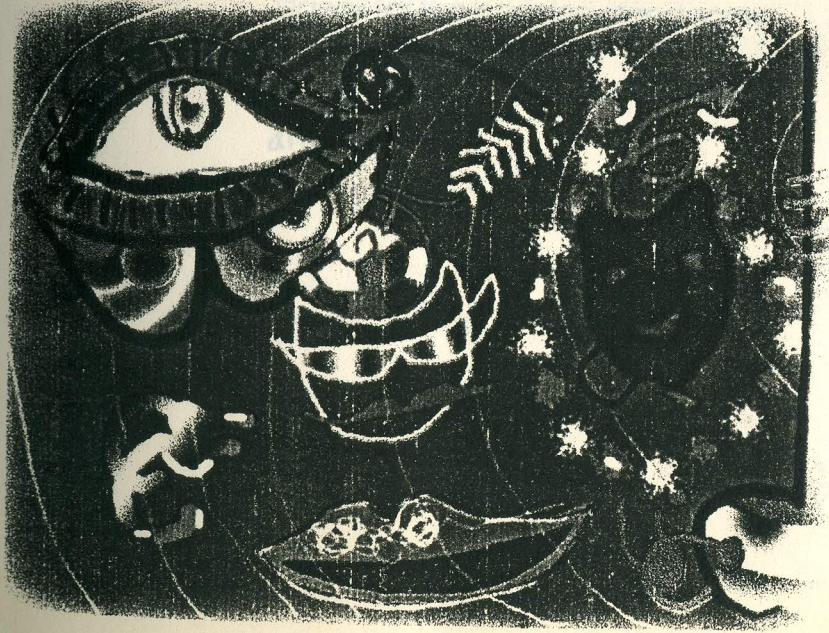


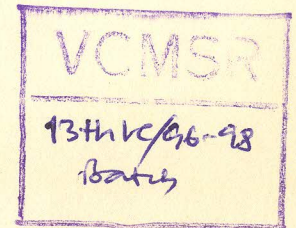
Documentation^{and} analysis Of fashion accessories



Project by : Khyati Nagar

Roll No. 96625004

Guide : Prof M.Bhandari



ACKNOWLEDGEMENTS

I would like to thank my guide Prof. Bhandari for his guidance and patience.

www.yahoo.com

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and help.

FASHION ACCESSORIES 10
(MUNDANE)

DATA ANALYSIS 13
(PERSONALITY AND EXPERIENCE)

CONCLUSION 23

CONTENTS :

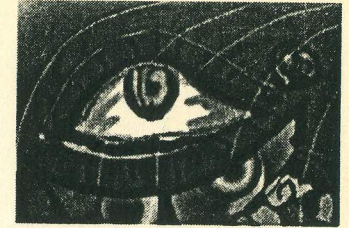
Special Project Titled Documentation and Analysis of Fashion Accessories by
Khyati Nagar is approved in the partial fulfillment of the requirements for the
Masters Degree in Visual Communication

THE AIM OF THE PROJECT.....	1
ADORNING (THE MAKING AND MEANING OF ACCESSORIES).....	2
FORM AND FUNCTION.....	8
FASHION ACCESSORIES..... (MUNDANE)	10
DATA ANALYSIS..... (PERSONALITY AND EXPERIENCE)	13
CONCLUSION.....	23

Special Project Titled Documentation and Analysis of Fashion Accessories by Khyati Nagar is approved in the partial fulfilment of the requirements for the Masters Degree in Visual Communication

Guide.....*M. K. Sharma*

Internal Examiner.....*R. J. Singh*



The Aim of the Project

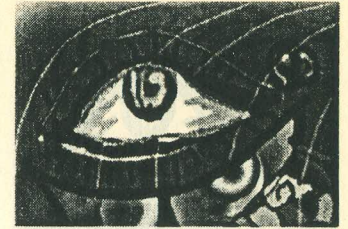
Body adornment and decoration is a cultural universal. All cultures everywhere have attempted to change human body in an attempt to fulfill their cultural construct of beauty, religious and social obligations.

The purpose of the project would be to discuss the social climate, and, more basically to reveal something of the human condition in general, and to draw a consistent distinction between inner states of mind and the visible wrappings in which such conditions are clad. Fashion accessories to that extent are not simply supplements to the costume-they are also a metaphor for the various elements of which the social world is constructed, a metaphor for language, ritual, art, beliefs and ideas.

I would divide the documentation and analysis of accessories in two parts :

- 1 The making and meaning of accessories and
- 2 Their form and function

The first category shall explore how accessories came into being and how it all started with a desire to express the cultural identity of the person. The second category will explore the modern forms of accessories and how their meaning has changed over the years.



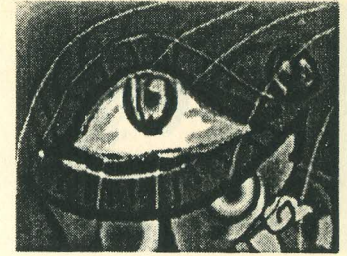
Adorning the Body

The making
and
meaning of
accessories

Accessories, are of course only a part of body decoration and it is only through mental separation that we can separate body modifications and supplements from the body itself-and from each other-and extract what we call adornment. Most of the data I could collect concentrated mainly on jewellery and through these I shall cover the first category though body painting, tattooing, sacrifice, the filing or extraction of teeth are equally important. Most involve permanent and dramatic transformation (some examples of this are included in) than does the wearing of jewellery. Movements and gestures are also relevant. Indeed these may be so characteristic that they may be reproduced so as to suggest the presence of adornment even when in fact it has not been worn. Igbo women in Nigeria, for instance, typically wear heavy brass anklets of plate like proportions which cause them to have a rolling gait as they walk. This style of movement is often imitated by those who are not adorned in this way to suggest that they too are accustomed to decorating in such a prestigious manner.

