



A WEEK OF UPCYCLING



E G

The Lakmé Fashion Week Summer/Resort 2017, that saw 93 designers exhibit their collections and innovations across 42 shows, was a lot about recycling and upcycling. **Meher Castelino** reports.

There has been constant talk in the past few years in India, abroad and at several seminars and discussions on how to protect the environment. This has led to many projects that have tried to figure out how fast fashion can be slowed down. In turn, it is now being debated how the fashion industry, which is the most polluting, can make use of its discarded garments and turn them into new creations.

What happens to all the old clothes that are discarded by the fashion-conscious? Are those just waste, or can they be used with inventive ideas? What happens to all the leftover fabrics in factories after the garments are made? A beginning to this end was made at the Lakmé Fashion Week Summer/Resort 2017 season through the concept of using old clothes to create new ones with the top designers like Rajesh Pratap Singh and Abraham and Thakore leading the way.





Using discarded fabrics

The Abraham & Thakore label by David Abraham and Rakesh Thakore has been loyal to sustainable and organic fashion for decades. At the Week this time, their menswear collection 'Dandy March' was a stylish parade of unconventional garments. Using only discarded fabrics like bedsheets, cushion covers and off-cuts, the duo made a creative attempt at recycling waste material from off-cuts on the factory floor. Bits of cloth from *kabadis*, markets of Delhi and even packaging material of courier parcels were used in an innovative way for the garments. By using techniques like boro, pojagi, kantha and quilting, the label recycled and upcycled the fabrics, and presented a great fashion story for the urban dandy.

The colours were strong masculine hues of ecru, ivory, kora and indigo. The achkan, sherwani, kurta, lungi and salwars were dreamt up from waste and remnants of textiles. The military-style kurtas with patch pockets and epaulettes were shown with salwars. The modern version of the sherwani had a hint of the shirt collar but was worn with churidars. Sporty sleeveless two-tone Nehru jackets were matched with easy-pleated patched denim trousers, while an off-centre zippered kurta-shirt was an eye-catcher.

The inspiration for styling was derived at times from the Freedom Movement. Ivory-textured kurta with pyjama and angular kurta with extra-long sleeves, a lungi bundi shirt trio and a patched textured bundi were the ideal menswear. The final black sherwani had a marked 1940s feel that completed the story.





An upcycled fabric collection

Moving into a complete and absolute sustainable fashion mode, Rajesh Pratap Singh pulled out all stops and presented a recycled, reused, reworked line that will thrill believers of the environment. The prime focus was on khadi and old denim, along with fibres and yarns cleverly created from recycled plastic bottles and salvaged garments. To this motley list of materials, Singh added handwoven ikat and hand embroidery, and the result was phenomenal to see on the ramp.

Highlighting the concept of sustainable fashion, Singh presented a collage of his past and present work. He creatively upcycled and reused unsold, rejected, merchandise from his collections and turned them into a new avatar of style. Some of the amazing menswear was designed from old recycled indigo clothing, while the handwoven ikat was cleverly made using PET bottle waste.

Deconstruction vied with construction as Singh turned concealed seams into visual detailing. The ensembles comprised a wide range from which the stylish male can make his selection for any time of the day or night. Wide boxy jackets, double-lapel coat with hood, mix of denim of all kinds and the cropped battle jacket were some of the garments that were part of an innovative line. Completing the look was the footwear designed from unused old flat knit indigo t-shirts and khadi fabrics.



Rajesh Pratap Singh



Rajesh Pratap Singh



The Chola designs

The trendy young brand Chola worked with Anandi Enterprises and used the Recca brand of recycled cotton for the collection. Soham Misra's Chola label has been at the forefront of environment-friendly clothes right from its inception in 2015. The brand made a great impact at the GenNext show at LFW Summer/Resort 2016. This time, Misra stuck to her relaxed, unstructured, multi-layered silhouettes, but added Autumn/Winter 2017 colours like brown, deep khaki, maroon and black. 'One Love. One People. One Planet' was the name of the collection, which highlighted the need for environment conservation.

