was a blend of Persian and Indian styles that developed in Mughal courts between the 16th and 19th centuries.
- I choose this palette because of the livelihood in the colors of mughal art minatures.
- And also because mostly jamdani is weaved in bright colours with contrasting weft or gold zari



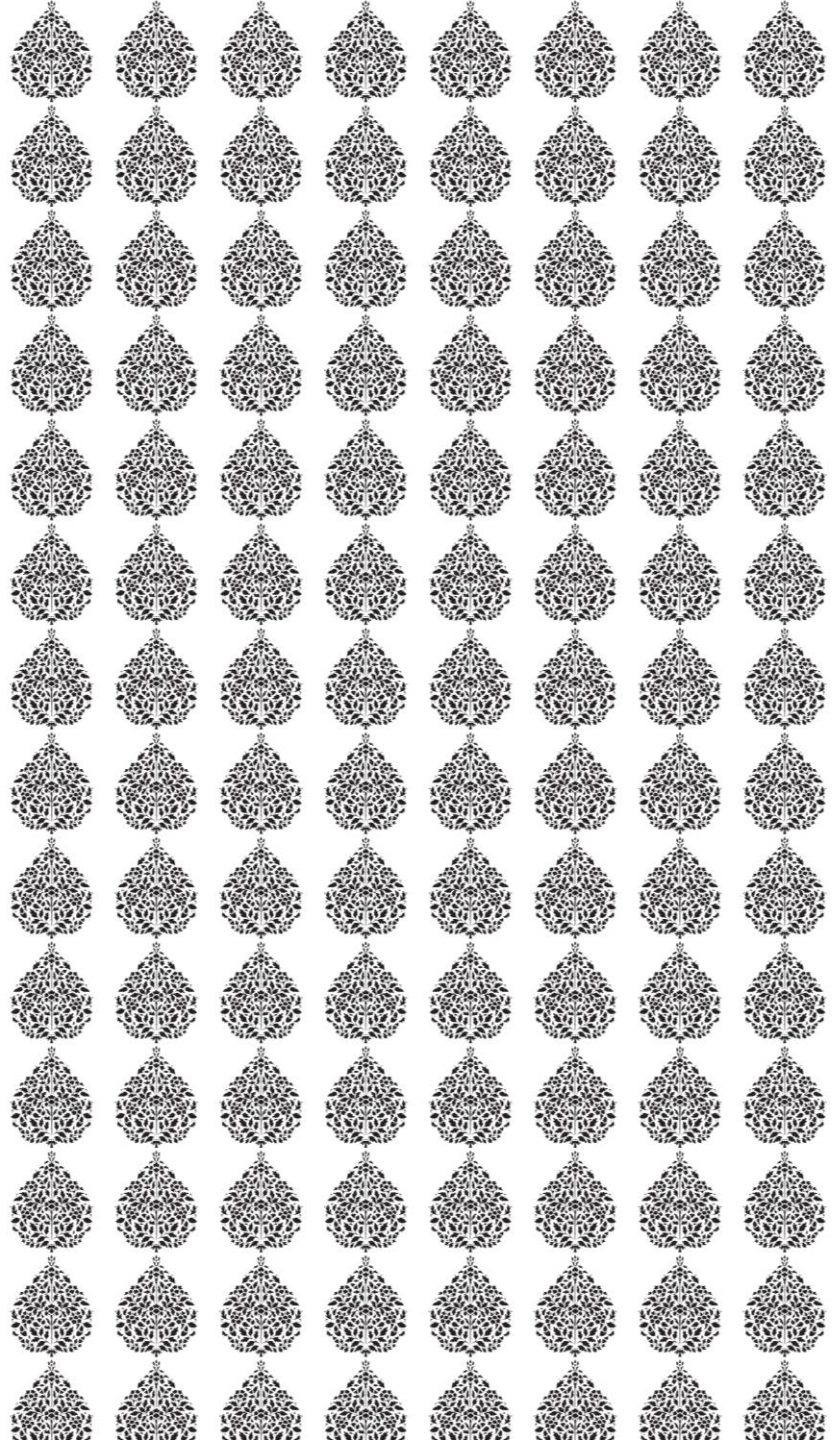
Rustic color palette

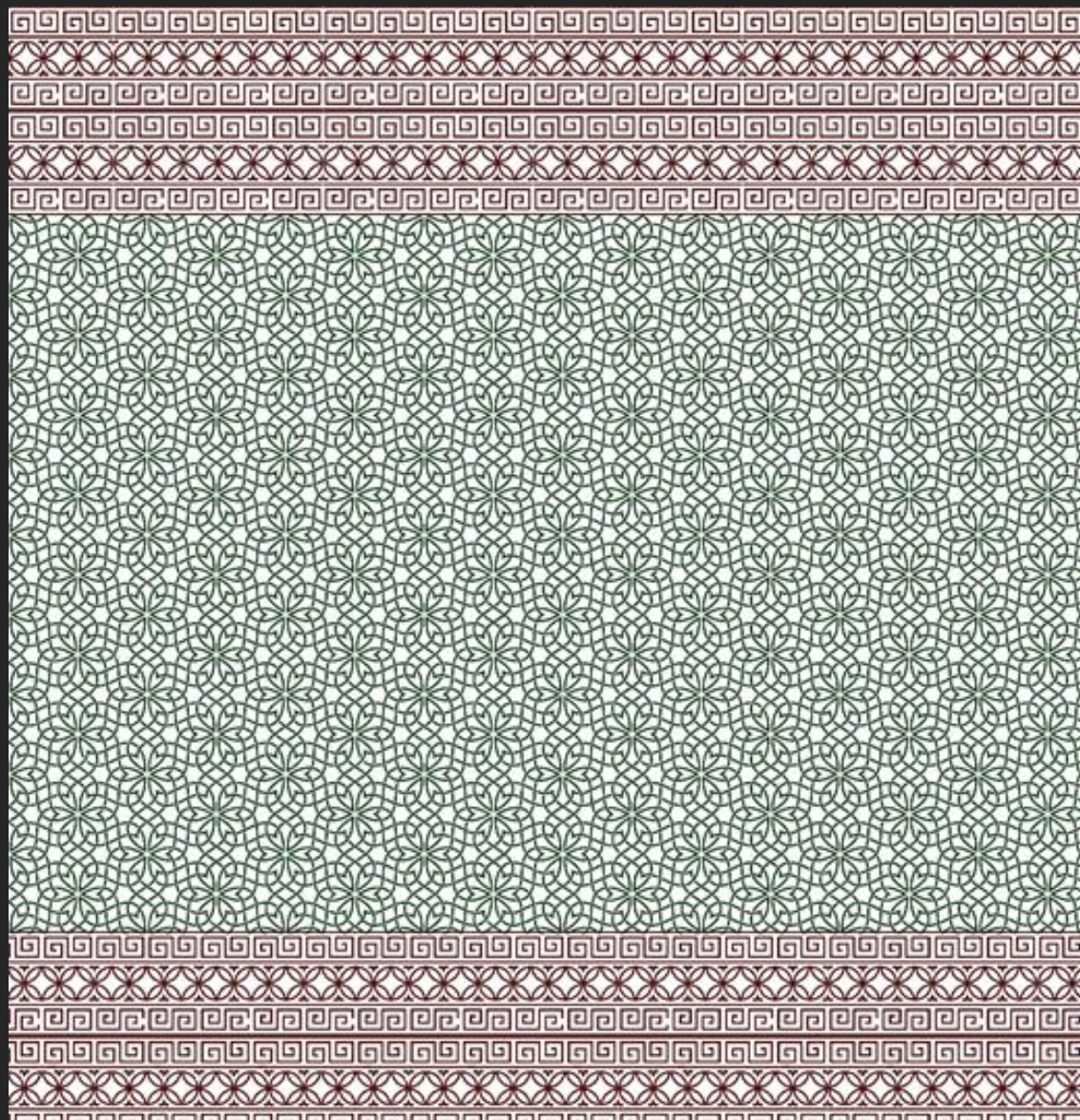
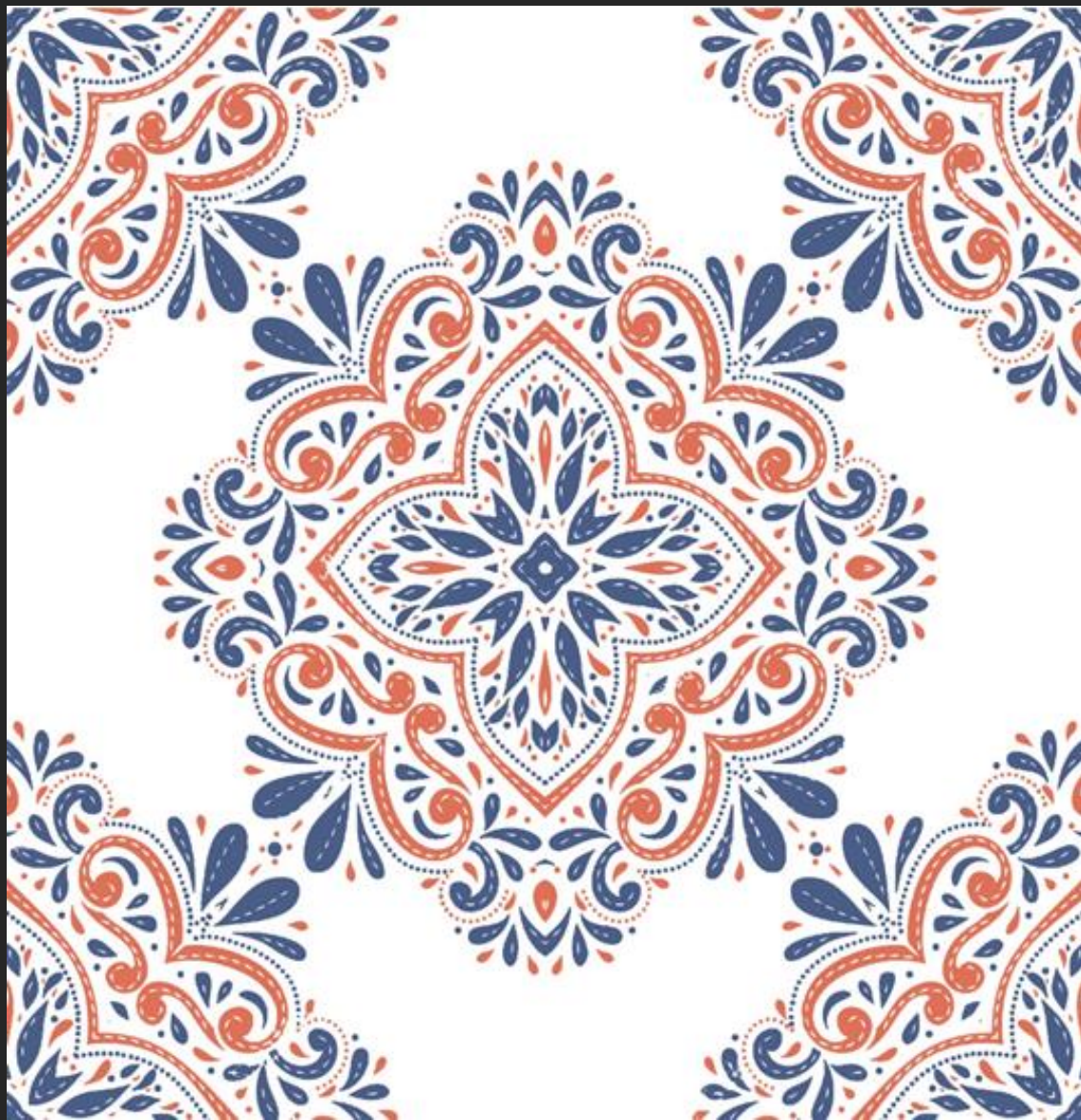
- This board is inspired by rustic theme
- Minimalist approach
- The colors of rustic style are deep and natural, with a relaxed and welcoming vibe.
- The reason why I chose this palette is because of the neutral color tones which gives the aesthetic of past into the present.
- Rustic looks also serve as a strong reminder to us that with time, the beauty of certain objects can evolve as well. It might take a while, but we eventually learn to appreciate the allure that they provide. And that is what my thesis is all about "REVIVING".

