UNIT 3: EVOLUTION OF INDIAN FASHION IN 20th & 21st CENTURY

Structure

3.1 Objectives
3.2 Introduction
3.3 Indian Clothing in the first half of the 20th century
  3.3.1 Foreign Influences on Indian Clothing
  3.3.2 Fashion in the Royal Families of India
  3.3.3 Clothing for Indian populace
  3.3.4 Khadi and India’s Nationalist Struggle
3.4 Indian Fashion in the second half of the 20th century
  3.4.1 Indian Cinema and Fashion
  3.4.2 Iconic fashion trends inspired from Hindi cinema
3.5 Indian Fashion in the 21st century
  3.5.1 Indian Fashion Designers

  3.5.2 Fashion Design Council of India
3.1 OBJECTIVES

After studying this Unit you will be able to:

- Describe Indian fashion through the 20\textsuperscript{th} and 21\textsuperscript{st} centuries,
- Find Global and regional developments which influenced fashion in India during this period,
- Recognise Fashion icons who influenced fashion in India,
- State Influence of cinema on Indian fashion,
- Recognise Pioneers of Indian fashion industry and
- Describe Indian Fashion in 21\textsuperscript{st} century
3.2. Introduction

Fashion is defined as a popular or the latest style of clothing, hair, decoration, or behaviour (Oxford Dictionary, 2019)\(^1\). It can also be understood as a style that is popular at a particular time, especially in clothes, hair, make-up, etc. (Cambridge University Press 2019)\(^2\). Fashion is not always a consequence of whim, but often a creative expression, a response to social, environmental, political and economic developments. History has examples where fashion bears a connection with a prior occurrence. Fashion does not exist in seclusion from the prevailing culture, but is shaped by expressions of individual aesthetics, the socio-cultural-political circumstances, norms of morality, state of the economy, and iconic personas. It is the multitude of influences resulting from the environmental flux that shapes fashion and makes it dynamic. This inherent dynamism allows fashion to adapt to the human condition, which, in turn, makes it an indispensable feature of culture. It also makes fashion a very strong medium of expression and communication.

India has been invaded a number of times followed by periods of foreign rule. This has led to cross-fertilization of ideologies and cultures. For example, from 1526–1761 it was under the Mughals who hailed from a region in Central Asia where the inhabitants were known as the Chughtai Turks. Emperor Akbar (1542-1605) patronised the Persian style by bringing Persian
master artisansto Indiawhen they established their court. This led to a synthesis between Indian and Persian styles under his reign. Royal clothing was made of fine textiles from South East Asia, replacing the heavier materials worn by his predecessors. These new fabrics were more suited to the sub-tropical and tropical environments of India. He also adapted indigenous costumes as formal robes worn in courts. This may have been done with the intention of strengthening socio-political linkages with Hindu kings in the Indian sub-continent (Kumar, 1999). An example of this synthesis was the modified version of the Chakdar Jama introduced to the Mughal court which became the mainstay of court attire and continued to be worn even after the reign of Emperor Akbar ended (ibid. 1999). This was succeeded by the advent of the Portuguese and then colonized by the British for 300 years till its independence in 1947. During the period of colonization, clothing played a role in the freedom struggle.
Plate 2. Detail of a miniature painting featuring the emperor Akbar wearing a Jama probably made of fine cotton muslin. Late 16th or early 17th century.

Source Screenshots.firefox.com. 2019

The 20th and 21st centuries have been eras of rapid development throughout the globe. The previous century has seen two devastating world wars, the liberation of colonized nations, rise of human rights and racial equality, rapid growth of sovereign economies, industrialization all over the globe, the Cold War, major scientific breakthroughs, awareness of environmental issues and shrinking distances due to advancement in travel and communication. The combination of technological progress combined with increasing imperative of human rights including acceptance of gender rights has resulted in heightened individuality, independent decision making, personal ideology and lifestyle. Fashion, as an expression of the human condition has also diversified.
After independence in 1947 and continuing into this millennium, changing value systems and lifestyles have led to the emergence of new looks in Indian fashion. Icons have emerged to play a huge role in the spread of fashion styles throughout the sub-continent. A higher level of liberation for urban women in contemporary Indian society has been key to new cultural sensibilities and new fashion practices among women in India and the world.

Fashion has become more widespread due to the economies of scale where manufacturing in large volumes brings down costs significantly. Low cost of production with cheaper materials and processes often compromise on the quality and longevity of product. Business strategies of retail giants and e-commerce which offer fashion and other products at extremely affordable costs have been the two major catalysts in the rapid escalation and consumption of fast fashion. The idea of fast fashion is rooted in its dynamic nature where changes in style trends are available to consumers at affordable rates for a limited span of time. A steep increase in fashion consumption and the generation of fashion waste are corresponding bi-products of the fashion industry which pose a threat to the environment. Rampant consumerism in turn, has spurred a rising consciousness of the imperative to eschew detrimental practices and to adopt those practices that are less harsh for the planet, such as slow fashion and sustainable fashion.

