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APRIL 2017

FASHION

DESTINY’S CHILD 126
Photographs by Prasad Naik

WHAT’S NEXT 134
Photographs by Camilla Akrans

SPRING WAVE 144
Photographs by Porus Vimadalal

FEATURES

MASTER KEY 114
Text by Sidharth Bhatia

THE EVOLUTION OF ELEGANCE 154

Dior sandals ₹60,000 (approx).
BAZAAR HOT LIST
104 There’s Something About Harry
  Text by Tama Janowitz
108 A Mighty Heart
110 The Next Stage
111 Funny Business

BAZAAR ESCAPE
162 Free Falling
  Text by Priya Pathiyan
164 Sweet Valley
165 The Great Outdoors
166 A Bite of Paradise
  Text by Fahad Samar
170 Travel News

BAZAAR BEAUTY
88 Back to the Future
  Text by Katy Young and Siân Ranscombe
98 Force of Nature
100 Beauty News
102 Raising the Barre

BAZAAR ACCESSORIES
74 Everlasting Love
  Photographs by Paul Zak
78 Freeze Frame
80 Partners in Time
81 The Shining
82 Accessories News
84 Lasting Impression

BAZAAR STYLE
37 10 Things
56 Fashion News

SHOP BAZAAR
60 Go the Extra Mile
  Photographs by Alexander Meininger
66 The List: 50 Key Pieces for Spring

BAZAAR FLASH
172 Art Speak
174 Tree Of Life

IN EVERY ISSUE
24 Contributors
28 Editor’s Letter
124 Horoscope
176 Where To Buy
178 How Bazaar

Mulberry earrings, ₹20,500 (approx).
Chanel bag

₹2,60,000 (approx.)

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**Photographer**

Mumbai-based Vimadalal is a trained commercial pilot, but he found his true calling in fashion photography. He pursued a course in digital photography at The Vancouver Institute of Media Arts before beginning his career in 2012. He has since worked with labels like Miuniku, Shift by Nimish Shah, and Huemn. He captures the trend of ruffles and florals in the fashion shoot, ‘Spring Wave’, pg 144.

**Favourite TV show?**

Black Mirror because of its dystopian theme of potential doom caused by technology.

**One superpower you’d want?**

To move faster than the speed of light.

**Your greatest extravagance?**

Luxury holidays.

---

**Makeup Artist**

Born and raised in Cape Town, South Africa, Hartkopf’s passion for makeup and hairstyling started when she was young. Though her career in the fashion industry began as a model, she has spent the last 13 years working as a makeup artist and hairstylist for brands like Dove, Nivea, and L’Oréal. In this issue, she works her magic on cover star Padma Lakshmi in ‘Destiny’s Child’, pg 126.

**Favourite TV show?**

I watch That ’70s Show online. It is an old-school favourite that always makes laugh.

**One superpower you’d want?**

To know what it feels like to fly like a bird.

**Your greatest extravagance?**

It would have to be my vintage red Sapporo convertible.
**Fahad Samar**

**WRITER**

Samar, the best-selling author of *Scandal Point* and *Flash Point*, began his career as a filmmaker with Merchant-Ivory Productions, and has written, directed, and produced scores of commercials, documentaries, and TV shows. He also presents a weekly TV show *Filmology with Fahad Samar* on Radio One 94.3FM. Here, he writes on the gourmet haute spots of Paris and Milan in ‘A Bite of Paradise’, pg 166.

**Favourite TV show?**

*Frasier*, because it sends up the vain and pompous central character, gently ridiculing his many quirks and foibles.

**One superpower you’d want?**

If, like Professor X, I had the power to control minds, I would telepathically rid bigots of their hateful, twisted thoughts.

---

**Siddharth Bhatia**

**WRITER**

Bhatia is one of the founder-editors of *The Wire*, and the author of several books on cinema and popular culture. He lives in Mumbai (which, for him, will forever be Bombay), and loves exploring the city by foot. He tweets his views @bombaywallah. For this issue, he writes on the historical significance of the typewriter in ‘Master Key’, pg 114.

**How would you spend a billion dollars?**

I’d spend it travelling the world, then retire to a Goan Portuguese villa by the beach, filled with lots of cats and dogs. My idea of bliss!

**One superpower you’d want?**

The ability to time travel. I’m a major history buff.

---

**Zahra Khan**

**WRITER**

Khan is the CEO and editor-in-chief of the fashion website *Hauterfly*, and *AskMen India*. Having dabbled in newspapers, magazines, television, and luxury marketing over the past 15 years, she decided to cement her interest in the digital world by creating intelligent content that appeals to the millennial. For this issue, she talks living life through Instagram filters, in ‘Picture Perfect’, pg 94.

**Favourite TV show?**

I’ve recently binge-watched *Fleabag*, *Stranger Things*, and *The Night Manager*, and can’t decide which one I love more.

**How would you spend a billion dollars?**

I’d spend it travelling the world, then retire to a Goan Portuguese villa by the beach, filled with lots of cats and dogs. My idea of bliss!

**One superpower you’d want?**

To cure people’s illnesses with a touch of my hand.

---

**Malini Agarwal**

**WRITER**

Agarwal is the founder and creative director of *MissMalini Entertainment*, which creates highly engaging, multi-platform content. India’s first celebrity blogger, Agarwal’s *MissMalini.com* currently reaches four million monthly visitors from over 200 countries. She also has an eight million strong social media following. For this issue, Agarwal writes on beauty in the age of social media in ‘Picture Perfect’, pg 94.

**Favourite TV show?**

*The Americans*, *Game of Thrones*, *The Girlfriend Experience*, *Homeland*—I get addicted!

**One superpower you’d want?**

To cure people’s illnesses with a touch of my hand.

**Your greatest extravagance?**

I’m going on a cruise for my 40th birthday so I’m really excited about that extravagance.
THE FUTURE IS FEMALE. LET THERE BE NO DOUBT ABOUT IT. And taking the lead is the extremely accomplished Padma Lakshmi. Model, chef, author, mother, she dons many toques. But the one that sits best on her is that of a role model for women who want, no, demand, it all. This astute businesswoman built a career on her terms. It wasn’t easy but she refused to quit. Chinmayee Manjunath, who wrote the cover story, very perceptively describes her ascent: “Lakshmi has navigated an incredibly public life with a rare blend of fearlessness and vulnerability…” I would use similar words for rock legend Debbie Harry. The original subversive has a new album out next month. With more than 40 years under her belt, Pollinator, her 11th, is a series of collaborations, with women artistes like Sia and Joan Jett also lending their talent to it. While it adds to diversity, it is mostly a celebration of feminism. “Nowadays the girls have proven themselves as entertainers, musicians, and writers,” she (Debbie Harry) says. “There are so many great female artistes. Now it’s become standard. It’s no longer a boys club. Times do change.” Things change but they need to be propelled in the right direction. Which is why we once again celebrate Bazaar’s 150th anniversary. This time with a feature that traces the magazine’s impact on beauty. Iconic images from the archives show that not only were trends captured, they were also immortalised by imagery that centred on the strength of a woman. Beauty is one of the ways women express their individuality and if red lipstick is her weapon of choice, then clearly we celebrate it. Not surprisingly, Diana Vreeland, the harbinger of style, famously declared: “All my life I’ve pursued the perfect red.” But a strong mouth brings me back to our cover model. Apart from having the fittest body I have ever seen—she skips, boxes, and does pilates—she is also a wonderful mother who encourages her daughter to think. She even took her to Washington to participate in the Women’s March this January. “I want her to know that the world is a place in which she should demand equal opportunities as a fundamental birthright. Being a woman should not stop her from pursuing any dream or goal that she has, and I think sensitising her to guard her own rights, to be vigilant, and to know that the things we take for granted could be taken away from us, is a very important duty for me as a parent. She will have many privileges by virtue of who she is, but I also want her to speak up on behalf of those who may not be able to speak for themselves.” Our future is fine.
Bazaar LOVES

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THE MOVEMENT: THE NEW FACES

Our most favourite trend this spring? The models. Nowhere was it more evident than at Lakmé Fashion Week Summer-Resort 2017. This season saw a slew of models from the largely under-represented North East as well as transgender model Anjali Lama and gender neutral Czech model Petr Nitka. “Fashion should be a key driver of cultural conversation. It needs to be more inclusive,” says Jaspreet Chandok, VP and Head of Fashion at IMG Reliance. Designer Tarun Tahiliani who worked with Lama says, “What’s important is not about her being a transgender. Rather it is about being a woman who has the poise and confidence to carry herself gracefully.” Adds Chandok, “We hope to have a plus-size model as part of the model pool in the coming season of LFW.”

10 THINGS WE LOVE

All our favourite people and trends from Spring 2017
Prepare for a summer of endless Boomerang wiggles on your Instagram feed as ruffles flounced about the Spring 2017 runways. It was evident in the collections of newer designers like Ka-Sha by Karishma Shahani Khan (ruffled pallus on saris, anyone?) and Jayanti Reddy, who added them not just as sari borders but also updated the collars and sleeves of blouses with them; Divya Reddy, too, had pleated ruffle tiers on the lehengas. Globally, Sarah Burton of Alexander McQueen offered the gutsiest rendition in dramatic combinations—black leather embroidered and printed with Scottish roses—while Erdem’s hyper-feminine show had tiered ruffles wound around skirts. At Altuzarra, designs got a kitsch update with sweet little cherry prints on ruffled slip dresses, and Preen by Thornton Bregazzi showcased massive lace frills on jeans (on split knees, essentially) and Edwardian blouses where layers cascaded like feathers.

THE MAKEUP: OVER THE TOP

It’s time to throw out all your beauty inhibitions. The biggest makeup trends are all about electric colours worn with confidence. On the lips there was a matte powder blue at Thom Browne, a gothic black at Fashion East, and our favourite, metallic flakes, at Fendi. Serious doses of eyeshadow went all the way to the temples at Louis Vuitton and Max Mara, while graphic blocks of colour on the eyes were seen at Antonio Marras. Preen by Thornton Bregazzi took their floral inspiration to the next level by placing dried, pressed flowers onto the models’ cheeks, forehead, collarbones, and even lips for a truly magical effect. ➤
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Ever since Alessandro Michele became the creative director at Gucci, the Italian fashion house has been relentless at bridging the gap between art, design, and the digital landscape. For Spring 2017, Michele collaborated with San Francisco-based illustrator Jayde Fish after he chanced upon her work on Instagram. Apparently, Fish was so inspired by Michele’s designs that she would draw them with her quirky characters and upload them with his name as a hashtag. Her eerie, whimsical drawings of monkeys, snakes, insects, and strange hooded figures mix geometric and natural forms, and echo medieval woodcut drawings. They also reveal her fascination with astronomy, astrology, and tarot cards. For Gucci, Fish’s intricate black and white drawings were translated as prints on foulards, skirts, and pussy-bow blouses, and even as the embroidery across the back of a denim jacket. ➤
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VITASTA BY ADITI V DHAR
Undeniably stylish and exquisitely handcrafted, Vitasta’s leather bags celebrate the idea of everyday luxury. “I am deeply influenced by the Bauhaus movement where form follows function,” says Dhar, who set up her label in 2011. Her tightly edited collection of bucket bags, backpacks, crossbody satchels, and laptop bags in sumptuous leather (procured from Chennai and Kolkata) is available in a precise palette of nude, navy, and grey. “It’s about beauty in utility and versatility,” says Dhar, a product design alumnus of the National Institute of Design, Ahmedabad. Next up is a collection of jewellery comprising bracelets made from the leftover leather that is used to clasp her bags, and a collection of quirky body harnesses. Available at www.vitastadesign.com

JAVA PLUM BY AYESHA MALHOTRA
Named after her mother’s favourite fruit, Java Plum was born when Malhotra realised that despite relentless pursuit she couldn’t find a “good quality everyday leather bag made by a homegrown brand”. That was reason enough to give up her job at Boston Consultancy Group and set up Java Plum in 2014. Being passionate about leather also helped. “Our journey began with a Vespa ride through Tuscany looking for the finest leathers and craftsmanship in the world,” says Malhotra. Eventually, it culminated in setting up a workshop in Gurugram, where skilled artisans create thoughtfully designed durable bags that are a perfect mix of understated elegance and confident minimalism. Available at www.javaplum.com

AKA BESPOKE BY KARAN BERRY AND AEIMAN ARSIWALA
Set up in 2012, Aka Bespoke quickly became the go-to footwear label for designers like Ritu Kumar, Rahul Mishra, Anand Kabra and more, all of whom come to the shoemakers for their ability to translate their vision into reality. Besides these designer orders, Aka Bespoke’s own collections of colour-blocked brogues, sandals, and slippers come in a range of vibrant colours, and in materials like leather and suede or even clear plastic. “Our core strength is making shoes for differently-abled people. They should have enough choices as well,” says Berry. Available through their Facebook @Akabespoke

THE FOCUS: ACCESSORY DESIGNERS
**SHUTIQ BY KUNAL AND SAHIL MAKKAR**

Brothers Kunal and Sahil Makkar have always been surrounded by shoes. Their Delhi-based family business specialised in manufacturing footwear for local brands like Bata and Relaxo, so it seemed the natural next step when the pair decided to start their own label. With older brother Sahil armed with a masters in footwear design from Milan’s Arsutoria, the duo set out to make, “luxurious, on-trend shoes,” says Kunal. “We create stylish, formal shoes that can be customised with your initials.” Men can choose from hand-embroidered, velvet slip-ons while women’s shoes come decked out in sequins, studded with spikes, or finished with a grosgrain bow.

Available at www.shutiq.com

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**CORD BY PRANAV GUGLANI & NEHA SINGH**

Celebrating newness but with a hint of nostalgia is the running theme at Cord. The brainchild of Pranav Guglani, 27, and Neha Singh, 26, who met at the Pearl Academy of Fashion in Delhi, the brand announced its arrival on social media in February 2015. "We launched with a small collection of classic, functional bags for everyday use,” says Guglani, who earned his chops at Nappa Dori before venturing out on his own. The duo source leather from Kanpur and play with interesting shapes—take, for instance, the Hemicycle bag, and the cloud-shaped clutch—which was evident in their Archetypal collection. With a clear focus on creating handbags, laptop cases, totes, and backpacks that celebrate the beauty of traditional Indian craftsmanship, Cord is for the original sybarite who believes in style over trends. Available at www.cordstudio.in

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**APRAJITA TOOR**

Originally trained as a jewellery technologist, Toor worked in Mudra Communications before venturing out to set up her footwear label in 2011. “I wanted to update traditional footwear with a high street spunk,” says Toor, who promptly set about injecting new energy onto old-school kolhapuris by adding block heels onto them and placing pencil heels under juttis. Toor has since then become the shoe designer of choice for Swapnil Shinde, Shruti Sancheti, i.am.it, Masaba Gupta, and Debarun Mukherjee. But it was her gladiator close-top shoes made out of wire and steel for Gaurav Jai Gupta’s collection last year that got us to take notice of Toor’s formidable talent for unusual juxtaposition of materials. Available at www.aprajitatoor.com

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**THE SOLE SISTERS BY CHONDAMMA CARIAPPA**

Interestingly enough, The Sole Sisters was initially a blog set up by Chondamma Cariappa. Here, she would invite people from around the world to post pictures of the shoes that they chanced upon and loved, and start a discussion on them. Eventually Cariappa, who worked as an art director at Bates, decided to take her passion for shoes one step further—by making them. “It seemed like a natural progression,” she says. In 2014, Cariappa launched The Ikat Collection, comprising 40 pieces of cute summer sandals, which flew off the shelves. Soon after, she designed quirky sandals and shoes using khadi and embroidery. But our favourite is her kitschy rendition of kolhapuris in electric pop colours. “To me, that represents the idea of India Modern,” she says. Available at Good Earth (Delhi, Mumbai) and Amethyst (Chennai)

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**APRAJITA TOOR SHOE**

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**THE SOLE SISTERS SHOE**

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Even before winning this year’s International Woolmark Prize for womenswear, the New York-based designer Gabriela Hearst was already the critics choice for her brand of pared-down elegance. After winning the prize, however, she had her first, large-scale runway show for Fall 2017, where she got the chance to prove her worth. Striking the perfect balance between practicality and desirability, the collection did not disappoint. There were sharp wool suits and sumptuous cashmere coats all in lush fabrics, made with minimal wastage. Another name on our radar is Simon Porte Jacquemus. The protégé of Rei Kawakubo is just 26, but he’s already dressed Rihanna, created a capsule collection for Net-a-Porter, and won an LVMH Award in 2015. Constantly inspired by his childhood in sunny South of France, the designer’s modern take on French design often includes oversized proportions and numerous styles of shirting.
SUBTLE IS DEAD

shazé
The humble poolside slider returns with a high fashion update for Spring 2017. It was covered in bold logos at Dior, decorated with kitschy, plastic flowers at Prada, and embellished with sequins and fabric at Dolce & Gabbana. Comfy, cool, and chic all at once, we suggest you wear them with your breeziest summer dress.

(Clockwise from top left) Lanvin, Tory Burch, Dolce & Gabbana, Dior, Prada, and Emporio Armani.

It’s been nine years since Kallol Datta launched his label at Lakmé Fashion Week. The past decade has seen him explore design in forms that extend beyond clothes (he was a part of a one-month artist’s residency at Khoj International Artists’ Association in 2013), and showcased at platforms other than just on the runway (his work was included in *The Fabric of India* exhibition held at London’s Victoria & Albert Museum in 2015). The latest offering from the Kolkata-based designer is a collaboration with New Delhi lighting studio Paul Matter. Called Overlay + Underlay, the collection includes ceiling and floor lamps, and two limited-edition light objects or surface lamps.

Datta was approached for the partnership in January 2016 but he started work only in November. “It took a while to get me convinced because creating forms in textiles is all that I’ve known. To apply my pattern cutting techniques to another material like metal, which is seemingly unyielding, was exciting.” Now, for the first time, Datta’s patterns have left his studio and made their way to Paul Matter.

Rather than a moodboard, Datta says, “I was extremely conscious to have form and function connect in a way that would be literal and metaphorical. It was about skewing scale and proportions and yet being mindful of light.” Just as all Kallol Datta 1955 clothes go through multiple hands during the making of a garment, so have these pieces. “Everything from casting, polishing, burning, extruding, and smoking the metal and glass. It was about arresting fabric folds in metal; to conceal and to disclose and to celebrate detail,” says Datta.

Collaborations like this may not fall in the fashion space, but Datta was not worried about the reviews. He’s curious about the dialogue—the conversations about the pieces and what people make of it. “My work may go beyond the scope of garments but they’ll always lead back to shape, form, and silhouette. With everything I do, I do it with an intense restlessness to best capture the meaning of our times.” And now that the Paul Matter collaboration has seen the light of day, he is on to his next project—a show with Kolkata’s Experimenter gallery, where he will bring his process of creating garments to a gallery space.➤

By Shradha Agarwal
Poetry and precision came together at Gaurang Shah’s Spring 2017 collection at Lakmé Fashion Week. Titled Muslin, it was a tribute to Shah’s love for the loom and the power of handcrafting luxury. The collection of Indianwear (tone-on-tone white anarkalis, saris, ghararas) that Shah is famous for, have infused handwork with lightness and subtlety. “No two pieces are the same. It’s about translating a thought process onto the loom and then to the weave. Everything is handmade,” says Shah. He works with over 800 weaver families around the country, reviving the traditional techniques of jamdani, in which a hand-drawn design is kept under the warp in the loom and replicated to the finest detail.

For his Muslin collection, Shah used jamdani weaves that were translated onto the finest khadi, kota, and organza, with yarns like muga and silk to create an arresting dynamic between light and shadow.

A self-taught designer, Shah worked in his father’s shop in Hyderabad, which sold matching blouse pieces for saris until 1999, when he decided to take the plunge and work with weavers to create saris. He started his journey of reviving hand-woven textiles with a few looms in Andhra Pradesh. “I wanted to shake things up a bit. I didn’t want to do the same old handloom saris. But the very idea of being experimental was not easy for weavers to grasp,” remembers Shah. But he persisted.

Over the past 18 years, Shah has created a staggering range of work. He gave kota doria weavers training in jamdani, and worked towards creating geometric renditions inspired by Israeli carpet designs instead of traditional floral patterns. In Patan, Gujarat, which is one of the only three weaving centres for patola (or double ikat), Shah trained the next generation of designers. Today, thanks to him, there are over 70 weavers for patola. And when it came to kanjivaram silks, the korvai weaving technique on the jacquard loom as envisioned by him was revived with traditional motifs inspired by the temple art prevalent in the 16th century.