Jewellery is also set apart from other means of transforming physical appearance in that it appears familiar: we think we know what it is and what it does. However, although the physical alteration of the body may be regarded as an act of beautification by those who practice it, it is often characterised by others as barbaric and brutish.

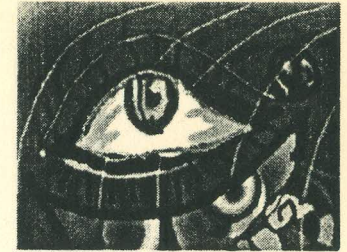




An example of this is provided by the Sara of Chad in Africa. Amongst these people it is the tradition for women to make an incision in the lower lip into which a small wood disc is inserted. Gradually the size of the disc is increased until mature women are able to support large lipplates that extend the lower part of their mouths. The Sara offer two alternative versions for the origin of this practice. One is that it enhances female attractiveness according to local ideas; the other notes that since outsiders find such styles of decoration ugly it was a good way of protecting women against the threat of being taken as slaves, a real possibility in the past. Mutilation, then, is the opposite side of the same coin as beautification, a factor on which both the Sara and for that matter the contemporary punk fashions of the western world mount their own particular commentary.

Interestingly, too, both lip plates and elements of punk decoration would seem to fall within the same general realm of adornment as necklaces, bracelets, pendants and specially earrings-yet they appear to sit uneasily in such company. Jewellery is conventionally seen as something attractive in itself capable of lending character and elegance to the wearer. However, the lip plate, separated from the lip, is frequently unadorned and unexceptional.





Reference in adornment to external and potent mystical forces is not uncommon. In the Andaman islands adults traditionally wear a necklace of human bones. These bones are regarded as a repository of beneficial powers that derive from the dead. Thus when worn as charms, they become powerful magical devices, a defence against the influence of evil forces. The point this makes is that these adornments shift according to local cultural idioms and circumstances. The issue is clearest when objects are traded; frequently they take on a totally different set of associations amongst those acquiring them. It is possible nowadays to acquire necklaces of bone, tree roots and beads from fashionable shops. In this setting it has ceased to be of major significance that the bones might originally have been used to make divination and the roots ground to make medicines. In its shop window or on the neck of the purchaser it is extremely exotic, the necklace, however, may have been created simply as a means of convenience for a traditional healer to transport the tools of his trade.

Just as the significance of individual items of adornment may differ from place to place so too notions of which parts of the body it might be appropriate to decorate are variable. This is perhaps particularly obvious in those cases where the body itself has to be transformed in some way to accommodate the ornamentation. Ear-lobes, for instance, may not

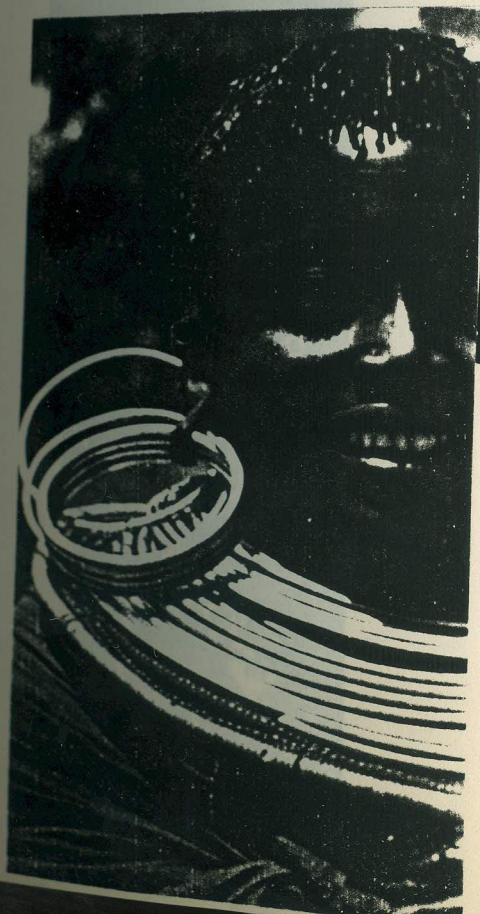




only be pierced but also extended to allow plugs to be inserted, lips to be incised, shoulders artificially lowered and foreheads incised. The shoulders of Paudang women of Burma are artificially lowered by wearing a gradually increasing number of brass rings round the neck. Quite apart from the more obvious significance of shape, colour and materials, how and when the ornament is worn matter.

For example, among the suya Indians of central Brazil both men and women wear large discs in their ears. These are made of rolled palm leaf or clay. Men and women have large wooden discs inserted in the lower lip and painted bright red on the top and the sides. By contrast with this emphasis on ear and mouth, neither the eyes nor the nose is generally decorated by either sex. On the other hand in some tribal societies certain initiation ceremonies involve cutting patterns or lines across the forehead to create a tribal label for the initiate. In later life such incisions produce a fixed brow expression regardless of the true feeling of the owners. An even more dramatic technique is employed in parts of Sudan, where a row of small cuts is made above the eyebrow line into which small stones are inserted, creating a striking pattern of giant warts. Many societies also give importance to the nose. The siting of body adornment can also act to divide the body into zones, in addition to

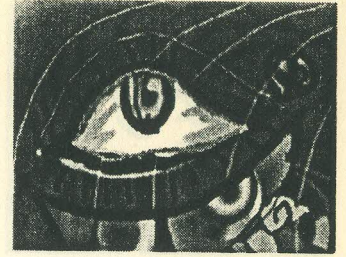




ations of particular objects, the neck, for
 raising of jewellery round the neck
 is amongst some of the pastoralists
 of the Hamar or Turkana.

is in the best of displays to the extent
 successfully suppressed. Anthropologists
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 facilities, desires and intentions are

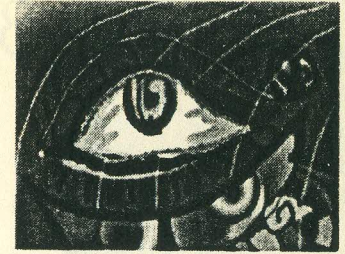




any capacity it has for expanding the associations of particular organs. The neck, for instance is a special area of attention. The massing of jewellery round the neck effects a striking visual. This is specially notable amongst some of the pastoralist people of East Africa, people such as the Massai, Samburu or Turkana.

