

VOGUE

SEP

**TAYLOR
SWIFT**

"THIS FEELS
LIKE A NEW
BEGINNING"

**RADICAL
CHIC**

FASHION
INVESTS IN
VALUE AND
SUSTAINABILITY

**HAIL TO
THE CHIEF**
TOM FORD
TAKES OFFICE

**IT'S THE
SEPTEMBER
ISSUE!**
COME ON IN



#touchtrybuy

Luxury. **REIMAGINED.**

TOWN CENTER AT BOCA RATON* COPLEY PLACE FASHION VALLEY KING OF PRUSSIA*
PHIPPS PLAZA THE SHOPS AT RIVERSIDE* THE GALLERIA STANFORD SHOPPING CENTER
THE WESTCHESTER THE FORUM SHOPS AT CAESARS PALACE* SOUTHPARK THE SHOPS AT CRYSTALS





YVES SAINT LAURENT

PRESENTS
THE NEW FRAGRANCE OF FREEDOM
STARRING DUA LIPA

W

E

SEP

**WEAR
DO WE
GO FROM
HERE?**

**FALL FASHION
FOR NOW
& FOREVER**

**BEAUTY'S
NEW RULES**

**DO MORE
WITH LESS**

**STACEY
ABRAMS**

**2020'S
X-FACTOR**







LIBRE

YVES SAINT LAURENT

THE NEW FRAGRANCE OF FREEDOM

YSL



◀ LIFT HERE
TO EXPERIENCE
LIBRE





LIBRE

YVES SAINT LAURENT

THE NEW FRAGRANCE OF FREEDOM



PRADA





PRADA





PRADA



DIOR BOUTIQUES 800.929.DIOR (3467)



NEW E-BOUTIQUE. DIOR.COM



DIOR

DIOR BOUTIQUES 800.929.DIOR (3467)



NEW E-BOUTIQUE. DIOR.COM



DIOR

RALPH LAUREN



RALPH LAUREN





ESTÉE LAUDER

[esteelauder.com](https://www.estelauder.com)

Wear Confidence

Double Wear Makeup
24-hour staying power.
Over 55 shades.



NEW
Double Wear
Radiant
Concealer

New
Double Wear Radiant Concealer
with botanical extracts

ESTÉE LAUDER

esteelauder.com





ESTÉE LAUDER

esteelauder.com

Wear Confidence

Double Wear Makeup
Stays color true. Oil-free.
Natural matte finish.

SAINT LAURENT

WINTER 19
YSL.COM



SAINT LAURENT

WINTER 19
YSL.COM



SAINT LAURENT

WINTER 19
YSL.COM







CHANEL BOUTIQUES 800.550.0005 chanel.com ©2019 CHANEL, Inc. ®

CHANEL





CHANEL BOUTIQUES 800.550.0005 chanel.com ©2019 CHANEL, Inc. ®

CHANEL

LANCÔME

PARIS



45 SHADES
FULL COVERAGE
FOUNDATION



SHOW YOUR
TRUE COLORS.

TEINT IDOLE ULTRA WEAR

UP TO 24H STAYING POWER • FULL COVERAGE

RECEIVE A FREE 10-DAY SUPPLY IN YOUR PERFECT SHADE AT ANY LANCÔME COUNTER.*
*OFFER ONLY VALID ON LIQUID FOUNDATION, WHILE SUPPLIES LAST. ONE PER CLIENT, PLEASE.

JOIN NOW. EARN ELITE REWARDS ON LANCOME.COM







CELINE





CELINE





CELINE

SCAN WITH THE FENDI APP
TO SEE EXCLUSIVE CONTENT

RELEASED BY "What's News" VK.COM/VSNEWS TELEGRAM: t.me/whatsnws



FENDI





RELEASED BY "What's News" VK.COM/WSNWS TELEGRAM: t.me/whatsnws

SCAN WITH THE FENDI APP
TO SEE EXCLUSIVE CONTENT

FENDI BOUTIQUES 646 520 2830 FENDI.COM



FENDI







TIFFANY & Co.

Tiffany T



TIFFANY & Co.

Tiffany T





NYC 1.877.70.DGUSA





DOLCE & GABBANA

SHOP ONLINE AT [DOLCEGABBANA.COM](https://www.dolcegabbana.com)





DOLCE & GABBANA

SHOP ONLINE AT [DOLCEGABBANA.COM](https://www.dolcegabbana.com)

NYC 1.877.70.DGUSA

DOLCE & GABBANA

SHOP ONLINE AT [DOLCEGABBANA.COM](https://www.dolcegabbana.com)





PHOTOGRAPHED BY DANKO STEINER



BURBERRY
LONDON ENGLAND



PHOTOGRAPHED BY NICK KNIGHT



BURBERRY
LONDON ENGLAND

PAWS UP



PAWS UP

MONTANA
MAY 13 – 16 2019
BY EDDIE WREY

miu



miu



PAWS UP

MONTANA
MAY 13 – 16 2019
BY EDDIE WREY

MIUMIU







VALENTINO



A close-up, black and white photograph of a woman's head and shoulders in profile, facing left. Her hair is dark and styled in a low, elegant bun. She is wearing a large, ornate earring with a teardrop-shaped pendant. The background is dark, and a portion of a parrot with vibrant orange and green feathers is visible on the left side of the frame. The brand name 'VALENTINO GARAVANI' is centered over the image in a white, serif font.

VALENTINO

GARAVANI

VALENTINO.COM





BVLGARI
ROMA

LANCÔME

PARIS



#LIVE YOUR STRENGTH

JOIN NOW. EARN ELITE REWARDS ON LANCOME.COM

NEW
TESTED
EFFICACY

*ACCELERATE
SKIN'S SURFACE
RECOVERY FOR
A STRONGER
SKIN BARRIER.*



ACCELERATE SKIN'S SURFACE RECOVERY,
VISIBLY IMPROVE KEY SIGNS OF YOUTH.

ADVANCED GÉNIFIQUE

YOUTH-ACTIVATING SERUM.

PATENTED FORMULA WITH BIFIDUS PREBIOTIC.

NEW TEST DEMONSTRATES OUR ICONIC FORMULA ACCELERATES SKIN'S SURFACE RECOVERY.*
IN JUST 7 DAYS SKIN IS MORE RADIANT.** AFTER ONLY ONE BOTTLE, MAJOR SIGNS OF
AGING ARE VISIBLY IMPROVED: FINE LINES, EVENNESS AND RESILIENCY.

*INSTRUMENTAL TEST ON SKIN ALTERATION BY DESQUAMATION.

**BASED ON SELF-ASSESSMENTS ON 34 WOMEN IN AN 8-WEEK STUDY.

MICHAEL COLLE

NEW YORK CHICAGO BEVERLY HILLS PALM BEACH AMERICANA MANHASSET



Michael Kors Collection

MICHAEL COLLE

NEW YORK CHICAGO BEVERLY HILLS PALM BEACH AMERICANA MANHASSET



Michael Kors Collection



MICHAEL COLLE

NEW YORK CHICAGO BEVERLY HILLS PALM BEACH AMERICANA MANHASSET



Michael Kors Collection



Alexander McQUEEN



alexandermcqueen.com



Alexander McQUEEN



alexandermcqueen.com



BOTTEGA



VENETA



Salvatore Ferragamo





Salvatore Ferragamo





Salvatore Ferragamo





**RUNWAY
FALL 2019
MARC JACOBS**

**MARC JACOBS
CHRISTY TURLINGTON BURNS
STEVEN MEISEL**



70
VICTORIA VICTORIA

VOGUE

September 2019



186 Editor's Letter

214 Masthead

**238
Up Front**
At 24, Amaryllis Fox was fast-tracked for advanced CIA training, which meant saying goodbye to anything resembling a normal life

**256
Nostalgia**
The rise of anti-Semitism sent Leslie Camhi back to a beloved film—and one iconic actor

**261
20 for 2020**
Meet the designers with whom you—and your closets—will become very familiar in the next decade

**270
V Life**
Getting into the swing of pole dancing; fashion's great fur debate; at home with jazz pianist Jason Moran and singer Alicia Hall Moran

**363
Dark Age**
As a goth beauty revival arrives for fall, novelist Chloe Aridjis revisits her brooding teenage years and ruminates on why black is back

**373
The United States of Fashion**
The future of American style is being made right now.

ON THE FLIP SIDE
MODEL ADUT AKECH IN A PROENZA SCHOUER COAT AND MOUNSER EARRING. PHOTOGRAPHED BY JACKIE NICKERSON.

Welcome to a land of creative visionaries, community building, progressive ideals, and technological leaps

**457
Wear Do We Go From Here?**
Across the industry, a recommitment to creativity, responsibility, and value is shaping the future of fashion

**458
Blooming Anew**
Some of our most creative designers are going back to the garden and reinvigorating vibrant floral motifs

**472
Quality Time**
The new heritage pieces marry craft and tradition with an emotional appeal that will last a lifetime

**484
Forward Thinking**
At a time when every sartorial boundary has been pushed and pulled, ten labels are making fashion that's all their own

**494
On the Up**
A whole new generation of designers is upcycling fashion's past for a chic and responsible future

**500
Glut Check**
After decades of excessive packaging, big beauty is about to have a big moment of reckoning. But can Lynn Yeager do her part to save the planet and have her powder, too?

CONTINUED > 126

LOUIS VUITTON





LOUIS VUITTON





LOUIS VUITTON





Ultra Care

NEW

THE 1st FLOWER OIL INFUSED
ULTRA WEAR & ULTRA CARE LIPSTICK*

DIOR ROUGE

THE CARING KISS YOU WILL NEVER FORGET

Ultra Care



DIOR ROUGE

THE CARING KISS YOU WILL NEVER FORGET

Ultra Care





Ultra Care Liquid

NEW

THE 1st FLOWER OIL INFUSED
ULTRA WEAR & ULTRA CARE LIPSTICK*



Maxi







LIMITED EDITION

Archival Totes

SUBSCRIBE TO A YEAR OF VOGUE FOR \$20 AND
SELECT ONE OF TWO COLLECTIBLE TOTES FEATURING
AN ICONIC VINTAGE VOGUE COVER.

[VOGUE.COM/SEPTEMBERISSUE2019](https://www.vogue.com/SEPTEMBERISSUE2019)



LIMITED QUANTITIES AVAILABLE

VOGUE

A PORTFOLIO BY GUS POWELL IN COLLABORATION WITH JOEL MEYEROWITZ
CELEBRATING THE OPENING OF OUR NEWEST NORDSTROM FLAGSHIP AT 57TH & BROADWAY, NYC



SIMONE ROCHA

NORDSTROM
AN OPEN MIND IS THE BEST LOOK



SHOES PRADA

NORDSTROM
STYLE AND BEAUTY ADVICE IN STORES AND ONLINE







BLAZER AND PANTS **BOSS**
PINK SWEATER **A.L.C.** DRESS **ALLSAINTS**

KWAIDAN EDITIONS SHOES **CHRISTIAN LOUBOUTIN**

NORDSTROM
EASY ONLINE ORDER PICKUP AND RETURN IN STORES



FROM LEFT:
SWEATER **SIES MARJAN**
SWEATER **ISABEL MARANT** JEANS **LEVI'S**
FLEECE HOODIE **THE NORTH FACE**
JACKET **ISABEL MARANT** JEANS **LEVI'S**

NORDSTROM
AN OPEN MIND IS THE BEST LOOK





DRESSES AND BOOTS JUNYA WATANABE COMME DES GARÇONS
SUIT AND PAISLEY SILK TIE NORDSTROM MEN'S SHOP
SNEAKERS NEW BALANCE



MAN'S RAINCOAT **MACKINTOSH**
PANTS **NORDSTROM MEN'S SHOP**
WOMAN'S FELTED COAT **TOPSHOP**
BLOUSE **ROSEANNA** PANTS **BODEN**

DRESS, HANDBAG, BOOTS **CHLOÉ**

NORDSTROM

GET THE PERFECT FIT WITH EXPERT TAILORS IN EVERY STORE



MARINE SERRE

NORDSTROM
AN OPEN MIND IS THE BEST LOOK



DRIES VAN NOTEN





STRIPED JACKET AND JUMPSUIT **FRAME**

DRESS **MOLLY GODDARD** BOOTS **GUIDI**
CHECK BLAZER **RAG & BONE**

NORDSTROM
FREE SHIPPING AND RETURNS, EXPEDITED DELIVERY



COAT R13 SUIT, TOP, BOOTS GANNI BAG STAUD

NORDSTROM

JOIN THE NORDY CLUB TODAY FOR EXCLUSIVE MEMBER BENEFITS



TRENCH SANDRO
DRESS A.L.C.

GIVENCHY

VISIT [NORDSTROM.COM](https://www.nordstrom.com) AND NORDSTROM STORES ACROSS THE U.S. AND CANADA—
AND CHECK OUT OUR NEWEST FLAGSHIP STORE OPENING THIS OCTOBER AT 57TH & BROADWAY, NYC



BODE

NORDSTROM
AN OPEN MIND IS THE BEST LOOK

Forces of Fashion



October 10–11 New York City

Come experience the conversations with Donatella Versace, Tom Ford, Jack McCollough and Lazaro Hernandez of Proenza Schouler, Wes Gordon of Carolina Herrera, Kerby Jean-Raymond of Pyer Moss, Tory Burch, Kim Jones of Dior Men, Virgil Abloh of Louis Vuitton Men's and Off-White, Marine Serre, Grace Wales Bonner, Olivier Rousteing of Balmain, and many more.

To buy tickets and see the latest updates, visit VogueForcesOfFashion.com

PRESENTED BY 

JIMMYCHOO.com





JIMMY CHOO

JIMMYCHOO.com





JIMMY CHOO

VOGUE

September 2019



THE LONG VIEW

AN ALLÉE IN LAUREN SANTO DOMINGO'S VERDANT SOUTHAMPTON GARDEN, DESIGNED BY MIRANDA BROOKS. PHOTOGRAPHED BY RICARDO LABOUGLE.

504

A Man for All Seasons

Tom Ford's life in L.A. may be centered on his home and family, but with his recent appointment as the chairman of the CFDA, he's flexing global ambitions for American fashion. By Rob Haskell

508

Begin Again

Celebrated, canceled, obsessed over—is Taylor Swift our most endlessly debated pop star? With a new album, and a newly assertive political voice, she opens up to Abby Aguirre about sexism, scrutiny, and standing up for herself

518

Leveling Up

After conquering Broadway as an ultrasensitive teenager, Ben Platt plays a ruthless one in Ryan Murphy's *The Politician*. By Rob Haskell

520

Second Act

With his debut production, actor turned playwright Simon Woods makes a domestic drama into an allegory for a nation. By Sarah Crompton

522

Battle Royale

Stacey Abrams is on the front lines of a historic political

fight—to save American democracy itself. Alexis Okeowo reports

524

Wildest Dreams

Evoking memories of her bucolic childhood home, Lauren Santo Domingo's Southampton retreat is a study in charmed nostalgia. By Hamish Bowles

530

Oh, Snap!

Can wearable tech actually improve human connection? With the debut of a chicer, sleeker Spectacles 3, Snap Inc. insists that it can. Irina Aleksander reports

532

Air Apparent

The featherweight

puffer coat takes flight in a flurry of surprising silhouettes and playful colorways

542

Easy Street

A visit to New Orleans yields a mélange of swishy skirts, smart jackets, and great bolts of bright color

558

Index

This fall's best pieces are meant to stand the test of time without leaving a trace

576

Last Look

Eleven photographers from this year's class of Labs New Artists capture fall's eye-popping accessories

Cover Look Speak Now



FRONT COVER (LEFT): Taylor Swift wears a Louis Vuitton jumpsuit. Rings by Cartier and Bvlgari. To get this look, try: Dream Urban Cover in Classic Ivory, Fit Me Blush in Pink, Tattoostudio Sharpenable Gel Pencil Longwear Eyeliner Makeup in Deep Onyx, The Colossal Mascara, Brow Ultra Slim in Blonde, and Shine Compulsion by Color Sensational Lipstick in Undressed Pink. All by Maybelline New York. INSIDE COVER (RIGHT): Swift wears a Gucci jacket. Bvlgari ring. Hoorsenbuhs necklace. To get this look, try: Dream Urban Cover in Classic Ivory, Fit Me Blush in Pink, Color Tattoo 24 Hour Eyeshadow in High Roller, The Colossal Mascara, Brow Ultra Slim in Blonde, and Shine Compulsion by Color Sensational Lipstick in Undressed Pink. All by Maybelline New York. Hair, Christiaan; makeup, Fulvia Farolfi. Details, see In This Issue.

Photographed by Inez & Vinoodh. Fashion Editor: Tonne Goodman.

TOP: SITTINGS EDITOR: MIRANDA BROOKS



LANCÔME
PARIS



ZENDAYA


LANCÔME
PARIS

IDÔLE

THE NEW FRAGRANCE







WE ARE
THE FUTURE
THE WORLD
IS OURS
DREAM BIG
STAND STRONG
SKY IS NEVER
THE LIMIT
I CAN, WE WILL
WE ARE IDÔLES

LANCÔME
PARIS

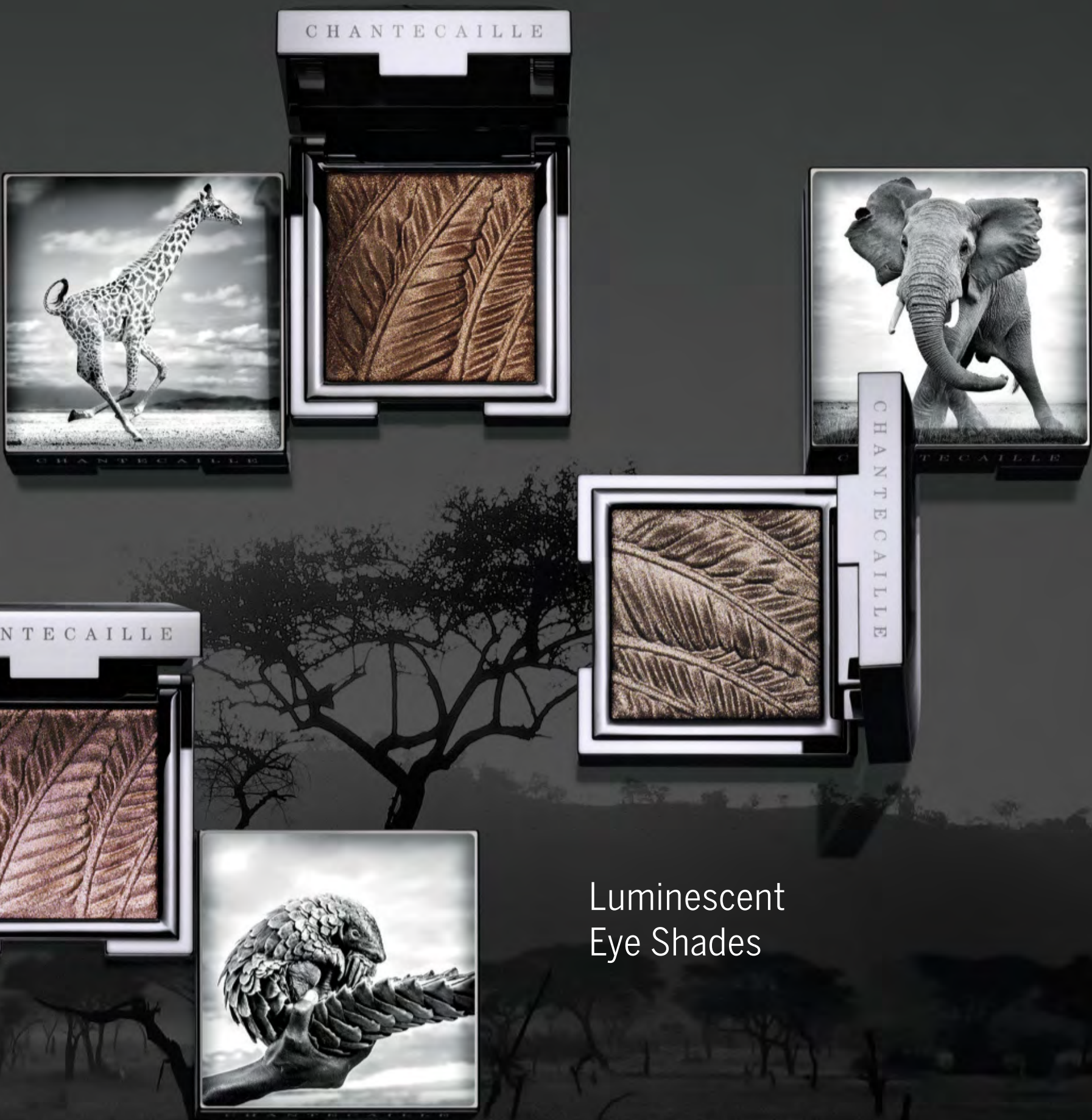
Africa's Vanishing Species

If we act now, it won't be too late to save them.
Africa's most endangered animals have six powerful
conservation groups fighting for their survival.
We are proud to give back to them.

Learn more at Chantecaille.com



CHANTECAILLE



Luminescent
Eye Shades



Liu Wen, Lower East Side, New York City

©2019 Coach®



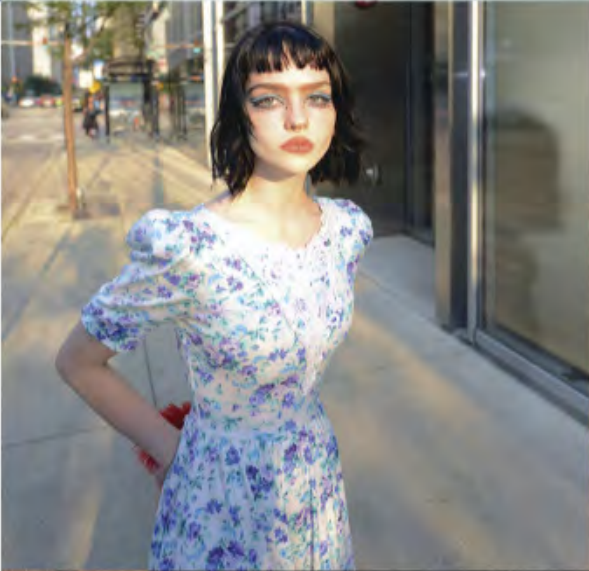
The Troupe Bag



vogueworld

Surprising, breathtaking, and inspiring, vogueworld is a comprehensive, interactive, shoppable celebration of style around the globe, from pavement to premieres. This new offering from Vogue.com explores the wide range of choices we make to look dazzling on our own terms.

VOGUE.COM









ETRO



ETTRO

New York: 720 Madison Avenue - 89 Greene Street
Bal Harbour Shops - Beverly Hills At Two Rodeo - Highland Park Village Dallas
Buckhead Atlanta - River Oaks District Houston

ADVERTISEMENT

Madonna, Gaga, Bowie, Beyoncé, Rihanna, Mick, Kendrick, Prince

THEY'RE ALL HERE...



VOGUE X MUSIC is the chronicle of one storied magazine's approach to pop divas, hip-hop royalty, rock icons, country crooners, jazz maestros, and more. *Vogue's* best photographers, music's biggest stars—portraits as provocative as they are indelible.

Introduction by Jonathan Van Meter.

Edited by Taylor Antrim.

PUBLISHED BY ABRAMS

www.abrams.com

Available Wherever Books are Sold





#touchtrybuy

Find it. **LOVE IT.**

Gucci Louis Vuitton Neiman Marcus
Nordstrom Tiffany & Co.


THE WESTCHESTER
A SIMON MALL
METRO – NEW YORK





#touchtrybuy

Find it. **LOVE IT.**

Gucci Louis Vuitton Neiman Marcus
Nordstrom Saks Fifth Avenue Bloomingdale's


**TOWN CENTER
AT BOCA RATON®**
A SIMON MALL
BOCA RATON – FLORIDA





#touchtrybuy

Find it. **LOVE IT.**

Gucci Jeffrey Nordstrom
Saint Laurent Saks Fifth Avenue Valentino


PHIPPS PLAZA
A SIMON CENTER
ATLANTA – GEORGIA





#touchtrybuy

Find it. **LOVE IT.**

Bloomingdale's CH Carolina Herrera Louis Vuitton
Salvatore Ferragamo Tiffany & Co.


**THE SHOPS
AT RIVERSIDE®**
A SIMON CENTER
METRO – NEW YORK

**GENIUS
IS BORN CRAZY**







IN AN ERA OF CLIMATE CRISIS, ACTION IS MORE IMPORTANT THAN EVER.
OUR CAMPAIGN FEATURES A CAST OF CHANGE AGENTS WHO
STAND TOGETHER FOR THE FUTURE OF OUR PLANET.



Letter from the Editor



Really Saying Something

THERE IS EVERY CHANCE that you are reading this September edition of *Vogue* while on vacation—and if so, I hope you are having a great time! Writing this letter, though, has me focusing on the one thing that you're escaping from: work—specifically, the upcoming New York spring 2020 shows, which will be starting on September 6. This will be the first season under the stewardship of Tom Ford, who recently became the chairman of the CFDA, and I am delighted that, after several years of many people talking to Tom about the role, he has finally taken the plunge. How lucky we are to have him—particularly at a time of such seismic change for fashion.

As you will read in the compelling interview Tom gave to the writer Rob Haskell, he has all sorts of transformations in mind. There's his plan for Fashion Week, which is now somewhat of a misnomer: A notorious reductionist (and perfectionist), Tom is intent on reducing the previously sprawling schedule in favor of a more manageable five days. He also has a vision for

American fashion more generally—one nuanced by so many of the ongoing and important discussions around accountability and sustainability—and he's particularly focused on giving the industry in this country a much greater global presence.

That's something Tom certainly knows a bit about. Ever since he steered Gucci to enormous success in the '90s (and then, later, Yves Saint Laurent), he has been a designer able to see the big—in fact, the biggest—picture. That included signing up some of fashion's most stellar talents—namely Stella McCartney, Alexander McQueen, and Nicolas Ghesquière, then at Balenciaga—to the fledgling luxury conglomerate that he and his business partner

Domenico De Sole set up. After they left what was the Gucci Group in 2004, Tom did not go quietly into that good early retirement. Instead, he rebuilt his life with his own hugely successful label—and ventured off into an acclaimed directing career in Hollywood.

SEAT OF POWER
TOM FORD ADDS CHAIR
OF THE CFDA TO HIS
IMPRESSIVE RÉSUMÉ.
PHOTOGRAPHED AT
HOME IN LOS ANGELES
BY ANNIE LEIBOVITZ.

I have always felt that Tom's second movie, *Nocturnal Animals*, was very personal in its dissection of the vicissitudes of fame and its expression of the profound need for lasting and meaningful relationships. Tom's experience with the former, of course, needs no further explanation; as for the latter, he has been with his wonderful

EDITOR'S LETTER > 202



it starts with a dream





NEW YORK BAL HARBOUR LOS ANGELES
SOUTH COAST PLAZA LAS VEGAS
CHLOE.COM





Chloé

A fashion advertisement for Tom Ford Eyewear. The image features a woman with long, wavy red hair, wearing a rich red velvet jacket. She is lying down on a grey fabric surface, with her head tilted down. Her hands, with dark red manicured nails, are resting on a black rectangular bag adorned with a thick, chunky gold chain. In the bottom right corner, a portion of a purple velvet garment is visible. The overall aesthetic is luxurious and sophisticated.

TOM FORD EYEWEAR



Prada

HOLTRENFREW.COM

Vancouver Calgary Edmonton Toronto Montreal

HOLT RENFREW

Marc Jacobs

Dior



HOLTRENFREW.COM

Vancouver Calgary Edmonton Toronto Montreal

HOLT RENFREW

Burberry

Max Mara

HOLTRENFREW.COM

Vancouver Calgary Edmonton Toronto Montreal

HOLT RENEW



Brunello Cucinelli

JIMMYCHOO.com





JIMMY CHOO

Letter from the Editor



THE VALUE OF VALUES

ABOVE: A NEWLY POLITICAL TAYLOR SWIFT, PHOTOGRAPHED BY INEZ & VINOODH. LEFT: THE BEST OF FALL FASHION (INCLUDING THIS LOOK FROM SIMONE ROCHA ON ADUT AKECH) WARRANTS A LASTING PLACE IN OUR WARDROBES. PHOTOGRAPHED BY JACKIE NICKERSON.

65,000 people to register to vote. And for another: Taylor reminded us that each and every one of us must speak up and speak out, to have clear and present values. (I'm pleased to add that we have the South represented in this issue by the indefatigable Stacey Abrams, who has impressively bounced back from her loss in Georgia's 2018 gubernatorial race.)

Values are something that we have been talking about ever since we returned from the fall 2019 collections in March. You'll certainly find lots of investment-worthy clothes for the coming months in this issue, from the darkly romantic reimagining of that fashion perennial the flower on all manner of dresses to the terrific new puffer coats, cheekily modeled by Gigi Hadid on a trampoline.

Yet our message for September is about more than showcasing new trends and directions. It is a celebration of clothes that are, beautifully, made to last—the perfect camel coat, a stately bag, the eternally right tweed blazer—as well as pieces that have been sustainably produced through upcycling. (If you've ever wondered what that means, or whether you could wear it, stylist Alex Harrington's fashion sitting will reveal all!)

What's apparent now is that every designer, from global powerhouse to independent localista, has to be tackling the same big questions of responsibility and accountability. Our age simply demands it. I'm looking forward to hearing Tom—as well as Tory Burch, Virgil Abloh, Balmain's Olivier Rousteing, Kim Jones of Dior Men's, Marine Serre, Proenza Schouler's Jack McCollough and Lazaro Hernandez, Wes Gordon of Carolina Herrera, Grace Wales Bonner, and Donatella Versace—discuss all of this at our third annual Forces of Fashion event, on October 10 and 11 in New York City. (You can find out more by visiting vogueforcesoffashion.com). If fashion has never been more intertwined with our real lives, this will be another very personal way to experience it.

Amalifar.

CONTINUED FROM PAGE 186 husband, Richard, for decades (they have a six-year-old son, Jack), and many of the people Rob spoke to for his story have been loyal friends of Tom's for years and years.

Through all of his ups and downs, Tom has always remained the same: fearless and honest, driven by a restless and relentless desire for change. One thing that's certainly going to be quite different: While he has resisted New York for a long time, he has finally bought a home here—Halston's legendary Upper East Side town house, no less!

Our cover star, Taylor Swift, is also no stranger to pushing forward. Her activism—particularly her support of LGBTQ communities, which has resulted in a celebration of queer identities in her musical output—and the way she has asserted herself in the face of male power and privilege in the music industry have been nothing less than impressive, as the writer Abby Aguirre notes in her excellent profile. Many of us sat up and took notice of Taylor when she revealed her political leanings during the run-up to last year's midterms, coming out in favor of the Democrats for the Tennessee legislature and criticizing Marsha Blackburn, the Republican running for Senate, on Instagram.

