



Shruti Sancheti

Mayank Anand Shraddha Nigam

Krishna Mehta

Anita Dongre

Gaurang Shah

Payal Kapoor

“PAYAL KAPOOR PAID TRIBUTE TO THE CRAFTSMEN WITH HER EXQUISITE *DHOTI*-STYLE MINISKIRTS WITH BENARES HALTERS, TWO-TONED TIERED MAXI SKIRTS TEAMED WITH PEPLUM BLOUSES, CUTWORK SCARVES AND MULTICOLOURED, LAYERED LEHENGAS WITH COVERS.”

GAURANG SHAH worked around the beauty of *kanjeevarams*, *kalamkari* and *zardozi* for the saris, *kurtas* and *lehengas*.

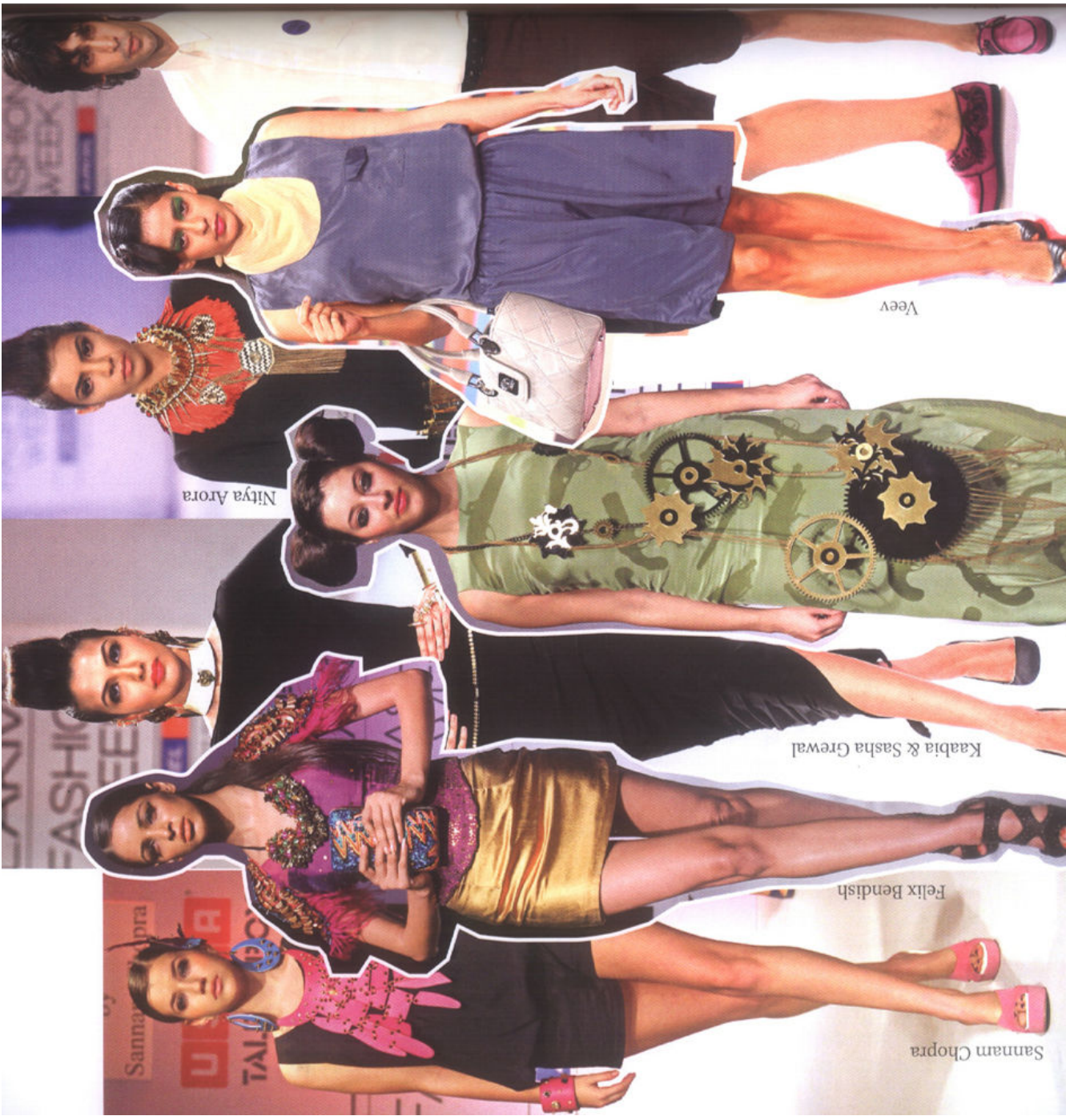
KRISHNA MEHTA's specially handwoven fabrics were cleverly textured with dyeing or *shibori* and stitching details, which added to the beauty of the garments.