The adornment dazzles and impresses in the best of displays to the extent that the individual identity of the wearer is successfully suppressed. Anthropologists see these examples of masking of the outer person as a means of bringing forth the inner self. Hidden and basic capacities, desires and intentions are revealed in decoration.

Indeed, people who are in an uncertain state, who are ill or have suffered misfortune and bereavement do not display. To do so, attempting to hide their condition, would be ill-advised, for there is a continuity between inner states and character of decoration

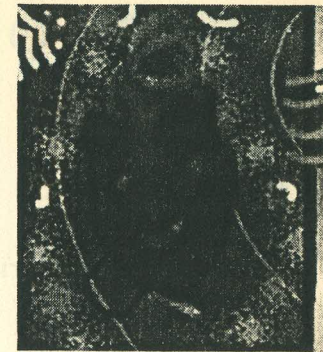


Form and function

After the instances in the previous pages one can say that Adornment is identified as an act of concealment-hiding blemishes, highlighting one area of the body at the expense of the other. More importantly, however, some have also begun to identify adornment as a disguise to hide the true self. The growth of interest in ever more eclectic styles of decoration can be seen as a part of the search thereby initiated for more individual, more personal forms of self expression.

status in society. For instance, 18th century embroidered gloves and pocket handkerchieves were more usually held than carried mere status symbols. Even jewellery in any age, denotes some wealth but this was even more evident from 1500 to the late 18th century when jewels were not only sewn on to garments but on to all kinds of accessories. Only the rich carried silver topped combs, jeweled snuff boxes or the most exotic fans.

To distinguish themselves from their servants, early Victorian women and girls of rising, wealthy middle class, wore short white or cream-coloured dresses indoors to show that they did not work. Furthermore accessories can symbolise an age, or era.



Form and function

Fashion accessories can, of course, be purely practical : headgear, shoes and gloves to keep one dry and warm; belts to hold up trousers and skirts; pouches, purses and handbags for money; umbrellas and parasols to keep off rain or sun. But they can be so much more. They are worn or carried to be 'in fashion'; or out of vanity; to attract the opposite sex or make one's own sex envious. More often than clothes, accessories can proclaim the wearer's wealth, rank or status in society. For instance, 16th century embroidered gloves and laced handkerchieves were more usually held than carried—mere status symbols. 'Real' jewellery in any age, denotes some wealth but this was even more evident from 1500 to the late 18th century when jewels were not only sewn on to garments but on to all kinds of accessories. Only the rich carried silver topped canes, jewelled snuff boxes or the most exotic fans.

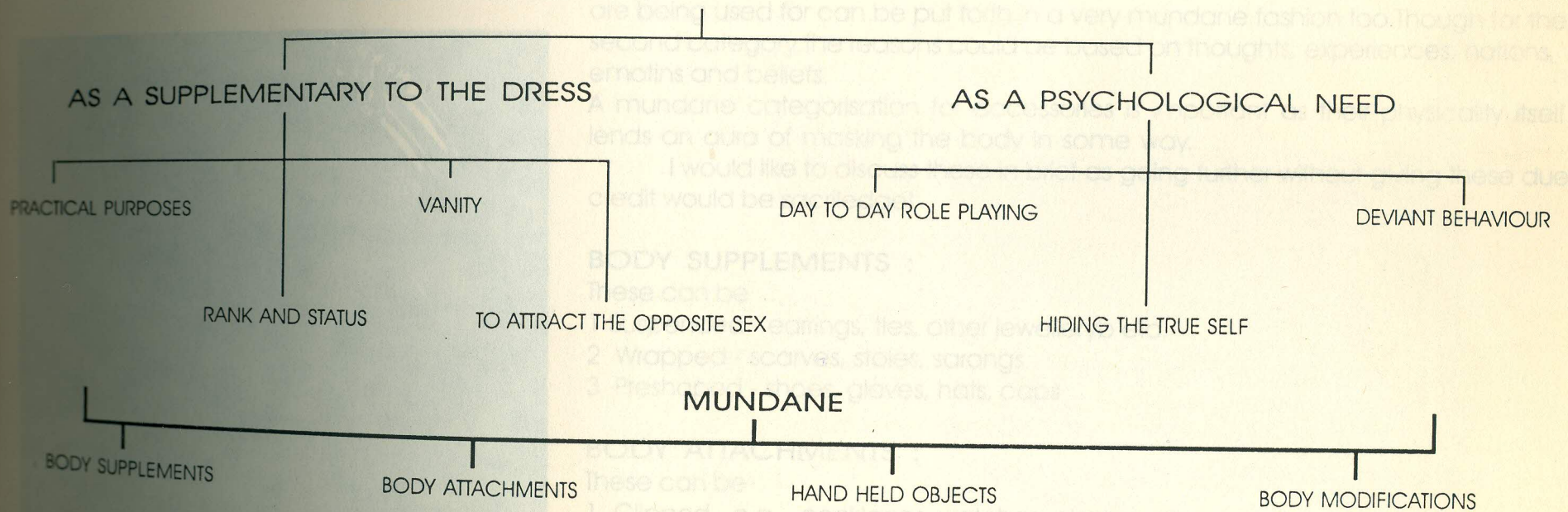
To distinguish themselves from their servants, early victorian women and girls of rising, wealthy middle class, wore short white or lemon-coloured kid-gloves indoors to show that they did not work. Furthermore accessories can symbolise an age, or era.