"She [Blackburn] believes businesses have a right to refuse service to gay couples," Taylor wrote. "She also believes they should not have the right to marry. These are not MY Tennessee values." The importance of this was twofold: For one, it encouraged some

VERSACE.COM



VERSACE



VERSACE.COM



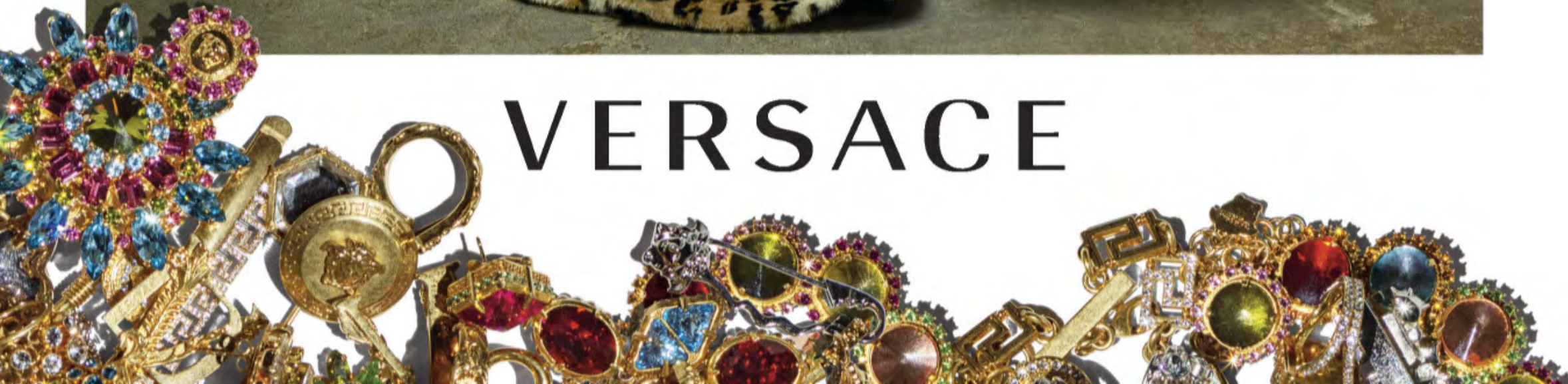


VERSACE

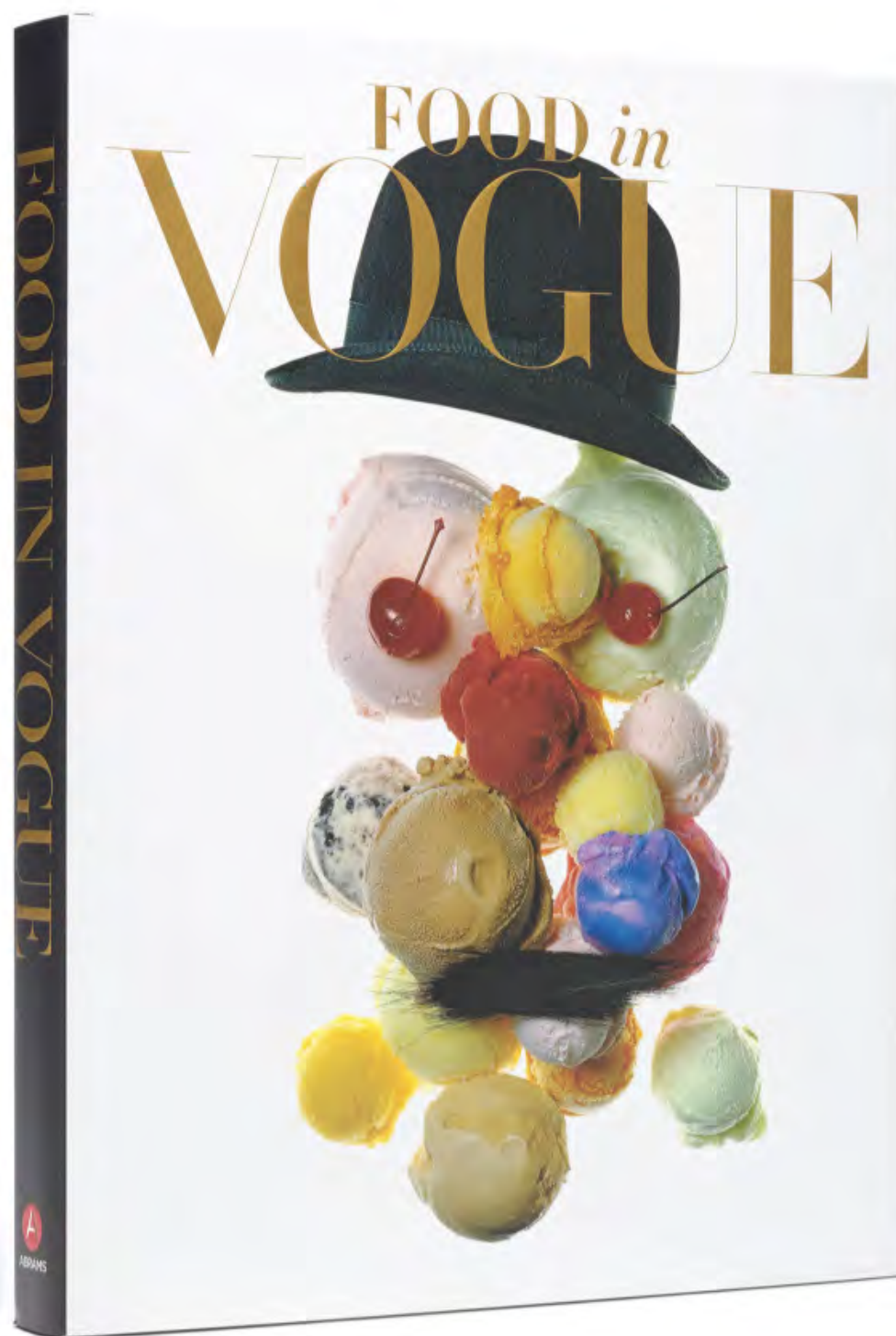




VERSACE



ADVERTISEMENT



Food in Vogue is a chronicle of the fashion authority's long-standing fascination with culinary culture, drawing together images that have appeared in *Vogue* from the world's top photographers—Irving Penn, Helmut Newton, Anton Corbijn, Annie Leibovitz, and others—as well as the journalism of food writers, including James Beard Award–winning Jeffrey Steingarten.

Foreword by Phyllis Posnick
Introduction by Taylor Antrim

PUBLISHED BY ABRAMS
abramsbooks.com

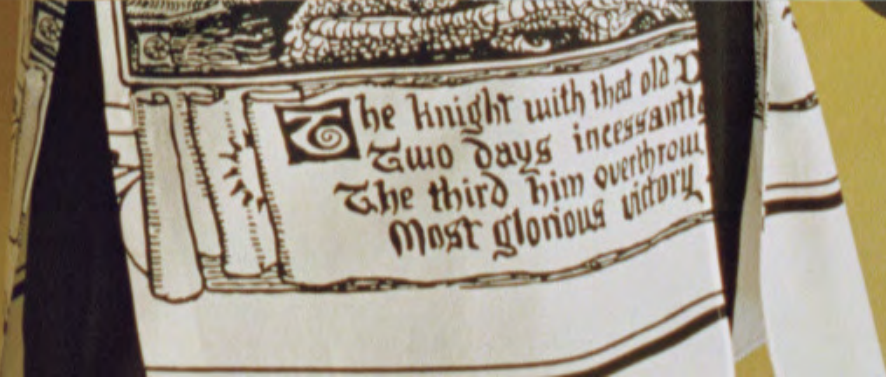
Available wherever books are sold



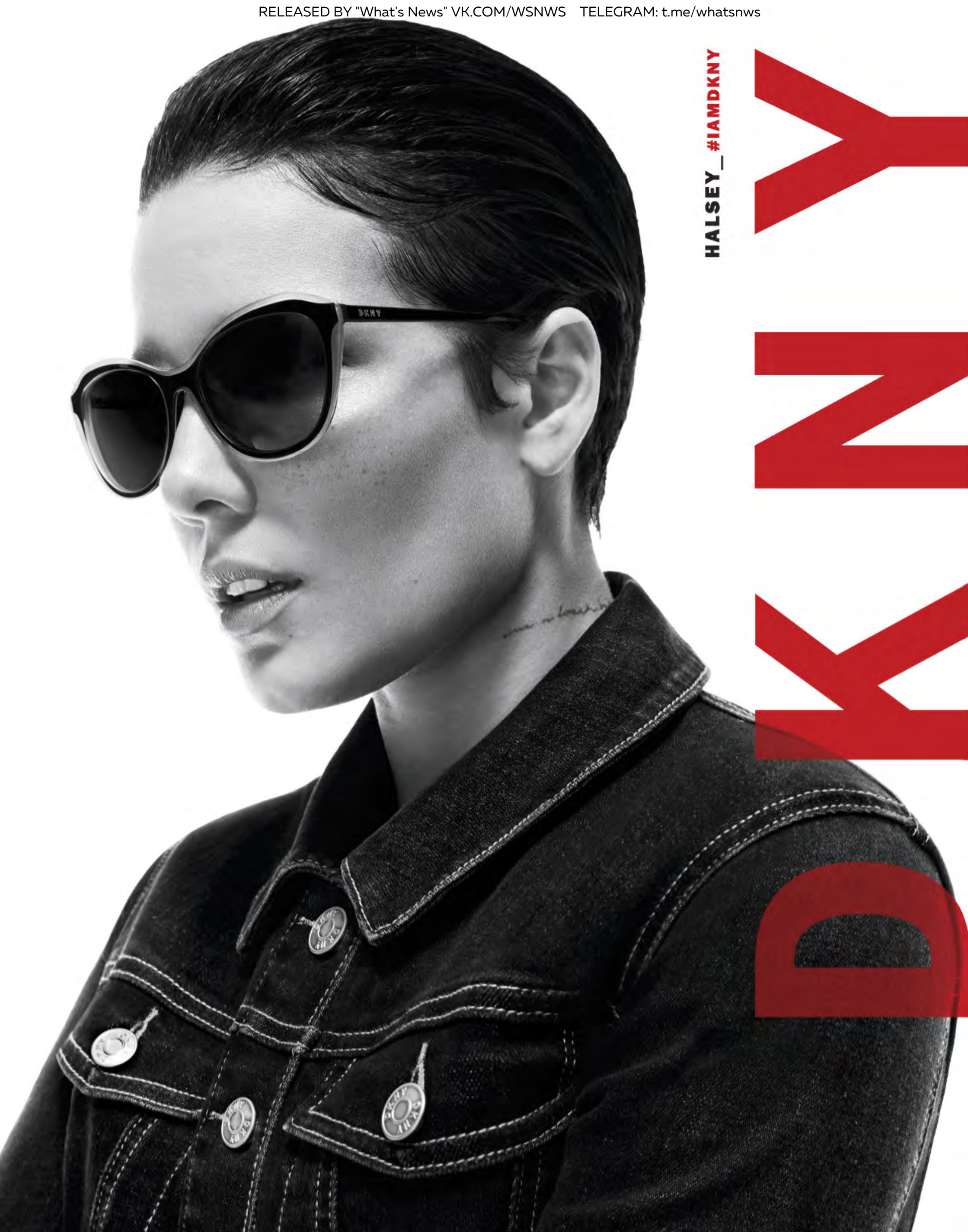
LANVIN

INTERFERENCE
@lanvinofficial FW19 campaign.
dotain yeshitela
sara grace wallerstedt
freak mol

WIN







HALSEY_#IAMDKNY

Y

Z

X

D



COVERGIRL

COVERGIRL[®]

FIND YOUR PERFECT BLEND WITH THE TRUBLEND COLLECTION

NEW



NEW UnderCover Concealer: Flawless full coverage in 30 shades
Matte Made Foundation: Transfer resistant, comfort matte finish
Loose Mineral Powder: Ultra fine powder for an airbrush finish



VOGUE

ANNA WINTOUR
Editor in Chief

Fashion Director VIRGINIA SMITH
Executive Editor TAYLOR ANTRIM Creative Director SALLY SINGER
International Editor at Large HAMISH BOWLES Fashion News Director MARK HOLGATE
Style Director CAMILLA NICKERSON

FASHION/ACCESSORIES

Head of Fashion Initiatives RICKIE DE SOLE
Director, Fashion Development ALEXANDRA MICHLER Jewelry Director GRACE GIVENS Accessories Director WILLOW LINDLEY
Bookings Director FELICITY WEBB Editors ANNY CHOI, ALEXANDRA GURVITCH Menswear Editor MICHAEL PHILOUZE
Associate Market Editors MADELINE HARPER FASS, MADELINE SWANSON Market Manager CAROLINE GRISWOLD
Assistant Market Editor NAOMI ELIZEE

FASHION NEWS

Fashion News Director CHIOMA NNADI Director, *Vogue* Runway NICOLE PHELPS
Senior Fashion News Editor MONICA KIM Fashion News and Emerging Platforms Editor STEFF YOTKA
Archive Editor LAIRD BORRELLI-PERSSON
Senior Fashion News Writers BROOKE BOBB, EMILY FARRA, JANELLE OKWODU, LIANA SATENSTEIN
Fashion News Writer RACHEL HAHN

BEAUTY

Beauty Director CELIA ELLENBERG
Contributing Beauty Editor LAURA REGENSDORF
Senior Beauty Editor LAUREN VALENTI Beauty Editors JENNA RENNERT, ZOE RUFFNER

FEATURES

Senior Editors CHLOE SCHAMA, COREY SEYMOUR
Entertainment Director SERGIO KLETNOY
Senior Living and Beauty Editor ELLA RILEY-ADAMS Contributing Living Editor ALEXANDRA MACON
Living Writer ELISE TAYLOR Features Editor LILAH RAMZI
Features Assistants JENNA ADRIAN-DIAZ, MARLEY MARIUS, LAUREN SANCHEZ Entertainment Associate KEATON BELL

CREATIVE

Creative Director DAVID SEBBAH
Design Director AURELIE PELLISSIER ROMAN
Art Director NOBI KASHIWAGI
Senior Designers IVANA CRUZ, PARKER HUBBARD
Visual Director, Research ROBYN LANGE Senior Visual Editor, Research TIM HERZOG Visual Research Editor DARIA DI LELLO
Visual Director NIC BURDEKIN
Senior Visual Producer DANIELLE GRUBERGER Visual Editors OLIVIA HORNER, LINDSEY LAW, THOMAS WOLFE

DIGITAL/OPERATIONS

Digital Director ANNA-LISA YABSLEY
Executive Editor JESSIE HEYMAN
Editorial Operations Director MIRA ILIE
Associate Director of Logistics MIMOZA NELA Editorial Business Coordinator ELISÉE BROWCHUK
Director, Audience Development ABBY SJOBERG Manager, Analytics SARAH LEE Commerce Editor JULIE TONG
Associate Director, Social Media LUCIE ZHANG Manager, Social Media PUJA PRAKASH Visuals Manager, Social Media SAM SUSSMAN
Production Manager LEXI BACKER Associate Producer CLARISSA SCHMIDT
Copy Manager, Senior Digital Line Editor JANE CHUN Research Manager, Senior Digital Line Editor LISA MACABASCO

Vice President, Head of Video ROBERT SEMMER
Director, Video KIMBERLY ARMS Senior Producer, Video DAYNA CARNEY
Producers, Video AMANDA BROOKS, ANNA PAGE NADIN
Story Producer MARINA WEISBURG

PRODUCTION/COPY/RESEARCH

Managing Editor DAVID BYARS
Copy Director JOYCE RUBIN Research Director KRISTIN AUBLE
Production Manager JOHN MOK Production Designer COR HAZELAAR Art Production Editor KATHARINE CLARK
Copy Manager ADRIANA BÜRGI
Research Managers ALISON FORBES, KAREN SMITH-JANSSEN
Fashion Credits Editor IVETTE MANNERS

SPECIAL EVENTS/EDITORIAL DEVELOPMENT/COMMUNICATIONS

Executive Communications Director JILL WEISKOPF Director of Brand Marketing NEGAR MOHAMMADI
Director of Special Events ANNA VICTORIA SUAREZ Senior Special Events Manager JENAE HOLLOWAY
Associate Director, Experiences LAURA PATERSON Communications Associate REMI BERGER
Brand Marketing Manager OLIVIA WEISS Associate Experiences Editor JASMINE CONTOMICHALOS
Executive Assistant to the Editor in Chief JESSICA NICHOLS Assistant to the Editor in Chief SACHE TAYLOR
European Editor FIONA DARIN European Fashion Associates VIOLA MARELLA BISIACH, CAMILA HENNESSY

Head of Content Strategy and Operations **CHRISTIANE MACK** Head Creative Director **RAÚL MARTINEZ**

CONTRIBUTING EDITORS

TAMAR ADLER, JORDEN BICKHAM, CAMERON BIRD, MIRANDA BROOKS, SARAH BROWN, GRACE CODDINGTON, SELBY DRUMMOND,
SYLVANA WARD DURRETT, TONNE GOODMAN, ADAM GREEN, ROB HASKELL, NATHAN HELLER, LAWREN HOWELL, REBECCA JOHNSON,
DODIE KAZANJIAN, HILDY KURYK, SHIRLEY LORD, LISA LOVE, EVE MacSWEENEY, CHLOE MALLE, CATIE MARRON, LAUREN MECHLING,
SARAH MOWER, PHYLLIS POSNICK, JOHN POWERS, MARINA RUST, LAUREN SANTO DOMINGO, TABITHA SIMMONS, ROBERT SULLIVAN,
PLUM SYKES, ANDRÉ LEON TALLEY, JONATHAN VAN METER, ELISABETH VON THURN UND TAXIS, SHELLEY WANGER, LYNN YAEGER



Moisture Surge™ 72-Hour
Auto-Replenishing Hydrator

Allergy Tested.
100% Fragrance Free.

Now, give your skin the power to rehydrate itself.

Discover Moisture Surge™ with activated aloe water that helps skin create its own internal water source. Keeps it almost twice as hydrated at the end of the day than it did before*. And skin is plump and dewy for 72 hours—even after washing your face. Always formulated for maximum results with zero irritation. **Starting at \$21.**** clinique.com

*vs. previous formula. **Suggested retail price.

C
CLINIQUE

No parabens. No phthalates. No fragrance. Just happy skin.





MAYBELLINE
NEW YORK

Fashion Week Beauty Moments

Maybelline New York makeup artists Erin Parsons and Grace Lee bring backstage beauty front and center with imaginative looks for Christian Siriano, CUSHNIE, and Alice+Olivia.





CHRISTIAN SIRIANO
FALL 2019 READY-TO-WEAR
Christian Siriano’s outer space elegance was born from curiosity. “I thought, What is my kind of futurism? The collection is romantic and luxurious, but it’s also powerful. It’s masculine, feminine, and empowered.” Swarovski Crystals, à la beauty marks, symbolized just that. “The makeup is super important to this look,” Siriano said of his futuristic party girl. “I was happy to take a risk—and to have fun.”

“I’d love to see this look translated into the real world. Just add one coat of Snapscara and place a crystal on the outer corner of the eyes.”

ERIN PARSONS, MAYBELLINE
GLOBAL MAKEUP ARTIST

GET THE LOOK | FACE & EYES

Apply Fit Me! Matte + Poreless Foundation to the skin and Instant Age Rewind Eraser Dark Circles Treatment Concealer under the eyes. Finish with Fit Me! Finishing Powder and add FaceStudio Master Strobing Stick Illuminating Highlighter to the cheekbones, bridge of the nose, and Cupid’s bow. On the lid, use Total Temptation and The City Mini Palettes. Line the corner of the eyes with TattooStudio Gel Sharpenable Gel Pencil in Sparkling Silver. Coat lashes with Snapscara in Deja Blue.



MAYBELLINE
NEW YORK

ALICE + OLIVIA
FALL 2019 READY-TO-WEAR

“I lined the lips with a darker color to make the look pop, and used SuperStay Matte Ink in Pioneer to fill in the lip. It’s the perfect shade of red that lasts all day long.”

ERIN PARSONS, MAYBELLINE
GLOBAL MAKEUP ARTIST



MAYBELLINE
NEW YORK



GET THE LOOK | LIP

First line the lips with SuperStay Matte Ink Liquid Lipstick in Composer. Fill in with SuperStay Matte Ink Liquid Lipstick in Pioneer.

ALICE + OLIVIA
FALL 2019 READY-TO-WEAR
Stacey Bendet at Alice + Olivia
wanted to create a modern
fairy tale full of romance and
magic. "Fantasia is what
inspired me this season! It is a
bit edgier and sexier than
past collections, and I wanted
the makeup looks to reflect
that vibe." The colors are as
bright as the mood, and the
makeup—a shimmery eye and
bold lip—as ethereal as the
storybook world on display,
pulling together a collection
that demands to be seen.



MAYBELLINE
NEW YORK

CUSHNIE FALL 2019 READY-TO-WEAR

“This woman is ultra feminine
but powerful. The warm
terra-cotta makeup looked
great on everyone and gave
the look a seventies vibe.”

GRACE LEE, MAYBELLINE MAKEUP ARTIST



MAYBELLINE
NEW YORK

CUSHNIE FALL 2019 READY-TO-WEAR
For Fall 2019, Carly Cushnie drew her inspiration from artful vintage draping, as well as from elements of *ikebana*, the Japanese art of flower arranging. "This woman is glamorous, feminine, and innately confident," she says, adding that the collection evoked a feeling of decadence, utilizing lush textures, novelty fabrications, intricate embroidery, and an added element of layering. "Because the collection was very rich in color and texture, we wanted the beauty look to be warm and tonal, featuring a sleek liner on the eye. The look Grace created was the perfect embodiment of the CUSHNIE aesthetic: very effortless, yet sexy and feminine."





GET THE LOOK | FACE & BROWS

Dab Instant Age Rewind Eraser Dark Circles Treatment Concealer under the eyes (model wears 142 Golden), then apply Fit Me! Matte + Poreless Foundation all over the face (model wears 322 Warm Honey). Comb TattooStudio Brow Pomade Eyebrow Makeup into the brows.



NEW CURVY JEANS

Say goodbye to waistband
gapping and sizing up!



AMERICAN EAGLE

VOGUE

SUSAN D. PLAGEMANN

Chief Business Officer

Head of Marketing KIMBERLY FASTING BERG
Head of Sales, Fashion–International DAVID STUCKEY
Head of Sales, Fashion–American AMY OELKERS
Head of Sales, Beauty LUCY KRIZ
Head of Sales, Auto TRACEY BALDWIN
Head of Sales, Media/Entertainment BILL MULVIHILL
Head of Sales, Biz/Fi/Tech DOUG GRINSPAN
Head of Sales, Vice LAURA SEQUENZIA
Head of Sales, Luxury RISA ARONSON
Head of Sales, CPG JORDANA PRANSKY
Head of Sales, Home JEFF BARISH
Head of Sales, Health CARRIE MOORE
Head of Sales, Travel BETH LUSKO-GUNDERMAN
Head of Operations DEBORAH BRETT
Vice President, Finance & Business Development SYLVIA W. CHAN
Vice President, Marketing, Brand and Fashion RACHAEL KLEIN
Senior Business Director TERESA GRANDA

PUBLISHED BY CONDÉ NAST

Chief Executive Officer ROGER LYNCH

UNITED STATES

Chief Financial Officer DAVID E. GEITHNER
Chief Revenue and Marketing Officer PAMELA DRUCKER MANN
Chief People Officer JOANN MURRAY
Chief Communications Officer JOSEPH LIBONATI
Chief of Staff SAMANTHA MORGAN
Chief Technology Officer EDWARD CUDAHY
Chief Data Officer KARTHIC BALA
Chief Business Officer–Advertising Revenue CRAIG KOSTELIC
Executive Vice President–Revenue MONICA RAY
Executive Vice President–Research, Analytics & Audience Development STEPHANIE FRIED

INTERNATIONAL

President WOLFGANG BLAU

CONDÉ NAST ENTERTAINMENT

President OREN KATZEFF
Executive Vice President–Motion Pictures JEREMY STECKLER
Executive Vice President–Alternative Programming JOE LABRACIO
Executive Vice President–CNÉ Studios AL EDGINGTON

CHAIRMAN OF THE BOARD

JONATHAN NEWHOUSE

Condé Nast is a global media company producing premium content for more than 263 million consumers in 30 markets.
www.condenast.com www.condenastinternational.com Published at 1 World Trade Center, New York NY 10007.
Subscription Inquiries: subscriptions@vogue.com or www.vogue.com/services or call (800) 234-2347.
For Permissions and Reprint requests: (212) 630-5656; fax: (212) 630-5883.
Address all editorial, business, and production correspondence to *Vogue* Magazine, 1 World Trade Center, New York NY 10007.

JOY

DIOR



THE NEW EAU DE PARFUM INTENSE

LIFT TO DISCOVER
THE NEW
JOY BY DIOR INTENSE

Dior



LIFT TO DISCOVER
JOY BY DIOR

OCTOBER
21–23
2019

**LOS
ANGELES**

Wallis
Annenberg
Center
for the
Performing
Arts

Two days and two nights of
newsmaking insights, invaluable
connections, and unmatched
events brought to life with
Vanity Fair's signature style

VANITY FAIR
NEW
ESTABLISHMENT
SUMMIT

For more information and to request an invitation, visit
VFSUMMIT.COM

PRESENTING SPONSOR











Up Front



Vanishing Act

At the age of 24, Amaryllis Fox was fast-tracked to undergo advanced operations training within the CIA. That meant disappearing for six months on a top-secret base and bidding farewell to anything resembling a normal life.

On a clear, cold winter's day, my boyfriend Andrew* drives me to a gas station on Route 123 a little before dawn. I kiss him, then leave him standing there, raw and stoic, in the empty forecourt, his hands thrust into his peacoat pockets, as he watches me climb into the warm camaraderie of a crowded beige van.

Jokes masking our nerves, we drive through the familiar gates at Langley, step out of the van and into the blacked-out bus that will deliver us to the Farm—a simulated *Truman Show* set in a fictionalized country called the Republic of Vertania (ROV), where we are to undergo the most demanding espionage training on Earth. We are to play the roles of first-tour case officers assigned to the U.S. Embassy in the ROV city of Womack. We each have training names—aliases to protect our identities from one another. But other than that, everything feels real. There is an actual embassy building, with an American flag fluttering out

front, on an actual town square with a wooden gazebo. There's a cable news channel, like CNN, but reporting the news of this fictional universe: Prime Minister Cartwright did this or the Sons of Artemis blew up that. There are diplomats visiting from neighboring countries, including a North Korea-style rogue state called the Democratic People's Republic of Vertania (DPRV).

Every citizen of the ROV, every newscaster, every bombastic DPRV diplomat, every person we interact with in this giant game of make-believe is played by a CIA operative, assigned to the Farm for a tour as an instructor. And every one of them has a thousand stories—like that time a highly sensitive source brought a six-piece mariachi band to a covert meeting in a midnight back alley. They have pro tips, too, not covered in the training curriculum, like carrying

Roloids to make signal marks on brick because it's less incriminating than chalk in case of capture and search. UP FRONT > 244

NOW YOU SEE HER
ELEVEN AM, BY
EDWARD HOPPER, 1926.

EDWARD HOPPER, ELEVEN AM, 1926. OIL ON CANVAS. HIRSHHORN MUSEUM & SCULPTURE GARDEN, WASHINGTON D.C. DE AGOSTINI PICTURE LIBRARY/BRIDGEMAN IMAGES. © 2019 HEIRS OF JOSEPHINE HOPPER / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NY.



RITA ORA

ESCADA

#RITA❤ESCADA



VERAWANG





PHOTOGRAPHED BY INEZ AND VINOODH



VERAWANG

Up Front

Spy Games

They break character only to share these gems with us a few hours each night in the sanctity of our SCIF, small room-size safes where five of us work on our cables and intelligence reports, under the watchful eye of our advisers. The rest of the time, they stay in character, talking about the impact of upcoming fake elections on the value of the country's fake currency, speculating about weapons proliferation across the fake border with the DPRV and worrying about threats from fake terror groups. We go to embassy parties, bump into our targets, recruit our assets. We drive off-base in cars tricked out with concealment compartments for our notes and dread unannounced searches at the roadside, our knees in the gravel and our graduation dependent on our not having anything incriminating lying about in the cup holders. The crises ramp up quickly. Soon our every night's sleep is interrupted by urgent walk-ins reporting imminent threats and simulated terror attacks. We're under constant surveillance, pitted against one another, tested well beyond our limits. A multilayered game takes hold. On one level, we recruit the fictional characters played by instructors. On a second, we recruit the real-life instructors we know decide who graduates. All the while continuing to play a third, long-distance level, recruiting chiefs back at headquarters to ensure the best real-world assignment. All without ever breaking character. It's exhausting. And like the running millipede, we learn to avoid thinking about how we do it all for fear of tripping up.

Every so often, we are given a free weekend, but I don't tell Andrew that. Instead, I meet up with classmates at random Holiday Inns. We revel in the anonymity of American suburbia. We see movies in cineplexes. We eat pancakes at Cracker Barrel. And sometimes, most times, we have sex.

As the Farm weeks wear on, we take our human targets through the entire recruitment cycle—spot, assess, develop, recruit, run, terminate. *Spotting* is spy speak for noticing people with interesting access at the embassy parties or events around “town”—access that could prevent an attack or give insight into an adversary's plans. Assessment is the dance we go through with headquarters to confirm that access, determine whether the target might be sympathetic to approach and if so, what kind. Development is where the time and talent comes in. Building a relationship with the target over weeks, months, years. Finding genuine commonality. Those are the relationships that last decades, that end wars, that prevent attacks. Those are the relationships that change history.

Students who lose an asset also likely lose their place at the Farm. For the rest of us, the recruitment cycle continues. Next comes running—the long sweeping arc of a source's working relationship with the Agency. All our meetings at this post-recruitment stage are clandestine. Arranged via predetermined signals, which are themselves documented for headquarters, to be sure a new field officer could take over an asset in case we disappear or worse. We learn these signaling and meeting techniques as we go, with new ones added in each exercise. There are the traditional chalk marks and lowered window blinds, shifts in the physical world made by one of us in a place the other can see during their daily commute. Then

The pace of our training ops ramps up. We add land navigation, trekking for days to meet our assets, armed with nothing more than a ziplock-covered map, a compass, and a rainproof notebook

there are the newer, more creative ideas. One instructor prefers using Starbucks gift cards. Each has a balance he can check by typing the card number into the Starbucks website online. He gives one to each of his assets and tells them, “If you need to see me, buy a coffee.” Then he checks the card numbers on a cybercafé computer each day, and if the balance on one is depleted, he knows he's got a meeting.

