



Jamdani and Nakshi Kantha enter global conversations through design

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"I feel fascinated by Nakshi Kantha's adaptability, you know, not just stylistically but structurally. I like to intentionally keep my designs mismatched because I want my pieces to look like the fabric had been cut directly from old kanthas," she explains.

Subah wants to challenge the mass-market expectation of perfect symmetry. This is why one may find variation in thread tension or the small shifts in motif placement in her collection. This, she explains, is not a flaw, but the signature of authenticity.

"You see, the pieces in my collection are not made by machines. Real artisans make them, so naturally, there will be certain differences. And that's the beauty of it, which I am very proud of," she remarks.

Designers like Samaha Subah use Nakshi Kantha's uneven, hand-stitched patterns to create authentic, mismatched pieces, while Farhana Munmun adapts Jamdani for durability, washability, and everyday wear beyond sarees.

While Nakshi Kantha is being translated through stitch, Munmun is trying to reinterpret Jamdani through structure. "My clients used to complain: 'Jamdani frays, Jamdani can't be washed. If only there was something more practical!' And so, I switched looms and experimented," she shares.

In an attempt to get a more practical output, Munmun worked with slightly thicker thread counts – still handwoven and rooted in tradition, but washable and more durable. And then she broke the rule and moved Jamdani beyond the saree.

Today, her collections are being sought after by Bangladeshi and international customers alike. And perhaps most remarkably, Munmun's most impactful contribution is in upcycling.

She explains, "I collect worn-out Jamdani sarees that people would otherwise throw away. The parts where motifs are intact, I turn them into wall frames, jewellery, hairbands, even shoes."

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