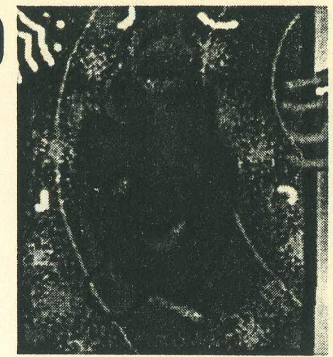




On the Basis of Prior Discussion and the one to Follow accessories can be divided into the following categories :

FASHION ACCESSORIES





THE MUNDANE The previous chart of categories shows that accessories no matter what they are being used for can be put forth in a very mundane fashion too. Though for the second category the reasons could be based on thoughts, experiences, notions, emotions and beliefs.

A mundane categorisation for accessories is important as their physicality itself lends an aura of masking the body in some way.

I would like to discuss these in brief as going further without giving these due credit would be sacrilege!

BODY SUPPLEMENTS :

These can be

- 1 Suspended - earrings, ties, other jewellery etc.
- 2 Wrapped - scarves, stoles, sarongs
- 3 Preshaped - shoes, gloves, hats, caps

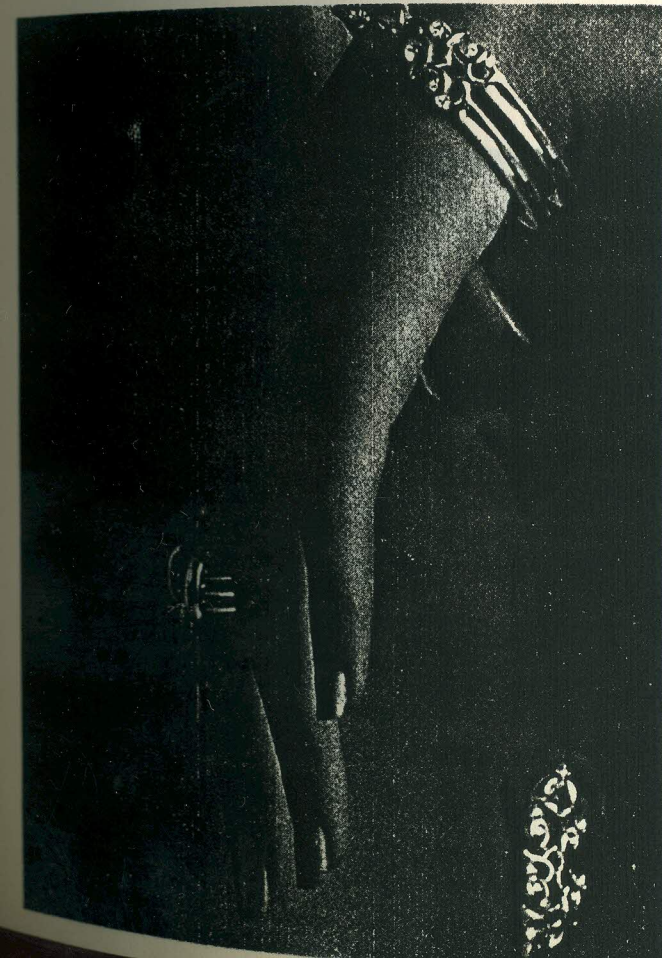
BODY ATTACHMENTS :

These can be

- 1 Clipped - e.g. - necklaces, watches, glasses, other jewellery etc.
- 2 Adhered - e.g. - cosmetics, contact lenses
- 3 Inserted - e.g. - plates, tattoos, other jewellery

HAND HELD OBJECTS :

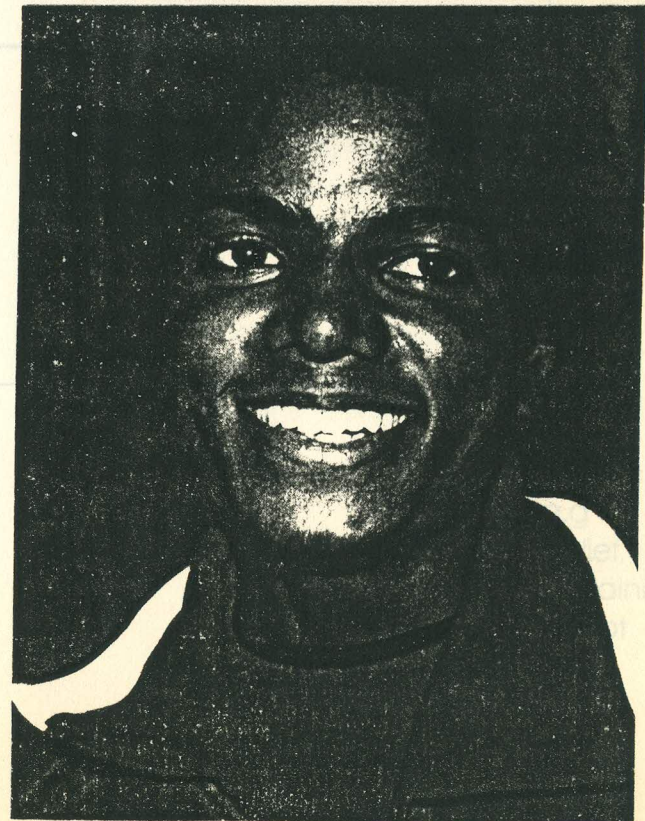
such as bags, purses, diaries, pens, walking sticks, umbrellas





BODY MODIFICATIONS :

transformations of
 Hair
 Skin
 Nails
 Muscular/ Skeletal System
 Breath



The function of accessories in the present day context can be explored through the following sub-categories :

DAY TO DAY ROLE PLAYING

Day to day roleplaying is based on convictions which are formed of beliefs which come from past experiences.