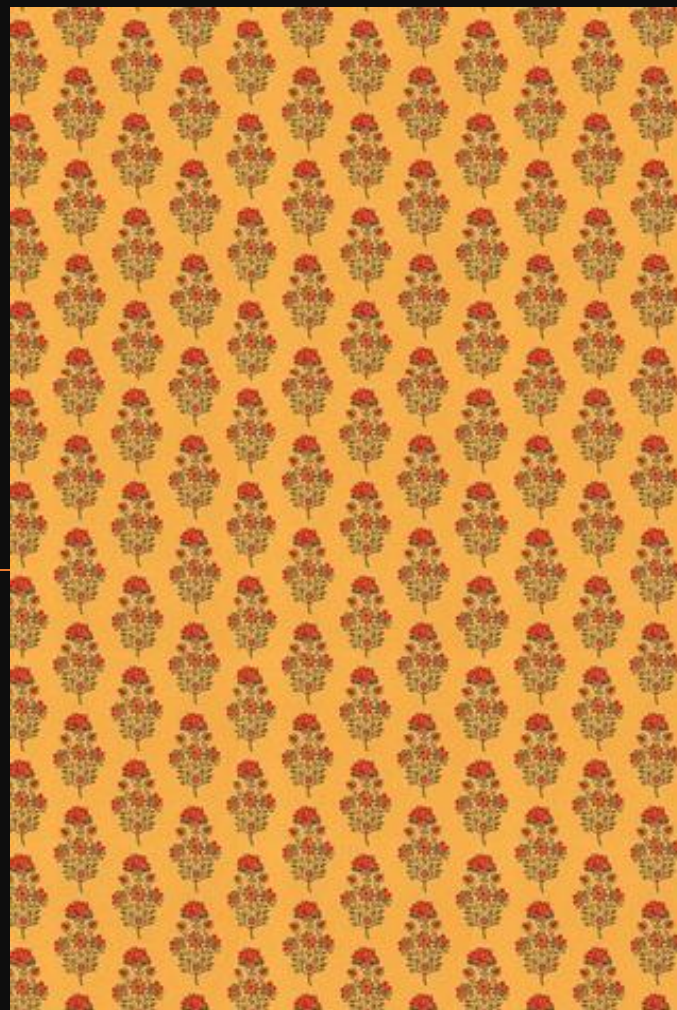
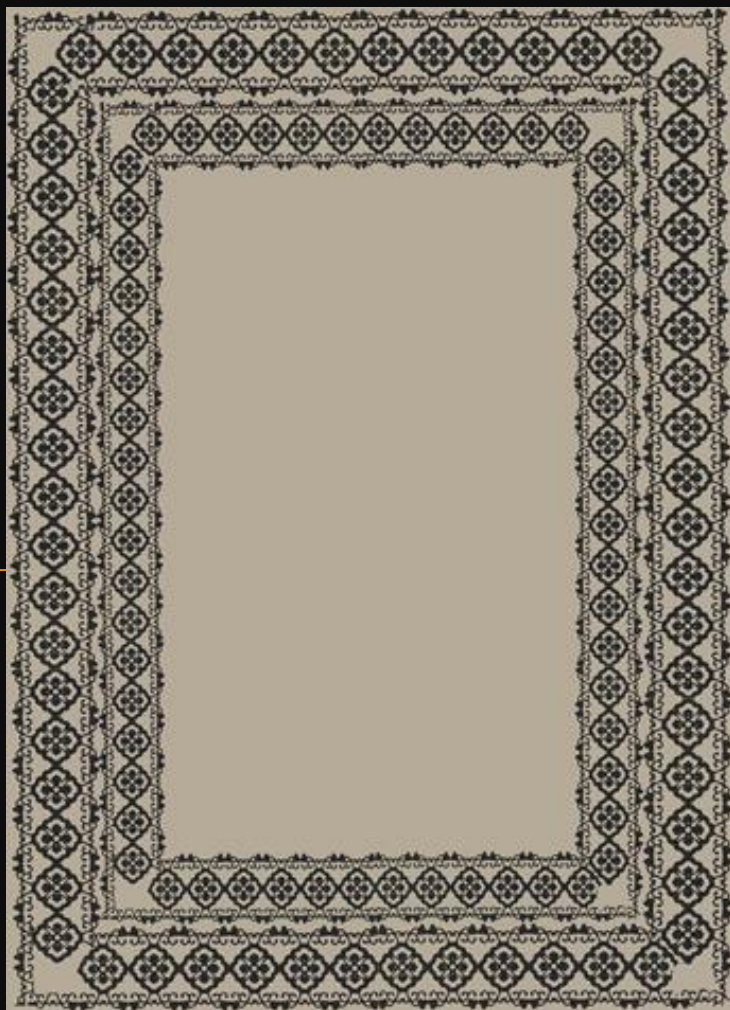


Print's and patterns

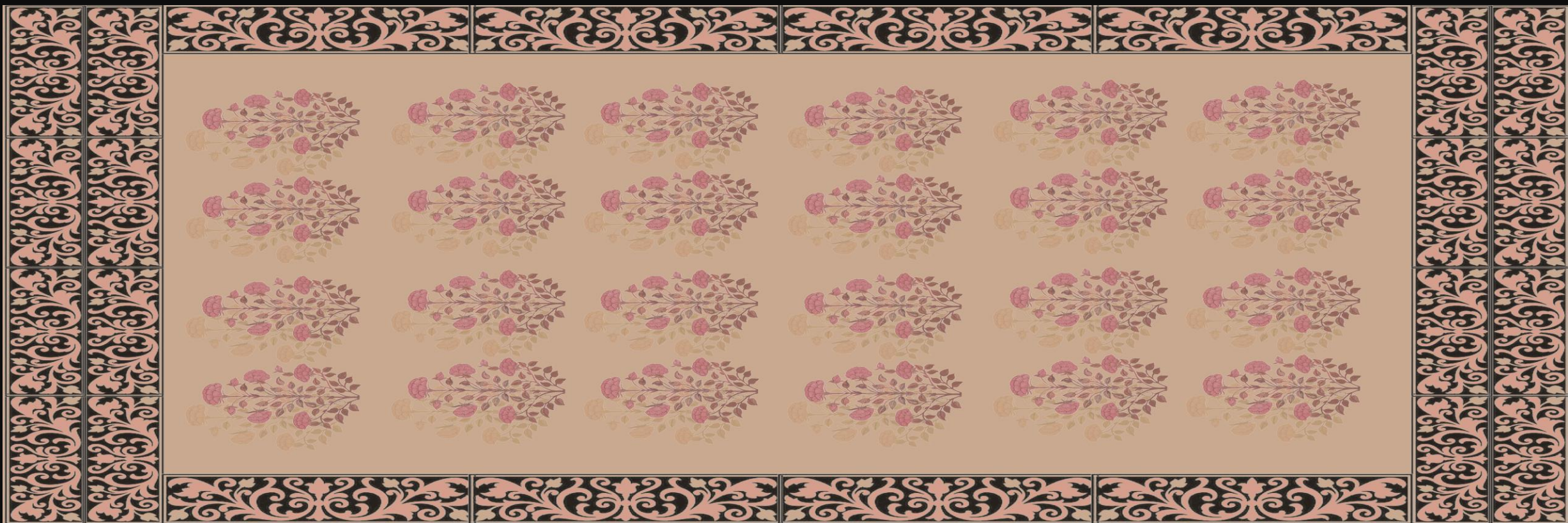
-
- So I made several prints and patterns or single motifs inspired by my motif research
 - Some of them were inspired by tree of life some are inspired by banarsi fabric
 - Some are done on photoshop and I additionally did sketching and paintings
-



