

मप्र में ऑटो टेस्टिंग ट्रैक योजना का गतिरोध खत्म होगा

नईदुनिया ब्यूरो, नई दिल्ली। मध्यप्रदेश में पिछले दस वर्ष से अटकी ऑटो टेस्टिंग ट्रैक योजना पर जल्द काम शुरू होने के आसार हैं। इस संबंध में राज्य की उद्योग मंत्री यशोधरा राजे सिंधिया ने यहां केंद्रीय भारी उद्योग मंत्री अनंत गीते से चर्चा की है। सिंधिया ने बताया कि दस साल से लंबित इस योजना के संबंध में उन्होंने समयसीमा के तहत काम पर चर्चा की है और गीते ने सहमति भी दी है। इसके अलावा सिंधिया ने केंद्रीय खाद्य प्रसंस्करण मंत्री हरसिमरन कौर बादल से मिलकर फूड पार्क के लिए मप्र का पक्ष फिर रखा, उन्होंने बताया कि आगामी सप्ताह तक विभिन्न राज्यों में स्थापित होने वाले इन पार्क के बारे में केंद्र सरकार घोषणा करने वाली है। सिंधिया ने कपड़ा मंत्री संतोष गंगवार से मिलकर ग्वालियर में इंटीग्रेटेड स्किल डेवलपमेंट सेंटर की स्थापना पर बात की और इसे सकारात्मक बताया। उनका कहना है कि वे आगामी दिनों में जर्मनी में होने वाले इंडस्ट्री फेयर में शामिल हो सकती हैं, ताकि विदेशी कंपनियों से बात कर मप्र में निवेश लाया जा सके। वे यहां खेल मंत्री सर्वानंद सोनोवाल से भी मिलीं।

■ Tirupur Exporters Ask TN to Set Up Textile Board

COIMBATORE Tirupur Exporters' Association (TEA) has urged the Tamil Nadu government to set up a textile board with a focused approach for the development of the sector in the state. The Board may function under the chairmanship of chief minister or minister for textiles where the textile secretary could be the coordinator. It said presidents/chairmen of textile associations such as TEA, Southern India Mills' Association, Tamil Nadu Spinning Mills Association, could be members and meet periodically, TEA said in its pre-budget memorandum to the government. Tamil Nadu should bring out a separate state export policy in line with foreign trade policy of the centre to give a focused approach for export development of the state, TEA president A Shaktivel said in press release.

Canvas to clothes

Designers Tarun Tahiliani and Anju Modi talk about their Spring/Summer collection

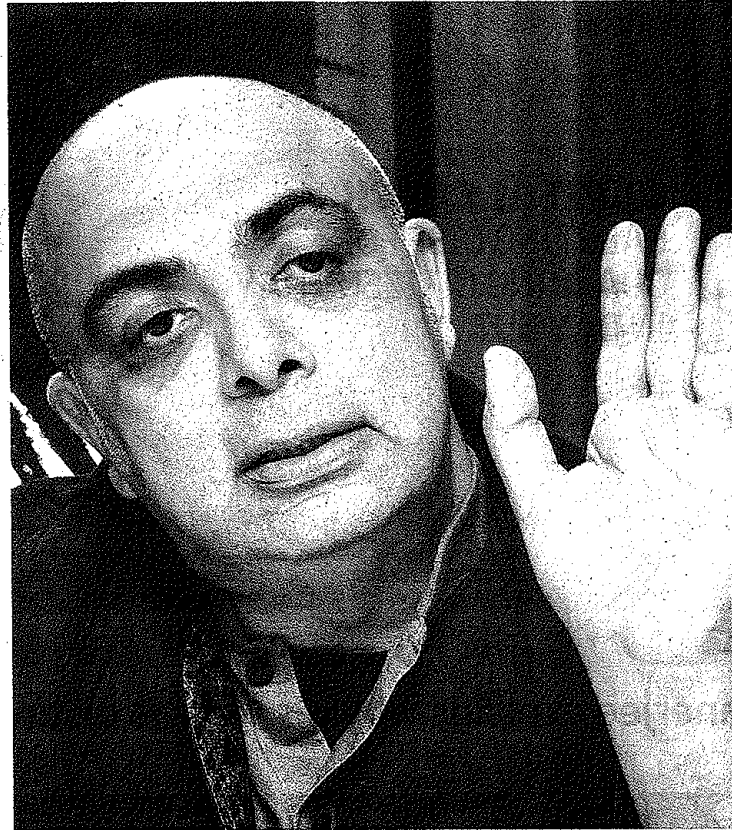
MADHUR TANKHA

It was a meeting of minds. Couturier Tarun Tahiliani first met London born twin sisters Amrit and Rabindra through their work. Interestingly, the Singh siblings' miniature paintings were on display at the designer's favourite The National Gallery of Modern Art in New Delhi.

"It was there my love affair with the twins began," says Tarun, whose visit to the NGMA ended up producing his 2015 Spring/Summer line by collaborating with the painters.

Tarun was the one to suggest the collaboration. "I invited them to my last couture show and sent them images. They in return shared the book they had done in Liverpool and few other catalogues. I just think their whole sense of print and juxtaposition and perspective is so fantastic that without trying to alter them I thought I liked to work with them on prints because we love to work with prints in ready-to-wear," says Tarun, in an email interview.

Tarun says, "In a way I suppose I responded fully to their 'Past Modern' as our own phi-



In a way I suppose I responded fully to their 'Past Modern' as our own philosophy is 'All that we were and more!' It was a wonderful, novel, intellectual take on patterns, layering and with such wit and finesse, I could not wait to put a collection of ready-to-wear easy pieces together
Tarun Tahiliani

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SPRINGING A SURPRISE *Tarun Tahiliani and Anju Modi have weaved different stories in their respective spring summer collection.* PHOTO: M. VEDHAN

losophy is 'All that we were and more!' It was a wonderful, novel, intellectual take on patterns, layering and with such wit and finesse, I could not wait to put a collection of ready-to-wear easy pieces together."

