CHAPTER-2

Fashion is a mobile, changing reflection of the way we are and the times in which we live. Dress has always been used as a social tool to display wealth and position. Just as the deliberate rejection of status symbols relay other messages. Clothes can reveal our priorities, our aspirations, our liberalism or conservatism. They go a long way towards satisfying simple or complex emotional needs, and they can be used consciously or unconsciously to convey subtle or overt sexual messages. Clothes contribute tone and hue to our environment and give form to our feelings. They form the first and the last word in the language of fashion. They are the via media of the fashion statement, the attitude and the bearing of an individual and a people.

In a way fashion is the result of the interaction and interface of designers and brilliant commercial minds. Just as it is for art and society so is it for industry, commerce and science. Fashion and attitudes besides perceptions of fashion have changed dramatically over time. For example the feminists and those of the women’s liberation movement had fashion designers flirting with male fashion designs to flatter this particular lobby which was sometimes an ally sometimes a foe. By the 60s social attitudes had changed to such an extent that women were wearing skirts so short that their underclothes showed. On the other hand men began decking themselves up in floral shirts and started growing their hair long.

It seems fashion has come full circle whereby beginning in the evidences of the ‘dancing girl’ who wore a lot of jewelry but nix by way of clothing gave way to the medieval times in Indian history where clothes, layer upon layer of them, were the form of fashion statement from the royalty to the proletariat. Several skirts, long angrakhas, and large and heavily ornate odhanis made for a rich pasture for sprinkling the talents of the seamstresses, the embroidery and embellishing teams and the colour experts. From there to the contemporary again is the journey towards the lesser clothing and a
comfortable movement of the body. The process no doubt was slow and gradual.

The wearing of few or many clothes is the dictat of fashion and the fact that it may involve a tiresome method of putting on several petticoats to get a particular effect or to highlight a specific nuance of clothing. The imposing effect of the presence of a personage was more due to his or her clothing and the beauty of the work on that clothing as well as the colours and material used than anything else. Till date the diva with the flowing robes has a stature and impact that the lithe flounce of the three triangle clad body beautiful can not attain – yet the beauty of the clothes, however voluminous or scanty they may be, has a lasting impression on the mind and thinking of the voyeur.

The changing environment, newer work spheres and culture all were a major boost to the fashion industry. The introduction of intercontinental travel, the motor cars and the aeroplanes made their own demands on the world of fashion changing it dynamically and making its presence universal. Sports and a healthy interest in keeping fit made their own need based requirements upon the industry. Newer developments in exercise wear were directly related to this. There was a range of fibres and fabrics developed for the purpose. More flexible, elastic, chemically produced fibres were sturdier, longer lasting and much more suited to the rigorous use they were put to in the various sports for which they were designed i.e outdoors like tennis, golf, cricket and swimwear.

Modern dress is characterized by complexity, by its continual change, where fashion then becomes a phenomenon. It may also be pointed out that the dress of a people very largely depends upon the climate of the country they inhabit. India having dramatic changes in climate shows an extensive variety of textiles, garments and shapes. In modern times, however, clothes have tended to transcend the limitations of climate and have become international. The embellishments and accessories are coordinated across climatic zones which may have been a necessity at some point but became a
fashion statement down the ages. Beads, uncut precious and semi-precious stones, bone and horn ornamentation, floral additives and other natural forms that are dictated by the temperature, humidity and degree of coldness or sunshine – all find their place in the world of dress and dressing up.

The range of materials and the methods of their design underwent a sea change with the advent of corporate wear in the world of fashion and design. Offices demanded a particular flexibility, hardiness, sustainability, smartness, perkiness and a multi-purpose usage.

Similarly advancement in underwear is also a significant development in the field of fashion. Going from the unhygienic, coarser, woolen and cumbersome forms of earlier times, gradually with the progress of mankind over the centuries it is interesting to note that the finer items of inner-wear have over one and a half centuries become out-wear. The drawers gave way to the bloomers which in turn bloomed into the lacy panties which ultimately gave way to the g-strings. The bra and panties have become bikinis, the corset paved the path for the development of the swimsuit, the chemise became a dress in itself, the full skirts resembled the petticoats of yore. Thus, as a famous fashion illustrator\(^\text{13}\) summed it up: “Time was when dresses were like monuments, made from precious materials brought from distant lands. They were put together one after the other – constructed as an architect constructs a house, slowly and with infinite care. Not merely to dazzle the eye – they were meant to outlast the generation which conceived them”.

Dress and attire throughout the greater part of history followed two separate lines of development converging on two very distinctive types of garments. The obvious line of division being the costume for the male and the dress for the female – the line was clear - trousers and skirts. But even here, especially on the Indian sub-continent there were no clear-cut demarcations. In Rome men wore togas or skirts, the Scotsmen to date were kilts or skirts.

The women of the East have invariably favoured the trousers, in effect the pyjama, the pyjami, the salwar and even the sharara.

Clothes – their form and material as well as how and why they were worn have always depended upon a number of factors. They were worn for display, for modesty, for protective magic or, as was the case for most royalty, for gaining psychological advantage. These reasons compelled people from the early civilizations to the present day to flaunt their clothes and pay great attention to detail while picking up ornamentation for their body at any time or clime. The clothes worn also depended on the time of day, the occasion, the position in society and the class to which an individual belonged.

Adorning the Body Beautiful

Of the many cultural traditions maintained by the people of India from time immemorial, none has been probably as intense and intimate as the habit of wearing ornaments of various kinds. Jewelry is regarded as a traditional form of wealth, but it is also used for personal decoration, both by men and women. It thus serves to satisfy the aesthetic needs of the poor and the rich alike. The poor take up ornaments in silver, copper and brass, while the latter are inclined to buy and consequently promote the creation of the dazzling and beautiful ornaments fashioned from precious stones and gold.