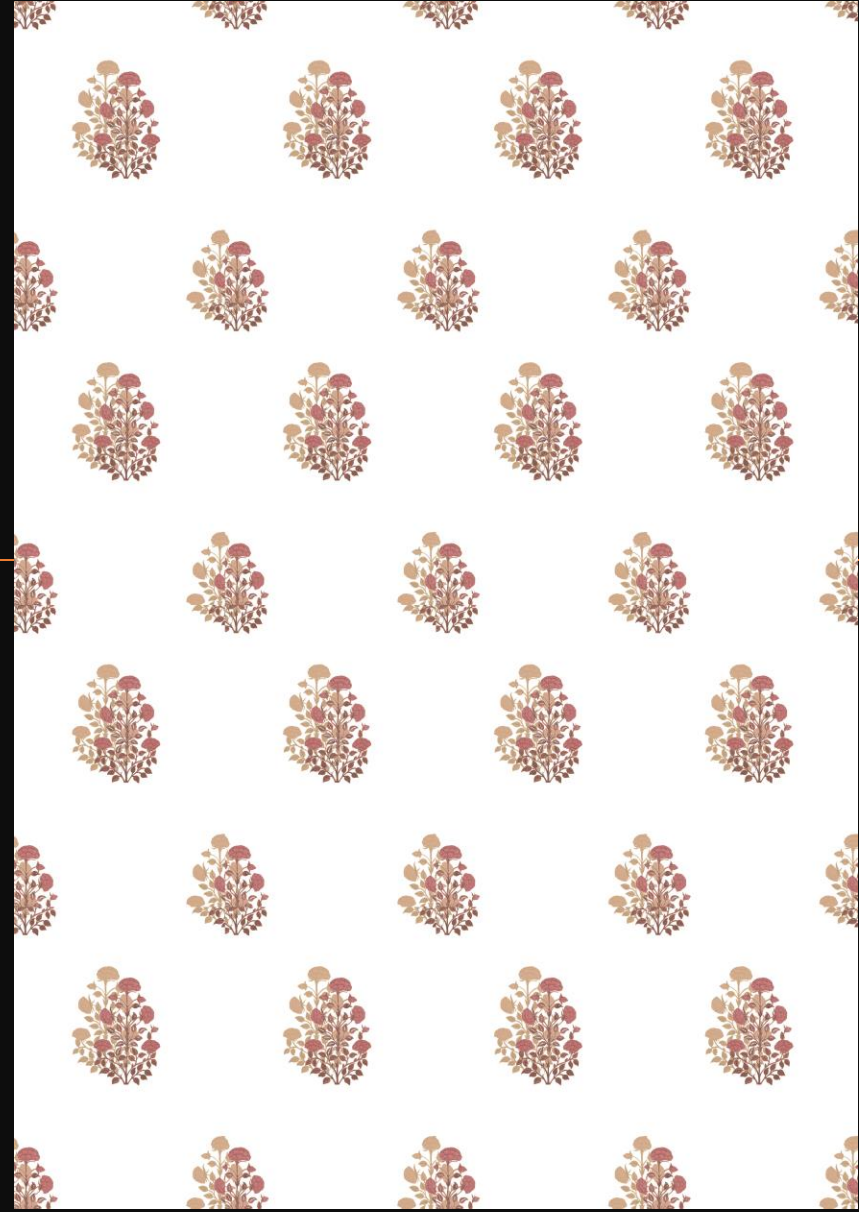


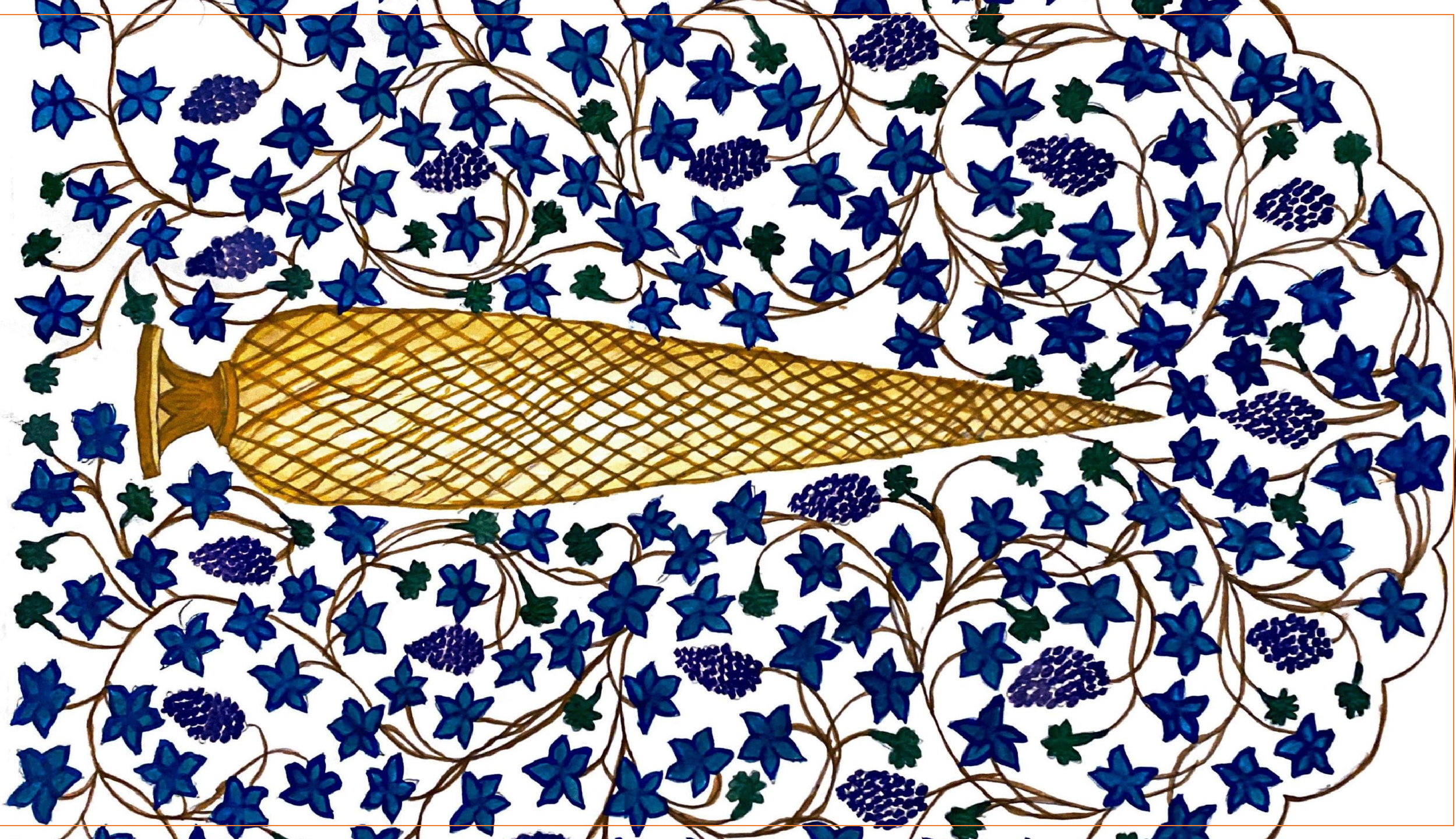












Fabrications

- Size 20x36
- Foil printing in gold
- Thread cotton & cotton



- Fabric weaved with pure Silk and Tilla
 - Handwork of silver foil (warq)
 - Size 20x20



- Size A3
- Thread cotton and silk
- Adda work of tilla on the fabric
- Motif: tree of life



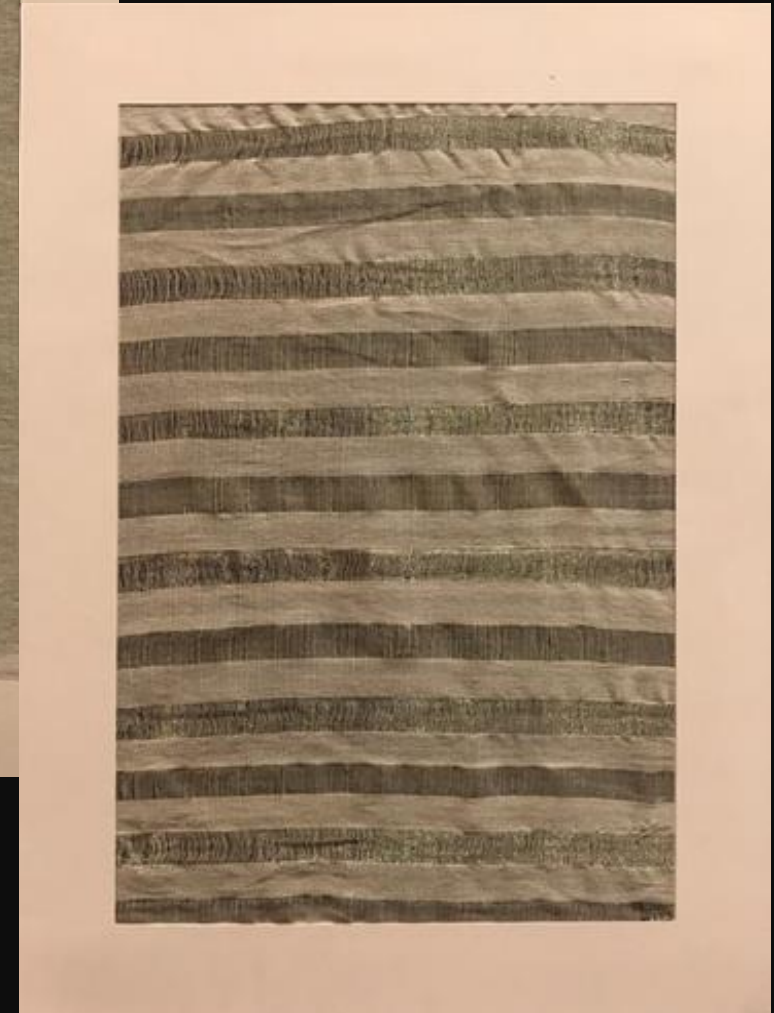
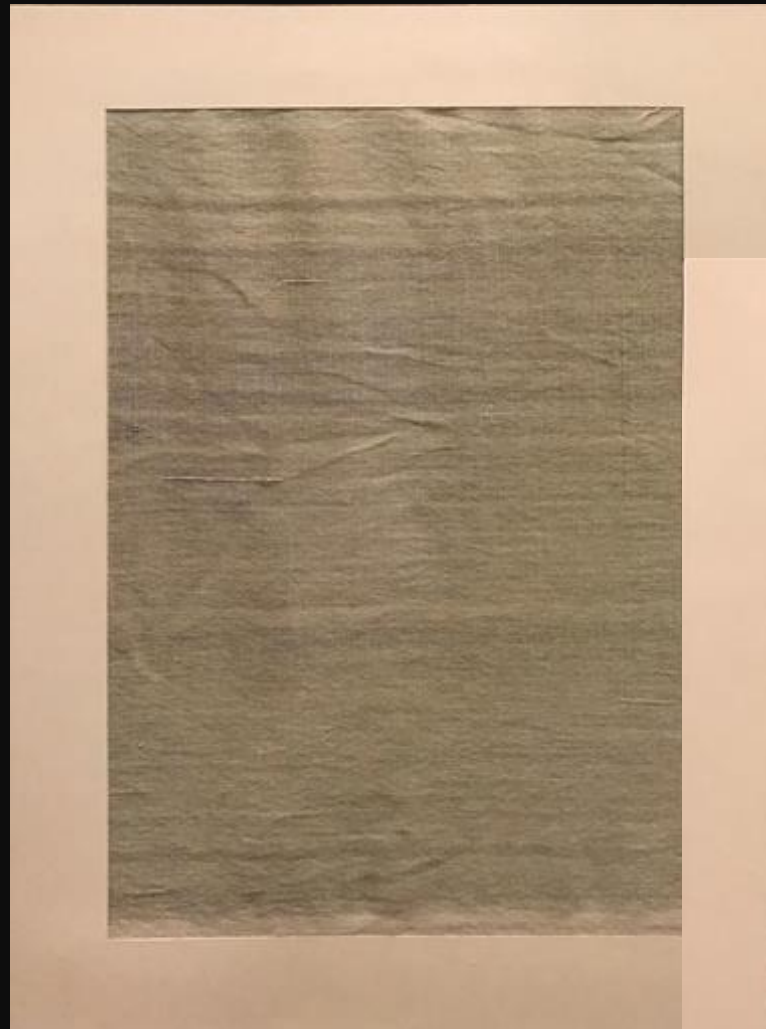
- Size: A3
- Fabric: silk and silk
- Technique: Machine Embroidery with silk threads
- Motif: tree of life