Talking about what he saw at NGMA, the designer says,

"Instead of just being pretty pictures, these paintings had a whole story behind them. Each miniature was accompanied by, what I like to tease them, a *potha*, a kind of giant description lasting about 15-20 lines describing what was going through their head when they painted. I did not

know who they were; I did not know that they were a pair of twins, who had a very strong identity and ideology; identity in defying what we think contemporary India is."

Elaborating more on the duo's work, Tarun says, "These were identical twins who had lived abroad, who

painted together, who had come to India when they were 14 and had travelled in Indian and western culture and had thought about it from the point of view of identity and values from consumerism, from consumer imperialism, corporate consumerism."

Tarun says the new collec-



will find the modern, social commentary if you look for it. Selectively chosen elements from different paintings ensure that the wit is not lost in translation."

Tarun's contemporary Anju Modi has also created a Spring Summer collection. Her entire collection is inspired by the heavenly beauty of Kashmir's topography.

"I took up the challenge because launching a new line excites me. Designers often capture the natural splendour of the Valley in their winter collection. So I decided not to tread the beaten path as then the collection would have become monotonous and inevitable comparisons would have drawn," says Modi.

Recounting her recent visit to Kashmir, Modi says, "Accompanied by a friend, I went for a 15-day trip to Kashmir. The whole exercise was planned to enjoy the flora and fauna, mountains and gardens which are imprinted in postcards. But I got so hooked on to this place that I ended up creating this collection."

Anju says the shapes and silhouettes came out "automatically like an artist makes fast brilliant strokes on canvas."

The illustrative style of the *padhsahnama* "makes them look like they belong in the gilded age of the past but you

Hindu, Delhi

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Dawson in Mumbai

Actor Rosario Dawson is in Mumbai to attend designer Manish Malhotra's show at the Lakme Fashion Week. The 35-year-old actor, who starred in *Men in Black II* and *Sin City*, is part of an event organised by the WEvolve Campaign to end gender violence. – PTI



Exploring the intricacies of traditional Deccan embroidery

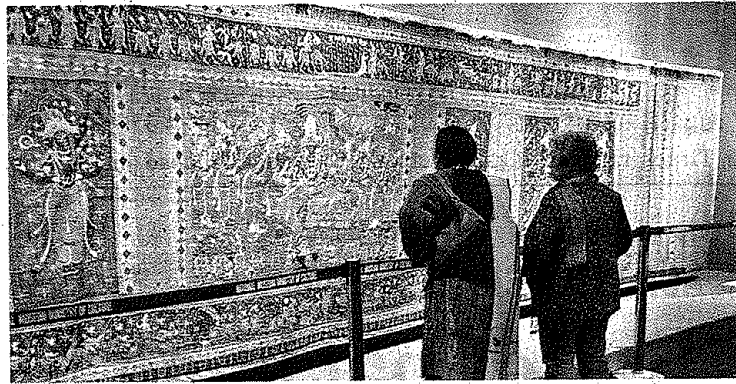
Staff Reporter

NEW DELHI: As part of the ongoing exhibition 'Nauras: The Many Arts of the Deccan' at the National Museum here, a two-day symposium was organised on the embroidery works of the peninsular region.

Although embroidery is popular across the country, techniques used in the Deccan region are lesser known. Apart from the zari brocade and kalamkari traditions, some of the famous embroidery forms of the region are toda (Tamil Nadu), kausti (Karnataka) and banjara (Andhra Pradesh).

These embroideries were done for domestic, religious and commercial purposes and can be seen on the numerous artefacts that have been preserved and are on display at the exhibition. The intricate works provide an insight into the artist's thought process and the user's aesthetic sensibilities. These techniques, which evolved in medieval-era Southern India, continue to be incorporated in new-age textile embroidery, proving the strength of vintage art to reinvent itself.

Art historian Choodamani



Visitors at "Nauras: The Many Arts of the Deccan" at the National Museum. PHOTO: V. SUDERSHAN

Nandagopal in her keynote address at the seminar said till today the bright colours of banjara are a craze among even the younger generation of the region. The Deccani depictions of temples, chariots, palanquins and lamps have their updated representations in contemporary fabrics that are sold in the market today.

An interesting example of how traditional designs are finding their way into modern works is Kerala's floral carpets made during Onam. Their designs are now replicated in textile items such as bed-sheets and pillow-covers.

The seminar also focused on the conservative aspects of embroidered textiles. Issues

such as preventive care and methods of preserving textiles in a museum environment were addressed. Being organic in nature, textiles encounter various conservational problems such as colour fading, colour bleeding, weakness of fibres, strains, etc.

The exhibition, which is being organised by the National Museum along with The Aesthetics Project, was to end on March 20 but has been extended by a month. It also showcases the Shamshir sword, Khanjar and Jambia daggers of Aurangzeb, which have his name inscribed on them, apart from other paintings and objects.

Indigo weaves

It looks like any other sleepy village in Haryana, but Abheypur has come a long way in two decades, when the women took up weaving Indigo cloth. A predominantly Gujar community, dependant mainly on dairy farming, weaving has brought an alternative source of livelihood for the village. Introduced by a non-government organisation (NGO) Vision of India, weaving has also meant employment, becoming independent and gaining self-confidence for the women.

"Hum itne saal se yahan kaam kar rahe hai, khushi milti hai khud kaam karke," (We are working here for years and are happy working on our own)," said an old lady weaver sitting with an old charkha dyeing and creating indigo threads for the handloom fabric.

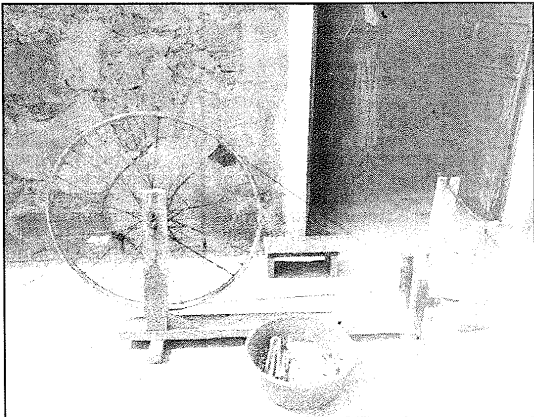
Another turning point for Abheypur was when jeans wear brand Numero Uno entered the village as part of their corporate social responsibility (CSR). Aimed primarily at reviving the art of handloom weaving while providing a self-sustenance opportunity for the village, the company brought an outlet for the women's work. Earlier the villagers sold the fabric they wove at exhibitions and fairs. Numero Uno now sources its Indigo fabric from this village for their new "Village Indigo Collection". However, it has limited it to fashion line for men.

