

# VOGUE

INDIA

JULY  
AUG  
2025  
₹300

Beyond  
*fame*

LISA HAYDON



# VOGUE

INDIA

**BEFORE IT'S IN FASHION, IT'S IN VOGUE!**

# July-August



'SLEEVELESS LONG FIT AND FLARE DRESS', LOUIS VUITTON.  
EARRING, RING; BOTH ZOYA

## 82 IN HER FEELINGS

Having hung up her It-girl shoes, Lisa Haydon has built a formidable arsenal in defence of her wellbeing. Between gulps of khichdi and gasps of air, the model and actor takes Megha Shah through her inner workings and ruminates on the unexpected turn her life has taken.

*Photographed by Tenzing Dakpa*  
*Styled by Manglien Gangte*

## 96 SUMMER UNDONE

Bare legs, loud joy and the sharp clarity of days that felt without end.

*Photographed by Vikas Vasudev*  
*Styled by Divya Balakrishnan*

## 108 TOKYO DRIFT

Award-winning *Shogun* actress Anna Sawai takes a victory lap in Dior's Kyoto-presented fall 2025 collection.

*Photographed by Nick Yang*  
*Styled by Ena Semba*

8 EDITOR'S LETTER

9 CONTRIBUTORS

## Style

10 GAME PLAN

Ace the dress code with gear that plays as hard as you do. Cop pleated minis, luxe dumbbells and sneakers designed to flex far beyond the court

11 CARRY ON

The doctor bag, spacious enough to carry your world, makes its case as this season's style prescription

12 TIED AND TESTED

Heritage knots, contemporary cuts—ties are back in play

13 SOFT SPOKEN

Dial down the saturation and embrace fashion's gentlest statements for the humid months

14 PLEATS PLEASE

The angrakha has morphed as it has changed hands and traditions over the years, but Tanya Mehta finds that its time-honoured appeal hasn't waned centuries later

18 SHELL LIFE

A growing league of designers around the world is forging jewellery inspired by armour—to provide bodily attachments that conceal less, empower more. By Nidhi Gupta

20 CRYSTAL CLEAR

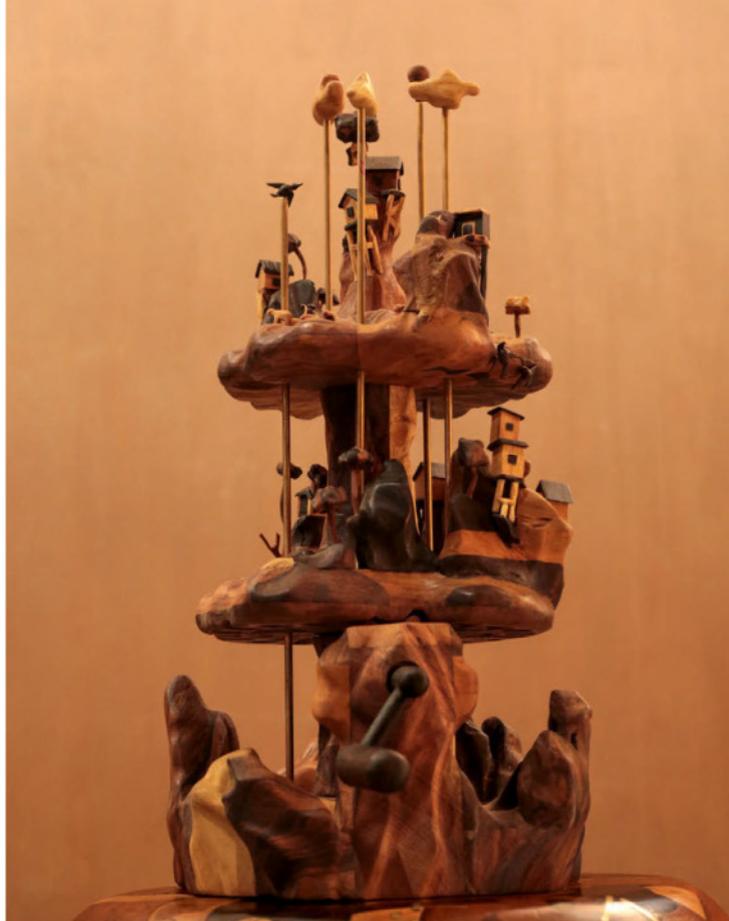
A showcase of jewellery becomes a meditation on empire, memory and the enduring seduction of adornment. By Divya Balakrishnan

22 BODY OF WORK

After a major retrospective in Paris, Rick Owens talks with Sally Singer about mortality, belonging, legacy—and the kindness and gentleness he hopes his work embodies

24 MODELS OFF DUTY

For models, whose lives are shaped by constant transformation, personal style becomes an anchor: an unchanging thread in a world of shifting identities and borrowed visions. Muskan Mumtaz speaks with five of India's leading models to learn about how their off-duty wardrobes become an act of authorship—a map of where they've been and where they're going



'CALL IT MAGIC', PAGE 70

## Wellness & Beauty

30 24 HOURS WITH BIANCA BALTI

In this intimate diary, the supermodel reflects on motherhood, recovery and why beauty now looks like saying no.

*Photographed by Amitava Saha  
Styled by Who Wore What When*

34 NOTES ON A VANITY

From Marilyn Monroe's makeup to vintage advertisements, makeup artist and collector Erin Parsons believes nothing is too small to be worth preserving. By Kahini Calcuttawala

36 CUSTOM BUILT

Beyond the nose plugs and face tattoos often associated with them, the Apatani people of Arunachal Pradesh have preserved a slower way of life against all odds. By Arman Khan

40 HOT GIRLS EAT PROTEIN

Protein has been rebranded as a glow-up essential for women. But beneath the soft fonts and strong messaging hides an older hunger. By Devrupa Rakshit

42 SOUL UNINTERRUPTED

Through pain, poetry and performance, Navkirat Sodhi tells her story of recovery and a love that dances along the way.

*Styled by Gaurav Gupta  
Photographed by Bhumika Sharma*

- 46 **BEST IN CLASS**  
All the superstars that earned top marks at the Vogue Beauty & Wellness Honours 2025, in partnership with Tira

## Weddings

- 58 **ALTARED STATES**  
A ringless proposal led to a wholesome Nepali-Parsi wedding for Sujala Newar and Rashid Currawalla. By Ruman Baig
- 62 **TEMPLE RUN**  
Ornate craftsmanship steeped in tradition, we're hung up on heritage bling this... well, every season

## Culture & Living

- 66 **NOTE OF CONFIDENCE**  
It's not just her songs that fuse Carnatic music with soulful R&B, Los Angeles-based singer-songwriter Gayathri Krishnan's entire life—her home, her workspace, her wardrobe—is a reflection of her hyphenated identity. By Darshita Goyal
- 68 **LOCAL HEROES**  
Venturing deep into India's hinterland, Perna Garg culls out unique ingredients and traditional ecological knowledge to make city dwellers question what they eat and where it comes from. By Sneha Mehta
- 70 **CALL IT MAGIC**  
Priyanka Shah makes furniture and objects that could belong in fantasy storybooks, each more unusual than the last. By Vaishnavi Nayel Talawadekar
- 72 **SPEAK NOW**  
India's rich cornucopia of languages has always existed on the fringes, obscured by the vast shadow cast by dominant speech. As our fast developing economy further blasts them to oblivion, Akshya Saxena speaks to the authors, activists and archivists toiling to preserve them
- 74 **SPIRITED AWAY**  
Where she once set off on holiday with an ironclad itinerary that optimised every minute of her trip, Avantika Shankar has learned that the beauty of travel is in journeying within
- 78 **GOT TEA?**  
Therapy meets romcom meets detective agency in the perfect debrief as comedians Atul Khatri and Kiran Deol discuss the art of overanalysing. By Saachi Gupta

- 80 **CRAFTING THE INTERIOR**  
Even as the cost of self-care soars, with personalised detox programmes, medical-grade solutions and biohacking consultants costing a pretty penny, Ankita Shah believes that the best things in life are free

## Horoscope

- 122 See what the stars have in store for you
- 126 **DIARY**
- 130 **SHOPLIST**

## In List

- 132 **GREEN FLAG**  
Sending all the right signals, this herbaceous GG Marmont doesn't need to wait for permission

*'SUMMER UNDONE', PAGE 96*



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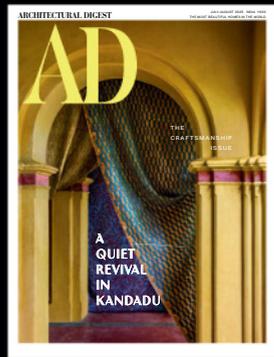
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*A PICTURE OF HEALTH*  
 Left: Cover star Lisa Haydon cools down with a portable fan during the shoot.  
 Below: The winning products displayed on the grazing table at the Vogue Beauty & Wellness Honours 2025.



# HOPELESS OPTIMIST

I WAS AT a friend's event recently, minding my own business at a table away from the milieu, when a young journalist slid into the empty seat next to me. We got to talking—she worked for a rival magazine whose editor I admire—and I asked her what she was excited about working on. "What's the point?" she shot back. "I feel like everything good has already been done." How many years had she been on the job, I asked. "Four months," she replied.

That day, I attributed her premature surrender to a flair for the dramatic. But



the more students I meet through the masterclasses I conduct in colleges all over the country, the more it seems like optimism is in short supply.

And you don't need a degree in quantum mechanics to figure out why.

Where we once only had access to the lives of our immediate social circle, extending maybe to include gossip about a maasi's neighbour and her paramour from three streets away, we're now besieged by bad news from far-flung quarters in real time. Every time I watch a reel about children orphaned by war or a senior cat being given up to a shelter, I feel guilt, followed by helplessness, followed by useless items being added to cart to distract myself with a temporary dopamine rush.

That shopping app and its multifarious cousins—designed to service every need without us even having to sit upright—create digital moats, sealing us off in our castles in the clouds. The result: a generation that doesn't know their local bhajjiwala, how to change the washer on a tap or find their way to a new neighbourhood without the GPS lady barking instructions. This steady erasure of social networks and self-reliance can leave you feeling like a kayak without an oar.

It explains why humans have become obsessed with reclaiming wellness. But

never fear, this is not another pitch for matcha smoothies. To me, wellness goes beyond spas and serums to include emotional health, mental resilience, social wellbeing, spiritual connection and living in harmony with the environment.

And this issue abounds with examples of those who walk this path.

Like the Apatani community of Ziro Valley, whose deep ties to nature are rivaled only by their all-encompassing community spirit. Or designer Rick Owens, whose fashion transgressions are actually an attempt to "do something spectacular without being wasteful", to promote "values that are softer". And supermodel Bianca Balti, who's redefining ideals of beauty and womanhood through acceptance and radical self-love.

Leading the way is our cover star Lisa Haydon, the flesh-and-blood manifestation of what the human brain conjures up when someone says 'wellness'. In her interview, the model mom of three reveals a chapter to her story that is less known, but is sure to inspire many.

I hope it does the same for you.



# CON TRI BUT ORS

## Megha Shah

Writer, 'In her feelings',  
page 82

### *How do you deal with a stressful day?*

*"Step one: avoid anyone suggesting mindfulness apps. Step two: cry under a duvet with Netflix and no expectations. Step three: ice cream, more than is socially acceptable. Letting it all out works better than holding it in."*

*The founder of Blanc White, a mindful art studio rooted in minimalism, Shah was formerly in senior roles at GQ India and Verve. She now writes for The Guardian, Financial Times, Hindustan Times and Open, among others*

## Sandhya Shekar

Makeup artist, 'Summer undone',  
page 96

### *An old wellness ritual you've picked up again?*

*"I've returned to oiling my hair with a traditional family blend. It cools the body, calms the mind and improves sleep. I've also brought dance back into my daily routine; it grounds and energises me."*

*One of India's most sought-after makeup artists with over 15 years of experience, Shekar has worked with Bollywood's top names, major fashion houses and red carpets globally. In 2023, she launched Mokae Beauty*

## Tenzing Dakpa,

Photographer, 'In her feelings',  
page 82

### *A healthy habit you've adopted recently?*

*"I've added boxing, cardio and weight training to my mornings. It's changed my energy levels and helped clear mental fog."*

*A Goa-based photographer, Dakpa holds an MFA in photography. His work examines ecological change and personal histories through images, sound and constructed spaces of comfort*



1

1. 'Re-Nylon and Saffiano Leather Hand Weights Carry Case', PRADA, price on request 2. 'Surfboard', LOUIS VUITTON, ₹11,10,000 3. 'Flow Runner in Nylon and Suede', LOEWE, ₹77,000 4. 'Lignes Essentielles Bracelet, Brilliant-cut Diamonds', CARTIER, price on request 5. 'Batavia Pleated Minidress', MIU MIU, ₹2,67,146

2



5



4



3



# Game plan

Ace the dress code with gear that plays as hard as you do. Cop pleated minis, luxe dumbbells and sneakers designed to flex far beyond the court

BIKRAMJIT BOSE, PRARTHANA SINGH



# Carry on

The doctor bag, spacious enough to carry your world, makes its case as this season's style prescription

1. 'Mini Doctor Tote Bag', BLUMARINE, ₹1,20,244 2. 'Beau Tote Bag', MIU MIU, ₹4,01,950 3. 'Logo Leather Mini Bowling Bag', COURRÈGES, ₹86,095

SPOTLIGHT LAUNCHMETRICS



1

2



1. Tie in silk grenadine, HERMES, price on request 2. 'Remembrance Necktie', SATYA PAUL, ₹3,000



4



5



3

# Tied and tested

Heritage knots, contemporary cuts—ties are back in play

3. 'Hector Leather Shoulder Bag', THOM BROWNE, ₹3,76,198  
4. Checked blazer, THEORY, ₹41,515 5. 'Nova Skirt', MOONRAY, ₹1,74,000

# Soft spoken

Dial down the saturation and embrace fashion's gentlest statements for the humid months



1. 'Trim Detail Oversized Sunglasses', ELIE SAAB, ₹68,373  
2. 'Ruffled Sheer Shirt', ROBERTO CAVALLI, ₹2,00,284 3. 'Iconic Top Handle' Handbag, FERRAGAMO, ₹2,39,114 4. 'Floral-Print Semi-Sheer Skirt', ROKH, ₹54,238 5. '30mm Jelly Sandals', CHLOE, ₹77,306

# Pleats please

The angrakha has morphed as it has changed hands and traditions over the years, but TANYA MEHTA finds that its time-honoured appeal hasn't waned centuries later

**I**n the 19th century, Wajid Ali Shah, the last Nawab of Awadh, made a splash when he donned an ornate angrakha in a style that exposed his left nipple. “This wasn't a licentious fashion scandal—the Nawab, a rather rotund figure, was probably carrying some holiday weight, leading to unintentional flashes of skin,” explains Pramod Kumar KG, a curator and co-founder of Eka Archiving Services. Ironically, the word angrakha is derived from the Sanskrit term *anrakshak* or “the protector of skin”.

The voluminous, tunic-like garment is characterised by a circular or triangular front yoke called *purdah*, an emperor line and cross wrap secured with ties at the shoulder or waist. Over the years, it has become a universal silhouette of sorts, its construction adapted in novel ways by clans and kingdoms. Kumar points out that 20th century published notes by scholars identify the regional differences from the shape of the cut on the bodice. “When rounded, it is likely to be Rajput and when the cut plunges till the waist, it's considered Maratha style,” he says. “A famous portrait of the Nawab of Rampur sees the garment with pockets on either side, signalling evolved innovation and utilitarian detailing.”

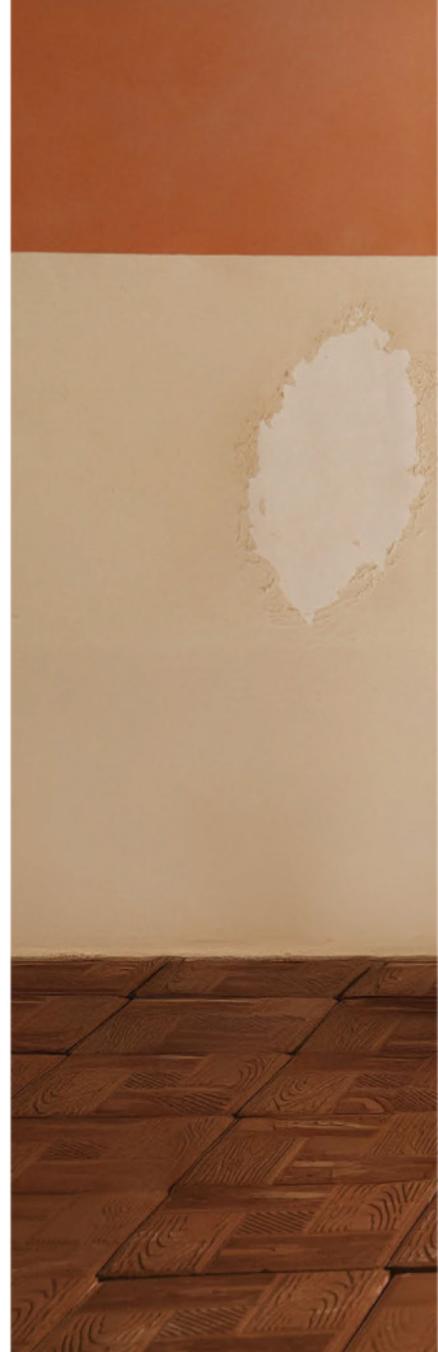
He explains that in the paintings of Yeshwant Rao Holkar II by Bernard Boutet de Monvel, the *purdah* is crafted in a brocaded cloth, with a sheer angrakha worn over it, a primary example of how the garment was stylistically interpreted across states. Centuries later, we see the silhouette pop up in contemporary context—across summer dresses and gossamer blouses—its airy embrace holding stories of identity, its construction offering infinite styling possibilities.

“I have memories of the women wearing angrakhas and chogas in my grandmother's home in rural Uttar Pradesh”  
—RINA SINGH, founder, Eka

For New Delhi-based Rina Singh, founder of Eka, a brand that's produced many a candy-hued day dress, the angrakha has been a part of her subconscious since childhood. “I have memories of the women wearing angrakhas and chogas in my grandmother's home in rural Uttar Pradesh. My learning memory of it actualised when I visited the Calico Museum of Textiles in Ahmedabad that houses these century-old costumes crafted for nobility made in fine counts of muslin, Dhakai jamdani and even Lucknowi textiles with shadow work,” she shares.

The art of getting dressed in the angrakha is a rather meditative one—its ties or *kas* and multiple hidden fabric buttons, historically referred to as *ghuntis*, allow for a welcome pause amidst the often hurried ritual of dressing inconvenienced by buttons and zippers. Another merit is its versatility. Singh's most recent version is a feathery block-printed dress crafted in handloom from West Bengal, styled in a Gen - Z friendly manner with a bucket hat and clogs. “This particular piece features a collage of non-repeat block print patterns created using 60-80 different blocks.”

Angelique Raina, founder of Acquire, a label synonymous with smocked, textural ready-to-wear, is fascinated by the angrakha silhouette for its fabric-agnostic disposition. “Noble or





pastoral depending on the fabric, it's an accommodating silhouette in both cases," she shares. Over the months, Raina has played with the silhouette with an iterative approach, introducing crisp poplins, lustrous satins and even metallic yarn—making it a signature piece in the brand's lexicon.

#### COME AS YOU ARE

With its origins in menswear, the angrakha has travelled a curious path, turning into an androgynous garment favoured by all. Santanu Das, founder of Kolkata-based label Maku, is known for fashioning Bengal's varied textile repertoire into minimal, classic garments. The angrakha is a recurring silhouette, one he has spent years perfecting, realising it into gathered dresses in wispy jamdani and textured wool, beginning with his first iteration in 2016. "When we began crafting these for women, we wanted to maintain the inherent sensuality but only wanted it to expose a sliver of the shoulder or collarbone when she stretched, so these openings were



**TAKE TWO**  
At Maku, the angrakha silhouette has been transformed into gathered dresses in jamdani and textured wool. *Above:* A beige angrakha dress by Cord

CORD (MODEL IN BEIGE), MAKU (BLACK AND WHITE PORTRAIT)

customised to be more svelte, in a slanted eye shape. Despite its tactile softness, this silhouette symbolises a sense of resilience, like a warrior.”

Culturally, the garment has permeated through shared histories and across state borders. The kediyu, a traditional dress indigenous to Gujarat, is colloquially referred to as an angrakhu. For Shaleen Wadhwa, researcher and art curator, the gathered frock—traditionally worn at festivals such as Navratri and other special occasions—has made its way into her personal uniform for reasons beyond visual appeal. “Such

garments historically espoused functional aestheticism. As a political statement, it was a marker of your age, region and status. With commercialisation, these lines get blurred,” she says, adding that until two decades ago, only men wore the kediyu and women were seen in the chaniya choli. Recently, she chose to wear the kediyu along with dhoti pants to a wedding, and was glad that her choice received more “cheers than quizzical looks”. “As a queer person,” she says, “this is a welcome change to own a silhouette as just that—a silhouette. Not confined by any gender.”



“Despite its tactile softness, the angrakha silhouette symbolises a sense of resilience, like a warrior”  
—SANTANU DAS, founder, Maku



*REFINED STYLE*

Historically, the angrakha evolved from other similar forms of clothing such as the knee-length jama with the cummerbund around the waist.

*Left: An angrakha dress by Eka*

EKA (MODEL OUTDOORS), GETTY IMAGES (MUGHAL MINIATURE)

# VOGUE

INDIA



PHOTO: SIGNE VILSTRUP/VOGUE INDIA

**BEFORE IT'S IN FASHION,  
IT'S IN VOGUE!**

# Shell life

A growing league of designers around the world is forging jewellery inspired by armour—to provide bodily attachments that conceal less, empower more. By NIDHI GUPTA



**HEAVY METAL**  
Pieces from Charu Bhasin's Orphic collection. *Right:* The tendril ear cuff from House of Malakai

THE VIVIENNE WESTWOOD armour ring is a silver ring built like a stack of templar helmet shields. It occupied most of my friend's index finger, her only piece of jewellery for a night out in Bangkok; and it swiftly laid seige to my mind. Naturally, it was only a matter of time before Instagram's algorithm picked up the scent.