- Size : A2
- Fabric synthetic tissue
- Technique: embossing technique
- Motif: paisley



- Size: A3
- Weaved fabrics with cotton and silk but with different technique
- Thread: silk and cotton

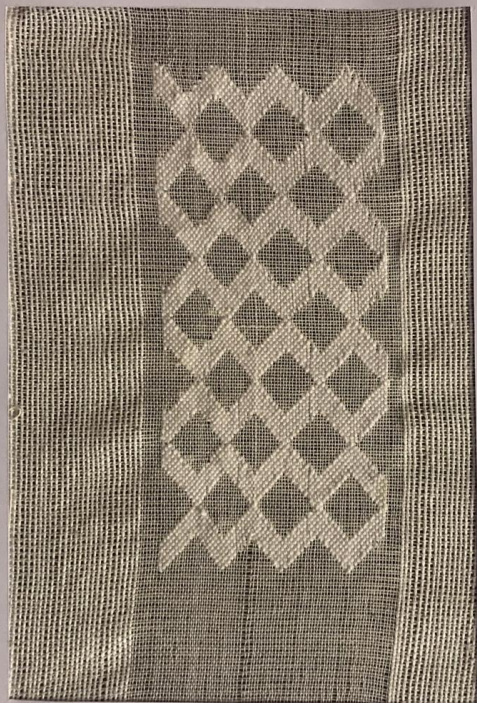


Jamdani Weaved Samples

-
- I learned the art of weaving jamdani by watching youtube videos
 - These are my initial samples
 - Presented these in my mini thesis
 - Size : width 10 inches and height 6 inches
 - Material: cotton, tilla, wool threads
-



- The first 2 samples
- Learning stage



"MINI THESIS"





My final idea proposal got decided in the mini thesis which is " Renaissance/Revival of Jamdani" for that I studied the history, geography, its inception, etymology, catagories of the jamdani fabric, weaving process of the fabric and additionally the floral and geometric patterns of the fabric their stylizing and how the fabric evolved through out the time from mughal era to now a days, colours and then I begin making contemporary patterns and motifs for the final pieces, I remain sticked with my color palatte but I reconstructed the motifs, first I was doing tree of life but then I went with the jamdani's own motifs which are floral and geometric like(laharia, aribel, kharava, haribel, buta, phuldar, konia). Other than sarees jamdani is additionally kenneed for scarfs and handkerchiefs. And I also chose to make some scarfs for final with sarees.

"REVIVAL OF JAMDANI"

The background of the slide is a close-up photograph of a Jamdani textile. It features a light-colored, finely woven fabric with a subtle geometric pattern in a darker shade. Several long, thin, brown tassels hang from the top edge of the fabric. The lighting is soft, highlighting the texture of the threads.

THE CRAFT OF JAMDANI

- JAMDANI, without a doubt, is most treasured of all the Muslins. Jamdani was originally known as Dhakai named after the city of Dhaka, what makes it exceptional is its unique range of motifs and patterns, both geometrical and floral. Which are not found in any other textiles of the region. These patterns and motifs are of Persian origin by historians. In Mughal's time period they brought Persian weavers to work with indigenous artisans to weave Jamdani. It is the Persian word, signifying intricate weaving of flowers and other figures with fine muslin on the loom.

Motifs

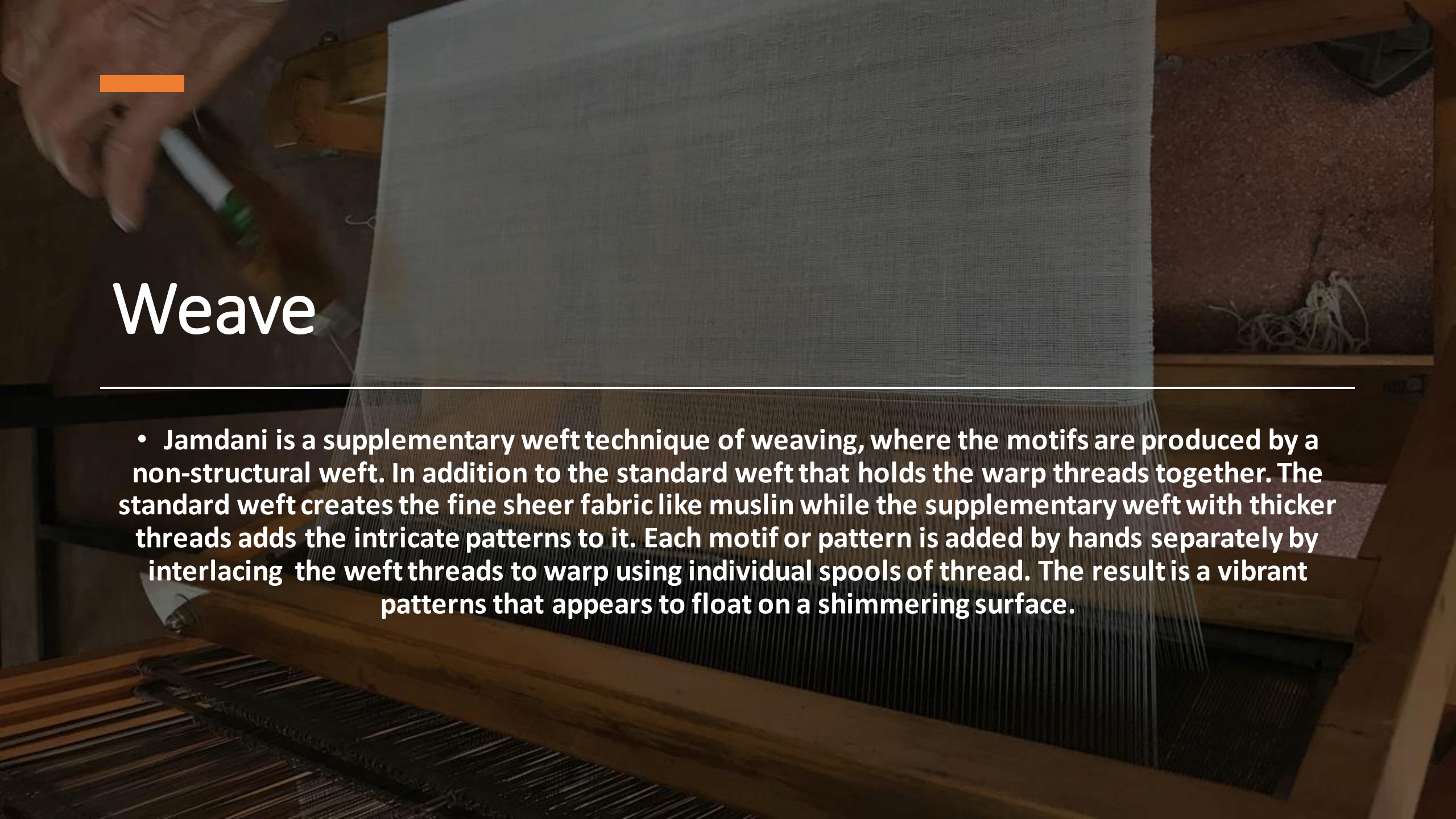
- A Jamdani Saree which have small flowers dotted on the fabric is known as a Butidar Saree. If the design is diagonally inclined, then it becomes a Tercha Jamdani.

The floral designs could include flowers, peacocks, leaves and vines. If these motifs cover the full fabric then it is known as jhaldar, jaal saree.

Jamdani known as Phulwar and if the flowers are larger in the size it is Toradar.

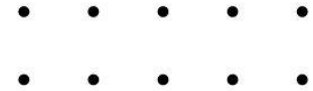
Some of the Jamdani varieties include Pulwar Jamdani where the pattern has rows of flowers across the saree, Duria Jamdani if the field is covered with polka dots like design, Belwari jamdani with colourful golden borders.

Generally different designs are weaved on the border, Pallu or end piece and the body.

A hand holding a green marker, ready to mark a piece of light-colored fabric on a wooden loom. The fabric is draped over the loom, and the hand is positioned to make a mark on it. The background is dark and out of focus.

Weave

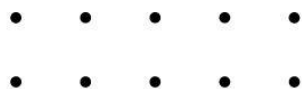
- Jamdani is a supplementary weft technique of weaving, where the motifs are produced by a non-structural weft. In addition to the standard weft that holds the warp threads together. The standard weft creates the fine sheer fabric like muslin while the supplementary weft with thicker threads adds the intricate patterns to it. Each motif or pattern is added by hands separately by interlacing the weft threads to warp using individual spools of thread. The result is a vibrant patterns that appears to float on a shimmering surface.



Key Directions

VARIATIONS IN YARNS

- In Jamdani material is same in weft and warp.
- Colour of the yarn is same in weft and warp.
- The yarn is uniformly Coloured.
- It involves adding supplementary cotton weft after matching colour and weight of the foundation thread sample
- Attempts were made to explore possibilities in surface



VARIATION IN FORMS SCALE AND LAYOUT IN JAMDANI

- in jamdani form of the motifs are mostly floral geometric trees and other depictions from daily life.
- Designs are delicate.
- Jamdani has a characteristically unique border
- Designs are mainly classified under:
 - 1) Individual florals motif called BUTIDAR.
 - 2) Floral sprays diagonally arranged known as TERCHI,
 - 3) Regular Networks known as JHALAR OR JAAL

INTRODUCING A NEW TECHNIQUE- PAINTING OF THE WARP/EXTRA WEFT

- There are no floats in Jamdani Weaving.
- the extra weft has no texture as such, in many cases it is embossed or raised. as compared to the background.
- Scale of the specific motifs are uniform throughout the surface
- Attempts were made to explore the possibilities in design motifs and threads.

Decline and Fall

- The jamdani industry experienced gradual decline since the mid 19th century, during the British colonial era, perhaps the greatest setup jamdani industry faced the fall of Mughal empire, and the number of additional factors also contributed to the fall of industry throughout the ages which includes climate changes, cultivation of cotton crops, use of cheap yarns, and also the biggest one of them all use of machinery in the English textile industry and also the low income which forced many artisans to leave this profession of weaving.

