India has been the confluence of many cultural influences that pervaded its very existence over the centuries. Various invasions and annexations of alien populations ranging from the invasion by Alexander in 326 B.C to the influence of the eastern monks during the reign of King Ashoka have left their indelible marks on the culture, dress and ornamentation of the people of India. From the invasion of the hordes from the Pamirs to the Afghan influences. The intermingling of people, armies and wives from distant lands left their impact on the culture and lives of the natives of the Indian sub-continent. This confluence of differences led to the creation of certain traits visible till date on the lifestyle, clothes and manner of wearing of their garments. Thus, when the Mughal styles merged with the local there was an interface between the sari and dhoti-wearing Hindu clans which came into contact and conflict with the shalwar and kameez wearing Persians and Mughals. Even though the cut of the clothes\(^{24}\) is very simple, the true magnificence of their attire is attributed to the workmanship and skill of the weaver, dyer or embroiderer. And as beautiful the cloth and its wearer so is the excellence of the design and vice versa. It is mainly because of the confluence of so many impacts that there is a tremendous elegance and variety of cut to the clothes designed in India as also the myriad permutations on a theme which never ceases to amaze.

Although the art of sewing was known in India long before the arrival of the Muslims, Indian kings have traditionally shown a preference for unstitched clothing, especially in the hotter regions of the country where it is much more practical to dress the body in loose lengths of fabric which leave the loom „ready for wear“. The ones who wore stiched clothing tended to be outsiders like the Kushans and Shakas who were from Central Asia.

By the seventh century the coat or tunic replaced by the *uttariya*. It was often worn with a *pyjama* or *dhoti* and the accompaniment was a shawl or

mantle. The focal point of the male form of dressing up was the head dress or the turban or pagri. The uttariya was the over garment or covered the upper garment. The antarriya is the lower garment and it is kept in place with the kayabandhan which is tightly bound around the waist. Another essential part of the multi-piece is the head gear. These were the indigenous clothing styles that were imposed upon by or had incorporated within their fall the drape the styles of the clothes of the foreigners.

Fabrics are complex mechanisms of interwoven threads that are themselves mechanisms of twisted fibers. Drape is a property of fabrics associated with the aesthetic appearance of garments and other textile structures. Fabric drape can be defined as a description of the deformation of the fabric produced by gravity when only part of it is directly supported. This is the case in many applications where fabrics are used. A garment, for example a skirt, is in contact with the body only at some places. Most of the rest of the skirt falls gracefully and forms smooth folds. This characteristic is perhaps what distinguishes a fabric from other materials. Therefore, the simulation of fabric drape is an interesting concept and has been put to, including computer-aided apparel design whether unstitched or stiched. The advent of stiched clothing also required an indepth study of the fall, drape, swirl and feel of the fabric.
The above silhouette is probably of a member of the royal household who is wearing a stark white angrakha that seems to fall straight from the upper torso. It is tied at the waist with a white narrow belt that seems to be a broad piece of cloth that is wound around the waist and falls down the front almost to the knees. The angrakha is fastened right over left and is tied at the upper part of the left side. He is wearing a white uttariya which is thrown across the chest in thin folds and one end is bunched over the left shoulder while the other end hangs down the back. He has used a thin stretch of cloth as a headcloth. His accessories include a double stringed black beads necklace probably of rudraksh seeds and a single string of fine black beads at his wrist. At his waist is tucked a dagger in a gold-tipped red scabbard. It has a golden hilt. Along strung from the waist is a single string of what look like bells which are probably for warning others of his arrival. Also tucked into the belt is an orange oval piece the size of a soap cake. It could be a prayer book or some lucky talisman. His feet are in orange coloured shoes.
The Male and Female Body lines

In an attempt to trace the most important stylistic developments during the past century it is necessary to touch upon some of them quite briefly as it would be impossible to cover every type of dress that may range from the most fashionable to the most ordinary, of every age group, social class and occupation and to examine in detail the related aspects of underclothing and children’s fashions. These aspects have been referred to but a work of this size cannot hope to be completely comprehensive. In addition, this study is intended mainly as an overview to the lines of ensembles for the prince and pauper alike from the Sultanate period to the twenty-first century Indian subcontinent. Arabic, Mughal, eastern and European influences have had their niche in the dressing norms of the noble man and the farmer. For example, the waistcoat of the Englishman and the ‘vaskit’ of the central Indian tribal dwellers are comparable. It is to these sources that we can look to appreciate most clearly the fashionable silhouette and style of beauty favoured in each decade and to give us an impression of the sense of dressing and decor of any given period.

There is an endless terminology apparent in the world25 of clothing. One piece may be called by variations of a name or different names altogether. However, for the present study the lowers have been dealt with as pyjama or trousers while the upper garments may be given their specific names i.e. jama, choli, odhani etc. For every name there would be a locational or cultural root. For example the term pyjama could be literally explained as the ‘Jama’ or garment or article of clothing, and as ‘pa’ effectively refers to the legs and the two jointly connote ‘jamas for the pa’ or ‘garments for the legs’.

These leggings or lowers are popular the world over as ‘Asian trousers’ and have been found by many of the western world as a joy as they are the

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ultimate in comfort and the least demanding for fit. They are free and easy. They are unisex and unisize. They look as good on a large fat man as on a tiny slim woman. They are designed for comfort in an active life, on horse or camel back, as well as for squatting, walking and working in the fields.

Some trousers are full at the waist and narrow at the hem, some are the reverse and some are just enormous all round. Much can be done about the cut and fall of the upper garments like the kameez, choga or kaftan, but there is very little published about trousers; maybe because in Asian dress they are rarely seen much because all that usually showed was the lower legs and feet peeping out beneath the hem of the jacket or kameez.

By the Medieval era the choga or the coat like garment had become the popular choice. Chogas were made very loose and were often worn over jamas, kurtas and even angarkhas. Some of these chogas were constructed to have a dual lining, one of which could be removed regularly for washing and was again stitched on. The inner lining was usually of silk while the inner lining was of cotton. This arrangement of removal of the lining helped keep the clothes undamaged [as usual they had very elaborate and delicate embellishment] yet fresh for the wearer. The name atamsukh in Hindustani is indicative of the ‘soul comforter’ which was a long, loose garment worn over the ordinary everyday dress of a person. It was initially designed for combating the extreme winter temperatures. In the original form the wool of the atamsukh was sourced from Kashmir and the brocades were woven in Varanasi and Gujarat.

