




AMAZON INDIA FASHION WEEK FALL/WINTER 2016

Innovations for the season

The Fall/Winter edition of Amazon India Fashion Week 2016, held from 16 to 20 March 2016 in New Delhi, had amazing fabric innovations. The developments were ideal for the season, says MEHER CASTELINO



As the year wears on, designers need to cater to a rather cool autumn and cold winter climate. Indian designers showcasing at the Fall/Winter edition of Amazon India Fashion Week 2016 offered buyers season-specific products, including experiments with textiles.



Akaaro by **Gaurav Jai Gupta** is known for innovative textiles. This time too, its hallmark was a mix of different weaves and textures. Gupta showed a collection of handwoven, reversible fabrics called Mumuksha, inspired by the travel and art of American photographer Trey Ratcliff. There were fine blends of merino wool, monofilament silks, cotton, zari and Akaaro's very popular stainless steel woven fabrics. The collection was a line of separates with some sarees. Suiting fabric was used with engineered techniques for oversized coats and jumpsuits with merino wool blouses, draped sarees in cotton and zari and wool waistcoats.



Rina Dhaka's collection revolved around wool knits for dresses and blouses. Lurex went into black and white tribal sheath dresses, and black and gold bagru butis showed up on skirts. You could not miss the long, black and white knitted dress with traditional gold buti. A hint of sheer sprinkled with applique flowers was on yokes of long sleeved dresses frilled at the hemline and sleeves. Zari autumn leaves on satin capes brought in glitter. Glamour was epitomised by embroidered sheaths.



Pallavi Mohan's Not So Serious label balanced fashion and functionality. Pallavi paired woollen tweed with soft velvet, silk, organza and satin. To laser cut leather in interwoven stripes, Pallavi added velvet, organza and satin. The palette was winter hues of wine, amber and teal. The silhouettes? Voluminous. Long, sleeveless coats worn over trousers and midi skirts with high slits paired with culottes. Embroidered bomber jackets with oversized lapels turned heads.



The Mashru collection from Virtues, Ahmedabad, was named after the craft from Patan in Gujarat. The shiny surface was woven in a combination of silk warps and cotton wefts. The collection had autumnal detailing. Layering was visible in printed maxis topped with tunics and long, embroidered coats. Rich odhnas were part of the long skirt-blouse combination. Multi-coloured printed maxis were worn with embroidered, floor-length covers.



Rimzim Dadu used a mélange of textiles. Wire ombré met chiffon cord graphs with detailing depicting the ecosystem, circles and ellipsis. Simple, shimmering silver grey tops were paired with high waist comfortable pants or pencil-slim ones. An asymmetric silver and black tunic had the right amount of metallic appeal while the shaded effect on a fuchsia sheath and intricately woven black/silver midi had the techno touch.



Anita Dongre saluted sustainable fashion with Earth Song. Her jumpsuit, pinafore, structured jackets and drapes spoke of luxurious prêt. For an elegant autumn, Dongre had block prints, imprints of dabu, bagru and ajrak with weaves from Bhujodi and Bhagalpur. Hand-tied bandhani and shibori played with kantha and rustic, metallic highlights. Western silhouettes looked at international buyers. Bandhani stoles paired up with most garments, teamed with layered, long dresses and jackets.



Anupamaa Dayal's Fight and Feast collection may have looked a trifle theatrical with accessories and headgear from Nagaland but the garments were colourful and wearable. Inspired by Naga head-hunters, exotic Naga weaves came alive in dresses and autumn shapes. She cleverly wove textiles and basketry into the collection. Modern adaptations of the kurta/pyjama went well with the three tier off-shoulder dress in white, red and black with elephant prints. The graphic, printed kaftan and fitted long black and white maxi were eye-catchers.

The **Pankaj and Nidhi** collection were inspired by Europe's cavalries of the 18th and 19th centuries. Military uniforms walked the ramp with braids, cord work, medals, military ribbons and badges. Using bespoke striped gross grain fabric with merino wool and heavy crepes, the hint of camouflage patterns highlighted the military look.

Sanchita worked around leather jacquard faux fur for winter silhouettes with glitter. It was a predominantly black and white story with heavy knits. 3D pompoms on appliqués highlighted simple, white, long-sleeved blouses worn with black midi skirts. Silver foil patches added drama to a batwing sleeved top. Embellished biker jackets added glamour to sparkling metallic mini skirts and shirts.

Divyam Mehta's menswear line, **Into the Woods**, worked with wool, linen, knits and khadi denim. Shibori hinted at a 3D bark-like effect. He added kantha embroidery in wood grain patterns for Samurai pants, carrot trousers, trench bundhgalas and double-breast suits. Colours were a strong mix of mid-red, moss green, mud brown, rock black, ochre umber, burnt sienna and deep indigo.

Reynu Taandon's presentation was a kaleidoscope of designs inspired by tribal culture. There were embroidered jackets, high waist trousers, skirts and capes with sand-washed suede and felt fabric. The collection was feminine and opulent with balloon sleeves and classic capes. The almost-Aztec motifs on trousers had matching, long covers. There were printed, embroidered or plain white cropped tops. Silhouettes were loose. Wide gaucho pants in navy blue with folksy, embroidered blouses added colour. Leather was used in belts and hats.





Eka's collection was understated. Boiled wool, linen, khadi, wool twill and wood bamboo were turned into loose, comfort wear in dark and neutral hues. Stoles, skirts and wool pants went with polka dot skirts and wool twill checked coats. Hundred per cent silk over-dresses matched heavy linen culottes, long over-sized shirts and tunics. Layered kurta shapes over floppy pants in pale beige, buttoned, long sleeve heavy wool dresses over printed skirts and the egg-shaped silhouette wrapped with tough woollen shawls were weather-worthy.



Anavila Mishra's eponymous brand is known for linen sarees but added an unusual mélange of fabrics. The Fold - Once Upon a Time collection had handwoven fine wool blended with premium silk sarees. The highlight? Classic drapes, pleating and ikat effect. Sujani embroidered block prints reflected traditional craftsmanship. Boho chic was visible in trousers with printed blouses and pleated kedia tops. Cropped, woven pants with matching tunics were draped with embellished stoles. Printed sarees were matched with tie-up jackets.



Pero by Aneeth Arora worked with checked black and white. Using gingham as the base, Arora wove special fabric in West Bengal reminiscent of the local *gamchha*. Woollens were hand-woven in Himachal Pradesh. Floral black prints from Gujarat added excitement with hand embroidered messages. Colour came in through red poppies. The silhouettes were loose and retro. Checked dresses were covered with heavy-layered covers.**FF**