

# LOTUS MAKEUP INDIA FASHION WEEK A/W 2019. A REPORT

The Lotus Makeup India Fashion Week (LMIFW) Autumn/Winter 2019 season presented by the Fashion Design Council of India (FDCI) in association with Liva was held in New Delhi from March 13 to 16, **Meher Castelino** reports.

**T**he Lotus Makeup India Fashion Week Autumn/Winter 2019 season presented by the Fashion Design Council of India (FDCI) in association with Liva saw designers opting for an interesting line-up of fabrics. Keeping the tone more towards sustainable and organic textiles, the weaves were created keeping the season and garments in mind. The colours moved from bright tones to sombre winter shades, while the patterns and motifs seen were adventurous, but at times remained true to the basic designs.



### Aarti Vijay Gupta

Known as the High Priestess of Prints, the designer has each season presented a variety of inspirations that have been taken from India as well as the West. For the coming season, Aarti Vijay Gupta brought a collection with bagru prints and the Pichai lotus in brights, using velvets and silks as the base for the garments, which were a riot of colours and motifs.



### Amita Gupta

Something as ethereal and noble as silk and zari were mingled with the bold and resilient denim to create a collection for the modern woman. Hand-woven by the weavers of Varanasi, the fabrics had a luxurious look.



### Diksha Khanna

Three varying fabrics like zari, khadi and denim came together for the collection with chunky knits for an Eastern flavour. Crocheted patchwork textures along with cross-stitch embroidery ensured that denim got a glamorous look.

### Julie Shah

The essence of stripes, layered petals and blooming buds was aptly embodied through intricately hand-embroidered motifs and petal silhouette patterns created with bugle beads, rainbow cylinders and metallic threads. Deep floral hues and earthy tones in georgette, organza and crêpe had French rose pink, Grecian blue, pale olive, cardinal red, Belize navy, jungle green, sangria maroon, tahiti orange, dewdrop gold, baroque grey and crater black as the colour story.



### Gauri and Kunal

The childhood art of paper-folding or origami was used as a collage along with embroidery inspirations for the soft, fluid fabrics that were ideal for the collection 'A Nostalgic Story'.



### Nikita Mhaisalkar

Terra browns, moss green, pine grey, beet root, old rose and pewter were the colours for the collection, which was in hand-spun hemp and merino wool, along with other luxe fabrics like ribbed knit, flat knits, silk organza, satin and crêpe silks. The print story was from the vintage hand-woven rugs of the mountains along with Turkish motifs.



### Amrich

The exquisite hand-loomed and handcrafted natural textiles were specially developed in different parts of the country in khadi cotton, wool, silks and silk blends. The use of thick khadi cotton yarn woven with desi tussar silk on an open weave was created for the exquisite translucent fabrics; while also making use of khadi yarns to play with checks and stripes. The shibori patterns were introduced in interesting fabric manipulations to create almost amoebic circles, which changed shape on the surface. Hand-embroidery with thread work beads and hand-made metal sequins added an element of interest to the elegant textiles. The colour palette was subdued yet bold in shades of black, red, blue and green.



### Pallavi Singh

Colours of the sky, patterns of the ocean shores, life forms—be it land or aquatic animals—were incorporated using pet-bottle yarn fabrics, hand-woven fabrics, natural and pure yarns with popular block printing as well as hand-embroidery for the silhouettes, colours and textures. The shades used in this collection were reminiscent and zealously sustained from the far-fetched nature's primeval existence.



### Pratima Pandey

Inspired from Dadaism, the collection 'Ektara' for Autumn/Winter 2019 used maheshwari handloom fabrics that featured a line that juxtaposed the various shades of life with bursts of floral embroidery.



### Prerna Adsul

For the plus-size collection, a mix of jewel tones and traditional ikat was used for the 'Urban Ikat' line.



### Rahul Mishra

The collection included a range of fabrics and techniques, from gossamer tulle and organza to plush velvets, and from traditional aari work with resham threads, to French knots inspired by pointillism art. The idea was to combine Eastern mysticism with Western meticulousness.



### Charu Parashar

The ensembles featured age-old techniques of hand-embroidery and Indian handloom fabrics with the print of floral and chintz. Sustainable fabrics such as khadi silk, raw silk, satin silk, silk velvet, georgettes and organza, were used for a range of clothes that included Indian waistcoats, drape dhotis, jackets, skirts, capes, in navy blue, red and sea green.



### Rina Dhaka

Using the Liva fabric in red and black there was a mix of tribal prints, which came in the form of bandhej to highlight the collection.



### Samant Chauhan

Detailed embroidery in jewel tones and shades of pink, orange, rust and burgundy on structured silhouettes in whites and ivories were the mainstay of the garments.



### Tiso Ghari by Badal and Bhoomi

The intricacy of the jalis work was depicted through drawn thread techniques and faggoting. The concept behind the technique was to connect the art of heritage through garments with minimalistic and intricate method in a sustainable way. The prêt line was designed using khadi and had the minute detailing with hand stitches.



### Vineet Bahl

Showing a print-on-print fabric design collection there were hints of nautical detailing with colours like green, grey, black, white and orange with embroidered detailing for the 'Dessert Soirée' collection.



