

## UNIT 3:

# HISTORY OF MODERN CLOTHING

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After studying the unit, you will be able to

- Understand and explain the history of Industrial Revolution
- Explain the effect of mechanical inventions and technical developments on fashion during Industrial Revolution
- Understand the effect of Industrial Revolution on India
- Identify the effect of World Wars on fashion
- Trace the evolution of Indian fashion from 20th century to this millennium
- Understand the linkage between movies and fashion in India

*“The beliefs I was raised with - to respect animals and to be aware of nature, to understand that we share this planet with other creatures - have had a huge impact on me.”*

*Stella McCartney*

### 3.1 INDUSTRIAL REVOLUTION

Till the mid 18th century, society was segregated between the royalty and nobility on one hand with the labourers and farmers on the other. Fashion originated in the French royal court with the most exquisite fabrics like silk, satin, laces which were completely handmade by ‘seamstresses’ or dressmakers. The exclusivity was also due to the fact that clothes were customized to measurements of individual clients. In contrast the poorer people wore self-made clothes of simple fabrics without much detailing.

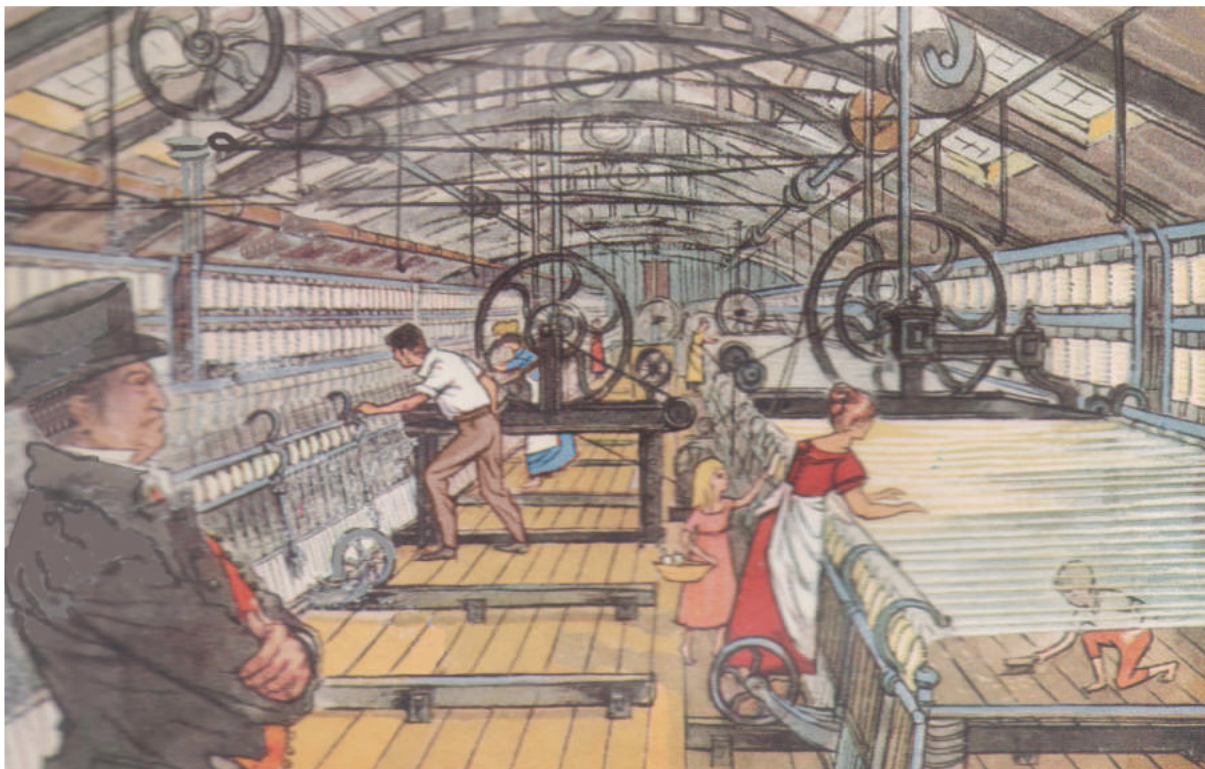
The Industrial Revolution brought sweeping changes in society, rapidly and radically transforming it. Every facet of life was affected including textiles and costume. It marked a shift from customization in small quantities to mass production and ready to wear clothing. Several new inventions followed by patents brought considerable development through the mechanization of industrial spinning and weaving centres. While these speeded up the process of textile production, they also led to riots. Laws were passed to stop their implementation due to the fear that increased mechanization could create widespread unemployment thereby adversely affecting the lives of common people.