The artistic sense and aesthetics of the Indian people is greatly represented in their love for the gorgeous and decorative designs visible in their jewelry that presents a rich collection from coast to coast, from the East to the West and from the North to the South. Each region brings with it characteristics of new designs and motifs that become the signature of the particular community and guild. These numerous varieties with their veritably endless series of embellishments involving the most intricate adjustments have dazzled the eyes of the beholder down the ages.
The history of ornaments can be traced from very early times. The earliest personal ornaments survive in the shape of beads discovered from various Neolithic sites, one of which is called Gungeria in Madhya Pradesh. In the beginning they would have served the purposes of personal decorations as well as a medium of exchange. Some sort of ornaments must have been used even in the earlier times for which we have no material evidence because they might have been made of flowers, fruit seeds, animal claws and bones and feathers of birds which perished in course of time. Gradually the art of making jewelry developed and people started using ornaments of permanent and durable materials, such as beads of precious and semi-precious stones, as is evident from the antiquities unearthed at the Harappa and Mohenjo-daro sites. The idea behind ornamentation of the human form probably was taken from Nature whereby the individual collected flowers, leaves and seeds from nature’s bounty to adorn himself or herself. Gradually the forms of nature began to take form in metals of various levels of malleability and ductility. Metals were probably used because of their relative permanence as compared to the products of nature and also as gradually they began to have an economic viability and value.
Plate: 12

Rama and Lakshmana at Lanka
An illustration from the Ramayana
Mughal, sub – Imperial style
Bundelkhand – Orchha
Circa A.D – 1600-10
Paper, 26 X 13.5 cms
Acc no. 61.1238

The depiction above shows the use of unstitched clothing though the choice of materials for royalty is quite distinctive. In the painting above the princes Rama and his younger brother Lakshmana are shown waging the mythological battle against Ravana. Draped clothing was the vogue in those times and this is amply made use of in the depiction. Rama, the dark one is wearing a golden yellow dhoti with lots of pleated gathers down the front which are tucked in at the waist. The upper garment comprises a sheer uttariya which drapes the back and shoulder and falls down the front of the chest and over the forearms. The fair Lakshmana is shown wearing a saffron lower draped garment worn in a manner similar to his brother. His uttariya is also draped similarly but it is in a darker tone than his brothers. Both the brothers are wearing garlands of seeds and rudraksha around their necks and simple bands of similar seeds around their wrists. Even their earrings are made of seeds. They are both holding bows in readiness for battle.
The army or the vanar sena comprises largely monkeys who are dressed like humans. Most of them have been shown wearing the dhoti at various lengths. Some are wearing it down to the ankles while others are shown sporting it to the knees and a few are even shown wearing mere loincloths. The overall accent, however, is on draped clothing. There are only a few of the members of the army who are shown wearing uttariya. Among the accessories used there are monkeys who are shown wearing golden crowns. Even Jamavant, the bear army commander is wearing a high golden crown encrusted with jewels. He is wearing an orange lower garment and an orange shoulder cloth draped over the shoulder and across the chest.

The accessories here of two types, the ornaments worn by the members of the army and secondly the weapons carried by them. The former range from pearl and precious stone necklaces to seed garlands and earrings worn by several of the armymen. The latter comprise swords, daggers, sticks and stones and even a musket. One distinctive feature is that some of the monkey army members are wearing thick golden belts at the waist. Two monkeys in the foreground are shown wearing very royal turbans that are decorated with pearls. Thus the overall concept of wearing garments centered around draped clothing.
The painting is a depiction of the usage of unstitched clothing where two lengths of cloth are wound around the body. One is used as a dhoti to cover the lower parts of the body and is usually tied at the waist. The other cloth is left loose and hung over one shoulder so as to cover the upper part of the body when required. Otherwise it is usually draped over one shoulder and the opposite arm. In the above depiction the God and the mortal are both shown wearing similar clothing. Lord Shiva is wearing a saffron lower and upper cloth. The lower cloth is wound around the haunches and is tucked in at the waist. The upper garment is draped around the shoulder, crossed across the chest and then slung over one arm as the God embraces the mortal. The mortal interestingly has the face of a donkey and otherwise has the body of a human and is attired in all manners of being a normal human being. He is wearing two lengths of cloth. One part of the cloth is tied around his lower body and tucked in at the waist while the other part is draped around the upper body – over one shoulder and around the opposite arm. The upper cloth is white and the lower one is in burnt sienna tones. Lord Shiva is wearing a garland of probably human heads.
that is around his neck and falls to his navel. A black snake is wound around his neck and is wearing loops of thick black metal. His hair is piled on top of his head.

Clothing down the Ages

Human history, past and present can never ignore the importance of clothing and textiles in a civilization. Clothing has been the fulcrum on which rested the destinies of communities. It was the significant factor effectively changing a community’s social scenario. A brief but thoroughly researched feature of the Indian textile culture would present a panorama of the fortunes of its people.

From the earliest times since the first human walked the African continent, natural elements like the bark of trees and their leaves and then the advent of weaving have clothed mankind. Cloth was man’s closest and constant companion. Civilizations and settlements gave cloth or the textile industry the significant role of being a salient part of their culture, tradition and heritage. This identification of clothes with socio-economic status slowly became a man’s essentiality in society.

Textile have also been one of India’s major sources of income since yore. Most of India’s trade links were based on textiles apart from spices. The traces of the silk route exist till date. The diversity and richness of Indian textile traditions have been subject for lively discussions on many a portal of research and study orientation. Some of the Tamil writings of the 13th century tell us that silk was exported to Indonesia and that Indian silk had a large market in Europe.

The origin of textiles in India goes back to before the days of the great epics, Ramayana and Mahabharata. Both describe vividly the costumes of the main characters giving long descriptions with emphasis on colour and drape. The Indus Valley civilization traces Indian roots back to thousands of

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years in Harappa and Mohenjodaro. People who lived in those days can be described from their forms represented in sculptures and paintings. These excavations brought to light the passions these people had for clothing and personal grooming. The sculptures belonging to the Mauryan era also show the fondness of these people for textiles, their texture and their fall. Ancient Buddhist scripts and murals also support this fact. Legend has it that when Amrapali, a courtesan from the kingdom of Vaishali met Gautam Buddha; she wore a richly woven semi-transparent sari, which speaks volumes of the technical achievement of the ancient Indian weaver. A similar text written in the early 16th century by a certain Duarte Barbosa, a Portuguese traveler who describes the textile trade in India after his visit to Vijaynagar, in Southern India in 1504 A.D., talks of the seaport of Bhatkal on its western coast. The exports comprised iron, textiles, drugs, and even horses and pearls. The Portuguese, however, were much impressed by the textiles.

It must be considered that the textile tradition in India was always subject to a number of factors like the geography, climate, social customs, availability of the raw material, patronage etc., of a particular region. A variety of raw materials like silk, cotton, wool, jute were used for fashioning clothes in India.

