

# COLLECTIONS 2020



NIKITA MHAISALKAR



ANURADHA KOLI



SHIVANI AND NARRESH



PARESH LAMIBA SIGNATURES

The Lotus Makeup India Fashion Week Spring / Summer 2020 in association with EBixcash was held at the Major Dhyani Chand National Stadium in New Delhi from October 9 to 13, 2019 where designers unveiled collections for the coming season of 2020.

The fabric choice of the designers was varied as traditional Indian textiles were used with organic fabrics as well as recycled plastic PET bottles—turning them into fashion textiles that will be seen in 2020. Broadly, when it came to colours white played an important role for the summer heat of India while multi-coloured hues of the rainbow were favourites. Prints were exotic with flora and fauna being great inspirations along with embellishments that appeared to add a great sparkle to the ensembles. **Meher Castelino** reports.



### **NIDHIKA SHEKHAR**

Aimed at the evolving girl, the collection called 'Periods' had a strong red phase with the colour palette staying true to red. Fabrics like organzas were in pure white with khadi and red linen highlighting the delicate embroidery and cutwork on the garments.



### **YOGITA KADAM**

With a range called 'Pranay-Ra', which blended geometry and symmetry, the colour story was yellow iris with traditional thread work of pearls and sequins that were handcrafted on pure silk and organza.



### **AMIT GT**

The inspiration for the detailing on the lavish creations was the Japanese Sumi-e paintings of regional landscapes in the use of ink with brushes. This was translated into hand embroidery with linear strokes along with hand-braided floral details and embroidery that looked like brush strokes on the gowns and dresses.



### **SHRUTI SANCHETI**

The collection called 'Blossoms' had a pastel line of colours, which started with cloud ivory, salmon, cherry blossom pink, azure blue and laguna green for the luxe textiles like pure silk, silk chanderi, taffeta and chanderi. There was a mix of hand embroidery, screen-printing and beadwork on the traditional silhouettes from Korea, which were reworked for global buyers.



**AMITA GUPTA  
SUSTAINABLE**

The 'Prith-WE' collection was inspired by the planet's deterioration; so, the beauty of hand-woven textiles was at the forefront with jamdaani and batik for fabrics. The other interesting aspect was utilisation of warp wastage from the looms and converting them into a range of exclusive garments.



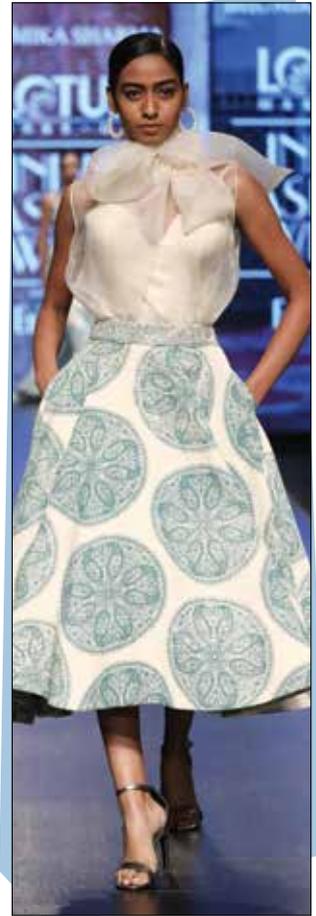
**ANURADHA KULI**

The show was a symphony of traditional ethnicwear from Assam made from eri, muga and mulberry silk and dyed with in-house cultivated indigo and turmeric. The collection was 100 per cent organic and handloom-woven, which revealed the beauty of the Assam textiles.



**BAREEK**

The collection called 'Intergalactic Luum' for men was made from natural fabrics that ranged from khadi to GOTS-certified cotton. There was jamdaani from Bengal and ikat from Telangana that added to the look of the garments. Old school arcade clothes inspired the motifs and featured distant star clusters, aerial battles and nebulas. The hand-woven fabric and natural dyes were derived from recycled PET bottles and the brand fused craft techniques with sustainable materials by working with craft clusters.



