

Even were the major inspirations on the

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Even though having a conservative society, Pakistan has never been lacking of fashion since its origin. Every era brought its peculiar exclusive elegances and designs appropriate for that period both for women and men. But this style and designs have only circled around the traditional dress, shalwar kameez with dupatta for women and impartial shalwar kameez for men. Fashion designers don't have adequate scope to make many variants with the predictable pair of shalwar kameez. So the restraint is that they have to maintain a certain clothing form and contour for the customers taste.

Fashion in Pakistan can merely be pinioned down to one case, of being deeply affected by the Mughal traditions in the sub-continental period. Talking about 1800-1900, gold and silver ivory threaded robes were twirled, harmonized with Salim Shahi shoe baptized after Queen Nur Jehan's husband. As the region later came under the rule of the British, both, the Mughal and the British Kingdom were the major inspirations on the fashion in this region.

While the men sported discreet cut, thin trouser with classic trenches, the women busied themselves with lacing zardosi thread onto mid-riff bearing, garnered top with a voluminous ankle length ghagra choli, which supposed cultural complexity of Rajasthani/Gujrati women of 1872. Later, this costume was also exhibited by the distinguished Fatima Jinnah. For the extended period of interval, Pakistani fashion was conquered by ornaments that exemplified ethnic charm. Angrakhaas worn by Rajasthani men on festivities persuaded its way into women's attire harmonizing with Kundan accessories and peculiar coloured mathapatti.

Self-embellished kotis, duchesse decorated bodice with elusive kamdani thread-work and kaleidoscopic crochet were also in style. In many traditions though, Pakistani fashion and the exponential upswing in its industry cannot be viewed in separation from the political unrest and disturbances. Over the years of different governments, fashion proved to be a form of entertainment for the masses. Pakistani cinema was on its peak in the sixties, and the common people enjoyed the shamrock and rose decorated bodices and tunics overwhelmed in sequins. There was also an extending trend of short poppy accented shirts paired with chori daars and heels. With the space of time, Pakistan made an interesting 360 degree turn in fashion.

There was an abrupt roar and surprises designers, like Sehry Saigol, Maheen Khan, Bunto Kazmi, Faiza Samee, Nilofer Shahid, Rizwan Beyg, Shamaeel Ansari, Sana Safinaz, Amir Adnan and Body Focus Museum took the centre stage with their wonder and enthusiastic outlines. This was when art dribbled into the absolute body-skimming layers of a floor length gown that ruffled amorously as one strolled. Extravagant head gears, billowing dramatic versions and complex glasswork bodices were used to represent the poetic naivety and fraught emotions. But along with that, there was also a rise in rich jewel coloured bridal goods, which howled with sensuality and yet engaged an aura of legacy.

It was also during this period, when the deeply British-impacted men, abandoned the trousers for the national suit. This transformed the men's clothing in the Pakistani fashion industry. And from thereon, more and more designers took up the veil of making the masses test their trust in designer's

tailored faith. They conscientiously paired together waistcoat, achkan and sherwani with the shalwar kameez or with churidar pajama, to generate Pakistan's national appearance. Moreover, 'Teejays' also took up the responsibility of carrying Bhutto's awamisuit into the lime light. It carried forward tasteful modifying and classical silhouettes in shalwar kameez which alleged stylishness in its very twist and weft.

Traditionally and artistically, rich fashion was on the upswing, with a reasonable stake of credit being apportioned to the Pakistani media, film industry and print media which played the major role in encouraging fashion industry in Pakistan. In the early 60's, 'SHE', Pakistan's first women's fashion and lifestyle magazine initiate its publication, nearly followed by 'Women's Own', and hardline magazines like 'Herald' which started issuing fashion linked stories. Newspapers also started to cover fashion in special complements like 'Instep' and 'Images.' Till date, severe security situations appear to steer Pakistan's fashion industry which is thriving, despite all probabilities. Alongside expert designers, newcomers have also come into the field to produce their aesthetical intelligences to not just revive but also induce upcoming trends.

Be it the colour palate, the fabric, the texture or the design, they are engaged together into a designer's principal craftsmanship. The unconventional collections and/or theatrical fashion presentation envisage the upcoming trends, and perfectly exhibit the intellect lay in a designer's clever layering of colour and prints. It can proudly be specified as a fact that, with new and foreign investors viewing Pakistani soil as one that may come bearing fruits

and profits for their business venture, the fashion industry is surely on the correct path to attain an extraordinary accomplishment internationally.