

AMAZON INDIA FASHION WEEK SPRING-SUMMER 2016

Raw Appeal

Current fashion darling Sanjay Garg opened Amazon India Fashion Week in Delhi with a stellar collection, an *a cappella* band and mogra flowers



Amit Mehra

SOMYA LAKHANI

THE FRAGRANCE of mogra wafted through the chaotic, dark room. A bunch of youngsters got on stage to harmonise. No elaborate sets, no grand decor and definitely no computer-generated music in the background. This is how the Amazon India Fashion Week Spring-Summer 2016 started in Delhi, with a promising debut, and a note of change. Sanjay Garg of Raw Mango, a city favourite, finally took to the Delhi ramp for the first time with his signature line of garments on Wednesday afternoon.

Titled "Mashru", 45 garments walked the ramp, in shades ranging from charcoal to bright red, rani pink and parrot green. The colour combinations — pink on pink and red on red — although eye-catching, were not the highlight of the show. The protagonist was mashru, the fabric itself. Developed in the 16th century, it's silk woven with cotton,

and traditionally worn by Muslim men according to the collection note provided by the designer. Too thick for the climate in India, Garg reinvented it in 2011, and his Delhi debut was all about that.

As 20-odd members of an *a cappella* group got on stage, in the middle of MSA, beatboxing, humming, slamming their arms and stomping on the wooden floor, models walked in kurtas paired with lehengaskirts; plain, bright lehengas with embroidered motifs such as peacocks on dupattas, kurtas paired with jackets and pencil pants. The choga was the main silhouette that Garg worked on and created an entire collection keeping that as the base. As the music picked up, so did the clothes — the colours progressed from black to brighter hues. His colour pairing too gets a full score — a rani pink sari over a red blouse is what summer should be about. Why Garg shifted to bridal lehengas towards the end of a show that was all ready-to-wear is a mystery.



Designs from the "Mashru" collection; Sanjay Garg (third from right) with front-row celebrities (from left) Soha Ali Khan, Deepthi Naval, FDCI President Sunil Sethi, Mini Mathur and Konkana Sen Sharma

BAPU AND I

DELHI UNIVERSITY CERTIFICATE COURSE TEACHES *CHARKHA* SPINNING

Spinning the Gandhian yarn

Kritika Sharma Sébastian

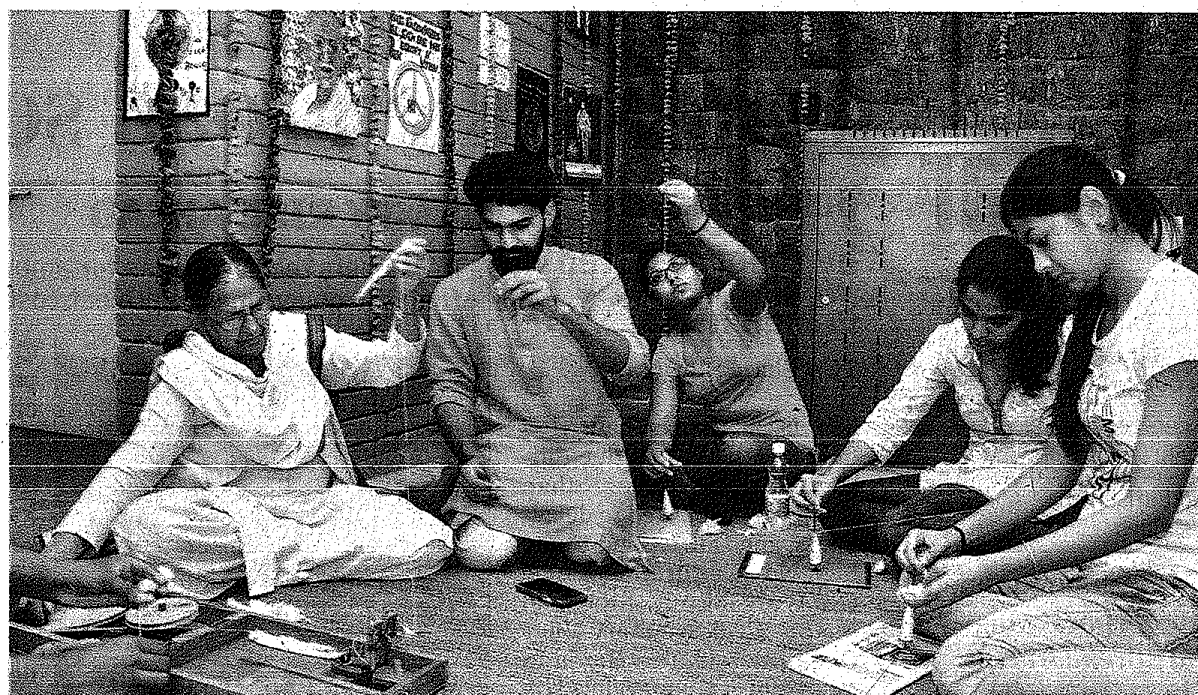
While a *charkha* course may or may not add value to your resume, but it will certainly take you a step closer to Gandhian values.

