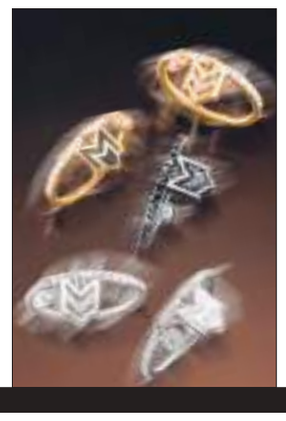
Tamannaah Bhatia joins GUESS as the new brand ambassador for watches in India.



FPJ Luxury JOURNAL

Manish Malhotra jewellery collection launches on Tata CLiQ Luxury



Manish Malhotra Fine Jewellery has partnered with Tata CLiQ Luxury as the exclusive online retail partner to debut its 'M Collection'. Crafted in 18-karat gold and natural diamonds, the everyday fine jewellery line includes rings, bracelets, necklaces, earrings, cufflinks and other jewellery.

Pic: Classic Marble Company



Crystal Spider marble, part of Namibian Crystal White Collection by Classic Marble Company, has a network of fine gold-grey veining

Pic: A-Class Marble



Bathroom walls in Sodalite marble, part of A-Class Marble's Exotica collection

Cartier's wild new drop

Into the Wild brings to life five striking new creatures as sculptural jewels

Pics: Cartier





Cartier's latest collection features five new creatures

Sumita Bagchi

Most precious stones are born from the depths of the earth, and probably that's why Mother Nature serves as the muse for jewellers worldwide, translating her beauty into bejewelled pieces. Cartier, the global French *maison*, has long been fascinated with the natural world, especially by the legendary animal universe—birds, insects, reptiles, big cats, elephants and the majestic panther. Since the 20th century, they have served as the leitmotif for some of their most recognisable and enduring jewellery pieces.

Their latest high jewellery collection, Into The Wild, expands its storied menagerie with five compelling new creatures, brought to life through exceptional craftsmanship and bold design. The Maison's latest ambassador, Tilda Swinton, lends her distinctive artistic presence to a creative project that celebrates the intersection of wildlife and high jewellery, embodying the spirit and individuality of each piece. The five new creatures join The Gallery of Animal Portraits, a new ring collection under the Faune and Flore de Cartier line, launched globally on September 1, 2026. The collection features sculptural rings with the heads of its new muses—a tiger, parrot, carp, crocodile, and rhinoceros—made in white gold, platinum, and rose gold. Each design is expressive and compelling, evoking the real expressions, textures, and movements of the animals as closely as possible. Pierre Rainero, Cartier's Director of Image, Style and Heritage, describes the *maison's* fauna as moving between naturalism and extreme stylisation, with each creature carrying its own symbolic force.



The Panthère jewellery watch is created by Cartier's Maison des Métiers d'Art in La Chaux-de-Fonds in Switzerland

These stylised creations demonstrate the full breadth of Cartier's *savoir-faire* and *métiers d'art*. Designers, jewellers, lapidaries and gem-setters have imbued each piece with a sense of life, enhanced by dramatic volume and fine detailing that conveys the impressions of wild nature. Best known for their art of colour contrasts, colour continues to play a defining role: the parrot is rendered in vivid reds and greens using coral and tsavorite garnets; the rhinoceros combines orange and opaline tones with spessartite garnet and smoky quartz; while the crocodile juxtaposes diamonds, onyx spikes and emeralds in a palette of white, black and green. The tiger and carp explore cooler tones, with sapphires, aquamarines and dumortierite quartz introducing nuanced blues. For fans of the Cartier Panthère, the emblematic Panther also returns in a diamond tête-à-tête bracelet and a jewelled watch. Moving beyond just another theme, Into the Wild makes room for the diverse animal kingdom and its true glory.

Set in stone

Some materials decorate a room; marble is its ultimate love language

Sayoni Bhaduri

Of all the materials used in making a home, very few exude the opulence the way marble does. Some of the world's most evocative architectural masterpieces use the crystalline metamorphic form of limestone. From the 17th century Taj Mahal in Agra and the fifth century BC Parthenon in Athens to The Louvre in Abu Dhabi or the Oslo Opera House, the one thing that the use of marble indicates is that it is meant to outlast our lifetime.