HIDING THE TRUE SELF

Hiding oneself behind a mask can be expressional or attitudinal or just a put on because of peer pressure or to follow trends.

DEVIANT BEHAVIOUR

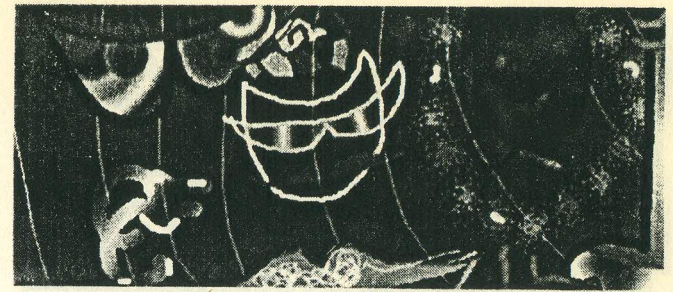
Deviant behaviour is just a point of perspective by the onlooker and again is subject to attitudes and beliefs.

PERSONALITY AND EXPERIENCES

Experiences undergone
e.g
images
|
impressions

Emotions
e.g
sadness, joy, grief
|
attitudes

Conviction
e.g
belief,
certainty
doubt



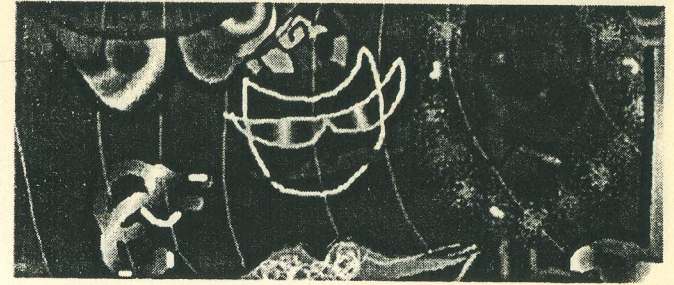
DATA ANALYSIS

PERSONALITY AND EXPERIENCE

Though it was much easier to put into categories the psychological needs a person has to adorn the self I found it extremely difficult to express my own views on the subject-for one that, the area becomes too personal a territory to intrude into- making judgements about why a person would be unfair as another human being-I guess turning into a psychologist would take me another decade..... In the following pages I will take examples from real life and take a few quotes from research works put on the net to explain the psychological need for adornment.

One major factor that influences all psychological needs is that of the very personality of the person- "which is a personal domain, a priceless fortune that reflects oneself, a conscious and subconscious level that portrays the very essence of our inner nature"

The personality of an individual is a reflection of experiences-both past and present which in our case too becomes important, as each of the psychological needs for adornment is made dominant by these experiences which come forth as an expression, of these in terms of body adornment.

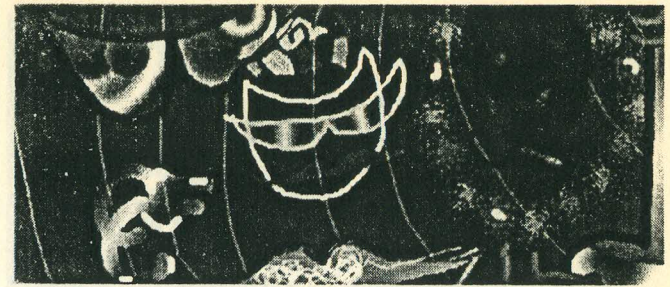


DAY TO DAY ROLE PLAYING :

Each of us have roles to play each day and accessories become such an important part of it all. A simple example of this is wearing a mangalsutra amongst the Hindus, or putting a bindi which comes as a part and parcel of beliefs that have been passed from ages and ages.

Another striking example of this is a group of college students I met in Jaihind college at Churchgate on the 4th of March-it was an exam day and the normally hip and bizarre crowd was pretty subdued. For these group of students who are in the age group of 15-22, dressing up is a very important part in their day to day college life, which is also, mainly, their social life. But since it was an exam day-their normal whackyness was subdued and the non-adornment showed a state of being which is bogged down and inspite of other reasons which make them adorn themselves the way they do-did not allow them to appear as their everyday selves!





HIDING THE REAL SELF :

This is mainly done to either change the appearance or to donne on a different outer mask to project oneself as somebody else.

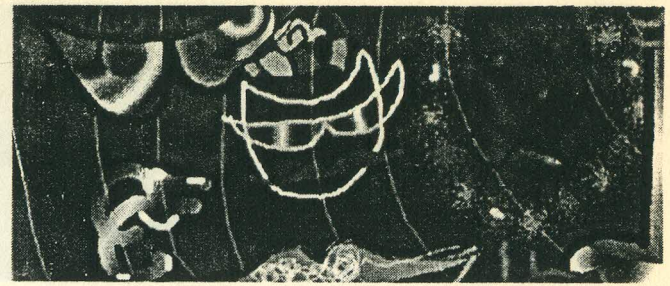
I have been able to only project this case, as in how the person or the label becomes an icon for a fashion statement and how it inculcates mass following.

In this case a person might be

- 1 Putting on an appearance to be with the crowd
- 2 Wearing a mask of adornment to hide physical blemishes
- 3 Hiding the true self to be comfortable with the self

The first case is very prominent among the teenagers and of course quite a few elders when they put on an appearance just to be in with the crowd. A very prominent case these days is of college students imitating the hip crowd who in turn imitate models or images they relate to in movies or fashion magazines.