The Asian tailors developed methods of cutting fabric with extraordinary economy to achieve maximum effect. All they had for tools was a good eye, a length of fabric and some shears. They would measure the fabric off against the body, cut it into rectangles and sew them together. There was no need for patterns. There is no darting and fitting, no wasteful cutting and consequently
no patchwork. In the Asian and the oriental region these loose trousers have a broad contextual presence in the nomenclature of garments. They are unisex in usage and may or may not have variations depending upon the rank and file of the user or the material and drape of the fabric used to make them. There are several variations to their cut and line e.g., pyjama, parallels, churidars, salwar, Patiala salwar, Pakistani salwar, garara and sharara. There are, however, three main types of these trousers.

By the 19th century the jama, angarkha and choga gave way to the more streamlined chapkan. With the advent of the sewing techniques from the British Islesthe concept of ties lost its original charm and was replaced by the stylistic element of the buttons which in turn was the crossroads for the entry of the achkan and a little later the sherwani. To an extent the cut and fall of the formal 19th century garment was carried into the 20th and has become popular even in the 21st as the bandgala or the jodhpur which has been the hallmark of many of the formal attires of our heads of state.

Women sported the small breast covering called the choli, kanchli, angia and sadri. It was a small piece of see-through cloth that tied the breasts. According to the vivid accounts of B.N Goswamy, the unstitched blouse was introduced by the Shakas and the Kushanas to the sub-continent in the 1st century A.D. This basic design of the brassiere like garment has changed little over the centuries as it does its vital task of supporting the bust. In western India the choli comprised cups made of triangular pieces of cloth [much like the bikinis of today] which were tied at the neck and at the back to provide necessary support. The halterneck version of this choli came to be called the angia and was a rage in the fashion scene during the Mughal era. Almost always the angia was embellished with sequins, spangles and other such attractive devices.
Plate: 46

Portrait of Malik Ambar.

Ahmadabad, Deccan, C AD. 1610-15.
Paper, 20.5 X 10 cm.
Acc. no. 50.14/8

The above silhouette is of a messenger probably who is carrying news of import to his master. He is shown wearing a bright orange churidar that is teamed with a pristine white full-sleeved angrakha in a fine material probably muslin. Below the angrakha he is wearing a waist-length, sleeveless inner in white which is visible at the neck. The churidar is block printed with yellow flowers. The silhouette of this churidar is visible through the angrakha. He is shown wearing a yellow probably printed belt at the waist from which is suspended the missive that he is carrying on a separate red belt that has fastened the message in a manner to make it doubly secure. The silhouette of the angrakha is an A-line silhouette. Wound around his chest and left shoulder he is wearing a stark white uttariya that has been probably starched and pleated neatly. At the waist is tucked a dagger in a black and gold tipped scabbard with a beautiful golden hilt. Another pointed dagger in an ivory and gold scabbard is hanging down the side almost to the level of the upper thigh. In the crook of his right arm he is holding a long sword in a black scabbard and a golden hilt. In his left hand he is holding a green object that looks like a piece of jade. He is wearing an orange and red striped structured headgear that looks like a toupi and is some form of a turban. On his feet he is wearing saffron mojadis.
The Leg Line:

Shalwar

Shalwars are the trouser part of the popular shalwar-kameez combination which today have become a fashion statement not only in the northern parts of the country, where they originated, but have been accepted and adapted all over the country and even globally. These were earlier worn by everyone: men, women, old, young, rich, poor. Even today they enjoy a special attraction for the young and old alike. These trousers can be seen as the first development from the basic two tubes with gusset. They are now almost as popular as jeans among the young girls especially. Even among these types of trousers what is most popular is the very simple and narrow, straight leg churidar pyjami which may have an extended leg length to make a lot of ‘churis’ or cloth gathered rings at the ankle. Shalwars were often massively wide. One of the exhibits at the Victoria & Albert Museum measures 770 cms round the waist! The ankle area or poncha (paunche / paincha) is the cuff band at the ankle which supports the width of the leg. The width and length of the pauncha or ankle cuff vary with fashion from the tight-fitting hooked paunchas of the mid-fifties and the broad flared ones of the 70s. It can be narrow or deep and it is usually stiffened, top stitched, quilted or heavily embroidered in order to give weight and firmness and to help the leg crease hang well.

Frequently, the shalwar-kameez is a combination costume where the lower is most often in a plain fabric and the kameez in a contrasting and more elaborate fabric which may also be put on the poncha. For the basic shape, the fabric for the leg is cut to required width and an extra panel is added. In the early eighties, this simplicity of structure was modified into an extremely complex garment, cut and shaped into a yoke with very precise curves. The yoke was seen as an advantage because all the bulk fell in the crease, not at the waist, giving a smoother slimmer hip line. A larger volume of curves falling evenly are attributed to the Patiala salwar.
In earlier days the drawstring at the top of the shalwar, often called the izarband or nala, was a piece of art in itself. It was often braided or netted; frequently embellished with mirrors, jewels or beads or bells attached to it while the silken tasseled ends were left hanging at the sides.

Afghan trousers

Constructed on lines similar to the shalwar, this variation of the trouser are wide at the top and narrow at the ankle. They are cut on a different principle to the shalwar but are equally brilliant and have similar economic of design. The significant difference, however, lies in the transformation of the gusset. The width of the cloth is important as the proportions need to allow room for length of stride. They are popularly worn among the Afghan, Pakistani and northern Indian [Jammu and Kashmir] regions especially by the men.

Chinese trousers

These trousers are different from the previous two in the fact that they fit smoothly at the hip. They fall straight to a narrow ankle and tend to be loose and baggy in between. It depends on the fabric being in the proportion of two squares; i.e. that the long side equals twice the short side, which is the length from waist to ankle. The focal point of interest lies in the twist of the fabric. These trousers are popularly worn in Japan and China and till date are seen despite minor alterations under western influence of cut and design.

Garara, Sharara, or 'Farsi' (Persian) Pajamas:

The gharara was developed from the divided skirt of dancing girls. They were trousers for Princesses at the Moghul courts. These are still worn by well-off people at celebrations and ceremonial occasions both in India and Pakistan. They are also worn by women in some parts of the Arab world on festive occasions as formal wear. The ghagra was usually worn with a short sleeved, bare-backed, choli often accompanied by a kurti or a kanchli. It was teamed
with a decorative and colourful odhani. It became the ensemble of Kutch, Gujarat and Rajasthan. In its earlier form the ghagra was worn above the ankle to show-off seven bejeweled anklets on each leg. With time the gahagra tended to become more streamlined and longer besides being made of more refined materials like silk. In its paneled skirt avatar [in which it is presently seen worn by women all over the country] it is called the chania in Gujarat Early ghagras of Kutch were embellished with embroidery of folklore onto the skirts. Intricate chain stitch or mochi work was done on the skirts which were voluminous skirts that bellowed out while dancing. This fullness and rustic quality of elaborate and colourful embroidery lost its edge as the ghagras worn in the royal courts became more sedate and streamlined.

