

EXPO OF COLOURS



It was described as the first phygital fashion week, and the FDCI's Lotus Makeup IFW turned out to be a riot of colours, reports **Meher Castelino**

The first phygital fashion week was organised by the Fashion Design Council of India (FDCI) for the Lotus Makeup India Fashion Week Spring/Summer 2021. Forty-three designers unveiled their collections that revealed a grand expo of fabrics, colours and detailing for the Indian and western collections. Keeping sustainability in mind, the designers were inspired by the various textures and textiles that were either recycled or had zero-waste concepts, which were specially created for the collections. The colours were a rainbow of hues depending on the looks and the theme, but prints appeared in all shapes, sizes and inspirations from the world of flora and fauna.



RINA DHAKA

It was a very fragile collection that was inspired by the journey of migrant workers; so the fabric choice was delicate lace, tulle, chiffon and crêpe with a hint of brocade and tonal embroidery that featured appliqués and patchwork in white thread, cutwork or silver foil. The colours were restricted to white and pastels like beige, off-white, nude and the palest of pink.



SAMANT CHAUHAN

The collection was called 'Ode' and it was an homage to colours of the next season. The base fabric was silk with the intense white embroidery, as well as silver and metal work that was splashed all over the line of long evening gowns in bold silhouettes. Shades of red, black, white, blue, yellow, jade, purple and nude offered a wide colour card to choose from.



SHANTANU AND NIKHIL

The line was a futuristic look at fashion and therefore called 'The Declaration 2034'. The colour palette was decadent with the shades of power navy, off-white, olive and black showing the authoritarian look and silhouettes of the line. The detailing was created with insignias, which appeared on different parts of the garments, while the layering along with fine machining and pinktucks gave the clothes a military-regimental feel.



TISHARTH BY SHIVANI

It was the pop candy colours that were the highlight of the collection called ‘Connected’ and the name was derived from the metal bucks and chains that held the different parts of the garments together. The silhouettes were simple and basic, but it was the cutouts and the detailing that held the look together for the western line of dresses, skirts and blouses.



GAYA

For the collection ‘The World of Gaya’, it was a loungewear line with a sporty touch, divided in two sections that featured prints and denim. The fresh tropical print of the Palm Leaf Collection in vibrant colours was teamed with intricate thread and bead embroidery. The denim look was treated with the different washes and texturing. There was a wide range of garment categories like kaftans, camisoles, robes, pyjama sets, track suits, bomber jackets, t-shirts and camisoles, which were created in luxurious silks and breathable cottons.



RIMI NAYAK

With prints of tropical foliage as the base of the collection called ‘Bloom’, which was in bright and vibrant colours, the look was a carefree line in soft fabrics that were ideal for the coming spring and summer seasons.



DHI

The designer showed a collection called 'Mirror Me' which was made in sustainable soft organic cotton (Oeko-Tex Standard 100) and hand-spun khadi, which ensured that there was zero wastage. The colours favoured were bold neutrals along with navy, aqua and touches of muted tones.



RAJESH PRATAP SINGH

With handlooms, glass cotton and silk satins, the collection called 'Fall. ing.2020' featured pintucks on the designer's classic whites. The colours were bright pastels and some hot hues, with extensive hand-block printing techniques and weaves that were created in the designer's Neemrana textile units.



ARCHANA RAO

The collection called "The Wild Flower" by Archana Rao for her Frou-Frou label was all about recycled and upcycled fashion. The tulle pieces were created from leftover fabrics and the embroidered pressed flowers were designed by using scraps of fabrics in different colours. Detailing came in the form of pearl collars and hand-embroidered leather cutouts, while the broken china mosaic print on leather was further highlighted with pearl detailing. Colours were strong and dark with khaki appearing for trench coats with scalloped detailing.



LIMERICK BY ABIRR N NANKI

Against a backdrop of sheer and solid fabrics there was a merging of mixed crêpes and organzas as well as a colour story that revolved around pink and ivory with an abundance of floral motifs as the focal point of the creations.



RANNA GILL

'The Floral Opulence' collection was all about images of lush gardens, cool hues and florals that bloom; so, the fabric choice was georgette and satin in a colour card of ivory, black, marigold and hues of ruby, green and floral. There was a bohemian vibe about the collection with the signature prints and the embroidery often highlighted with playful tassels.