3.3 Indian Clothing in first half of the 20th century – Indian Royals, foreign influence, Khadi

As in other parts of the world, South Asia has been a crucible for the merger of numerous cultural elements. Over time each new influence has blended with the existing culture. However, it is the extent of amalgamation, appropriation and diversification without the elimination of formerly established indigenous elements, that brings uniqueness to each culture. The intermingling of Indian and Greek styles during ancient history can be seen in Indian art and sculpture even today. Elements of the union between Indian and Middle Eastern styles during the medieval period became a recognizable visual aesthetic of what is now considered as Indian. Similar result occurred when India was under the control of the Portuguese and then under British-owned East India Company followed by colonial rule. The refined luxury of Indian textiles and products was appreciated by the British; while the fascination for western designs and fabrics was strong among the Indian populace. By the mid-19th century, Indian courtly attire was made with European textiles (Kumar, 1999) and European design elements. During the 19th-century, traditionally handcrafted Indian goods were faced with the challenge of competition from industrially produced goods manufactured in Europe and imported by India. This problem was compounded by the taxes levied on indigenous textiles of different regions levied by the
British which severely damaged the production and trade of indigenous handwoven and handcrafted textiles. An example was the case of the Kashmir shawls, which faced decline due to two reasons – the European imitations of the craft, and the oppressive Dag Shawl tax imposed by the Afghan rulers of Kashmir and later the Sikh rulers (Ames, 1997). The inflow of printed and mill-made textiles of Europe into the markets of Asia and the Middle East was another blow to
India’s indigenous textile industry. Much of Asia and the Middle East had been heavy importers of textiles from India, especially printed and hand painted textiles (Ames, 1997). These handmade textiles soon faced a challenge posed by industrially manufactured fabrics.

Plate 3. Roller Printed Textile, printed in England during the early 19th century Source. Cooper Hewitt, Smithsonian Design Museum, 2019

3.3.1 Foreign Influences on Indian Clothing
Initially wearing western clothing was restricted to the elite and the courts. Gradually in the late 19th and early 20th century, those who had received western education also started to wear western style clothes. As the wives of the Indian *babu* who worked with the British officers, accompanied their husbands to official get-togethers. They adopted saree blouses with band collar and long, puff sleeves resembling the western blouses worn by the British memsahibs and the saree petticoats resembling the western full-length skirt with tucks and lace at the hem. Saree edges could be trimmed with lace.
In the 20\textsuperscript{th} century the Parsi (Parsi simply means 'Persian') community migrated from Persia to settle in Gujarat and other parts of western India. Sea trade with China provided a way for Parsi men to bring back embroidered fabric from China for the women in their family. These became the inspiration for women to embroider intricate patterns along the edges of chiffon, gauze or satin sarees (called \textit{gara}) in untwisted silk thread using stitches such as Peking stitch, satin stitch and various types of the knot stitch (Chishti, 2019). Sometimes flat silver wire called \textit{Badla}, and the metal yarn called \textit{Zari} or beads was also used. The embroidery was popularly referred to as \textit{Parsi Kadai}. The evolution of the saree with its distinctive embroidery that came to be known as the Parsi \textit{Garo} (TRC Leiden, 2019)\textsuperscript{3} may, therefore, be attributed to the silk fabric and technique from China but uniquely indigenized with a combination of Chinese, European and Indian motifs.
Plate 5: 20th century Parsi women wearing a blouse and Parsi gara reminiscent of fashion in Europe during the early 1900’s. The hairstyle of the lady on the right also resonates the loaf like appearance from the 1910s. (Pinterest, 2019)

3.3.2 Fashion in the Royal Families of India

At the end of the 19th century and the beginning of the 20th century, the import of European textiles had increased considerably. Simultaneously, decreasing patronage and famines in some parts of India led to a decline in the artisan sector. At this time the elite dressed in both traditional and western styles. In court and for formal occasions, Indian attire with western details inspired by the Edwardian style at the turn of the century, and later by sporty looks from the 1920’s and 1930’s, was visible. This new Indian elite class endeavored to be in sync with the latest fashions of Europe. However, there were those who retained the original Indian aesthetic.

A landmark occasion was the Delhi Durbar in 1911. During this occasion, the Indian royalty put up a display of the wealth and sartorial refinement through meticulously crafted Indian clothing. There was simultaneity of preference for Indian attire in court, with visible European influence
A major change that took place in menswear was the transition from the earlier popular Chogha and Jama to the now popular Sherwani, Achkan and Chapkan which were always paired with a kurta-payjama and turban. This early 20th century look has now become the attire for ceremonial menswear. In spite of some modifications with time, its basic form and appearance remains constant.
Plate 6: Maharaja Sawai Mansingh II and Maharani Gayatri Devi of Jaipur. Maharaja Sawai Mansingh wears a Sherwani with turban and a kurta pyjama. (Pinterest, 2019)

Women of royal families continued to wear traditional clothing, albeit in a less cumbersome way, as compared to 19th century norms of royal dress. These included sarees, Gharara, Ghagra, Farshi Pajama with Odhni. The popularity of the saree among the royals that had held sway in the Hindu states of the Deccan, now expanded across the country. The iconic Maharani Indira Devi of Cooch Behar and Maharani Gayatri Devi of Jaipur popularized the elegant chiffon saree. Other royal ladies were often seen wearing the characteristic sarees of their home state be it handloom Banarasi, Maheshwar and Kanjeevaram or handcrafted Bandhni.
Plate 7: Maharani Indira Devi of Cooch Behar. (Commons.wikimedia.org, 2019) Here the Maharani is portrayed wearing a white chiffon Saree with an appliqued Banarasi Brocade border.
Plate 8: Maharani Sanyogita Bai Sahib Holkar and Maharaja Shri Yeshwant Rao Holkar II of Indore. The Maharani and Maharaja are impeccably dressed with international elegance.

During the 19th and 20th centuries, the Indian royal families patronized luxurious fashion and lifestyle products made exclusively by world-acclaimed luxury houses in Europe. For example, some celebrated clients of the luxury jewelry brand, Cartier include the Maharaja Bhupinder Singh of Patiala, Maharaja Yashwant Rao Holkar II, Rani Sita Devi of Kapurthala, Maharani Indira Devi of Cooch Behar and others. Royal families also purchased customized luxury products such as Louis Vuitton luggage, Mont Blanc pens, Rolls Royce cars and more.
Plate 9: Maharaja Yadavindra Singh of Patiala sporting the Patiala jewels made by Cartier

3.3.3 Clothing for Indian populace
As a significant development in this period was the emancipation of women in India. The Bengal Sati Regulation banning the abhorrent practice of Sati in all jurisdictions of British India was passed in 1829 by the then Governor-General Lord William Bentinck. The practice of veiling by women with the *Purdah* started to diminish. Progressive thinkers encouraged women to receive education. The effect of all socio-cultural changes gave women a new-found confidence to take independent decisions regarding their lives, careers and by extension, their attire.