Gradually however, there was a perceptible growth of the middle class which now began to actively participate in trade and industry and grew economically stronger. They had money to spend on goods associated with a better lifestyle. Clothing became a status symbol to exhibit prosperity.

The opening of new markets in Spanish colonies, abundant imports of Indian cotton and extension of French silk mills also contributed to the socio-economic change. The British textile industry primarily produced broadcloth. Manchester transformed itself



*Fig 3.1 Illustrative representation of wool spinning at home*



*Fig 3.2 Illustrative representation of mechanization in a factory*



from a market town to the centre of the cotton industry while Norwich produced wool and Coventry silk. The fall in prices, as a result of mechanization, opened up the world market for England.

Cotton revolutionized European clothing and accessories with the production of exclusive fabrics like lawn, gauze and muslin (Indian name *malmal*). An unexpected effect of the use of cotton was the slave trade. Cotton cloth was transported to Africa where it was bartered for natives, who were then taken to the new American states subsequent to which, the ships returned with raw cotton.

### 3.2. Mechanical Inventions during Industrial Revolution

At the beginning of the 18th century, most of the work related to the woollen industry was carried out in people's homes. A chain of inventions changed the situation completely.

The '*Flying Shuttle*' was invented by **John Kay** in 1733 increased the efficiency of the loom which contributed to the increased production of fabric at higher speed. Since Kay's invention used yarn more quickly, it created more employment for spinners since it took several people to keep the old-style loom supplied with yarn constantly.

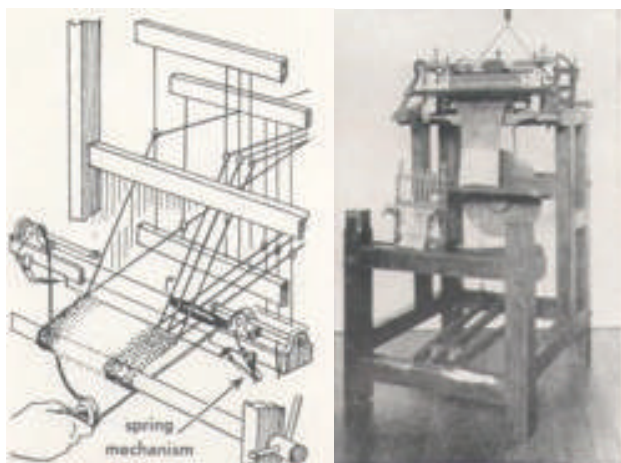


Fig 3.3 The Flying shuttle was passed from side to side by means of spring mechanisms

Fig 3.4. 18th century knitting machine

In 1764 **James Hargreaves** invented the '*Spinning Jenny*' which could spin 30 threads at once. This caused unrest among others who feared that a machine that could do the work of 30 persons would cause unemployment and attempts were made to break it. But progress could not be stopped and within

a short time this machine was found everywhere.

The cotton-spinning frame and the machine nicknamed '*The Mule*' increased speed of spinning and could make finer and stronger thread than earlier.

With the increased demand for cotton goods there was greater need for cleaning of cotton. **Eli Whitney** invented and patented an automatic Ginning machine which was a simple yet effective way of separating cottonseed from short staple cotton fibres.

In 1804 the Jacquard loom named after the designer **Joseph Marie Jacquard** showed the capability of refinement and complexity in woven textile patterns. It automatically controlled the warp and weft threads on a silk loom by 'recording' patterns of holes on a string of cards which has evolved into today's computerized punch-cards.

The invention of the sewing machine by **Elias Howe** was refined further by **Isaac Singer** in 1851. This transformed handstitched clothing to an industry since production became an easier and faster process. Later in the 19th century, along with this came the assembly-line system, which led to mass production, standardization of sizes and ready-to-wear clothing sold in departmental stores.

Increasingly active scientific research made a lot of progress in colours and dyes. Sir Isaac Newton had earlier isolated the principal colours of the spectrum: red, yellow and blue. **Johan Tobias Mayer** explained the principles of colour mixing, obtaining several primary shades which provided textile manufacturers with new possibilities of tones and shades with numerous colour combinations. In 1856 **Sir William Perkin** invented the first synthetic dye.

### 3.3. Effect of Industrial Revolution on India

The cession of India to Britain resulted in cotton entering England in large quantities. India's economy at this juncture as in ancient times depended largely on its textiles. With mechanization of spinning and weaving during Industrial Revolution, the global demand for cotton and indigo increased.