### Sanjukta Dutta

There was a contemporary blend to timeless Assamese silhouettes handcrafted impeccably with rich Indian culture and heritage-inspired motifs of exquisite Assamese silk and handcrafted stories of the rich cultures, flora and fauna and the beguiling nature of India and Assam. The traditional apparel was refashioned to sync with the taste of the millennial women. The mekhela chador was in the forefront for structured sari, ruffled parallel lehengas and breezy long-line drapes.



### Shalini James

The collection, 'Chitrakoot', was inspired by the ancient forest, and was closer to nature in more ways than met the eye. Using Liva, made from wood sourced from FSC-certified forests, the colour palette was of dark, mysterious forest colours in natural dyes, like jackal brown, peacock blue, berry red, acai green and sultry indigo. In this collection, the resist-dyeing and block-printing techniques of Bagru in Rajasthan came to life with new innovations and design inputs.



### Doh Tak Keh

Waste materials such as plastic packaging, bottles, wrappers, production textile leftovers were manipulated into appliquéd techniques, on different khadi fabrics sourced directly from artisans.



### Vaishali S

Vaishali S visited Guledgudda, a small but historically rich oasis of fabric in Karnataka, where the centuries-old weave khunn has been on the brink of extinction. Despite being a symbol of cultural and spiritual significance, modernity has shrunk khunn to just a few looms today in Guledgudda village. This collection 'Bisra' (forgotten one) was a desperate attempt to seek attention of the fashion world to the charismatic charm and glory khunn inherits in pink, orange, green, red and bright hues.



### Dolly J

The hyper feminine collection was injected with loud saturated pop colours like mint greens and candy pinks. The 70s florals, pleated skirts and big fur sleeves offset the collection's seductive appeal. Bows and pleated frills formed an integral part of the red-carpet worthy, evening ensembles.



### Done and Dusted by Diksha

The collection was a mélange of structure, forms, lines and shapes and played with falls in a gentle manner. Men's suiting fabrics were the mainstay of the collection in shades of grey, brown and black in varying checks that moved from windowpane to Prince of Wales and then glen plaids. The addition of leather for belts and trims completed the look.



### Ekru by Ekta and Ruchira

The fabrics for the 'Ekla' collection by Ekru were woven in remote villages of Fulia, Murshidabad and Bardhaman. The embroidery was inspired by the traditional Bengali art form called Alpona while some of the motifs were taken from jamdaani saris.



### Karishma Deepa Sondhi

The collection had a delightful mix of hand-embroidery, faux leather, appliqué, intricate beadwork and feminine prints on fabrics ranging from delicate crêpes to rich velvets.



### Nikhita Mynah Designs

The designer used fabrics like georgette, crêpe, net, patch leather and leather fabrics in shades of blue, turquoise, and green, lilac, black with gold and silver foil printing on it along with shells and pearls as embellishments.



### Nitin Bal Chauhan

To match the creativity of his garments there were graphic comic illustrations inspired by his hand drawings, Nitin used hand-embroidery and 3D embellishments on his garments.



### Pankaj and Nidhi

The detailing moved from florals to origami with geometric patterns in fabrics like taffeta, silk velvet and organza along with heavy texturing, which is the designing duo's leitmotif. There was intricate trapunto quilting along with hand cut petals and discs as well as squares and trellises in fabrics and metallic faux leather to enhance the detailing of the garments.



### Pooja Shroff

The collection comprised prêt pieces in colours like black, gold and greys. Suede, silk, crêpe cottons were used for the collection called 'Resist Aur Dye', which was inspired by Indonesian batik fabric designing. Pooja also created the batik designs on various natural fabrics.



### Paras Chawla

The colour palette was inspired by military khaki colours, which gave the collection a very subtle look. Checks were the main element of this collection, which was the inspiration from the place in Punjab where Paras comes from, and there the check fabric is known as 'Gamcha', which added the desi element to the collection.



### Ruceru

Keeping bridalwear in mind, the designer introduced embroidered quilts instead of dupattas, which were more practical for winter weddings along with quilted lehengas and saris to create an innovative bridal look.



### **SGBG Atelier**

The collection had nearly 210,000 metres of embroidery within 20 metres of diaphanous hand-woven organza. Pure, kinetic energy was tightly hand-wound into knots, which was the mainstay of the garments.



### **Shivani Jain**

For the 'Circle of Life' collection, the designer used tulle, organza, silk and velvet and then added intricate detailing and extensive embroidery techniques. The wastage from the fabrics was used for embellishments and trimmings.



### **Siddhartha Tytler**

Channelling 80s glamour, the structured silhouettes came to life in different fabrics—knits, neoprene, velvets and nets. Body con dresses had risqué cut outs and crystal details, while embellished net cat suits and sequined evening gowns formed a part of this extravagant collection.



### **Suneet Varma**

The designer had large abstract shaped mirrors with multi-coloured thread embroidery, which was a modern and fresh take for the contemporary bride. Dark shades of midnight blue and burgundy with silver accents had appliqués in shiny silver and gold metallic foil. Pale grey, light celadon green, ice pink and ivory were highlighted with ombré chiffon with crystal tassels. Emerald green, ruby red and sapphire blue in teardrop and triangular crystals were used creatively for the 3-dimensional embellishments. **FF**