Indian textile scenario was most vibrant in Gujarat as it has been involved in the textile trade for centuries. The entire State specialized in some form of exotic textile weaving or the other. A writer in the late 16th century remarked that “For the peasant women of Gujarat, a needle is her pen with which she gives expression to her creativity and reiterates her relationship with religion and nature.” Based on this industry Gujarat has been the gateway for intra-cultural and intercultural exchanges and can be evidently linked to the ancient civilizations of Sumer, Babylon and Egypt. The influence of these varied cultures had its effect on the crafts of the state as well. It is believed that the textiles from Gujarat graced the court of the legendary King Solomon the Wise.

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Indian textiles are famous basically for their uniqueness and style. Fabrics from diverse raw materials cater to the many needs of man. Many of the regions have made for themselves a name in a particular form of craftsmanship be it applique-work [Orrisa], phulkari [Punjab], Sindhi [Sindh], Kutchwork [Gujarat], abha [Gujarat], kantha [Bengal], kashida [Kashmir], zardozi [Patiala], tilla [Patiala], beading [Kolkata], cutwork [Kolkata], Tangail [Kolkata], chikankari [Lucknow], ikat [Orissa], Daccai [Dacca], bandhej [Rajasthan], mirrorwork [Rajasthan] etc. These traditions have been practised and held in particular geographical areas for centuries. The most ethnic and traditionally designed textiles have found a place in the fashion circles abroad as well as in India.

No matter what the style or the fashion the Indian Sari has held sway over the best Indian textile and the silk weaving traditions in all parts of the country especially in Benares, Andhra Pradesh, Orissa, Tamil Nadu, Madras, Calcutta, Assam and Madhya Pradesh. The creation of these saris has been inspired by the women of rural and urban India.

The Silk Story

Silk is the most coveted cloth material for the pauper and the prince alike. Even though China enjoyed greater popularity in producing it, Indian silk has always been closely associated with the ceremonial rites of ancient India. Silk has been a highly revered fabric for ages. Silk was popular among the royalty [who used it regularly] and the ordinary people [who used it for special occasions].

The magical combination of material and color associated with silk has led to the creation of a myriad of traditional sari styles. The main silk weaving centers in India are Banaras, Chandar, Murshidabad, Assam, Kancheepuram, Tanjore, Dharmavaram, Mysore and Tirupur. From deep down South up to the North, each state in India is in one way or the other famous for its uniqueness in textile production.
The past traditions of textile weaving and handlooms can still be evidenced amongst the motifs, patterns, designs, and the old techniques of weaving still employed by the weavers. Currently a hefty part of India’s export earnings is from the textile industry. The industry with it’s sound economic resources has employed many a youth and has organized and decentralized sectors, in rural and urban areas, particularly for women and children.

From the basic need to luxury, cloth has been a boon to man. From time to time he has been changing clothing styles and statements. There has been marked evolution in the techniques, modes and methods of fashion as gradually man has come up with newer avenues to make clothing more attractive and conducive to his or her work and leisure environment.

Plate: 14
Raga Malkauns
Golkonda, Deccan, early 18th century
Paper, 28 X 17 cms
Acc no. 54.71/5

The plate depicts a royal personage at his recreational activity during leisure. He has a courtesan in attendance and she in turn is attended by two maids and two musicians. Interestingly enough one of the musicians who is holding strips of metal and playing upon them as castanets has been depicted with the face of
a donkey probably to signify the mundane, ordinary scene as something pertaining to the baser animal instincts of human nature – though it is amazing that music is supposed to be contrastingly an expression of the higher or finer human sensitivities.

The royal personage is shown wearing clothes in which he is comfortable and can relax to enjoy his leisure time. He is wearing a lower garment of probably cotton which has been dyed a bright saffron and is pleated in the front. His upper body is draped casually in a white translucent odhni with a thin golden edging. His headgear is comprised of two kinds of printed fabric with one forming the base and the other wrapped around it. The lower one is deep green and dotted with the upper band in orange with a continuous repeat pattern in white floral and red leafy motifs. The headgear is ornamented with a kalgi of precious stones set in gold and topped with a white feather.

His other jewelry comprises earrings with two large pearls strung in a hoop with a small ruby in-between. The hoop is made of gold. Around his neck is a pakladi or five stringed necklace with pendulant lockets set with rubies and pearls in oval, square, heart-shaped and round designs. He is depicted wearing two bajubands or armlets in large rubies and pearls strung on thin golden strings. On his wrists he is shown wearing kadae or wristlets. the first is in gold encrusted with precious stones while the central one is in pearls and the last one towards the hand is in pearls and rubies. In his right hand he is holding a garland of probably fragrant jasmine flowers and he has been shown as accepting a betel leaf paan from the courtesan in his left hand.

The courtesan is shown wearing a printed yellow ochre ghagra or long skirt block printed in floral motif in red and green. She is wearing a deep green colored blouse which has been offset with a light blue colored transparent odhni which has a pattern of four dots in a diamond format all over the foreground. The odhni has a golden edging and is tucked in pleated form in
front of the skirt at the waist and the loose end is draped all over the upper
body and head of the lady.

Her jewelry comprises a mathapatti having a large floral motif in pearls
and rubies that adorns her forehead and is repeated in the earrings which
have an additional feature of a jhumka or suspended golden umbrella like
motif. The chain that connects the forehead ornament with the earrings is in
gold and precious stones. Her nose ring is in pearls and gold. Around her
neck are multiple strings of pearls [eight in number], two of which hang down
to her waist. Her wrists are adorned with many golden bangles which are
bordered in pearl bracelets. She is giving betel leaves to the royal personage.

The two maids in waiting are shown using flywhisks to fan the two main
people. One of them is wearing a ghagra in red teamed with a deep green
odhni pleated in the front of the skirts and draped over the upper body as well
as the head. She is wearing a red bodice. The other one is wearing a deep
green block printed gaghra with an oval motif in red. Her odhni is in yellow
ochre colour with a thin golden edging. Her blouse is pink in colour. Both of
them are wearing bells or ghungroo on their feet. both of them are wearing
multiple pearl necklaces around their necks and the last string has a large
pendant suspended from it. They are both shown wearing large arm bands in
gold, precious stones and pearls, with many thin golden bangles on their
wrists which are edged with pearl kadae at the outer boundaries while their
head ornamentation is also similar. They have large earrings in pearls and
rubies which are connected with the forehead mathapatti and floral motif in
rubies and pearls and joined with a chain of gold and precious stones.

All of the three women are shown wearing body art in white
accentuating their facial features like eye-brows and forehead. Their hands
and feet are painted with red alta.