Incidentally, Abheypur is the only village in the area where weaving takes place. What began with just four women is now a thriving industry with almost all the women in the village in this business. The women earn Rs 15 per metre of fabric woven. Each woman is colouring, weaving and dyeing the threads into different shades of blues, the colours a reflection of how hard working and dedicated they are towards their work.

The village

Abheypur is a nondescript village on Sohna road, ahead of Gurgaon. Reaching the village, one spotted four middle-aged women working on handloom machines in a small room, busy weaving indigo threads to create fine handloom fabric for sleeveless bandhgala Nehru jackets and casual shirts. "Initially it was very hard to convince these ladies to come and work here with us as they are not professional weavers," said Captain Krishan Sharma (Retd), chairman of Vision of India.

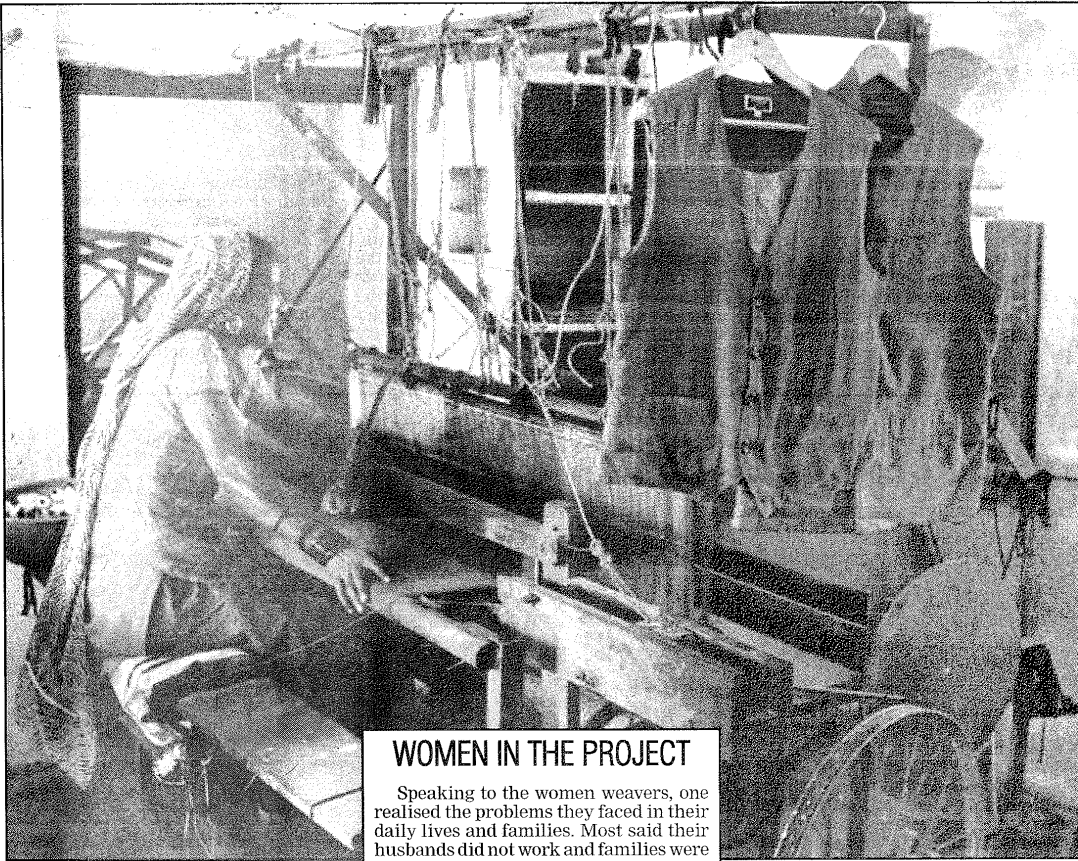
Where once women rarely stepped out of their houses or spoke to outsiders, this initiative saw them not just getting out to work but, also communicating with people outside their village as well. Education, particularly of girls, is another change seen in this village. In fact, in Abheypur, all the ladies who have taken to weaving are setting aside money for their daughters' studies.



"Meri beti 12th mein hai, exam dene gayi hai. Main usko aage bhi padhana chahti hu. (My daughter is in Class XII, her exams are going on. I want her to continue her studies)," firmly asserts a weaver.

What's also unique about the Abheypur initiative is that no men are involved. Women take all the decisions about the project and also

ONE NEVER THINKS OF THE EFFORT AND THE CREATIVITY THAT GOES INTO WEAVING GOOD AND FINE FABRIC OF THE CLOTHES ONE BUYS AND WEARS. ONE JUST ENTERS A STORE, BUYS A GARMENT AND GETS OUT. MIZNA GUL GOES BEHIND THE SCENES TO ABHEYPUR VILLAGE, WHERE THE WOMEN HAVE BEEN WEAVING INDIGO BLUE DENIM



WOMEN IN THE PROJECT

Speaking to the women weavers, one realised the problems they faced in their daily lives and families. Most said their husbands did not work and families were not supporting.

Laxmi was the first woman to be part of this initiative and managed to earn well through this project. "I started with Rs 100 and it goes on increasing day by day," she recounted. "This created a problem in my family. My brother-in-law used to ask for the money that I earned here but I refused to give it to him and invested it in my children's education and my household needs."

Similarly, a lady in her 40's said, "I come up here at 10 in the morning and my husband is also working but I have to do all the housework. My children will be back from school around 3 pm, so I have to go back home and cook for them. No one is there to look after them. My family is not supportive enough."