The first of half of the 1900s was a time of great turbulence when the assertion of 'Indian' identity gained political significance through the struggle for freedom wherein the aspiration of a sovereign state increasingly gained momentum. At this time, Mahatma Gandhi realized that clothing is not merely body covering, but a representation of identity - of the individual or even of the nation. He urged the people to boycott British-made textiles and clothing, propagating the indigenous *khadi* in its stead. Khadi was hand-spun and hand-woven on small looms; it was a fabric that could be developed at home. Khadi was not alien to the Indian households but was, in fact, a part of domestic life. Gandhi positioned *khadi* as a visual and an economic strategy challenged the industrial power of British mill-made cloth. The envisioning of *khadi* as a symbol of self-reliance and political beliefs became a unifying factor for Indians. The *khadi* attire with the *Gandhi topi* (cap) was a radically different yet potent visual challenge to the elaborately
dressed British.

Plate 10: Mahatma Gandhi seated by a charkha

Source: Time, 2019
Plate 11: Mahatma Gandhi with supporters wearing khadi attire with Gandhi topi on the Dandi March 1930, Sabarmati Ashram, Ahmedabad, India (Pinterest, 2019)

3.3.4 Khadi and India’s Nationalist Struggle

The role of khadi was so significant in India’s freedom struggle that the charkha (spinning wheel) was featured on the flag of the Indian National Congress, which later became an iconic element in the freedom struggle for sovereign India. The slowdown in consumption of British made goods in India resulted in reduced demand for imported products. The first flag hoisted on the Red Fort to mark the birth of independent India on 15th August 1947 was made of khadi. One
of the norms making the Indian flag mandates that the fabric must necessarily be Khadi. Till date, khadi remains a preferred fabric for official clothing of political representatives.

In post-independent India and more so in late 20th century and in this millennium, khadi has taken on an extended role. It is now looked at as an indigenous legacy, a heritage, a source of livelihood for the Indian masses and significant as an environmentally-friendly fabric. The Ministry of Small and Medium Enterprises (MSME), Non-Government Organizations (NGOs), designers and patrons have been pro-active in promoting khadi as a versatile fabric and high-count, fine quality khadi as an exclusive fabric that has aesthetic and historical value.
Plate 12: A *khadi* ensemble by 11.11 Cell DSGN at the Lakme Fashion Week Summer Resort 2017 (Service, 2019)

Check Your Progress

Name the embroidery associated with Parsi women.

...........................................................................................................................................

......

What are the reasons behind promoting khadi before 1947? (Word limit 50 words)

...........................................................................................................................................

...........................................................................................................................................

...........................................................................................................................................
3.4. Second half of the 20th Century till today

The Independence of India in 1947 is a bittersweet memory in the history of South Asia, that was met with much awaited celebration and also haunted by the gruesome saga of the partition of India. A large number of refugees from West Punjab, Multan, Sindh and East Bengal settled in India. They carried the non-material and material aspects of culture with them which influenced the culture of the regions they settled in. Their styles may not have been new but became more popular with increased visibility in the numbers of settlers. The *salwar* (bifurcated garment with stiffened hemlines) and *kameez* (tunic) which was often worn by Punjabi and Multani women became popular. The length of the Punjabi salwar was cropped above the ankle which protected the hem from fraying due to friction with the footwear or the road. It is also easier to wash the feet without wetting the hem of the garment. Women across many walks of life developed a preference for the *salwar Kameez* and other *Kurta-pajama* variations. These were teamed with the dupatta as was customary among Punjabi women.
Plate 13: Refugee women wearing *Kameez Salwar* and *Dupatta* carry children and limited belongings. (Pinterest, 2019)

The focus of the post-1947 years of the decade was to focus on the task of building a strong future for India. This involved encouraging the industrialists to set up factories including new textile mills to generate employment and also to boost the agricultural sector. It is interesting to
note that simultaneously, two years after the end of World War II, Christian Dior introduced the ultra-glamorous and ultra-feminine ‘New look’ in 1947 with the objective of rejuvenating the couture fashion industry in Paris.

3.4.1 Indian Cinema and Fashion

From the 1950s, Hindi cinema became the fulcrum of styles in clothing, accessories and styling the appearance. Newspapers, magazines and cinema posters became the key sources for people to view the costumes of their cine-idols. The direction and process of diffusion of fashion trends from the celebrity star to the ramp to the store racks points to the influence of cinema on fashion for the masses.

1950s fashion: The 1950s style in Hindi cinema overtly referenced that of Hollywood stars and occasionally to street fashion in the fashion capitals notably London. Shammi Kapoor was seen to wear sporty jackets and tapered leg trousers akin to the Teddy boy subculture of 1950s London and later the Mod subculture of London. The transmission of fashion updates from the west, were interpreted to suit Indian aesthetics. Taking a cue from the narrow waist and slender silhouette of 1950s Hollywood, the heroines of Hindi cinema yesteryears such as Vyjanthimala and Waheeda Rahman also wore saree blouses, kurta and dresses with similar bodice patterns that slimmed down the torso but had a looser silhouette.