With an aim to promote Gandhian ideologies among the youth, Delhi University had in February last year introduced a certificate course in *charkha* spinning. The course trains students not only in yarn-making but also seeing the world from the Mahatma's perspective.

The classes are held once a week at Gandhi Bhawan, right next to Delhi University metro station. There are nearly 15 students in each batch, aged between 17 to 35 years. They sit on the ground with their *charkhas* in front of them. Some have already learnt how to make yarn out of cotton, spin the yarn and fold it into a bundle, while others, who are new to this, learn the procedure first.

Lata Singh, an MA student from DU, said: "I pursued the course last year, but keep coming back to the classes. Spinning the wheel has helped me a great deal

A FREEDOM FIGHTER TAUGHT ME HOW TO SPIN THE *CHARKHA*. BESIDES THIS, HE ALSO TAUGHT ME THE GANDHIAN WAY OF LIVING AND THE VALUES THAT MADE THE MAHATMA AN ICONIC FIGURE THAT HE IS. THAT IS EXACTLY WHAT I AM TRYING TO TEACH TODAY'S GENERATION



Retired Delhi University Professor Sita Bimbrahw, a Gandhian herself, teaching students at Gandhi Bhawan on Wednesday. — PHOTO: SHANKER CHAKRAVARTY

in improving my concentration and focusing on my studies."

After spinning a *charkha* continuously for 2-3 hours, the older students able to make a complete bundle of yarn that has about 500 threads in it.

Hindu College student Raja Chaudhary, who joined the course recently, said: "I wanted to engage in something that gave me spiritual satisfaction. That's why I am here."

The only noise emanating in class is by the spinning *charkhas*. At one corner sits the 77-year-old trainer and retired DU Professor. A Gandhian herself, Sita Bim-

brahw has been attached to the course since its launch.

"I learnt how to spin the *charkha* from a freedom fighter. He not only taught me how to spin the wheel and make yarn, but he also taught me the Gandhian way of living and the values that made the Mahatma an iconic figure that he is. That is exactly what I am trying to teach today's generation," said Dr. Bimbrahw.

The course, which has been on for over a year now, has seen a spurt in the number of students.

"We get a number of interested students here. So far, we have given certificates to over 50 stu-

dents. The course has been highly appreciated. There are around 15-20 students in each batch these days. None of the students here however come looking for an employability option," said Gandhi Bhawan director Prof. Anita Sharma.

After the positive response from students, the institute is now planning to take the course a step forward and introduce weaving training to the students.