When an asset signals for a meeting, we head to a predetermined spot—an operational site we've cased and scouted, checking to be sure it fulfills the slew of attributes our instructors have drilled into us with endless lists of acronyms. Something as simple as a car-pickup site—the spot an asset knows to stand so we can swoop in and scoop them—must be shielded from passersby, have a different entrance and exit, be free of cameras and security, sit sufficiently far from hot spots like police stations or schools, remain accessible

24 hours a day, and offer some plausible explanation for why somebody of the asset's position or stature would be hanging around by themselves, often in the wee hours of morning.

Given all the care that's gone into selecting the pickup spot, it wouldn't do to take a tail to the meeting, so we can't drive straight there. Instead, we embark on long, circuitous surveillance detection routes, known as SDRs. The aim is to identify cars or people who keep popping up over time and distance. If we see the same granny with a yoga mat twice on the same street, she could just be walking in the same direction we are. But see her twice on two different streets, miles and hours apart, and we

might have just nailed our surveillant. To spice things up, they work in teams of seven or eight, switching off with one another each time we turn left or right, so no single surveillant exposes themselves more than a handful of times over the entire route. It's a cat-and-mouse labyrinth chase through city streets, and the only way to win is to design a route with enough changes of direction to force surveillance to stick close. All that need for pickup spots and surveillance detection routes means every unoccupied minute of time at the Farm is spent casing the surrounding area for operational sites.

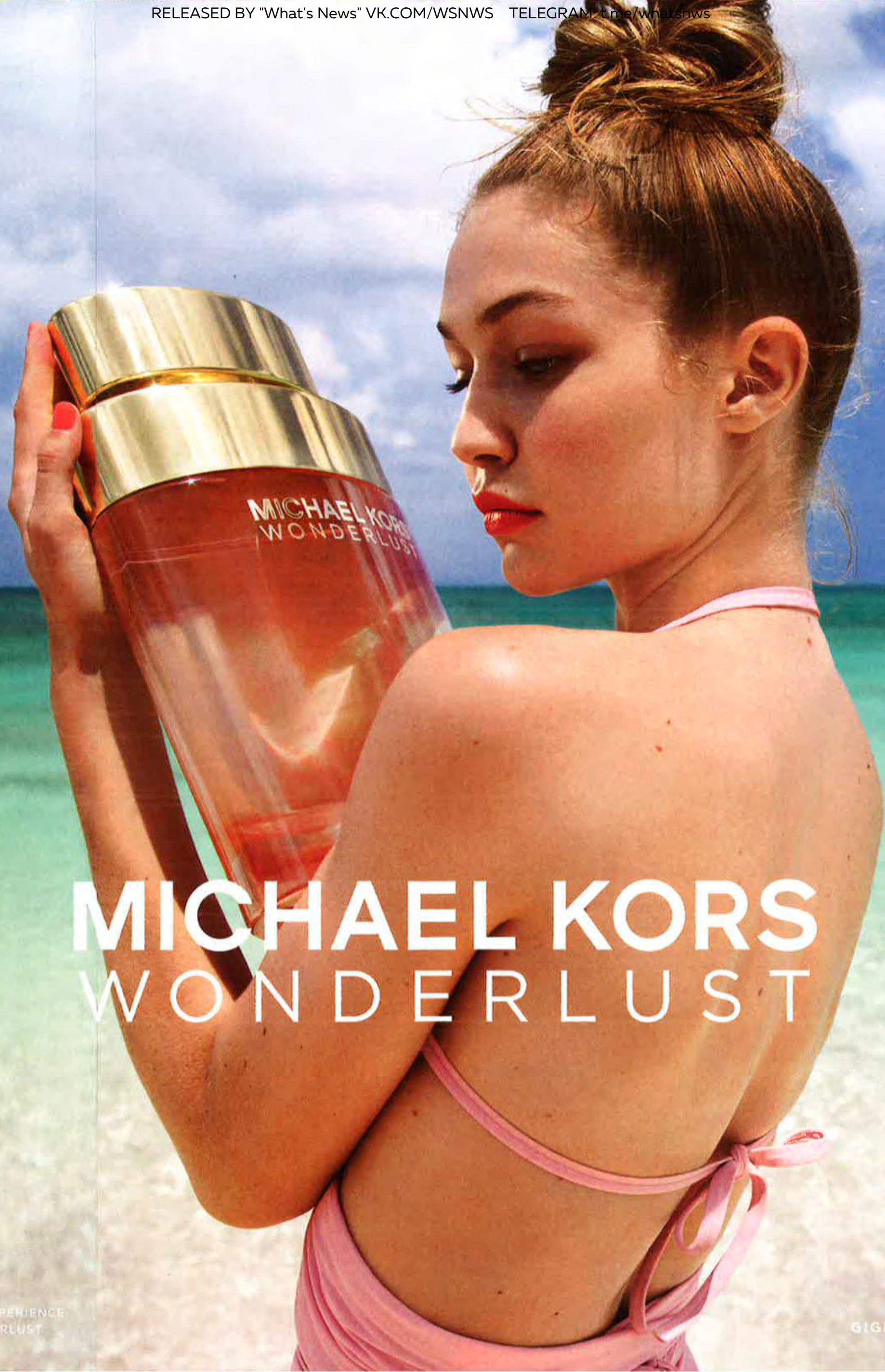
“When I retire,” my friend jokes, “I'm coming back down here to open a restaurant that just happens to have perfect cover and flow. Guaranteed business from every class of students.”

When a source loses their access or just gets to a point where they prefer to retire, the recruitment cycle reaches its last stop—terminate. This isn't the termination you hear about in the movies—the kind with blood splatter on the walls. These are dignified, intensely emotional conversations about the end of an era, about gratitude and honor and legacy. Sometimes the source knows they're finished even when the case officer wishes they'd continue. Sometimes it's the other way round. But more often than not, it's a decision they make together, two long-bound dogs of war who know when the battle is through.

After each exercise, we retreat to our SCIF and write a fake cable to headquarters describing the interaction. This is the part of the training—the part of the job—that doesn't make the spy novels. The paperwork kingdom. We type them up in all caps, according to the old-school, midcentury style the Agency still uses. At the top we add the distro—lists of stations in relevant cities that have a stake in the asset or the topic at hand. We add slugs, UP FRONT>252



MICHAEL KORS WONDERLUST



MICHAEL KORS WONDERLUST

LIFT TO EXPERIENCE
WONDERLUST

GIGI HADID

ADVERTISEMENT



An irresistible look at some of the world's
most spectacular houses and gardens.

Lavishly illustrated, this beautiful book features stories from the pages of *Vogue*
with more than thirty unique homes and gardens whose
owners come from the worlds of fashion, design, art, and society.

Introduction by Hamish Bowles.



PUBLISHED BY ALFRED A. KNOPF

aaknopf.com

Available wherever books are sold



ALBERTAFERRETTI.COM



ALBERTA FERRETTI





ALBERTA FERRETTI

UpFront

Spy Games

code words that identify the cable's subject matter and allow those with access to find it in the Agency's classified search. And we add the classification itself, a single judgment call that for all time determines who will be able to read our words and when. With ever more exercises under way, the hour we finish our daily cables grows later and later. There's a peace to the Farm at night, when the day's humidity has settled and the hum of distant traffic gives way to insect song. There are bikes parked at each building to be picked up and dropped at random. Each night, I print out the last of my cables and saddle up whichever bike looks least likely to lose its chain. I push off from under the streetlight, oddly Dickensian, like Tumnus's lamp in Narnia, alternate pedaling and coasting, listen to my breath merge with the wind. It is the only moment I am alone. Then I am outside the lecture hall, pressing my day's work into a pigeonhole and winding my way toward sleep.

The pace of our training ops ramps up as the weeks pass by. We add land navigation, trekking for days to meet our assets, armed with nothing more than a ziplock-covered map, a compass, and a rainproof notebook. We learn defensive driving, our instructors teaching us how to flip cars by tapping a spot above their rear wheel and respond when swarmed by armed militia fighters or trapped at an ambush. They leave fake roadside bombs around campus for us to identify by pulling over and popping our trunk. Fail to do so and they assume we would have been toast, which means as far as the Farm is concerned, we are.

Toward the end of the course, we begin to mix in weapons qualifications. Glock and M4. Training in urban combat scenarios, peppered with dummies—some legitimate targets, most dressed as local men, women, and children. Hit a civilian and we're out. Even the actual targets have to be given first aid as soon as we complete our objective or the compound is secured. It's not clear if the point of that policy is compassion or to keep the adversary alive for interrogation, but there's something confusingly tender about it, the nursing of wounds we ourselves have just inflicted. We learn to use tourniquets to stem the fake bleeding and cover sucking chest wounds with supermarket bags, duct-taped to a patient's skin as their pierced lung heaves and rasps beneath.

"Excellent work," an instructor tells me at the end of an exercise responding to a checkpoint ambush. I look down at my target dummy. His dishdasha is soaked with blood and ripped open from throat to navel. Across his chest is a plastic bag with the word WALMART taped across his heart.

On a day we don't know is coming, a siren blares across the base. It means the simulation is over. The explosions stop. The interrogations shut down. The instructors playing terrorists and cabinet members get up mid-meeting and walk away.

We stand there for a minute, in the deadened aftermath of the fake town square, like survivors of an apocalyptic event, unsure

what to do now our world has evaporated. And then a two-day period of limbo kicks in. It's been weeks since we've had time to ourselves. We split off, alone. Uncertain whether we've made the cut, uncertain whether it was all for nothing. And if we did make it, even then, what was it for? It's unnerving, how suddenly the game of pretend can end.

I go to see Dan, my training branch chief. He tells me I've been assigned to the portion of the Counterterrorism Center responsible for keeping nuclear materials out of the hands of terrorists. It's one of the hardest and most coveted assignments in the class. He pours me a drink. The assignment is an honor, he tells me, but it's no picnic. The nature of my assignment means no diplomatic immunity. No all-important official passport to bail me out of trouble like a golden GET OUT OF JAIL FREE card tucked in my pocket. No comfort of working in an embassy every day, surrounded by people who share my

truth. I'll be alone, without a safety net, in the most dangerous places on Earth. But I'll have the best shot at doing what I signed up to do—preventing the most catastrophic attacks.

Dan sends me outside to pack into the van with the others who made the cut. We're on our way across the vast wilderness of the base to a solitary, covert airstrip, where we'll become the newest graduates of the most elite operational training on Earth. Someone blares "It's the final countdown" on the stereo. Everyone is singing. I slide the window open, and the air is hot and fast and my heart is outside of me. Then we arrive at an airplane hangar full of chairs, with an American flag hung over the stage. The director of the training program arrives by helicopter, and one by one we cross the stage,

shake his hand, and lay brief eyes on the diplomas we're not allowed to take home.

A sunset, a sunrise, and a lot of alcohol later, we pack up our fictional lives and head back to D.C., dozing in happy exhaustion in the dark warmth of the blacked-out bus.

Amid the cookie-cutter condos outside the city, I brace myself to face reality in the form of Andrew. But I find our apartment empty, a few remaining things in boxes and a note saying our cat is at the local humane society.

Andrew is gone. And in the stillness, I'm flooded with relief. □

*Excerpted from Life Undercover: Coming of Age in the CIA by Amaryllis Fox, to be published by Knopf in October. Copyright © 2019. Reprinted by permission. All rights reserved. *All names except that of the author have been changed; certain details have been altered for the sake of security.*



OFF DUTY

THE AUTHOR, PHOTOGRAPHED IN SOUTH ASIA AFTER COMPLETING HER SERVICE WITH THE CIA.

www.akris.com



A-K-R-I-S-





A man and a woman are standing on a cobblestone street in Paris, kissing. The man is wearing a dark blue and green plaid Balenciaga tracksuit and black boots with the Balenciaga logo. The woman is wearing a grey Balenciaga dress with a high collar and a matching quilted bag, along with black heels with the Balenciaga logo. They are standing in front of a stone wall and a bench, with a Parisian building and a bridge in the background.

BALENCIAGA

Nostalgia

Garden of Life

The rise of anti-Semitism sent Leslie Camhi back to a beloved film in which actor Dominique Sanda played a paragon of elegance, tolerance, and pride.

When we first see her, she's a blur, moving back and forth behind a chain-link fence. Then the camera pulls back, revealing a young woman, lithe and blonde, playing tennis but only half-seriously, in a white dress with red piping. We are in Ferrara; it is 1938, and though Italy has been Fascist for more than a decade, Mussolini's recent alliance with Hitler has brought new racial laws to the formerly tolerant country. Italian Jews—a tiny and, for the most part, highly assimilated minority—are suddenly excluded from holding office or attending public school; their books are banned; they can no longer marry non-Jews or even employ them as servants.

The local tennis club also expels them. So Micòl Finzi-Contini, the girl in the white dress, and her brother, Alberto—Jewish aristocrats who have always kept themselves a bit apart from the local community—open the gates of their family's lush estate for the first time to a small band of young people, both Jews and others, who join them there for tennis parties on summer afternoons.

Italian director Vittorio De Sica's classic film *The Garden of the Finzi-Continis*—based on the brilliant semiautobiographical novel by Giorgio Bassani—stars Dominique Sanda, an actor fetishized by 1970s European auteurs and whose appeal riveted art-house audiences across the world. (Delicate, fey Helmut Berger—the love object of an entire lost generation—plays her adored younger brother, Alberto.) In 1971, *Vogue* declared Sanda “as desired as Monroe, as enigmatic as Garbo, as blunt as Hepburn, as individual as Bernhardt.”



TRUE BLUE

HER GRACE AND SPIRIT CAPTIVATED ART-HOUSE AUDIENCES. DOMINIQUE SANDA, NEW YORK, JULY 10, 1971. PHOTOGRAPHED BY RICHARD AVEDON.

The Garden of the Finzi-Continis won the Oscar for Best Foreign Language Film in 1971, but I must have seen it more than a decade later, at a college film-society screening. My boyfriend at the time, a graduate student in English literature, was obsessed with Sanda.

(He'd leave me a year later for his undergraduate sweetheart, a wispy blonde who he claimed vaguely resembled his on-screen idol.)

Sanda had an elongated dancer's torso and a preternatural, almost animal grace, clear, intelligent blue eyes, and an intriguing softness around her mouth that made her appear at once yielding and inaccessible. Yet it was not just her beauty, remarkable though it was, that moved me. There was also her voice, NOSTALGIA>258

time for *Spirit*, time for *Harmony*



BRUNELLO CUCINELLI

Nostalgia

caressingly smooth, seemingly artless but drawing you in, like a whisper, with the promise of intimacy. She was just 19 when De Sica cast her in the role she'd later call "my consecration." And behind her character's exquisite manners and teasing provocations, I sensed something implacable—a fierce loyalty to the past, combined with an almost savage independence. In fact, Sanda's Micòl represented a new chapter in my own ongoing negotiation with myself, over what my own Jewishness would mean to me.

There had been no one like Micòl in the petit bourgeois Jewish enclave where I'd grown up on the South Shore of Long Island (a place I longed to escape, and later a past I quickly abandoned). My family was not at all religious—no one protested, for example, when I abandoned once-a-week Hebrew lessons at our Reform synagogue in favor of Saturday-morning cartoons—nor, for that matter, were we very big on team spirit. We were all too busy trying to stay afloat, each of us clinging, like survivors of a shipwreck, to separate bits of the refuse left behind in the wake of my mother's early death. At seven, I was the youngest, and I clung the hardest to the memory of a woman whose outlines faded with each passing year. My ancestral knowledge barely stretched back a single generation.

Oh, to be so cherished and sheltered, looked after by servants who knew you as a child, followed everywhere by the now-toothless Great Dane who'd once seemed to you a giant; to grow up nicknaming the rare, towering palms your grandmother had imported from Rome to plant in your family's vast garden. As an adolescent, I had learned to relish the freedom my family's neglect had furnished me with, but Micòl's liberty seemed to me far more precious. Her every look and gesture telegraphed the radical self-assurance of someone who could not be more intensely rooted in place, or more beloved.

Her Jewishness ran just as deeply. That identity was not something she wore on her sleeve (at least not until she would be forced to do so, with the obligatory yellow star). Yet even while she led a secular, assimilated life—pursuing an advanced degree at the university, socializing with a very mixed group of friends, pausing from her tennis game to eat little ham sandwiches—her position as an outsider colored all her interactions and everything she touched.

I thought of *The Garden of the Finzi-Continis* for the first time in decades two years ago, when a group of white men holding torches marched through Charlottesville, Virginia, on a summer evening, chanting, "Jews will not replace us!" By that time, after long stretches of living abroad and a couple of decades in downtown Manhattan, I'd found a home on the Upper West Side, just around the corner from the grand Romanesque- and Byzantine-style synagogue, built in the pre-Crash 1920s, where my son had recently become a bar mitzvah.

My own religious education remained scanty, my Hebrew fragmentary, and I still found sitting through Saturday-morning services a challenge. But as a family we had come to value this intellectually rigorous, traditional yet egalitarian and socially

progressive congregation, whose acts of kindness and charity stretched throughout the broader urban community. I wondered, watching those men in Charlottesville, if my very mixed neighborhood was a (considerably less elegant) version of the Finzi-Contini garden—a kind of waiting room, a protected enclave in the face of coming violence.

Since then, I've witnessed our nation's public discourse coarsening and anti-Semitism surging on both the political right, where one might most expect it, and on the left, enabled in each instance by unseemly equivocations. The assassination of 11 members of the congregation at Pittsburgh's Tree of Life synagogue last fall made its own, horrifying incursion into new/old patterns of hatred. The next evening, as people of all denominations rushed to show their support, our synagogue's huge, two-story sanctuary was filled to overflowing, and the line to get inside it stretched around the block twice. (People waiting began to sing, I was later told, and rabbis held services in the street.) Inside, my son and I listened as individuals and clergy members—Jews, Muslims, Christians, and others—offered healing words of solidarity and prayer in memory of the dead.

Micòl Finzi-Contini held on to her elegance, pride, and fierce individuality in the face of polarizing and murderous violence. Yet we know how her story ended, in the ashes of the Shoah. We have to write a different ending for our own—standing together as we open wide the gates of our garden, forming new alliances against old enemies, not letting the latter's hate define us.

One evening out of the blue, and many years after we'd last spoken, my college boyfriend called me. He'd seen my byline in a national newspaper, attached to a story with a Paris dateline, and found my number. He'd married his Sanda look-alike, he told me, and was teaching English literature at a small college; they'd just had their first child. I offered my congratulations but kept the conversation brief.

And Sanda? As a teenager (née Dominique Varaigne) she had horrified her strict, middle-class French Catholic family by attending art school. She was just 16 when a phone call—that voice again, like woodsmoke dipped in honey—persuaded French director Robert Bresson to cast her in her first screen role. By 20, she'd been married and divorced. The next year she'd give birth to her only child, a boy ("my connection to eternity," she said later in an interview), with French actor and director Christian Marquand.

In the half-century since, she'd worked quite regularly in both film and theater, though she'd long since faded from my view; I'd read that she divided her time between Paris and Buenos Aires. Recently, though, while I was watching *Saint Laurent*, director Bertrand Bonello's fashion biopic, an actor appeared whose face, though lined, looked strangely familiar—and when she spoke, her voice was unmistakable. In the film, Sanda plays Yves Saint Laurent's impeccable mother, Lucienne, enveloping with tender maternal solicitude that wild child of the 1970s, the kind she herself had once been. □

As an adolescent,
I had learned to
relish the freedom
my family's neglect
had furnished me
with, but Micòl's
liberty seemed to me
far more precious



BRUNELLO CUCINELLI



#touchtrybuy

Find it. **LOVE IT.**

Burberry	Louis Vuitton
Nordstrom	Cartier
Hermès	Jeffrey
Neiman Marcus	Bloomingdale's


**STANFORD
SHOPPING CENTER**
A SIMON MALL
PALO ALTO – CALIFORNIA

Fashion's Future

20

MEET THE DESIGNERS WITH WHOM YOU—AND YOUR CLOSETS—ARE GOING TO BECOME VERY FAMILIAR IN THE NEXT DECADE. BY NICK REMSEN.

for

20

20

AS WE HEAD INTO THE NEXT DECADE, these 20 designers are poised to set the bar—and the pace—for what fashion will become. They are a global group, based everywhere from Los Angeles to Paris, and they work in many different ways—some of them operate independently, from small ateliers in Lagos or Manhattan's Chinatown, while others run Paris's most-storied houses. They range in age from their 20s to their 40s, and their imaginations run the gamut from provocative and intellectual to sun-kissed and seductive. What unites all of them, though, is their ability to see through a kaleidoscope of perspectives: Each is aware of their own world but just as sensitive to other cultures—and each of them is also pushing creativity forward while helping to reform an industry that, in the past, was not nearly as inclusive, sustainable, or approachable as it is now.

(and beyond...)



Grace Wales Bonner

Londoner Grace Wales Bonner approaches fashion as a kind of cultural think tank—collaborators include the writer Ben Okri, the musician Sampha, and Dior's Maria Grazia Chiuri. Wales Bonner's narratives, meanwhile, are rooted in her Caribbean background while they play with tropes of gender and class. One high-profile example: the dress that Meghan, Duchess of Sussex, wore for the announcement of her newborn, Archie Harrison Mountbatten-Windsor—which looked like an elegantly transformed gentleman's white-tie jacket.

Simone Rocha

There's magic in what the Irish-born, London-based Rocha achieves at her label: She represents a vision of femininity that dazzles with romantic, poetic prettiness without being retrogressive or irrelevant. Her velvets, tulles, and sumptuous layers transport the wearer into lush reverie, but behind the euphoria is a resolute celebration of womanhood, feminism, and independence. For 2020 and beyond, Rocha plans to focus on individuality and sustainability—"so that new work comes from the heart, with a social and human consciousness."



Simon Porte Jacquemus

Porte Jacquemus is the sort of benevolent rebel who typifies the joie de vivre of his native southern France. Self-taught, he eschews the Paris fashion circuit for the open skies and azure coves of Provence. Whether showcasing his sun-drenched holidays or displaying his designs—from clingy, sensual dresses to micro-size handbags—Porte Jacquemus is also, at only 29, a brilliant brand-builder who has—unlike anyone before him—put together a label shaped by digital culture.



Jonathan Anderson

The Irish-born Anderson is a master at knitting together craft and tradition with a chic modernity. It's a vision composed of equal parts bohemian-louche and urbane-fresh with more than a smattering of gender play, all of it informed by a cross-cultural approach to design that's ahead of its time: Anderson collects—and collaborates with—creatives from other fields, from the textile artist Anne Low to the potter Joanna Wason or the photographer Jamie Hawkesworth.

20 for 2020 (and beyond...)

Glenn Martens

Y/PROJECT

Belgian-born Glenn Martens of the Paris-based label Y/Project is a designer's designer, with his instinctive collections speaking to the power of imagination and invention in envelope-pushing ways. Martens creates elevated and intellectual ready-to-wear that ranges from outsize, demi couture-level dresses to layered, roomy separates that leap across historical periods while still speaking to the realities of today. In his typically conceptual manner, Martens says only that he hopes that fashion in the 2020s will keep "feeding dreams."

Christelle Kocher

KOCHÉ

Parisian Christelle Kocher's reach extends far beyond the hushed hauteur of the Avenue Montaigne or the wealthy *bohémien*nes of Saint-Germain. Her covetably cool aesthetic embraces more inclusive and diverse neighborhoods—and her old-school couture training, melded with our new-era approach of equality and transparency, speaks to our moment. "Fashion should link people," she says. "It shouldn't cause divisions."



Lazaro Hernandez and Jack McCollough

PROENZA SCHOULER

McCollough and Hernandez have long been the darlings of New York City's fashion scene, but lately they've been hitting a new, confident stride by embracing a more exacting sense of who they are and what their line can be. While their aesthetic ranges from surf-inspired to city-chic, it's this notion of reevaluating their role in a frenetic ecosystem that's quintessentially American. "In the next decade," Hernandez says, "having a crystal-clear voice that speaks to a specific group of people seems more important than trying to be all things to all people."



Virgil Abloh

The Rockford, Illinois-born Abloh has proved himself a master at visualizing a future for himself—and then making that future happen. He runs his own label, Off-White, as well as Louis Vuitton's menswear division; he's a DJ, an architect, and a furniture designer, with a retrospective at the Museum of Contemporary Art Chicago. He knew before most how crucial engaging with an audience—on social media, in particular—can be. "I think fashion will make a strong leap into other categories," he says. "Ultimately, I think all aspects of lifestyle will see the same eagerness that, to this point, we've seen purely in fashion."

20 for 2020 (and beyond...)



Mike Eckhaus and Zoe Latta ECKHAUS LATTÀ

Eckhaus and Latta's bicoastal label—already the subject of a Whitney show—could be described as community-minded clothing company meets art house, with looks that play with experimentation and a constituency that includes communities not previously acknowledged. To them, clothes aren't about status or exclusivity, but meaning.

Emily Adams Bode

Based in Manhattan's Chinatown, Emily Adams Bode has risen through the ranks in recent years with her sensitive examinations of American traditions of craft and her quiet, clever approach to sustainability and non-disposability. Her pieces—often made from vintage textiles—capture all the charm and thrill of finding a treasure box of your grandparents' clothes in a sun-dappled attic, while Adams Bode's inventive reuse and upcycling elevate what could be mere sentimental nostalgia into future-defining concepts. As her label has grown, she's also started to develop reproducible items to meet customers' demands—but, as she has said, "I'll never not do the one-of-a-kind stuff."



Demna Gvasalia

Georgian designer Demna Gvasalia studies the everyday and the pedestrian, wryly observing and translating consumerism while bringing his generation's take on culture and society to bear at both Vetements and Balenciaga. At the latter, he instills the house's namesake volumes and grace into harder-edged, urbane sportswear that's not afraid to tackle riskier themes—while proving mightily influential with new-ground concepts, from "ugly" sneakers and eccentric styling to challenging the very notion of what is or isn't considered good taste.



Kerby Jean-Raymond PYER MOSS

The Haitian-American designer Kerby Jean-Raymond, who heads up the New York City-based label Pyer Moss, has made it a point to determine his own way of working—by limiting his shows, curating his releases, and questioning both overarching social issues and why the fashion system functions in the way it does. Posing (and answering) such big questions will no doubt be a part of how the industry's leaders work going forward. As for Jean-Raymond? He foresees "a space where creators from all walks benefit by actively using fashion to tell their personal stories."



#touchtrybuy

Find it. **LOVE IT.**

Bloomingdale's

Burberry

BOSS

Chanel

Louis Vuitton

Nordstrom

Neiman Marcus

Stuart Weitzman


ROOSEVELT FIELD®
A SIMON MALL
METRO – NEW YORK

20 for 2020 (and beyond...)



Julien Dossena

PACO RABANNE

Dossena is a quintessential Parisian designer, versed in both craft and couture finish but just as attuned to overall trends and tides. Equally impressive, though, is the way he has delved deep into his imagination to push the house of Paco Rabanne into a robust, global territory (often accompanied by the razzle-dazzle of chain mail). He understands clearly that a brand that was once so enamored by the prospect of the future—Paco Rabanne himself was fascinated by the space age—is at its best when it's connected to the present.



Kenneth Ize

The Nigerian designer Kenneth Ize—who was raised in Austria before moving back to Africa—mirrors the boundless energy of Lagos while also helping to move the thriving megalopolis onto the global main stage. Ize landed on the international scene in 2013, when he launched his namesake label, which focuses on polychrome suiting using modernized iterations of local handwoven *aso oke* fabric. He now runs a small atelier in Lagos, where many of his textiles are made, keeping an essential Nigerian practice alive by bringing it into a contemporary zone—and showing that localism can apply on a worldwide scale, too.



Kate and Laura Mulleavy

RODARTE

Rodarte's California-centric, Pasadena-based Kate and Laura Mulleavy have become world famous for their dreamlike, brainy, confectionery dresses, and they do evening like nobody else, with their resolute independence only adding to the creativity and character of their magnetically insular storytelling (explored further in *Woodshock*, the 2017 feature film they wrote and directed). Think: warped, weird, wild, and wonderful—and a prime example of trailblazing a new way to the future.



Telfar Clemens

TELFAR

The New York-based Clemens is a mastermind at translating cues from performance to politics into work that pushes against gender norms or industry expectations (his vegan-leather genderless shopping tote, for one, has been a massive hit). He is also a pioneer, having long celebrated queer communities, advocated for diversity, and insisted on building his brand on his own terms. "It's not about old entities changing strategies," he says. "It's about new people. There is a lot of diversity on the surface, but not yet in ownership."



#touchtrybuy

Find it. **LOVE IT.**

Bloomingdale's

Tourneau

Brooks Brothers

Swarovski

Saks Fifth Avenue

kate spade new york


WALT WHITMAN SHOPS®
A SIMON MALL
METRO – NEW YORK

20 for 2020 (and beyond...)



Marine Serre

Paris-based Marine Serre has become something of a bellwether for what it will mean to be a fashion designer in the next decade, and for good reason: She's fearless, for starters—unafraid to embrace activism and sustainable methods or to tread on political terrain (she even reflected on her city when it was roiled by the *gilets jaunes*, unflinching in her decision to show Paris as it stood in the eye of a turbulent storm). Yet somehow her clothes—sporty, sometimes upcycled, futuristic, and regularly adorned with a crescent-moon motif—inspire a sense of optimism through their creative renderings of reality. “Things are changing so quickly today,” she says, “that you need to be able to dive in—in an extreme way—to be able to feel something.”



Olivier Rousteing BALMAIN

Olivier Rousteing has used his social-media savvy, design skill, and celebrity clout to create a new crystal-studded, sharp-shouldered paradigm of luxury at Balmain. That he's managed to do all of this while leading a conversation about inclusivity and representation—look for this to be explored in an upcoming documentary—means nothing less than an upending of the status quo.



Rok Hwang ROKH

Korean-born, Texas-raised Rok Hwang has come to be known for a neo-stylish aesthetic with his London-based label, Rokh. Think functionality, eccentricity, and chicness balanced together—echoing, in ways, the ethos of Phoebe Philo's Céline (where Hwang trained). At the same time, his work—and that of some noted others in Seoul's sartorial circles—is an invigorating otherness: a fusion of inventiveness with street-inspired separates and forward-thinking plays on gender norms.

Anthony Vaccarello

SAINT LAURENT

What makes Belgian designer Anthony Vaccarello so compelling is his knack for hybridizing Yves Saint Laurent's legacy of gender and sexuality with his own, resulting in a glorious deconstruction of the line between womenswear and menswear. From Malibu-meets-Marrakech luxury surfwear to concert-ready bow-adorned dresses to big-impact *le smoking* jackets, Vaccarello makes statements and orchestrates spectacles—two things that keep fashion moving.