The trend these days is to be flashy or have the look of the sixties or just wear a designer label which makes a statement about the status, which in turn means that a person wearing a particular label belongs to that privileged group and can hang around with those special few.

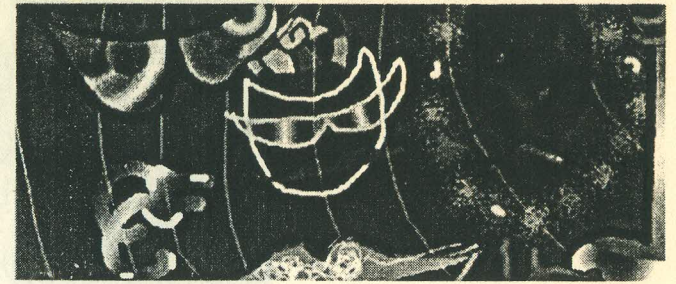


DEVIA The spice girls are an icon by themselves and even though they are considered gross by many yet they have a substantial fan following and a large group of teenagers happily have a portrayal of them in their clothing as well as recklessness. For a lot of people adornment acts as a mask to hide their blemishes-physical of course! Lotions, creams and a whole lot of other cosmetics to hide facial blemishes.

An example A lot of people tend to highlight a particular region and enhance it so that it becomes the centre of attention and thus hides or makes less obvious the parts which may not appear so appealing to the person.

Appearance at this point takes a very important part on the very act of adornment. The term appearance as a category that subsumes various types of dress also has its limitations. In some ways appearance is more than the adornment and at other times less.

It is more than adornment because it takes into account body features, movements, and positions, as well as the visible body modifications and supplements of dress. It is less than dress because it leaves out some of the most apprehended properties of dress, that is, touch, odour, taste and sound.



DEVIANT BEHAVIOUR :

Viewers who label a type of adornment or some aspect of it as mutilations or deformations are registering conscious or unconscious disapproval of certain kinds of body modification, perhaps sacrification, tooth filing or head binding. Their negative reactions are based on what these types of adornment communicate to them. The point of view of the onlooker may be very different from the person wearing the adornment itself.

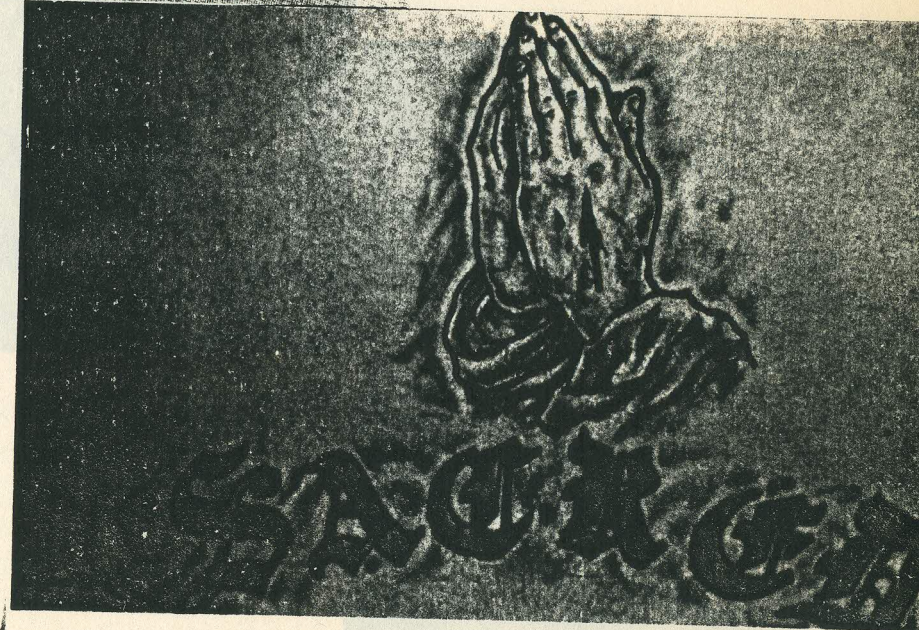
An example of this is that of a tototoed person "Burrito" Villalpando.....here's his story-

"people think that I am mean"-Burrito Villalpando is a classic case of the book being different from it's cover. People have this perception that I am mean until they talk to me," he says.

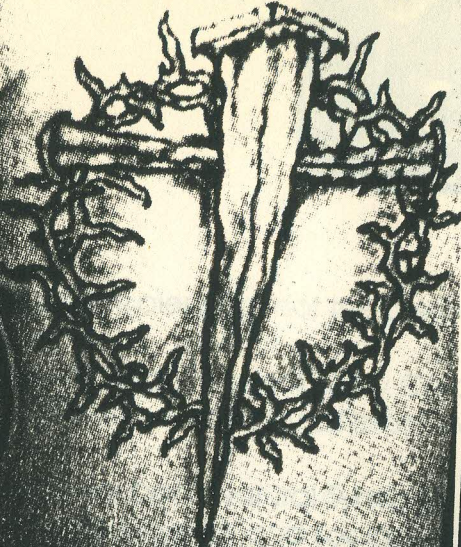
Growing up as a gang banger in L.A, Burrito eventually got a job as a manager at a club-a transfer landed him in virginia and his life changed about that time.

I got saved back in 82 Burrito says. " I devoted my life to Jesus. I tend to get respect because I dont come as holier than anyone. People say, 'But look at you and I tell them it's all in the heart. I'am just myself and don't judge anyone else. My tattoos basically tell the story of my life; the skulls relate to how I grew up".