**BHUMIKA SHARMA**

The stylish offering called 'Nejma' was inspired by Moroccan architecture; so, there were prints, geometric patterns and bright hues. Also seen on the ensembles were French knots, resham thread-work with pearls, gold and silver touches for fabrics like georgette, silk organza, linen, satin and chiffon. Zelij tiles influenced the prints, which were in shades of red and aqua on an ivory background.



**DHI BY ANJANA  
BHARGAV AND ANKITA  
BHARGAV MEATTLE**

This was a collection that worked with zero waste for the traditional lehengas with sustainable Indian fabrics and weaves that were turned into modern day classics.



**DIKSHA KHANNA**

The 'Pine Breeze' collection had an androgynous look with nature inspired motifs for loosely-pleated denim patched with sheer chanderi layers. There was tie and dye for the ribbed hoodies and the shibori panels along with leftover scrap yarns that were dip-dyed and used to create unique fringe patterns. Linen denim, jersey, organic hand-woven khadi, denim and hand distress denim, along with eri, and hand woven linen was the centre of attraction.



**DOLLY J**

For the glamorous line of red carpet gowns, hand-woven textiles like banarasi silk had embroidery with chikankari while the fine tulle was microhand-pleated and had a sheer look in colours, which were pink peacock, lilac, silver and red.



**FALGUNI AND SHANE  
PEACOCK**

The very eccentric digital prints appeared for the fabrics along with blinding bright glitter colours for the denim with a Seventies look and an extensive rainbow of hues for the sheer as well as solid materials.



### HUEMN

The highlight of the collection was that all the denim fabrics used was made from recycled plastic, which was recycled ocean plastics. There were handcrafted details and hand cut appliqués that added to the look of the garments.



### ANAMIKA KHANNA

Bringing the theme of the show MyFashionMyTribe to the forefront, the designer created an impressive line of artisanal embellishments and a mélange of embroidery and prints, which were used for the layers of garments that included long skirts, tunics, pants, floor sweeping shrugs and gowns with glorified harnesses.



### LOVEBIRDS

It was the athleisure look with a lot of sporty silhouettes that were inspired by Debra Smith's fabric collages and Robert Motherwell's Ab Ex NY paper works, which brought a lot of pleating for the skirts and dresses in mid tones to suit the comfort level of the garments.



### JENJUM GADI

Tribal colours and motifs were the focal point of the collection for men, along with embroidery, texturing with various stitching, draping and layering techniques.



### MANISH ARORA

Staying true to his look of extreme construction and arresting silhouettes, the designer brought in his trademark psychedelic prints along with appliques in myriad colours with sparkling glitter that made the garments an arresting visual experience.



### MAHIMA MAHAJAN

For the collection 'Miroir', it was a kaleidoscopic use of mirrors and sequins embroidery for the rich fabrics that featured a lavish use of floral motifs.



### MANOVIRAJ KHOSLA

When the collection is called 'Jungle Metal', it has to have the look of the title so the menswear emphasised the embellishments with traditional kantha work that was blended with metallic leather, animal prints, foiling and denim to give the wild look for the garments.



### MUNKEE.SEE MUNKEE.DOO

The brand created by Teresa and Utsav Pradhan revealed how they had turned the basic wardrobe garments which were updated and reworked with textiles like cottons that were hand-woven in Manipur. Working with hand woven developments, the collection focused on clean lines.



### NIDHI YASHA

The collection called 'A Pathway to Monet' was created from silk brocades, satin-faced organza, hand-woven silks as well as silk charmeuse with brush stroke prints. Fringes, tassels, french lace overlays, french knots with kantha stitches and beadwork; added to the drama of the creations.



### NIKITA MHAISALKAR

It was a luxe prêt collection that featured Indian crafts. Called 'Savannah', there was the old school of organic raffia embroidery technique using upcycled palm raffia that was visible on the garments as the mainstay of the ornamentation.



### NITHYA REDDY

The bespoke prêtwear called 'Fiora Tales' with floral embroidery was inspired by the beautiful floral walls of vintage French houses. Organzas, cotton and embroidered lace worked well for the dreamlike creations.