For feedback, please mail us at cityeditor@thehindu.co.in

Hindu, Delhi

Thursday 8th October 2015, Page: 22

Width: 8.86 cms, Height: 23.45 cms, a4, Ref: pmin.2015-10-08.45.167

Ruling the beach

Shivan and Narresh brought the feel of sun and sand to the city with their latest collection inspired by Mexican artist Diego Rivera

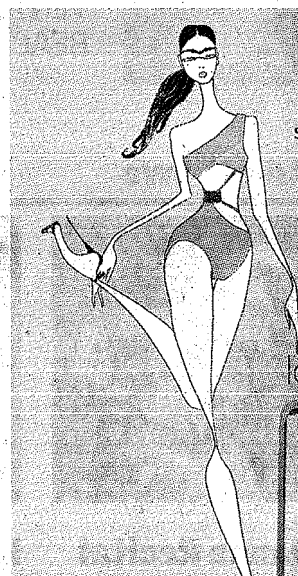
MADHUR TANKHA

On the first day of the Amazon India Fashion Week, the designer duo of Shivan Bhartiya and Narresh Kukreja translated their vivid colours and post-Impressionist artworks of legendary Mexican artist Diego Rivera into their ingenious innovations in their Spring Summer 2016 collection.

Narresh says, "Deriving inspiration from Diego's work we have developed two prints and put them on silhouettes of pastel saris, one piece bikini and bracers. Our brand stands for confidence and sophistication and our work is minimal and clean. On the ramp presented the outfits with egg bags and gladiator shoes. We are not known for embroidery but we do interesting surfacing with big chunks of Swarovski. More than swimwear, we prepare relaxing outfits for beaches. Since on beach one has to protect oneself from ultra violet rays, we make our clothes with advanced fabric."

Though it was an offsite show in the Capital on Wednesday, the spotlight was on the duo, who are India's first luxury swimwear brand. They first launch their Shivan and Narresh label at Cannes in 2008 and after presenting their collection at Lakme Fashion Week, they have been increasingly gaining popularity, especially in Delhi.

The duo has made its presence felt in Delhi despite it being a landlocked city. "But Delhiites travel a lot to exotic



Sketch of the couture collection

destinations. Also the city has so many and community centres and clubs which have swimming pools."

For the show, the duo collaborated with Kohler India, a quirky amalgamation of a leading fashionable swimwear label with the new luxury faucet range. The Couture Collection is being seen as modern, minimalist and sophisticated by experts. Throwing light on this association, Shivan says, "The Kohler couture collection has inspiring balance of sharp lines and fluidity that reflects effortlessly in our spring summer collection through a calming colour palette and slender silhouettes."

Asian Age, Delhi

Thursday 8th October 2015, Page: 16

Width: 20.24 cms, Height: 17.61 cms, a4r, Ref: pmin.2015-10-08.32.114

Dundas restores ease to Cavalli brand

new age

Ease and freedom were Peter Dundas' guiding principles in designing his debut collection for Roberto Cavalli, which previewed Saturday during Milan Fashion Week.

Dundas had the delicate task of reviving a brand that was widely viewed as past its prime while retaining its most iconic elements and paying due homage to the brand's founder, who hand-picked Dundas and remains an important stakeholder in the fashion house bearing his name.

"I wanted to accentuate the ease and the freedom that the brand represents to me," Dundas, who just completed a seven-year run as Pucci creative director, told the Associated Press backstage.

Dundas' debut was also a return home. He had worked at Cavalli during its heyday from 2002-2005 and the designer said he and Cavalli has discussed the direction he would take as his successor.

A 1980s vibe grounded the collection and kept it close to the Cavalli roots: denim, rock-and-roll sequin jackets and billowing chiffon skirt trains, with just a splash of animal print for old-time's

sake.

Dundas put a fresh emphasis on daywear, staying away from more glammed-up evening wear that the designer says seems less youthful than the looks he was after.

Denim is central to the new look. The high-waisted, washed-out jeans and matching cropped jacket — immediately recognisable by anyone who lived through the '80s — was a bold move. There also were tough-looking stonewashed denim biker jacket vests and a pretty-in-pink belted denim mini-dress.

"All that easy clothing was a very important part of a Cavalli girl's wardrobe and I wanted to get back to that, because it felt relevant for today. It felt like when I think about my girlfriends, what I wanted to see them in and see the Cavalli girl in," he said.

