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SEPTEMBER 2018

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ANUSHKA SHARMA
on keeping it real

INDIAN DESIGN'S BOLDEST DECADE

BY CARINE ROITFELD

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FALL FASHION ISSUE

THE NINETIES
INDIAN DESIGN'S BOLDEST DECADE

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On the cover: Anushka Sharma wears a sweater and a gilet, Louis Vuitton.
Some watches tell time.

Some tell a story

Architectural interpretation of an icon, letting light filter through the heart of its mechanics.

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play it like Hermès
Lisa Ray is an accidental actor, lifelong covert writer, and overt cancer activist who started her nomadic career in Mumbai. She was narrowly saved from a life of extroverted activities by sidestepping Bollywood in the '90s to follow the delights of her own introverted volition and will. Ray is now a contributing editor at Bazaar. In this issue, she shares her journey through surrogacy in ‘Sweet Child O’ Mine’, pg 128. “When I thought it was essential to offer an unpruned version of an intimate experience, it was Bazaar or bust. It’s a fabulous fashion platform that respects the written word and personal experience as much as the fall collections.” Yasmin Heinz is a London-based makeup artist and author. Her coffee table book, Elements: The Art of Make-Up, released last year. Heinz has worked with names like Jean Paul Gaultier, Dita von Teese, and Tyra Banks among others. Here, she displays her skills in ‘A Life Less Ordinary’, pg 158. “I feel honoured to have worked with an influencer like Anushka Sharma. The makeup made her look like a movie star from the ‘60s.” Keiichiro Hirano was born and raised in Japan. He always dreamed of becoming a hair stylist. His portfolio includes names like Vivienne Westwood, Fred Perry, and Calvin Klein. In this issue, he works with cover star Anushka Sharma in ‘A Life Less Ordinary’, pg 158. Abhilasha Khaitan was working as a management consultant when she was drawn to journalism by a love for cricket. After editing magazines and newspapers for 15 years, she has now settled into an independent writing career. A memorable project for her has been The Power List: Women Who Write Their Own Rules, a coffee-table book for Bazaar India. Here, she speaks to Anushka Sharma, who is also a part of that book, in ‘A Life Less Ordinary’, pg 158. “Telling the stories of fiercely individualistic, confident women is always inspirational and particularly relevant now, and I was delighted to get the opportunity to do that.” Jasjyot Singh Hans is an illustrator who is unendingly inspired by the confluence of music, fashion, and pop culture. He has a constant regard for the past and a voracity for all that is current. He works with themes like body image, beauty, and sexuality. In this issue, he illustrates for ‘Sketching The Future’, pg 104. “This collaboration echoes the main theme of body positivity in my work.” Meera Sethi is a Canadian artist who uses sartorial languages of South Asia to tell stories about the settler, the migrant, and their respective diasporic experiences. Here, she illustrates for ‘Sketching The Future’, pg 104. “It was a pleasure to contribute to the emerging dialogue of diversity in Indian fashion and to do so through my favourite medium—drawing.”

(Clockwise from top) Lisa Ray, Keiichiro Hirano, Jasjyot Singh Hans, Meera Sethi, Abhilasha Khaitan, and Yasmin Heinz
Lakshmi Sarkar is US-based artist and illustrator with a keen interest in fashion, beauty, and lifestyle. In this issue, she illustrates for ‘Sketching The Future’, pg 104. “I’m honoured to collaborate with Bazaar on this important discussion on diversity in fashion. I hope my illustration encourages women to embrace their skin colour and be themselves.” Shweta Malhotra is a Mumbai-based graphic designer who has worked with brands like Taj Group of Hotels, Good Earth, and Bombay Perfumery. Her design aesthetic is a response to the maximalist visual language of India—bold and graphic. Here, she illustrates for ‘Sketching The Future’, pg 104. “It was refreshing to be able to express diversity in fashion through illustration, and my personal experiences.” Mou Nazia is a Bangladeshi-Canadian artist. She has illustrated for brands such as Sabyasachi, Manish Malhotra, and House of Kotwara. In this issue, she illustrates for ‘Sketching The Future’, pg 104. “I am forever grateful for the creative space I am able to travel to and share my imagination with the world. Collaborating and working with Bazaar has been more than a dream, it has been a gratifying opportunity.” Diet Sabya is an anonymous Instagram account that is on a mission to expose imitations and appropriations in fashion. Here, they start a dialogue about online fashion disrupters in ‘Call It Out’, pg 109. “Having read Bazaar since forever, this has been a cool opportunity—one we are really proud of.” Cybele Malinowski is an Australian photographer whose bright and bold imagery has galvanised her place in the fashion and music industry. After eight years of work, she returned to art school at SCA, Sydney and received a High Density Degree. Here, she captures the trend of power dressing in ‘Friday Night Lights’, pg 168. “The Vivid Sydney light sculptures were exclusively kept open till the early hours of the morning for us. Photographing from dusk till dawn was a great experience.” Karuna Laungani is a freelance fashion stylist and co-owner of handcrafted fashion and lifestyle brand JODI. Here, she styles for ‘Friday Night Lights’, pg 168. “We had a stellar team and some warm coffee keeping us sane in Sydney’s freezing cold weather.”

(Clockwise from top) Lakshmi Sarkar, Mou Nazia, Karuna Laungani, Cybele Malinowski, and Shweta Malhotra
Every voice counts. Every opinion matters. The best part of any democracy is the equal representation of all beliefs and ideals. And despite the resultant cacophony, there can be no independence without freedom of thought.

Fashion reflects this reality precisely. Particularly in India, the industry is seeing a transformation in the idea of equality. The emphasis on diversity and inclusivity in the zeitgeist has the old working with the new to create a reality in which dissension and discussion co-exist. Our ‘So Bazaar’ section turns the lens on this creative journey as we highlight some of the most important names that are propelling this movement. From thought leaders to rebellious disruptors, the establishment and the radical are coming together for a brave new world. To further understand this dynamic, we went back in time to the decade that started it all. In the Nineties, a band of visionaries set out with a simple formula: Create beauty, without fear. From a place of complete honesty.

That is the truth. And it works across the board. It is the reason our cover girl, Anushka Sharma, is a star today. She is authentic to the core, with no artifice. Our shoot in London was easy and relaxed. She shared stories about her life, her holiday, her pet peeves, and her favourite food. Anushka is engaged, gorgeous, and an absolute dream to work with. By the end of the really efficient schedule we felt like Team Bazaar had a new best friend. A genuine article. The only kind that sustains.

This September, Bazaar’s Fall Fashion Issue is more than a lookbook of trends. It tells the story of fashion—its past, present, and future. With simplicity and directness. Because that is the best kind of storytelling.
Black is anything but basic when it comes with striking accents of gold.

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Versace shoes, ₹1,10,000 (approx).
FRAGRANCES FOR HIM, FOR HER

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ROYAL ROMANCE

BANI PASRICA recently launched the latest Spring Summer collection ROYAL ROMANCE at the Oberoi, New Delhi. Make up veteran VIDYA TIKARI did a monsoon makeover for India's top model winner RIYA SUBODH. Collection comprised of organic fabrics designed with a chic twist.
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Crowning Glory

Could rewiring the way you wash your hair be the secret to elusive hair glory? Treat your hair to gentle care with L’Oreal Professionnel’s new Xtenso Care Sulfate Free range.

It’s been said that you always want what you don’t have—and that is truer than ever when it comes to hair. Whether yours is super-sleek or coarse and curly, or any type in between, there’s a good chance you’ve invested much of your time and effort in getting the hair you desire. This season, try a simple two-step routine—a shampoo and a masque—to bring good hair days back.

Our recommendation?
L’Oréal Professionnel’s new Xtenso Care Sulfate Free range. The French brand’s latest dip into the world of hair has lived up to its expectations, like always. Promising smoother, softer hair, the range is a new vanity must-have.

Sulfate-free: Why you need to check your labels...
The questions that may come to mind are: What are sulfates? And how will a less-frothy shampoo help your scalp? Sulfates, essentially, are what make shampoos turn into a thick lather. This chemical—a standard for most shampoos—has been condemned for causing frizziness, stripping the scalp’s natural oil, and damaging coloured hair. L’Oréal Professionnel has developed a formula infused with Keratin Repair and Asta-Care to offer strengthened and brilliantly shiny hair. It is recommended to use both the shampoo along with the masque to gently cleanse and nourish the scalp.

Key benefits?
1. Anti-frizz: The shampoo and masque will protect your hair against humidity as well as frizziness.
2. Fluidity: The clever combination of the new range intends to smoothen, and give you the perfect hair movement.
3. Shine: Applying this duo to your lengths and ends will give you nourished hair that shines.

Shampoo, ₹800/250ml
& Masque, ₹900/200ml
THE TERM ‘SULFATE-FREE’ HAS BECOME SYNONYMOUS WITH A HEALTHIER BEAUTY ROUTINE, FOR JUST ABOUT ANY HAIR TYPE. THINK A CLEANER, GENTLER WASH SANS THE HARSNESS OF SULFATES. SO WITHOUT FURTHER ADO, WE SUGGEST MAKING THE SWITCH NOW.
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10 THINGS WE LOVE

The biggest trends for Fall, the newest brands to know, and an exclusive first look at Monisha Jaisingh and Shweta Bachchan Nanda’s new label.

Sweater, price upon request, Fendi.
Skirt, price upon request, Gucci.
Boots, ₹1,52,000, Hermès.
Art director: Wungramvao Shimray.
Fashion editor: Smridhi Sibal.
Photograph by Runvijay Paul.
Embrace luxury with supple leather, burnished metal, and classic plaid

In THE FRINGE

Layer a tasseled suede vest over a bomber for a modern appeal.


Wrap yourself in faux fur for a dramatic evening look

**Soft POWER**

Scarf, ₹25,000, Kanika Goyal. Dress, ₹30,000, Namrata Joshipura. Ring, ₹9,064, MISHO. Bag, price upon request, Fendi.
The big PICTURE

Practical and stylish, oversized carry all totes are your perfect arm candy

Nothing says power dressing like a black sheath dress

Dress, price upon request, Hermès.
Sunglasses, ₹6,690, Vogue Eyewear.
Earrings, ₹19,900, Swarovski.
Shoes, price upon request, Christian Louboutin.

Leather BOUND
Modern DISCO

Uplift your classic tailoring template with a blaze of metal

Plenty of PLAID

Wide-leg pants and high-neck tops—wear your love of checks with abandon ➤

Top (inside), ₹8,990, Abraham & Thakore. Top, ₹12,500, Siddartha Tytler. Pants, ₹19,999, Two Point Two. Earrings, ₹4,500, Valliyan by Nitya Arora. See Where to Buy for Details.

Model: Richa Dave at Purple Thoughts.


Fashion assistant: Moumita Sarkar.
THE NEW LAUNCH:
THE MINIATURIST BY GOOD EARTH

A mashru choli over a silk chiffon brocade skirt, draped with a silk organza dupatta, all embroidered in gota patti—this is a leaf out of Good Earth’s latest collection, the Miniaturist. Purely bespoke, it takes conceptual inspiration from miniature art and translates it into garments using the elaborate craft of gota patti of Rajasthan. How a ribbon of gold is sewn to create a hint of a crescent moon or how a stitch curves to resemble a tendril—the Miniaturist draws you in, inviting you to wonder at the details. The collection is available for bespoke orders in Good Earth stores in Delhi and Mumbai.

A NEW HOPE:
ARA LUMIERE

There’s something undeniably glamorous about a turban: Headgear that is often associated with the stars of the 1920s and ‘30s—women like Greta Garbo and Joan Crawford. The turbans by Bengaluru-based Ara Lumiere will help you channel some of that insouciant style while supporting a cause. Each piece is handcrafted by acid attack survivors aided by the Hothur Foundation, a charitable initiative that works for the empowerment of women. The thoughtful, meticulous designs are made of fine fabrics and feature details such as feathers and vintage brooches that CEO Kulsum Shadab Wahab has collected on her travels.

A look from Good Earth Miniaturist

Bengaluru-based accessory brand Kompanero aims to prove that sustainability can be stylish. Their supple leather bags are handcrafted in small batches, and techniques like vegetable tanning ensure that the manufacturing process is less harmful for the environment. To reinforce the message, they even tapped the poster boy for sustainable living—model Milind Soman—to feature in their latest campaign.
**AFRICA BOUND**

In this 2016 artwork, South African artist Andrew Ananda Voogel comments on the ability of khadi to convey cultural resistance. Alluding to recent incidents of anti-African violence in Delhi, he further references his ancestors’ journeys from India to Africa as part of the slave trade.

**FLYING HIGH**

*A motif of an airplane woven into the border of this late 1930s sari represents the experimental nature of the Benaras handloom tradition. As WW II loomed large in mid-’30s, news of the war reaching India was being disseminated through the radio and newspapers. That’s when motifs of aeroplanes and combat machinery began appearing in textiles.*

**SPOT THE CHAKRA**

This unique brocade from Benaras goes back to the 1930s. It has motifs drawn from an early Indian flag and the Ashoka Chakra. Yet, it is also influenced by European art and design movements like art nouveau and art deco. Despite the anti-colonial ethos of the time, traditional textiles were simultaneously responding to international cultural ideas.

**OP ART-INSPIRED**

Benaras handlooms were historically known for their cosmopolitan instincts. Designer Manish Arora, 2007 collection drew from that. This textile by Arora is reminiscent of op art from the 1960s and ’70s. Digitally-designed and then handwoven, it puts avant-garde and unconventional style repertoires in conversation with the traditional.

**TRACING KHADI**

Khadi’s historical significance, the story of its making, and the process behind the handspun, handwoven textile, continues to add meaning to our modern sensibilities. Delhi brand 11.11/eleven eleven creates denim using kala cotton, a variety of fibre found in Kutch, Gujarat, which is then hand-dyed in natural indigo in Puducherry. They believe that communicating that story to the wearer only draws them closer to the textile. ➤
OPENING SOON IN
VASANT KUNJ
G-27, Ambience Mall, Vasant Kunj,
Phase- II, New Delhi, 110070
“It’s new blood that takes an industry forward. They bring in fresh ideas and fearlessness and so it is our prerogative as an industry platform to nurture and develop that.”

JASPREE CHANDOK, VP AND HEAD OF FASHION, IMG RELIANCE INDUSTRIES LTD

KANIKA GOYAL LABEL

With her catchy slogans, bold prints, and playful, sheer accents, the Delhi-based designer’s separates have an inimitably cool, millennial-friendly appeal. Look closer, though, and the mashup of textiles and techniques that goes into each piece also reveals a deep creative process. This season, Kanika Goyal, a graduate of NIFT, Delhi and Parsons School of Design, New York, has experimented with five different kinds of printing, used lace for the first time, and has been inspired by everything from Japanese pottery to abstract painting. “Everyone is always warning me that I’m too maximal, that I might lose control, but eventually it all comes together because we edit a lot,” she says. While her label has only been around for three years, Goyal’s CV includes internships at Prada, Marchesa, and Bibhu Mohapatra in New York. These influences are evident in her attention to detail and knowledge of technique. “Everyone in New York is so minimal in their aesthetic [that] it helped me approach my own work in a more refined way,” she says.

Bazaar loves: The power suit made of fine Japanese textiles is a comfortable way to do power dressing while the sweatshirt dresses and crop tops with buzzy slogans guarantee Instagram likes.
Although it debuted just last year at Lakmé Fashion Week Summer/Resort 2017, this Delhi-based label by husband and wife Ishanee Mukherjee and Anirudh Chawla is already known for its whimsical block prints. (At Bazaar, we identified them this March as designers to watch out for.) Before launching their brand, Mukherjee worked with Organic Connect, a product design house while Chawla, a design aficionado and hospitality graduate, worked at The Leela group of hotels.

