



VINTAGE POINT

Salzburg

Austria's love affair with the past acquires poetic proportions in Vienna and Salzburg. Kavita Mohandas Rao takes a spin

The *Sound of Music* tour bus was winding its way up Salzburg's snowcapped Alps when suddenly, the guide—a formidable man with a baritone to match—began singing along to 'Do re mi', getting all doe-eyed as he mimed Julie Andrew's character in the movie. As I watched him surrender himself completely to a film that immortalised Salzburg as only Hollywood can, it dawned on me that there's only one place for the past in Austria, and that's the present.

This is a country that loves its cultural institutions. The trendiest café's been around for centuries, the most awaited party of the year is the Viennese Openball (and has been since 1877) and the It thing in fashion is—naturally—vintage.

Austria's coffeehouses are the stuff of legend. In Salzburg's Old City, **Stiftskeller St Peter** (Tel: +43 662 8412680) has been serving hungry church-goers since

803 AD, and is the oldest café in Europe. A few blocks away, past an alley of antiques stores, you'll find **Café Tomaselli** (Tel: +43 622 8444880), which opened in 1705. It's better known as the place where Mozart once played, but I think it's because the coffee struck a chord with him. Try the Tomaselliums Coffee, which is delish almond-garnished mocha infused with Mozart liqueur, and a (marginally) respectable reason to consume alcohol first thing in the morning. Just across the river Salzach lies Café Bazar, established in 1909. At the entrance are photos of Marlene Dietrich ordering coffee in her nonchalant way; inside, waitresses continue the previous

day's conversation with the locals, while serving their regular coffee and apple strudel unbidden.

Right next door is the opulent **Hotel Sacher** (Tel: +43 1514 560), which was built in the 1860s for members of the Austrian royal court. It's the only place in Salzburg where you can sample the legendary Sacher-Torte. Word has it that in 1832, 16-year-old Franz Sacher, then an apprentice to the chef in the royal kitchen, was tasked with creating a feast-worthy dessert when the chef fell ill. It's brought in from Hotel Sacher in Vienna, where the Sacher-Torte's cult status can truly be appreciated. Every day, scores of people line up outside the hotel's café to sample the culinary symbol of Austrian history.

If you're staying at the hotel, you get to jump the queue, of course, and enjoy it every morning under Lobmeyr chandeliers at the breakfast buffet. Hotel Sacher in Vienna knows a thing or two about luxury, steered as it was by the daughter-in-law of Franz Sacher, the cigar-smoking Anna Sacher. In her time, the hotel was open only to aristocrats, and she got every guest's signature on a tablecloth. The hotel's acquired quite a collection, and a few are on display between the corridors to the impossibly glamorous restaurants.

Speaking of glamour, the **Vienna State Opera** (*Wiener-staatsoper.at*) is just across the road from Hotel Sacher, and if you have any respect for tradition, you must wrangle tickets and present the best version of yourself there. Music is revered in Vienna and Salzburg, and festival season in these cities draws glitz and talent that can put an Oscar red carpet to shame.

In the lawns of the **Hofburg Palace** (*Hofburg-wien.at*) lies a greenhouse to which the Emperor would come in search of silence. Little did he suspect that a century later, an EDM DJ would be cranking up the volume here. But **Palmenhaus** (Tel: +43 1 5331033), one of Vienna's most acclaimed restaurants, is an example of how the present fills the mould of the past. Here, as waiters bring out grilled trout and schnitzel with industrial efficiency, the only reminders of what this café once was are the butterflies fluttering along the glass walls and palms arching towards the curved ceilings.

Should you be in Salzburg on a Thursday (and you should), head to **Mirabellplatz**, where a weekly farmer's market convenes around St. Andrew's Church. A smorgasbord of flowering plants, organic produce, meat, cheese and oddly, medicines derived from marmots, fill the stands; plus, it's a great place to sample local breads and desserts.