Shah understands the need to be relevant to today’s consumer. “Everybody wants something that can be easily draped,” he says. Which is why he mixed khadi and ikat on a traditional kanjivaram weave. Interestingly, while most woven saris have 2-3 inch borders, Shah has come to be known for creating 12-18 inch borders, and has also introduced a three-shuttle technique, which makes it possible to weave contrasting colours. He is on a constant quest to compete with himself. “We need money to run the looms. The best way to do it is to keep experimenting. That is the only way the industry can sustain itself and a new generation of weavers can aspire to continue into the 21st century,” he says.
UNLEASH YOUR WILD SIDE DARE TO GO MAGNUM
A FIREFCRACKER BURST OF ENERGY, Hemant Sagar is floating around his Jetsonian headquarters in Gurugram’s Infocity, lighting up the formidable space with his charm. As elegant as he is effusive, Sagar speaks over 300 words a minute, and is the antithesis of Didier Lecoanet, his (much) quieter (founding) design partner and art director for over three decades. When I meet the multi-award winning designers behind the label Lecoanet Hemant at their 1,00,000 sq ft space, they are putting the finishing touches to their phenomenal Paris, Delhi: From Haute Couture to the Technologies of Elegance exhibit, which was showcased at Bikaner House in the Capital last month.

What sets the duo apart is their idea of courageously tearing apart and recreating fashion with perceptive and creative intellect. It’s more personal than political. Having built their business with their own worldview, both Lecoanet and Sagar have negotiated the chaotic world of couture, its complexity and contradictions, with an uncommon dynamism. Between 1984 and 2000, the duo were members of the Parisian Haute Couture syndicate and created outrageously experimental collections—33 to be precise.

Trailblazers of sorts, the duo have a penchant for using bizarre materials—they used pineapple and banana fibre in 1994, which is as much of a revolutionary concept now as it was back then. As sustainability becomes fashion’s focus, their democratic use of materials will find resonance more than ever. “Each piece [at the exhibit] has an artisanal story, which is symbiotic of that time and feeling,” says Sagar. In 1991, the duo experimented by creating a bridal gown using Chinese handmade rice paper, and in the following year a gown crafted with fresh leaves was shown in spring.

Paris, Delhi is an extraordinary showcase of the designers’ creative and commercial legacy, comprising 80 garments, half of these were made in Paris (1984-2000) and the other half in their Gurugram atelier (2000-2017). “We unpacked bags of clothes, almost 270 garments, after ➤
nearly 17 years,” says Sagar with a laugh, as he takes me through the collection. He shows me a corset-like top that features a landscape drawn by Lecoanet, which was then moulded onto the body of the model. The three strips running through the side were created by Lecoanet and executed by the renowned Gobelin weavers in Aubusson, France, in 38 different colours of wool by candlelight to maintain consistency. This was then inlaid onto handmade brocade from Kyoto that was made by the legendary Master Tatsumura, who was considered to be a living national treasure, from Japan. The whole piece took up to 755 hours to make. Other examples of their handcrafted artistry include a jacket made of jade, which was inspired by the patterns of the Indian jaali; and another made only of fibre with no weft, no weave, no buttons.

The showcase shines light on a time when mythical fabrication and hyper-construction of each piece was a given. “We came into 18th-century procedures while learning the secret techniques of haute couture in Paris,” says Sagar, who met Lecoanet in 1979 in Paris. A meeting of the minds, they started operating out of Lecoanet’s kitchen and soon went on to set up shop at Rue du Faubourg Saint-Honoré.

It was the optimistic age of couture. “I’d like to think that we took Paris by the hem a little bit,” says Sagar. He laughs when he mentions the time his friend, an American heiress, sold her farm in Normandy and promptly bought five dresses from them right after. Perhaps one of the reasons that Lecoanet-Hemant has fans, from Middle-Eastern princesses to Concorde-flying couture lovers from around the world, is largely due to their design aesthetic that combines the best of both worlds—Sagar is half-Indian (his mother is German) and Lecoanet is French. “I felt that the Indian ideal of modesty is important to us. Real fusion is when you know the ingredients from both sides,” he says.

But towards 1995, the mysticism of couture started winding down. It became a cultural anachronism, especially with its colossal costs and limited clientele. “Although, to me, the personal end was in 2000. There is a certain opulence to couture that wasn’t present anymore. It was also the fashion climate at the time—it was not economically viable for us to continue making couture. It took us a few years to understand and make
that big leap to set up base in India," adds Sagar. They were practical, creative, and committed about feeding off the country’s culture in a dramatic way.

The idea of creating for a new audience never intimidated them. They accepted that the mass audience was not interested in the subtleties of a designer’s thought process. Which is why the duo not just moved their businesses but also re-imagined their design vision—from couture to ready-to-wear—when they came to India in 2000. They diversified into a luxurious prêt line that nuanced the archetypical detailing seen in haute couture. They ventured into industry-scaled production the same year (which also represented the zeitgeist of the time). “When we came back here, my dream was to translate artisanal excellence into thoughtful, serial reproduction. Isn’t that what the future of luxury is all about?” asks Sagar.

This journey was the premise of Paris, Delhi. “In India, artisans are praised and not reinforced. It is high time that we understand that we must bring them into the 21st century,” says Sagar. That is the notion that will finally save India’s rich craftsmanship legacy. “Our hands are trained to make the finest and the most exquisite artisanal work, but for that we need save the craftsperson before the craft,” he says.

This is precisely what they have been doing at their expansive, cutting-edge Gurugram atelier since 2000. As I walk through the space layered with art, I realise how thoughtfully everything has been segregated into garments, fabrics, and accessories—silk, cotton, wool and denim; leather, suede and fur; hand and machine-made embroidery; metal and jewellery. “We make our laces in-house as well,” says Sagar, who studied design and dressmaking in Germany. Lecoanet studied fine arts and started his career in advertising before realising that his heart lay in fashion. “Building a brand requires one to maintain the ability to multiply your base product. If it is tailor-made for one person, it will never be fashion,” explains Sagar.

Given that the old-world notion of ‘maharaja luxury has given way to billionaire luxury’, it requires one to acclimatise to the currency of the future. “That requires us to bank on our own evolution,” he says. A look at the exhibit, sublime and cerebral in equal measure, proved just that.

Elisa Goodkind and Lily Mandelbaum, the mother-daughter team behind the enormously popular website StyleLikeU and the viral video series What's Underneath, will launch their first book True Style Is What's Underneath: The Self-Acceptance Revolution: A StyleLikeU Manifesto (Rizzoli) this month. The book features over 250 portraits and interviews with trendsetting artists and creatives of all ages, body types, races, and genders, and sheds light on personal style journeys and the power of self-acceptance when it comes to forging our identity.

Fashion's musical chairs are once again at play. Last year, Consuelo Castiglioni, the founding designer of Marni, announced her departure from the Italian label after helming it for 23 years. The label welcomed Prada alum Francesco Risso, whose debut Fall 2017 collection was a continuation of Marni’s uniquely quirky aesthetic. And while Chloé’s former creative director Clare Waight Keller took over Riccardo Tisci’s spot at Givenchy, her space was filled by Natacha Ramsay-Levi, whose illustrious background includes stints at Louis Vuitton (where she was the creative director of women’s ready-to-wear) and Balenciaga.

As if juggling a flourishing modelling career and embarking on a designer collaboration were not enough, supermodel Gigi Hadid has now turned photographer. For Versus Versace’s Spring 2017 campaign, Hadid shot her boyfriend, musician Zayn Malik, and fellow British model Adwoa Aboah lounging about Los Angeles’s famed hotel Chateau Marmont. Shot exclusively on an iPhone and digital cameras, what’s also interesting is that Malik will design a capsule collection, Zayn X Versus, for men and women, which will be in stores this May.
Perhaps the single most important aspect of any woman’s attire, a great bra can make you feel beautiful inside and out, while an ill-fitting one can throw an otherwise carefully curated outfit off-kilter. Hunkemöller, the Netherlands-based lingerie giant, has spent more than a century ensuring that bras fit perfectly. “The fit and the finish has always got to be 100 percent perfect. It is critical to any woman’s wardrobe, so we can’t take chances,” says the brand’s CEO Philip Mountford. Hunkemöller boasts a range of styles in all sizes—it is one of the few brands that has cup sizes that go up to G, ensuring options for women of all proportions. Their range spans everything from sexy lingerie to everyday basics, each piece sophisticated in its construction and sturdy enough to deal with the wear and tear of daily use.

To that effect, Hunkemöller encourages shoppers to try before they buy. Its retail stores across the country have fit experts who help women get sized. “We have upwards of a 30 percent trial rate, that is three out of 10 women who walk in agree to get measured,” explains Darshan Mehta, the CEO of Reliance Brands, which brought Hunkemöller to India. Once measured, women are given a size card that ensures a seamless experience each time they return.

Founded in Amsterdam in 1886 as a one-stop-shop for corsets, Hunkemöller now retails lingerie, sportswear, hosiery, and swimwear. Despite already being a household name around the world, the brand places emphasis on constantly innovating and tailoring its products to fit the specifications of each new market they enter. Hunkemöller launched in India in 2015, marking its 700th location globally, and expanding its ever-growing presence to 23 countries around the world. In India, its seven stores are located in Mumbai, New Delhi, Chennai, Chandigarh, and Kolkata, with an expanded presence across e-commerce portals. “We are available on Jabong and are soon launching the true omnichannel. Which means that if you go to the Gurugram store and like a particular size and style and we don’t have the colour you want, then you can use our tablet and go online to check its availability at another store or at our warehouse. Then you can order there and do cash on delivery. So in a sense, all of our inventory becomes visible to each and every customer, and she’s not restricted to just one store,” explains Mehta. With a standalone sportswear store set to open later in the year, and an app launch in the pipeline, Hunkemöller has truly got Indian women covered.

FIT BIT

Combining sense and sensibility, veteran designer duo David Abraham and Rakesh Thakore are known for their fine Indian craftsmanship with a modernist touch. This season, they addressed the need for immediacy in fashion by adopting the see-now-buy-now approach right after they showcased their Back to Work Spring 2017 collection at Amazon India Fashion Week. The design stalwarts sent out a versatile range of options comprising saris worn with shirts, kurtas with ties and short jackets for women, and updated renditions of Nehru jackets, dhotis, and kurtas for men. In their attempt to translate social media buzz into retail, the label may have found just the right formula to succeed in today’s fashion climate. The collection is available in their stores around the country.
Where fashion gets personal

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BAZAAR INDIA
CHAIN OF COMMAND

From studded bags to statement shoes and bold jewels, these are the only accessories you need to sparkle this spring

Louis Vuitton necklace, price upon request.
The bigger the better: SS ’17 has embraced accessories on a grand scale.

Dress, ₹1,71,500 (approx), Céline.
Bag, ₹1,30,500 (approx), Mulberry.
Earrings, ₹1,47,000 (approx), Annoushka.
Be inspired by Valentino and layer your bags in matching colourways: Think tiny, teeny, and positively weeny.

NO 2

The street-style influence continues for SS ’17: Make sure yours is Avenue Montaigne.

NO 3

Be inspired by Valentino and layer your bags in matching colourways: Think tiny, teeny, and positively weeny.

GO THE EXTRA MILE

Take your style a step further with spring’s hottest accessories and details

Photographs by ALEXANDER MEININGER
Marching orders: Offset a utilitarian shirt with a lady-like feathered skirt and chain-strap bag.

NO 4

the utility shirt

Shirt, ₹52,000 (approx), Miu Miu.
Skirt, ₹11,500 (approx), Prada.
Bag, price upon request, Hermès.
Sunglasses, ₹8,500 (approx), Max & Co.
Bangle, ₹20,500 (approx), Mulberry.
Embrace full-on femininity with a fluttering sleeve detail—it’s how the chic minimalist does ruffles.

Be bold: From Prada and Chanel to Givenchy, the oversize medallion is the jewellery piece of the season.

Blouse, ₹81,000 (approx), trousers, ₹58,500 (approx), and belt, ₹19,000 (approx), Michael Kors Collection. Shoes, ₹39,000 (approx), Mulberry. Necklace, ₹27,000 (approx), Givenchy by Riccardo Tisci. Ring, price upon request, Cassandra Goad. Bag, ₹1,71,500 (approx), Louis Vuitton.
Because sometimes all you need is simplicity: The new utility is entirely practical but perfectly formed.

If earrings are your thing, play fast and loose: Match the metal but not the shape.

Earring (right), ₹30,500 (approx), JW Anderson. Earring (left), ₹34,000 (approx), Hermès. Jacket, ₹4,40,000 (approx), Fendi. Bag, ₹49,000 (approx), Coach.
An asymmetric hemline adds a quirky touch to the season’s skirts: Let the silhouette make the statement by keeping colours tonal.

Reconsider this classic in an unexpected fabric for SS ’17—function gets upscaled in shiny patent leather.
The LIST

OUR PICK OF THE 50 BEST ADD-ONS FOR SPRING

Gothic Instincts

1

Alexander McQueen at Le Mill clutch, price upon request.

Red Alert

2

Tommy Hilfiger belt, ₹3,999.

Sole Safari

2

Aquazzura shoe, ₹70,500 (approx).

Solid Platform

6

Valentino Garavani shoe, price upon request.

Saddle Up

4

DKNY bag, ₹12,000 (approx).

Sharp Lines

5

Cartier cuff, price upon request.
9 Chintz Up
Erdem shoe, ₹62,000 (approx).

10 Gilt Complex
Louis Vuitton bracelet, price upon request.

11 Get Tanned
Bottega Veneta bag, ₹3,01,000 (approx).

8 Wild Hide
Bulgari bag, price upon request.

12 Off The Cuff
Mawi cuff, price upon request.

7 All Ears
Outhouse earrings, ₹13,500.
The LIST

13 Bow Down
Melorra at Le Mill earrings, ₹15,863.

15 Totes OK
Giorgio Armani bag, ₹2,05,000 (approx).

17 Sorbet Delight
Burberry bag, price upon request.

18 Tough Grip
Lulu & Sky bag, ₹1,560.

16 Prints Of Hearts
Hermès cuffs, prices upon request.

14 Fairy Flight
Sophia Webster shoes, ₹37,000 (approx).
Chloé bag, $1,20,000 (approx).

Christian Louboutin bag, price upon request.

Thread Bare
Fendi sunglasses, $32,000 (approx).

En Inde necklace, $15,800.

Saint Laurent by Anthony Vaccarello at Le Mill shoe, price upon request.

Longchamp bag, $45,000.
The LIST

27 Point Blanc
Balenciaga shoe, ₹53,000 (approx).

26 Rose Tinted
Miu Miu sunglasses, price upon request.

25 Gold Face
Missoni necklace, price upon request.

20 Mean Machine
Chanel bag, ₹1,15,000 (approx).

29 Colour Burst
Dolce & Gabbana bag, price upon request.

Nicholas Kirkwood shoes, ₹42,800 (approx).

IMAGES COURTESY: BALENCIAGA; CHANEL; DOLCE & GABBANA; MISSONI; MIU MIU; NICHOLAS KIRKWOOD.
21 Magic Slipper
Marni shoe, ₹70,000 (approx).

34 Right Click
Kate Spade bag, ₹38,000 (approx).

22 Dark Sole
Dries Van Noten shoe, ₹45,000 (approx).

35 Block Party
Givenchy bag, price upon request.

Wrist Assured
Tod’s cuff, ₹26,000 (approx).

33

37 Check Your Step
Prada shoe, price upon request.
**The LIST**

**A New Edge**
- **Michael Kors** shoe, ₹48,500 (approx).

**Under The Sea**
- **Judith Leiber** bag, ₹3,85,000.

**Gold Spot**
- **Stella McCartney** shoe, ₹39,500 (approx).

**In The Jungle**
- **Gucci** bag, ₹1,95,000 (approx).
- **Mulberry** bag, ₹1,14,000 (approx).

**Cherry Blossom**
- **Coach** bag, ₹64,500 (approx).

**Brownie Point**
- **Cherry Blossom**
- **Gold Spot**
- **In The Jungle**
- **A New Edge**
- **Under The Sea**

*IMAGES COURTESY: COACH; GUCCI; JUDITH LEIBER; MICHAEL KORS; MULBERRY; STELLA MCCARTNEY.*
Eina Ahluwalia necklace, ₹12,500.

Roberto Cavalli shoe, ₹71,000 (approx).

Linda Farrow sunglasses, ₹29,500 (approx).

Salvatore Ferragamo shoe, ₹45,000 (approx).

Calvin Klein bag, ₹27,000 (approx).

Tinsel Toes

Roberto Cavalli shoe, ₹71,000 (approx).

Flowery Eyed

Linda Farrow sunglasses, ₹29,500 (approx).

Birds Of Prey

Eina Ahluwalia necklace, ₹12,500.

Minty Fresh

Blumarine bag, price upon request.

Puzzle Piece

Loewe bag, price upon request.

Mesh Around

Salvatore Ferragamo shoe, ₹45,000 (approx).
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EVERLASTING LOVE

Diamonds are forever, as are these exquisite illustrations from the Bazaar archive. Plus, the new names to know, and the latest in haute accessories.

Photographs by PAUL ZAK

ACCESSORIES

A 1932 cover artwork by Léon Benigni

THE LONDON COLLECTIONS

Necklace, Garrard.
Earring, Graff Diamonds.
Ring, Annoushka.
Hair clip, Van Cleef & Arpels.
Necklace, Garrard.

November 1932

Brooch, Harry Winston.

Brooch, Boucheron.

Necklace, Messika.

Earrings, Boghossian.

An illustration by Jean Hugo from the February 1936 issue.
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ACCESSORIES

Earring, Chanel Fine Jewelry.
Necklace, De Beers.
Earrings, David Morris.
Brooch, Tiffany & Co.

A September 1932 cover featuring a Léon Benigni illustration.

ALL PRICES UPON REQUEST
SEE WHERE TO BUY FOR DETAILS
Hair clip, Chaumet.
Earrings, William & Son.
Bracelet, Graff Diamonds.
Earring, Asprey.
Earring, Nirav Modi.
Bracelet, Boodles.
Necklace, Bulgari High Jewellery.

A Reynaldo Luza illustration from the October 1930 issue.
Keep your eyes on the prize with a round-up of the most playful optical glasses for summer.

Big or small, single or paired, minimal or ornate—stay on-trend with summer’s range of eclectic earrings
2017 HAS ALREADY TURNED OUT TO BE A STELLAR YEAR FOR SONAM KAPOOR. Just days after winning the Filmfare Critics Award for Best Actress in January for Neerja, she was announced as the face of luxury watch brand IWC Schaffhausen. While both are no doubt important, the latter is significant for another reason—it’s the first time the 149-year-old Swiss watchmaker, whose brand friends include Naomie Harris, Rosamund Pike, Adriana Lima, and Olga Kurylenko to name a few, has taken on an ambassador from the Indian subcontinent. Bazaar caught up with the actor at the Salon International de la Haute Horlogerie in Geneva, to talk about the association, watches, and all things style.

What does this association with IWC Schaffhausen mean to you?
I am super excited. I am very picky about whom I associate with. But IWC was the perfect fit—I love the Da Vinci watch [IWC’s new women’s timepiece collection for the year]. You do certain brands because they fit your core values. So when I do associate with a brand, I consider it a relationship and want us to grow together. We are going to work towards making IWC more prominent in India. I am going to do the Dubai Film Festival with them, shoots, and other collaborations. They also associate with the Laureus World Sports Award, which is exciting for me.

What values of IWC Schaffhausen struck a chord with you?
I like that they are not loud, that they are classic, beautiful, and tasteful. Everybody knows that taste is important to me. Also, IWC watches are very well made and precise. What the Da Vinci line signifies is a combination of beauty and perfect mechanical engineering. That is something that everybody should seek out—beauty and impeccable workmanship. It shouldn’t be either/or.

Do you enjoy mechanical watches?
Yes I do, though I prefer wearing the automatic ones. It’s just easier. But mechanical watches do have a charm of their own. I love wearing watches with saris—it’s so old-world and elegant. If you see a lot of my appearances in saris, you’ll see I have always worn a watch.

Your love for fashion is well-known. Are accessories equally important to you?
My sister Rhea and I are launching a high-street brand called Rheson this year. Rhea is doing the garments and I am designing all the accessories. That’s how much I love accessories.