A number of women complained that despite earning well, they did not get the respect they deserved. Whereas men did nothing and still were respected, they felt.

handle the finances. They are supported by the Panchayat, which has appreciated the work and has done its bit by providing the work-place.

Women of Abheypur

ed this programme in the village 20 years ago, they brought a professional weaver from Pilkhuwa Uttar Pradesh, to teach the Gujar women weaving.

Jai Prakash, 70, was born and brought up in a weaver family. Unemployed before this project began, Jai Prakash taught the women of Abheypur the basics and techniques of handloom weaving. Now he runs a *kirana* shop in the village besides teaching weaving. "It takes us around three months to learn from Jai Prakashji. Now, we're quite perfect in our work," the women said.

Initially there were only four women who came forward to learn from Jai Prakash as the women were not allowed by their husbands and their families to go out and work. Later, seeing the few women getting skilled, the others decided to learn weaving.

Working for long hours on the looms has its flip side. Being a traditional handloom weaving method, it takes a lot of time and much effort. Working on these traditional looms is also very difficult as it needs the coordination of legs and the hands. Injuries are thus very common. It also leads to some health problems. "*Saans lena me dikkat hoti hai, yeh rua andar jata hai* (It's difficult to breathe as we inhale particles of thread)," said a weaver in her 40's. But the happiness in her eyes while working on the loom had a different tale to tell.

Village Indigo

Very few people were aware of this village and the fabric it produced. By partnering with the NGO Voice of India, Numero Uno focused on employment. "This project is particularly focused on men's wear and we're about to launch this collection. Depending upon the response we might start it for a women's collection as well," said Manjula Gandhi, general manager, supply chain and planning, Numero Uno Clothing Ltd. At present, 4,500 pieces are ready to be sold, made from the fabric woven by the village women. From a small room to big fashion store is how life is changing for them.

"Our vision is to contribute towards the social and economic development of the communities and build a better way of life for the weaker sections of society," added Narinder Singh, the company's managing director.

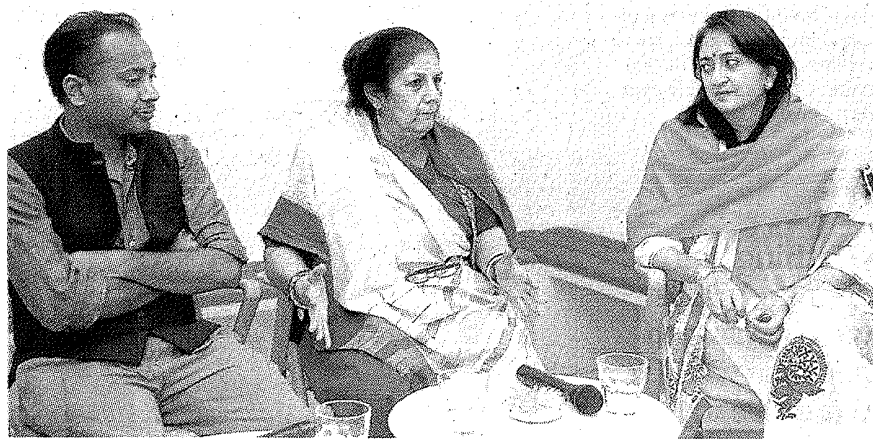
The women who weave the Indigo fabric are not professional weavers as they belong to Gujar families, who are in the business of milk production and dairy farming.

Weaving is a skilled art that is generally passed on from generation to generation. So, initially, when the NGO start-



You can also read Section II at www.thestatesman.com

● Indian textiles



KEEPING TRADITIONS Sanjay Garg (L), Rita Kapur Chishti (M) and Gitanjali Shah Mandawa (R) discuss the disappearing textile designs in India.

Warp and weft of India's rich handloom culture

Saris are evergreen, but the beautiful weaves are overshadowed by the new 'cocktail' designs in contemporary India. Recently, three artists from the textile design industry Rita Kapur Chishti (textile expert and author), Sanjay Garg (designer and founder-Raw Mango) and Gitanjali Shah Mandawa (traditional weave revivalist) got together at the Oxford Bookstore to talk and discuss about the new trends and the revival and promotion of Indian textiles.

The discussion was followed by a live demonstration by Rita Kapur Chishti on unique saree tying techniques.

Chishti is popularly known for her book *Saris: Tradition and Beyond* and her house is buzzing with saree workshops. Sanjay Garg's Raw Mango transformed the Indian handloom sari scene through its contemporary twist while Gitanjali Shah's la-

bel Sri Tanabana is in keeping with the royal Indian tradition and nurtures handloom saree woven with pure silver and gold threads.

