

Winter/Festive 2019

Showcases ground-breaking fashion trends on runway



LAKMÉ
FASHION
WEEK
IMG | Reliance
NEXA

The Lakme Fashion Week (LFW) Winter/Festive 2019 edition took place from August 24 to 25, 2019 in Mumbai. LFW once again spearhead conversations around innovation, creativity, circular fashion, cutting edge design and technology at the latest edition. "Lakme Fashion Week has always focused on launching ground-breaking beauty and fashion trends and showcasing them on the runway. The Winter/ Festive 2019 was bigger and further pushed the boundaries of India's premier fashion event," Ashwath Swaminathan, Head of Innovations at Lakme said.

Jaspreet Chandok, Vice President and Head of Fashion, IMG Reliance Ltd said with the Winter/Festive edition their is redefining the benchmarks set by LFW in the past. "The Winter/Festive 2019 edition is extravagant in every way. We are redefining our benchmarks and put forth new ideas in fashion, along with a focus towards making the platform more inclusive, sustainable and global," he said.

LFW hosted at the St Regis had new batch of Gen Next designers. The six designers who showcased their artistic vision at the fashion gala were Sahib Bhatia, Ankita Srivastava, Akanksha Aggarwal from New Delhi, along with Gaurav from Ghazipur, Mumbai's Manjushree Saikia and Stanzin Palmo hailing from Ladakh.

Like every year, this season also witnessed some of the most prominent Indian designers, such as Abraham & Thakore, Rohit Gandhi + Rahul Khanna and Ritu Kumar, on the schedule. There were also some exciting collaborations this time around, including Amit Aggarwal's association with Reliance Industries Limited's textile arm, R-Elan. And topping it all off is Gauri & Nainika's return to Lakmé Fashion Week—the label came back with a grand presentation for the finale, with Kareena Kapoor Khan playing show stopper.



Urvashi Kaur's Masira collection



Her collection was thoroughly expressed with inspirations from the works of Ethiopian artist Dawit Abebe, whose paintings and graphic colours formed Urvashi's collection backdrop. The designer first selected her colour story, which started with grey and black and then swiftly moved to inserts of teal, ecru and deep blood red. To this colour board, she added Shibori in multi-colours and some tactile thread work along with block prints. Next Urvashi turned her attention to a vast rich selection of fabrics that had hand woven Khes from Punjab, detailed Shibori, tie-dye from Churu in Rajasthan and then chose Maheshwari silks from Maheshwar. There was also hand-woven Khadi from the Women Weave that supports and empowers women artisans in Madhya Pradesh. There was impressive symmetry in Urvashi's engineered silhouettes. Multiple panels were balanced with seams and woven stripes. Her leitmotif has always been intricate hand pleating, which was creatively seen on natural textiles along with Kantha work.



Anurag Gupta presented A True Story

Power dressing for men and women is what Anurag aimed for with his collection, which could be quite experimental, yet aesthetically impactful but at all times very wearable. Turning his creativity towards the owl, outer space habitat surreal flowers from the novel, Anurag used these with great skill as surface ornamentation on handloom textiles. The journey of 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. There was an element of battle-ready, regimental, touch for the garments, with the colours staying true to brown, khaki, black and white. Opening the show with an extended sleeve, white shirt under a sweatshirt with pants, a waist coat with beige long-sleeved shirt dress, the designer ensured that they were striking entries. Soon it was a sweatshirt in black and white print, the khaki hoodie sack dress, black hoodie maxi and a long-sleeved floor length dress with a cloth Obe that followed the theme of the show.





Kunal Rawal's Confluence presented by boAt

The line unveiled fashion for men who are looking for adventure in their wardrobes. Sharply cut bespoke street wear appeared with Kunal's distinct unique motifs. Deconstruction was taken a notch higher in style; with design techniques that lifted the humble kurta to wedding wear level. Heritage played a major role with Indian handlooms being the crux of the collection for kurta overshirts. Craft touches were added with embroidery comprising prints and patterns. Kunal's addition of the rodeo grunge effects was observed in the distressed looks and layered cuts. The designer attempted to set an anti-trend but with multiple options that would allow the trendy male to make a definite fashion statement. Fashion directions that Kunal projected featured the introduction of the mini Bundi, curved or sharp hemlines for sherwanis/bundgala jackets and added epaulettes to them to project a trend setting look to the collection. Some of the eye-catchers were the button less black bundgala, a solidary dhoti/kurta/jacket entry, long soft shirt with a rear harness, a stylish hoodie, waistcoats with lapels or high slits for shirts and a reverse closure shirt. The silhouettes were lean and fitted with the trousers being extra tight.