Can you tell us a little more about Rheson?
Shoppers Stop, Rhea, and I are co-owners of the brand—it’s not a celebrity association. This is our brand, and Shoppers Stop will manufacture and distribute for us. Nothing is priced above ₹4,000. It’s for Indian girls who are fashionable but don’t want to spend too much, and we wanted the same level of fashion that Rhea and I like to dress in. This is a passion project to make something that works for Indian body types. For example, we look better in high-waisted jeans, are a little more hippy, and a little more conscious of our arms. We like certain silhouettes, like boyfriend jackets, and jeans that have a little bit of give in them.

So you are translating your aesthetic into a clothing line…
A lot of people assume that whatever I wear is designer and expensive, but that is not true. It’s about how you wear it and put it together. So, yes, this is about sharing my aesthetics, love for clothes, and looking beautiful.
Under her brand Ortaea, London-based Mita Vohra designs edgy, modern jewellery with interlocking patterns that are reminiscent of the eternity symbol. Nature, ancient mythology, and history are the subjects explored, and the pieces, which are made in Italy, Hong Kong, and Thailand, are stocked at Harvey Nichols in London. We particularly love Ortaea’s warrior-inspired collection Armor, now available at www.ortaea.com.

Also based in London, Flora Bhattachary’s pieces are known for their geometric patterns and floral motifs. Influenced by her family’s links with Asia and the East India Company, she draws on her heritage to craft pieces in gold, diamonds, pearls, and sapphires, that have an undeniable Indian aesthetic. Sourcing most of her materials from London’s historic jewellery quarter, Hatton Garden, Bhattachary’s newest collection Pushpa, inspired by floral patterns found in Anglo-Indian chintz and painted textiles, is on display at the Bloomin’ Jewels exhibition at London’s Contemporary Applied Arts until June 3.

The latest names in jewellery, the bags to own, and the collaboration to watch out for

WALK FOR A CAUSE
Supermodel Natalia Vodianova has collaborated with British shoe brand Malone Souliers to create a range of footwear. Inspired by Russia, her native country, Vodianova and Mary Alice Malone, co-founder and creative director of Malone Souliers, conceived a collection featuring tapestry-esque woven fabrics, embroidery, heavy stitching, tassels, and leather trims. The pieces have the words ‘My Naked Heart’ stitched on the front, and boast the model’s signature stamped on the inside. Half of the proceeds from the sale of the shoes will be donated to Vodianova’s Naked Heart Foundation, which focuses on providing accessible playgrounds, schools, rehabilitation centres, and hospitals to benefit children in need across Russia and the Russian Commonwealth.

Malone Souliers shoe, ₹39,000 (approx).

Ortaea rings, price upon request

Flora Bhattachary ring and earrings, ₹41,000 (approx) onwards.

ACCESSORIES NEWS
FOREVERMARK’s summer collections—Now and Forever and Nature’s Beauty—pay obeisance to the endurance of the diamond. While the former celebrates life’s great milestones—bow-shaped earrings, pendants, bracelets, and rings to mark the birth of a baby girl for example—the latter recognises the beauty of the earth and the sky. There are pieces inspired by constellations, like star-shaped earrings featuring a solitaire surrounded by pavé diamonds. “Futuristic films like Star Wars and Dr Strange inspired us to make a collection celebrating the infinite universe,” says Federica Imperiali, head of new product development at the Forevermark studio in Milan.

Zoya stepped away from its usual elaborate polki designs for a more contemporary look in its Diamonds of Eve collection. Take your pick from earrings and bracelets embellished with pristine South Sea pearls, rubies, sapphires, and tanzanites, all versatile pieces, that can be worn to an evening soirée, a romantic dinner, or simply a night about town with friends.

Diacolor has turned to its signature diamond cut, the briolette, for its summer collection. In sunny hues of orange and yellow, the teardrop-shaped gems are put together to make earrings that resemble bountiful bunches of grapes. Step out for a cocktail evening with these sparklers to add colour to your ensemble.

Loewe, the illustrious Spanish house spearheaded by JW Anderson and known for its luxurious leather goods, has finally reached Indian shores at Le Mill, Mumbai. Shop their game-changing Puzzle bag, whose inventive cuboid shape can be worn in five different ways; its multi-functional Hammock tote, or on-trend Barcelona cross-body bag. With the brand’s innovative, multi-purpose styles, and sumptuous pelts, its no wonder that Demi Moore, Kate Bosworth, and Jessica Alba are fans.
Known for her brilliant use of negative space and soaring curvaceous structures, the late Zaha Hadid extended her design genius far beyond the realm of architecture. In what was one of the Iraqi-born British architect’s final collaborations before she died last year, Hadid re-imagined Bulgari’s Roman Colosseum-inspired B.zero1 collection to create three rings and a pendant. The recently released pieces, with their spiralling lines and understated elegance, offer the ultimate amalgam of innovation and timelessness. ■
Bazaar’s global beauty editors on how to recreate looks from the magazine’s most memorable covers, and Malini Agarwal of Miss Malini and Zahra Khan of Hauterfly write about the impact of Instagram on our perceptions of beauty. Plus, why we love Pahadi Local.
BACK TO THE FUTURE

From Richard Avedon’s emotive Fifties covers to Hiro’s conceptual Sixties photography and Patrick Demarchelier’s Nineties supermodel studies, the iconic images in Bazaar’s archives reveal a rich legacy that can be traced through the decades to SS ’17’s most memorable beauty trends

By Katy Young and Siân Ranscombe

Salvatore Ferragamo SS ’17 vs Harper’s Bazaar December 1958, shot by Richard Avedon

Avedon’s December 1958 cover reflected the pop-art movement with the model’s jet-black lashes, orange lips, and abstract, sunflower-yellow eye makeup. Such themes were evident this season at Salvatore Ferragamo, where artists followed the natural contours of models’ eyes with M.A.C Studio Eye Gloss in Next Up Neon over its Paint Stick in Genuine Orange to create colourful eyes with a retro look, SR
Hairstylists this season worked with textures and tongs to create new form, as seen at Emanuel Ungaro, where hair was scraped back off the face, sweeping down into a sculptural, wavy waterfall. Their looks recall the simple elegance of Hiro’s photography, which adorned Harper's Bazaar’s covers from the mid-fifties until 1973.

“Waxy-skin perfection” is how the lead makeup artist Val Garland described the dewy finish expertly executed at Anya Hindmarch with a sheer veil of colour. Garland added M.A.C’s Mixing Medium Shine as a foundation to amplify glow, keeping the rest of the look neutral, in the manner of the mid-Sixties, shown here on Hiro’s 1966 cover.

**Emanuel Ungaro SS ’17 vs Harper’s Bazaar December 1962, shot by Hiro**

**Anya Hindmarch SS ’17 vs Harper’s Bazaar 1966, shot by Hiro**

**Dafni Hair Straightening Ceramic Brush, ₹15,000.**

**Colorbar Glow Face Illuminator, ₹525.**

**Wella Stay Styled Workable Finishing Spray, ₹675.**

**GHD Platinum Styler, ₹13,200 (approx).**

**Photographs: Hiro. Images courtesy GHD, Colorbar, Wella, M.A.C, Dior, Dafni and Imaxtree.**
For SS ‘17, eyeshadow is bold and application easy. At Victoria Beckham, the approach was described as “abstract free-form geometric colour”. The lead makeup artist Pat McGrath created three different looks using the Victoria Beckham Estée Lauder Eye Palette, which are reminiscent of the increasingly daring makeup of the late Fifties.

The trend for fresh skin allows for dramatic eyes and vibrant lips to be worn together, as on this 1959 cover. At Carolina Herrera, Diane Kendal blended dark brown eye pencil over lids and extended it outwards for a subtle cat’s-eye effect. Add definition with a black kohl smudged on the waterline and through the outer corner before setting with a shimmery eyeshadow and bright red lips.

Nineties beauty was shaped by the curves of the supermodels themselves, as seen on this cover of Linda Evangelista. At Givenchy, slicked-back hair framed the model’s faces for “a very futuristic, helmet-like” style, explained Guido Palau, Redken’s global creative director. “The Redken Velvet Gelatine 07 is the star product there, to achieve this super-strong look.”

More is more

The trend for fresh skin allows for dramatic eyes and vibrant lips to be worn together, as on this 1959 cover. At Carolina Herrera, Diane Kendal blended dark brown eye pencil over lids and extended it outwards for a subtle cat’s-eye effect. Add definition with a black kohl smudged on the waterline and through the outer corner before setting with a shimmery eyeshadow and bright red lips.

Victoria Beckham x Estée Lauder The Eye Palette, ₹5,500 (approx).

Chanel Le Rouge Crayon de Couleur in Rouge Corail, ₹2,500.
At Balmain, foundation was melted onto the models' faces for a fresh-off-the-beach effect. “As if the girls had been sipping cocktails on the beach in the sun,” explained lead makeup artist Tom Pecheux—a clear nod to the luminous supermodel skin of the 1990s, captured here in Peter Lindbergh’s cover photograph of Kate Moss. To mimic the sun’s glow, Pecheux worked and warmed M.A.C’s Studio Face and Body Foundation into skin, buffed M.A.C’s Prep + Prime Transparent Finishing Powder down the middle of the face, and finally pressed M.A.C’s Studio Eye Gloss in Clear around the eyes for a lustrous sundowner look.

M.A.C Studio Face + Body Foundation, ₹2,450.

M.A.C Prep + Prime Finishing Powder, ₹2,000.

M.A.C Studio Eye Gloss in Clear, ₹1,500 (approx).

Chanel Joues Contraste Powder Blush in Élégance, ₹3,300.

Giorgio Armani Power Fabric Foundation, ₹3,200 (approx).

Balmain SS '17 vs Bazaar November 1996, shot by Peter Lindbergh

PHOTOGRAPH PETER LINDBERGH. IMAGES COURTESY M.A.C, GIORGIO ARMANI, CHANEL AND IMAXTREE.

M.A.C Studio Eye Gloss in Clear, ₹1,500 (approx).

M.A.C Prep + Prime Finishing Powder, ₹2,000.

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Giorgio Armani Power Fabric Foundation, ₹3,200 (approx).

Chanel Joues Contraste Powder Blush in Élégance, ₹3,300.
When the cover for Harper’s Bazaar June 1970 was shot by Hiro, the freedom and bravery of makeup mirrored that of the women’s liberation movement. Similarly, SS’77 beauty is an opportunity to show off your independence, personality, and courage through the use of colour and contour. At Max Mara, bright, sliced markings across the eyes represented a new non-conformist crusade in cosmetics. Every model was carefully matched to her own best hue of M.A.C’s Paint Sticks for what Tom Pecheux described as “exotic individuality.” KY
Moschino SS ’17 vs Harper’s Bazaar October 1964, shot by Hiro

Tom Pecheux’s look on models at Moschino was inspired by ‘Linda Evangelista in the early Nineties meets Madonna,’ yet also emulated the re-emergence of heavy liner in the Sixties, as seen here on Hiro’s October 1964 cover. For an update, complement dark liner with light shadows on the inner corners—Pecheux used M.A.C’s eyeshadow in Vanilla and in Forgery, each, to highlight.

**The dramatic smoky eye**

**Moschino SS ’17 vs Harper’s Bazaar October 1964, shot by Hiro**

Tom Pecheux’s look on models at Moschino was inspired by ‘Linda Evangelista in the early Nineties meets Madonna,’ yet also emulated the re-emergence of heavy liner in the Sixties, as seen here on Hiro’s October 1964 cover. For an update, complement dark liner with light shadows on the inner corners—Pecheux used M.A.C’s eyeshadow in Vanilla and in Forgery, each, to highlight. SR

**Audacious makeup**

**Roksanda SS ’17 vs Harper’s Bazaar February 1960, shot by Richard Avedon**

Just as Avedon’s covers for Bazaar capture emotion and movement, so too did the new makeup with attitude for SS ’17, for which backstage beauty artists endeavoured to create character and mood. At Roksanda, lead makeup artist Miranda Joyce looked to crimson lips and dewy skin to portray “sporty, boyish, really cool girls.” KY

**M.A.C Eyeshadow in Vanilla, ₹1,350.**

**Chanel Stylo Yeux Waterproof Long-Lasting Eyeliner, ₹2,200.**

**Clinique Cheek Contouring Palette in Berries and Nectars, ₹2,150.**

**Guerlain Lip + Cheek Tint, ₹2,000 (approx).**

**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

**Clinique Cheek Contouring Palette in Berries and Nectars, ₹2,150.**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

**Guerlain Lip + Cheek Tint, ₹2,000 (approx).**

**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

**Guerlain Lip + Cheek Tint, ₹2,000 (approx).**

**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

**Guerlain Lip + Cheek Tint, ₹2,000 (approx).**

**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

**Guerlain Lip + Cheek Tint, ₹2,000 (approx).**

**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

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**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**

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**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

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**Clarins Multi-Active Eye, ₹3,000 (approx).**

**Givenchy Hydrasparkling Foam Mask, ₹3,800 (approx).**

**M.A.C Lipmix in Crimson, ₹1,500 (approx).**
I HEAR A LOT OF NOISE everyday about how Instagram is such a terrible thing for our self-esteem. How it is forcing us to ‘filter’ our lives to perfection, just so we can keep up with the Kardashians. But let me ask you this: Why is a virtual filter any worse than a real-life one?

Look at all the filters we employ in our lives every single day, some potentially far more excessive—makeup, fashion, hair removal, laser treatments—than the ones on the web. We wear rose-tinted sunglasses (literally and metaphorically) to not only mask ourselves from prying eyes but also give the world a peachy hue.

If anything, Instagram is just a rebooted virtual version of that elusive hunt for physical perfection we have all craved since before the first glossy went into print. I guess the only difference now is that you don’t have to be a Victoria’s Secret model, Photoshopped to perfection on the cover of a magazine. You can be the girl next door with the same tools at her disposal.

But I didn’t want to be myopic in my view, so I asked a few friends in Bollywood how they felt about using filters. “Let’s just say it’s not the healthiest thing we can do for our authenticity,” said Jacqueline Fernandez. “It’s a short-lived high as you escape into a person that isn’t real. As long as you realise that you just want to play with this manipulation, it’s fine. But I think it can be a dangerous thing for our egos to know we don’t have the courage to be our true selves on our own platforms.”

“It’s a little tricky for me,” Deepika Padukone added. “Because I also work in the mental health space, I know what it actually does to people, but then I also know the fun side to it. Let’s put it this way—as long as you don’t get carried away by your social media image, as long as you are aware of who you are in reality and you’re grounded and know that, I think it’s fine.”

And therein lies the catch: This delicate dance between just having fun and developing an unhealthy obsession. This balance needs to be struck with any form of self-obsession, whether it’s online or off. Whether you’re posting for the whole world to see, or simply staring at yourself in the mirror.

Undoubtedly, I feel, unfettered access to apps and software that allow us to nip, tuck, and manipulate nearly every aspect of our physical appearance deepens our self-analysis, and requires us to be extra vigilant of its dangers. And the ability to instantly comment and troll online only doubles the risk. We live in a time and age where technology is changing the way we function and communicate on a daily basis. But it is up to us to navigate the merits and dangers, and to prevent our new forms of digital self-expression from becoming something more dark and damaging. Vanity, no matter how you slice it, is still vanity. Virtual or not.

This is why I support campaigns that encourage girls to be less judgmental and more supportive of each other, like II SuperWomanII’s #GirlLove, and you should too. II SuperwomanII is a YouTube star who is very popular with millennials, and started a campaign to reduce bullying and hatred amongst girls by asking them to spread and express love and not criticise each other. For me, at the end of the day, as long as you still think and communicate with self-awareness, kindness, and empathy, I don’t particularly care what filter you wear to the virtual party. #Amaro

Malini Agarwal is the founder and creative director of MissMalini Entertainment. Reach her on Twitter @missmalini.
PICTURE PERFECT
Malini Agarwal and Zahra Khan on beauty in the age of Instagram filters
AS I WRITE THIS, there are over 256 million posts tagged #selfie on Instagram, and another 156 million as #beauty. You don’t need to be a mathematical genius to deduce that that’s a lot of hashtags dedicated to digital vanity.

In the age of social media supremacy, it has become increasingly natural for us to meticulously police images of ourselves online. I’ve never thought of myself as high-maintenance—I go makeup-free on vacations, and can usually get dressed in under 20 minutes—and yet I know all my good angles, have perfected the selfie ‘smize’, and have preferred Instagram filters.

And I’m not the only one. Vanity has exploded on an epic scale in our virtual lives.

My trusty iPhone has changed how I smile, how I perceive myself, and how conscious I am of how others see me. You might choose to dismiss me as a member of a supremely vacuous generation, but let’s be honest: Nobody is immune. Just last week, when I was at a restaurant with friends, I overheard someone say: “No, don’t crouch! You’ll give me a double chin!” to a waiter who had offered to take a photo of a group of diners seated nearby. Admittedly, it was terribly narcissistic behaviour, but hilariously enough the waiter didn’t balk. Clearly, he was used to art direction.

As a fashion and lifestyle journalist for over 15 years, I have a heightened awareness of my public profile and am inclined to panic if it isn’t perfect. While you may assume that it comes with the territory, I know doctors, academics, and even start-up entrepreneurs who are equally obsessed with their online image: Most would consider putting up a picture of themselves looking less than stellar as straight-up career sabotage.

As one friend, a makeup artist, confided, “We’re all poster girls for our businesses these days. I need to look polished or the whole façade falls apart.”

And it’s not just career girls in fashion and beauty who fear frumpiness. It’s real girls too. We all know at least one girl whose ‘grams treat the reality of a bad hair day the same way Donald Trump treats climate change: Refuse to acknowledge it, and then distract everyone with gold hair accessories.

Today, an entire generation of young girls are as social media savvy as the Kardashians. And Instagram has not just responded to, but even enabled our need for control freak-ery. By allowing us to select the most flattering filters for our selfies, we can disguise wrinkles, hangovers, and even extra pounds with cunningly stealthy shadows. We don’t just glance in the mirror anymore—we literally run an Instagram-ability check on ourselves before we walk out the door.

The comparative pressures of perfection are nothing new, of course. Before there was Instagram, there was Facebook, and before there was Facebook there were countless IRL zones for competitive assessment: College, the work place, the nightclub. Instagram appeals to an age-old instinct to give yourself credit for a job well done, or in some instances, a job that’s half-well-done but totally salvageable thanks to the Valencia filter.

And yet, I can’t with good conscience join in with all the hand-wringing this age of web vanity is putting us through. There’s something to be said about being able to control your image, to curate your selfhood, and build a visual language that’s appealing. The image we present in the world is now entirely in our hands.

So when I eagerly reach for my phone to document my photogenic days, I’m not showing off. I’m mostly showing myself that it’s not all frizzy hair and rosacea all the time. Sometimes you need to capture that one, small shining success to make yourself feel better about the chaos that reigns 24/7. That’s a good thing as long as you remember to look at everyone else’s photos the same way you look at your own: Rarities that have been run through a filter.

Scrolling through those tidy little squares of half-truths disguised as #beautygoals is not entirely damaging if you remember that there’s always more outside the frame. No one is walking around with a permanent ring light to make themselves look flawless. Enjoy your makeup, but don’t ever feel the need to compare yourself to that stunning beauty blogger with a pore-free complexion. Because realistically, she didn’t wake up looking like that either.

Zahra Khan is the CEO & editor-in-chief of Hauterfly, which ranks among the top 10 fashion and beauty digital publications in India. She cannot walk out of the house without her Chanel Soleil Tan De Chanel Bronzing Makeup Base. Reach her on Twitter @zahrakhan.
FORCE OF NATURE

In our continuing series on homegrown skincare brands, we turn the spotlight on Pahadi Local’s organic products.

(Clockwise from top left) Pahadi Chai Himalayan Tea, ₹1,000; Gutti Ka Tel apricot oil, ₹1,500; Akhrot Ka Tel walnut oil and Pull lake sediment detox salt, both available as part of the Goodness of the Hills gift box; Chichiri Indian borage honey, ₹900; Khal apricot meal scrub, ₹650; Goodness of the Hills gift box, ₹1650.
MUCH OF THE MAGIC OF A BEAUTY SECRET—A PRODUCT, a tip, or a ritual—lies in sharing it. You never know what the act of passing on a favourite new discovery to friends and family could achieve. In the case of Jessica Jayne, gifting bottles of golden gutti ka tel led to the launch of a new company and a whole new professional journey.

