





A STEP-BY-STEP GUIDE TO DO A FACIAL AT HOME

SKIN





STAR STALK

5 FESTIVE MAKEUP LOOKS FOR BEAUTY MINIMALISTS

MAKEUP



BOBBY PIN HACKS EVERY GIRL SHOULD KNOW

HAIR



HOW TO NOT LOOK SHINY IN YOUR FESTIVE SELFIES

SKIN



WATCH TUTORIALS



FESTIVE HAIRSTYLES YOU NEED TO



HOW TO PREVENT KAJAL FROM SPREADING

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Europe's No 1 Style Magazine

GRAZIA NOVEMBER 2020 VOLUME 13 ISSUE 9



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ISHAAN KHATTER is wearing a polo neck Tee, denim jacket, 'Ace Milton' trousers, all Jack & Jones; Valencia' necklace, 'Riviera' necklace, both Studio Love Letter.

PHOTOGRAPHS

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Pasham Alwani
HAIR
Pratik At Hakim's Aalim
MAKE-UP



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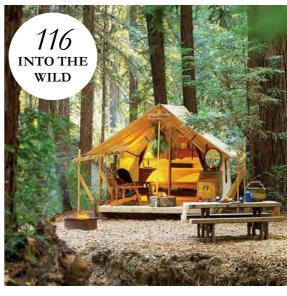
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From the EDITOR'S DESK









e're all anxious to leave this incredibly weird and exhausting year behind us, but before we're done and dusted with 2020, we've still got the last and, possibly, our favourite month of the year to get through. It may not be the December we know and love to celebrate in, but small joys are what we need to seek out - which has been something I've strived for - and mostly unsuccessfully - to live and enjoy each day in the week rather than pining for the weekend. Actually, I'm not even a fan of Sundays, mostly post-lunch it just goes downhill, with the impending gloom of the week ahead. Sure, resolutions are traditionally made in January, but I've decided to start small this month; to appreciate each day and find small joy in it rather than the Monday to Friday quick rollover. So, while you make your December days count, here's everything you need to make yourself cosy at home - from OTT pieces to festive tartan, this issue packs in a whole bunch of festivity, including a gifting special.



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To read more, head over to our website grazia.co.in

While there isn't much to reflect upon other than copious amounts of uncertainty that we faced this year, fashion did have its moments, from innovative digital fashion week formats from the international and Indian fashion community to lockdown moments that included Zoom dressing, co-ord sets and kaftans; and especially since OTT platforms reigned supreme, it's also been a year of fashion inspired by these digital shows, including the tsunami that ensued post the appearance of Princess Di on the streaming platform.

And finally, on our cover this month is the affable Ishaan Khatter. We shot outdoors with the young actor from *A Suitable Boy* on a crisp November morning, and his bright demeanour truly reflects our mood for this month – with a hint of hope added.

Stay safe,

Mehernaaz



Have you logged onto grazia.co.in yet?

Our website is our complementary arm, combining the best of what the magazine offers with its own flavour and take on current events around the world. Fashion news haute off the press, beauty product reviews, DIY hacks, and previews and reviews of the biggest dos around the country — we've got it all covered in easy reads.

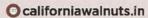


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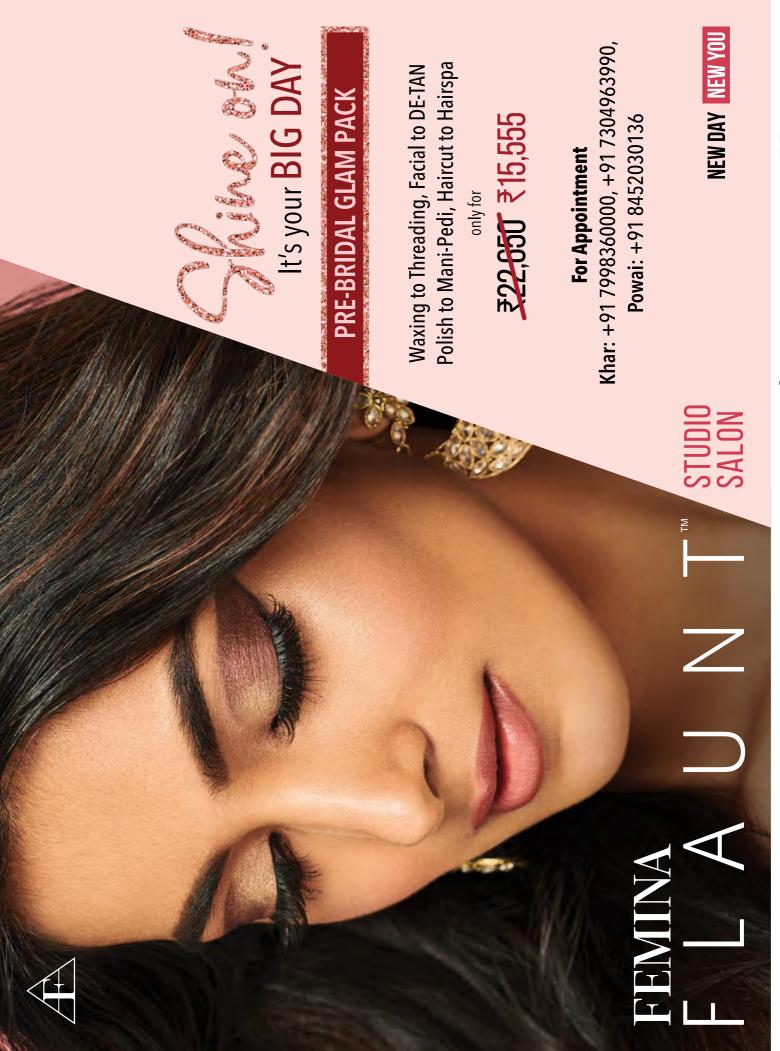
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GRAZIA | CONTRIBUTORS

DHRUVIN

Photographer, Different Strokes, pg 56
What's one thing you have learned
about yourself this year?

I've come to understand that linear things in nature hold no excitement for me.

When it comes to photography, how has your perspective changed?

I've realised that while it's important to learn, it's also equally important to unlearn.





PRATIKSHA NAIR

Hair and make-up artist, Different Strokes, pg 56

In terms of HMU, what's it like to work on set post lockdown?

It was honestly refreshing to work on set after months of hiatus. The new and necessary safety protocols need some getting used to. But it was incredibly satisfying to get back to work.

Tell us about the look you created for the shoot? What was the vibe you went for?

The requirement was to create a strong deep matte lip that stood out. So keeping that in mind, I went for very minimal makeup with two strong lip colours that complemented each of the models' features and the outfits. And for the hair, we wanted to keep things simple yet stand out — so a velvet ribbon on a low pony tied the entire look together:

PROTIMA TIWARI

New Age Creative Entrepreneur & Founder of The Mill, Rise & Grind, pg 122

What's one challenge that you always face as a writer?

Self-doubt. What if the client doesn't like the work? What if the post doesn't result in sales? What if the contract is taken away? Every day before I start work, I spend I0 minutes focusing on positive self-talk, because I know confidence is internal. Constantly having to deal with the self-doubt that Imposter Syndrome brings along, is one of my biggest challenges.

Where do you get your creative inspiration?

Things around me, conversations that I have, and people I meet. I think everyone has something to share, and there's always something that you take back from a conversation. I think this is why I focus so much on surrounding myself with the right energy, because I want to keep learning and be inspired by people around me.



TARAS TARAPORVALA

Photographer, Boy Wonder (Pg 36)

What's one thing that has changed work-wise post lockdown?

Teams are smaller and the chaos is less. People come to work and are happy to be there.

Have you picked up a new skill lately? If so, what is it?

I've enjoyed getting back on a bicycle and it has become a fun form of exercise and relaxation.



THE LEGENDARY BLACK LADY TRANSCENDS NEW WORLDS



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Your best buys in stores right now

PATENT PUMPS, CHRISTIAN LOUBOUTIN, ₹52,000

This citrus pair makes dressing from the feet up such a fun option - the patent finish, chic pointed toe, bright tone, and (of course) lacquered red soles tick all the right boxes for when you need a major pick-me-up.

BROCADE SUIT, DRIES VAN NOTEN

Here at Grazia, there's nothing we love more than a look that does double duty. Case in point: This extra-luxe suit. Wear as a coord for the party season (at home), and as separates with basics in the future.

PLEATHER TROUSERS, **H&M**, ₹4,599

What better way to kick off December than with a pair of fire-engine red trousers? Throw on your best Christmas sweater and layered gold necklaces for maximum festive feels.



HORSEBIT CANVAS BUCKET BAG, GUCCI, PRICE ON REQUEST

Sized to fit just the essentials, this bucket style is the perfect accompaniment for everything from running errands to socially-distanced brunches with the girls.



PRINTED CAMISOLE, BURBERRY, ₹88,779 APPROX

Riccardo Tisci's A/W 2020 show for Burberry was an homage to the Victorian Era, bringing together the old and new – perfectly embodied in this lace-detailed cami. Wear with your fave knit trousers.







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GRAZIA | FASHION

6

PEARL AND DIAMANTÉ EARRINGS, OUTHOUSE ₹12,500

Celestial, wearable art-like jewellery is having a moment this season and we aren't complaining. Slick your hair back, try on a strong cat-eye liner, and let these earrings do all the work.



OMBRE WATCH, SKAGEN, ₹8,995

Said to be inspired by Copenhagen's fashion forward culture, this ombre timepiece embraces a love of vibrant colour and optimism. Keeping with the Scandi style, we're going to wear ours with oversized silhouettes in muted tones, what about you?



We can't resist a sequinned number, even if we're homebound this NYE, sprawled on the sofa watching reruns of FRIENDS with boxes of take-out. Add a statement choker for when the clock strikes 12 and it's time for all those video calls.

8



SUNGLASSES, VOGUE EYEWEAR, PRICE ON REQUEST

While we've spent the last few months reminiscing about fabulous summer holidays past – a girl can still dream of next summer, right? There's no better place to start planning than with a pair of bright sunnies.





CARDIGAN, ZARA, ₹3,790

The sweetheart neckline, crystal buttons, and retro print on this cardigan is reminiscent of the wonderful old-school 50s vibe. Wear it with jeans and a Tee, or an A-line skirt and feminine blouse.



The Times Group invites Business Partners with 'vision' & 'capability-to-scale' for an exciting franchising opportunity of its marquee lifestyle brand Femina FLAUNT Studio Salon

BEAUTY CHARTS

Skincare and make-up on our radar right now

LAKMÉ SPOTLIGHT EYESHADOW PALETTES, ₹ 800

A pop of these new rich, jewel-toned shades is all you need to ensure that all eyes are on you at those year-end parties.

LAKMÉ SPOTLIGHT PRIETIE ABSULUTE

7

FOREST
ESSENTIALS
GULAAB KHAS
KAJAL AND
MADHU RASA
TINTED LIP
SERUM,
₹ 775, 1,295
RESPECTIVELY

Clean beauty enthusiasts are going to love the fact that this luxury ayurvedic brand has finally added natural make-up products to their collection. These non-toxic products are made from sustainably sourced ingredients, designed to soothe your eyes and lips while dressing them up.

RAS LUXURY OILS DEEP NOURISH BUTTER BALM, ₹ 990

This do-it-all balm is infused with rosehip, calendula, and shea butter, offering intense hydration and nourishment to not just your skin but also your hair and nails. Unlike most balms, this one is super lightweight; it won't leave you feeling like a greasy mess.



5

TINGE WAX LIPSTICKS, ₹ 1,250

The hunt for the perfect lipsticks doesn't get easier than this – since you can now have them custom made. Book an appointment with this Peta-approved, sustainable brand for tailormade beauty products, with everything from fragrance and finish added just as you like.

4



MOISTURE SURGE™ INTENSE 72H LIPID-REPLENISHING HYDRATOR (50ML), ₹ 2,950

This cult favourite has been reformulated to nourish your skin with lipids, offering 72 hours of intense hydration even after you wash your face. It also has cica, an ingredient that soothes dry and irritated skin.



ALL NATURAL

Meet the woman entrepreneur who's acing the beauty and skincare business

he growing demand for natural products is due to the spread of awareness, more disposable income and consumer consciousness about using chemical-free products. Many start-up entrepreneurs have come into this space and each of them have their stories. For Dr Disha Dinakar, the founder of Digvijaya Herbals, it has always been her endeavour to provide the Indian consumer the finest natural and organic care products. And she's doing so with the company's stellar range of products. Digvijaya is a premium yet affordable organic personal care brand that caters to the emerging skincare concerns of today's millennials and contemporary women.

After completing her MBBS, Dr Disha was appointed as a nationally approved doctor for Seafarers. But her pursuit for excellence has not stopped there. She is currently pursuing a fellowship in aesthetic medicine from the University of Greifswald, Germany. Being an entrepreneur's daughter, Dr Disha has always always wanted to do something by herself. So along with her practise, she founded Digvijaya Herbals, along with her mother. Within a short span, the company has expanded its reach by shipping their beauty, health and wellness products to 43 countries apart from the domestic market. Off late, the brand has rooted itself in Bengaluru, Singapore, and Sri Lanka. In an intimate chat, Dr Disha opens up about her idea of beauty.

GRAZIA: What does 'natural' mean to you? DR DISHA DINAKAR: For me natural means having a holistic approach towards beauty and the environment. Within beauty, the term 'natura'l refers to skincare, make-up, and personal care products that are formulated with natural, botanically-derived ingredients without toxic or questionable ingredients that can have a negative impact on our health and the environment. Natural is the opposite of synthetic. This doesn't mean all synthetic products are harmful. According to me, It is all about using the original source in its natural form and using that to the best of its capacity. Clean beauty is a great way to indulge in a



ROSE PETAL POWDER BURGAL ROSE PETAL POWDER ATTENDATE OF THE POWDER

healthy and conscious personal care alternative.

G: What prompted you to enter the organic beauty space?

DDD: My mother and I are strong believers in organic products and their benefits. We both read every label before we purchase out of curiosity. The Indian market is vast with a wide range of beauty and health products. Most of them seem aesthetically pleasing but, sadly enough, the labels have harmful chemical names mentioned in some corners. With an affinity for authenticity, Digvijaya was born.

G: Why is natural skincare growing in popularity?

DDD: Today, consumers are far more conscious of what products they use on their skin and hair. They no longer buy mass-produced products that are mainly synthetic and do not cater to their concerns. This has given rise to natural skincare products as the ingredients are much more effective, completely organic, and essential to our skin and hair. The ongoing pandemic has also changed things and so our lifestyle choices - one being switching to organic, cruelty-free, and clean beauty products. We need to break with our past by switching to organic and sustainable beauty brands that not only benefits our health but the environment as well. There's already a renewed interest in holistic health, a re-emergence of Ayurveda, and an appreciation for nature, a quiet realisation that the Earth is healing.

G: What is your skincare philosophy? DDD: My philosophy is to promote natural and organic skincare with a clean conscience. At Digvijaya Herbals, we minimiSe our impact on the environment and products are freshly made. Our goal is to leave an impression on this world, while leaving the smallest footprint. Our philosophy also includes natural skincare and overall wellness.

10 HOT STORIES EVERYONE'S BEEN TALKING ABOUT



A retrospective of all the best fashion moments of 2020



DRESSED TO THE NINES

Oops, she did it again. Last year at the Met Gala, we all watched in utter delight as Lady Gaga encircled by her army of helpers went on to make four live outfit changes on the pink carpet. This year, at the MTV Video Music Awards, the pop star outdid herself when she donned nine different ensembles in one night. Dressing for her acceptance speeches and performances, Gaga's hyper-futuristic looks belonged to a roster of impressive labels. There was a sequinned bodysuit by Valentino Haute Couture, a voluminous emerald green ball gown by Christopher John Rogers as well as latex innerwear by Vex Clothing. Each look was complimented by a custom-made mask, proving responsibility doesn't have to look drab.



REIGN OF THE HOUSE DRESS

We might have spent the initial months of lockdown in our sweatpants, but it wasn't long before boredom kicked in and we were scouting for an alternative – the house dress. Comfortable, romantic and slightly more elevated for your daily wardrobe, this key piece, most often crafted in crisp poplins and airy linens with puff sleeves and cute smocking detailing, became a welcome respite during quarantine – ideal for running errands or napping on the couch.

AN IDYLLIC ESCAPE

It was only a matter of weeks before a burgeoning industry had to reassess how it would treat fashion week in light of an ongoing crisis. While many houses chose to adopt a digital format to showcase their collections, French designer Simon Porte Jacquemus chose not to settle. For his Spring/Summer 2021 show, he whisked away a small coterie of insiders to wheat fields on the outskirts of Paris. With a runway snaking through the golden sheaves, he revealed his 'L'Amour' collection - a labour of love created in challenging times. Binding in womenswear with menswear, the designer further highlighted his southern French roots through an earthy, rustic and sensual parade of strappy linen dresses, draped blouses, and tassled skirts - raring us to get dressed up again.







A known name on the international fashion calendar, Rahul Mishra added another feather to his hat by becoming the first Indian designer to be invited by The Chambre Syndicale de la Haute Couture to present a collection, an honourable merit. Combating a challenging time frame of six weeks, Mishra worked with over 400 artisans from around the country to create a breathtaking couture collection inspired by his travels to the Maldives. Representative of climate change and environmental urgency coupled with the sanctity of marine life, the ethereal jackets and floor-trailing dresses, embellished with French knots and *fareesha* work, highlighted the designer's commitment to craftsmanship and ethical processes.

THE HARRY STYLES REVOLUTION

Cooped up at home with ennui and cabin fever kicking in, we desperately began looking for a pick-me-up, even if it was through divine sartorial intervention. And then, smack in the middle of a pandemic, singer Harry Styles released the video of his hit song *Watermelon Sugar* – an "ode to touching". On the sunspeckled sand, we witnessed the musician and a group of beautiful people laugh, tumble and play. Styles is notorious for pulling off the most unexpected trends in his own stride, here we saw him sport crochet cropped tops, his trademark pearl necklace, and tiny yellow shorts. Through his constant experimentation with style, he has defied

gender tropes and normalised androgyny in the most glamorous and positive manner. Later this year, he gave us another visual treat with the video for his other single, *Golden* – where he ran through the winding streets of the Amalfi coastline against the backdrop of azure waters. He lent lazy holiday dressing a whole new meaning with his billowing dress-shirt and upcycled shorts. And he made all of us want to buy a fisherman's hat.



Over the years, for many designers, the term 'inclusivity' has been confined to mere lipservice. This year, however, they went beyond the expected as they cast diverse models in their shows. Kick-starting India Couture Week, Gaurav Gupta released a powerful fashion film bearing his high-octane sculpted creations modelled by transgender models, a lesbian couple as well as a non-binary model – thus celebrating a queer-friendly collection across body types. Later, Shivan & Narresh celebrated their 10th anniversary with a film featuring a voluptuous model in their signature slinky swimwear. Channelling body positivity with festive-wear was Delhi-based

designer Karan Torani, who,
through his 'Kaaya'
collection, aimed
at spiritualising
sex, while also
celebrating the
female body in
all its glory.



SOMETHING OLD, SOMETHING BORROWED

In light of the pandemic and its adverse effect on businesses, designers were urged to treat 'upcycling' (formerly a discretional practice) as the need of the hour. Luxury and upcycling weren't always perceived as compatible but through the course of the Resort and Spring collections they collided, case in point: Gabriela Hearst who worked with dead-stock and produced a line that was made 60 per cent from pre-existing fabrics. At Balenciaga, Demna Gvasalia got crafty and refashioned old items, including a sheer gown made with basketball net chains, a shoelace-fur coat, he also used only certified sustainable print bases. Similiarly Italian fashion house Miu Miu unveiled its upcycled line, which was created using reworked vintage designs from clothing stores and markets from around the world.