For their Fall 2018 collection, they experimented with hand-painting, daubing pale grey and white clouds on reams of silk fabric. “I do it with a paintbrush but he likes to use his fingers,” says Mukherjee about the process. The motif is inspired by English writer WH Davies’s poem The Black Cloud. “We wanted to capture the feeling of a stormy day,” says Chawla. The result is a palette dominated by shades of indigo, charcoal grey, and electric blue. And he adds, “We’re also trying out a new technique of crushing organza so you get these voluminous pieces that are still very light.”

**Bazaar loves:** Poochki’s polished separates—the crushed organza bomber jacket, luxurious silk A-line trousers, and maxi skirts that feature an urban rendering of block prints.
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Founded by sisters Swasti and Sakshi Shah, this Varanasi-based label grew out of their family’s generations-old sari business. “While travelling on wholesale visits, I realised that distributors would reject an entire yardage of fabric if there was even a tiny weaving defect,” says Sakshi. “I decided to do something with those discarded textiles.” For the brand’s first collection, Sakshi turned handwoven silk and linen into a range of razor-sharp, tailored separates and elegant eveningwear. She draws from her experience interning with brands like Marc Jacobs and Vera Wang as an undergraduate at Parsons School of Design. “The garments we present represent an entire community of people who have worked to make them,” says Sakshi.

**Bazaar loves:** The co-ordinated ivory silk trouser and jacket set and the tissue saris that feel light as air.


“The judging criteria put the focus on demonstrating a smarter way of doing things, incorporating original ideas and clean, stylish, minimal, premium design.”

Anoop Manohar, General Manager, Marketing, Coca-Cola India
Leather Bags, Accessories and Footwear with a vintage appeal

TIMELESS DESIGN

INDIA | AUSTRALIA | UK

www.kompanero.in
Switch up your all-black evening wear formula, because flashes of metal are everywhere this season. From Miu Miu’s sequin-dusted sandals to Prada’s electrifying lace-ups or pearl-finished Nicholas Kirkwood heels, just remember, the shinier the better.

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Prada, price upon request.

Nicholas Kirkwood, price upon request.
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Your elementary school math notebook might have inspired some of the best new bag launches. Take Saint Laurent’s triangular mini bag in crimson, Prada’s phone-sized perfect rectangle, or Louis Vuitton’s monogrammed cube, it’s all about fashion symmetry.
ACROSS BORDERS

FRIDAY SARI PROJECT

A former fashion talent scout, Mehala Ford ran a Kickstarter campaign to fund her pop-up store that opened earlier this year in an erstwhile car showroom in London. On the racks are some of the best names in contemporary Indian design such as Lovebirds, Runaway Bicycle, and Ka-Sha, as well as cult favourite Sri Lankan brands Barefoot and Maus. Ford has a lineup of activities planned including yoga brunches, Ayurveda workshops, and film screenings to cultivate a dialogue around the evolving language of South Asian design.

Fridaysariproject.co.uk

INDIAN GOODS CO.

When she opened her online boutique and atelier in 2016, design professional Vatsala Murthy wanted to challenge European stereotypes of Indian design. Her focus was on everyday luxury and classic styles that showcased an updated take on traditional Indian craft skills. The Frankfurt atelier keeps clothes and swimwear from The Summer House and jewellery by Dvibhumi. Décor accents and textiles from brands like Safornasi, Leah Singh, and Kangan Arora emphasise functionality while adding subtle warmth to a home.

Indiangoodscompany.com

ALOJA

Right from her first trip to India in 2005, Brazil-born, Toronto-based Sabrina Vamos was entranced by the country’s rich textile heritage. Last year, she finally took the plunge to set up her own boutique in Toronto’s bustling College Street neighbourhood dedicated to modern renditions of traditional Indian design—cue a selection of contemporary brands, which includes Eká, Rashmi Verma, and Maku Textiles. Also on the racks are loafers by Mexican label Vayarta and woven handbags made in Guatemala by Mercado Global. ➤

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SHWETA BACHCHAN NANDA HAD SUCH A GREAT TIME CREATING HER OUTFIT WITH MONISHA JAINING for a common friend’s birthday party in January this year that she proposed working together on a capsule collection. Monisha raised the stakes and suggested setting up a full-fledged fashion brand. Only a few months later, they are ready to launch their label MXS, with four lines planned every year. Shweta says she is still pinching herself “for such a big name in design to give me this encouragement.”
and the platform.” Rachana Nakra meets the new business partners.

What was on your moodboard for this line?

Shweta Bachchan Nanda: We are both really inspired by street fashion, athleisure, graffiti art, and, of course, bling. Lots of bling.

Monisha Jaising: We wanted to keep in mind that the clothes should be special, and since they are made in India we have hand-embellishment, embroidery, hand-painting, and unique detailing on every piece. We spent a lot of time on our fabric and construction—you can't get such a collection on high street. We didn't want to make little black dresses and white T-shirts.

What about working with Shweta took you by surprise?

MJ: Shweta is not just the face of the brand. We are both partners and designers on this. And she was willing to work longer hours than me. This is new and exciting for her and she put in a lot of hard work. The other thing that impressed me was that even though she has no formal training in fashion, she was not afraid to express her opinion or contradict me. Shweta has always been a clotheshorse and this helped her relate to the process and present exactly what she wanted.

Where in the collection do we see your style expression Shweta?

SBN: My personal taste is casual and comfortable. But I don't like wearing anything conventional. I like to add a twist. And you will see that in the collection through vintage influences and unique elements in every piece. If we were designing a beautiful peasant dress, I would tell Monisha, “Let’s do the threadwork in neon because that is eye-catching.” We didn’t want to make it stuffy.

What is the USP of MXS?

SBN: Monisha and I are both in our 40s and we were sure that we don't want to make clothes that are just for women my age or my daughter’s age. My daughter is always coming into my closet and stealing my stuff, and if she can wear my things I should be able to wear hers. The styles are fluid, designed for people of all ages and sizes.

MJ: For instance, I imagine Shweta styling our navy sequinned tuxedo jacket with blue jeans and a cami, while [her daughter] Navya [Nanda] would wear it with a mini and Dr Martens. We also have sizes in all pieces going up to 2XL. ■

The collection will be available from 1st September 2018 at Monisha Jaising stores in Mumbai and New Delhi, and on mxs.co.in
Daily Rashifal se Vastu Tips tak

ASTRO

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Horoscope to predictions and what is written in the stars

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The mood for Fall 2018 favours elevated basics that can be styled to define urban-cool versatility.

The heritage brand with British aesthetics at its core is known for quality pieces that will be the building blocks of your wardrobe. With this new season, Marks & Spencer has given its reliable basics a new-age update: Overcoats come in velvety-soft finishes, midi skirts get a sequinned makeover, and warm-weather knits come in bright primary colours. Their Foundation Edit has curated essentials that include the classic trench, crisp shirts, tailored pants and more. We selected three standout looks that set the tone for fall dressing.

THE BIG BANG
Bolder, bigger, and, dare we say, wider, texture remains the hero. A Bazaar favourite: The faux shearling sweater worn with a pleated skirt, and accessorised with a chunky belt, is playful but on the right side of restraint. The folded belt references one of our top styling choices from last season.
MIX AND MATCH
Daytime dresses featuring asymmetrical hems and gingham checks look perfect with cropped trousers and a boyish blazer. A top handle bag and right-for-office loafers give the outfit a London street style edge.

WORK IT OUT
Athleisure gets a mature makeover with the clever combination of sporty basics and feminine accents. Trousers featuring quintessential athletic stripes and a quilted puffer jacket work with pointed kitten heels. The belt is added to accentuate the waist.

SILVER MARY-JANES IN A METALLIC FINISH, ₹3,499

SEQUIN-EMBELLISHED MIDI SKIRT, ₹3,999

EMERALD GREEN SADDLE BAG WITH RING DETAIL, ₹2,999

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Change, speed, see-it-now-buy-it-now. Every season at once and no seasons at all. The decline of Western economies, the rise of non-Western fashion centres. The lucrative desires of Southeast Asian and Brazilian luxury consumers. The endurance of Paris as a fashion centre. Social media, sustainability, androgyny, and generations X, Y, and Z. It is a fashion industry in flux with global transformations so pervasive that we hardly know what the world might look like in 20 years. What role does fashion play in these transformations? How does the intersection between fashion and innovation create meaningful disruptions that will define how humanity responds to some of the most pressing questions it faces now?

The designers and brands pioneering innovative approaches could lead to disruptions that will fundamentally transform the way we make, purchase, wear, discard or re-use, imagine, love or hate, feel and experience, the clothes that we wear every day of our lives, that envelope our bodies, and express who we are as individuals and as a society.

Definitions of disruptive innovation (a term coined in 1995 by Clayton M Christensen) commonly hold that the idea is often mis-characterised. *Harvard Business Review* states that the orthodox understanding of disruption is when a smaller company with limited resources successfully challenges incumbent business. This implies that once a new way of doing things is introduced, the current model is rendered obsolete and new business practices are created that streamline efficiency whilst generating comparable profits. A disruptive innovation is one that creates a new market, disrupts an existing market, and displaces established leading firms, products, and alliances.

In the context of clothing, there can be no greater historic example of disruptive innovation than in the anti-colonial movement led by Mohandas Karamchand Gandhi. This movement was at once economic and cultural. Through spinning, weaving, and wearing homespun khadi, Gandhi intended to disrupt the imposition of Manchester imports that were destroying India’s indigenous textile industry. Gandhi also envisioned creating a unified, socially egalitarian collective identity though the wearing of khadi in rejection of Western suits. Gandhi was the original fashion disruptor.

Indeed it is in Asia that some of the most lasting disruptions to global fashion have originated. Non-Western clothing has exerted a profound influence on the history of 20th-century silhouettes and gendered ideas of the body and being. Balenciaga’s revolutionary Barrel line dresses, for example, were inspired by the Japanese kimono. This thread of influence has recently found new expression in the raw energy of Demna Gvasalia’s tenure at the renowned Parisian house. At a time when Dior had made wasp-waisted women fashionable again, Balenciaga drew on the cocoon shape of the kimono, using it to challenge established notions of beauty and femininity in the middle of the 20th century. Balenciaga’s 1947 Barrel line was a liberating silhouette that obliterated the waist and offered women an alternative way of moving and experiencing dress. Balenciaga can be seen as part of radical changes in post-war Europe, when the role of women in the public sphere underwent a fundamental shift.

More recently the role of non-Western fashion has extended from its influence on European designers to the emergence of non-Western design in its own right. The famed legacy of Japanese designers who emerged in the 1970s is now augmented by the growing power of fashion centres such as Seoul. Which poses the question, what will be India’s role in disrupting fashion in the 21st century?

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**THE ORIGINAL DISRUPTOR**

*In a hyper-fast world, what would it take for us to stop and rethink our ideas of body, beauty, and clothing? Phyllida Jay marks out historic faultlines in fashion and awaits the next big break from norm.*

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Hermès brought together fashion, film, and art to tell a cinematic story at the unveiling of its newest collection

By Nonita Kalra
With the elegance of refinement, and an incredible attention to detail, Tokyo does not need hype. The city is all perfection.

And the National Art Center is the embodiment of this finesse. An undulating glass façade, it is one of the last major works of renowned architect Kisho Kurokawa. Built in 2007, he described this work as “...new kind of museum... with no collection. As an artistic airport, where people get together to see images from all over the world, both actual and virtual.”

Which is why this setting seemed to be the logical choice for Hermès to host their latest edition of the ‘Women’s Universe’ series. Launched in 2012, the French luxury house took the decision to engage with consumers in an immersive manner through a series of visual, tactile, and interactive presentations that set the tone of the brand. The series includes all aspects of Hermès—from home to fragrance, and, most importantly, fashion.

For the Fall 2018 preview, the involvement was cinematic. Guests were invited to be extras on the sets of the film Avec elle (with her). Conceptualised by French writer, director, and curator Laure Flammarion—and brought to life by Hermès’s Bali Barret, the artistic director of the Women’s Universe, and Nadège Vanhée-Cybulski, the artistic director of women’s prêt-à-porter—the premise of the film is simple yet poignant.

A writer becomes besotted with a film star but is left to uncover her identity through her friends, lovers, neighbours, and even her home. Everyone but the actrice becomes the source of storytelling. Adding to the ambience were a detailed behind the scenes look, complete with lights, cameras, props, dressing rooms, a parking lot with a vintage car, a charming Parisian rooftop, and even a sea shore. With the animate and the inanimate coming together, it was clear that the whole was greater than the sum of its parts.

Of course, the starring role was played by Hermès’s latest collection. A printed silk dress, a sleek cropped bomber jacket, and a ribbed sweater with a poncho reminiscent of a saddle blanket also gave attendees access to an intimate look at the life of the Hermès woman. As the lines blurred on film, and in real life, the secrets that were revealed were both personal and unique, creating an emotional connection.
Backstage at the live recreation of the film *Avec elle*.
A selection of covetable jewellery and bags from around the world. Plus, Bazaar explores Gemfields’s ruby mines in Mozambique and celebrates 10 years of Fendi’s Peekaboo.

Earrings, Loewe. Bazaar Beauty: Pair L’Oréal Paris Infallible Paints Metallics Eye Shadows in Aluminum Foil and Brass Knuckles, ₹650 (approx) each, for a steely gaze.

THIS PAGE: Earrings and necklace (in mouth), Saint Laurent by Anthony Vaccarello.

Bazaar Beauty: Get a lustrous manicure with Essie nail polish in No Place Like Chrome, £650 (approx). OPPOSITE PAGE: Bag, Louis Vuitton. All other prices upon request.

See Where to Buy for details. Model: Nyamuoch Girwath.


Sculptures courtesy: Mia Fonssagrives Solow and Galerie Dumonteil.
As Fendi’s Peekaboo celebrates its 10 year anniversary, Bazaar speaks to Silvia Venturini Fendi on the birth of an icon and the bond she shares with her daughters.
If there’s one thing in the closet of nearly every celebrity, from Priyanka Chopra to Sarah Jessica Parker, it’s Fendi’s Peekaboo. Created a decade ago, the timeless design has since gained cult status. This year, the brand launched its #MeAndMyPeekaboo project—a video series of women from around the world that explores the intimate relationship between the bag and its owner. *Bazaar* speaks to Silvia Venturini Fendi, creative director of accessories and menswear at Fendi. **What makes the bag special?** It was an idea that came really fast, but it was an idea of value. When it’s closed, it looks like a classic bag, but then the inside can really hide a big surprise. It’s one of those objects that will stay with you for all your life. **Although created 10 years ago,** the Peekaboo is relevant and desired to this day. **Why do you think that is?** When I design, I think about an ideal woman, and that’s why there are different styles that appeal to different personalities. Since its creation, we have combined the maison’s savoir-faire and creativity with the research of high-quality materials and details that have given life to infinite versions of the Peekaboo. Each has its own distinctive features, yet all flawlessly embody the versatile and timeless aspect of the design that continues to be interpreted collection after collection. It’s good to see that a good idea is forever. **The story of Fendi is the story of the Fendi sisters. How does the feminine influence translate into your work?** I see the brand as a mascot for women in fashion. Growing up in a family of five sisters, we took on different aspects of the family business to bring it into the international limelight. The women in the Fendi family are women with strong personalities. They are passionate, they love deeply, and they like to break rules. But we also don’t have to forget that alongside the five Fendi sisters there has always been a great man, Karl Lagerfeld, who is part of the family. **How do your daughters bring their individuality to the story of this bag?** The different sizes of the Peekaboo represent us. They really show three generations, three women, with our many similarities, but also our differences. Delfina is deep, while Leonetta is bright. **A topic on everyone’s mind is conscious consumption. How does a good investment ensure longevity, and, in turn, sustainability?** The Peekaboo is precious like a piece of jewellery, because it can be passed on from generation to generation. You buy a Peekaboo not only thinking that you will carry it now, but also that you are going to wear it in the future, and one of your daughters will probably steal it from your closet.
As far as the eye can see, a Mars-like terrain of clay red earth spreads out under an azure blue sky. A ring of dusty green trees edge the entire vista and, in the distance, dust rises from a lone earth mover making an imperceptible dent in the ground. That’s our first glimpse of a ruby mine owned by British mining company Gemfields in the Cabo Delgado province of Mozambique. Bazaar travelled to the Portuguese-speaking east-African country that, since spring 2009, has emerged as the home of one of the world’s most significant ruby deposits. We’re here to learn about the intricacies of a little-talked about industry that produces one of the rarest precious stones.

