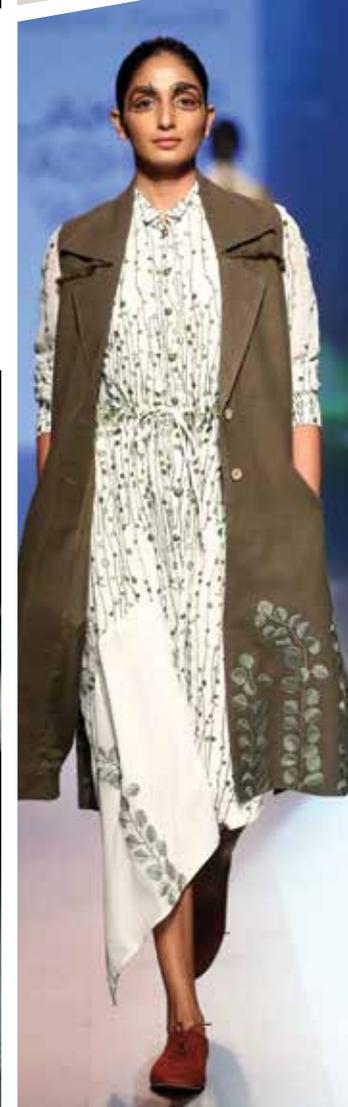




Trending Now

The Lakmé Fashion Week Winter/Fashion 2018 in Mumbai saw a number of new trends in fabrics. **Meher Castelino** provides snapshots of the trends that caught the eye.



Fashion weeks in India now feature not only style trends, but also project what is interesting on the fabric front, as was seen at Lakmé Fashion Week Winter/Fashion 2018 held in Mumbai from August 22–26.

Designers displayed new weaves and combinations of fabrics that were the highlights of the event along with embellishments that projected some interesting surface texturing. Besides the designers revealing their trends in fabrics, the khadi show with four designers gave a new direction to the Fabric of Freedom, while Craftmark collaborated with designer Karishma Shahani Khan to present a new version of the kota doriya fabric and the Digital Empowerment Foundation teamed up with three designers to work with clusters. Tencel by Lenzing once again worked with designer Rajesh Pratap Singh for the second season and presented some great textile innovations.



1. Abraham & Thakore

The fabric journey for the Cocktails and Samosas collection started in Benaras where weaves took on a new image, as two shades of gold were inter-woven with black to present a visual fantasy. There were different weaves and geometric patterns that added to the final result of the textiles. There was a great merger of hand-embroidered tussar and reverse hand-cut patterns in silk combined with sequined textures.



2. Mohammed Mazhar

The embroidery inspired by Rafugar in red, black and white was the focal point of the collection with its intricate structure. To give the ensembles the perfect look for the festive season, the base fabric choice as varied as viscose, velvet, tweed and silk brought the theme to life.



3. Two.Two

The fabrics selection bordered on popular favourites; so, there was 100 per cent merino wool, cotton suiting, poplin and wool suiting fabrics, along with hand-knits and touches of leather for added excitement. Embroidery was added creatively as thread handwork was used as bold geometric patterns of cubism. The sea horse motif was an added attraction.

4. Kunal Rawal

Fabrics were the stars in a selection of laser-cut textiles, mock suede and linen for the base. But the use of sheer and denim was a debut effort that merged the ambiguous textures to bring a duality to the garments. Intense detailing like French knots, appliqués, pleating and metallic work were created in vibrant colours.

5. Nimish Shah

The fabrics that could match the collection's nuances were restricted to artisanal cotton, khadi, silk cupro and jersey. Adding some surface texturing quilting, appliqué and bits of zardosi were brought in. The colour spectrum revolved around pops of khaki, bright coral, subdued military green and the ever popular but neutral off-white.

6. Gaurang

Hundred artisans worked tirelessly for 18 months weaving amazing textiles. Every rich fabric from Mangalgiri to Kota, and then luxurious brocades, silks, organzas, handwoven satins and chiffons came together to create the vision of beauty.

7. Anaam

Six looks in merino wool and in a muslin mix further exemplified the theme of the show; while the winter colours came to centre stage with a dark and earthy story.

8. Amrich

As always, the fabrics were selected with great care; so handmade khadi, wool, silk and silk cotton blends were the perfect foil for the designs. The natural textiles were visualised with hand weaving as well as resist dye techniques and embroidery.

9. Antar Agni

The metallic embroidery and textured fabrics were a rare addition that detailed gently and highlighted the muted colours. The appearance of 'camo' fabric proved a surprise in the collection, which was meant to be quite formal.