AWESOME TWOSOME

3ALENCIAGA S/S

In an alliance that most fashion folk had only serendipitously dreamt of, Prada presented its first collection, creatively directed by Miuccia Prada and Belgian designer Raf Simons, in September this year. The pre-recorded video was staged in a yellow carpeted room with a host of TV screens and cameras pivoting and tilting as models swiftly strutted across the ends to the beat of an ominous background score. Synergising the design tendencies of both power houses, the sleek collection witnessed the iconic triangular Prada logo in exaggerated forms as well as the signature polka dot prints and clutch coats interspersed with Simons' whimsical sloganing and subversive take on menswear tailoring – the beginning of a new era, indeed.



A LOVE LETTER TO RAJASTHAN

Sanjay Garg's 'Moomal' looked right out of the sepiatoned pages of his grandmother's photo album. An ode to his hometown of Rajasthan, the designer delved into the old-worldly charm of Marwari weddings, ceremonies and dressing – an unabashed play on colours and textures, which, as he mentioned, is "not always sophisticated". He presented his winter festive collection through a nostalgic fashion film set in his village as he brought out riotous parrot green and fuchsia *lehengas* laden with *bandhej* and *gota kinari* work with a *zardozi* peacock as the central motif – all basking in an air "drenched in the scent

of Park Avenue perfumes and cold glasses of Rooh Afza." With many people spending the year homesick, this beautiful montage evoked familiarity and togetherness.





OT



GIRL ON THE GO

This actress has launched make-up products for multi-tasking modern women just like her

s if having a stellar acting career of two decades wasn't enough, Aashka Goradia decided to become a beauty entrepreneur and follow her passion by launching her line of make-up called 'Renee Cosmetics' back in May 2018. Having grown up in the make-up chair, Goradia was always a beauty lover at heart and looked at make-up as a form of empowerment, which is exactly what her line of make-up represents. Renee Cosmetics is more than just 100% cruelty-free and paraben-free, anyone who wears it feels empowered and confident enough to take on the world. We spoke to her to know her and the brand a little better:

Grazia: How has your career journey been so far – from acting to the beauty business?

Aashka Goradia: The journey has been exciting – I've played various characters across all kinds of shows, recognised both nationally and internationally. I've worked with some of the most inspiring people and carved a niche for myself that led me to be a juror for Emmys International for 10 years. When the time came for me to take a leap towards entrepreneurship, it was a transformation I knew I would love. Make-up is something I have seen as a tool of empowerment; it's the core belief of Renee too.



G: What prompted you to launch a make-up brand?

AG: I believe that every woman is an artist with her unique, natural beauty. The market is flooded with products, each trying hard to enhance and refine beauty. But my vision for Renee has always been different. I wanted to create a brand that understands the real needs of this country's women — products that are made in and for India. We have created something that brings together multiple colours, concerns and quality in a single product. We create products that are innovative and easy to use for everyone.

G: What was the biggest challenge you faced when starting off?

AG: The greatest challenge was to understand and adapt to the needs of today's woman. It was important to create a product that really caters to what they believe in and empowers them. I strongly feel that bringing out the confidence that lies in all of us is the core of Renee and everything it does.

G: What's your personal beauty philosophy?

AG: I am a big believer in the circle of life. For me, beauty should be

clean, conscious and cruelty-free. That's why my brand is 100% cruelty-free brand, backed by heavy research and testing. I hope that this consciousness is something that gets more voice in the beauty industry and I'm looking forward to my local and global partners to adapt to this change.

G: How does your brand resonate with today's women?

AG: Bold, brave and badass – today's women are independent, free-thinking and ambitious and Renee celebrates her in every way. Right from our unique and high-quality products like the Fab 5 in 1 Lipstick (which gives you five shades in a single stick for every mood and occasion), 3D eyelashes, to the bold and colourful Kohlistic Eye Range, it's all made for the modern woman of today.









As we approach year end and welcome the party season, invest in sustainable separates and eclectic heirloom jewellery



IF YOU LOVE: Conscious occasion-wear.
THEN YOU WILL LOVE: GRAINE.

WHO: Proud winners of the sustainable design award at Helsinki Fashion Week, sisters Harshna Kandhari and Mannat Sethi co-founded GRAINE with the aim to promote purpose and responsibility in design and dress-making. While Kandhari holds a master's degree in finance Sethi studied design at The National Institute of

Fashion and Technology, New Delhi. With consciousness and craftsmanship at the heart of their designs, the womenswear label contemporises the use of *chikankari* and *badla* work as well as employs repurposed rubber tyres onto modern silhouettes and surfaces.

WHY: A fondness for Lucknowi craftsmanship and time spent with Mijwan karigars became a catalyst for cultural sustainability within the brand. The duo has imbued traditional *bakhiya* stitching and *mukaish tilla* wires onto bomber jackets, dresses, and co-ord sets for a new age look.

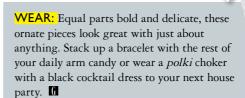
WHERE: GRAINE, New Delhi; Ensemble, Mumbai; Ogaan, New Delhi.

PRICE RANGE: ₹ 7,500-55,000

WEAR: Make these eclectic pieces the focal point of your outfit. Throw on some delicate diamond jewellery for a hint of embellishment. IF YOU LOVE: Heirloom-inspired jewellery. THEN YOU WILL LOVE: Anu Merton.
WHO: Bengaluru-based designer Anu
Merton Jha first began experimenting with design as a means of expression during her rebellious adolescent years. Fashion and a love for jewellery has always been deeply embedded in her DNA, and after spending time working for global brands such as Forever New and Stella McCartney, she decided to launch her eponymous accessory line. Inspired by heritage jewellery from the Nizam's era to Deccan gold, her line is painstakingly handcrafted by *karigars* from across the country, making each piece unique.

WHY: In order to mirror a well-worn heirloom feel, all of Merton's pieces are created in silver with an antique gold-plated finish. The designer works with rose quartz, citrine, garnet, pearls, and other semi-precious stones that are translated into Mughal motifs, with a contemporary feel.

WHERE: www.anumerton.com
PRICE RANGE: ₹ 2,500-65,000





ompiled by TANYA MER



SHINE ON

Jewellery designer Neety Singh is carving her own space in the sun

or jewellery designer Neety Singh,
passion has dictated most of her choices
in life. She seldom cares about the
numbers but, instead, wants to present
to the world what she holds close to their heart.
Neety has, over the years, established herself
among the best in the craft. Her journey as an
entrepreneur is as interesting as her designs – unique

and brimming with passion. With Twinkle Khanna, Sania Mirza and other well-known HNIs as her clientele, Neety is actively involved in the production process of her pieces from their manufacturing, to designing and finally retail. In an intimate chat, she talks about contemporising jewellery as well as catering to the modern Indian woman.

GRAZIA: How has your approach to combining precious heirloom stones with bold colours and materials helped you build a loyal fanbase with millennial customers?

NEETY SINGH: Millennials today are well travelled and educated and they have had the opportunity to be a part of different facets that the world has to offer. This has allowed them to be more experimental with fashion as well, where they welcome and embrace new concepts, styles, and materials. Today, they are well acquainted with the style and functioning of fashion around

the world and are, thus, open to trying unique pieces of jewellery. Through Neety Singh Jewellery, my vision is to represent heritage Indian jewellery that persuades people to view it from a fresh lens.



For example, for a considerably long stretch, in India, only rubies and emeralds were considered fine Indian jewellery. However, through my designs, I have tried to incorporate lapis, a gemstone that has not been explored to its full potential in the Indian subcontinent. To help carve its niche and add its beautiful elements to Indian jewellery, we have always combined it with yellow gold and polki. Polki is widely known to be a part of heritage Indian jewellery and our forte lies in giving this Indian jewellery an extraordinary element that aligns with the ideology and preferences of a 21st-century woman. The aesthetics of my jewellery has a universal appeal as my underlying motivation is to design jewellery which is global in

G: Fashion is moving to a more streamlined, contemporary aesthetic, and jewellery needs to work seamlessly with the clothing. How do you ensure this with your brand?

its approach and yet Indian at heart.

NS: Designing traditional, heritage jewellery and giving it a contemporary avatar forms one of the major parts of my brand's ethos and defines my signature style. It represents a potpourri of colours, shapes, cuts and aesthetic sensibilities to create a spectacle that combines old-world charm with 21st-century values. While exploring the world of styling, pairing the right piece of jewellery with a perfect outfit is potent of creating that minimalistic yet quintessential look. Iincorporated colour tones like orange (coral) and turquoise (phiroza) that radiate a very feminine and festive vibe. I have also designed chokers and baalas with little pearls hangings on it to combine the old world charm in an edgy context. India



G: Jewellery – even our most prized pieces – should be fun and easy to wear. Give us an anecdote of how you flipped a yesteryear classic into a contemporary standout.

NS: At Neety Singh Jewellery, my muse is a 21st-century woman who, unapologetically, chooses and creates her path. This is reflected through my design aesthetics. Also, my designs are dynamic in nature to meet the tastes and preferences of 21st-century women. Discovering the versatility of a jewellery is my passion and helps me to exhibit my creative side too. I believe that restyling or remodelling a hand-downed piece from one's ancestors reflects one's roots and has an emotional quotient attached to it too which elevates its importance in one's heart. In the past, I have converted bangles into hoops, chokers into a bracelet, worn kaanphools for one occasion and then re-worn them as a choker, where one of the kaanphools made the medallion of my choker and the other one was worn as an oversized ring.



AFTER

Fail-safe, chic and always on trend black is anything but basic

fter months of bright tie-dye and punchy prints, we're dialling it down this December. For your at-home festivites and low-key celebrations, designers like Jil Sander and Virginie Viard (for Chanel) are making a case for head-to-toe black. The ubiquitous shade has often been regaled as the definition of a classic, the epitome of timeless fashion, and usually the sole option that is immune to trend cycles. As we employ discretion when it comes to consumption, place importance on the idea of investing in hardworking 'forever pieces' and as designers opt for seasonless collections – it's evident that black is most certainly back.

> Cape jumpsuit, Vero Moda , ₹ 5,999



₹ 3.790



H&M Conscious, ₹ 4,380

Break the severity of an all-black everything look with some statementmaking extras.

Printed scarf, Versace at www.darveys.com, ₹ 48,950



'Twist' handbag, Louis Vuitton, price on request



Ankle strap heels, Christian Louboutin, ₹ 72,500



Belted trousers, www.yoox.com, ₹ 37,890 approx



STRAIGHT-TALKING

SHIFTING PERSPECTIVE

For fashion start-ups, which bets are worth taking in 2021? Designer Nachiket Barve weighs in



o say it has been an unprecedented year is stating the obvious. The year 2020 has been a great leveller – never, in living memory, has the world ground to a halt. It has made us question everything that we had taken for granted. It has upended the fashion industry, eliminating the need for buying new clothes by severely limiting the opportunities to wear them.

Fashion is a social beast: The Victorians changed five times a day, wearing specific garb for different occasions. There were rules and style diktats firmly set in concrete. Fashion, as we know it, now is a muchmutated beast; but the idea of dressing up, of going out, and of travelling all present several opportunities to indulge in it. Fashion is truly intertwined with joy — we celebrate a birthday, a promotion, or a wedding with new clothes. We even shop for clothes to add joy to our lives. In short: Dressing up brings happiness.

The pandemic has shaken up the rhythm of life as we knew it. Travel is severely limited, socialising is restricted [and rightfully so], most people are working from home, the concept of the 'big fat wedding' has atrophied, and the need to shop has been proportionately truncated. So many women I know don't want to carry their precious buttery leather handbags out of the house at all, lest they *shudder* have to wipe them down with sanitiser once back home.

So, where does that leave us, the fashion industry? More so, how do young fashion brands adapt and cope? Do I know the answers: No. But the last decade has reinforced some guiding principles that have shown me the way in difficult times. It has cast a new light on my perception of things. The sheer fact that you are well and safe is worth being grateful for. The rest will follow.

As a designer, I have always believed in quality over quantity. I have urged people to buy fewer but nicer things – the best quality you can afford. We make reissues of our classic styles all the way back to my debut collection and people still wear clothes from it. I believe it is imperative to stick to what your gut tells you.

As a brand, I have always believed in the beauty and preciousness of the exquisitely made. I have firmly believed in the power of classics eschewing fleeting trends and flirtatious fads. The process of creating beautiful clothes is almost meditative the multifarious hands that create each component of the garment you wear, the many people behind each process that turns natural material into objects of beauty, love and worship is a huge part of why I chose to be a designer. My advice: Make clothes that define you as a brand. This bodes well not only for your business but also the planet. If people bought things that they could wear and re-wear over the years [how clothes are meant to be enjoyed and cherished], it could very well be the best way forward for sustainable design.

Social distancing has also completely transformed the process of shopping. Even the most sceptical have embraced online shopping in some way or the other. This is the time to invest in reaching out to your customers in a way that cements the connection between your philosophy and their needs. The ongoing crisis has also harshly exposed the cracks in our societal infrastructure by stripping the underprivileged of their livelihood and has demonstrated how fragile their economic stability really is. As we move towards localisation and celebrate #VocalForLocal; it is time to support those closest to you, to work with artisans who you can support not just superficially or temporarily, but with whom you can have a sustained engagement. Fashion can do so much good if channelised properly.

The last year has also been a long overdue wake-up call for the industry in terms of broadening its scope vis-a-vis diversity. Getting dressed is a joy that should be accessible to all; regardless of factors that divide us — whether it be age, body type, race or gender dynamics. I have been dressing women with a wonderfully diverse demographic ever since I started the label. It brings me enormous joy to see someone enjoying my clothes. It is vital that start-up fashion brands identify their audience and then cater to them with skill and conviction.

No brand can grow without the support of its team and a structured economic infrastructure. It is crucial to build a team that backs your vision, whether creative or entrepreneurial. It is equally important to not be extravagant and grow wildly and unsustainably, especially in a time of economic uncertainty.

This is a good time to face yourself squarely; to reaffirm what you stand for and what your philosophy is; to stick by your beliefs and take risks. In a world of copycats and the growing herd mentality, being yourself and living by your beliefs is the biggest risk with the best payoff.



t's been 72 hours (at the time this interview was conducted) since the 48th International Emmy Awards, and the overwhelming echoes of praise from local quarters have yet to die down for Netflix's original series Delhi Crime that picked up top honours in the drama category. Based on the December 2012 Delhi gang rape that still continues to dominate the discourse on women's safety in the country, the series is told from the perspective of the police team investigating the crime. At a time when the cloud of censorship looms large over streaming platforms in India, Delhi Crime seems to have broken the mould from what we've been used to consuming digitally. The look into what a real cop's life is like, and the shedding of the stereotypical testosterone-driven storytelling of the genre, is what makes this show particularly riveting and well-deserving of worldwide recognition. We caught up with protagonist Shefali Shah, through whose character, DCP Vartika Chaturvedi, we get a glimpse of the myriad pressures and difficulties bearing down on her task force, to discuss how the show has set the bar for those who want to tell these kinds of stories.

emotional burden on the police force, in the aftermath of the rape. How important is it to tell a story with sensitivity and responsibility? SHEFALI SHAH: It was an emotional rollercoaster ride for everyone involved. When you're dealing with a real-life event, there's a lot of responsibility and sensitivity required. This case affected everyone. And we sat on the outside and blamed people. We cried for justice and asked why anyone isn't doing anything. But this show portrays that there were people who worked on this case and they cracked it in five days. The show keeps it very real. It doesn't exploit the heinous gang rape that brought an awakening in India against sexual violence.

G: How much did your research for the film change as a result of natural growth, and how much did it change by the experience of encountering certain things that have made you see yourself differently, or made you realise what was possible or what wasn't possible? SS: There's always been an independence that has defined the characters I've played. This was no exception. That Richie Mehta doesn't work within set norms and standards of Hindi film or TV content is evident from

his total dedication for over four years to writing *Delhi Crime*. Playing Vartika has transformed me. She's strong, vulnerable, and brutally honest. She has her strengths, she has her flaws. She has different relationships with her different colleagues, with her daughter, and with her family. It is not an easy one to make. To say so...it required, and honestly, I don't know any other way of doing any of my work, is that I had to be completely consumed and invested in it. It completely emotionally drained me and consumed me. And at the same time, it was one of the most enriching experiences of my life.

G: Do you think the show has flipped the script on gender roles in a cop film? SS: A lot of times, if you are going to be a female in a gritty film, they want you to look gorgeous, be bad-ass, be capable of firing guns and doing high kicks and still having lipstick and being svelte and being in a whole different class of 'hero'. This is raw and totally authentic. It's very different to give screen time – and this amount of screen time – to a woman who is riddled with yet is also a mother. Maybe now, it will be different, but we have to keep the conversation moving forward.



DR MOHAN THOMAS, MD (USA), FACS (USA),

Leading Cosmetic and Laser Surgeon, Visiting Scholar Mt Sinai Hospital (New York) and Consultant, Breach Candy Hospital, The Cosmetic Surgery Institute, Mumbai, answers your queries related to cosmetic surgery. Send in your queries to femina@wwm.co.in /info@csisite.com

I am 40 years old female, house wife with three children. I do all the household work and have no domestic help. Off late I am very conscious about my hands which look aged and lifeless while the rest of me look ok. Please let me know if there is anything that can be done to make my hands look younger.

Ans. The two telltale areas where aging is apparent is the face and the hands. While most people may not have noticeable differences some do. Handling of caustic agents during the cleaning of utensils and clothes may hasten the aged look of the hands. This could also be genetic or from having very dry skin particularly on the hands.

The aging changes in the hands are a cumulative effect of loss of volume causing visibility of the veins and tendons and generally a poor tone and texture of the skin. You can start off by moisturizing your hands with something as simple as Vaseline and keeping them covered with a cotton sock overnight which will bring about softening of the hands in a few weeks. You should also use rubber gloves while washing the utensils and clothes.

From a surgical stand point of view treatments such as FAT/ STEM cell grafting to the hands with staged chemical peeling after appropriate preparation of the skin have been proved to be useful. Rejuvenation of the hands using fat/ stem cells requires a great deal of skill and expertise.

I am a 35 year old happily married, successful professional woman but disturbed by the sudden changes that I have noticed on my face. My face has started looking very old after I intentionally lost about 15 kgs weight. Could you please suggest some nonsurgical options to improve my appearance along with the downtime?

Ans. The changes on your face making your

face look older have been initiated by the significant weight loss and associated volume loss of your face. The deflation syndrome which affects face as well can be appropriately restored with non-surgical measures. I undertake the World's most powerful non-surgical facial rejuvenation procedure called the 'Thomas LLFR LiftTM ' as a lunch time procedure. This is a combination of procedures which has to be customized to tighten your mid-face, jawline and the neck. These combination therapies bring about improvement not only in restoring the volume and picking up the droopy skin but also provide glow to the overlying skin. Please keep in mind that non-surgical options are temporary and can only achieve a very limited improvement. If you expect a dramatic improvement which lasts for many years then you may have to consider a Minimal Access MACS facelift pioneered by me in India. You can come and meet me in person to discuss in detail about the procedures which is beyond the scope of this write-up.

I just returned from Europe and have found that Immunity booster Injections are a big rage specially after the COVID infections. Are such injections offered in India and if so how safe are they? Modern lifestyle and our busy schedules have made us unhealthy and our systems are not performing to the best of their ability due to deficiency of various micro nutrients, minerals and vitamins. Replacement of these essential nutrients as supplementation can boost your energy levels as well as improve your innate immunity. We are the first one to offer this in India and is in keeping with our mission which is Immunity, Longevity, Wellness and Beauty. Picking the ingredients is not a mechanical job rather requires specialized training and assessment by atleast a specialized Physician as these infusions have to be titrated based on individual requirements and whenever possible bio-identical supplements have to be used.