Scrolling through an explore page full of vintage YSL-inspired bowknot earrings and "anti-tarnish" ear cuffs, I stopped in my tracks when I encountered a tattooed person wearing strips of metal strapped to their face—like a muzzle, but not quite.

Fangophilia, it turns out, is a brand by a dentist and designer originally from Tokyo, that derives custom jewellery from imprints of different body parts. Joint rings featuring hidden gemstones, custom ear cuffs like molten mercury poured into your helix, silver and titanium-plated grills—the designer Taro Hanabusa tagged each post with #armouring.

Jewellery and armour have ridden together long before Westwood put out her pathbreaking Time Machine collection in 1988—the armour ring with the signature orb followed in 1989. Museums

and auction houses tell us stories of precious jewellery on armour as signifiers of hierarchy and social status. But there is also the idea of jewellery *as* armour, as it lives in popular imagination, on the bodies of Cleopatra and Wonder Woman, the warrior queens of Wakanda and Dahomey, even Beyoncé and Megan Thee Stallion—regal, medieval, *punk*. And, as all of time and space collapses into one flat 16:9 frame, a growing subculture is exploring this very idea, right under our thumbs.

Mariia Khas, founder and designer at the Mongolia-based brand Shuwuu

Silver, is inspired by Mongolian aristocracy and medieval European knights. Her “reinterpretations”—claw and nettle-shaped rings, bracelets like dentures, chin and nose cuffs—have been worn by musicians like Erykah Badu and Sid Wilson from Slipknot. “As a silversmith, my hands are constantly scratched, dirty and tired,” says the designer who is working on custom pieces for Cara Delevingne. “Heading into a social setting—even a date—with cut-up hands felt uncomfortable. That’s how the finger armour was born: not only as a metaphor for strength but as a literal protective shell, allowing me to feel confident in any context.”

Elsewhere, gold-plated laser-cut sun-shaped masks set with topaz and Swarovski crystals can open doors to self-discovery. “I consider my pieces to be like second skins, connected to a new mythology or even a divine sense of self,” says Malakai, the performance artist and DJ turned milliner and designer who has spearheaded House of Malakai since 2013. Enchanted by the idea of duality—strength and softness, concealing and revealing at once—Malakai’s designs have powered many a performer’s arsenal: a sheath arm for Madonna to a chain-mail-inspired bodice for Doja Cat.

“The women who put on our pieces: their posture changes, they feel seen,” notes Saida Mouradova, founder of the Bali-based label Object & Dawn, which has been working with Indian craft communities specialising in the technique of beading to create modular pieces that use everything from leather to pearls. “I love Steve McQueen and Schiaparelli,” says the designer, who made headlines earlier this year for her collaboration with designer Gaurav Gupta for Paris Couture Week 2025. “For construction, I study vintage menswear, like Victorian hunting jackets.”

Also inspired by Schiaparelli’s artistic director Daniel Roseberry is recent Istituto Marangoni-graduate Charu Bhasin. Her latest collection, Orphic, brings the art of metal casting to chunky bangles, cuffs, rings, corsets, even a waist-cuff resembling a human arm. “It’s about the idea that everything in the cosmos is so apt that you can’t deny that question of a greater power,” says the Indore-origin designer. She’s

now toying with the idea of “mutation between different species” for a collection that’ll explore more sustainable materials.

“What can be better than nature protecting you?” asks Delhi-based designer Sonika Bansal, who has been turning foraged wood into metal-encased trinkets. Neti Neti brings its own spin to the idea of wearable art—and both India Art Fair and Milan Fashion Week have come call-

“The women who put on our pieces:  
their posture changes, they feel seen”  
— SAIDA MOURADOVA

ing. While she works with ebony and teak as well, driftwood is special because it “has no fixed shape, no mandate on how it’s supposed to look. Some of the driftwood pieces are so ugly, in fact, they might as well be ‘nazar battu,’” she laughs.

The deeper you dig, the longer the trench seems to grow. In London, Sweet

Lime Juice is hooking precious stones to spiky silver chains. Shaun Leane is wrapping our throats, wrists and arms in rose thorn vines. Bhavya Ramesh’s traditional Indian trinkets get witchier with each new collection, while Naaz Bijouteries’ waist chains have their own cult following, including Tyla and Sanya Malhotra.

What is anchoring this subculture? It might be the mainstreaming of the punk aesthetic, says Malakai; but there might be another, more fourth-wave feminist hook. Met Art’s 2018 book *Jewelry: The Body Transformed* states that jewellery has, through history, been defined “primarily through its connection to and interaction with the body—extending it, amplifying it, distorting it or transforming it.” In this contemporary moment, Naaz Bijouteries’ founder Richa Chandok, who likes to “add a bit of sexiness” to all her designs, says: “It’s also about owning it.”



*HIDE AND SEEK*  
The pearl veil headpiece from  
Object & Dawn and Gaurav Gupta’s  
Paris Couture Week collaboration



## Crystal clear

A showcase of jewellery becomes a meditation on empire, memory and the enduring seduction of adornment. By DIVYA BALAKRISHNAN

THERE'S A SCENE in the 1958 technicolor musical *Gigi* where Aunt Alicia walks her young niece through what looks less like a jewellery box and more like a lesson. "A topaz? Among my jewels? Are you mad?" she exclaims, scandalised, when Gigi misidentifies a yellow diamond. She teaches her the cuts—emerald, pear, marquise—which kings preferred which gems and how only the most beautiful emeralds contain that elusive blue flame darting within the green. "Without knowledge of

jewellery, my dear Gigi, a woman is lost."

While first judged by its quality and visual appeal, what truly sets a piece apart, as Aunt Alicia explains, is its provenance. Who wore it, where it travelled and what moment in history it witnessed.

It's that last layer that I was thinking about in London as I walked into the Victoria & Albert Museum's (V&A) new exhibition: a display of more than 350 artefacts that stitched together the story of Cartier's dominion. "The jeweller

of kings and the king of jewellers," King Edward VII called them. Within the vast stone belly of the museum lay proof of that reign.

It was one of those rare London days—bright and dry, with spring sun and a lingering chill—so I'd already witnessed my first luxury sighting of the day: good weather. The exhibit began with the Manchester Tiara, a lattice of diamonds set in delicate platinum, and ended, appropriately, in a cathedral of crowns.

And what a cathedral. The final room had been designed as a dreamscape: a glass vault where a Cartier tiara floated on a man-made cloud. Classical music drifted through the air as I moved between all the tiaras on display, some lent by the Royal Family and the Duchess of Windsor. Gone was the predictable split: men fawning over swords while women ogled the diamonds. Cartier, for all its technical brilliance and legacy polish, had somehow preserved the essential fact of jewellery: its power to be an egalitarian language.

Something else shimmered through the exhibit: a deep connection to India.

It was in the early sketches of gemstones, the pieces Jacques Cartier had brought back from his many visits to the country (beginning with the 1911 Delhi Durbar), in the legends that curled around the Patiala necklace, in the explosion of colour in Cartier's Tutti Frutti pieces.

The dazzling Patiala necklace, with its ropes of diamonds, was once draped across the Maharaja of Patiala's chest. Now, it flickered in an ochre light, accompanied by a looped film of the maharaja moving through another world. The architect Asif Khan, whose design guided the show, had chosen the exhibit's colour shift with care: moving from royal blue to a deep, dusky orange, mirroring sunset over Delhi.

Indian royalty found many mentions in the exhibit. Rani Sita Devi of Kapurthala, photographed by Cecil Beaton for British *Vogue* in 1934, was pictured wearing a tiara and heavy bracelet. She was widely regarded as the most beautiful woman in the world. I believe it.

Nearby, a sketch of the Maharaja of Nawanagar's ceremonial diamond necklace served as a quiet warning: nothing—not even grand jewels—lasts forever. The original had been dismantled, its stones scattered. Only Cartier's dream of it lingered, resurfacing decades later as a ghost cameo around Anne Hathaway's neck in *Ocean's 8*.

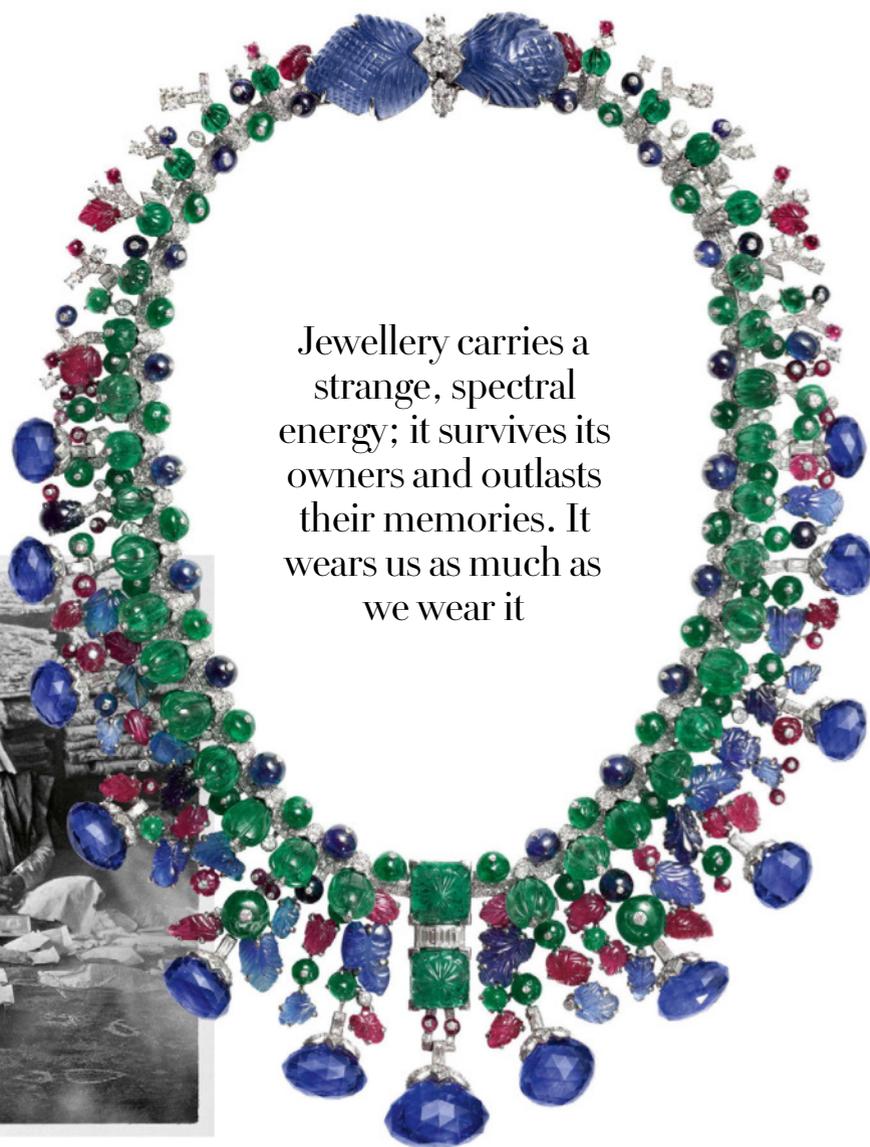
Other rooms left their quiet impressions: the clock gallery, where only the soft ticking of Cartier's mystery clocks could be heard. Another held a paper forest—entirely handmade, entirely white—a stage for the evolution of Cartier's most enduring motif: the panthère.

A darker chamber revealed María Félix's snake necklace, coiled like an ancient deity, watched over by a holographic serpent slithering across the dark walls.

Cartier does not deal in half measures. This was extravagance honed into discipline, fantasy sharpened to a fine point. Jewellery carries a strange, spectral energy; it survives its owners and outlasts their memories. It wears us as much as we wear it. Fabric softens and frays with our bodies, but jewels remain cool and untouched. This exhibition reminded me that magnificent jewels belong to no one. We are only ever their temporary keepers.

#### INSPIRED TALES

Jacques Cartier's journey to India inspired his fascination with Indian jewellery and gemstones, influencing Cartier's iconic Tutti Frutti designs—most notably the famed Hindu necklace. *Opposite page:* Rani Sita Devi of Kapurthala, shot by Cecil Beaton for British *Vogue* in 1934



Jewellery carries a strange, spectral energy; it survives its owners and outlasts their memories. It wears us as much as we wear it





# Body of work

After a major retrospective in Paris, Rick Owens talks with SALLY SINGER about mortality, belonging, legacy—and the kindness and gentleness he hopes his work embodies

**O**n the day after his elegant and wonderfully accessible fall-winter 2025 women's show in March, Rick Owens could be found walking home from the Basilica of Saint Clotilde clutching some fragrant white jasmine he had plucked from nearby bushes. This is a church he visits often—alone, or with his long-time assistant

Anna-Philippa Wolf (aka AL) and her baby—and that he considers “an extension of my house, part of my life here in Paris... a perfect little place”.

Owens himself is not religious, but he likes a church, or the idea of a church. “At its best, it is a place where people

come together to form a system of living for taking care of each other,” he says, and then repeats: “At its best.” He specifically loves Saint Clotilde because it is where he and his parents would discuss cremation and burial as well as have all those hard end-of-life conversations when they would visit him during the show seasons. (“Dad was not religious—he never was—but Mom was Catholic.”) Now that his

*FRENCH CONNECTION*  
Rick Owens at home in Paris

KRISTINA NAGEL

parents have passed, Owens's mind inevitably turns to mortality as he walks the few blocks of the 7th arrondissement between the church, his home-slash-HQ on Place du Palais-Bourbon, and à travers la Seine, the Louvre and the Palais Royale. "I guess I kind of belong here now," he says. "This is the street I am going to get old on, where the waiters are going to get tired of me ordering the same thing all the time." After more than 20 years, the California native and Venetian Lido-loving Owens has adopted Paris as his own.

And the City of Light has responded in kind, with uncharacteristic bras ouvert. On 28 June, the Palais Galliera, Paris's premier fashion museum, opened *Temple of Love*, a retrospective of his work. It was one of the very rare instances that the Galliera devoted its space to a living designer—Owens followed Azzedine Alaïa and Martin Margiela—and to a very deserving one at that. Owens's career is an utter marvel: complete independence for decades, the conglomerates be damned, with increasing relevance year on year by any measure and for any audience—from the most elite minds in fashion to skate goths the world over. Owens has proven that an uncommon mix of aesthetic bravery, disarming intelligence, fearless curiosity and a wackadoodle, bootstrappy work ethic can defy the luxury industry's trend prognosticators, economic Eeyores, and competitive backbiters to create something bigger and more transcendent than the boom-and-bust narratives of his peers. "I know that I am unusual in the fashion world, with its revolving world of designers," Owens admits. "I was just lucky to end up with partners"—by which he means his wife, Michèle Lamy, and Luca Ruggeri and Elsa Lanzo of Owenscorp—"who have protected me so fiercely for 30 years. Their talent is as important as any talent of mine. Other designers must envy me for that. I was very, very lucky."

The Palais Galliera show, curated by Alexandre Samson (who also oversaw the acclaimed *1997 Fashion Big Bang* in 2023, among other exhibitions), featured designs from Owens's years in Paris for his eponymous line, along with his work for Revillon (the heritage fur house that hired him in 2002, providing the impetus for his

relocation), his collaboration with Fortuny (Venice being an essential part of his emotional and cultural map) and pieces from Los Angeles, where his aesthetic and his business were born in an Eastside studio across from his then partner, now wife Lamy's restaurant, Les Deux Cafés. (Lamy's LA wardrobe was also reproduced in the museum, as was the couple's monolithic platform bed from that time—i.e., the bed that begat the designer's made-to-order furniture line, now overseen by Lamy; Travis Scott has one.)

There were hundreds of threadbare 'spiderwebby' tees from those early years, as well as runway showstoppers (his Mad Max-meets-Madam Satan constructions of leather, silk and jersey, all sharp-shouldered and sinuous, equal parts Brutalist and romantic), stripped down to their component parts. ("Can we not do the full looks?" Owens says he asked Samson.

**"I like promoting values that are softer," Owens says. "Inclusivity is such a corny word now, but I think the aesthetic world that I have tried to create is inclusive"**

"This really quiets it down.") There were album covers by David Bowie, Klaus Nomi and Iggy Pop, and a soundtrack that stretches from the Sisters of Mercy to Gustav Mahler. And draped evening concoctions—Madame Grès goes to the moon?—that defied easy explanation or replication. ("Will I ever be able to do that again in my life?" Owens asks, without irony.) In a 'Joy of Decadence' room with limited access for those with young'uns or the squeamish, there was the life-size statue of the designer urinating that made its debut in Florence in 2006. For all its disparate elements, though, the intent of the show was to make clear Owens's technical skills as a pattern maker, cutter and draper, and to showcase his classical imagination.

"I want people who think they know Rick Owens to be surprised by his cultural side," says Samson, "which is very root-

ed in French culture... There is so much more to Rick Owens than transgression."

Indeed, what Owens wanted the public to take away from the exhibition is some notion of the 'kindness' and 'gentleness' that inform his designs—which, he feels, have been misread as everything from satanic to apocalyptic.

But to understand Owens's work, you have to perceive it through his gaze. When he unleashes 200 models and students walking in unison around the Palais de Tokyo, say, as he did a year ago for his seminal Hollywood men's show, you have to see in those black-eyed hordes of towering dudes his embrace of the superfans who stand outside his show season on season. And when he chose to have models walk the runway carrying other models on their backs, as he did for women's spring-summer 2016, you have to hear him questioning the relevance of the stiletto: "How can I use physicality in a new way?" he asks himself. "How can I do something spectacular without being wasteful?" The retrospective was, in a sense, an act of translation, meant to map his singular, remarkable journey from Hollywood club kid in tattered, survivalist mode to the kind of flaneur who visits church gardens with a toddler, admires the 'grace' with which his wife navigates the world, and deeply misses his mum and dad.

"I like promoting values that are softer," Owens says. "Inclusivity is such a corny word now, but I think the aesthetic world that I have tried to create is inclusive. The irony, though, is that once you reach a certain level, people defend it so closely that they gatekeep, so that other people are not allowed in. It becomes a fortress. So you can't win."

The larger irony, of course, is that lately, inclusivity is hardly a corny aspiration, more an act of defiance in an increasingly corporatist, monocultural world.

Owens frequently speaks about his horror of walking through airport duty-free zones the world over and encountering, everywhere, the same perfected, normatively beautiful faces staring out from makeup counter posters and video screens. "It is a very specific set of rules of aspiration and attraction," he says. "That is the global standard. And I don't reject it—it's wonderful. My role is to provide other options."

*FIRST LOOK*

An early influence on Madhulika Sharma's idea of personal style was watching her mother, a textile designer, work with eri or ahimsa silk

## Models off duty

For models, whose lives are shaped by constant transformation, personal style becomes an anchor: an unchanging thread in a world of shifting identities and borrowed visions. MUSKAN MUMTAZ speaks with five of India's leading models to learn about how their off-duty wardrobes become an act of authorship—a map of where they've been and where they're going



OTTAVIA GIOLA



## Madhulika Sharma

**How has your personal style evolved over time?**

I grew up in Assam, surrounded by my mother's hand-dyed silks—she's a textile designer who works with cruelty-free eri silk, dyed with turmeric, mulberries and indigo. That early intimacy with fabric stayed with me. As I modelled across India and later in New York, my style evolved through immersion: watching stylists, visiting ateliers and learning on set.

**What anchors your off-duty wardrobe?**

Contrast. I love mixing the feminine with the masculine: silk slips with leather jackets, a soft dress with combat boots. My favourite pieces are the ones with stories: vintage Levi's I freeze instead of wash, a lambskin jacket I thought I'd lost in London, and treasured pieces I've mailed back and forth with my best friend in Hawaii.

Yachika Sharma



*TRUSTED COMPANY*

While her Rajasthani roots made her appreciate the diversity and versatility of Indian craft, her style constant is a thrifted pair of white boots that works with every look

**What does authenticity mean to you, and how does it shape how you dress?**

Style is one of the first ways we show the world who we are. I started modelling during lockdown—styling, directing and producing shoots with whatever I had at home. Early on, I was influenced by what felt globally aspirational: Western fashion, hip-hop, pop culture. But over time, I began to unlearn some of that conditioning. I started to see the beauty in what was

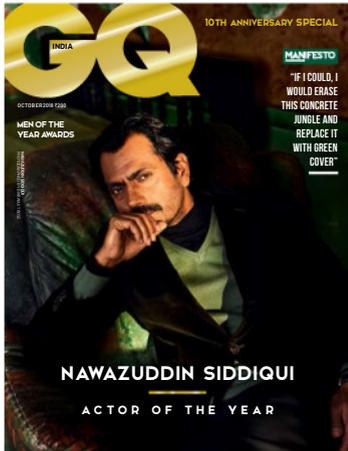
right around me—in Rajasthan, where I'm from, and in the richness of Indian craft and detail. That shift made me feel more grounded in my identity.

**Do you have a treasured piece you often reach for?**

A pair of white platform boots I thrifted online. I can throw them on with almost anything and they instantly pull the look together. I love that they're one of a kind.



IT'S WHAT'S NEW NOW



## Tatted Twins: Niraj & Nihar Khojre

**How has your style evolved since you started in fashion?**

**Niraj:** We were born and raised in Mumbai and started out creating content on Instagram. At first, our style was pure streetwear—oversized tees, baggy pants—because that's what we saw in rap culture. But as we got into modelling and our music taste shifted toward punk and grunge, so did our clothes: bell bottoms, cropped jackets, sharper silhouettes. Modelling helped us feel more confident about dressing how we actually wanted to.

**How do you express individuality in an industry that's always dressing you?**

**Nihar:** Being styled constantly actually helped us discover what we like—and what we don't. We tried everything, and it made us more open. We started leaning into feminine clothes: crop tops, skirts, jewellery. I don't even check the men's section in stores or online anymore. Women's clothes just have better design.



### *MARCHING ON*

From wearing oversized tees and baggy pants to being inspired by punk and grunge, the Tatted Twins' style evolution has seen it all. Now, buying from the women's section is their safest bet

## Andrea Kevichūsa

**How did you find your way into fashion and how did that shape your sense of style?**

I grew up in Kohima, the youngest of five sisters, where style meant hand-me-downs. I was scouted at 15, and modelling introduced me to craft and silhouette. But I've always circled back to what feels like me: jeans, a graphic tee, a little humour. Someone once said I dress like a 12-year-old boy. Maybe they were right.