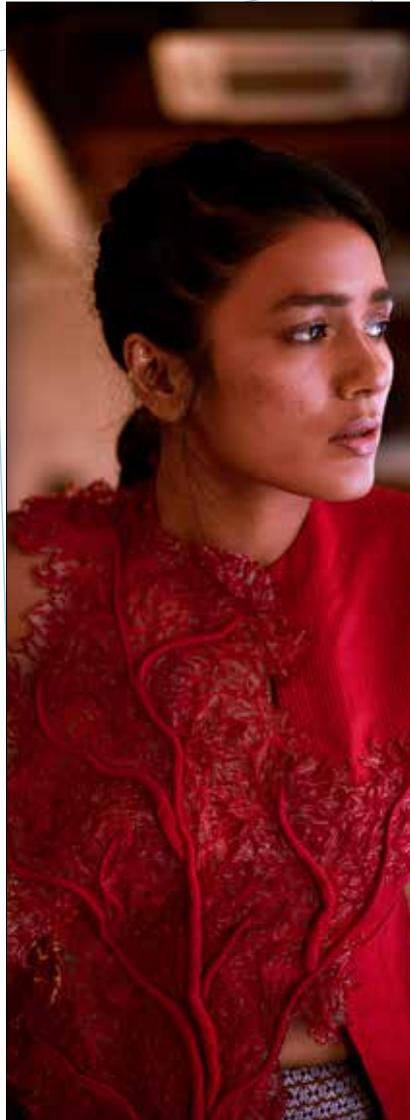
NIKI MAHAJAN

Bringing to the forefront was 'The Midnight Sky' collection from the designer for which she worked with master craftsmen from the bylanes of Lucknow and used the silver metal wire embroidery for delicate patterns. Interspersed with shimmering mirrors and tiny pearls, the garments were in midnight sky shades of grey, blue and purple all aimed at great formalwear dressing.



GUAPA

‘The Enchanted Forest’ collection was all about prints of flora and fauna, when motifs of mystical doe, magical bunny, cherry bird, tree of life and the marigold flowers were the focal point. Blanket stitches, cutwork and smocked pleating further highlighted the ensembles, which the designer ensured were from biodegradable fabrics that will reduce waste and upcycling.



VAISHALI S

The collection called ‘Rebirth’ was just that, as could be seen in the various weaves of different textures. Chanderi was the veil and there was zero waste, which the cording, along the khann weave from Guledagudda added to the look of the garments. The Murshidabad silk from Bengal was interlaced into the raw fabric of a Maheshwari heirloom. The innovative signature cording by the designer was amply visible in the collection, along with the extreme silhouettes and detailing.



GAURI AND NAINIKA

It was a romantic line of berry coloured, hand-painted, polka dots and striped prints with tulle and flowing crêpe being the centre of attraction along with velvet for appliqués. The colours that gave life to the collection were scarlet red, bottle green and classic black for ensembles that were aimed at after dark glamour.



NITIN BAL CHAUHAN

The collection 'Naevus' inspired by the Jallianwala Bagh massacre, had military overtones in colours of red, nude, pink and black with bold prints and detailing, which revolved around belts, metallic accessories and 3D embroidery that matched the Victorian lace collars and cuffs.



PAYAL JAIN

The 'Holy Script' collection was inspired by the ghats of Benaras; so, the fabrics created in weaving clusters was a blend of cotton and silk chanderi, organza and munga. There was lavish use of jacquard techniques like *katrauan* and *kadua* woven in silk yarn. The colours were rich vermilion, lapis blue, emerald and sulphur yellow with painted strokes added for more fashion interest.



SIDDARTHA TYTLER

It was a bold and—at times—unisex collection in glittering brocade, cotton, mulmul, leather, suede, linen and crêpe as the base. In addition, the razzle-dazzle and intense shimmer added to the formal nature of the clothes. Fine threadwork along with great surface ornamentation, some interesting motifs and contrasting appliqué work offered fashion that was bold, daring and different.



NATURALLY ANURADHA

It was a beautiful collection of saris, mekhela chador and dupattas, which were woven in endi, muga and nuni silk as well as spun silk and pure cotton. The threads were 100 per cent vegetable dyed with materials like turmeric, lac, iron, harda and manjista, which allowed the designer to remain on the organic path.