When Jayne, an entrepreneur, moved from Mumbai to Himachal Pradesh four years ago to be with family, she found that the winter took a harsh toll on her complexion. “My skin was peeling off—it was painful and not pretty. I tried every moisturiser I knew of but nothing helped,” she says. And all around her, she could see that Himachali women soldiering through the bitter cold with smooth, glowing complexions. Jayne turned to them for help and was introduced to gutti ka tel, or apricot oil, which is cold-pressed locally. Within days of using it, her skin healed, acquiring the peachy glow she’d been coveting.

On her subsequent trips home to Mumbai, she began bringing back bottles of it to gift family and friends. Even though the oil is firmly rooted in the traditional wellness lexicon, it was almost unheard of outside of the region. Soon, Jayne was being asked to bring back more bottles and she saw a business opportunity.

At the time she was running two companies—Sharkfin, a merchandising firm, and Shiny Happy, which manufactured novelty clothing for children. (She still operates the former, but has shut down the latter.) In 2014, with help from her mother Justine Menezes and a friend, Kanika Vasudeva, Jayne began bringing back supplies of gutti ka tel, bottling it at home, and relied on word-of-mouth publicity for sales. A year later, she founded a new firm, Oros Organics, and launched the brand, Pahadi Local. “The first year was all about educating [customers] and offering them the goodness of the hills, slowly but steadily. It takes a lot of time to put everything together and build a strong foundation for sourcing, quality, and sustainability, which we are still in the process of doing.”

Pahadi Local now offers a small and thoughtful range of products, including organic honeys, mineral clay, scrubs, and detox salts, each boasting pristine quality. Jayne has worked hard to create and advocate for products that are untouched—Gutti Ka Tel is just pure organic cold-pressed apricot oil in a bottle. You can use it as a cleansing or massage oil, as a moisturiser, or as a carrier base to add essential oils too. So also with the walnut oil, and Markalak (Himalayan clay, which can be used in face packs). What this does is both educate and liberate the customer by introducing you to an ancient wellness secret and then encouraging you to make it entirely your own.

All ingredients for Pahadi Local products are sourced from regions in and around Kashmir, Himachal, Leh, and Ladakh. “We work with the orchardists or villages through a cooperative structure that ensures quality and consistency for us, while ensuring security and pricing for the source. My partner and investor, Udit Sheth, is particularly firm on this and he guides our strategic outlook,” says Jayne.

The products are sold online through their site, and are now stocked at Good Earth stores across the country, as well as at Aashka in Jaipur and Udaipur. “It has been encouraging to associate with people and brands who also believe in sustainable luxury and make-in-India. We battle to stay true to our commitment to source and our philosophy of luxury in simplicity,” says Jayne.
Finally lip balms get a much-needed makeover by way of the lip oil. Applied like a gloss but without the stickiness, Clarins Instant Light Lip Comfort Oil nourishes while leaving a natural shine. Made up of a combination of plant oils including jojoba, hazelnut, and sunflower, its unique gel-like texture and giant cotton-soft applicator soothe even the most chapped skin. Available in three lightly tinted shades of honey, raspberry, and red berry, these miniature vials are a must-try.

BARE ESSENTIAL

While the barely-there makeup look is hardly a new trend, the Spring 2017 catwalks of Proenza Schouler, Isabel Marant, and Tommy Hilfiger showed the latest take with fresh, clean-skinned models. Perfect this new naked by neutralising facial discolouration with correctors rather than concealers. Highly pigmented, they use colour theory to balance complexion by using tones that sit directly opposite on the colour wheel. Use a green to counter red patches, an orange-tinged one on dark circles, or a lavender to balance yellowness. We recommend layering one of these shades under your foundation for filter-perfect skin.

PRETTY CUSHY

An import from Korea, cushion compacts took the beauty world by storm this past year. A fusion of BB cream and foundation set within an easy-to-carry compact, it doesn’t just improve the skin tone, but also its look, feel, and health. The soaked sponge limits the amount of product used with each dab (making it nearly impossible to look cakey), and the unique formula offers a variety of benefits like sunscreen and hydration. Try Lancôme’s Teint Idole Ultra Cushion if you prefer a satiny glowing finish; Sephora’s Wonderful Cushion Foundation for a natural complexion; or Maybelline New York’s BB Cushion Compact to keep your skin moisturised.
LEVO

British luxury brand Elemis, known for its bespoke therapies, is now exclusively available at Levo Spalon in Gurugram. Unlike other spa treatments that offer standardised therapies, Elemis starts with a comprehensive understanding of your lifestyle and skin requirements to tailor a customised experience. There are anti-ageing treatments, including those that use collagen as their chief ingredient to address fine lines and wrinkles (pro-collagen age-defy facial, ₹6,500/75 minutes); ones that lift dull skin tones by restoring circulation, moisturising, and re-oxygenating the face (anti-blemish mattify and calm facial, ₹6,500/75 minutes); and therapies that employ Vitamin C to tackle pigmentation, even out skin tone, and bring a luminous glow (the brightening pigment perfector, ₹6,500/75 minutes).

RAVISSANT

With the heat setting in, detoxification is the best way to start preparing your body for the long summer months. Bllis by Ravissant, in Friends Colony, New Delhi, offers a variety of calming and soothing treatments. Try their signature lymphatic drainage massage (₹3,850/60 minutes), which uses gentle, sweeping strokes to encourage the flow of white blood cells throughout the body, thereby stimulating circulation and perking up a sluggish immune system. There is also the hot stone massage (₹4,200/60 minutes), where smooth, heated volcanic stones are placed along the spine to help relieve muscle tension, pain, and anxiety. As a remedy for tired, aching feet, try a reflexology massage (₹1,150/30 minutes), where pressure is applied via fingers to the soles of the feet to help relax painful arches.
ZOOEY DESCHANEL AND CHRISTY TURLINGTON ARE FANS. And it has been touted as one of New York City’s trendiest fitness classes. Combine all of that with the promise of seeing visible results in just eight classes, and it’s no wonder that we were excited to try out Physique 57 and its signature barre class.

For those not in the know, barre is a high-intensity, low-impact workout that combines pilates-like stretches with cardio, ballet moves, and muscle sculpting with free weights and resistance bands. Physique 57 was founded in 2006 when global CEO and founder Jennifer Vaughan Maanavi realised her favourite exercise class was shutting down. The former Wall Street professional quickly came up with her own business plan, recruited the class’ best instructor, a former dancer named Tanya Becker, and together the two developed their own fitness programme. Since then, they’ve expanded their empire to Los Angeles, the Hamptons, Thailand, the Middle East, and now India.

Our class took place in a trial glass-walled dance studio (the permanent location will be announced soon), kitted-out with ballet barres, exercise mats, branded towels, water, and all the equipment you would need. The 57-minute session began with a cardio workout and everyone grabbed some weights—I cautiously picked a five kg dumbbell to do some arm exercises. Next, we headed to the barre and did a series of squats and leg lifts in multiple variations while two energetic instructors demonstrated the steps, checked on everyone’s posture, and kept us motivated with smiles and an upbeat soundtrack that included some Rihanna. It was then time for a series of floor routines that included working the thighs by squeezing a ball between them, a range of different leg lifts to tone your butt, and, finally, a few sets of crunches for the abs.

Sounds easy, but it’s not: The Physique 57 method is based on a process Maanavi describes as Interval Overload, which means you work each muscle until you can really feel the burn and then stretch it out for relief. So when you feel like your thighs are going to collapse if you do any more squats, just remember that there is a brief break waiting right around the corner. “This is about building long, lean muscle. Rather than bulking up, the goal is to lengthen and strengthen the body,” says healthcare professional Mallika Tarkas Parekh, a longtime Physique 57 fan and the woman who spearheaded the movement to bring the classes to India.

Parekh’s journey to Physique 57 echoes that of many of us on the hunt for the perfect fitness class: “Growing up I played a lot of sports—tennis, lacrosse, swimming—then later I tried to go to the gym but it just wasn’t the same. I also missed some form of exercise that didn’t strain my bones as much but still gave me an effective workout. I did some research and discovered that Indians in particular have a lower bone density than other populations which is what makes Physique 57 so perfect for Indian audiences.”

For class queries and schedules contact Physique 57, Mumbai, through their Facebook page @Physique57Mumbai

By Butool Jamal
CLASSIC TWISTS

How icons like rockstar Debbie Harry, the film Monsoon Wedding, and the old-school typewriter are in the spotlight once again. Plus, the people creating new sounds with traditional Indian music.

Debbie Harry of the rock band Blondie
She is our Goddess—straight off Mt Olympus—who never seems to stop or run short of energy. At 71, Debbie Harry is the quintessential eternal female rock star. More than 40 years after Blondie first jammed at Max’s Kansas City and CBGB, forever linking its frontwoman, Harry, to New York’s gritty music scene, 2017 has Harry and the band performing across the US and Australia, in London and Dublin, and beyond. Blondie also has a new studio album, *Pollinator*, their 11th, out May 5.

“Anybody who survives in the arts has to be insanely obsessed with doing it, and they have to not mind working hard,” Harry says. “It’s never a ‘gift’—it’s never ‘given’ to you—it’s inching and crawling into your situation.”

These days, Harry spends most of her week at her house in the country, where she moved years ago to look after her ailing father. It’s not far from the city, where she still maintains a home. “It’s a short drive,” she says. “I need to see my friends.”

What has remained unchanged, other than her work ethic, are her platinum hair and her sexy, haute thrift-shop style. In the mid-1970s, she became a fashion icon dressed in her prototype punk-Goth look. “I got noticed, famous,” she says, “when things changed from the hippie years and glam rock to that punk, shredded, minimalist, deconstructed, mod look.”

Today she can afford to shop more but continues to choose pieces for herself that fit her idea of a uniform. “I do love clothes!” Harry says. “I pretty much like to wear the same things. When you find out what makes you feel comfortable, beautiful, sexy—I always admire people who know from a young age, but for me it was a discovery, peeling the layers down.”

Recently she bought a Vivienne Westwood pantsuit (“I’ve always loved her”) that harks back to London’s influential ’70s punk shop, Sex, and wore it to the Billboard Women in Music awards. “The jacket had bones all sewn across—fabulous,” she says, adding shyly, “actually, I think my being considered a fashion icon is something of a mistake. It’s all in the timing.”

Many creative people in all fields, as they mature, can get stuck in the past, repeating the same out-of-date art. “One thing I object to: When people stop going to clubs at a certain age and say there’s no good music now,” she says. “This always shocks me. There is so much good music.” Riffing on the idea of cross-pollination, the new album features collaborations with Joan Jett and Laurie Anderson, plus an eclectic group of newer contemporary artists, including Sia, Charli XCX, Devonté Hynes, and the Canadian singer-songwriter Adam Johnston, as well as the Gregory Brothers and Johnny Marr.

“In music the only thing that changes is the technology,” Harry says, “but the artistic incorporation of that technology is a gradual building process.”

If Blondie continues to sound fresh, in part it’s because they embrace what’s current in the music world, Harry is still thrilled by those belonging to the “establishment”. She reminisces about a show she did in London not that long ago. Harry was heading down a corridor at the BBC when Cher came along, going in the opposite direction.

“She just walked past me and said, ‘You go, girl!’” Harry pauses. “All I could say was, ‘Wow’. It was like a blessing from the pope!” For Harry, the moment was an acknowledgment from a fellow idol—another woman, at that—up there on Olympus because for all their obvious differences, they no doubt have plenty in common.

Harry notes that while she was lucky to have had supportive bandmates, including Blondie cofounder and guitarist Chris Stein, who was also her romantic partner for 15 years, music was a tough field for a woman back then. “Nowadays the girls have proven themselves as entertainers, musicians, and writers,” she says. “There are so many great female artists. Now it’s become standard. It’s no longer a boys club. Times do change.”
"I think my being considered a fashion icon is something of a mistake. It's all in the timing."
In a collection of engaging essays that releases this month, Indo-Canadian author Durga Chew-Bose touches upon everything from the colour of her skin to the implications of her name.

ONE OF THE FIRST THINGS THEY TEACH YOU AT JOURNALISM school is the elevator pitch. A single line that captures the essence of your work and what it stands for. Too Much and Not the Mood (Farrar, Straus and Giroux), Durga Chew-Bose’s debut collection of essays, which releases this month, doesn’t have an elevator pitch. Because how do you summarise all the memories, thoughts, and revelations that are the sum total of your being? What it does offer, however, is nuanced writing that has you hooked, and observations that instantly resonate with you. In 14 pieces, she tackles everything from living on her own to her relationship with her skin colour, along the way stumbling upon emotions that hit home with the reader.

For example, how remembering a friendship that no longer exists can make you feel nauseous, or how a breakup can make you second-guess yourself. Take her theory of “nook people”, one that even her friend Lena Dunham identifies with. “The term came from my misunderstanding of what an introvert is, of figuring out who I am. Whenever a friend asks me for dinner, I may not care about cuisine, but I always want a booth, an enclosure. It’s not something I had in a notebook ready to use later; it just happened while I was writing. I realised I had been collecting a definition without knowing it,” says Chew-Bose, who is from Montreal, and is teaching a non-fiction writing workshop at Sarah Lawrence, New York, this semester. It is observations and phrases like these that stay with the reader; how “liking someone is like taffy” or when she “felt infinity” upon discovering a word in English that she had previously only known in Bengali.

The stunning specificity of her writing and the ability to put words to sentiments make this book more than a series of personal essays. In Tan Lines, where she focuses on her dark skin in a sea of mostly white friends, she addresses how she is different; similarly, in D As In, she mentions the myriad ways her name is constantly mispronounced, about using her initials or other names to order coffee, and in the process writing herself out of her own story.
On a trip to India in 1947, French photographer Henri Cartier-Bresson shot images that reflected a period of transition, of political and cultural chaos in the country. Of these, 69 will be displayed at Henri Cartier-Bresson: India in Full Frame, an exhibition that opens at the Rubin Museum of Art in New York later this month, and celebrates 70 years of the world-renowned Magnum Photos collective he co-founded. From people perched on trees in Delhi, waiting for Gandhi's funeral cortege to pass by, and Muslim women outside a mosque in Srinagar because they were not allowed inside, to a woman peeking out of her balcony in old Ahmedabad and an astrologer's shop in Mumbai, the images are deeply evocative of Cartier-Bresson's humanist approach to everyday life.

For a body of work that's ostensibly about yourself, about your musings, it's easy to fall into the trap of being self-indulgent. But Chew-Bose, 31, has the restraint of someone far more experienced—she has, after all, contributed to publications like The Guardian, Grantland, BuzzFeed Ideas, and Dunham's Lenny Letter. Good writing, she understands, “must go beyond catharsis. I don't want to work out my problems to a reader I don't know”. Despite the thematic leaps her essays take, they're ultimately about identity, reconciling her Indian background with her Canadian upbringing. You see it when she writes on spying on her neighbours, on the way her parents would pronounce her friends' names, on how her kitchen pantry was stocked differently.

But it's the lengthy Heart Museum, comprising nearly half the book, that sets the tone for what's to come. Often lost in a stream of consciousness, it jumps from scenes in movies and subway commutes to first love and recollections of her grandmother. “I would write the essay and 30 pages would go to 60; I'd revisit a section and add 10 pages without realising it. Sometimes I would worry about how I would resurface. There were tangents and deep dives, and just when I thought I'd lost my way, a connection revealed itself and I found myself back to the essay’s rhythm.”

Five of the essays have been previously published online on platforms like Matter, The New Inquiry, and Hazlitt, and a substantial part was born out of Bose's move back to Montreal after having lived in NYC since her 2009 graduation from Sarah Lawrence. She had craved the mundane—running errands with her dad, watching her stepmother cook dinner at the island kitchen. “I didn't know what it was like to have an adult relationship with my parents, but I would feel I was regressing. Closeness to one's parents is stigmatised more in Western culture,” says Chew-Bose, whose next project, an elaborate work of fiction, will take her far from Too Much and Not the Mood. For once, the emotions on the page won't be her own.

By Esha Mahajan
Bazaar presents an exclusive excerpt from author Prayaag Akbar's upcoming novel Leila, set in a dystopian world.

This excerpt, taken from the second chapter of Leila (Simon & Schuster India, April 20), is our first proper introduction to some of the horrors the narrator-protagonist Shalini has experienced, and the exile she now endures. The city she has lived in and loved all her life is unrecognisable. Her family scattered or dead. Driven to the verge of dissolution by the madness wreaked upon her, unable to sleep, she slips out of her decrepit apartment, far from the city proper, walking until her muscles burn so she might somehow have a chance of rest. On this walk she meets a young boy who reminds her of her own lost daughter, Leila. As Shalini's world opens up for the reader, the great desolation at its heart sharpens into focus.

Prayaag Akbar

A sharp, moonless December night. Everything around me very still. The ant colonies like craggy cliffs, in the distance silver trees with spectral tentacles. I had only a thin jacket so I held my arms tight across my chest, hands warming at my pits, walking quickly. This mud track is elevated, two feet higher than the farmland on either side. Once this was wheat country. The farms were abandoned during the water crisis. By the time we were sent here nothing grew but grey-brown scrub. A pack of mongrels leapt out from behind a stack of bricks on the side of the road. They stopped barking when they recognised me. The leader, with handsome haunches and a white tip to his tail, came to lick my hand. I was glad of their company. You saw snakes twisting across these roads sometimes, their scales left a faint sodium slather on the tar. One at a time the dogs turned back to their territory, the last whimpering softly as she went. That was when I heard the steady, flat report down the road. Thup. Thup. Thup. We each hold somewhere within us the expectation we will be safe. A sense of security is our abiding illusion. No longer, not me. Each person must construct their own inviolability, fashion it from the things they find. My daughter had been taken precisely because I could not protect her. I put my hand in my pocket and felt the warm wooden handle of the switch knife I carried in my jeans. I had practised, in front of a mirror, twisting it into an attacker's inner thigh, the blade would go in smoother there. I rubbed my forefinger against the metal flick switch and felt a surge of confidence. Even two men I could handle with this in my hand. The flat rolling emptiness helps. A car can be heard kilometres away. When I catch the chesty whine of a Wagon's engine I stop walking, and as soon as the beams from the headlights begin to bounce down the path ahead of me I step off the track, slide down a couple of feet to the soft, loose earth.

Now there were no headlights. Only this thup-thup-thup carrying out from the well of blackness behind me. It seemed to be moving fast. From somewhere the long blare of a train. It stopped, then started again. I got on my ass and turned to lie on the dry mud bank on my stomach. Each of the poplars, planted years ago to break the invading wind that hurled through the crop and partnered with the sun to set off ruinous fires, had been shorn by the long summer. They grew along the side of the road like giant besoms jammed into the mud. The earth was cold against my blouse. My knees and toes sunk into the bank. Suddenly a biting wind came in from the east, low, sweeping through the dry grass like a thousand slithering snakes. Thup-thup-thup. Then, unmistakeable, sobbing, a young voice, muttering reassurances around each smoky breath. The boy was not more than twelve years old. He wore under a sweater a kurta that the starlight streaked silver and blue. His hair was turbaned, the knot low on his forehead. I waited as he jogged past. Before he was lost to the darkness again, I shouted, 'Wait, child.' Sneakers scuffed against gravel. Silent now, he studied the darkness behind him.

'I can see you,' I said. The wind grazed my cheeks like shards of glass.

'Who's there?' he shouted, a puff of steam rising from his mouth. 'Show yourself. Where are you?'

'Don't run.' I clambered up to the road. 'Don't worry.'

He backed away as I walked towards him. Already tall, a slight squint to his eyes, on his cheeks and jaw, down halfway his neck, long curls of hair. He took a proper look at me.

'What are you doing out here?' he asked.

'I'm asking you that. You live around here?'

'I had to run.' He wiped his face with his wrists, and, placing two fingers on a nostril, blew his nose sharply into the dirt. A kara bounced down his arm. 'Mummy-Papa made me. Those men came to our house tonight.'

'We need to get off this road, child. They'll be coming any
moment.

What’s your name?’

‘Roop.’

‘Look here, Roop, will you come with me?’

He nodded. Taking him by the hand, we walked to the hiding spot, where we rested with our backs on the mud bank. Grey clouds raced one another against the dark sky. The rhythm-rattle of cicadas. The boy slowly regained breath and composure, his hands between my palms.

‘Who came for you, Roop?’

‘The Repeaters. They came to our house.’

‘Why?’

‘My neighbour . . . he’s fighting with Papa.’

‘What about?’

‘They always fight. Every day.’

‘But who called the Repeaters?’