Crucified



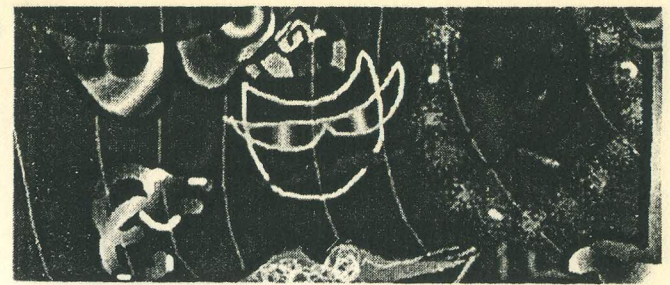
with
HERESY

FORGIVEN



ALAS DAMNED





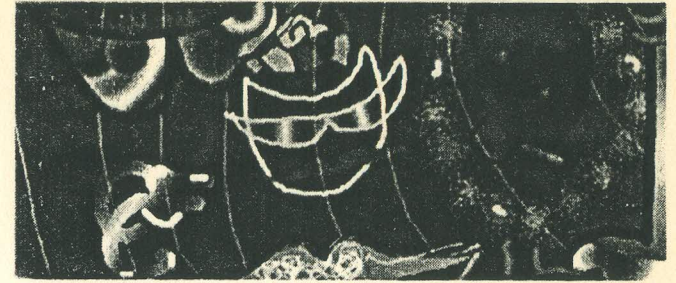
The other side of the coin is piercing- not the piercing of earlobes as it is considered 'normal' in our culture.

I am including an excerpt from the article by Cordell Terrien which I found on the net which talks at length of the views by different people on body piercing.

Mary Douglas, in her book *Natural Symbols*, explains the interaction of the self-expression through the physical and social bodies. According to her, the social body limits the range of expression possible through the physical body. The separation of the physical body and the social body is an aspect of culture some piercings attempt to circumvent. Since body modifications result in the altered perceptions of self, people have imposed rules onto the human form in their search of self discovery. The act of modifying the self is an attempt to attain 'completeness' as an individual.

This emphasis on the individual is in conflict with human origins. Until Victorian England and the onset of industrialization, the primary concern was the group or extended kin network, not the self. In developing urban areas, the cultural backdrop of the 19th century was transformed into a new set of ideals as industrialization spread. The factors of increased population and the advent of social welfare added to an ever-expanding notion of self. People in this new

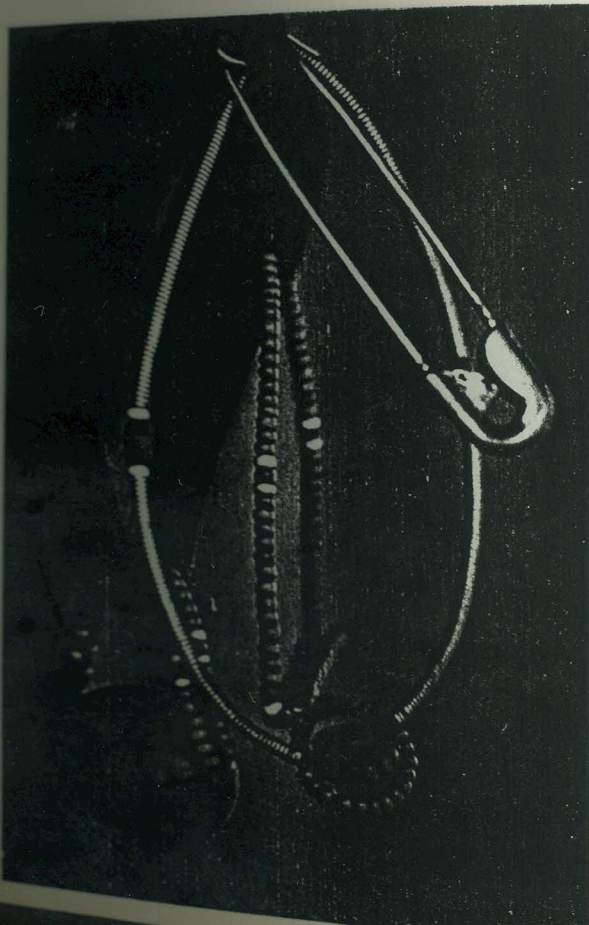


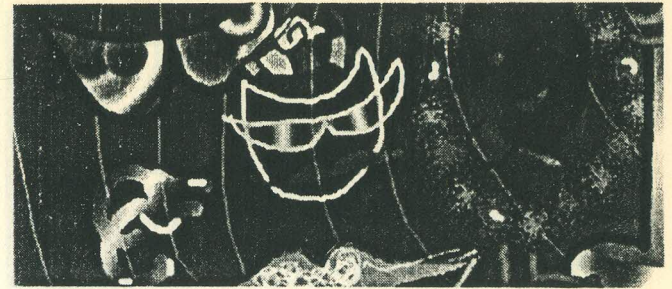


modern society were free to digest a new assortment of options as they experimented with recreating themselves, provided they had access to the mechanisms of change, usually money and privilege. These early explorations of individuality began the present day desire to find the ultimate truth of self.

Modern concepts of piercing have broken away from the historical innovations, to some degree: Piercing now fills two distinct and separate roles in our culture. The first is that piercing has become a token commodity, a trend based in the desire to stand out, a badge of nonconformity. Henceforth, this will be referred to as popular piercing. The second is piercing as a tool to assist in the development of the ideal self; in the process, filling the void left by an absent god. This will be referred to as ritual piercing.