Gaurang's spectacular Peshwai collection

The "Peshwai" collection on the runway was a grand mélange of fabrics that were from the Deccan Plateau and associated with Peshwa royalty. The designer experimented with the checked Kota Doria turned it into a jamdaani canvas and patterned with Persian designs and mosaics. Here the designer creatively played with pure white, which gently flowed into shades of yellow, orange and rose red. For the ladies, there were sumptuously woven saris in dazzling weaves along with grand ethnic wear. The splendid saris with their amazing patterns featured motifs of birds, trees and flowers in magnificent colours and patterns. The broad glittering and dazzling gold borders as well as the rich hues of the design, turned the saris into creations that one only dreams of. The collection of kurtas, were in two gorgeous silhouettes-either slim and elegant or full flared with a voluminous style. The collection of lehengas, cholis, and dupattas were in a myriad combination of glittering weaves and Bandhani designs as well as contrasting colours that brought regal splendour on the ramp. For the men, Indian traditional attire followed the theme with kurtas, bundies, dhotis, dupattas and Sherwanis making a strong fashion statement in the fabulous glittering textiles.





Anushree Reddy unveiled “Gulaal” the bridal collection

“Gulaal” the bridal collection was the central inspiration of the creations, as it represented romance and femininity for the ensembles that looked ethereal in soft sheer fabrics. There was a profusion of lush silk organza, Chanderi and fine tulle that was turned into mesmerising creations. Regal lehengas, sensuous cholis and swirling dupattas floated down the ramp on graceful models. The colours were ideal for the splendid bridal trousseaux as shades of mauve danced with warm apricot, while striking mulberry played hide and seek with shadow grey along with crimson, seashell, teal and midnight blue. Creating fantastic geometrics with glass beads and zardosi from the Mughal era, the patterns had hints of Pietre Dura with peonies, hydrangeas and poppy flower motifs. The exquisite embroidery was at times magnificently ornate as it was splashed lavishly on the garments. Each ensemble was impeccably tailored and finished with love and care. The stunning lehenga, choli, dupatta, trio were breath taking in their visual beauty. Gowns floated down with the most amazing embellishments while the capes gave a new fashion direction to the tradition Indian bridal wear. The two entries in bright red were a glorious gown and fantastic lehenga, choli and dupatta.



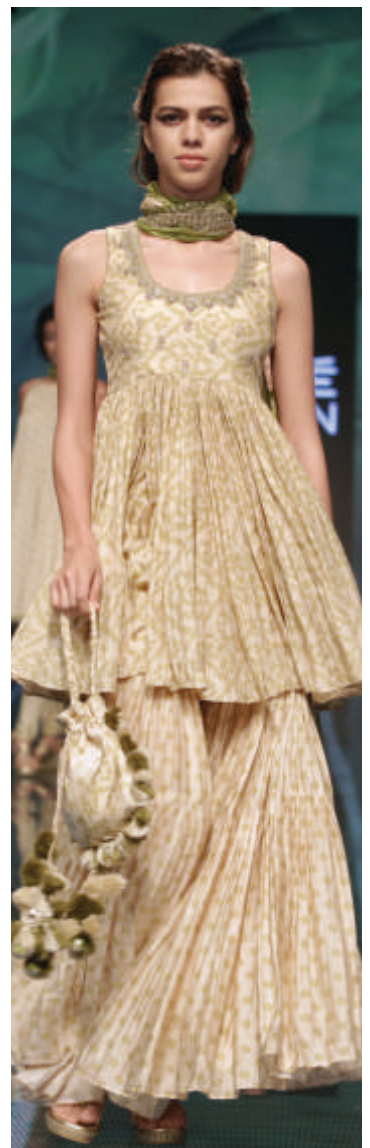
Arpita Mehta's bridal wear story

Arpita's collection was a great mélange once again of fabulous beauty, bohemian chic and of course a celebration of bridal wear. Selecting a fantasy of nude pink, champagne, gold, ivory, neon yellow and pink, the colours wove magic on rich lush fabrics like Tabi silk, Modal and silk organza. Giving the nouveau bride a classic but New Age look, Arpita added stylish elements like coins, ghungroos, and cowrie shells and then finished the effect with stunning prints. Silhouettes were elegantly eye catching as intricately embellished jackets, slim kurtas, flowing shararas and stylishly belted kaftans offered comfort wear during the bridal festivities. Opening the show in feminine cream printed pre-stitched sari, mirrorwork kurta, capes, a jumpsuit with layered frills the show moved to the dazzling yellows. A trapeze style top was worn with bell bottom pants, while the mirror work, long kurta and the trio of a lehenga, bikini top and dupatta offered a fusion look for bridal wear. For the pink section, Arpita brought in frilled, layered, flared pants and cover, shararas with a kaftan style kurta and a mirror work jacket styled with lehenga and dupatta. Strappy kurtas, saris with glorious floral embroidered capes that had convenient side slits for the arms that offered style with comfort.