Keeping to the current trends forecast, Misra designed long kimono-sleeved overcoats and matched them with a variety of garments. There were draped maxis, dual-coloured ensembles, jumpsuits, long-flowing skirts and the geometric tops. There was layering of the extreme kind at times when 3-4 garments were worn together, but since they were flowing and fluid, the effect was very feminine.

Asymmetry has been a favourite of Misra; so, she used it for skirts, draped additions, along with double-breasted jackets. Black-and-white checked ponchos and even asymmetric long waistcoats were an addition to the collection that was the perfect pattern for the recycled cotton giving it a revised look.





The perfect offering

If fashion followers are tired of cotton's normal look, then Recca—the recycled cotton from Anandi Enterprises turned into clothes by Sohaya Misra for Chola—was the perfect offering.

The Anandi Enterprises name is well known in the textiles recycling industry. Started 14 years ago, the company has a wide range of recycled cotton fibres to create knitted and woven fabrics in the twill, plain and herringbone weaves. The company's registered Recca brand for recycled cotton is nationally known in the fashion industry. Everything one does pollutes or taxes the earth in some way, but buying and throwing away less and reusing products and recycling helps. So, Anandi Enterprises makes recycled cotton yarn from the remnants left over after manufacturing t-shirts and used cotton garments, while plastic fibre is extracted from recycled plastic bottles. Since millions of plastic bottles are trashed every year, recycling them besides recycled cotton make for new yarns and fabrics.

Anandi Enterprises makes recycled polyester and cotton for comfort and durability. It produces pure white recycled cotton fibre with post-consumer waste and pre-consumer waste (cotton clips waste) and coloured fibres with GR3 Certification. The yarns are then turned into the knitted fabrics, and the company can provide finished fabrics, i.e. ready to cut.



Chola



Towards zero carbon

Kriti Tula made quite an impact with her label Doodlage when she took part in the GenNext show during Winter/Festive 2015. This time using Converse India's Lifaffa upcycled plastic fabric, she designed a line called Armchair Activism. Sending out a strong social message, Tula worked with patches, prints and embellishments, which were turned into designs, inspired by city-grid and ever-vanishing flora.

Tula also added impressive slogans to the clothes to further push the concept of recycling. Belted shirts, quilted blousons, tiered skirts, pinafores and kimono-style shirts and trenchcoats were part of the recycled look. The main focus was on corsets in Lifaffa that were teamed with nearly every garment. Cropped pants with discreet embroidery, mini-blousons, patchwork bralets, micro-minis with slashed coats, asymmetric closure coats, all came together to create the perfect look for recycled fabrics.

While the silhouettes were close to the body, the colour card was very pastel with a few dark tones like black and brown appearing to break the monotony. The Converse India brand's aim is to create a zero carbon method to recycle textiles and promote the use of natural fibres. The company has worked with innovative ideas and recycled thousands of tonnes of waste into wearable textiles that could be trendsetters on the fashion charts.





With recycled wool and knits

When it comes to unisex, gender-neutral and androgynous fashion, few can beat Anuj Bhutani who made his debut at the LFW GenNext category during Winter/Festive 2014. This time too he kept to his signature look for men and women for the Geetanjali Woollens recycled wools and knits.

There was a marked accent on ease and relaxed comfort with colours being muted shades of beige, grey, dusty green and suddenly a bright orange. It was a collection of separates that could be mixed and matched without much thought. Beige short jackets, lots of tunics, long kurtas and ribbed jumpsuits were there. As were button-less coats and kashmiri pherans. Shirts appeared with pullovers and some easy covers. For womenswear, there were sack dresses, a tabard over a shift, some belted coats, tunics and knitted cardigans. While jackets were cropped, tunics were long and maxis layered with loose tops and worn with fluid pants gave menswear a slight feminine touch. Cropped gilets, blouses, pencil skirts with slits and bermuda shorts with long tunic and robe, all had Bhutani's comfort look.