Time is the single factor that plays a role in how marble is understood, selected and appreciated. "Provenance is not a background detail; it is the first question that ought to be asked," explains Rai Chand Bhandari, MD, A-Class Marbles, a 50-year-old family business that leads the way in innovation in stone sourcing and owns quarries in Zambia and Tanzania. A slab drawn from one traceable block will match in colour and vein far more reliably than material pieced together from unrelated lots, and that consistency is what separates a coordinated installation from one that looks assembled. A case in point is the selection of six rare white marble from Classic Marble Company's Namibian Crystal White Collection, sourced from its quarry in the African nation.

Pic: A-Class Marble



A-Class Marble's Angelo Fiore marble used as flooring



Outdoor wall sconce made of marble by Abner

Pic: Abner



Garden lamp made from marble by Abner

Pic: Abner

At Mumbai's The Quarry Co:Lab, designed by Byram Wadia, a museum-style display shows the way a marble can be moulded to create a piece that is both form and function. Apart from its appearance, the material properties of marble—naturally hard, dense and durable—make it a worthy long-term investment. "A patina develops over the years that most owners come to prefer to the original polish. This has a direct bearing on long-term value," says Bhandari. A synthetic surface is typically replaced within a decade or two; a well-sourced and well-installed marble surface can outlast the building's first two or three renovation cycles.

In modern homes, where ideas like serenity, sustainability and biophilia rule, marble fits in organically. "What makes it particularly versatile is its ability to work across different design languages, from a minimal contemporary home to a more layered interior and equally well indoors or outdoors," shares Shashank Nayak, Founder, Abner. When used thoughtfully and with restraint, it can become the highlight of the space, far more versatile than textures and paints. When used as an accent wall, monolithic kitchen island or a backlit onyx panel, the stone with its distinctive veining and variations becomes a deliberate focal point. Abner is a design-led lighting brand that approaches illumination as a material practice rather than a finishing layer. They've recently launched their first experience centre in Mumbai. They source their marble from Kishangarh and Daman in India.

The biggest mistake one can make with a material as sublime as marble is to treat it as a decorative afterthought rather than a material with its own requirements. Installing and using marbles has its own complications. Bhandari recommends not using an unsealed, high-polish finish for kitchen counters exposed to turmeric, oil and citrus, common in Indian cooking. "Without proper sealing and maintenance, etching will follow quickly. Extreme weather and temperature differences in India require consideration when selecting the material. Most importantly, do not economise on installation. "Marble is unforgiving of poor substrate preparation, and a rushed or underqualified fabrication team can undo the value of an excellent slab," he exclaims. For maximum visual and aesthetic impact, avoid using to many styles. Marble's versatility is best understood with outdoor usage, "We are seeing a growing emphasis on outdoor spaces as an extension of the home, with people investing more thought and design into how these spaces are used and experienced," adds Nayak.

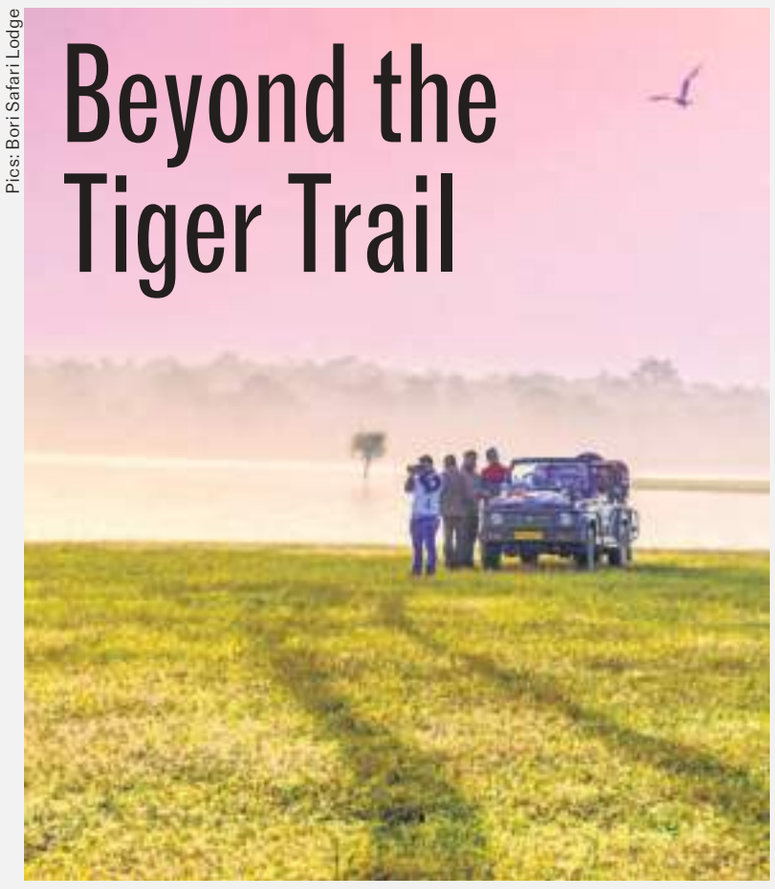
Marble varies enormously piece to piece, and a design should always be finalised against the actual block. Trends do not work with marble. Its permanence is its biggest USP and its provenance carries a cultural resonance here that no imported trend has managed to displace.