Beautiful, luxurious and incredibly expensive, they were often worn with a long jacket. One of the most ceremonial examples is the Queen of Oudh’s outfit in the Victoria and Albert Museum’s Nehru gallery. There are several variations to the construction, design and embellishments for this garment and rarely do two ghararas look the same. Their lavish splendour is comparable at times to the European 18th century court dress. As their design and embellishments were so unique these were often handed down as heirlooms from Mother to daughter and were often used from one generation to the next.

The main skirt piece is cut to hip width and roughly knee length. The ‘kali’ or gores are added to give fullness and are cut out of rectangles divided diagonally. The daughter-in-law of Tippu Sultan wore an 80 ‘kali’ gharara. Sometimes these garments became so heavy with the embroidery and embellishments that the wearer often required the help of assistants to carry the dress so as to facilitate walking and movement. The ‘gote’ or golden frill is cut fuller than the final width when all the ‘kalis’ are assembled. It is always cut longer than ground length and is often cut even longer at the back to look like a trail. Often superbly shaped and flared, the gote is the focal point for the decoration and elaborate embellishment of the basic textile. It is sometimes cut on the bias and, in a striped fabric, this gives a stunning effect.
The changing court styles also affected the cut and balance of the ghagras. Whereas earlier the sat on asans with their feet tucked away from themselves they had to soon – in the British courts – contend with seating on chairs and sofas that called for having the feet on the floor. Besides fitting the voluminous skirts into the sedate charis was problematic. This feature of changed furniture brought about the trimming of the ghagra and gradual adoption and acceptance of the finely draped sari into the royalty appearances.

**Churidar, or narrow Pajama**

Churidars or skin tight pjamis were worn universally by Rajahs, common soldiers and dancing girls. They were developed into ‘jodhpurs’, in a fusion with regimental breeches, by the Maharaja of Jodhpur. The cut is very baggy over the hips which allows for comfort in movement and very close-fitting from knee down, for tight legs look elegant under a full robe and are more convenient on horseback. They are cut extra long so that the fabric covering the leg is forced to wrinkle into folds, or churi, over the ankle (Churi i.e. bangles; dar i.e width).

When cut on the straight grain, they are nothing exceptional but interest comes with the problems and solutions posed by bias cutting; this allows for a much closer fit (for the cloth will stretch and cling to the leg) but can be extremely wasteful of fabric. The fabric needs to be one and a half times longer than waist to ankle, plus the extra required to wrinkle. It is then shaped and cut into a bias tube which permits very thrifty cutting and places the seams where they can be concealed in the fullness over the hip, whilst the lower leg is smooth and seam free and the wrinkles can fall easily. These garments have undergone much variation over time. While the basic elements have remained the same the shape, fall, fabric used and line of cutting have varied over time.
Standing or the seated posture of the body.

The noble lady has been shown wearing a yellow coloured, orange printed long jacket or angrakha over another transparent angrakha which is sheer and has stripes of gold at the gores. The lover garment has sheer sleeves while the outer garment has elbow length sleeves. The angrakha is teamed with a mehendi green churidar pyjami which is edged in gold edging. On her feet are maroon, open-backed mojadis. She is wearing a brown stole around her neck, probably a fur.

Her ornamentation comprises three strings of large pearls around the neck along with a last string of colored precious stones [a ruby, an emeralds and a pearl]. Her earrings are elaborate and virtually cover the ear in pearls. The main earring is a floral motif with pearls around a ruby and an emerald drop suspended at the bottom. She has fashioned her hair into a chignon at he base.

Plate: 47

Lady Portrayed with a Bird

Mughal. Shahjahan period. Circa A.D 1650 Paper 20 X 15 cm. Acc. No. 56.49/6

The portrait depicts the silhouette of the Mughal dress form. It is comfortable and falls along the lines of the body to make for a fit that accommodates the standing or the seated posture of the body. The noble lady has been shown wearing a
of the neck and has decorated it with some ornament in pearls. On her frontal hair she is wearing a clip [to hold her hat in place probably] in gold and pearls while her forehead is decorated with a tikka comprised of a large ruby set in gold with some pearls suspended from it. Around the wrists is a bracelet with a large ruby set in gold edged with pearls.

Changing Lines and Form

In 1950s and 60s, when fashion took its cyclical turn, the so-called ‘barrel’ line replaced the flared skirt. The effect was completely tubular. Skirts were still long, but an attempt was made to confine the body in a cylinder. Body hugging shirts paired with narrow flared salwars or churidars were in vogue. The tight fit was attained with zippers, hooks, ties, buttons etc. The waist was accentuated as saris and lowers were tied below the navel and were called low-waisters [as the contemporaneous jeans and leggings popular these days].

Among garments for men the line and silhouette has undergone remarkable change especially with regard to the uppers or shirts, kurtas, bustiers, cholies, kurties, blouses and tops. The chief change in the mid 1920s was in the width of trousers, the so-called ‘Oxford bags’. These were baggy trousers and some were so wide at the shoe that they flapped about the leg in an extraordinary manner. This line of trousers remained on the Indian fashion scene till about Independence [1947].

After Independence [during which period there was a resurgence for khadi under the Swadeshi movement and both men and women in India patronized wholeheartedly the Indian form of clothing especially the Kurta pyjama for men and the saree or salwar kameez for women] the trends for men dictated a commoner form of dressing that could be adopted by the larger part of the emerging urban Indian population. The tubular lines were adhered to through the wearing of light material shirts and tight trousers called ‘drain-pipes’. The coats or jackets, when used, were tailored close to the body line. Among the aristocratic, the clothes saw an amalgamation of the Indian and the
western form of clothing. The Jodhpurs as a trouser and jacket combination became a popular formal dress for the urban elite, the royal houses and some parts of the affluent rural landlords.

The new tubular line, despite its apparent simplicity, was a particularly restricting form of dress. Elsewhere in the world the struggle for female emancipation had reached an active stage. The long, slim skirt was cut straight to the ankle with scarcely a flare or vent, making it impossible to take more than the shortest of steps when walking it was aptly called the ‘hobble’ skirt. The similar form and line began to be adopted in India as well. At the same time the severity of its line began to be blurred as over-tunics were added and bodices lengthened into jackets; this multiplicity of lengths seemed to be suggesting alternative levels for the hemline.