The two musicians are shown in the foreground. The one with the face
of the donkey is depicted wearing a headgear in red and white edged with
gold which is surmounted with a golden kalgi. He is wearing a dirty grey-green angrakha printed in block printing with a white leafy motif. It has a bright red edging on the neck, sleeves and bottom. The patka is peach and red in colour with a floral print on the border and a green leaf motif on the pallav. The only ornament he is shown wearing comprises a large pearlled necklace with a golden pendant.

The other musician is wearing a yellow ochre headgear with a central patti of striped light blue and yellow. His angrakha is pink in colour tied at the waist with a patka in deep green edged with a geometric patterned golden border. The pallav is yellow in colour. One of the tie-ups of the angrakha is pleated and light green in colour and can be seen suspended from under his left arm. The angrakha has edging in light grey at the neck and sleeves. Tucked in the patka is a large curved dagger in a red scabbard and having a silver handle. He is wearing a pearl necklace with a heart-shaped golden pendant and has golden hoops in his ears. He is shown playing on a seemingly single stringed instrument, probably an ek-tara, in accompaniment to his singing.

Dressing the Social Status

To speak of clothes in the Indian context is to acknowledge the commonly held view that Indian identity has always been neatly prescribed by caste or religious tradition, and that the status of a person depended, to a large extent, on the clothes he or she wore, the manner of the drape and colours used. People in some parts of the country are still dressed in the clothes dictated to them over generations. In fact, a large part of this chapter concerns the salient aspects of the body and its covering down the ages in various parts of the country. In analyzing specific historical and contemporary situations regarding dressing up be it over dressing or under dressing. The sanctions and restrictions that governed the state of dress or undress of an individual were not so much a matter of personal choice as it is in the contemporary times. Clothing, overall played an active role in the holding and
presentation of an identity, its creation, construction and portrayal as regards individuals, families, castes, communities, regions and nations.

Another most interesting feature that runs throughout the aspects of dressing and clothes is the concept of 'dress and undress': the building up and casting aside of different identities by means of clothes. To this can also be added the concept of 're-dress': the choosing of alternative images, with the rediscovery of self that this sometimes implies. It also implies and explores the notions of social mobility that a people may have. Upward mobility as prescribed by a particular form of dress and motif or even colour is easily attained despite social sanctions in this day and age. The contribution of role models is no less. In every age there have been people who have led the common style and fashion of the day by their example. Be it the flowing robes, a particular form of collar or sleeve, a certain set of shoes or hat or even a particular manner of holding oneself [deporte]ment] and even to large extent the use of personal attributes like a beard [the Russian czars or the Rajput kings] or the cephalic hair - a profusion of them or even the total lack of them [the Maratha commanders or the Sikh generals].

In Ahmedabad the Shreyas Museum houses a permanent display of 'folk costumes', neatly arranged by caste and occupational group. Similarly Elson's exhibition catalogue 'Dowries from Kutch', (1979) emphasizes the overriding importance of classification: 'The cut, the material and ornamentation of a costume reveal the age, occupation, origin, caste and marital status of the wearer'. This manner of segregation and display offers valuable insights into the significance clothes held for the common masses and the ruling classes alike. This way of viewing Indian clothes has not changed much in the past centuries for a large part of the county. It is only recently that ideas have changed to adapt a more global outlook after the liberalization of the national economy and has provided some valuable insights into the concept of the global village vis-à-vis clothing differences in India.

15 Elson 1979. Dowries from Kutch. ULCA Museum of Cultural History; L.A
How people view clothes and how they use them to make a specific statement is another aspect that needs to be studied. Many local people standing outside a hospital for seeking treatment were queried on this aspect and their answers were, “When we are to deal with strangers we suit our dress to the occasion, not to our means. And most occasions call for poor clothes. You have heard them complain in the hospital that they are at a loss to know who should be charity patients and who should pay. We would be foolish to bring ourselves big bills, when the simple matter of dressing will give us charity rates” ...."They [the children] have learnt at an early age the most effective way of appealing to sympathies, by word and dress. And the rewards are commensurate to their efforts.

This dynamic presentation of decision making with regard to clothes and choosing, to some extent, ones own self-image, playing at various identities and simultaneously acknowledging the role of clothes in image construction and interpretation as regards the social status of an individual. It can be safely concluded that clothes are not merely defining but they are also self-consciously used to define, to present, to deceive, to enjoy, to communicate, to reveal and conceal.

Once we shift the focus away from the garments themselves and concentrate on the wider issues of the relationship between clothing and its wearer, a number of questions that should be labeled as research queries; present themselves:

- What do clothes mean to the people who wear them?
- Why do certain individuals and groups choose to dress in a particular way?
- What are the various constraints within which they formulate these choices?
- What are the consequences of their choosing one particular image over another?
How are personalities affected by the clothes they wear?

What are the images that are typified by the clothes in a particular setting?

What are the corporate exigencies that define the face of the organizations as presented by their attire?

What are the present day parameters for ascertaining the social mobility of an individual under the changing influence of the West and globally acknowledged brands?

What are the consequences of the overkill riding the fashion market as pertaining to creativity, uniqueness, comfort, affordability and patronage?

Plate: 15
Two Ladies in a Garden
Late Mughal, mid – 18th century
Bundelkhand – Orchha
Paper, 38 X 28 cms
Acc no. 56.45/1

The concept of covering the body formally evolved fully during the Mughal era where even the under-dressed lady at her toilette was fashionably correct in her attire with all accessories in place before she wore her clothes for a state presentation. The purpose of choosing this particular plate is deliberate as
the rank and high birth of the lady getting ready is visible even though she is not fully attired. The lady, probably from the Mughal royalty is seen comfortable in her translucent covering as she is assisted by her maid. The thin organza or probably mulmul veil like sheet covers her almost totally while parts of it depict the transparency lent by being wet and crushed. The veil is in a self pattern probably woven into it. It has a delicate gold edging all around it. Her confidence and stature give further credence to her royal bearing. She has been shown wearing her jewelry which is also quite distinctive in its make and colour. Around her wrists are beautifully ornate phalakavalaya [bracelet with slab-like gems set into it] which are encrusted with precious stones and probably sapphires of dark hues making a cross against a gold background. Around her feet are golden, heavy nupura or anklets that are like bands of gold with kinkini or small bells suspended from it. On her feet are golden kharaoun or slip-ons that have a marked elevation to them. The band over the toes is bejeweled with precious stones.