Curated by
the ho·ro·lo·gists
For editorial, branded content, advertising and sponsorship requirements contact us at the.horologists.mum@gmail.com

Beyond the Tiger Trail

Beyond the big cat, Satpura's monsoon forest offers a slower, more intimate way to experience the wild

Pics: Bori Safari Lodge



Shweta Vepa Vyas

There is a certain anticipation that comes with entering a tiger reserve. You scan the forest for movement, listen for animal calls and watch the road ahead, hoping for that elusive glimpse. We want that sighting, that photograph for the gram, and that encounter to talk about. Amidst this checklist, the tiger has become the focus of most jungle experiences in India, while everything else seems to fade into the background. But what if, instead of chasing sightings, we spent time in the forest and paid attention to what was right in front of us?

That was the idea behind my recent monsoon visit to Satpura Tiger Reserve, where, for the first time, I experienced the forest without the usual pressure to find its most famous resident.

A different side of Satpura

During my visit to the Bori Safari Lodge, located along the southwest side of Satpura Tiger Reserve in June, there seemed to be no immediate pressure to chase a sighting. "With water available more widely and dense vegetation providing plenty of cover, tiger sightings can become less predictable. They are less dependent on specific water sources



than in the dry months," explains Aly Rashid, Director & Field Naturalist, Jehan Numa Wilderness. It made me realise that perhaps the monsoon is not the season to visit with wildlife sightings as the only objective. Without the compulsion of finding a tiger, there was time to drive through the forest, explore its quieter corners and simply sit with the landscape. My attention shifted to the birds calling from the canopy, the hundred shades of green, insects, fungi and the small signs of life that are easy to overlook when you are scanning the road for stripes.

Into the green

Incidentally, this was the first time that the southwest side of the Satpura Tiger Reserve was opened to visitors, making the experience all the more intimate and immersive. In the monsoon, Satpura



transforms completely. "The forest turns lush, seasonal streams come alive, and frogs, birds, insects, fungi and wildflowers emerge everywhere. With buffer safaris and guided nature walks, guests can experience this quieter, more intimate side of the landscape," continues Rashid. On a guided forest walk, our naturalist pointed towards a pond. At first, I could see little more than a scattering of dots across its surface. They were tiny frog eggs. He explained that they would not survive if there was insufficient rain. It was a small moment, but it changed how I saw the forest. On a conventional safari, I would have certainly missed this. Here, an entire life cycle was unfolding in front of us, dependent on something as simple and unpredictable as rain. It was also a reminder that the forest is made up of thousands of these small stories. The tiger may be its most celebrated resident, but it is only one part of a much larger ecosystem.

A case for slow travel

Satpura seemed to naturally lend itself to the idea of slow travel. Rather than trying to pack every hour with activity, the experience became about spending time in one place and allowing the landscape to reveal itself. While there were guided walks and buffer explorations, there were also long stretches of simply being surrounded by greenery. Back at the lodge, there was plenty to do without ever feeling rushed—a cooking workshop, a cycle ride through the village, a spa experience against the sounds of the forest or simply sitting back and listening to the birds. After all, luxury is not always about adding more, but sometimes about having the time to do less.