‘My neighbour,’ the boy said quietly. He wiped his face with the shoulder of his shirt. ‘He knew my mother is from another sector. He said my parents lied to the Council.’

A fat, brown lizard trundled by, bloated from the bounty in these dead fields. It stopped by us, looked around and flicked its tongue. The lizard’s beady gaze reminded me of someone I could not place, a face from Camp, or the night the Repeaters came, a reptile fat on sadness. The boy was crying again, his yowls high in the air. A matter of time before they heard. I squeezed his shoulder and drew him closer to the lizard. The wailing stopped as the boy’s face scrunched in confusion. We were now so close the creature must have felt our breath on its back, but it didn’t move. It seemed not to see us at all. The wailing stopped as the boy’s face scrunched in confusion. We were now so close the creature must have felt our breath on its back, but it didn’t move. It seemed not to see us at all. The boy stared at the scales, like tiny dragon wings, along its flanks. Out of my reach lurked the memory of that angular face, jaw, nose, the insatiate darting eyes. Quick as lightning I landed my palm on the lizard’s back. It squirmed and fought, tickling my flesh. I held it by the stomach, squeezed it of its life, raised it to the boy’s face.

‘See, nothing to be afraid of.’ My voice was so calm. ‘Survive. That is the important thing. When they are fat and slow we will get revenge.’ I could feel him trembling. I tossed the lizard into the fields and we watched the limp body arc into the night. I rubbed dirt into my hands to dry the secretions. ‘What will you do? Do you have a place to go?’

‘Can’t I go with you?’

‘I live in the Towers, Roop.’

‘What’s that?’

It’s not far from here. It’s only for widows. Children aren’t allowed. Especially not children like you. We have Wardens. They’d take you away.’

‘No children? Where are they?’ Roop asked.

‘We should get moving,’ I said. ‘Not together. Stay on this road. Move quickly. In about thirty minutes you’ll come to a crossing by a huge dumping ground. Be careful you don’t fall. The road becomes very tough to walk on. Take a left at the crossing. When you reach the power plant, look for the sheds for the labourers. They’ll take care of you tonight. Don’t tell anyone what you told me. Don’t mention your parents at all. If they ask, say your family had gone to a Council rally and you got lost there. Okay?’

‘I can’t go alone, Aunty. I’m scared.’

I wanted to wrap him in my arms, keep him safe forever. Instead I said, ‘You have to go now, Roop. Your parents will come looking for you. They must be able to find you.’

He turned to me with a curious, pinched expression. The scraggles of hair on his chin no longer danced with fear. He swung a leg up and was on to the road in an instant. A furrow appeared on his forehead. He seemed about to say something but then decided against it, and I had the unsettling feeling, from the way he looked down, that to him I was no different from that lizard. A chasm in my gut as he jogged away. It felt like I’d just retched. This hairy, dirty boy, so many years older than my little girl. I hadn’t spoken to a child in months. One moment the boy was leaning on me, breathing heavy, his whimpers throaty and wet. Then he was gone.

I sat sunk in that loose gravel it’s hard to say how long. The wind burned against my chest. I huddled into myself. Then I heard the Wagon, an SUV crammed with Repeaters, giant, enamel-white, flags rippling in the slipstream, Purity Pyramids at every corner. The driver leaned on the horn though he steered the only thing on the road. My perch under the road felt secure, warm. I lay face-front against the mud bank again, watching the headlights swing from side to side, occasionally sink or rise, growing steadily until each blue beam was like the iris in my eye. All the while yelps and rabid howls from the men hanging out the windows, poking out the sunroof, drinking deeply from a plastic bottle filled with booze, intoxicated by their sudden primacy.
“UNAPOLOGETICALLY INDIAN” is how Vir Das describes his humour. And it’s what he will showcase in his 90-minute Netflix special, which rolls out worldwide this month and puts him in the ranks of comics like Amy Schumer, Chris Rock, Jim Gaffigan, and Louis CK. “Hopefully being Indian won’t be the punchline but the perspective. We all basically laugh at the same things—politics, love, sex, breakups,” says Das, on the phone from Atlanta, where he has kickstarted the Boarding Das World Tour, which will see him perform shows in Australia, Belgium, Norway, Singapore, Thailand, South Africa, Nigeria, Canada, Switzerland, and more over the next few months. That he’s the first Indian comic to embark on a tour of this scale informs much of his set—“It’s brand new material about the journey into the next chapter of my life. Netflix is more about what it means to be Indian and how I foresee the world.” He spoke to Bazaar about what life as a stand-up comic has been like.

The last time you forgot your lines on stage? Every time there’s a pretty girl in the audience who’s not laughing, I tend to fixate on that.

Your worst performance? A few years ago I did a show in Hong Kong, and three seconds before I went on stage I was told the audience didn’t speak English or Hindi. It was a largely Mandarin crowd and I did 45 minutes in complete silence. I had them at hello, and lost them at hello.

Best crowd so far? 11,000 people at the Indira Gandhi Stadium for the Netflix special.

What makes a crowd good? The space that occurs between the end of punchline and beginning of laughter—the shorter that space, the better the crowd. That moment is the most exhilarating time for a comic.

A topic you wouldn’t touch? I don’t make fun of people who are sick, of the elderly, or of people with disability.

Based on world events in the past six months, what’s the best fodder for comedy? A cocktail of Donald Trump, Brexit, and religious phobia.

A joke that you’re proudest of? It’s called The Typing Story, and will be at the end of the Netflix special.

Your writing process? It starts with observations on notebooks, matchboxes etc. I write six or seven pages, run through them with a hairbrush in hand, edit on the fly, and pop into comedy clubs unannounced for a few minutes. From inception to the joke being perfected, it’s about six months.

Last time you Googled yourself? Recently, when I was trolled for 48 hours after I put a post on Facebook, which said that if you know someone who’s threatening women, and you’re not unfollowing, unfriending, or reporting them, then you’re part of the problem.

When do you feel insecure? Whenever I look in the mirror. I’m insecure about my eyebrows—they seem to grow bigger and wavier.

What would surprise people to know about you? I’m 6 ft 10 but it doesn’t show [laughs]. I’m an extreme introvert, and very awkward in social situations. The stage is the only space where I’m socially fearless.

Your alter ego? Mr Bollocks, a guy who doesn’t give a shit.

If you could abolish a law in India, which one would it be? Section 377.

Who makes you laugh? My bulldog Dr Watson, Eddie Izzard, my wife Shivani, and any old Chaplin movie.

Best thing about getting older? A bullshit filter—you smell it faster and reject it faster.

Current state of mind? Jet lagged.


A surprising fact about comics? That we all secretly want to be rockstars.
“Music is in the bones of *Monsoon Wedding*,” says its director Mira Nair. It’s undeniable. Because years later, when the dialogue and subplots elude you, the songs don’t—whether it’s the beautiful *Love and Marigolds* theme when Alice and PK Dube share screen time; the *Chunari Chunari* dance number filmed in an empty swimming pool; or the closing *Kawa Kawa* sequence that compelled audiences to sit through the end credits. It comes as no surprise then that *Monsoon Wedding* is finally taking to the stage as a musical at the Berkeley Rep, where it premieres next month.

The story centres on a Punjabi family in New Delhi that comes together for a chaotic, expensive wedding, and the secrets that unravel over the days. At its heart, it is the celebration of family, of love, of marriage. “It creates a sense of joy in you about living. Everyone needs that now more than ever, a yearning for human dependence,” says Nair, over the phone from Kampala, Uganda, where she runs a not-for-profit film school called Maisha. Having begun her career as a theatre actor, this project is a homecoming of sorts. “The beauty of making theatre is that it’s almost like being Zen. Everything is of the moment; all the preparation to create this moment that will never happen again. You have no protection on stage. You need to prepare and pre-empt,” she says.

But they’ve had a decade to do just that, ever since 2007, when work on the musical began in earnest. Nair roped in Vishal Bhardwaj, one of the first mentors at Maisha, to compose 21 new songs, and original screenwriter Sabrina Dhawan to adapt the script. Over years, Nair held individual meetings with both, in New York with Dhawan and in Mumbai with Bhardwaj; she travelled across India, England, Canada, and the United States for five years before finalising the cast—these include Namit Das (*Wake Up Sid*) as Dube, Monsoon Latané Bissell, first assistant director of the film, as Shashi, Jaaved Jaaferi as Lalit, and Anisha Nagarajan of the original *Bombay Dreams* as Alice. And Nair held four development labs in New York City, for which they flew in actors and musicians. “The labs are the only time you see the balance, the rhythm between dialogue and song. You have to know whether you can create the moment, whether it can sustain itself dramatically, emotionally, and visually,” says Nair, who became the first woman to win the Golden Lion at Venice Film Festival, when it was awarded to *Monsoon Wedding* in 2001.

It may be tempting to hold on to the past when it’s so glorious, but Nair is clear that the musical is “not a memorabilia”. Which is why, while they will feature some of the iconic numbers from the original, it’s the new songs that will propel the story. “It’s never been done before on any kind of international stage, this immense beauty of our aesthetic, our fun, *masti*, passion, love. And we have so much of it. I knew it had to be *desi*. It should refuse to pander to the classic American musical.”

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**THE NEXT STAGE**

The colours and chaos of the cult classic film *Monsoon Wedding* come alive once again in a new musical that premieres next month.
A nurse reassembles the bodies of construction workers who fall from buildings, with tape or glue, as if they were injured birds. A cockroach learns the languages of its building's tenants. A man swallows a passport and turns into one. These are the characters that inhabit the world created by author Deepak Unnikrishnan in *Temporary People*, which won the inaugural Restless Books Prize for new immigrant writing—launched in 2016 by the independent publishing house, it recognises extraordinary writing on identity. Through 28 linked stories set in the UAE, he addresses migration, displacement, and what it means to be home. “I wrote this book to understand my place in the Gulf, but also for my parents and people like them. Their names won’t feature in history books but their roles might,” says Unnikrishnan, a son of Indian migrants, who grew up in Abu Dhabi and later lived in the States. Now, a professor at NYU Abu Dhabi, he switches “back and forth, between being an insider who has been left behind to the outsider who has returned.” Here, he talks to *Bazaar* about identity, belonging, and the vulnerability of ‘temporary people’.

**How did this book come about?**

I started writing because I was unhappy. In the summer of 2002 I returned to university at Fairleigh Dickinson in New Jersey, after visiting my parents in Abu Dhabi. I had been living in the States for a year and I would not see my mother and father again until October 2007. Writing released the pressures of anxiety, dislocation, and homesickness. Over time, I realised I was writing about my city and the itinerant families of the Khaleej (Gulf). Since visas were an obsession, much of that—being documented, undocumented, over documented—crept into my work, along with my need to toy with English. Writing helped me cope with feeling like an oddball in a country I was trying to understand. What started as little rants evolved into vignettes, which morphed into bones I pieced together to construct the book in the form it's now.

**How did your background inform your understanding of the subject?**

My background, dominated by visas and people who longed for home, turned me into a young man who understood temporariness, and as a consequence became fearful of attachment to people and places. But as I grew older in the States, I noticed subtle changes in how I referenced my childhood in the Khaleej. I talked about my parents more, other relatives, why they came, why they stayed, why leaving was inevitable. And before I knew it, I had fully transformed into my parents, another migrant who longed for the familiar. But I didn’t want to write something that only amplified the despair of leaving home. I wanted to write something that talked about the joys of staying too, and the affection people have for places they may never fully claim.

**What inspired the fantastical characters in the book?**

I took people (and animals) from real life and amplified their personalities. I dipped into recurring nightmares. I waded into disparate disciplines. I wandered around the Art Institute of Chicago. And then I got lucky; with my imagination finding people who had no business being that fully formed. The fantastical-ness could be seen as a consequence of a writer trying to explore states of temporariness—displacement, loneliness, violence, freedom, and wonderment—through his characters.

**How does the current global milieu affect how you see ‘temporary people’?**

My blood, together with the blood of my parents and grandparents, belongs to migrants who have worked on three continents. I see my parents as temporary people. They sacrificed stability to take care of family. But you see, they adore the UAE. They weren’t required to. When I look at a country like the States, I see so many people like my folks, boarding planes, crossing deserts, picking fruit, making sandwiches. As a person of the States, it feels like we are living in an age where some of us must prove beyond doubt that our bodies and minds are harmless. I understand how people can become wary of the other but I don’t understand why we must anchor kindness and common courtesies in favour of policies designed to shock and bully the undocumented and their kin. In this climate, polluted by rage and revenge, I see most temporary people as I have always seen them—vulnerable.

**Where would you say you are ‘from’?**

I am from Abu Dhabi, but if you wanted something to ink a T-shirt with, let’s try: ‘Abu Dhabi raised me. New York made me. Chicago freed me.’

*Temporary People* (Simon & Schuster India) is out now.
EXHIBITION

The brilliant jewellery traditions of the Indian subcontinent, from the Mughal era to modern day, are at the heart of a new exhibition, From the Great Mughals to the Maharajas: Jewels from the Al Thani collection, on at the Grand Palais, Paris, until June 5. Step into a world of grandeur featuring dynastic gems like the Idol’s Eye and Arcot II diamonds from the famed Golconda mines; pieces like Wine of Cup of Emperor Jahangir, the earliest dated Mughal jade, inscribed with verses of Persian poetry; 18th-century Hyderabadi enamels typically used in rituals; and pieces crafted for Indian royalty by European design houses, like the enamel peacock aigrette made by Mellerio d’its Meller and bought by Maharajah Jagatjit Singh of Kapurthala. The exhibition also showcases contemporary creations by Cartier and Mumbai jeweller Viren Bhagat, that take this legacy forward.

MAXIMUM EAST

Beijing’s cosmopolitan art district is the inspiration behind this new Asian restaurant in Mumbai

While he was working on the menu of JW Marriott Mumbai Juhu’s newest restaurant, Dashanzi, executive Chinese chef Stanley Lum Wah Cheok wanted to create something that captured the essence of modern Asian cuisine. His career had spanned stints in Malaysia, Singapore, China, and at hotels like the Conrad Centennial Singapore and the Hakkasan restaurants, and he hoped to make Dashanzi a culmination of all those experiences. As a result, “Dashanzi is inspired by Beijing’s chic art district,” says Cheok. “It’s one of the coolest tourist spots in Beijing with some fabulous restaurants, cafés, and bars as well as contemporary art and design. I also started my career in the city so it’s a place that’s very close to my heart.”

A quick survey of the menu reveals that while you might get your classic dishes like sweetcorn soup and prawn dimsum, they will be “prepared with a contemporary element. That could be a twist of flavour, spices, or a new ingredient along with a unique style of plating and dining set-up,” says Cheok.

The Dashanzi experience starts with their range of Asian-inspired cocktails, including a delicious green tea infused gin with basil or the saketini (sake with dry vermouth and a lemon twist). Up next is a dimsum course. A traditional suimai becomes a chicken and truffle suimai with shaved hajikame, a simple piece of Chilean sea bass features a crispy polenta crust, while the chive and caviar oscetra is a burst of salty flavours. Cheok’s personal favourite is the beggar spring chicken, where a whole chicken is wrapped in lotus leaves and baked in clay. To finish off with a flourish, opt for the deconstructed chocolate affogato sphere or the freezing chocolate balloon, both of which, like most dishes at Dashanzi, are a treat for the eyes and the tastebuds alike.

By Butool Jamal

CROWNING GLORY

The brilliant jewellery traditions of the Indian subcontinent, from the Mughal era to modern day, are at the heart of a new exhibition, From the Great Mughals to the Maharajas: Jewels from the Al Thani collection, on at the Grand Palais, Paris, until June 5. Step into a world of grandeur featuring dynastic gems like the Idol’s Eye and Arcot II diamonds from the famed Golconda mines; pieces like Wine of Cup of Emperor Jahangir, the earliest dated Mughal jade, inscribed with verses of Persian poetry; 18th-century Hyderabadi enamels typically used in rituals; and pieces crafted for Indian royalty by European design houses, like the enamel peacock aigrette made by Mellerio dits Meller and bought by Maharajah Jagatjit Singh of Kapurthala. The exhibition also showcases contemporary creations by Cartier and Mumbai jeweller Viren Bhagat, that take this legacy forward.

(Clockwise from top) The beggar spring chicken; edamame and truffle dumplings; the interiors of Dashanzi; celery and water chestnut dumplings; barbecued lamb chops with braised radish and asparagus.

Couronne (sirpech), Nepal c. 1900.
Sidharth Bhatia remembers how the typewriter encouraged

OPINION

There was a time when high school students, during their summer vacations, were sent to ‘typing classes’. That is, they formally learnt the art of typing. This probably will elicit a guffaw from a younger reader, who may wonder why this should require joining a class. Why not bang away at the laptop at home and pick it up?

But Indian homes did not have typewriters (and obviously not laptops either). There was no dearth of classes, even in the smallest town, where students, young and old, were taught how to type in a systematic manner. The room would be full of the slow and steady tip-tap of keys, as the students struggled through their lessons. You started with ‘asdf’ with the left hand and ‘lkj’ with the right, and then gradually moved up to the other rows till a certain level of proficiency was achieved. A month of classes would get you a certificate but rarely made you an expert.

The irony was that this skill was hardly ever used by people. Families did not keep typewriters at home and not everyone required typing skills in their jobs. The serious ones were those who would aim for government jobs where typing knowledge was required—the rest were sent to the classes by their parents to learn something constructive instead of whiling away time with friends.

As it happens, I joined journalism, where typing was compulsory. On my first day in the newsroom, my boss asked me if I knew how to type, and type fast. Three attempts in the past had failed, so I had to admit I didn’t. I was promptly despatched to yet another class, with the stinging words that reporters did not have secretaries to do their jobs for them. Somehow I went through the tedious practice again, but I really picked it up by practicing in the office, inspired and shamed by my colleagues who were hacking away at their machines.

I remember the clickety clack as journalists wrote their reports for the day, often in one go, without any cut and paste or deletion. (Newsrooms those days were also enveloped in blue smoke, since almost everyone was puffing away; today they are as silent and sanitised as an accountancy firm).

That is the thing about the typewriter—it makes one an efficient writer. Word processing allows one to correct mistakes without a problem. On a typewriter, it means rolling in another paper and
everything from better writing to more women in the workforce

starting from the top. The writer, therefore, thinks hard before putting a word down. Papa Hemingway, who carried his typewriter everywhere, may have been less laconic on the laptop.

In the 1950s and '60s, the typewriter became a very familiar machine in offices and created a social revolution, with more and more women joining the workforce. Large organisations had typist pools where all the secretarial work of the office was done—only the big boss had his own private secretary, who wielded tremendous power. (Mario Miranda's Miss Fonseca was an overly glamorous specimen of the secretary type.) Indians found unusual uses for the typewriter—professionals sat outside courts and typed out official documents for a small fee. They are visible even today, especially in the smaller towns, and still get clientele, because a typed affidavit costs less than a printed one.

The typewriter is gone from common use today, but one remembers it not only because of its nostalgia or utility, but because its manufacture in India was a major step towards becoming self-reliant. At the time of Independence, India relied almost totally on imports, with everything from butter to heavy machinery coming from abroad. Gradually, prompted and inspired by Pandit Nehru, the country began making its own products. The typewriter, manufactured by Godrej, was one such machine.

The modern Indian youngster will find all this quaint and perhaps charming. Typewriters are now found in antique shops where they are picked up by bearded hipsters. My own is tucked away in a cupboard, a glorious reminder of the many times I carried it on assignments, but unused for years.

Today, 10-year-olds deftly use their iPads and have no problems navigating the keyboard. They don’t have to go to any classes! Curiously, even the laptop relies on the QWERTY keyboard, though the logic of that arrangement is no longer relevant—it was invented to avoid the typewriter keys banging against each other while typing. But then, some things from the past never do go away.

Bhatta's book on typewriters, With Great Truth & Regard (Godrej Books) is out now.
Divya Srinivasan has built a career telling stories through her illustrations. Having worked on everything from animated feature films (Waking Life, 2001) and music CD artwork (the radio show and podcast This American Life) to magazines like The New Yorker, she has now brought to life Neil Gaiman’s Cinnamon, the fable of a blind princess and a tiger, with bold, colourful artworks. Here, Austin-based Srinivasan, also the author of the picture book Little Owl’s Night, talks to Bazaar about her latest endeavour.

How did the Cinnamon project come about?

My agent found out about Cinnamon needing an illustrator and thought it would be the perfect project for me. After he connected me with the publisher, I did a few character design samples to make sure the art director, editor, Neil Gaiman, and I were on the same wavelength. Happily, it was a go.