By the 18th century, the British East India began to prevent Indian peasants and artisans from spinning and weaving their own cloth. The British had been trading with India since the 16th century. India had a thriving textile export industry. But the British East

India Company had a powerful economic-political influence and forced India by the 19th century to export raw material (e.g. cotton) to England in exchange for British manufactured products and fabrics. Indian peasants were hired locally to cultivate and dye cotton in a system called ‘indigo slavery’. The once flourishing agricultural and artisan classes were affected; thousands of skilled craftspeople were unemployed. The native industries were restructured around British’s manufacturing and marketing needs. The traditional hand weaving industries were hurt further when India developed its own industrialized textile businesses with the establishment of cotton mills in Bombay and Ahmedabad in the 1850s.

Meanwhile the traditional royal and temple patronage declined during colonial rule as the British government changed Indian’s role as the largest exporter of textiles in the world to the biggest importer of English-made cloth. The country was systematically plagiarized as the Indian domestic market was swamped by cheap copies of Indian textiles, industrially produced in Lancashire. Stringent taxes were imposed on weavers

who specialized in hand-made fabrics as a result of which weavers of textile weaving centres like Surat and Murshidabad faced tremendous hardship. Some textile weaving techniques became extinct.

British womens clothing profited from the progress made in the nation’s mills whose raw material was provided by the East Indian colonies. Cotton was the most sought after for its superior quality, affordability and durability. Beautiful Indian prints called *chintzes* (derived from the Indian *cheent* meaning ‘spray of raindrops’), delicate muslins and calico fabrics were very popular in England. France too exhibited great interest in printed, painted or dyed calicoes called *Indiennes*. *Kani* shawls from Kashmir in complex paisley designs and labour-intensive weaves were a luxury in Europe. Inspired by the exotic garments of the West Indies and the exquisite clothes of the *nawabs* of India and Ceylon, British clothes were fashioned by overseas colonies. It is significant that words which are part of the modern global textile vocabulary like chintz, muslin, calico, khakhi, kamarbandh, jodhpurs and pyjama are of Indian origin.

Exercise 3.1

Match the following;

Designed loom which could create complex weaves and developed later into computerized punch-cards	Johan Tobias Mayer
Invented the first synthetic dye	Isaac Singer
Invented the first domestic sewing machine	Joseph Marie Jacquard
Obtained several colour shades which provided textile manufacturers with numerous colour combinations	Eli Whitney
Invented and patented an automatic Ginning machine for cotton	John Kay
Invented ‘Flying Shuttle’ machine which increased fabric production at higher speed	Sir William Perkin



**Fill in the blanks**

1. Indian peasants were forced to cultivate and dye cotton in indigo within an oppressive system called indigo slavery.
2. ----- was a popular Indian print with small flowers used in European clothing.
3. Cotton revolutionized European clothing and accessories with the production of exclusive fabrics like -----, ----- and -----.
4. Malmal is the Indian name for ----- fabric.
5. Stringent taxes imposed on weavers who specialized in hand-made fabrics resulted in some textile weaving techniques becoming -----

**Activity**

British women's clothing profited from the progress made in the nation's mills whose raw material especially cotton was provided by the East Indian colonies.

This activity will enable students to identify fabric types, prints, weaves and garments of Indian origin which were in great demand during the Industrial Revolution till today.

1. Refer to history books and identify pictures of European women wearing garments and shawls with an Indian look.
2. Note the name of the fabric type, print, weave and garment in the caption.
3. Discuss if the name is still in use in the fashion vocabulary.

### 3.4. EFFECT OF WORLD WARS ON FASHION

Though war and fashion seem unrelated, war influences lifestyle and by extension, the outward appearance of people. The World Wars and the period between them brought about a socio-economic change with long-lasting consequences.

#### 3.4.1 World War I (1914-1918)

During the war, the men were at the battlefield forcing women to take on new roles and responsibilities. The serious mood of the nation reduced people's interest in elegant dressing. Several couturiers closed their business.

Traditional roles of women as governesses and typists changed. Social events were replaced by nursing. Elaborate fashion in terms of material, trims and ornamentation prevalent in the pre-war period both for men and women gave way to simpler styles.

The new role of women in society was affected by currency devaluation. The need for increased mobility and less fussiness led to skirts rising from above the ankle to the mid-calf. This also led to the adoption of low-cut shoes instead of high boots. When the jobs became more regimented, the clothes became more uniform-like with a tailored look. Women wore working uniforms of blouses, overalls or trousers with caps in ammunition factories. Dark-coloured clothes were widespread.