Geetanjali Woollens has manufactured upcycled yarns, fabrics, blankets and throws for four decades, and worked with international brands for products produced by recycling post-consumer textile waste. Their fabrics for the show were ideal for the coming season, and with the upcycled treatment they imparted an innovative fashion dimension.



Anuj Bhutani



Anuj Bhutani

The beauty of the end-product

Pranav Misra and Shyma Shetty have always been ahead of the fashion curve with their creativity and fashion sensibilities. Their collections in the past have not been the run-of-the-mill creations, and so it was but natural that the pair would think out of the box for the future of fashion. Ever since their first collection at LFW Spring/Summer 2012, the pair has worked towards ethical fashion.

Their third edition of the Huemn Project called Reflection was a dialogue on the concept of upcycling, which has been a subject dear to them. "We want to tell fashion followers that there is a lot one can do when it comes to upcycling garments and not only help the environment, but also bring about a new concept in fashion, which will be off the beaten path," they remarked.

"Eileen Fisher is famously known to have told a stunned Manhattan crowd that the clothing industry is the second largest polluter in the world, second only to oil. In retrospect, August 2017 will be that dark time when we use more from nature than our planet can renew in a whole year. Fashion retail is creating an extreme demand for fast fashion and these clothes continue to impact the environment after purchase. In our own studios, we see an abundance of materials bought and played with; so many samples that never see the light of day. Pranav and I have believed that like a great journey becomes as important as the destination, beauty is as much in the process of creation as in the end-product and this is what we wanted to explore as a collaboration of minds that shape our industry today," said Shetty.

"Mindful consumption is the key to a future that we all want to be part of. Conversations about limiting our waste and propagating slow fashion are of utmost importance, especially for us working in the fashion business and facilitating consumer culture in our communities," added Misra.

Since fashion retail has created an unbelievable demand for fast fashion, with a cotton tee with a pair of jeans requiring 5,000 gallons of water, the Huemn Project hopes to rectify this in some way. In partnership with IMG Reliance and involving designers of the LFW fraternity, it has started a conversation that would impact the very understanding of sustainability.

To drive the message in a hard-hitting manner, Misra and Shetty created an eerie ambience of a silent zone, with a few models lying on the floor covered in plastic. With scars on their faces, the underlying message was clear: effects of pollution caused by the fashion industry. The ten garments were displayed in a unique and innovative manner. The models' faces were coated in white paint with patches of orange cloth on their eyes and red-painted lips. The duo worked with loads of old samples and textile waste and turned them into gender-neutral ready-to-wear that followed the streetwear category.

Huemn Project



From farm to fashion

While waste is being turned into fabrics and garments are being recycled and upcycled into new collections, the Ethicus label has been true to its farm-to-fashion story bringing garments and saris which are created from contamination-free cotton. The Ethicus brand by Appachi Cotton became one of India's first ethical fashion labels in 2009, launched by Mani Chinnaswamy and Vijayalakshmi Nachiar.

Launched in 1996, Appachi Cotton has been at the forefront of ethical/sustainable/organic fashion created from contamination-free fibre. The Ethicus brand has been created on 42 looms with traditional artisans who produced saris, scarves, garments, and bed and bath ranges.

The company believes in an ethical business practice, and Chinnaswamy said, "We also grow the long-staple cotton Suvin, which is the latest addition to fashion as a wonder fibre and also known as the Jewel in the Indian Cotton Crown. Appachi has mastered the art of growing and ginning of unadulterated contamination-free and rupture-free Suvin for over four decades."

Making its fashion show debut at 6Degree Studio during LFW Winter/Festive 2017, the Ethicus collection called Match Maker unfolded the farm-to-fashion story in an arresting and intriguing manner, starting with an informative presentation. Using the long and luxurious organic cotton grown in lush green and grassy meadows where the story began, the show moved to enchanting hues of black, grey, teal, blue, green, beige, terracotta, yellow and red. The beauty of the fabrics was achieved with Ecologic Cotton.