10. Good Earth

The intricate marriage of art and craft, the rich colour palette imitating jewel hues of amethyst and aquamarine and the use of the finest, luxurious fabrics of silk kota, gajji silk and mashru underlined the brand's homage to the traditional craft of gota shown at its original level of craftsmanship.

11. Craftmark with Karishma Shahani Khan

While the handwoven checked and polka patterns of the kota doriya were eye-catching, some hand-embroidered fabric flowers, thread work and beaded tassels highlighted the beauty of the textiles, while sequin and zari added a touch of bling. Shades of deep green, grey, bright red and mustard were the prime colours for the collection that had a profusion of organic and floral geometry. The layered kota doriya fabrics were given noticeable volume and structured creatively with panels and over-lapping to present arresting silhouettes.

12. Indigene with Bargarh district ikat weavers in Barpali and Nuapatna, Odisha

Indigene worked with the ikat weavers in Barpali and Nuapatna, Odisha where Digikala started as a project for the love of ikat handlooms. The project envisaged a marriage of handwoven textiles and digital technologies to enhance and expand the appeal of handloom products. The intention was to preserve the age-old tradition of ikat weaving and empowering handloom weavers to sustain themselves in the competitive market. Ikat weaving is defined by the age-old tradition of intricate designs, tie-dye, and deep colours. While Barpali uses cotton, Nuapatna uses mulberry, Malda and tussar silk.

13. Naushad Ali with Musiri Tiruchirappali

Naushad Ali connected with Musiri Tiruchirappali weavers which is predominantly a cluster of weavers who hail from low-income families and mostly weave cotton saris or veshti (dhotis).

14. Three with Barabanki district cotton weavers in Saidanpur, Bihar

The label Three and the weavers of Barabanki district cotton weavers in Saidanpur, Bihar worked together for the collection. The village is home to around 50,000 weavers who make cotton gamchas, Arabi rumaal and stoles, and are known for zari embroidery.

15. Eka

Eka's special weaves were shown in the technique called Kater Makur Kaj from rural Bengal, which is Cut Shuttle in English and was created by expert weavers in Santipur, West Bengal. The focus was on Soojni embroidery from Kashmir on the wool, khadi and linen ensembles. Prints added to the beauty of the collection with specially developed wood blocks chintz print.



Good Earth

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Karishma Shahani Khan

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Indigene

12



Naushad Ali

13



Three

14



Eka

15

16. Buna

Buna developed the collection with jamdaani, woven stripes khadi with zari made by weavers from Bardhaman, West Bengal. While some of the striking creations were in khadi silks, a jacket in wool and 200 count khadi was the arresting piece.

17. Lars Andersson

Creating his knitwear in Nepal and wovens in Kolkata, the khadi and matka collection by Lars was termed a fabric love story between the two textiles. The designer had developed the collection with 300–400–500 count khadi and matka silk, which gave an interesting dimension to the fabric.

18. RmKV Silks and Sunita Shanker

The brand showed theme-based silk saris and innovations like the modernised pneumatic handloom (MPHL) using sustainable fabrics and material. Some of the most notable creations include theme saris like the Chinnan Chiru Kiliye, Durbar Krishna, Aishwarya Pookkal and Kural Ovium; the grand reversible sari; the Varnajaalam range; the innovative Natural Silk range; the Lino light-silk sari; and the 50000–colour sari that can be customised to any combination of colours – a RmKV signature service. The first ISO 9001-2000 certified silk sari manufacturer in India, RmKV is known to bring a change to the life of not only their customers, but also their handloom weavers.

19. Rajesh Pratap Singh

The garments combined the ecological Tencel with Indian crafts such as chanderi, banarasi, jamdaani, hand-block prints and more to give a contemporary twist to the Indian interpretation for Tencel weaves.

20. Vriksh by Gunjan Jain

The invent of the khadi textures in soft tussar silk fabrics, had beautifully handcrafted intricate patterns, jala, embroidery and ikat work that highlighted the traditional sari patterns from different regions of Odisha.

21. Amit Aggarwal

Known for creating unconventional textiles, Amit worked with modern industrial materials that included his favourite polymer strips and metallic laces. The ensembles were a visual innovative story where the patterns for the textiles gradually moved to angular lines and then on to more opaque constructions and culminated in soft waves and abstract linear forms. Traditional Indian crafts played an important role as the stunning phulkari appeared in a metallic embroidered technique with the help of recycled plastic and metal surfaces.



Buna 16



Lars Andersson 17



RmKV Silks and Sunita Shanker 18



Rajesh Pratap Singh 19



Vriksh by Gunjan Jain 20



Amit Aggarwal 21

22. Bloni

Presenting a fashion message on what the result of havoc on the nature, culture and biology could do; the selection revolved around econyl, wool and organza. To highlight these sustainable textile choices, tie-and-dye, as well as ombré dyeing was brought but in a very contemporary and trendsetting form.