I have undergone Rhinoplasty three times with the last one being four years back as my nose was big in size and flat. But after the surgeries only the flatness is a little reduced but the size is same and looks as broad as it was before. I want to know whether I can do a revision Rhinoplasty to reshape the area. I want my nose to be narrow from top to bottom and side to side.

A. Rhinoplasty is one of the most redone procedures worldwide with the redo rate of 15-50%, as many surgeons who operate are not well trained about the various artistic aspects of the nose. It is usually a "See one, do one" scenario. In order to have a successful outcome it is very important that the patient as well as the treating surgeon are on the same page. While your description, pre surgical and post-surgical does convey a great deal of information to me and since I practice evidence based surgery it is imperative that you send me photographs of the nose from all views or come and meet me in person so that an appropriate treatment plan can be suggested.

Your concerns can be addressed and it is possible to achieve a narrower nose but one must have realistic expectations, failing which disappointments can be expected. 50% of my practise is to undertake corrective cosmetic surgery for people who have not achieved the expected outcome in a different centre. For an outstanding result, an in depth discussion with a skilled and experienced surgeon about all of the issues is required.











Clash of the Tartans

A generous dose of new energy into a timeless classic

autumn trend report that has ever been published. However, this fall, the pattern is punchier and more colourful than usual. At Dior we saw grid patterns in baby blues and sage greens. At Miu Miu, checks were layered with sparkly embellishment perfect for the festive season. If you're convinced to make a first-time purchase, a pair of tartan trousers or a mini skirt is the most accessible way to tap in and wear it with a basic T-shirt. You can also take the uber







Double-breasted blazer,

Zara, ₹ 5,499

Fringed jacket, Mango, ₹ 8,799



Charles Jeffery Loverboy at www.farfetch.com, ₹ 95,680 approx



Embroidered midi skirt, **Gucci**, price on request





Photographs IMAXTREE Junior Fashion Editor SURBHI SHUKLA



her holiday special

their best and respected that and thankfully we're going to have it for this year. I started texting different people months ago saying, 'I'm bringing the Christmas spirit. We're doing it, we're doing it.' Also, it's a labour of love.

G: The music is obviously a key part of this special. Can you talk us through the recording process and how you selected and produced such an amazing line-up of Christmas songs?

MC: I don't just make Christmas songs,
I love making Christmas songs. Writing them is a totally different part of my creative self. I go to a different place for

HOLIDAY CHEER

This Grammy winner is feeling generous again with a brand-new Christmas special

o matter how many times I've listened to Mariah Carey's holiday anthem, All I Want for Christmas Is You, when the first few notes of drawn-out longing, stretched to their limit like taffy, hit it always feels like I'm reunited with everyone I've ever loved, all while an appropriately cinematic amount of snow falls in the background. With Christmas just around the corner, Carey is helping us all get into the holiday spirit, as is part of her legacy now, with her new festive special, Mariah Carey's Magical Christmas Special, on Apple TV+. In a chat with Carey, she reveals how she hopes to provide some much-needed cheer during a time when we all need it the most.

GRAZIA: How did the Christmas special come about?

MARIAH CAREY: Every year, I try to do something special and this is before we knew

what was going on with the world and that nobody would really be able to do live shows. But fortunately for me, the folks at Apple were so into the idea and so supportive of the whole process that it became a project that we literally started talking about in February, and now here we are.

G: Talking more about your involvement, you also served as an executive producer on the special, so how was that experience?

MC: I don't think that I would've been happy without being an executive producer. I mean, it'd be great if somebody else could read my mind and know what I want a Christmas tree to look like or what my dress should be, but it is a collaboration, so that's something I learned very early on because I was always producing my own music even as a young woman when people weren't encouraging of women to be both the songwriter and producer.

G: How was the filming process? **MC:** The filming process was very challenging because we had to be extremely careful and Covid-compliant. Everybody did

that. I also have a lot of ideas and certain things that I've wanted to do for a long time, so with this special, we really took the time to put things together and played with different ideas. With the soundtrack album, I can imagine putting it on and cooking on Christmas day. I can imagine decorating, and other people listening to it. It is so festive and I'm a very harsh critic, like, I really am. But I already feel like I love it as an addition to my Christmas catalogue.

G: You have a lot of other wonderful people you've collaborated with (Tiffany Haddish, Billy Eichner, Ariana Grande, Jennifer Hudson, Snoop Dogg, Jermaine Dupri, Misty Copeland). What was it like having all those people as a part of this project?

MC: The talent on this project is next level and I think everybody wanted to have it feel like something that can appeal to all different types of people, whether it's favourite actor or whether it's having someone like Mykal-Michelle Harris, who is eight. You get the full spectrum of all the other guest stars — musically, acting wise, everything. Even my dogs are in the special.

9 PLUSH PARTY

The most sumptuous fabrics of the season to get you feeling the joy of dressing up for the holidays

t's the most wonderful time of the year and although celebrations of the normal kind have evaded us this year, we've learned to bask in the joys of all cozy pieces that won't hug or tug on us uncomfortably. Depending on how you spend the holidays between intimate reunions with family or dinner with friends, we have the comfiest pieces that also look the part, even if the celebrations are smaller this time around.









No one knows what Christmas or New Year will look like in 2020, however, velour is relaxed enough to be worn to low-key get-togethers. Emporio Armani and Roksanda championed velveteen looks for Fall. All you'll need is a little bit of tinsel to reflect the festive spirit.









FANCIFUL FEATHERS

The idea of waist-up dressing has made us want to be always cozy, and there's no better way to be dressy and comfy at the same time than with feathers as Givenchy and Prabal Gurung have demonstrated.



Photographs IMAXTREE Junior ashion Editor SURBHI SHUKLA



SLINKY SILK

The clean lines and slip dresses may remind you of the of the 90s Kate Moss school of dressing, but Collina Strada and Emilio Pucci put a more modern spin with the key being modest hemlines and relaxed silhouettes. We recommend taking cues from Fendi and upping the sophistication with a satin headband.

Midi skirt, Dorothy Perkins at www.myntra.com, 11₹ 3,990

Slip dress, Marks & Spencer, ₹ 4,999

Silk headband, Fendi, price on request

Sequinned knit dress, Polo Ralph Lauren , ₹ 12,990



Sequinned sweater vest, H&M Studio, ₹ 7,999



Sequinned cricket cardigan, Celine at www.mytheresa.com, ₹ 3,85,277 approx



Sequinned vest, Gucci, price on request

THE ELEVATED PARTY KNIT

The sweater finally drops its nerdy, academic reputation this season, as Miu Miu, Celine and Saint Laurent put a novel spin on preppy knit pairing them with pussy-bow blouses and fitted trousers. Sequinned jumpers are the easiest pieces to style for small festive gatherings, take cues from Gucci and Balmain and wear them over a pair of jeans.



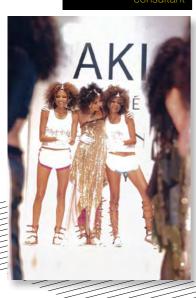




The Lost Spectacle

nce upon a time, before the fashion world entered the hyper-digitised era of today, fashion shows made for unbridled experiences. Consisting of small, exclusive guest lists – journalists and editors sat up close to soak in not just the craftsmanship and clever detailing of clothing but also the joy of a performance – the ability of a set to transport you and the palpable beat of live music – a time when the OG supermodels sashayed down the runway with playful abandon. This year, due to the Covid-19 pandemic, designers were compelled to trade in physical presentations for a digital format. Reminiscing the fashion spectacle in its golden days, five seasoned industry insiders render bittersweet accounts of their most memorable front row experiences of all time.

KIMI DANGOR Fashion editor and



"The year was 2003. Aki Narula sent sultry sirens down the Lakmé India Fashion Week (LIFW) runway with smudged smoky eyes and bedhead afros, in brazen backless dresses with leather straps, zippers and risqué cutouts. Models Diandra Soares and Binal Trivedi hugged on the ramp and playfully touched tongues. Narula's warrior women were wanton sexual beings: "A sex goddess who goes to war and then to a bar," he said — a far cry from the proverbial catwalk mannequins of yore. That week, at the NCPA in Mumbai, Rohit Bal also sent out bare-chested men in lungis wearing sindoor, and Manish Arora made an emphatic assertion with a screen-printed image of two men embracing plastered on sporty separates.

For a fledgling fashion writer, Narula and his ilk displayed how fashion could go beyond the trappings of the lehenga-choli coterie and the 'western' wear catalogue clones. There were no spectacular sets, and the clothes weren't path-breaking, but designers pushed boundaries and shone the spotlight on sexual identity, inclusivity, and artistic expression way before they became social media buzzwords. It was all gauche, callow, maybe even gimmicky, but free, a tad loud and oh-so-proud. I was hooked for life."

the rub between the method and the madness that exists in fashion. It also happened to be one of my salty-sweet last gigs as fashion editor at Mid-Day newspaper; I moved to London in November on a study break. For most of his career, Bal has been singled out as a bad-boy designer. For his comeback (he had suffered a heart attack earlier in February) show titled, 'Khakasrtari – Colours of Ash', he certainly held nothing back. But that evening, at Delhi's Aman Hotel, was a little less about Bal's vibrant and supersized sartorial ideas, and vastly more about celebrating life, its perks and pauses. The last batch of models marched from the runway straight into the pool, their tiered dresses or jalabiyas floating like balloons akin to floating lotuses, gently dissolving the boundaries between life and art."

SHWETA SHIWARE

Fashion columnist with mid-day multimedia Itd



FEATURE | GRAZIA

VARUN RANA

Fashion commentator and consultant

"At a time when even the memory of attending grand fashion shows, with hundreds of people in attendance, seems like a thing of the distant past, something now to be feared almost, there is one that I would attend in a heartheat if it were to happen again. Five years ago, on a crisp October evening, Rohit Bal put on a breathtaking spectacle at Quli Khan's tomb, inside the Mehrauli Archeological Park. Built for the Mughal Emperor Akbar's foster brother, this mausoleum is one of the most beautiful old structures in the Capital. At the time, Rohit Bal mentioned that it took him over a year to get all the permissions in place.

There was a nip in the air, particular to the onset of winter in Delhi. And the octagonal monument was lit up like a jewel in the night. The show began with Shubha Mudgal singing live on stage as a cortège of male models, dressed in long, immaculate ivory muslin jamas, filed down from the tomb's parapets onto the ramp with silver rose-water sprinklers in their hands. They turned towards us and gently showered the audience with a fragrance; a traditional gesture of welcome observed for centuries at the Mughal court.

As the show – titled 'Gulbagh', garden of roses – progressed, a perfect half moon rose from behind the tomb, hanging like a luminous diamond on black velvet. We were transfixed. The clothes, Shubha ji singing, the setting, and the heavenly orb, all came together perfectly to create, what is in my humble opinion, one of the most miraculous moments in the history of Indian fashion. It was a privilege to be seated in the front row, and I will take the memory of those sublime moments to my next life."





SHEFALEE VASUDEV

Editor, The Voice of Fashion, author of *Powder Room: The Untold Story of Indian Fashion*

"A few years before Benaras became the 'City of Light' in Indian fashion (for muse, inspiration, textile triumphs, the craft causeratti of Dilli Durbar, and politically correct hand-raising), Sabyasachi Mukherjee brought Peeli Kothi to Delhi. Named after a lane in Varanasi where weavers would sell handwoven saris, Sabyasachi's show at the Capital's Leela Palace hotel in December 2011 saw classical vocalist and artiste supreme Shubha Mudgal sing live. This was Mudgal's first performance at a fashion show. As her notes rose from one melodious arch to another, the fashion spectacle found a new voice. The collection (shown to a handpicked, small audience) brilliantly put the spotlight on Sabyasachi's talent at fusing sometimes polarised ideas, textures, and textiles. The designer, who would passionately argue for simplicity once upon a time, brought a simple-complex beauty to Peeli Kothi. Hand-woven khadis, Andhra kalamkaris, hand-embroidered garas, Benarasi brocades, ajrakh from Gujarat, and kantha from Bholpur showed us uncanny partnerships of skills and colours. A clever ode to weavers in absentia, this was a yellow brick road, the road not taken. I was delighted to tread it. The churidar-sleeved khadi blouses with bejewelled necklace embroideries, black zardozi kurtas with plain white salwars, and floral printed tissue dupattas and safas for men, gave me goose flesh. Mudgal-Mukherjee magic. Before Instagram."

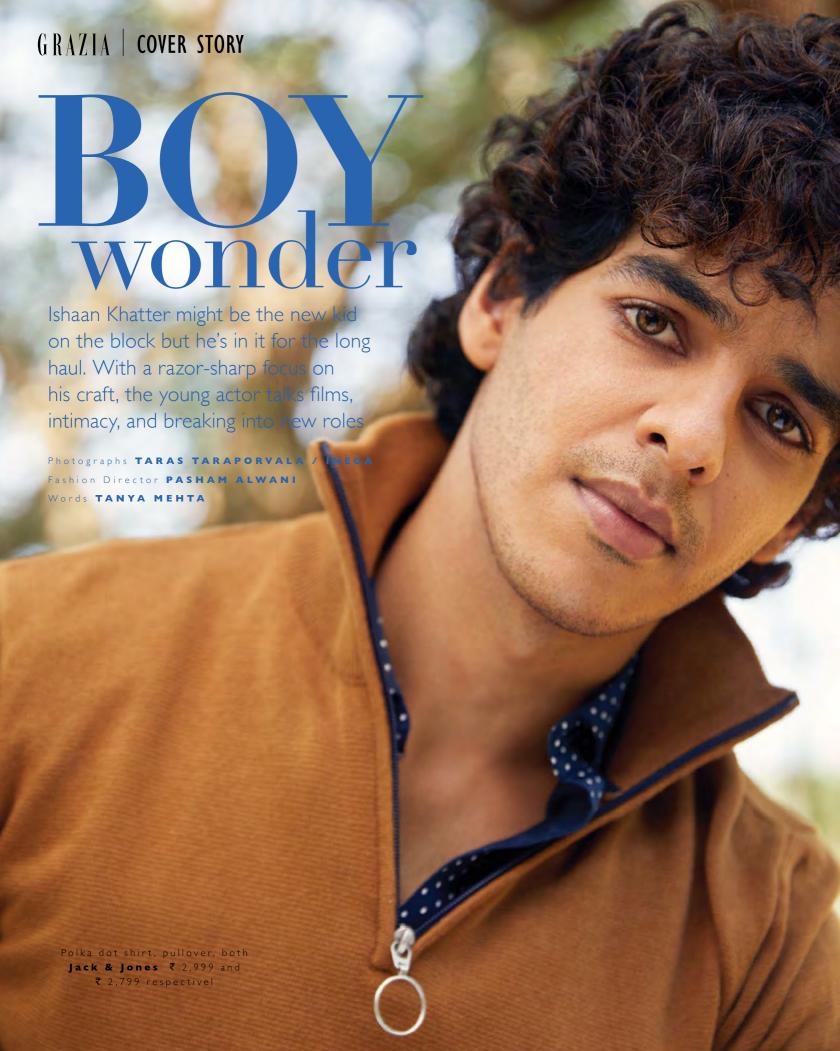
APARNA BADLANI, CO-FOUNDER, ATOSA

"The Kallol Datta 2012 finale show is special for so many reasons. Firstly, it was a pathbreaking show with two emerging designers taking center stage. Finale shows have always been focused on bridal or couture designers in

the past and to a large extent even to date. To focus then on a designer who was not mainstream or commercial but unconventional, gender-neutral and drew inspiration from social reform movements and art was a huge step for fashion in India. His collection, called 'Cuts', was all about monochromatic colours and followed four print stories. The 'mating snail print' was my absolute favourite from that season. Kallol's classic rouched tunics, cloth tassels, slashed sleeves, ruffled collars, and his offbeat take on the sari were some of the key looks that stood out against a backdrop of steel tiles, tulle panels, and suspended mirrors, all accompanied by a soundtrack that, true to his style, was sombre and dark. Kallol has a cult following, people who wear his pieces know how unique and individualistic his prints and designs are. I admire how he can take a basic silhouette, give it a unique twist and make it look so refreshing."







've caught Ishaan Khatter on a lazy Saturday afternoon - probably a rare occurrence in an otherwise jam-packed schedule for an actor. He tells me he's caught up on some sleep and is watching *The Nice Guys*. Film plays an integral part in his life, and even though he is all of 25 years of age, he's grown up on a staple diet of varied cinema spheres. "I would call myself a connoisseur, but that would just be arrogant," he chuckles. "But, as you would imagine there was always constant talk about cinema in the house, we are all passionate about it as an art form. As a teenager I attended film festivals and masterclasses. My mother (the actress Neelima Azeem) and brother (Shahid Kapoor) have an almost a philosophical approach to the world of film and entertainment, we also constantly bonded over music and dance, this is why I call him Baba Sasha," he says. Khatter first appeared on the big screen in 2017 with Iranian director Majid Majidi's Beyond The Clouds – a tragic story set in the winding alleys of Mumbai's slums, where he plays a young drug-peddler, a murky anti-hero character that goes against the grain of traditional debut roles. We then saw him play the affable Madhukar Bangla in Dhadhak - Shashank Khaitan's adaptation of the Marathi flick Sairat, as he navigated the all too familiar Bollywood romance formula of star-crossed lovers, his performance stood out as being poignant, earning him a slew of awards. But, Khatter truly expanded his repertoire with his portrayal of Maan Kapoor in Mira Nair's highly anticipated mini-series A Suitable Boy, which debuted in October this year. Rebellious, passionate, and dazzling with roguish charm, his stance of the enfant terrible was captivating and endearing. Not one to rest on his laurels, the young actor talks about his journey so far and how he handles all the female attention.

GRAZIA: You've been very discerning with the projects you've chosen to work on. Unlike most emerging actors belonging to a Bollywood family you didn't choose a commercial flick for your launch, what was the thought process behind this?

ISHAAN KHATTER: I've always been an admirer of Majid Majidi's work, it's profound and moving – he's a true auteur. When I learned of the film, I was called in for an audition and Majidi sir asked me a bunch of interesting questions – 'Can you ride a bike? Do you work out?' It seemed random at the time but I realised he was seeking out a specific character. Once I was selected, it was a no-brainer for me, I had been vying for something like this – a chance to carve a unique path. I wanted to learn and grow from my very first film.

GR: What's been your silent criteria for picking films ever since? **IK:** I can say a lot of things, but the honest truth is when I read the script it needs to ring through in that moment, I want to be able to be part of this world for the next six months to a year of its making. I don't want to

sell romantic notions of this job but with every film I want to immerse myself and get a full experience because I know for that duration I will be shutting out a lot of things and probably behaving oddly for a few months, so I really need to be excited to tell the story.

GR: Let's talk about A Suitable Boy. What has it been like to have a show premiere in these unforeseen times?

IK: It's been a far-removed experience for anybody who has unveiled new work during this period. On the brighter side, digital and OTT platforms have really flourished and provided people with great content and entertainment. We're seeing interesting, fleshed-out stories on the smaller screens. I was eagerly waiting for the show to be aired. I haven't met any friends, family or even my brother for that matter in nine months, so it was weird to not watch it with him (Shahid Kapoor) in person and have that discussion.

GR: What were your initial thoughts when the script came along? How much of Maan's character do you personally relate to?