S.W.O.T ANALYSIS

STRENGTHS

- Skilled artisans
- Unique characteristics of craft form
- High demand of product in international market
- Sustainable approach towards product development

WEAKNESSES

- The weavers don't get reasonable prices for their work
- Lack of training facilities
- Lack of organizational strength
- Inadequate welfare measures

OPPORTUNITIES

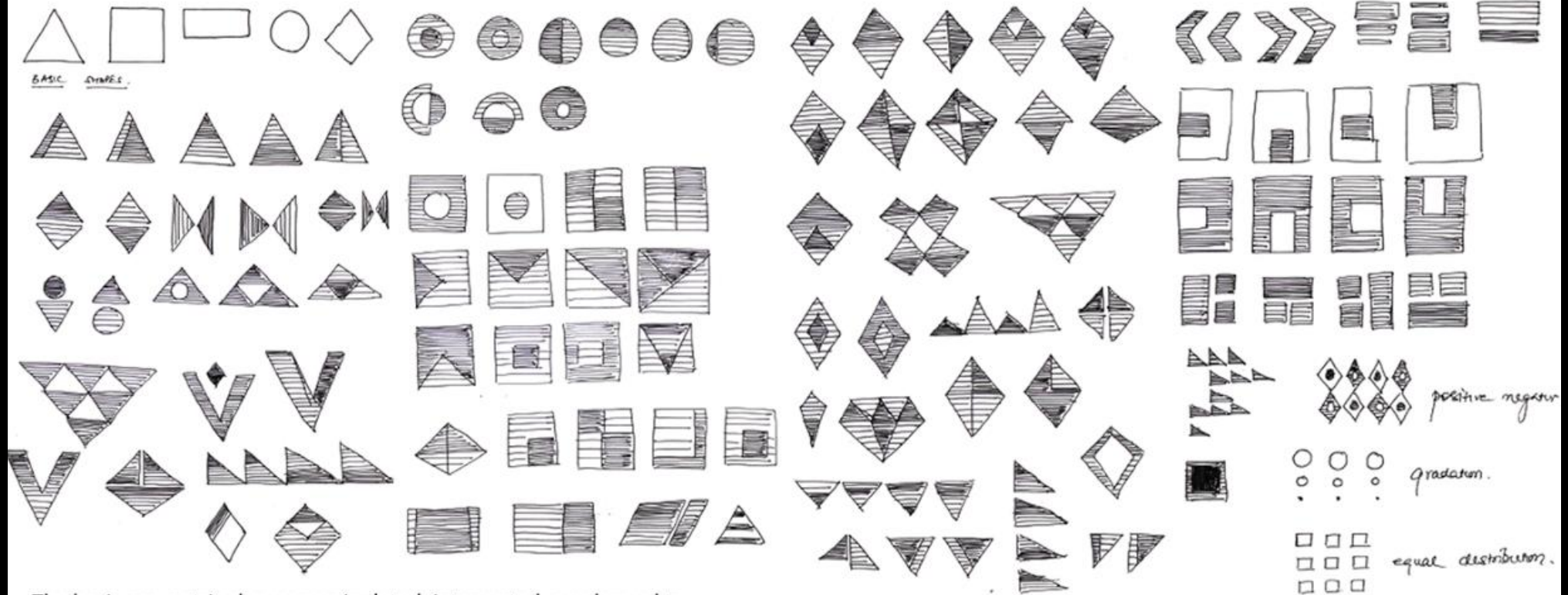
- Huge market in sustainable world
- Creative product packaging
- Training more artisans
- Telling more people about this unique craft
- Selling product with GI tag in order to prove authenticity

THREATS

- Young generation don't want to pursue this work because of less income
- Lack of education and awareness regarding ongoing campaigns and schemes to save this craft
- No investment's
- Products made on powerloom are available in market at much lower price

Final Prints

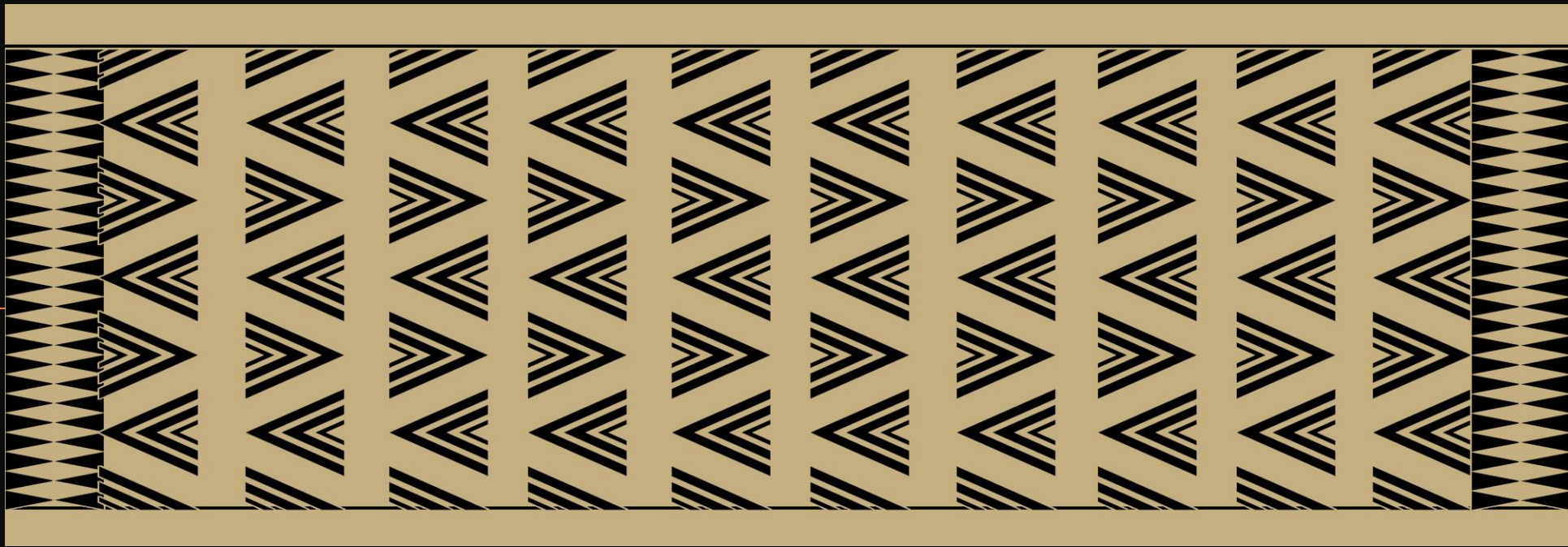
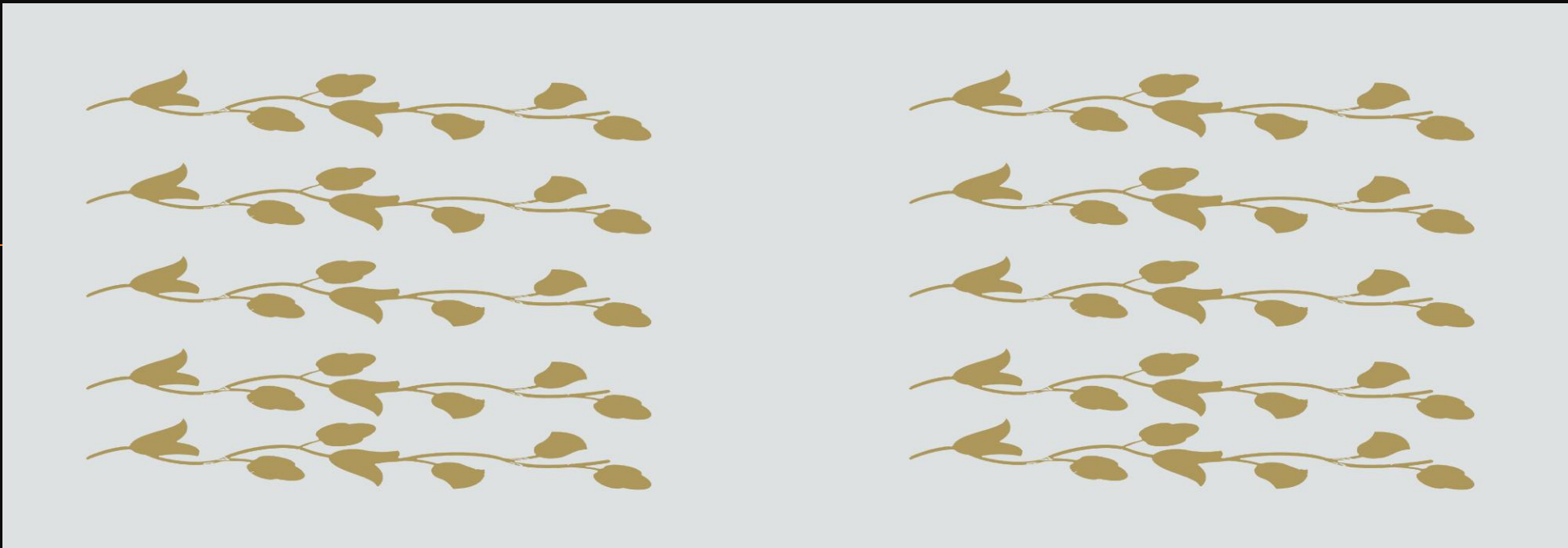
INITIAL FORM EXPLORATIONS