What about the book most excited you?

I had just found out I was pregnant, so I knew Cinnamon would be a project spanning my pregnancy and the first months after my daughter was born. It felt meaningful to illustrate a book that takes place in India (something I’ve been eager to do) during that special time of my life.

I loved that the protagonist is a princess who is blind. My sister once worked at the Texas School for the Blind and Visually Impaired for a few years, and a very good friend is the principal. I liked the idea of those students having the book. And the story was a joy to illustrate.

Describe your creative process.

This was my first time illustrating a picture book that I hadn’t written, and the text was much longer than for any of my books (my audience has been much younger). When deciding the page breaks, I looked at how text-heavy a page would be, and how that would affect the composition and content of a spread and the flow of the book.

I did the rough sketches and put them in a storyboard to see how it all looked together. I always do image research for projects, and for Cinnamon I got to use things like my mother’s saris and my Amar Chitra Kathas for reference. The mean auntie’s tea set is based on one my parents have always had. The teacher I drew in the book is based on a couple of mridangam classes I took in India one summer as a kid. So I got to put tiny details from my life into this book that wouldn’t have made sense in previous projects.

How is creating images for someone else’s story different?

When I write a picture book story, I’m also thinking about images I want to create. Sometimes I’ll write a line and decide that instead of words, I’ll use pictures. And some images end up as lines of text. The words and pictures are ‘written’ together. When I read Cinnamon, I was thrilled Neil had included so many fun details, and that there was room to add my own.
Chintz textiles, which trace their roots to 18th-century India, comprise artist Renuka Reddy’s new exhibition. The artist has used a technique in which layers of materials like buffalo milk, natural dyes, mordants, wax, and dung are painted onto fabric typically featuring flowers and Tree of Life patterns on a light background. Reddy, who has written on chintz for the V&A The Fabric of India blog, even uses wax to create fine patterns, as opposed to newer versions in which they are drawn on the cloth. The Art of Hand Painted Chintz is on at Gallery Art Motif, New Delhi, until May 6.
WHAT IS A DOUBLE VIOLIN? Gingger Shankar has the answer, as it is her instrument of choice. “It covers the entire orchestra range,” she says, over the phone from her hometown of Los Angeles. “The top is a violin and viola, and the bottom is a cello and bass.”

It sits under the chin like a violin, but takes a horseshoe-like shape with two necks, each having five strings, extending from the base, rather than the one typically seen on stringed instruments. “I was trained as a violinist and vocalist since I was little. I would travel with all these instruments, and it became cumbersome. This was a sensible solution,” she says.

Sent to Kalakshetra Creative Arts School in Chennai (a music-based boarding school) at five, she was exposed to both India and music at a young age. “Indian classical music is always in my head. When I’m with an orchestra, I want the string to bend and play a little bit more Indian. My music is very electro-pop dance and is a hybrid of Indian music,” says Shankar, who has performed with names like The Smashing Pumpkins, Tony Levin, and Steve Vai. She collaborated with John Debney for *The Passion of the Christ*, which was nominated for an Oscar for its score, and guested on the single *Legendary Lover* from Katy Perry’s album *Prism*.

“People assume they know a lot about you because of your last name, so it’s a blessing and a curse,” says Shankar, whose grandfather’s brother was Ravi Shankar. But it is her grandmother who continues to inspire her today.

“Right before my grandmother passed away, she gave me her scrapbooks,” Shankar recalls. “In them were my mother and grandmother conducting orchestras at the White House, or for George Harrison while Raviji was sick. They were the female voices on every record. They had so much influence during those days, yet they were cast to the background as wives and mothers.”

This led to a multi-media project called *Nari*, which premiered at the 2016 Sundance Film Festival and centres on her mother and grandmother’s journey. A blend of hip-hop, high energy solos, and electronica, Shankar collaborated with Chinese-American producer Dave Liang and a handful of talented Indian and Western musicians on the project. They accompany her mother’s voice with a variety of sounds including the double violin, keyboards, konnakol, santoor, guitars, and the mandolin, to name a few. “I want to tell women they can do anything.”

*By Rebecca Suhrawardi*
THE TABLA IS WHERE IT ALL BEGAN. Sarathy Korwar first picked up the instrument when he was an eight-year-old as a hobby, in Ahmedabad, pursued it over the years, and ultimately connected with a guru in Pune at 18, one who “opened up a world of rhythm that hadn’t existed previously”. That guidance also opened up a world of opportunities, which include performing for the Dalai Lama at the Royal Opera House in London in 2015, collaborating with jazz legends like Americans Karl Berger and saxophonist Kamasi Washington, and being mentored by renowned DJ and record label owner Gilles Peterson.

“It helped me apply Indian rhythmic concepts to other kinds of percussion instruments across genres,” says Korwar, who graduated with a MMus in performance from the School of Oriental and African Studies (SOAS) in London, where he is based now. “At school, I got the time to focus on these ideas, experiment, and take the vocabulary of the tabla to other non-Indian instruments.”

That’s what defines his work today. His debut album, Day To Day, which released in July 2016, combines the chants and polyrhythmic African drumming of The Sidi Troupe in rural Gujarat with jazz and electronics recordings at a studio in London. “I first heard about them from an ethnomusicologist named Amy Catlin-Jairazbhoy, and was hooked, fascinated by their background, their East African, Sufi, and Indian influences,” says Korwar, who is touring the album worldwide, from theatres and auditoria across Europe to venues like Antisocial in India.

Meanwhile, he’s also part of a project called Pergola, with South African musician Cara Stacey, who plays the native umnhube, a mouthbow. Their aim is simple—to look at traditional music through a more contemporary sound. This may mean incorporating electronic effects, creating soundscapes, or playing different parts of the table, for “an open-ended exploration of these instruments”. Together, they’re making an album that they hope to release this July. And he’s at work on a second album, featuring rappers from the UK and Dharavi in Mumbai, which centres on being brown in different parts of the world. Though it’s “very much a jazz album”, the Indian influences come by way of concepts like vilambit, slow compositions, and rhythmic ideas from the tabla. “I like to work with people I potentially don’t know or understand, to learn why they make music, their motivation. I look at music from an anthropological side, to see how people do things differently.”

➤ By Esha Mahajan
THE SOUNDTRACK OF GAME OF THRONES set to the flute and tabla; Coldplay’s Fix You played with the sitar and the harmonium; and the theme of Pirates of the Caribbean created with the sarangi. On paper, these instruments and compositions might seem like unlikely allies, but in the arrangements by Tushar Lall, they come together beautifully. Founder of The Indian Jam Project, Lall’s versions of popular tracks bring Indian classical instruments into the spotlight by giving them a contemporary appeal. “Indian classical instruments are very versatile. If it is capable of playing raga Yaman, it is also capable of playing the Star Wars theme song,” says Lall, 22. “They are also underrated, so as long as they are getting pushed forward in any way, that’s superb.”

Lall, a Mumbai-based self-taught musician, says the idea took shape when he made an arrangement of the theme song of Game of Thrones in 2015. Having returned from New York, where he had studied music production at Dubspot, he recorded the song with two friends, and put it up on YouTube. It went viral. “It blew up because I think it was a very fresh move. I was the first person to do this. Everyone started sharing it around. And I thought this can carry on.” Since then, he has recorded theme songs of James Bond, Inception, Star Wars, and BBC’s Sherlock; the latest one, Requiem for a Dream, features the voice of Siri.

Lall calls TIJP a collaborative platform. There are no band members, and each composition has different artistes (he himself plays the keyboard and the harmonium, amongst other instruments). “It’s not about the musician, but about the instrument they are playing. So I like switching musicians because they give different flavours to the same instruments.” His choice of songs depends on the mass appeal of the score, the possibility of the scores getting merged with ragas, and ultimately its “playability”. “Usually, when I am in a recording studio I play and string the notes. It is a pre-created arrangement. Fortunately the musicians whom I work with are so good that they are able to catch that play.”

The response to TIJP has been overwhelming—Lall’s YouTube channel currently has about 1,32,000 subscribers, and Michael Price and Mark Gatiss, composer and producer respectively of the Benedict Cumberbatch-starrer series Sherlock, have both appreciated the arrangements. Lall is now targeting underrated instruments the world over. “Soon I am going to start The World Jam Project, looking at, say, unknown instruments in China. So I am trying to go to China and collaborate with a couple of musicians there. That, and I am working on my originals.”

By Preetika Mathew Sahay
MRUDANGAM PLAYER RAJNA SWAMINATHAN knew a career in the arts is where her passion would take her. “I grew up with a solid sense that music and the arts in general were going to figure very strongly in my life, regardless of what I chose to do professionally.”

A percussion instrument nicknamed ‘The King of Percussion’, the mrdangam is a wooden, double-headed drum made from a hollowed piece of jackfruit wood. Either side is tightly covered with goatskin, which resonates when struck. It is the primary rhythmic accompaniment in a South Indian Carnatic music ensemble and is played while seated with the instrument in one’s lap.

The 25-year-old from Maryland, United States, was introduced to the instrument by her father, who is also a mridangam artist when he is not busy in his career as a physicist. “I come from a musical family. Almost everyone in my family is a Carnatic musician or Bharatanatyam dancer, or at least an avid rasika of Indian classical music and dance,” explains Swaminathan, who has performed at venues like The Smithsonian Institution and The Kennedy Center in Washington DC, and The Asia Society in New York. Currently, she is pursuing a PhD in music at Harvard University.

In 2012, she received a research grant from the University of Maryland to conduct fieldwork to innovate, compose, and explore new rhythmic frameworks for the mrdangam, while researching cross-cultural exchange and appropriation in improvised music. The last three years have seen her collaborate with artists from the New York jazz world, including pianist Vijay Iyer and saxophonist Steve Coleman. And she is the composer and bandleader of RAJAS, an ensemble of contemporary musicians of the Indian classical vernacular who are exploring new directions of composition.

Through her work with Coleman and Iyer, she became associated with African-American creative music and jazz scenes, learning more about the polyrhythmic identities of African and African-American music. “My ideas have taken on a certain hybrid path. You could call it contemporary, since it is experimental in nature and involves more than one tradition,” says Swaminathan, who studied cultural anthropology and French at the University of Maryland. Upon graduation, she moved to New York City for three years to pursue music full-time, making a living through performances and workshops around the country.

Few professional mridangam players, like Chanu Hariharan, NS Rajam, and Lakshmi Pillay, are women, and Swaminathan is aware of the gender constraints in her world. “Unfortunately, the Carnatic music field is marked by notions of masculine virtuosity and complexity or ideas about feminine chastity and purity, which are difficult but crucial to transcend,” she says. ➤ By Rebecca Suhrawardi
SHOBHIT BANWAI T HAS MASTERED THE ART OF GOING VIRAL with his tabla renditions of the latest hits. He takes on everything from Bollywood numbers to pop music, and the results are astounding. So much so that Sia herself retweeted his cover of *Cheap Thrills*, which has amassed over 1,00,000 views since its release in July 2016. To understand his meteoric rise in the past year, consider his recent version of *How Deep Is Your Love* by Calvin Harris, which already has over two million views.

“It was an idea out of the blue. I would listen to music on the radio and jam to it on the dashboard,” says Toronto-based Banwait, who started playing by the ear when he was a child. At 13, he began lessons, first in the dholak and then progressing to the tabla. “Tabla just came to me naturally. I played drums in middle school but I loved Indian percussion more.”

Four years ago, he put out his first cover on YouTube—about a minute-long video of *What Does The Fox Say*—and continued posting more, albeit inconsistently. He also routinely performed with Punjabi singers like Sharry Mann, who would often hire local musicians when they performed in America. But it was last year “when everything blew up”. His take on *Lean On* got him over 2,50,000 views and worldwide attention. Since, he’s adapted *Closer* by The Chainsmokers, Justin Bieber’s *Love Yourself*, and *Channa Mereya* from *Ae Dil Hai Mushkil* to his own beat. “Indian percussion goes well with Western music. You don’t always have to play the exact beat—sometimes, they may be used as fillers. It’s about bringing the best of two worlds,” says Banwait, who has studied information technology at Sheridan College and Ryerson University.

His videos lack the production quality of many cover artists—he’s usually in his room in a T-shirt, at an angle that offers a generous view of the ceiling fan. But his followers don’t mind (so much so that people leave comments asking for it in videos where the ceiling fan is not visible). Eventually, Banwait wants to move on from the confines of his room, create original music even, and collaborate with other artistes. “I just want to take it step by step.”

By Esha Mahajan
UTSAV LAL BEGAN LEARNING THE KEYBOARD AT AGE SIX, mainly songs from Indian films. Over time, he moved on to the piano, learnt the rules of ragas, and realised that the Bollywood music he most enjoyed playing was classically inclined. Manna Dey's famous *Poochho Na Kaise*, for instance, he likens to a classical *bandish*. And so began the journey of his extraordinary career, from his debut piano album of Indian ragas (Times Music) at just age 16 to performing worldwide at venues like The Kennedy Center in Washington DC, Southbank Centre in London, and the Rashtrapati Bhavan in New Delhi.

That he plays Hindustani classical music on the piano is in itself unusual, given that the instrument is not considered suitable for it. That he also improvises and incorporates elements of jazz makes him unique in more ways than one. “I have a degree in jazz, and I like integrating that into the later part of a concert. Perhaps take Indian folk tunes or something like *Vande Mataram* and present them in a new way, with different harmonies and arrangements,” says 24-year-old Lal, whose training spans dhrupad under his esteemed guru Ustad F Wasiuddin Dagar, and instrumental style with violinist Sharat Srivastava. Now he’s in the midst of a master’s course in contemporary improvisation at the New England Conservatory of Music in Boston.

Lal’s interest in improvisation led to another distinction: The first-ever album on the Fluid Piano, which released last July. Created by Brighton-based composer Geoffrey Smith, it allows the player to bend notes. “On a typical acoustic piano, once a note is pressed you can’t do anything to change it, unlike say a guitar or sitar,” says Lal. Once he read about the invention, he reached out to Smith, who then invited him to try it out. It took Lal about a week to get used to the instrument, but from that came the album *The Fluid Piano*, which features a rendition of *Raghupati Raghav*, and ragas Todi and Bageshri. “I was obsessed with them. With ragas, there are months where I’m taken by a few, like last year they were Bhag and Jaiaivanti, and humming them even when I’m not near a piano. Yet, I may practice one raga and perform another unrehearsed one instead if something doesn’t work.”

■ By Esha Mahajan
HOROSCOPE

TAURUS
APRIL 21–MAY 21
It would be all too easy to bankroll a set-up that others can’t afford to maintain. But no matter how charitably disposed you feel, you must not give the impression that you have unlimited resources. Let pragmatism rule over sentiment.
Motto of the month The wise hear one word and understand two.

GEMINI
MAY 22–JUNE 21
Having had difficulties with someone you love, you’ll want the situation to improve. However, you may be tempted to be too direct. Even if you are trying to convey complex and heartfelt messages, you must try to do so with a light touch.
Motto of the month Write kindnesses in stone but injuries in sand.

CANCER
JUNE 22–JULY 23
Not everyone will see why you want to pursue a particular goal. Don’t argue with those questioning your motives. Instead, politely suggest that they leave you to do things in your own way and in your own time.
Motto of the month Old love dies unless it’s fed.

LEO
JULY 24–AUGUST 23
Anybody trying to advise you on work or health matters won’t expect to be given short shrift. Try not to act in a manner that will make you seem dismissive. You may feel nervous about what’s going on, but that’s no excuse to behave badly.
Motto of the month We are known by the tracks we leave behind.

VIRGO
AUGUST 24–SEPTEMBER 23
Travel will be discussed, but you must consider work expectations before making commitments. You shouldn’t strive to be in multiple places at the same time, even if you continue to pursue interests outside of work.
Motto of the month The winners in life are those who learn when they lose.

ARIES
MARCH 21–APRIL 20
Relationships craving attention needn’t use up too much time provided you heed the messages coming your way. But you will have to do some quick thinking to avoid financial developments getting out of hand after April 26. Accepting that old methods are out of date and new ones are overdue is the answer.
MOTTO OF THE MONTH You’re not properly dressed until you are wearing a smile.

SCORPIO
OCTOBER 24–NOVEMBER 22
Try not to overreact to minor upsets affecting yourself and somebody close. Outside influences could leave one or both of you feeling irritable, which could cause arguments. Some distance will ease the situation until you’re back on an even keel.
Motto of the month Courtesy is the oil that lubricates the daily grind.

SAGITTARIUS
NOVEMBER 23–DECEMBER 21
Others may wonder why routine tasks are becoming such a problem for you. Tell yourself that no major calamities will occur if you remain calm, careful, and methodical. Sudden departures from the established routine are to be discouraged.
Motto of the month Love is friendship caught on fire.

CAPRICORN
DECEMBER 22–JANUARY 20
People will be keen to promote a cause with which you’re heavily involved. This may mean you have to quietly manage more everyday chores at the same time. But you are blessed with the organisational skills to multitask in a way that few others can.
Motto of the month Education costs, but it’s a fraction of the price of ignorance.

AQUARIUS
JANUARY 21–FEBRUARY 19
Revisit plans to enhance aspects of your home and family life that you abandoned a while ago. And this time around, be absolutely sure that you have the time, resources, and expertise to make a good job of it.
Motto of the month Replace what was with what could be.

LIBRA
SEPTEMBER 24–OCTOBER 23
A loved one suggesting your relationship has become dull may have a point. Tap into your fun-loving side that never fails to entertain. Proving the two of you can still find life exciting will make a difference.
Motto of the month Although we all love flowers, we hate the rain.

PISCES
FEBRUARY 20–MARCH 20
Although financial or work matters need attention, don’t think in terms of doom and gloom. Most issues can be dealt with quickly and efficiently as long as they’re not blown out of proportion.
Motto of the month The rich earn while the smart learn.

APRIL PREDICTIONS BY PETER WATSON

Van Cleef & Arpels clips, prices upon request.

IMAGE COURTESY VAN CLEEF & ARPELS
THE GOOD LIFE

Padma Lakshmi on success, her Indian heritage, and raising a feminist daughter. Plus, spring’s essentials, from ruffles and florals to the separates to own.

Blouse, Kate Spade New York.
Shoes, Bodice.
Fashion editor: Edward Lalrempuia.
Photograph by Prasad Naik.
“I SPENT 30 YEARS OF MY LIFE WORRYING about what people back home in India thought about me and what Americans thought about this Indian girl who wanted to be a part of the American fabric. And now success and independence have freed me from the emotional shackles of approval,” says Padma Lakshmi.

Much before social media, before women of Indian origin could command even a sliver of the international spotlight, and before the cult of the global-local celebrity, Lakshmi carved a unique and specific niche for herself, switching from modelling to television, and finding her place in the culinary world along the way. In Mumbai early this year to promote her two new books and to walk for her friend Tarun Tahiliani’s show at Lakmé Fashion Week, Lakshmi, 46, spoke to Bazaar about the journeys she has undertaken to get to where she is today.

By her own admission, it was not easy starting out as a brown-skinned model, as she did, at 21, in the early ’90s. With signature tenacity, she found a way to not only survive it but pivot from it to create a unique life for herself. “Modelling is a difficult profession even if you’re a Caucasian girl with blonde hair and blue eyes, but I had a financial need that did not allow me the space to feel sorry for myself. It’s easy to swallow your pride when your stomach is empty. I think I turned to my grandfather for comfort—he was a very interesting man who had instilled in me a love for books and learning, which gave me a place to go to that was not dependent on my body or my skin colour. This is very important because it gives you enough intelligence to separate others’ ideas of you from who you are as a person,” she says.

Lakshmi started her career as a fit model—the least glamorous spot in that fiercely competitive world—and then worked her way up to modelling for top designers. “Basically, I am a curious person and I have always tried to be open-minded and take the opportunities that were presented to me. I wrote my first cookbook, Easy Exotic [Hyperion Books, 1999] as a lark and was called on food ➤
Top, Payal Pratap.
Fashion editor: Edward Lalrempuia.
shows to promote it. They kept having me back and at some point, I thought I should pay attention to this food thing because there could be a career here.”

There was, and a very successful one at that.

Lakshmi has authored two more food-related books—*Tangy Tart Hot and Sweet* (Harper Collins, 2007) and *The Encyclopedia of Spices and Herbs* (Ecco, 2016)—apart from her memoir *Love, Loss and What We Ate* (Harper Collins, 2016). And she hosts the Emmy Award-winning show, *Top Chef*, a job she has held for over a decade now, cementing her place in popular culture. “I crafted the career I have by just being very interested in food and then leaning into it. It was certainly not premeditated. I was always writing recipes down in a spiral notebook even when I was a teenager, and I would travel to different family members’ homes. My career has come out of my ability to always listen to my heart and stay connected to what interests me naturally.”