In a twist, sequins and fringe were deployed on day, not evening, wear, worn with a silvery zebra-striped pant. Long chiffon open-front dresses, fastened with big bows over mini-skirts, were meant for the night. The billowing chiffon train was vin-

tage Cavalli.

Also for night, a long suede dress hugged the curves, where it was fastened by skin-revealing buckles.

The entire collection showed a lot of leg.

The result was feted by the Milan fashion world. "It's tops. Stupendous," exuded Anna Dello Russo, editor-at-large for Vogue Japan.

Cavalli himself skipped the event, with the fashion house's new CEO Roberto Semerari telling reporters the founder wanted to let Dundas enjoy the moment.



Peter Dundas

Cavalli retained a 10 per cent stake in the business after selling it last spring to the private equity firm Clessidra. He remains involved in the company on a consultancy level on both image and business issues, Semerari said.

Semerari said he will seek to expand the brand, both in terms of products and geography, over time. But he insisted that, despite perceptions the brand had gotten "older and overdone" in recent years, its image as sensual and self-confident remained strong.

"We need new freshness, but we don't want to reposition the brand, because it has very strong base," Semerari said. "As we say at headquarters, we need to open the windows and let modernity, renovation and rediscovery enter."

— AP

Exporters' bodies seek higher incentives, cheaper credit

OUR BUREAU

New Delhi, October 7

Export organisations have asked the government for higher export incentives, cheaper credit, faster reimbursements of input taxes and lower transaction costs to help deal with the crisis of continuously falling exports.

In a review meeting chaired by Commerce Secretary Rita Teatolia and attended by 27 export organisations on Wednesday, exporters made a strong case for the government coming to their aid.

"The major issues highlighted by the export councils related to early refund of the duty drawback amounts, credit of interest subvention, increase in the incentives under the existing schemes and agreements with specific countries to promote exports of certain items," a Commerce Ministry release said.

The Commerce Secretary, however, said that it was not likely



Rita Teatolia, Commerce Secretary

that the incentives under the Merchandise Export from India Scheme would be enhanced as the scheme was firmed up after a lot of deliberations.

Export organisations from sectors including apparel, carpet, cashew, chemicals, cotton, leather, electronics & computer software, handicrafts, gems & jewellery, handloom, Indian silk, plastics, powerloom, sports goods, synthetic & rayon textiles, wool & woollen, oilseeds, telecom, pharmaceuticals and EOUs & SEZ, attended the meet.

Several export organisations stressed that the interest subvention scheme should be implemented without delay.

The Finance Ministry had made a provision for extending interest subvention — a scheme that allows loans to exporters at a lower interest rate of about 3 per cent — in this year's budget, but it is yet to be implemented.

Exporters complained that banks also had not passed on the benefits of the recent rate cuts announced by the RBI, and credit was available to them at high interest rates of 13-14 per cent.

The Engineering Export Promotion Council (EEPC) pointed out that because of repeated increases in import duty and safeguard duty on steel HR coils, the engineering industry was facing an inverted duty structure, where duties on raw materials were higher than the finished products.

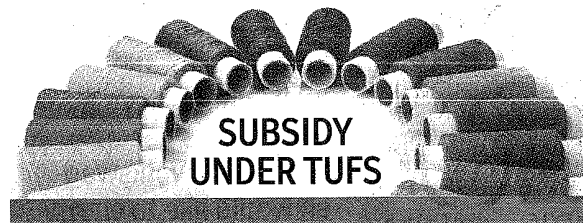
Interest sop to textile mills may end

■ Proposed move part of plan to rationalise various dole-out-based schemes

Banikinkar Pattanayak
New Delhi, Oct 7

THE government is planning to tweak the Technology Upgradation Fund Scheme (TUFS) in the textile sector and may end interest subsidy provided to mills against investments made by them, as it intends to rationalise various dole-out-based schemes.