**How do you bring your identity into what you wear off duty?**

Through jewellery. Each Naga tribe has its own unique designs made from stones, beads and even bone. I wore a Naga necklace to the Cannes Film Festival in 2023 with a simple black dress so the focus stayed on the piece. Wearing something that represented home on such a global platform felt like a victory, and it gave me the chance to serve as a bridge between where I'm from and the world beyond.

### CROSS STITCH

Whether it's a Naga necklace at the Cannes Film Festival or an easy graphic tee with jeans on the regular, Andrea Kevichūsa uses her wardrobe to express herself

# 24 hours with Bianca Balti



*Top, skirt; both* PAYAL  
KHANDWALA.  
*Necklace,* THE HOUSE  
OF RAMBHAJOS

In this intimate diary, the supermodel reflects on motherhood, recovery and why beauty now looks like saying no. Photographed by AMITAVA SAHA. Styled by WHO WORE WHAT WHEN

FASHION ASSISTANTS: SHUBHAM JAWANJAL, CHARVEE PATIL. HAIR: RAKSHANDA IRANI. MAKEUP: BIANCA MAROCCHI. PRODUCTION: STUDIO LITTLE DUMPLING



## 5.30AM BEFORE THE HOUSE WAKES

I'm usually up by 5.30. First: messages from Europe, a note from my boyfriend. Then, coffee. Always coffee. Breakfast is chia pudding with all the good things, eaten in bed off a tray like a small luxury. I journal longhand, three pages, no edits. It's a habit born of therapy, now a form of meditation. This quiet, unhurried hour belongs to me before the world comes rushing in.



BIANCA BAULT, LUCREZIA GANAZZOLI (TURNING HEADS)

## 6.30AM THE HOUSE STIRS

I hear Matilde's footsteps before I see her. She passes my room, calls out "Hi Mum"; and I reply, "I love you." Then comes the music—loud, unapologetic. It's her ritual, like journaling is mine. Mia wakes at seven, annoyed I didn't wake her earlier. I make her avocado toast with egg and prosciutto. We like our mornings slow and gentle. Always have.

## 8.30AM THE MORNING HUSTLE

After school drop-offs, I head home and dive into work. Europe's still awake, so my manager and I cram a day's planning into a few hours. This job is unpredictable, and I've had to learn to let go. After my cancer diagnosis, the industry fell silent, so I created *Turning Heads*. Bald, self-shot, unfiltered. Not for a brand, but to remind myself I was still here and feeling beautiful.



## 10AM MOVING, HEALING

My energy peaks early, so I move while it's high—Pilates, massage, anything that reconnects me to my body. I started late, 30 years old and 20 kilos heavier, back at work just 40 days after giving birth. Pilates keeps me present, breath by breath. I only do one-on-one sessions—I need correction, not distraction. Movement isn't about aesthetics anymore. It's how I feel at home in my body.

“I say ‘no’ more. I cancel things without guilt. That used to feel selfish. Now it feels like freedom”



*Top, sari; both  
RAW MANGO.  
Earrings, arm cuff;  
both KUNDAN  
JEWELLERS*



## 4PM BACK IN THE CAR

I pick up the kids and we ease back into our rhythm—windows down, music up. My circle in Los Angeles is small: other mums, early dinners, shared chaos. I used to resist help, I equated it with debt. But illness softened that. Friends drove me to chemo, cleaned my house and stayed close. Letting myself be held was hard. It still is. But I'm learning not to flinch when care arrives.

## 6.30PM THE BEST COMPANY

Dinner with my girls is my favourite part of the day, even with the bickering. We talk about everything: periods, dates, off days. We're three women under one roof, messy and open. They've seen me in bathrobes and bad moods; not as a model, but as mum. That's the version of myself I protect most fiercely now. After everything, I've learned how to say 'no' and not feel guilty for it.



## 8.30PM BOUNDARIES AND BEDTIME

The house goes still. Everyone's in their rooms, their own little worlds. My night routine is simple: a clean face, moisturiser and lights out. The red-light therapy mask lies untouched. I used to take long walks at night—no phone, just breathing and blooming flowers. I want to bring that back. During treatment, I stopped doing a lot. Survival leaves little room for softness. Now, rest feels non-negotiable. I fall asleep early, gratefully. Eight hours of peace? That's beautiful. That's care.



# Notes on a vanity

From Marilyn Monroe's makeup to vintage advertisements, makeup artist and collector Erin Parsons believes nothing is too small to be worth preserving. By KAHINI CALCUTTAWALA

I RECENTLY SUCCUMBED to the Gen Z pimple patch trend, swapping my discreet hydrocolloid stickers for purple hearts. As a longtime cystic acne sufferer, drawing attention to a blemish instead of concealing it felt oddly liberating. I wondered whether the patch-wearing beauties of centuries past had felt the same.

In the 18th century, European aristocracy wore velvet beauty spots to signal everything from flirtation to political allegiance. They stored these in ornate containers. "I have one similar to the piece in François Boucher's painting of Madame de Pompadour," says Erin Parsons, makeup artist and archivist, of an 18th-century mother-of-pearl box that she acquired at an auction. It might well be the same piece the French courtesan had in her portrait, given that these were often custom-made.

To scroll through Parsons' Instagram is to enter a beauty reliquary: a feed filled with old-school compacts, vintage advertisements and lipstick cases shaped like doll heads or cigarette lighters. In her treasures she has a collection of Marilyn Monroe's makeup, antique lipsticks and a growing archive of nearly-lost formulations. Parsons' collection began in 2015 with an approach that was equal parts instinct and excavation. When she spotted a 1920s Elizabeth Arden eyeshadow on eBay in a pigment-rich Yves Klein blue, she knew she had to have it. "I'd never seen such an intense blue before," she explains. "Maybe this shade was achieved by using actual paint pigments."

What drives someone to preserve makeup? In a culture that moves at the speed of virality, her archive slows beauty down. Lipsticks become time capsules. Compacts turn into coded messages.



In Renaissance Europe, velvet beauty patches weren't worn only for vanity, they were coded with meaning. A spot near the eye stood for passion, by the mouth hinted at coquetry. In 1649, the British Parliament attempted to outlaw them, citing "the Vice of Painting and Wearing Black Patches and Immodest Dresses of Women". The language may change, but the desire to police feminine expression remains evergreen.

"There are meanings to makeup," says Parsons. "In this day and age, someone might bleach their brows to man-repel or do something eccentric to say 'I'm not part of the status quo'." She points to the rise of pop stars like Chappell Roan and Sabrina Carpenter embracing a heavily made-up vintage aesthetic after a long stretch of clean-girl dominance. "Every decade has its version of the clean girl," she laughs. "But I love when people use makeup to define their identity in a way that no one else does. Makeup doesn't just have to be a way to feel pretty."

Lately, she's embraced her own version of beauty rebellion: a '90s revival complete with pencil-thin brows and vampy brown hues. A longtime fan of Mac's cult-favourite Spice lip liner, Parsons noticed it was reformulated—a new colour, not quite the one she remembered from her time working at the brand. In 2023, she began documenting her

quest to find a dupe for the original Spice for her 1 million followers on Instagram.

The online buzz drove Mac to release Cool

**BEAUTY TIME CAPSULE**  
*From top:* Portrait of Erin Parsons, shot on 1920s-style film; Revlon Lipstick Doll, 1962; Lipstick in felt-wrapped doll; T. Gely Powder Box, 1930; French tin with pierrat motif; Mouche Box, date unknown: Case with mirror and brush

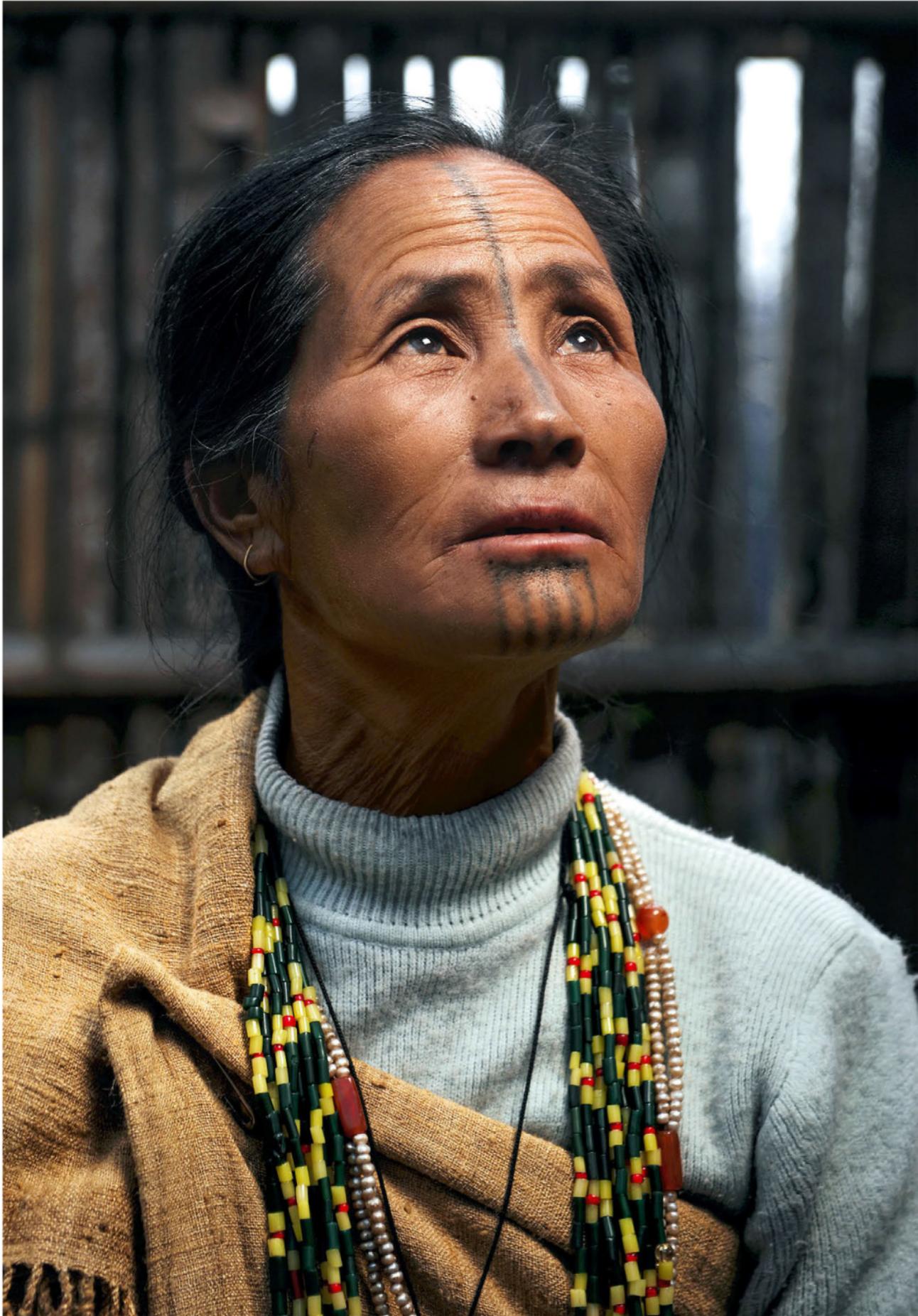
Spice, a lip liner that soothed the grungy '90s girls who, like Parsons, missed the Spice they once knew. It's part of what drives Parsons to craft her collection. "I don't know what to say if someone asks, 'Are you an influencer?'" she says. "After that Spice lip liner, I'm influential."

# Condé Nast Traveller



PHOTO: ERIKOS ANDREOU/CONDÉ NAST TRAVELLER INDIA

**THE LAST WORD IN TRAVEL**



GUILLAUME PETERMANN

# Custom built

Beyond the nose plugs and face tattoos often associated with them, the Apatani people of Arunachal Pradesh have preserved a slower way of life against all odds. By ARMAN KHAN

**A**t nearly 5,000 feet above sea level, in Ziro Valley, subtle changes appear in our bodies worn down by urban traffic and exhaustion. Our lungs function like lungs, surprised at the clean air. Our eyes don't burn; our legs serve the purpose they are meant for. As we take in the surroundings, the quiet mountains, the terraced fields and nurseries blooming with flowers in endless colour combinations, we wonder: is it possible for a place like this to exist and stay that way for centuries? The odds, as it were, are surprisingly low.

Take the example of Antarctica—nature's last enclave of peace, a place that was supposed to remain unsullied from all the base instincts and excesses that mutate the rest of the planet. According to multiple news reports, TikTok tourism has reached its icy shores: Inbound travel has spiked 215 per cent in the past decade, swathes of garbage have formed a sorry rim around its many islands and luxury cruises keep bringing in flotsam and invasive species.

Ringed by the Eastern Himalayas and topographically isolated from Arunachal Pradesh, for Ziro Valley to exist in this new world order and thrive the way it has, many things must fall into place. The Apatani community, its grand custodian, has maintained this sanctity through a careful network of rituals, legends, wellness traditions, ironclad community ties and a slow way of life.

"We are mindful of every square inch of our land and every space in Ziro Valley serves its use," says Dr Subu Tasso Kampu, the first lady doctor from the Apatani community who also serves as the president of the Apatani Women Association

Ziro (AWAZ). "We grow fish and rice in the same water and the raised earthen bunds between fields are used to cultivate millet and other crops."

Every decision, ritual and festival serves a practical purpose in the Apatani cultural landscape, recognised for "outstanding universal value" by UNESCO in 2014: to live as simply and cleanly as possible. "Our meals are mostly boiled dishes with minimum spices. We use tapyo, an indigenous alkaline salt substitute that wards off acidity and goitre, a thyroid condition prevalent in the Himalayas," Kampu explains. Tapyo

While the rest of us schedule breathwork classes and forest bathing trips, wellness here is not a curated routine or a set of habits. It is the culmination of a carefully calibrated system of social structures

may never trend under #GutHealth, but its power runs deep, passed down through tradition, not social media.

To the outside world, though, the Apatani community has largely been about the nose plugs and face tattoos of community elders. One of the widely cited legends about why Apatani women wore wooden nose plugs is that they wanted to appear less attractive to escape abduction by neighbouring communities. The face tattoos—a vertical line from forehead to nose and five lines on the chin—were a visual marker of the community and reinforced group cohesion.

"You won't see nose plugs and face tattoos anymore because they were banned decades ago," says Taku Chatung, a social activist and former president of the Apatani Youth Association, an organisation that lobbied for said ban as it hindered community members in securing education and employment outside the state. Regardless of the changing social dynamics, the Apatani world is a study in order.

As one goes higher up, past the fenced-in kitchen gardens, past the sacred pine groves named after the women who planted them, the last layer is 1,500 feet above the valley. Here, untended community forests are rich with rhododendrons, tree ferns and orchids. This natural order is not utopian and requires work. It is held together not by scripture or laws but by a collective conscience, and nurtured by festivals that strengthen community bonds. Dani Sulu, secretary at the department of disaster management in the government of Arunachal Pradesh, recalls how this order shaped his childhood in the 1960s, an industrious but joyful life.

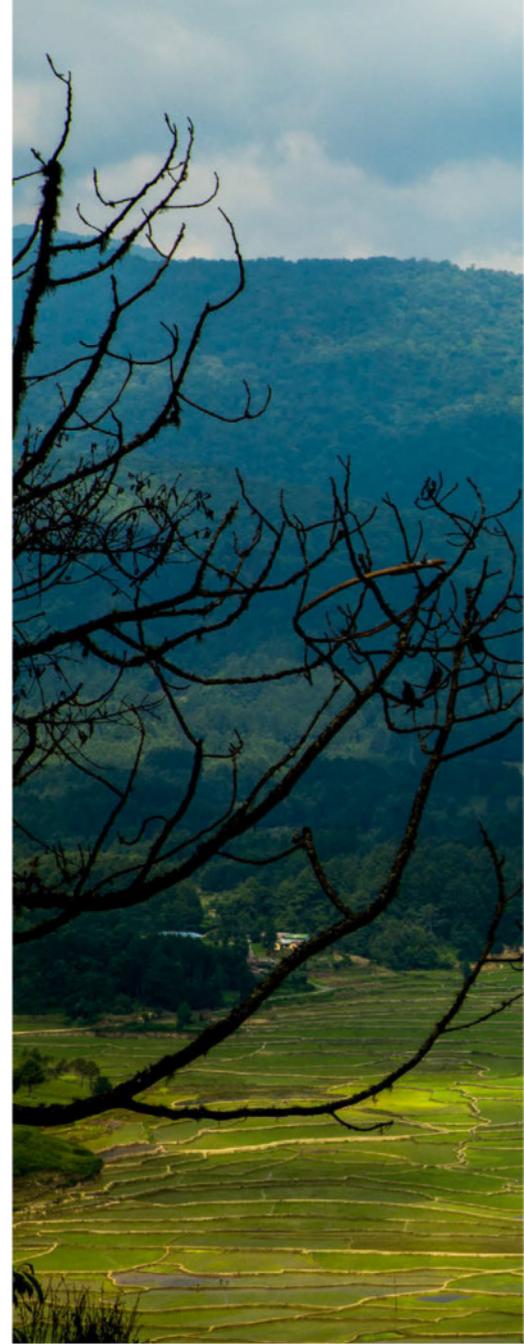
"We would wake up every day at 3.30 in the morning, work in the kitchen gardens and paddy fields, our friends' and our own. I still remember how our parents would cook our favourite dish in the morning before sending us to the fields: pilla, which was just rice gruel with smoked meat and powdered chilli," he says.

Sulu's account is typical, not exceptional, in Ziro Valley. While the rest of us schedule breathwork classes and forest bathing trips, wellness here is not a curated routine or a set of habits. It is the culmination of a carefully calibrated system of social structures. During the Myoko festival, held every March to mark the onset of spring and invoke prosperity, different Apatani clans take turns



*HAPPY TOGETHER*

The idea of friendship, for the Apatanis, is not limited to just their community. They practise manyan, a traditional relationship of mutual respect and sharing of resources with other neighbouring tribes



hosting the celebrations. As part of the festival, a tradition known as bini ajin develops, a network of close friendships formed during this time, with the gods and each other. These friends often go on to form a patang, a bonded group of around 10 individuals. The rituals described by Sulu were all done as a patang, reinforcing communal ties and the shared rhythms of life.

At a time when our understanding of community looks like pickleball courts, reading groups and dance workshops, the Apatanis stick to an ancient blueprint. As Kampu puts it: “If I burn my hand, I know my friends will feed me, bandage me, even build me a house if needed. This renewal of friendship takes place every year at these festivals. They are tailored for various kinds of friendships, too, from farmers to married couples. During the Covid pandemic, these bonds saved us.”

The Apatani way of life goes against all that has come to define urban contemporary life: unending loneliness, lives stuck in the hamster wheel of routine, adults afraid to read an Instagram DM too quickly for fear of coming across as desperate for connection.

“There is no scope for us to feel lonely,” Kampu says. “We farm our own fields, no draught animals or machines are used. We eat together and all our food is organic and largely boiled. Even medically, our ancestral knowledge about herbs has helped cure almost every ailment. All this contributes to Apatanis living longer and healthier lives than others.”

According to a paper published in the *Journal of Ethnobiology and Ethnomedicine*, “traditionally, the Apatani group of villages was not only familiar with the knowledge of medicinal plants but they were also expert traders and met their necessities in exchange of paddy, which was always in excess of their requirements”.

Every few days, the Apatanis will have large gatherings over apong, a local rice beer. Such meetings take the idea of social wellness and stretch it to its limit: as the night draws closer, everything from heartbreaks and career plans are discussed. There is no room for introversion. Nothing is off limits.

Today, when one in three people are lonely (according to a 2024 study published in *Cureus*) community involvement not only enhances one’s mental and

physical health, but also leads to improved management of chronic conditions. For the Apatanis, these bonds must be protected, which requires equal, if not more, work. While human friendships only get reinforced with each passing year through festivals like Myoko, Ziro Valley faces the twin challenges of concretisation and a different kind of development. Kanno Tage, a birder and nature enthusiast who also works as the district medical officer of Kamle, points out that even the bamboo channels that feed the paddy fields are now being replaced by concrete channels.

“Earlier, when bamboo channels needed repair, everyone pitched in. Now there is no longer any community work



required on them,” he says. “Even the forest paths are being cemented, changing how we relate to the land.”

Between the rolling hills and rising concrete, Ziro Valley continues to live—in the community members who have moved away to distant lands. Tage says that all Apatanis, regardless of where they live, own at least one house in Ziro. “Everyone also returns to the valley during the Myoko festival. When a baby is born, we organise a feast called niipu apin. Our focus is always on community ties and that community doesn’t always have to be of Apatanis. If I was living in Mumbai and organising a niipu apin, you’d be invited too.”

None of my friends, so far, have given

“Our focus is always on community ties and that community doesn’t always have to be of Apatanis. If I was living in Mumbai and organising a niipu apin, you’d be invited too” —KANNO TAGE, district medical officer, Kamle

birth to babies. One, after waiting for nearly four years in the adoption queue, finally welcomed a seven-month-old wonder from Tamil Nadu. Ordinarily, a visit or two would have sufficed. After all, it is common knowledge that most friends drift apart when they get married or have children. But surely, little Neel deserves the Apatani equivalent of the niipu apin? Shouldn’t he look back on his first birthday, and all the birthdays after, as a template for what friendships must look like? While we are a while away from having a month-long festival dedicated to friendship like the Apatanis do, a feast modelled on the niipu apin for Neel would be a good step.

I’m already making the guestlist.



*A FEAST FOR THE FEED*  
From strength to skincare, protein is having its moment  
in the sun and everyone wants a bite

## Hot girls eat protein

Protein has been rebranded as a glow-up essential for women. But beneath the soft fonts and strong messaging hides an older hunger. By DEVRUPA RAKSHIT

ONCE THE DOMAIN of gym bros and their Tupperware of chicken breasts, protein has been reinvented. It's drifted into rose-tinted collagen lattes, tubs of silky-smooth powders and even Khloé Kardashian-endorsed popcorn—best paired with matching lavender co-ords and a kilowatt smile.

Protein rode viral trends—through alpha bros pushing carnivore diets and educators waving red flags in return—straight into public discourse. Scroll through your feed, and you'll now find an army of #ProteinGirls flexing “strong, not skinny” silhouettes, an aesthetic shift that feels both inevitable and inexplicable. So how did this unassuming macronutrient become the wellness world's most coveted accessory?