The collection comprised a line of nine saris/blouses and five dresses, which were perfectly accessorised with scarves and jackets. The silhouettes came to life with the gorgeous weaves in handlooms and cool cotton. While keeping the shapes simple, the label emphasised the perfect fabrics, textures, colours and versatile weaves that produced fine and thick textures done on jacquard looms. The relaxed fit was the focal point with checks and stripes, adding to the story.

The garments were a fashionable mix of fusion styles that blended the East with the West in an imaginative and elegant manner. Comfortwear came in the form of flowing tunics and kurtas that created the perfect lounge-in look for a cool autumn afternoon. Assorted tunics in different weaves and saris teamed with simple yet classy kurtas and blouses gave the collection the total organic fashion option. The yellow/beige sari, blue-collared blouse covered by an orange and black A-line, striped jacket ended the show. Here was a collection that was right for the Indo-Western fusion impact.





Detailing directions

Detailing played a major part with embellishments moving from the favourite zardozi to kantha, soojni, chikankari, resham, dabka, gotta and aari work along with gold and silver zari.

Sanjay Garg's designs were synonymous with the innocent purity and bliss that angels represent. The intricate details revealed soft feathers and scalloped clouds of angels in flight, which were made in handcrafted chikankari on Bengal mul, zardozi and handwoven brocade. The angelic motifs, floral prints and geometric figures gave a serene and otherworldly aura to the whole Cloud People collection.

The label Untitled Co by Shenali Sema and Rinzin Lama presented embroidery techniques coupled with clever fabric manipulation that brought to the fore the nostalgic Japanese printmaking art. Using treadle embroidered, single-stitch technique, along with cutwork and heat-set micro-pleating, the result was a feminine look. In addition, it was the double-softened, washed, grainy, polyester, georgette, embellished with hand embroidered knotting technique on cotton mesh that added pizzazz to garments.

Taking the audience on a fast-paced fashion journey from tribal Africa to Aztec prints that reflected Art Deco touches, Manish Arora created geometrics with patchwork and embroidery. Detailing has always been Arora's forte, and the designer unleashed stunning velvet appliques and optical illusion peacock embellishments in gleaming gold and green.



Nachiket Barve



Arpita Mehta



Nachiket Barve's offering was traditional with appliques, cutwork, beading, as well as traditional Aegean tie-dye, along with aari and zardozi work with the Greek font embroidered with words such as Eternal, Aphrodite, Love, Goddess and Bride on the bodices of the garments. Keeping the travel plans of a bride in mind, Barve ensured that the textures resisted wrinkling but were light and easy care. There was an intelligent mix of the olive branch, Juno's peacock, gilded Greco-Roman wreaths, sprays of apple blossoms, Greek letters, the Trellises from Byzantine gardens, and warrior armours that were beautifully amalgamated into the collection for added visual appeal.

Introducing an exclusively-created lotus inspired print, Arpita Mehta ensured it was the mainstay of the looks. Bird motifs were an addition to create a great flora and fauna fantasy. Embellishments were the highlight on the garments, as an assortment of thread work, 3D appliques, along with sequins dazzled on the creations.

Known for her innovative techniques, Ridhi Mehra presented printed, handmade, fabric stripes ingeniously woven together. The delicate bugle beads were turned into jaalis, while scallop print patches, fringes and tantalising metallic and fabric tassels added oomph to the ensembles. To highlight the demi-couture nature of the garments, Mehra introduced laser cutwork on leatherette with metallics, splashes of butas with laser-cut mirror effect sheets, and tonal leatherette laser cut patches to highlight prints. On a colour card of midnight black, ivory, champagne, millennial pink, rust, orange, slate grey and red, she dreamt up silhouettes that would be ideal bridal wear options.

Inspired by the Sakalava tribe face paintings, rich flora, fauna and garments of Madagascar, Masaba Gupta turned them into a print story. In addition, she played with paintings, figure murals, linear grass prints, abstract foliage and birds that were turned into rich colour pigments and digital prints.