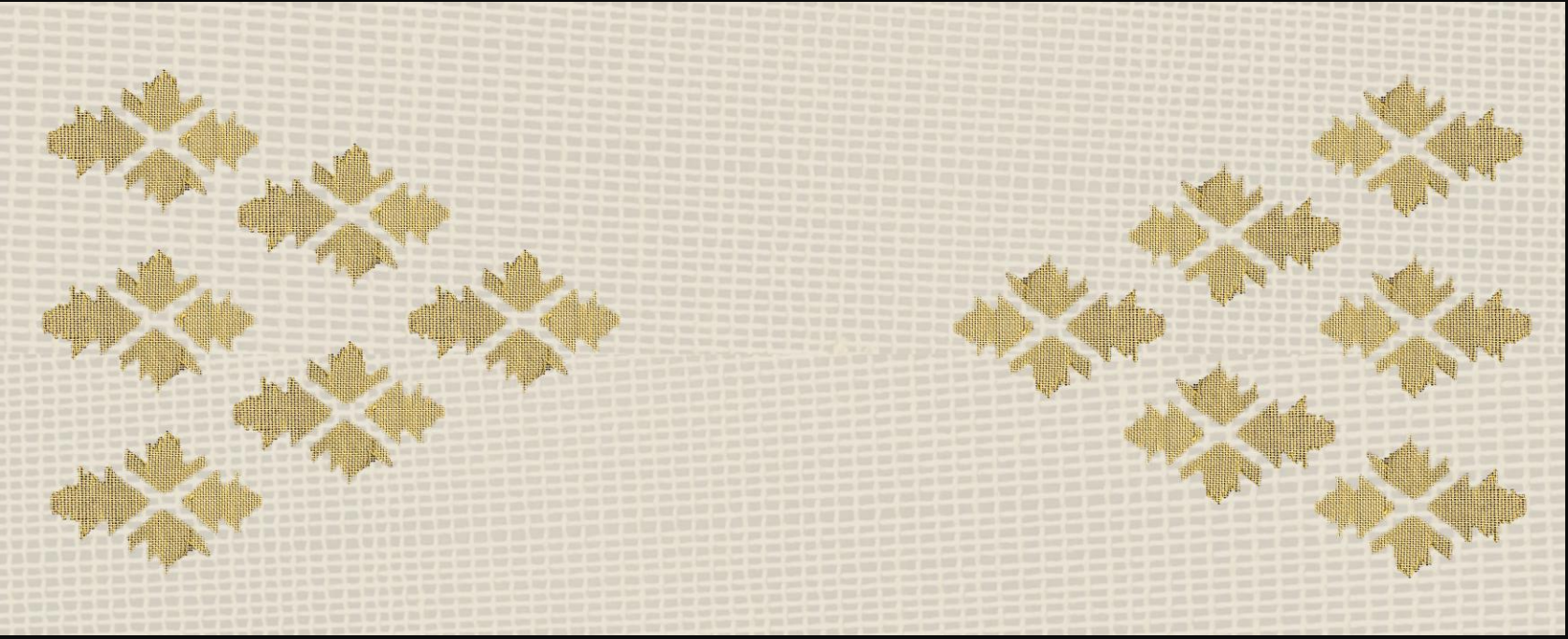


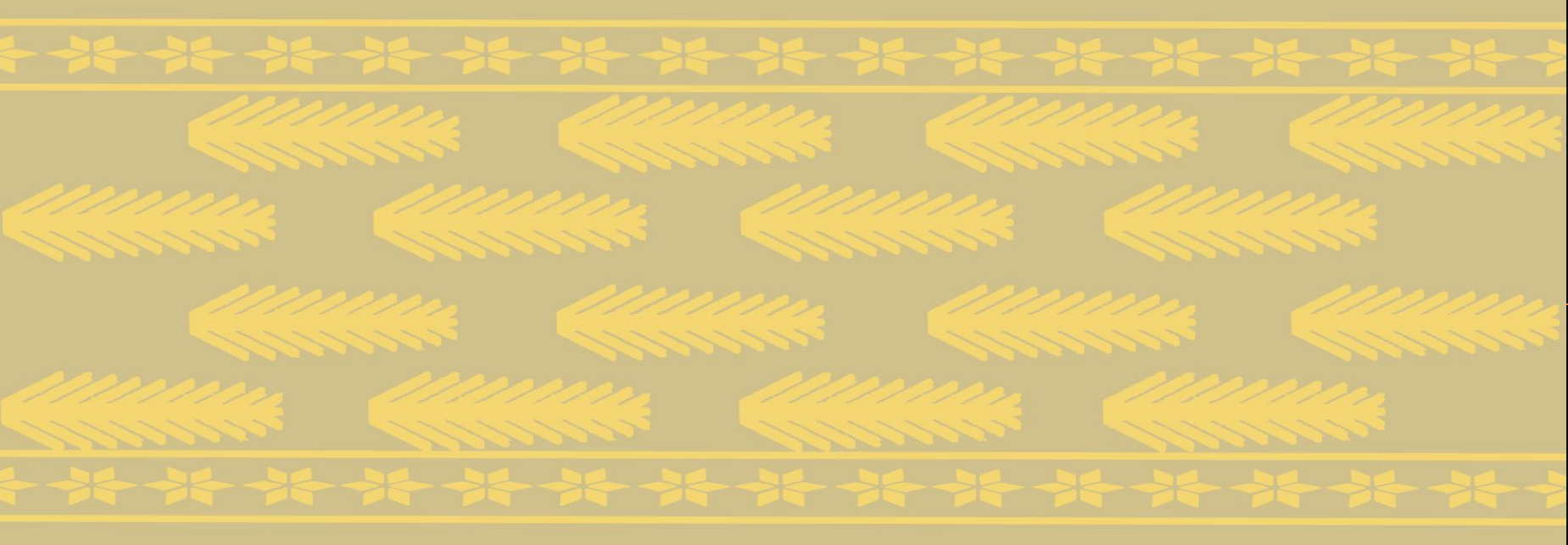
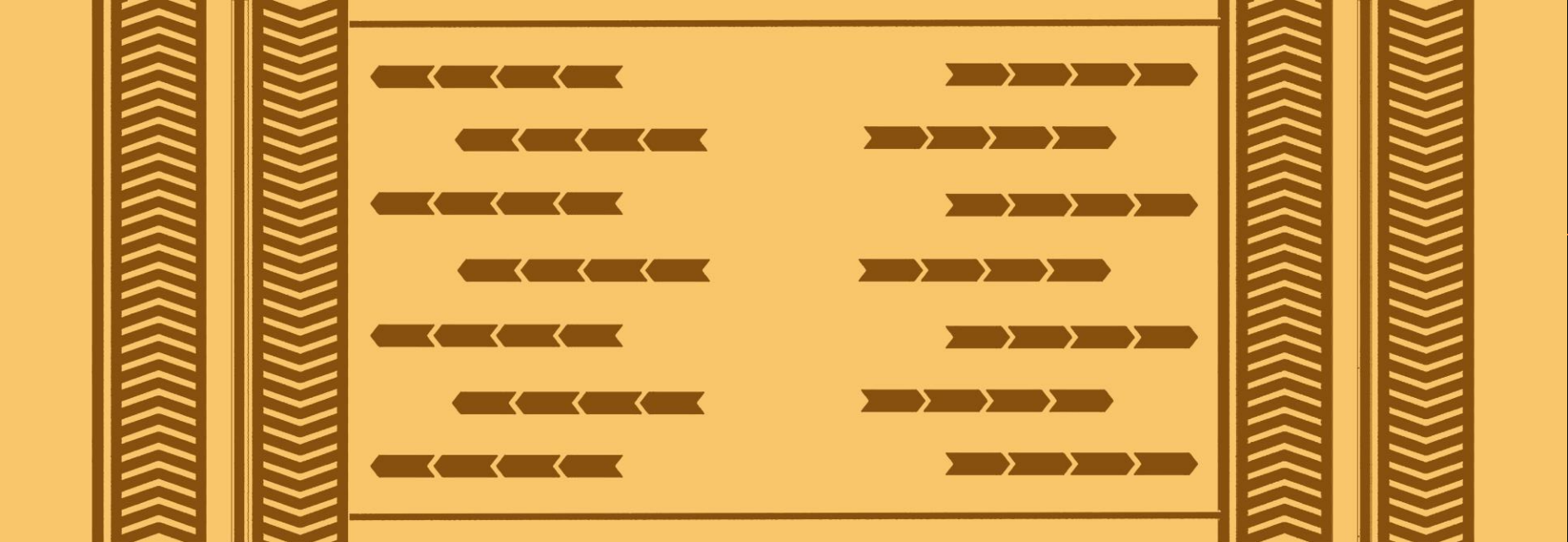
The basic geometric shapes manipulated, intersected, overlapped to achieve the following-