#touchtrybuy

Find it. **LOVE IT.**

Burberry	Louis Vuitton
BVLGARI	Chanel
Bottega Veneta	Neiman Marcus
Nordstrom	Saks Fifth Avenue


THE GALLERIA
A SIMON MALL
HOUSTON - TEXAS



Fashion
Culture
Beauty

Electric Lady

With an aversion to romantic clichés and a message of self-worth, Dua Lipa defies pop-star prototypes and becomes the face of YSL’s subversive new fragrance.

BEAUTY While Dua Lipa was growing up between Kosovo and London—long before her career-making set at Glastonbury two years ago, or her Best New Artist nod at the Grammy

BEAUTY>281

MATCH POINT
DUA LIPA WEARS A SAINT LAURENT BY ANTHONY VACCARELLO DRESS. PHOTOGRAPHED BY LETTY SCHMITERLOW. FASHION EDITOR: ALEXANDRA GURVITCH. DETAILS, SEE IN THIS ISSUE.

**20 Years
of Design
for All**



**Anniversary Collection
Drops September 14**

















Two decades ago, Target decided that great design should be accessible and affordable for everyone. Through collaborative partnerships with amazing designers, we discovered the unifying power of Design for All.

Join us September 14th as we celebrate the 20th Anniversary of Design for All by bringing back some of our most-loved products from these twenty iconic design partners.

**ANNA
SUI**



ZAC POSEN



ALTUZARRA



**Proenza
Schouler**



3.1 *Phillip Lim*



marimekko



STARCK



STEPHEN SProuse



RODARTE



HUNTER



ISAAC MIZRAHI



JASON WU



Lilly Pulitzer



MISSONI



Stephen Burrows



THAKOON



erin fetherston



Awards in February—she developed a bad habit. “I used to bite my nails,” the now 24-year-old confesses. Holed up in a Los Angeles studio in Laurel Canyon, where she is recording her highly anticipated sophomore album—a follow-up to 2017’s chart-topping self-titled debut—Lipa’s perfectly polished acrylic tips tell a different story. “I love nails now. Big, big fan,” the British-Albanian pop star says by way of explaining that she has stared down her early beauty demons, which also included a brief fragrance tryst with *Curious* by Britney Spears. These days, Lipa’s manicurist, Michelle Humphrey, changes up her nail designs every two weeks when she’s in London, much to the thrill of her more than 30 million Instagram followers. Her signature scent also just got a big upgrade.

Lipa is the new face of Yves Saint Laurent Libre, a gender-bending riff on fougère, the traditionally masculine fragrance category that is heavy on herbaceous lavender and earthy oakmoss. Thanks to an infusion of hyperconcentrated Moroccan orange blossom, and a proprietary note exclusive to YSL called—wait for it—Diva Lavender, which isolates the freshest elements of the aromatic purple flower, any overt muskiness is effectively tempered. The perfume, which stops just short of being billed as a unisex offering, is a nod to the sexy independent streak of Saint Laurent’s boldest designs, and a duality the singer can get behind. “I am not a high-maintenance person,” Lipa insists, distancing herself from the pop-diva archetype, which she has successfully avoided since exploding onto the scene with her breakout single “New Rules,” the tropical house track that surpassed one billion streams on Spotify last fall. She is just as comfortable makeup-free in a Vetements sweatshirt dress as she is in a heavy lash and Christopher Kane’s lace-and-satin gown, which she wore to this year’s Brit Awards a mere 48 hours after its fall runway debut. It’s the kind of fluidity that Libre seeks to bottle, and that has helped make Lipa a beauty icon for a new generation.

Born in the U.K. to Albanian immigrants who fled the country in 1992 during the turmoil in the Balkans, Lipa grew up in Northwest London where her parents held service jobs to make ends meet. They returned to Kosovo when she was 11, and after a few years, Lipa campaigned to return to London so she could attend the Sylvia Young Theatre School, the legendary performing arts academy that counts Amy



“I started caring too much about what I looked like, and decided I didn’t want to care. If I’m looking tired it’s because I am working and I’m happy to be working. If I have a breakout, I have a breakout. These things make me who I am”

looked like, and decided I didn’t want to care,” she reveals. “If I’m looking tired it’s because I am working and I’m happy to be working. If I have a breakout, I have a breakout. These things make me who I am.”

At the moment, Lipa has no plans to follow Rihanna and Lady Gaga into that other 21st-century pop-star archetype: makeup mogul. She’s too busy anyway—performing, recording (among the rumored projects: taking on the theme song for Cary Fukunaga’s highly anticipated *Bond 25*), and enjoying the relative calm before her new album drops next year. In June she attended Glastonbury again, this time as a fan, to dance and sing along “too loud” to Janet Jackson, Miley Cyrus, and Kylie Minogue. Nearly bare-faced and wearing a bedazzled bralette and oversize track pants, she might have gone unnoticed among the half-naked throngs, were it not for the trail of orange blossom, lavender, and oakmoss scenting the air in her wake.—HANNA HANRA

NAME RECOGNITION

THE FRAGRANCE’S SURPRISING INCLUSION OF ORANGE BLOSSOM AND A UNIQUE FORM OF LAVENDER RIFF ON A CLASSIC MEN’S-SCENT PROFILE.

Winehouse and Rita Ora as alumnae. When she was 15 her parents agreed, and she moved back, alone, to live with a family friend. In those days, it was all oversize T-shirts, leggings, UGGs, and “streaky foundation,” Lipa recalls with a shudder, admitting that it has taken her a while to find her look—which hinges on a black, angular bob—and her sound. She owes her record deal to some good digital-era networking (interest in her demos on Twitter and a few fortuitous DMs led her to a music lawyer, who ultimately made the connection to Ben Mawson, Lana Del Rey’s manager); but it’s the husky, deep vocals that can be heard on such anthemic hits as “Be the One” and “IDGAF” that set Lipa apart from the indistinguishable monotony of Top 40 radio playlists. Hers was the only voice that super-producer Mark Ronson says could “convey the emotion, sultriness, and diva shit” on “Electricity,” the addictive electronic track Ronson coproduced with Diplo that won Lipa her second Grammy of the year for Best Dance Recording. Lipa’s complete mastery of the material warrants Ronson’s use of the D word, but there is very little else about her that feels entitled or aloof. “When people started stopping me for pictures, I thought I had to wear makeup to look decent. Then I started caring too much about what I



A Loom of One's Own

Two exhibitions of pioneering female textile artists celebrate the Bauhaus spirit.

ART “If handweaving is to regain actual influence on contemporary life,” Anni Albers once wrote, “approved repetition has to be replaced with the adventure of new exploring.” This might have been the mantra of the German Modernist artist, whose work ranged from wall hangings to upholstery to drapery, all of which blended the structural considerations of textile with a painterly sense of form and color. A member of the Bauhaus school—which sought to marry the fine arts with industry—Albers was initially relegated to the institution’s weaving rooms while her male peers dominated the sculpture and architecture studios. But she came to love the loom, seeing herself as carrying on the traditions of weavers in Mexico, Peru, and Chile.

Now Albers (1899–1994) is the subject of a sprawling exhibition at David Zwirner in New York, coinciding with the 100th anniversary of the Bauhaus. (Canvases by Paul Klee, one of her teachers at the influential design school, are displayed

MATERIAL WORLD

VERA NEUMANN'S PATTERNS (LEFT) AND ANNI ALBERS'S GEOMETRIC STUDIES (BELOW) WERE MIDCENTURY MAINSTAYS.

upstairs.) Comprising some 40 years’ worth of work, the show in part examines Albers’s response to Bauhaus ideologies. “Bauhaus honored thread, cotton, leather, wood, glass,” says Nicholas Fox Weber, executive director of The Josef & Anni Albers Foundation, and similarly, Albers prized “material rather than authorship.”

Concurrently the Museum of Arts and Design on Columbus Circle in Manhattan is honoring another artist and designer with “Vera Paints a Scarf: The Art and Design of Vera Neumann.”

Known for cheerfully printed linens, wallpaper, and scarves—including the one worn by Marilyn Monroe for her final photo shoot—Neumann (1907–1993) was a midcentury household name. (In 1952, one of her patterns was applied to the White House solarium.) Although not a product of the Bauhaus herself, she embraced the school’s democratizing approach, translating her colorful paintings into widely reproducible designs. Her creations could hang on a gallery wall or from a hook in the pantry, where “the sudden sight of a pot holder making a gay little spot” would brighten even the dreariest of corners.—MARLEY MARIUS



Folk Songs

Porgy and Bess makes its long-awaited return to the Met.

OPERA “I thank God I’ve done the big Puccini and Verdi operas,”

stage director James Robinson says, because “*Porgy and Bess* has huge chorus numbers.” It’s something of an irony that the folk opera that brought us “I Got Plenty o’ Nuttin’” is a work of amplitude: The production debuting this month at the Metropolitan Opera involves an all-black 60-person chorus, a multi-story moving set, and coproduction credits from the Dutch National Opera and English National Opera. “It’s a big-scale work, and that’s what’s really thrilling about doing it at the Met,” says Robinson. (The production—the first to appear at the Lincoln Center institution in nearly 30 years—travels from London.)

George Gershwin’s tale of a Depression-era South Carolina slum has sometimes been criticized, as critic Hilton Als memorably put it, as “a show about black people, created entirely by white people,” but the cast and crew involved in this production see it as transcending race. “It’s not just about the African American but about the American as a whole,” says soprano Angel Blue. As Bess, her story is ultimately one “of someone trying to rise up and become better.” In the fabled Catfish Row, adds conductor David Robertson, “Gershwin managed to find human universals that resonate with everyone.” With its brew of yearning and resignation, hope and heartbreak, *Porgy and Bess* hits universal chords. Reflects Eric Owens, the soulful bass-baritone who plays Porgy: “These characters are in every culture, all over the world.”—M.M.

IN SYNC

ERIC OWENS AS PORGY AND ANGEL BLUE AS BESS, ABOVE, IN THE MET’S NEW PRODUCTION.

FRUCTIS

SMOOTHING TREAT 1 MINUTE HAIR MASK

GOT A MINUTE?
GET SMOOTH HAIR FAST.

DISCOVER FRUCTIS TREATS 1 MINUTE
HAIR MASK WITH AVOCADO EXTRACT.

BURSTING WITH SUPER FRUIT,
LOADED WITH NOURISHMENT.
1 MINUTE IS ALL IT TAKES
TO GET SUPER SMOOTH HAIR.



Dramatized
Product Depiction

©2019 Garnier LLC.



NOURISH
DRY HAIR



REPAIR
DAMAGED HAIR



PROTECT
COLOR VIBRANCY



STRENGTHEN
WEAK HAIR

FIND YOURS AT [GARNIERUSA.COM](https://www.garnierusa.com)

By **GARNIER**,
Naturally!

*What does 98% naturally derived mean? We consider an ingredient to be naturally derived if it is unchanged from its natural state or has undergone processing yet still retains greater than 50% of its molecular structure from its original plant or mineral source. This formula consists of 98% naturally derived ingredients. The remaining ingredients constitute 2% of the formula to ensure its sensoriality and preservation.

MUSIC Is there a faster way to shoot to musical stardom in the early 21st century than to have Harry Styles tweet a cryptic reference to your debut single, “1950”? Never mind that you’re an almost unknown 19-year-old Brooklynite referencing a Patricia Highsmith novel from

the 1950s in a quirky homage to queer history. The Directioners will seek you out, and they will make you a star.

It’s ironic that this is the ostensible origin story for **King Princess**, the appropriately gender-playful moniker of Mikaela Straus, whose startlingly innovative music could not be further from the engineered appeal of One Direction. Her 2018 debut EP, *Make My Bed*, is a tight collection of meticulously crafted pop gems, with Straus essentially writing, producing, and playing every instrument herself. The EP so impressed the producer Mark Ronson that he decided to make it the very first release on his new label, Zelig Records. “It was like a gut punch,” says Ronson of hearing Straus for the first time. “It was like reading every Ramona Quimby book. It’s the closest I’ll come to understanding being a teenage girl who doesn’t feel like she fits in.” Fiona Apple later joined forces with Straus on a new version of the ’90s star’s “I Know.” “We developed this crazy friendship. I feel so blessed to have her as somebody to ask questions,” Straus says by phone from her girlfriend’s house in Los Angeles. It’s early afternoon, but they’ve just woken up. Straus has been playing a lot of festivals lately, and it takes a toll. When asked about her on-the-road self-care regimen, she laughs: “Like a layer of pasta and then, like, a layer of La Mer and then just, like, tears.”

Straus wants her upcoming album, *Cheap Queen*, out this fall, to sound mature—“I feel like I’ve grown so much”—with a wide-ranging sonic palette. It’s a fitting aspiration, given that eclecticism was part of Straus’s earliest musical education; she played guitar, bass, keys, and drums in her childhood home in Williamsburg, where her father had a home studio. “I have my dad in my head saying, ‘Well, all these songs sound the

same.’ I always think about that.” The tracks on *Cheap Queen* do vary—from the woozy R&B synths of “Better” to the bite-size Muzak-esque ditty “Useless Phrases.” The distinct sound of each recording is in part due to her collaborators—the Dap-Kings, Tobias Jesso Jr., and Father John Misty—but it’s also just a natural expression of Straus’s unapologetically genderqueer identity. “I write songs about girls. That’s my shtick,” she says, laughing. “I’m going to keep dating girls and getting my heart broken, so there’s going to be many more songs.” —RACHEL HAHN



GOLDEN EYE
KING PRINCESS APPLIES A
DISCERNING LENS TO HER
MUSICAL INFLUENCES.

Watch This Throne

Just before the release of her debut album, King Princess is ready to ascend.



ATELIER
SWAROVSKI
FINE JEWELRY
BY PENÉLOPE CRUZ

CELEBRATING CONSCIOUS LUXURY

LOEWE



Lazo Mini Bags, 2019



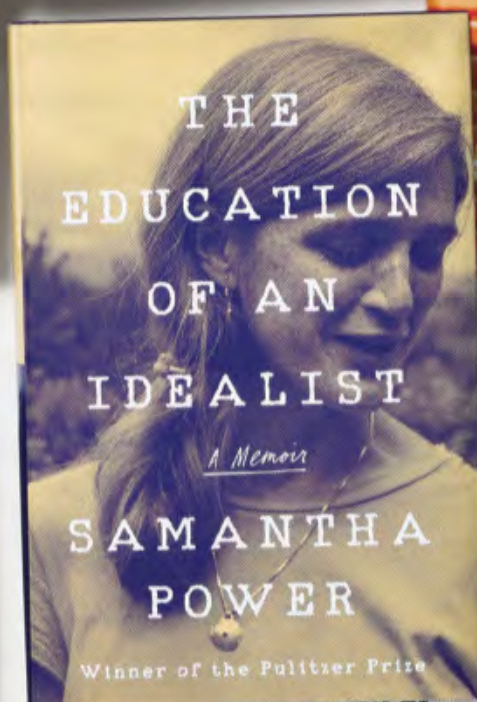
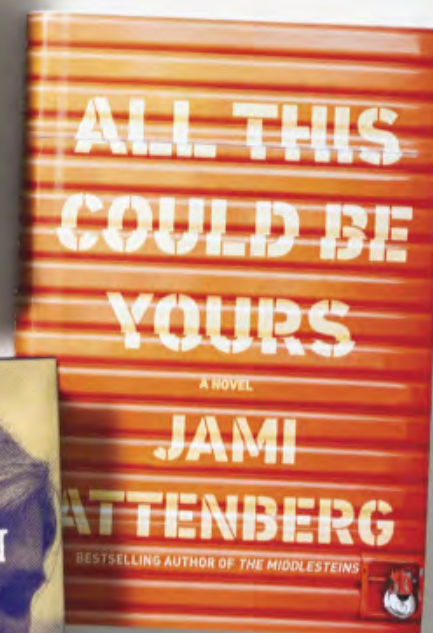
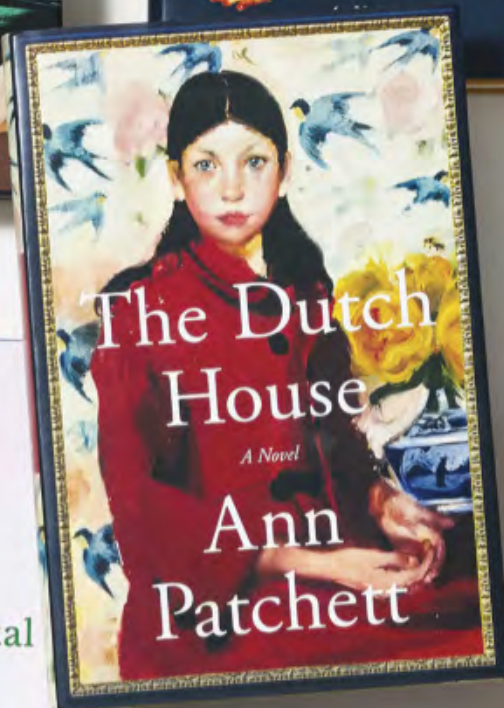
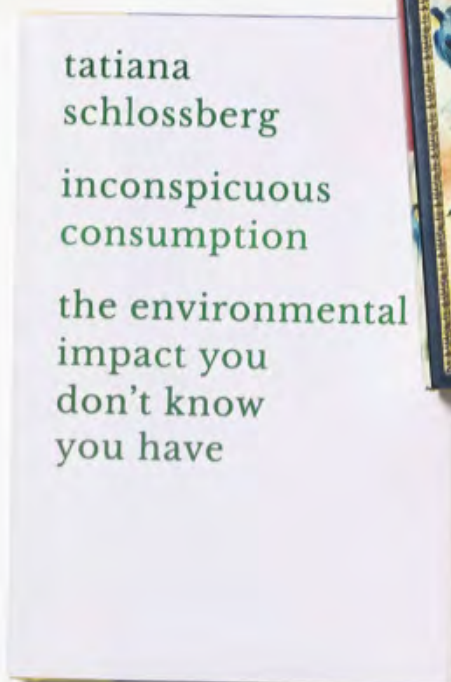
THE ROW

BOOKS

Far and Wide

Fall's best new fiction; the climate crisis transcends genre; a seasoned diplomat reflects; and a stunning spycraft debut.

With its resplendent rooms and gilded features, the titular building of Ann Patchett's **The Dutch House** is more like a fairy-tale castle than a suburban home. So it's fitting, then, that Danny and Maeve's icy stepmother banishes the two children from the house—like something out of the Brothers Grimm—after their father passes away. (Their mother disappeared to India early in their childhood.) As the fiercely loyal siblings grow up, they're held captive by the house and the lives that they might have lived inside it. The third novel from Ben Lerner, **The Topeka School**, arrives laden with the kind of future-of-the-novel hype that can sink a story from the get-go. And then the book itself surmounts it. It is ostensibly the tale of Adam, a high school debate prodigy, and his psychotherapist parents, one of them the author of a best-selling self-help book and "famous in Topeka." Lerner—one of the preeminent modern autofiction writers—is also a poet who grew up in Topeka, but to confine his book to that genre is to reduce its power. *The Topeka School* is a tour de force that stands on its own. The witty Jami Attenberg further tills the fertile ground of family dysfunction in **All This Could Be Yours**. After a brutal, taciturn patriarch



suffers a heart attack, the rest of his family is left to reconcile their own intensely flawed relationships. Told from a number of perspectives, the story's center is the daughter, who is committed to unearthing some sort of truth about her father. Set in balmy New Orleans, *All This Could Be Yours* is an engaging portrait of the unshakable connection of family. That connection was put to the test in Elizabeth Strout's greatest triumph, *Olive Kitteridge*, her 2009 Pulitzer Prize-winning collection of interconnected stories starring the flinty, flawed title character. Kitteridge is back in a sequel of sorts, **Olive, Again**—another novel-in-stories that

is somehow both achingly sad and delightfully fun. The title character has a new man in her life and is still bewildered by love for her wayward son. Kitteridge remains a formidable and utterly human heroine to the final, heartbreaking page.

More and more writers outside scientific disciplines are contending with the terrifying specter of climate change. Novelist Jonathan Safran Foer has advocated for a vegetarian diet since 2009's *Eating Animals*, but now he makes a plea for Americans to adhere to a vegan diet at least until dinner, with his slim but wide-ranging new

BOOKS>292



A NETFLIX ORIGINAL SERIES

the Politician

SEPT 27 | NETFLIX

V LIFE

book **We Are the Weather**. Invoking his family's history as Holocaust survivors, his relationships with his children, and the history of social movements that overcame public apathy against all odds, Safran Foer offers a moving response to the individual's responsibility regarding the dying planet. (Most experts, it should be said, place the greatest responsibility on reining in fossil fuel companies.) With **Inconspicuous Consumption: The Environmental Impact You Don't Know You Have**, *New York Times* reporter Tatiana Schlossberg takes a more diagnostic approach, meticulously examining the hidden environmental effects of everyday decisions—from the way we wash our clothing to where we store our data.

Samantha Power also looks at the consequences, big and small, of her decisions in her lively, sprawling and strikingly personal memoir **The Education of an Idealist**, which takes us from her middle-class Irish upbringing, where her dad's favorite local pub was a kind of child's playground, to her days as a freelance war correspondent in Bosnia and her crash-test months as a foreign-policy adviser to presidential candidate Barack Obama. Power won a Pulitzer for her first book, *A Problem from Hell*, about genocide, and she writes vividly about her turn in the international spotlight, serving as ambassador to the U.N. during two crises—wars in Libya and Syria—that would test her mettle. She emerges more determined than ever that the U.S. can, and should, be a force for good in the world.

Boris Pasternak's *Dr. Zhivago* was a kind of literary statecraft, and its journey out of the Soviet Union is examined in Lara Prescott's enthralling debut novel, **The Secrets We Kept**. Among the cast of postwar characters who aid the manuscript's journey to its first publisher in Italy: the brilliant female CIA operatives plunked back into secretarial jobs after more ambitious wartime assignments; Pasternak's long-suffering mistress, who spends three bone-grinding years in the gulag; and two unlikely female spies—one an old hand, the other her protégée—who leave their male colleagues in the dust. This is the rare page-turner with prose that's as wily as its plot. □



GET HAPPY

RENÉE ZELLWEGER AS JUDY GARLAND IN *JUDY* (LEFT); GEMMA ARTERTON AS VITA SACKVILLE-WEST (BELOW LEFT) AND ELIZABETH DEBICKI AS VIRGINIA WOOLF IN *VITA AND VIRGINIA*.

She Could Be Heroes

Two biopics follow the tangled lives of Judy Garland and Virginia Woolf.

MOVIES In 1968, a frail, exhausted, and broke Judy Garland traveled to London for a sold-out five-week engagement at a popular nightclub called the Talk of the Town, reluctantly leaving her two young children at home with their father in Los Angeles. Her plan: to make enough money to get off the road once and for all. Instead, six months later, at age 47, she was found dead of an accidental overdose. In **Judy**, adapted from Peter Quilter's musical *End of the Rainbow* and directed by Rupert Goold, Renée Zellweger plays the legendary singer in her twilight, battling insomnia, loneliness, impatient club managers, and an ex-husband, Sid Luft (Rufus Sewell), fighting for custody of their kids—all while getting onstage every night to deliver performances ranging from humiliating to sublime. Zellweger never asks us to pity Garland; instead she inspires admiration for her strength and resilience. As the movie unfolds, we see her befriend diehard fans, marry her fifth husband, Mickey Deans (Finn Wittrock), and generally try to carve out a normal-seeming path for herself despite the demands placed upon her as a national treasure. Zellweger's heartfelt renditions of Garland's hits capture the galvanizing extremes—the power and fragility, vulnerability and determination—that forged the icon's indomitable spirit, making her the patron saint of hope over experience.

"I'm really exhausted with this Sapphic pageant," complains

Vita Sackville-West's husband in **Vita and Virginia**, Chanya Button's deliciously intimate portrait of the mutual fascination between the free-spirited, scandal-prone aristocrat Sackville-West (played by Gemma Arterton) and the intellectual, bohemian Virginia Woolf (Elizabeth Debicki). Of course, the parade was made possible by the openness of both women's marriages, which provided love and friendship in addition to respectability. The film covers the years between *Mrs. Dalloway*, Woolf's first literary success, and *Orlando*, her first commercial one. (*Orlando* is also a fictional biography of Sackville-West that features an Elizabethan nobleman who mysteriously changes sex and lives on for another 300 years.) Arterton and Debicki make for a satisfyingly odd couple as the fashionable humorist and the Modernist author, whose surface differences are vastly overshadowed by their physical and emotional connection. The electronic soundtrack by Isobel Waller-Bridge (sister of Phoebe) lends an aura of urgency to the love affair, while the snippets from their letters, read aloud to the camera, deepen the sense of affinity. It's rare to see a film about a female artist that doesn't punish her for her talent and independence but rather shows what it's like to stay true to herself in a rigid, hypocritical world. Two feels like an embarrassment of riches.—CARINA CHOCANO



VICTORIA'S SECRET

BOND STREET LONDON

FALL COLLECTION





V LIFE

Back for Good

When Milanese designer Marco Zanini decided to return to the fray, it was on his terms: making clothes that would last—and be loved—for a long time.

FASHION After the vicissitudes of a quarter-century career in fashion working for such storied brands as Versace, Halston, Rochas, and Schiaparelli, Marco Zanini has finally decided to take “a gamble on myself,” as he puts it. The designer describes his new self-financed Zanini label as “a one-man show”—he controls every aspect of the brand, from developing his first business plan to sourcing each button, managing production and communication, and even photographing the campaign images.

“Designing the collection is 10 percent of the job!” Zanini explains over a delicious home-cooked dinner (Swedish meatballs with white cabbage and oranges) when I catch up with him in his light-flooded apartment under the eaves of a

FASHION > 298

SUITING HERSELF

MODEL JOAN SMALLS IN A ZANINI TAILORED JACKET (\$1,795) AND PANTS (\$870); IKRAM.COM. REBECCA DE RAVENEL EARRINGS. PHOTOGRAPHED BY OLIVER HADLEE PEARCH. FASHION EDITOR: CARLOS NAZARIO.

DOONEY & BOURKE

GENUINE FLORENTINE
VACCHETTA LEATHER

HATTIE DRAWSTRING \$438
DOONEY.COM/FLORENTINE



V LIFE

stately turn-of-the-century building in his native Milan. It was here that he photographed his look book and presented the debut fall 2019 Zanini collection to a hand-picked group of press and buyers. The pieces have the subtle flavor of well-loved vintage finds and focus on exquisite fabrics—a jet-beaded shift dress with a flapper feel, for instance; a wool greatcoat lined in Taroni's washed gazar; a billowing duchesse satin dress faced in featherlight chiffon from Lyon's Sfate et Combiér; or pajama pants in a bark-textured Japanese kimono silk sourced on one of Zanini's trips to the country he loves (and which he documented in a series of quirky photographs that provided much of the inspiration for the collection).

"I had two things in mind," Zanini says. "A specific customer—a woman who is very at ease with herself, but who doesn't want to show off—and specific buyers." He invited buyers from 10 specialty stores from Tokyo to the Hamptons—with Dover Street Market, Ikram, and Tiina among them—and, gratifyingly, each of them placed orders (some of them, Zanini notes, even matching specific clients to individual pieces). "Seeing that they liked the collection assured me that if you have a clear idea in your mind and remain authentic, you can hit the target—even if the mission seems impossible at first! It's very empowering."

Zanini's home reflects his subtle design aesthetic, with its honest midcentury wood furniture, a Svenskt Tenn sofa in a patchwork of cotton velvets, and carpets by the Swedish designer Märta Måås-Fjetterström that pay homage to childhood holidays spent playing in the country's island archipelago. A jagged black laminate—and-glass coffee table designed by

Robert Mapplethorpe in the early 1980s adds edge, and on the walls Zanini has hung Mapplethorpe's photographs and artworks alongside contemporary images and pictures by artists including Wolfgang Tillmans, Sanya Kantarovsky, Mathew Weir, Roy Oxlade, and Paul P.

"It's lovely to have some quality time with people," Zanini says of

his open-house presentation, "and to not have the pressure of digesting a humongous collection." (After his decades in the industry, Zanini is keenly aware of the waste and surplus in much of the unsustainable fashion system, and his tightly edited offering is partially a response to that.) "The buyers love that, too," he says, "because they are so used to drowning in showrooms with thousands of SKUs and samples—and I feel the fatigue of too many collections, too many runway shows, too many Instagram feeds—too much of everything. I think that people are looking for something that is not so overexposed." Zanini discovered that he had to persuade the

HOME IS WHERE THE STYLE IS

THE DESIGNER NOT ONLY SHOWED HIS DEBUT ZANINI COLLECTION AT HIS NEO-SCANDI MILANESE HOME—HE WAS ALSO INSPIRED BY IT.

suppliers and manufacturers to accept his modest orders—"It was like flirting," he jokes. "The first collection was like a blind date."

With this in mind, Zanini decided not to embrace e-commerce for his debut, relishing instead the idea of growing "a loyal clientele season after season through word of mouth. I still believe that fashion gravitates around desire," he says, "and there is nothing sexy with being overwhelmed by stuff all the time."

Though Zanini admits that when one works for a global brand, "everything is easier because you can delegate," he doesn't regret "the insane, strangling, killer pressure. I've been part of a certain game of musical chairs," he notes wryly, "and I've seen designers—myself and others—come and go and too quickly."

Zanini, who has worked in New York and Paris, now relishes his life back in Milan, a city that represents for him "a certain kind of understatement, a discreet luxury—if you like the idea of what's behind closed doors, Milan can tickle that fantasy. But although I like to think that Milan's changed," he adds, talking of the recent explosion of maverick young talent in all design fields, "I've always loved it. Even when it was gloomy, Milan was a city of giants," he says, ticking off the iconic names of Italian fashion. "It was their kingdom—understandably so—but a new generation needs to emerge. We need to let our voice be heard. To raise your voice in your own way—even whispering—is already something." —HAMISH BOWLES



"I think that people are looking for something that is not so overexposed," Zanini says

ADVERTISEMENT



One of the most influential faces of the twentieth century, Patti Hansen graced the cover of *Vogue* twelve times during the 1970s.

Patti Hansen: A Portrait tells the story of her astonishing career and continuing influence through groundbreaking visuals. The book tracks

Hansen's 40 years in the pages of *Glamour* and *Vogue* and includes work by legendary photographers such as Richard Avedon, Irving Penn, Arthur Elgort, Annie Leibovitz, and Steven Meisel.

PRODUCED BY IVAN SHAW
Condé Nast Archive

PUBLISHED BY ABRAMS
www.abramsbooks.com

Edited by Laird Borrelli-Persson

Available Wherever Books Are Sold





AMIRI



Pole Searching

As pole-based movement wins over fresh interpreters—from FKA Twigs to athletes angling for Olympic recognition—its appeal goes beyond routine fitness. Laura Regensdorf gets a grip.