Hairstyle for men was distinctive flamboyant yet masculine as styled for Hindi film superstar Shammi Kapoor that was a blend of the Teddy boy subculture of 1950s London and singer Elvis Presley. The hairstyle for actresses was less ornate and more natural than those of the 1940s with the popular hair flick on the forehead of Nargis, Meena Kumari and Madhubala.
1960s fashion: The fitted 1950s silhouette of Hollywood pioneered by iconic actors Elizabeth Taylor and Marilyn Monroe, was gradually adopted in the next decade in India with resonance in the similarity of design and form. The typical style gained popularity with the screen costumes of
Sadhana, Asha Parekh and Sharmila Tagore. The ‘hourglass’ silhouette cinched the waist tightly which drew attention to the circumference of the chest and hips. The bust was accentuated with re-enforced cups which could be directly attached to garment, resembling conventional techniques of choli blouse construction. The hip curve was emphasized with an inner girdle which assured a perfect and stable shape.

The 1960s hairstyle echoed the Bouffant popularized by Hollywood. It had several variations, one of the most common ones being the hump-like mount of hair resembling a beehive on the top and back of the head with rest of the hair falling at the sides or at the back. The bouffant could be accompanied by a short fringe.
Plates 16: Hollywood actor Elizabeth Taylor in ‘Cat on a Hot Tin Roof’ wears a dress with hourglass silhouette (Pinterest, 2019)

Plate 17: Hindi cinema actor Asha Parekh wears a costume with hourglass silhouette (Pinterest, 2019)
Plate 18: Elvis Presley and Priscilla Presley with their baby in 1968. Priscilla sports the iconic bouffant; Elvis Presley has quiffed hair lifted off the forehead (In-Style, 2019).

Plate 19. Simi Grewal sports a bouffant hairstyle; Shammi Kapoor has quaffed hair (Pinterest, 2019)

In Hindi cinema, certain characteristic styles were so integrated with the on-screen persona of the star that a strong association developed with the name of the icon. One such example is the short
forehead fringe with other ways of styling the rest of the hair, as sported by Sadhana Shivdasani. This style became so popular that it came to be referred to as the ‘Sadhana cut’.

Plate 20: Sadhna sports her iconic fringe. (I.pinimg.com, 2019)

An existing version of an indigenous jacket for men was of two versions. One was the single breasted, mid-hip length jacket without lapels but more structured with a band collar, full sleeves. This was referred to as the ‘Band-gale ka coat’ (literally meaning coat with a closed neck/collar). The other version has the same stylistic details but was sleeveless - its global recognition is
attributed to India’s first Prime Minister, Jawaharlal Nehru who styled it in an iconic way by pinning a red rose every day. The jacket became so characteristic of his style that it came to known as the Nehru jacket. It was appreciated both in India and abroad during his foreign tours as a versatile and elegant indigenous garment. The fashion media in the West took note and the Nehru jacket appeared in Time magazine, at No. 7 in a top-10 list of political fashion statements, where it was commented that “the Nehru jacket is a descendant of the northern Indian achkan, a closed-neck, coat-like garment usually considered court dress for Indian nobility”. He was featured in Vogue magazine in 1964 wearing the Nehru jacket.

Plate 20: Nehru jacket

Plate 21: Jawahar Lal Nehru wearing a Sherwani
Nehru also dressed in a knee length, single breasted structured coat with sleeves and buttons ending at a band collar known as the Sherwani. The origin of the Sherwani is in the combination of British silhouettes combined with Indian elements. First adopted by the Nawabs and Nizams, it became a popular choice because it did not belong to a particular region and was nationalist in representation (Gupta, 2017). Its structure is derived from its construction which is akin to that of western coats. The use of shoulder pads allows the sherwani to retain its form at the shoulder. The shorter hip-length version of the sherwani was modern in its elegant minimalism and was worn by the royal families during British rule. The modification in length made it versatile in its adaptability to Western taste and requirements.
Plate 23: The Beatles at Shea Stadium, wearing *Bandhgala* jackets

The structured *Bandhgala* jacket continues to be popular because of its aesthetics and versatility as a must-have in a man’s wardrobe.
Plate 24: A still from Dr. No (1962). Sean Connery as James Bond wears a Bandhgalā jacket

1970s: The increase in the use of synthetic fabrics in India was an extension of a similar trend across the world. This may be attributed to the fact that these fabrics were cheaper and easier to maintain than natural fabrics. The impact of activities of Western celebrities was felt in India. The Beatles visited the ashram of Maharishi Mahesh Yogi at Rishikesh. India was a preferred ‘go to’ destination for foreign tourists, celebrities and those on a spiritual quest. The Woodstock festival for peace and music and the hippie flower child movement of the 1960s carried over into the 1970s, but with more modern, refined look. There was fascination both globally and in India for ethnic clothes using India-style prints, flowing light gauze dresses with handcrafted elements like tie and dye, batik, knitwear, crochet, and macramé. Ripped bell-bottom jeans, coordinated
twin sets in knits, flowing caftans with block prints, disco-inspired shiny lurex clothing were popular in India. The increase in use of synthetic fabrics such as nylon and polyester in apparel led to bold, psychedelic and color blocked prints in bright, neon colours. Floral motifs were widely seen on maxi dresses and bell bottom pants. The overwhelming popularity of the short and fitted Indian kurta teamed with bell-bottom pants was the equivalent of a similar Western silhouette. High platform shoes were worn with loose pants and with the salwar pauncha (stiffened hemlines).