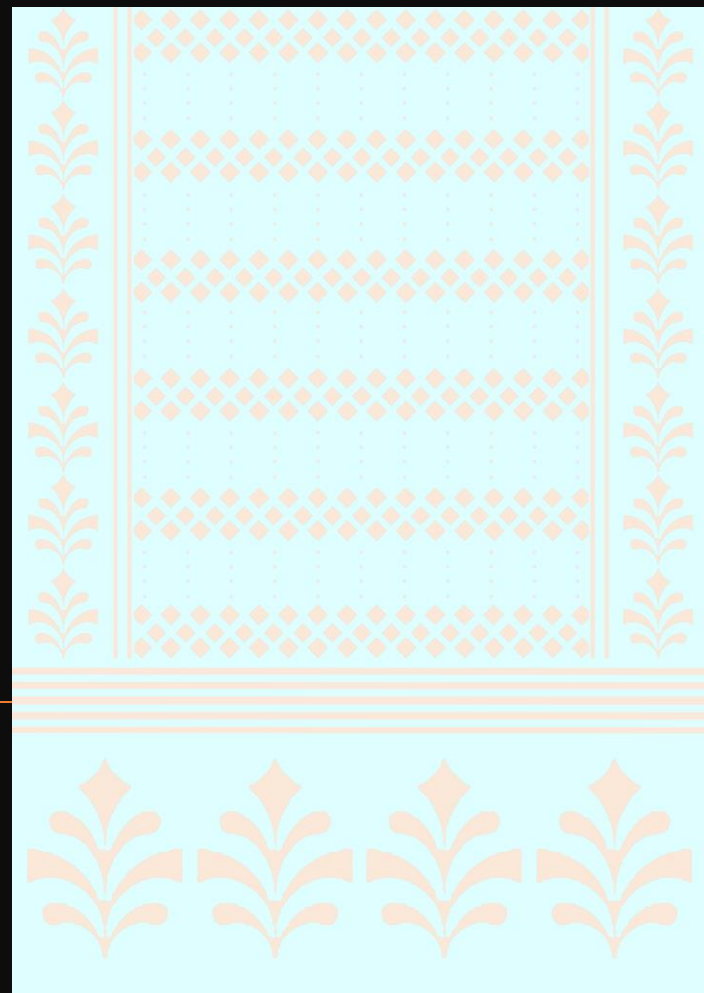
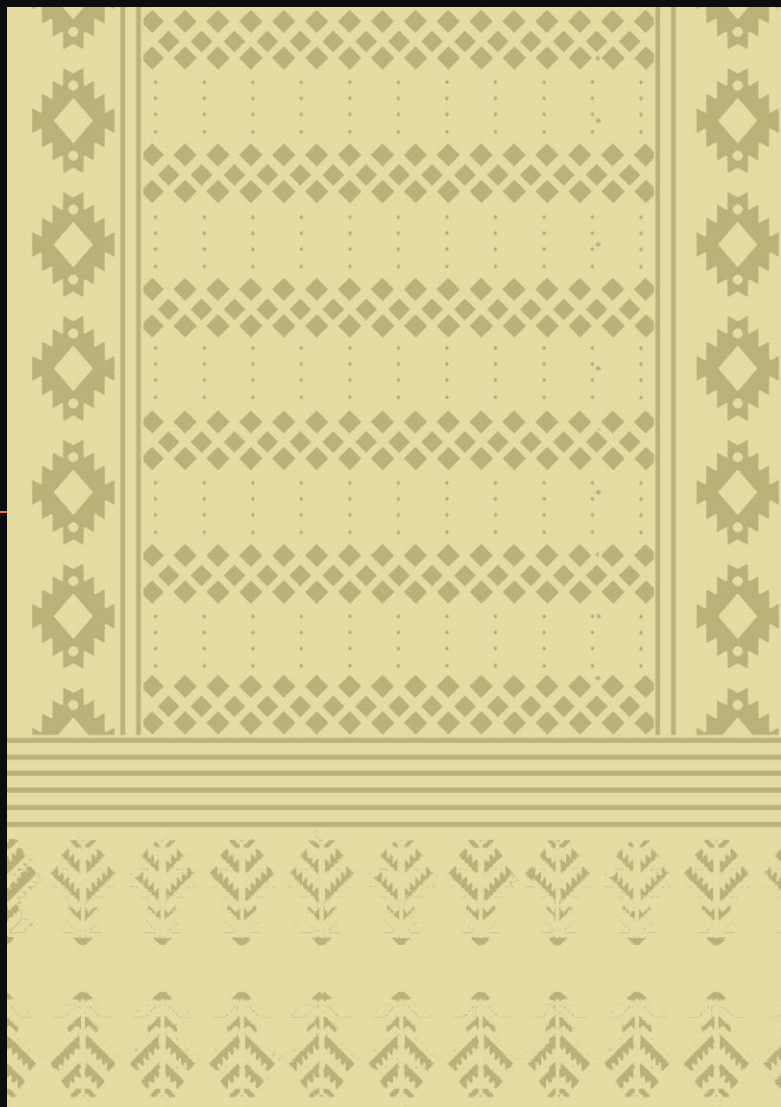
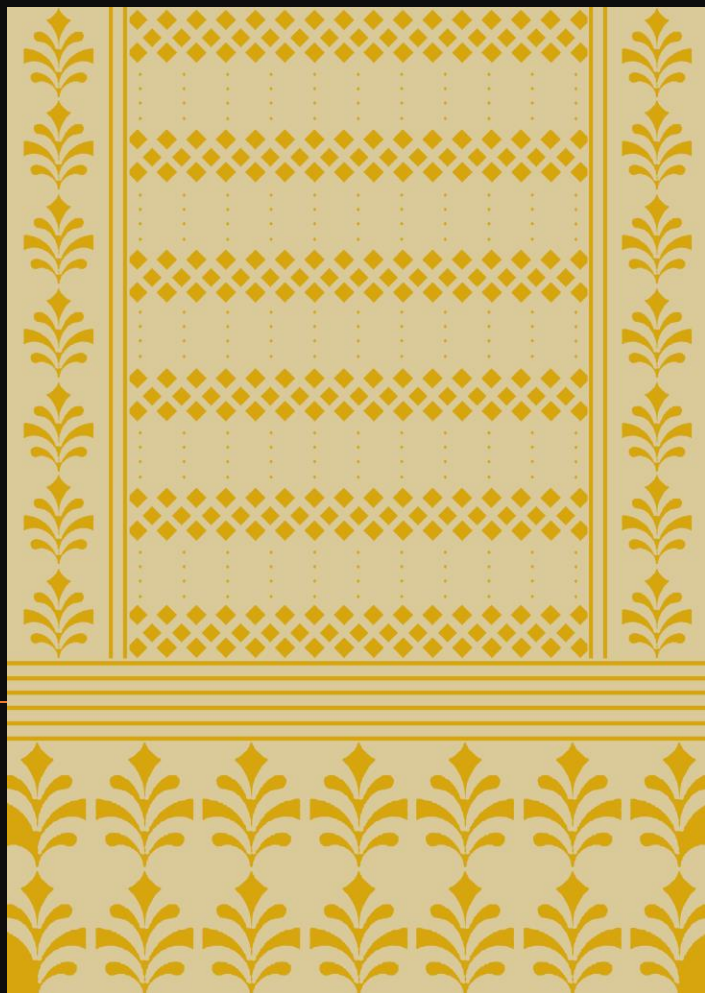
- Positive and Negative forms
- Character of transparency and opacity
- Gold/ zari finish to accentuate certain parts of design
- Matt Finish
- Using different yarn counts to impart visual interest
- Using space dyeing, ombre with plain weaves
- Breaking rigidity of geometric forms
- Use of colours as a design element where ever possible

- Abrash texture
- A Shape transformation forming the motif blanket
- Change in the number of plies between 2-3 subsequent weft insertions in jamdani, there by making the form heavier in some places and sparse in others
- Use of positive and negative space within form to give depth.





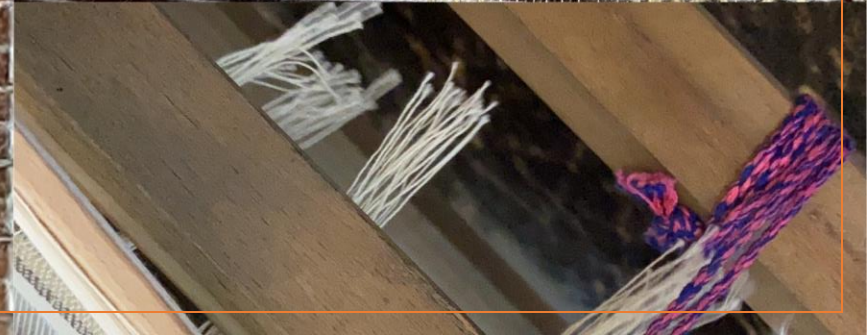
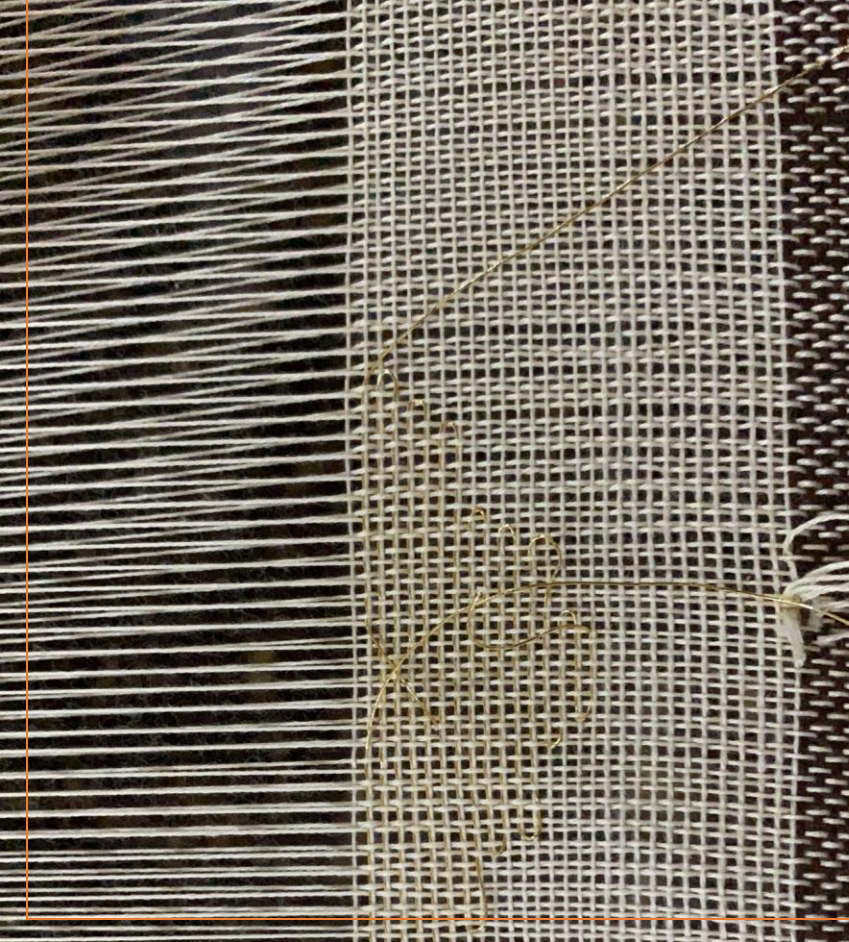