FITNESS In the dimly lit basement of Body & Pole, a sprawling three-level fitness studio in New York’s Chelsea neighborhood, Sam Doblick is addressing a room of pole-dancing hopefuls. Slim-hipped and barefoot, dressed in a summer-weight tank top and black briefs, the up-tempo instructor stretches his right arm up to grasp a floor-to-ceiling steel rod. “This is your lat,” he says in a safety-first tone, patting the shoulder-stabilizing muscle that hugs the rib cage. “*Latissimus dorsi* is its drag name.”

It is a godly hour on a humid Sunday morning, and the eight of us, all women, have our reasons for seeking out the intro-level class: in my case, to escape a ho-hum yoga rut and to get out of my head—and into some slow-rippling body rolls. After years spent in prim posture at the barre, pole dancing promises to be a reorientation by 90 degrees, not to mention a serious full-body workout. The movement technique—mesmerizing for the way it absorbs disparate dance styles, from lyrical jazz to aerial tricks—has rocked the cultural consciousness of late. Scouted via Instagram,

the Providence-based pole artist Neyon brought her languid spirals to Solange’s 33-minute video for *When I Get Home*, the album she dropped this March. Soon after, viral footage of FKA Twigs—unfurling herself high in the air during a pole sequence for her *Magdalene* concert tour—flooded the internet. The British musician embodied an exquisite contradiction: tensile strength and sylphlike ethereality. “I train like an athlete,” Twigs recently explained, describing her dedication to a practice that she took up less than two years ago to “go deeper. Rebuild. Start again” following surgery to remove painful fibroid tumors from her uterus. It’s one thing to muse on her unflinching tenacity; it’s another to watch her unleash a “jade split” before a crowd of thousands, her upside-down body hugging the pole as her legs sketch the horizon line.

Such raw athleticism is exactly why there’s a growing push

FITNESS > 304

HOLD STEADY
INCREASINGLY SOUGHT-AFTER FOR ALLOVER MUSCLE SCULPTING—AND THE ABILITY TO CONNECT THE BODY AND MIND—POLE SPORTS ARE HAVING A MOMENT. PHOTOGRAPHED BY GUY BOURDIN.

DRENCH YOUR SKIN IN A WAVE OF SUPER HYDRATION.

- Clinically proven formulas with Hyaluronic Acid lock in hydration.
- For skin so supple and hydrated, it bounces back.
- #1 Dermatologist recommended skincare brand.

neutrogena.com/hydroboost



V LIFE

to categorize pole skills as a sport. Gymnasts hurl themselves around horizontal bars; why not a vertical one? “Our Future Is Olympic,” reads the optimistic tagline for the US Pole Sports Federation, which cohosted its fifth national championships in Las Vegas last month. That goal is now closer to reality: In 2017, the Global Association of International Sports Federations granted “observer status” to pole’s worldwide governing body—a step on the path to official sport recognition. “With pole, you’re moving in three dimensions,” says Misty R. Austin, PPDPT, the Minneapolis-based physical therapist behind the city’s Performance Art Athletics, which leads injury-prevention workshops geared toward dancers and musicians. The brute strength required to maneuver the body around a stable apparatus energizes the fascial system that connects muscle to muscle, continues Austin, who notes that wringing out the obliques in this way also makes for good cross-training, whether you’re cycling, running—or catwalking. Rose Redding, a 21-year-old London-based model, has found herself reinvigorated since starting pole in January. Progress has been swift, as evidenced by her Instagram, where she has

I think about the idea of owning your body, your sexuality, your well-being, as I head to my third pole class in as many weeks. My years of rigid ballet training begin to loosen in my hips, along with the attendant self-judgment

fielded inquiries from photographers, designers, and casting agents—especially women—who are intrigued by her new hobby. The attention certainly bodes well for the coming season’s runway shows, but what keeps Redding in class is the creative outlet and the “sisterhood,” she says. “Pole is very good for the mind.”

“It definitely is not just a dance, no way,” agrees Kelly Yvonne, a classically trained dancer turned pole choreographer, who has shepherded Twigs’s training regimen. At her Los Angeles pole studio The Choreography House (which will launch online courses later this year), she’s seen mental transformations, like Twigs’s, in tandem with physical ones. But for some, pole as a means of personal evolution doesn’t change its polarizing place of origin: the strip club.

The backlash against pole’s rise as a fitness modality began as early as 2004, when the national gym chain Crunch, sensing a bubbling trend, added classes to its roster. As new acolytes took notice, so did critics. “Why is this the ‘new feminism’ and

not what it looks like: the old objectification?”

Ariel Levy asked in her 2005 book *Female Chauvinist Pigs: Women and the Rise of Raunch Culture*, which probed the mainstreaming of hot pants, breast implants, and, yes, pole dancing—something Levy and plenty of others deemed “a desperate stab at freewheeling eroticism in a time and place characterized by intense anxiety.”

Nearly 15 years later, there’s a different kind of anxiety in the air. I think about the idea of owning your body, your sexuality, your well-being, as I head to my third pole class in as many weeks. (I’m hooked on a once-a-week rhythm, though the \$40 sessions often book up in advance.) That night, protesters are gathering downtown and across the country to decry the draconian antiabortion legislation rolling out state by state, and freedom takes on a new corporeality in the studio. My years of rigid ballet training begin to loosen in my hips, along with the attendant self-judgment. Aerial pole work requires using your skin like double-stick tape, so the room is a sea of flesh: hard biceps, shimmering cellulite, a C-section scar. Dozens of deep-seated squats set my quads on fire. Best of all, I finally access the entire landscape of my abs, from rib cage to well below navel, an unexpected perk.

“I have a lot of respect for people who do the pole,” Jennifer Lopez told Jimmy Kimmel while promoting this month’s *Hustlers*, set in a Manhattan strip club, with an ensemble cast that includes Constance Wu and Cardi B. Veteran Cirque du Soleil performer Johanna Sapakie trained Lopez (officially ageless at 50) for the role, helping her find a second-nature ease on the pole. But it was Jacqueline Frances, better known as Jacq the Stripper, who helped Lopez figure out how to harness the energy of a room. A comedian, author, and seasoned dancer, the statuesque Frances was something of an authenticity coach on the film’s set, ensuring that Lopez’s and Wu’s performances are as true-to-life as possible. She also makes a cameo as a happy-go-lucky stripper, “which is not a far cry from how I appear on the daily,” she jokes. Frances accedes that the lineage of pole dancing is inherently murky, as it has always lived in the shadows. “But we can’t be talking about pole fitness and empowerment if we’re not honoring the foremothers who invented it,” she says, in a convincing bid to have me meet her at Pumps—a low-key strip club in East Williamsburg that’s more a bar than one of those “oppressive hetero spaces,” she says. When I arrive, Jacq’s friend Sunny—a beguiling aerialist from Spain, with a face out of a Man Ray photograph—is on the pole, suspending herself in lithe geometries. If this is the freewheeling eroticism that Levy derided, here it is grounded in enviable skill and, above all, agency. As I slip into a taxi on the far side of midnight, I add myself to the waitlist for another Sunday class. □

Vertical Integration

These top pole studios break down the basics, and much more.

BODY & POLE

115 W. 27th St., New York, NY 10001; (212) 334-6900 bodyandpole.com

THE CHOREOGRAPHY HOUSE

13131 Sherman Way, #205, North Hollywood, CA 91605; (818) 854-0922 thechoreographyhouse.com

INCREDIPOLE

145 Java St., #2R, Brooklyn, NY 11222; (646) 396-3699 incredipole.com

MILAN POLE DANCE STUDIO

250 NW 23rd St., #408, Miami, FL 33127; (305) 420-6831 milanpoledance.com

KNOCKOUT BODIES

2216 Central Ave NE, Minneapolis, MN 55418; (612) 789-0826 knockoutbodies.com

SHINE ALTERNATIVE FITNESS

6415 S Tenaya Way, Suite 100, Las Vegas, NV 89113; (702) 685-1864 shinealternativefitness.com

TRESemmé
USED BY PROFESSIONALS



NOT YOUR AVERAGE HAIR SPRAY

COMPRESSED MICRO MIST.
FOR STYLE WITHOUT STIFFNESS.

WORK IT

LĀNA‘I



VLIFE



TOM FORD FOR GUCCI

THE CALLING CARD OF TOM FORD'S GUCCI WAS UNABASHED SEX APPEAL. SHALOM HARLOW PROVES AS MUCH IN A SNAKESKIN-PRINTED HALTER DRESS FROM SPRING 2000.

VERSACE

IN FALL 2018, DONATELLA VERSACE BUILT ON HER BROTHER GIANNI'S HERITAGE, SOMETHING SHE'D STARTED A SEASON EARLIER.



Hit the Repeat

As vintage once again enjoys a resurgence—hello, McQueen, Balenciaga, and Tom Ford—era Gucci!—the fashion world has also started looking for the future in its past.

FASHION Why is it that so many women who can, frankly, buy whatever they want suddenly seem desperate to don a '90s Tom Ford *le smoking*, or fritter away an evening in a 2010 McQueen Atlantis frock, or cram their closets with other iconic vintage pieces from the recent past? Maybe it's simply exhaustion with the mountains of product flooding the stores, season after season. Or maybe it's a longing for simpler days, a fusion of nostalgia with a real recognition that once upon a time—even 20 years ago—clothing felt like it was built to last. Maybe it's a vital commitment to sustainability, a recognition that because we all have so much—too much!—we are thinking long and hard about what we value and why. Maybe it's a reflection of the larger political climate—a longing for individuality, a desire for diversity not just in our social worlds but also in our wardrobes.

Whatever the reason—and it's probably all of the above—any number of important fashion houses are responding. Prada has announced the Re-Nylon collection, a range of six bags—including their legendary backpack. (Who doesn't have one, or four, of these in her closet? Who doesn't suddenly crave a fresh one?) This time around, though, the nylon is reclaimed from ocean plastics, fishing nets, and textile-fiber waste, with an aim to use nothing but recycled nylon by 2021.

Marc Jacobs recently got into the game as well, reproducing his epic “grunge” collection—so controversial back in 1992, so beloved now—for a generation that grew up mixing Doc Martens with chiffon frocks. And no less an eminence than Donatella Versace shocked and delighted the audience at her spring 2018 show by reprising the house's

FASHION > 310



PHOEBE PHILO FOR CÉLINE

OVER HER TEN YEARS AT CÉLINE'S HELM, PHILO ESTABLISHED A FAN BASE THAT STILL SEEKS OUT HER THOUGHTFUL PIECES.



MCQUEEN

SASHA PIVOVAROVA SPORTS A SATIN OPERA COAT FROM ALEXANDER MCQUEEN'S MAGISTERIAL FALL 2008 COLLECTION.

ADVERTISEMENT

the VOGUE list

PROMOTIONS AND
EVENTS IN SEPTEMBER

HATE YOUR BRA?

Evelyn & Bobbie can help.
The Defy Bra gives you the
same lift as an underwire, with
no hard pieces. Just soft layers
of support comfortable enough
to wear every day. You can
finally have beauty, comfort
and support without trade-offs.
Available in cup sizes C-H.

Defy Limitations.
Defy the Norm. Defy Gravity.

DEFYBRA.COM

GO TO
VOGUE.COM/PROMOTIONS
TO RECEIVE OFFERS,
LEARN ABOUT EVENTS, AND
GET THE LATEST BUZZ FROM
VOGUE AND YOUR FAVORITE
FASHION AND BEAUTY BRANDS.

A point
of view
is meant
to be
shared.

JOIN
AND
SOUND
OFF.



VOGUE INSIDERS

VOGUEINSIDERS.COM

V LIFE

legendary signatures. Asked why she put those baroque leggings and metal-mesh minis on her catwalk, Versace says the impulse was deeply personal: “Twenty years after my brother’s passing, I felt the moment had come to face my own personal demons and go back to the archive—I hadn’t been since 1997. It was a cathartic process for me.” But she also acknowledges a public clamoring for these designs. “There is a nostalgia for the fashion of the ’90s because it was a happier moment, in many ways. But fashion does not live in a vacuum—it reflects what is happening in the world, so it had to evolve into something else, too. Fashion can become a weapon to express oneself, to feel bold and brave. People are telling the world: Look at me—I have something to say.”

It’s a sentiment shared by Carla Sozzani, who worked shoulder to shoulder with the late Azzedine Alaïa and is spearheading what she calls the designer’s “everlasting project” for those who were too young—or too broke—to flaunt his skater dresses and nip-waisted coats the first time around. Alaïa, a prolific artist with a staggering 22,000 creations in his archive, was famous for his reinterpretations of signature silhouettes. The commitment of the maison to keep the designer’s vision alive through continual reissues makes you wonder: Will looking back be the way forward for other houses that no longer have their star designers at the helm? Is this “permanent revolution” a new way to stay relevant?

“Alaïa’s work had no seasons,” Sozzani says. “He left a lot of patterns half made, and there were so many new designs he didn’t make. We reissue the editions exactly as he had made them, except for maybe a little change in the fabric.” (They also come with a special label stating the year when the original garment was born.)

Dealers who once specialized in high-end vintage fashion are also getting into the act. Not content to merely source the stars of yesteryear, Gill Linton, who founded the e-commerce site Byronesque in 2013, is the visionary behind a new revival of Montana designs. “We reissued 11 archive pieces, re-creating them exactly, using the same machinery for the embroidery,” she says. Linton can tell you exactly what else people are searching for now: early McQueen, elusive Margiela, and, most of all, Nicolas Ghesquière—era Balenciaga—especially the wildly patterned patchwork dress from spring/summer 2002. (The flower-print neoprene jacket from 2008 is running a close second.)

Marie Blanchet, the CEO at haute couture specialist William Vintage, concurs: ’90s Balenciaga is white-hot. Blanchet adds that her typical client—a powerful woman doing powerful things!—is interested in designers who have put their own stamp on heritage brands: She wants to feel sexy/serious in Tom Ford for Gucci, or avant-garde/serious in Phoebe Philo for Céline.

Still, whether they plan to swan around campus in a Marc Jacobs plaid grunge shirt or dine at Davos in a safety-pinned Versace, these new vintage lovers are united by a real concern for sustainability—no longer just a catchword but a genuine mission.

“Sustainability and stopping the waste that we see around us is a must,” Versace says, fierce in her commitment to look at things in a new way. “Knowing that fashion is the second-biggest industry in terms of producing waste—it’s despicable! This is something that goes beyond a fashion product—it has to encompass our entire way of living.” —LYNN YAEGER



Curl Power

BEAUTY

When Charlotte Mensah started her career at Splinters, the pioneering London salon for women of color, learning how to manipulate the baby hairs around the forehead was integral to her training. “It was a big ’90s trend,” the Ghanaian hairstylist says of properly laying an edge, as the technique is more commonly known. Whether gelled into intricate coils at Chromat or fluffed into a fuzzy fringe that peeked out of beanies at Marc Jacobs, the wispy strands around the hairline emerged as a big backstage story line for fall. But the style is more than just a seasonal whim. “We are reclaiming our culture and traditions,” says Mensah, who spent her formative years doing her younger sister’s hair before racking up a bolder-faced clientele. (Erykah Badu, Janelle Monáe, and the authors Chimamanda Ngozi Adichie and Zadie Smith are all regulars at her Notting Hill salon, Hair Lounge.) A new generation is following suit, as actors such as Laura Harrier and the burgeoning Spanish pop star Rosalía popularize artistic riffs

on the technique. “It’s about more than just hair. It’s about community,” Mensah says of encouraging women to add “flair” to natural styles—and creating products to execute them properly. Featuring rare Namibian Manketti oil, an ultra-nourishing, weightless alternative to shea butter, her three-year-old namesake line launched on Net-a-Porter this spring and will roll out two new products this month, including a Manketti-oil pomade, which offers the perfect amount of edge control. Mensah, who is the first black woman to be inducted into the British Hairdressing Awards Hall of Fame, will likely have the salve on hand when she touches down at New York Fashion Week this month for her debut U.S. residency, right before heading to Lagos Fashion Week in October. The trip to Africa will offer the 49-year-old a chance to check in on her ingredient supply chain, while also setting up the groundwork for her passion project—a beauty academy in Ghana—which is all part of a continued effort to “uplift women and girls of color in a deeper way.” —AKILI KING

BABY’S ALL RIGHT

STYLING THE WISPY STRANDS AROUND THE HAIRLINE, À LA ACTRESS LAURA HARRIER, IS GOING MAINSTREAM.

SHINE

WHAT HAIR WANTS



SPLITTING HAIRS
A SEQUIN-LINED
FAUX FUR FROM
VERA WANG (VERA
WANG, BEVERLY
HILLS) MEETS A
BLUE-GREEN MINK
COAT FROM YVES
SALOMON (YVES
SALOMON, NYC).
DETAILS, SEE IN
THIS ISSUE.

FASHION

Across the Divide

With the question of real versus fake fur in the news in a major way, Lynn Yaeger checks in with designers on either side of the debate.

Some chic women insist that from now on, they will wear only vintage fur. Others say they won't go near any fur at all. But still others cling defiantly to their mink trench, their sable shrug, their fox poncho—arguing that fur is warm and gorgeous, and among the most sustainable materials on Earth. The issue appears to have reached a tipping point: In just the last few years Burberry, Chanel, Gucci, Versace, Balmain, Maison Margiela, and Giorgio Armani, among other houses, have stopped using fur.

Donatella Versace expressed her feelings succinctly. “Fur? I am out of that,” she says. “I don't want to kill animals to make fashion—it doesn't feel right.” But, of course, designers on the other side of the equation maintain that fur is the epitome of sustainable luxury. As Silvia Fendi puts it, “Fur is the most natural material that exists—and these days, everyone is into natural things!” So where does this leave us as colder weather looms? We'll let the fashion designers at the forefront of the discussion speak for themselves.

Silvia Fendi FENDI

“Fur is durable—you don't even need to wash it—and totally biodegradable. When you have a fur from your grandmother in the closet, you can remodel it into a new shape. We don't use fake fur, but sometimes we use chiffon, cashmere, and wool—all natural materials—to mimic fur. I like to give people the freedom of choice, and I think that this is an important issue, one to be taken seriously—but where do you stop? Do you stop using fur but still wear leather and eat meat? It is important to understand the source—just as you want to see, for example, how

FASHION>316

RADIANCE WHAT HAIR WANTS

renewing +
argan oil
of morocco

EXTRA
PENETRATING OIL
dry & coarse hair

An extra powerful blend
infused with **argan oil of
Morocco** helps to revive,
smooth and restore luster
to damaged, dry and
coarse hair.



Ogx.



MCM





V LIFE

the chickens who produce your eggs are treated, you want to see where the fur comes from. I believe in total transparency—for every material we use, we have a certificate that you can trace.”

Michael Kors

“There have been so many wonderful technological advances in materials that give me the ability to create luxurious items using nonanimal fur without giving up style and quality. People expect to have more choice than ever before, and fashion reflects that. Today’s generation is more curious than previous generations, and they’re open to new options—they embrace change wholeheartedly.”

Yves Salomon DESIGNER

“The biggest issue facing the planet today is plastic, which I think is far more important than the debate over fur. Luxury is natural—the difference between real and faux fur is immediately obvious when you put them next to each other. I have been working with the American designer Andre Walker on a line called Pieces, which is about upcycling—using only unsold materials. I accept that there are some people who don’t want to wear fur, but we have fought for freedom of decision and for the culture and history of craftsmanship, and we cannot throw that in the Hudson—or the Seine.”

Kym Canter FOUNDER OF HOUSE OF FLUFF

“There is so much innovation going on now with faux-fur textiles that it just feels like a more modern fabric to work with. Also, young people today do not see real fur as a status symbol—

they define luxury as innovation and sustainability. And the new faux-fur textiles will get better and better. We are working on creating a bio-based faux fur with no polyester at all—for fall, we have created a faux fur made from 100 percent recycled ocean plastics.”

Astrid Andersen

DANISH DESIGNER WHO COLLABORATES WITH SAGA FURS

“The Nordic mentality has always been about sustainability—we have a strong history of buying less and buying better. For me, fur is the most sustainable material you can work with—my mom still has the coat she bought 25 years ago. The biggest problem in the industry is fast fashion—and we also need to consider the environmental impact of producing fake fur. I understand that this is an emotional subject, but we need to have the conversation—it’s not black-and-white; there are nuances. Why is it that I can talk to a vegetarian and maybe be inspired, and there isn’t a bucket of red paint involved?”

Olivier Rousteing BALMAIN

“I made the decision to not use fur about a year and a half ago. I saw so many documentaries and just thought, I cannot do this anymore. Now suppliers are working to make sure that faux fur can look like a real fur, and it’s already pretty insane what they can create. Then again, if you don’t want to wear real fur, maybe you won’t be interested in faux fur, either. It could be that the fashion industry is just interested in following a trend, but for me, if you decide to stop using fur, you don’t go back. We need to be careful—and we need to believe in what we do.” □

COURTESY OF IRENE FORTE

Roman Holiday

A hotel scion fuses Mediterranean ingredients and modern well-being for a new skin-care range and spa.

BEAUTY “Rome is like walking through a museum. Everywhere you turn, you see something incredible,” says Irene Forte, speaking like a honey-tongued tour guide. The 30-year-old could be describing the historic Spanish Steps—or a luminous woman descending them, fresh from a volcanic-stone facial at the newly opened Hotel de la Ville Spa. Born into the Rocco Forte hotel empire (her father is the entrepreneur Sir Rocco Forte) and now its wellness director, Forte admits to having a convenient muse for the concept, which is set to roll out across nine European locations: “The spa is created with my generation in mind,” she says. “Wellness is a daily pursuit for us.” That holistic mentality plays out in the photogenic interiors, painted in a Southern Italian palette and incorporating lush plant walls, while therapeutic treatments include a salt room and anti-inflammatory infrared loungers. Just as thoughtfully designed is her namesake skin-care range, which launched exclusively on Net-a-Porter this summer and made its in-spa debut earlier this year. “It’s considered

beauty,” Forte says of the clean, active formulas she cheekily refers to as “the Mediterranean diet for skin.” The ingredients are fittingly local: Hand-picked, alpha hydroxy acid-rich orange blossoms, sourced from the sprawling organic farm at the family’s Verdura Resort in Sicily, turn up in a skin-smoothing face oil; the island’s pomegranates lend brightening vitamin C to a face mask enriched with avocado oil, aloe vera juice, and shea butter. Even the sustainable glass packaging is attuned to the moment, as are the recycled-paper boxes in a shade of Castelvetro olive green. Translating that Italian sensibility is second nature to Forte, an Oxford alum who lately shuttles between her London home and Hotel de la Ville’s 18th-century palazzo. Luckily, she reveals, her hydrating Pistachio Face Mask works just as well in the spa as it does mid-flight.—EMMA ELWICK-BATES

FEED YOUR FACE

IRENE FORTE’S HYDRATING PISTACHIO FACE MASK. BACKGROUND: EXFOLIATING ORANGE-BLOSSOM EXTRACT IS SOURCED FROM AN ORGANIC FARM AT HER FAMILY’S VERDURA RESORT IN SICILY.



BIRDS OF A FEATHER

CLOCKWISE FROM BELOW: MARELLA AGNELLI AND HER SON, EDOARDO, *VOGUE*, 1967. LEE RADZIWIŁŁ, *VOGUE*, 1971. GLORIA VANDERBILT, *VOGUE*, 1942. ALL PHOTOGRAPHED BY HORST P. HORST.



Swan Song

This year marked the loss of three noted society doyennes—each famous for her beauty and style.

HAMISH FILES Lee, Gloria, Marella: Truman Capote likened this trio of beguiling women to swans, and this year they all took flight.

All three of them led lives of wonder, beauty, and tragedy (they each lost children too young—two to suicide and one to cancer). Nevertheless, in 2003 Lee Radziwiłł told me over lunch at the Relais Plaza in Paris, “I look back on my life as a landscape that has been full of richness, excitement, and adventure, having lived in the most interesting places at the most interesting times.” Lee still turned heads then with her lithe figure—clad by her adoring friends Marc Jacobs, Giambattista Valli, and Martin Grant—and eyes that Capote once described as “golden-brown, like a glass of brandy resting on a table in front of firelight.” (Those eyes didn’t miss a trick: Lee would recall, for instance, how Nureyev took a beat every time he entered a restaurant so that the crowd could register and acknowledge him.)

Meanwhile, Gloria Vanderbilt—to the mortification of her son Anderson Cooper—wrote a pornographic novel at the age of 85 (and, to my delight, read from a particularly spicy chapter to a very prim group at an Upper East Side hostess’s soirée).



Born to a dying middle-aged millionaire and his beautiful, brainless teenage bride, Gloria was soon the subject of a scandalous custody battle that riveted Depression-era America. At the age of 21 and an orchidaceous beauty, Little Gloria was already on her second of five marriages (to the composer Leopold Stokowski, 42 years her elder) and enjoyed liaisons with men including Howard Hughes, Frank Sinatra, Roald Dahl, Gordon Parks, and Marlon Brando. Like Lee, she acted, briefly, but eventually her life would feed a series of novels and poetic autobiographies—even her emails, like her famed art collages, were exquisite compositions.

The swan-necked Donna Marella Caracciolo di Castagneto was born to a Neapolitan prince and an heiress from Peoria, Illinois, and after she married Giovanni Agnelli, the charismatic scion to the Fiat empire, in 1953, the couple soon became the de facto king and queen of Italy. “Her poise suggests comparison with a Boldini portrait,” wrote Valentine Lawford in our pages in 1967, her beauty “a Donatello statue—inexplicably walking in the woods and valleys of Piedmont, or perched above the Adriatic or the Aegean in the bow of a yacht.” Marella brought a sense of American practicality to the environments she collaborated on with such design titans as Gae Aulenti, Stephane Boudin, Renzo Mongiardino, Ward Bennett, and Amedeo Albertini, adding her signature wicker furniture and sprigged cottons. (“One applies a certain technical know-how, some culture, and a certain amount of taste,” she said. “It is my little soufflé.”) These seductive interiors, filled with Marella’s arrangements of garden flowers, were backdrops to both family life and legendary entertaining.

Although their lives intersected, they were, of course, very different women, united by the aesthetic and cultural curiosity that fueled them. “I do everything there is to do, see everything there is to see with great joy,” Lee told me. In her 80s, Marella worked with Madison Cox, Alberto Pinto, and the young architects of Studio KO on her last masterwork, the fairy-tale house Ain Kassimou in Marrakech, to prove her adage that “gardens breathe and are alive, just as we are.”

“Life only gets better after 30,” said Marella to *Vogue* in 1977. “Then it gets fantastically beautiful. Guilt gets lost in time—you have to make your own joy.”—HAMISH BOWLES

VLIFE

Serving Notice

With an arsenal of strokes—and a maturity that belies his 19 years—Canadian tennis player Félix Auger-Aliassime is gunning for the game's top ranks.

HOLDING COURT
AUGER-ALIASIME,
PHOTOGRAPHED
AT LONDON'S
HURLINGHAM CLUB.
GROOMING, EMMA
WHITE TURLE.
PHOTOGRAPHED BY
ANTON CORBIJN.
SITTINGS EDITOR:
PHYLLIS POSNICK.

TALENT Félix Auger-Aliassime's Wimbledon warm-up earlier this year laid bare his extraordinary promise. At the Queen's Club Championships, he beat Stefanos Tsitsipas, Grigor Dimitrov, and Nick Kyrgios—three players routinely mentioned as Next Big Things—without so much as dropping his serve. Though he just turned 19, he seems to have a poise and maturity beyond his years—something that, as much as his sensational tennis skills, has people talking about this Montreal native, currently ranked 23rd in the world, as a serious threat to the longtime rule of Roger Federer, Rafael Nadal, and Novak Djokovic.

Auger-Aliassime began playing tennis at the age of four at the suggestion of his father, Sam, a tennis coach, originally from Togo. (His mother, Marie, is a teacher, and his older sister Malika plays college tennis.) “He just transmitted his passion to us,” Auger-Aliassime says, grinning broadly, revealing the gap in his front teeth. “I don't really have a memory of not playing. And at a very young age, I told him, ‘I want to be a

professional tennis player.’ What I like most about the game is its competitive side. It's a duel—like chess or like gladiators. It's two players confronting each other and finding solutions, and I really like that.”

In both his love for the sport and his determination to excel at it, Auger-Aliassime's hero, inevitably, is Federer—who invited the young player to join him at a training camp in Dubai in 2017. “As a kid, you see Federer with such distance, he's almost like a divinity,” he says. “But for me to talk to him and play with him—it reduced this distance a little bit.”