Then, pop into **Sumbera** (*Sumbera.at*). Tucked away a few lanes behind the market, Janett Sumbera's studio-cum-boutique makes a great case for upcycling and sustainability, with garments crafted from theatre costumes and flea market finds. Your arrival will be met with the offer of tea and conversation. As a former contemporary dancer who learnt her craft while making costumes for theatre, Janett knows how to create pieces that are greater than the sum of their parts.

Meanwhile, in Vienna's trendy Schleifmuehlgasse lies a store that doesn't give two hoots about what's trendy. **Flo Vintage** (*Flovintage.com*), run by the charming Ingrid Raab, has been selling vintage clothing before it became a movement in Vienna. Marc Jacobs and Stella McCartney have been known to scour its racks for inspiration. The pieces are sourced from private collections, and a few even date back to the 19th century.

If you like surprises, walk through Vienna's hip Neubaugasse neighbourhood. Between the graffitied walls and Ayurveda stores, you'll find a smattering of vintage shops. Step into **Purple Cave** (Tel: +43 676 7676869) and you're in the 1960s; even the owner sports a Beatles' haircut and bell-bottoms. For the more traditional, Salzburg's **Heimatwerk** (*Sbg.heimatwerk.at*) sells Austrian crafts and clothing, including the national costume—the dirndl and tracht.

Everything in Austria challenges the idea of change for change's sake. Here, a sublime symphony is for all time. A delicious chocolate glazed cake isn't to be improved upon, but savoured quietly. Because you cannot experience beauty by moving at breathless speed. You have to be standing still. ●

GETTING THERE

From Mumbai and Delhi, Turkish Airlines operates daily flights to Vienna and Salzburg via Istanbul. Turkishairlines.com



Vienna state opera



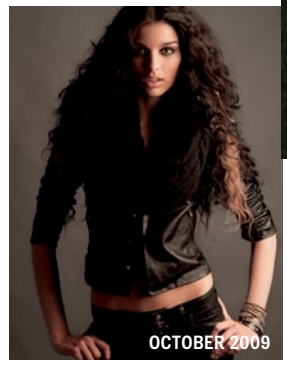
HOTEL SACHER



Hofburg palace

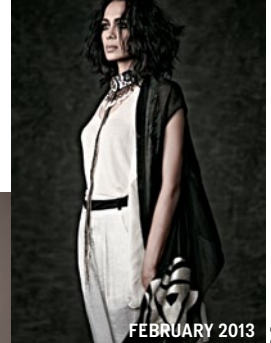


APRIL 2014



OCTOBER 2009

Farrokh Chohfia



FEBRUARY 2013

R Burman

GOING GLOCAL

Pioneers of the **modern Indian** aesthetic, these young designers are taking our craft to the world, says **Kavita Mohandas Rao**

11.11/ ELEVEN ELEVEN

Duality seems to be a recurring motif in the label founded by Shani Himanshu and Mia Morikawa. Understatement versus luxury, Indian versus global, tradition versus modernity—opposites are constantly intersecting on their canvas. Yet, look past the usual contrasts and you'll see the deeper tension that inspires each collection: the transience of fashion versus the permanence of its impact.

The resolution of this tension is a happy one, with handmade garments that are high on craft and conscience. Writer Natasha Khurana discovered this in our September 2013 issue, when she travelled with Himanshu and Morikawa to understand the depth of their partnerships with craftspeople across Gujarat.

Using indigenous textiles like homespun kala cotton and khadi, the designers encourage weavers to extend the limits of their skill, fusing traditional knowledge with contemporary silhouettes. It was a tricky balance, and Morikawa says, "Winning the ELLE Style Award for Sustainable Fashion in 2013 marked a new era for us. It was an honour and gave us confidence that we were headed in the right direction."

In Himanshu and Morikawa's hands, sustainable style isn't a hard-sell at all.