Ridhi Mehra



Masaba

And, the weaving story

From Kanjivaram silks to linens, and the mix of fabric with stainless steel as well as a mix of polyester and plastic weaves, there was an unconventional offering for the weaving story. Handlooms, pure silk and ahimsa silk were at the forefront so as to stay loyal to the concept of sustainable fashion. Craft councils and groups along with NGOs ensured that the artisans and designers worked together to present a mélange of garments and textiles that were totally unconventional.

Zero.Zero is a derivative of Abhishek's NoughtOne, which has affordable prices and is aimed at young-trend buyers. Making the streetsmart wearer who opts for street culture despite societal restrictions as the prime buyer, the outfits were geared for comfort, utility and large doses of fun. Working with an assortment of fabrics like suede, polyester mesh, French terry, jersey, cotton and parachute, Abhishek ensured that the colour card was vibrant and full of excitement.

Staying true to his roots, Rahul Mishra's textiles—chanderis, maheshwaris and banarasi—did all the fashionable talking when he showcased his fine motifs woven to bring back the heritage and culture of warp and weft. The light-as-air fabrics had a regal demeanour as chirping birds, kamal, genda and mogra along with hints of Mughal architectural inspirations were entwined into the weaves.

Neha Agarwal focused on fashion with an artistic palette, as a range of stretch, suede and handloom matka silks were merged with studio-knitted rayon and silk zari knits. A new fabric was seen that seamlessly blended Lycra with banarasi silk yarns for a young, comfortable and modern look. Muted earth tones like indigo, ochre, terracotta, along with warmer hues like chestnut, burgundy and vermilion served as a base for the garments. Mixing happy colours to thrill art lovers, fish, elephant and peacock prints dominated with embroidery that gave the ensembles an extra touch of perfection.

With unique fabric development being Sayantan Sarkar's specialty, there were innovative blends of handlooms that featured khadi/zari mélanges along with striking ikat checks. Gaurang's prints recreated the fresco scenes of the Ajanta caves along with images of birds, beasts and bejewelled animals. The Kalamkari technique was incorporated cleverly on the brightly coloured kanchipuram silk brocades with the glittering golden borders whose richness was further enhanced by using the Korvai weaving technique ideal for festewear. Soft, gentle, layering has been the leitmotif of EKA, and so Rina Singh's fabric story had to start with washed and over-dyed linen, linen zari, linen wool, and silk blends with metallic yarns. Wool played a major role as merino, blends and boiled block prints versions, along with printed silk forms, as well as herringbone silk wool and jamdani appeared in light counts.



EKA



Akaaro

Taking his designing board further into sustainable couture, Amit Aggarwal worked with the traditional Banaras brocades and saris from around the country. He then brought in his expert techniques of industrial pleating, laticing and inserting recycled polymer strips. Not stopping at his signature detailing, Aggarwal further added zardozi embroidery in dual metal and yarns, including hand-pleated tape embellishments, along with thread work that was blended with unconventional industrial yarns.

An expert in bringing out the finer nuances of bandhani from Kutch, kantha from West Bengal, brocade from Varanasi, the Bagh prints of Madhya Pradesh and the delicate chanderi, Sunita Shanker's collection was an intense, fast-paced study on the ramp featuring crafts and textiles. Working with winter fabrics, Gaurav Jai Gupta for the Akaaro label brought in different blends as well as the very unconventional reversible merino wool, a mix of wool/khadi, wool/silk and wool/zari, silk, cotton and metal with ikat, satin in wool and metal to create an extravagant fashion menu. The USP of the fabrics were the woven pleats created on the loom to achieve an elasticity that was amazing. Keeping the ethnic dresser happy, Gupta had merino wool, silk and metal saris in engineered checks or ikat weaves with subtle detailing.

The specialty of Divya Reddy's collection was the fabric, which had a great fashion story. The Kolam tribe collects cocoons after the flight of the butterflies. These are turned into exquisite silk, where the broken strands are double-spun and stuck together to create strong silk yarn with a slubby nature called Madhepur Tussar. Reddy used its regal texture for her glorious creations. One of the prime qualities of the fabric is the ability to keep the body warm in winter and cool in summer. So, her collection will have a round-the-year appeal and truly long fashion life. Using PVC in a truly innovative style, Sonaakshi Raaj ensured that the Skin collection was a mélange of various genres of fashion. Moving from streetwear to high-fashion accents, the ensembles were ideal for all style-setters.