ASHIMA LEENA

It was a grand bridalwear collection called 'Umme Rabab' in chanderi and brocade along with antique gold fabrics with tiny hand-embroidered beads. The colour story revolved around turmeric, soft dusky pink, ivory, pomegranate red, iron black, beaten gold, bold pinks, deep emerald, sand and beige with appliqué work and French knots as well as zardosi embroidery. The intricate paisleys were given a touch of hand-embroidered, beadwork along with hand-made tassels.



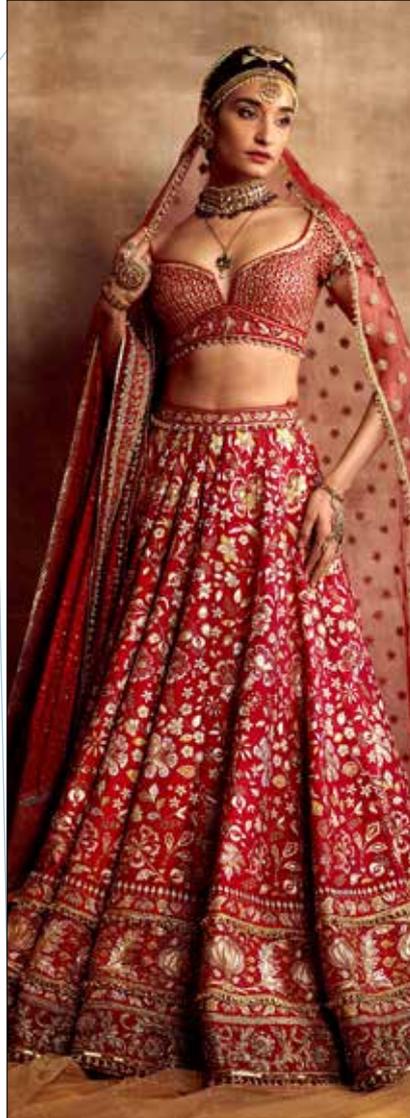
ABHISHEK GUPTA

Paying tribute to the city of Benares, the collection of the same name was an intense study in intricate white thread embroidery. The floral and paisley motifs were the perfect form of surface texturing, while the appliqués, pleating textures and silhouettes added to the beauty of the collection. The addition of brocade lining for men's sherwanis gave the garments an opulent appeal.



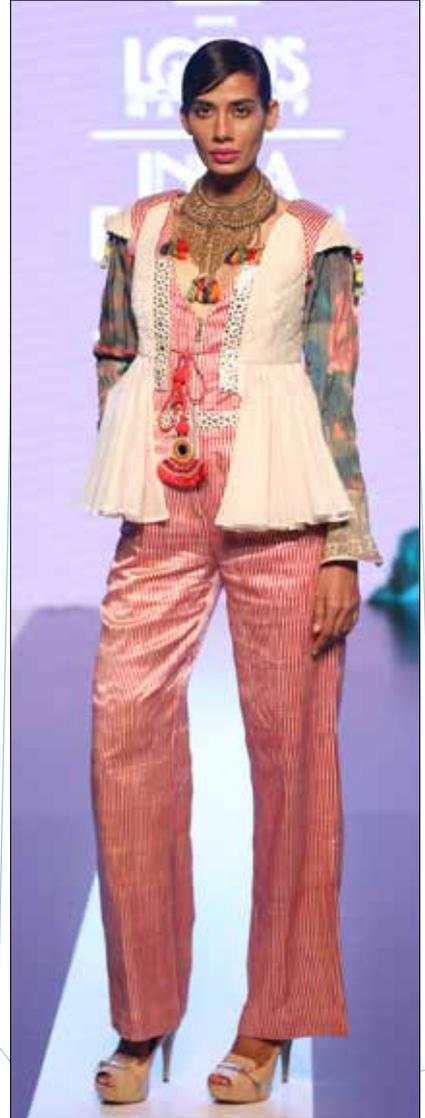
VARUN BAHL

The line called 'Bloom' was demi-couture '20 offered with pure silk organza and satin as the base. The 3D embroidery and the gorgeous fabric flowers that encircled the neck and bodice were hand crafted along with the ruffles and pleated detailing. The colour story was restricted to black, red, pink, bottle green, dusty pink and ivory, which were highlighted with bugle beads and detailing.