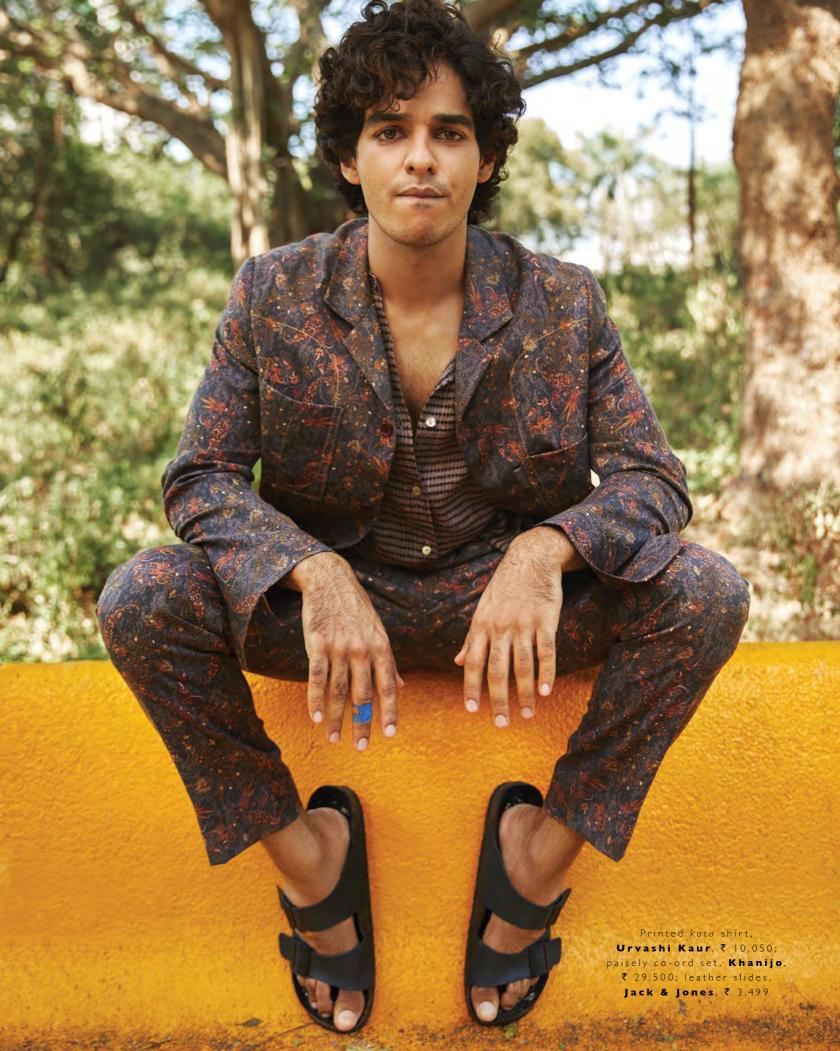
IK: I was quite fascinated by Maan. I hadn't read the novel before auditioning but I knew it would be a rewarding and challenging part to play. He is such a kaleidoscopic character; his personality is very layered. Even though there are parallel narratives in the show – there's Lata's story and the larger socio-political situation that unfolds, I was very drawn to him. The costumes and the creatives in the show are incredibly enriching, which evoke an understanding of the character. During filming the show, I did find similarities to latch onto. I resonate with his child-like quality, his impulsiveness, and spontaneity, but apart from that we're different people.

GR: As a young actor, how do you navigate intimacy on screen, especially when you're cast opposite a veteran like Tabu?

IK: To be honest I thought it would be an intimidating experience, but it wasn't. I have a lot of respect for her and we broke the ice earlier on during the readings. When we were actually shooting, the aim was to find the truth in that moment and play it honestly, there wasn't a lot of deliberation. There's a lot of intimacy in relationships that goes unnoticed – the subtle nuances in conversation, so we were building on projecting that. Tabu is such a gifted actor but she doesn't take herself too seriously, she's mischievous and has a hoot of a time. I think it's very important to be comfortable in yourself as far as intimacy is concerned because the other person is feeding off your energy, in this case it was an easy give and take.

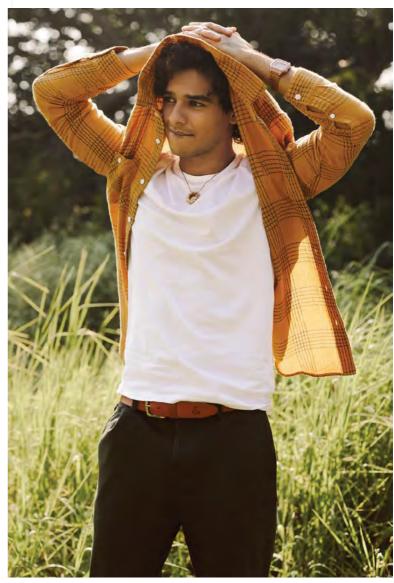
GR: The film had plenty of seasoned actors, how do you hold your own such a diverse ensemble cast?

IK: There were a lot of actors I was very excited to work with whether it was Ranvir Shorey, Vijay Raaz, or Ram Kapoor, who plays my father. These are actors I've watched over the years and I really look up to them, so I was in great company. It honestly felt like an actor's workshop because we would all too often regroup after a long day's shoot and chat about our scenes for the day. This re-enforced the idea of collaborations for me — where everyone works jointly towards the bigger picture. Because all the characters were so well fleshed out, everyone had something to bite into, there were no underlying insecurities — it was a really positive atmosphere.



COVER STORY | GRAZIA





'Gillen' shirt, T-shirt, slim fit trousers, leather belt, all **Jack & Jones**, ₹ 3,299, ₹ 599, ₹ 3,499 and ₹ 1,999 respectively; 'Sun Stud' necklace, Misho, ₹ 8,750; digital watch, **Casio**, ₹ 3,695

GRAZIA | COVER STORY

GR: One can't evade the queer dynamic interwoven between the characters of Maan and his best friend, Firoz. Was this created intentionally?

IK: Yes, absolutely. Mira *di* was very particular about how she wanted that dynamic to play off and it's one of the most soulful relationships in the show. I found it very interesting that she wanted to tread a very thin line with how she wanted to portray their equation – it was intricate. She wanted the audience to question whether there is a physical relationship there, whether they were lovers or just friends or perhaps they had something in the past. But, the amazing part is that they don't need any definition to consummate that. Both the characters follow their hetero-narratives individually – Maan is chasing Saeeda bai and Firoz is besotted by Tasneem but they're always there for each other, independent of any other factors. It's amazing how it wasn't a straight or gay story, it wasn't even about sexuality but left so much to the audience's imagination.

GR: Agreed. Do you perceive this as the Indian industry finally taking a step towards more nuanced queer characters in cinema?

IK: We have largely had caricatural portrayals of homosexual characters but that's slowly changing. We've begun normalising previously tightlipped conversations through beautiful narratives, whether it's through *Shubh Mangal Saavdhan*, which was the first entertaining feature film made on the taboo subject of erectile dysfunction, or a mainstream show like *Made in Heaven*, which had a gay protagonist. Change is on the horizon but we're still in a transitional phase.

GR: You've had the opportunity to work with some wonderful directors who have very different styles, how has their approach to world cinema impacted you as an actor?

IK: They say you are the choices you've made. I've been lucky to have varied experiences, so I try to let go off my previous ideas when I step into something new and adapt to the story and people I'm working with. It's imperative that you hold onto certain fundamental values, Majidi sir inculcated that for me. People bring their own experiences, you need to be receptive. I enjoyed playing a taxi driver in *Khaali Peeli*, it's a space I hadn't explored before but the way Maqbool Khan (the film's director) narrated it I knew I had to do it. The character had all the traditional facets of a hero and I had a chance to speak the 'Bambaiya' lingo that I grew up surrounded by.

GR: What's up next for you?

IK: I have *Phone Bhoot* releasing next year, which is my first horror-comedy film, both the genres are my favourite. I'm going to be working with Siddhant Chaturvedi, who's my buddy, and Katrina Kaif who is so incredibly hardworking, I really look upto her. Then there's *Pippa*, a war drama where I play a tank commander, Brigadier Balram Singh Mehta. It's true story and my first foray into action, which is an exciting and untapped avenue.

GR: Post your enactment of Maan, there have been an onslaught of thirsty DMs. How are you dealing with all the adulation?

IK: It's one of the characters that people have really taken to but I'm trying to maintain a balanced frame of mind, I don't want to get too caught up in it. The rewards and compliments can often be deceptive. Reading all these thirsty messages were fun, some of them were quite hilarious. I'm still understanding the trappings of being a young actor, I try to live my life normally and not get swayed. After all, we are the lucky ones, we get to tell stories and, most importantly, entertain people.

Facing page:
Silk blend shirt, **H&M**, ₹ 6,999;
striped raw silk trousers,
Siddartha Tytler, ₹ 14,500; 'Badminil
E' loafers, Christian Louboutin,
price on request; 'Herringbone snake'
chain, Tanzire, ₹ 3,599







This page: Printed shirt, **Prxkhxr**, ₹ 4,500; ribbed vest, H&M, ₹ 699; trousers, Ermenegildo Zegna, price on request; 'Riviera' necklace, Studio Love Letter, ₹ 2,399; leather slides, **Aparajita Toor**, ₹ 3,999

Facing page: Polo T-shirt, **Zara**, ₹ 2,990; trousers, Paul Smith, price on request; leather belt, **H&M**, ₹ 1,299

Hair Pratik Gaikwad at Hakim Aalim's Make-up **Nalini Ferns** Fashion intern Lehan Devadhia



THE GREAT ESCAPE

2020 witnessed an unprecedented time that impacted fashion as we know it. With no grand shows or massive trends to follow, we discovered sartorial solace on the small screen

Words TANYA MEHTA

or years, the world of fashion and entertainment have shared curious liaisons. Watching costumes onscreen draws a parallel dimension unlike any other, the traditional sense of tactility is interchanged with spectacle, a looming fantasy and, sometimes, a familiar realness. In a modern landscape, there have been multiple sources of influence and inspiration - addled by the compass of social media - celebrity, bloggers, street style, and runway shows have constantly shaped and affected the spectator's world view of fashion. However, as we retired to more stationary lifestyles in light of the pandemic, these mainstream mediums began undergoing their own metamorphoses. In a period rife with uncertainty, anxiety and isolation, TV shows and digital productions became an emollient. Not only did they transport us momentarily with their absorbing narratives, the emphatic focus on style instilled a comforting sense of normalcy and aspirations for a brighter future.

But we aren't just talking about great clothes, we're drawing focus to the intricate planning and the microscopic attention to detail that goes into creating the wardrobes of the heroines and femme fatales of today. Using costume styling as an effective tool to shape



narratives and forge trend-setting fashion, we delve into the best shows from the year that gave us some ground-breaking moments.

QUEEN OF HEARTS

In a world dominated by chess geeks, stuffy suits, and testosterone you wouldn't have expected its female protagonist to become a fashion icon of the season. Set in 1960s America, The Queen's Gambit tells the tale of a pill-popping chess prodigy, Beth Harmon, played by Anya Taylor-Joy. The show unfolds a powerful coming-of-age narrative of an unlikely winner. What's interesting is how the costumes evolve with her journey, growth, and ambition and is directly reflected in her clothing, which turns powerful and bolder through the episodes. Colour plays an important role and a palette of pepto pinks and washed-out blues coupled with the chintzy floral wallpaper and upholstery of that decade forms an interesting contrast against Harmon's monochromatic looks.

When the show begins, we see Harmon as a recently orphaned adolescent wearing a dress that her mother had embroidered for her, "I wanted something that makes her look fragile and quasi-invisible in nature, we decided on light green which evoked memories of home for her and accentuated her red hair. As the show progresses, we used this shade to represent her inner core, she even wears it to her final game and it shows how the nascent vulnerability has transformed into strength," explains Berlin-based Gabriele Binder, the show's costume designer

The series showcases all the wonderful silhouettes and pieces that epitomised 60s fashion, inspired by the American college tradition of pride – poodle skirts, exaggerated petticoats, small cashmere cardigans, and saddle shoes. Beth's own dressing encapsulates the Mod subculture via Mondrian-like shift dresses as well as checkered coats that ingeniously mimic the pattern of a chessboard. Her outfits also



change as she trots the globe for her various tournaments, "Reflecting Mexico's vibrancy, she adopts shades of yellow and bright ochre, while in New York and Paris she wears black and white that exude metropolitan coolness and the underground feeling of both cities. It's important we see her trajectory from the small town of Lexington to New York. I had influences like Andy Warhol's factory girls and Edie Sedgwick in mind. As for her leg in Paris, I wanted to capture the avant-garde style of the greats such as Pierre Cardin and André Courreges," shares Binder. A large part of the story highlights the blatant sexism of the chess universe, Harmon remains unfettered, she doesn't find the need to match the rigidity and masculine dressing of her opponents but further highlights her conspicuousness through uber feminine clothing as concurred by Binder - " In her weaker moments, I gave her 'armour costumes' and if she felt more self-conscious and strong I gave her soft femininity, very often these decisions were intuitive and dependent on the moment."

PRINCESS DIARIES

There have been very few things to look forward to this year, with season 4 of hit series *The Crown* being one of them. Dressed in a bright pink sweater and gingham trousers, a young princess Diana, played by Emma Corrin, roller-skates through the ornate rooms of Buckingham Palace. Through the show, audiences are left gleefully guessing while simultaneously Googling how closely the princess's outfits were replicated



on screen. The answer? Pretty damn close. "I think the biggest conversation for us regarding Diana, who was someone so welldocumented, was how we negotiated what she really wore versus what or how we designed for her. There were key moments where we adhered to recreating iconic looks she wore. For example, the wedding dress, which with the generosity of David Emmanuel (the original designer), we went about recreating. Or the 'off the rack' engagement suit Diana bought from Harrods. Allowing for moments like this also meant that we then had scope for more creative license when it came to the lesser-known public moments or quieter private spaces she inhabits in the story. Given how much we know of her and her

image, there were, of course, moments where we consciously decided to stray from what she wore and designed something more in keeping with the costume story or journey we were documenting. It was always with an essence of truth in mind but adapted for the purpose of ultimately telling a story rather than making a documentary" explains Sidonie Roberts, the show's assistant costume designer.

With history serving as the precedent, the show uncovers the late Princess's most iconic looks, which weren't only material pieces of clothing but were symbolic of her various life stages. Roberts explains how her colour palette was always isolated from the rest of the royals, representative of her silent rebellion and status as an 'outsider'. The show aptly depicts her child-like fashion choices of the teenage years as she sports pale yellow

dungarees and ditsy floral blouses to her more grown-up looks post marriage, as well as her penchant for risk-taking evening-wear, such as the blue, ruffled Bruce Oldfield dress that she wore on Royal tour to Australia. An ode to the OG queen of style, this one had us all flipping through the archives for more.

DARK MATTER

Thriller min-series *The Undoing* gave us multiple reasons to binge-watch it. For starters, it casts Nicole Kidman and British heartthrob Hugh Grant as a couple belonging to New York's elite circle, who get embroiled in a devious scandal. This was the first time we saw Kidman return to the small screen after the immense success of *Big Little Lies*. Here, she plays a psychologist whose husband is suspected for murder. Taking place in the foggy winter streets of the Big Apple, Kidman is anything but a frumpy shrink,

inThe Undoing perfectly melds boho luxe with uppercrust

urban dressing



navigates the show in her inherent boholuxe style. Over the course of six episodes, we see how idiosyncratic and dominant her sense of dressing is, she doesn't show up in mundane neutral tones like the rest of her mommy counterparts. Right from the first episode we see her wear a multicoloured lamé pleated gown (from Givenchy's Resort 2019 collection) to a fundraiser event where she unintentionally stands out as an alphafemale. As the sombre plot thickens, more of Kidman's pedigreed upper crust dressing comes into view – a burgundy smock dress with a floral neck scarf, a fiery red satin shirt, and a head-turning scarlet velvet coat that she pairs with red boots - for a whodunnit story, the allusions towards bloody murder are subtly emoted through the costumes. Conceptualised by Danish costume designer Signe Sejlund, Kidman sports a highly opulent wardrobe that projects glamour in an understated manner, leaving us with clever autumnal style notes.

GIRL ABOUT TOWN

When we talk about iconic TV shows, personally, *Sex and the City* comes to mind. For any 90s kid huddled up under the sheets watching it into the wee hours of the morning the risqué show piqued curiosity and incited interest for its often odd, often whimsical but always fabulous costumery. In circa 2020, Darren Star, creator of the show, announced his latest offering – *Emily in Paris*, and he brought on legendary costume designer Patricia Fields, the brains behind all of Carrie Bradshaw's paradigmatic looks to do the same for Emily Cooper. For the uninformed, the storyline follows a young

American PR executive as she explores her new career stint in Paris. Fields says that she couldn't help but draw similitudes between the two characters, "Emily's black tulle skirt in Episode 102 is an homage to Carrie's tulle skirt in the series finale of Sex and the City. I think that my signature in costume design is my optimism – the colours, the daring outfits, and the idea that women everywhere can go into their closet and reimagine, remix what's hanging there in ways they've never thought of before. For me, 'normcore' is a curse word. It's all about bringing individualism and self-confidence to women. You don't need to have designer clothes to mix things up."

But unlike the trailblazing effect of Carrie's costumes, Emily's came off as contrived and perhaps a bit too costumey in comparison. The innumerable pageboy hats aside, it did possess a certain Utopian quality that we were craving all too much. Through an amalgamation of luxury, high street and second-hand finds, using Audrey Hepburn as a reference, Fields presented a covetable slew of Chanel tweed coats, gargantuan Off-White puffer jackets, and a chic floral dress from French label Maje. Noteworthy mention is due to Emily's boss and quintessential francophile, Sylvie, who personifies Parisian chic through her tailored jumpsuits and draped dresses (by Rick Owens and Yohji Yamamoto), as well as the character of Camille, who oozes je ne sais quoi with her muted colour palette. Ultimately, there's something for everyone.

latex pants, structured trench coats, and dark glasses. But, Villanelle isn't your average cookie-cutter killer. She loves shopping, enjoys baking cakes and will partake in a lazy brunch or two, so don't be surprised if you see her traipsing down the streets of Rome in a saccharine pink Molly Goddard tulle dress. The antagonist of cat-and-mouse drama series Killing Eve has achieved cult-status for her eclectic personal style, and when season three dropped earlier this year, costume stylist Sam Perry pushed the envelope even further. The queer character, played by award-winning actor Jodie Comer, subverts all stereotypical notions associated with sexuality and dressing. From the first scene on, we see her at a wedding party dressed in a svelte black suit by Comme Des Garçons layered over a sheer blouse (Simone Rocha) and embellished with a floral corsage (Loewe). But as the storyline advances she indulgences in more 'girly' looks that appear equally at home, including a puff-sleeved floral tea dress as well as a printed shift dress from La Double J that wittily matches the patterned tiled walls of her apartment. With attention to costume at an all-time high, the show's creator, Phoebe Waller-Bridge, has managed to capitalise on the power of good fashion, giving audiences one more reason to watch this twisty narrative. Villanelle's grandiose personality is channeled through her extravagant outfits,

which welcomingly alters all preconceived

appear formidable and inconspicuous, carving

perceptions that require the nemesis to

a new niche for modern storytelling.

Through the history of cinema, assassins

have always maintained a certain look, think



ONE PERSN'S TRASH

Is fashion upcycling the disruption movement we need? Now, as hand-me-up culture infiltrates the luxury sphere, the art of repurposing is as much about waste-not as it is about future-proofing the industry

WORDS ALISSA THOMAS ART KIMBERLEE KESSLER

GRAZIA | FEATURE

Francesco Risso had somewhat of an epiphany during the Covid-19 lockdown period. Following his Spring 2021 showcase, the gregarious Marni creative director told reporters that he and his team had used the pandemic's indoor sentencing to procure new-season cuts "at home [out of] blankets [and] curtains". The scrappy, Fraulein Maria-esque nature of such limitations then resulted in an unexpected vision – a collection of raw-edged coats and dresses garnered from the Marni archives. Seasonal elders from the Italian label that Risso reconstructed using old fabrics then varnished with lashings of expressive slang and abstract graffiti. This was his 'Marnifesto', as he labelled it, a tribute to fashion's most unlikely luxury uprising.