ANITA DONGRE blended the traditional with the contemporary for the gorgeous weaves of Benares and combined them with the intricacy of *ikat* from Andhra Pradesh and the beauty of raw and *mushru* silk.

SHRUTI SANCHETI worked creatively with *shibori* for the rustically nomadic look along with the unique stitch resistant technique of the Nebsarai village. The Sindhi *tanka* or *kutch* stitch, which is a trademark of the region, was also prominent.

PAYAL KAPOOR paid tribute to the craftsmen with her exquisite *dhoti*-style miniskirts with Benares halters, two-toned tiered maxi skirts teamed with peplum blouses, cutwork scarves and multicoloured, layered *lehengas* with covers.

MAYANK ANAND SHRADDHA NIGAM used shocking pink, orange, chrome, yellow, orchid, royal blue, turquoise and lime for the swirling *lehengas*, tops, *cholis*, *dhotis*, saris, and tunics in traditional fabrics. ♦



ACCESSORIES

SANNAM CHOPRA showcased a number of accessories such as bags, necklaces, cuffs and hair accessories. Set in regal Swarovski crystals along with large imposing stones, the pieces were tastefully bold, accentuated by gold chords as well as silver tassels.

KAABIA AND SASHA GREWAL were inspired by the Golden Lion; the collection had a marked African touch as the king of the jungle's face appeared on imposing pendants.

NITYA ARORA's beautiful chokers with mesh pendants and chains, tasselled necklaces, armlets and long multi-spiked necklaces were eye-catching, using a bed of different colours of *resham* and tassels.

“ SET IN REGAL SWAROVSKI CRYSTALS ALONG WITH LARGE IMPOSING STONES THE PIECES WERE TASTFULLY BOLD... ”

ROHAN ARORA used strong colours and designs for the dazzling footwear crafted from a variety of eye-catching materials like brocade, satin, sheep skin, pure silk and handwoven *khadi*.

FELIX BENDISH played with designs that ranged from abstract to symmetry and large statement pieces that seemed to break effortlessly into flowing designs.

SOURABH KANT SHRIVASTAVA's concept involved the harshness of metallic bullets as well as the soft form of Victorian damask for a complete range.

VEEV's attractive collection had a timeless sophisticated quality with a perfect finish. The structured bags and pretty clutches had easy silhouettes with leather and highlighted the natural grains on the skins.

Sannam Chopra

Felix Bendish

Kaabia & Sasha Grewal

Sourabh Kant Shrivastava

Nitya Arora

Veev

BRIDAL COUTURE

PALLAVI AND BHAIRAVI JAIKISHAN had bridal and festive wear ranging from saris to *kurtas*, jackets, *lehengas*, *anarkalis* and the very unique *lehenga-sari*.

PAYAL SINGHAL's kaleidoscopic journey of fashion moved from the gorgeous Rajasthanian pinks to the vibrant shades of the north and then onto the tones of the east for rustic and earthy creations inspired by Adivasi costumes of Kutch and Orissa.

NEETA LULLA displayed a great blend of the East and West by combining the silhouettes of gowns and *ghagras* to produce a wonderful fusion bridal story with intricate *zardozi*, quilting, appliqué and embroidery.

SHYAMAL AND BHUMIKA had custom design motifs for men's and women's bridal outfits giving a new direction to wedding trousseaux reminiscent of the Mughal era.



Pia Pauro

Shivan & Narresh

Wendell Rodricks

Babita M

RESORT WEAR

PIA PAURO's clothes had the marked influence of the ancient ruins of the Olmecs, Mayan and Aztec empires along with hints of the rainforests and the beaches of Tulum and Acapulco.

SHIVAN NARRESH had new fabrics, which were inspired by the gloss of a horse's skin, ideal for the swim and cruise line featuring mailot, bikini, dress, gown, sari, tankini, trikini, jumpsuits and 'Kafsuit'.

WENDELL RODRICKS was inspired by a variety of ideas, which were unconventional like the zero, the sari, *kurta*, *dhoti* and drapes of Indian garments for the fluid line.