In 1915 and 1916 the pillar-like silhouette was abandoned for a more traditionally feminine, even romantic, shape with a wide, bell-shaped skirt, which was often flounced. Frilly and lacy blouses and tops, the widened hem diameters all made for a more feminine approach to dressing that was both comfortable, and pleasing for the women and appealing to the men alike. The tubular line was not conducive to producing a very great variety and could not be too spectacular in evening dresses. From 1920 to 1922 the position of the waistline dropped to the level of the hips, eliminating any shaping over the natural female contours. The fashionable evening dress with low neckline and no sleeves was a virtual tube, requiring little expertise in cut and construction. Consequently it relied largely on surface decorations with the most spectacular dresses resulting in garments that had bead and ‘dabka’ embroidery all over in a myriad of colors of patterns.
The Rana is shown standing in profile and his dress and turn out suggests a degree of preparedness and yet in a state of rest. He is dressed for battle with full attention to detail. Delicate and luxurious pink silk has been used for angrakha style of the jama, the four corners of which are pointed and hanging outwards prominently. The wrong side of the pointed portions is painted electric red probably to differentiate. The opening of the jama has frills in yellow ochre. The waist-belt is off-white and edged with striped red and black with yellow ochre colour silk and ends in tassles. The dress is combined with a plain yellow churidar. The red-striped, chrome yellow, cotton turban adds to the outfit.

He is wearing very little ornamentation. His ears are pierced with small golden studs, around his neck are a gold chain with a pendant on it and a mala of rudraksh [probably] which is sewn together on a gold chain. He is wearing a simple gold band or kara on his wrist and only one unembellished ring. He is wearing yellow and brown open mojadis with virtually no decoration. In contrast
to this simple and stoic presentation, the Rana is depicted wearing a dagger having an elaborate green scabbard that is attached to the waist belt with a prominently gold beads threaded string. The dagger has a beautiful silver hilt.

Professional Aspects and Lines

As the skirt shortened the silhouette began to be pared down so that the feminine form appeared to be increasingly streamlined. These changes influenced to a large extent the cut and frame of the Indian form of dressing as well during. In 1929 the Paris collections showed a gentler line hinting at the natural contours of the bust, waist and hips and by 1930 the new image was complete. As in the later 1920s, the silhouette was smooth and uncluttered but where the emphasis had been on straight, vertical and horizontal lines it was now exploring a soft, supple, diagonal line which could equally well highlight the flatness and sliminess of the feminine or masculine figure. This new fluidity was achieved by cutting the dress material on the bias or cross-grain of the fabric which gave it more elasticity and draping quality. The technique was by no means new but it was taken up and perfected on a new scale, becoming associated with its greatest exponent in the 1920s and 1930s, the French designer, Madeline Vionnett.

Although Dior was not the only talented designer working in post-war Paris and was equaled, if not surpassed, by Cristobal Balenciaga, the New Look dominated the shape of fashion in the late 1940s and the first half of the 1950s. Two versions of the fashionable silhouette prevailed: one with the full skirt, the other with a long, straight, slim skirt; but both styles of dress had a fitted bodice, natural shoulderline and slender waist. The general effect was well-tailored and well-groomed, very neat, pretty and feminine, in a studied way. By 1950 short hair had returned and cosmetics (widely available again after the war) were used with enjoyment. Similar influence was seen in the Indian sub-continent e.g. the sari blouses and the way the sari was wrapped around. The second half of the decade saw a marked departure from the natural figure line with the most original designs being created in Paris by
Balenciaga. The shape of women’s dresses became very artificial, the waistline was dropped or raised beyond its normal level, the torso was enlarged in ballooning shapes, collars stood away from the neck and sleeves were shortened. Similar influence was seen in the Indian subcontinent, e.g., the sari blouses and the way the sar was wrapped around were reflective of the trends in the fashion houses around the world.

Throughout the 1950s the architectural shapes of women’s clothes depended on skilful cutting and construction. For Parisian haute couture, the period was a high point. Towards the end of the decade, however, a new generation of young women was beginning to grow restive under the supremacy. Couture clothes, though beautifully made, were extremely expensive and were mostly designed for the mature women who had distinctive tastes. The couturiers did not respond to the increasing trend towards ease and informality in clothes or to the needs of young people who, were fast joining the ranks of a more affluent society and had increased purchasing power. In London Mary Quant opened a shop to sell smart, youthful and relatively inexpensive clothes and by the early 1960s several other talented young British designers were following her lead in producing lively and provocative ranges for their own age group.

Until 1963, when the hemline just began to rise over the kneecap, there were few changes in women’s dress and it was not until 1965 that the new line was fully developed, with the miniskirt shrinking several inches above the knee. From 1965 to 1968 brief, simple clothes in hard-edged shapes, with little or no ornamentation apart from geometrical patterning, were combined with rigorously geometric hair cuts and stark contrasts in make-up of dark eyes and pale lips. Clothing was inspired by the excitement of new technology, the explorations into Space, Pop and Op Art which all encouraged the use of modern, man-made materials and a liking for white, black and silver. Society appeared to be dominated by the young who were particularly innovative and who also adopted their own kind of universal and classless uniform in the form of blue denim jeans. Alternative ‘midi’ and ‘maxi’ hem levels were explored, but
with some uncertainty, and it was not until about 1974 that the hemline settled again on a generally accepted length covering the knee.

Plate: 49

Standing Portrait of Maharaja Gaj Singh,
Jodhpur,
C-1725-40, 53 X 75 cms,
Mehrangarh Museum Trust, Jodhpur

The maharaja is depicted standing in full raiment along with his sword. He is shown in profile with the flares of the angrakha from the waist below show the number of gores that go into forming the skirt. The silhouette is further complemented with the turban and accessories; His upper garment has a high, bordered neckline. The same floral border is repeated around the armhole. The maharaja is depicted wearing striped tight-fitting silken pajami and his feet are tucked into pointed soft material [probably silk] elfin shoes.

The angrakha is tied at the waist with a white piece of cloth [probably muslin] in a belt like form with the loose ends hanging in an arranged manner in front of the skirt of the angrakha. This belt has the same border as on the neck of the angrakha. Another white piece of thin cloth is tucked in at the belt and draped over the left shoulder of the maharaja. The loose end that falls over the shoulder onto the front of the dress has an ornate, golden edging. The sleeves of the angrakha are tight-fitting and taper towards the wrists with many churis.
or gathers. The material of the angrakha is of a heavy silk material in a natural golden dust colour.