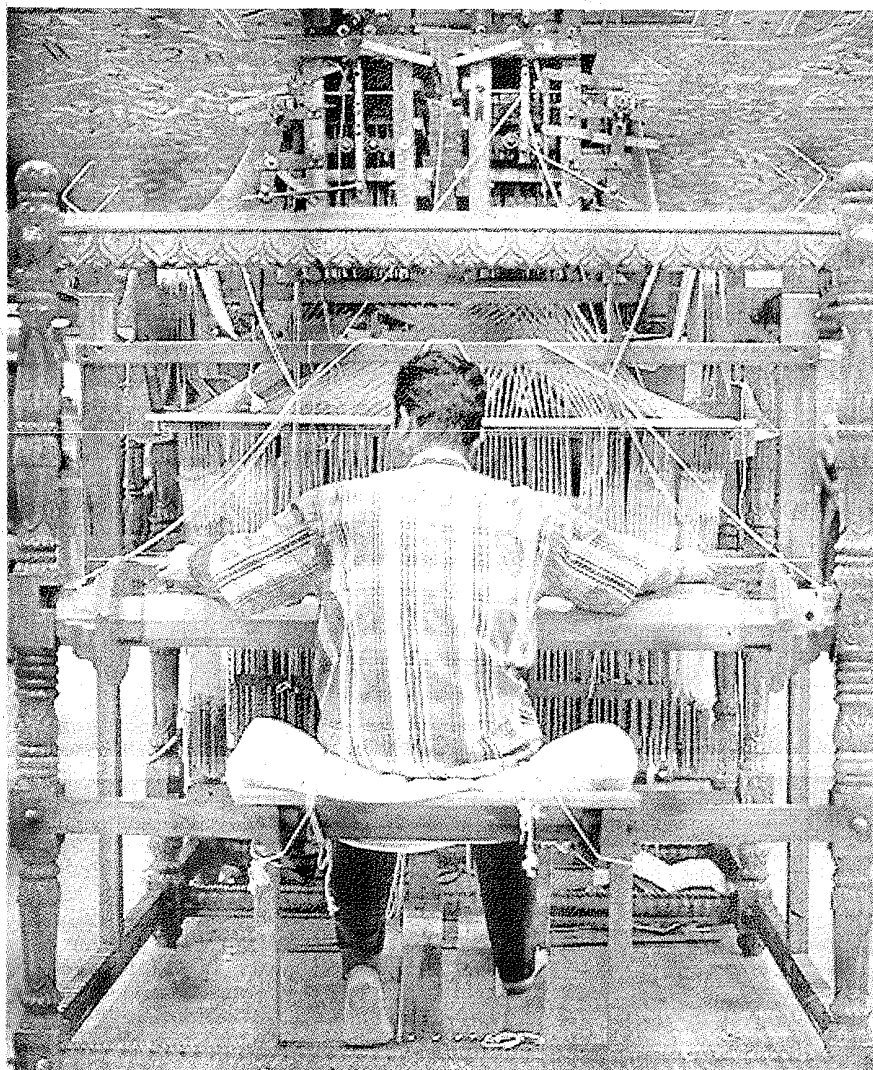
Chishti discussed the life and work of craftsmen which she has also scripted for films and exhibitions. Through the textual explanation of development of handspun, handloom textiles, she disclosed how one can create wonders with unstitched garments. She also discussed how the culture of 'taanbaan' offers an exclusive variety of indigenous organic cottons and low twist silks using handspun yarns on the desi, traditional charkha, (spinning wheel) and woven with the finest hand skills on handloom.

Sanjay Garg has contributed to the revival of *Chanderi*, *Benarasi* and *Mushru* weaves which have been at the centre of a renewed interest in traditional weaves. He told the audience how "using traditional tech-

niques, does not usually catch the eye of several fashion editors in India." Citing examples of the *kurta pajama* suits, empire waist dresses and heritage saris, he said that "these are unique creations of Indians" and recited the story of handlooms and fabrics' evolution in the country. His gorgeous saris have been featured in *Vogue*, *Elle* and *Verve*.

Mandawa with her mother Darshana Kumari and sister Priyanjali Katoch started Sri Tanabana in 2002. She discussed that Tanabana is an effort to revive ancient weaving traditions that are fast disappearing. Through an exclusive range of *saris*, *stoles*, *borders*, *jackets*, *sherwanis* and *lehengas*, Tanabana is a label that concentrates on weaving of pure *zari* saris and brocades. In all an enriching evening for those with a penchant for traditional weaves and handloom.

Ruchira Talapatra



TALENTED Craftsmen in rural communities weave the most unusual designs.

Day 1: GenNext set the summer look

SUSHMITA MURTHY
MUMBAI

In keeping with the tradition of one of the country's most popular sartorial fiestas, the Day One at the Lakme Fashion Week Summer Resort 2015 opened with Gen Next designers showcasing their designs. Following them were seasoned designers Krishna Mehta, Manish Malhotra and Archana Rao among others. Here's what caught our eye the most on the ramp.

Seeped in Indian aesthetics, Karishma Shahani Khan's "Neel", one of the best shows on Day One, paid tribute to indigo and indigenous workmanship. The collection, predominantly featuring shades of blue and indigo, featured multiple layering with asymmetric bottoms of varying lengths. Karishma beautifully blended sharp Western tailoring that featured formal collars, waistcoats and straight-cut jackets with Indian prints and fabrics such as ikat and hand woven silk. Shirt dresses and shirt-styled blouses were complimented with uniquely draped stoles and saris.

Inspired by a French vintage apartment, Frou Frou by Archana Rao paid tribute to European aesthetics and a Parisian home in particular that was abandoned during World War II, only to be found a couple of years ago, buried under all things pretty and quaint. The collection was dominated by monochromatic fabrics, mostly in blacks, whites, pastels and soft nudes. Pearl beaded borders and tassel embellishments strewn across the garments gave them a fun vibe. The use of floral motifs, sheer fabrics for layers and lace gave Frou Frou a quaint and dainty character. The character extended to the men's wear collection as well due to the use of soft hues and playful prints.

Aditi Rao Hydari, the showstopper for Archana, walked the ramp wearing a sleeveless red flowy dress with a layered, voluminous, cutout hem.

Shikha Grover and Vinita



Models (above) and actress Aditi Rao Hydari (right), the showstopper for Archana Rao, walks the ramp at the Lakme Fashion Week Summer resort 2015 in Mumbai on Wednesday.