23. Pot Plant

Khadi and chanderi blends were the perfect base for the comfort wear as the designers accentuated the clothes with interesting clamp dyeing, as well as the traditional, popular, bandhani and hand-painted them for further surface ornamentation.

24. Kartikeya

Silk, crêpe, fluid flowing satin and sheer chiffon had handcrafted embellishments in architectural baroque motifs along with French knots, embroidered scalloped hems and appliquéés.

25. Nachiket Barve

The rich jewel toned colour card with deep fuchsia, black, bottle green, wine, blue, turquoise, red and lavish splashes of gold was given intelligent glitter with resham work and dazzled with hand-cut lamé appliquéés. The abstract chrysanthemum motifs were crafted with gota as yarn, while the inspiration of the heirloom jewels from the Maharani's ornaments' chest of yesteryears appeared as beading and crystal embellishment.

26. Kanika Goyal

Kanika Goyal worked with intricate techniques like heat set pleating, holographic printing, reflective pleating and then moved on to screen, digital, heat, transfer, rubber, printing along with hand-embroidery. The fabrics were a mélange of various options as polyester cotton, viscose, 100 per cent viscose, cotton silk, linen, poplin, rayon, bonded, acrylic, wool, cotton knit, silk organza, glass nylon, Dutch satin and PVC—which all came seamlessly together with faux fur and leather.

27. Poochki

Using tie-and-dye along with hand-block prints and crinkling, the organza, felt and cottons, were handblock-printed along with tie-and-dye and crinkled silk organza. The exposed seams on the striped panelled jacket were in felt; while the hand-block, printed, skirt in white had a fragile appeal.



Bloni 22



Pot Plant 23



Kartikeya 24



Nachiket Barve 25



Kanika Goyal 26



Poochki 26

28. Saaksha and Kinni

Classic bandhani, patola and ikat along with a mélange of digital prints came alive on the jackets, while the metal and thread interweaving inspired by the cane weaving of the Kotwalia tribe of Gujarat was the cynosure of the garments.

29. Payal Singhal

The Mu'asir collection derived its inspiration from folk art tapestry, one of the oldest handmade techniques in the world that went through the Renaissance era and Persian influences. The technique that had the art forms of Turkish Kilim, the Persian Tabriz, Medieval Mille-Fleur and the Swedish Flamskväv was an intricate pattern story. The flat weaving loose fringes, pastel and bright colours, with bold patterns gave the designs its amazing qualities.

30. Pankaj Nidhi

This season specially engineered fabrics like faux leather, metallic type twist yarns and graded geometric gemstones gave an innovative fashion dimension to the apparel. The collection was a great display of both hand and machine-made technology that worked seamlessly together to create a perfect ready-to-wear line.

31. Urvashi Kaur

The linear patterns were perfectly translated into signature hand-block prints and some expert micro-pleating. This very interesting detailing and texturing technique was bestowed on handwoven khadi, sheer kota doriya and matka silk. Adding further flavour to the fabrics story were crinkle cotton, sheer noil, silk linen and the amazing use of Shibori patterns.

32. Sammohi by Moksha and Hiral

The experiments with Indian embroidery techniques incorporated the rococo and chintz inspired motifs. Crafts like French knots, 3D velvet florets, criss-cross mesh, floral jaals and zardosi came together to create a tapestry of beautiful ornamental texturing as the motifs cascaded down pure crêpe, dupion silk, tulle, organza, raw silk with luxurious floral embroidery.

33. Sita Mikhail

The embellishments were carefully worked with mirrors, which were hand-painted and then transferred intricately on the zardosi as well as aari hand-embroidered patterns. The motifs were inspired by the beauty of medieval global architecture and then laboriously crafted by experts on edgy silhouettes. On a rich colour palette of various deep and contrasting mint tones, the stained glass creeper-like design was spread over the ornate jackets, tunics and gowns.



Saaksha and Kinni

28



Payal Singhal

29



Pankaj Nidhi

30



Urvashi Kaur

31



Sammohi by Moksha and Hiral

32



Sita Mikhail

33

DIGITAL EMPOWERMENT FOUNDATION

Digital Empowerment Foundation (DEF) has been working for a decade to make under-served rural communities get access to equitable information. By making use of digital tools like wireless technology, mobile phones, computers and other information communication technology (ICT) tools, DEF creates an ecosystem of digital villages with access to many digital services. DEF, in partnership with various government bodies and CSR groups, has initiated a Digital Cluster Development Programme (DCDP), which involves inclusive and decentralised use of ICT and other digital tools in critical aspects of handloom cluster development, especially improving and scaling up weaving skills, designs, marketing and entrepreneurship, besides creating sustainable livelihood options for the youth in the clusters. DigiKargha, a DEF initiative, has digitally driven the designer-artisan collaboration in three clusters identified by IMG Reliance and DEF.



