

**TRENDY  
FABRICS  
HOLD  
SWAY  
AT  
AMAZON  
IFW**



Fabrics, colours and prints dominated the Amazon India Fashion Week earlier this month, reports **Meher Castelino**



While the West may wear some heavy woollens and leather for Autumn/Winter 2018, in India it's a season for glamorous fabrics that move from festive to bridal and holidaywear. At the Amazon India Fashion Week Autumn/Winter 2018, which took place in New Delhi from March 14–18, designers unveiled collections using interesting fabrics, colours, crafts and prints that will be trendy for the end of the year season.

The event, organised by the Fashion Design Council of India (FDCI) in New Delhi, witnessed a profusion of natural fabrics like khadi and ikat along with the popular georgette, merino wool and some special weaves. There was a hint of leather along with a wide rainbow of colours, which almost looked as if the season was not quite Autumn/Winter in nature. Embroidery appeared in all forms on the garments along with interesting printing techniques and lots of dazzle to highlight the ensembles.

The Indian chintzes inspired Abraham & Thakore along with the rich floral fabrics for a colour story that began with khaki, coral, and olive along with the quintessential A&T



AARTIJIJAY GUPTA

ABRAHAM AND THAKORE

BEKARI BY CHARU VIJ

ANJU MODI



ASHISH N SONI



ANUPAMA DAYAL



DHROV VAISH



ESHA AMIN

black and white. The base was cotton and silk with sheers and textures coming seamlessly together to present a perfect end of season look.

For Anupama Dayal, the excitement was in the love for Lucknow and the beauty of chikankari in white-on-white embroidery with Lucknowi motifs and prints of swords, daggers and kites. The highlights with sequins, and needlecraft were the centre of attraction for this lively collection that had splashes of colour.

Ashish N Soni concentrated on menswear, which is his fortè in black and white, with jacquards as the prime fabric for the stylishly cut suits and jackets. Even Gauri and Nainika brought black and white to the forefront for women's wear. The primary fabric for the sisters was delicately pleated tulle with giant 3D hand-embroidered flowers making an impressive fashion statement.

For the Patine label it was traditional Uzbek patterns and embellishments on the contemporary silhouettes inspired by the culture of Uzbekistan so there was a great European impact on the catwalk.

Designer Samant Chauhan has worked with white in the past but this season it was black Bhagalpur fabrics that excited him along



with some intricate embroidery. Bringing the grandeur of formal wear to centre stage, designers Shyamal and Bhumika concentrated on silks, organzas and velvets with multi-coloured sequins and bugle beads. The colour card revolved around deep wine to darker shades of green, twilight blue and black, which were splashed with hand embroidery.

Using rich fabrics like silk, Karishma and Deepa Sondhi added intense crafts like French knots, crystal beads, cut Dana, thread embroidery, dori work, glass as well as metal beads and then ended with tassels for added glamour.

Menswear was given an interesting edge by Kommal and Ratul Sood as the pair worked with natural, handloom silks from Bengal and Bihar, which were combined with the fine arashi technique, dyeing, screen and block printing in graphic designs.

When it comes to red carpet entries not many can beat the dazzle of Malini Ramani's creations as she brought in vibrant capes and gowns with dip-dyed drapes and tribal influences that glittered with sequins, mirror work and lots of gold for her 'High Priestess' collection.



ILK BY SHIKHA AND VINITA



GAURAV JAI GUPTA



GAURI AND MANIKA



GAUTAM GUPTA



KANIKA GOYAL



KARISHMA AND DEEPA SONDIH



KOMMAL AND RATUL SOOD



MADHU JAIN

Pallavi Mohan's label 'Not So Serious' was inspired by dahlia petals as the garments floated down the ramp. The georgette, tulle and silk with leather detailing and a generous use of ostrich feathers, sequins and laser cut petals added to the look for the layered dresses and gowns that were ideal formal wear. Mandira Wirk's look was feminine as it always is, in cotton chanderi, silk, crêpe, hammered satin, tussar, blends, jamavaars, georgette and tissues for classic drapes.

Rimzim Dadu who is always ahead of the fashion curve preferred re-engineering and deconstructing with surface textures for her collection, which had intricate pleating and texturing. For Rina Dhaka it was a mélange of plaids and lace with an addition of floral work and knife pleats for instant impact.