— SATEJ SHINDE

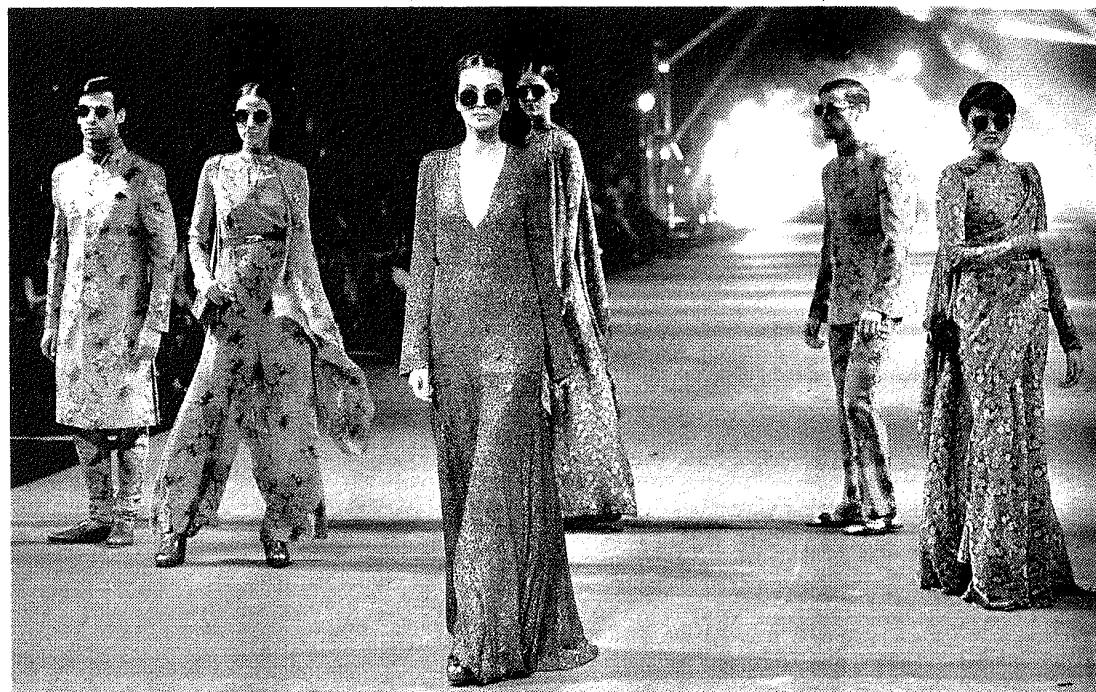


Adhikari's "Love Me Love Me Not" collection brought up an interesting form of fabric embellishments shaped as flowers. Spiralling through the length of the fabric, the embellishments on layers of sheer gave a dramatic facelift to otherwise simple cuts and designs. Pallavi Singhee's Al La Suite collection too played on 3D fabric embellishments that gave her outfits a bounce and playful character. Other than that, transparent layers and quilt material skirts with princess cuts dominated the collection. Chantilly, organza, mul, chiffon and satin were the other fabrics that featured in the collection. Sagarika Ghatge, who walked the ramp as the showstopper, wore a beige A-line ankle-length dress with lace designs that gave it a dainty appeal.

Vaishali Samant's collection was a drastic mix of rustic Maharashtrian aesthetics and fiercely bohemian chic. Khand and khadi textiles were cut out beauti-

fully to create pleated miniskirts, one-shoulder dresses and cut-based dresses. Given the extreme inspirations, it made for a dramatic show on stage and a successful experiment.

Lastly, breaking from the monotony of pastels and nudes was Krishna Mehta's Boho Chic inspired from 1970s. It offered burst of colours to the ramp that catered mostly to pastels and nudes. The collection only experimented with Indian sensibilities without veering too much into the Western turf. Bandh gala jackets, pleated coats, robe jackets and dhoti pants dominated the collection. Chaotic patterns and splashes of colours made sure there was no semblance of fluidity in the garments making them a colourful brouhaha on the ramp.



Models display creations of designer Sabyasachi Mukherjee during the Lakme Fashion Week Summer/Resort 2015 in Mumbai on Tuesday night.