Along the way, Lakshmi has navigated an incredibly public life with a rare blend of fearlessness and vulnerability, and an articulate voice that you feel compelled to listen to, even if you might not always agree. And while she has always been at home in the world, she is now also so much more at home in her own life. Her seven-year-old daughter, Krishna Thea, was an unexpected gift after a crippling battle with endometriosis; she briefly dated Krishna’s father, entrepreneur Adam Dell, who plays an active role in their daughter’s life.

For her part, Lakshmi has embraced motherhood with lightness, thoughtfulness, and a sense of adventure. She talks enthusiastically and happily about Krishna, who she says is interested in food just as Lakshmi herself was as a young girl; she remembers loving being in the kitchen with her grandmother and aunts in India, who maintained a certain hierarchy, allowing her only to do some tasks but not others. Cooking was an act filled with rites of passage, almost, and each was to be entered into only at a certain age. She laughs and says, “I have been noticing exactly the same patterns in my own kitchen with Krishna. She keeps inserting herself in the process of whatever is being prepared that day and finds it frustrating and not fun that I allow her only to do the simple tasks. But I love cooking with her so history is definitely repeating itself.”

In the age of the multi-passionate, multi-hyphenate career, Lakshmi is something of an elder stateswoman. She says the seeds of her ability to constantly reinvent her career were, again, planted by her grandfather who had three professional acts—as an engineer, a lawyer, and a teacher—in his 89 years.

It is clear that she draws strength and inspiration most of all from her family; she remains close to her own mother, Vijaya Lakshmi, a retired nurse who chose to walk out of an unhappy marriage and bring her young daughter to the US in search of a new life, while staying connected to their roots in Chennai. That act of building bridges remains important to Lakshmi, especially now as a mother herself. After years of defending India to her friends in the West, even though she admits she has only experienced the country “in a safe, controlled way”, she now feels comfortable in her inherent Indian-ness, whether she is “in jeans back home in Manhattan or in a sari, accompanying my grandmother to a temple in Madras”.

And while she hopes to pass on to Krishna all the facets of being Indian that are important to her—closeness with family and a spiritual, philosophical, and cultural grounding—Lakshmi is also keenly aware of the changing landscape back home in the US. She took her young daughter to Washington to join in the Women’s March this past January because, “I want her to know that the world is a place in which she should demand equal opportunities as a fundamental birthright. Being a woman should not stop her from pursuing any dream or goal that she has, and I think sensitising her to guard her own rights, to be vigilant, and to know that the things we take for granted could be taken away from us is a very important duty for me as a parent. She will have many privileges by virtue of who she is, but I also want her to speak up on behalf of those who may not be able to speak for themselves.”

At the heart of it all, though, how would she define a good life? “First and most important, you have to feel productive and point your life towards a specific purpose, which can sustain you through tribulations. And I also think it’s very important to be grounded and connected to other people like your family, friends, or creative family. They offer you a mirror, a point of reference and bear witness to your journey.”

Lakshmi has navigated an incredibly public life with a rare blend of fearlessness and vulnerability, and an articulate voice that you feel compelled to listen to, even if you might not always agree.
WHAT'S NEXT

The essential pieces you’ll be wearing all spring. Photographs by CAMILLA AKRAANS.

Dress and pantashoes, Balenciaga. Earrings, Missoni.
Fashion editor: Julia von Boehm.

THIS PAGE: Bodysuit and top, Max Mara. Earrings, Missoni. Bag, Prada.

SPRING WAVE

Herald the new season’s biggest winners—ruffles and florals—in sheer fabrics and lush tones

Photographs by PORUS VIMADALAL
THIS PAGE: Dress, ₹1.62,000, Salvatore Ferragamo. Earrings, ₹8,900, Misho.

OPPOSITE PAGE: Top, skirt, shoes, earrings, and rings, all Dior.


THE EVOLUTION OF ELEGANCE

With the publication of a book celebrating her 35 years in fashion, designer Carolina Herrera talks to actor Renée Zellweger about forging her own path and what lies ahead.
A dress from the designer's Spring 2011 collection.

OPPOSITE PAGE:
A dress from Fall 2007.

Photographs by Josh Olins from the book Carolina Herrera: 35 Years of Fashion

STYLING: LUDIVINE POIBLANC. MODELS: LEXI BOLING AND HARLETH KUUSIK.
since launching her namesake brand in 1981, Carolina Herrera has dressed first ladies, A-list actresses, and royalty—a testament to her unwavering devotion to all things ladylike. October 2016 marked the publication of her first book, Carolina Herrera: 35 Years in Fashion (Rizzoli), which includes archival photographs from previous decades as well as images of some of the designer’s most iconic pieces. Here, Herrera talks to her longtime friend, the actor Renée Zellweger—who famously wore a strapless white taffeta Carolina Herrera gown to receive her Best Supporting Actress statue at the Academy Awards in 2004—about her biggest challenges, her brightest moments, and the power of femininity.

Renée Zellweger: You’re an icon. I know you’re very humble and you don’t want me to say that, but I’m going to say it anyway. You’re hardworking, elegant, and unflinchingly glamorous. You may not know, but you’re an inspiration to so many women. And you’ve been at the helm of the Herrera brand for 35 years. That’s exceptional.

Carolina Herrera: It has been so good because it has been 35 years that I am doing something that I love. If you do something so long, it’s really great in your life, right?

RZ: Life is short. You have to love what you do. On that note, what are some of your favourite things about having been involved in fashion for all these years?

CH: It’s been such a journey; sometimes a very happy one, and sometimes a very difficult one. Fashion is not easy. You have to change your eye to look for beauty all the time. Something I say all the time is, I’m not in the fashion business; I’m in the beauty business.

RZ: I like that.

CH: In fashion, you have to have perseverance. You have to do it again and again, but it’s something that comes out of my heart, and I love it.

RZ: To be able to maintain your position as such an esteemed designer consistently over these decades is quite an accomplishment. What would you attribute that to?

CH: You have to find your own style, and it’s difficult to define what style is. It’s not what you’re wearing; it’s how you wear it. It’s something very personal, and it reflects the way you live and your house, the books you read, the art you have. It’s very important to have a definitive style as a designer. I don’t want the collections to look like a potpourri. It has to have a cohesive idea, and it has to be glamorous and beautiful and fit well.

RZ: How has your approach as a designer evolved over the years?

CH: It’s like art. The difference between fashion and art is that fashion is art in movement. It has to be worn, otherwise it doesn’t exist. I approach it as an evolution. It’s always changing. As you know, sometimes it changes in three months. Something you wore three months ago, maybe you don’t wear it again. I am a great believer that if something looks very good on you, you can wear it again, and it’s not the end of the world. I don’t like to follow too many trends because trends tend to make women look like they are wearing uniforms. Even if it doesn’t fit the woman, like, let’s say a very short skirt, and the woman doesn’t have the legs or the height to wear the skirt, but she has to wear it because it’s fashionable. Don’t do it! If it doesn’t look good on you, don’t worry about it. Don’t become a fashion victim is what I’m trying to say. Just wear what you think looks beautiful.

RZ: I like that you also encourage individualism and that you encourage women to respect themselves as individuals.

CH: Yes, you have to. And you know who helps a lot with that? You do. You are the special one. I remember when we first met at the Jackie Kennedy exhibit at the Metropolitan Museum, and I was one of the chairmen. You were wearing something that I remember very well: An Oleg Cassini short dress.

RZ: Yes! It was an Oleg Cassini gown that Jacqueline Kennedy wore, and it was shortened to be more modern.

CH: And it was beige, right? Off-white?

RZ: Off-white, belted, strapless. Wow, your memory!

CH: It means that you impressed me!

RZ: I’ve always felt comfortable in your designs because they are classic. The purpose of wearing the dress is usually a really happy occasion that you’re meaning to celebrate. It always ➤
Fashion is magical, a fantasy. It's madness, and it doesn't last. It's changing all the time.
added to that experience to go and share whatever occasion it was and preparing for it together. You’ve certainly enriched my experiences in so many ways.

**CH:** You know, you said before that fashion is a challenge. I think it is good that fashion is a challenge because when something is a challenge, you want to do it better. If you think that you did everything and know everything and that everything has been done perfectly well, then it’s time to retire. Life always has a bit of a challenge in front of you, and that’s what makes you fight for it. Mistakes in life teach you how to succeed because you want to try again and do it better.

**RZ:** Were there any major challenges when you first started that you feel really define your career?

**CH:** It is difficult to read the reviews when you start because you see something in your collection and the press sees something else. That is when you have to be very strong about your own style. They can say whatever they want, but I do what I do because I love it. In anything you do, it’s important to have your own personality there.

**RZ:** That’s very good advice for any young person who is embarking on starting a business of any kind, isn’t it?

**CH:** Any business is the same in the beginning because nobody knows where it’s going to ride. I had my first show in 1981 at the Metropolitan Club [in New York]. My mentor was Diana Vreeland, who was the one who really directed me and told me I could do it. I admired her so much. I was lucky, but it was a lot of work and energy to put in, and it was not always a very happy time. It’s also about teams. When you work in fashion, you need to work as a team. You cannot do anything on your own. If you ask me to sew a button, I don’t know how to do it! The idea of the whole collection and how you want to build your brand is all about working with the right people. And luck!

**RZ:** You mentioned that Diana Vreeland was a mentor to you. Can you share what you took away from your experiences with her?

**CH:** When I met Diana, which was years and years ago because she was a very good friend of my mother-in-law and father-in-law and my husband, Reinaldo, I was impressed with her because she was an old lady with a very young mind. I had a great admiration for her, and when I told her I was going to design a collection, she said, “Oh, darling, are you crazy? Are you sure you want to get involved in this?” But he said that because he loved me, and I loved him. It was not difficult being a woman; it was difficult because I had not done anything like this before. I had to prove to them that I was serious about it. I was lucky because from the first collection it was a great success. The women liked it because it was very glamorous, and I don’t know a woman who doesn’t want to be glamorous. Maybe not now … The word ‘elegance’ is a bit different now.

**RZ:** I hope it’s not passé.

**CH:** It’s a little passé because everything now has to be a little dishevelled or not very well put together. It seems to be old-fashioned, but I think elegance is always going to be there. As Chanel used to say, “Fashion changes but style endures.” Glamour is beyond beauty and beyond age. It’s like sex appeal. You either have it or you don’t, but I don’t think it’s the end of the world if you don’t have it!

**RZ:** This is one of my favourite qualities about you. If people were to ask me to describe you, ‘hardworking’ is obvious, along with ‘imaginative’ and ‘clever’ and ‘elegant’ and all of those things. But you’re really funny! A funny, funny lady.

**CH:** I think a sense of humour is the most important thing anyone can have. You never forget people who make you laugh. If you date someone who isn’t very good looking but makes you laugh, you will never forget it. It’s not all about beauty! It’s also about a sense of humour.

**RZ:** I agree with you. To go back to when you began your business, I imagine that New York was in its glory in fashion and creativity. Was there something about being in New York during that period that inspired you to design clothes?

**CH:** The ‘70s were full of creativity. Everybody was so unique. It was a very creative period, and I think to be a designer you have to know a little about art and literature and music because there is inspiration in all of these things. You’re looking for beauty but also something that makes sense.
RZ: Let me ask you about now because it seems like it’s a very interesting time for women, especially in America. We’re in the midst of a social renaissance of some sort. We had a female candidate for President, and our self-awareness and recognition of our value are coming to the fore, and we’re questioning social pressures about female stereotypes and body image and ageing. What do you hope the Herrera brand communicates to society about women?

CH: I find that it is much easier now for women to be in any position because, as you see, they are presidents of banks, they are Prime Ministers, they are doctors. Everything is about women. Women have always been around, and now it’s about being strong about it. It’s a power thing. But you cannot forget about your femininity. You don’t have to compete with men in that respect.

RZ: I think we sell ourselves short if we don’t embrace that because our femininity is part of our power, isn’t it?

CH: Femininity is a lot of power. It’s allure. And the moment you start competing directly with a man, it’s not that fun.

RZ: It’s not as fun, and we are compromising ourselves when we don’t embrace every part of ourselves. So with respect to that, what do you hope your clothes will help women express about themselves?

CH: It’s what I try to do every day. I want them to choose something that makes them feel empowered and fantastic and admired by many people. But I cannot go and tell them what to wear and what not to wear; you have to decide on your own. That’s why I always say you have to have a full-length mirror in your house so you can see what is missing and what you have to add to your look. You can’t wait for people to tell you; you have to know yourself. Fashion is magical, a fantasy. It’s madness, and it doesn’t last. It’s changing all the time. There have been a lot of changes [in the fashion industry], of course. You just have to accept it and be strong. You have to have curiosity in life. The moment you don’t have any more curiosity, then don’t do anything. Retire and stay in your house.

RZ: When you reflect on the past 35 years, what are some of the highlights that make you smile?

CH: It makes me smile when they give me an award. Because it makes me think, “Oh, they thought about me! How charming this is!” And it’s a great honour for me. You know something else that I love? You’re going to think I’m crazy. I walk in the park every day, and when people come and ask for a photograph, I say, “Oh, my God!” It means they recognise that I have been doing something right and they want to have a photograph taken with me.

RZ: Yeah, to have your contribution acknowledged in that way. Because it’s more than just about clothes, isn’t it?

CH: Yes, it is a whole life. Sometimes I’m a psychiatrist and I tell people in my office that my door is open, and if they have a problem to come and talk to me. Sometimes I say, “I have to close the door because I don’t want to hear it!” [she laughs.] You have to be a psychiatrist too, especially in the world of fashion. A psychologist and a psychiatrist together.

RZ: You’ve also shaped how we see some of our cultural icons, and you share private insight into the lives of women who have influenced our culture and shaped our history. Queens, first ladies, icons in art...

CH: Can I tell you who is the most important fashion icon in the world? Queen Elizabeth of England. Think about that. She has never put her foot anywhere wrong and always looks fantastic. For me, she is the real fashion icon of the century. And she has a sense of humour.

RZ: Is there anyone else you’ve met whose work and contributions inspired you, not just as a designer but also as a woman?

CH: Many, but I must say that one of the most exciting moments for our team was when you wore that white dress at the Oscars when you won. It was so exciting.

RZ: It was such an honour to wear something like that. I’m so touched. How do you do that? We’re doing an interview about you, and you turn it around.

CH: We’re interviewing each other.

RZ: I was asked this question at an interview last week, and I’ll tell you my answer after I ask you: “Is there something that might surprise people to know about you?”

CH: Oh, dear, I don’t know how to answer that. You know what? It’s such a surprise, I won’t answer it!

RZ: I answered the exact same. Mystery is more fun.

CH: There is another question they always ask in interviews: “How would you describe yourself?” I always let other people describe me because if I describe myself you will not understand. I love myself so much, I simply cannot describe it.
Bridal inspiration on the go

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Explore Canada’s scenic Ontario province, the many unusual ways to enjoy the wondrous Niagara Falls, and discover Paris and Milan’s culinary landscape.
YOU MAY FALL INTO CLICHÉS DESCRIBING IT, BUT THE NIAGARA FALLS from the Canadian side in Ontario spells pulsating power and breathtaking beauty.

The Falls comprise three parts—the American Falls, the Bridal Veil, and the Horseshoe Falls. Niagara Falls City is built along the Western bank of the Niagara River Great Gorge, the Falls, and the Niagara River, which flows from Lake Erie to Lake Ontario—the river separates Canada and the United States of America. While many visitors land up viewing the Falls in the US, those in the know prefer to see better vistas from the Canadian side.

**Voyage to the Falls:** For starters, take the 20-minute Hornblower boat cruise for a fantastic viewing experience. You join 699 other people on the giant catamaran, slip on your ‘mist gear’—a fuchsia poncho that’s just a colour variant of the blue one at the Maid of the Mist on the American side of the Falls—and head to the top deck and wait to be wowed. First, there’s the large sweep of the American Falls cascading onto the mammoth boulders below and a glimpse of the viewing platform that juts out from the USA side. Then, the Bridal Veil, a shy, delicate stream in comparison. There’s a few minutes respite from the spray after that. Just as I wiped the water streaming across my face and made sure my smartphone camera was surviving the deluge, the Horseshoe hove into view. Compared to this riot of water just pouring down from the top of the cliff into the continual churn below, the others seemed really tepid and tame. It’s a formidable wall and I wasn’t just threatened by its thunder and overwhelmed by its size, but also intimidated by the sheer power of nature that vibrated through my body. And that’s the crux of why you would want to get so up close and personal with these Falls. Just so you can experience that sensation of knowing your place in the universe when you are thus exposed and juxtaposed.

**Fireworks/Illumination cruise:** Twice as long as the daytime ride, this one starts at 9:30 p.m. and you not only get to see the Falls lit up in multi-hued glory, but also enjoy music and cocktails from the bar as you take in the illuminated buildings.

**FREE FALLING**

Here’s the lowdown on every way by which to enjoy the Canadian side of the majestic Niagara Falls.
along the route. Long beams of 21 xenon lights of 30-inch diameter and 250 million candle-power each emanate from an Illumination Tower and from the side of the gorge opposite the American Falls to create quite a mesmerising memory. The accompanying fireworks display on Fridays, Sundays, and holidays is spectacular and eclipses all Diwali celebrations. Alternatively, you can head to Queen Victoria Park, along the Great Gorge of the Niagara River, where they have the best views and free live concerts at 8:00 p.m. on firework nights.

MistRider zipline: Also on the grounds of Queen Victoria Park, overlooking the American and Canadian Horseshoe Falls, is this 2,200-ft-long zipline that is a thrilling way to view the Falls and get an adrenaline rush too. Four parallel lines stretch down from the top of a high platform built to the specifications of adventure sports experts WildPlay. Dangling 220-ft up in the air, I rushed towards the Falls for about a minute at approximately 70 kmph, while seated in the secure harness of the MistRider. A fleeting thought assailed me as I flew through the air and recalled something I’d read in the lobby of the Hilton Niagara Falls-Fallsview I was staying in—how funambulist Jean-François Gravelet, who walked across the Falls balanced on a tightrope in 17 minutes in 1859 for the first time, and then again on multiple occasions using stilts and even while pushing a wheelbarrow, would probably have relished the idea of doing what I was doing.

Journey behind the Falls: Another way to be awestruck by the power of what they say is one-fifth of the world’s fresh water crashing past you in swatches at 65 kmph is the tunnels that take you behind the Falls. A lift zips you down into the bedrock, from where you can walk through the dank tunnels to come out to two different portals from where you can actually reach out and touch the water from inside the Falls. Two observation decks offer some great vantage points too.

Helicopter ride: Twenty minutes in a high-tech helicopter with huge wraparound windows above the Falls is like being in heaven. You suddenly find that you have a perspective on the entire Niagara River and realise how little this scene has changed since the beginning of time. The chopper company also offers tours that combine local wine sampling as you soar to take you even higher.

Dining by the Falls: Every hotel worth its salt offers a Falls-view dining experience. Be it casual American/Continental at Edgewater on the terrace of the Queen Victoria Place Restaurant; bingeing on a multi-cuisine buffet in the Fallsview Dining Room at Sheraton on the Falls; or eating filet mignon at the Skylon Tower’s Revolving Dining Room—this experience is one worth having. For more contemporary gourmet fare like black truffle potato gnocchi or maple mustard crusted Ontario lamb rack, visit the very modern Rainbow Room by celebrity chef Massimo Capra at Crowne Plaza Niagara Falls-Fallsview.

Riding the Skywheel: In the Clifton Hill neighbourhood that screams Vegas, the Skywheel offers approximately 10-minute-long rides in climate-controlled gondolas that give you a grand view of—what else?—the Falls.

The fury of the Falls from afar: There are attractions such as the Whirlpool Jet Boat, the Whirlpool Aero Car, and a White Water Walk, which allow you to experience the raging waters of the gorge, the Devil’s Hole rapids, and the massive whirlpool at the pace of your choice, although they’re actually on the Great Gorge and not in plain sight of the Falls.

Fallsview hotels: Make sure to book a room with a view on your visit. There are 11 top-of-the-range Falls-view hotels to pick from. Even if you think you’ll get enough with all the above activities, you’ll be surprised at how rejuvenating it feels to wake up to the sight of that cascading water. I even enjoyed the surreal pleasure of luxuriating in my private Jacuzzi at the Hilton-Niagara Falls/Fallsview Hotel and Suites, while I gazed at the waters and drifted away on a wave of bliss.