Perhaps that distance will soon be reduced in other ways, too, as Auger-Aliassime continues to climb the tennis ladder. For now, though, he is simply working hard. “Obviously the winning part is great, but that's not everything,” he says. “The best thing for me is the sound of a ball that has been hit well.”—SARAH CROMPTON

UNCOVER THE REFINED EDGE OF TRAVEL



The Cape, A Thompson Hotel



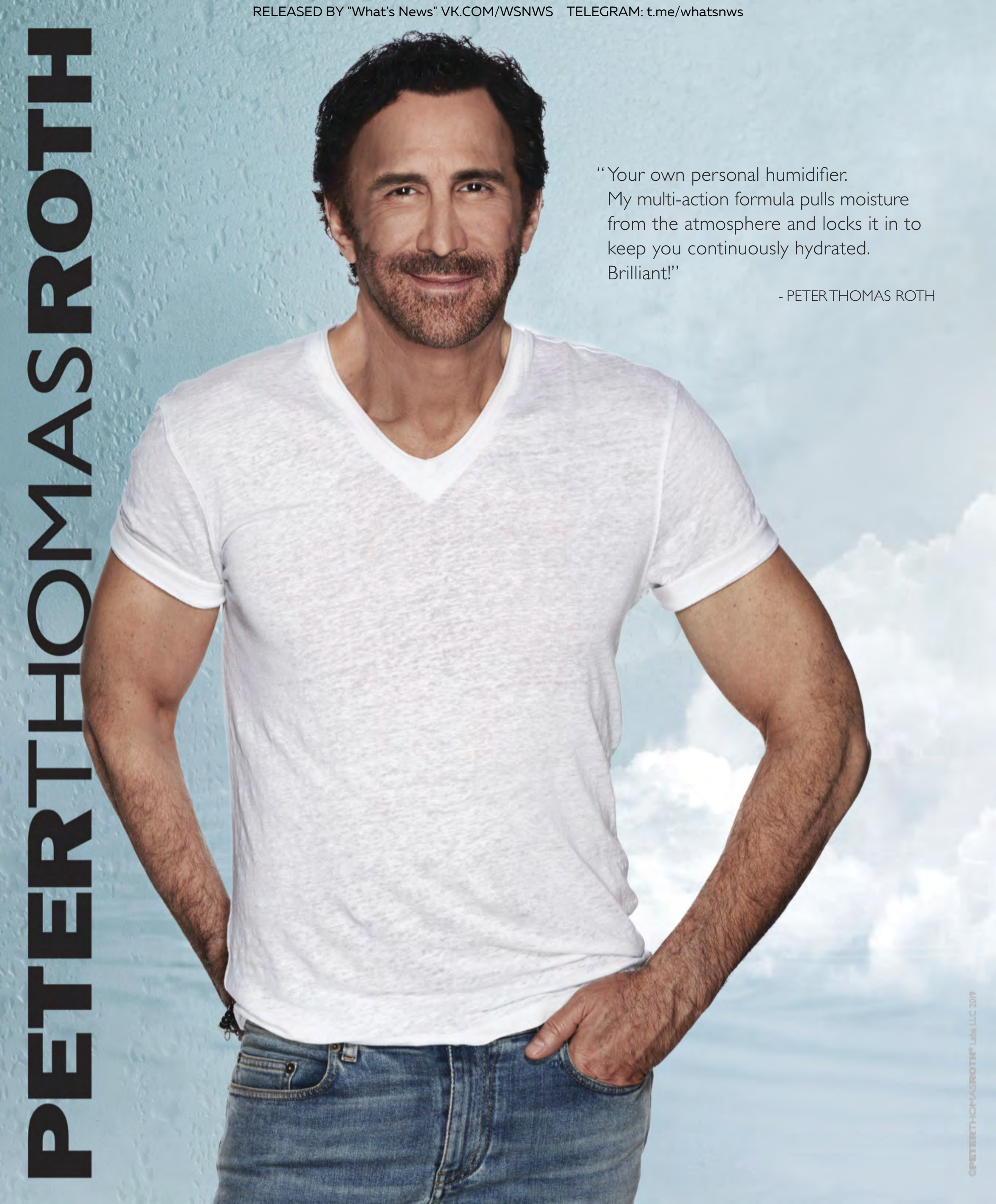
Thompson Nashville



Thompson Chicago



Now a proud part of World of Hyatt



PETER THOMAS ROTH

“Your own personal humidifier.
My multi-action formula pulls moisture
from the atmosphere and locks it in to
keep you continuously hydrated.
Brilliant!”

- PETER THOMAS ROTH

Up to 72 Hours OF HYDRATION

MOISTURIZE YOUR SKIN WITH A LIQUID CLOUD OF PURE WATER VAPOR



Lightweight oil-free moisturizer with a silky soft finish.

Three molecular sizes of Hyaluronic Acid can draw up to 1,000 times their weight in water from atmospheric vapor.

New breakthrough hydrating technology provides up to 72 hours of hydration. Even after cleansing.

Helps replenish moisture for more youthful-looking skin while smoothing the appearance of fine lines.

VLIFE

House Call

A new dance work takes up residence inside Le Corbusier's Villa Savoye, reimagining the architect's liaison with Josephine Baker.



DANCE In 1929, on a voyage from South America aboard the *Lutetia*, two shipmates struck up an unusual intimacy. He was the world-famous Swiss architect Le Corbusier, fresh off a lecture tour in which he'd championed the modernist home as a "machine for living in." She was Josephine Baker, the banana-skirted American who had lit up cabarets across Paris with her magnetic *chansons*. "Her voice, her countenance, her gestures are an intense, total creation," Corbu recounted in a letter, marveling that she had "not an atom of vanity or pose." Inside his notebook, architectural studies mingled with drawings of Baker, including a tender portrait of the kinetic performer asleep.

Poring over Le Corbusier's archives, the artists Brennan Gerard and Ryan Kelly found themselves fascinated by the short-lived rendezvous at sea. "It was a jumping-off point to imagine how this encounter could have influenced modernism," says Gerard, describing the performance that the Los Angeles-based duo will stage outside Paris at Villa Savoye this month, in a coproduction with the city's Festival d'Automne and the Fondation d'entreprise Hermès. The property—not coincidentally the very one Le Corbusier was building when he met Baker—is the fullest expression of the architect's early radical propositions: open floor plan, wraparound windows, and a foundation elevated on slender columns. (Commissioned by the bourgeois Savoye family, the place was eventually occupied by the German army and later used as a makeshift hay barn; it was designated a historic monument in 1964 and is now open for tours.)

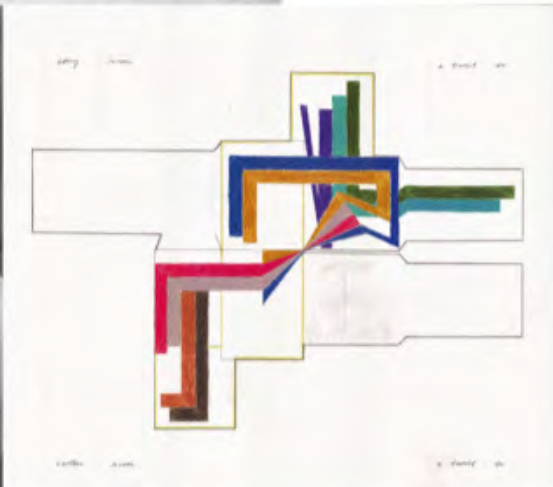
This is the first European venue for Gerard & Kelly's roving "Modern Living" series, which animates avant-garde homes with site-specific dances. Each chapter obliquely touches on an atypical relationship, beginning with the two-couple commune of Los Angeles's 1922 Schindler House three years ago. At Villa Savoye, with its open-air decks and whitewashed ramps, the ocean-liner tryst sets the mood for the dance work. Navigating throughout the house and into the surrounding landscape, the eight performers fluidly shift between geometric forms and Baker-style improvisations; they occasionally sing pared-down versions of her songs, along with robotic recitations of lines inspired by Le Corbusier's manifestos. ("We live mechanical lives. These are mechanical times.") As in most homes, clothes come off and on. Skin, as it was for the Folies Bergère star, becomes a costume element in its own right.

"We've been thinking about how Le Corbusier would be a choreographer and how Josephine Baker would be an architect," Kelly says, dismissing tropes about the performer as a mere sensationalist. Her collage approach to choreography—South American social dances and Martha Graham homages alongside burlesque and the Charleston—had a sly jump-cut elegance. And Le Corbusier's work is no place to sit still. The spiral staircase or the roof terrace's sliding doors lend themselves to an organic, almost sensual flow. "The relation to the body in space is key to understanding his practice of architecture," says Brigitte Bouvier, director of the Fondation Le Corbusier, who sees Gerard & Kelly as kindred spirits. "Architecture is emotion, and motion is emotion." —LAURA REGENDS DORF



CENTER STAGE

CLOCKWISE FROM TOP: VILLA SAVOYE. DANCERS AT L.A.'S SCHINDLER HOUSE. A DRAWING BY GERARD & KELLY. JOSEPHINE BAKER, PHOTOGRAPHED IN 1946. LE CORBUSIER (SECOND FROM LEFT), BAKER, AND SHIPMATES IN 1929.



FROM TOP: © JEAN-CHRISTOPHE BALLOT/CENTRE DES MONUMENTS NATIONAUX. DROITS D'AUTEUR(S)/MENTIONS OBLIGATOIRES: © FONDATION LE CORBUSIER/ADAGP FONDATION LE CORBUSIER; COURTESY OF THE ARTISTS; © FLC/ARS, 2019; JOHN D. KISCH/SEPARATE CINEMA ARCHIVE/GETTY IMAGES; GERARD & KELLY. SCORE DRAWING SH 3, 2018. LETTERPRESS AND SILKSCREEN PRINT ON RAG PAPER, 14 X 18 IN. COURTESY OF THE ARTISTS.



allure

BEAUTY BOX

PUT THE BEST TO THE TEST

7 Allure *editor favorites*



Laura Mercier Translucent Loose Setting Powder



Ciaté London Dewy Stix in Gleam



NARS Velvet Matte Lip Pencil in Dolce Vita (full size)



Viktor&Rolf Flowerbomb



La Roche-Posay Lipikar Eczema Soothing Relief Cream



Acure Facial Brightening Scrub



GET YOUR FIRST BOX FOR \$10

(\$82 VALUE)

allure.com/box



Plus, all new members will receive a Viktor&Rolf Flowerbomb mini replica.



NatureLab Tokyo Perfect Smooth Shampoo and Conditioner

The September box includes Laura Mercier Translucent Setting Powder or Nars Velvet Matte Lip Pencil in Dolce Vita.

DESIGN

Past Perfect

Twice a year, Christie's hosts an interiors sale: Items range from Louis XIV gilt chairs to Meissen porcelain to Mughal Empire-era inlays. But among the antiques at this season's sale, shoppers will find something novel—a line of homewares inspired by the auction catalog and custom-made for the occasion. It's the first time Christie's has commissioned such a project, luring in two tastemakers on the rise to spearhead the capsule collection: fashion designer Alexandra O'Neill of Markarian (a two-year-old label whose romantic gowns have floated all about town) and interior designer CeCe Barfield Thompson (a Bunny Williams Inc. alum who knows a thing or two about chintz). "I was having cocktails at the Lowell Hotel with a friend from Christie's," explains Thompson, "and she asked me if I had heard of Markarian." Unbeknownst to the Christie's employee, the two women were already intimately entwined. They attended NYU together; O'Neill was Thompson's maid of honor and is now godmother to her daughter. The result

of their professional convergence is a line of items that reference the past: dishes (manufactured by Laboratorio Paravicini) with a chrysanthemum pattern influenced by the palampore upholstery on an 18th-century settee, and silk pillows (constructed at Markarian's garment-district factories) with beaded embroidery meant to evoke the florals on a Qianlong dynasty vase. The items will be sold at Bergdorf Goodman through September—no bidding required.—LILAH RAMZI



VINE OF BEAUTY

O'NEILL (FAR LEFT) AND THOMPSON WERE SELECTED TO MINE CHRISTIE'S HOLDINGS FOR INSPIRATION.



RING AROUND

FLORAL MOTIFS FROM AN 18TH-CENTURY VASE AND AN ANTIQUE SETTEE INFLUENCED THIS PLATE FROM THE CECE BARFIELD X MARKARIAN FOR CHRISTIE'S HOME COLLECTION.

Milking It

Two destination resorts open up creameries.



GREENER PASTURES
CARMEL VALLEY RANCH IS ONE OF SEVERAL RESORTS EMBRACING AGRO-TOURISM.

TRAVEL "The enamel melted off my bathtubs," says Charlie Cascio, the resident cheesemaker at Carmel Valley Ranch. The artisan is describing the wildfires that tore through his Big Sur ranch three years ago, burning up 40 acres and decimating the habitat his Swiss goats ("the ones with the beards") relied on. Enter Tim Wood, the ranch's head chef, who invited Cascio, a French-trained former chef at the Esalen Institute, and his tribe of four-footed friends onto the resort's property, located two hours south of San Francisco. Now Cascio's creamery is one of the newest attractions, offering an udder-to-urn exploration of what it takes to get his chèvre to the ranch's kitchens.

The California resort isn't the only hotel taking agro-tourism into the creamery realm. Wyoming's Brush Creek Ranch is preparing for its own tribe of goats (and, potentially,

sheep) to arrive this fall, while currently making cheese from imported milk. Guests, says Sean FitzGerald, the RISD-educated creamery manager, who's been busy boning up on a "700-page pasteurized-milk ordinance" and researching the genetic makeup of various goat lineages, will be exposed to "what goes into the care of the animals, and how a holistic approach is really good for the environment and for the cheese." A goat that rambles is a goat that makes flavorful milk, he explains: "If your tribe gets into an onion patch, you will taste it." As of-the-moment as this barn-to-table trend may seem, Cascio points out that it's an ancient tradition—and he's more than happy to facilitate the time-traveling. "We can build the guests a shepherd's crook," he says. "They can be with the herd like they would have been 8,000 years ago." —CHLOE SCHAMA



#EffyMoments



EffyJewelry.com



BEAUTY

Bright Future

No longer shorthand for teenage rebellion, vividly tinted hair is having a major fashion moment. Meet the color guard making a fresh case for expressive dye jobs.

ALEX BROWNSELL

Long before Bleach London became a hot spot for the city's hair-color adventurers—with three salons in the U.K. and an inventive at-home product range sold globally—co-founder Alex Brownsell was just a 19-year-old with a makeshift salon in a room in her flat. Called Heartbreak Hair, as much for the leaky ceiling as for the relationship sagas unfolding in her chair, this space was where Brownsell's experiments with dip-dyeing just the bottom section of lengths took off in 2010, earning her name recognition and fueling an underground trend. (Lady Gaga was an early adopter.) "It was an inspiring time, but people would come around with a bottle of wine as payment, so it didn't really work out financially," Brownsell recalls with a laugh. Nine years later, when Brownsell isn't lending her talent to Gucci campaigns and maintaining Georgia May Jagger's pastel pink-tinted blonde, she's dreaming up color looks, from "executive grunge," a peroxide fringe that can be dressed up or down, to "med-sev" (medieval seventies), a warm sunshine blonde. "What we're cultivating with Bleach isn't punk and isn't referential to any era; it's very now," she says. There are more exciting, au courant ideas to come: This fall, Bleach will finally cross the pond with a four-chair outpost slated to open in Los Angeles.

BIG PINK
SHADES OF ROSE IN BOLD AND ICY ITERATIONS HAVE BEEN "THE CATALYST" FOR THE LATEST HAIR-COLOR CRAZE, SAYS LENA OTT.



LENA OTT

For a colorist who logged time in buzzy downtown New York hair havens (Bumble and bumble, Ion Studio), Lena Ott insists that the most formative part of her career was spent in her Brooklyn apartment. There, away from the traditional salon structure, she honed a freewheeling confidence in her craft with clients such as Björk and model Anja Rubik, who happily made the outer-borough trek. "When high-profile people had no problem putting their head in my kitchen sink, I knew that my own venture didn't have to be the typical salon," Ott says, describing Suite Caroline, her intimate SoHo studio, which opened in 2013 and has consistently served up the same kind of outside-the-box color that she conjured for fall shows such as Sies Marjan and Saint Laurent, where

BEAUTY>346



60% OF WOMEN ARE WEARING THE WRONG SIZE PAD. ALL OF THEM CAN CHANGE THAT.

Discover Always My Fit™, a range of five different pad sizes.
Try the next size up for up to
20% better coverage day or night.




 olia™


NEW



BEFORE

AFTER

FIND YOUR
SHADE & VIRTUALLY
TRY IT ON
AT GARNIERUSA.COM OR

SCAN NOW



By **GARNIER**,
Naturally!

GarnierUSA.com ©2019 Garnier LLC.

VLIFE

**RIDE OR DYE**

LEFT: A NEON-YELLOW TRIBUTE TO THE PRODIGY FRONT MAN KEITH FLINT AT THE SPRING 2020 VERSACE MEN'S SHOW. ABOVE: ACTRESS LUCY BOYNTON GIVES HER BLONDE BOB AN AQUA UPDATE FOR THIS YEAR'S CAMP-THEMED MET GALA.



Russian model Simona Kust was tinted with a shade of washed-out rose in homage to a late-'90s Kate Moss. Ott calls the color "the catalyst" for the new polychrome-hair phenomenon, although the era itself has also been a point of steady inspiration. At the debut presentation for Puppets and Puppets, the New York line from artists turned designers Carly Mark and Ayla Argentina, Ott channeled an old photo of a streaky-dyed Kurt Cobain, roots and all, giving the models lo-fi tints in blue, green, violet, and yellow. "I wanted it to look almost like at-home hair mishaps," she explains, as if to encourage DIY experimentation.

DANIEL MOON

Daniel Moon is in the business of giving his clients what they want—the blues, purples, pinks that first-time color dabblers ask for by name. "But I also like introducing people to new colors," says the 40-year-old, who runs the salon HAIR Los Angeles. "I'll be like, 'Have you seen this chartreuse or this electric coral?'" Moon's trajectory is an unlikely one: He was a barber for his platoon in the Marines before

getting an early discharge to attend hair school; after graduating and honing his skills, he was hired by Hollywood favorite Andy Lecompte. Because there was no youthful Manic Panic phase ("I was into Morrissey—those guys are all about black hair"), he owes his color fluency to a lot of experience, and a gallerist friend whose ever-changing dye jobs drew inevitable comparisons to performance art, helping to spread the word. The fact that his kaleidoscopic color mash-ups play well on Instagram has also been good to Moon, whose clients include Kanye West, Madonna, and, for this year's Met gala, a Thin White Duke-inspired Kristen Stewart, who debuted chunky red highlights. "It's my challenge to myself to give every person something that nobody else has," he shares—and to do that with a light-handed touch that does not alter the integrity of the hair. That dual mission is helping guide Moon's forthcoming product launch: a hair mask that will arrive this spring and follows his popular tinted glitter gel Major Moonshine, which is already a conversation starter. "Color is so reactive, and at a time when we are communicating less with each other, it creates an automatic connection."

—FIORELLA VALDESOLO

olia™

Brilliant Color Visibly Healthier Hair*

Powered by 60% Oils.

*Hair is hydrated, silky and up to 3x shinier than uncolored, unwashed hair.

NEW



Permanent Hair Color. 100% Gray Coverage.

NO AMMONIA. IT'S IN THE OILS.



**EXPLORE THE WORLD OF OLIA.
34 BRILLIANT, LONG-LASTING SHADES**

GarnierUSA.com ©2019 Garnier LLC.

By **GARNIER**,
Naturally!

VLIFE

IN THE BAG

BVLGARI X ALEXANDER WANG TWO-IN-ONE SATCHEL IN CALF LEATHER AND PYTHON (BELOW) AND CALF LEATHER DUETTE SHOULDER BAG IN MINT (BOTTOM); BULGARI.COM.



Snake Charmer

FASHION This month, Alexander Wang reimagines Bvlgari's Serpenti Forever Bag as part of the 135-year-old house's ongoing "Serpenti Through the Eyes Of" series of capsule collections. The six leather handbags, which include a shopper tote, a duette, and a two-in-one satchel, are available in white, black, and mint green (an ode to Bvlgari's green tea fragrance, Wang's favorite growing up), and feature a modern interpretation of the iconic Serpenti hardware. "I found the original snake-head piece from the 1960s in the Bvlgari archives," the designer says. "It was a nod to the sinful woman, and that was something I could relate to. I always think about a thrill-seeker when I design." —**BROOKE BOBB**



JOSEPHINE SCHIELE

Know Your Diamond



COLOR GRADE

CLARITY GRADE

CUT GRADE

CARAT WEIGHT

INTRODUCING
COUNTRY OF ORIGIN



Discover where your diamond came from.
Ask for the new GIA Diamond Origin Report.
Learn more at 4Cs.GIA.edu



GIA®

V LIFE

BEHIND THE LOOK

Strong Suit

One of the first to step out in a piece from Chanel's Resort show—Virginie Viard's debut collection for the maison—was Margot Robbie. The screen siren donned a powdered sugar-white skirt-and-jacket set of a nubby bouclé, but in lieu of the flirty, floral paillette-embellished top the look was originally shown with, Robbie opted for a plain black tank. Her swap only underscored Viard's inspiration: Karl Lagerfeld's successor says she channeled "the young Gabrielle [Chanel] wearing men's clothing for a party." It's black, white—and chic all over. —LILAH RAMZI



IN STEP
THE SUIT WAS
DETAILED WITH
BRAIDED TRIM
AND BUTTONS
BEARING THE
INTERLOCKING Cs.



SHOW GIRLS
VIARD PAID HOMAGE
TO THE CAMELLIA WITH
GLOSSY 3-D FLORALS.

LA GARÇONNE
GABRIELLE CHANEL, AHEAD OF HER
TIME IN 1909 IN A GENDER-
BENDING LOOK AT ROYALLIEU.



Law and Disorder

A gritty procedural and a dark comedy offer different perspectives on crime and punishment.

TELEVISION "Here they come. Here comes help," whispers the former foster mother of 18-year-old Marie (Kaitlyn Dever). Marie sits in shock, having just been raped by a masked intruder. But the detectives—all male, mostly baby boomers—who take on her case are not, in fact, purely a force for good. They focus, cruelly and inhumanely, on minor inconsistencies in her story and heed protocol over humanity. Yet somehow, the enduring emotion of *Unbelievable* (Netflix)—written with unprecedented empathy by married literary duo Ayelet Waldman and Michael Chabon, showrunner Susannah Grant, and others—is hope. When the openhearted detective Karen Duvall (a dulcet, brilliant Merritt Wever) and hard-edged Grace Rasmussen (Toni Collette, with grit and guts) are partnered to track a serial rapist—a story line that eventually collides with Marie's—this show flips the conventional procedural on its head, underlining just how often those detective-duo shows have an explicitly male perspective. *Unbelievable* is a story of assiduous hard work, of a mission to find the perpetrator *and* the problems with the system.

IN PURSUIT
KAITLYN DEVER
(ABOVE) AS MARIE
IN NETFLIX'S
UNBELIEVABLE, A
GRIPPING CRIME
DRAMA BASED ON
A TRUE STORY.

On the other side of the criminal justice system, and in an entirely different tenor, *Back to Life* (Showtime), a hilarious half-hour dramedy from the BBC, is making its American debut. The show follows Miri Matteson (Daisy Haggard, also the creator) as she returns, after 18 years in prison, to her parents' seaside village, a place that—as some expletive-laden graffiti implies—does not exactly welcome her back with open arms. But Miri and her family remain upbeat through it all, her father (a perfectly bewildered Richard Durden) taking selfies as they pick her up from the penitentiary, her mother (the exquisitely dry Geraldine James) hiding the knives (just in case). The show has a knack for finding levity in Miri's sudden arrival in the present (*Prince is dead? So is Bowie?*), and its tragicomic tone puts it on a par with *Fleabag*. (The two shows share producers.) *Back to Life* is a parade of droll one-liners accompanying a suspenseful tale and a mesmerizing look at how our lives slip away from all of us. —HILLARY KELLY

NEXT
LEADING
BRAND



TAMPAX
LEAKGUARD™ BRAID



MORE THAN MEETS THE EYE

It's time to ditch the leaks. And get
the protection of our LeakGuard Braid™.

VLIFE



Super Natural

A tourist destination for wellness acolytes flocking to Los Angeles, Erewhon is becoming a health-food holy site. Naomi Fry makes a pilgrimage.

WELLNESS Is there such a thing as *too much* kombucha? As I wander the aisles of the flagship branch of Erewhon Organic Grocer & Cafe in Hollywood, where endless bottles of the fermented tea drink best described as “effervescent vinegar” abound, this strikes me as a very valid question.

Carefully curated and correspondingly costly, Erewhon’s wares—medicinal mushroom-extract drinks that help you achieve “mental clarity!”; hydrogen-infused water that will “improve your athletic performance!”—answer the sometimes paramedical demands of its clientele, who could be picked out of a lineup by their Yeezys and man-buns, their toned midribs and Outdoor Voices togs. “It’s like Whole Foods on steroids,” my friend Maya—a regular—whispers. Celebrities including Dakota Johnson and Miley Cyrus fill their carts with locally grown, organic produce;

ORGANIC MATTER

MORE THAN A MARKET, THE STORE IS A REAL-LIFE MANIFESTATION OF THE CLEAN-EATING LIFESTYLE. PHOTOGRAPHED BY HENRY HARGREAVES AND CAITLIN LEVIN.

Erewhon’s minuscule raw organic cacao truffles (four for \$17) inspire adulation on social media; and this summer, it partnered with denim brand Agolde to launch

its new organic collection, which uses recycled yarn and non-genetically modified, sustainably-grown, organic cotton—a first for the supermarket, or any supermarket, as far as I can tell. You see, Erewhon isn’t just a one-stop shop for the gluten- and sugar-intolerant; it has become the physical incarnation of our cultural cascade into virtuous eating. And it’s currently in expansion mode.

Founded by plant-based food enthusiasts Michio Kushi and his wife, Aveline, in Boston in 1966, Erewhon (pronounced *air-wan*) was a safe space for the counterculture, which remained the case when the Kushi family opened its first L.A. outpost on Beverly Boulevard in 1969. After changing hands several times, it was bought by entrepreneurs Tony and Josephine Antoci in 2011. “The mission was good, but the store was a little . . . depressing,” Josephine tells me. As healthy eating has become a popular-culture imperative, the Antocis have grown Erewhon’s influence. “Shopping at Erewhon is not just an errand now,” she says of its five aesthetically pleasing locations. “It’s a lifestyle.”

Two more locations will open in the next two years—one in L.A.’s trendy Silver Lake neighborhood and the other in the San Fernando Valley’s Studio City—which is not surprising if you consider “ceremonial-level” purification via White Dragon matcha powder (for \$67) a viable remedy to an increasingly oppressive political, socio-economical, and environmental climate. Neither is the Antocis’ future plan to possibly enter the clean-eating capitals of San Francisco and New York.

“We’re healers,” says Jason Widener, the fit, cheerful VP of store development at Erewhon, who is not certified in any modality that the Western medical community would consider curative. Still. On a recent, clear-skied day at the just-opened Pacific Palisades location, I am equal parts inspired and intimidated by the heavily trafficked tonic bar’s optimized patrons, and gladly accept one of Widener’s more novice-friendly drinks: a mushroom cappuccino with nutrient-rich biodynamic cacao, reishi (a trending immune-boosting fungi), coconut oil, and cinnamon—all-natural and, frankly, quite tasty. As he makes the drink, a svelte blonde woman, her wrist heavy with Cartier love bracelets, approaches the counter. “It’s so delicious,” she tells us of her \$18 spirulina, raw-almond milk, and barley grass-juice powder infusion. She is beaming at me, and almost in spite of myself I find I’m grinning back, with the beatific, possibly deluded, expression of the saved. □



Fast drying. No extreme heat.
Engineered for different hair types.

Engineered for fast drying, with intelligent heat control to help protect your natural shine. Features styling attachments to style different types of hair.



dyson supersonic

Available now at [dyson.com/hairdryer](https://www.dyson.com/hairdryer)



VLIFE

**DOUBLE TIME**

"WE RUN ON A JAZZ SCHEDULE," SAYS ALICIA HALL MORAN (IN A DOLCE & GABBANA DRESS), PICTURED WITH HER HUSBAND, JASON MORAN (IN TOM FORD). PHOTOGRAPHED BY ETHAN JAMES GREEN. FASHION EDITOR: CAMILLA NICKERSON. MENSWEAR EDITOR: MICHAEL PHILOUZE.

Off Beat

An obsession with unsung histories unites jazz pianist Jason Moran—whose solo show opens at the Whitney this month—and his wife, opera singer Alicia Hall Moran.

ART When I show up one Monday morning at the West Harlem apartment of Jason Moran and Alicia Hall Moran, they've just sent their eleven-year-old twins off to school and are buzzing about the boys' performance in an Alvin Ailey recital over the weekend. The kids study dance because it's musical but not *too* musical: "I don't want to crush them," Alicia, a mezzo-soprano, jokes. "And yet I need to brainwash them." Walking into the living room, I'm struck by the eerie lack of background noise, any street racket extinguished by sound-canceling windows. But in the adjoining music room, the windows are standard-issue, and the din of urban life wafts in. "It's cool to shut out the world, but then you just hear

ART>360

DO YOU LIKE SAVING MONEY?



Get GEICO.



GEICO®



geico.com | 1-800-947-AUTO (2886) | Local Agent

Some discounts, coverages, payment plans and features are not available in all states, in all GEICO companies, or in all situations. Boat and PWC coverages are underwritten by GEICO Marine Insurance Company. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. Homeowners, renters and condo coverages are written through non-affiliated insurance companies and are secured through the GEICO Insurance Agency. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. GEICO Gecko image © 1999-2019. © 2019 GEICO

V LIFE

yourself,” Jason muses, plunking out a few notes on his Steinway. “I need a car horn or something.”

You don’t have to be some kind of jazz aficionado to know Jason Moran. The 44-year-old is a Grammy-nominated jazz pianist, a MacArthur “genius” fellow, the artistic director for jazz at D.C.’s Kennedy Center, a film composer, and a performance artist as likely to appear at the Venice Biennale as at Birdland. Last year he also premiered his first museum solo show, a self-titled exhibition that opened at the Walker Art Center and this month makes its final stop at the Whitney. The show, says curator Adrienne Edwards, “maps the conversation of the last 20 years in art-making” through video collaborations with luminaries like Glenn Ligon, Kara Walker, and Joan Jonas. It also includes drawings Jason creates by covering his piano keys in paper, then playing with fingers smudged in charcoal dust, and his replica installations of famous bygone jazz venues: Harlem’s Savoy Ballroom, midtown’s bebop mecca Three Deuces, the ratty downtown club Slugs’ Saloon (all long shuttered). At the Whitney, Jason will regularly invite a revolving cast of musicians to play sets on these resurrected stages. It’s an homage to the pianist’s adopted home—he grew up in Houston—and a meditation on history: What gets enshrined and what gets erased? What happens when jazz moves from nightclub to front and center at a major art institution? “A lot of cultural weight is in these spaces, but somehow they can also go undocumented,” Jason explains. “Revolutions happened on those very humble stages.”

Both husband and wife make work reclaiming a rich heritage that official histories often distort or neglect. “We’ve been forced to imagine that we have to reinvent this wheel of black success over and over,” says Alicia. “That is an absolute lie.” A few days after

“Therapists would say we stay together because we work together. And we allow space in our projects for each other’s voice”

our meeting, the Morans, who collaborate frequently, are headed to Chicago to perform *Two Wings: The Music of Black America in Migration*, a concert originally commissioned by Carnegie Hall. “Therapists would say we stay together because we work together,” says Jason. “And we allow space in our projects for each other’s voice.” It also helps that they fill in each other’s gaps. Jason is reserved, quick to laugh, and eager to cede the mic to his wife. Alicia is the opposite: loquacious, vivacious, and sometimes deliberately outrageous. (Another way to put it: He’s jazz, she’s opera.) The two met in their early 20s at Manhattan School of Music. He credits her with his feminist education—“Music conservatories do a terrible job of that”—and with helping him to find a sense of intention in his art. Alicia, who grew up in Connecticut, is prolific in her own right: She records albums, works with the likes of Carrie Mae Weems and Bill T. Jones, stages original modern operas (a recent project about a figure-skating rivalry was performed on skates in a rink), and, as something of a lark, served as Audra McDonald’s understudy for the 2012

Broadway revival of *The Gershwins’ Porgy and Bess*, taking over the role for the national tour.