Fig 3.5 Womens clothing during World War I

#### 3.4.2. BETWEEN THE WARS (1919-1939)

The upheavals caused by the war created a gap between previously prevailing traditions and new developments in society. Women's emancipation was strengthened by finally getting suffrage (right to vote) in 1920.

**Paul Poiret** known as the first *couturier* (designer of couture fashion) became a trendsetter when he freed women from the tight corsets. Women's clothes were no longer restrictive in terms of length or ease. Long dresses with trains, corsets and hourglass silhouettes were replaced by knee-length dresses with simple bodices and lowered waistlines. This style called the *Flapper Look* created by designer **Jean Patou** in 1925 was a slender, rectangular silhouette accessorized with delicate embroidery and a long string of pearls.



Fig 3.6. Flapper dress of 1920s

Though custom-made clothing continued, the 1920s ready-to-wear (RTW) was strongly established. The upbeat life in the 'Roaring Twenties' decade ushered in the birth of casualwear for men and women. Swimming, travel and jazz dancing changed the previous quiet lifestyle to an active one which toned the body resulting in a shift from formalwear to sporty styles. Sports like tennis ushered in white knit sports ensembles named **Tennis Whites**. Simultaneously there was also informality in men's clothing emphasizing relaxation and youthfulness. As in the case of women, the widespread practice of sports saw the first Lacoste brand shirt in 1933. Holidays now meant travel to faraway places which was the right time to create separates like trousers, suits and wrap skirts.

The euphoria of the 1920s characterized by progress, gave way abruptly due to the Wall Street crash of 1929. As the stock market began to slide downward there was a corresponding lengthening of skirt lengths. With the spread of the economic disaster to Europe causing unemployment and inflation, expensive couture clothing became practically non-existent. Most women had no choice but to use their sewing machines to make clothing to balance style with affordability. Even cotton was used for evening dresses. Cheaper mass-produced clothing and ready-to-use paper patterns for making duplicates of designer clothing, became popular in the 1930s. Tailored suits for women became a necessity.

At this juncture USA imposed a 90% tax on imported clothes. Dress materials and paper patterns being duty-free led to the development of reproductions based on simplified prototypes made in different styles and copied in affordable materials. Since French fashion was somewhat isolated during the war, American designers developed coordinated outfits, which gave the wearer freedom to mix and match and thereby put together their own look.

The period between the wars was dominated by 3 women designers: **Gabrielle 'Coco' Chanel**, **Madeline Vionnet** and **Elsa Schiaparelli**.

- **Madeline Vionnet** produced exquisite dresses cut on 'bias grain' (45 degree angle on which fabric is folded and draped) which curved and clung to the body. She is said to be the creator of the 'cowl neck' and 'halter neck'.
- **Coco Chanel's** designs for the new woman were born out of her immense practical sense. She created the casual style with sweaters, jersey dresses, blazers, boxy suits with chains and high-waisted trousers for women. She designed her symbolic intertwined 'Cs' logo and popularized affordable costume jewellery.
- **Elsa Schiaparelli** had an artistic approach to design using unpredictable whimsical motifs like lobsters, skulls, keys as well as humorous accessories and trims. Influenced by the art movement called Surrealism at the time, her clothes often used a playful use of optical illusion which made her a designer imitated for several decades. She widened the shoulders of women's jackets by introducing shoulder-pads.



*Fig 3.7. (Top to bottom) Creations of Madeline Vionnet, Gabrielle 'Coco' Chanel, Elsa Schiaparelli*



### 3.4.3. World War II (1939-1945)

The war once again affected the clothing industry as it did all other facets of life. For a while it seemed to restrict couture, the capital of which was Paris. Germany seriously planned to transfer French couture to Berlin and Vienna, neither of which had a tradition of fashion. In order to allow Parisian couture to retain its autonomy designers launched a strong counter-offensive.

With the Parisian fashion world in a state of hibernation, World War II gave an opportunity for American fashion industry to flourish. American designer **Claire McCardell** created sportswear comprising practical separates which were conducive to mass manufacturing. It flourished in America and spread gradually to Europe. America also bought the rights to produce *line-for-line* copies of other commercially successful designers.

Austerity measures i.e. regulations governing the clothing were imposed on the garment industry. People recycled old garments.

- i. Fabric consumption - No more than 4 meters of cloth could be used for a coat and one meter for a blouse.
- ii. Convenience of design e.g. skirts were designed with side slits to make it easier to ride a bicycle.
- iii. Standardization of garment details – e.g. width of waist belt, number of pockets, colours of suits
- iv. Accessories - Shoes with thick wooden wedge-shaped heels for comfort and durability, shoulder bags to carry supplies for wartime emergencies.