Eighteen hours and three flights later, we arrive at the tiny Pemba airport in north-east Mozambique. After spending the night at an idyllic seaside resort that faces the Indian Ocean, our group of journalists start the journey inland to the camp of the Montepuez Ruby Mining Limitada (MRM). On arrival, we put on our obligatory safety gear—helmet, neon vest, and hardy lace-up boots—to get a first look at one of the three active concessions in the 340 sq kms area that Gemfields has license to mine since 2011.

The rubies in the Montepuez region were formed when tectonic movements 550 to 800 million years ago created a crystalline form of aluminium oxide which, with the addition of the mineral chromium, results in shades of red. Although these deposits were discovered much later, they predate the famous pigeon-blood rubies of Myanmar, which are about 40 million years old and are comparable in quality.

Walk onto MRM’s Maninge Nice mine site and the ground sparkles with crystals. Pick up a handful of earth and you’ll most likely get a few fingernail-sized shards of rubies (which explains the multiple security checks we undergo through the day). But finding the gemstone is not always so easy. It takes years of exploration involving satellite imagery, geochemical studies, and sampling to ensure that a region will yield enough rubies to make its excavation worthwhile.

After visiting the mine, ➤

Fabergé pendant set with Gemfields Mozambican rubies
PRESENTING

Aabhar - Our splendid collection of designer jewellery, skillfully crafted by our artistes.

This wide range in diamonds and gold is inspired by nature’s original expression of gratitude - flowers. Come, explore our marvellous designs in pendants and earrings, created to sparkle your special as well as everyday moments.
our group moves on to the washing unit where mounds of mud are broken down, rinsed multiple times over, and separated till only gravel-sized particles remain. Material of the right weight makes its way to be sorted by hand. It takes a trained eye to distinguish rubies from lower-value garnet, coloured crystals, and even gravel. A team of local geology graduates and gem specialists from Jaipur sort through the matter and pass on selected stones for further grading and preparation for auction. The gemstones are sent to places like Bangkok and Singapore, from where they make their way to jewellers who transform them into crafted pieces we covet.

However, it’s difficult not to consider the afterlife of a region that is facing the brunt of the search for these treasured bits of earth. As we drive around Montepuez, the landscape of scrub and savannah is only occasionally interrupted by villages and local junction markets. Tomatoes, root vegetables, and cabbages are farmed here for local consumption. Gemfields is the third largest taxpayer in the Cabo Delgado region, providing a much-needed boost to the economy. The company places emphasis on the idea that a modern, transparent approach to mining can provide sustainable, long-term socio-economic benefits to the country and the local community. As part of our tour, we visit one of four local schools, a mobile health clinic, and a farming association that the company has started in the area. The mining industry is a big employer—95 percent of MRM employees are locals—and the company hopes to bring skill development and more employment opportunities. As for the excavated land, a mine site is refilled after use and the fertile topsoil is replaced to ensure new growth during replanting.

On our drive back to the airport, we take in our last views of the open, uncluttered Mozambique countryside. The term ‘ethical mining’ might seem like an oxymoron but by exposing the processes that bring us precious gemstones, Gemfields is hoping that it can be true.
Kitchen Se Plate Tak

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Apart from references to antiquity, floral patterns, and geometry, one significant insight that Forevermark’s 2018 trend report makes is the rise of a strong, confident femininity. “More women than ever before are in paid employment and are buying more diamond jewellery, notably, for themselves. It’s about self-worth,” the report points out. As Forevermark creates for the empowered buyer, Bazaar talks to Federica Imperiali, head of new product development, about designing for the woman of today. What inspired you to pursue a career in diamonds? My mother loves jewellery. She has a very particular taste that has influenced me. I’ve been with Forevermark for 13 years now, and it’s fascinating to discover the limitless things you can do with diamonds. It’s about telling a story. Diamonds are really containers of emotions. That’s quite an expectation for a stone to live up to. Absolutely. As a designer, I think about how to link the diamond with the concept of forever, how it could be a gift of love or a symbol of self-reward. I think of how a silhouette represents an occasion, an achievement, or a milestone. Your trend report identifies women’s emerging power. How are you translating that into design? Yes, it’s definitely an emerging wave, and we want to be at the forefront of it. Next year we want to create more bold and masculine styling. We will propose a gent’s ring designed for a woman’s finger. The idea is to eliminate boundaries of gender, invert roles, create unisex things, but without being polemic—just in subtle, beautiful ways. Forevermark has been in India for seven years. Any insight into how the Indian woman wears her jewellery? The Indian woman is a huge source of inspiration for us. I find that she is increasingly conscious of global styles but that does not impact her bond with her country and tradition. She is proud, yet not afraid to try alternatives.
AUTUMN ARRIVALS

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MIDAS TOUCH
A celebration of precious metals and stones

CLASSIC, TIMELESS, AND ICONIC—Ray-Ban’s aviators have become a staple since their launch in the late 1930s. This year the brand has updated its style with its limited-edition Golden Wings aviators: Only 500 pairs are available worldwide. Made in 24-karat gold, each pair features a single-piece lens coated with a gold film. It has gold-plated frames and temples, an engraved logo, and a lightweight nose piece to ensure a perfect fit. The name Golden Wings refers to the history of the aviator, which was designed to protect pilots in the military from the sun’s glare at high altitudes. Originally immortalised by Tom Cruise in Top Gun (1986), the sunglasses are a favourite among singers like MIA, Katy Perry, and Tyga.

GOLD DUST

Classic, timeless, and iconic—Ray-Ban’s aviators have become a staple since their launch in the late 1930s. This year the brand has updated its style with its limited-edition Golden Wings aviators: Only 500 pairs are available worldwide. Made in 24-karat gold, each pair features a single-piece lens coated with a gold film. It has gold-plated frames and temples, an engraved logo, and a lightweight nose piece to ensure a perfect fit. The name Golden Wings refers to the history of the aviator, which was designed to protect pilots in the military from the sun’s glare at high altitudes. Originally immortalised by Tom Cruise in Top Gun (1986), the sunglasses are a favourite among singers like MIA, Katy Perry, and Tyga.
The conversation around fashion has always been one of diversity. Today, it is also one of democracy. Of freedom. Of expression. Bazaar spotlights this exciting, irreverent phase of fashion, through stories of the originals who started it all and the rebels who insist we consume meaningfully.
Archival pictures by leading photographers show how fashion imagery in India has grown to become accessible, inclusive, and, most of all, a part of cultural commentary.

Fashion is an art form. All art forms have either struggled and emerged of extreme suppression or blossomed and prospered by way of celebration. Democracy has played an important part in the process of human evolution by way of arts, politics, and everything else. Democracy has always been the ever-changing face of human evolution. Democracy in fashion—as in everything else—will play an important role in shaping sensibilities of the evolving human.
THIS PHOTOGRAPH IS A REPRESENTATION OF FREEDOM. WE FORGET THAT DEMOCRACY IMPLIES THE RIGHT TO PRACTICE A RELIGION. IN MANY COUNTRIES THAT ARE IMPOSING THE BURKHA BAN—DENMARK BEING THE LATEST—CERTAIN WOMEN ARE BANNED FROM HAVING A SAY IN WHAT THEY WEAR. WHILE THE RIDA (THE RELIGIOUS GARMENT OF THE BOHRA COMMUNITY) DOESN’T FALL UNDER THE CATEGORY OF A BURKHA, AND IS THEREFORE EXCLUDED FROM THIS BAN, THE TERMS AND CONDITIONS ARE MADE BY PEOPLE WHO SHOULDN’T TECHNICALLY HAVE A SAY, AND NOT BY THE WEARER.
THE IMAGE IS FROM A SERIES TITLED *SO SICK OF PLASTIC*, 2014. IT WAS A RESPONSE TO THE HIGHLY RETOUCHED, INACCESSIBLE AESTHETIC THAT’S LARGELY SEEN IN FASHION IMAGERY.
MANASI SAWANT

*Fashion and style have no age.*

*Tradition and disruption have both existed side by side forever.*

Images courtesy Jatin Kamani, Hashim Bajana, Aneev Rao, Manasi Sawant
TINA TAHILIANI PARIKH
Ensemble

In 1987, when Ensemble opened its doors in Mumbai’s Lion Gate, the store stocked names like Rohit Khosla, Abu Jani and Sandeep Khosla, and Tarun Tahiliani himself, who founded it with his wife, Sal. In 1990, Tahiliani’s sister, Tina Tahiliani Parikh, took it over, and in time she expanded its scope, scouting talent from across the country to make Ensemble a singular space that expresses the collective identity of modern Indian fashion. “The raison d’être of our store will always be to provide support, advice, and a platform to young, artistic entrepreneurs,” she says.

Over 30 years later, Ensemble continues to be a launch pad for emerging talent. Last year, Tahiliani dedicated a floor of the Mumbai flagship store to contemporary Indian labels such as Lovebirds, Ekà, Rashmi Varna, and Akaaro. Today it represents a spectrum of both established as well as emerging designers who are pushing the boundaries of fashion. “If handled sensitively, spaces like ours can in some way help women and men express their identities in a non-judgmental arena.”
SANGITA DEVI KATHIWADA
Mélange

Growing up in a traditional Rajput family surrounded by heirloom textiles, Sangita Devi Kathiwada started Mélange in 1993 to give handwoven fabrics like khadi and mul a modern identity. Since she opened her boutique on Mumbai’s Altamount Road, she has supported designers like Sabyasachi Mukherjee, Anamika Khanna, Savio Jon, and Narendra Kumar. “I thrive on the challenge of bringing in new people, edgy new fashion,” says Kathiwada. Through the Morarka Arts and Crafts Foundation, an extension of Mélange, she continues to extend her patronage to a new guard of designer and artisan community. “We invest financially in the designers we believe in. We have sponsored shows by Anavila, Tilla, and CellDSGN. The idea is to directly connect craftpeople with the buyers and designers who will then convert our textile traditions into something that appeals to the global womenswear market. “Through the medium of fashion, we are able to champion causes like sustainability, fair practice, and heritage conservation,” she says.
BAZAAR

THE RISING TIDE

The future of fashion is in activism, digital revolutions, and a world without borders—Bazaar speaks to the women who are making it happen

SUKI DUSANJ
Fashion Revolution

Fashion Revolution was founded in response to the 2013 Rana Plaza disaster in Dhaka, when a manufacturing unit collapsed, killing over 1,000 people. “Our campaign started as a mission to call for safer conditions, wages, and welfare of the makers,” says Suki Dusanj, India representative of Fashion Revolution. The organisation has initiated a series of digital campaigns to put power in the hands of the consumer. #lovedclotheslast was designed to inspire people to buy less, re-wear, and repair clothes. #whomademyclothes campaign put fashion brands in the spotlight, “so that they up their transparency game”. This year the hashtag received 99.6 million impressions on Twitter and 1,70,000 posts were shared on Twitter and Instagram, according to social media monitoring platform Meltwater. “Our tribe is growing and we are getting more visible year on year,” says Dusanj.
MALIKA VERMA KASHYAP
The Sari Series

An archive of over 80 videos, The Sari Series: An Anthology of Drape strategically uses digital media to reinvent the perception of the sari. Shot in an easy to follow, step-by-step format, the series is available to view free of cost on the Border&Fall website (the digital agency that created The Sari Series), their YouTube channel, and for in-person viewing by appointment. Last year, the Google Cultural Institute, which is digitising museum knowledge from around the world, featured The Sari Series, opening it up to international audiences. Malika Verma Kashyap, editor of Border&Fall, believes it is essential to democratise access to information. “One of my dream scenarios was to see people inventing their own drapes. For instance, some drapes require the nine yard sari, which are hard to find. I saw people trying out drapes with five yards. Others combined two drapes together. I remember when someone got confused with a drape and ended up creating her own version. She loved it, wore it, and shared it regardless,” she says.

KANIKA KARVINKOP
No Borders

At the No Borders shop in Mumbai’s Khotachiwadi neighbourhood, vintage finds from Los Angeles share space with Indian brands such as NorBlack NorWhite and péro and pieces by Afghan-origin embroidery artist Negine Jasmine. The way forward, says founder Kanika Karvinkop, has no boundaries. “It amazes me how little we know about other cultures. I want to cross these lines and discover other creative expressions.”

Karvinkop believes that the fashion economy has shifted with buyers looking for more than just the newest ‘it’ bag. “Customers have a deep interest in where the clothes are coming from and how they are made. It’s up to retail spaces to go that extra mile and discover new things,” says Karvinkop, who opened the store in April. Later this year Karvinkop plans to host a No Borders pop-up in New York to showcase her roster of Indian designers. “I’m excited to see how people from other countries react to our stories.”
I wanted to focus on celebrating the body. A lot of my work is centred around body positivity, and we need to see more women of all sizes and skin tones in fashion.

JASJYOT SINGH HANS
MOU NAZIA

Growing up in a South Asian community, I have experienced aspects of colourism. It is not a pleasurable way to live life. We are all beautiful despite the measurement of melanin we carry. Recently, it has been gratifying to see inclusiveness within our community. Sharing diversity creates empowerment and liberates us. I am amazed by the movements our present mindset is creating for our future.

MEERA SETHI

I am waiting to see the participation of trans women in Indian fashion. My dream for the near future is to see women like Vivek Shraya (illustrated here) walk the runway and find themselves on covers and in magazine editorials. My illustration is inspired by the flamboyant high-femme fashion of screen icon Helen mixed with contemporary street style.
SHWETA MALHOTRA

I HAVE ALWAYS ENJOYED WEARING ANTI-FIT CLOTHING BUT I’VE ALSO BEEN MADE FUN OF FOR IT. THIS ILLUSTRATION IS IN RESPONSE TO A TIME WHEN SOMEONE RIDICULED ME FOR WHAT I WAS WEARING AT A PARTY. I LAUGHED IT OFF THEN BUT I WOULD LOVE TO SEE GREATER ACCEPTANCE OF BODY TYPES AND CLOTHING STYLES.

LAKSHMI SARKAR

You were told, you are dark but beautiful.
You were told, you are beautiful but dark.
As if one was independent of the other.
Because you grew up believing, only fair is lovely.

Dark IS beautiful.

It is the colour of the earth, for she is the one that gives us life.
We come in different shades from light to the dark.
Let us accept it and embrace the differences and the diversity.

In the world of glamour and beauty, you will stand tall and beautiful—just like the rest.
In the skin that you were born in. Embrace it. Love it. This is you.
You were meant to lead the way for others, for everyone has a place here.

Why not? Who set the standard for beauty, anyway? If it doesn’t speak to everyone, it doesn’t speak to anyone.

Go on and claim your spot in the spotlight. And be the dusky beauty that you are.
For there is beauty that we all look for in the dusk. When the spotlight shines on your dark skin, it will shine the brightest. Celebrate it. Own it.