She is wearing a multi-stringed necklace of pearls or a paklari which has a pendant in pearls and gold suspended from one of the strings. It lies on her breastbone. In her ears are kamphul or earrings set in a floral motif with a golden string suspending a small pearl from it at the level of the neck. She is yet to dress her hair, which are hanging in wet strands down her back and shoulders, and thus does not have any ornamentation on her head. There is a hint of a nose ring visible at the tip of her nose. She is probably holding a tiny mirror to study her profile. Her hands and feet have alta or red colouring on them. She has extended her left hand towards the maid to probably take the vial of iter or perfume from her to touch up her sensitive points. There is a hint of an arsi on her left thumb.

The maid is dressed elaborately. She is wearing a heavily embroidered ghagra which is like a wrap around skirt with fastenings down the front. She has her odhni suspended in multiple pleats down the front while the loose end is draped around her upper body and head. It has a thin gold edging. The heavy embroidery on the skirt is in a fairsle pattern reminiscent of present day phulkari and bagh geometric designs. She is wearing a modest orange rust
coloured bodice or blouse. She is standing barefoot and is wearing anklets on her feet with sparsely placed bells or ghungroo on it. Around her wrist are multiple thin bangles with pearl and gold kadas near the hands. She is wearing an armband which is a simple gold band. Around her neck is a long pearl necklace wound thrice around and it is highlighted by a gold necklace with colorful stones inset and suspended from the crescent. The golden necklace has leafy suspension that lie equidistant and are seated on her breastplate. On her head is a pearl and gold tikka that has a suspended pearl on her forehead while her earrings are floral designs with a drop pearl suspended from them. She is wearing a band on her left forefinger as she holds on to the material required by her mistress for completing her toilette. In her right hand she is shown holding what appears to be an iter container. The body and its covering have undergone much evolution over the centuries but in the Mughal era the individual was comfortable with his or her body and was most particular about how it was covered.

Thus, elaborating on the adage of ‘clothes make a man’ we arrive, at a theory of dress sense and dressing in which clothes are central to a person’s identity. In other words it is a theory which rests on the central theme of ‘what to wear’ rather than ‘what is worn’. This enables us to stretch beyond preliminary classifications, highly subjective value judgements and criticisms and attempt an aesthetic and moralistic approach to clothes, dressing and finally the making of a fashion statement in consideration of a body and its covering.

An Aesthetic Approach to the Indian Garment:

Literature concerning the aesthetics and moral correctness of the dress dates back to the pre-Christian era when socio-religious clothing prescriptions were recorded in ancient texts which in the Indian context were the dharmasastras16. But over the ages the dress prescriptions governing contemporary clothing issues would fall prey to a number of features like

16 Scriptures defining a code of life
political stability, availability of a particular component or raw material, upheavals in the garment industry itself, role models, war, mindset of the people, weather conditions, socio-economic milieu, influence of invasions, the media and the social prescriptions that govern the fashion world.

The following account therefore comprises the ‘modern aesthetic approach’ to Indian dress, an approach that was formulated in the late 19th century. This was the time [especially before the struggle for Independence from British rule took momentum] when some of the professional Indian men were adopting Western-style clothes and women were embellishing their wardrobes with accessories from the same source. A significant proportion of the Indian population bought machine-made cloth which was imported from Europe. The ‘modern aesthetic approach’ to Indian dress was therefore linked to a more general idea that Indian textiles and crafts were under ‘threat’ and required ‘revival’.

There were, nevertheless, a few leading figures both in India and England who were deeply concerned about the decline in manufacture and trade of traditional textiles as well as virtually the entire range of hand-made artistic production. The recurrent themes of the destruction of ‘Indian tradition’, the futility of ‘Western imitation’ and the need for a revival of local textiles were expounded in a number of different forms in India in the late 19th and early 20th centuries. Some early nationalist leaders like Dadabhai Naoroji, Justice Ranade, Bal Gangadhar Tilak and Gopal Krishan Gokhale advocated the need to buy ‘swadeshi’ or indigenous cloth to restore a dwindling Indian economy.

The Nationalist Movement was later to bind together the political, economic, aesthetic and patriotic arguments once the Father of the Nation, Mahatma Gandhi took on the leadership of the movement. He extolled all Indians to revert to the Indianness of things in the form of manufacture and style. Thus khadi and the saree were rejuvenated. Coomaraswamy gave the
movement an aesthetic turn when he wrote in 1910: ‘Swadeshi must be something more than a political weapon. It must be a religious-artistic ideal’\(^{17}\).

After gaining Independence in 1947, the further step towards the re-establishment of the Indian forms of garment manufacture was the setting up of the Indian Handicrafts Board in 1952. Its main function was to promote, support, revive and appreciate the Indian hand-made cloth, clothes and crafts. Against this backdrop the arrival of machine-manufactured goods was thus being perceived as the gradual destruction of a beautiful Indian heritage which was being lost before the onslaught of the powerful forces of industrialization.

Of all the approaches to the subject of Indian dress, Nirad C. Chaudhuri’s is perhaps the most dynamic wherein he sees the evolution of clothes in India as a part of ‘the historical evolution of the peoples of India, possessing similar features, following similar lines, and producing similar results’\(^{18}\). After defining what he calls the ‘generic types’ of dress available in India, he discusses the historical development of clothing traditions in terms of a series of battles (Hindu vs. Muslim, Indian Vs. British). His interpretations and especially his conclusions of the ‘decline and fall of clothing’\(^{19}\) because all types of fashion highs tend to degenerate into what he terms ‘bad taste and ugliness’\(^{20}\).

Many of the developments associated with dressing in the 20\(^{th}\) century are rooted in the second half of the 19\(^{th}\) century because most of the major contributions to the world of garment industry were well in place. The sewing machine, chemical dyes, paper patterns and the first manmade fibre had all been invented before 1900. On the social front the long-term results of the fight for female emancipation, the development of shops and department stores, the emergence of the couturier or dress designer as an artist in his or

\(^{17}\) Coomaraswamy, 1911: 8
\(^{19}\) ibid 1976, 97
\(^{20}\) ibid. 1976, 133
her own right, and the nineteenth-century invention of photography were to have a fundamental effect on the course of fashion.

Plate: 16
Four ladies on a hawking expedition,
Jodhpur, C 1790-1800. 19.5 X 25.2 cm.
Collection of the Late Sangram Singh Nawalgarh.