DEF with Indigene



DEF with Naushad Ali



DEF with Three

TENCEL BY LENZING

Tencel-branded lyocell fibres are naturally soft, smooth to the touch, and offer long-lasting comfort. Derived from natural material, the microscopic fibrils of Tencel-branded lyocell fibres are structured to regulate the absorption and release of moisture, contributing to fabric breathability that supports the body's natural thermal regulation. The ability to absorb moisture also makes these fibres tension-free with no electrostatic charging. In comparison to synthetics, there is an absence of electrostatic charge under normal atmospheric conditions. The fabrics made of Tencel fibres produce a smooth drape, creating a flattering appearance. They can also be engineered to provide warm and dry sensations on the skin and keep skin feeling cool and dry throughout the day and night. The deeper dye uptake and smooth fibre surface of Tencel fibres make them shine perceptibly more intensively than cotton fabrics, featuring impressive colour brilliance. These are versatile and can

be combined with a wide range of textile fibres such as cotton, polyester, acrylic, wool, and silk to enhance fabrics with regards to aesthetics, performance and functionality.



Tencel with Rajesh Pratap Singh



Tencel with Rajesh Pratap Singh

CRAFTMARK

The process of making kota doriya starts with bleaching, dyeing and starching fine counts of yarns. Eight threads of silk and six threads of cotton are placed alternately in warp and weft to form the check pattern locally called khat. The width of the entire fabric is about 48 inches, containing about 300 khats. The designs are plotted on graph and later transferred on a harness known as jaala, which is a series of strings suspended on a beam that help in developing intricate motifs along with the khats. These motifs are created using small

bobbins or tillis of zari or dyed silk yarn.

Shahanaz, a kota doriya weaver from the Ansari weaver community has been weaving for the past 13 years. Shahanaz was working as a wage earner for a master weaver who used to provide her with designs and raw materials to weave into products for a daily minimum wage, which did not help her financially. With support from Craftmark, Shahanaz got new marketing opportunities and made the most of it, selling her own products at various national exhibition

platforms, online stores, big retailers, etc. Today she takes pride in her work and feels rewarded for her efforts. Shahin, also from the Ansari community, teaches at a primary school in Kaithun and has been weaving for the past 20 years, as her income is crucial to her family's sustenance. Shahin underwent various design interventions and product development workshops organised by Craftmark and got new marketing opportunities. Today, she sells her products at various markets and is an independent woman who is able to educate her daughter.



Craftmark with Karishma Shahani Khan



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Craftmark with Karishma Shahani Khan



Craftmark with Karishma Shahani Khan

34. Mishru

The bespoke hand-crafted embroidery in resham, beads and sequins, revealed lush zardosi work with complex stitches using luxe fabrics like georgette, velvet, silk, tulle and lace.



35. Siddesh Chauhan

The 3D detailing brought in geometric rouching, origami and intense texturing for the fabrics. Asymmetry played a prime role with the kurtas, bundgala jackets, sherwanis, tunics, shirts and bundies. The fabric choice was apt as silk and wool blends; polyester/wool, organza and cotton formed the ideal base for the collection.



36. Punit Balana

Inspired by the memorable architectural wonders of Jalebi Chowk, Sheesh Mahal and Amer Fort, the creations came to life with the use of the 500-year-old Sanganer hand-block printing technique. Natural organic dyes, colours and eco-friendly techniques were given the perfect balance with the use of intricate wooden blocks, designed by the Chippas.

37. Tahweave

The natural, handwoven fabrics like cotton, cotton/silk, sheer silk organza with wool and the lush Bangalore silk with mercerised cotton, was highlighted with cutwork and kantha stitches that gave the fabric interesting detailing touches. Shades of maroon, grey, white and turquoise blue with checks and stripes were the prime pattern.



38. Nakita Singh

The fabrics matched the mood of the apparel as textiles from Bengal and silks, khadi as well as cottons had embellishments of doodle sketch inspirations that were botanical in appearance but at times brought in an abstract quality.

39. Soumodeep Dutta

The fabrics revealed ikat motifs woven in Odisha along with the handlooms of Bengal and Odisha, while the Kantha and its variations done by artisans added to the finesse of the garments. The tiny red embroidery highlighted the dark hues of the fabrics.**FF**