This is you—UnFair and lovely.
I want the fashion industry to be more open and represent designers and models from regions we don’t see enough of, like Northeast India, which has such a vibrant visual culture.
In 2011, shortly after the death of the British designer, *Alexander McQueen: Savage Beauty*, a retrospective of his work, was held at The MET in New York. It was reported as one of 10 most-visited exhibitions in the museum’s history. In 2015, it travelled to London’s Victoria & Albert Museum and became the most-visited exhibition in the institution’s history since it opened in 1852. This marked an unprecedented influence of fashion on a general audience.

The phenomenon of presenting fashion outside of the runway, in museums and galleries, first emerged in the 1970s when the legendary Diana Vreeland—who was the editor-in-chief of *Harper's Bazaar* for nearly three decades—took over the Costume Institute at The MET. Around the same time, legendary Japanese designer Issey Miyake began experimenting with new formats to showcase his radical collections. His exhibitions took fashion beyond its expression as garments, blurring our notions of art, design, and fashion.

Back home in India, in the 1980s, a series of revival efforts in handmade textiles were developed by the late textile conservationist Martand Singh. The Vishwakarma exhibitions—first presented in India—travelled the world, including the Royal College of Art in London, the Musée des Arts Décoratifs in Paris, and The MET, New York.

In the 1990s, the fashion show became the chief vehicle of its dissemination. It is only in recent years that the exhibition has returned as a means for designers to present their work and process. In the last year, several Indian fashion designers, including Ritu Kumar, JJ Valaya, Ashish N Soni, and Abraham & Thakore, have celebrated milestones in their career through curated exhibitions.

At a time when fashion is becoming increasingly digital, an exhibition provides a physical engagement and reinforces the human experience. It addresses the need for close, deep, and tactile interaction with fashion and its objects. Perhaps this will inspire India’s own galleries and museums to rise to the occasion of showcasing the art of fashion.
A senior curator in the Asian Department of the V&A, Divia Patel has co-curated the landmark exhibition *Fabric of India* (2015) and published *India: Contemporary Design: Fashion, Graphics, Interiors*. Here, she talks to *Bazaar* about sharing the India story with the world through art.

**Why is it important for people, both in India and overseas, to know about India’s artistic traditions?**

It is important for people within India and overseas to understand how connected India always has been and continues to be with the rest of the world. Ancient trade routes have led to a shared cultural and artistic heritage that is dynamic because it has such diverse influences. I would like to broaden the appreciation and understanding of contemporary art, craft and design from India. I also think it is important, particularly here in the UK, to promote the arts as a profession to a younger British-Asian population and encourage the development of the next generation of curators.

**What direction do you wish to see the conversation around fashion take?**

I would like the conversation around fashion to move towards creating a system that can provide an alternative to the seasonal fashion shows that follow a very Western perspective. Could India offer a more sustainable model that is not driven by relentless change?

**What kind of connections do you find among crafts from different countries and cultures?**

My colleagues and I are developing a project on craft across cultures. The commonalities and connections are wide-ranging. I am fortunate to be working in a museum that has so many highly knowledgeable curators working on craft from Japan, Korea, China, the Middle East and Europe. Together we can explore concepts such as ‘mastercraftsmen’, ‘hand-making’, social empowerment, sustainability, and how they change from country to country, and from Asia to the West.
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ROCK-INSPIRED EYES

Go a step further with metallic smoky eyes. Layer the lid with a neutral base colour, a burgundy metallic shadow, and some carbon-black shadow. Define the socket lines with a deep red shade. Finish with several coats of mascara.

Try: Using a brush to blend in an intense shade of red lipstick, instead of a shadow, to give eyes some depth.

We love: Dior Rouge Dior in Dark Devil 995 (worn on eyes), ₹2,600, and in Devilish Nude 344 (worn on eyes), ₹2,600, 5 Couleurs eyeshadow palette in Shock, ₹4,900, and Diorshow Pump'N'Volume in Black Pump 090, ₹2,025.

Ring, ₹19,900, Swarovski. Top, ₹15,000, Adarsh Gill.
SUPER-SLEEK HAIR

This trend is a classic—update it with a strong centre-part for structure and sophistication.

Try: Using a heat protectant before working with a flat iron. Start at the roots and move towards the ends of your hair.

We love: Kérastase Paris Fluidissime, ₹2,100, and Elixir Ultime Huile Originale, ₹2,500/100ml.

Earrings (from top), ₹3,810, Mirakin at Nimai, and ₹5,000, Tribe By Amrapali.

Creative director: Yurreipem Arthur.
Sittings editor: Prableen Gujral.
Fashion editor: Moumita Sarkar.
BOLD EYELASHES
Pay attention to one feature this fall, and swap black eyelashes for daring orange-red ones.
Try: Using liquid lip colours on the lash extensions for more intensity.
We love: Dior Rouge Dior Liquid in Copper Lava 635, 12,600, and in Red Lava 742, 12,600.
NEGATIVE-SPACE NAILS
A single line can be a work of art. This season, play with two nail polishes: Use a striping brush to paint over a neutral base shade. Try: Finishing with a coat of long-lasting transparent lacquer. We love: Dior Vernis in 403 Palais Royal, ₹2,150, Vernis in 129 Femme Fleur, ₹2,150, and Vernis Base Coat, ₹1,800. Rings (from left), ₹1,800 (each), De’anma at Nimai.
RADIANT SKIN

A smooth, glowing complexion will never go out of style. Use a luminous, lightweight foundation rather than a heavy base to achieve this look. **Try:** Keeping your skin hydrated and fresh.

**We love:** Dior Backstage Face & Body Foundation in 5 Warm, ₹3,800.


Moringa is now an Instagram star, but its benefits have been recognised and championed by Ayurveda for decades

Text by CHINMAYEE MANJUNATH
Illustration by ANURANJAN BHATIA
Growing up, there were self-care traditions and rituals I was taught to follow at my south Indian home that were the cause of much embarrassment to my adolescent self. Oil massages. Sandalwood face packs. Cleansing pastes with neem, aloe vera, and hibiscus. And dishes and home remedies in which moringa had a starring role. In the Middle East of the 1980s and ’90s, self-care, organic, sustainable, and cold-pressed were not accepted terminology. There were no hipsters. And I wanted nothing more than to be a cool girl.

Which is why the international embracing of moringa makes me feel just a tiny bit vindicated. Moringa oleifera, colloquially known as drumstick in India, is one of the superfoods that have been setting social networks on fire. It has also become a star beauty ingredient.

“Moringa is well known for its therapeutic benefits. It is a valuable medicinal plant in Ayurveda. All parts of the moringa tree are used as cardiac and circulatory stimulants. The pods are antipyretic—good for digestion—and anti-diabetic; the flowers have diuretic benefits; and the roots are used in the case of nervous debility. The bark and seeds are antibacterial, anti-inflammatory, and analgesic, and are therefore used extensively in Ayurvedic (pain-relief) massage oils,” says Dr Utpala Singh, senior in-house Ayurveda expert at Forest Essentials. “It is a good source for calcium, vitamins, and minerals which are vital for healthy skin and hair,” she explains.

In my family home in Bangalore, in the 1950s and ’60s, my grandmother, who was an Ayurvedic doctor, supervised the brewing of a hair oil she had formulated, which was used by the women and children of the family. My mother and aunts tell me that the oil was made in batches every three months using an heirloom recipe. Moringa leaves—fresh or dried—were tossed into vats of hot oil (usually a mixture of cold-pressed sesame, coconut, and castor) with entire sprigs of curry leaves on the stem, hibiscus flowers and leaves, jasmine and rose flowers,

In my Kannadiga community—as in other south Indian culinary traditions—drumsticks are recommended to regulate blood sugar, boost immunity, and reduce inflammation. brahmi, and sundry other herbs and barks. The mixture would be steeped for at least a week, and then strained and bottled to be used for scalp and hair massages to prevent hairfall and dryness, and add luscious shine.

Moringa leaves are also a favourite ingredient in face packs and ubtans in the summers. But in its very raw form, it has to be used extremely sparingly—not more than a pinch is advisable because these leaves are potent. And the base ingredient of the pack must be something cooling and mild, such as yogurt or sandalwood mixed with rose water or rice water.

In my Kannadiga community—as in other south Indian culinary traditions—drumsticks are recommended to regulate blood sugar, boost immunity, and reduce inflammation. In fact, several older members of my family often eat a well-boiled drumstick alongside whatever else is on the day’s menu. The leaves are made into a mild, flavourful broth, or steamed with a tempering of simple spices in very little ghee. The flowers, too, find their way to the table—added to sambar, or steamed or ground into a chutney.

While I cherish the wellness traditions I have inherited and love a good moringa broth especially at dinner, I find that understanding the scientific benefits of these foods makes it easier to choose how to incorporate them into my own routine. And so, over recent years, I have rekindled my personal relationship with moringa, adding a teaspoon of the powder to a glass of coconut water or an occasional almond milk smoothie. I also find that a moringa capsule taken first thing in the morning on an empty stomach does wonders during flu season, and especially when I have a demanding schedule. As with any natural ingredient, you need to use it consistently over at least three months to reap its benefits, but, for me, moringa has stood the test of time.
1. Ohria Moringa & Ylang Ylang Hair Serum, ₹1,050  
2. Just B Au Naturel Organic Moringa Oil, ₹1,180  
3. Clarins One-Step Gentle Exfoliating Cleanser, ₹2,000  
4. Kiehl’s Damage Repairing & Rehydrating Leave-In Treatment, ₹2,550  
5. Forest Essentials Khadathylam Back Pain Oil, ₹1,025

SEE WHERE TO BUY FOR DETAILS
Hues of soft yellows, chalk blues, blush pinks and muted peaches are echoing this season and adding a charismatic feel to the weddings everywhere. It seems like we are not the only ones obsessing over these shades as they have been spotted everywhere from runway to celebs to real Brides.

The leading Bridal store, Kalighata by Ritam & Neha launched their Flagship Store at Elgin Road, Kolkata on 15th August.

Ritam and Neha Kamani - the curators and creators of Kalighata have a lot to offer, and when this dynamic duo expand its presence in Kolkata, they did it in style!

Their AW'18 Collection ‘Bold & Beautiful’ weaves together the subtle nuances of modern artistry with the intricacy of true couture as seen in their resplendent lehengas and shimmering gowns.
Over her 15-year career working with hair, Sneha Jhaveri often had clients tell her they were looking for solutions for hairfall and dryness. While at Vous—the salon that Jhaveri has run for 11 years in south Mumbai with a clientele of the city’s most famous names—she offered the best treatments and international products, there was clearly a gap in the market for Indian women. Vasavdatta Gandhi, Jhaveri’s aunt and a mother of two young girls, also felt that vacuum—“I was always looking for natural, organic options for shampoos and conditioners.”

32-year-old Jhaveri and 40-year-old Gandhi, a graduate of New York’s Fashion Institute of Technology, put their heads together in 2015 on a plan to create an inherently Indian line of products with an international sensibility, tested within the country and specifically tailored to address local hair and skin concerns.

They consulted Gandhi’s father-in-law, HI Gandhi, a scientist with over 50 years of research experience in Ayurveda and pharmaceuticals. His company, Millennium Herbal Care in Mumbai, manufactures a host of boutique health and wellness products. The three worked out of their laboratory in south Mumbai, formulating haircare products for the modern Indian woman.

SOVA, which they launched in February 2018, is truly a homegrown brand backed by equal parts science and nature, with a strong influence of Ayurveda. “SOVA was born out of a burning desire to put the spotlight back on India’s wealth of knowledge, traditions, and resources,” says Jhaveri.

The name, fittingly, means ‘one’s own’ in Sanskrit and the packaging is in an Indian palette of turquoise, orange, and yellow, balanced out by beige to give it subtlety. The ingredients are luscious—hibiscus, Coorgi narangi, bhrigandi, Indian rose, musk root, mogra, and olive oil—and SOVA lists each one on the box, including any chemicals used, because these are necessary to increase the efficacy of the Ayurvedic ingredients.

The team put products through a watertight testing process, sending samples across the country—to Indore, Delhi, and Gujarat, for example. “We wanted to see the effects of different kinds of water on the performance of the shampoos and conditioners,” says Jhaveri. SOVA offers a range of shampoos, conditioners, masks, oils, and mists for hair, and bath and body products. The brand already commands loyalty from clients such as author Shobhaa De, fashion entrepreneur and restauranteur Krésha Bajaj Zaveri, and blogger and fashion consultant Prerna Goel.

Jhaveri and Gandhi are working on a skincare line, slated to launch in 2019, and while their larger goal is to take SOVA international, their focus remains on offering women high-quality products that marry the country’s skincare and wellness traditions with global rigour.

(From top) SOVA Bergamot & Orange Bathing Bar, ₹250, Saffron & Kalpavriksha Seed Overnight Hair Repair Mist, ₹1,650, and Yava & Rosemary Intense Repair Hair Mask, ₹2,150.
Photographs by Adhiraj Chakrabarti. (From left) On Gandhi: Top, ₹9,500, and trousers, ₹5,200, Payal Khandwala. Rings, ₹7,800, MISHO. On Jhaveri: Jumpsuit, ₹13,800, HERA by Aj. Earrings, ₹9,500, and ring, her own. See Where to Buy for details.
Did you know that tulsi helps with anxiety, or why you have to smoke mustard oil before using it? In her new book *GLOW*, health and beauty writer Vasudha Rai speaks exclusively to *Bazaar* about the science behind the foods we should be eating.

**Harper's Bazaar:** What prompted you to start exploring Ayurveda?

**Vasudha Rai:** I have stage 4 endometriosis, and I have tried pretty much everything to control it, from injections to multiple surgeries, to hormones. The only thing that worked for me was when I ate better.

**HB:** Do you believe there is a movement to reclaim our heritage of Ayurveda?

**VR:** Yes, there is a newfound pride. India is the land of superfoods. Before we import exotic herbs from abroad, we should look at what lies at our doorsteps, like *neem*, which grows outside on the street. It is proven to prevent the multiplication of the HIV/AIDS enzyme.

**HB:** What would be your advice to someone who is trying to strike a balance between science and Ayurveda?

**VR:** We need a bit of both. Green beauty brands concocted at home, without certification or qualification, may not be as effective as what an actual cosmetologist has created in a lab. Natural ingredients can be volatile and we must know how to use them correctly, in a studied manner. When it comes to food, we must rely on scientific knowledge, especially making the right combinations: If I am taking iron, I should take it with Vitamin C because that helps the absorption in the body.

**HB:** You divide your book into four parts: Vitality, Clarity, Radiance, and Peace. Why?

**VR:** People think that beauty is separate from health and wellness. I wanted to redefine that concept of beauty. It is all under the same umbrella. How can anyone who is agitated be beautiful? These days people take pride in saying, “I am so stressed all the time”, but you need to handle your stress. Your body will keep using glucose because of which you will have elevated sugar levels and inflammation. And I wanted the concluding chapter to be about peace because the body doesn’t control the mind, the mind controls the body.

**HB:** What items should we always have at home?

**VR:** Ghee is great for old age. It is the healthiest, most anti-inflammatory fat. It protects bones and joints, and keeps teeth and eyesight strong.

Turmeric is anti-inflammatory. It works against cell and metabolic diseases, and helps against nerve-related diseases like Alzheimer’s and Parkinson’s.

Tulsi is calming. It protects against pollution. I have written this entire book while drinking tulsi tea, not coffee. It is that effective.

**HB:** What are your quick tips for:

- **Thinning hair?** Apply brinjal oil.
- **Dry skin?** Eat ghee.
- **Acne?** Try a liver detox. Have more bitter vegetables like radish, turnips, karela, and lauki. Bitter foods purify the blood. Bitter is your flavour.