As muscle tone, metabolic health and longevity have become the new goals, protein has stepped into the spotlight. Fundamentally, it does more than give you bulging biceps. It's the body's building block for muscle repair, hormone production, immune support, tissue turnover and even the glass skin your serum promises. When we skimp, we risk fatigue, mood swings and slower recovery. In women, low protein intake can worsen menstrual symptoms and accelerate muscle loss after 40.

“More women are embracing strength training and endurance sports, so they need more protein for recovery,” says clinical nutritionist Karena Adnani. “Add in perimenopause-related muscle loss and satiety benefits—protein keeps you fuller and

balances hormones—and the recent boom makes sense.”

Not all protein targets are created equal though. Adnani notes that according to India’s National Institute of Nutrition, teenage girls need about 1.0-1.2 grams per kilogram of body weight to support rapid growth. For most moderately active adults, that drops to around 0.8-1.0 grams per kilogram. Expectant and nursing mothers should aim for roughly 1.1-1.3 grams per kilogram, while women in perimenopause and beyond benefit from about 1.1-1.2 grams per kilogram to help preserve muscle and bone. Advanced athletes might even require up to 2.2 grams.

Our traditional meals lean heavily on grains—rotis, rice, idlis—while meat and pulses play second fiddle. “A lot of our staple dishes are grain-based, which leads to low protein intake,” notes nutritionist Ishitaa Bhatia. In joint families, women often eat last or serve themselves smaller portions; cultural norms and fear of “getting bulky” don’t help. An Indian Market Research Bureau survey (2015) showed 80 per cent of Indians are protein deficient, risking immunity dips, mood swings and muscle loss.

As health consciousness rises, so do product launches. Brands now promise better hair, glowing skin and gut health, all with a scoop of their powder. Protein kulfi and samosas have turned from products into memes. “Turning protein into a beauty must-have taps into insecurities,” says Bhatia. “It’s the oldest diet-culture trope: sell ‘better looks.’” It’s an unfortunate pattern that then leaves women feeling dissatisfied when they can’t meet the made-up target.

But the goal doesn’t need to be a designer tub or Instagrammable macros; just a reframe of the familiar. For omnivores: a palm-sized piece of grilled chicken (25g protein per 100g) or a fillet of fish—salmon, rohu or pomfret (20g per 100g). Eggs—six grams apiece—slot easily into any meal.

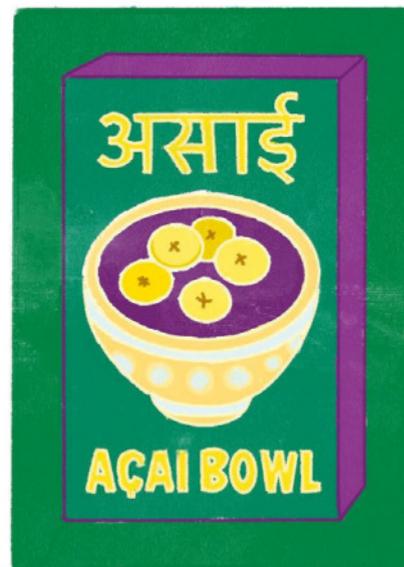
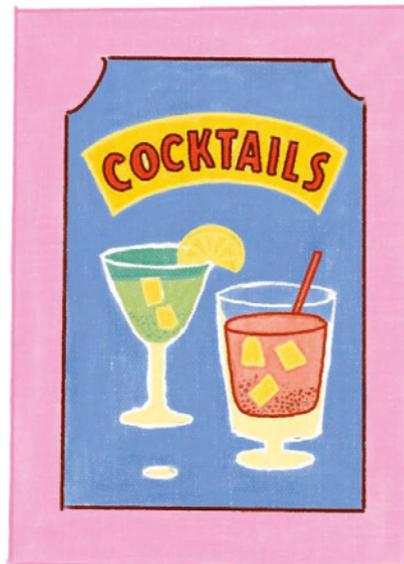
For vegetarians, a generous ladle of dal or rajma (12-15g per cup) with rice or roti builds a complete amino acid profile. Paneer and Greek yoghurt come in at 10-14g per 100g, while tofu and soy nuggets offer 10g per 100g. Nuts, seeds, sprouts, even millets—amaranth, foxtail, bajra—layer protein through snacks and side dishes. And if convenience calls, a scoop of good quality whey or plant-based powder can bridge inevitable gaps.

Still, as clinical nutritionist Payal Kothari notes, more isn’t always better. Excess protein, especially without fibre or in processed forms, can strain the gut. “A healthy gut is essential,” she says, “because even the best protein-rich diet won’t work if digestion and absorption are compromised.”

Protein isn’t a vanity metric, it’s the backbone of strength, resilience and long-term health. Yes, the market is glossy and the hashtag is irresistible. But real strength lies in understanding your body’s needs and stepping off the trend train.

Maybe the real flex isn’t 30 grams-per-meal perfection. Maybe it’s asking: “What feels good today?”

Sometimes the answer is a protein shake. Sometimes, it’s skipping the gym to lie in bed with a bowl of dal-chawal and zero guilt. Protein may be trending, but our bodies were not built for virality. So, if we’re going to feed ourselves, maybe it’s time we fed the need, not the narrative.



*Brocade corset, sheer black  
tulle wrap skirt; both  
GAURAV GUPTA*



# Soul uninterrupted

Through pain, poetry and performance, NAVKIRAT SODHI tells her story of recovery and a love that dances along the way. Styled by GAURAV GUPTA. Photographed by BHUMIKA SHARMA

I never knew how fast fire spreads. It started with a tea light along the driveway. As we were leaving a party, I felt heat at my ankles and in the time it took me to look down, the flames had reached my thighs. My instinct was to extinguish the fire with my hands or tear my skirt, but the fabric had disappeared, leaving in its stead melting skin. Animalistic, guttural howls escaped my throat as I tried to cut through the flames with an invisible sword. GG [fashion designer Gaurav Gupta] rushed in to help me and started shouting for water, and luckily, a guard nearby had a bucket-full kept aside for his air cooler. He splashed that on us from a distance. GG's right hand was scorched and I remember thinking, "That's his sketching hand."

Before the accident, I prided myself on being fiercely independent—physically, emotionally, spiritually. During the recovery months, I learnt that dependency is not weakness. In fact, the sharing of pain can lead to conjoined healing.

Time, too, changed meaning. As I swung between various dimensions—whether from heavy drugs, incomprehensible pain or deep meditation—I realised that time, as we understand it, is imaginary. All that matters is what you sculpt from it. Time in its larger form, where births and rebirths occur simultaneously, is too vast for us to grasp. All we can do is wonder and surrender.

The shift in my relationship with my reflection is ironic. When my body was physically whole, I experienced a kind of mental friction, a restlessness. Now, although my physical self has changed, my mind is at peace. It's full of harmony, gratitude and the quiet conviction that I have more than enough. While my relationship with my body has in many ways been rewritten, the one thing I've reclaimed on my own terms is my lust for life.

My goals have become smaller, more immediate, more real. When the injury is this intense, you start accepting small parts as the whole. The first time the feeding tube came off. The first time I ate with my own hand, sat up, stood, took 10 steps. I held a pen for the first time, again—

weak grip, shaky stroke—unsure if I'd be able to write. When I shaved my head, it felt like shedding an old self.

The first time showering on my own was the closest I came to feeling whole. A high-voltage bulb lit up inside me, reminding me never to take anything for granted. Whatever we are given is precious beyond understanding.

The world recently became familiar with my relationship with GG, but we met at 15, famously inseparable even back in school. We always moved to the heart's vibration, not logic. Deep down, we all know what or who feels right. If we tune into that frequency—beyond gender, age, background—courage follows. At first, it may take you to volatile

places. The world takes time to understand. In time, you find yourself living freely, in love, with no regrets.

For my 18th birthday, he stole me from a party my friends had thrown so we could drive away. His gift to me was the Taj Mahal at sunrise.

At my lowest, in the ICU, GG was present for every dressing. I remember what he said in those first days: "Take your power back." It became an affirmation. "Get ready. Your best life is waiting for you." Cut to Paris. To snow-capped mountains. To Disneyland. The magic, I know, is just beginning.

When I was shifted from the ICU to the room, he brought a little bottle of organic perfume to spray on my sheet to



#### THE 'POETRESSE'

Navkirat Sodhi—photographed here before her accident—is an artist who weaves poetry through fashion, performance and visual storytelling

When you're at your most vulnerable, at physical and mental rock bottom, and somehow find the strength to share it in all its rawness, you become the healing, the healer and the healed. Pain, when truly shared, alchemises into courage for both

mask the hospital smell. Even in that state, he treated me like royalty. He broke hospital rules and would play music every day. He danced for me in the ICU. Though all my limbs were bandaged, I felt like the party was always on, just that the location had changed for a bit. He gathered all our beautiful friends to wave at me from behind the glass door. He rebuilt my will to live.

If there was an x-ray machine for vibes, you'd see he's made of dance, mu-

sic, epic romance and *Tom and Jerry*.

When I walked out onto the runway for GG's Across the Flame collection at Paris Couture Week, my only hesitation was how my scars might affect others. I didn't want to add to the baggage we all knowingly or unknowingly carry. But as I began performing and felt the first wave of reactions, I realised that my outpouring was meeting people where it hurt, and healing them. Our pain and suffering had found a home.

The response was so overwhelming, we had to go into hiding for two days. People were recognising me on the streets of Paris. It was completely unexpected and unimaginably beautiful. It showed me how many scars each of us carries. I've become more empathetic, more attuned to the silence between words when someone speaks. When you're at your most vulnerable, at physical and mental rock bottom, and somehow find the strength to share it in all its rawness, you become the healing, the healer and the healed. Pain, when truly shared, alchemises into courage for both.

This experience has made my work feel more sacred. Any ego, if it ever existed, has dissolved. It does not seek validation. If it resonates with, becomes the voice of, or heals even one or half a person, my role as a poet is complete.

I call this chapter of my life 'Soul Uninterrupted'. It's a non-stop practice in awareness. Trauma can pull you into the dark, but I've learnt to navigate it. Any thought that interrupts the joy of sheer existence gets shown the door. I still can't step out during the day, the heat's too harsh on my grafted skin. When frustration creeps in, I redirect it: into a book, a chat with my plants or observing the extraordinary in the mundane. I treat it as a pause to recalibrate my potential. And on days when the scars weigh heavy, I remind myself they're love letters from life imprinted on me. A reminder that I'm precious to her. That nothing interrupts the soul.

*BEYOND LABELS*

At Paris Couture Week, Navkirat Sodhi and Gaurav Gupta walked the runway together, a moment that reflected their decades-long bond



*Sheer white tulle draped  
gown with corset bodice,*  
GAURAV GUPTA

HAIR AND MAKEUP: KAJEE RAI. BOOKINGS EDITOR: ALIZA FATMA. ASSISTED BY: AASHIMA CHOPRA, ANNA MEHTA (BOOKINGS)

# BEST IN CLASS

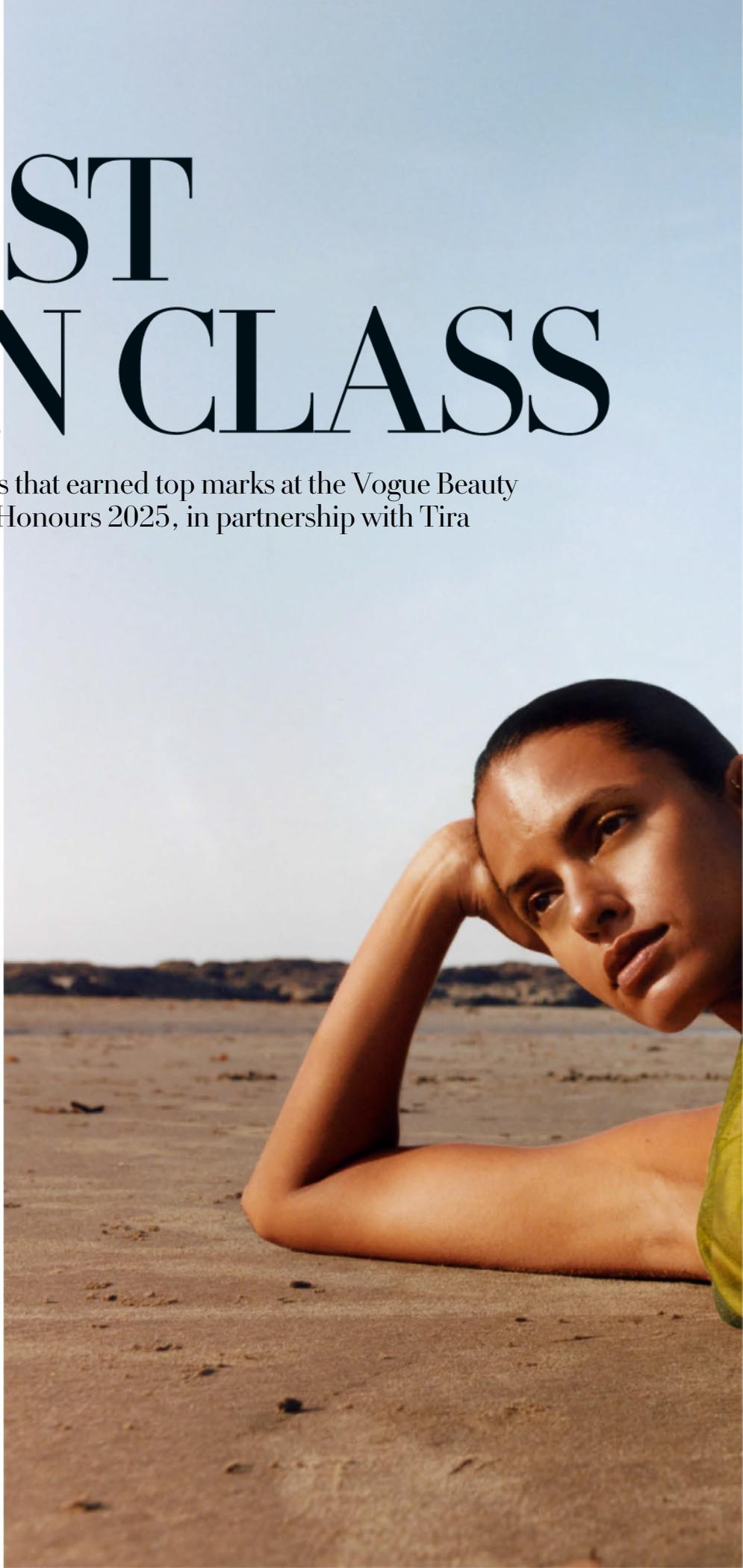
All the superstars that earned top marks at the Vogue Beauty & Wellness Honours 2025, in partnership with Tira

BEAUTY, LIKE CULTURE, doesn't stand still. It is shaped by the way we care, consume and connect, and by what we choose to carry forward. This year, it revealed a shift away from aesthetics as aspiration, towards rituals that feel restorative and personal. The best products were the ones that adapted to our rhythms. The best routines, the ones that gave more than they asked for.

At the Vogue Beauty & Wellness Honours 2025, in partnership with Tira, we celebrated this evolution. The winners reflected what beauty and wellness look like today—textured, precise, joyful and rooted in purpose. From bond-repair experts and sensorial fragrances to mental health tools and skin-supporting supplements, each earned its place.

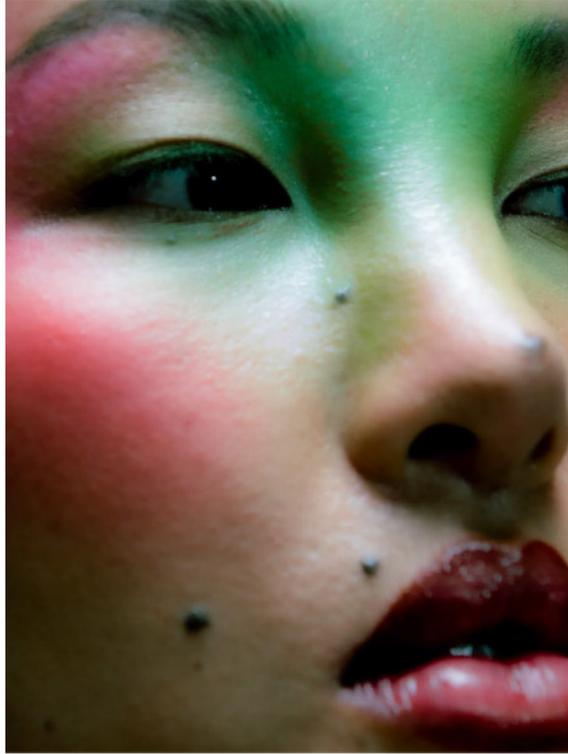
That spirit came to life in one unforgettable moment: the reveal of the beauty grazing table. Unveiled with a dramatic curtain drop, the 24-foot-long installation brought together this year's winning products in a setting that felt equal parts art installation and product archive. Tiered platforms showcased skincare, makeup, wellness and fragrance winners, each framed in soft light and layered botanical textures. Guests circled the display, phones raised, curiosity piqued.

This year set a new bar for what beauty delivers, what wellness sustains and what genuinely belongs in the rhythm of our lives. In a space often defined by the next big thing, they remind us that lasting impact will always outshine passing hype.



VOGUE  
*Beauty & Wellness*  
HONOURS

presented by  
**tira**



# Makeup

## FOUNDATION

Jury's Choice: LAURA MERCIER Real Flawless Weightless Perfecting Waterproof Foundation  
 Reader's Choice: TOO FACED Born This Way Soft Matte Foundation  
 Special Mention: TIRTIR Mask Fit Red Cushion

## CONCEALER

Jury's Choice: ESTÉE LAUDER Futurist Soft Touch Brightening Skincealer Concealer  
 Reader's Choice: BOBBI BROWN Skin Concealer Stick  
 Special Mention: LAKMÉ, 9to5 Hya Matte Liquid Concealer

## BULLET LIPSTICK

Jury's Choice: ESTÉE LAUDER Pure Color Explicit Silk Matte Lipstick  
 Reader's Choice: YVES SAINT LAURENT BEAUTY YSL LoveShine Lipstick  
 Editor's Pick: GIVENCHY Le Rouge Interdit Satin

## LIQUID LIPSTICK

Jury's Choice and Reader's Choice: ANASTASIA BEVERLY HILLS Lip Velvet

## BLUSH

Jury's Choice and Reader's Choice: ANASTASIA BEVERLY HILLS Blurring Serum Blush  
 Editor's Pick: HERMÈS Rose Hermès Silky Blush Powder  
 Special Mention: SHEGLAM Color Bloom Liquid Blush

## EYELINER

Jury's Choice and Reader's Choice: CLINIQUE High Impact™ Gel Tech Eyeliner  
 Special Mention: RARE BEAUTY Perfect Strokes Matte Liquid Liner

## MASCARA

Jury's Choice and Reader's Choice: KYLIE COSMETICS Kylash Volume Mascara  
 Special Mention: MAYBELLINE NEW YORK Lash Sensational Sky High Waterproof Mascara

## COLOUR CORRECTOR

Jury's Choice and Reader's Choice: BOBBI BROWN Skin Corrector Stick  
 Editor's Pick: HUDA BEAUTY #Fauxfilter Under Eye Color Corrector

## NAIL POLISH

Editor's Pick: OPI RapiDry™ Quick-Dry Nail Polish

## MAKEUP REMOVER

Jury's Choice and Reader's Choice: D'YOU Good Grease

VOGUE  
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HONOURS

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VOGUE  
*Beauty & Wellness*  
HONOURS

presented by  
**tira**



RACHEL PACHUAU



# Skincare

## CLEANSER

Jury's Choice: YOUTH TO THE PEOPLE Superfood Cleanser  
Reader's Choice: LANEIGE Water Bank Gentle Gel Cleanser

## TONER

Jury's Choice: D'YOU Inbalance Soothing Milky Tonic  
Reader's Choice: THE ORDINARY Saccharomyces Ferment 30% Milky Toner

## MOISTURISER

Jury's Choice: AUGUSTINUS BADER The Rich Cream  
Reader's Choice: ESTÉE LAUDER Revitalizing Supreme+ Night Power Bounce Creme Moisturizer

## BRIGHTENING SERUM

Jury's Choice: PLUM 10% Niacinamide Serum with Rice Water  
Reader's Choice: INNISFREE Vitamin C Genzyme Brightening Serum  
Special Mention: L'ORÉAL PARIS Glycolic Bright MelasyI™ Face Serum

## HYDRATING SERUM

Jury's Choice: LANEIGE Water Bank Blue Hyaluronic Serum  
Reader's Choice: CLINIQUE Moisture Surge™ Active Glow Serum

## ANTI-AGEING SERUM

Jury's Choice: LANCÔME Génifique Ultimate Skin Repair Serum  
Reader's Choice: KAMA AYURVEDA Kumkumadi Youth-Revitalising Facial Oil

## UNDER-EYE TREATMENT

Jury's Choice: CHANEL N°1 De Chanel Revitalizing Serum  
Reader's Choice: AMINU Eye Serum

## EXFOLIANT

Jury's Choice: GUNAM BEAUTY Daily Liquid Exfoliant  
Reader's Choice: CHANEL Le Masque Camellia Exfoliating Mask

## LIP BALM

Jury's Choice: INDÉ WILD Dewy Lip Treatment  
Reader's Choice: DR.JART+ Vital Hydra Solution™ Jelly Bear Lip Mask

## SKIN-TECH INNOVATION

Jury's Choice and Reader's Choice: DIOR Capture Totale Retishot  
Editor's Pick: JUSTHUMAN Microshots™ AgeDefying Peptide<sup>6</sup> Cream with Peace Mask

## SUNSCREEN

Jury's Choice: ALLIES OF SKIN The One SPF 50 Invisible Sunscreen Gel  
Reader's Choice: MINIMALIST Light Fluid SPF 50 Sunscreen



MADDY



# Hair care

## **ALL-ROUND SHAMPOO**

Jury's Choice: K18 Damage Shield pH Protective Shampoo  
Reader's Choice: MOROCCANOIL Frizz Control Shampoo

