

# Fabrics Colours Weaves Detailing



Celebrating 20 years of Lakmé Fashion Week (LFW), its Winter/Festive 2019 edition in Mumbai from August 21 to 25 was a visual extravaganza of fabrics, colours, weaves and detailing. Designers and brands unveiled ensembles crafted with innovative fabric treatment, organic colours and prints inspired by unconventional topics. **Meher Castelino** reports.



**SAAKSHA AND KINNI:** The Saaksha and Kinni inspiration once again was a mélange of great prints, crafts and colours. Ikats of Gujarat and leheriya of Rajasthan were visualised in myriad patterns. Along with this, there was an arresting mix of metal and mirror work with embroidery. Detailing appeared with care when smocking, hand micro-pleating, thread work and hints of quilting were seen on the garments. Chiffons, satins, silk cottons and twills were the preferred choice of fabrics.



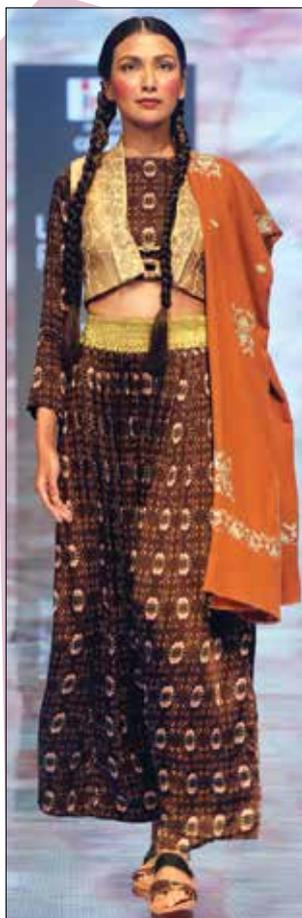
**SAHIB BHATIA:** The embroidery was not quite fluid but achieved with small specks of threadwork along with pleating and texturing. Sahib Bhatia's inspiration was architecture and his textures were inspired by ancient Australian aboriginal art, which revolved around dots that resist continuous flow.



**ANKITA SRIVASTAVA:** Ankita Srivastava used the new fabric Cupro, which is vegan silk and a byproduct of cotton that is breathable, anti-static and bio-degradable along with mashru, modal silk from Gujarat and handloom chanderi; the effect was perfect for the coming season.



**MANJUSHREE SAIKIA:** Manjushree Saikia's label Ura Maku had sharply cut three-piece suits that were visualised in fabrics that comprised tea-dyed mulberry eri and muga silk, as well as organic cotton and chanderi. Her aim was to honour the handmade textile artisans and promote the glory of Indian textiles through her fashion directions.



**STANZIN PALMO:** Stanzin Palmo for her label Zilzom brought in hints of oriental details and then worked with digital art and thread work. Her fabrics were handmade Ladakh pashmina, Ladakh wool, silk, cotton, linen and rayon. The silhouettes were feminine and fluid, but the base was the Ladakhi traditional dress called the goncha, which featured gathers and wraps as the basis of construction.



**VINEET RAHUL:** The line by the brand Vineet Rahul was a look that offered a contemporary take on the interpretation of the Pichwai colours from the Nathdwara School, which appeared on handwoven chanderi and silks as prints and embellishments.



**THE POT PLANT:** Traditional tie-dye techniques of bandhani and shibori were used to create motifs of tiger stripes, leopard spots and abstract trees. Checks and stripes along with the motifs pulled the looks together. Staying true to their message of 100 per cent, all the fabrics used were 100 per cent natural. Silk with sheen, handwoven cotton and upcycled cotton added to the organic feel of the collection.



**PAYAL SINGHAL:** Payal Singhal's fabrics have always told a rich story with georgette, bits of velvet and organza, while the colours have been adventurous. From neutral white and ecru, the palette moved to periwinkle blue, pale rose and pops of neon with black. The collection was a grand study in embellishments, when threadwork, cutwork jaalis, leather embroidery, frayed tassels, appliqués, patchwork, pom-poms and 3D textures formed the highlights on the garments along with signature prints in the form of hand-painted blossoms and ikat.



**JAYWALKING:** The fabric choice was extremely exciting with neoprene, velvet, corduroy and suiting turned into stylish fashionwear. Detailing appeared to be the basis of the Jaywalking brand as graphic designs were combined constructively with fabric patches, trims and an assortment of practical pockets that added to the concept of surface ornamentation.



**AMIT AGGARWAL:** Amit Aggarwal used R | Elan fabric which is recycled plastic and still maintains the natural fluidity / flow of the fabric. Very noticeable were his distinct signature recycled polymer strips on the ramp along with the geometric compositions in the form of embellishments. Bringing in his expert design techniques, Aggarwal had plissé (a near constant for the creations for men and women), dramatic fine draping and 3D embroidery, which added to the extreme construction of the ensembles.



**AAVARAN:** The name Aavaran is revered in the world of Indian craft and fashion and this Udaipur based label has brought dabu mud-resist, hand dyed, block-printed garments into the limelight globally. Aavaran, started in 2011, is the brainchild of Alka Sharma, textile graduate from the Indian Institute of Crafts and Design. Aavaran was established in Udaipur by the Centre of the Study of Values (COS-V), a leading NGO working for the development of women and children in southern Rajasthan.