For the aLL Plus Size Store show, Wendell Rodricks worked with a fabric choice that was adventurous with modal featured in moss crêpe, Lycra, cotton satin, jacquard, polyester georgette, single jersey, Lycra cotton and mercerised Giza for men's t-shirts. Linen dobby stripes were an interesting part along with over-dyed twill Lycra that was perfect for men's and women's jeans. Men's shirts featured deconstructed plackets, mull bundies, tunics, and twill cotton. The Lycra shirts were given the added accents of contrast stitch detailing, poly knits, silver speck foil prints, crush pleated poly georgette and pewter shine stripes completed the extensive fabrics and detailing choices.

THE TOP 10 TRENDS FOR THE COMING SEASON

The top ten trends that were visible on the ramp will ensure that the looks for the coming season will be glamorous as well as very fashion-forward, to give the buyers something off the beaten track.

#1



The cape crusaders: Who would have thought that Batman and Superman would be in fashion in 2017? Well, the cape style popularised by these two super-heroes is now in fashion and very much on the ramp for most designers. Masaba keeps it intact for her destination bridalwear, giving it a sheer white look, or patching it with silk prints, or as a cover for seaside lounging. Nachiket Barve who made a foray with his maiden bridalwear line adds it to his ethnicwear collection, and Manish Malhotra makes the cape the centre attraction for his cocktail and formalwear look for women who can flaunt the cape over micro-mini dresses.

#2



Goodbye choli: It is goodbye to the conventional form-fitting choli worn with the traditional sari or lehenga. There are new substitutes that are making waves. Now, it's hello to blouses and jackets that look stylish and elegant with ethnicwear. Akaaro teams long-sleeved sober blouses, swing coats or tunics with saris. Anavila too doesn't believe in the traditional form-fitting choli for her saris. Instead, she teams the 6-yard wonder with a trench-coat or baggy blouses, which can be even worn with a skirt. Sailesh Singhania feels that the double-breasted long-sleeved cropped jacket looks really good with a banarasi sari, while a trench-coat could be just perfect with a sari when the mercury dips.

#3



Corset couture: It is the age of the corset, which is back with a bang on the fashion charts. It ruled the roost centuries ago in the West, especially in France, but now it is making Indian women look at it with longing. The corset is all set to cinch the waists of women into hourglass figures for the coming season. So, whether it is western or ethnicwear, the corset is on the top of the style charts. Doodlage has corsets to match dresses and the look is wide and varied with broad or conventional-size corsets added to various garments. Masaba adds a corset to her saris, and turns the traditional drape into a fusion creation. The SVA label has corsets for nearly every creation –whether it is the lehenga or blouse, jacket and skirt or a skirt and choli, the corset is the centre of attraction for SVA creations.

#4



Dupatta off: Its good bye to the dupatta from nearly all designers as they ignore it for many of the garments. Akaaro adds a button-less jacket with the kurta and salwar. Anushree Reddy, the bridalwear expert, teams a bolero-cum-poncho with the tiered tulle lehenga or an off-shoulder gypsy blouse or a drape for weddingwear. Arpita Mehta too teams her wedding collection with one-shoulder frilled blouses, or a tiny blouse, or a long poncho. Nachiket Barve adds long trails to his blouse sleeves instead of a dupatta or a cape, while Ridhi Mehra eliminates the dupatta and replaces it with sheer blouses over bralets, or adds a feathered poncho on a halter neck blouse and lehenga.

#5



In the trench: This very British garment favoured mostly by men has crept on to the fashion charts in India. The trench-coat is given designer touches and the Integument label has it for slim black autumn dresses in a double-layered version. Sayantan Sarkar gives the trench a shorter, more regimental look with four patched pockets and flaps. Sunita Sanker's trench-coat version is a lovely feminine, soft, unstructured version that could work for eveningwear events.