TARUN TAHILIANI

The collection called 'The Age of Innocence' was amazingly embroidered in meenakari colours like aqua, shell pink, pale jade and tea rose and had the jamawar as the favoured fabric. There was the addition of exquisite pieces with prints that were originally hand-painted and then heavily hand-embroidered.



VIRTUES

The collection called 'Indian High' Spring/Summer '21 had a gypsy vibe about it and was a kaleidoscope of fabrics, patterns, designs and colours. From the mashru from Patan to the chanderi and the mirror work from Kutch, the robes, jackets and anarkalis were an unbelievable mix of different concepts. The digital prints were blurred inspirations from treasured Raja Ravi Verma prints and the beadwork on the edges along with threadwork and mirrors was from Kutch.



BLONI

The collection called 'Allogamy' was all about new age fabrics with neon and iridescent or metallic colours as the centre of attraction with recycled plastics. The handcrafted pieces using traditional techniques were seen via the sustainable process.



NIRMOOHA

Inspired by the look of the vintage wardrobes, the fabrics used were a selection of authentic wool that blended with handspun muga silk and silk organza to form a textile collage. The colours were a mix of maroon, teal blue, coffee and mauve with origami details such as geometric patchwork and pleating techniques.



SUNEET VARMA

It was a cool ethereal pastel look called 'The Eternal Lightness of Being' in soft hues like yellow, sombre pink, lime and blue, along with ebony and ivory with a sprinkle of aqua and colourful prints. The fabric base was as breezy as the collection with crushed georgette and organza along with crinkled chiffon as the foundation for the garments.



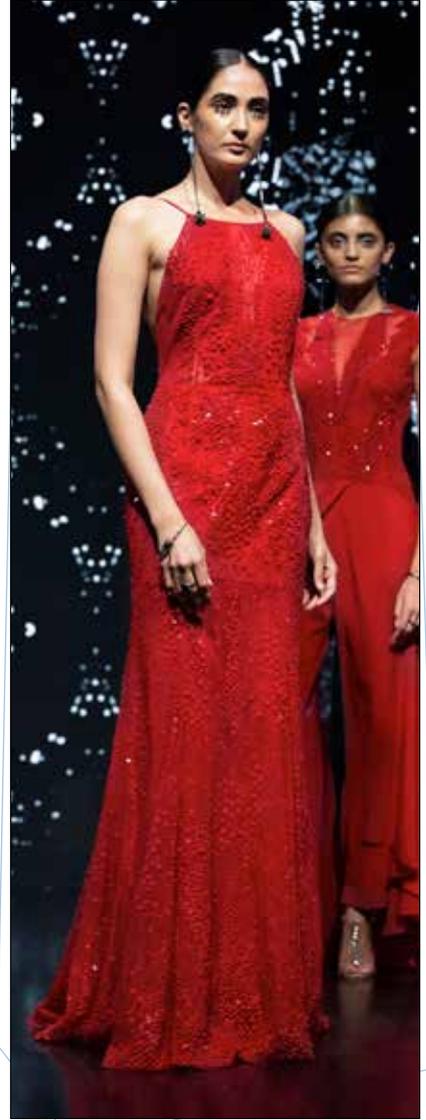
NIKITA MHAISALKAR

Inspired by the soul of Turkey, the ‘Guzel SS 21’ collection had touches of the country like the magical minarets, tea gardens, souk bazaars, labyrinths and olive groves. The rich colours of gold and bronze were highlighted with precious coloured stones. With the traditional handloom techniques, the textures and story of the carpet prints was visible on corduroy and sustainable bamboo jersey for the sharply-cut evening suits, kaftans, jackets and balloon-hemmed maxis.



PAWAN SACHDEVA

The all menswear line called ‘Blitzen’ had a strong colour palette, which started with inky blue and black, moving on to grey and shiny metallics. The reflective tapes and PU fabrics were the main elements of the collection, while the coated and proofed outerwear gave the apparel a futuristic look. The zipped t-shirts and jogging pants were functional and at times inspired by contemporary industrial design and the tech revolution.



ROHIT GANDHI AND RAHUL KHANNA

‘Parallax’ was the name of the collection, which was aimed at the modern bride and groom. Red was the colour along with black and ink that was restricted to womenswear, while the men’s line was in all black. The metallic, intricate embroidery gave the textured silk and velvet tuxedos for men a modern touch. Draped silk and organza were the options for womenswear along with layers of shimmering embellishments for the gowns, jackets and eveningwear.**FF**