*GLOW* (Penguin Random House) is out now.
Different regions of India are famous for their own inimitable textile traditions. Rajasthan, for instance, is the birthplace of several crafts including gota patti, bandhani, zardozi, leheriya, and more. For couturier Digraj Singh Shahpura, it’s about combining age-old techniques with a visual language inspired by the royal houses of the state. The designer is himself of the royal lineage of Shahpura, with a business empire that spans across clothing, jewellery and hospitality. Founded in 2015, the brand is reflective of the designer’s Rajasthani roots blended with global sensibilities that he has been exposed to through trunk shows alongside international luxury brands including Christian Dior and Burberry.

Reviving Rajasthani fashion for the modern bride and groom, the house offers exquisitely crafted lehengas, saris, bandhgalas, and achkans in a bright palette of colours inspired by the region. Their repertoire includes timeless heritage jewellery that ranges from polki to precious stones and metals. The Mardana collection is inspired by the kings of Shahpura and is a testament to their power, expressed through classic sherwanis and bandhgalas jackets crafted in fine fabrics and accessorised with leheriya-dyed safas. For women, a traditional Rajput-style bridal poshak featuring ari work, a tissue sari crafted with gold threads, and delicate hand-painted saris are all part of the Zanana collection. At Digraj Singh Shahpura, artisans recreate the grandeur and regal aesthetic of a bygone era through a personalised couture service to provide clients a luxurious bespoke experience.
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7. Avene Eau Thermale Spring Water
8. Avene Sunscreen Emulsion sample
9. My Glamm Two of a Kind Nail Paint Set
10. NYX Professional Make Up Strobe of Genius Palette
11. NYX Professional Make Up Slide On Pencil Golden Olive
12. Forest Essentials Luxury Sugar Soap
13. Swarovski Crystal Encrusted Make Up Bag

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MY TWINS WERE BORN JUNE 22ND IN TBILISI, Georgia by surrogate—the culmination of four long years' efforts. India, our original choice, banned commercial surrogacy officially in 2017, during which I started cultivating a sense of moral superiority predicated on living through interminable waiting and unpredictable obstacles.

We have paid extra for a room with an atrium in the Chachava Clinic. The room crackles with keyed up expectancy. There’s a flat-screen TV playing the World Cup in a corner when my husband, whom I nominated to be in the operating theatre for the birth, bursts in, flushed: “Girls! We have two baby girls!” My mother-in-law drops her knitting, “Now will you tell me their names?” she holds up a blank square of the blanket she has been working on, “I need initials.”

On cue, my mind fogs up.

Names? I didn’t even know the gender of our babies until now. It was all so dreamlike, this period of gestation. While my girls grew in another woman’s womb, they slowly grew in my mind.

I don’t have names because I never thought I’d have kids. Particularly now, at the biologically geriatric age of 46.

Since 16 I’ve grappled with an ambivalent view of procreation, finally deciding in my early 20s to guard myself against breeding: The loss of autonomy implied by maternity and the victory of mustardy diapers over freedom and self-definition. ➤
And so I was for years, single and child-free by choice. Circumstances in my life propelled me to Mumbai at 16 and my life has been shaped by strange and contradictory forces since then. But more than anything I chafed at all the assumptions over the years—you must breed NOW, it will be too late, you’ll regret it! Implicit in these opinions: What is a woman who is not occupied with children to do? I decided to be one of the defiantly untethered women, free to get into all sorts of other trouble because this business of living is messy enough on my own. Motherhood, I believed, contracts. And I wanted to expand.

After years of stockpiling experiences and trying on different selves for size, at 37 I was diagnosed with multiple myeloma, a rare blood cancer. My treatment hurtled me into chemo-induced menopause. A doctor delivered the news mournfully, with a box of tissues ready at his side.

“Well, that’s that. The end of my fertility.” I thought, clear-eyed with just the faintest tug of regret. So the choice was taken away from me—a choice I never exercised, until years later, when surrogacy gave it back.

So what changed? Why have I taken such efforts to enter this momentous yet banal and polarising world of motherhood? After all, having babies is not something you can get over like a religious conversion or a psychotic episode. The child remains long after we return to our senses.

As one who has traditionally hurtled headfirst into most experiences, this has been my most deliberate decision. It’s an unfamiliar practice for me, but I weighed through all my doubts and conflicting desires: They tell you everything will change and nothing will change.

Now that I’ve travelled everywhere, the final frontier is perhaps an inner expansion of heart and patience.

Jason wants to be a father. I love Jason.

The world is troubled and thrashing and boiling over. There will be hardships that my current emotional contingencies of chocolate and Netflix won’t solve.

Perhaps my puppies are longing for interspecies siblings.

My mind tells me otherwise, but I feel maternal.

Certainly living with a serious disease—a malignancy in my bone marrow—changed my life and gave me a clarity I’ve never experienced before. More than anything, it shook loose from my bones old concepts of who I should be and what my life should look like. After all, even beliefs should be examined and aired out occasionally like linen and diaries.

That’s how I discovered a discrepancy of desire between what the mind wants and what strange alchemy happens in the heart when you arrive where you didn’t think you want to be to find it’s another sort of home.

In the beginning when I held my newborn girls (one at a time!) during a feed, I imagined them gazing up shrewdly at me, knowing better than to surrender to anything so far-fetched as myself as a mother. But no—I no longer want to defend myself to myself.

My babies are helping me trespass into territories of my uncritical self. Sure there’s a divide—motherhood and non-motherhood, which I’ve crossed. There is a new habit of the heart when I hear their dolphin sounds, or watch their faces as they startle themselves with epic burps and farts. All the ghosts of all the women I’ve been gather to gaze down at their pumpkin heads and swollen, delicate eyelids. I experience them experiencing everything.

With my baby girls pressed close along the contours of my own body, there’s a growing edge of my life. I’m no longer ending at the limits of my skin. Where do I end and where do I begin?

Oh and my babies names? Sufi and Soleil, which in combination becomes Soufflé. Served sweet or savoury, it’s my favourite dish.
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2. **Elizabeth Arden Eye Shadow Trio in You Had Me At Merlot, **£1,500 (approx).
3. **Clarins Ombre Iridescente in Silver Green #06, **£2,100.
4. **Bobbi Brown Long-Wear Sparkle Stick in Gilded, **£3,300.
5. **Estée Lauder Pure Color Sculpting EyeShadow 5-Color Palette, **£3,900.

SEE WHERE TO BUY FOR DETAILS
BIG BUSINESS

Liquid liners, kohls, and shadows—while there is a richness of eye makeup available today, a good mascara is the ultimate weapon.

Our pick? The BADgal BANG! Mascara from Benefit. A single coat will leave you with a defined finish thanks to a wand that lifts, lengthens, and volumises.
THE SECRET CIRCLE

What Sarah Jessica Parker wants you to read, where Ritu Dalmia dines in Milan, and why Masih Alinejad is a name to remember

Dessert at Ratana in Milan
An insider’s guide to dining in Milan by Ritu Dalmia, who has newly opened an award-winning restaurant in the city

By Eeshaan Kashyap

RITU DALMIA’S ASTOUNDING SUCCESS as a chef and restaurateur began on an unusual path. At 16, she joined her family’s stone business in Calcutta, a job that repeatedly took her to Italy. Over the course of her travels, she developed an affinity toward the local cuisine and learned to cook it proficiently. Eventually, she launched her culinary career at just 21 years old with Mezzaluna in New Delhi, followed by a fine dining Indian eatery Vama in London and then the DIVA empire in 2000, with its first New Delhi branch. Now in her mid-40s, she’s the co-owner of six restaurants and a catering division in Delhi and a new restaurant in Milan. With Cittamani, which won the prestigious Gambero Rosso award for the best new restaurant of 2018, Dalmia has come full circle. She started by trying to introduce India to genuine Italian food; now she’s getting Italians to taste and enjoy the flavours of the Indian subcontinent: Think dal chawal arancini, tomato plum salad with chidwa, pork raan tortelli, and Kerala-style calamari. It’s food Dalmia loves, with a twist.

“I love matar kachori and Italian burrata, so my favourite starter is the kachori filled with burrata and tamatar ki launji,” she says. The idea is to use Italian produce to create a seasonal menu that changes every three months, which means occasional substitutes—take, for instance, primo sale in place of paneer. Here, she talks to Bazaar about her newfound love for Milan and the way to enjoy the city as a local.
Why did you choose Milan for your first international restaurant?
It was never my favourite city, as I always found it too industrial and boring. But when I returned in 2014 for an expo, I was shocked by the development, the number of amazing restaurants. When we decided to launch overseas, we knew for certain that it would be Italy, since it’s a country so close to my heart. And then the only city I could think of that would accept refined, modern Indian food was Milan.

What are your top insider secrets to dining in Milan?
Milan is now my second home. My favourites are Bar Rita for aperitivo and walking along the Navigli canal; Dry Milano for pizzas and the best gin mule; Ratana for a gourmet experience in an easy atmosphere—they use exceptional ingredients; J’s Hiro for better Japanese than many London restaurants; Joia for amazing vegetarian food; Gong for dim sum; and Al Garghet for the best cotoletta Milanese.

What do you eat in Milan on a typical day?
Promise you will not tell anyone? ‘Ready to eat’ food from Esselunga [an Italian retail store chain], or leftovers at Cittamani. But I definitely find time to go for an aperitivo. I am lazy and don’t cook at home.

Your favourite thing to do in the kitchen?
I prefer to be behind the stove rather than on the pass, but I always love trying out new things, even if 80 percent of them turn into a super-flop.

What is the ideal date spot in Milan?
My date night in Milan is always in a restaurant called Alice, above the Eataly store. It is run by an amazing chef called Viviana Varese, and they do the best gin and tonic as a pre-dinner drink. The food is always brilliant, not heavy, with little morsels that you can feed each other. Then just eating an ice-cream, sitting in the Piazza Aprile, watching the world go by. Oh dear, just talking about it wants me make a booking there again.
Rich aromas waft as chef Ruchira Hoon-Philip opens a jar of homemade bitters. “I’ve got this fun infusion that I’m trying out,” she says, talking about the upcoming range of cocktails they’re set to serve at The Dirty Apron, the fusion restaurant located on the top floor of Delhi’s The Piano Man.

A new-age restaurant with a focus on sustainability and seasonal produce, it aims to offer guests an experimental dining experience. Expect dishes like bacon-wrapped water chestnuts, Thai curry and pumpkin gorgonzola ravioli, and lemongrass and kaffir lime scented crème brûlée, served on beautiful, rustic wooden tables, with live background music played directly from the jazz bar below.

“For me, it’s always been about playing with new flavours, being on top of what’s happening in the world and in India, and trying to bring it to the table,” says Hoon-Philip. She fondly looks back on childhood memories of throwing large dinner parties. Having been a journalist for over 10 years, she eventually returned to her passion for food. With four years of experience as a consultant at various restaurants, she joined The Dirty Apron full time last year.

For Hoon-Philip, sustainability also means inclusivity—she’s cognisant of dietary restrictions and the menu reflects that. “We’re sourcing things that are organically available,” she says. For instance, both the wild mushroom and chicken laksa risottos now use organic Gobindobhog rice from West Bengal. Their bestselling gluten-free pizzas use amaranth, which they mill themselves. Her personal favourite? “I love the soba noodles with aubergine and mango from our new summer menu, and the truffle parmesan polenta fries.”

They also aim to be a zero waste space, and are committed to using leftover ingredients in the next day’s menu. For instance, they pickle leftover lemon peels for the following day and also utilise waste energy by using their pizza oven to slow cook marinated food overnight.

The genuine passion and enthusiasm of the staff bounces off every surface of the establishment, and is evident in the detailed descriptions and histories of each cocktail on the drinks menu. Owner Arjun Sagar Gupta adds, “We even source particular types of wood to put into bitters to get that decadent flavour.”

By Anya Law
WE FLY TO MORE COUNTRIES THAN ANY OTHER AIRLINE

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LONDON-BASED ILLUSTRATOR JITESH PATEL’S career in cartography has quite a romantic origin. “About five years ago, when I was dating a girl, I would draw maps of the dates we would go on—the cafés, the routes we took, and our walks together. I would draw them in my little Moleskine book,” says Patel. It was a personal hobby until his agent saw the sketchpads. In the last five years, it has led to a portfolio of illustrated maps for editorial as well as commercial projects that combine the age-old, hand-drawn craft of cartography with digital sketching. However, it’s the artistic license that Patel takes to design these maps that truly make them a thing of beauty.

For instance, when Patel was commissioned by Town & Country magazine to draw a map of Bordeaux, he detailed the wine-producing regions with accuracy, but also introduced burgundy inky stains to the map, giving it a lovely wine-soaked touch. His work for Metropolitan magazine, Amsterdam is a delightful illustrated guide to the city’s culture. It details spots like the Anne Frank House with a sketch of a young Anne Frank seated next to it; a restaurant known for its oyster menu is represented by one of its dishes, and a sketch of a tourist-couple pouring over a map feature in the map itself. Patel inscribes a lingering mood of a place into its map.

In one of his latest projects, Patel collaborated with Indian luxury tea brand No. 3 Clive Road. The nostalgia that the founder, Radhika Chopra, instills into her brand—named after her father’s childhood home—made it an ideal fit for Patel’s skill. The illustrator traced the origin of four teas—Assam, Nilgiri, Kangra, and Darjeeling—drew them by hand, and then digitally edited the maps to create packaging for the teas’ tin boxes. Each box is peppered with cultural and quotidian references, like a Buddha silhouette for Kangra valley and a traditional teapot for Nilgiri. The imagination of an artist coalesces beautifully with the precision of cartography: How a street forks into two, the bend of a landscape, and the portraits of people.

As a personal project, Patel takes trips to Europe and maps the sites he visits. “Drawing maps leaves you with an intimate understanding of a place,” he says. Perhaps he is driven by the same desire that led ancient cartographers to sail across seas to map our then-unknown world. Except this modern-day cartographer is drawing an already overly mapped world with his own individual, artistic vision.

By Komal Sharma
The perfect cup of chai begins with the tea leaves. That’s where Teabox comes in. An online brand, it offers teas from 150 gardens across India and Nepal, focusing on preserving the freshness of the leaves. They keep their teas in cold storage, since hot, humid weather causes leaves to lose flavour, and vacuum-pack them in opaque bags with aluminium, to prevent exposure to light and moisture. Plus, they’re the direct link between producer and consumer, so you know exactly where your tea is coming from. Try their Rose Mist or Ivory Blossom white teas, infused naturally by layering overnight with floral buds. www.teabox.com

The flamboyance of Alessandro Michele’s Gucci extends to the brand’s new range of home décor, which features motifs and trends straight from the runway. There’s even a version of cat-embroidered pillows that Michele scattered on chairs at Gucci fashion shows. The collection includes vases, mugs, candle holders, and luxurious cushions in velvet and wool. Want something more dramatic? Look to the decorative folding screens covered in bold patterns or lurex jacquard, or the vintage-inspired capitonné porter’s chair in coloured leather or velvet.
Dia Mirza has proved herself to be a sensitive actor through performances over the years, the latest being her role in *Sanju* (2018) as Sanjay Dutt’s wife. While Mirza’s acting career put her in the spotlight, her philanthropic work makes her a celebrity who is loved and heard. She is the ambassador for UN Environment’s Goodwill for India, Save The Children, and Wildlife Trust of India, to name a few. She talks to *Bazaar* about her persistent will to make a difference.

What inspired you to leverage your fame for social and environmental causes?
One of the many privileges I have enjoyed whilst being a performer is the exposure I have had to people and places. This exposure, quite early on, made me aware of how I could use my ‘celebrity’ for causes that need a voice. So I began my journey 10 years ago with a simple goal to do my bit, and along the way I have continued to meet remarkable individuals and organisations that are playing their part to be the change they want to see.