Upcycling in practice is, of course, nothing new. Every teenager worth his or her high school sewing licence has fused a homemade sleeve to an old denim vest. Or appropriated a dress out of a spare sheet and some pin-tucks. The nineties made a sport out of scouring local op shops for a winner. Unearthing old-season, any-designer, anything meant formals could be rife with secondhand slip dresses and friends could bond over flea market Tees and vintage jeans. However, the stranger times of nowadays are reviving this bygone era of recycle-chic, rebranding it less hand-me-down and more hand-me-up. Last year, the abhorrently wasteful ethics of the fashion industry was revealed to the world and sent designers spiralling. The well-publicised statistics around landfill, water usage and underpaid labour at the hands of the billion-dollar industry caused both an overdue reckoning and a marketing nightmare. Luxury labels and fast fashion alike were forced to overhaul practices and align their focus with a more sustainable, less gluttonous future. In doing so, the responsibility revolution began. But then, the pandemic hit, and suddenly, the lowering of consumables became as much about conscience as it did about scrambling to keep profits above water.

So, now the fashion world tilts on a brave new angle. Not only shining a light on the high-end collections whose stories endorse upcycling practices – everyone from Virgil Abloh to Raf Simons to Stuart Vevers has professed their allegiance – but on the indie labels whose primary ethos comes from the repurposing of otherwise wasted goods. It's these excitingly artisanal newcomers who are paving the way for a type of neo-luxury. Many now hosted by premium online department stores once only home to brands that cut the cookie as required. Their pieces, mostly made individually and without specific size or season, are dropped as ready and bought by those with the quickest click.

FLIP IT AND REVERSE IT

Renée van Wijngaarden knows a thing or two about value. Before co-founding premium upcycling label 1/OFF Paris, she was busy spreading the zeitgeist at pre-owned luxury online marketplace

The Vestiaire Collective as head of brand partnerships. "I was just really inspired by seeing all the pieces we leave behind even though fashion always comes in circles. Why do we keep buying new, when there are designer pieces and work wear with such beautiful craftsmanship and fabrics waiting to be destroyed?" she told Grazia. In partnership with Xuan Thu Nguyen, an established couturier and invited member of La Fédération de la Haute Couture, the Dutch duo started 1/OFF Paris last year. Since then, it has become a type of poster child for what luxury upcycling looks like. Inspired by the theatrical foundations of couture, pieces include an inside-out Burberry trench coat, a half-half houndstooth 'double blazer' and oversized oxford shirts pleated and gathered to create corseted silhouettes. Given the calibre of pieces they source, slice and remaster, 1/OFF is a renegade of restriction. However, the women's aesthetic has become a go-to, with a distinct sense of wearability not usually achieved by a genre based on salvaged vintage. And, with it now being stocked in places like Selfridges and Harvey Nichols, what could have been relegated to quirk is now firmly in reach of the everyday customer. "Due to mass production and globalisation everyone can buy the same brands and products in each city. Therefore, I believe the demand is growing for more unique pieces that can really speak out your identity."

Concept-style upcycling is fast becoming part of a widespread shopping psyche. Companies like Hong Kong's The R Collective and denim regenerating brand Re/Done have championed the fight against landfill since 2007 and 2014 respectively. Both partner with established brands and young designers to push the cool-factor for pre-loved wares. Re/Done, who call themselves "the new American Luxury" are known for collaborating with Levi's on reinstating 501s while their 2019 capsule with Italian über brand Attico realised a sell-out range marrying modern couture to thrifted LA party dresses. This attention from mainstream is certainly helping to normalise the upcycling trend and beckon a new customer. Wijngaarden says "with the experience of this year I think the customers of 1/OFF are ambitious for their passion, and curious to [see] what is next. I feel they have a certain guts to do things in their own way. They stand for what they believe in and [are] therefore looking for ways to express their identity."

IT'S DIFFERENT. BUT, LIKE, GOOD DIFFERENT

When Julie Pelipas set out to name her new label, a typo caused a Freudian slip. The Ukrainian fashion editor and influencer decided, however, that this unexpected upcycling of the brand's name was in fact serendipitous. And so, Bettter (with three t's) was born. Pelipas' signature style is a master-stoke in proportion. Her tall, athletic frame draped in variations of upholstered men's tailoring has become a favourite for street style snappers and Pinterest's most-wanted boards. Coming from a family of





Top to bottom, left to right: Chopova Lowena (belt), Maison Margiela FW21, Colville FW21 (Colombian Social Project), Maison Margiela FW21, Marine Serre SS21, 1/OFF Paris, Colville FW21 (Colombian Social Project)

seamstresses, Pelipas began tampering with second-hand men's suits as a way to find pants long enough to fit and to have them sit just as she wanted. Before long, French fly pleated trousers worn with wide-shouldered blazers and oversized button-down shirts became synonymous with her Instagram persona. So, when Better launched in June of this year, despite the lockdowns and the economic meltdowns and all the working from home, the first range 'Drop 00' sold out instantly. The capsule collection of slouchy three-piece suit sets, all with varying degrees of cut-outs and strap fastenings, would have anyone mistaken that the pieces were crafted from scratch. However, in her what-Phoebe-Philodid-next style Pelipas' first venture instantly dispelled any myth that regenerated fashion can't be covetable.

WHEN YOU KNOW, YOU KNOW

Anyone whose led a career within the fashion vacuum could understand how being privy to its relentless wastage can become catalyst for an antithesis. When former Marni design director Molly Molloy and former British Vogue fashion director Lucinda Chambers decided to turn their trade to a sustainable operation in 2018, Colville was born. Their unique pieces don't take on a particularly vintage character so, as a result, upcycling ingredients are basically indistinguishable. Electric colour blocking on minimalist cuts blended with the timeless appeal of asymmetric shapes have a distinct Marni influence. But it's the notes of cultural print and texture that professes its individualism. Colville upcycles using repurposed materials but incorporates pieces from local projects in Columbia, Morocco and Mexico too. There is a specialness that comes from pieces that home stories from far and wide, and from long established players whose place in the industry is now utterly of their own design.

"It's slower fashion, it's all those things that we believe in, and that you can give something another life, longevity, and it's also buying with a conscience," said John Galliano while dissecting his fall 2020 show for Maison Margiela. Entitled 'Reclica', the collection of optimistic utility used crafty regeneration to create a kind of joyous fairy-tale cosplay. Almost as though the challenge to reuse had given the formerly disgraced designer an excuse to laden his pieces in a couturier way. And he certainly seems to be relishing in it. With the wisdom that comes from perspective, any fashion

industry veteran would concur that cultivating fashion without burdening the earth seems the only conscious way to continue.

DOES THE FUTURE HAVE A PATCH ON THE PAST?

What do traditional Bulgarian fabrics have in common with rock climbing apparatus? Unless you're already a purveyor of London based label Chopova Lowena, chances are you'd assume not much. But Emma Chopova and Laura Lowena are one of the frontrunners in the futurist space of artisan upcycling and their looks are a kooky customisation of both. Their mismatch method is ingeniously refreshing. Tapestry patchworks worked into harlequin prints and organ pleats savaged by sourced leathers, hooks and vintage trainers. You'd be forgiven for thinking it's a post-modern costume installation. A folkloric fusion that dips into Bulgarian tradition while wrenching it back to urban culture. As a brand already snapped up by luxury heavy hitters Matches Fashion and Farfetch, futurism is a burgeoning space for upcycling. Bred as kind of wearable art, its possibilities are broad and exciting. Central Saint Martins alum Patrick McDowell spent his tenure under Christopher Bailey experimenting with discarded Burberry fabrics, some of which he now (along with recycled firefighting accessories) incorporates into his young label. While Dutch fashion-challenger Duran Lantink has made a name for himself mashing together pieces from labels like Louis Vuitton and Gucci, relishing in the decimation of class culture within the industry. It's the "new order", as he calls it. But perhaps most unadulterated of all is Parisian upcycler Marine Serre. A creator of absurdist, confronting couture with a post-apocalyptic narrative, Serre is credited by some as the founder of the current movement. Her vantage is that of an "ecofuturist" and her prescient upcycled collections give a pedestal to pragmatic wears usually levelled for utility or sport. Spring 2021 gives a lead to abstract biking wears, for example, in response to the rise in cycling since the pandemic began, while her crescent moon-print body stocking made from recycled jersey has been worn by everyone from Beyoncé to Kylie Jenner to Dua Lipa.

This bohemia of (re)thinkers, with fashion-borders set far from the edges of expectation, are rewriting the rules for the future of desirable fashion. Driven by a unique creativity that comes via the art of customisation and repurposing, they're challenging the rest of us to follow (their splendidly upcycled) suit.



RAVE

In the UK, restrictions might mean parties are forbidden. But, as Anna Silverman discovers, that doesn't mean they're not happening — they've just gone underground

ast Friday, Nina's* 14 friends started arriving at the Airbnb she had rented in Belfast (Northern Ireland) for her 30th birthday. They flew in from Liverpool (which is under the strictest Tier Three restrictions), London (which is under Tier Two), Croatia (from where you must self-isolate when you arrive in the UK), and Greece. Despite a ban on 'unnecessary travel' and indoor mixing of households in Belfast, the group hugged and started partying. The drink-and drug-fuelled celebration continued into the early hours, with more joining on Saturday, taking the

group up to 17.

"There were a lot of people from a lot of countries, which is the naughtiest bit I reckon," says Nina. "I planned it ages ago and I was constantly talking to the group to see if people still felt comfortable to go ahead. Everyone wanted to. The only thing hanging over us was the fact the neighbours might hear, but I might have had that paranoia anyway, without it being about the police coming because we're in lockdown. Other than that, it felt like normal times...although we made sure only two cars were parked in the driveway, we didn't put anything on

If history has taught us anything, it's that prohibition doesn't work. Make fun illegal and people will find a way to defy the rules. The ban on selling alcohol in 1920s America only pushed drinking underground to the glitz and glamour of the speakeasies. Now, the 21st-century speakeasy is that secret party in your friend's house - with the blinds down and no Instagram stories to document it. In lockdown 1.0, many of us stuck to the rules, didn't see our friends and only opened the door to the postman, before swiftly hosing down our letters in anti-bac. But lockdown 2.0 has seen patience wear thin and frustration boil over, leaving the dial on our moral compass swinging somewhere between "protect thy neighbour" and "what's another tequila slammer off the chest of my friend's ex?"

Prime Minister Boris Johnson was onto something when he said earlier this month that compliance with the virus restrictions had been "high at first" but then "probably... everybody got a bit, kind of complacent and blasé". In Smithdown, a student area of Liverpool, Hannah*, 20, says young people are wising up to new rules for parties in the Covid era. "You can get away with anything if your house has a basement," she says. "Semidetached houses are good too. We make sure we stagger arrivals and don't do fancy dress

anymore." Hannah is in her second year and she and many of her friends have already had the virus and assume they have antibodies. There have been several parties since term started in September, including one with over 60 people a few days ago, after Liverpool had moved into Tier Three.

"I was at the top of the house with friends and someone downstairs shouted 'police'. Everyone hid in bedrooms and we heard them busting open all the doors, working their way up the house. There were 20 police and the nine people who live in the house were fined £100 (9,500 approx) each. We all had to leave. I don't blame the police, I know they don't want to be doing this. But restrictions aren't going to stop parties, they're just going to make them more secretive. I see on Instagram that loads are still happening." Hannah says she knows businesses aren't sticking to rules either. Current restrictions mean you can only buy drinks with a meal, but many of her friends have been served alcohol after they've finished food in bars and pubs. "Venues are turning a blind eye, probably because they're desperate and struggling," she adds.

For some, the thrill of the illicit is part of the fun and people will always find their way around the rules. In the 80s and 90s, raves were officially forbidden - but it didn't stop them happening. So, when faced with a disease that is unlikely to cause you serious harm if you're young and healthy, it's unsurprising young people's desire to have a good time can only be quelled for so long. We have, however, already seen the virus spread to older sections of the population when social distancing is relaxed. Restrictions didn't dampen Sabina's* 32nd birthday celebrations at the end of September. She had a 12-strong party in her east London flat at a time when only six people were allowed to meet indoors. She feels the ban is an infringement on civil liberties. "I comply in shops and on the tube, but I find it absurd the state can tell me what to do inside my home," she says. "I sent a message around my friends before the party saying it was up to them to do what they felt comfortable with. I treat my friends like adults, which I don't think the government is doing." She thinks the rules are out of proportion. "You can't live life without risks. But we're treating it as if our health is so paramount it exceeds



everything else. I care about passing it on to vulnerable people so I'm careful outside and I wear a mask, but these restrictions are more at home in totalitarian countries."

When it comes to why some people are breaking the rules, behavioural psychologist Martin Lindstrom says three factors are at play, one of which is that we are dependent on a sense of touch. "By suppressing touch, we are suppressing our sense of belonging, which is so inherent in all of us," he says. He also explains we live in tribes, which we have suddenly become excluded from. "We are losing our connection to others. People of course want to break the rules and reconnect with their tribe." The cherry on the cake is that we are a generation who have never been told 'no' before. "Now it's 'no' and so people are rebelling. It is the combination of these three things that overrides any sense of logic." In Belfast, going to a pub isn't an option because the hospitality industry has been closed. Nina thinks the restrictions might actually encourage people to party more. "If anything, we stayed up later, drank more and did more drugs than we would have done had bars and pubs been open and we had all been kicked out at 2 am." Generally, people

in Liverpool are so fed up now that there's a sense of solidarity, Hannah explains. "So many people feel so hard done by. All my summer events were cancelled, we're paying £9k (8.8 lakhs approx) a year for an online course. Partying is our 'just let us have this'. It's going to keep happening."

Sabina hopes more underground parties, bars and a new rave scene continue to emerge. "A lot of my friends started off taking lockdown really seriously. Now I know about three people sticking to the rules," she says. "My party felt really relaxed, but it was always on my mind," she adds. "It's not like you can forget or be totally normal right now. My boyfriend and I had to discuss what we'd do if the police came and made sure no one loitered in the corridors or outside. But I'd 100 per cent do it again."

Whether it's drinking, drugs or raves, the hedonism of youth culture always finds its own outlet. In 2020, the new illegal high turns out to be surreptitiously hanging out with all of your friends.

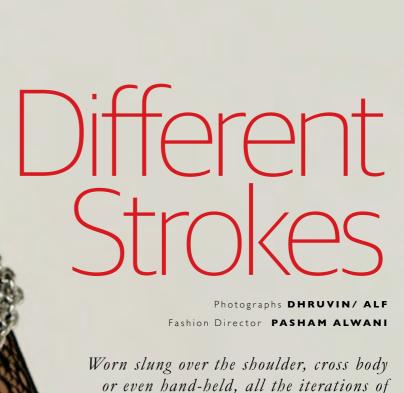
(*Names have been changed. Martin Lindstrom is the author of Travel, Truth and Lies Unmasked.)











the now-iconic 'Twist' handbag make for

an ideal companion this season

Facing page: From left to right: On Varsha: Belted cape, 'I.I Millionaire' sunglasses, silk scarf, 'Dauphine' arm bracelet, 'LV' circle bracelet, 'Cherie' pumps; On Dipti: Hooded parka, Chariots of Fire' sunglasses, silk scarf, 'Indiana' mules This page: 'Heartbreaker' pumps, 'Twist Mini' handbag

all Louis Vuitton





Bustier detailed dress, 'Heartbreaker' pumps, 'Nanogram sweet hoop' earrings, 'Twist Mini' handbags, 'Twist PM' sequinned monogram handbag, all Louis Vuitton







Facing page: From top to bottom: On Dipti: 'Damier' dress,'Heartbreaker' pumps, 'Nanogram sweet hoop' earrings, 'Twist PM' sequinned monogram bag; On Varsha: Cropped sweater, puffy skirt, 'Heartbreaker' pumps, 'Nanogram' necklace, all Louis Vuitton



From left to right: 'Twist Mini' handbag, 'Crafty Twist MM' handbag, both **Louis Vuitton**



Colourblock knit dress, 'Hearbreaker' pumps, 'Twist Mini' handbag, all

Louis Vuitton



Make-up PRATIKSHA NAIR/ INEGA
Hair ROHIT MESTRY
Fashion intern LEHAN DEVADHIA
Location courtesy MINISTRY OF NEW, MUMBAI





SEE YOU OUTSIDE

Oversized and utterly vibrant: this new season's duvet coats are made to attract attention

























Track

Maxi cardigans and chunky chain links.

Openwork sweaters and diamonds. These unusual combinations will bring uniqueness to your Fall wardrobe

PHOTOGRAPHS PAUL MOREL STYLING ADELE CANY









FASHION | GRAZIA













FASHION | GRAZIA



Get a head start on shopping for the perfect present for your loved ones

Junior Fashion Editor SURBHI SHUKLA

Thoever you're shopping for this Christmas, we've got the comprehensive guide to the most covetable objects to save you the blushes of lastminute panic buying. From thoughtful sustainable picks to indulgent homeware, the holidays set to be a time for the gift giver's gain.



'PW HU NMD' sneaker, adidas Originals, ₹ 21,999





Fanny pack, Balenciaga at www.darveys.com, ₹ 97,950 BALENCIAGA

Bike shorts, Nike, ₹ 2,995

AT HOME ATHLETE

We all know someone that's tried out every virtual workout and never fails to squeeze in a sweat sesh. You can appeal to their inner athlete that's been grounded by gifting them performance-enhancing activewear, an innovative sneaker or tech pieces that help them track their personal fitness landmarks.











Jumpsuit, Staud x New Balance at www.farfetch.com, ₹ 13,500 approx

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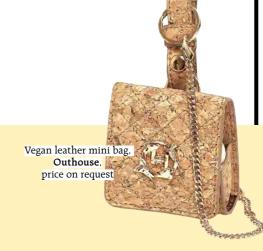
CONSCIOUS PRESENTS

We learnt this year that sustainable doesn't mean austere, but it does involve a lot of research for labels known for their concious practices, which we've done for you. Whether it's piece of statement furniture handmade by local artisans or classic pieces of clothing made by cult brands, as far as gifts go, these will truly make an impact.



High-waisted jeans, Levi's, ₹ 4,599





'The Beatles' jacket,

₹ 1,37,150 approx





'Medusa' tea set, Versace at www.luxury.tatacliq.com, ₹ 52,000

Cashmere blanket, Jonathan Anderson at www.lyst.com, ₹ 78,700 approx



THE HOMEBODY

Our homes have served as a workspace, gym and sanctuary this year, and for your loved one, that is better at the art of nesting than others, invest in chic cashmere homeware they can curl up in on Friday night. A mobile vacuum cleaner to ease their chores? Or a vinyl record player to offer the perfect hygge soundtrack? Take your pick.











GRAZIA | FASHION





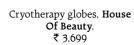
Hair nourishing combo, The Earth Collective, ₹ 1,550

SELF CARE ENTHUSIAST

This year, the wellbeing of our close ones has been at the forefront of our minds, and we all have a friend who has taken self-care very seriously. Applaud their efforts with a foot-massager or blissful vegan hair care, and we all know, no spa experience truly complete without a sumptuous silken robe.



Silk dressing robe, Marks & Spencer, ₹ 5,490



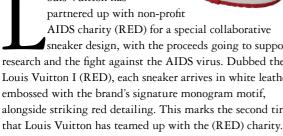




GRAZIA | FASHION NEWS

FOR A CAUSE







Anyone who owns Airpods knows how ridiculously easy they are to misplace, so it's essential that you invest in a good case to house them. While you need to pick a sturdy option that protects your Airpods from everyday wear and tear, there's no reason why you can't make a style statement purchase as well. With this in

with your mind, Outhouse Jewellery has launched its new line of AirPod bags made with cork and vegan leather - OH V Birdie. The ultimate in (eco)essential cool, the bags are handcrafted in vegan leather and cork material and have an easy appeal with their dynamic grab-and-go style. Defined by its exquisite texture and undoubtedly, the House Monogram, the OH V Birdie takes your essentials from being simply functional to à la mode.