While details are being worked out in consultations with the Prime Minister's Office (PMO), the government may decide to offer only capital subsidy or similar form of support for investments under the new scheme, sources told *FE*. The PMO convened a meeting with senior textile ministry officials late last month to discuss the issue, one of the sources said. Currently, the government provides interest subsidy up to 6%, capital subsidy up to 30% in the form of a grant and support under the margin money scheme (another form of capital subsidy) under the TUFS,



Standalone spinning	2% IR
Composite spinning	5% IR or 15% MMS
Garments	5% IR + 10% CS or 15% MMS
New shuttle-less loom	6% IR + 15% CS or 30% MMS
Handloom, silk	5% IR or 30% CS

IR: interest reimbursement; CS: capital subsidy; MMS: margin money scheme
Source: Textile Commissioner's Office

depending on the segment in which investments have been made. The government has already trimmed Budget allocation for subsidy payment under the TUFS to Rs 1,521 crore for 2015-16, compared with Rs 1,864 a year before.

The move is a part of the government's efforts to remove various interest subsidies across sectors to curb their distorting effect on the interest rate market. It aims to replace interest subsidy

with other forms of support like viability gap funding and upfront capital subsidy, also aimed at ensuring better transmission of the monetary policy.

Currently, the biggest beneficiaries of interest subsidies have been farmers (Farm credit target fixed at Rs 8.5 lakh crore for 2014-15) and exporters. The government's major interest subsidy outgo, including for subventions on short-term credit to farmers

and export promotion, is budgeted at Rs 14,903.42 crore for 2015-16, compared with Rs 11,147.17 crore in the previous fiscal. This amount, however, doesn't include the subsidy payment under the TUFS.

RBI governor Raghuram Rajan had been warning that broad-based interest subsidies and loan waivers lead to the distortions of credit price and that "distorted prices lead to the wrong kind of investments" and the misuse of schemes.

The TUFS was introduced in 1999 to make available funds to the textile industry for upgrading technology at existing units as well as to set up new units with state-of-the-art facilities so that its viability and competitiveness in the domestic and international markets soar.

Since its inception, the scheme has attracted investments of more than Rs 2,71,480 crore through 2014-15, according to the official estimate. Subsidies (both interest and capital) over Rs 18,000 crore have been extended under the

scheme since the beginning to catalyse the investments. The capital intensive spinning industry has been the largest beneficiary of the scheme, as most of the investments have taken place in this segment.

Analysts said success of the new scheme will hinge upon the amount of capital subsidy the government offers in the absence of interest subsidy. However, any move to replace the interest subsidy with upfront capital grant will not just spare textile units the trouble of approaching banks frequently to get the subsidy cleared but also reduce errors in reporting by banks on the subsidy amount owed to mills, they added. This will also cut the delay in the disbursements of the subsidy.

Already, errors in reporting of subsidy for eligible mills by banks and the casual approach of the textile ministry have resulted in an inordinate delay in clearing claims worth around Rs 4,500 crore.

Testing the waters

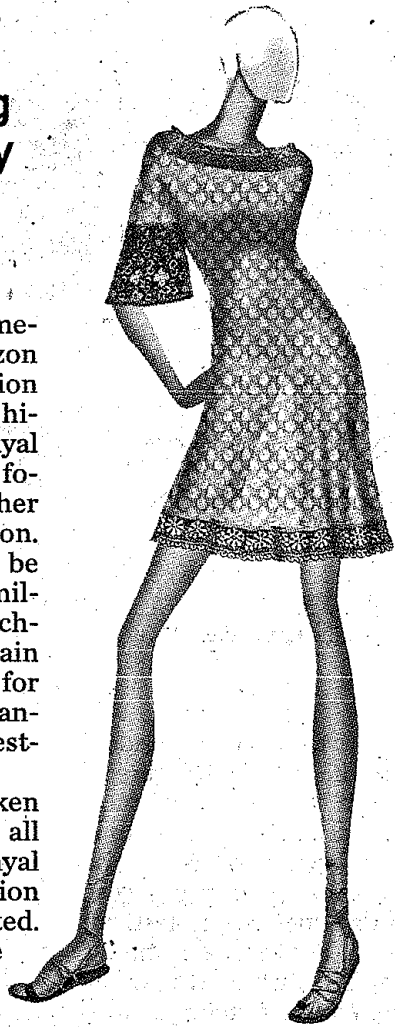
With her Amazon India Fashion Week collection, designer Payal Jain is venturing into the territory of beachwear