## **CLARIFYING SHAMPOO**

Jury's Choice: K18 Peptide Prep™ Detox Shampoo  
Reader's Choice: SCHWARZKOPF PROFESSIONAL  
Bonacure Scalp Soothing Shampoo

## **COLOUR-PROTECTING SHAMPOO**

Jury's Choice: KEVIN.MURPHY Blonde.Angel.Wash  
Reader's Choice: MOROCCANOIL Color Care Shampoo

## **REPAIR CONDITIONER**

Jury's Choice and Reader's Choice: OLAPLEX N°.5  
Bond Maintenance® Conditioner

## **COLOUR-PROTECTING CONDITIONER**

Jury's Choice and Reader's Choice: MOROCCANOIL  
Color Care Conditioner

## **HAIR MASQUE**

Jury's Choice: KEVIN.MURPHY Hydrate-Me.Masque  
Reader's Choice: L'ORÉAL PROFESSIONNEL  
Absolut Repair Molecular Mask

## **LEAVE-IN HAIR SERUM**

Jury's Choice: MOROCCANOIL Blow Dry Concentrate  
Reader's Choice: SCHWARZKOPF PROFESSIONAL  
Oil Ultime Rose Finishing Oil

## **HAIR REPAIR HERO**

Jury's Choice: KEVIN.MURPHY Young.Again  
Reader's Choice: MOROCCANOIL Treatment Purple

## **HAIRSTYLING TOOL**

Jury's Choice and Reader's Choice: DYSON Airstrait™ Straightener

VOGUE  
*Beauty & Wellness*  
HONOURS

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hair care is  
thoughtful, not  
trend-driven.  
It's rooted in  
repair, scalp  
science and daily  
rituals that last





# Fragrance

## **MEN'S FRAGRANCE**

Jury's Choice: TOM FORD BEAUTY Eau D'Ombre Leather  
Reader's Choice: ISSEY MIYAKE PARFUMS Le Sel d'Issey EDT

## **WOMEN'S FRAGRANCE**

Jury's Choice: KILIAN PARIS Angels' Share  
Reader's Choice: CHANEL Gabrielle Chanel L'Eau



# Wellness

## SPA

Jury's Choice: J Wellness Circle at THE TAJ MAHAL PALACE MUMBAI  
Reader's Choice: Spa by JW at JW MARRIOTT BENGALURU  
PRESTIGE GOLFSHIRE RESORT & SPA

## WELLNESS RETREAT

Jury's Choice: ANANDA IN THE HIMALAYAS  
Reader's Choice: SIX SENSES Fort Barwara

## MENTAL HEALTH

Jury's Choice: Wellness Journal by TULA JOURNEY  
Reader's Choice: TRIJOG – KNOW YOUR MIND Mental Health and Holistic  
Wellness Services

## WOMEN'S HEALTH SUPPLEMENT

Jury's Choice and Reader's Choice: GUNAM BEAUTY Golden Glow Blend  
Special Mention: LIQUID I.V. Hydration Multiplier

## PROTEIN POWDER

Jury's Choice: WELLBEING NUTRITION Whey Protein Isolate Dark Chocolate  
Reader's Choice: VEERA HEALTH Spark

## FEMININE HYGIENE INNOVATION

Editor's Pick: WEAR EQUAL Adaptive Underwear







*WHITE VISION*

Newar opted for a custom white sari lehenga by Maiti Shahani with a bespoke diamond and emerald set

## Altared states

A ringless proposal led to a wholesome Nepali-Parsi wedding for Sujala Newar and Rashid Currawalla. By RUMAN BAIG

STRAIGHT OUT OF a romantic comedy, Sujala Newar and Rashid Currawalla met at a New Year's Eve party they were never meant to attend. "I guess the universe had a different plan," reveals Newar, who runs The Local Vintage across Shillong and Mumbai. The meet-cute blossomed into a decade-long relationship between her and Rashid, who manages his family's shipping and logistics business.

When it came to the proposal, Newar had a hunch that Rashid would do it during her birthday trip to Thailand last year. "But knowing how meticulous he is about safeguarding our valuables while travelling, I wasn't sure if there would be a ring," Newar shares. A proposal without a ring might seem unconventional—until you realise it was a prank.

"Just before my birthday dinner, he gave a sweet speech and knelt down—without a ring. He had me wear my own ring, promising to get me an actual one once we returned home.

I was annoyed, especially when he insisted that I put my ring back in the safe before heading out. When I opened the safe, the real engagement ring was inside. I was surprised and he was chuffed,” she says.

Following the passing of Newar’s grandmother in February, the couple had a civil ceremony in May with their loved ones. What began as a modest celebration gradually transformed into something more meaningful. Newar explains: “We figured if we were going to do it, we should do it in a way that honours both our cultures.” This led to a Nepali wedding in Shillong and a traditional Parsi ceremony in Mumbai.

But their venue underwent a dramatic transformation just weeks before the Shillong wedding. “When I visited with my decorator for a walk-through, I was shocked to see that the trees on one side of the property had been chopped to make way for a road,” she recalls. So, they brought their “enchanted forest” vision to life at a new outpost, The Oak, with abundant greenery and white florals creating a mystical atmosphere under the winter morning sun.

Their Nepali ceremony condensed elaborate customs into a meaningful 45-minute ritual. When Rashid and his wedding party arrived, they received a traditional Newari shagun platter that included boiled egg, samay baji, sel roti and whisky. “Though we’re Hindu, the Newar customs differ quite a bit,” Newar explains. The couple exchanged garlands of dubo (Bermuda grass), symbolising prosperity. The priest then conducted a brief puja and kanyadaan, followed by the sindoor and potay ceremony. “Potay is the Nepali version of the mangalsutra.”

The supari ritual added a tender touch to the ceremony. “It’s a beautiful Newar tradition where the bride and groom introduce their families to one another, marked by offering ten betel nuts,” she shares. The bride wore a striking red Banarasi silk sari with her mother’s traditional Nepali gold bangles, while the groom donned a traditional daura-suruwal custom-made by Maiti Shahani.

For visitors to Shillong, especially from Rashid’s side, they prepared welcome hampers featuring treasures like “locally produced wine, artisanal soaps, flavourful pickles, Lakadong turmeric and pure honey,” Newar explains.

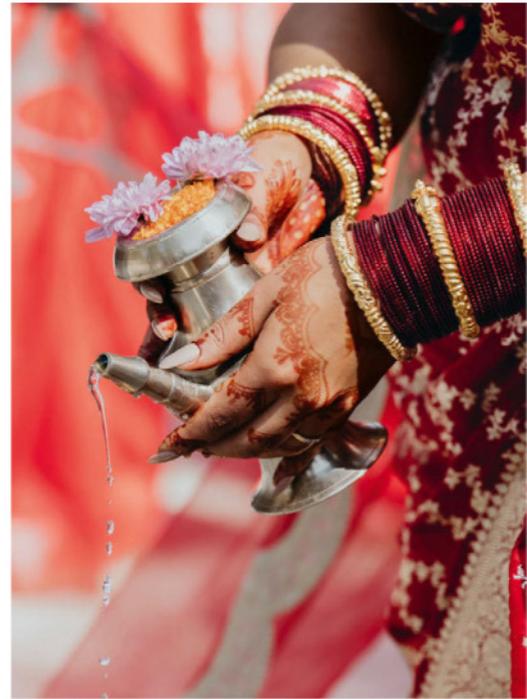
A little over a week later, Mumbai witnessed their Parsi wedding at the Seth Jeejeebhoy Dadabhoy Agiary. The ceremony began with achu michu, a cleansing ritual using egg, rice and coconut. The most memorable moment came during the aara antar, where they sat facing each other, separated by a white veil, while married women circled them seven times with white thread. “As soon as the priest finished the prayer and the veil dropped, we had to throw the rice at each other—symbolising who would ‘wear the pants’ in the marriage,” Newar fondly narrates. “I think I threw it first, but Rashid insists he did, claiming he knew exactly when the prayer would end.”

For this ceremony, Newar opted for a custom white sari lehenga by Maiti Shahani with a bespoke diamond and emerald set. And Rashid wore a traditional Parsi dugli—a white long-sleeved jacket worn by men. Newar’s mother-in-law gifted her a diamond bracelet for the occasion, adding another layer of familial warmth to the celebration. “I especially loved how the Parsi wedding focused more on blessings and togetherness than on heavy rituals—it felt warm and heartfelt,” she reminisces. Bridging their worlds between Shillong and Mumbai, the couple’s journey is a testament to accepting someone for who they are, fully.



## TAKE TWO

*Above:* The couple’s Parsi wedding was held at the Seth Jeejeebhoy Dadabhoy Agiary in Mumbai. *Right:* A memorable moment came during the aara antar, where the couple sat facing each other, separated by a white veil



**OLD AND NEW**

*Above:* The bride wore a striking red Banarasi silk sari with her mother's traditional Nepali gold bangles. *Left:* The groom donned a traditional daura-suruwal custom-made by Maiti Shahani



THE HILLSPEOPLE



# Temple run

Ornate craftsmanship steeped in tradition, we're hung up on heritage bling this... well, every season

1. 'Majestic Petal Gold Bangle', JAIPUR GEMS, ₹9,76,067 2. 'Classic Kanchipuram Silk Vertical Lines Red Sari', KANKATALA, ₹1,40,260 3. 'Anantara Necklace', INDRIYA – ADITYA BIRLA JEWELLERY, ₹65,00,325 4. 'Medium Flamenco Clutch in Laminated Lambskin', LOEWE, ₹5,00,000



1

2



3



4

# GQ



PHOTO: R BURMAN/GQ INDIA

**WHAT A MAN'S GOT TO DO**



## A rare breed

Most things in the modern world are designed to make life more convenient and effortless, but there is a quiet beauty in surrendering to your craft day after day. Singer-songwriter Gayathri Krishnan, food researcher Perna Garg and furniture designer Priyanka Shah describe what showing up differently looks like



Condé Nast  
**Traveller**

**THE LAST WORD IN TRAVEL**

# Note of confidence

It's not just her songs that fuse Carnatic music with soulful R&B; Los Angeles-based singer-songwriter Gayathri Krishnan's entire life—her home, her workspace, her wardrobe—is a reflection of her hyphenated identity. By DARSHITA GOYAL

BACK IN EIGHTH grade, when most kids' notebooks were filled with sneaky games of Flames and tic-tac-toe, Gayathri Krishnan scribbled a dream for the future. "I want to go to Berklee College of Music," her prophecy read. In her senior year of high school, she got a tattoo of a guitar to manifest this vision. Three years later, that's exactly what she did.

Today, that dream has whizzed well past Berklee. Released in 2020, the South Asian singer-songwriter's first EP, *Create to Express*, amassed six million streams—a rare feat for an independent artist. Not someone to be relegated to one-hit wonder status, the 25-year-old has been putting in the work: her latest single and TikTok earworm, "Made It", is proof. Like many R&B tunes, the track begins with a groovy, sensual lilt, reeling you in with familiar blues notes.

But just as you settle in, Krishnan segues into a mesmerising sequence of Carnatic swarams (notes) that turn your curiosity about her into admiration.

Although many artists stumble upon their passion for music by accident, for Krishnan, it was a legacy in the making. The singer was only four when she began training in Carnatic music and Bharatanatyam. Her father loves classical tunes, her mother is a devotee of spiritual hymns and her keyboardist brother has never met a Sufi song he didn't like. This love language was inseparable from her childhood and carried her to her artistic calling.

As a professional musician who moved away from her family home in Irvine to live in Los Angeles, Krishnan now harvests inspiration in the sanctity of her bedroom, the DIY studio in East Hollywood where she creates her craft. "I'm big on the vibe and energy of a space. I don't function well with clutter," she says, pointing at her wooden desk that holds space for a pair of speakers and a laptop but remains free of sentimental tchotchkes. Beside her desk sits a vintage Roland key-

board, the first instrument she learnt to play.

As someone who fell in love with music within the cosy confines of her home, Krishnan prefers the intimacy of familiar spaces over the glamour of a studio. "I'm a closet recorder," she says. Before I can ask her what she means by that, the artist flips the camera to her wardrobe displaying neatly folded stacks of clothes, with enough room for just one person to step in. "All my music, except a few songs, has been recorded inside this closet. You don't need fancy equipment, you just need a meaningful space where you can be comfortable and intentional."

This rootedness also extends to the artwork in Krishnan's Los Angeles home. An intricate Tanjore painting of Lord Krishna hangs on a cream coloured wall facing another frame of two brown women

gently braiding flowers into each other's hair. In fact, braids are pivotal to the musician's self-expression. During most live performances, she twists her big curls into a plait usually adorned by an oversized red scrunchie. "The look takes me back to my Bharatanatyam days," Krishnan says, smiling.

"We would wear jasmine flowers in our hair while performing on stage, so when I put the scrunchie around my braid, it feels like I'm part of a production." Two years ago, in a quest to hold dance close, she also began taking hip-hop lessons and now smoothly inserts Bharatanatyam mudras into freestyle moves.

Krishnan's desire to blend her South Asian core with mainstream American culture extends well beyond her music and into her lifestyle. She credits Sid Sriram, a musician who fuses Carnatic tunes with Western singing, for inspiring her. "When I saw this swagged-out guy in a snapback singing R&B and Carnatic music, I was like, 'That's me'," she says. "That made me believe South Asians can incorporate all parts of ourselves—Carnatic music, Bharatanatyam, R&B and jazz. We can do it all."

**"You don't need fancy equipment, you just need a meaningful space where you can be comfortable and intentional"**



ALONDRA COSTILLA



*DREAMING BIG*

As someone who fell in love with music within the cosy confines of her home, Krishnan prefers the intimacy of familiar spaces over the glamour of a studio

# Local heroes

Venturing deep into India's hinterland, Perna Garg culls out unique ingredients and traditional ecological knowledge to make city dwellers question what they eat and where it comes from. By SNEHA MEHTA

EVEN THOUGH SHE works with food, Perna Garg doesn't consider the kitchen her workspace. Instead, her operation sites span a vegetable market in her hometown of Mubarikpur in Rajasthan, a childhood memory of a ber (Indian jujube) seller, conversations with a 92-year-old farmer about the hardy khejri tree and research papers about genetic biodiversity in Indian melons. Garg then shapes all this carefully collected knowledge into dishes for immersive dining experiences hosted by A Dialogue, her culinary practice based on traditional Indian ecology.

The 39-year-old's quest to excavate and preserve regional flavours found a partner in her engineer husband Nitin Sisodia, leading to long conversations about the contrasting biodiversity of her home in Alwar, Rajasthan and his in Aamgaon, Madhya Pradesh. "Nikhil and I were exposed to nature early in life and share the same inquisitiveness about how it all works," Garg says. From these conversations and the impulse to take India's food stories to a global audience, A Dialogue was born in 2020.

The duo spend months living with locals in regions like Bhuj and Barmer, studying the communities and their food cultures. "I stay, cook, eat and clean with them. My approach is to be quiet, listen and let them share their stories organically," Garg reveals. She unobtrusively records these conversations through voice notes and phone photographs.

Later, in her kitchen in Delhi, where she now lives, Garg experiments with what she's learned in the field, adding her own take on Rajasthan's produce with ingenious techniques like dehydrating



**FOOD FOR THOUGHT**  
*Top:* In her research notes, Garg documents the properties of plants from different regions of India



ZACHARIE RABEHI (PERNA): DISHA

PLANTS FROM  
KOLLI HILLS  
TAMILNADU  
- 1400 M.

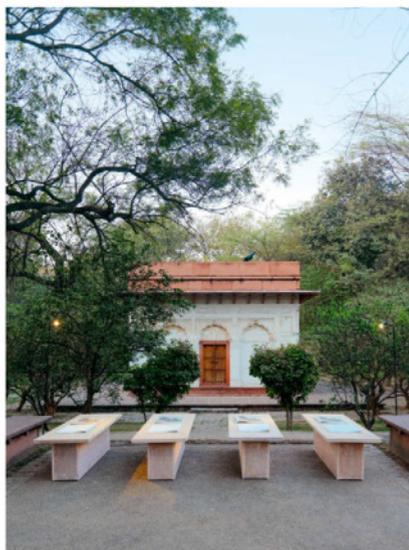
முதுகாறு  
MUDAKTAM

Mudak means three in Tamil, & the name originated from the green pod which carries three seeds.

The plant is edible & is useful in treating joint pains swelling in joints & flow of blood in veins.

They make chutney, juice & also eat it raw.

When the ox won't move in the farm field they tie this plant in front & the ox starts moving, according to the local belief.



**NATURE'S BOUNTY**  
Above: Dhanau, A Dialogue's most recent culinary experience held at Sunder Nursery in Delhi, was part of India Art Fair 2025's VIP programme supported by the Institut français India



and fermenting. Think churned butter blended with fragrant marua (a kind of Indian basil) leaves and lactose-fermented Indian round gourd. Non-local ingredients like olive oil and cheese are strictly banned. This labour of love finally culminates in a culinary experience designed to educate city dwellers about the diversity and heritage of Indian food.

Garg's menus for her four dinners so far have been shaped by a theme or region. For Grishma, a summer-inspired dinner in July last year, she spotlighted local produce from the Aravalli Range made vibrant by the intense heat and dry air. Whole chillies were fermented for three months in unripe mango water, then torn into strips and served floating in the same golden-hued liquid with fenugreek seeds. During A Dialogue's most recent event held under the stars in Delhi's Sunder Nursery this February, Garg reflected upon her time in Dhanau, a region in Rajasthan. Here, she served dishes like Roots, with ber as the hero, paired with fresh turmeric root and enhanced with dried mango, onion seeds and fresh fragrant fennel—all ingredients native to Dhanau. These were lovingly placed atop palm-sized, hammered metal plates inspired by the utensil her mother used to scoop curd, originally made by the nomadic Bhagalia tribe from Rajasthan. In Garg's artistic hands, every ingredient looks and tastes dramatically different from its natural state—and it takes carefully calibrated preparation to get it that way.

"We have a small kitchen. So before an event, everything is spread out. Utensils, fresh ingredients and staff fill every room of my house," Garg explains. "But there's a method to the madness. We make everything fresh, so over a few chaotic, sleepless nights, we carefully plan cooking times, ingredient preparation and coordination to serve over a hundred people."

In each dish, authenticity and the element of surprise are non-negotiable. "We love it when people say they could've never imagined pumpkin or guar (cluster beans) served this way, or that they didn't even know these ingredients existed," Garg says, smiling modestly.

The researcher thinks deeply about the experience of each bite her guests will take. "We're interested in creating contrast and provoking interactions between guests and the environment. We love to host dinners in unexpected settings—maybe in a farm, a quarry, or by the ocean next." A Dialogue has far-reaching ambitions to expand their research beyond Rajasthan, to the culinary traditions of Odisha, Bengal and Bihar, and to take their dinners around the world, to the global art and design community. But like any cook, Garg's ultimate goal is simple. "When the food is finished, that's when I think the event is a success."



*SWEET DREAMS*

Product designer Priyanka Shah remembers being surrounded by the steady hum of invention as a child. “My mom had her own textile atelier and my dad ran a business. Somebody was always creating something,” she recalls. When she returned to India after graduating from Parsons School of Design in New York, Shah realised she, too, wanted to invent



# Call it magic

Priyanka Shah makes furniture and objects that could belong in fantasy storybooks, each more unusual than the last. By VAISHNAVI NAYEL TALAWADEKAR



**OBJECTS OF BEAUTY**  
Built in a spare corner of Shah's parents' home estate, Shed is named after its humble beginnings and the dreams nurtured under it



HELLODIGITWORKS

WHEN SHE ISN'T in her studio thinking about what to make, Priyanka Shah likes to send her imagination to faraway lands, past wispy clouds and azure waters. When she is in her studio, those dreams take on tangible form—wooden half-tunnels for storing pencils and pens, prayer wheels à la Tibetan monasteries and French-style carousels inspired by gashalas, castles and Rajasthani folktales. The Surat-based product designer, who graduated from Parsons School of Design in New York, has one rule: never dream the same dream again. Which means no two of her creations are the same.

An architecture project for a school playground—which never materialised—inspired Shah's first line of products: a series of wooden tables influenced by traditional Indian board games like Navkankari (Nine Men's Morris), Hasu Chirate Aata (Cows & Leopards) and Chaupar (a version of Ludo). "I didn't have a plan, but I got them photographed and uploaded a few images to social media," she recounts. The capricious Instagram algorithm smiled upon her, and the next thing she knew, she was invited to showcase the line under the India Pavilion at the 2016 London Design Fair. "That's when people really started to take notice." The attention turned to orders, and the orders to a realisation that she needed more space and natural light. In 2018, she got a chance at both when she moved out of the basement of her father's diamond factory and into a studio of her own, built in a spare corner of her parents' home estate. "The carpenters who completed the construc-

tion became so comfortable working with me that they joined me on my projects. And we just kept growing from there." Aptly, Shah christened the studio Shed—a nod to its humble beginnings.

Today, she leads a team of 45, spanning carpenters, masons, painters, weavers, dyers and strategists. In a sun-dappled oasis that could pass for a log cabin, you might spot some of them in the courtyard, carving a 7.5ft carousel—an ode to old Surat, complete with tiny portraits of the family who commissioned it—while others put the finishing touches to a wooden foosball table. Out on the side patio, a group of carpenters huddles around a triangular marble carrom board with rainbow inlay, commissioned by a café client to brighten up an empty corner.

**Shah has one rule: never dream the same dream again. Which means no two of her creations are the same**

If Shah is Alice, her workspace is her wonderland, with a shrine for her sitars, a selection of handcrafted metal chairs and a conference table with upward-facing cubbyholes. She believes in thinking through making, but what about when she isn't doing either of those things? "Then I'm soaking up golden hour," she grins, pointing to her desk and stool, both handcrafted from paper pulp. "I spend most of my free time here playing the sitar or reading in the library upstairs," she adds, gesturing upwards to a glass-roofed mezzanine—or what she likes to call "my treehouse". Never mind that she's getting married and moving to Amsterdam in a few months. "This move is a way to expand into new geographies," she says. "As for this studio, it's taken on a life of its own." Behind her, a fantasy carousel begins to turn, winking in agreement.