By Priya Pathiyan
Make the most of 24 hours in Toronto with Bazaar’s picks of what not to miss

**8:30 A.M. St Lawrence Market**
Start your day with a visit to this restored 19th-century market housed inside three high-domed red-brick buildings. Built in 1845 AD, it used to be the old City Hall and still houses an art gallery. But your eyes would rather feast on the cornucopia of choice cheeses, freshly baked bread, the best meats and deli items, and prime pickings of local fruit and vegetables.

Make a meal of the famous peameal bacon sandwich with Canadian back bacon and honey mustard sauce at Carousel, an institution that people come from across the world to try. While morning’s a mixed bag of breakfast bingers, later in the day you’ll have the suits from the Financial District around the corner lining up for Boston blue fish and chips at Buster’s Sea Cove.

**10:00 A.M. Chinatown/Kensington**
Close to the city centre, Kensington is a treasure trove of multi-hued sights and sounds, incense shops, and trendy noodle bars. We loved the floral and psychedelic geometric wall art, but wished we could go back in time to see the ones that Banksy contributed to the gritty Graffiti Alley too, which have since been painted over. New artists are given free reign every August, which keeps the street art edgy and on point. While there’s an aura of urban decay, there’s also a move towards gentrification. Low Victorian row houses, once Jewish homes, have now morphed into trendy cafes with international aspirations. There’s one for Swedish fika and another that offers momos with a dash of ‘Free Tibet’ ideology. You may find a broken down cycle rickshaw in a back alley, but the shop fronts are embracing the modernity of chalkboard signs announcing free wi-fi.

**12:00 P.M. Distillery District**
For lunch, head to the refurbished 19th-century Distillery District. While it draws people from all over the globe, it has managed to maintain a charm that is tourist-friendly rather than touristy. We tried crickets sautéed in lively Latin American sauce at the restaurant and bar El Catrin, which serves up authentic yet modern Mexican. A GoTours Distillery Tour is unmissable for quirky facts, like how Indian cholera led to alcoholism in Canada (people took to drinking beer instead of contaminated water to stave off the infection, which killed 9,000 people in 1832 AD). Buy chic clothes and accessories by indie designers (get a fascinator for your next ’20s bash at The Saucy Milliner), homeware with attitude, and the best artisanal chocolate we’ve ever savoured at Soma.

**6:00 P.M. Centre Island**
This is Toronto’s go-to green space for leisure, with a bird sanctuary en route and an amusement park to boot. Skip the ferry and paddle a canoe with the chefs from The Culinary Adventure Company, who will then go on to set up a beautiful five-course gourmet picnic under the trees. Ours involved appetisers like a charcuterie plate, fresh salads, fish, and handmade fruit sodas. The weather didn’t lend itself to the fun treat that chef Kevin Durkee and the team usually set up after dinner—a roaring fire with marshmallows and pecan tarts on sticks that you can roast and eat. Even so, the dazzling sight of the city skyline across the water on our return will sparkle in our mind’s eye and be a defining Toronto moment forever.
Embrace nature and find adventure in Ontario's picturesque Blue Mountain Resort

The next day, I was off to the award-winning Le Scandinav Spa in a secluded forest, which is all about pampering and peace, with no pictures, phones, or loud conversations allowed. From the cozy red-walled lounge area, I could see the wide expanse of the baths and other water treatments beyond the large glass windows. This experience, which can span three hours, entails a complex system of floating dreamily under steaming hot thermal waterfalls, plunging into panic-inducing ice-cold pools, enjoying a Eucalyptus steam room that cleared my sinuses, and a Finnish sauna so wicked that I could almost feel my body being purged of toxins.

In the white winter, this region is all about skiing, snowboarding, snowshoeing, ice skating on the frozen lake behind the hotel, and cozy hot chocolates by the fireplace. But as I was here during the ‘green season’, I was able to explore some of the beautiful hiking trails that criss-cross the countryside where you can catch a glimpse of beavers, bears, and maple trees. A visit to the ancient Scenic Caves, where the native tribes once had their villages, was as rigorous as it was picturesque. After some pleasant uphill trekking, squeezing through a narrow crevice deep inside the mountain, aptly named Fat Man’s Misery, with barely any light, air, or toeholds, taught me exactly what it meant to be caught between a rock and a hard place.

In comparison, the Thunderbird twin zipline, the longest in Canada, felt like a gentle breeze. Now that I was already in outdoorsy mode, I allowed the friendly folk from the Free Spirit Tours to push me completely outside my comfort zone. They helped me into a canoe and showed me how to use a paddle. Soon, I was industriously working my way down the beautiful Beaver River. All in all, it’s rather hard work being Dora the Explorer and I was happy to get back onto the firm ground of the Georgian Hills Vineyard and cheer the Canadian good life with a leisurely picnic and wine tasting on rustic trestle tables under the apple trees, surrounded by fields of golden quinoa.

By Priya Pathiyan
NUMEROUS WRITERS HAVE CELEBRATED THE SUMPTUOUS BUFFET that is Paris. Admittedly fewer have extolled the allures of Milan. So when a friend invited my wife Simone and me to undertake a week-long gastronomic sojourn to these vibrant metropolises, we were greatly tempted.

Flying Air France from Mumbai, our epicurean adventure began in the gleaming business class cabin itself, with welcoming Kir Royale cocktails followed by a delicious salmon dinner curated by Michelin-starred grand chef Guy Martin. The next morning at the Charles de Gaulle airport, in transit to Milan, we were warmly received at the tarmac and whisked away in a limousine to the La Première lounge, where celebrity chef Alain Ducasse revives weary travellers with meals commensurate with his many Michelin stars. Tucking into fluffy truffle-infused omelettes, flaky croissants, and invigorating espressos, and then being pampered with a relaxing massage at the Biologique Recherche spa, we got a distinct sense that this was a precursor to how decadent the next six days were going to be.

Upon landing in Milan, we checked into the resplendent Mandarin Oriental. Simone and I resisted the urge to take a quick nap and chose instead to spend the evening indulging in the Italian custom of aperitivo—meeting up with friends, enjoying cocktails and hors d’oeuvres. We kicked off with a classic Aperol spritz at the buzzing Mandarin Bar & Bistrot, where Milan’s bella gente converge nightly to see and be seen. Taking a stroll, or passeggita, down the cobbled by-lanes, we then wound our way to the Brera district in the historical heart of the city, where upscale al fresco cafés serve unlimited appetisers until midnight. Over the years, I’ve noticed that the tradition of dining à la carte is declining in cities like Rome and Milan, as both locals and tourists prefer drinking leisurely through the evening while nibbling from a smorgasbord of pastas, pizzas, focaccia, and sundry insalatas. Ordering a bottle of Tignanello, our favourite Tuscan rosso, we observed the fashionable Milanese play out tableaus that could have been straight out of Fellini’s La Dolce Vita, rife with red Ferraris and pink Vespas. Paris may well be the city of love but nothing matches the passion of the amorous Italians.

The next afternoon, master chef Antonio Guida invited us to lunch at Seta, his two-Michelin-starred restaurant, located in the courtyard of the Mandarin Oriental. This culinary virtuoso specialises in giving classical Italian cuisine a colourful, contemporary twist, and the results are delectable. The memory of the roasted blue lobster with mushroom zabaglione and the pigeon breast stuffed with duck liver escalope still holds us in thrall. If that were not enough, pastry chef Nicola Di Lena served up a slew of exotic desserts like liquorice parfait with crystallised Kentucky tobacco leaves, spiced pear and coffee cream, and strawberries stuffed with timut pepper yoghurt, rose water sauce, and almond ice cream. Di Lena’s creations are inspired by Seta’s philosophy of highlighting individual flavours and then combining them. Even Simone, who doesn’t have a sweet tooth, found it impossible to resist these intriguing concoctions.

We decided to walk off the glorious excesses of the afternoon with a visit to the Fondazione Prada, a sprawling space located in an erstwhile distillery devoted to showcasing contemporary art and culture. Kienholz: Five Car Stud, a powerful exhibit featuring the works of American artists Nancy and Edward Kienholz, which deals with themes like racial violence and institutionalised religion, enraptured me. This ‘art of repulsion’
strives to jolt the viewer from perceiving art merely as pretty pictures and was incredibly thought-provoking.

As the evening wore on, our resolve to eat healthy weakened and we ventured to the picturesque Navigli—a system of interconnected and navigable canals—where more vino and aperitivo got the better of us at Ugo, ‘the unusual bar’, famed for its innovative cocktails and wide selection of local wines. Perched on quaint barstools, we sipped our Barolo and bemusedly surveyed this heaving hipster establishment where young couples canoodled and quarrelled with equal vigour.

The next afternoon, we headed to the opulent Hotel Principe di Savoia for a farewell Milanese lunch, and opted for classic Lombardian fare, like saffron-infused risotto alla Milanese and tender veal cutlets or costoletta at their landmark Acanto restaurant. Much like Indians, the Italians are an emotional people, where famiglia e cibo (family and food) take precedence over everything else. A waiter who had served at this hotel for the past 40 years became misty-eyed as he revealed this was his last day before retirement. We bade him, and bella Milano, a fond arrivederci before making our way to Paris.

Filled with memories spanning four decades, Paris will always remain my favourite city. I have been fortunate to film and feast in Paris on many occasions, most notably working with French diva Jeanne Moreau on The Proprietress, which was directed by my uncle Ismail Merchant. Immigrants from diverse cultures have enriched the Parisian culinary scene and several years ago, Ismail, himself a celebrated chef, had introduced me to what would become one of my favourite restaurants. Lao Lane Xang, at Avenue d’Ivry (which is home to Europe’s largest Chinatown), is an authentic Laotian eatery run by proud owners who migrated from Laos. The orchid-festooned contemporary décor is somewhat generic but one can rarely go wrong with their larb (marinated meats or fish), sticky rice, crispy duck, and spicy sausages, all washed down with chilled Singha beer.

We fortuitously found ourselves staying not far from Lao Lane Xang at the Hotel Scribe, where the Lumière brothers famously projected the first cinematograph show in 1895. A luxury hotel of exquisite elegance, we were chaperoned to our gorgeous duplex suite designed by French aesthete Jacques Grange. Great hotels must necessarily serve great food and chef Sébastien Crison of La Lumière did not disappoint, presenting a stunning seafood meal featuring Tataki-style salmon with cucumber carpaccio, and crab with crispy buckwheat. Pairing these piscean marvels with exceptional white wines from the Loire Valley, the usually reticent chef Crison joined us over dessert and spoke passionately about his love for Brittany and how premium local ingredients always inform his meticulous style of cooking. Later that evening, gazing out at the city of lights while sipping a well-aged Calvados, the mellow apple brandy distilled in Normandy, I became profoundly aware of just how hallowed this hotel really is—the veritable birthplace of cinema and the magic that is the movies.

The next morning, Simone awoke with a toothache and could not attend the Le Cordon Bleu cooking course for which she had enrolled. I was duly enlisted to take her place...
and arrived quite fretful at this fabled school of gastronomy, having never cooked up anything more than a tall tale in my life. But rather than being condescending, the management made me feel so welcome that I soon began to enjoy ‘the secrets of making choux,’ which is the puffiest, crispiest pastry from which éclairs, profiteroles, gougères, and other patisserie delicacies are produced. The maître pâtissier indulgently guided me through the painstaking process of mixing, rolling, and eventually baking the batter made from butter, water, flour, and eggs. He revealed that the trick to create airy, fluffy pastry is to use steam rather than raising agents. I emerged four hours later with a box of freshly baked éclairs, triumphantly waving the diploma that I had just been awarded. Mercifully, Simone’s toothache soon subsided, but she had to endure repeated jibes about my culinary prowess now that I was a certified Le Cordon Bleu chef!

There are few greater pleasures for a bibliophile in Paris than languidly browsing at Shakespeare and Company, and savouring a dark roast coffee and slice of tangy lemon pie at the adjacent café. Bearing our bundle of freshly bought books, Simone and I crossed the Seine, past Notre-Dame—its Gothic spire luminescent in the afternoon sun—to Le Marais. This old Jewish quarter of Paris is a beguiling warren of boutiques, cafés, restaurants, and art galleries. Though now gentrified, it still manages to bewitch all those who venture here. In Le Marais, we unfailingly make the pilgrimage to La Boutique Jaune, Sacha Finkelsztajn’s canary-yellow Yiddish bakery, which in my opinion serves the best pastrami and onion bread sandwiches this side of the Atlantic. The cheesecake and apple strudel here are also sensational. We always stock up on their renowned kosher smoked meats to share with friends and family back home.

Our days in Paris flew by in a food coma but we were determined to indulge in a final gastronomic tour de force before boarding the flight back to India. I had read glowing reviews about Sur Mesure, the lauded Michelin-starred restaurant at the Mandarin Oriental, where the presiding lord of Parisian haute cuisine, chef Thierry Marx, offers a complete sensory experience for gourmands, blending the technical and emotional aspects of cooking with sight, sound, and taste. Upon entering the restaurant, we discovered an intimate all-white cocoon, which acts as a blank canvas for the menu. While the décor was ethereal and impressive, nothing prepared us for the eight-course feast that was about to unfold with exemplary service by impeccably trained staff. Standout starters included the onion soup ‘in trompe-l’œil (three-dimensional) style’, which sprang to life not only in the tureen in which it was served but also on the palate, a superbly nuanced shellfish mousse, and the ‘Earth&Sea’—a harmonious complement of foie gras and smoked eel. In the mains, the panfried scallops and truffle snow was an utter treat as was the tender veal rack and Swiss chard. As the denouement, dessert was served in the form of a sweet bento box offering up a flurry of bite-sized surprises in terms of textures and flavours that ranged from creamy to tart. Sur Mesure proved a fitting finale to our culinary sojourn and remains enshrined as one of our more memorable meals.

Back home in Mumbai, I fondly reminisce our culinary excursion and while my shaky experiments with choux pastry continue, I have prudently gifted my talented wife all my Cordon Bleu accoutrement. After all, it is a wise man who knows just when to let go of the apron strings.

_Chef Thierry Marx offers a complete sensory experience blending the technical and emotional aspects of cooking with sight, sound, and taste._
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MESSAGE IN A BOTTLE

Chanel’s newest launch takes care of one of the key requirements of a traveller—that of a conveniently sized perfume bottle. At 7.5ml, the limited edition Coco Mademoiselle Eau de Parfum Purse Spray can fit into the smallest handbag. You no longer have to fret over airline restrictions on the size of bottles or the mess of having a broken one in your luggage. Worried that you might run out during a particularly long vacation? The perfume comes with three refills so you’re never without your fragrance. A bonus is the pretty beige case emblazoned with the familiar intertwined Cs that gives it a touch of sophistication.

(Clockwise from top) An aerial view of Naam Sawan, Phuket; the pool at Lom Talay, Phuket; the dining area at Baan Maprao, Phuket; a master bathroom at Machiya, Japan

Need a getaway from the city to somewhere quiet and relaxed? A short 45-minute ferry ride from Singapore, the Sanchaya Bintan is the perfect escape. The property itself evokes European salons of the 18th and 19th centuries, when grand homes were opened up to entertain guests with music, food, and conversation. The main building, with nine suites, is a beautiful colonial-style bungalow with white columns, shutters, and verandahs where you can lounge on rattan furniture as you soak-in the ocean breeze. For a more secluded stay, the Thai-inspired Lawan village has seven one-bedroom villas, each with high-vaulted ceilings, luxurious canopy beds, and a private landscaped terrace. Start your day with a sunrise yoga session overlooking the crystal blue waters, and dine al fresco by the poolside Tasanee Grill restaurant. Known for its take on Bangkok street fare, its mango sticky rice and signature steamed red snapper with lime, garlic, steamed bok choy, and coriander are must-haves. Fancy a bit of activity apart from sunbathing? Enjoy a game of croquet in the lawns facing the ocean, or read a book at the British gentleman's club-inspired salon, which has plush, leather-upholstered furniture. End your day at the spa with the Sanchaya massage, and feel your muscles relax as therapists warm the body with Java volcanic stones and follow it with soothing long-stroke movements.

www.thesanchaya.com
The parallels and differences between the worlds of art and fashion were the focus of a panel discussion helmed by Sotheby’s and Harper’s Bazaar India at The Leela Palace, New Delhi. In conversation with editor Nonita Kalra were designer David Abraham, art patrons Feroze Gujral and Radhika Chopra, and Yamini Mehta, the international head of Indian and South Asian art at Sotheby’s. Providing the perfect backdrop to the talk were artworks from the modern and contemporary South Asian art auction, including a painting by FN Souza. After an informal Q&A, guests made their way to lunch (hosted by Gaurav Bhatia, managing director, Sotheby’s India), prepared by executive chef Adrian Mellor, whose accomplishments include cooking for the royal court of Jordan. Guests enjoyed fresh beetroot and goat cheese salads, followed by decadent chocolate desserts, macarons, and pink champagne. Attendees included Parul Vadehra, Gunjan Gupta, Rakesh Thakore, Gautam Sinha, Vivek Sahni, Mudita Chandra, Mayank Mansingh Kaul, Suket Dhir, and Kevin Negli among others.
Panellists and guests enjoy cocktails and lunch

Vivek Sahni and Renu Modi
Nonita Kalra and Gaurav Bhatia
Radhika Chopra and Arjun Sawhney

The plating
Guests at lunch

Gautam Sinha, Suket Dhir, and Mayank Mansingh Kaul

Anuradha Ghosh-Mazumdar
Gauri Agarwal and Shahnaz Mohamed Noelle Kadar and Parul Vadehra
Harper’s Bazaar was joined by Bollywood and the fashion fraternity at the unveiling of an installation by photographer Jatin Kampani at Palladium, Mumbai. Merchants of Cool, an initiative by Kampani and entrepreneur Akshay Sahgal, takes fine art photographs and showcases them on home décor and fashion products. With the programme Art Out of the Gallery, they take their project a step further, bringing it into the public domain. This edition, a dramatic tree fashioned out of cushions was inaugurated by actor Dia Mirza. In attendance were Aparna Badlani, Ash Chandler, Ashish Raheja, Gavin Miguel, AD Singh, Clint Fernandes, Riyaaz Amlani, and Prasad Naik, amongst others. Guests sipped on fine whiskies and champagne while a live band set the mood.
Conservation is a subject that’s close to your heart...

We have inherited the most magical planet in our galaxy. However, this incredible abundance is being destroyed by our species. All of us should acknowledge that we are not apart from nature; rather we are very much from it. I would like to use every opportunity to spread awareness, because when people know more they make better choices.

Thoughts on eco-friendly fashion labels?
I love organic textiles and handicrafts. The effort that it takes to create a sustainable fashion label—from sourcing the right materials to supporting handiwork and good working conditions—together invokes the spirit of conservation. 

Favourite artist?
If I had to name one, it would be Amrita Sher-Gil.

Books on your bedside?

Favourite beauty advice?
A positive outlook on life—that is true beauty. My tip to everyone would be to keep up that positivity.
WHERE TO BUY


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THE GREAT ROMANCE

A look back at Harper’s Bazaar India’s inaugural issue cover

As brand Harper’s Bazaar celebrates 150 years since first being published in the US on November 2, 1867, we take the opportunity to look back at the inaugural issue of Bazaar India, from March 2009. Featuring one of Bollywood’s most celebrated stars, Kareena Kapoor Khan’s debut on the cover of Bazaar was a watershed for both the actor and the magazine—it was the first time she was photographed with partner Saif Ali Khan, and right after she had unveiled a toned new look in the film Tashan. “[My favourite part] was portraying Kareena and Saif’s romance on the beaches of Mauritius,” says photographer Suresh Natarajan, who shot the duo. The inside images chronicled the pair’s closely-followed love story, with Kareena in a series of elegant gowns by Giorgio Armani, Alberta Ferretti, and Tarun Tahiliani, and Saif in tailored pieces by Ermenegildo Zegna. Since then, the pair’s romance, and their relationship with Bazaar, has only grown, with them appearing together once again on the October 2013 cover.

Kareena Kapoor Khan, photographed by Suresh Natarajan for Bazaar India, March 2009
6:00 pm Alessandra’s gallery. Some young artist from Venice...
Canada for those who love to explore!

Day 1 | Day 2

Day 3 | Day 4 | Day 5 | Day 6

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