Rohit Kamra's menswear was an amalgamation of black, midnight blue and dusky tan with hints of metal for corduroy, velvet and suede. The asymmetric patterns were further enhanced with beaded chains, rivets, jewelled brooches and buttons in semi-precious stones that embellished the hunting safaris, jackets, jodhpuris, achkans, sherwanis, breeches, polo and rider pants.



Bold graphics in black and white chevrons and geometric patterns were the focal point of the line from Ankita for Saaj label. Pop orange, florescent aqua and green with especially developed hand woven cottons gave the garments a unique appeal.

Vineet Bahl's Balkan inspired look was a colourful riot of hand beading and embroidery along with Arabesque motifs. The colour story was vast, starting with ivory, navy, denim blue, black, blood orange, cerulean blue, sunflower yellow, along with antique gold and silver. The floral embroidery had rich tones of crimson red, butter scotch, black, velvet, onyx and indigo with colours as well as sequins adding to the drama of the creations.

For Aartivijay Gupta it was the Gond tribal art that was the cynosure of her clothes when she collaborated with the Gond Tribal Art cluster. The impressive paintings added to the drama of the range and created an impact on the runway as giant animal and botanic prints were eye-catching.

The Liva Show featured six designers who gave their individual touches to the fabric. Gaurav Jai Gupta known for his innovations with fabrics worked with Assam's famed muga



NANDINI JOSHI/PURIA



MALINI RAMANI



MANDIRA WIRK



NIDA AHMAD



PATINE



NIKASHA



PALLAVI MOHAN



ANEETHA ARORA

silk, wrinkled rapier cotton and blends of Modal for his line that featured digital prints along with stitch texturing in black and white as well as shades of blue. Anju Modi turned Liva into shades of ruby red, honey mustard and teal with tropical prints and traditional chintz prints. Eshaa Amiin created travel wear with fluid Modal and Bamberg in navy with mustard prints and embellishments that were turned into anti-fit garments.

Shruti Sancheti turned the Liva fabrics into terra brown, slate grey, pewter, berry, pink and beetroot red with tonal embroidery for muted checks and tactile serene landscapes. Nida Mahmood's relaxed silhouettes were highlighted with Liva Modal Satin, dot dobby, moss crêpe and cavilry twill with prints and Japanese shibori dyeing techniques as well as resist prints and then onto the digital ones. Colours were shades of blue, dusty, peach, pink, burnt yellow, dull green, off white and dark blue.

Schulen Fernandes for Wendell Rodricks had an all-white resort bridal collection using the Liva fluid fabric with minimal baroque touches that appeared as 3D appliquéd flowers or as long flowing drapes and trails.



Ilk by Shikha and Vinita gave intense detailing to their fabrics. Using khadi with a lot of old wire inspired linear cord embroidery, there were dots and stripes with geometric patterns to complete the designs. Colours that highlighted the garments were ice blue, grape, teal, marigold and neutral grey.

Textile revivalist and expert Madhu Jain's collection was an innovative presentation of diverse weaves that included bio-degradable bamboo silk and ikat. Inspiration was from Indonesian ikat in light and dark shades. Silk ikat also had a Thai touch with weft style of matmi or mudmee as the main weave in colours like amber, chestnut, burnt umber and cerise.

Sonam Dubal's 'The Oracle' collection was a vision of beauty in beadwork, block printing and woven textiles. Velvet and mirror work came together for hand painted kimonos and oriental silhouettes. Sonam used eri or *ahimsa* silk and played with a colour card ranging from indigo to black and grey in stripes and solids tones. Aekatri by Charu Vij featured cotton, silk; slub wool and Chanderi in shades of charcoal and rosewood with thread embroidery. The embellishments were restricted to florals on the oversized dresses and silhouettes.



RINZIM DADU



PINNACLE BY SHRUTI SAANCHETTI



PRIYAMI NARAYAN



RINA DHAKA



SANU BY ANKITA



ROHIT KAMRA



SHILP KOOCHHAR



SWAMI CHAUHAN

Once again, it was eri and mulberry silk that inspired Gautam Gupta for the Autre label. The especially hand-woven designs were taken from the French Art Deco in shades of eclipse blue, violet, grey and white.