Plate 25:(Left) Zeenat Aman portrays the role of a hippie in ‘Hare Rama Hare Krishna’ (1971)

Plate 26:(Right) Zeenat Aman sports the iconic 1970’s disco look in ‘Yaadonki Baraat’(1973)
A notable development was the move towards equality of sexes. Women had greater freedom of choices, in terms of length of skirts (short or midi), cut of jeanse.g. continuation of bell-bottom or wide-leg trousers, combining the upper and lower garment e.g. the jumpsuit, or teaming them together as co-wear items e.g. the safari suit. The British military uniform in the tropics, took a cue from the late nineteenth century’s safari look comprising a jacket in crisp drill cotton with utilitarian, four or more pleated pockets, buttons, shoulder epaulets and self-belt with matching trousers or knee-length shorts. Yves Saint Laurent first introduced the safari jacket in his 1967 runway show and then as a one-off design created for a photo-essay for Vogue Paris, followed by unisex gabardine safari suits. Borrowing from male codes of dress to revolutionize women’s fashion, led to the spread of the Safari suit comprising the jacket-trouser ensemble in monotone. It became a popular fashion statement that was versatile enough to fit in in the category of sporty casuals or even as uniforms. The Safari jacket also called a ‘bush jacket’ was, and continues to be worn during safari tours in the African bush. In India, a modified version is occasionally worn on official occasions.
Plate 27: Hema Malini wears safari suit in *Amir Garb*, 1974
Plate 28: A late 1970’s advertisement of menswear fabrics featuring three Bollywood actors of the era. The outfit at the center is the safari suit without a belt.

1980s: Access to MTV on India television was so powerful that it became a culture that brought a sea-change in the way Indians thought of fashion. This was a bold decade with two distinct visual identities - one that expressed the power in the domain of the workplace, and the other in the domain of physical fitness and glamour. It was a landmark decade in the West as women demanded equal rights as men at the workplace, emphasizing their competence through their dress code known as Power Dressing. The Power look indicated the integration between stiffness of the structured suit with exaggerated shoulder pads (masculine), with the curves of the narrow-belted waist and flowing peplum (feminine). Both men and women wore their waistlines high. This translated into fashion for both Indian men and women. Indian actors adopted the on-
screen rock star look with embellished denim and leather biker jackets, teamed with loose shirts, jackets, waistcoats and baggy trousers. This became the popular look on the streets and for formal wear. Men also wore oversized blazers and suits with pronounced shoulder pads and boxy silhouettes. This look was echoed by women who also wore the western blouse and medium length Indian kurta with wide waist belts. The broad shoulder look was achieved by the puff sleeve and the leg o’ mutton sleeve on both Indian and Western styles. Interestingly, the trouser with draped cowls on the sides called ‘Dhoti pants’ was an indigenous design.

The second look focused on physical fitness and glamour. Vigorous dance and exercise routines, and social outings were both fun and glamorous with oversized velvet, knit and lace T-shirts, and voluminous turtleneck sweaters teamed with leggings that had stirrups. Fluorescent colours of blue, green, orange, pink, and yellow were often paired together in patterns inspired by comic books, and seen on sweatpants, parachute pants, t-shirts and jackets. Brightly coloured accessories like sunglasses, bangles and hoop earrings were visible everywhere. Teased hair and loud makeup were an important part of this look which had an obvious wider appeal among the younger crowd. Typical scenes with nightclubs and discotheques where glamorous clothes meant ‘bling’ achieved by shiny fabrics and sparkling sequins, were seen in Hindi movies such as Qurbani (1980) and Karz (1980).

1990s: One of the most popular early ’90s unisex ready-to-wear fashion was Grunge. It entered mainstream often in white-navy-plum combinations on shirts, stonewashed or ripped jeans, knit hoodie, Doc Martens boots and sneakers. In addition, unisex looks included bright T-shirts, denim overalls, coloured jeans, and leather or letterman jackets with slouch socks and white sneakers, as seen in the movie ‘Kuch Kuch Hota Hai’ (1998).

The dot-com boom made men’s business casual looks popular. It included dress slacks, chinos, khakis, belts, long sleeve button-up shirts, an optional tie and sweater instead of a formal suit. On formal occasions, a more formal look was preferred with the three or four button single-breasted suit with matching shirt and bright tie. The all-black suit, shirt and tie was also a popular formal look for men.

The Indi-pop album ‘Made in India’ by Alisha Chinai and produced by Biddu released in 1995 and sold on a scale comparable to Hindi film music albums. At a deeper level, it stimulated interest in Indian-ness. The child-like image of Chinai ushered in the babydoll look with loose dresses over leggings, embroidered jeans with Keds or ballet flats.
3.4.2 Iconic fashion trends inspired from Hindi cinema

‘Bobby’ (1973) introduced Dimple Kapadia with a fresh look and wardrobe. The polka dotted blouse with a knotted front and short skirt started a mega trend among teenagers.
Plate 29: Polka dot blouse

In ‘Bunty aur Babli’ (2005) actor Rani Mukherjee wore the shirt collared kurta-shirt teamed with a sheer salwar designed by Aki Narula. The brightly coloured ‘suit’ brought a street feel to the traditional salwar-kameez-dupatta ensemble and influenced the way it was viewed and worn by the young viewers.
Plate 30: The collared kurta with sheer salwar in ‘Bunty aur Babli’ (pinterest.com)

Fashion designer Manish Malhotra designed the costumes worn by Kareena Kapoor in ‘Jab We Met’ (2007). This included the iconic long T-shirt with Patiala salwar ensemble teamed with the Punjabi jutti and jhola bag that started the boho trend.
Plate 31: T-shirt with Patiala salwar ensemble in ‘Jab We Met’

Period Cinema

There is synergy between the storyline and the contribution of the costumes. Traditional Indian costumes when recreated for the cinematic screen, require research on historical costume and improvisation in design. The recreation of the era through the silhouettes, choice of fabric and embroidery, appeals to wider society and sets fashion trends.
‘Bajirao Mastani’ (Director: Sanjay Leela Bhansali, 2015) is a period film set in the 18th century. The costumes created by the designer, Anju Modi had to communicate the era, lifestyle, opulence and the character's personality, for which she used heritage fabrics and traditional embroidery for the lead characters. Accessories included jewelry, headgear and footwear which also contributed to the look.