How has your activism influenced the way you approach your life and work?
I think I have become more sensitised to life—I value it more. I was always taught the importance of gratitude but now I truly feel it more than ever before. It has also instilled the desire and will in me to work harder and do more as an actor, producer, and activist.

How important is empathy in the workplace?
I believe that both men and women can be empathetic. It's just a function of their upbringing. I hope that as we evolve as a society we will find that people of either gender can be sensitive, understanding, and fair. This, I trust, will solve other social issues as well.

How has the film industry evolved, especially for women, in the past decade?
There has been a gradual and wonderful shift, both in the industry and in the choice of stories that the audience wants to see—they both drive each other. There are more female writers, directors, and producers. Better roles are being written for women so we are being exposed to quality content with female protagonists. ☛
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CULTURE

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Travel anywhere in the world in an instant. At Quorum, a new members-only lifestyle hub in Gurugram, you almost can. Escape the chaos of the city and let the Q, as its patrons like to call it, take you on a journey: to the American South with weekly live jazz sessions; to Scandinavia, through spaces inspired by the region’s design and architecture; and to Italy or countries in South Asia, through their extensive restaurant menus. Beyond that, Quorum offers meeting spaces, personal training options, avenues for social interaction and networking, entertainment, special events, and even fine art exhibitions, carefully curated from the best collections in the country and transformed every three months. Plus, it allows access to 17 clubs in 13 countries, from South Kensington Club in London to Hearthouse in Munich and Straits Clan in Singapore.

Food

Welcome Home

Port, Mumbai’s newly-opened hotspot for a leisurely breakfast, Sunday lunch, or pre-dinner drinks is also part of a thriving cultural centre. It’s nestled within a reconstructed warehouse that is the GSA Foundation for Contemporary Culture, a venue that fosters creativity in all its forms. With ample sunlight and indoor plants, it’s a cozy space that encourages a sense of community—unless, of course, you would prefer to take a pick from their selection of books and magazines. Its vegetarian menu features comforting, home-style dishes like avocado on sourdough toast, Mediterranean eggs, and fresh pasta, apart from an extensive range of coffee and tea. Stop by after a performance at GSA; carry your laptop and turn it into your office for the day; catch up with old friends over old-school comforts—or simply enjoy a moment of tranquillity.
GOOD CHEMISTRY

Ask any dermatologist what their anti-ageing secret is and their answer will include the powers of vitamin C and hyaluronic acid. There’s a strong reason for that. The little magical molecule is the gift that keeps on giving. Wrinkles and fine lines? Dullness and uneven texture? You name it, they help it. How? Vitamin C (ascorbic acid) helps diminish the appearance of fine lines and deep-set wrinkles, while hyaluronic acid refines skin’s texture.

One of the latest standout stars to hit the market is Kiehl’s new and improved Powerful-Strength Line-Reducing Concentrate. The original formula, released back in 2005, has been a sought-after customer favourite—selling at a rate of over one bottle per minute—but the latest version is supercharged with an increased concentration of vitamin C (at 12.5 percent) and an addition of hyaluronic acid. Higher percentage of vitamin C, and the fact that the final formulation was determined after 89 trials over a period of 10 months by the Kiehl’s chemists means that not only is it clinically proven, it also delivers a faster, more effective result. Dr Geoff Genesky, scientific director at Kiehl’s, promises that this is the “most efficacious Powerful-Strength Line-Reducing Concentrate formula to date.”

If you want to ensure that the bottle works its magic to its potential, use it religiously for up to four weeks. Sit back and relax, and watch your face transform with improved texture, decreased facial lines, and deep-set wrinkles.

FOR MORE INFORMATION, PLEASE VISIT www.kiehls.com
HOW DID THAT HAIR EVER FIT UNDER A HIJAB? It’s a sea of corkscrew curls too big to tame, too glorious to ignore. And it belongs to award-winning Iranian journalist and activist Masih Alinejad, who has spent the past decade advocating against compulsory hijab for women in her home country. Her hair isn’t incidental to her story—in many ways, it represents everything she stands for. “The Iran government thinks I have too much hair, too much voice, and I am too much of a woman,” she writes in her latest memoir, *The Wind In My Hair: My Fight For Freedom in Modern Iran* (Hachette).

When we meet at her home in Brooklyn, New York City, where she now lives in exile, it’s the first question I ask. More in wonderment than in journalistic endeavour. She laughs, loudly, and tells me her mother would cut her hair from the middle to make it smaller. Take away the ‘too-muchness’ so it could fit neatly and securely under a mandated symbol of her faith: The hijab, made compulsory for girls over seven years of age after the 1979 Islamic Revolution, which deposed the Shah. A few errant strands could instigate verbal and physical attack by the Basij, Iran’s state-financed militia. And yet, questioning the hijab was never an option. Alinejad was just two years old when Ayatollah Khomeini came into power and stripped away women’s rights—she didn’t know a world of equality. Her upbringing in a small village, Ghomikola, in northern Iran didn’t encourage rebellion either.

How, then, has she become the face of a revolution? Her campaign, *My Stealthy Freedom*, which features images of women in Iran with their heads uncovered, has over a million followers on Facebook; on her
own social media platforms that reach millions (52,000 on Twitter, 1.5 million on Instagram, 2,67,000 on Facebook), she speaks out against human rights abuses Iranians face; in her work as a journalist in Iran, she brazenly reported on corrupt governance and was eventually banned from Parliament. Her controversial reportage compelled her to seek exile in 2009, first in London, where she studied at Oxford Brookes University at age 33, and later in New York. Last year, she launched White Wednesdays, asking women to wear white on Wednesdays to protest compulsory hijab—and was the recipient of the Women’s Rights Award from the Geneva Summit for Human Rights and Democracy.

“When I was young, I didn’t have a clue about equality, discrimination, feminism. I only wanted to do anything my brother was allowed to do, but I was told that wasn’t right for a proper Muslim girl. My brother was free to jump in the river and enjoy himself, but I had to stay behind curtains and play with dolls. I found the power to say no because of envy at my brother’s freedom,” says Alinejad.

As she confronted the double standards she faced at home, her opposition to the regime that rendered her less-than strengthened—at 18, she was imprisoned for producing leaflets that criticised the government. Her memoir, narrated with acuity and humour, brings to fore the courage it takes to be a feminist when your life is at stake—how many would march in a rally or wear a pussy hat or damn their president if they knew they could be executed for doing so? But fighting the hijab was a battle more personal, and far more difficult. “I was a fearless woman in standing up against my father, against the Parliament, against politicians, but when it comes to this, I was brainwashed. This was my identity. Removing it was like cutting off a part of my body. For a woman like me, who comes from a traditional, religious family, it was a long process.”

Why is the hijab, ostensibly a piece of fabric, so fraught with meaning? “It became a tool to control society through women. They kind of took women hostage and they wrote the most visible symbol of their ideology on our bodies,” explains Alinejad, who has implored foreign politicians visiting her “beautiful country” to not wear the hijab, and recently supported Indian chess grandmaster Soumya Swaminathan, who declined to participate in the Asian Chess Championship in Hamadan, Iran stating that she did “not wish to be forced to wear a headscarf.”

The Wind In My Hair is an intensely personal story—but Alinejad’s journey is deeply connected to the politics of her country. When she was in jail, with her husband at the time, she discovered she was pregnant. Their marriage ended a few years later when he took another wife, and not only did Alinejad earn the label of a divorcée, she also lost custody of her son Pouyan—the law favours the man. Even now, as she lives with her husband Kambiz Faroohar, co-author of the book, in a quiet residential neighbourhood, she remains imprisoned in a way—the active Muslim ban makes it impossible for her to leave the United States or for her son, who lives in England, to visit.

“So any time I wanted to talk about my issues as a woman, I was told ‘Shhh... now is not a good time’. You’re poor and have to think about food, your older brothers have been injured in the war, there’s possibility of attack from the West—it’s never the right time. But any time is a good time to tell your personal story, because through that you can empower millions of others who are struggling to get their voice back.”

The personal is always political. And she understands this acutely. It’s why she uses her platform to share stories of thousands of Iranians who reach out to her. It’s why she shows me an image on her phone of the bruised back of a man who was sentenced to 74 lashes for drinking alcohol. It’s why she continues our interview even after she receives a distressing phone call and learns that her sister went on camera at a pro-government rally in Iran to denounce the work she has been doing.

“Sometimes I cannot breathe, when people from my campaign get arrested or when my family gets hurt. I really cannot breathe. Two things help me: First, I cry easily, and second, I compare myself with other women who are fighting. With social media, the new generation is more fearless. They are so brave and they give me the power to keep going and not lose hope. They are going to bring change. I see the future.”
As a lifelong reader and passionate advocate of new literary talent, Sarah Jessica Parker has launched her own imprint. Erica Wagner meets the actor-turned-publisher and her first author, the debut novelist Fatima Farheen Mirza.

Photographs by RICHARD PHIBBS
Sweater, £67,000 (approx), Prabal Gurung. Jeans, £16,000 (approx), 7 For All Mankind. All jewellery, Parker’s own.
On Parker: Sweater, £53,000 (approx).
On Mirza: Dress, £90,000 (approx).
Gabriela Hearst.
It's a rainy afternoon in the West Village, but I'm not bothered about the downpour. I'm happily ensconced at a cozy bistro table with Sarah Jessica Parker and Fatima Farheen Mirza, talking about books. What could be better? Mirza—27 years old with wide, dark eyes and a ready smile—is the talented debut author whose novel, *A Place for Us*, launches SJP for Hogarth, a new publishing imprint curated by Parker. What comes across most clearly in the course of our conversation is the high regard and real affection that these two women clearly have for each other, and how serious each of them is—in her own way—about the power of literature to change lives.

Parker, of course, is a bona fide global star. But follow her on Instagram and you'll see frequent posts about her reading matter: Mohsin Hamid's *Exit West*, Sally Rooney's *Conversations with Friends*, and Jonathan Miles's *Anatomy of a Miracle* can all be found in her feed, the latter a pick of the American Library Association’s Book Club Central, of which Parker is the honorary chair. Reading is a fundamental part of her life.

Now she has started her own imprint. SJP for Hogarth was conceived at a lucky meeting five years ago between Parker and Molly Stern, the publisher at Hogarth in the US. “She started asking me about *The Dinner* by Herman Koch, which she said she was dying to get hold of—and I thought, who is this person, talking about Dutch novels in translation before they've even been published?” says Stern. *(The Dinner, incidentally, went on to be a bestseller, a good indication that Parker has an eye for a successful book.)*

Hogarth has its origins in the press set up by Leonard and Virginia Woolf just over a century ago, a connection that appealed to Parker. As we order our coffee, I hand over some material from the *Bazaar* archive—pieces written by Virginia Woolf for this magazine. Parker is thrilled. “This is amazing!” she exclaims, carefully tucking the papers into her bag.

“What is so exciting about literary fiction is that you connect with people who are nothing like you.”
—Sarah Jessica Parker

*A Place for Us* is a family story: Rafiq and Layla, mother and father; Hadia, Huda, and Amar, their children. The novel begins at Hadia’s wedding in California; it’s clear that the family has been estranged from Amar, the only son, but at the outset the reader doesn’t know why. Throughout the course of the novel a complex dynamic of emotion emerges, and the novel unspools with striking maturity, although Mirza started on the book aged just 18. “The first thing that came to me was this image of a family gathered at a wedding,” she says. “I knew it was the eldest daughter’s wedding. I knew they were anxious, worried the son wouldn’t make it in time for the photo.” She speaks movingly of the “sense of duty” she felt towards her characters as she progressed, discovering their stories and their struggles, and decided she would give herself 10 years—so she’s come in under the wire. “I wanted to learn how to write, to get their consciousness right. I didn’t want a story that was just good enough.” Mirza is a graduate of the prestigious Iowa Writers’ Workshop, but she started out studying to become a doctor at the University of California at Riverside. The decision to switch from medicine to writing “drove my dad crazy,” she says now, with a laugh. “He thought I was insane to work on this thing!”

Parker turns to me. “There’s so much about this young woman that’s interesting and important,” she says with pride. “I think her voice is powerful because of her skill at storytelling, and because of her perspective, and what she wants to share of her life through the medium of literary fiction.” And then she leans across the table to Mirza. “It’s so interesting that you gave yourself 10 years! I didn’t hear any of my peers say, ‘I’m going to give myself 10 years.’ Maybe two years. It shows such a different idea about satisfaction, commitment, curiosity. And it’s realistic, and it’s mature”.

Parker and Molly Stern acquired *A Place for Us* by heading into the offices of New York literary agents, resolved on proving the seriousness of their project. “The first agency I visited was the Wylie Agency, and I was terrified,” Parker says. Andrew Wylie—who some call ‘the Jackal’ for his ferocity on behalf of his clients—is one of New York’s most respected agents. “There was something wonderfully mythic about him—his office looked the way I wanted it to look. The whole experience was intimidating.” But clearly Wylie saw her commitment and sent her Mirza’s book. She only had to read a third of it before she fell in love. “I was stunned. I thought, ‘This is really special.’ And so I felt brave enough to go after it—and somehow Fatima allowed us this opportunity.” She smiles, perhaps a little...
ruefully: She says she knew that “there would be reluctance on the part of writers and agents to understand what I was trying to do” and is clearly very grateful for Mirza’s trust. “I’m hitching my wagon to her star”, she says, self-deprecatingly.

Mirza is equally star-struck. She first met Parker almost exactly a year before the bookish tea the three of us are enjoying, with Parker calling Mirza just as the writer had moved to New York from her native California. Mirza ducked into a McDonald’s to take the call; she recalls that conversation vividly. “I was so excited to talk about the book—I’m embarrassed by it now, but I said, ‘Oh my God, I recognise your voice!’ I was blown away by that conversation. I was nervous, I had been working on it alone for so long. And then there we were having this discussion, with all these people eating their fries around me.”

Although Mirza grew up in California, where her book is set, she’s keen to place a limit on the parallels with her own life, knowing that debuts are often perceived as autobiographical. But what she did want to show was an ordinary Muslim family—as hers was—struggling with all the things every family deals with: The arguments and divisions that can come no matter how much people love each other. The dreadful attacks of September 11, 2001 occur during the course of the novel, but they are very much offstage.

“My intention with the novel was not to reduce these characters’ lives to the label that other people might apply to them, like ‘Muslim family post-9/11’—because that was so upsetting to me growing up. There was such a lack of representation of Muslim stories in the media, in cinema, literature, music, everything. And then, only certain stories were amplified. I don’t want to speak too much about them, but we both know what they are. There was nothing else to counterbalance that. That’s what leads to ignorance and hatred.”

“Well, you can’t not talk about it,” Parker interjects. “But the book isn’t shouldering the burden, trying to correct the course all on its own.”

A Place for Us isn’t perfect; few novels are, let alone debut novels. But there’s no arguing with the need to let readers into worlds they may never have encountered before—and that’s the aim that Parker, Mirza, and Hogarth share. Asked what she wants to achieve with SJP for Hogarth, Parker says: “I’m lousy at nice, concise thoughts. But I’m interested in character-driven, powerful storytelling that feels global.” The plan is to publish four books a year; she has lined up a writer from Trinidad, another from Turkey.

“As a reader I want to be elsewhere. The further away I am, geographically or emotionally, the deeper I am in a story, and the more satisfying the experience for me as a reader. The more I can see and smell a place far away—which can be Hadia’s home, the sound of music in the morning, or the sound of prayer—that’s when I can really think I’m there, I can feel it and understand it. That’s what I want, as a publisher, to press those kinds of books into readers’ hands.”

In these strange times, it’s a noble aim; and A Place for Us is an auspicious start.