When it came to menswear, Dhruv Vaish brought British checks for fabrics to the forefront in pure merino wool along with windcheater material. Quilting played a major role for the jackets, bomber and long coats in shades of grey, chocolate, brown, black and olive. For Kanika Goyal, it was Tacheism, which is a French art movement of brushwork, drips and blobs of paint straight from the tube and Kintsugi, a Japanese art of repairing broken pottery with lacquer dusting in gold, silver and platinum that was used for the colour blocked and panelled garments. The effect was a blend of modern silhouettes with art forms.

Namrata Joshipura's glittering creations featured multi layers of embroidery, which is a specialty of the designer. So, there was electric blue, magnetic magenta, dusty pink, grey and black that shimmered on the ramp in the form of sultry gowns and cocktailwear.

The Pero label by Aneeth Arora had indigo, pink, coral, black, grey and off-white to liven up the Autumn/Winter 2018 shade card. The





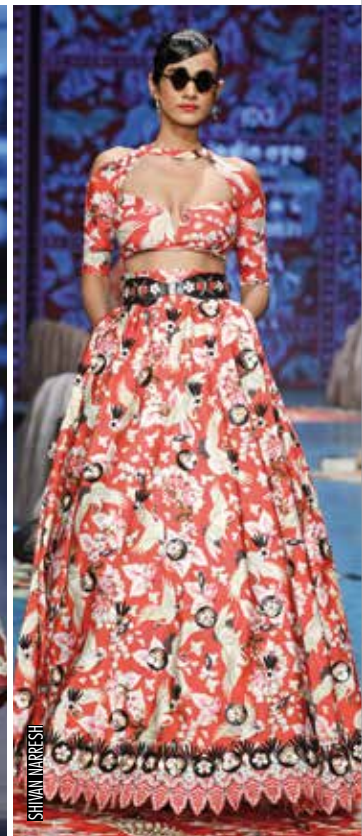
SHRUTI SANCHETI



SHYAMAL AND BHOJIMA



SONAM DUBAL



SHIVANI NARRESH

designer's colour choice was very adventurous and colourful for the season, but it worked well with the ensembles. Scottish tartan checks were hand woven by local weavers in Himachal Pradesh. To highlight the geometric checks there were printed floral designs on chequered wool with needlework as well as appliquéd flowers. The merino wool yarns in fine counts were entangled to form a lattice or lace like textile held together by abstract intertwining and interlinking yarns to create a gauze-like fabric. There was also Passamanaria, which is lace or trim in Portuguese that ran through the tartan, stripes and surface textures. In addition, Aneeth Arora added 3D laser cut flowers, ribbon embroidery, beadwork and crochet along with intricate knotting.

For Sahil Kochhar, the inspiration was the artworks of Ayumi Takanashi; so, the designer ensured that the artist's bold graphics were seen in colours that moved from black, dark teal to light grey and pale pink with florals like mustard, bright red, beige, olive and pink. In addition, Sahil had bold abstract paper cut floral motifs that appeared as suede appliqués and geometric patterns. The checks, squares and stripes were cleverly mixed with Matisse like blossoms.



WENDELL RODRIGUES



SIDDHARTH TYTLER



VINEET BAHIL

Siddharth Tytler's colour palette was navy, maroon, turquoise and ivory with black as the main hue. The fabric story moved from engineered textiles like jersey, velvet, parachute, and cotton to neoprene as well as mesh. But it was the embellishments that were eye-catching with metal hardware, ostrich feathers, leather detailing and laser cut stripes that highlighted the interesting prints like snake skin pinstripes and checks. Glitter came in the form of crystal-embroidered dragons that was done to present an androgynous effect on the garments. Nikasha's look revolved around brocades with prints and embroidery that featured a floral fantasy on the jackets and the lovely layered garments.

For resortwear designers Shivan Narresh, it was distinctive surfaces that were immersed in the decadent Edo Skein work with tactile quality and handcrafting. Inspired by the Seychelles islands, the colours moved from cherry red to aqua blue, coco brown and then on to powdery blue for the destination wedding collection. Priyam Narayan brought a fusion of Indian folk work with traditional motifs cut work, and the craft of the Middle East to highlight his dramatic collection of kaftans and multi-layered ensembles.

Pinnacle by Shruti Sancheti unveiled Russian glamour on the ramp with a variety of hues starting with berry red, blush apple, caramel, pine green, pewter grey, egg shell white and then gradually moved to charcoal grey, dusty rose and periwinkle blue. The cross-stitched embellishments for the traditional borders had rosette sprays on rich fabrics for the almost gypsy like vibrant creations.**FF**