It bears noting that the Monday-morning calm I observed is not exactly the norm. “I’ve been running a *jazz* household,” Alicia says. “We run on a *jazz* schedule. I got me some *jazzy* kids.” The couple doesn’t pretend to have achieved equilibrium, but “we have a way of being in each other’s ear,” says Jason. “He’ll work for 10 hours on a project,” Alicia explains. “Then I’ll come in and be like, ‘What is going on in here?’ It’s not equal labor, but it’s getting the damn dinner to the table.” Their life, says Jason, “is complex. We are out of balance. The reason you become an artist is because you’re out of balance. An artist obsesses in ways normal people don’t.” —JULIA FELSENTAL

FASHION

Perfect Geometry

Van Cleef & Arpels is reintroducing its Ludo Hexagone bracelet, which borrows the nickname of house cofounder Louis “Ludo” Arpels. Originally designed in 1935, this jewel-encrusted stunner with a buckle-like clasp is offered in white, yellow, or rose gold, with the center of each “cell” star-set with a diamond, ruby, sapphire, or emerald. The idea, explains the house’s president and CEO, Nicolas Bos, is to combine elements drawn from the couture with those found in nature—to “capture the essence of something fragile and give it eternal life with precious materials.” Once upon a time, this Art Deco masterpiece would have been worn for a jazzy night out on the town, perhaps with a bias-cut column by Vionnet. Now, though, it’s wearable virtually around the clock. Who, really, would want to take it off?—LAIRD BORRELLI-PERSSON



THEN, AGAIN
ABOVE: THE ORIGINAL BRACELET IN VOGUE IN 1937. RIGHT: THE MODERN LUDO HEXAGONE IN ROSE GOLD WITH RUBIES, CORAL, AND DIAMONDS; VANCLEEFARPELS.COM.





When plan A doesn't work out,
I turn to Plan B One-Step®

I'VE
GOT
THIS™

Plan B One-Step emergency
contraception:

- Helps prevent pregnancy
by delaying ovulation
- Won't hurt your chances of
getting pregnant in the future
- Is available right off the shelf—
no prescription or ID required

Over-prepared? Maybe.
Confident? Definitely.

Find it in
the **family
planning aisle**



Use as directed.

© 2019 Foundation Consumer Healthcare, LLC



MORE THAN CONCEALER

BECAUSE YOU'RE WORTH IT.™



INFALLIBLE FULL WEAR CONCEALER

SHAPE, COVER & CONTOUR
WITH FULL COVERAGE



**XL
APPLICATOR**



IN 25 SHADES

**L'ORÉAL
PARIS**

©2019 L'Oréal USA, Inc.
@LOREALMAKEUP

**Worth It
Rewards**

Earn rewards. Join now at:
lorealparisusa.com/worthitrewards

NOCTURNAL ANIMALS
FROM BLOOD-WINE LIPS TO A
GHOSTLY PALLOR, GOTH
BEAUTY'S APPEAL IS EQUAL
PARTS ROMANCE AND
MELANCHOLY. DITA VON
TEESE AND MARILYN MANSON.
PHOTOGRAPHED BY STEVEN
KLEIN, *VOGUE*, 2006.

Dark Age

**As a goth beauty revival arrives for fall, novelist
Chloe Aridjis revisits her brooding teenage
years and ruminates on why black is back.**

Heavy was the mood this past March in Paris when Comme des Garçons convened “a gathering of shadows,” as its fall show was called. What counted as beauty—wan complexions and strands of black hair like the tendrils of an oil slick—offered a haunting complement to a sea of rubber, lace, and fishnet that brought to mind marine creatures caught in a trawl. It was

industrial and doom-laden, futuristic rather than nostalgic—cybergoth, to give it a name. After the procession, models stood in a circle holding hands as they gazed into the overhead lights. “Many small shadows come together to make one powerful thing,” Rei Kawakubo, Comme’s reclusive, jet-haired designer, explained later, suggesting that an amalgamation of dark

BEYOND LONGWEAR, FRESH WEAR.

BECAUSE YOU'RE WORTH IT.™



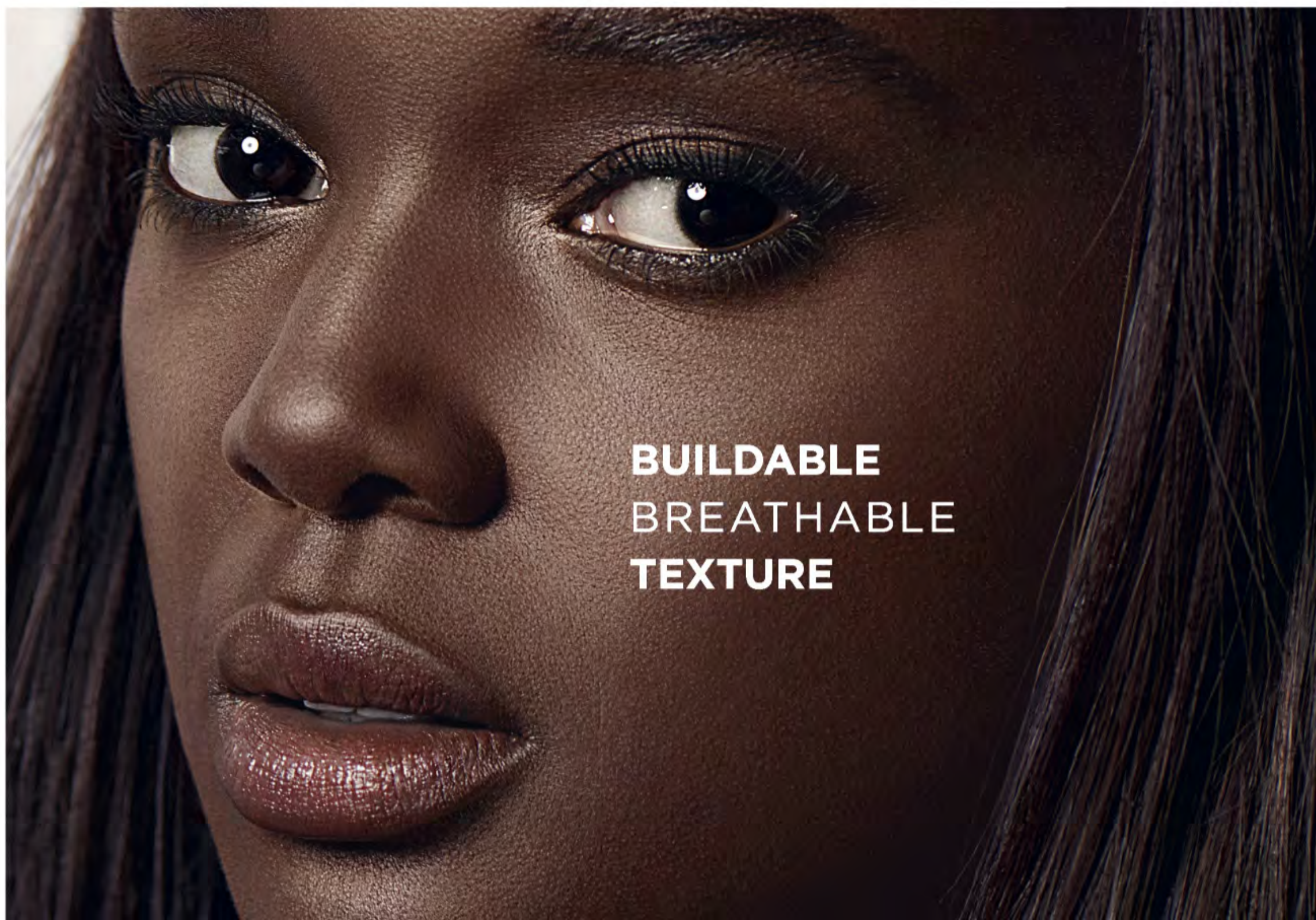
@LOREALMAKEUP
©2019 L'Oréal USA, Inc.

DUCKIE THOT
LUMA GROTHE

L'ORÉAL PARIS

INFALLIBLE ^{UP TO} 24HR FRESH WEAR

OUR MOST LIGHTWEIGHT, BREATHABLE LONGWEAR.
FOUNDATION STAYS FRESH HOUR AFTER HOUR.



**BUILDABLE
BREATHABLE
TEXTURE**



BLACK IS THE WARMEST COLOR
THE DARKER THE PIGMENT, THE BETTER—WHETHER IT'S RIMMED AROUND LIDS, SLICKED ONTO LIPS, OR SERVING DYE-JOB REALNESS. ABOVE: PHOTOGRAPHED BY TIM WALKER, *VOGUE*, 2016. CLOCKWISE FROM FAR LEFT: LOVECRAFT BEAUTY MICELLAR WATER. MAKE MOONLIGHT PRIMER. GIVENCHY LE ROUGE NIGHT NOIR LIPSTICK IN NIGHT IN PLUM. BELOW: JOHNNY DEPP IN *EDWARD SCISSORHANDS*, 1990.



MASTERS CLASS
FROM TOP; *DAISIES*, DIRECTED BY VĚRA CHYTILOVÁ, 1966. THE CURE'S ROBERT SMITH, PHOTOGRAPHED BY ANDY FREEBERG, 1986. SIOUXSIE AND THE BANSHEES SINGLES COMPILATION *ONCE UPON A TIME*, 1981.

OPPOSITE PAGE: DAISIES: UNITED ARCHIVES GMBH/ALAMY STOCK PHOTO, SMITH: ANDY FREEBERG/GETTY IMAGES, SIOUXSIE AND THE BANSHEES: CBW/ALAMY STOCK PHOTO.
EDWARD SCISSORHANDS: © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION, PRODUCTS: MATT MARTIN, THIS PAGE: MCQUEEN: CHLOÉ LE DREZEN, MIU
MIU: COREY TENOLD, ELVIRA: COURTNEY OF EVERETT COLLECTION, GYPSY SPORT: VICTOR VIRGILE/GAMMA-RAPHO/GETTY IMAGES, PRODUCTS: MATT MARTIN.



STRANGER THINGS
CLOCKWISE FROM TOP LEFT: EX NIHILO ATLAS FEVER FRAGRANCE, CHANEL LE VERNIS IN VAMP, KAT VON D ULTRA INK LINER IN TROOPER BLACK, L'ORÉAL PARIS INFALLIBLE 24-HOUR FRESH WEAR FOUNDATION, L'ORÉAL PARIS ROUGE SIGNATURE MATTE LIQUID LIPSTICK IN I CAPTIVATE.



CREATURES OF THE NIGHT
LEFT: MODEL SASKIA DE BRAUW AT THE FALL 2019 ALEXANDER MCQUEEN SHOW. CLOCKWISE FROM BELOW: MIU MIU, FALL 2019, MODEL STELLA TENNANT AND RICK OWENS, PHOTOGRAPHED BY ARTHUR ELGORT, VOGUE, 2004. GYPSY SPORT, FALL 2019. ELVIRA.

LESS TEXTURE*
MORE COLOR

BECAUSE YOU'RE WORTH IT.™



@LOREALMAKEUP
©2019 L'Oréal USA, Inc.

*vs. Colour Riche Original lipstick

DUCKIE WEARS 436 I RADIATE

L'ORÉAL
PARIS

NEW

ROUGE
SIGNATURE
PARISIAN SUNSET



MATTE LIP STAIN

SIGN YOUR LIPS WITH STATEMENT COLOR.
BARE LIP SENSATION. LASTING MATTE IMPACT.

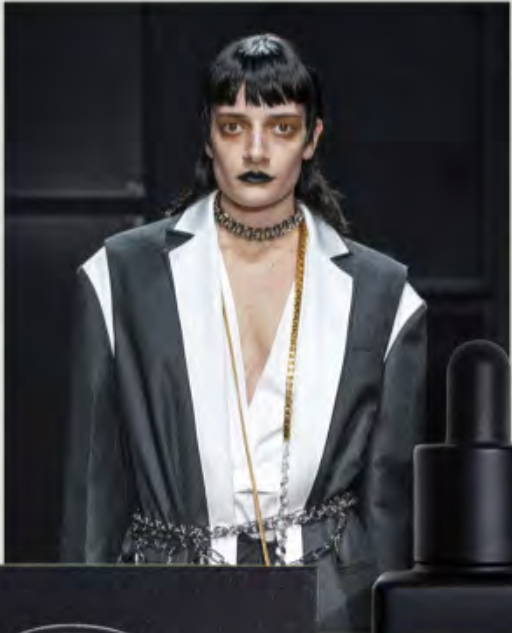
Worth It
Rewards

Earn rewards. Join now at:
lorealparisusa.com/worthitrewards





THROWING SHADE
CLOCKWISE FROM TOP LEFT: WINONA RYDER
IN BEETLEJUICE, 1988. PRADA, FALL 2019. CHRISTINA
RICCI AS WEDNESDAY ADDAMS. ARTIS ELITE
COLLECTION BLACK FINISH OVAL 7 BRUSH. L'ORÉAL
PARIS INFALLIBLE FULL WEAR CONCEALER.



TWILIGHT ZONE
CLOCKWISE FROM LEFT: DIPTYQUE PRÊTS-À-PARFUMER
PERFUMED STICKERS. MARNI, FALL 2019. SAINT JANE
LUXURY CBD BEAUTY SERUM. LIPSTICK QUEEN LIPSTICK
IN BLACK LACE RABBIT. SUPER DUPER ALICE COOPER, 2014.
PAT McGRATH LABS EYEDOLS IN DARK MATTER.

presences can bend toward apocalypse or, more hopefully, transcendence.

Kawakubo's collection embodied the phantasmagorical air of the season. At Olivier Theyskens, black-clad figures with lacquered hair and mourning jewelry exuded an immortal elegance. Alexander McQueen, led by Sarah Burton, continued that conversation, with piercings snaking up models' ears and slicked-back ponytails sheathed in leather. At Prada, models wore their hair parted straight down the middle into two long plaits, calling to mind the bleak and precocious Wednesday Addams; garments were adorned with roses, monsters, and lightning bolts. Even Vetements' Demna Gvasalia put his own spin on things: In June, when he turned a French McDonald's into a catwalk, a handful of his cast wore Marilyn Manson-esque face paint, their coal eyes and mouths set against a graveyard pallor. Gvasalia's show took aim at capitalism run amok, but there are plenty of triggers for the somber streak: collective isolation, the precipice of war, environmental destruction, to list a few.

This is not the first time existential malaise has been channeled into sartorial frisson, of course. For my sister and me, two fledgling goths growing up in Mexico in the late 1980s, our chosen aesthetic represented an ongoing dialogue with British music and literature, as well as a means of expressing our own inner tilt toward melancholy. It was also a reaction to the more garish trends of the time. We were thousands of miles from the goth scene in the U.K., which had risen from the embers of post-punk and glam (glitter-caked makeup abandoned for sooty eyeliner), yet we felt connected through a similarly romanticized notion of the individual.

Like the London goths, we read Poe and Lovecraft, Mary Shelley and Bram Stoker, and when visiting the city on vacation, we headed to Kensington Market for our Joy Division posters and winklepickers—pointy, medieval shoes often fitted with skull buckles. Though we were too young to frequent the Batcave, a legendary club in Soho, we absorbed it all: Robert Smith of The Cure and his smudged lips; Siouxsie Sioux with her Cleopatra eyes; Bauhaus's Peter Murphy with his jagged black thatch of hair. In the early '90s, goth migrated to American suburbia courtesy of Hot Topic, purveyors of counterculture for young mall rats, while haute goth emerged in the draped creations of Ann Demeulemeester and Rick Owens, whose longtime partner, Michèle Lamy, has become an icon of the dark arts: dip-dyed fingers, gold-encrusted teeth, a black painterly streak down her forehead.

"Under its dark umbrella, there's mystery and romance," London-based hairstylist Anthony Turner says of goth's ability to fuse despondence and the gender fluidity of those late '70s New Romantics into an aesthetic that resonates even more today. This mood of escapism and theatrics inspired *Mortal Remains*, Turner's new zine, which offers a futuristic contemplation of identity with a dramatic series of hair and makeup images. Spring's debut issue featured a black-and-white photo portfolio of nonbinary youth, many of them sporting architectural hairdos whipped up by Turner himself. The copy features the opening quote from Mario Praz's *The Romantic Agony*, a 1933 text that unpacks the eroticism and other "peculiarities of behavior" of 18th- and 19th-century literature.

London-based stylist Ellie Grace Cumming, who frequently works with brands such as The Vampire's Wife—Susie Cave's line of delicate, often ruffled pieces that she describes as "demure yet dangerous, and full of desire and longing"—attributes the revival of a gothic sensibility to the pagan feel of the times. In lieu of organized religion, a new generation has turned



In a world that feels ever more sunlit—indeed, scorching—and homogenized, it is tempting to veer back into the shadows

toward astrology, Wicca, and the occult. The natural world, severely under threat, has also fueled a drive toward a healthier, more sustainable way of living. As a result, the makeup that forward-thinking goths wear now isn't just black—it's also green. Cruelty-free and vegan formulations with witchy packaging are no contradiction for tattoo artist turned beauty mogul Kat von D, whose color cosmetics have a fervent fan base. For Francelle Daly, the editorial makeup artist behind Lovecraft Beauty, goth is about owning your look, a kind of

self-portraiture in which people do not shy away from flaunting their emotions. For full femme fatale, try Vamp, Chanel's iconic 1994 nail varnish in a brusque black cherry. And for lighter inflections, there's Lipstick Queen's Black Lace Rabbit Lipstick—more gauzy veil than shroud—which adds nuance without intensity. "It's about building a character, throwing a detail onto the face," says makeup artist Dick Page, who added his own spin on the compelling aesthetic with the crisp black mouths he created for Marni's fall show, to standoffish effect. "It's good shorthand for tough and aggressive," he points out of the goth spirit, which, like a shape-shifting armor, offers a space of welcome ambiguity for selves under construction in uncertain times. And in a world that feels ever more sunlit—indeed, scorching—and homogenized, it is tempting to veer back into the shadows. □

RALPH LAUREN



THE UNITED STATES OF FASHION

THE FUTURE OF AMERICAN STYLE IS BEING MADE RIGHT NOW. WELCOME TO A LAND OF CREATIVE VISIONARIES, COMMUNITY BUILDING, PROGRESSIVE IDEALS, AND TECHNOLOGICAL LEAPS THAT TRANSFORM OUR LIVES.

TORY BURCH

SECOND NATURE
TORY BURCH'S FEMALE-FIRST APPROACH TO FASHION—SEEN HERE ON KENDALL JENNER—IS TYPICAL OF THE DEMOCRATIC THINKING OF AMERICAN DESIGNERS.

MICHAEL COLLE



LKORS

CTION

THE UNITED STATES OF FASHION



TOGETHER FOREVER

THANKS TO SOCIAL MEDIA, WE LIVE IN AN ERA OF DIGITAL COMMUNITIES—BUT FOR DESIGNERS LIKE PYER MOSS'S KERBY JEAN-RAYMOND (LEFT) AND GABRIELA HEARST (BELOW), NOTHING BEATS FRIENDS, FAMILY, AND COLLABORATORS IRL.



COMMUNITY SERVICE

Now more than ever, the support of inclusive communities is central to the success of America's designer ecosystem. Just look at Kerby Jean-Raymond, who has collaborated with artist Derrick Adams, dressed musician Lil Nas X, and helped draw attention to the historic Weeksville Heritage Center (where he held Pyer Moss's spring 2019 show). But Jean-Raymond is just one of a number of designers who collaborate on- and off-set.

The emphasis on community by Telfar's Telfar Clemens, Hood By Air's Shayne Oliver, Eckhaus Latta's Mike Eckhaus and Zoe Latta, and Vaquera's Patric DiCaprio, Bryn Taubensee, and Claire Sullivan is more than just a window into other cultures; it helps us understand the values we share at a time when seeing the humanity of others is more important than ever. —JENNA ADRIAN-DIAZ



TOM FORD

EYEWEAR



Yara Shahidi, Upper East Side, New York City



The Troupe Bag



Lolo Zouaï, Central Park, New York City



Liu Wen, Lower East Side, New York City



Michael B. Jordan, Brooklyn Bridge Park, New York



Jemima Kirke, Upper East Side, New York City



The Tabby Bag



Kiko Mizuhara, Manhattan Ferry, New York City

THE UNITED STATES OF FASHION

**GOING BOLDLY**

CLOCKWISE FROM FAR LEFT: MARC JACOBS, RODARTE, BRANDON MAXWELL, AND TOM FORD ARE NO STRANGERS TO GIVING IN TO THEIR WILD—AND WONDERFUL—IMAGINATIONS.



CREATIVE EXPRESSION

Since the dawn of time (or, at the very least, the late 20th century), American design has been renowned for its less-is-more practicality. Still, a new spirit of ebullience has fallen over the country's fashion in the past decade—one that trades in wearability for

wanderlust, function for fantasy, and ease for over-the-top exuberance. This is fashion with a big old capital *F*, a reminder that this country, too, has its provocateurs offering bold and romantic clothing on a par with—or beyond!—anywhere else in the world. Designers like Marc Jacobs, Rodarte's Kate and Laura Mulleavy, and Tom Ford are (literally) pumping up their artistry with voluminous tiers, thousands of feathers, and bows the size of the Plaza. Meanwhile, red-carpet stars like Lady Gaga have played willing muse and coconspirator with the likes of Brandon Maxwell, the Texan who won the CFDA Womenswear Designer of the Year Award this past June. We often talk about the American Dream as a success story rooted in reality—but what if the dream we're looking for has been fashion all along?—STEFF YOTKA







NIKOS KOULIS
Jewels

THE UNITED STATES OF FASHION

RALPH
LAURENMICHAEL
KORS

ONE FOR ALL

Thanks to designers as wide-ranging as Michael Kors, Ralph Lauren—whose one-for-all trousers, tees, and topcoats are pictured here—and Rio Uribe at Gypsy Sport, the appeal of unisex clothing has reached an all-time high. Still, clothing that crosses gender borders is hardly new: Katharine Hepburn's trousers gave a generation of dress-bound women legs, while the Stonewall rioters and the feminists of the 1960s and early 1970s expressed their rebellion not only through demonstration but in what they wore. Ideas of nonbinary dress have evolved in myriad ways in the decades since, with drag culture, genderqueerness, and unisex or asexual fashion all becoming more mainstream. It's a universal proposition that's about feeling comfortable—in your skin and in your clothes.—S.V.

BYE TO BINARY

WHEN THE CLOTHES ARE GREAT—LIKE THESE RALPH LAUREN LOOKS, AND THAT MICHAEL KORS COLLECTION VEST AND PANTS—WHO CARES ABOUT GENDER?

TORYBURCH.COM



TORY  BURCH

THE UNITED STATES OF FASHION



BROTHER VELLIES: GREG HARRIS, VOGUE, 2015. BODE: RYAN MCGINLEY, VOGUE, 2018. PATAGONIA: NORMAN JEAN ROY, VOGUE, 2009.



CALLING PLANET EARTH

Reduce, reuse, recycle . . . repeat? That's more or less the mantra for American designers leading the charge on sustainability. To be innovative in 2019 is to care about how that garment is made, who makes it, and what happens to it when we no longer want it. One recent advancement: upcycling—turning something old into something new. Repurposing old fabrics or cutting a vintage dress into a shirt means extending the life cycle of a garment, thus reducing its carbon footprint. New York designers have been particularly resourceful upcyclers—perhaps no one more so than Emily Adams Bode, who makes pieces from vintage quilts, antique bed linens, and even old napkins that are so beautiful you'd never think about throwing them away. After decades upon decades when the vast majority of our clothing ultimately sits in landfills, the notion of creating heirlooms is, almost shockingly, of the moment.—EMILY FARRA

WORLD NEWS

FROM INVENTIVE INDEPENDENTS TO GLOBAL POWERHOUSES, AMERICAN DESIGN HAS PURSUED THE SOCIALLY CONSCIOUS AND SUSTAINABLE: WITNESS AURORA JAMES OF BROTHER VELLIES (TOP LEFT), BODE (TOP RIGHT), AND PATAGONIA (ABOVE)



ALEXANDRE
BIRMAN

THE UNITED STATES OF FASHION

TECH SUPPORT

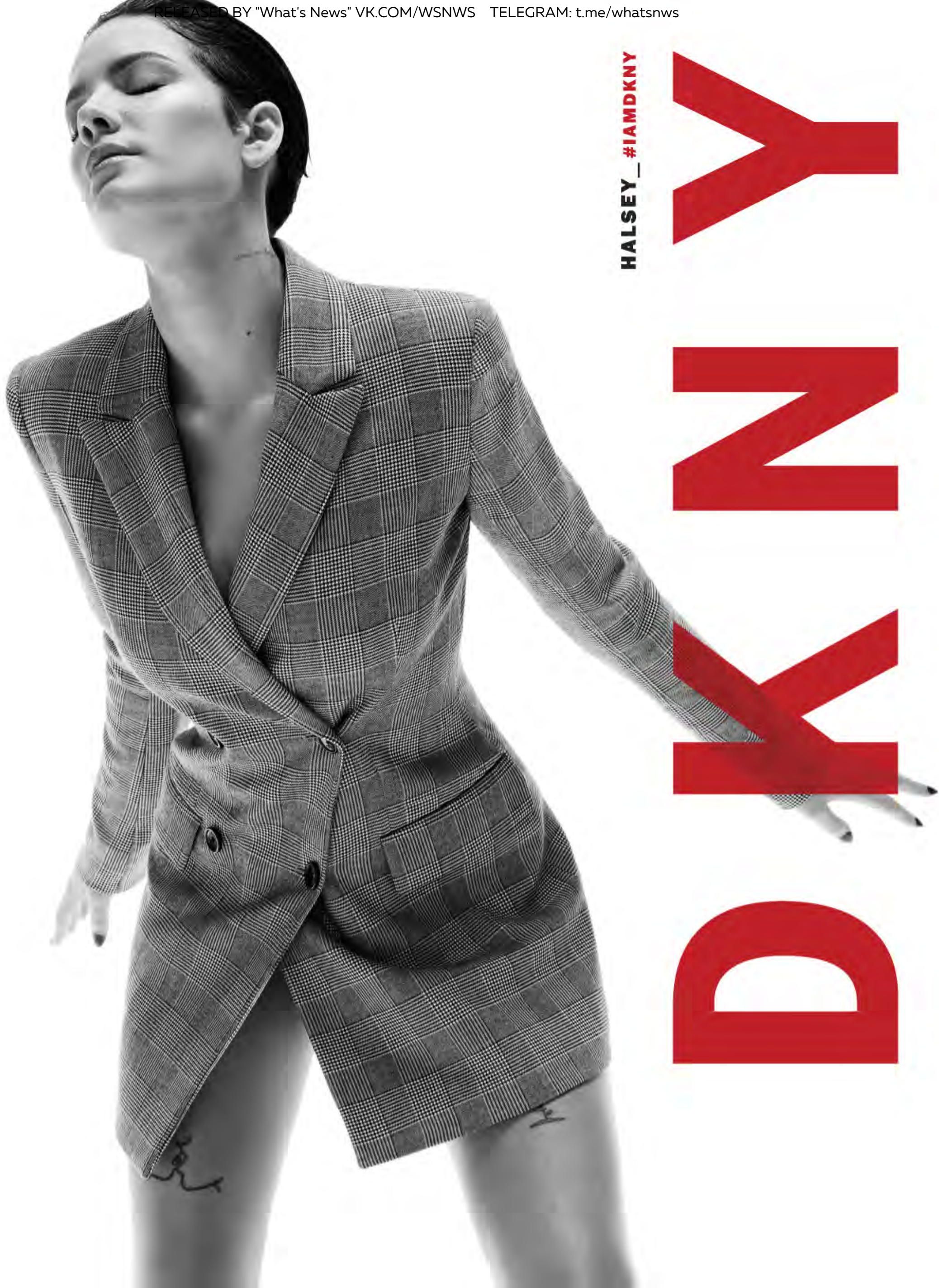
To discuss fashion in the age of the internet is to discuss an industry in fascinating flux. From the “See now, buy now” model embraced by Tommy Hilfiger, Alexander Wang, and others—leveraging the modern fashion show’s instantaneous reach via social media—to the rise of platforms like Rent the Runway, which apply the speed and convenience of the web to our day-to-day wardrobes, the contemporary fashion landscape looks a lot like Silicon Valley. And it’s little wonder: The allure of companies like Apple isn’t only in their powerful innovations but in their sleek sense of style, too. “In what we do,” Apple CEO Tim Cook has said, “design is crucial.”—MARLEY MARIUS



APPLE

DIGITAL NATIVES
FASHION START-UPS CAN BE AS INVENTIVE AS ANYTHING ELSE COMING OUT OF SILICON VALLEY—WHILE APPLE AND ITS WATCH BRING DESIGN AND DESIRE TO TECH.

WATCH: JOSEPHINE SCHIELE. FACE: COURTESY OF APPLE INC.



HALSEY_#IAMDKNY

Y

N

K

D

ALEXIS

shopalexis.com





THE UNITED STATES OF FASHION

**RHAPSODIZING ABOUT BLUE**

DESIGNERS THE WORLD OVER HAVE WORKED WITH THE INDIGO STUFF, BUT THERE'S SOMETHING PARTICULARLY ADEPT IN THE WAY OUR HOMEGROWN TALENTS (INCLUDING, CLOCKWISE FROM LEFT, PROENZA SCHOULER, COACH 1941, AND JONATHAN SIMKHAI) TACKLE IT.



MATERIAL GAINS

You can't talk about American fashion without talking about denim. Levi Strauss & Co.'s very first pair of jeans arrived in 1873 (the very same year New York's Central Park was finally completed), and the indigo-blue cotton they were cut from is still practical, versatile, and—most important—democratic: No matter who or where you are, you likely wear denim. It's a fabric without borders, not least of all borders of the imagination. And as much as it works for our "real" lives, it can also be daringly cutting edge: For every inventive reworking of denim's durable and dependable beauty from Proenza Schouler, Coach, or Jonathan Simkhai, there's the (sustainable) impulse to seek out vintage Levi's and Wranglers from decades past. Which brings us to denim's other winning quality: longevity. Jeans may fade, but our love for them is everlasting.—E.F.

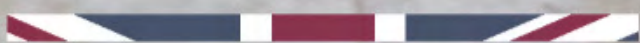


PROENZA SCHOULER: ZOE GHERTNER, VOGUE, 2019; COACH: VICKI KING, VOGUE, 2018; JONATHAN SIMKHAI: ANNIE LEIBOVITZ, VOGUE, 2017.

Faith Pouchette in Lava Melbourne
BRAHMIN.COM

BRAHMIN

Boden Subtle like a Brit



**Take an exclusive tour
of our new range
at BODEN.COM/JOY**





THE UNITED STATES OF FASHION

RAG
AND
BONE**THE RIGHT TRACK**

SNEAKERS ARE AS ENGINEERED AS ANY PIECE OF TECH, BUT THEY ALSO—LIKE THESE RAG & BONE FLORAL RUNNERS—SPEAK TO OUR SENSE OF STYLE.



