



Taant saris are simplistic in nature, their attraction relying in the mastery of the weaver. And like the jomin itself, the paar is not elaborate, sometimes running like a monochrome ribbon, or just a line of zig-zag weave, or at times just straight lines.

The Mirpur Benaroshi shines in the intricacy of the paar. Often executed in strands of silver or gold, the motifs — peacock, birds, paisley — come to life through the artisan's creativity.

The colour of the paar is either in sync with the entire ensemble. Sometimes it is in stark contrast. Consider the auspicious white and red — colours of positivity. That is your Baishakh in a wild mix. The same works during the Sharodio utshab, when goddess Durga descends to her father's abode on earth.

If women find the paar fascinating, some artists think it is enchanting. Murtaja Baseer is one such artist. His leading ladies are set in two complementary settings — one deeply rooted in pastoral Bengal, and the other in the more modern context of city life.

His realism often depicts a lady donning the simplest of saris, with a paar made prominent with a single stroke of a colour— often offsetting the composition in its sheer radiance. His Avant-garde paintings set in urban settings most often portrays the sari in its simplicity. But in Baseer's signature abstract realism that breaks down the real-life image of his muse often shows a brush of colour, sometimes streaks of what is unmistakably a sari's paar.

While the sari can easily be considered a six-yard-work-of-art — a creation of weavers, and modern-day designers — the paar is nothing short of a border that frames the canvas — often extravagant, sometimes majestic in its simplicity.

In the sphere of fashion, it is one feature of grace for the sari. It is an integral part of the design of the stitchless yard, which has been the garb of choice for women of this region for the last five millennia. And its appeal, like the sari itself, is timeless.



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