Punit Balana's collection Rabari

Punit's USP for his creations has always been his exclusive block prints, organic dyes, colours, eco-friendly techniques and silhouettes. The colour card was dominated by black along with dry henna and buttercup, which will be ideal for the coming festive season of Ganapati and Diwali. The glamorous creations would also fit into the wardrobe of the brides for the coming wedding season, when the ladies shop with their entourage for the Mehndi/Sangeet as well as the biggest day of their lives. The amazing embroidery that Punit selected was intricate Amla, mirror work and Dori work that added to the glamour of the creations. Opening the show with the only full black, heavily, embroidered skirt and shirt, Punit moved to a black and white spaghetti strap maxi, lehengas and saris with mirror work cholis. Moving to the bright yellow look, there was Bandhani for lehengas, saris, kaftans, trapeze top with skinny pants and an eye-catching jacket teamed with a full-flared skirt and shirt. For the henna colour card, there was the fluid printed angular dress, a delightful lehenga choli with a soft robe that ensured that the ensembles would be ideal festive favourites.



Bridal extravaganza by Diya Rajvir Collection

The label's festive collection "Rosette" was all about romance that will last forever with creations that celebrate the bridal event. The brand's distinct leitmotif was the hand painted story, which pointed to abstract roses created on feminine, flowing, diaphanous silk organza and suiting material. Detailing came in the form of exaggerated shapes, while the expertly constructed ensembles were the basis of the garments. Colours had to be bright and festive so the choice fell on berry, mauve, dusty rose and blush. While women's ethnic wear had all the glitz and glamour with a strong emphasis on mauve and Marsala, the Indo-Western silhouettes at times veered towards the Western options, to enable the bride to select from myriad choices. The appeal of the collection lay in its almost Victorian aesthetics combined with stylish fashion, though some hints of gothic romance however were thrown in with the billowy silhouettes when the designers unveiled surreal images. The long flowing satin skirts were teamed with bikini corsets and faux bubble sleeves, while the body-con mini heavily embroidered with roses, was topped with a sheer floor-length robe.



Grand Finale by Gauri & Nainika

This year the Lakmé Absolute Grand Finale took the celebration a notch higher with designers, Gauri & Nainika making a comeback as the Finale Designers and showcasing new age feminine collection inspired by #FreeYourLips. The magnificent venue of Richardson & Cruddas in Mumbai turned into the perfect stage for the showcase of the fun, free, light and elegant collection by Gauri & Nainika. The brand theme for this season, #FreeYourLips was all about lightness with energy and not letting anything weigh you down which was in synergy with Gauri & Nainika's design philosophy. Their collection reflected power dressing of the 80s to the golden era, styles which are fun, free and light, sharp detailing, dramatic and fluid silhouettes, vintage botanical illustrations and intricate hand embroideries with hints of shimmer in strikingly bold colours. The colour scheme was inspired by the bold and striking shades of the Matte Revolution Lipstick range.



Manish Malhotra's 'Love & Care'

Maahrumysa encompasses the designer's love for fabrics as he believes fabric is the soulful thread that binds fashion like no other. Romancing the festive mood and crafted for lighter occasions at destination weddings, the collection breaks away from the traditional warmer hues of red and brings in a fresh palette of classic shades such as white, ivory, beige, ochre, grey, salmon as well as signature gold of the label exuding an luscious vibe. A celebration of the sponge trend, the collection showcased long trails and veils with intricate embroidery. Flowy skirts, spectacular tops, edgy crop tops and long tapered tops made their presence felt on the runway. Sharp tailored jackets, dapper bandhgalas for men heightened the glam quotient of the collection. Inspired by the Indian fashionista's diversifying wardrobe and rise of delicate wear in her closet, Love & Care has been created to provide expert care solutions tailor made for each special type of fabric.





Rajdeep Ranawat's Sindh collection

"Sindh" was the ethnic version of style that was seen in novels like 'Great Expectation' with Estelle the heroine as Rajdeep's muse for his creations. The 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 had the Bandhani of Rajasthan and the gorgeous weaves of Baluchistan that infused his collection to life on the runway. The prints were a mélange of hues so striking that when studded with Swarovski crystals with lacquer finish the ensembles were a visual treat for the senses. Mixing the colours and prints in an amazing manner, Rajdeep opened the show with a black/white, cropped pants, shirt and soft robe followed by a mirror work short jacket over dhoti pants, shararas and asymmetrical kurta. Wide belts looked amazing for dresses over pants, while the wrap dhoti with a mirror work blouse, the bralette, a soft printed empire line maxi and the shararas with kurti, robe or embellished belt, had great best-selling possibilities. The lines of lehengas were worn with wrap kurtis, bikini tops, impressive belts, one-button jackets or ornate boleros.



Gypsies and Bohemia by Payal Singhal

Drawing her creative ideas from folklore especially the Islamic architecture and the colours of bazaars in Turkey and Morocco as well as the 10th century gypsy vagabonds. Payal'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 thread work, cutwork jaalis, leather embroidery, frayed tassels, which were the leitmotif of the collection; appliqués, patchwork, pom-poms and 3D textures formed the highlights on the garments. Payal's signature prints came in the form of hand painted blossoms and ikat. Catering to an international clientele who loves indie sensibilities, Payal offered jacket-cholis, lehenga-salwars, bomber jackets and deconstructed blazers along with her famed drop crotch pants, cropped skirts, saris and coordinated sets.