Meanwhile in England a committee of designers like Edward Molyneux, Hardy Amies, Norman Hartnell and others was constituted to design attractive clothing within the parameters of textile restrictions enforced since 1941. This group was responsible for selecting practical and economical designs called **Utility clothing** for mass production including the famous women's uniform called the **Victory Suit**.

The end of war also marked the end of austerities. After the liberation, the new post-War period saw the gradual revival of the clothing industry and rebirth of elegance. International linkages were strengthened. The requirement for both practical daytime dresses as well as luxurious evening gowns grew. The establishment of exclusive boutiques, made designer creations more accessible to the general public. The extravagant, *New Look* characterized by small-

waisted, full skirt and short jacket introduced by French designer **Christian Dior** in 1947, established Paris once again as the power base of couture fashion.



Fig 3.8. Womens Victory suit worn during World war II



Fig 3.9 Christian Dior's 'New Look'

Exercise 3.2

Fill in the blanks

- 1. The French name of High fashion is \_\_\_\_\_.
- 2. The French name of ready to wear is \_\_\_\_\_
- 3. White knit ensembles worn for sports like tennis were called \_\_\_\_\_
- 4. The restrictions called \_\_\_\_\_ in clothing were enforced on the general public during World War II
- 5. The women’s uniform during World War II was called \_\_\_\_\_.
- 6. \_\_\_\_\_ designs gave women the freedom to mix and match their clothes.

Match the following;

Practical elegant clothing	Elsa Schiaparelli
First couture designer	Coco Chanel
Use of bias grain on fabric	Madeline Vionnet
Whimsical motifs on clothes	Christian Dior
Creator of the 1920s Flapper Look	Paul Poiret
New Look	Jean Patou

### 3.5. EVOLUTION OF INDIAN FASHION

Traditional Indian clothes have had a distinct identity not only within the country but also globally. Moreover, Indian costumes have a unique characteristic of being indicative of a particular geographical region. The history of 20th century Indian fashion is contextual and co-related to the socio-economic-political environment within the country as well as changing fashion trends abroad. It should be noted that Indian heritage and tradition has been so deep-rooted that new influences could bring about a limited amount of change without any radical metamorphosis in culture. This section traces the evolution of Indian fashion from 20th century

#### 1990 to 1920

At the turn of the century, the socio-political scenario was that of the British Raj firmly entrenched in India. On one hand the influence of Western fashion in menswear was seen in baggy trousers, buttoned shirts, jackets, hats, walking sticks worn by some Indians in the workplace. However dhotis and pajamas with kurtas and turbans continued to be the staple items of clothing for most people indicative of regional or national identity. Women wore a high collared three-quarter sleeved blouse with the sari pinned on the left shoulder with a brooch. The wives of those working for the colonial government were the first to step out and mingle with the British. The ladies of *Brahmo Samaj* of Bengal were the earliest to adapt to Western styles. While the tradition of wearing saris with regional draping variations continued to be firmly entrenched, women began to experiment with the sari blouse. The stitched sari blouse echoed the latest styles of English blouses with cuffs, laces and pleats with the sari '*palla*' pinned at the shoulder. The long ruffled skirts worn by the English inspired the stitched petticoats worn with saris decorated with pretty borders and dainty laces. Heavier embroidery embellished with pure silver and the *resham* combined Mughal inspiration with Western influence.

#### 1920s

In the West, the decade called 'Roaring Twenties' characterized by the *Flapper* style enhanced the slender columnar silhouette. In India the trend was echoed with changes in the sari blouse where the semi-fitted rectangular shape continued in the long-sleeved blouses with raised sedate necklines.

#### 1930s

This trend continued into the 30s where the sari *palla* was draped either '*seedha*' or '*ulta*'. The Western style of padded shoulders translated into puffed sleeved blouses. This era saw the advent of movies which transformed film stars into icons whose every nuance of style was faithfully emulated by the masses. With the first talkies, elegant chiffon saris became fashionable popularized by the upper echelon of society and film stars. The first fashion show was held in Pune in 1930 when Catherine Courtney of 'Pompadour Gowns' presented western clothes on European models.