*TALKING HEADS*

Today, nearly 80% of the world's population speaks only 1% of its languages. Even in India—the world's 14th most linguistically diverse region—speech diversity is disappearing at an alarming rate

## Speak now

India's rich cornucopia of languages has always existed on the fringes, obscured by the vast shadow cast by dominant speech. As our fast developing economy further blasts them to oblivion, AKSHYA SAXENA speaks to the authors, activists and archivists toiling to preserve them

GETTY IMAGES, SHRISTI DESHMUKH

“IT DEPENDS.”

That’s probably not the answer you expect to a question as straightforward as “How many languages does India have?” And yet, the answer depends on whom you ask. The Constitution of India lists 22 scheduled languages. The People’s Linguistic Survey of India, a grassroots effort by activist Ganesh Narayan Devy, records 780 living languages and notes another 70. The last census in 2011 claims that over 19,500 languages and dialects are spoken in India. Most of these, belonging to Adivasi, nomadic, hill, island and coastal communities, live in the shadows of dominant languages. Several do not have scripts and are not officially recognised. Many, spoken by fewer than a hundred people, teeter on the edge of extinction.

We rarely hear these languages in the media. When we do, they are in the form of catchy gibberish or a villain’s menacing babble. Think of the “jhingalala hu” in *Shalimar’s* (1978) “Hum Bewafa” or the invented tongue of the warrior tribe Kalakeya in *Baabubali* (2015). These languages are often cast as primitive, and their speakers painted as simple-minded, savage or unintelligible.

“Pehchaan” is a word that Ganesh Birua, a language activist from the Ho Adivasi community in Odisha, often uses to describe the importance of language. He explains how Didayi, an Austro-Asiatic language in the Malkangiri region, is on the verge of disappearing. The youth of the community do not speak it. “In the future, children will grow up not hearing their own language. Kisi ko pata nahin hoga ki aisa koi tribe bhi hua karta tha (no one will know that such a tribe existed).”

As English, Mandarin, French and Spanish dominate global conversations, speakers of other languages face intense pressure to assimilate. Today, nearly 80% of the world’s population speaks only 1% of its languages. Even in India—the world’s 14th most linguistically diverse region according to The Greenberg Diversity Index—speech diversity is disappearing at an alarming rate. Several studies show that as an economy grows, its languages tend to slip away. For most Indians, fluency in the coloniser’s tongue or national “official” languages often decides who gets through the velvet rope—whether that’s in friend groups, at the workplace, in hospitals or on social media.

Birua himself grew up not knowing the Warang-Citi script of his native tongue, Ho. It was around 2013 when, having recently learned the script, he searched for it online but found nothing. With limited internet and phone access, he set up social media accounts to teach Ho letters and vocabulary, using Odia and English translations.

In Odisha’s Simlipal forest region, where he works, Birua says that many tribal communities converse only in their own language. They don’t speak Odia, Hindi or other tribal tongues. This language barrier makes it difficult for them to express themselves or share their experiences, leaving them feeling

isolated and inadequate. Interacting with the government, with “court kacheri”, is especially daunting, as it requires fluency in mainstream languages. The disconnection worsens as even their mother tongue begins to fade.

Having devoted decades to documenting the vast, not officially recognised majority of Indian languages, Devy sees them as an archive of a community’s memories. When we can no longer speak or hear the languages that once connected us to our history, land and one another, we suffer from linguistic alienation and loneliness. “A person’s language is their right, livelihood, citizenship,” Devy sums it up. When a language disappears, it takes more than words with it. It also erases the shared values and dignity of its speakers.

“The loss of languages means the loss of different ways for humans to become better,” echoes Jacinta Kerketta, a Hindi poet and journalist from the Oraon Adivasi community of Jharkhand. Kerketta grew up speaking Hindi, Santhali and Sadri. But her mother tongue is Kurukh, a vulnerable language according to UNESCO, which she formally came to understand only later in life. “In Kurukh, most things on earth are feminine. There’s little space for the masculine,” she explains. “Women speak like both men and women. Elderly women are worshipped as the greatest goddesses. Transgender people are simply called human beings until they choose a word for themselves. With the loss of language, such life values are also lost.”

To say languages are *lost* is not enough. It hides how they live and die under political and economic pressures, the dominance of written traditions and digital divides. “We will be left behind if we don’t use technology,” Birua agrees. He knows language preservation is an uphill task. His social media efforts to

promote Warang Citi led to the development of a mobile keyboard for the script and the creation of language games for Ho and other Munda languages. Even today, Birua trains local youth to transcribe and subtitle videos in regions where laptops are rare and people are still unfamiliar with their own script.

The beauty of India’s multilingual landscape, says fiction writer Hansda Sowvendra Shekhar and author of *The Adivasi Will Not Dance: Stories*, “is that we don’t need to learn different languages formally but are exposed to them from our neighbours, from a shopkeeper next door.” It empowers writers like Kerketta and him to craft oral, multilingual worlds in dominant languages like English and Hindi, which acquaint the majority with the inner lives of those they cannot communicate with. Shekhar evokes Santhal life in English by translating from Hindi, Bengali, Santali, Odia, Kurmal, Panch Parganiya, Ho, Mundari and Sadri. Market forces may compel Kerketta to write in Hindi, but she turns this necessity into subversion and defiance. Her poetry carries the music and philosophy of Adivasi life, using Hindi only as a conduit. “Even though I write in Hindi,” she says, “I do not represent the Hindi speaking society. My words speak for the Adivasi community that has always been my home.”

**“In Kurukh, women speak like both men and women. Elderly women are worshipped as the greatest goddesses. Transgender people are simply called human beings until they choose a word for themselves”**  
—JACINTA KERKETTA



# Spirited away

Where she once set off on holiday with an ironclad itinerary that optimised every minute of her trip, AVANTIKA SHANKAR has learned that the beauty of travel is in journeying within

IT'S ONLY THE second night of my 10-day trip to Thailand, and I'm miserable. I'm sitting at a bar in Pai, a mountain town in the north that I had chosen based on someone's recommendation of it being a "quiet place no one had heard of". I had just quit my job with no plan for the future, and had come to this small bohemian getaway with a specific agenda: to leave behind the cacophony of Mumbai so I could be alone with my thoughts in the wilderness. An alarm had clearly been sounded somewhere because by the time I arrived, sleepy Pai had devolved into a version of a Portuguese nightclub on a Saturday night.

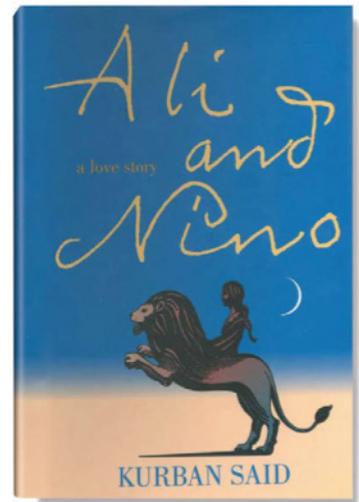
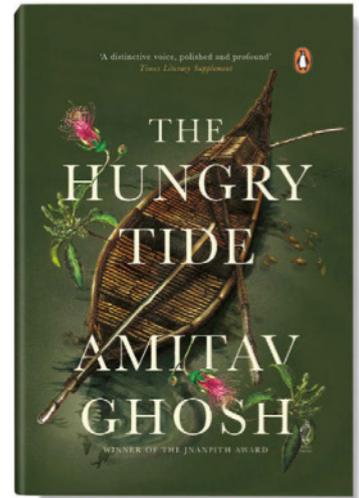
I don't believe I'm alone in feeling this sort of dismay on holiday. Social media has set up a fantasy that's impossible to live up to, with thousands of "top ten" and "must-visit" recommendations that all feel as unmissable and life changing as the next. Hustle-culture millennials like myself have been hard-wired by our capitalist conditioning to cram as many of these experiences into a trip as possible. As a compulsive itinerary maker, I've had my share of "stood in line for four hours to look at something not worth the time" experiences, but that was just the bucket-list template of holidaying most of us were handed down by parents who looked at the exchange rate like it was a monument in itself. Now, things are different. Our jobs have burnt us out, Instagram fatigue has made us wary of gimmicky tourist traps and holidays are pretty much

the only opportunity we have left to sleep a full eight hours (if we even still can), take a long shower or connect with old friends over more than just a cup of coffee. It's safe to say the 2025 globetrotter is going through something of a reckoning.

For the first time, we're starting to ask ourselves not just where we want to go, but what we are going for. "I'm on holiday to chill and have fun, not tire myself out more than I would on a regular day," shares Maitreyi Bhatia, who recently spent her honeymoon exploring the Prague-Vienna-Budapest circuit. She and her husband had signed up for a walking tour on their first day in Prague, but realised they were too jet-lagged to enjoy it and gave themselves permission to bow out midway. "My job is exhausting enough," Bhatia adds, echoing what seems to be a universal sentiment of late capitalism and job insecurity. "I want to return energised, not more burnt out than I was before I came here."

This shift in sentiment has been brewing for years, and slow travel has gone from being a hashtag to a marketing buzzword that tourism boards are increasingly leaning into. Even though the most recent season of *The White Lotus* was set in Thailand, which happens to be the it-destination of 2025, it's telling that rather than rush to discover their surroundings, we see the characters sitting by the pool, sipping cocktails and experiencing the native culture through genuine character-building connections with





READY TO GO

Hustle-culture millennials have been hard-wired to cram as many experiences into a trip as possible, but the best kind of travelling comes from exploring, if only temporarily, a new way of living. Our recommendation of books will immerse you in the culture of a place and keep you company on your journey inward

the locals. Mysore-based therapist Akhila Phadnis believes travel is no longer about the prestige associated with geo-tagging an exotic location on your Instagram post or copping a rare Michelin-star meal. It's become about exploring, if only temporarily, a new way of living. Staying in an Airbnb, doing your own laundry, going grocery shopping and learning to navigate the public transport system probably provide the most authentic insights into how other cultures operate. "Indians statistically spend the least amount of time on self-care," Phadnis explains. "The possibility that you can do chores like laundry and grocery shopping after a full day of

work and still have time left for other stuff is a mind-blowing concept for us."

In a happy turn of fate, I did end up having my meditative moment in Pai. On the third morning, I determinedly walked in the opposite direction of the main street, through large swathes of open field with not a soul in sight, save for the occasional grazing cow. Did I know I'd eventually come across an equally melancholic traveller walking in the opposite direction, and we'd end up having a cathartic conversation about life cycles and ancestral trauma? Or that I would eventually also end up drinking a fantastic cup of coffee at a tiny cafe where I was the

only patron? No, and I think these experiences were richer because they hadn't been planned at all. They felt like something Thailand had gifted me when I broke away from tradition and itinerary, and wandered into the unknown. Back when I bought into the notion of travel as an achievement and hustle as an aspiration, I would have clocked these moments as a waste of time. Now, standing on the other side of burnout culture, I'm starting to believe that travel has always been about putting your phone away and walking out into the world with the simple desire to live differently, even if just for a little while.



# Condé Nast Traveller



THE LAST WORD IN TRAVEL



'Structured Stripe  
Denim Jacket Set',  
LINE OUTLINE BY  
DEEPI CHUGH

## Got tea?

Therapy meets romcom meets detective agency in the perfect debrief as comedians Atul Khatri and Kiran Deol discuss the art of overanalysing.  
By SAACHI GUPTA

**TELL ME MORE**  
Comedian Atul Khatri tells *Vogue India* about one of the most unhelpful debriefs he's been a part of

A FAMOUS ENACTMENT of Noah's Ark, first performed about 700 years ago in England, goes like this: as Noah urges people and animals to hurry aboard the ark he has painstakingly built, his wife sits in a tavern drinking and gossiping with her girlfriends. Even as the water rises, she refuses to leave, until eventually, her sons have to carry her onto the ark by force. The story's negative depiction of Noah's nameless wife is one of the many ways in which men have shamed women for their meandering conversations over the centuries.

Now, chronically online millennials and Gen Zers have a new term for this exchange of information: the debrief. A minute-by-minute dissection of a date night or party is nothing unusual. In fact, it is proven to strengthen social bonds. It

is also a method of reflecting on and regulating one's emotions after a major event. We invited comedians Atul Khatri (currently touring his special *Well Trained*) and Kiran Deol (whose special *Joysuck* is out on Prime Video) to deconstruct the debrief.

**Kiran Deol:** When I debrief with my girlfriends, I want to hear it as if I were there. Give me all the details so I feel like I was next to you.

**Atul Khatri:** My male friends and I are more curt and to the point. To be honest, even if I wanted to share more details with them, I don't think they'd be interested.

**KD:** It's the same with my male friends. Recently, one of them had a surprise party thrown for

him. I told him, “Tell me all about it.” He said, “It was crazy, I’ll just send you pictures and you can look at them.” I was so confused.

**AK:** On the other hand, I’ve sometimes seen guys discuss a single over in a cricket match for hours. How the ball swung, if the pitch was wet—they can go on and on.

**KD:** Maybe people care so much about ball games because they need that win. Men are discouraged from expressing anything except anger, so that’s how they channel all of their angst or the fact that their fathers didn’t demonstrate love. It’s something safe that they can put all their energy into. It lets them escape their own lives. Women, on the other hand, encourage each other to be vulnerable and feel their feelings.

**AK:** As a man, I can never show my weak side while talking to other men. It’s not easy to be vulnerable or admit our mistakes. Recently, an influencer friend got scammed, and when he talked about it publicly, women were far more empathetic. Most people trolling him in the comments were men; many claimed he was lying for attention.

**KD:** Once, I was at this wine bar, and a handsome guy was sitting at the end of the table. When I went to pay my bill, I found that he’d already paid it and left. I asked the lady behind the counter if he’d left me a number; he hadn’t. I asked her what his name was, and she said she could only give me his first name. When I told my friends afterwards, there was a range of responses. One said, “This is so romantic”; another told me he was my future ex-husband. Some friends told me he probably did this all the time, it was just his move. I eventually tracked him down and we went out for a bit, but it didn’t work out. Interestingly, all my guy friends blamed him for messing up. My girlfriends, on the other hand, said things like, “Maybe you should’ve waited longer to text him,” and “Maybe that joke made him uncomfortable.” Women are used to taking the responsibility upon themselves, so I found it very freeing how the men instantly said, “No, it was his fault. You did great.”

**AK:** How did you track down the guy though? I won’t be able to sleep tonight if you don’t tell me.

**KD:** I left him a note scribbled on the back of a receipt—it looked like a serial killer had written it—and a few days later, he texted me a picture of it, saying, “This made my night.” Things may not have worked out between us, but I still think it was such a classy move because there were no expectations. What has your wildest debrief been?

**AK:** At our 25-year school reunion, we all decided to do a quick debrief of our lives, considering we were meeting for the first time since 10th grade. Someone said, “I did engineering, then got mar-

ried.” Another person studied in Manchester. Then, this guy came in. He said, “I was in jail for financial fraud, and I learnt that the only way to get out was to pretend to be sick because then they’d put me in a hospital where they had a bed. I started exercising with these underworld guys when I was there, and one of them told me about a weight lifting championship for people over 40, so I started preparing for it. When I was released, I won the championship.” No one could follow up that debrief. There was just silence.

*BARE YOUR SOUL*  
Comedian Kiran Deol believes women are better at debriefing than men because they encourage each other to open up without the fear of being judged

“As a man, I can never show my weak side while talking to other men. It’s not easy to be vulnerable or admit our mistakes” — ATUL KHATRI



# Crafting the interior

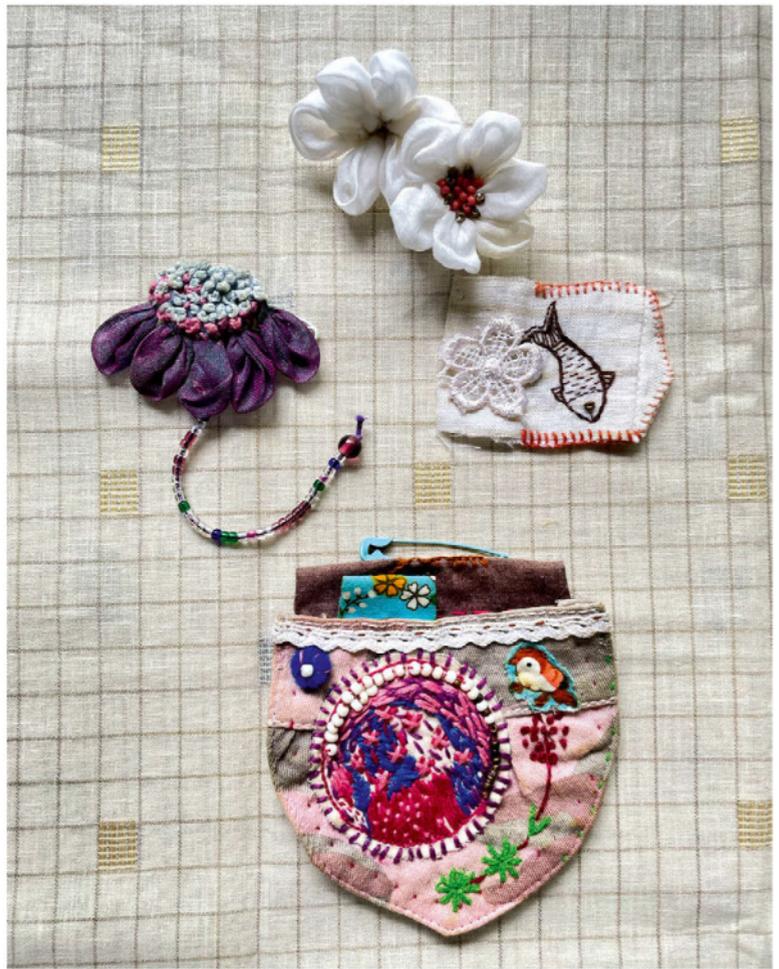
Even as the cost of self-care soars, with personalised detox programmes, medical-grade solutions and biohacking consultants costing a pretty penny, ANKITA SHAH believes that the best things in life are free

Every night before bed, Ambika Agnihotri Magotra doodles a woman's face. Not as a practice in technique or a side hustle for money. It isn't even a portrait of someone real. The form, expression and aura that the woman will take is unknown to Magotra. "I just throw it out of myself onto paper," the 54-year-old states.

This nightly ritual began 28 years ago when the design academician was confined to bed rest for the entirety of her first pregnancy. At the time, she would sketch the imagined features of her unborn child. A few years later, navigating family, work and her sense of self, she started doodling the face of a woman. It was both an expression of her angst as well as a manifestation of all that she wanted to embody. "With exaggerated lips, bold eyes and impossible hair, my women are unruly, unconventional, ahead of their time. In a world that still tucks women into corners, they come out strong and, through them, I do too," she explains.

Magotra's aimless creative routine—something she has practised every day for over 20 years—is the reminder we need that there is 'self' in self-care. Irreducibly complex and context-bound, the self cannot be expected to conform to a factory-line model of healing with bath bombs, snail masks, sensory deprivation tanks and catch-all products that flood every wellness list online. There is a version of care, like Magotra's, that isn't algorithm-approved or trend-driven. It's handmade and fiercely personal.

Multi-disciplinary artist Neha Bahuguna confesses she's tried everything from dance to sports to board games in the name of self-care. But most of these activities came with rules, structure and an



*MADE WITH LOVE*  
Neha Bahuguna's period brooches, which she starts embroidering on the first day of her menstrual cycle, allow her to channel her pain into art

underlying pressure to get better over time. During the pandemic, the 36-year-old was diagnosed with PCOD, which she had long suspected because her periods had always been painful and disorienting. Lockdown added a new kind of restlessness.

It was during this time that Bahuguna returned to something she'd irregularly practised as a child: embroidery. The rhythm of moving the needle through fabric and the fine attention to detail steadied her mind. So every month, during her periods, she started to embroider a brooch. "I call them period brooches. I don't always end up finishing them, and that's okay. I return to them a month or three later," she says. The ones she does complete, she often wears during her period. "If someone notices, I tell them I'm menstruating. It's a subtle way of saying, 'Be nice to me today.'"

Of course, Magotra and Bahuguna have both been urged to monetise their doodles and brooches, but they refuse. For them, the joy lies in creating without purpose. Putting a price tag on it



would invite judgment into what is a sacred, nonjudgmental space they've carefully carved out for themselves.

Parth Shah, a design consultant and educator from Ahmedabad, moved to Canada during the pandemic to study inclusive design. It was a dream laced with fear. Flights were getting cancelled, visa rules were in flux and he'd emptied his savings to make the move. He left home with just two bags: clothes, utensils, medicines and three books. "No room for anything sentimental."

But the 32-year-old had always collected small found objects—shells, coins, keys—kept in what he called "place jars". The practice grounded him, the objects acting like anchors to happy moments. "Before leaving, I picked a leaf and some rocks from my garden and decided to make a 'time jar' to mark this turning point in my life."

Re-routed through the Maldives due to travel restrictions, Shah picked shells and coins from there, then added pine cones and acorns after reaching Canada. "Now, when I look at it, I think, 'Wow, this was such a turbulent, terrifying time. But I did it. I made it through.' It's physical proof that I've done hard things before and I can do them again," he says.

Not all self-care rituals result in physical proof, but they all leave a residue of paying attention, a way of living that lasts even when the practice

doesn't. "I've always been someone who forages, picking up leaves and bits of flora in different stages of degradation. It's not even a conscious ritual anymore; it just happens whenever I walk," says Rohini Kejriwal, writer and curator of "The Alipore Post", a weekly newsletter on poetry, art, music and photography. The 34-year-old arranges these found objects in situ—along a textured path, muddy floor or park bench—wherever she discovers them. She photographs the composites and leaves them behind, for the wind to carry away or for someone else to discover. In the decay of these materials and the impermanence of her arrangements, Kejriwal finds perspective. She can accept the natural order of things, the beginnings and ends as nature intends. This realisation, that she is part of something bigger, is both humbling and freeing.

Less about outcome and more about process, each of these creative self-care rituals affirms one thing. What works is what emerges from within. Self-care rituals are not effective because they are grand or expensive or scientifically tested, but because they are created from and towards an ongoing dialogue with one's own needs, boundaries and desires. There is grace in how these personalised rituals do the slow, invisible work of replenishing us, without depleting our energy, our resources or our worth.