#6



The kimono effect: The orient is back in the limelight, and this time it is the kimono that is making news on the fashion charts in varying silhouettes for the Indian dresser. Akaaro's kimono-inspired jacket is freeflowing with wide sleeves. The Poochki label turns the kimono look into a cropped top that can be worn over maxis or only by itself. The Rouka label uses the kimono look for a shibori-covered kaftan, while Verandah goes for the favoured kimono blouse that is fashionably belted for style. The label Vineet-Rahul works the kimono silhouettes into a kurta-style design teamed with loose pants.

#7



Go off-shoulder: Nothing looks sexier than shoulders, when they are revealed seductively. The off-shoulder neckline is a rage for the coming season. The designer duo Monika-Nidhii have it for blouses with lehengas, while designer Narendra Kumar for his bridalwear had lovely striped gowns with neat off-shoulder necklines or peplum jackets that were zippered to give the shoulders an interesting accent. Label Ritu Kumar made sure that the off-shoulder looks appeared for blouses and dresses to give a summer vibe to the garments.

#8



Simple shapes: Yes, fashion has gone back to the minimalistic simple shapes that allow the fabric to come to the centrestage with the embellishments to make an impact. The EKA label believes only in simple sack-like silhouettes for the tunics, dresses and kurtas, as also its comfortwear, which is at the forefront. The Ethicus brand, which believes in mastering various weaves on jacquard looms, has the simple sack dress and kurtas in varying weaves. The Jodi Life brand works with flowing kaftans and simple midis.

#9



Tassel tamasha: Tassels or fringes have made an impact on the fashion scene and designers love them as they add a feminine seductive look to the garments. Arpita Mehta used tassels to edge her gypsy blouses worn with swirling skirts or keeps them on strappy trapeze tops. Manish Malhotra uses them lavishly to edge the sleeves, capes or hems of dresses. Ridhi Mehra uses tassels regularly for the new collection. They end up at the end of long-sleeved maxis that hang from shoulders to create drama or are turned into complete blouses.

#10



Get will power: Does the wearer have enough will power to hold a dress up without straps? Manish Malhotra's cocktail and formalwear dresses and gowns offer will power midis, while Label Ritu Kumar even had corset rompers or corset maxis in sheer net over sexy shorts to create an impact. Amit Aggarwal's horizontal striped shirt and bandeau top are ideal for the formal wearer.



SPLASH OF COLOURS

The colour card was versatile with the hues moving from the popular black and white to pastels, and then jewels tones as well as the dark sombre autumn/winter shades. Masaba Gupta brought a shade card that matched the richness of the inspiration as pink tones, light peach, grass green, sun yellow balanced the blues with rich shades of berry, ivory and hints of gold and silver touches. Gaurav Jai Gupta's colours were deep and muted with charcoal black being a favourite along with glazed metal, and then on to teal, blue and red for a little excitement on the shade card for the Akaaro label. Sunita Shanker's colour vision was perfectly edited as she worked with the popular duo black and white, and then moved to more exciting hues like crimson, burgundy and red. Amit Aggarwal's colour story was an extraordinary line of gorgeous creations that made show-stopping entries on the catwalk. Keeping the colour card rich, there was amber, sapphire, ruby, jade and black diamond that glistened with the blinding radiance of gold and silver.



LFW SUMMER/RESORT 2017

ANOTHER STRONG EFFORT

To further the cause, IMG Reliance once again provided the answer as to how recycling and upcycling can help fashion with the unique initiative 'Restart Fashion'. The show brought together three post-consumer waste fabricmakers with three talented designers who developed amazing collections.

ANOTHER BIG EVENT

Back at the St Regis in Mumbai as the venue, Lakme Fashion Week Winter/Festive 2017 was a mammoth event with 93 designers and 42 shows, spread over five days from August 16-20, 2017. With the Winter/Festive season extremely important for Indian designers when most buying takes place, the collections aimed at bridalwear as well as festivals that will be celebrated September onwards.