A Place for Us (SJP for Hogarth) is out now.
THIS PAGE: Top, £90,000 (approx), Ralph Lauren Collection. Jeans, £20,000 (approx), Amo. Jewellery, Mirza’s own.
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**Libra**
SEPTEMBER 24-OCTOBER 23
No one can blame you for wanting the best for those you love and care for, but think about the time and resources you may not have to be their main benefactor. You may assume responsibilities you could never hope to fulfill.
LUCKY DAY 25th—romantic overtures win you the attention you crave.

**Virgo**
AUGUST 24-SEPTEMBER 23
Even though you’re known to take your commitments seriously, you may not have been quite as conscientious in recent weeks. The people who rely on you in some way do so for a very good reason. You cannot let them down.
LUCKY DAY 22nd—by sharing your experiences you attract new followers.

**Aries**
MARCH 21-APRIL 20
Unexpected developments are likely to benefit colleagues as well as yourself. However, avoid pushing too hard thinking that the rewards will be enormous. Deep down you know that’s not the way it works. Moderation is your greatest ally.
LUCKY DAY 23rd—indulging others rewards you in a way you never expected.

**Scorpio**
OCTOBER 24-NOVEMBER 22
You may lack the confidence to address controversial issues with discerning individuals. Prepare to tap into a side of yourself you’ve rarely accessed until now, and look forward to the learning that comes from feedback you’re given.
LUCKY DAY 13th—halving your journey doubles your enjoyment.

**Sagittarius**
NOVEMBER 23-DECEMBER 21
Unusual demands will keep you on your toes. Don’t let this deprive you of the opportunity to engage with someone about topics close to your heart. Without forcing the issue, express the sentiments that you’ve previously kept secret.
LUCKY DAY 24th—the unexpected support of others makes your day.

**Capricorn**
DECEMBER 22-JANUARY 20
Having missed out on an intriguing venture, you’ll feel entitled to compensate yourself in some way. Bring out the articulate side of yourself with which you may persuade others to back you all the way.
LUCKY DAY 9th—thinking deeply but saying very little scores you points.

**Aquarius**
JANUARY 21-FEBRUARY 19
You may have subscribed to the views of certain individuals regarding an especially complex situation in the past. Your sudden determination to promote your own opinions will surprise quite a few people.
LUCKY DAY 8th—unusual links with others open up new frontiers.

**Pisces**
FEBRUARY 20-MARCH 20
In a bid to add romantic touches to a situation losing its spark, you may be told you’re going too far. Try persuading the person concerned to make you feel more liberated than ever before.
LUCKY DAY 18th—once you follow your instincts, you ouwit deadly rivals.

**Leo**
JULY 24-AUGUST 23
Money will be a talking point but don’t let it overshadow the need to discuss intimate matters with someone close. Have an open and transparent conversation. Stop hiding and start talking.
LUCKY DAY 7th—creative thinking brings a boost to your bank balance.

SEPTEMBER PREDICTIONS BY *PETER WATSON*

DON PENNY
BAZAAR FASHION

MAKING STRIDES

Bazaar catches up with Anushka Sharma in London, Carine Roitfeld brings together music's top icons, and power dressing comes alive against the neon lights of Sydney.

All clothes and accessories, Louis Vuitton.
Creative director: Yurreipem Arthur.
Fashion director: Edward Lalrempuia.
Photograph by Alan Gelati.
A LIFE LESS ORDINARY

An outsider who reinvents herself each time Bollywood tries to stereotype her, Anushka Sharma’s story is unusual. The desire to push boundaries has made her an actor and producer to reckon with. She talks to Bazaar about her career and the battles she’s fought along the way.

Text by ABHILASHA KHAITAN
Photographs by ALAN GELATI
All clothes, *Louis Vuitton*. 
Bollywood and its audience fell in love with Anushka Sharma in 2010. Her portrayal of a feisty, fast-speaking Delhi Punjabi girl in her breakout film *Band Baaja Baaraat* helped make box-office magic. Now, the rom-com was only her third movie. It should have been tempting to repeat the tried-and-tested character in subsequent projects. But Anushka, from the get-go, was wary of the formulaic trap “actors can find themselves caught in” and was determined to push her boundaries as an artiste.

Appropriately, I meet her on a day she has devoted to promoting her new movie, *Sui Dhaaga-Made in India*, in which her role, says Anushka, is far removed from anything she could have imagined herself playing. The efficient machinery at Yash Raj Films—the production house that selected this little-known model from Bengaluru for its eventual blockbuster, *Rab Ne Bana Di Jodi* (2008), headlining reigning superstar Shah Rukh Khan—has found us a tastefully done-up actor’s dressing room for the interview.

Anushka, happily for me, opts for the comfortable sofa for our chat.

There is a thoughtful air about Anushka. She rarely answers without pausing to consider the question. There is a purposefulness, too, which manifests in her raison d’être: Change. That, for her, means discarding all past baggage of success and identity: “If I were to hold on to that, I would only be doing roles like the one in *Band Bajaa Baaraat*. For me, breaking out of those shackles is very important. It brings about a change in you as a person and grounds you in a healthy way.”

She took on *Sui Dhaaga* in the spirit of bold risk-taking—she turned producer at 27, tackled unconventional genres like horror, spoke about gender disparity on sets (when it was not yet cool to)—that has marked her career. These choices also inspired her inclusion in *Bazaar’s* special edition coffee-table book, *The Power List: Women Who Write Their Own Rules* (2018). Anushka was one of 50 path-breaking women at work—one of only three actors—featured by the magazine. (Full disclosure, I was also the editor of the book.)

Confidence had emerged as a running theme through these powerful stories. Certainly, it is a quality one would associate with Anushka. But she is quick to distinguish it from arrogance. “Arrogance is often confused with confidence, which is a sad state of affairs,” she says. “I didn’t come into the world knowing exactly what I’m going to do. So, the first thing about confidence is to accept the mistakes that you are making. More importantly, acknowledge them and not stay in denial—which is arrogance.”

Anushka draws her confidence from “being honest and doing the right thing.” More often than not, that means doing her own thing. “I won’t look at something someone else has done and say I’ll do it…because it becomes tedious after a point.” On the other hand, “if something seems extremely right to me but it hasn’t been done before, I would still do it because it feels right to me.”

Her decision to turn producer with Clean Slate Films was one such. I remind her of the skepticism she faced at the time: No female actor had taken the producer-route that early. Again, Anushka wasn’t trying to chart a brave, new path. Her reasons were more matter-of-fact. “I thought that I have made a certain name for myself and I should benefit from that.” Most of the movies from her production house don’t belong to any mainstream Bollywood genre either. Clean Slate debuted with slasher-thriller *NH10* (2015), dabbled in horror with *Pari* (2018), and created a ➤
supernatural romance with *Phillauri* (2017). Anushka starred in all three, not least because they challenged her as an actor.

I refer to the emergence of powerhouse woman producers in Hollywood—Shonda Rhimes, Reese Witherspoon—and their female-positive approach to hiring, storytelling and creating. Is Anushka cast in a similar mould? Here, too, she isn’t willing to piggyback on a popular trend. Particularly in the Indian context, where the relevant workforce is still developing. What she can control, however, is the onscreen narrative. “For me, in our country with a huge movie-watching audience, it is important to show a proper representation of women in films.”

Her brand of feminism, I realise, is less theory, more practice. Even as a Bollywood rookie—a 20-year-old who “didn’t know what feminism meant”—Anushka remembers forgoing movie projects “where there was nothing for me to do”. Or so she’d tell visibly taken aback producers and directors. This was back in the mid-noughties, when it was unusual for young female actors to be vocal about such decisions. As an industry outsider and “a nobody”, her approach was perceived as arrogant. (“Today, of course, if a 20-year-old were to make similar decisions, it’d be said that she’s exercising her right as a woman,” shrugs Anushka.)

But she was uncompromising. “I don’t think anyone—a man or a woman—should take on anything that is demeaning to them.” Which is why she has never agreed to perform to an ‘item song’. “Because it never felt right… but I’ve never thought that it affects the [feminist] movement in some way. I just felt like I can’t put myself through this.”

Her authenticity and poise have won her a large and loyal fanbase. However, she has also got a taste of the darker side of celebrity—as the target of social media venom on more than one occasion. We are meeting, in fact, in the aftermath of another trial-by-trolls, when her presence in a photograph with the Indian cricket team (she was standing next to her husband, the captain Virat Kohli, in the first row), shared by the Board of Control for Cricket in India, was instantly judged by internet’s self-appointed jury.

Has a decade of scrutiny dimmed her candour? There is no obfuscation. “I increasingly feel that, in the world that we are living in, everybody is so convinced about their opinions… you could be talking about the simplest thing but the meaning can get lost in the hatred that people are so quick to succumb to nowadays.” A vocal advocate of social and civic issues, Anushka no longer believes words work. “People either get angry or make light of [what you say]. Everything becomes a meme,” she points out. “The priority is to exhibit hatred.” She is hard-pressed to understand the negativity, also because her own priority is rooted in positivity. “I have only worked towards one thing—peace. Anything that makes me feel peaceful, I do it.”

What helps in her quest for peace, Anushka says, is a sense of empathy towards her detractors. Compassion. “Suppose I get trolled, I try and think about why that person is talking like that. I have been blessed by God to have so many wonderful things. When I find I can understand that person’s state of mind—unhappy, in a bad job, bad relationship—it is easier to not take it seriously.” Besides, they become easier to forgive. She has managed to reach a point when she can find an upside to the negativity. “I’m very happy to have had the experiences of being put down and hated upon,” she says. “If things were too protected, then I wouldn’t have learned this. Situations will test you, and then you grow.”

Not that she doesn’t have her moments of frustration. “That’s when I have to remind myself of what I am telling you right now.”

All clothes and accessories, Louis Vuitton.
FRIDAY NIGHT LIGHTS

Power dressing gets a makeover with eclectic, tailored looks. Radiant colours, high shine, and smart layering stand out against a vivid display of lights in the heart of Sydney.

Photographs by CYBELE MALINOWSKI

Jacket and pants, Zimmermann at Le Mill.
Belt, Anamika Khanna.

Top, ₹12,500, jacket ₹26,500, and pants, ₹13,500, Kanika Goyal. Shoes, Gucci.
OPPOSITE PAGE: Dress, ₹18,000, Rahul Singh. Jacket, ₹38,000, Siddartha Tytler.
See Where to Buy for details.
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“My best advice to my daughter: Keep your focus on what you really care about.”
—BRUCE SPRINGSTEEN
HE SAID
SHE SAID
WITH BRUCE SPRINGSTEEN
AND DAUGHTER JESSICA

HARPER’S BAZAAR: What have you done recently that you were really proud of?
HE: Broadway. I’m grateful they welcomed me onto the block and gave me a Tony.
SHE: I had a pretty good show-jumping season at the Winter Equestrian Festival in Wellington, [Florida], bringing up a few new horses that I was given to ride. Also, it was great going to the Tony Awards with my brothers, Evan and Sam, to watch my dad get honored. That was a really special night.

What is the best advice you’ve given each other?
HE: Keep your focus on what you really care about.
SHE: I usually leave the advice-giving to my dad. He’s good at it.

Do you critique each other’s work?
HE: Not unless the horse starts singing …
SHE: I don’t critique his work, but I do have some thoughts about his wardrobe.

Do you consider yourself an introvert or an extrovert?
HE: Introvert.
SHE: Definitely an introvert. One time when I was watching my dad’s show with some friends by the side of the stage, he blindsided me and pulled me up onstage to dance with him during “Dancing in the Dark.” I’m still traumatized.

What is your greatest extravagance?
HE: Sitting at home on the couch by the fire.
SHE: Staying in bed all day with two bags of Pepperidge Farm Goldfish.

Where do you see yourself in five years?
HE: At MetLife Stadium in front of 60,000 screaming New Jerseyans.
SHE: Continuing to compete internationally with horses that are strong, competitive, and healthy.

Which living person do you most admire?
HE: My wife.
SHE: My mom.
“Family is everything to me. Whenever I have time off, the first thing I do is go home to see everyone. It’s what makes me the happiest.”
—JESSICA SPRINGSTEEN
CHRISTINA AGUILERA WEARS PRADA

ON CHRISTINA: COAT AND DRESS, PRADA; EARRINGS AND RING, BULGARI.

ESTÉE LAUDER PURE COLOR ENVY HI-LUSTRE LIGHT SCULPTING LIPSTICK IN MELON ($220 APPROX)

CHRISTINA AGUILERA WEARS PRADA
We are a travelling band of gypsies, this bunch. With everyone’s crazy lives, it makes for great stories around the fireplace. Music, dancing, and laughter fills our home, and we make it so we are never apart for too long.”

— THEODORA RICHARDS

THEODORA RICHARDS AND ALEXANDRA RICHARDS WEAR SAINT LAURENT

ON THEODORA [LEFT]: TOP AND SHORTS, SAINT LAURENT BY ANTHONY VACCARELLO. SAKS FIFTH AVENUE. TIGHTS, WOLFORD. SAKS FIFTH AVENUE. RING AND BRACELET, BULGARI. ON ALEXANDRA: JACKET, SHORTS, AND BELT, SAINT LAURENT BY ANTHONY VACCARELLO. SAKS FIFTH AVENUE. BRA, FLEUR DU MAL. SAKS FIFTH AVENUE. TIGHTS, WOLFORD. SAKS FIFTH AVENUE. NECKLACE AND BRACELET, BULGARI. ESTÉE LAUDER DOUBLE WEAR INFINITE WATERPROOF EYELINER IN KOHL NOIR (1,800 APPROX) MANICURES: MEI KAWAJIRI
“I love being mama bear and providing support, strength, and a safe haven to my babies and loved ones, knowing that above all else, it is the most important job I have.”
— CHRISTINA AGUILERA
“Family to me is not just blood, it’s a unity of powerful love and compassion for one another, it’s about respecting and trusting one another.”

— ALEXANDRA RICHARDS
KANYE WEST WEARS CLOTHING AND RING, HIS OWN

“I hope my children never lose their confidence to society.”
— KANYE WEST
STEVEN TYLER WEARS VERSACE
LIV TYLER WEARS BOTTEGA VENETA

ON STEVEN: BLAZER, VERSACE.
SIMILAR STYLES AVAILABLE AT SAKS FIFTH AVENUE. JEWELRY, HIS OWN.
ON LIV: DRESS, BOTTEGA VENETA.
BODY SUIT, COMMANDO, SAKS FIFTH AVENUE. EARRINGS, BVLGARI. ESTÉE LAUDER PURE COLOR ENVY SCULPTING
EYESHADOW 5-COLOR PALETTE IN DEFIANT NUDE, $4,00 APPROX.
MANICURES: MEI KAWAJIRI.
“My children are the greatest songs I ever wrote and their melodies feed my soul [Burp].”
— STEVEN TYLER
“The Tyler clan is a self-described wolf pack, with my dad designating me as the alpha pup. Our connection is profound, and my dad leads us in his own magical way.”

— LIV TYLER

LIV TYLER WEARS MAX MARA
ON LIV: COAT, MAX MARA. SAKS FIFTH AVENUE. DRESS, MAX MARA. PENDANT, JACOB & CO. EARRINGS AND RING, HER OWN. ESTÉE LAUDER PURE COLOR DESIRE ROUGE EXCESS LIPSTICK IN DON'T STOP (₹2,000 APPROX)
“My dad and I will do anything for a laugh. If that means we’re the butt of the joke, so be it. In a nutshell, we’re desperate show ponies.”

—NICOLE RICHIE
“I wish for my kids to discover who they are and explore their passions to the fullest.”

— LIONEL RICHIE
“Family is the most important thing to me. My children have provided me with such joy as they've developed their own unique personalities. Moroccan has a knack for technology, and Monroe is really musical. They're each other's best friends and I love watching them grow up.”