#### 1940s

Austerity measures along with a renewed zeal in patriotism marked this decade. Mahatma Gandhi's call for complete independence in the 1940s had the objective of uniting the entire country and manifested itself by the burning of all foreign materials/clothes. It was a significant gesture that *khadi* - traditional, rough, homespun which was spun on the '*charkha*' was not just a fabric but also a symbol of the Indian spirit of the times – of self reliance, nationalism and resistance to British rule. *Khadi kurtas*, *pajamas* and *dhotis* were worn along with the simple folded Gandhi *topi*. This look submerged differences in religion, creed and caste into one collective identity of being Indian. **Kamaladevi Chattopadhyay** epitomized Indian elegance in her Khadi saris. Generally, women wore saris with conservative waist-length semi-fitted blouses with high neck or band collar and half-length, half three-quarter length or full length sleeves.

#### Post-independence and 1950s

Post 1947, the limitations of the Indian style statement was expanded by India's first Prime Minister, Pandit Jawaharlal Nehru. He consistently exhibited an inimitable style with his well-stitched churidar-kurtas, Gandhi *topi* and a *bandhgala* band-collar jacket with a red rose pinned on the lapel. The 'Nehru jacket' as it was known, gave a new direction to menswear fashion in India.

The post- Independence era brought about buoyant mood which continued in the 1950s, where the sari blouse showed distinct signs of innovation in pattern. The length of the blouse became shorter. The 'cup' could now be cut as a separate piece with darts and seams. Embellishment though embroidery, mirror work, beads and sequins made blouses more decorative.



Indian women now had the dual responsibility of balancing household and work outside the home. Optimizing time, she found the *salwar-kameez* very convenient. Originating from Punjab this ensemble was adopted as a natural choice irrespective of local and provincial influences. It was initially worn with a short jacket or *bundi* and a *dupatta*.

### 1960s

This decade was the beginning of streetwear bubbling up to high fashion and the hippie look to hit the runway. In the West, the mini skirt/dress, shot up above the knees often teamed with knee-high boots. Correspondingly the *salwar-kameez* lengths grew shorter. Tights worn with skin fitting knit tops and pullovers was now an integral part of the look. Hindi films held up a true mirror of fashion in society of the time. Heroines wore extremely tight *kameezes* with *churidars* which were replaced by nylon stretch pants with *dupattas* in sheer materials like chiffon, net or nylon.

With sari blouses the craze for curvaceous toned midriffs continued. The back neckline plunged or could be knotted in a bow on a sleeveless blouse worn with sari with rather short *palla* seemingly carelessly thrown over the shoulder. Worn below the navel, saris were draped versions of low waisted 'hipster' skirts and pants. Another variation was the mini-sari draped above the knee which was perhaps too risqué to become a widespread style statement. Hindi films gave the first stitched sari, figure-hugging with pleats and *palla* in place which just needed to be zipped up. This zip-on sari became a party-wear favourite because of the convenience of wearing it. Sensuous fabrics like chiffon were conducive to this sari drape. Bouffant hair with occasional hints of a fringe, heavy lidded eyes and pale lips completed the look.

This decade was synonymous with trousers called 'Bell-bottoms' with varying degrees of flare, a style that continued into the next decade. Loose, straight-leg trousers named 'Parallels' pre-dating modern wide-legged Palazzo (loose straight pants) trousers were also fashionable. Indian *kameezes* were also teamed with these pants.

The *kurta/kameez* was also teamed with the *lungi* a wrap-around skirt either as a rectangle or as a large cylinder that could be draped on any body size. This was essentially a sarong-like wrap which was seen not only in the Orient but was also a traditional draped

with regional variations seen in Saurashtra in the West, Kerala in the South and Punjabis in the North.

Lucknowi *shararas* and *ghararas* worn with *kameezes* and *dupattas* became part of the formal dress code. Another popular ensemble was the Rajasthani, *ghagra-choli* ensemble adopted by socialites at weddings and other traditional ceremonies. The long or short *ghagra* skirt was worn with stylized *cholis* and *kurtis*.

With *Femina* acquiring the franchise to several international beauty pageants like Miss Universe, Miss World and Miss Asia in 1965, beauty competitions and fashion shows were held in Delhi, Bangalore, Calcutta and Madras.

### 1970s

This was a time when the clash of lifestyles and aesthetic values resulted from the widespread use of new materials and techniques. Plastics replaced natural materials, factory produced goods replaced handcrafted ones and nylon replaced hand-woven silks and cottons. Yet against all odds, a strong revivalist movement revitalized the legacy of textile crafts largely through the efforts of visionaries like **Kamaladevi Chattopadhyay** and **Pupul Jayakar** who set up several institutes and organizations to energize the textile industry and to encourage the traditional handicrafting skills of artisans. Cottage industry found a strong Government supported infrastructure. Revival through recognition of national cultural roots came from fabrics, clothes and accessories designers. **Ritu Kumar** was one of the earliest pioneers of fashion with extensive research into block prints and innovative application of the technique of 'zardozi' embroidery.