APRIL 2015

R Burman

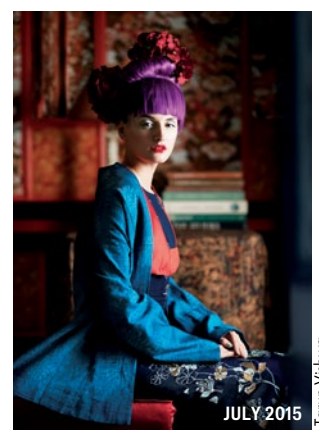


Nayanara Parikh

Their brand of slow, mindfully created fashion that benefits the wearer as well as the weaver is finding favour among those who want something beyond mass-produced synthetica. Their designs now extend to accessories, and there's talk of introducing products in the wellness space.

"The biggest style statement," Morikawa says, "is the ability to move through the day being comfortable in your own skin. When wearing handmade garments, you feel supported by intimate expressions of accumulated strength embedded in the fabric, design and details. This is the power of handmade." 11.11/eleven eleven's success, then, lies in its focus on what's timeless and true. And that includes a fact that too often gets lost in all the noise: fashion is never about how you look, but how you feel.

"Early on, the market was small for our brand, but thanks to coverage by ELLE, 11.11 / eleven eleven got the right exposure"



JULY 2015

Tarun Vishwa



MAY 2015

Bikramjit Bose



SEPTEMBER 2014

Bikramjit Bose



SEPTEMBER 2014

Erikos Andreou



MARCH 2015

Toreni Kayvon

NACHIKET BARVE

"Fashion should cater to women as they are, not dictate how they should be," says Nachiket Barve, drawing a parallel between his aesthetic and ours. That explains his appeal to an array of women who only have a fierce sense of individuality in common. Each collection magnifies a core idea across silhouettes, offering everything from saris to cocktail dresses. Barve's perspective aligns well with women who, the designer says, "wear a fitted LBD one evening, a Kanjeevaram to a puja the next morning, and then a jumpsuit for brunch."

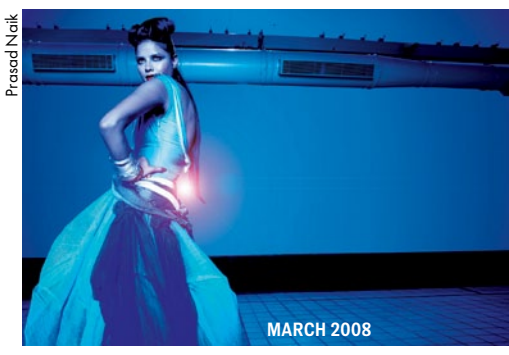
A couple of years after he launched his eponymous line in 2007, Barve was named Fashion Entrepreneur of the Year by the British Fashion Council and ELLE. "To be relevant," he says, "fashion has to bridge the creative and the commercial. That's another thing I think ELLE and I have in common. I also love that ELLE always has a point of view on fashion. We both look beyond the physicality of a woman, and are more intrigued by her mind."

This similarity shines through in some of Barve's favourite ELLE editorials, particularly the SS '14 spread with Tamara Moss in Rajasthan, and the one with Diana



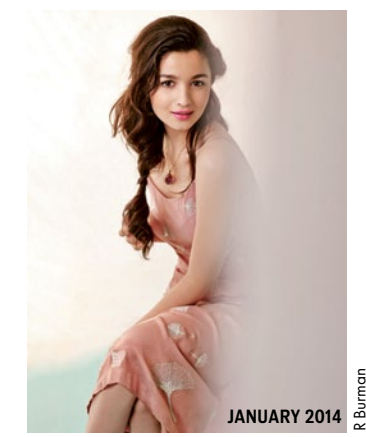
SEPTEMBER 2008

Tarun Vishwa



MARCH 2008

Prasad Naik



JANUARY 2014

R Burman



"ELLE has been wonderfully supportive, holding up a mirror to what we do"



NOVEMBER 2014

Erikos Andreou



MARCH 2014

R Burman

Manasi Sawant



MAY 2016

R Burman

PÉRO BY ANEETH ARORA

Arundhati Roy, Kalki Koechlin, Konkona Sen Sharma and Dayanita Singh—the list of women who've sported péro on our pages gives a sense of the space Aneeth Arora has carved out for her label. It's certainly come a long way since stylist Karuna Laungani first picked out the brand in our recap of Lakmé Fashion Week in 2010.