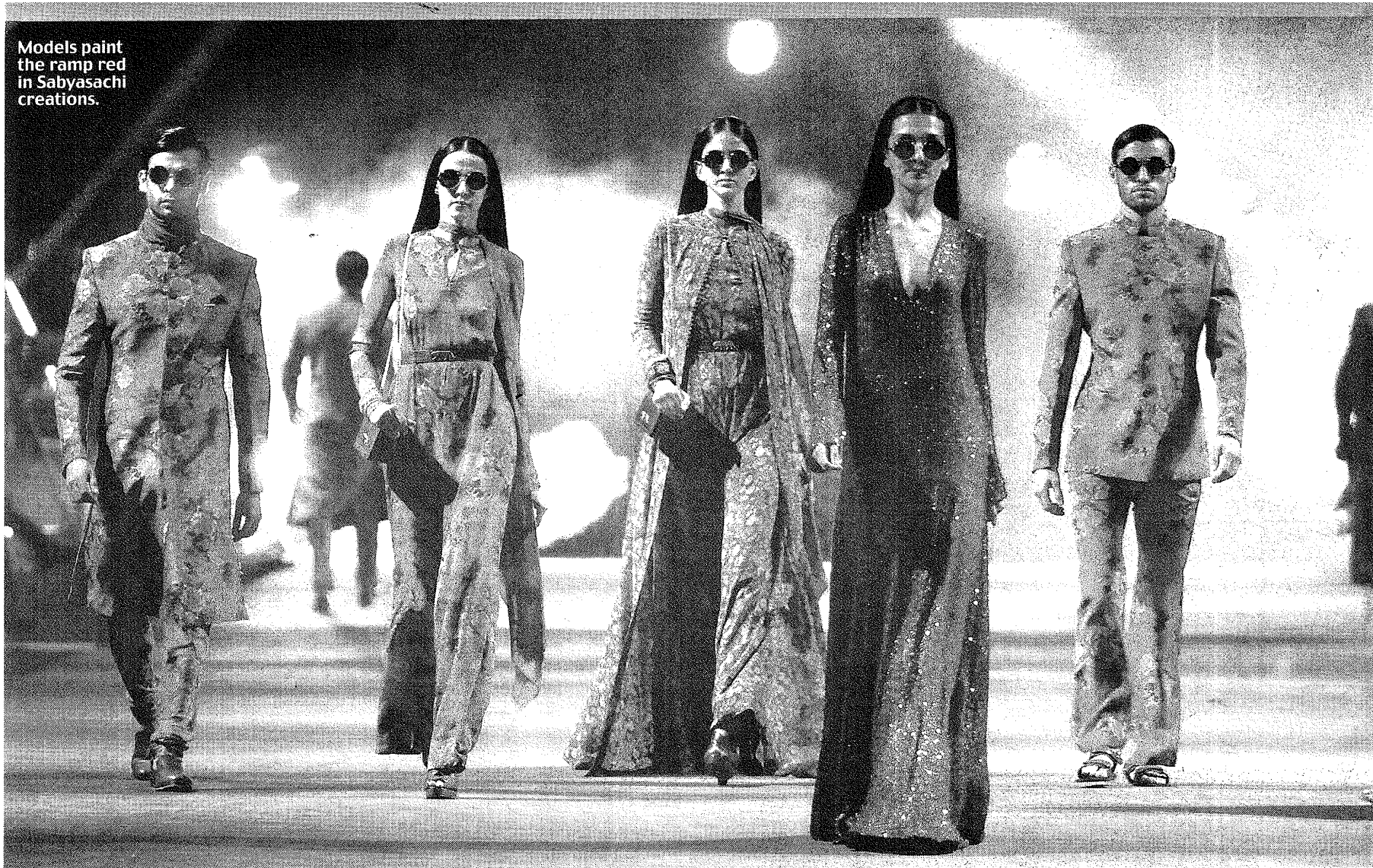
— PTI



Models display the creations of GenNext designers and Krishna Mehta at the Lakme Fashion Week in Mumbai on Wednesday.

— SATEJ SHINDE

Models paint the ramp red in Sabyasachi creations.



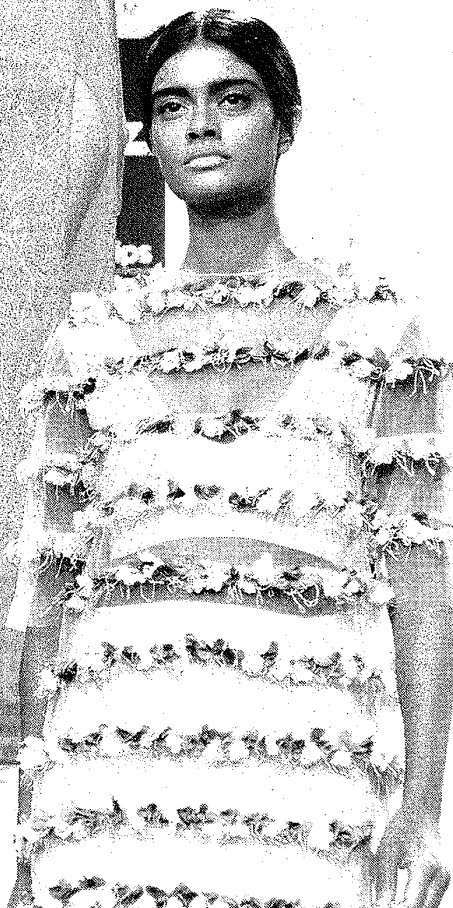
POWER OF

LFW 2015 begins with Sabyasachi's tribute to disco era

Big Love



Ensembles from labels Huemn (above) and Iik (right).



By Radhika Bhalla in Mumbai

ONE of the biggest fashion events of the season, Lakme Fashion Week Summer/Resort 2015, began its 15th year celebrations with a glamorous bang in Mumbai on Tuesday night with the exclusive opening (preview) show by designer Sabyasachi Mukherjee at Richardson and Cruddas Mill, Byculla.

As if that wasn't enough, the FROW was punctuated by one famous Bollywood face after another, a host of Delhi-based socialites and influencers who flew down to attend the by-invite-only event.

The off-site show was a surprise for many, both in terms of the venue and design sensibilities. Set in an industrial warehouse with industrial architecture as the backdrop, models walked on the extended 200x20 feet long ramp in a ready-to-wear collection that captured the 'spirit of the '70s-meets-technology-meets-desi-bling'.

Crafted under his label 'Sabyasachi by Sabyasachi', the collection titled 'Big Love' started off with a tribute to the disco era with bell-bottoms, jumpsuits, gilets with gypsy-esque embroidery, miniskirts and such teamed with block heels, evening bags and belts with leopard clasps on them.

Channelling cocktail dressing, the couturier also doled out a number of pre-stitched saris with gold sequin blouses, as well as toga gowns, trousers



On the RAMPAGE

and flared maxi-skirt options with traditional sequin embroidery on the borders. Keeping the younger buyers in mind, the couturier added completely blinged-out dresses in boxier cuts with shimmering sequins adorning all over.

However, anyone who's ever admired Sabyasachi will always remember (and discreetly crave

for) a hint of the wedding glamour that has made him a household name for courting *desi* style. Keeping it youthful and fuss-free, flared floor skimming belted skirts in floral patterns with striped cropped blouses were the highlight of the show along with glimmering options in red, green and yellow.

The boys, meanwhile, were treated to their share of evening wear too, with everything from dapper printer *churidar*-suits, to embellished Nehru jackets, *achkans*, trousers and sequin suits.

As for the celeb turn-out, the



Showstopper for Archana Rao, Aditi Rao Hydari, cut a charming picture in a red gown with laser-cut lace on the borders

A design by Ankit Carpenter.

By Radhika Bhalla in Mumbai

DRAPES and diaphanous details were the *trend-du-jour* in the first half of Day 1 at the ongoing Lakme Fashion Week summer/resort 2015 in Mumbai.

Wednesday afternoon began with the most-awaited set of young designers that comprised the 19th edition of the Gen Next stars presented by INIFD. Mentored by couturier Anita Dongre (inset), six upcoming designers floored the audience with their fresh take on style.

While Priyanka Ella Lorena Lama presented a capsule collection of ivory toned anti-structured floor-length dresses, Geisha-like kimono tops and yards of a fabrics draped as scarves; Kanika Goyal took to a geometric interpretation of tropical life. Fitted gowns with thigh-high slit, trench coats with flower prints, denim overalls and flora-patterned crop-tops made for an interesting collection.

Alan Kaleekal played with fabrics to create unique drapes, while Greusha by Ankit Carpenter showcased white and green toned suits and billowing skirts on models with face masks.

One of the most compelling shows was by Salita

Young faces impress all on Day One

Nanda who brought Cubist art and symbolism to the fore with colourful paintings on boxy tops, anti-fit dresses, skirts and a unique off-shoulder top with a structured skirt. The collection was inspired by Picasso's painting 'Les Femmes d'Alger' and was a treat to the artistically inclined.