**ABRAHAM & THAKORE:** The brand Abraham & Thakore created fabrics for the Kurta 2.0 collection from Lenzing Ecovero, a sustainable viscose brand manufactured only from certified and controlled wood sources and produced with significantly lower emissions and water than generic viscose. This is a substantial upgrade from normal viscose, which is known for its not so environment friendly production process. This ensures tailoring sustainable lifestyle choices, contributing to a cleaner environment.



**ANTAR AGNI:** For the brand Antar Agni, fabrics have also been an important base; so a selection was made from linen blends, handwoven cotton, cotton zari and cotton silk.



**URVASHI KAUR:** Urvashi Kaur's rich selection of fabrics had handwoven khes from Punjab, detailed shibori, tie-dye from Churu in Rajasthan and maheshwari silks from Maheshwar. There was also khadi from Women Weave that supports and empowers women artisans in Madhya Pradesh.



**11.11/eleven eleven:** The fabrics that the 11.11/eleven eleven brand concentrated on were khadi cotton, organic cotton and from organic cotton manufacturers of knits, along with chambray khadi. The khadi was in solid and natural yarn-dyed stripes in varying weights, while some of the cotton was from an indigenous rain-fed organic cotton called Kala Cotton from Gujarat.



**MAKU TEXTILES:** The fabrics by Maku Textiles were restricted to jamdaani and khadi in dark hues of stark black with hints of pencil stripes or tiny motifs.



**PADMAJA:** Inspired solely by nature, Padmaja's creativity drew visions from the patterns of leaves, the gentle folds of petals. Padmaja's colours were drawn from natural tones of flowers, fruits, minerals and elements. The designer got her colours from the coconut, rose, marigold and other natural dyes sourced from recycled temple flowers and fruits. The designer's fabric choice too remained pure as her design team worked with the best weavers and dyers.



**SOHAM DAVE:** Soham Dave used especially handwoven fabrics that were created with the available resources for silk and cotton or silk with zari. Always promoting artisan clusters for his collections, Dave had expert weavers from the Phulia cluster in West Bengal to dream up the finest fabrics.



**GAURANG:** Gaurang presented the paithani, the much-loved traditional textile, in a modern mode as he brought the 18<sup>th</sup> century motifs centrestage but in a new avatar. The designer further experimented with the checked kota doria, turning it into a jamdaani canvas and patterned with Persian designs and mosaics. In addition, Gaurang accentuated the intricate mustard seed bandhani for the ornate weaves.



**ANURAG GUPTA:** The inspiration for Anurag Gupta was the Syrian artist and expert rhetorician Lucian of Samosata's novel *A True Story*, which encouraged him to use the owl, outer space habitat surreal flowers from the novel as motifs. He used these with great skill as surface ornamentation on handloom textiles. The show moved creatively from jacquard knitted sweaters to jackets and pants and then onto multi-layered silhouettes that were eye-catching entries on the runway.



**ESSÉ:** The fabrics selected to bring the garments to life by Essé were textured denim, organza, tulle, camo prints and 3D thread work like dabka. Colours were partial to monochrome tones with mustard, olive green, powder blue and rust making a constant appearance.



**JAJAABOR:** The Jajaabor label brought together a vast milieu of fabrics like khadi, silk chanderi, organza, jamdaani, tussar, georgette and banarasi weaves in chanderi along with gold tissue. To match these, the colour story was vibrant with neutral ivory, spicy turmeric, solid chrome, rich jade, basic sap and flamboyant fuchsia making a strong statement.



**BLONI:** The striking features by the Bloni brand were the engineered tie-dye effects that kept the clothes high on creativity. But it was the fabrics' choice that the designer Akshat Bansal paid strict attention to. His first option was Econyl, which was from marine plastic waste and had an iridescent reflective glow in the dark. The other materials that kept the theme on track were latex fabric, merino wool, recycled nylon and hard nets.



**SALITA NANDA:** Digital prints with embroidery in sequins and cut danas as well as hand-pleats were Salita Nanda's forte, which when layered perfectly on fabrics created unconventional versions of pop graffiti art and hybrid prints. Keeping the theme of the show #made differently intact, Nanda had freedom to use innovative and unique aspects of stencils, spray painting and unusual hand-painting on fabrics that featured a variety of woven silks, organzas, cottons and recycled polyester.



**SWGT BY SHWETA GUPTA:** Creating a collection with zero waste, designer Shweta Gupta for her label SWGT, revealed extreme detailing with smocking, pleating, threadwork, handcrochet and beadwork, which were the show stopping additions to the garments.



**ARCHANA RAO:** Archana Rao achieved great design success with 3D embellishments, which were superbly overlaid with sheers to cleverly present the visuals of the Blue Mountain range. The collection was replete with 3D appliques, earthy tones and lightweight organza ruffles. The mosaic embroidery and woven beadwork added a much-needed pop of colour.