Radical options in draping the sari in the Coorgi style, leaving the shoulders bare, the butterfly style and the 'lungi' style were seen. Backless embroidered blouses teamed with cotton saris. Both the 'churidar-kurta' and the 'salwar-kameez' were equally popular with the 'pauncha' or stiffened hemline of the latter becoming extremely wide with the occasionally hazard of getting stuck in the 'platform' heels. *Dupattas* were either in a contrasting colour or else of the same print and colour as the 'suit' itself.

### 1980s

Globally, 'power dressing' with padded shoulders a tightly belted waist and a hip length peplum was the characteristic silhouette. Indians responded

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with *kameezes* and tops with shoulder pads and leg o' mutton or puffed sleeves tapering to be wrist both of which usually visually widened the shoulder width. The waist was belted, tucked or sashed. Below were '*dhoti*' pants, cowl pants, harem pants, or '*Patiala salwar*'.

The revivalist movement continued its momentum with independent as well as government sponsored research projects and exhibitions both in India and abroad by stalwarts like **Martand Singh**, to showcase and promote India's varied textile tradition and crafts. The immensely talented designers like **Asha Sarabhai, Archana Shah, David Abraham** and **Rakesh Thakore** (Abraham and Thakore) from National Institute of Design who created labels with a distinctive globally relevant look based on their deep knowledge of textiles. **Satya Paul, Hemant Trivedi, James Ferriera, Pallavi Jaikishan, Abu Jani** and **Sandeep Khosla** (Abu Sandeep), **Monapali**, late **Rohit Khosla, Tarun Tahiliani, Suneet Varma, Ravi Bajaj, Rohit Bal, Rina Dhaka** were among the designers who commanded a more impressive following than even the models who wore their clothes.

### 1990s

This decade saw a multitude of influences, an eclectic mix with the return of chic, glamour and high-fashion. With rapid strides in communication, fashion shows in any part of the globe could be transmitted instantaneously by satellite. In India, TV channels like '*FTV*' and '*Trends*' along with programmes like '*MTV House of Style*', '*CNN Style with Elsa Klensch*' brought the latest fashion to living rooms. On one hand, therefore, for the urban consumer was the awareness and acceptability of western clothes to look 'cool' as dictated by style icons on MTV and be among the elite who wore *Gucci* and carried *Louis Vuitton* bags. On the other hand, was the need for ethnic clothing for semi-formal and traditional occasions like weddings and festivals. These high-priced '*haute couture*' (high fashion) garments were expensive not only for their 'designer' label but also for the high level of skills of the embroiderer and the quality of materials used. In the context of the

masses, grew a parallel *prêt-a-porter* (ready to wear) industry catering to the middle class by its volume in sales and affordability in prices. This decade saw the beginning of branding and the emergence of departmental stores and large single brand stores. To entice more customers to patronize the label/ brand, there was widespread advertising from press releases, catalogues, magazines, hoardings to video ads. Fashion shows became a very effective mode for publicity both for designers and brand promotions. Talented designers like **Raghuvendra Rathore, Wendell Rodericks, Anamika Khanna, Aki Narula, Rohit Gandhi and Rahul Khanna, Meera and Muzzafar Ali** also established their labels with distinct signature styles.

To tap the purchasing power of the Indian consumer, designers like **Zandra Rhodes (UK), Pierre Cardin (France), Ichiro Kimijima** and **Kansai Yamamoto (Japan)** held promotional shows in India. Some brands like **Pierre Cardin** and **Ted Lapidus** launched their labels in India but could not sustain long term success.

The establishment of the **Fashion Design Council of India (FDCI)** in 1998 provided designers an organized forum for discussion and decision-making pertaining to the business. The annual **Lakme India Fashion Week (LIFW)** which started in 2000 provided several designers with the opportunity to showcase their creations to a wider audience including national and international buyers. Today LIFW is considered to be a forum showcasing Bollywood fashion. Today FDCI organizes bi-annual Fashion Weeks for ready-to-wear, Couture Week and Men's Fashion Week in Delhi. **Bridal Asia** showcases the exclusive creations in wedding trousseau wear.