*FINDERS KEEPERS*  
Rohini Kejriwal arranges the leaves and flowers she forages on her walks into beautiful ephemeral arrangements



# In her feelings

Having hung up her It-girl shoes, Lisa Haydon has built a formidable arsenal in defence of her wellbeing. Between gulps of khichdi and gasps of air, the model and actor takes MEGHA SHAH through her inner workings and ruminates on the unexpected turn her life has taken. Photographed by TENZING DAKPA. Styled by MANGLIEN GANGTE



*'Lisette' dress, DEME*



Within the first few minutes of our lunch, Lisa Haydon tears up. Twice. Three things become immediately clear. First, she's extremely likeable, a real girl's girl with the kind of disarming sincerity that makes you want to root for her and hope you can be friends. Second, in the almost-decade that she's largely stayed away from the public eye, she's been through significant turmoil and transformation that have changed her foundationally. And third, this is going to be a challenging interview.

I'm waiting for Haydon in the maximalist parlour of Scarlett House, Malaika Arora's buzzy Indo-Portuguese restaurant in Mumbai's Pali village. "Hey," she says upon arriving, upbeat but apprehensive. "I'm Lisa." I'm expecting a glittering, jet-setting former It girl to show up and, instead, a goofy mom of three sporting printed tights and a body-morphing tee plops down on the chair opposite me, her eyes brimming with tears.

"I'm so sorry," she purrs in an accent I can't quite discern. "My agent sent me your questions on the way here. They're deep, and the answers run deeper. I don't know if you're ready for that." She wipes away the moisture from her eyes as she observes my surprise. "I thought you would just ask me about my skincare," she laughs, lightening the tenor. "No one in the public has ever wanted to know me in this way."

At 39, Haydon looks refreshingly like herself with ebony hair, face wash-commercial skin and no apparent makeup. Unlike many of her contemporaries, not to mention much younger actors, she doesn't seem to have plumped her fine lines into the atmosphere. Her face, youthful in its planes and shadows, the near-perfect symmetry accentuated by the ambient light of the restaurant, is made for the screen. "I don't feel famous in my day-to-day," she remarks, interrupting my assiduous assessment of her. "Eleven months a year, I forget that I'm anything other than a mom." The actor, who lives in Phuket with her businessman husband Dino Lalvani and their children, worked as a model until she was spotted by Anil Kapoor in a café and cast in *Aisha* (2010). The camera was instantly smitten, but Haydon has always had a push-and-pull relationship with fame. You'd think she would capitalise on the popularity that characters like Vijayalakshmi (*Queen*) and Lisa (*Ae Dil Hai Mushkil*) earned her. Yet, she doesn't seem to crave recognition at all. That's not

to say she doesn't put in the work because she approaches every gig with dogged determination, like she's still got a lot to prove. "I've always preferred to stay on the outskirts so I could retreat, work on myself and come back more interesting," she admits. She brings her hair to one side and twists it into a lopsided braid, distractedly. "I admire the people who are in the heat of things, entrenched in fame and success permanently. It's very hard. Takes a lot of inner strength."

For those who wonder why she quit the movies, Haydon argues that she didn't: she never embraced acting fully enough to need to do that. Her career has been punctured by temporary soft retirements, where she retreats into her peripatetic lifestyle (Australia in 2004, India in 2007, London in 2017, Hong Kong in 2020). Where to next? "Dino and I have discussed moving to Lake Como at some point. It's a 40-minute drive to a direct flight anywhere and, of course, to a fabulous dinner in Milano," she laughs. Although she clearly values the life she's built—morning meditations, breakfast with the family, Pilates, juice with a friend, horse riding on the beach, playdates, lounging by the pool—Haydon doesn't strike me as someone in need of materiality. "I never move with an entourage and often travel economy," she confesses. "When I'm in Bombay, I always order a self-drive car. I know I'm part of an industry that affords certain privileges, but I don't want to sign up for the whole thing."

Our food arrives—khichdi with extra green chillies for her and a burrata and fig salad for me. She treats the khichdi like a delicacy, exclaiming at it, comforted by it, but continues talking about heavy matters in between bites. "My mum made us do Bible verses. It was very important to her. I can't tell you how far I walked away from it and how deep that runs today." Her fingers grasp at the air around her chest, indicating where her heart is. "I always wanted to make something of myself and looked up to all the supermodels. I thought that was something to aspire to. I just couldn't wait to begin that life. So much of my teens and twenties was driven by the ache to be known and loved." It was a time before Instagram, so popularity wasn't measured against followers, but blurred photos of Haydon going out with her model friends were a common sight amidst tabloid pages.

*'Scarfed Long Sleeves  
Dress'; 'GO-14  
Earrings'; both  
LOUIS VUITTON*



*'Léger Stripe  
Gown', SHIVAN  
& NARRESH.  
'Idyllia Clip  
Earring',  
SWAROVSKI.  
Bangle, ZOYA*





*'Dior Vibe Short  
Pleated Polo  
Dress', 'Dior Ballet  
Flat', 'DiorClub  
V1U'; all DIOR*





*'Gucci Silk Jacquard  
Shirt and Bra Set',  
'Printed Silk Twill  
Shorts'; both GUCCI*





A climacteric moment came in 2016. “My mum was dying of cancer in Australia. By the end, she couldn’t walk or eat. On her deathbed, my seven siblings and I were around her, holding hands, and I remember thinking, ‘At least she has us.’” That was a wake-up call. “I was busy pursuing all the things, except for the one thing I knew I wanted. Family.” A couple of months later, she discovered she was pregnant and married Lalvani, who had been asking for a while.

It should’ve been the happiest time of her life. “I was struggling with my identity,” Haydon reveals instead. “I was thinking that if I feel lost, maybe I deserve to, because of the unconscious life that I have lived.” Her subsequent move to London was also emotionally difficult. “I remember going for a walk and breaking down.” She’s crying again. This time, tears stream down her face. “I wrote to a friend saying, ‘I don’t know who I am.’” Her nose and cheeks have turned crimson, but she proceeds with grace. “You’re a ballerina dancing in a wind-up box,” her answer said. It made so much sense. It all looks perfect from the outside, but when you close the box, it’s lonely inside. That was truly how I felt.”

Today, Haydon sounds like a woman who’s finally free. “Nothing was lacking, but so much was lacking within. I think there are trigger moments in life which can make you receptive to the truth and deeper meanings of purpose.” That’s when she found God. “If the only messaging of my life is that I’m good-looking, I would feel like I have failed. It needs to be more profound than that. Having kids awakened that in me. I just innately started understanding what I don’t stand for anymore.”

Suddenly, she shrugs. “Am I talking too much? Can we talk about you now?” We can’t, it’s her interview. But she persists, and I tell her about my hiatus from media, finding stillness in art and dating in my thirties. She listens intently, and it occurs to me that she’s been trying to read me as much as I

her, running her eyes across me like she’s doing an x-ray of my soul. She offers to gift me a modern rendition of the Bible and says, “God would suit you so well.” As I scramble for an appropriate response, she bursts out laughing. “I know how I sound because I’ve been on the other side.” She’s playful with her theism, skilled in making her message more palatable.

A common folly amongst writers is to “figure out” their subjects, make sense of them in neat ways and serve them up for consumption. Haydon, frustratingly, won’t fit into moulds. She’s a myriad of contradictions—as most people are—but she seems to have found peace at the point of confluence. She’s put miles between herself and the movies, yet uses “vatavaran” in her daily vernacular. By her own admission, she’s scared to live anywhere for too long, yet she feels as if she has been steadied, fixed in place. She can go from meditating on her existential crisis to claiming to hear the voice of God to wondering if we should get dessert. This kind of mental toggling seems like classic Lisa Haydon.

No sooner does the model’s trenchantly toned frame exit the restaurant than multiple phone cameras come alive at once. Seemingly oblivious, Haydon laments, “Inching closer to 40 has taken a toll on my body. I can see my waist increasing and my upper body becoming more slender.” She clocks my incredulity and continues, “I know I’m lucky to have this body even after three children, but I work hard for it. The whole 100gm protein and lifting weights thing doesn’t work for me, so I’m back to Pilates.” She stops, poses for a selfie and continues talking. “The best trade secret is good sleep. I take every supplement that helps with that. Have you heard of cow colostrum?” I haven’t. “Helps induce baby-like sleep.” Speaking of babies, she would love to have a fourth child but hasn’t frozen her eggs. “I’ve left it up to God,” she grins. “The plan will reveal itself soon.”

Dress, BODICE,  
'Revival Mule', LOUIS  
VUITTON. Choker,  
SWAROVSKI



*'Millenia Tennis  
Necklace',*  
SWAROVSKI



*'Ivory Pleated Trousers in  
Silk Satin Embellished  
with One Jewelled  
Button', CHANEL*



HAIR: SONAM SOLANKI/BEAT ARTISTS. MAKEUP: ELENI CHATZINIKOLIDOU/ANIMA CREATIVES. BOOKINGS EDITOR: ALIZA FATMA. ART DIRECTION: SHAGUN JANGID. ENTERTAINMENT DIRECTOR: MEGHA MEHTA. SENIOR ENTERTAINMENT EDITOR (CONSULTANT): REBECCA GONSALVES. PRODUCTION: IMRAN KHATRI PRODUCTIONS. ASSISTED BY: ANUPAM DIWAN (PHOTOGRAPHY); ANKUR NITWAL (STYLING); AASHIMA CHOPRA, ANNA MEHTA (BOOKINGS); HRUTHIK PATEL (PRODUCTION). LOCATION COURTESY: AIRAVAT—A HOME BY ARCHITECT APOORVA SHROFF



From left, on Mishall: 'Short-sleeve Shirt in Cloud Openwork Cotton Knit, Contrasted Collar and Stripe', 'Large Trousers with Pleats and Elastic Waist in Mist Water-repellent Cotton Drill'; both HERMÈS. On Anushka: 'Kashmir Landscape Mesh Shift Dress', AARTI VIJAY GUPTA. On Sara: 'Dare To Women's Full-Zip Slim-fit Woven Vest', PUMA. Embellished dress (worn under), MIRCHI BY KIM. On Kaesryn: 'Mini Hand-painted Binding Dress', BODICE. 'Love Charm Earrings', AMAMA

# Summer

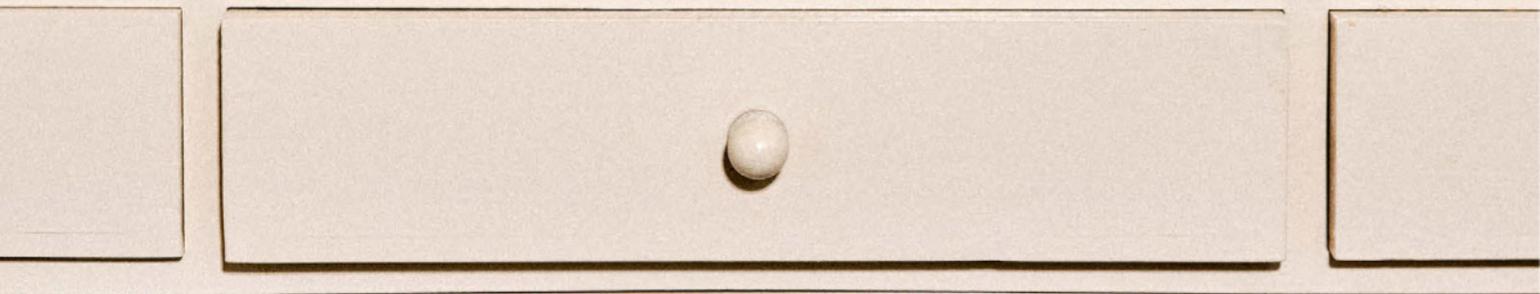


# Undone

Bare legs, loud joy and the sharp clarity  
of days that felt without end.  
Photographed by VIKAS VASUDEV.  
Styled by DIVYA BALAKRISHNAN



*Above, on Sara: 'Neelim Blue Bow Dress', ITRH. 'Constella Drop Earrings', 'Constella Tennis Bracelet'; both SWAROVSKI. Opposite page: 'Kintsugi Corset', ASDHEEN*





*On Mishall: 'Handwoven  
Silk Striped Shirt',  
PÉRO. 'Deconstructed  
Trousers', KH HOUSE  
OF KHADDAR. On  
Sara: 'Printed Cotton Net  
Dress with Handwoven  
Checkered Silk Slip',  
PÉRO. 'Glenan Double  
Tour bracelet', HERMÈS.  
'Fay' ring, ANATINA*







*Opposite page, on Kaesryn: 'Chantilly Sheer White Dress', FALGUNI & SHANE PEACOCK.  
'Gucci Blondie Resin Pearl Earrings', GUCCI*



On Anuska: 'Zeze' embellished  
mini dress, KANIKA  
GOYAL LABEL. 'Idyllia Stud  
Earrings', SWAROVSKI.  
'Isa 95' pumps, JIMMY CHOO.  
On Kaerlyn: Swimsuit,  
CHANEL. Studded denim  
jeans, MELLOWDRAMA.  
'Riley' earrings, AMAMA. 'Idyllia'  
cocktail ring, SWAROVSKI





HAIR: UMANG THAPPA/ANIMA CREATIVES; MAKEUP: SANDHYA SURESH; MODELS: ANUSHKA KUMAR, SARA SHARIF/ANIMA CREATIVES; KALEYRN/PAZE  
MANAGEMENT; MISHALL INGEA; HIRISH HIRJI; BOOKINGS EDITOR: ALZA FATMA; ART DIRECTION: SHAGUN JANGID; ASSISTED BY: DAVESH MEHTA  
(PHOTOGRAPHY); KRISH CHAVAN (HAIR); GARGI KARMAKAR, VAISHNVI DIWANNE (MAKEUP); VEDICA VORA (STYLING); ANNA MEHTA (BOOKINGS);  
PAWAN KUMAR (PRODUCTION); SPECIAL THANKS: DANNY HIRJI; DR. MAZDA; AND DEBASHREE TUREL; KAYOMI ENGINEER; KERZINA MADON.



*From left, on Sara: 'Three-stripes' tube top, ADIDAS. Crushed silk skirt, RICHA KHEMKA. 'Circle of Life Ring', LOVEBIRDS. 'Plain Jane' ribbon tie-ups, APRAJITA TOOR. On Mishall: 'Doring' laser cut set, ROSANI. On Anushka: 'Zoe' mesh top, KANIKA GOYAL LABEL. 'Grey Checkered Wrap Skirt', MIUNIKU. Ruched bomber jacket, ADIDAS. 'Circle of Life Earrings', LOVEBIRDS*

*'Cyanna' carpet, JAIPUR RUGS*



*AN EASTERN HOMAGE*

Sawai wears a jacket and Bermuda shorts with an elaborate moiré finish. The stand-up collar pays homage to a coat design from Dior's archive.

*Jacket, pants, shoes; all DIOR (Christian Dior)*

# TOKYO DRIFT

Award-winning *Shogun* actress Anna Sawai takes a victory lap in Dior's Kyoto-presented fall 2025 collection. Photographed by NICK YANG. Styled by ENA SEMBA



*EMPOWERMENT  
THROUGH CLOTHING*

Sawai is a Japanese actress for a new era, and a natural fit for Maria Grazia Chiuri's modern vision for Dior. The creative director seeks to "empower women with comfortable clothes that fit into their daily lives". Here, Sawai wears a loose-fitting coat inspired by a Dior coat designed by Christian Dior.

*Coat, knitwear worn underneath, skirt, belt, Dior Shade sandals; all DIOR (Christian Dior)*

*A DEEPER SENSE  
OF IDENTITY*

"I'm always conscious of being Japanese when I'm abroad," says Sawai. Here, she wears a coat and pants, both by Dior. Pine trees are symbols of longevity and good fortune in Japan, and are reinterpreted in watercolor style on the back of this coat, while the delicate folds in the fabric are inspired by origami.

*Coat and pants, both DIOR  
(Christian Dior)*



*KIMONO CHARM*

Sawai wears a silk jacket and pants, both with a peony design. The kimono-style jacket is a reinterpretation of the 'Dior Palto' that Christian Dior introduced in Japan in the 1957 fall/winter collection.

*Belt jacket, pants; both  
DIOR (Christian Dior)*



*FLORAL HIT*  
Paying homage to  
Christian Dior,  
famously a nature  
lover, this luxurious  
coat is embroidered  
with a garden's  
worth of flowers.

*Coat, DIOR*  
*(Christian Dior)*



*NEW SENSITIVITY*

Sawai describes herself as sensitive—something, she says, she doesn't see as a weakness, but a way to connect with others. It's a quality she finds especially valuable when preparing for acting roles.

*Jacket, shirt, tulle skirt draped over face; All by DIOR (Christian Dior)*



*TOKYO VIBE*

Photographed in central Tokyo, Sawai wears a sheer wool knit and loose-fitting leather pants from Dior, in a look inspired by the silhouette of the maison's archive coats.

HAIR: ASASHI AT OTA OFFICE. MAKEUP: YUKA WASHIZU AT BEAUTY DIRECTION. SHOT ON LOCATION AT KAITI PLAZA, KANAGAWA INSTITUTE OF TECHNOLOGY. SPECIAL THANKS TO OOLONG ZHANG. COOPERATION: SPARKING ART STUDIO. LOCATION COORDINATION (TOKYO STREET): DHARMASTAR AND TOKU. PRODUCTION: HF PRODUCTIONS. INTERVIEW AND TEXT: GEN ARAI. ENGLISH ADAPTATION: ASHLEY OGAWA CLARKE.



# SKIN IN THE GAME

The Vogue Beauty & Wellness Honours 2025, in partnership with Tira, brought together the industry's finest for a night of recognition and revelry

Under the soft lights of JW Marriott Mumbai Juhu, the inaugural Vogue Beauty & Wellness Honours brought together the voices and innovations driving beauty and wellness forward. Held in partnership with Tira, the evening unfolded across a series of memorable moments: blue carpet arrivals, ideas exchanged over bowls of massaman curry and the clink of Tropical Picantes, with glasses refilled courtesy of Bacardi.

Guests paused to admire the grazing table-inspired beauty spread, where this year's winning products were displayed amid florals by Interflora India and decor accents from

Peacock Life by Shabnam Gupta. Groups gathered around the table, comparing favourites, zooming in for textures and framing certificates for the camera.

Honourees Shilpa Shetty Kundra and Bhumi Pednekar served fresh-faced glamour. Together they mapped the range of beauty on display.

As trophies were handed out and conversations carried late into the night, what remained wasn't just the memory of who won but a sense of where beauty is headed; a space that once prized surface aesthetics has found new meaning in thoughtful habits and the joy of everyday rituals.



Alaya F

Tiger Shroff

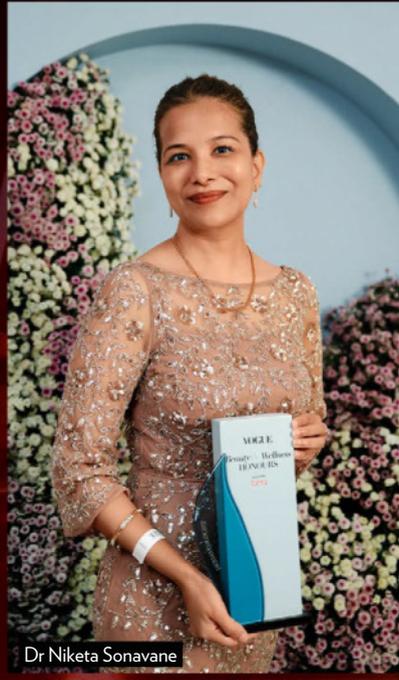
Aditi Rao Hydari



Samantha Ruth Prabhu



Shilpa Shetty Kundra



Dr Niketa Sonavane



Sara Tendulkar



Bhumi Pednekar



Sonam Solanki



Leeza Mangaldas

tira



Neha Bhat



Rashi Chowdhary



(L-R) Bhakti Modi and Rochelle Pinto



Skincare, scents and science shared the spotlight at the Vogue beauty grazing table



Sandeep Lodha



(L-R) Diipa Büller-Khosla, Ankush Bahuguna and Malvika Sitlani



(L-R) Dr Aneesh Sheth, Sandhya Shekar and Dr Kiran Sethi



Zayed Khan



(L-R) Bhumi Pednekar, Alaya F, Shilpa Shetty Kundra, Tiger Shroff and Krishna Jackie Shroff



Udhav Kumar



The Grey Goose bar, where cocktails and conversation flowed



Parul Gulati



(L-R) Bhakti Modi, Tejas Kapadia and Kavita Khiara



The audience settles in for the first-ever Vogue Beauty & Wellness Honours



Mansi Vora, Shikha Johnson and Aayush Arora



Moroccanoil Color Care Shampoo was crowned Reader's Choice for colour protection



(L-R) Jury pick Augustinus Bader and reader favourite Innisfree shared the spotlight





Team Tira

Every product earned its place at the *Vogue* beauty grazing table

PHOTOGRAPHS: HUNAR DAGA, GRAZING TABLE CONCEPTUALISED BY RAVISHA MAROO, ASSISTED BY MONICA JAIN, PALOMI SAWANT



CHANEL's Gabrielle Chanel L'Eau claimed the Reader's Choice crown for women's fragrance

TITLE PARTNER: TIRA

VENUE PARTNER: JW MARRIOTT MUMBAI JUHU

POURING PARTNER: BACARDI

FLORAL PARTNER: INTERFLORA INDIA

DECOR PARTNER: PEACOCK LIFE BY SHABNAM GUPTA



'Fiorentino Dessert Plate',  
SELETTI X DIESEL  
LIVING, ₹7,651

# HORO SCOPE WATER

## CANCER

Wipe your slate clean. This may not be a time for swiftness and agility, but it definitely is a time to see things through and stay persistent. Learn from your mistakes before you jump into the deep end of the pool. It may seem like things are scattered and up in the air, but it is the right time for you to acknowledge who you truly are. What no longer works must not linger. Hold on to your joy even as you navigate the challenge of not capsizing someone else's boat.

## PISCES

You've reflected on your dysfunctional past enough and perhaps you may have also found the weeds laid out within your ancestry. Pisces, just as those exposed to chaos can come to see it as normal, you have the power to rewire your mind to accept peace as your new baseline. Your fears around money may feel real, but you are in a better space than you imagined. You need not live your lineal patterns anymore. Release the burden of reliving your past in endless cycles, each time showing up with a new face. Exit this maze once and for all.