Its design philosophy might seem as unassuming as its name, which means 'to wear' in Marwari, but péro's simplicity is exactly what's got us hooked. Beneath the veneer, though, is a belief system that runs as deep as they come. Arora is a champion of Indian craftsmanship and all things handmade, but péro imposes nothing on the wearer. Each garment is what you make it, a blank slate waiting for you to infuse it with your own meaning.

Arora says, "We rely completely on people's interpretation of how to wear péro. I love that ELLE showcases designer wear and fashion on women who are our role models, and not only runway models. The clear example is your July 2016 cover story with writer and activist Arundhati Roy. Or photographer Dayanita Singh. Both women give us inspiration and wear péro with amazing style."

Another case in point is our study of Rabindranath Tagore's two widely different muses—Victoria Ocampo and Kadambari Devi—essayed by Kalki Koechlin and Konkona Sen Sharma respectively. "Both actresses," adds Arora, "wore péro in two distinct styles. péro is not for women of one particular geographical region, but for women of similar thinking. The editorial really helped reflect that."

It's somewhat telling, though, that despite having dressed such a stellar list of women, Arora's favourite editorial is the one on granny fashion in our December 2015 issue, styled by Nidhi Jacob. Arora explains that, "ELLE is one of the few magazines that recognises women of all shapes and sizes as models. That's what made the granny editorial one of the special ones." The last few words, we think, could apply equally well to péro.



Colston Julian

JUNE 2015



APRIL 2012

Ajijun Mark



Nishranth Radhakrishnan

FEBRUARY 2016

"ELLE Graduates and the ELLE Style Awards get you noticed and are hugely encouraging"



Joy Datta

NOVEMBER 2011



Nayantra Panikh



OCTOBER 2015

Nishranth Radhakrishnan



FEBRUARY 2013

R Burman



Bikramjit Bose

DECEMBER 2015



"I love how ELLE conceptualises shoots, letting the fashion take the front seat"

Nayantra Panikh



Caleb & Gladys

JUNE 2014



Tarun Vishwa

NOVEMBER 2012



MARCH 2014

R Burman



Farooq Chohia

MAY 2014

RAHUL MISHRA

It's a few days to India Couture Week, and an unnerving majority of Rahul Mishra's collection is yet to be stitched. He's far from fazed though. If anything, he's exhilarated by the nervous energy that's building up before the big show. Clearly, he enjoys the design process as much as the product.

Not half bad for someone who had no intention of becoming a fashion designer. Mishra's interest in art steered him towards the National Institute of Design, where he hoped to pursue filmmaking. As luck would have it, the only course available was apparel design. He won the Best Student Designer in 2005, and in 2014, became the first Indian to win the International Woolmark Prize. Between these two major milestones lie a slew of awards from, and collaborations with, ELLE.

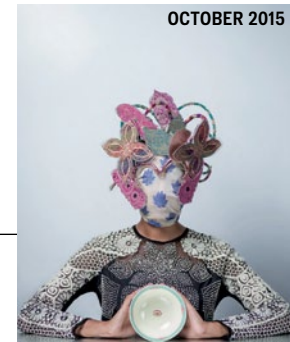
"ELLE's encouragement makes a big difference when you're a young designer

who's starting out," he says. "These days, Malini [Banerji] and Aishwarya [Subramanyam] often come backstage during my shows at Paris Fashion Week, and it feels like meeting my family."