The group comprises four ladies of noble houses two of whom appear to be wearing the garb supported by the Rajasthani style while the other two are more Mughal in bearing as is evident from the elaborate headgear. Two of them are wearing odhanis of a sheer fabric. Theses are embellished with bootis & small circular motifs and edged with a golden piping.

The woman in the foreground is wearing a prussian blue sheer odhani with dot like structures scattered all over and golden edging. One end of the odhani covers her head and is wrapped around her shoulders. The other loose end is fluttering in the breeze. The upper garment or the bodice extends into a full gored skirt which is transparent and probably of voile fabric mustard in colour. Through the transparent skirt is visible the tight fitting red pyjama. On her feet are slip in mojadis. Her long black tresses [waist level] are open and hang behind her back. All four women are wearing similar necklaces comprising five to six strands of pearls wrapped around their necks. Two to three strings hang down to the navel as well. They are wearing bajubands
which are also made of pearls with some inlay work as the main motif. The two women with the odhanis are wearing two sets of earrings one on the earlobe and one suspended below in the style of the kamphul an earring that covers the ear. It is held by a clip like support in the hair above and behind the ear. These women are also adorned with pearl noserings. The other two women have head gear with elaborate kalgi decorations.

The headgear comprises a tightly wrapped turban that has a dome like structure towards the back of the head. Golden ornaments comprising chains and medallion like baubles suspended from them at the side of the head are depicted on the right side of the head. The left side has a pure white fluffy feather ornament that ends in a jewel. Both women are wearing a mega-sleeve short, almost like an extended yoke, covering half of the bust. One of them is wearing a maroonish orange over a white inner and the other is wearing a black with white booties over a saffron inner with red edgings.

Place of Indian Fashion and Clothing in the World market

Britain and the rest of the world looked to France for a lead in fashion and Paris, the seat of haute couture houses set the style. In the later 19th century, a number of new couture houses were established, each with a talented dressmaker or designer at its head. He or she would be known by name and carried a characteristic signature. The couturier became an important figure. He was regarded more as an artist as can be seen in the originality and flair of designers like Paul Poiret, Gabrielle Chanel, Madeleine Vionnet and Elsa Schiaparelli. This impact of Paris on the fashion of the world lasted until the outbreak of the Second World War. After the War the threads were again picked by the work of Christian Dior and Balenciaga. Things, however, began to change in the 1950s, when despite the talents of Andre Courreges and Yves Saint Laurent, amongst others, the role of Paris and its exclusive, dictatorial haute couture were at once challenged and gradually undermined.
The end of the Second World War witnessed another phenomenon that was to greatly influence the fashion world. Fashion began emerging from the lower strata of society when young people, and often working-class groups, took to evolving original styles of dress which owed little or nothing to the fashion 'establishment' but which made a vital contribution to it in terms of ideas and direction.

The increasing importance of ready-made clothing became one of the most striking features in the history of twentieth-century costume and this led to a new standardization of fashionable dress. The mass-production of clothes leading to the production of off-the-peg garments, especially in the case of men's clothing, was regarded as inferior to those made to measure in the beginning of the century. However, technical advances and improvements in sizing resulted in the eventual manufacture of well-made and well-fitting garments at reasonable prices and these have been worn by a majority of people ever since.

Another notable feature of the 20th century was the development of man-made fibres which contributed greatly to the production of practical, inexpensive clothing. The first man-made fibre, manufactured in 1924, imitated silk and was known as rayon. Nylon made its appearance in America in 1938. These were followed by a number of other synthetic fibres like acrylic, viscose and polyester which became popular under a plethora of brand and other names. These have been used to produce completely new fabrics. In some cases they have been blended with natural fibres and this process made them relatively expensive. Apart from the man-made fibre, two other materials have played an important role in 20th century dress design although they were created much earlier. One is the hand- or machine-knitted fabric which has been used much more extensively than in any other period and the other is denim, or the material used for the manufacture of jeans. It revolutionized the concept of casual and work wear. Modern clothing concepts also made use of designs that were away from the conventional and incorporated new types of fastenings such as the press stud and the zip.
was invented in the beginning of the 20th century) apart from a widespread use of elastic, elasticized and stretch material.

Plate: 17
Sonag Champawat of Pali on horseback
Jodhpur, C 1710-20. 21.7 X 25.5 cm.
Collection of the Late Sangram Singh Nawalgarh.

Depictions of clothes during the period show that the population indulged in a number of activities ranging from lounging on soft mattresses in pavilions and sitting at attention during royal durbars on the one hand and on the other pursuing strenuous exercises like riding on horseback for travel and sport as well as for war. The picture depicts the rider wearing a broken white jama or full dress in the angarakha style with a subdued self patterning visible on the left sleeve. The material used is crisp cotton. There is a golden edging on the sleeve, neck and hemline of the jama. The extended edges of the angrakha from the bodice are freely flapping behind the rider showing the movement. The rider had a maroon cummerbund tightly wrapped around his waist. From it are suspended the open edges vividly red and pink striped. They are outlined with a mustard colored appliqué border and edging which is elaborately embroidered with primary colors. The leggings or pyijama worn underneath the flowing overdress is striped and close fitting. Its lower edges fall into the maroon colored jutti with a red square front having a golden lining. The sword
and shield are suspended on a thick, maroon strap from the right shoulder of the rider.

The headgear of the rider is very different from the foot soldier running beside the horse. The rider is wearing a white turban twisted around his head forming into a little peak towards his forehead and at the back the extension of the same is made up in such a way that the edges show. The turban is ornamented with a bejeweled pin at the forehead. He is also shown wearing tiny jewels suspended from in his earlobes.

The foot soldier running alongside is shown wearing a similar dress [almost in uniform precision] with the main difference being in the pyjamas and the head gear. He is wearing a white, loose, short pyjama. He is wearing a white cummerbund having a similar edging as the rider with the variant being the motifs on the border. He has probably a fly whisk suspended from the cummerbund. His turban is tied in a different style and has a gray feather stuck at the top. He is wearing longish earrings shown yellow in colour.

Availability and Access to Clothing

The availability of clothing has undergone a sea change from the times when women had to do with whatever was near at hand for fashioning into a garment. Some of them had to do their own weaving and cutting but today the manner in which clothes are bought and sold has become highly organized and a very profitable global industry.