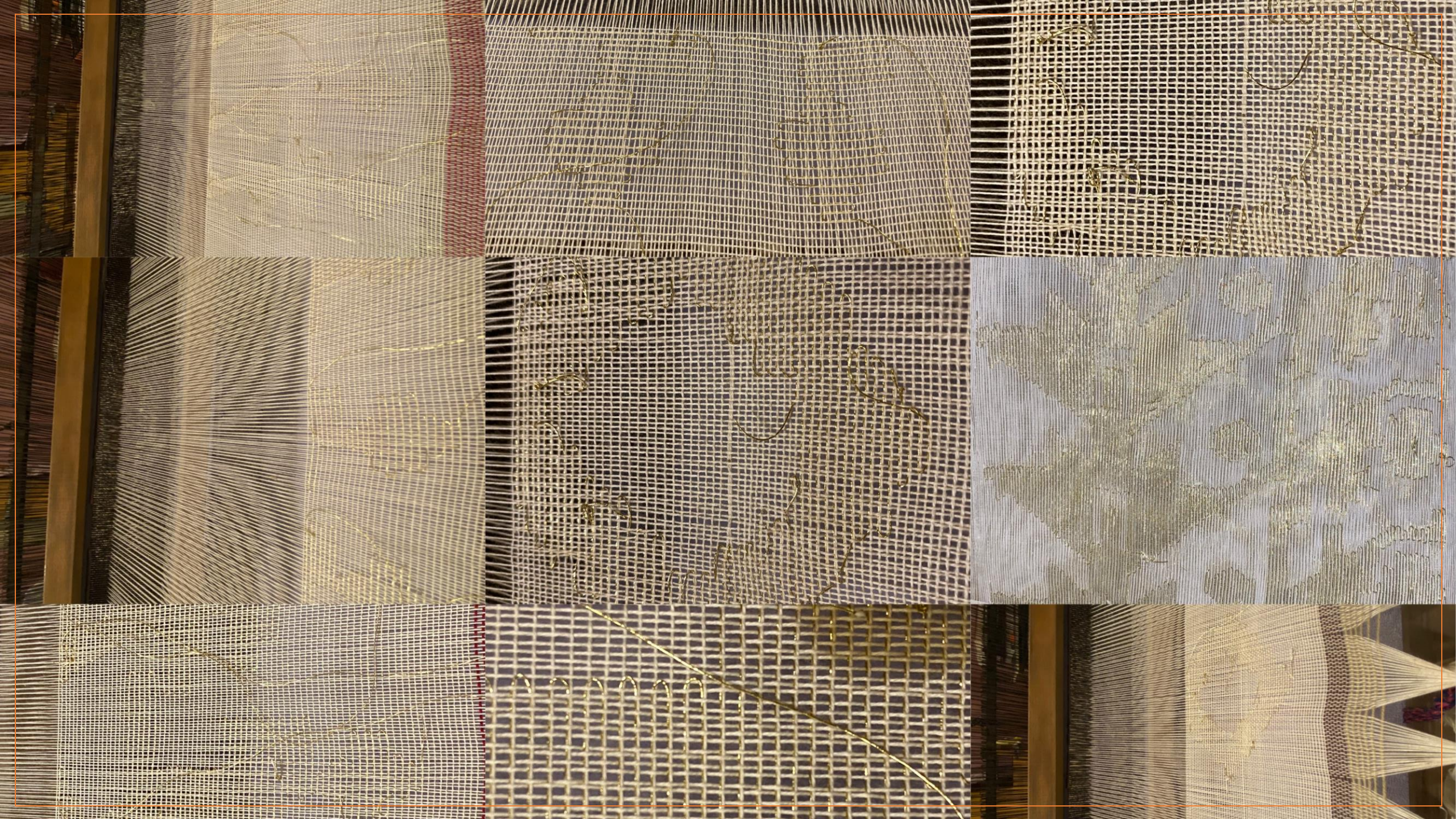


Process from dying
to weaving and final
samples

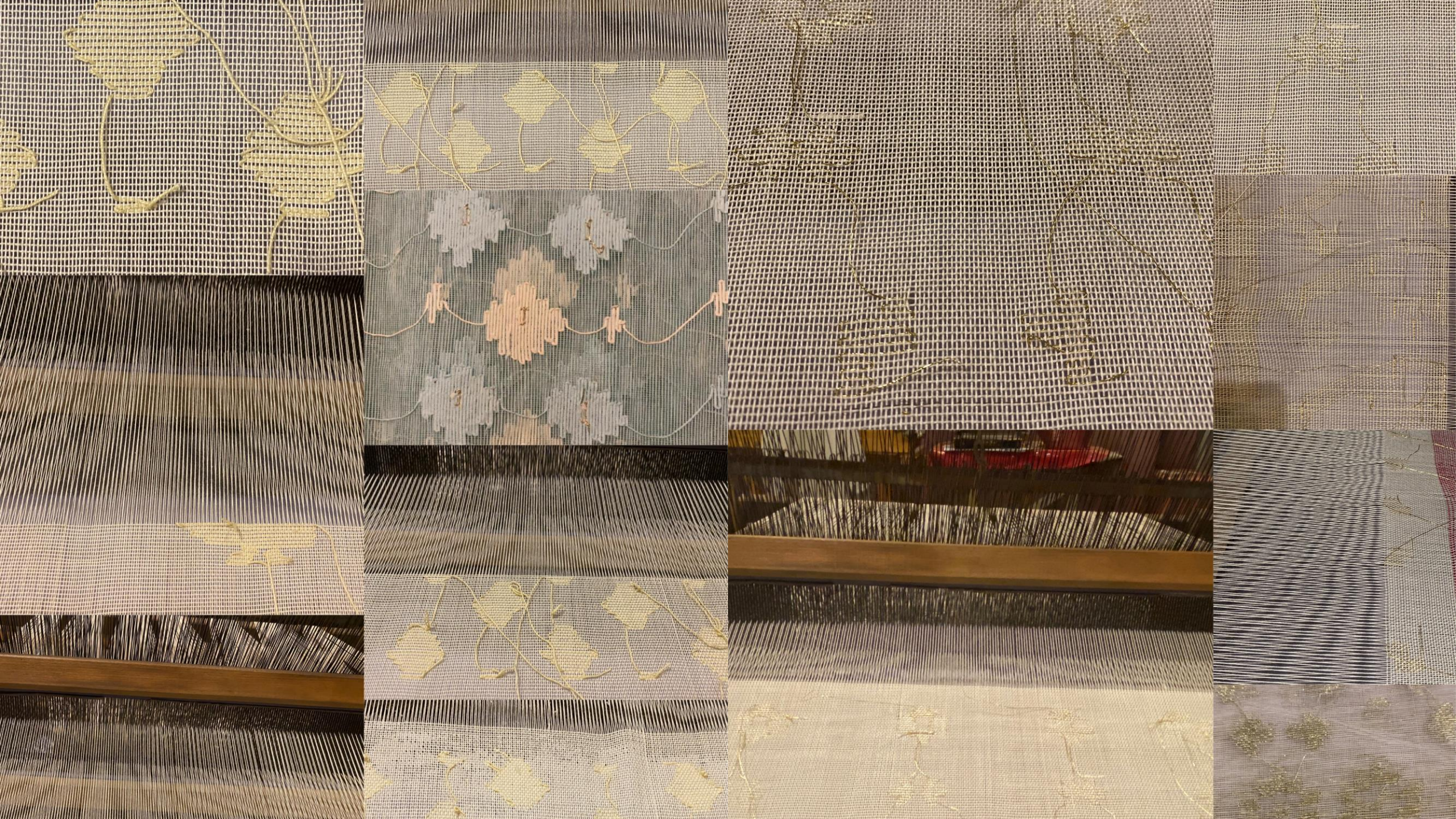


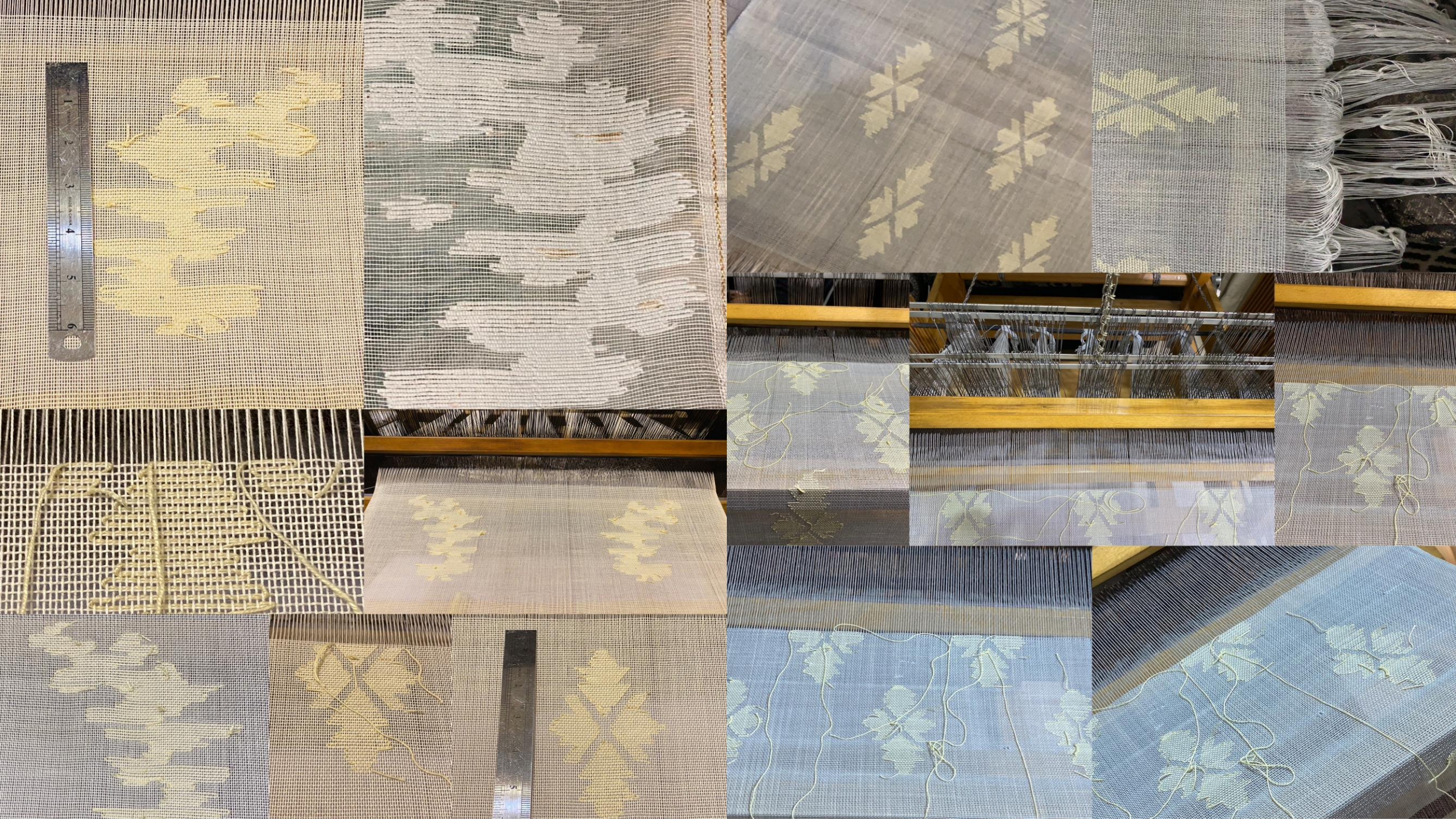












Final Samples

- Final Samples
- Experimentation for saree's and scarfs motifs
- Size: 6 inches x 10 or 12 inches
- Color: white on white (in some samples I used Gold Tilla)
- Thread: cotton on Cotton + Tilla













"Final thesis"



How covid19 affected my thesis

Initially my conception was to train people here in Pakistan for Jamdani weaving but because of the coronavirus thing and lockdown. I wasn't able to train people here for the weaving, and afore this lockdown I went to Karachi and probed for weaver's there and additionally with the avail of them I contacted some of the weaver's and people there in Bangladesh who helped me with the project, and the saree's are from the Bengali weavers I sent them my patterns and samples. but I endeavored to do as much as I can here in lockdown I trained two people here in weaving one is in my village and one is Amir in the university who helped me with weaving the scarfs.

Scarf (weave details)

Saree (weave details)

- Scarfs size: 22x70 inches
 - Thread: cotton on cotton (cotton 20 double)
 - Yarn count: 1 inch is 22 threads (22x22=486)
 - Weave technique: plain weave and motifs are made with twill tapestry weave
 - Motifs: geometric and floral
 - Motif thread: 8 & 12 Weight Quilting Thread
 - Reed: 22
- Saree size: 237x52 inches
 - Thread: finest cotton and also gold zari
 - Yarn count: 200 by 200
 - Reed: 2200
 - Motifs: geometric and floral
 - Weave technique: plain weave and motifs are made with twill tapestry weave.
 - Motif thread: zari and cotton thread

➤ Final Work

In my final I did 6 pieces which includes 3 sarees and 3 scarfs



