With the establishment of National Institute of Fashion Technology in 1986, a new wave of designers put India firmly on the global map. **Ritu Beri, JJ Valaya, Ashish Soni, Narendra Kumar Ahmad, Ashima Singh** (Ashima-Leena), **Ranna, Rajesh Pratap Singh, Manish Arora, Namrata Joshipura, Puja Nayyar, Sabyasachi Mukherjee, Gaurav Gupta, Nida Mahmood, Pankaj and Nidhi** are some names synonymous with contemporary

Indian fashion. Each designer has distinctive design aesthetics and style recognizable by the fashion fraternity. Each label is associated primarily with either Indian or western styles, women or men's clothing, elaborate surface embellishment or pattern-making oriented, minimalist or flamboyant etc.

### 21st century

The next generation of designers is striking a balance between creativity and commercial viability with keen business acumen. Some like **Amit Aggarwal**, **Rimzim Dadu**, **Alpana Neeraj** work with modern technology and experimenting with structure, materials and techniques. **Shivan and Narresh** have created their niche in swimwear and resortwear. **Aneeth Arora (Pero)**, **Rahul Mishra** have created their signature style through the re-interpretation of Indian textile heritage and handcrafting traditions, balancing social commitment with ethical business practices. **Samant Chauhan** works exclusively with fabrics from Bhagalpur. **Uma Prajapati (Upasana Design Studio)** involves community participation in design with an abiding commitment to sustainable fashion as in the Tsunamika project.

The waves of liberalization and lowering of international trade barriers are sweeping the world. Opening up of the Indian market has heightened the awareness that 'Design' has to play a more significant role than ever before. Other countries are looking at India as a market that because of its significantly large potential customer base with purchasing power. With the entry of several international brands of apparel, accessories, jewellery, furniture and other lifestyle products, the Indian fashion market scenario is competitive, challenging and exciting. The rise of the luxury market is indicative of the increasing numbers of billionaires in India. The co-existence of foreign labels with domestic corporate brands, mass-produced labels with handcrafted one-of-a-kind ensembles implies that there is a requirement for designers, textile and clothing technologists and merchandisers with talent, in-depth understanding of the industry, skills and a professional attitude related to the fashion business.



JJ Valaya



Ashish Soni





*Ranna*



*Ritu Beri*



*Sanskar by Sonam Dubal*



*Rajesh Pratap Singh*



*Rabbani and Rakha*



*Namrata Joshipura*



*Nida Mahmood*



*Sabyasachi Mukjerjee*





*Alpana Neeraj*



*Giesha designs by Paras & Shalini*



*Anand Bhushan*



*Payal Pratap Singh*



*Joy Mitra*





*'Morphe' by Amit Agarwal*



*'Pero' by Aneeth Arora*

### Exercise 3.3

#### Fill in the blanks

1. Wills India Fashion Week (WIFW) in Delhi is organized by \_\_\_\_\_.
2. Lakme Fashion Week is organized in the city of \_\_\_\_\_.
3. The show which showcases wedding wear is \_\_\_\_\_.
4. Wedding wear is also called \_\_\_\_\_.

### SUMMARY

The business of fashion is influenced by fashion market dynamics. This, in turn, depends on the movement of fashion which refers to indicators of speed and is related to the direction of future trends.

Fashion forecasting is a complex activity by which the efforts of fibre, yarn, fabric and apparel producers as well as retailers are coordinated. It requires research and analysis of previous fashion trends to identify and predict future trends.

The fashion Pendulum Swing refers to the periodic movement of fashion as it swings from one extremity to another like a clock. Between the two extremities, the designers, forecasters, manufacturers and retailers try to visualize the pendulum swing in advance in order to anticipate the next fashion trend and to plan the next range of clothing.

The Fashion Cycle refers to indicative path of the acceptance and discontinuation of a particular style by a larger consumer segment. Its irregularity and variations are due to Duration, Undulation and Velocity.

The three main kinds of Fashion Cycles are Fad cycle, Standard trend cycle, Classic trend cycle. In addition there are Cycles within Cycles, Interrupted Cycles and Recurring Cycles.

Theories of fashion movement address questions on the origin of trends, the direction of change, the innovators and followers of fashion. These are explained by the three Trickle-down, Trickle-up and Trickle-across theories.

The understanding and usage of key terminology like Trends, Collection, Style, Design, Art, Craft, Haute couture, Prêt à porter, Avant garde, Mass or Volume fashion, Knock-offs, Limited fashion, Classics and Fads of fashion is essential for curricular and professional reasons.

8. The diversity of consumer demographics and psychographics creates a heterogeneous market requiring different categories of fashion apparel catering to a variety of occasions and price points for men, women and children.