PAWFECT

Dog lovers, this is for you. Italian brand Tod's delivers a smile-worthy jolt of seasonal cheer with their 'Pawfect Holiday 2020' campaign. The brand started their preparation for the upcoming holiday season with the sweetest photoshoot - all the models are dogs, comprising an Afghan Hound, Retriever, Cavalier King Charles Spaniel, Dachshund, Jack Russell Terrier, and many others dressed as Tod's gifts. The dogs pose charmingly with sunglasses, mini-bags, jackets, shoes, surrounded by tinsel, gift boxes, and a Christmas wreath. The Italian brand has also launched a hashtag on Instagram, #TodsPawfectHoliday, to support the campaign.

To kick off the holiday season, Coach introduced its new 'Swinger' bag in a festive campaign video that'll give you flashbacks to the days of hair clips, Lip Smacker'ed lips, and AOL Instant Messenger. The video even stars the queen of the early aughts, Paris Hilton, alongside content creator Rickey Thompson and rising pop star Kim Petras. The new 'Swinger bag is an archival Coach style – a nod to the minibag moment of the early aughts that's having another moment these days.



IN HER SHOES

Footwear with a philanthropic message

alk about putting your best foot forward, actor and entrepreneur Priyanka Chopra is stepping up her philanthropic efforts by partnering with Crocs for their 'Come As You Are' campaign, dedicated to inspiring fans to feel comfortable in their own shoes by showing their personal Crocs style. Here, she lets us in on why she loves Crocs, and what inspires her sartorial choices.

GRAZIA: How did your association with Crocs come about?

PRIYANKA CHOPRA: I'm proud to work with a brand that shares the same values as I do, because for me, it's always been a priority to partner with brands that recognise they can do well by doing good for others. 'Come As You Are' is all about being comfortable with your true self in all that you, and I think that's a message that's never been truer than it is today. Together, it's our aim to help people be fearlessly unique in a new, one-of-a-kind way, and to change the perception that you can't express yourself with your fashion while still being both comfortable and stylish.

G: Can you tell me about your favorite pair of Crocs shoes?

PC: This time of year, I go right for the Classic Fuzz-Lined Clogs. They're so cosy, like a warm blanket for your feet. They're great as a slipper, but I also wear them out to run errands in town.



G: Which pair of Crocs would you say is the most red carpet-friendly, and how would you style them?

PC: I like to be bold on the carpet, so I would go for the Classic Bae Clog. I love the Classic, a, and b, they give you height. I might even decorate them with some jibbitz.

G: What inspires you when dressing or choosing outfits for yourself on a daily basis?

PC: My mood really dictates my fashion choices, but for the most part, I like to feel comfortable in what I am wearing. When it comes to a major red-carpet look, it always starts with an idea of what we want the vibe to be, and then we pick the look based on that. I'm also a big sucker for anything with pockets.

G: Has working with UNICEF changed your perspective on life?

PC: Working with UNICEF has truly been one of the greatest honours of my life. UNICEF has done such amazing work and their responsiveness to the children in need around the world is truly God's work. I am inspired to do more, grateful for the opportunity to help, and incredibly proud of my tenure with the organisation.



CRYSTAL CLEAR

This season, it's all about crystal extras that are nostalgia-driven, much like the ones from HRH Queen Elizabeth's wardrobe



'Christi' earrings, **Deepa Gurnani**, ₹ 5,145



'Orion' tassel earrings, Outhouse, ₹ 15,500



'Fandango' earrings, Esme Crystals, ₹ 8,250



Tropical motif earrings, Swarovski, ₹ 16,900



GRAZIA | FASHION

THE WAY WE WEAR... — IEWEL TONES



After the glorious age of nudes and highlighter hues, it is time for you to feel regal in the season's new colour palette of jewel tones. Whether it's a good old yellow gold suit at Suket Dhir, a ruby red midi dress at Prabal Gurung, or a mix of amethyst and sapphire hued separates as seen at Jason Wu, you'll want to give the trend a go with pieces that make you feel luxe simply because of their colour treatment. And we can all agree, there is nothing better than that to get us out of the grey loungewear rut that has engulfed us all of lockdown and beyond.



'Vieirissima' sneakers,

Christian Louboutin

IASON WU





Drop earrings,

Trinketz by Cynthia,

₹ 6,575

Photographs IMAXTREE, Fashion Stylist GARVIKA KHANNA

CHICONOMICS

Great style picks, all under ₹ 5,000



1



3







6



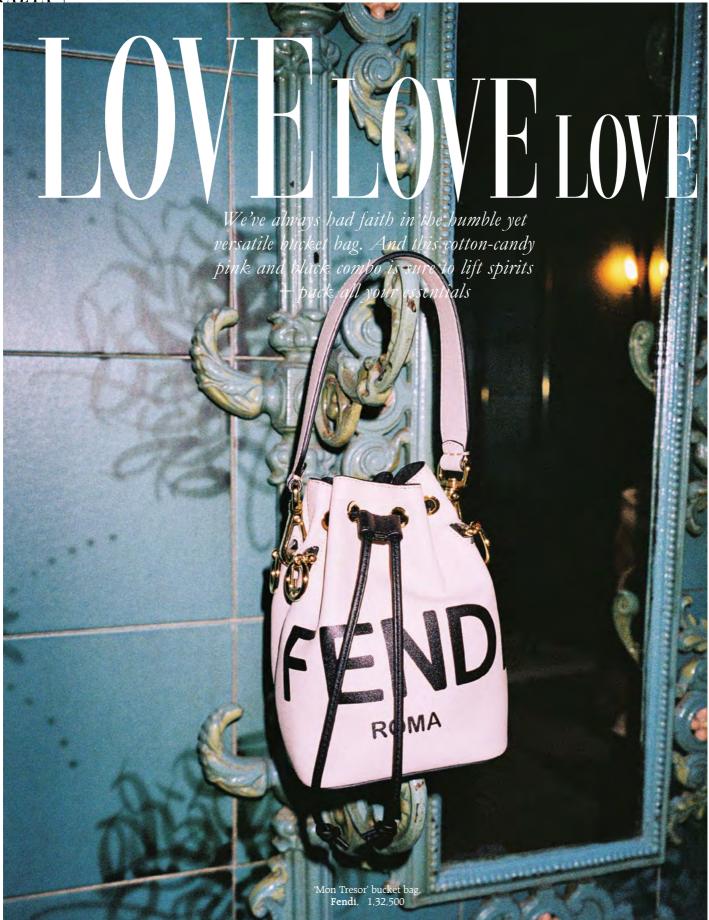
- 1 'Aria Tulip' embroidered headband, Joey & Pooh x Payal Singhal, ₹ 3,899
- 2 Asymmetrical dress, Sole Affair, ₹ 4,500
- 3 'Freja' analog watch, **Skagen** at www.helioswatchstore.com, ₹ 4,857
- 4 Pearl-detailed knit cardigan, **Mango**, ₹ 4,590
- 5 'Sun & Moon' earrings, Soraya, ₹ 1,350
- 6 Off-shoulder blouse, ONLY, ₹ 2,299
- 7 'Lea' diamantè pouch, **Forever New**, ₹ 3 400
- 8 Sequinned trousers, **Zara**, ₹ 4,490
- 9 'Ayesha' slingback sandals, **Oceedee**, ₹ 3,999







Fashion Stylist GARVIKA KHANNA



BEAUTY



Where we spotted it
Bibhu Mohapatra's \$\$/20 showcase.

Why we loved it

It's easy to create, impactful, and so season-appropriate. Plus, it matches everything.

Ways to work it

- Start by neatly trimming, filing and buffing your nails in your desired shape. If your hands are in need of some extra TLC after all that sanitising, use hand hydration gloves that will soften, moisturise, and pamper them just right.
 - 2. Coat your nails with a strengthening base. Don't skip this step as it will protect your nails and also ensure the colour lasts longer. Follow that up with two coats of a nude polish, one closest to your natural nail colour. Allow it to dry completely.
 - 3. Pick five different metallic shades of your choice. Paint each tip with a different shade, just as you would with a French manicure. If you don't have steady hands, you can use stencils for help.
 Repeat on the other hand.
- 4. Finally, apply two coats of a clear polish to seal everything in place and to ensure a glossy, chip-free finish.

1 Havells NP2001 Nail Shiner , ₹ 1,495, 2 Manish Malhotra by Myglamm 'Velvet Stardust' Nail Paint, ₹ 450 3 Luxaderme Hand Hydration Gloves, ₹ 250 4 Lakme Absolute Gel Nail Colour in 'Gold Dust', ₹ 250 5 Sephora Collection Color Hit Nail Polish in 'Cookie Break', ₹ 440

6 SUGAR Cosmetics Tip Tac Toe Nail Lacquer in 'Silver Screen', ₹ 299, 7 O.P.I Infinite Shine 1 (Primer) and 3 (Glossy Top Coat), ₹ 850 each





3

MANISH





Words MÉLANIE MENDELEWITSCH

We've all used corrective filters on social media to the point that they've become addictive...but what's their real influence in the beauty market?

Opening the front camera of your phone is a tough test of self-esteem - the appearance of our raw reflection, complete with that double chin and dull complexion hurts the eye, which is now accustomed to excessively retouched photos. Facial filters have been adopted by the selfie generation en masse, but they've also led to new kinds of mental evils in the process. Omnipresent and constantly evolving, these tools have taken over our daily lives. You see yourself with smooth, pore-less skin, a refined nose and plumped up lips - a controversial, fantasised image that is accused of promoting the use of cosmetic surgery, encourage body dysmorphia and low self-esteem issues (to an extent where filters like FixMe and Plastica had to be banned from Instagram).

Playground of youth

For a lot of people, filters are intriguing as they are innovative and encourage experimentation. They allow you to change colours of your make-up, try on new looks and do so much more without putting in any effort. They're also gold mines for beauty giants, who are now eyeing Instagram, Snapchat and TikTok as platforms to showcase their newest innovations. NYX, for example, uses these to reach out to the current generation via their team of influencerambassadors, especially through beauty tutorials. For brands, it's the perfect and most current way to break away from cliched marketing tactics. "In recent years, social networks have become essential for the beauty industry," confirms Tom Sapin, make-up artist, M.A.C. It's a phenomenon that has worked well for brands, especially since they have now have professional monitoring and analytical support as well. Another major asset of these applications is that it lets you measure the success of brand innovations. "When the benefits of the formulas are discussed online, the enthusiasm is stronger and the product invariably goes viral. This is happened in the case of our Time Check lotion, a smoothing base which quickly established itself as an Instagram filter in a bottle." Turns out, focusing on the virtues of getting readyto-apply, Photoshop-like skin is a winning strategy in the age of selfies. That's where how cosmetics tailored to the virtual world are born. You'll find formulas adulated by selfie experts – like Revlon's PhotoReady Insta-Filter Foundation, or the Ultra HD Foundation by Make Up For Ever which is even 4k cameraapproved. There's also the Fenty Beauty Pro Filt'r

GRAZIA BEAUTY

Foundation, Laura Mercier's Pure Canvas Primer that give you that perfect skin effect or Shiseido's Ibuki Smart Filtering Smoother that promises a blurring treatment. The bottom line: even the biggest names in the beauty industry are not immune to the 2.0 (digital) wave that's engulfed the industry.

Predictive apps

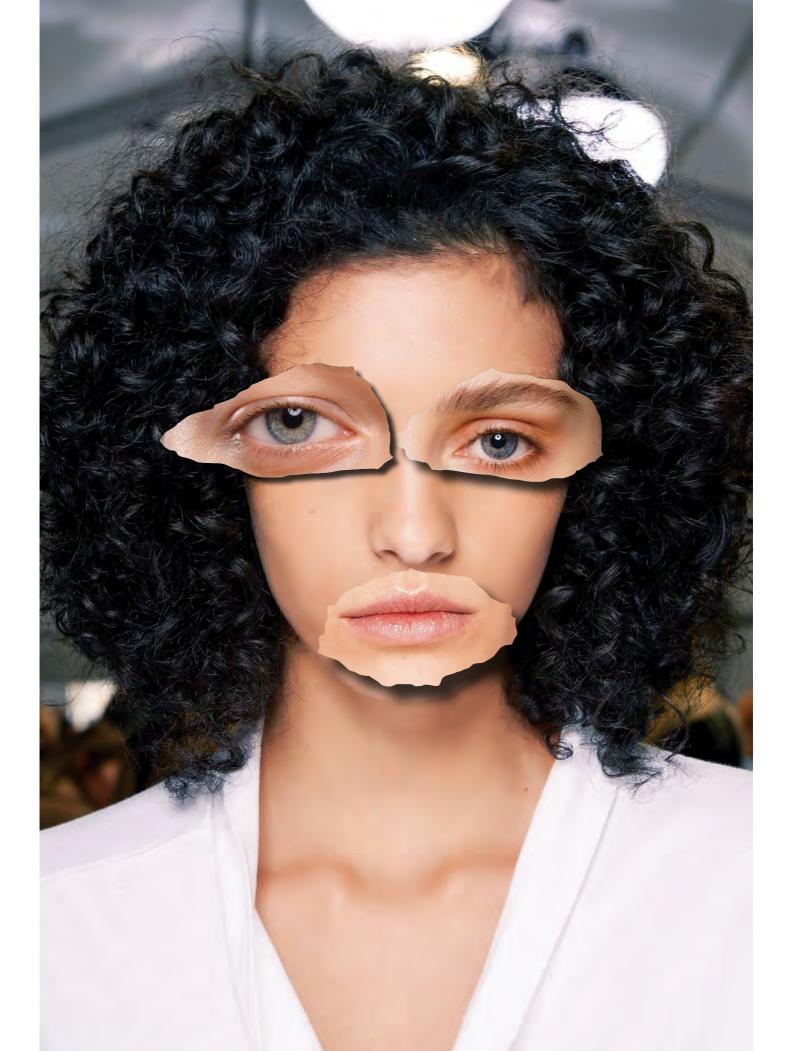
To take things up a notch, companies like the L'Oréal group are going beyond make-up to truly make the most of technological innovations. "We use augmented reality and artificial intelligence to offer customers new personalised services. For example, virtual swatching, skincare analysis and even real-time beauty consultations are available online," explains Marie Langlais, head of corporate media relations. "These are designed not to modify your face, but to reproduce the kind of look you'd get from applying our products. It helps women sift through our products on our site the same way they could do in a store with testers." With these innovations, the group is making the most of this cross between science and beauty, and is continuing its growth while staying relevant to today's time. We can also spotlight is La Roche-Posay's Effaclar Spotscan – it was the first application that analyses acne-prone skin.

Another major innovation has come up on our radar,



AURA MERCIER П Ш FENTY BEAUTY W PRO FILT'R SOFT MATTE LONGWEAR FOUNDATION, ₹ 2,590 MAKE UP APPROX FOR EVER MAKE UP FOR EVER ULTRA HD HD FOUNDATION, ₹ 4,025 LAURA MERCIER **PURE CANVAS** PRIMER, ₹ 2,811 APPROX

presented exclusively at CES (the most influential tech event in the world) in Las Vagas in early 2020 - a firstof-its-kind device that integrates artificial intelligence in skincare and make-up by creating personalised formulas that taken into account everything from the weather, humidity, UV exposure and more. Pinterest has also added such a feature 'Try On' to its site, which lets you test make-up shades on yourself before you buy it. But that's not all; even brands at the top of the ladder aren't immune to this virtual shift. The house of Dior has also played by unveiling a filter designed by digital artist Inès Alpha last December. So, are we headed down the Black Mirror route when it comes to our beauty rituals? Possibly. But advocates of a filter-less reality still exist even within the industry. Last year on Valentine's Day, Lancôme went down the road less chosen and took on quite a daring approach with their followers. With their 'Lancôme Love' operation, they executed a Snapchat hacking via a series of 22 organic filters which were interrupted with a screen that read: #LoveWithNoFilter, as a form of encouragement to self-acceptance.



Ooh La, La! Marion Cotillard

On the eve of Chanel No.5's centenary campaign premiere, I had the opportunity to interview Marion Cotillard from Paris, who shared her experience of being the face of a perfume that has exceeded not only sales, but all imagined expectations of age and time too, only to be defined as the epitome of luxury and style

Words TONI SALAMANCA (EDITOR-IN-CHIEF, GRAZIA MEXICO)

arion Cotillard needs no introduction – she's a beautiful, interesting and talented woman who is always interesting to converse with. Despite being a Parisian by birth, her English is quite flawless; I'm sure Hollywood has something to do with that. Though she has worked with top directors like Jean-Pierre Jeunet, Christopher Nolan, Ridley Scott, Steven Soderbergh, Leos Carax, Olivier Dahan, Woody Allen and Tim Burton, Marion is always keen to support young talent, choosing scripts that constantly challenge her talent without stereotyping her in any single genre. She has won the Oscar, BAFTA, César and a Golden Globe (for her portrayal of Édith Piaf, in La Vie en Rose in 2008); you can't ignore that French je ne sais quoi about her. Across a Mexico City morning and Parisian afternoon, we started talking about her new project that any actress, especially a French one, would die to be a part of – to be a part of a film that celebrates one of the most emblematic houses in the fashion and beauty industry, founded by a French woman who was miles ahead of her time, absolutely free, creative and authentic: Chanel.

TONI SALAMANCA: How excited are you to be part of the centennial of the most famous perfume on the planet?

Marion Cotillard: It's very exciting; I feel lucky to be part of Chanel No. 5's new story. I have always loved the House and we've really become a family now. I have always loved the fragrance so I am very happy to be on board this adventure.

TS: Did you ever imagine yourself as the face of the fragrance?

MC: No, I never imagined having the opportunity to share a story with No.5. And it has been beautiful working with incredibly creative people. The more I discover the House of Chanel, the more I am impressed with the way in which share their art. They have great love for what they do (I saw this unfold on the sets of the film), and that's really inspiring.

TS: What was it like, working with Johan Renck?

MC: It was an energetic and fun set to be on - Johan, our choreographer Ryan Heffington and I worked really well as a team. Choreography is a really important part of the film and Ryan really held my hand through the dancing, expressions while Johan came in with this rock-and-roll energy that really made this a rich experience.

TS: Were you able to improvise while dancing?

MC: No way! I respected the choreography way too much. There was no need to change anything. My goal was to get the technicality right, and then find the freedom to express and bring the dance alive. Ryan was an amazing teacher, just like the dancer Jérémie Belingard, who happens to be the star dancer at the Paris Opera. They really created a space where I could come close to perfection without being a professional dancer. They also helped me realise that dance isn't only about perfection, but about telling a story. That's how I could really act while dancing.

TS: One experience that really stood out through this journey?

MC: There were many - to begin with, the set itself was beautiful, I had the opportunity to work with incredible people, and observe the creative team of Chanel at play. We got to know each other more with each passing day; all in all, it was a great adventure.

TS: Besides acting, you also sing and dance in this film...what did you love the most of the three?

MC: There was a balance between the three. It was a combination of things I love that went into creating a beautiful but simple film, so I can't really choose one.

TS: When did you get involved with all these disciplines?