Plate 32: Costume of ‘Bajirao Mastani’ (The Indian Express)
Plate 33: Anju Modi Collection 2015 (BPFT, 2015)

The costumes of ‘Padmavat’ designed by Rimple and Harpreet Narula were based on research of 13th century historical costumes. To maintain the cultural authenticity of the period, they used organic fabrics and hand embroidery as well as heavier silks and zari embroidery to create the costumes with flowing silhouettes.

Plate 34, 35: Costume of ‘Padmavat’ (thestatesman.com)

Plate 36: Rimple and Harpreet Narula 2016 collection
Some iconic sarees designed for cinema have reinforced the timelessness of this traditional garment and have generated high demand in the lucrative Indian wedding garment segment. These include the iconic purple embroidered saree-blouse ensemble worn by actor Madhuri Dixit in ‘Hum Aapke Hain Koun’ (1994) designed by Ana Singh (plate 32), the double matching saree-shawl ensemble draped on actor Aishwarya Rai Bachchan in ‘Devdas’ (2002) designed by Neeta Lulla (plate 33).
Plate 36. Occasion saree in ‘Hum Aapke Hain Koun’ (Pinterest, 2019)

Plate 37: Occasion saree in ‘Devdas’ (Pinterest, 2019)

Indian fashion drew inspiration from its rich history, vibrant culture, customs and socio-cultural occasions such as festivals and marriage ceremonies and cinema. Towards the end of 20th century, the advancements in technology, increase in global travel and rapid communication erased geographical distances and impacted all aspects of life including fashion.

Check your progress

Why was the length of the salwar shorter in the late1940s?
How did khadi contribute to the pre-independence movement in India? (50 words)
3.5. FASHION IN THE LATE 20th CENTURY

The late 20th and the 21st centuries have seen the professionalization of the fashion industry in India. The markets have grown with their own specializations requiring professionals to join and contribute to its growth. The segmentation of the markets (retail, export, designer), categorization of apparel segments (casualwear, resortwear, streetwear, designer clothing further divided into high-end couture and ready-to-wear etc.), modes of sales (brick-and-mortar – malls/boutiques, online etc.), professions (designer, assistant designer, patternmaker, embroiderer, coordinator, technologist, marketing professional, merchandiser, stylist, fashion content writer etc.) have made fashion a profession of choice with scope for employment and employability.

3.5.1 Indian Fashion Designers

Fashion designers play an important role in promoting a high level of aesthetics and quality. Though they are seen to represent the glamorous face of the industry, there is a lot of hard work involved. Many designers are increasingly involved with working in the craft sector with handlooms and handcrafted (printed/painted/embroidered) textiles. Following are some of the fashion design who has made significant contribution to fashion in India.

**Ritu Kumar:** Ritu Kumar is one of India’s pioneers in design. She set up a workshop in a village near Calcutta (now Kolkata) in 1967. Her initial works included hand block print and screen print sarees and Indian outfits. Her commendable revivalist work with Zardozi embroidery resulted in higher visibility and demand for this intricate craft. Since then she has been committed to craft revival for more than 40 years. She has also authored a book ‘Costumes and Textiles of Royal India’ in 1999. As the first woman to introduce the ‘boutique’ culture in India under the brand name ‘Ritu’, she also has a second line of apparel called ‘Label’, both of which sell instores across 14 cities in India. She has been the first mainstream Indian designer to receive the prestigious Padma Shri award in 2013.
Plate 38: Ritu Kumar (StarsUnfolded, 2019)
Rohit Bal: Born in Srinagar, Rohit Bal started his career with his brother Rajiv Bal in New Delhi in 1986 and started his label in 1990. Inspired by Indian grandeur highlighting the beauty and handcrafting artistry of the karigar, He uses rich fabrics like velvet, brocade for his elaborate designs. A stalwart of the Indian fashion fraternity, Bal has received several awards. Several younger designers have learnt about finesse in design and quality under his encouraging guidance. He is hailed as the first Indian designer to understand the relationship between revelry and luxury (Sengupta, 2019).

Anita Dongre: Drawing from Rajasthan traditional grandeur and craft traditions, Anita Dongre launched her company – the House of Anita Dongre in 1995, which is one of the most successful enterprises in India. It now comprises a portfolio of other brands each with its distinct identity, namely AND which is a contemporary western clothing brand for women, Global Desi which has a boho-chic look targeting a young customer, Grassroot which is an eco-friendly luxury pret label that addresses her commitment to sustain and revive languishing crafts and textiles, and Anita Dongre which is the main label offering curated looks in bridal couture, luxury pret for women and men. In addition, Pinkcity caters to focusses on handcrafted precious
jewelry. Featured on CNN ‘Growing India’ series in 2015 and several prestigious business magazines include her in their ’50 most Powerful Women in Business’ lists.
Manish Malhotra: Manish Malhotra launched his label in 2010 with glamorous ensembles using traditional colours, craftsmanship, textures and embroideries presented at his first runway show in Mumbai. The label offers bridal, couture, diffusion and men's wear collections and currently retails at two standalone stores in Mumbai and New Delhi, and at multi-brand boutiques across India and in abroad. Makeovers of Bollywood cinema actors in movies and off-screen have earned him accolades.
Plate 41: Manish Malhotra (Fashion Magazine, 2019)

Tarun Tahiliani: Tarun Tahiliani established Ensemble, India’s first multi-designer boutique in 1987 with the help of fashion designer, late Rohit Khosla, and now managed by his sister Tina Tahiliani Parikh. This was followed by the establishment of Tahiliani Design Studio in 1990. His signature style is his ‘India modern’ aesthetic working with Indian craftsmen on a variety of products from hand-blown chandeliers to carpets and clothes. His mastery of draped couture is
evident in shirring techniques embellished with exquisite embroidery. Tahiliani has also designed interiors for hotels, restaurants, resorts and homes, and has entered the area of event design for Indian weddings.