BABITA M gave unconventional styling details to her asymmetric dresses, maxis, throws, fusion wear and saris inspired by the raw earthiness of the African Bushmen of Tanzania and Zanzibar.



Neeta Lulla

Payal Singhal

Shyamal & Bhummika



Anita Dongre



Drashita Sarvaiya



Kallol Datta



Pallavi and Bhavini Jaikishan

Journey of Silhouettes

The Indian Textile Day in its second edition was one of the highlights of LFW W/F 2012. The 13 designers who displayed Indian textiles in contemporary forms revealed that a confluence of the two is beneficial to weavers and buyers. The Gen Next drew a full house with seven designers displaying their creativity. While the theme of the week was Winter/Festive, many designers opted for looks that ranged from resort to red carpet, practical, bridal, quirky and extreme fashion; jewellery, bags and footwear were also featured.

Meher Castelino updates you on the extravaganza that was Lakmé Fashion Week Winter/Festive 2012.





Priyadarshini Rao



SS Surya



Nishka Lulla



Nimish Shah



Abhishek Dutta

PRACTICAL AND PERFECT

PRİYADARSHINI RAO's net skirts swished down the catwalk and bias belted jackets, black chiffon tiered covers, *angarkha* mini tops, drop crotch *salwars*, horizontal panelled brocade maxis and crinkle pants with a kimono top were a perfect offering.

NISHKA LULLA gave the free-spirited girl of the New Age silhouettes that spelt comfort all the way. There was ease in the free-flowing, relaxed layered creations.

SS SURYA showcased only ivory as the colour, added appliqués in different shapes and sizes for western wear creations and placed them in strategic places with Origami folds.

“NISHKA LULLA GAVE THE FREE-SPIRITED GIRL OF THE NEW AGE SILHOUETTES THAT SPelt COMFORT ALL THE WAY.”

NUPUR KANOI's silhouettes were voluminous yet asymmetric with interesting cord and thread embroidery that played along with the tie-and-dye pieces, which were in perfect juxtaposition with the armour-like surfaces.

ABHISHEK DUTTA showed high-waist trousers to long or cropped jackets, and the look moved from classic to androgynous.

SANCHITA AJJAMPUR kept the silhouettes dramatic but practical for men and women with comfortable dresses and unstructured jackets and shirts.

NIMISH SHAH, cleverly blending oversized baggy shapes with lean silhouettes, used great fabrics like organic cotton, *khadi*, wool and silk along with romantic touches of chiffon and *crêpe de chine* with interesting discreet geometric and abstract prints.



Nikhil Thampi

Ken Ferns



Payal Khandwala

Yogesh Chaudhary

Ruchika Sachdeva

Tanya Sharma

Aartivjay Gupta

Swapnil Shinde

QUIRKY CREATIONS

TANYA SHARMA had the *achkan* and tuxedo as inspirations, combining them with men's street wear and traditional ethnic garments to create women's wear like the tuxedo sari and *achkan* kaftan.

AARTIVJAY GUPTA used white as the backdrop and black doodle sketches highlighted her garments. Panelled jackets with dramatic godets, a jumpsuit, constructed jacket with black figures and flowing pants had a feminine look.

NIKHIL THAMPI's garments were a study of balanced construction, as tops and *cholis* were teamed with crushed silk draped maxi skirts. Embellishments were metallic, as chains, plates and 'salli' work were seen creatively adorning the garments.

SIDHARTA ARYAN chose prints from Indian art and architecture, which added to the creative style of the garments. The images ranged from paintings of Rajasthan to Mughal Jharoka and Victorian influences.

YOGESH CHAUDHARY went for a colour palette of cherry red, canary yellow and electric blue, prints inspired by the Ms Pac-man game for skirts, tees, trousers, jackets, blouses, trenches, saris and even swimwear.

PAYAL KHANDWALA showed a line of layered, draped and wrapped separates. Keeping the silhouettes relaxed, she used rich fabrics for the fluid lines that combined the contradictions of form and style beautifully.

KEN FERNS had pieces with three-dimensional forms, with construction being the main focus, and were beautifully showcased on jackets, blazers, dresses and gowns with a tasteful blend of hard structure with a feminine soft touch.

SWAPNIL SHINDE's silhouettes were borrowed from two eras, with cinched waists, voluminous skirts, exaggerated sleeves and large prominent shoulder emphasis for the almost space age-like creations.

RUCHIKA SACHDEVA used shades of maroon, burnt orange, olive and mustard, and added a fun element with white *ghungroos* and embroidered moustaches to present the theme of the garments.