MC: For me, acting, singing and dancing are all part of being an actress. Though, you don't have to be able to do all three. I'm not a singer but I love to sing. I don't know how to dance either but when a



GRAZIA | BEAUTY A full-on floral affair, it's an uplifting number that keeps your summer romance alive well through sweater weather. There's jasmine, yuzu flower, pink peony and a bouquet of sweet-smelling blooms to add a joyful spring in your step all year round. Salvatore Ferragamo Amo Flowerful, ₹ 5,000 ♦ he end of the year usually smells like cinnamon and hot chocolate, amd as you cozy up in your jackets and boots, consider updating your winter scent to match your mood – is it moody, mysterious and sensual or warm and happy? No matter what you choose, we've sniffed out the best signature scent upgrades for you. It starts off dainty and floral but settles into a creamy nuttiness with all that almond milk, cedar and cashmeran base notes. It's Fruity-florals needn't be super designed to smell like a warm, sweet - this interesting blend wooly, happy cuddle, and we're of bergamot, ginger oil and not complaining. clearwood with punchy Marc Jacobs Perfect, mandarin is all sorts of warm yet refreshing. ₹ 7,60.0 Abercrombie & Fitch Authentic Woman, ₹ 4.900 H girl Capril JO MALONE The delicate fragrance feels If you're missing the like an early morning walk on a summer sun, then a spritz flower-strewn sidewalk. It's just of this can be a cure-all - a the kind of scent that'll carry zesty lemon intro is followed through from the winter to early spring. by pink pepper, grapefruit and driftwood notes. It sounds like Jo Malone Fig & the perfect seaside paradise. Lotus Flower Cologne, Lanvin A Girl In Capri, ₹ 5,700 ₹ 9,400



CULT QUEEN

A luxe make-up drop has arrived just in time for the holiday season

harlotte Tilbury needs no introduction – entrepreneur and make-up artist to the stars, she has worked on some of the world's most famous faces, including Kate Moss and Emma Roberts. As her wildly popular eponymous make-up brand finally launched in India exclusively with Nykaa.com, we caught up with the 'queen of the smokey eye' to snag some tips and know her just a little better.

Grazia: How does it feel to finally land in India?

Charlotte Tilbury: I am so excited to bring my award-winning, research-powered skincare secrets and iconic make-up to India through Nykaa. I love India – I have great memories from when I've travelled there for shoots over the years. I love the rich, vibrant culture, with the most beautiful people who love make-up as much as I do. I've created an exclusive Indian Wedding Look to celebrate the launch – it features all my red carpet favourites (from the Luxury Palette to the iconic Pillow

Talk lip colour), designed to complement the colours of your saree and lehenga.

G: What role does makeup play in your life?

CT: I discovered the power

of make-up when I wore mascara for the first time; I have understood that it is more than vanity, it's a feeling. It has the ability to empower and change your life. Whether it's a supercharged skincare routine, or confidence-boosting make-up, it can morph your state of mind — it can pick you up when you're feeling down, and literally re-energise you.

G: What lured you into this profession?

CT: My dream of becoming a make-up artist

began as a young girl. I grew up in Ibiza, where I was constantly surrounded by visionaries. Creativity is in my DNA – my father is a painter who taught me the rules of art at an early age. In fact, my brushes are inspired by the paintbrushes in his studio. The first beauty product I remember using was mascara when I was 13 – people reacted to me in a very different and more positive way. I instantly felt more confident, beautiful and empowered. After this, I knew I wanted to work as a make-up artist and eventually create my own company to share this power of beauty with the world.

G: How did you decide to launch your own brand?

CT: Before I created my own company, I worked as Creative Director alongside some of the biggest industry leaders to create beauty lines. I saw a gap in the market for research-powered products that were easy to use, understand and gift. I wanted to bottle my expertise and celebrity DNA and share it with the world. I believe beauty is not an exclusive club and I wanted to create a brand that spoke to everyone, it should make everyone feel beautiful, safe.

G: One make-up product which is an absolute must for every look?

CT: I always say you can't have a beautiful painting without a beautiful canvas of glowing skin so one product which is a must for every look is my Magic Cream — it's a celebrity-loved moisturiser. It was the first product I ever created and today, one sells every minute around the world. It has a genius ingredient complex with bionymph peptide, hyaluronic acid, camellia oil, rosehip oil, aloe vera, frangipani flower extract, shea butter, vitamins C and E.

G: Quick tips to recreate the signature CT look?

CT: My signature look always starts with a flawless complexion using my Airbrush Flawless Foundation. Next, comes my smokey eye – you can try the molten copper and bronze smokey look using my iconic Bella Sofia Luxury Palette or try sunset-inspired tones from my Charlotte Darling palette, enhanced by adding sultry definition with a feline flick. You can check out my easy-to-follow tutorials on YouTube for help.

G: What's your take on skincare?

CT: For me, skincare is a form of self-love. My brand was born with my skincare expertise — when I was working backstage, in fact, I became renowned for my skincare and transforming the appearance of tired, dull and lacklustre complexions with my 'secret cream', which you now know as the Magic Cream. Indian customers will love the nextgen moisturiser, Magic Cream Light. It has a new light-as-air texture and humidity-proof formula it's perfect for warm, humid climates.

G: A word of advice for our readers?

CT:Always build an easy-to-use skincare and make-up wardrobe. I truly believe that when you look good, you feel good. Even if you don't wear much make-up, having a simple look that really enhances your facial structure is a great trick for an instant confidence boost. Try this tip that I always do before any red carpet event – rub ice on the face to depuff and brighten the eyes – it's like an instant facelift.



FEEL GOOD FACTOR

Can a scent really uplift your mood? This actress certainly thinks so

*nlike most other millennials who are focussed on everything cool and hip, Janhvi Kapoor stands out differently - she's less about trends and more about the feel-good factor of whatever she does and wears. While most of us have gone overboard with our skincare routines in lockdown, Kapoor has done the opposite - "I've realised that more than masks and natural remedies, the one thing that reflects on your skin is what you feel inside. I'm in a phase where I do whatever makes me feel good." And a big thing that adds to the mood-boosting? Scents. we caught up with the global ambassador of Benetton Perfumes to know more about the role fragrances play in this equation.

Scent story

Fragrance is not just a pretty accessory, it's a way of life. And Kapoor agrees, "I'm a big believer in the fact that scents can make you feel instantly refreshed and uplift your mood." She admits to feeling more confident when she's got a good fragrance on. "Good smells are comforting and add so much to the ambience of a place." It doesn't end there; even when you're putting a look together, a scent is so important - "it's the final touch that puts you in the mood and tells your story for the night," she adds.

Down memory lane

Perfumes are known evoke the strongest memories, and Kapoor's fondest memory comes from her childhood - "I loved the smell of fresh mogras that my mother used to put all around our (Chennai) house. I also distinctly remember the earthy smell of Tirupati – the air is thick with the smell of kumkum, flowers and haldi there. These are embedded deep in my memory and perhaps that's why I like floral fragrances now. I'm obsessed with the United Dreams Together For Her – it's the perfect mix of fruity and floral, is not overpowering and it makes you feel so fresh."

Insider access

If you want your next perfume to unravel nostalgia, activate your senses and make you feel alive, then put in serious effort in finding your perfect match. Kapoor observes, "People underestimate the importance of finding their signature fragrance - one that complements your natural scent, isn't



too overpowering and suits you just right. You have to choose something that really brings out your personality." Once you've found what works for you, wearing it right is important too. "A Benetton Perfumes expert taught me that you should never rub your wrists together after putting perfume on – it disrupts the notes and alters the scent. Another thing that being the Global Amassador for this brand has taught me is that it's always better to spray the perfume on the skin and not clothes - it lasts much longer that way."

That cherry pout for your NYE bash isn't going to look good on flaky lips, so don't forget to prep with this exfoliating scrub. Bonus: the peppermint oil will add a slight plumping action too.

Dot & Key Lip Exfoliating Sugar Scrub, ₹ 645



Winter frizz is real and a few drops of this serum will help you skip static. This non-sticky blend of jojoba, chamomile and argan detangles and adds a nice sheen to your hair.

The Earth Collective Anti-Frizz Serum. ₹ 850

WINTER ESSENTIALS

A little extra something to get you

through snuggle season

There's nothing better than unwinding with an oil massage after a long day, especially since it'll add an extra dose of hydration to your body through the dry months.

Satvik Spirit Hemp Seed Body Oil, ₹ 1074





Grandmas skincare superheroes have earned global citizenship

nless you've been living under a rock, you know all about the tale of turmeric - this ayurvedic superhero, a staple in Indian households, found unprecedented popularity in the West, finding its way to patent petitions and even in fancy turmeric lattes (so much for haldi doodh). Following the discovery of this humble, homegrown root, the West's intrigue to Indian ingredients has only increased - and everything from antioxidant rich ashwagandha to fragrant moringa and even onions, is making its way into beauty formulas of the biggest cosmetic giants.

Ancient Appeal

Traditional Indian beauty remedies are 100 per cent natural and as the world is engulfed in a green beauty movement, these are on everyone's radar. "With a shift in consciousness, there is now a growing demand for nature-based, chemical-free products worldwide. We are seeing an increasing number of consumers abroad moving towards mindful living, looking for healthy alternatives. Western consumers are looking for a break from synthetic beauty products," explains Manish Chowdhary, co-founder, WOW Skin Sciences. And especially now, with the DIY-centric turn the year has taken, everyone's crushing fruits and veggies and slathering them on in the name of self-care. Celebs included - in a recent interview, actress Janhvi Kapoor told us that any fruit or vegetable she can lay her hands on goes onto her face and in to her hair. "When I am shooting, I usually start my day by applying a face pack of honey and yogurt. If I can't find my usual shampoo, I even wash my hair with fresh fruit juices - I really think that produce in its natural form can do so much good for

you, and is much better than chemically-laden products." And it's not just her - Jessica Alba loves coconut oil, lemon and yogurt for the face while Hailey Bieber is a fan of honey and egg whites.

Version 2.0

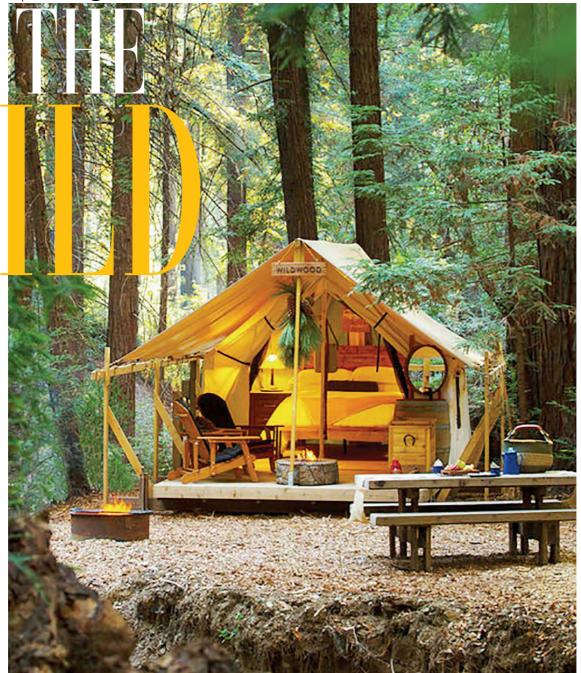
While we've all turned up our noses at the thought of applying pastes of neem and besan, the good news is that you may not have to do that anymore to reap full benefits. Home remedies have gotten a new-age makeover as they're made a part of internationally acclaimed cosmetic formulas, bottled for convenience. An ingredient that's currently buzzing everywhere is onion, but it's not as tedious to use as before, "Traditionally, Indian women would extract the juice of red onion and apply to their hair to restore shine,

strength and promote hair growth," explains Chowdhary. "But it's tough to take off the pungent smell; so we developed a unique, first-of-its-kind formula with red onion extract in our hair care range, which delivers similar results with a natural, pleasant fragrance." ICYMI, Herbivore's cult favourite Emerald Deep Moisture Glow Oil contains neem oil for its antibacterial, anti-acne properties, while Kiehl's has made turmeric a superhero of their face mask. Closer home, brands like Forest Essentials and Nykaa are combining Korean technology of sheet masks soaked in Indian plant-based serums to deliver the same, safe benefits of homemade packs with ease.

As science backs tradition, there's only one bottom line: listen to grandma 'cause the world surely is.







How glamping has became the social distancing activity of choice

Words BARRY RODGERS





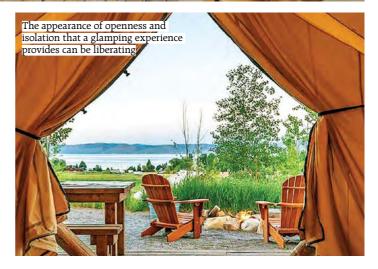
n a rather chilly night in October, I was standing around a fire pit keeping warm with a beverage, an added layer of clothing, and my mask firmly in place on the premises of an organic farm nestled in the valley of Malshej Ghat, in Maharashtra. Given the wind chill and drizzle, you wouldn't call it an ideal night for camping - but I was lucky to be 'glamping' instead.

Glamping is camping's fancier offshoot. It's sleeping outdoors with upgrades that take the edge off 'slumming it'. My experience of glamping on the 20-acre Nehamrit Farms premises involved a heated yurt with electrical outlets, a snug rug, and a real bed (infinitely more comfortable than previous camping expeditions I've undertaken), but experiences range in price and design. While some offer glamping pods, domes, and tents, there are sites with swimming pools, restaurants, and outdoor movie screenings.

Before the pandemic, glamping was already a steadily rising travel trend, with experts predicting that it would become a billion-dollar industry by 2024. Now with the ease in restrictions, interest in outdoor vacations are surging thanks to traditional summer travel plans being cancelled because of Covid-19, giving glamping companies a reason to predict an uptick in

Amrit Mishra, co-founder of Nehamrit Farms, tells me that while some glamping companies have decided to remain closed for the 2020 season to protect the safety and well-being of staff and guests during the pandemic, they have tweaked operations with coronavirus risks in mind. "We've consulted with health experts to create new cleaning procedures and implemented contact-less check-in for guests, among other new pandemic efforts. All our guests are asked to wear masks when visiting common areas and restaurants," he says, adding, "Due to Covid, people are looking for near-home outlets to get a break rather than hop on a plane or go on a cruise. The inability to access our normal modes of travel - in addition to just the pent-up energy of being stuck at home – has turned people's attention starkly towards glamping."

Devendra Parulekar, founder, SaffronStays believes that glamping is ideal for those who can't relate to the idea of traditional camping, but still want to get close to it. "You're in a tent but not sleeping on a mattress. It is spacious. You're closer to nature without having to compromise on any of your comforts and other basic amenities like bathroom, electrical sockets, and meals. Plus, if you're someone who loves nature and the outdoors, it's the perfect escape." The SaffronStays Falcon tents are located in Lonavala, merely five minutes from the famous Tiger Point and 2.5 hours from



Mumbai, making these tents ideal nature retreats.

For Pratik Jain, co-founder, Moonstone Hammock (a glamping experience at Shelu, in Karjat Tehsil, Maharashtra), nature has all the essential elements to boost our happiness and immune systems, with the fresh air, open spaces, and poor cell reception. "In a world that's slowly recovering from a devastating pandemic, glamping is the perfect outdoor option. Not only does it support mental and physical strength, its open space is a great escape from potential airborne and surface droplet infections from Covid-19. Once outdoors, social distancing can more easily occur, whether hiking or sitting around a fire pit by giving yourself 10 feet of space between you and others not in your household."

Considering anxiety will shroud enjoyment for dining out, birthday gatherings, and shopping trips, there's a yearning for something, anything, to help escape the grey cloud of melancholy and our news feed. We have collectively realised that an obvious cure will be to pack up our cars and head out on a good old-fashion road trip to the great outdoors.

GRAZÍA

DECOR

ONTHE TABLE

Tried-and-true tips for an intimate tablescape this holiday season

Words BARRY RODGERS



PURVA AGRAVVAL

SET DECORATOR & PRODUCT STYLIST

PRO TIP: "Change things up this year and exchange gifts at the dining table. If your wrapping skills are not up to par, give this Japanese cloth-wrapping technique, called furoshiki, a try. You can use any scrap fabric, plain or printed, to create supercute gift wraps. Add some dry flowers to these wraps for that final festive touch. This is a super-fast and fuss-free way to pack gifts, especially if you are into organic gift wrapping. Instead of going the red and green route, I chose to stick with tonnes of green, coupled with soft dusty rose, and organic browns. My intention was to highlight the importance of self-care and self-love. I have added the Brightside gratitude journal along with some moodenhancing candles, skincare products, and chocolates. These products form a perfect gifting combination for anyone."





Samir Wadekar

INTERIOR STYLIST

PRO TIP: "Always try using things that you already have. It's better to re-purpose or reimagine existing pieces in new and unusual ways. Mixing various objects together can lend a creative vibe to the space. I suggest using different patterned, coloured, and sized plates while setting a table. Avoid the traditional set of similar pieces. Fresh flowers always add life and colour to a setting. Instead of opting for a specific theme, which can be restricting, choose an eclectic theme that can serve as a whimsical setting. These pieces, that vary from souvenirs to functional pieces, can serve as a conversation-starter and could pique your guests' curiosity. For this setting, I mixed bright colours and unique forms with various prints and patterns to lend a happy and optimistic feeling to the year-end celebrations. An interesting detail I usually opt for is the use of distinct postcards (instead of place cards) to reflect a guest's personality. I have also added fresh flowers in a pot that I painted in lockdown."

GRAZIA | DECOR



FOOD STYLIST

PRO TIP: "It's essential to have a plethora of items to fill the appetites of your whole family when planning a holiday meal. My table would typically comprise a roast bird with roast veggies and/or a gravy, which I start working on a day prior, to let the marinade seep into the meat, a salad that's very easy to assemble just prior to the meal, a spiced carrot walnut cake which has been on my menu for the past five years, and some delicious mulled wine. There will also always be a sponge that will have dark rum in the batter to go with some raisins. I do love having abundance on my table during the holiday season and leftovers always taste better the next day." 🕻





Today, technology has become an intrinsic part of every household, and we are witnessing the rising choice of smart devices suitable for smart homes. And in an unusual situation like the pandemic, we all seem to be moving toward an efficient, tech-enabled device that can help us improve our lifestyle while ensuring comfort at home. The Mi Robot Vacuum-Mop P is setting a standard in robotic domestic help that can sweep not only your home but also mop it. It is super easy to use, can be set up with an app, and unlike your smartphone, you don't have to worry about charging it every time. It knows when its battery is low and will automatically stop what it's doing and head over to its charging base for a pick-me-up - how cool is that?

IPHONE I2 PRO MAX ₹ I,29,000 ONWARD

The iPhone 12 Pro Max is Apple's biggest phone ever. Geared for professionals, it sports the best camera on a smartphone – worth the extra price tag. It's also 5G ready and comes with a bigger battery. The Pro camera system takes low-light photography to the next level - the night mode portraits on the 'wide camera' give you vivid colour and beautiful bokeh that accentuates lit buildings and streetlights. This a smartphone that truly deserves that 'pro' tag.



GRAZIA | LIVING

lise &

has upended most facets of modern life, the Internet will probably have you believe you're not doing enough, but here's how we can take steps to achieve that mystical work-life balance

Words PROTIMA TIWARY

In the midst of a global pandemic that

ome of us have revealed the most productive version of ourselves during the lockdown. If in the last eight months you've not revamped your entire home, or learnt a new language, or authored a novel or earned the title of Masterchef in the kitchen, do you consider yourself to be a failure? While being productive is an essential part of acing adult life, is that all we need to prove our worth? It is a pandemic, not a productivity contest. Everyone is dealing with things in their own way, and with financial insecurity, social isolation and health concerns dominating our lives this year, there are days when it takes effort to get out of bed. While being productive is great, there's a fine line between healthy and toxic productivity, and that line has been crossed several times during the lockdown.

How do I identify toxic productivity?

After weeks, if not months, of this high-functioning existence, many of us are having a challenging time switching off. Even as we hit the bed at the end of the day, there is a to-do list in our head as we try to fall asleep. We might be closing all the tabs on our laptops, but we're not doing a good job of closing the tabs in our heads.