He has no trouble choosing his favourite photo from the terabytes of collaborations in our archive—the stark black and white image of Mishra's French-knotted embroidered cape draped over the shoulders of the model, who's facing away from the camera in our xxx issue. "I love the way ELLE celebrated the garment," Mishra says, "It's the best representation of the cape that I've seen."

And there have been many representations of Mishra's garments, given that he's now a mainstay at Paris Fashion Week, retails internationally at stores like Colette, 10 Corso Como and Joyce, and has a hugely diverse clientele. This defines Mishra's aesthetic: "A universal silhouette infused with Indian DNA."

Mishra designs his collections for Paris Fashion Week and India Couture Week under the same label, by cross-pollinating ideas and blurring boundaries. "There's no longer a divide between the modern and traditional, the East and West. Beauty is universal." But crafting beauty the way Mishra does? That is rare indeed. ●



OCTOBER 2015

Akhoy Singh

GIRL CODE



THE ROCK STAR: BURBERRY

With shearling jackets, army-inspired coats and a healthy helping of athleisure, Burberry's pre-fall collection looks like the uniform of a hell-raising Brit rock star. Well, more Mick Jagger than David Bowie, really. Now that all its lines have been unified under the Burberry umbrella, the house is mixing up casual and luxe. Hence, puffy bomber jackets in the same breath as uber-feminine maxidresses; but apart from the occasional bit of shimmer, the collection is largely oversized, utilitarian and distinctly British, sans stiff upper lip.

CODE

Pre-Fall 2016

is made up entirely of archetypes—all of whom, says **Kavita Mohandas Rao**, could teach us a few lessons in style



THE POET: CÉLINE

Phoebe Philo's ode to autumn seems to have been designed for women who've made a hobby out of coffee and contemplation. The looks are largely monochromatic, mannish, a distilled interpretation of the '70s. The femininity comes through the choice of fabrics—plush velvet, dreamy suede and luxe silk. The most compelling part of the collection are the things left unsaid, as though waiting for the wearer to add that final stroke of punctuation. Perfect, don't you think, for the woman who doesn't just read poetry, but inspires it as well?

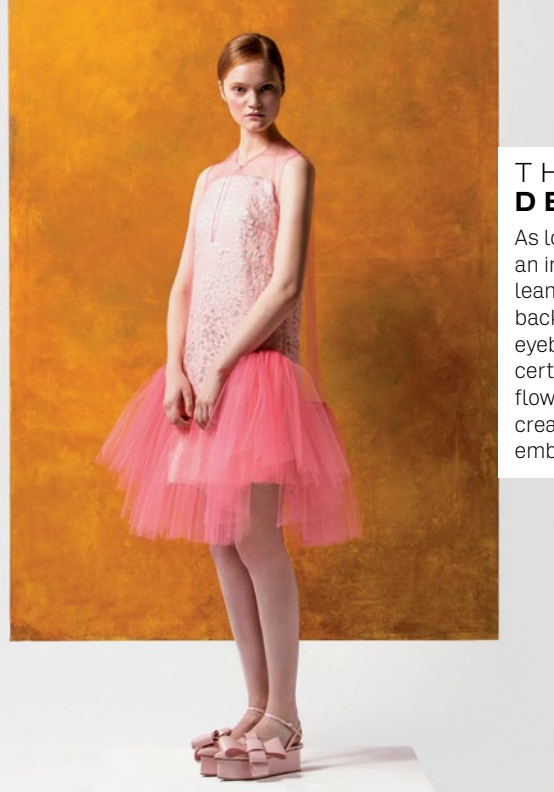
THE INGÉNUE: ERDEM

Trimmed with an almost Victorian demureness, Erdem's collection is all feminine innocence. Lace collars, floor-sweeping florals, soft feather dresses in snowy white and fragile waterfall ruffles sit snugly together in a collection that is the sartorial definition of 'delicate'. Imagine a modern-day Kitty from *Anna Karenina*, swathed in pastel perfection and wispy lace. If the collection has an old-school romanticism, it's because Erdem referenced the well-heeled Edwardian women in John Singer Sargeant's portraits, all porcelain primness in their sheltered but affluent worlds. It's enough to make us swoon prettily.