**TAHWEAVE:** Staying true to her brand ethics, Sweta Tania of Tahweave brought revived age-old crafts with a ritualistic mix of screenprinting and hand weaves. Using discreet stripes and checks, with hints of jamdaani detailing the garments had an earthy appeal.



**ROHIT GANDHI AND RAHUL KHANNA:** Always ensuring that their fabric choice was lush and opulent, Rohit Gandhi and Rahul Khanna ensured that there were plush satins, frosty silks, sheer tulle and suiting organzas that brought grandeur to the ensembles. The crystalline hues were enhanced with an intricate lavish splash of pearlescent beaded elements, which revealed touches of minimalism.



**ARPITA MEHTA:** Selecting a fantasy of nude pink, champagne, gold, ivory, neon yellow and pink, designer Arpita Mehta added the colours and wove magic on rich lush fabrics like Tabi silk, Modal and silk organza. Giving the nouveau bride a classic but New Age look, Arpita brought stylish elements like coins, ghungroos, cowrie shells and then finished the effect with stunning prints.



**KAVERI:** Always partial to linen, which the Kaveri brand gets specially woven, there was just a minute hint of chantilly lace, organza and linen knits along with crochet embroidery and prints in splashes of gold.



**TISA:** Experimenting innovatively with organic yarns, all silhouettes were showered with intense detailing. Reinterpreting tie-and-dye techniques along with stripes and checks, the Tisa brand kept embellishments to a minimum.



**RAJDEEP RANAWAT:** The Sindh collection adopted its colours and designs from the Mughal era with the motifs of the Taj Mahal and Kutch as patterns. Bringing the beauty of the past on the ramp, Rajdeep Ranawat used the bandhani of Rajasthan and the gorgeous weaves of Baluchistan. The prints were a mélange of hues striking and studded with Swarovski crystals with lacquer finish.



**SVA:** There were intense structured silhouettes that were created with metallic surfaces interwoven into geometric textiles for the SVA collection. The hand embroidery was a lush and ornate offering that added immense luxury to the ensembles.



**DISHA PATIL:** Turkey, its grand architectural beauty and art, inspired Disha Patil; so there were motifs and patterns of the kilim or Persian rugs that were creatively woven into the garments. Along with the beauty of the Hayat Agaci, Goz, Fetter and symbols of grains, Patil worked some Ottoman architectural symmetry into the collection.



**DIYA RAJVVIR:** The Diya Rajvvir label's festive collection Rosette was a hand-painted story, which pointed to abstract roses created on feminine, flowing, diaphanous silk organza and suiting material. The embellishments matched the festive look of the collection as vintage beadwork highlighted the beauty of the separates. Colours had to be bright and festive; so, the choice fell on berry, mauve, dusty rose, marsala and blush.



**PUNIT BALANA:** Punit Balana's USP for his creations has always been his exclusive block prints, organic dyes, colours, eco-friendly techniques and silhouettes and the inspiration was the Rabari women and their craft. The colour card was dominated by black along with dry henna and buttercup, ideal for the upcoming festive season.



**RINA DHAKA:** Classic fabrics were on the list for Dhaka, and she selected twill, cotton crêpe as well as Lurex based crêpes, modals and satin. Colours showed a vibrant palette with lilac, fuchsia, orange, ivory for women. At times, there was a quirky, grunge look with hints of bling and metallic effects along with plissé and jacquards.



**ANUJ BHUTANI:** The silhouettes by Anuj Bhutani were a great combination of traditional structure and layered styling that resulted in a more contemporary offering of khadi. Embellishments and detailing played a stylish part as cutwork appeared periodically along with running stitches.



**KHANIJO:** The Khanijo label aimed at exploring unisex cuts, transforming traditional wear to high-street apparel. The silhouettes were natural, ensuring zero wastage with distinctly modern hues like soft dirty pinks, ivories, oatmeal and browns. Pockets, detailing, sharply cut jumpsuits, airy shirts cut from 500 count khadi linen, stone-washed denim trousers and shawl jackets, handwoven in khadi blankets called khes were eye-catching.



**THREE BY PALLAVI DHYANI:** The Three by Pallavi Dhyani brand's USP has always been partial to lots of layering with a few androgynous styles. The colour story for khadi was subtle with tones of grey, blue and favourites like white, livened up with sudden bursts of fuchsia.



**KA SHA BY KARISHMA SHAHANI KHAN:** With fabrics woven in Kerala, Madhya Pradesh and Bihar, the amalgamated appeal of the textiles made a striking impression on the ramp. The mélange of materials included the ever-popular handspun khadi, handloom cottons and chanderi, which were either plain or woven with shimmering zari stripes. The colours were a vibrant bouquet of hot pink, fiery red, eye-catching blue, neutral black, earthy green and grey.



**ABHISHEK SHARMA:** Abhishek Sharma turned his gaze on the traditional Mithila paintings and created an almost watercolour like canvas. This he achieved using fluid chiffon and satin along with organza as well as handloom silks. The colours followed the contrasting theme as lotus pink and muted pebble suddenly came alive with hues of the night. To add excitement to the ensembles, Sharma worked with yarn couching, appliqué, quilting, printing and then topped it all with very fine hand-embroidery. **FF**