— MARIAH CAREY
“My hope for my children is that they are happy and find love and a purpose in life that is gloriously fulfilling.”
— BILLY IDOL

BILLY IDOL WEARS LANDLORD BONNIE BLUE BROAD WEARS GUCCI

ON BILLY: VEST, LANDLORD, NECKLACES, BRACELET, AND RING, CHROME HEARTS, EARRINGS, HIS OWN. ON BONNIE: DRESS AND HEADBAND, GUCCI. SIMILAR STYLES AVAILABLE AT SAKS FIFTH AVENUE. ESTÉE LAUDER MAGIC SMOKY POWDER SHADOW STICK IN BURNT BLACK (£1,500 APPROX). HAIR/BILLY: MITZI SPALLAS
“I have family that I’m related to by blood and family that I’m not. Family to me is a feeling of tribe—people in your life who you are connected to on the deepest of levels, who make you feel safe and at home no matter where you are in the world. They tell you ‘no’ when you need to hear it, and they love you unconditionally for your soul, nothing less than that. Family is a feeling.”

PARIS JACKSON
“I want my children to use their gifts in order to do service for others. That is, to make sure that their gifts are serving something bigger than themselves. And to do what I say.”

ERYKAH BADU

ERYKAH BADU WEARS CALVIN KLEIN 205W39NYC

ON ERYKAH: COAT AND BOOTS, CALVIN KLEIN 205W39NYC. SAKS FIFTH AVENUE. JEWELRY, HER OWN. ESTÉE LAUDER PURE COLOR ENVY PAINT-ON LIQUID LIPCOLOR IN HEART CRUSH (200 APPROX). HAIR (ERYKAH): YASMIN AMIRA DAVIS
Along with shaping trends, the ’90s gave us some of Indian fashion’s biggest names, from Rohit Bal to JJ Valaya. Here, they share important, and surprising, turning points of the era.

By Varun Rana
Lisa Ray wearing an outfit from Ashish N Soni’s Fall 1994 collection
(Clockwise from top left) Interiors of Ensemble; a cape from Suneet Varma’s 1994 collection; campaign images from Abraham & Thakore, Spring 1992; Tarun Tahiliani with models Jesse Randhawa, Sheetal Mallar, and Shyla Lopez.
FOREIGN INVASION
While chain wallets, ‘suicide blonde’ hair, terry-cloth wristbands, neon windbreakers, and hip pouches were making fashion critics cringe across the world—earning the 1990s the epithet of ‘the worst decade in fashion’—in India, the story was changing. In 1991, then-prime minister PV Narasimha Rao and finance minister Manmohan Singh turned the tables on over four decades of policymaking, and opened up the Indian economy to foreign direct investment and deregulated businesses, doing away with what was known as the License Raj. Colour televisions came in, as did foreign music and the clubbing scene. And, suddenly, the state-owned Doordarshan was televising highlights from the Oscars (though late at night).

But that wasn’t all. The liberalisation of India in the ’90s coincided neatly with the rise of Rohit Khosla, who had returned to India from London’s Kingston Polytechnic in 1986 and become a fashion sensation—it seemed, overnight. “The entire credit goes to him,” says JJ Valaya who interned under the fashion legend during his time as a student at the National Institute of Fashion Technology. “He was the father of modern Indian fashion.” Khosla also mentored names immediately familiar today—Rohit Bal, Suneet Varma, Rina Dhaka, Ranna Gill, and, of course, Valaya, among others.

Meanwhile in Mumbai, Shahab Durazi had come back to India after a stint at the Fashion Institute of Technology, New York—the first Indian designer to have a degree from that prestigious college—and launched his eponymous label in 1990. “He taught Indian designers about finishing and tailoring through his impeccable workmanship,” says Ashish Soni, who considers Durazi a mentor and an inspiration. After decades of going to the musty Bada Saab for their suits, the affluent men of Mumbai finally had a fashionable option.

FASHION CAPITAL
Over in Delhi, the first batches of students of NIFT in New Delhi had started to launch their own labels: Geetanjali Kashyap, Ravi Bajaj, Suneet Varma, Arjun Khanna, Namrata Joshipura, Manish Arora, and Rajesh Pratap Singh. (Arora and Pratap Singh were roommates.)

“That decade was like the Wild West for us,” says Varma. “Anything was possible.” He started his label in ’88, with one tailor, a sewing machine, and a pattern-cutting table in a rented space in Hauz Khas Village. “It was really a village, with cows everywhere and old men sitting on charpoys smoking their hookahs, wondering what this young guy in denim shorts is up to.” Varma’s neighbours at the time were Rakesh Thakore and Martand Singh, who had a small design studio; Bina Ramani’s store Once Upon A Time; and Lekha Poddar’s Chaupal, where she sold antique and restored textiles.

Situated across Aurobindo Marg, right behind NIFT, Hauz Khas Village soon began to be colonised by young designers and other creative people because of its cheap rents and easy access to the markets in Lajpat Nagar, Nehru Place, and Govind Puri, where most designers still go to source everything from fabrics to zippers and buttons. This geographically-cohesive melting pot allowed designers to flourish. “And because there was no set path laid out for us,” says Joshipura, who launched her label in ’94 after assisting Varma for about two years, “we had to create our own space. It was an exciting time for us, for our work…”

Close by, in the posh environs of Greater Kailash 1, Mutiny, a small multi-designer store in W Block, sold a mix of designers including Khosla, Kashyap, Dhaka, and Bal. This is where Soni sold out his launch collection of men’s jeans, with the logo designed by college bestie Valaya. “Delhi’s rich came here to spend their money before Ogaan opened in the Village,” he says.

RETAIL REVOLUTION
In late 1986, Tarun Tahiliani met Khosla. Tahiliani’s wife, Sailaja (Sal), was modelling for a Vimal saris ad campaign in Jaipur that Khosla was styling, and the three had dinner together. That one conversation led to the launch of Ensemble, the country’s first multi-designer store, in Mumbai in 1987. Their first fashion show, featuring Khosla, Tahiliani, American designer Neil Beiff, Abu Jani and Sandeep Khosla, and Bal showing menswear set the tone for fashion shows in the country for a decade or so. The format was simple: A fashion presentation open to clients and the public, with the clothes on sale afterwards. Bal’s menswear sold out on the spot.

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important stores at the time were Ensemble [in Mumbai], Ogaan, Signature [both in Delhi], Ffolio [in Bengaluru], and Glitterati [Ensemble’s direct competition, present in both Delhi and Mumbai],” adds Valaya.

This multi-designer model of retail, with stores demanding exclusivity from the designers they stocked, also helped build a strong foundation for the industry as a whole. “We found there was a healthy market for our all goods,” says Valaya. And because you couldn’t find the same designers in every store, each did brisk business and garnered a loyal clientele. This, in turn, helped designers focus their collections and explore the limits of their creativity.

INDIA’S PRIDE

“What passed for fashion in the West in the ’90s never really worked for us,” says Ritu Kumar. She had been at the forefront of traditional-wear since the ’70s, and had carved a niche for herself in the textile space not only as a designer, but also as a revivalist who worked with craftspeople across the country. “It was in 1994 that [media veteran] Pradeep Guha invited me to be a judge at the Miss India contest in which Sushmita Sen and Aishwarya Rai were competing.”

In attendance was the honourable Ambassador of Denmark to India, who was disappointed in the costumes she saw on the contestants and said as much to Guha. He, in turn, asked Kumar to step in, and she became the official designer for the Miss India pageant, a responsibility she shoulders to this day. “I had only one condition, though,” she remembers. “We would have the girls only wear clothes made by traditional techniques. On an international stage, amongst the gowns and dresses, when a beautiful Indian girl walks out wearing a sari or a lehenga, with exquisite jewellery, she turns heads.”

The fact that women like Aishwarya Rai Bachchan, Diana Hayden, Sushmita Sen, Yukta Mookhey, Lara Dutta, and Priyanka Chopra started winning only added to Kumar’s convictions. But apart from that, they had a direct impact on how Indians of all classes back home saw Indian clothes. With television now covering the Miss World and Miss Universe pageants in a big way, the country’s women and men began to take pride in the clothes, prints, embroideries, and cuts that they had known all their lives.

Parallel to this, the late great textile revivalist and historian, Martand ‘Mapu’ Singh, had been travelling the length and breadth of the country to save India’s weaving and fabric traditions. From the bandhanis of Rajasthan and patolas of Gujarat to the ikats of Odisha and Andhra Pradesh, and from Kashmiri’s shatash, and pashmina and Ladakhi gyasar and gyanta brocades to the kalamkars and block-prints of Karnataka and Tamil Nadu, “Mapu worked with artisans across the country to produce signature works of art for exhibitions that were mounted around the world, in France, America, Russia, Japan,” says close friend and associate Rakesh Thakore of the label Abraham & Thakore. “The immediate impact of these foreign exhibits was that the world came to understand the quality and uniqueness of Indian workmanship,” adds Thakore. And back home, Singh’s work influenced legends like Rta Kapur Chishti who has contributed to, and written, seminal works on the sari, as well as Pratap Singh, who continues to work with khadi in a big way, developing and weaving his own fabrics in advance of designing his collections. The fact that the Crafts Museum in New Delhi recently hosted a long retrospective of Singh’s work for the Vishwakarma exhibitions from the late ’80s is itself testament to the enduring legacy and impact of his contribution to the cause of traditional Indian techniques.

BRINGING ROYALTY BACK

“But to whom were we looking up to for inspiration back then?” asks Kumar. “The erstwhile royals, even though they had no real power, had a hold on the minds of the people… they lived glamorous lives and dressed like they still ruled their principalities.” And she’s right. The Gayatri Devis and Raje Gaekwad ladies were photographed in their brocades, patolas, and pearls, and the maharajas and princes, when not playing polo, hosted parties at their palatial homes—converted-into-heritage-resorts (Martand Singh had a hand in many of those, since he himself came from the royal house of Kapurthala in Punjab) in elegant sherwanis and safas.
A model wearing a Suneet Varma sari and breastplate blouse, 1992
(Clockwise from top left) An Ensemble show from 1993; a Rohit Khosla campaign image; Tina Tahiliani Parikh dressing Nikki Bedi; a Suneet Varma sari, 1995.
with diamond-encrusted kalgis, strands of uncut emeralds, and cabochon ruby buttons.

Even so, while it was easier for women to recreate—to an extent—the looks of their favourite maharanis, it had become accepted for men to wear nothing fancier than a three-piece suit, “with a contrasting tie as the sole exciting element, maybe,” remembers Valaya.

Imagine the furore, then, when Anil Ambani turned up to his wedding in February 1991 in an ornately embroidered ivory sherwani, with pearls around his neck and a golden brocade turban with a jewelled brooch. “Even back then, an Ambani wedding was a big deal,” adds Valaya. “And it showed men that they could wear embellished clothes with panache, that they could look good in them.” Flashed across the country in every newspaper and magazine, the younger Ambani’s wedding to movie star Tina Munim made waves (not least because of the fashion, but also because of the duo’s truly Bollywood-esque love story). On the men of India, though, its impact lasted longer than any gossip column could have sustained.

Besides, it was Bal who had designed the miracle garment for Ambani. “In ’91, I was designing and styling the Vimal ad campaigns, which were Reliance’s biggest ads on TV and in print, so it was almost fait accompli that I got to design all the clothes for Anil’s wedding,” says Bal. Apart form the ivory sherwani, he also made one in black with Kashmiri crewel work in gold for the reception. “This was a fairly radical thing to do at the time, even though I had started designing bandhgalas and angrakhas for men since my first show for Ensemble in the late ’80s.” The black sherwani Bal designed was cut out of a traditional Kashmiri kani-jamawar shawl which he highlighted with real gold zari hand-embroidery.

Since then, weddings across India have become a profitable proposition for designers of both womens and menswear. The sherwani is ubiquitous, whether it’s a Punjabi Anand Karaj ceremony or an evening reception after traditional nuptials in Kerala. “It’s a garment that simply looks good on Indian men, besides the fact that it stands up to the beauty of the bride’s lehenga like a three-piece suit never can,” adds Bal.

Even iconic Italian labels like Canali and Ermenegildo Zegna now offer their versions of the Indian bandhgala in an effort to woo the wedding market. And this pride in an indigenous garment cuts across class and economic lines. The street markets of Chandni Chowk in Delhi, Bara Bazaar in Kolkata, and Crawford Market in Mumbai are filled with poly-silk sherwanis (sold as complete sets with a kurta and churidar, and sometimes even a pocket square thrown in) for boys and men of every age.

**THE GIFT THAT KEEPS ON GIVING**

It’s not easy to encapsulate the far-reaching impact of the ’90s on Indian fashion in one article. Everything happened to be in the right place at the right time. The economy liberalised; NIFT sent out talented fashion graduates; Khosla happened to Delhi, as did Durazi to Mumbai; multi-designer stores opened; Miss Indias started winning pageants and hearts around the world; and Martand Singh’s exhibits made sure the world woke up the promise of India. Colour TV and cable brought the world to us, but also made us appreciate what we already had.

The Indira Gandhi government had abolished the privy purses of the erstwhile royals in the ’70s, but their style endured and inspired many designers, and from there, masses of Indians.

Recently, the annual India Couture Week in Delhi closed with Bal’s collection titled Gul-Dastah, Persian for a bouquet or a handful of flowers. Right from his pairing of long jackets over crinkled silk lehengas to the oversized floral and bird motifs, and the fact that he didn’t use any dupattas, the show was reminiscent of his early presentations through the ’90s, where each of those choices had made audiences sit up and look on in wonder. They are as fresh today as they were then.

And that’s not all. Around the world, we are now seeing a renewed interest in key elements of ’90s fashion—Hawaiian shirts, miniature handbags, chunky sneakers, gingham checks, you name it—so maybe it’s time Indians take a look back to one of the most creative periods in the history of its fashion. Not to recreate it, but to capture the energy and magic of the decade that defined the industry and the nation.
It was an intimate setup at Khar Social, Mumbai, for the launch of *Bazaar*’s July/August 2018 issue with cover stars Janhvi Kapoor and Ishaan Khatter. The young actors, whose film *Dhadak* released in July, were introduced by editor Nonita Kalra, met members of the media, and even played a rapid-fire game answering the question, ‘Who’s Most Likely To...’ for the cameras. Guests including Aparna Badlani, Riddhika Jesrani, Ranjit Rodricks, Divyak D’Souza, and Anushka Mulchandani, mingled over glasses of sparkling wine and small bites. The sundowner was part of a series of events taking place through the year in celebration of the 10th anniversary of *Harper’s Bazaar* in India.

*Bazaar* celebrated the launch of its July-August 2018 issue with cover stars Janhvi Kapoor and Ishaan Khatter.
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Every so often Bazaar reaches into its past to pay homage to people who have left an indelible mark on us. And it uses the language of fashion to eloquently retell the story of its heroes. Barbra Streisand, the wildly talented singer-songwriter and the original funny girl of Hollywood was featured on the cover first in 1972 and again in 1983. Streisand’s exhilarating stage presence, her classic songs, and her performance in movies such as *What’s Up Doc?* (1972) and *Yentl* (1983), made her America’s original sweetheart. In 2010, almost 40 years after that first cover, Bazaar decided to pay tribute to this iconic singer, and styled America’s other sweetheart, Jennifer Aniston, in the image of Streisand.

Aniston is, in many ways, a contemporary embodiment of all that Streisand represents: a girl-next-door with striking features and multiple talents. She channelled the icon’s theatrical beauty with a recreation of her exaggerated cat eye, the beehive, and a nearly-identical facial profile; all brought to life by photographer Mark Seliger.

*Fashion always remembers its icons.*

**MIRROR IMAGE**

*In a cover that cast Jennifer Aniston in the likeness of Barbara Streisand, Bazaar brought the singer’s iconic style to life again.*

The September 2010 cover of Harper’s Bazaar US
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