As the day progressed, subtle skin show became the recurrent flavour. ILK by Shikha Grover and Vinita Adhikari used transparent fluidity as their theme with net and gauze panels and cloth flower add-ons. Pastel blue, grey, beige, orange and white formed the colour palette, and a white sari with a doodle-like embroidery made for a pleasant addition.

Delhi-based duo Pranav Mishra and Shyma Shetty under their label 'Huemn' re-invented their sporty sensibilities with a more feminine approach this time, with net-paneled tops, a bright pink power suit, billowy skirts and sil-

ver ink-like splattered embroidery over a hot pink gown.

Frou Frou by Archana Rao touched a gentle note with diaphanous capes, saris and dainty tulle skirts teamed with collared shirts. The collection was big on drapes, gossamer-like pearl patterns and understated femininity.

A celebratory collection is always in order at any fashion week, and Yogesh Chaudhary's label 'Surentri' did the trick with his line titled 'Mithu'. Parrot motifs adorned a variety of sophisticated drapes for wedding wear in bright primary colours.

Speaking to MAIL TODAY, the designer stated, "I'm always inspired by my surroundings, and with my own wedding around the corner, this seemed like the ideal collection for the brand. It's a line of ensembles that I would like to see at my wedding!"

The fashion event will continue till Sunday in Mumbai.

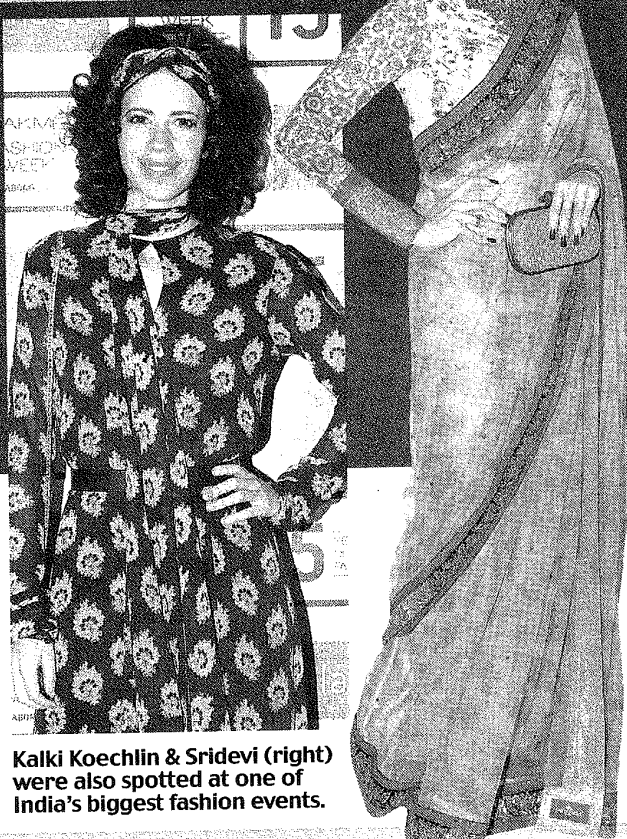


Anita Dongre

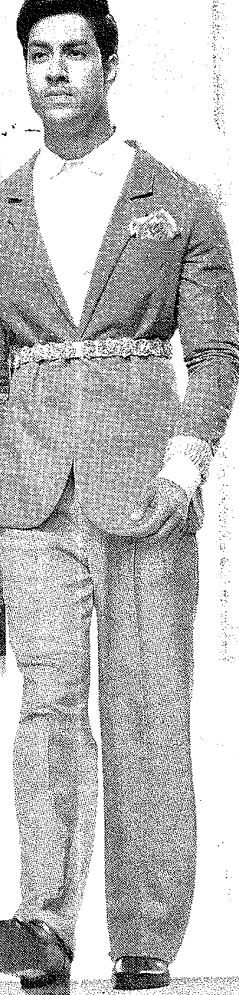
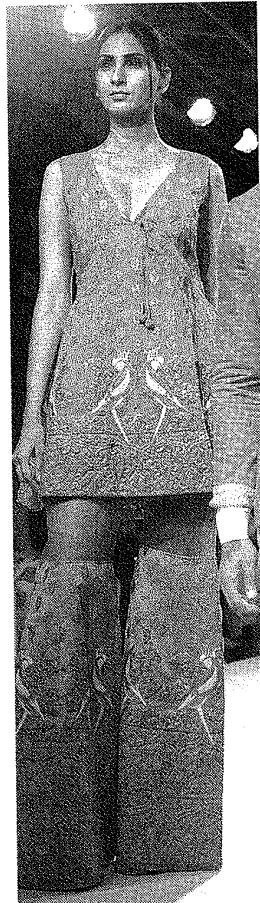
B-TOWN IN THE FRONT ROW



Kiran Rao and Rani Mukerji with Sabyasachi (left); Farhan Akhtar (above) was also among the guests.



Kalki Koechlin & Sridevi (right) were also spotted at one of India's biggest fashion events.



(From left) Models walk the ramp for Alan Kaleekal, Yogesh Chaudhary & Archana Rao.

show was attended by all of his muses and dyed-in-the-wool cheerleaders. Kajol was spotted in a nude and green pre-stitched sari with embroidered cuffs by the designer. Sridevi looked elegant as always in a sari with a floral-print blouse. While diva Deepika Padukone was spotted in a fresh-off-the-runway maxi dress, Kalki Koechlin too channelled her inner flower-power in a maxi dress.

All-in-all, the uniqueness, creativity and scope of the collection was a good indication of what to expect in the coming few days.

फैशन शो में छात्राओं के डिजाइनों का जलवा

नई दिल्ली। दक्षिण दिल्ली महिला पॉलीटेक्निक में फैशन शो का आयोजन किया गया। फैशन डिजाइनिंग एंड मर्केन्डाइजिंग की छात्राओं के तैयार किए गए डिजाइन वाले वस्त्रों का प्रदर्शन किया गया। अंतिम वर्ष की 36 छात्राओं के डिजाइन पेश किए गए। इन्हें 18 श्रेणियों में 108 छात्राओं ने पहनकर रैंप पर कैटवॉक किया।