## SCORPIO

Something has shifted for you during the first half of the year and it feels like the phoenix is rising. You've not only rewritten your version of success, but also begun to clearly see the paradoxical views of your past. This clarity is helping you burn old narratives and pledges, reigniting your new sense of purpose as well as your willingness to see things through. At this crucial time, it is important to be yourself, honour your commitments and learn the secrets to staying abundant from Mama Gaia.

# HORO SCOPE EARTH

## CAPRICORN

The cosmos now gives you a chance to course correct what went wrong in the past. As floodgates open with various options, remember there is no wrong choice. Each of these doorways will ultimately lead you to the same sunshiny meadow filled with the sweet fragrance of a million flowers. Trust your gut at this point in time as it relays important messages from the source and your higher self. You are being activated, so trust in yourself.

## TAURUS

On one hand, you have massive intrinsic changes underway. On the other, a lot may be falling in and out of place in your life. Taurus, this is a time for divine alchemy. What may seem like a dungeon to most is a passageway that you must walk through to find the doorway that leads to a lush landscape. This is an exercise in faith, helping you build trust in your inner capabilities. Lift the rug and address the clutter hidden beneath. Then buckle down and get things going.

## VIRGO

You're not lost, you're remembering. There's a quiet recognition stirring within you, a sense of purpose you'd nearly forgotten. It's as if you've been marching through life on autopilot, and suddenly, your vision clears. You can now see the vast landscape of possibilities the universe is laying before you. Messages around finances, debt release or career breakthroughs may soon arrive like long-awaited answers. These aren't just material shifts, they're signs of inner alignment. Thaw from your freeze response and step into your heart space. That intuitive nudge you keep feeling? It's not random, it's sacred. Pick up the phone. Open your arms. Say yes to the connection waiting on the other side of your courage. The universe is dialling in. Are you ready to answer?



*'Long Stone Servers',*  
DINOSAUR DESIGNS, ₹14,699

# HORO SCOPE AIR

## GEMINI

There is a force bigger than you that flows through you. While you may feel like you were at loggerheads with life, this friction was never punishment—it was a signal. A call to stop, lift the veil and finally clear what's been weighing down your spirit. This is your moment to cleanse—gently, honestly and thoroughly. The more you lighten the load in your heart and your gut, the happier and more sprightly your life will feel. Sometimes, we're called to support others; at other times, we're called to draw a line and burn away what was never ours to begin with. This is one of those times. Claim your chance and walk through.

## LIBRA

Contemplating whether a decision is for you or not? The cosmos sends affirmative signs your way. Amidst it all, find the time for your loved ones and ensure you are able to observe the interconnectedness of everything that surrounds you. The more you tune into yourself, the more you will radiate your personal cosmic force that fires up your entire life. You're entering a new chapter, one that calls you to lead—not from ego but from embodied wisdom. This is your time to step fully into the role of the inner mage, the alchemist, the visionary. You are here to transform, to inspire, to set fire to the rain and turn challenge into creation.

## AQUARIUS

You're entering a new realm of awareness—a space where your perception is shifting, and with it, your reality too. You're not just seeing the world through new eyes—you're being offered tangible ways to act on the bold visions and insights emerging from within. Ideas that once felt abstract now crystallise into form. The more you stand up for what you believe in, the more you trust your virtues and the more you feel the path you are walking on, the easier your journey will become. Access the heavenly within to create serendipitous events and opportunities that flood your life. Trust the unfolding. You're not ahead of your time, you are the time arriving.



'Fantasia Egg Medium', REFLECTIONS  
COPENHAGEN, ₹85,188



*'Lilly Candle Holder',*  
POLSPOTTEN, ₹19,285

# HORO SCOPE FIRE

## LEO

The cosmos offers its unconditional protection and security to you so that you can do what you do best—shine bright like the sun. Briefly step away from a measured give and take, and consider a more childlike approach where you step into overflow. The more you create with aligned enthusiasm and joy, the more opportunities follow you. This is the culmination point of a grand thesis before you decide which way you wish to go. As the course of your thoughts and your life change, the resources to make it all come together lie at your feet. Pick the right tools to forge a path.

## SAGITTARIUS

It's time to let your survival-based animal instincts take a back seat as your conviction intercedes. Now more than ever is the time to put your boundaries in place and let your gut instincts kick in while allowing logic to follow close behind. This is not a time to only think big; it is also the right moment to raise your standards so that what you deserve begins trickling into your life. Less crying over spilled milk, more celebrating that you have an empty cup to fill with whatever you wish to.

## ARIES

When you walk on a fresh path, it often comes without external guidebooks or maps, just a soft yet firm inner knowledge and wisdom that you must be willing to follow. You may be flooded with ideas, so this is your cue to stop waiting and begin taking things one step at a time. As you step into your leadership role, the mentors and the guidance you need to keep moving forward will arrive as you go along your path. Let your ideas and thoughts flow freely while your mind helps you optimise your goals and plans. With balance, patience and moderation, great things are possible.



## DESIGNED TO ELEVATE

Crafted to strut through the golden days, Hazooril Legacy brings you the Spring-Summer 2025 collection that seamlessly blends comfort and glamour. These colourful, yet charming pieces are designed to effortlessly move with you, exuding luxury with a hint of soft charm.

From delicate diamonds to rich gold and heirloom polki, its craftsmanship results in an enchanting and poised look. Whether you are getting ready for an elegant brunch or a night out, every piece of this Hazooril Legacy Spring-Summer collection adds opulence to your everyday look.

For more information, visit [www.hazoorillegacy.com](http://www.hazoorillegacy.com)



## FOREVER BY THE SEA

Say "I do" at The Bheemli Resort, managed by AccorHotels—a seaside escape for your big day. Consisting of 28 luxurious rooms, an Ayurvedic spa, a poolside bar, and more, this retreat has abundant provisions for all kinds of travellers. With its sea-facing banquet, a lush lawn hosting up to 2,000 guests, and two sea-facing restaurants, this resort is where every moment unfolds effortlessly and memorably.

For more information, contact +91 7799771601 or +91 7799771603



## STYLISH MOMENTS

Titan introduces Mocha Mousse from its Glamour collection—a timepiece that exudes warmth and quiet sophistication. Featuring a mocha sunray dial framed by a crystal-studded bezel, it's paired with a serpent-like linked strap that moves with bold, fluid grace. More than a watch, it's an elegant statement, wrapping around your wrist with intent and allure.

Available at Titan World stores or visit [www.titan.co.in](http://www.titan.co.in)



## TAPESTRY OF TEXTURES

Drawing inspiration from traditions, textiles and motifs, Silk Route by Obeetee is paying homage to the network that connects the East to the West. Rich in texture and storytelling, each carpet is hand-knotted by artisans, blending the finesse of traditional craftsmanship with a distinctly global aesthetic. More than just décor, Silk Route is a layered narrative—making it an opulent addition to your home.

For more information, visit [www.obeetee.in](http://www.obeetee.in)

# Vogue DIARY

*We bring you the best in luxury and fashion*



## AN EVER-AFTER EDIT

As an ode to a lifetime together, Falguni Shane Peacock unveils The Rang Mahal, a wedding edit that celebrates grandeur and enduring bonds. Blending heritage with luxury, this couture line honours the union of the couple with intricate craftsmanship and delicate detailing. Designed to elevate the bride and groom on their big day, each piece is timeless. Those who are preparing to say "I do", this is where tradition meets statement-making style.

For more information, visit [www.falgunishanepeacock.in](http://www.falgunishanepeacock.in)

## ELEGANCE IN MOTION

Offering beauty in every detail and luxury in every mile, the new updated Maserati Grecale MY25 is here to celebrate Italian luxury through its curated mix of automotive craftsmanship and elegance. Its expanded line-up includes the all-new electric Folgore, alongside Modena and Trofeo variants. Its enhanced interiors and bold new colours, with over 2,000 trim combinations, make it a style-forward SUV, with a Fuoriserie program—allowing customers to personalise the vehicle's interior, exterior, and details. Be it the Sonus Faber sound system, infotainment system, or the iconic Maserati clock (now fully digital and customisable), this SUV is where innovation meets performance.

For more information, visit [www.maserati.com/in/en](http://www.maserati.com/in/en)



## DIAL INTO FASHION

Bringing effortless elegance to your daily style is Michael Kors watches for women—the Essex and the new Darrington. For a sporty refinement, the Essex features a 26mm case, scratch-resistant mineral crystal, and Roman numerals—available in gold and silver. But if you are on the hunt for a timeless yet contemporary addition to your look, the rose gold-tone Darrington, with its sleek square dial, adds a striking edge. Designed for a sophisticated look, each piece is crafted to leave a lasting and enduring impression.

For more information, visit [www.watchstationindia.com](http://www.watchstationindia.com)



## THE SCENT OF BOLDNESS

A new era of self-expression begins with The Originals Collection by Scentuary India, where clean beauty meets artistry. Each perfume is housed in its signature sustainable glass bottle. At its core, this collection is a bold manifesto: vegan, phthalate-free, and paraben-free. With top notes of Indian bergamot and pink pepper, along with creamy sandalwood, smoked oud, and tonka bean, Scentuary India's fragrances are crafted in limited batches for those who live boldly.

For more information, visit [www.scentuaryindia.com](http://www.scentuaryindia.com)



## TIME-HONOURED ADORNMENTS

Rooted in a century-old legacy, Sanjay Gupta Jewellers is renowned for transforming traditional craftsmanship into contemporary heirlooms. From signature Kundan pieces to rare Colombian emeralds paired with diamonds, the brand's design language is timeless yet evolving. Now led by Shivek Gupta, the atelier continues to shape the future of Indian high jewellery—refined, resonant, and always relevant.

For more information, follow [@sanjaygupta.world](https://www.instagram.com/sanjaygupta.world) on Instagram



## BEYOND THE SLOPES

Perched at 8,825 ft. in the Pir Panjal range of the Himalayas, The Khyber Himalayan Resort & Spa is a luxury ski resort with views of the Affarwat peaks and surrounding valleys. Comprising eighty rooms, four luxury cottages, and more, it blends comfort with immersive experiences. Unwind at The Khyber Spa by L'OCCITANE or in the temperature-controlled indoor pool. Beyond that, it offers ample dine-in options—from sipping tea at Chaikash, all-day dining at Cloves, to feasting on Italian cuisine at Brava, this is where high-altitude living meets high-end hospitality.

For more information, visit [www.khyberhotels.com](http://www.khyberhotels.com)





## BESPOKE BRIDAL KEEPSAKES

Founded in 2014, Rare Heritage is reimagining Indian bridal jewellery. Initially a bridal couture hub, it's 5,000 sq. ft. Mumbai atelier is an experiential showroom, featuring fine, heirloom-quality pieces. Built on a premium yet approachable, selective but inclusive approach, Rare Heritage attracts a diverse clientele, establishing itself as a go-to destination for India's sophisticated brides.

For more information, visit [www.rareheritage.in](http://www.rareheritage.in)

## SCALP PROTECTION REGIME

Moroccanoil® announces the new Scalp Care Collection, a regime that cleanses, conditions, and treats the scalp. Formulated with a hand-selected botanical blend of fumaria and Swertia japonica extracts, along with bioactive antioxidants, the range works to protect, and promote an optimal scalp environment for hair growth. Its fragrance encompasses natural oils, including an aromatherapeutic medley of lavender, tea tree, and bergamot. Designed for scalp health, this collection offers a sensorial, spa-like experience.

For more information, follow @moroccanoil\_in on Instagram



## TIME FOR THE CLASSIC LOOK

Bringing back the Geneva manufactory's Manchette after two decades, is Frederique Constant, with the Classics Manchette. Embossed with a 'Clou de Paris' pattern, this definitive cuff watch is available in four different versions and has two mineral alternatives—malachite and onyx. Powered by the quartz FC-200 calibre with a 60-month battery, it has a discreet dial at its centre, adding a fresh look to this glam-rock piece.

For more information, visit [www.frederique-constant.com](http://www.frederique-constant.com)

# Vogue DIARY



## PERSONALISE YOUR HAVEN

Transforming living spaces into your personal haven, Iqrup + Ritz design bespoke furniture according to your specifications. From global fabrics and signature polish finishes to designing pieces that embody different styles, you can get personalised furniture that fits into your space. Each creation celebrates the warmth of handcrafting, from the brand's archives of hand-polished finishes to the meticulous details. Together, the designers bring timeless design with a modern twist, curating a collection that is crafted to be specifically yours.

For more information, visit [www.iqrupandritz.com](http://www.iqrupandritz.com)



## A LAND OF LAYERS

Offering a tapestry of experiences in the Southern USA is Louisiana, a state nestled along the Gulf of America. From the sound of jazz echoing through the New Orleans' French Quarter to the flamboyant spectacle of Mardi Gras parades, this place is where you immerse yourself in a cultural haven. Beyond being a land of music and celebration, this Southern gem invites you to taste its rich culinary heritage. Think, spicy aroma of crawfish étouffée filling the air. Louisiana has much to offer travellers, with surprises around every corner.

For more information, visit [www.explorelouisiana.com](http://www.explorelouisiana.com)

# AD

THE MOST BEAUTIFUL HOMES IN THE WORLD



## FASHION

Aarti Vijay Gupta ([www.aartivijaygupta.com](http://www.aartivijaygupta.com))  
Adidas ([www.adidas.com](http://www.adidas.com))  
Amama ([www.amama.in](http://www.amama.in))  
Anatina ([www.shopanatina.com](http://www.shopanatina.com))  
Ashdeen ([www.ashdeen.com](http://www.ashdeen.com))  
Bodice ([www.bodice.co.in](http://www.bodice.co.in))  
Blumarine ([www.blumarine.com](http://www.blumarine.com))  
Chanel ([www.chanel.com](http://www.chanel.com))  
Chloé ([www.chloe.com](http://www.chloe.com))  
Courrèges ([www.courreges.com](http://www.courreges.com))  
Deme by Gabriella ([www.demebygabriella.com](http://www.demebygabriella.com))  
Dior ([www.dior.com](http://www.dior.com))  
Elie Saab ([www.eliesaab.com](http://www.eliesaab.com))  
Falguni Shane Peacock  
([www.falgunishanepeacock.com](http://www.falgunishanepeacock.com))  
Ferragamo ([www.ferragamo.com](http://www.ferragamo.com))  
Gucci ([www.gucci.com](http://www.gucci.com))  
Hermès ([www.hermes.com](http://www.hermes.com))  
ITRH ([www.itrh.co](http://www.itrh.co))  
Jimmy Choo ([www.jimmychoo.com](http://www.jimmychoo.com))  
Kanika Goyal Label ([www.kglabel.com](http://www.kglabel.com))  
KH House of Khaddar ([www.kh-hk.com](http://www.kh-hk.com))  
Kankatala ([www.kankatala.com](http://www.kankatala.com))  
Louis Vuitton ([www.louisvuitton.com](http://www.louisvuitton.com))  
Line Outline by Deepit Chugh ([www.lineoutline.in](http://www.lineoutline.in))  
Lovebirds ([www.lovebirds-studio.com](http://www.lovebirds-studio.com))  
Mellowdrama ([www.mellowdrama.co.in](http://www.mellowdrama.co.in))  
Mirchi by Kim ([www.mirchibykim.com](http://www.mirchibykim.com))  
Miu Miu ([www.miumiu.com](http://www.miumiu.com))  
Moonray ([www.moonray.in](http://www.moonray.in))  
Péro ([www.instagram.com/ilovepero](http://www.instagram.com/ilovepero))  
Puma ([www.puma.com](http://www.puma.com))  
Prada ([www.prada.com](http://www.prada.com))  
Richa Khemka ([www.richakhemka.com](http://www.richakhemka.com))  
Roberto Cavalli ([www.robertocavalli.com](http://www.robertocavalli.com))  
Rokh ([www.rokh.net](http://www.rokh.net))  
Rosani ([www.rosaniworld.com](http://www.rosaniworld.com))  
Shivan & Narresh ([www.shivanandnarresh.com](http://www.shivanandnarresh.com))  
Satya Paul ([www.satypaul.com](http://www.satypaul.com))  
Thom Browne ([www.thombrowne.com](http://www.thombrowne.com))  
Theory ([www.theory.com](http://www.theory.com))

## JEWELLERY & WATCHES

Cartier ([www.cartier.com](http://www.cartier.com))  
Indriya – Aditya Birla Jewellery ([www.indriya.com](http://www.indriya.com))  
Swarovski ([www.swarovski.com](http://www.swarovski.com))  
Zoya ([www.zoya.in](http://www.zoya.in))

## CULTURE & LIVING

Diesel Living ([global.diesel.com/living](http://global.diesel.com/living))  
Dinosaur Designs ([www.dinosaurdesigns.com.au](http://www.dinosaurdesigns.com.au))

Jaipur Rugs ([www.jaipurrugs.com](http://www.jaipurrugs.com))  
Polspotten ([www.polspotten.com](http://www.polspotten.com))  
Reflections Copenhagen  
([www.reflections-copenhagen.com](http://www.reflections-copenhagen.com))  
Seletti ([www.seletti.it](http://www.seletti.it))

## BEAUTY & WELLNESS

Allies of Skin ([us.allies.shop](http://us.allies.shop))  
Aminu ([www.aminu.life](http://www.aminu.life))  
Ananda in the Himalayas ([www.anandaspa.com](http://www.anandaspa.com))  
Anastasia Beverly Hills  
([www.anastasiabeverlyhills.com](http://www.anastasiabeverlyhills.com))  
Augustinus Bader ([www.augustinusbader.com](http://www.augustinusbader.com))  
Bobbi Brown ([www.bobbibrowncosmetics.com](http://www.bobbibrowncosmetics.com))  
Chanel ([www.chanel.com](http://www.chanel.com))  
Clinique ([www.clinique.com](http://www.clinique.com))  
Dior ([www.dior.com](http://www.dior.com))  
Dr.Jart+ ([www.drjart.com](http://www.drjart.com))  
D'You ([www.dyou.co](http://www.dyou.co))  
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Gunam Beauty ([www.gunambeauty.com](http://www.gunambeauty.com))  
Hermès ([www.hermes.com](http://www.hermes.com))  
Huda Beauty ([www.hudabeauty.com](http://www.hudabeauty.com))  
Indē Wild ([www.indewild.com](http://www.indewild.com))  
Innisfree (in.innisfree.com)  
Issey Miyake Parfums  
([www.isseymiyakeparfums.com](http://www.isseymiyakeparfums.com))  
J Wellness Circle at The Taj Mahal  
Palace Mumbai ([www.tajhotels.com](http://www.tajhotels.com))  
Justhuman ([www.justhuman.co.in](http://www.justhuman.co.in))  
K18 ([www.k18hair.com](http://www.k18hair.com))  
Kama Ayurveda ([www.kamaayurveda.in](http://www.kamaayurveda.in))  
Kevin.Murphy ([www.kevinmurphy.com.au](http://www.kevinmurphy.com.au))  
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Kylie Cosmetics ([www.kyliecosmetics.com](http://www.kyliecosmetics.com))  
Lakmé ([www.lakmeindia.com](http://www.lakmeindia.com))  
Laneige ([www.laneige.com](http://www.laneige.com))  
Laura Mercier ([www.lauramercier.com](http://www.lauramercier.com))  
Liquid I.V. ([www.liquid-iv.com](http://www.liquid-iv.com))  
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L'Oréal Professionnel ([www.lorealprofessionnel.com](http://www.lorealprofessionnel.com))  
Maybelline New York ([www.maybelline.com](http://www.maybelline.com))  
Minimalist ([www.beminimalist.co](http://www.beminimalist.co))  
Moroccanoil ([www.moroccanoil.com](http://www.moroccanoil.com))  
OPI ([www.opi.com](http://www.opi.com))  
Olaplex ([www.olaplex.com](http://www.olaplex.com))  
Plum ([www.plumgoodness.com](http://www.plumgoodness.com))  
Rare Beauty ([www.rarebeauty.com](http://www.rarebeauty.com))  
Schwarzkopf Professional  
([www.schwarzkopf-professional.com](http://www.schwarzkopf-professional.com))

The merchandise featured editorially has been ordered at the above stores. Some shops may carry a selection only. Prices and availability were checked at the time of going to press. But we cannot guarantee that prices will not change or that specific items will be in stock when the magazine is published. We suggest that before visiting a shop you call to make sure they have your size.



*T-shirt, denim skirt;  
both HERMÈS.  
'Idyllia' clip earrings,  
SWAROVSKI*

Sheglam ([www.sheglam.com](http://www.sheglam.com))  
Six Senses Fort Barwara ([www.sixsenses.com](http://www.sixsenses.com))  
Spa by JW at JW Marriott Bengaluru Prestige Golfshire  
Resort & Spa ([www.marriott.com](http://www.marriott.com))  
The Ordinary ([www.theordinary.com](http://www.theordinary.com))  
Tirtir ([www.tirtir.global](http://www.tirtir.global))  
Tom Ford Beauty ([www.tomfordbeauty.com](http://www.tomfordbeauty.com))

Trijog – Know Your Mind ([www.trijog.com](http://www.trijog.com))  
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Wear Equal ([www.wewearequal.com](http://www.wewearequal.com))  
Wellbeing Nutrition ([www.wellbeingnutrition.com](http://www.wellbeingnutrition.com))  
Youth To The People ([www.youthtothepeople.com](http://www.youthtothepeople.com))  
Yves Saint Laurent Beauty ([www.yslbeauty.com](http://www.yslbeauty.com))

# Green flag

Sending all the right signals, this herbaceous GG Marmont doesn't need to wait for permission



*'GG Marmont' medium shoulder bag in bright green, GUCCI, price on request*



# INDIA VOGUE

**BEFORE IT'S IN FASHION, IT'S IN VOGUE!**

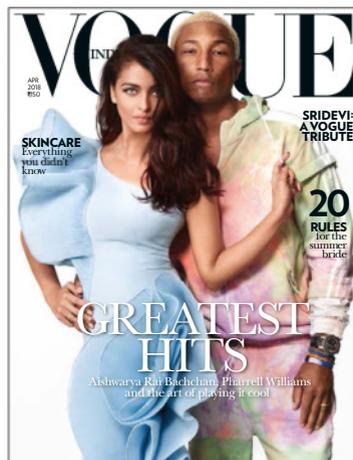




PHOTO: BIKRAMJIT BOSE / VOGUE INDIA

# VOGUE INDIA

**BEFORE IT'S IN FASHION, IT'S IN VOGUE!**