The first area of inquiry will focus on this first aspect of body modification, body piercing as a trend. Kingwell states that the subjects in reference tend to be young, and to wear body adornment acts as a symbol of indifference and apathy to a world where the future is uncertain and seldom promising. Instead, the wearer is mimicking the apocalyptic future created by popular images of movies, such as the wastelands of *Mad Max* or *Blade Runner*, a celluloid-based "dystopian chic" (Kingwell, 1996). The argument Kingwell uses to support his hypothesis based in



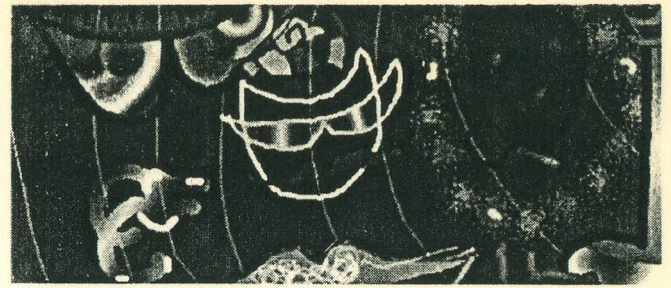


popular media: "Corporeal mutilation and decay, seems to strike a deeper note of unease" within our culture, and "an increasingly desperate sense that the body is under attack, threatened by the... machines that surround it" (Kingwell, 1986: 182). This implies that our increasing technological knowledge is diminishing the concept of man, the animal. According to Kingwell, the act of piercing is an act of defiance, an attempt to reclaim the physical organism from the computers that record the measures of modern man. Disassociated from the organic entity, and the image, of being human, leaves the individual striving to regain a suppressed portion of the self. This involves the conscious thought of what constitutes an individual, and the primary image of what an individual is.

Kingwell states that "[t]he pierced... body takes us away from the cyber and back to simply material: the flesh as site of pleasure and pain, pleasure and pain as means to truth. And that truth is simple: I am material" (p. 183).

The truth may not be so simple: What may have once been considered extreme alterations to the body is now commonplace. Urban landscapes are littered with youths sporting nose rings, pierced eyebrows, labrettes and pierced tongues. The article goes on to explain the communicative property of material objects.

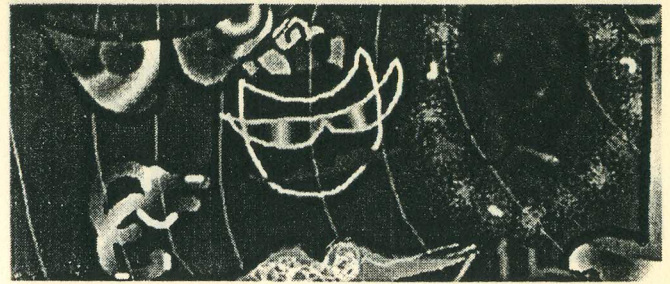




This is yet another article from the web which is more from the onlooker's point of view : *agess fashions of '98 will be chunky eyeglasses held together with mewing tape.* It started with well-worn and torn clothes that didn't quite hadn't been washed in a few weeks. It transitioned to giant corduroy pants with zippers down to the knee and olive green shirts with single giant yellow stripes. And now, with little territory left to explore, the newest generation x fashion extreme is orthopedic equipment. In short, if wearing it would have gotten you beat up at the bus stop a decade and a half ago, you can bet that it's the hot thing at the dance clubs and the malls today.

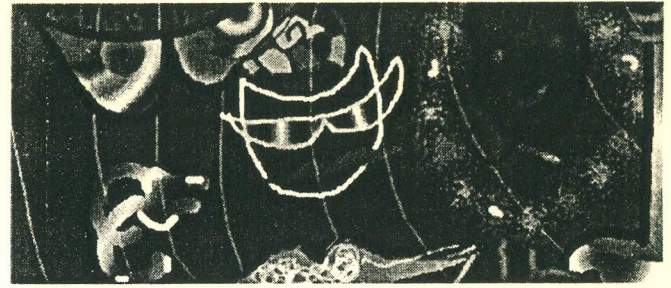
Throughout the nation, urban youth, and suburban youth who wish they were urban youth, eager to look ever more outrageous without retreading the fashion experiments of their older siblings, have been turning to accessories that in the past would have resulted in ostracization or maybe just a good wuppin'.

Soon back braces, neck braces, orthodontal hardware, and those things they put on puppies to get them not to chew on themselves after surgery became valid forms of fashion expression among the more adventurous of the youth population which had already run out of body parts to pierce and short words to shave into their heads.



CONCLUSION

Experts in the fashion world expect this trend to continue, and many predict that the biggest fashions of '98 will be clunky eyeglasses held together with masking tape, pocket protectors, bow ties, and Sears husky blue jeans. Turtleneck sweaters and Bruce Jenner-style athletic shorts also have a fair chance at making comebacks. Since the fashion and music scenes tend to be inextricably intertwined, the current trends will doubtless result in continued success for Hanson, and revivals for John Denver and Barry Manilow.



CONCLUSION No matter what the views on accessories are, body adornment remains a very private domain where the person is free to express oneself, hide oneself, or camouflage oneself no matter how much the world tries to dissect them.

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Tattoo Magazine September 1997 Paisano Publications

Great Looks magazine January 1998

Body Watching Desmond Morris Grafton Books 1987

Man Watching Desmond Morris Triad / Granada 1978

Web Sites

The web sites that helped me the most are:

<http://www.bme/reeg.com>-this contains an article by Cordell Terrien Nov 1997

<http://www.bodyplay.com>-this has the most amazing information about Fakir Musafar who calls himself the father of Modern primitives.

Other innumerable sites connected to-body, adornment and body art can be looked through by giving a specific search in yahoo or altavista (search engines)

Interesting Viewing [Http://www.body of words.com](http://www.bodyofwords.com)-this site is a rich source for poetry dedicated to the human body and emotions