The pyjami appears to be in maroon cotton with golden silk stripes appliquéd on it. The ends of the pyjami come down to cover the ankles. They are tucked into the shoes. The shoes are rose pink in colour and have silken uppers which have been block printed with a gilded thin motif at the toes and the rear tongue that protrudes behind the heel and up the calf. The shoes are probably lined with a green material which is stitched in the form of a piping that runs across the opening of the shoe.

The turban has chevron stripes probably printed in vegetable dyes in black, red and yellow ochre. The turban is tied in a peak at the forehead and the back coiled up like a serpentine knot.

Among the accessories there is a pearl and garnet string around the turban. There is an ornamental green drop at the forehead, probably an emerald. The maharaja is depicted wearing double stringed ‘haar’ in pearls and rubies and sports a single string pearl necklace with an emerald pendant. He is also shown wearing bracelets, rings and earrings in gold, pearls and rubies. Among the accessories are an ornate dagger tucked into the cummerbund and an elaborately decorated long sword, the tip of which touches the ground and on which the maharaja rests his hands.

Silhouettes of Men

Nevertheless, many changes have occurred over the decades and the fashionable male silhouette26, like its female counterpart, has been re-shaped from one projected ideal to another within its somewhat conservative and limited framework. In the 1960s there was a marked revival of interest in the design of men’s clothes (sometimes referred to as the ‘Peacock Revolution’)

and many established conventions regarding, for example, the use of color, shapes and forms of male clothing were challenged.

When the century opened men’s dress was generally formal and carefully regulated according to a man’s occupation and the time of day. The frock coat and morning suit were correct for day wear, with the three-piece lounge suit as an alternative for less formal occasions in town and for country wear. The appropriate accessories (shirt, collar, necktie, and shoes) underlined the degree of formality. In the evening the dress suit with tail coat, white waistcoat and white bow tie was usual for formal functions while the dinner suit (an evening version of the lounge suit, worn with a black bow tie and waistcoat) was worn at other times. The cut of the suit was fairly narrow and there was a general air of neatness and a certain amount of inflexibility—shirt collars were high and well starched.

The First World War, which drew attention away from civilian men’s dress, dominated the second decade, and it was not until the 1920s that new developments became apparent. As with women’s dress, there was an unmistakable air of greater ease and mobility after the ending of war with a general trend towards more informality during the 1920s and 1930s. The shirt collar was lowered and gradually the stiff, winged style was replaced by a soft, turned-down collar. Professional and businessmen wore single-or double-breasted, three-piece lounge suits during the day and other forms of casual dress took their place for informal wear. The tweed sports jacket (adapted from the riding or hacking jacket) or the blazer (originally worn for yachting or by the sea) with flannel trousers were usual in the country and at week-ends; golfing clothes (a rough tweed knickerbockers suit and a knitted pullover) were also taken up for ordinary wear.

By the mid-1920s the shape of the male suit had changed quite considerably. Trousers which had previously been narrow and tapered now widened (known in their most extreme form as ‘Oxford Bags’) and the jacket widened at the shoulder and loosened at the waist to become much squarer in
shape. The slacker fit and more geometrical line echoed similar developments in the female silhouette. In the 1930s there was a parallel emphasis on the sliminess and flatness of the hips, accentuated by the width of the shoulders. The cut of the male jacket became increasingly boxy in shape, accentuated by shoulder padding, wide lapels and the double-breasted fastening which was particularly fashionable. Trouser legs corresponded in shape by being cut wide with turn-ups at the hem. Knitted waistcoats, sleeveless pullovers and sweaters were popular informal wear.

Once again, the outbreak of war in 1939 put a stop to any progress in male clothing fashions and during the Second World War men’s clothes were rationed and restricted by Utility regulations (new suits were allowed only a certain number of pockets and buttons, had single-breasted jackets and trousers no wider than 19 inches with no turn-ups). The square, loose cut prevailed to the end of the 1940s and in America became more exaggerated, with the jacket handing loosely from a wide shoulder line in what was called the ‘drape’, while trousers were pleated into the front of the waistband to give the required width in the leg.

By 1950s the British fashion industry had re-established itself, men demobilized from the armed services needed new civilian clothes, and there was a renewed interest in their design. In the same way that women were rejecting the war-time line in favor of something softer and more fitted, men’s suits began to narrow down as the shoulders and legs gradually lost their excessive width. It was an image which came to be associated with a whole new culture for teenagers in the 1950s along with rock and roll music, juke boxes and coffee bars. Other teenage cults (often with a working-class basis) were to follow and the Mods and Rockers were to dominate the first half of the 1960s.
Plate: 50

A Lady Calling a Bird.

Jodhpur,
Dated VS. 1821 / AD 1764.
Fine Arts Museum of San Francisco.

The lady [probably a lady of the royal clan] is shown in profile with the silhouette of her dress and veil with embroidered edges depicts the lines and cut of those times. The deep maroon choli, with sleeves at one fourth the length of the arm, is worn over the see-through, white, light muslin, full sleeved dress that has a golden border at the edge of the skirt.

She has her head covered with a leheria tie and dye, aubergine violet veil which has a floral, elaborate border at the loose ends one of which is held in her hand and the other is free behind her. This free flowing end is edged with three lines of pearls. Her dress is complemented with a dark colored, [deep red] pyjami worn at the high waist. She is wearing slip on mojdis in maroon colour having floral motifs in ochre and white.

Her choli which is worn over the dress is an ornate piece of her attire. It is elaborately stitched with white piping at the front and at the arm hole as well.
as the side seams. There is a lot of golden embroidery on the front, neck and yoke of the choli.

Among accessories she is shown supporting earrings or jhumkas in gold and pearls with very long pearl saharas or supports, the edge of the ears is embellished with pearls. On her forehead is a pearl tikka. She is wearing a big, round nose-ring with pearl drops. Around her neck she is wearing a three stringed small necklace and also a long two string ornament that has been worn over one shoulder and under the other arm like the sacramental ‘janeau’ that symbolizes the twice born among the cast Hindus. On her arms she is seen supporting a bajuband in gold and pearls which has tassels suspended form its tying ends. Around her wrists she is wearing a number of gold bangles with two large pearl bangles at each end. Among the golden bangles are some that are Studded with rubies. On the back of the left hand she is shown wearing pearl hathphul that start at the fingerings and end at the bangle.