Plate 42: Tarun Tahiliani (Mail Online, 2019)

Neeta Lulla: An innate flair for design and choreography led Neeta Lulla to venture into costume design in several Hindi and South Indian cinema. She has several awards including the National Award for Costume Design for feature film. She also designs for trousseau of celebrities. In 2014, she collaborated with film director Subhash Ghai on ‘The Whistling Woods – Neeta Lulla School of Fashion’ in Noida. With experience over three decades, her umbrella brand, House of Neeta Lulla comprises four verticals, namely, Nisshk, Neeta Lulla, Little Nisshk and N Bride.
Plate 43: Neeta Lulla (Team BeAnInspirer 2019)

3.5.2 Fashion Design Council of India

The Fashion Design Council of India (FDCI) is an non-profit independent association of fashion designers established in December 1998 to propagate the business of fashion in India. It is based
in New Delhi with Sunil Sethi as the President (En.wikipedia.org, 2019). The ambit of FDCI membership integrates designers from various states of India into one cohesive body guiding them towards sustained growth. It works closely with textile and fashion designers to create a unique handprint. It has set superlative quality and ethical standards through various CSR initiatives aimed at 'fashion with a soul' (Fdci.org, 2019). FDCI organizes 3 events in Delhi – i) the bi-annual women’s prêt fashion weeks for two seasons - Autumn-Winter and Spring-Summer; ii) Couture Week and iii) Men’s Fashion Week. FDCI has benefited the Indian fashion industry in providing direction and support through these platforms where fashion and accessory designers can showcase their collections and interface with buyers regarding business. It plays a commendable role in promoting Indian fashion within India and in international forums (Fdci.org, 2019).

Plate 44: Sunil Sethi (fdci.org)

6. INDIAN FASHION IN 21ST CENTURY
At the turn of the 21st century India and Indian fashion entered a new phase. The phasing out of the Multi-Fibre Agreement (MFA) in 2005 abolished the quota system in garment exports with the objective of ushering in free trade in textiles and clothing. This resulted in reduction in the quantum of exports from India and some other developing countries. Addressing this crisis necessitated originality of design with higher quality standards. Globalization and faster communication routes opened up greater opportunities for international travel and cross-border collaboration. There was opportunity to attend any trade fair that was of specific relevance to the designers or exporter and gave valuable exposure to the latest in design and technological development in textiles. Design competitions for fashion professionals encouraged international participation, which provided an insider’s view of the nuances of design with a fresh perspective of aesthetics, originality and rootedness of design, sustainable materials and processes, and versatility. Indian designers leveraged the inherent strengths of Indian textiles and processes that enabled the integration of handmade and mechanized processes to cater to a global customer. It is in this context that Indian fashion designers stepped into the new millennium.
Sabyasachi Mukherjee: Sabyasachi Mukherjee, an alumnus of National Institute of Fashion Technology, India is India’s most aspirational designer. From his debut collection in 2002, he pioneered a style that was traditional yet different, with a strong focus on traditional textiles and exquisite embroidery. His costume designs for Sanjay Leela Bhansali’s movie ‘Black’ earned him critical acclaim and the National Award for Best Costume Design for Feature Film in 2005. Targeting the wedding segment, the television programme ‘Band Baaja Bride’ now in Season 8, that gives thirteen would-be brides glamorous makeovers in an attempt to give them the perfect fairytale wedding creates dreams for young women to aspire to be a Sabyasachi bride. His design acumen in creating a look of regal aesthetics and outstanding marketing skills of envisioning the expansion of brand ‘Sabyasachi’ from fashion to wedding jewelry, lifestyle products, interior design and more. An astute marketing genius along with his design acumen, Sabyasachi is the undisputed leader of the $50 billion wedding market in India whose designs are aspirational for celebrities and others. In addition, international collaborations with Christian Louboutin (shoes), Pottery Barn (home furnishings and home décor), hotel interiors at Cinema Suite at Taj, Buckingham Gate London, L’Oréal (lipstick) and more. A strong proponent of protecting Indian heritage crafts, he initiated a ‘Save The Sari’ non-profit endeavor to popularize regional handloom weaves in 2013 and employs over 3000 craftsmen in 18 craft clusters across 8 states.
Manish Arora: Manish Arora, an alumnus of National Institute of Fashion Technology, Delhi launched his label in 1997. The success of his label led to his exhibit at the London Fashion Week in 2005 and two years later in 2007, he showcased his collection at the Paris Fashion Week. He was inducted to the ChambreSyndicale du Prêt à Porter des Couturiers in 2009, and was also appointed as Creative Director for the iconic French fashion house, Paco Rabanne in 2011 where he designed two successful collections. He likes to work with pink and gold which he calls as his ‘religion’. His designs are unique, distinct, very quirky and experimental for the customer who is unconventional, and progressive with an eye for unusual details. He is included among the world’s most influential designers by the Business of Fashion (BoF) 500 which is the
definitive professional index of the people shaping the $2.4 trillion fashion industry. He has 60 international and national collaborations which include Koovs, Hans Boodt Mannequins, MAC Cosmetics, Kama Ayurveda, Swatch, Mercedes Benz and Swarovski Elements, Amrapali and more.