The mid 20th century saw the advent of the multiple or chain stores and from the late 1950s onwards the boutiques or small specialist shops came into their own. Good shopping facilities became accessible to everyone [In India this was a major step as the ideas and concept of social mobility caught on as did the adoption of newer forms of clothing styles]. The idea was all the more popular when one could buy a particular design at the same range of pricing almost simultaneously in London, Paris, New York and even in South
East Asian metropolises. Further globalization made the global market a reality and all ideas and creations could find a market all over the world at a fast pace and with minimal cost addition.

This and the methods of marketing and promoting fashion ensured that news of changing styles in the fashion industry were rapidly transmitted. The marketing of fashion has been facilitated with the advent of the later 20\textsuperscript{th} century concept of fashion shows, the professional fashion model and even the mannequins in shop windows. Advertising has become a sophisticated technique with the electronic media extending to television and radio as well as the print media. All these made it possible to package and present new ideas and images very efficiently to a wide-ranging and discerning audience.

Attitudes to clothes and the way they are worn have varied from time to time and have differed from earlier centuries in several ways. Since 1900 there has been a steady diminution in the amount of clothing worn by men, women and children. This has been perhaps more noticeable in the case of women. The adoption of lighter clothing both indoors and out has been to a great extent the result of improved heating and ventilation in houses, offices, private and public transport. This trend may also be attributed, less directly, to a gradual decrease in the formality in dress. As compared to earlier times dress in the later 20\textsuperscript{th} century appears to follow an easier and less formal approach to sportswear which has increasingly become more popular. Nevertheless, the rules governing the dress code remain and a degree of formality is still observed in the clothes worn in offices and by the professions. Interestingly enough the social diktats for certain social stations in life have also undergone a sea change. The stringent colour code for mourning has virtually disappeared while weddings and birthdays along with other festive occasions have become much more elaborate.

Clothes in themselves have become easier to put on and to care for, as women have less time for dressing up for office and have to do this despite the added burden of other duties of the household. The availability of the
washing machine, synthetic detergents, coin-operated dry-cleaning machines, the electric iron and 'easy care' fabrics has made it all the more possible.

Plate: 18
The Musical Mode: Ragini Todi
C.1825-30, 25.5 (17.4) X 18.7 (10.30) cm
Acc no .907, Government Museum and Art gallery, Chandigarh

The maiden mendicant is strumming some enchanting and soothing melody on her stringed instrument which has even attracted the attention of the animals. She is depicted wearing a transparent fine, probably muslin gown with multiple gores starting from the empire line. The gown is open in front at the waist and a small opening at the knee level shows the mustard coloured churidar pyjami being worn by the lady. The gown is full sleeved and has a red gold edging at the inner border, hemline, sleeves and empire line. She is draped in a large odhani which is in a fine rust coloured material which falls limply over her shoulders and arms. It has a golden edging stitched in a broad double-toned effect at the pallavs.
The draped, loosely casual style of wearing the clothes is demonstrative of the ability of the material to hide where necessary as well as reveal where required. The clothes that the woman is wearing accentuate her simplicity and demeanor but on the other hand they also heighten the sensuality of the persona as she stand bedecked in simple clothes and jewelry. Her wrists are covered with deep green bangles that have a pearl encrusted kada at the edge, towards the palm. There are plain gold kadas also in front of these bangles. She is also wearing a seed bajuband probably as an amulet. It has pearl and silken thread tassels hanging from it. Around her neck is a double string of beads that hangs down to the waist. There is a collar in pearls around the neck with a peculiar, circular pendant in rubies suspended from it. Her earrings are gold and pearl encrusted jhumkis suspended from star-shaped studs at the ears. These studs are of gold encrusted with rubies. She is wearing a large nose ring having two big pearls with a ruby in the middle threaded into the gold wire that runs through the nosetil. On her forehead is adorned a large pendant in emerald bordered in gold. It is suspended on a string of pearls onto the forehead from the central parting of the head. On her fingers are several gold rings. On her feet are red and gold mojadis with an upturned tip.

Clothing Men and Women – Dynamics of Gender Identity

At the beginning of the 20th century there was a clear-cut divergence between the clothes of the two sexes. Men’s clothing tended to present a uniform appearance using sombre and sober colours which were adhered to strictly. The concept of women’s dresses was more on the lines of the elaborately feminine in the traditional sense as it accentuated the shape, was more colourful and elaborately embellished. In following decades the distinction continued women’s clothes tended to sometimes emulate or borrow features from the male wardrobe such as the tailored suit and trousers on the plea of being more practical. In recent decades the tendency towards what is now called ‘cross dressing’ has become more marked with men and women wearing some garments which appear virtually interchangeable. The
Unisex concept in dressing has become an accepted fact while the male experimentation with what was earlier considered the bastion of the female in terms of colour, fabric and style has become a fixture more or less on the face of fashion trends today. A few examples are the kurti and the odhni which are quite a rage in formal dressing today.

This marked contrast in the nature of day and evening clothes for women was also favoured by men. By day, the practical approach was favoured making for a set of clothing that would not hamper the individual at work. Luxury and glamour wear, bordering on the slightly impractical or even having the glittery, flimsy effect were concentrated on for evening wear. Women’s clothes for the first time allowed complete freedom of movement and a new sense of ease was further promoted by the adoption of soft, pliable jersey-knit fabrics. Even lead fashion houses began to concentrate their energies and designs on the need for creating comfortable but elegant day clothes for women who wished to look smart and yet be able to get a full days work done with ease and alacrity.

Disillusionment or dissatisfaction on the part of many young people with what was seen as a materialistic society led to an ‘opting out’ and the search for an alternative way of life, often through the use of drugs. In dress this was expressed in a general rejection of the assured and rigid line in clothing to favour something softer, more tentative and diffuse. The ‘flower children’ and the ‘hippie’ look were favoured more and several experiments were made in clothing.

The late 60s and earlier 70s of the past century saw a fall back to the elaborate earlier fashions and a borrowing of designs of clothes from other countries and cultures. There was, for example, a liking for Victorian-and Edwardian-inspired long skirts, frilled blouses and laced boots. Long, loose, Indian, Far Eastern and South American garments and jewelry were adopted, first by the ‘Hippy’ movement and later were gradually absorbed into mainstream fashion. The influence of the Far East was felt in other ways as
well. During the mid to late 1970s, Japanese dress designers in Paris were making an impact on high fashion, challenging the established shape and cut of Western clothing by introducing features of the wrapped, layered and unstitched styles of the traditional forms of oriental dressing.