Youthful Lines

During the 1950s and early 1960s there was a progressive paring down of the male silhouette. Suits tended increasingly towards a narrower cut with slimmer trousers and more fitted jackets which had a natural shoulder line, smaller lapels and the single-breasted fastening. This trend owed much to the influence of Italian designers and the so-called ‘Italian suit’, rather tightly and sharply cut in light cloths, was greatly admired. New developments in the production of man-made fibers resulted in lighter-weight and crease-resistant suitings and drip-dry shirts which added to the new, neat well-pressed look of men’s clothes. It was further emphasized by the spiky appearance of fashionable footwear, now much lighter with longer, pointed toes. A tougher element and alternative style of dress continued to emerge from the youth on the streets-most notably the Skinheads (of the late 1960s and early 1970s) with their short crewcuts, collar less shirts, braces, ankle-short trousers and ‘bovver’ boots, and later in the 1970s the Punks who were making a stand against status and the establishment.
The advent of technology has given way to the use of spandex in the fashion industry. The inventors of spandex improved upon it and DuPont has developed a seamless Lycra which meant that when one wore a garment with a higher Lycra spandex content, you’re wearing a garment that virtually contains no bulk! This makes for a smoother silhouette, and gives a curvier shape along a more fluid line. Seamless spandex not only supports a fuller figure, it also provides the illusion of a more toned frame. The use of this seamless Lycra has become one of the most popular additions to the plus-sized facet of the world fashion industry.

Plate: 51

Portrait of a Bhagta, a Mandi Noble

Ascribed to the Master at the Court of mandi c. 1700-1725, 20 (17) X 13,7 (10.4)cm Collection of Dr. Franz Josef Vollmer, Freiburg i. Br.(FRG)

The silhouette presented is of a many gored, straight, full-sleeved, long dress worn by the nobility of that time. The long, straight, white presence gives the essence of serenity and an attitude of challenge in the bearing of the personage. He is shown wearing a patka in white [tied over a black cloth that ends in a silky thread finish on one end] which finishes in a black and white woven pallav in front. He is wearing a yellow and orange striped pyjami and his
feet are in embroidered brown mojadis. He is depicted wearing an olive green, yellow and white floral printed turban that has a brown and yellow tassel tucked on one side.

The scanty gores and scalloped hemline give the further essence of height to the elongated silhouette.

Fusion Lines

The Indian fashion statement is an amalgamation of the western and eastern concepts of comfort, thrift and looking good overall. The kurtas gave way to kurtis when pared with a pair of jeans. These new unisex ensemble look cool, sexy and are a comfortable dress option for most casual and office wear. These are combined with silver jewelry and choke bracelets. Anklets and toe-rings may also be added for added effect. Sequined butterfly blouses with long three-quarter sleeves in black khadi. Worn with tailored knee-length skirts or formal trousers, the combination makes for an unusual alternative to routine black gowns which have virtually been the mainstay of western formal wear at parties these days. High-collared sleeveless shirts with block print and combined with textured tight-fitting trousers in either black or white. Flirty and feminine, the dress can be given an added dimension of power play with a belt, hoops and leather boots.

Beige peasant blouses with matching beige above-the-ankle trousers and a full-sleeved shirt worn over as a jacket with buttons left open. The no-nonsense look makes this combination ideal for the working woman even as it goes very well as casual, comfort wear. The improvisation in menswear is the western form which is stitched like a Nehru jacket, but with a zipped front, shoulder and two-plus-two pockets on either side. Can be worn over a churidar-kurta, combination in contrasting colours for a fusion impact.
Situational Clothing

Fashion took a turn towards the ‘Disco’ revolution when the freedom of the younger generation asserted itself in the form of late night parties and all night dance outings at discotheques in which the attire had to ‘gel’ or be ‘with it’ as shiny, stretch and loud looks ruled. It began in the 1970s with the advent of the memorable hot pants and Spandex tops. Shiny clinging Lycra stretch disco pants in hot, iridescent shiny colours with stretch sequin bandeau tops were often adaptations of professional modern dance wear that made an impact in the lead discos as disco dancing became serious. Gold lame, leopard skin and stretch halter jumpsuits and white clothes that glowed in the ultra violet lights were the materials of this ear.

Clubs redefined dress codes. Club wear was never acceptable for day wear, but for night it was the only possible wear to enable individuals to be part of the action, to be part of the atmosphere of strobe lighting, mirror balls and spotlighting of individuals at any time. Clothes designed to show off the body through figure moulding by wearing stretch Lycra catsuits are considered ideal wear. The elevation provided by platform soled shoes began in the seventies and has carried on to this day. Lurex and satin flared silver and metallic finish trousers that shimmered to the swaying movements of the music beat.

Linked to disco was the fashion for fitness and the craze to feel the fat burn off which were popularized by Jane Fonda in her workout videos. Lycra and stretch fabrics made leotards and track suits a by word for the fitness conscious world that was taking time out for working out at the many gyms and fitness pools mushrooming all over the world. The underclothing also took a facelift with sports bras and tights replacing the conventional inner wear.

Fashion continues to dictate the dress codes among the youth of the world. There is a fine demarcation between what conforms to the accepted norms of fashion in the many different roles that an individual is called upon to play in his day to day existence. From the home to the office, from the casual to
the formal and party wear from the sports or exercise garments to the discotheque there is a wide variety of clothes that a man or woman may be called upon to wear on an average day. These needs are varied and their manner in which they are satisfied also challenges the minds and palette of the designers the world over.

Silhouettes and Lines in Apparel

Given below are some of the form and line garments that have wound themselves on the simple and complex silhouettes of the human form down the ages.

- **Angel Flight Suits**: Coordinated disco suit with jacket, vest, and flared pants. Your shirt had to be a shiny satin with the large collar.

- **Angel Sleaved Blouses**: Loose cut, oversized blouses with "bell bottom" sleeves. All Cotton. Has had a revival recently in the past two years.

- **Army Jackets**: Actual olive-drab army jackets having the typical camouflage patterns were frequently worn with ripped jeans or jeans that dragged on the ground.

- **Bamboo purses**: The purse was in a square shape made out of vinyl with a drawstring top. Came in different colors, mostly tan, black, red. (Mine was red.) The outer base and side frames were huge brown bamboo rings. And the strap was made out of smaller brown bamboo rings interlinked together.

- **Banana Jeans**: Instead of the buckle in the front, it was in the back, right below the small of the back & they were very high waisted, usually denim.

- **Bead Chokers**: 70's version was similar almost to the chokers now. They were mostly because they were hand made. Small beads in a elastic cord and knotted so it became a tight necklace around the neck or even the wrists, ankles and waist.