Plate 46: Manish Arora (Twitter)

**Rahul Mishra:** An alumnus of National Institute of Design, Ahmedabad, Rahul Mishra is the first Indian to win the prestigious International Woolmark Design award in 2014 which shot him to fame and made him a recognized Indian fashion designer on an international scale. In the same year the Business of Fashion magazine ranked him amongst top 500 people shaping the world fashion. His international participation began in 2015 with Paris Fashion week; he
participates in this event every year since then. He has also showcased his work at the Fashion Weeks in London, Dubai and Australia.

Plate 47: Rahul Mishra(Twitter@rahulmishra)

Gaurav Gupta: Gaurav Gupta, an alumnus of NIFT Delhi and Central Saint Martins, London, gained early recognition with honours such as ‘The Future of Couture’ at the Rome Couture
Fashion Week and ‘The Roots of Creativity’ title at the Mittelmoda Fashion Awards in Italy. His early work experience with Hussein Chalayan shaped his collections to debut in Japan and Russia.

Plate 48: Gaurav Gupta (Utsavpedia.com)

With globalization and opening of the Indian markets for the entry of international retail giants, India entered a new phase of industrialization and commerce. It is viewed as a hub for systematic and economical manufacturing and sourcing. The presence of a rapidly growing middle class with disposable income has made it a country with lucrative business possibilities that cannot be ignored by international brands (McKinsey & Company, 2019). The increase in retail outlets of fast fashion brands such as H&M (Sweden), Zara, Mango (Spain), Forever21(USA), Vera Moda(Denmark), Promod (France) to name a few, have been quite successful in India for the past decade. They are familiar with the colour preference, Indian sizes and design preferences in India. It is expected that in the next two years, over 300 fashion, beauty and lifestyle brands are likely to enter the Indian market. The dynamics of the market has undergone transformation with rapid digitization, e-commerce, and pop-up stores that pose serious competition for brick-and-
mortar stores. With the world’s second-biggest consumer base of the world living in India, the biggest challenge for most international fashion brands is to decide whether to sell western designs or to venture into Indian designs (McKinsey & Company, 2019).

Check Your Progress

1. Name 2 fashion weeks organized by FDCI

2. Name 4 international fashion brands and their country of origin, that have stores in India
3. Choose one Indian designer of international stature and write about his/her style and business (150 words)
Let’s Sum Up

In this unit we have discussed about evolution of Indian Fashion during 20th and 21st Century. Indian fashion was influenced by the culture and tradition of Greek, Middle East and Western fashion. In 20th century Cinemas also played significant role in development of Indian Fashion. In 21st century number of prominent Fashion Designers and FDC contributed in Evolution of Indian Fashion.

ENDNOTES


7. India an inspiration for Fashion in the west.

REFERENCES


**Plates**


5. Image Source: Traditional Indian Textiles by John Gillow and Nicholas Barnard


8. Missing


12. Service (2019). Colours get an Indian voice on the first day of Lakme Fashion Week. [online] India Today. Available at: https://www.indiatoday.in/lifestyle/fashion/story/lakme-


19. Simi Garewal I Bollywood. Available at

https://www.google.com/search?biw=1133&bih=526&tbm=isch&sa=1&ei=o5L7XJ3wB4SkyA
OH4ZHIBg&q=simi+garewal+1960s+images&oq=simi+garewal+1960s+images&gs_l=img.3...
26294.27737..31288...0.0.0.167.294.0j2.....0....1..gws-wiz-

img.UmOCCa3eVL4#imgrc=PoP3TmtLZUHGxM: [Accessed June 2019]


27. Screenshot from the movie ‘Amir Garib’


29. India Today. (2013). Happy Birthday Dimple. Available at https://www.google.com/search?q=bobby+dimple+kapadia+image&tbm=isch&source=iu&ictx =1&fir=3Q4a0Yp6QC0MiM%253A%252CuQ0OYI1Gx1pcxSM%252C%252C%252C%252C%252C%252C&vet=1&usg=AI4_-kScKlhv9SCHNZNFJ3-MBE3Q4VHEw&sa=X&ved=2ahUKEwj0_6KbptbiAhXKQI8KHQgyC_AQ9QFwAXoECAAQBg#imgrc=3Q4a0Yp6QC0MiM: [Accessed June 2019]

u&ictx=1&fir=-sYQeFoYoQ8QqM%253A%252C1teBnF1SQQFKGM%252C_&vet=1&usg=AI4_-kQ-
ucJeBqyGUL_0UU-


34,35. Thestatesman.com Available at https://www.google.com/search?q=costumes+of+padmavat+thestatesman.com&oq=costumes+of+padmavat+thestatesman.com&aqs=chrome..69i57.12411j0j7&sourceid=chrome&ie=UTF-8 [Accessed June 2019]

36. Bollywood’s most iconic costumes that became fashion trends. Available at: https://www.indiatoday.in/cinema/100-years-of-indian-cinema/photo/bollywoods-most-iconic-costumes-367822-2012-06-27/11


44. Fdci.org Available at https://www.google.com/search?q=sunil+sethi+FDCI+image&tbm=isch&source=univ&sa=X&ved=2ahUKEwjXxp-359niAhUGknAKHeD0DbIQ7Al6BAgAEAJ8&biw=1133&bih=526#imgdii=5ojvUX6wCPd-nM:&imgrefurl=https://www.google.com/search?q=sunil+sethi+FDCI+image&tbm=isch&source=univ&sa=X&ved=2ahUKEwjXxp-359niAhUGknAKHeD0DbIQ7Al6BAgAEAJ8&biw=1133&bih=526#imgrc=fB_0UXCOks1rDM: [Accessed June 2019]


47. Rahul Mishra@rahulmishra_7. Available at https://www.google.com/search?q=rahul+mishra+image&tbm=isch&source=iu&ictx=1&fir=i8SrRAP19TmnM%253A%252C34oGKzuMBcbm6M%252C_&vet=1&usg=AI4_-