Another trend worth mention is that in the late 1970s and early 1980s there has been an intense interest in physical fitness on the part of both men and women. Not only did this have a marked impact on the design of new ranges of sportswear for men and women but it has also changed the emphasis in dress design. Unlike the 1950s when the cut of the clothes used to impose the shape of fashion on a woman, the garments of recent years tend to take their line from the personality and personal attributes of the wearer. Longer, looser, unstructured clothes, were preferred so as to be designed in a manner that would reveal and enhance the natural shape and contours of the human body. This relaxed, indefinite shaping of clothes also served the dual purpose of blurring the distinctions between male and female forms of dress. Ever since the 80s women's clothes which have drawn closer and are almost parallel to men's clothing designs and shapes.

Plate: 19

Hamsa, the Swan – Incarnation of Vishnu
C.1725-50, 19.49(15.2) X 13.4 (11.6) cm
Acc.no RVI 1258, Museum Rietberg Zurich Gift of Alice Boner.

The personage is shown wearing a baby pink draped dhoti with black and gold woven border. It is well pleated at the front and back. A saffron uttariya is draped...
over the shoulders and both its loose ends are suspended over the back. The border or pallav of the uttariya is probably woven in black and gold silk thread. The person is probably a Brahmin with turmeric marks all over the body. He is wearing a crown made of enameled gold with the enamel work in tones of red and green. The entire edge of the crown is worked in a pearl border. The crown has three peaks much like the plumage of a cock and each of these three peaks has a lotus flower stuck into it. At the forehead there is suspended a single pearl that the seems to be attached to the crown. In his ears he is wearing hoops of pearls and ruby. On his wrists are large kadae in gold with pearl edging and suspended from are two short strings of pearls that fall over the back of the hand in an attractive manner.

Around the upper arms are tied bajubands and a similar choker is worn close to the neck. The workmanship of these three ornaments is similar. They comprise a flat band in gold that has pearls on both edges. Suspended from a thin chain around the neck is a beautiful inverted betel leaf shaped pendant that is made in gold and bears a large ruby at the centre. It is edged in pearls. At the very tip there is a large pearl suspended to create a beautiful effect. Along with these he is also depicted wearing a seed necklace that hangs down to his waist. He is holding a similar but shorter seed garland in his hand.

The drape of the multi-piece that he is wearing goes to show the elegance that can be attained by simply wrapping a large quantity of material around oneself in a stately manner.

Early Dynamics of Fashion and its Documentation

This century has seen a number of changes in the fashion world that need extensive study and documentation. The objective of the present study is also to take a look at the world of fashion and formal as well as casual dressing in a contemporaneous outlook would present an encapsulated source for future generations to study, emulate and maybe even replicate to suit their needs and climes. Most of the original garments from this era are
easily produced and many of them can be seen in galleries and museums like Madame Taussards and other such houses where the voyeur can have a feast of different types of dressing, dress codes. An elaborately clothed Shakespeare is juxtaposed against a near naked Mahatma Gandhi wax figure. The figure of Lady Diana, who was known for her clothes sense and dressing acumen is seen standing with the African freedom fighter Winnie Mandela. These aids are necessary to enable the contemporary and future fashion scholars to appreciate the look of the garment itself, its shape and proportion, its material and decoration. Such a documentation would be very essential as a source of information, record of various specimens and as a repository of the past upto the twentieth-century.

These representations would suggest how the garment might have looked when it was worn. It would present insights into what the wearer would look like in such clothes, how the clothes added to the wearer’s personality and the impact the clothes had on the wearer’s posture and gestures, especially in relation to the other dress accessories like jewelry, shoes, bags etc. Most of the evidence of the body coverings adopted by mankind in the past centuries is available in a wide range of closely dated visual evidence like paintings, portraits, drawings, engravings, cartoons, book illustrations, posters, sculptures, photographs, fashions plates, advertisements and trade catalogues as well as the plastic and fluid dimensions of the other arts like the cinema and television. The electronic media itself has given much of a boost to the world of fashion and dressing.

Although photography was invented some 60 years before the century began, it began to be widely used to illustrate fashion only from around 1900. Since then fashion photography has developed as a separate field and provides a continuous, accurate and invaluable source of visual information on high fashion. Most photographs are published in the form of illustrations in newspapers and magazines. Photography gradually replaced the traditional methods of fashion illustration although drawings and sketches are still used to a large extent today. Another aspect of fashion documentation is the large
scale use of computer imagery in design and replication. This innovation has revolutionized the world of fashion yet again whereby the use of computers have made it possible for designs of dressing to conform to the human form to the custom built or custom made accuracy of earlier times – only it is more precise and can be easily replicated in a cost effective manner while the earlier form had been quite cost prohibitive.

From the sculptures of the Sun Temple of Konark and Khajuraho to the caves of Ajanta and Ellora, onto the photo documentation of the various fashion plates – it has been a long journey for the scholar of art history, painting and fashion in her quest for studying and analyzing the roots of dress sense of an individual, a community and a people. The many changes that were embodied can be seen in the many portraits, genre paintings, drawings, engravings and sculptures that dot the country. Even though sculptures cease to be the medium for the record of the fashion plate, there is one particular form of display that needs to be mentioned here – the mannequin. The replica of the human figure or a close representation that depicts the essential curves and cuts of the body in a plastic or clay medium has provided to the designer a ready platform for the display of his or her creation. Thus the shop-window display mannequin, is a twentieth-century phenomenon. Needless to say these mannequins are a revelation of the fashion aspirations of the particular time and are a vivid illustration of the style and posture as well as the shape of body, the favoured facial features and to a large extend the type of fashionable accouterment generally admired in society at that particular time.

The body and its covering has over the centuries carried out the journey where natural materials gave way to artificial fabrications and where the accessories culled from nature gave way to the gaudy baubles manufactured from clay, metal, plastic, glass, bone etc. In fact the human shape itself and the manner in which it is draped has undergone a number of changes. The textures and play of colours as well as the maleness and femaleness of a particular item of clothing seems to have merged somewhere...
on a fine blending in of the gender sensitivities. No longer are the trousers the bastion of male attire and no more is the clingy, softness of diaphanous materials the realm of only the woman. The situational and status dressing may have given way to the dressing of a particular image in the sense there is an office image, a shopping image, a woman at play, a casual man or even children romping about in earnest. Gone are the discriminatory attitudes of the yesteryears when a particular, class, society or caste governed the style and nature of dressing.
Material & its Drape