Toxic productivity is an obsession with radical self-improvement and is an unachievable goal which causes us to set high standards for ourselves. No matter how productive we might be, there is always a feeling of guilt for not having done more.

So, what are some of the signs that you might be suffering from toxic productivity? For starters, there's a constant feeling of not doing enough. A general restlessness accompanies this fear of failure, and we end up



working so hard that it damages our personal relationships, health, sleep cycle, and overall sense of well-being. You might find it difficult to take a break, associating that period of rest with weakness. There are times when you miss meals because work is of greater priority. You're used to hearing "You're always working!" because you're unable to establish boundaries at work. You boast about being available to work all the time, with no days off.

Hustle Culture is to blame

'Hustle Culture' is all about how "busy" one seems to be. It propagates a 5.00 am to 1.00 am lifestyle, with every hour being spent doing something "productive." It makes you feel proud of juggling a million things at one time. Taking a break is for the weak, the lesstalented lot. Self-care is frowned upon. The fact that influential people like Elon Musk propagate this kind of culture only adds to its popularity.

The problem is that the 'Hustle Culture' isn't as great as it is made out to be. Working 24x7 might seem attractive at first, but what are you accomplishing if lack of sleep and nutrition is causing you anxiety, restlessness, and poor mental health in general? A study published in Occupational Medicine showed that people who were constantly working had significantly more depressive and anxiety symptoms and worse sleep quality compared to those who maintained an eight-hour workday. Japan, a country known for its detailoriented work and workaholic culture, has reported several deaths caused due to stress and over-work. Thirty-year-old Miwa Sado was a journalist who overworked herself to death after logging in 159 hours of overtime.

The external and internal pressures that you're being subjected to backfire, leading you to undermine your ability, create unnecessary stress and ultimately burnout. If you are paid for overtime, is it worth the stress that comes along? How will you enjoy the fruits of your labour if you are constantly working without a break?

If you've fallen prey to the hustle culture, there's a high chance that you're cutting your career short, by destroying your physical and mental health, and interpersonal relationships. While it's possible to work towards detaching your self-worth from your

work, it will take a while before you can course-correct. When your well-being is at stake, you want to make "rise and shine" a priority over "rise and grind."

When lack of self-care led to my failure

I loved the fact that I could work seven days a week, 12 hours a day. I loved showing off my hustle. I got time off, I pulled out my phone to draft emails. What I didn't realise at the time was that while I was celebrating this "productivity", I was also slowly moved towards a dark place.

I got tired, I had a constant backache, I was impatient. I ignored the signs of burnout and ended up with a stress injury on my back, and continued pushing myself even then because taking time off meant "giving up". I ended up with a full body injury which prevented me from writing or working out, two things that I truly enjoyed. It was during this time that I realised how I needed to take care of myself mentally, physically, emotionally, and spiritually.

The good thing about failure is that you learn something new, and this time I learnt that in order to do my best, I sometimes needed to do nothing. I have since then extended this privilege to all those who've worked with me when I founded my creative agency, The Mill. As creative individuals, we need time off to recharge. No work on weekends, no phone calls outside work hours, regular health check-ins at work, and access to therapy are some of the rules I established. Mental health took centre-stage during the lockdown, and we took our vacation time off even when there was nowhere to go. The conversations around anxiety, Imposter Syndrome and lockdown fatigue were common. There was a huge improvement seen in productivity as well as creativity when resources took time off, saw a therapist, or simply took their vacation days off to do nothing.

Create a sustainable schedule

Contrary to widespread belief, falling into the 'Hustle Culture' is easier than it seems. What takes hard work is taking care of your well-being. Self-care might sound like a walk in the park but allowing yourself to let go of to-do lists and deadlines to do absolutely nothing, and to enjoy activities that leave you rejuvenated is harder than it sounds.

Overwork isn't the steppingstone for success, efficiency is. Imagine how much a business would save if people worked more efficiently, instead of extensively. Focus on working smart, not hard. Schedule breaks in your to-do lists; spend 5 to10 minutes away from your workstation during the workday and take time off on weekends/your scheduled weekly offs. Volunteer

for a cause, discover a new hobby, paint, read, hike, or do nothing - you get to plan your break the way you want to! Embrace enjoying a work-life balance. Take time to eat a leisurely breakfast, enjoy a lunch break away from your laptop screen, spend time with your family over the dinner table.

Time tracking tools and productivity tools help you manage your time effectively, and overall will help you understand how much time a task takes. Take time off to reorganise processes, extended deadlines, and revise expectations. Adjust your goals and fall in love with the process of creation rather than completion.

Establish boundaries and stick with them. Add out-of-office response to your email so that you don't feel the need to respond to messages. Let your team know about your hours of availability, switch on the DND Mode on your phone during your time off.

Factor in positive self-talk. Instead of saying "I must do this" or "I should be doing this" choose words like "I can do this" or "I am choosing to do this in the best way that I can." There is a high chance that you might be defining your worth by your productivity at work but remember that what matters is who you are at the end of the day, instead of what you could tick off from that to-do list.

As the year ends, let us take a step back and ask ourselves what actions we can take so that we are driven by a personal calling instead of external hustle pressures. In the New Year, may we find that place within ourselves where work and peace of mind coexist—where we have more idle moments to chill without a to-do list to fix or accomplish.



MONTH IN MONTH OUT

MOVIES, ART, BOOKS, AND MORE, HERE ARE OUR TOP PICKS OF THINGS THAT GOT US TALKING THIS MONTH

COUPLE CAPERS

The romance in this show is relatable on many levels

he is a popular YouTuber with millions of followers on social media. He is a young actor known for his work in The Sky is Pink and Ludo. Prajakta Koli and Rohit Saraf play the perfectly 'mismatched' couple in Netflix's new show of the same name, based on the bestseller When Dimple met Rishi by Sandhya Menon. The series is adapted by Gazal Dhaliwal, along with her team, comprising Aarsh Vora and Sunayana Kumari, and directed by Akarsh Khurana. Here, Prajakta and Rohit share their experience on set.

GRAZIA: Prajakta, break down your first acting experience?

PRAJAKTA KOLI: I thought it would be extremely challenging because I was miles out of my comfort zone. I thought I wouldn't fit in until I met the cast and crew and fell in love with them. A day of reading and we were together for the next 40 days. Rohit was one of my first friends. There were so many terms I didn't understand but he would help me out. I'm happy that my first set experience was with a bunch of people who are collaborators and not insecure about each other

G: Rohit, this was your first lead part. How nervous were you?

ROHIT SARAF: In my eight years in the industry, this was the first time I carried an entire project on my shoulders. I sent a message to Akarsh and he told me not to forget to have fun and that made all the difference. It was a challenging series to be part of because of the self-induced pressure, but it was extremely fun, and it has spoilt me (laughs).



G: What was it about the script that appealed to you?

PK: As a fan of watching content on the Internet, I was somewhere missing the romance in a young adult setting. More than the character, it was the concept that spoke to me. It might be this over-the-top, mushy romance but it is still real and relatable. I knew this was something I would like to watch.

RS: The big point, of course, was how lighthearted it was and how much fun I had while reading it. However, the biggest reason was how romantic my character is. I have wanted to romance someone on screen and when I got the opportunity, I didn't want to let go of it. It reminded me of the only important perfect relationship I look up to in life, that of my mum and dad.

G: In a nutshell, tell us what the show is all about?

PK: It's a bunch of stories of different people who just happen to come together but are on their own journeys. It may seem romanticised but if you look at the seed of the characters, they are extremely relatable, whether it is Rishi or Dimple or any of the others.

On the Bookshelf



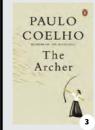
A Promised Land Penguin Random House Barack Obama

From his earliest political aspirations to being elected the 44th president of the United States, this is a deeply personal account of history in the making by the former president.

His Holiness the 2 Fourteenth Dalai Lama: An Illustrated **Biography**



An intimate profile of the world's greatest living spiritual figure, by one of the longestserving members of his private office.



The Archer

Penguin Random House Paulo Coelho

With his trademark insight into human nature, the author's latest book asks the reader to take risks and embrace the unexpected journey called life.

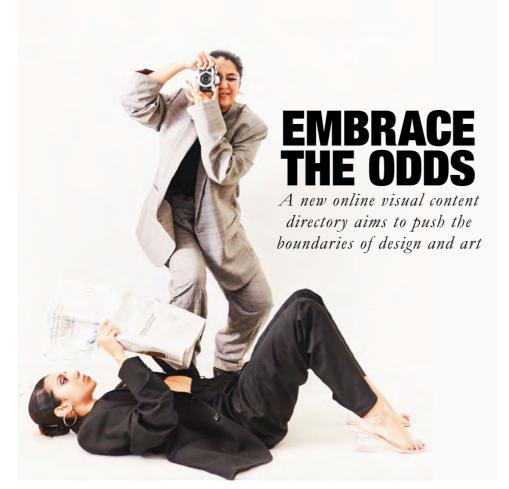
The Commonwealth of Cricket

HarperCollins Ramachandra Guha

A blend of memoir, anecdote, reportage, and political critique, this is an insightful account of cricket as played in the country.







reative entrepreneurs and art directors in different fields of design and art, Sabah Shaikh and Akshita Garud are the brains behind Two Odd. The duo describes Two Odd as an online visual content directory inspired by the substance of daily life. "We aim to create and communicate all things related to varied creative industries by pushing the boundaries of design and art," they tell Grazia. A hybrid between an online publication and a creative agency, Two Odd's primary reader or follower, Sabah and Akshita believe, would be an Indian

creative but they also aim at bridging the creative gap in India and the rest of the world with its neutral approach. "We're aiming to create content digitally as well as bring about a change physically through installations, campaigns, and art exhibits. An assemblage of curiosity, Two Odd undresses the normal to embrace the odd," they add. In a chat with Grazia, they spoke about what's in store for their venture.

GRAZIA: How did you come up with the idea of Two Odd?

SABAH SHAIKH & AKSHITA GARUD:

We've been friends for many years and we share similar aesthetics and liking in terms of daily living, design, and art. During the lockdown, we both had a lot of time to sit back and reflect on our career paths. We always knew we wanted to bring about a change in our varied fields. We wanted to create something more inclusive and community-driven. It was extremely difficult for us to work and create this vision during the lockdown but we used our time well. We are hoping to bring together like-minded artists from all over the world by transmitting content through original and inspirational visuals of the creative now.

G: What's the kind of content we can expect in the months to come?

SS & AG: We've been working hard on reimagining the content that we release. We have a lot of articles in the pipeline, but most of our recent ones will be related to Covid-19, the new normal, and life post pandemic. We hope to bring about a fresher take on these topics and visually connect with our readers globally.

G: Are there any collaborations in the pipeline as well?

SS & AG: We have worked with two fashion brands – Sarah & Sandeep, formerly known as SS Homme, and Bodements - for their upcoming creative campaigns which will go live under our agency services very soon. We are excited to share our vision and visual aesthetics for brands and consumers globally.



Defgain, Celestial Teapot

The Pune-based instrumental rock group's new single, after three years, is a mature composition with catchy riffs.

The tunes that deserve a place in your playlist



I Break. Yohan Marshall

The heavy, R&B-inspired single is a feel-good track about pushing your limits.



Kinetophone - Stack 1, Root Murphy The first 'stack' of this 16-track album by the Delhi-based band ventures creates a thematic scope of sound.

IN HER PRIME

> here are plenty of reasons to be startled by the young musician Dhvani Bhanushali. Not only is the 22-year-old a musical force to be reckoned with, but she's also now a household name with her single, Vaaste, a song that recently hit one billion views. It also made Bhanushali the youngest pop singer to cross the fastest billion on her single while also being featured on the Billboard and BBC Music charts. Vaaste is also among the Top 10 most-liked videos globally. She first created a buzz with her big solo success with Le Ja Re, which became one of the most-loved songs of 2019. She continued to thrill audiences with her playback singing and gave hits like Dilbar (Satyamev Jayate), Psycho Saiyan (Saaho), and Sauda Khara Khara (Good Newzz). Bhanushali is the only Indian music artiste to feature in YouTube Rewind 2019. She recently worked on Baby Girl with pop singer Guru Randhawa, which has already crossed 50 million views on YouTube.

> Unstoppable and versatile, she's also quite the rage on social media, and with over three million followers on Instagram, her feed offers an unfiltered glimpse into her many talents. We chatted with the pop star recently to discuss all that she has achieved at such a young age.

GRAZIA: What's been the biggest takeaway from your journey so far? DHVANI BHANUSHALI: I have been in this industry for just over two years and my biggest takeaway is that if you work hard, people will honour it with their constant support. If your head is in the right place and you are focused enough, and



you know where your passion lies, anything is possible. It is not an easy process, we all have struggles and hardships. What is important is to keep your head down and be determined. Be focused on what you want and strive to achieve it, and you will manage. This industry doesn't care how long you have been in it as much as it values the pure effort that you put in. If they see your hard work, they will surely appreciate it.

G: How would you describe your music? **DB:** I would say that my music is relatable; it is larger than life, something that makes you feel good. Watching the videos I make will probably make you feel like life is good. And each song has a story, which usually centres around love. There is love, and then heartbreak, and then there is a good day after all the bad ones, a rainbow after the storm, in a way.

G: What's your creative process like? Does it change according to the character of the project?

DB: My creative process doesn't usually change with the character of my project, I just feel like it has grown with me as a musician. When I started my career, it was a different feeling as I used to perform at college fests and then with experience I grew to perform on stage for commercial events. With every show and each song, I learnt through my mistakes and gained knowledge to fine-tune my talent. I have grown as a musician and have become more confident. Through my social media, I get in touch with my fans and understand what they desire from me as an artist and with that I try to improve myself. Here's what I believe: Every song of mine should reflect my personality, it should connect to me. With the right amount of knowledge and experience, I do wish to create and compose my own music just for myself, some day.

G: What, according to you, is the driving force behind your passion for music?

DB: I think I wake up feeling motivated each day. It's nothing in particular that inspires me, it's just an organic feeling that stems from within that makes me want to listen to music and sing and pen my thoughts in the form of lyrics. I think that is the best way to work on what you are passionate about. You get ideas from your external environment, but inspiration and passion

always stem from within. Of course, the love and appreciation from my fans drives me to work harder.

G: Tasting worldwide success at a young age can be quite tricky. How do you deal with fame?

DB: I have never thought about it like that. I have never given fame any thought, in my head I am just a regular 22-year-old who wants to pursue music, and I don't think any amount of 'fame' will ever change that for me. I will always be the girl who is deeply passionate about music and wants to work on creating better songs each time. I treat each song as my first, and I will never let success get to my head because the moment you think you have 'made it', your journey usually comes to an end. In my opinion it isn't age that matters as much as experiences. Each song is a learning process that teaches me something new and makes me grow. I have never sought to achieve fame as such, I enjoy the love of my fans and I appreciate that, that is what I think about when I make music.

G: Do you remember singing on stage for the first time ever? How does it feel looking back at that memory now?

DB: The first time I ever sang on stage was when I was in the school choir. After singing all the hymns of the morning with the choir, I had to sing 'Iktara' as a solo act, and I remember being extremely nervous. Looking back, it has been such a wonderful and eventful journey, with respect to my music. I still have a long way to go, but I will never forget each experience and memory that I gather along the way. I am grateful to each person that has helped me along the way, from my team for each song, to my family and friends who supported and guided me.

G: Do you see yourself composing or writing lyrics soon?

DB: I have already started working on writing my own songs, I have been studying music and have reached the four-grade level. I have faith in myself and I think that when the time is right, I will release my own music. Music is so deep-rooted in my soul that it would be impossible for me not to incorporate more of it into my life. So, I don't really ever stop working. I could be just going through my daily routine and lyrics will just come to me. This year has almost come to an end, so if anything does materialise, it will be next year. I am studying music, and as much as I appreciate all my composers, I want to have my own creation one day, for myself.

G: What would be your message for young, aspiring musicians of our country?

DB: I would tell them to follow their heart and write whatever they are all about. I would encourage them to share their perspectives and life experiences. It's important not to imitate anyone else, but to build an identity of their own.

PATH TO HEALING

What does it mean to lose someone? We chart the landscape of bereavement

hat do you say to someone who has lost a parent, a sibling, a lover, or a pet? Perhaps the best response is simply presence - to be silent and to be around. The matter is more complicated, or nuanced, when someone has lost a pet -in my case, I had lost Bruschetta, a dachshund who lived with me for almost ten wonderful years ago. Bruschetta's life and death feature in my new book, Loss, a collection of essays on death and grief, and in the passage below, I recollect the days after Bruschetta's passing. What I don't mention here is that she passed away right after the launch of my previous book, The Rabbit & The Squirrel - the morning after it was released one Mumbai night in November 2018. It was as if she knew, and that she had waited, and its such immensities of generosity that make these departures unspeakably heavy, and divinely scripted.

An excerpt from *Loss* by Siddharth Dhanvant Shanghvi (HarperCollins India 2020):

My publisher, Hemali Sodhi, had lost her Labrador, Simba – her anima gemella. When I called her, right after Bruschetta's passing, I ended up hanging up on her, unable to speak any more. 'Shall I get on a flight and come see you?' were her last words on that call. She called back. I didn't answer. Later, I came to see that Hemali hadn't ever really recovered from Simba's passing, and continued to mark his birthday or honour moments they had spent together. This made me think: when do we recover? What line must be crossed, what wound must be camouflaged by skin? Is there a date, time, an omen – a black bird must wheel through the house, perhaps?

While discussing the death of her son Slade, the novelist Toni Morrison wondered aloud on what sensible, sensitive thing one could say to someone who is mourning: 'What do you say? There really are no words for that. There really aren't. Somebody tries to say, "I'm sorry, I'm so sorry." People say that to me. There's no language for it. Sorry doesn't do it. I think you should just hug people and mop their floor or something.'



Her friends who tried to soothe her, managed only to soothe her – there was no mention of Slade, the singular focus of this great transition. 'They say it's about the living, it's not, it's about the dead.' Resisting closure, even mocking it, she called it an American thing. Instead, she said she preferred what she had: 'Memory. And work. And some more ibuprofen.'

Perhaps the essential job of grief is to restore us to the present moment, which is something that also happens in love, when the present moment is too powerful to leave. When Hemali lost another dog, Jack, she fled her Delhi home for the solitary, healing light of Goa's theatrical monsoon. She emailed me from that time to say she

was 'living day-to-day'. Yes, I thought - she was finally experiencing time as it was, without either prelude or postscript. Another friend who had lost his sister told me, 'I no longer know how I feel but I do know that I do.' Emotions ahead of articulation. This gift, of inhabiting the present moment (the future is unimaginable, the past too cruel) while simultaneously swimming through a sea of feeling (regret, joy, anger, betrayal, helplessness) is one of the conflicts of mourning. Perhaps what we encounter in our grief as this is too much is nothing but our first, vital encounter with entering our lives in the present, and thereby experiencing the full expanse of our own existence as deep, glorious and absolutely terrifying.

Bruschetta

Bruschetta in Shanghvi's room

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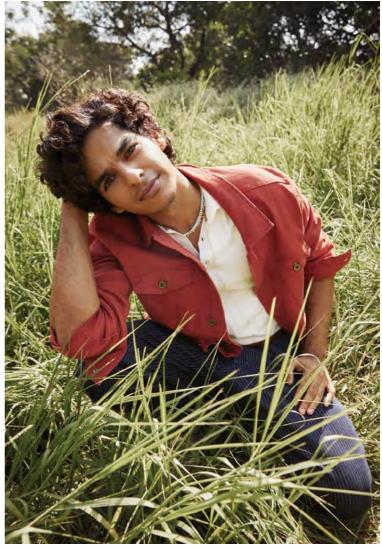
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