MADHUR TANKHA

Making a comeback at Amazon India Fashion Week after a hiatus of three years, Payal Jain seeks to surprise by focusing on beachwear in her spring summer collection. Her show on Friday will be interesting for those familiar with her work as beachwear is an unfamiliar terrain for the designer, known for blending Indian craftsmanship with modern day western style silhouettes.

Noting that she has taken a classical approach in all her collections so far, Payal remarks, "For the Fashion Week I have experimented. It is a new space for me and experience. Last year, I was holidaying in Santeria in Greece and was enchanted by the picturesque scenery on the beach. As a designer there is one visual or thought which inspires you to go the whole hog. There is feminine look for ladies in beachwear."

What distinguishes Payal from her contemporaries is the mix and match of different embroidery techniques. "Unless those in the audience watch my collection carefully they would not be able to make out that embroideries have been clubbed together. The use of embroideries is subtle and experimental with different combinations. So we have done delicate shadow work in *chikankari*, *resham* and *dori* work in bright splashes



FORECASTING TREND A sketch by Payal Jain and (right) the designer

of colour, hand knotting and precious bugle beads. These have been intertwined with shell and bone accents to bring out the character of the hand-woven Dampach cotton textiles," says Payal, who works with craftsmen of Rajasthan, Uttar Pradesh and Bihar to bring their work into the mainstream.

Elaborating further on embroidery, Payal says, "Varied and diverse techniques have been combined in unexpected combinations to create interesting

surface ornamentation and three-dimensional textures and treatments. Beautiful flowers and leaves are woven into the handloom fabrics which are draped into cool, comfortable and beachwear silhouettes to interpret the next season's look."

The designer has drawn inspiration from the myriad hues of the sun and sand, ocean and shores of Mediterranean islands. Other familiar elements of the region—Spanish guitar, barbecue stations, trinket corners and beach shacks etc.—also show up.

The accessories add to the story. "I have used them as fun element. Nomadic bohemian bags, patchwork totes, slingbags and clutches, multi-coloured backpacks, jewellery trimmed with bright pom-poms and tassels, aged silver coin bracelets, friendship bands, fringed wristbands, and beads. Then there are gladiator sandals."

Describing her collection as earthy and organic, Payal says she has used lot of ap-



The use of embroideries is subtle and experimental with different combinations



plique and texturing in red, blue and orange. "Fluid kaffans, not what are worn by the Arab men, but body suits. There has to be a feminine feel to my outfits. Then there are tunics, asymmetric ponchos, short and long sun dresses, floaty blouses, sheer boyfriend shirts, palazzo which have amalgamated with form fitted body suits and bathing suits, hipster shorts and bikinis in hot flaming hues and eclectic prints. The collection reflects my state of mind as bohemian, free, effortless and free flowing which are all part of this season's look."

But the classical approach

has been retained as far as fabric is concerned. "Since the Amazon India Fashion Week is spring summer, I have not limited myself. My signature is using natural fabric, which I have retained by using hand-woven fabric from Banaras."

Before every Fashion Week, Payal says she goes through WGSN, trend forecasting service. "This year too I have gone through it because it is more comprehensive, straight as far as international trends are concerned. It straightaway comes to the point. It is always good to refer. All the trends stay at the back of your mind."



Textile machinery weave growth

The Indian textile machinery industry is expected to touch Rs 45,000 crore mark by 2022 from the present Rs 22,000 crore, buoyed by growing demand of textile and apparel market in the country.