- **Bell Bottoms**: Denim tight at the top and bell-shaped or baggy at the bottom

- **Blue Jean Purses**: Old blue jeans are made into a purse. Cut off legs, sew up bottom use the extra leg material to make the strap, attach a
button to close the purse embroider flower designs and add studs for decoration.

- **Blue Jean overalls**: Popular – globally with the standard overall design being similar with little variations for working and environmental purposes.

- **Capris**: Short cut off jeans about knee length

- **Cheese cloth**: Shirts, dresses, skirts anything could be made from cheese cloth, it was crinkly and didn’t need ironing. It shrinks sometimes just on the first wash and sometimes with every wash. Often the material which was cream coloured had to be soaked in cold tea after washing to keep its colour.

- **Clip-on Suspenders**: Wide, at least two inch suspenders, generally with rainbows or anything way colorful. Silver cheap metal clips. Found first in the 70s fashion scene it is commonly making its appearance in the Alabama.

- **Clogs**: Sling-back shoes with a thick heel and sole, made of wood with leather or suede front straps and a metal buckle.

- **Corduroy**: Originally known as the "poor man’s velvet" on its invention in the 18th century, this fabric is made with the warp higher than the weft, producing an eye-catching look similar to velvet, but much hardier. Corduroy enjoyed enormous popularity in the 1970’s when men’s clothes were made from it into suits, blazers, leisure suits, shirts, and jeans (which were even colloquially referred to as cords). Popular colors were various shades of tan and brown, burgundy, and bottle-green. The fabric was also made into women’s skirts, but on the whole it was thought of by designers as a men’s material.

- **Denim Jeans Converted Into Skirts**: The girls ripped out the inseam and stitched floral print material in the middle to make it a skirt.

- **Down jackets & Vests**: Big, puffy jackets that made one look huge! The colors were usually bright green, orange and blue.

- **Flag Shirts**: Shirt made with the U.S, Australian or British flag, Cool with the punk rocker crowd, worn only a short period of time but still part of the 70s scene and being replicated today.

- **Bleached Jeans**: These bell bottoms and a plant sprayer with bleach in it was used to make flames go up the sides from the bell bottoms. These days the faded effect is created on the thighs, butt and legs. They are considered ‘really cool’ with the yuppy crowd these days.
• **Fringed Suede Vest / Jacket:** A suede vest or jacket with long fringes around the middle and/or bottom make for quite a fashion statement to this day!

• **Gabardine Pants:** Tight, usually corduroy pants that had a belt buckle in the front. Popularized by John Travolta, the American movie idol in the movie ‘Saturday Night Fever’. These may be the ancestors of the present day low waisters and low cut trousers.

• **Glitter:** Glitter was always a favorite with the younger set and continues to be so even today. The materials only differ now with glitter comprising Swarovski, sequins and the works. These may embellish knee-high socks, trousers, shirts and even hairstyles with glitter.

• **Culottes:** A culotte’s type worn by high school girls that went below the knee, usually colorful, sort of a Mexican look. Usually worn with high leather boots that lace up. An early 70's look which saw a come back in the 2000s.

• **Gypsy Tops (England):** A light cotton top, gathered at the neck line and bottom, bright colors. The string at the neck usually had little bells on the end. Worn with a matching midi-length skirt, elasticized waist with a tie cord and bells frilled at the bottom.

• **Halter Necks:** Bright halters or just plain black. Perfectly paired with a wrap-around frilled jacket.

• **Halter top:** These shirts were like normal tank tops but had stays that went around the neck. They came in an array of colors but the glittery disco ball effect was the most popular.

• **Satin jackets:** Pink, blue and maybe green. They were popular in both the disco eras (the late 70’s and the early 2000s). They often had white and the jacket color stripes around the sleeves and the collar.

• **High Waisted Baggy Pants:** Slacks that came up very high on the waist and usually had very narrow belt loops, so that you could only fit the requisite pencil-thin belt through them. Loose-legged, with large bell bottoms and huge cuffs and made out in all different fabrics and colors, although plaid was the favorite. Always worn with platform shoes and usually a "midriff" top; a shirt or blouse that only came as low as the top of the trousers, this outfit was a great favorite.

• **Hip Huggers:** Those bell bottoms with the "waistline" striking just below the belly button. With double front zippers these lowers were quite fashionable in the 80s and are even so in the present day.

• **Hot pants:** Very short dressy shorts, usually in plush velvet, with a wide usually white belt to match the boots the individual is wearing.
• **Leather Purses with Beaded Fringes**: Leather purses resembling a pouch with a drawstring with fringes around the edges decorated with multicolored beads.

• **Maxi Dresses**: Full length dresses for parties worn with a fitted bodice and A-line skirt and having added on accessories like the choker and crochet stole or shawl.

• **Oxford Shoes**: Oxford shoes made a comeback in the mid to late 70’s. The style was to wear them with colored knee socks and jeans rolled up to slightly below the knee.

• **Painters or Cargo Pants**: They came in white or baby blue and sometimes in other colors as well. It usually had a lot of pockets and a loop for hanging things [maybe brushes] at the side at about mid-thigh.

• **Patchwork**: Patchwork on jeans in wicked caricatures, having cartoons and emblems on the overalls, shirts, and skirts. These may be in denim, cotton or velvet.

• **Peasant Skirt**: A trendy knee-length skirt with a swinging movement. The most popular colors were black, white, beige, tawny, tan, pink, blue, red, purple, gray, burgundy and pea green.

• **Petticoat**: White cotton underskirt with trimmed frill, worn under another skirt but longer and therefore visible. Also trend to trim hem of a skirt with similar decoration to simulate the same effect. Lasted one season only in 1978 but is back again in the 2000s.

• **Pin Striped Pants**: Flared material pants with a fine vertical, single or double dotted line running through the length. Usually in navy blue or dark brown.

• **Platform Shoes**: Shoes with a sole of at least 6 or 7 inches high. Made one look taller than they really were. They were back in fashion in the early 2000s with both men and women sporting them. The sandals of women were most colourful and decorative.

• **Polyester Leisure Suit**: That flashy gleam of synthetic, complete with wide lapels, top shirt-button undone to reveal just the right amount of chest hair and gold chain accompanied by a whiff of some strong deodorant. This was the uniform of the 70s Lothario and continues to be so in the 21st century as a revival of the shiny, glitzy glitter makes a comeback.