### NITIN BAL CHAUHAN

The collection called 'The Gatekeeper' had opulent hand embroidery inspired by pixelated forms of monuments and sculptures along with 3D printing. With an overplay of gold, 3D embellishments completed the extreme look of the clothes that had a striking visual appeal.



### NOTEBOOK

This was a simple line of clothing for the urban workingwoman who looks for utilitywear. The inspiration was school uniforms and the fabric base was menswear fabrics that gave the womenswear a unique look.



### PARESH LAMBA SIGNATURES

It was stylish menswear in cotton and linen, but the focal point was the splashes of pop colours that appeared periodically as brush strokes to add to the pizzazz of the garments.



### PARUL AND ASHIE

The collection called 'Rosil' had intricate surface ornamentation in the form of chikankari embroidery and delicate blooms of patti kaam along with soft pleats, ruffles, flounces and fringes for the vintage look of the ensembles, which was inspired by the days of *Gone with the Wind*, *Pride and Prejudice* and *The Thorn Birds*.



### PAWAN SACHDEVA

'The Trailblazer' collection had all the rustic textures and patterns created in menswear fabrics that were lightweight in a colour palette that moved from dark to medium; so, there was grey and black along with denim blue, mustard and green.



**PRAMAA BY  
PRATIMA PANDEY**

The base of the collection was rich chanderi fabrics as well as hand-crafted and hand-washed handlooms with opulent embroidery of flora and fauna to highlight the collection called 'Dastaan'.



**PAYAL JAIN**

'The Crescent Moon' was an all-white collection of dresses, skirts, blouses and fluid coat shirts that were designed from translucent chanderi, gossamer silk organza, chiffon and georgette along with muslin and linen. The mainstay of the ensembles was the embellishments that were taken from ancient Indian heritage. There was chikankari, zardosi, resham-dori, shisho-bharat, mukaish, tilla-marodi, daraz and stitch-tie techniques for the weaves that were intertwined textiles created from starch with multiple textures and detailing for each garment.



**RAHUL AND ANUSHKA**

The line was created from hand-woven fabrics from Jharkhand and embellished with hand embroidery that reflected tribal arts and crafts of the lands.



### RIMZIM DADU

Known for her signature materials with steel wires and metallic cords to create an amazing look, Rimzim Dadu once again used the same technique to bring waves, ripples of the ocean on the garments, in rich jewel tones of gold, bronze, emerald and teal. Introducing menswear, the fabric technique continued for the Nehru jackets and sherwanis.



### SANJUKTA DUTTA

Bringing the beauty of the mekhla chador to the forefront, the mulberry silk was used for the 'Aakaash' collection along with the many shades of blue that were inspired by the sky.



### RAJESH PRATAP SINGH

Presenting his version of summerwear, the all-white collection had bursts of neon hues in the form of polka dots and stripes for the totally western line, which was created from sheer tulle as an overlay for the dresses, tunics, pants, and pinafores in solid fabrics.



### SCHULEN FERNANDES FOR WENDELL RODRICKS

There was a distinct tribal influence of body painting in the 'Zentangle' collection but with large doses of Goan touches, which were created in the form of fluid dramatic garments. The fabrics revolved around cotton, Lycra, linen and georgette as the base of the ensembles, while the colours were a resort palette of white, silver, sand and azure blue. In addition, there was an elaborate use of flowers, lace, wire, beads, plastic, bamboo, metal and feathers that turned the clothes into perfect beach and resortwear.



### SAMEER MADAN

It was a colourful look for womenswear that offered body con dressing along with colour blocking. The use of satin and organza created volume for the garments along with leather appliques that added to the focal point of the creations.



### SHIVAN AND NARRESH

The 'Seoul Series' collection inspired by the visit of the designers to South Korea had five new prints from the oriental country called Mujigay, Seoul Soul, Morning Calm, Kurt and Hututi. There was lavish use of Korean PVC, silver foil, metallic, melange jersey, hand-woven lace, leather, organza, velvet and crêpe along with the Korean motifs. There was also a profusion of flora and fauna prints, which were visible on the puffer and bomber jackets, sweatshirts as well as oversized silhouettes.**FF**