THE GEEK: GUCCI

Awkwardness has never been cooler, and we all have Alessandro Michele to thank for it. The designer's take on pre-fall is yet another round of convention-defying chic with a myriad of nature-inspired motifs embroidered, patchworked and printed onto the garments. Snakes slithering up jeans, butterflies fluttering across coats and tigers roaring off the shoulders of maxidresses. And the pairings are just as wild. Think blue tulle dresses with splashy gold boots or a topography-printed blouse teamed with a shimmering floral skirt and studded pink scarf. It's like the Garden of Eden brought to life. Except here, nothing's forbidden.



THE CHEERLEADER: DELPOZO

As loud as it is lovable, Delpozo's first daywear outing is an instant antidote for shyness. The colours are bright, leaning towards red, cerulean and orange, and harking back to the label's Spanish roots. If the colours don't grab eyeballs, the powerful prints and hyperbolic proportions certainly will. Even the classic white shirt comes with flower cut-outs on the collar and sleeve, courtesy creative director Josep Font's penchant for pattern and embellishment. It's our kind of daytime drama.

THE ACTIVIST: STELLA MCCARTNEY

Trust McCartney to make faux fur look better than the real thing. And then have the cheek to put animal print on it. It makes sense when she explains that her inspiration was the capital of OTT glamour, Los Angeles. The collection features sports-uniform-inspired looks glammed up with faux fur coats and chunky knits. The clincher had to be the Persian cat printed coat. It's for those who can't resist a good cat video on the net. AKA, all of us.



THE SOPHISTICATE: MICHAEL KORS

For someone whose every comment is a blurb-worthy quote, Kors is surprisingly good at understatement. Working with a primarily black and cherry-blossom-pink palette with hints of olive, orange and beige, Kors has created an elegant collection. Finer details like crystals, feathers and embroidery enhance but never overwhelm. Even the extensive white threadwork is so delicate, it looks like it was carved out of snow. Kors says his mandate is clear: "She has to fall in love." He had us at hello.



THE REBEL: LOUIS VUITTON

Nicolas Ghesquière picked up the threads of his previous collections for Louis Vuitton and spun them into a steampunk and athleisure-inspired adventure. Ghesquière's futuristic classics draw heavily from the style archives of Victorian England and the razor-sharp geometry of sportswear. A puffy leg-of-mutton sleeved top paired with pants that fit like second skin, billowy dresses made edgy with Doc Martens and patent leather gauntlets teamed with tennis dress-like silhouettes all evidence the designer's vision for the brand—young, individualistic and delightfully irreverent.

THE NOMAD: VALENTINO

Valentino's pre-fall collection is a nod to those who renew their passports as often as their insurance premiums. With voracious traveller and designer Elio Fiorucci as their muse, the duo put together a line that looked like a collage of travel magazines. The America-inspired pieces were loud and multicultural with sequins, tie-dye and fringe detailing. The Japanese faction was subtler with sea-blue dresses embroidered with waves and elegant pieces featuring cherry blossom, bamboo and bird motifs. It might just be worth emptying your travel fund for.



THE SIREN: CHANEL

You know that girl who always seems more grown-up than the rest? Nobody knows her better than Karl Lagerfeld, for he's designed an entire collection around her subtle sexuality and confidence. Pencil skirts, leather suits and slip dresses are accessorised with lace stockings, a suggestive smirk and an insouciance that can only be Parisian. Technique is on triumphant display, with hundreds of tiny bows moulded into a dress, leather quilted into a suit and feathers peeking out from oversized leather coats. It left us feeling like we could never really catch up. ●