• **Pom-Poms**: Pom-poms on sweaters on furry hats, maybe even on ponchos were present in the 70s and have come full circle in the present day.
• **Poncho:** A blanket like cloak with a hole in the middle for the head to go through. The patterns were based on American Indian styles, colourful or with alternating coloured stripes. Sometimes made with natural hand spun wool. Some came with tassles at the bottoms or pompons. They were long enough to cover the thighs.

• **Rock Concert T-shirts:** Ordinary t-shirts with a logo picture of a rock star or a rock band or trademark of rock band.

• **Rugby Shirts:** They are long sleeved shirts with wide, horizontal stripes. They are in a variety of colors. But the most popular seemed to be a broad white band at the chest level against a dark background.

• **Salt and Pepper Corduroy Pants:** Black & white patterned corduroy pants worn until 1976 was available in stores until 1981. Often called the ‘partridge’ print it is making a comeback in the 2000s.

• **Satin Jackets:** They were usually in deep blue, pink, red, or green. Often just plain they sometimes had stripes. They were similar to baseball jackets, were very sporty and very cool.

• **Painted Shirt:** A shirt revealing black art; abstract drawings of faces surrounded by red, black and green colors. There was also excessive use of white paint in the faces that seemed to represent the bright rays of the sun. There were words written underneath the images: “Right On”, “Soul”, “Golden Eye”, “Magic Man”, “I'll Take Manhattan”, “Kama”, “Tomorrow's Another Day”, etc.

• **Sizzle Dress:** Short button down dress with matching short pants underneath. This style was in fashion in the early seventies and is a rage in the present times as well.

• **Sizzler:** Very short dress with matching panties. The dress was suppose to just long enough that the bottom of the panties could be peeked at.

• **Soul Pipes:** Trousers with cone-shaped pipes.

• **Drain Pipes / Cigarette Pants:** Trousers with straight fit merely enclosing the leg.

• **Tank Top:** A sleeveless, short top, usually with a low round or v-neck. Often tight fitting.

• **Tie Dye:** Any shirt or pants or any article of clothing that was coloured with a special technique of dyeing that comprised of tying up of the fabric in multiple knots. It was streaked with multiple colors.

• **Track Shorts:** Sports shorts that are really short, with double white stripes at the sides and tiny slits at the sides
• **Bermudas:** The preferred summer wear casual dress of the men these days is the Bermuda. Ranging from plains in subtle colors to plaids in a myriad of combinations the Bermudas may also be cheeky fluorescent when sported by the younger crowd.

• **Trench Coats:** Coats that fall almost to calf length or knee length have long sleeves, buttons down the front, two-front pockets, and a belt which ties around the coat are labeled as trench coats and can be seen worn by men and women with the only difference being in the colors supported by the two. The women are dressed in colors ranging from ink and lilac to deep brown and black while the men are generally in favour of grey, coal grey, black and midnight blue.

• **Tube Socks:** These knee length socks with a double row of red/blue/black stripes give a very sporty look

• **Turner Shirt:** This shirt is in an assortment of different colors and is body hugging especially at the chest. They are usually worn with trench coats to keep the body temperature in.

• **Velour Windsheaters (Wind Breakers):** Velour tops in a range of single colored, or multiple colored strips are ribbed at the end of the sleeves and at the bottom waist band. They are zipped up in front.

• **Wallabies:** They were these shoes that were very popular. The soles were rubbery and would sometimes seem to melt. They were tan and had a lace and two lace holes. Highly popular under the brand name ‘Woodlands’

• **Satin Pants:** Satin pants are in a range of rich dark colors like wine red, burgundy, chocolate and black. Which were paired with a satin or any other jacket.

• **Wraparound skirts:** These were so popular in the mid 70’s and have made a gradual comeback.

    Usually in a riot of color the wrap around are a fall back on the Indian East tribal form of dress ware especially among the young women. They are a akin to the ‘tehmat’, ‘chaddra’ or the ‘lungi’ which is the classical form of the wrap around.
The painting depicts a colourful tete-a-tete and the remarkable silhouette of the couple who are standing on a sill or parapet. The clear lines of the bodice and the body frame are similar with the only difference being in the more voluminous nature of the skirts of the man rather than the woman whose skirts are on a more straighter line. The lady is depicted wearing a saffron coloured tiered long skirt, gathered at the waist level, with red horizontal bands interspersed on the foreground. These bands are outlined in thin golden strips which could be gotta [golden lurex ribbons] with tiny golden dots or tilla within. The top comprises a miniscule blouse that covers the bust and has small bullion sleeves with edging in red at the sleeve edges and the bustline. A long, thin transparent odhni covers the head and drapes the body.

The man is wearing a canary yellow angrakha with large charcoal grey and white bands that run horizontally down the angrakha which is bound on the left side of the chest in a fan-like fold in orange and red fabric. At the waist is a red sash or patka that ends in pallavs that hang down the front of the skirt and are in woven gold with a red and green floral motif.
The silhouette of the man is straight at the top but tapers out into a full skirt because of his angrakha skirt having many gores and standing out due to the heaviness of the material. The lower is a red pyjami printed with a yellow motif. The effect is of giving the silhouette a triangular look at the base with a square top. He is also wearing a three pronged mukat or crown in gold with three white feathers stuck at the top.

The silhouette has been adopted and adapted to the lines of the human form with changing trends in fashion over the past decades. The tight body hugging pyjami - kurta combination of the 60s and 70s gave way to the bell bottoms of the mid and later 70s while the hot pants emerged as a popular fashion hit as they coexisted with the maxi and midi skirts made from gauzy material. The prints and colors gave an earthy look to the human form. With the advent of the eighties there was tremendous fall back on the Mughal style of line and cut. The flared kurtas with ‘kalidar’ skirts and elaborately embellished bodices were the height of fashion. The A-line cut free-falling around the knees and teamed up with a churidar or a shalwar were popular. The kurtas were embellished with kundan, beads and sequins. After the early nineties the fashion line turned to the more form fitting tone once again whereby the shirts became shorter and had a loose kurta fall while the lowers were small ‘pauncha’ or ankle cuff for the shalwar. By the beginning of the next millennium in 2000 A.D the silhouette changed yet again to conform to the dictum of ‘Less is More’ wherein the spaghettis, the short skirts, low waisters and hip huggers became popular. Gathered pants, mid-riff showing shirts, netted clothes that hugged the body and brought out the exact body form as made naturally. The silhouette had come full circle. The clothes that draped it closely have become the fashion statement for the world – the young and the old, the fashion conscious and the bohemians, the rich and the poor – all on the same platform.