BODY AND SOLE

How did sneaker culture take over the world? Start with a joyful melding of mobility and invention; add the distinctly American proposition that footwear can be functional, comfortable, and stylish all at once. Shoe companies have made it their mission to move us forward—through dizzying technological breakthroughs (some Nike sneakers utilize Bluetooth signaling) and efforts to reduce their ecological impact (Tread by Everlane, for example, are largely composed of recycled and natural rubber). Fashion brands—both here and abroad—have taken notice.—M.M.





AMERICAN EAGLE

**NEW
CURVY
JEANS**

**It's not about size—
it's about SHAPE.**

b/bebe
loves
bebe
#loveyourself





Bebe Red

available at macy's
bebe.com

THE UNITED STATES OF FASHION



MARY-KATE AND
ASHLEY OLSEN

SAY MY NAME, SAY MY NAME
CELEBRITIES, YES, BUT ALSO
CREATIVE AND CREDIBLE.
CLOCKWISE FROM LEFT: MARY-KATE
AND ASHLEY OLSEN OF THE ROW,
KYLIE JENNER, BEYONCÉ, AND
KANYE WEST'S YEEZY.



KYLIE
JENNER



KANYE WEST

FIRST-NAME TERMS

The celebrity-designed fashion label of yore is no longer. If Superstar X's line once populated department stores with low-fashion interpretations of their actual wardrobe, today they're influencing the entire industry—to the delight of fans and nonfans alike.

Consider Mary-Kate and Ashley Olsen's

The Row, whose haute sportswear is worshipped by those with sky-highbrow sensibilities. Or the leveraging of the drop by Kanye West (whose Yeezys are eternal instant sellouts) or Beyoncé (the world awaits her partnership with Adidas). Kylie Jenner, meanwhile, has become our youngest self-made billionaire thanks to a cosmetics line growing at lightning speed. It's a crop of superstars that has serious fashion designers thinking: Celebrities, they're just like us!—LILAH RAMZI



BEYONCÉ

H I D E + C H I C



Mitchell Gold
+ Bob Williams / 30

THIRTY YEARS OF DESIGN AND INNOVATION

AVAILABLE IN STORES 8-9-19 | MGBWHOME.COM





DSQUARED2

NEW YORK - LOS ANGELES - BAL HARBOUR SHOPS



NORDSTROM, MACY'S, BLOOMINGDALE'S, DILLARD'S AND SEPHORA

BORN IN ROMA
THE NEW FEMININE FRAGRANCE



VALENTINO





rosa chã

Fall Winter 19 20



Etretat, France
Femke by Robi Rodriguez

YVES SALOMON



FELICE WEARS THE FLEUR SANDAL
WWW.GIUSEPPEZANOTTI.COM



FELICE WEARS THE HATTIE BOOT
WWW.GIUSEPPEZANOTTI.COM



GIUSEPPE ZANOTTI

BINX WALTON AND CARA TAYLOR
PHOTOGRAPHED BY JUERGEN TELLER



ISABEL MARANT







Redemption

redemption.com





redemption.com

Redemption



PIAZZA SEMPIONE



Milanese Attitude Since 1991

MILANO | ROMA | SHORT HILLS | PIAZZASEMPIONE.COM



YOU DARE, WE CARE

KÉRASTASE

PARIS

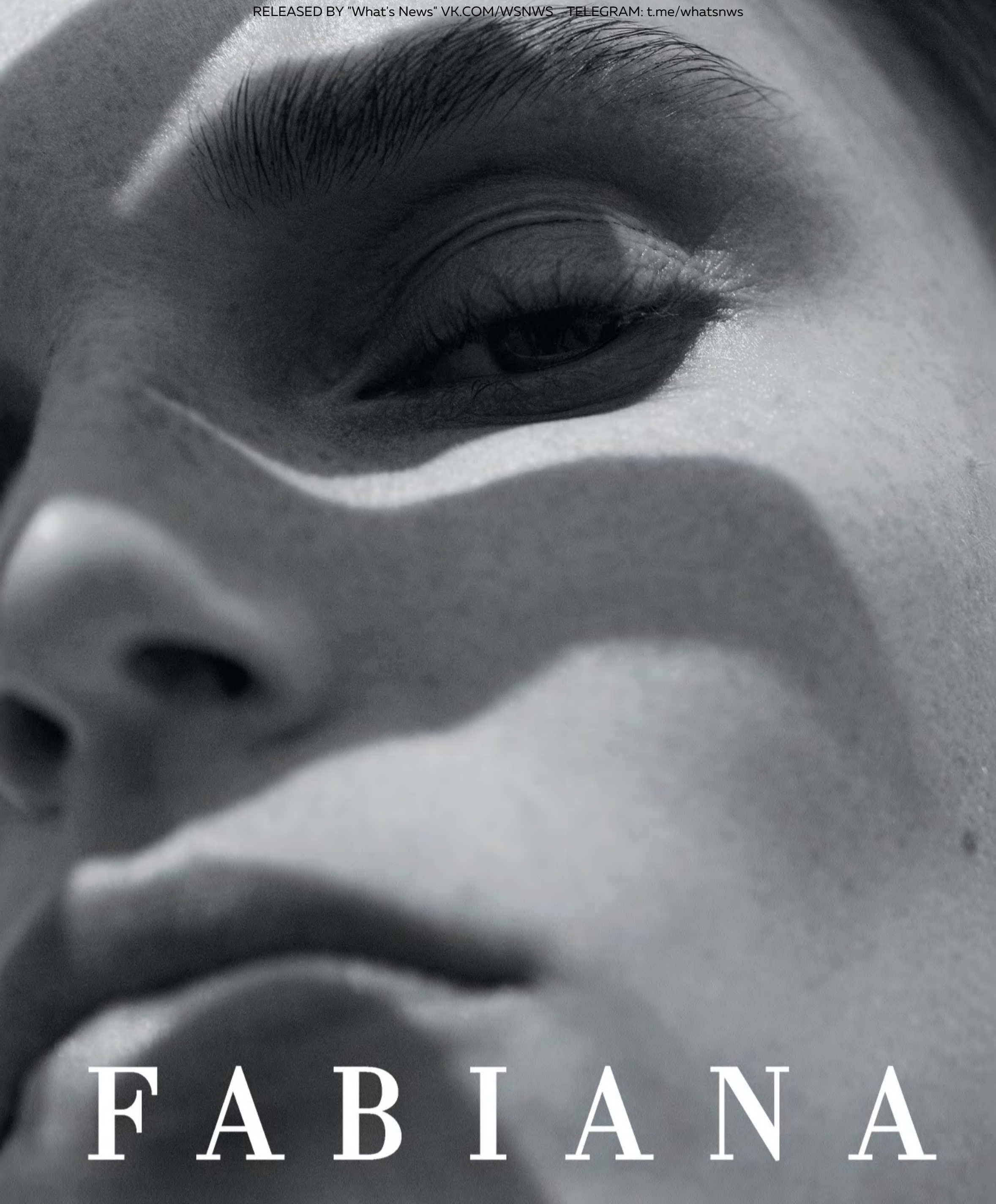
NEW

BLOND ABSOLU

ULTRA-VIOLET CARE FOR BLONDE HAIR



Available at the finest salons worldwide.
Find a location near you:
[kerastase.com](https://www.kerastase.com)



FABIANA

FABIANA FILIPPI.COM

FILIPPI

L'AGENCE

MELROSE PLACE • MADISON AVENUE • SOHO • LAGENCE.COM





THE NEW BYBLOS

MANUEL FACCHINI CREATES A YOUTHFUL SPIRIT

byblos



ALL LOOKS FROM BYBLOS FW 19/20 COLLECTION

“My design is a fusion of souls of different worlds. Fashion has to be an expression woven from social and cultural fabrics passing through everything that is contemporary: music, art and the simple act of having fun.”
Manuel Facchini.

Remaking Italy's original contemporary brand, the Creative Director and CEO looks to the brand's founding ideas of color, youth and sport as the modern blueprint to its future success.

Manuel Facchini is talking about the random and beautiful molecular structures of glacial ice. He's sitting in Byblos' new fourth floor offices encircled by floor-to-ceiling windows overlooking a steamy Milan day in the city's Porta Nuova district. Glaciers, and the crystal-clear purity in the colors they cast when they refract light, together with the planet's ultimate light show, the Auroras Borealis, were the inspiration for the Fall Winter 2019 collection the designer sent down the runway. Intent on contrasting this crystalline purity with the contaminated and polluted reality of today's world inside his second collection for the brand, he tapped a plethora of sustainable materials.

Faux duck down pads jackets and parkas quilted in irregular geometric shapes—styled on the captivating form of Arctic ice crystals—some filled with eco-friendly pearl like gems created from recycled plastic bottles in transparent like bubbles on top. Sharply cut origami gowns echo the idea of glacial ice melting into fluid shapes. “Fashion must say something, be sensitive to what's happening around us, the message is not just the piece itself but a vision created via this piece: its fabric, details and the references,” Manuel Facchini says.

Ruminating on the world's environment is not the only the conversation Manuel Facchini wants to have with those who wear his clothes. “I'm upbeat when I design, I like to put irony and convey an idea of positivity inside.”

Sports, one of the creative visions of Byblos when it was founded over four decades ago, is reintroduced in a contemporary, cool, hi-tech and youthful way.

Manuel Facchini weaves its metamorphosis from being a purely fitness pastime to becoming part of our identities into the collections with playful fabrics and details.

For the Fall Winter 2019 collection he was influenced by ice hockey uniforms. Protective shields are built onto the shoulders of recycled nylon bombers, and on the sides of a mini skirt. Cage face masks inform the grid style lattice work on boots crafted from eco-leather and sunglasses inspired by hockey goalkeeper helmets. Winne Harlow closed the show in a body skimming tulle dress that revealed three-dimensional protection appliquéd silvery icy iridescent, molecular shapes.

For Manuel Facchini, who studied design at Central Saint Martins, the signatures Byblos was built on—a curated eye for color taken from the worlds of food and art, a sense of humor and a fresh, youthful look—aren't to be forgotten or recreated, but exalted into new statements. Prior to being mesmerized by the electrically charged Northern Lights, he infused the energy and spirit of the Burning Man festival into a collection, a path far from his birth town of Verona.

“Saint Martins school widened my perspective and perception, I lost every single one of my points of reference and rebuilt them again, it was an intense introspective focus on discovering who I am and what I love to create.”



byblos

ADVERTISEMENT

MADE *in* ITALY

With a 91% job placement rate and headquartered in Florence, it's easy to see why Polimoda is ranked one of the top ten fashion schools in the world.

“To study close to the main sources of Made in Italy means to learn how to really do things, not only dream them,” says Danilo Venturi, director of Polimoda, the school that's marrying Italian excellence with international vision for its 2,300 visionaries and thought leaders.

“We organize our courses with the partnered fashion houses, which allows us to keep our study programs up-to-date and in line with the needs of the industry,” he explains. “The contribution of mentors like Bruce Pask from Bergdorf Goodman and Torsten Hochstetter from PUMA are priceless both for a student's point of view and for human growth.”

The school's sky-high standards can be seen in their prestigious partnerships with industry leaders: **LVMH** for the launch of the first Italian branch of its professional training program, **Gucci** for a farsighted Master's in Fashion Retail Management, **Salvatore Ferragamo** for a Master's in Shoe Design, **Valentino** for a Master's in Bag Design, and their latest, which begins in 2020, a partnership with **Missoni** for a Master's in Knitwear Design.

This Masters in Knitwear Design focuses on the acquired knowledge of the technical aspects—from yarn features and hand-and-machine knitting specifics to the basics of programming for electronic knitwear machines. The nine-month program also includes an in-depth study of production techniques and materials, trend forecasting, merchandising strategy, and collection planning, developing knitwear designers of the future with forward-thinking creative direction. Here, creativity merges with a hands-on approach.

POLIMODA



“The teaching method is very hands-on; we train students to make things as if they are at work.”

—Polimoda Director Danilo Venturi ►







maje.com
#MajeMyDogAndI
#HereAndAway
@majeparis



maje
PARIS

ISSEY MIYAKE







for all **7** mankind®

JUSTIN ALEXANDER SIGNATURE



PETER THOMAS ROTH

“

50 X MORE POWERFUL THAN
TRADITIONAL VITAMIN C,
amplified with Vitamin E & Ferulic Acid, this
ultimate trifecta helps
DEFY THE SIGNS OF AGING.

The latest breakthrough
in my state-of-the-art lab... brilliant!

-PETER THOMAS ROTH

”

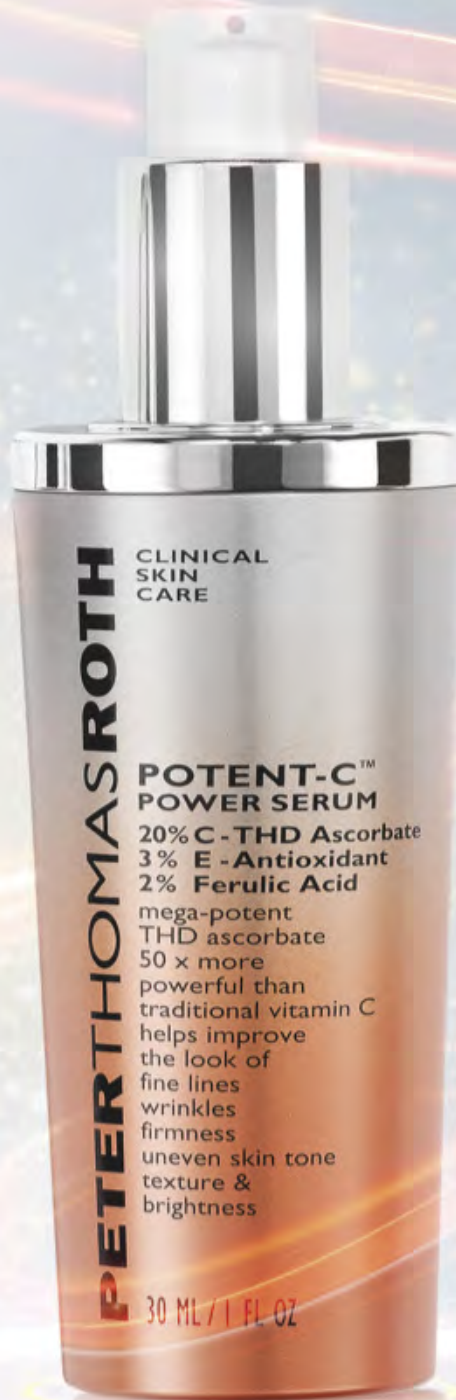
PTR
LABS

DEFY SIGNS OF AGING IN 7 DAYS

20%
THD ASCORBATE
VITAMIN C

3%
VITAMIN E

2%
FERULIC ACID



THE FUTURE OF VITAMIN C HAS ARRIVED

Potent-C™ Power Serum unleashes the strength of powerful antioxidants and THD Ascorbate, a scientific breakthrough ingredient **50 X more powerful than traditional Vitamin C.**

Helps improve the look of **fine lines, wrinkles, firmness, uneven skin tone, texture, brightness and dehydration in 7 days.***

*Based on a 28-day consumer perception study with 35 female subjects.



The 100% Plant-Based, 100% Biodegradable Shoe



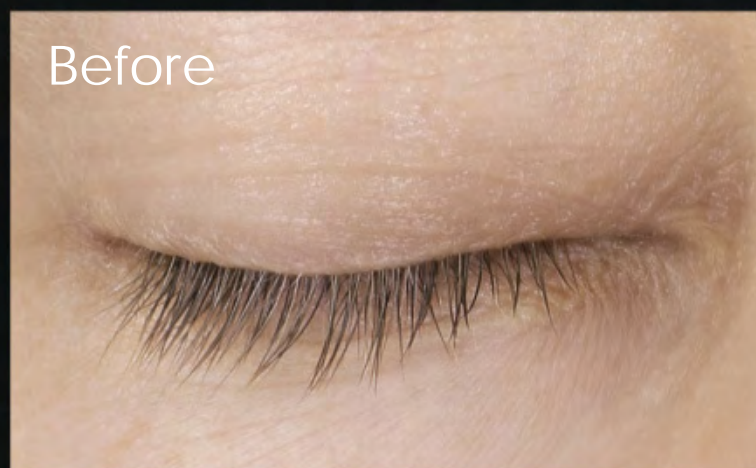
PANTENE





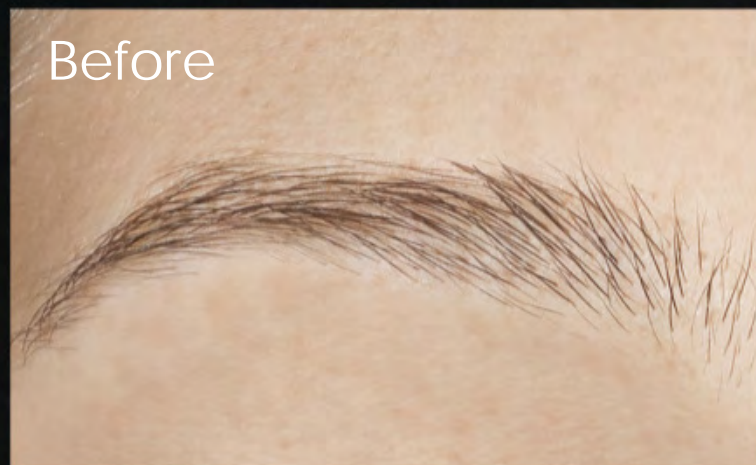


We make things bigger.



Longer-Looking Lashes*

91%



Bolder-Looking Brows*

100%

*Based on a consumer study. Results will vary.



Long, lush lashes & big, bold brows made
easy with serums that actually work.

Cruelty-Free | Vegan | Ophthalmologist Approved | Eyelash Extension Friendly

Available at Sephora, Ulta Beauty, Macy's
& GrandeCosmetics.com

MARK NASON[®]

LOS ANGELES

FOOTWEAR







GLOBAL 摯子
INTUITION







FILA

FW19 Collection #IconicEverywhere FILA.COM



TAMARA MELLON
NEW RULES. NEW LUXURY. NEW SHOES.



Resort

September 2019

WEAR DO WE

WE'VE BEEN HAVING BIG CONVERSATIONS, emotional conversations, about fashion lately. We've been talking about creativity, about inclusivity and community, about longevity and sustainability, about respect and kindness—about what we believe in and why. These values are being expressed and demonstrated in action by established international houses and by upstart labels all around the world—and in the conversations we are all having with friends about our overflowing wardrobes.

Signs of a great systemic fashion realignment are percolating as we think about how our spending links up with our shared values. It's not so much a backlash as a reconstruction, with new business models being built around upcycling, reselling, and renting—things that no one imagined a decade ago. As the era of Instagram (which was, after all, only invented in 2010) coincides with a renewed focus on what's truly important, we're beginning to put a brake on the bad—something corporations are just waking up to.

You can read it in the symbolism in the clothes on the pages that follow, the last collections of the final year of the 2010s: how so many designers who are now at the top of the tree are producing exuberantly creative work while upholding analog qualities and handwork—and adding an older sense of value to their present work. Oddly, the feeling isn't so much chopped-up and anxious as calm and integrated. There's a desire to connect with the outdoors; a collective chorus warning us, in unison, to *slow down*.

Gone is the pretense of being what one is not. At Valentino, Pierpaolo Piccioli made glamour joyful by imbuing it with life and fun and the personalities of his coworkers in Rome—and by celebrating a kind of multicultural elegance on his runway. "I want to create a community around Valentino," he says. "And community means inclusivity."

The beginning of a shift to corporate transparency and openness is coming to pass, all part of a new, globally expansive era when the amount of respect shown to a broad swath of communities—some of which simply hadn't been a part of the fashion conversation until very recently—has become indivisible from a brand's attractiveness.

Piccioli is but one of many designers leading us forward into the next decade. Demna Gvasalia at Balenciaga, Jonathan Anderson at Loewe, Olivier Rousteing at Balmain, Anthony Vaccarello at Saint

Laurent, and the revolutionary female couture-house trio of Maria Grazia Chiuri at Christian Dior, Clare Waight Keller at Givenchy, and Virginie Viard at Chanel have also produced bold, paradigm-shifting new work. So have those who choose to consciously distance themselves from fashion-establishment old-think. Pared-back, real clothes are what Gvasalia—who removed himself from the hustle of Paris to live in the calm of Zurich two years ago—came up with for his fall Balenciaga show: modernized, Cristóbal Balenciaga coat silhouettes and tailored pantsuits shown on women of all ages.

We're also seeing a new culture of small, ethical entrepreneurs around the world who are judging what success means for them completely differently. "Feeling good" about the clothes we wear is no longer strictly about appearance or comfort: It's about feeling good to represent something—to do the right thing.

A difficult question still stands, though: Can fashion change the culture? If you dress for the revolution, will it come? (The question is likely on the mind of Tom Ford, the new chairman of the CFDA, as he readies himself to steer American fashion into the future.) Among all this positive change, there's a place of personal responsibility that we all occupy. In the quest for considered, long-lasting, meaningful clothes, we're still up against disposable fast fashion—and a high-speed, carbon-emitting industry. The fact remains that globally, nearly three-fifths of all clothing ends up in a landfill or incinerated.

But there has been recent progress, and it's being led by our changing attitudes toward beautifully designed and meticulously crafted clothes—and beauty products we can use with a clear conscience. Now, when we peruse the possibilities of a Burberry trench or a satin tuxedo from Saint Laurent by Anthony Vaccarello or a months-in-the-making Hermès bag, we're attuned not simply to their immediacy but to their longevity—and to the notion that, perhaps, we might keep them circulating in the system by selling them on to someone else.

Meanwhile, start-up after start-up is setting up shop aiming to reuse, repurpose, and make beautiful things from non-damaging materials. "I like to recycle, but with a magical kick," the young Parisian designer Marine Serre says. "It's hard to do it, but I see it changing, little by little. There's a great time coming." □

GO

FROM HERE?

WEAR DO WE GO FROM HERE?

Blooming Anew

How are some of our most CREATIVE designers expressing their ROMANTIC side this fall? By going back to the garden and reinvigorating vibrant FLORAL motifs. Photographed by Tyler Mitchell.



FIELD OF DREAMS

Along with her young charges, model Imaan Hammam rises up from the meadow in the boldly graphic flowers of her **Prada** shirt (\$1,120) and skirt (\$3,540). **Prada** boots. All at select Prada stores. Henry Odong (CENTER) wears a **Bonpoint** linen shirt and pants. Uma Warner wears a **Petite Plume** nightgown.

Fashion Editor:
Camilla Nickerson.



AMERICAN BEAUTY

Full-size or in miniature, the tailored cloth coat easily dresses down a dreamy floral frock. Model Vittoria Ceretti wears a **Bode** wool patchwork jacket, \$1,554; bodenewyork.com. Dior skirt; (800) 929-DIOR. Nancy Doyle wears a vintage coat from **Western Costume Company**. **Dôen** Kids dress.





RISE AND SHINE

Hamam is terrifically poised—and sensually cinched—in a Rochas duchesse satin shirt (\$750) and matching skirt (\$920); rochas.com.

NOTHING TO HIDE

Hamam's enchanting lace macramé dress from **Alberta Ferretti** (\$1,995; Barneys New York, NYC) makes a convincing case for the subtle reveal beneath a checkered blazer. **Loewe** blazer; loewe.com.





TWO OF A KIND

Ceretti is a model of feminine strength— as well as what wonders can be wrought from silk chiffon. **Dolce & Gabbana** dress; select Dolce & Gabbana stores. Doyle wears a vintage dress from **Western Costume Company**.





THE WILD BUNCH

LEFT: Hammam surveys the scene in a sweeping, embroidered **Oscar de la Renta** coat; Oscar de la Renta stores. **Michael Kors Collection** slip dress, \$1,890; select Michael Kors stores. ABOVE: The scattering of blossoms on a darkly alluring silk-and-beaded-tulle dress seems every bit as enticing as the real thing. **Etro** dress; select Etro stores.



**REAPING THE
HARVEST**

Two great big bunches of nature's most glorious flowerings are the perfect counterpoint to **Marc Jacobs's** tiered and richly patterned dress (\$2,400; marcjacobs.com).

**MAIDEN WITH THE
FLAXEN HAIR**

Everything in moderation, so the saying goes—including moderation. Beneath an enormous spray of daisies and sheaves of golden wheat, Ceretti wears an ingeniously

hybrid jacket by **Junya Watanabe**, \$3,160; Comme des Garçons, NYC.



**SPLENDOR IN
THE GRASS**

A clearing thick with
wildflowers yields
one perfect rose—in
this case, etched
onto a **Valentino**
dress; Valentino
stores. Odong
wears a **Gap** shirt.



FIRST BLUSH

Ceretti is very much in the pink with a print silk **Alexander McQueen** dress and belt; Alexander McQueen, NYC.

BEAUTY NOTE

Soak up the sun safely. Chanel UV Essentiel SPF 50 delivers lightweight protection and a nourishing, dewy finish.





A PLACE IN THE SUN

A shared moment of repose—and an appealing play of textures—takes shape as Ceretti stretches out in a **Chanel** dress; select Chanel stores. Doyle wears a **LoveShackFancy** dress. In this story: hair, Jawara; makeup, Dick Page. Details, see In This Issue.

WEAR DO WE GO FROM HERE?

Quality Time

The new HERITAGE pieces, rendered in the most perfect neutral tones, marry CRAFT and TRADITION with an EMOTIONAL APPEAL that will last a lifetime. Photographed by Zoë Ghertner.



The Bag

A beautifully crafted handbag—that most visible of accessories—is a natural investment piece. Some, like the Hermès Kelly, come with a gilded backstory; others promise to be the perfect travel companion as you create your own narrative. FROM TOP, bags by **Celine by Hedi Slimane** (\$4,550; celine.com), **Loewe** (\$2,350; loewe.com), **Prada** (\$2,850; select Prada stores), and **Hermès** (select Hermès stores).

Fashion Editor: Camilla Nickerson.

The Coat

Though this iteration has the ease of a bathrobe, **Max Mara**'s cozy camel-hair Manuela wrap coat (\$2,950; Max Mara, NYC)—as worn here by Amber Valletta—came of age in the era of power dressing. However you belt it, it packs quite a bit of time-tested clout into a luxurious package.



The Suit

Borrowing from menswear, the military kit, and the designer's own tradition of twisting prep classics, **Ralph Lauren Collection's** double-breasted khaki tailleur—which can be worn as a total look or as separates—is built for action. Jacket (\$2,490) and pants (\$1,290); select Ralph Lauren stores. **Loewe** sneakers.



The Faux Fur

Emotion, not rules, drives fashion today—and *amore* is what we're feeling for **Gucci's** deep-piled teddy coat, which looks almost unbearably chic when paired with the house's leather trousers and signature horse-bit loafers (all at gucci.com).





The Jacket

Sustainability in design is much more than a current talking point: It's key to our renewed focus on foundational pieces that work across seasons and looks. **Celine by Hedi Slimane** reintroduced the discreet charm of the bourgeoisie in the form of a precision-cut, double-breasted tweed jacket (\$3,400) that reads Right Bank whether it's paired with a silk midi dress—or, as here, with denim culottes (\$1,250; both at [celine.com](https://www.celine.com)).

The Little Black Dress

Dolce & Gabbana revs the engine of fashion's enduring LBD (\$2,545; select Dolce & Gabbana stores) with a body-con cut and lingerie detailing. The down-to-business **John Lobb** brogues add some unexpected edge—and a diamond pendant necklace from **Diamond Foundry** sprinkles on the sparkle.





The Shirdress

Some things never go out of style, and the shirdress is one of them. “Unformal rather than informal” is how *Vogue* touted an especially comely example in 1949—and the description certainly suits **Proenza Schouler’s** latter-day iteration in belted butter-soft leather with a draped scarf-neck (\$2,900; Proenza Schouler, NYC). **Loewe** sneakers.



The Trench Coat

Topping any list of wardrobe essentials is the indispensable trench coat, which projects chic at the same time that it protects.

Don't count on Stuart Vevers's sand-color interpretation for **Coach 1941** (\$650; coach.com) for camouflage, though: It's a standout whether worn alone or layered, as seen here, with **Proenza Schouler's** New Wave—shaped denim vest (Proenza Schouler, NYC).

The Tux

Yves Saint Laurent, who first adapted *le smoking* for women in 1966, described it as a stylish, rather than a fashionable, garment. Anthony Vaccarello builds on its long-standing button-pushing reputation by making an entire tux—including the lapels—in sensuous black satin. Call it a keeper. **Saint Laurent by Anthony Vaccarello** jacket (\$3,590) and pants (\$1,100); Saint Laurent, NYC. **Adidas Originals** sneakers.

BEAUTY NOTE

Timeless styling loves a classic makeup detail. Revlon Ultra HD Vinyl Lip Polish in She's on Fire delivers intense color payoff in just one coat.



The Boot

Boots to prize—forever— from
Ralph Lauren Collection,
whose takes on traditions,
be they equestrian or prep,
effortlessly clear the fence
from classic to current (\$1,250;
select Ralph Lauren stores).





The Watch

Wear a **Rolex** and you'll never miss a golden hour. This time around, their Day-Date 36 (rolex.com)—the latest iteration of a model first launched in 1956—is paired with a honey-colored silk blouse with a dramatic ringed collar by Demna Gvasalia for **Balenciaga** (\$1,850; Balenciaga, Beverly Hills).

The Chanel Jacket

"Fashion fades, only style remains the same," said Coco Chanel, who designed the holy grail of jackets. Made of tweed, weighted down with chain, collarless, and featuring high, tight armholes and working pockets, her signature piece (at select Chanel stores) combines the easy elegance of a cardigan with the rigor of suiting. Throw expectations for a loop, though, and pair it with **JW Anderson's** button-fronted trousers (\$1,188; jwanderson.com). In this story: hair, Jimmy Paul; makeup, Hannah Murray. Details, see In This Issue.



WEAR DO WE GO FROM HERE?

Demna Gvasalia, Balenciaga

This striking merino-twill coat commanded **Balenciaga's** most recent show, during which Gvasalia waxed nostalgic over Cristóbal Balenciaga's affinity for spacious, monastic vestments while also remaining firmly au courant—showing men's and women's together, for starters, because fashion is fashion. Wrap coat (\$3,800), turtleneck (\$1,290), pants (\$995), and pumps; Balenciaga, Beverly Hills.

Fashion Editor:
Jorden Bickham.

FORWARD THINKING

At a time when it seems every sartorial boundary has been pushed and pulled, how do designers move the needle? By making fashion that's all their own. Adut Akech sports looks from 10 labels doing just that. Photographed by Jackie Nickerson.



Jonathan
Anderson,
Loewe

At Loewe, Anderson does the novel via the traditional, employing textile techniques and global handicrafts for a culturally ambiguous aesthetic that has universal appeal—witness this paisley-patterned jacquard, which is stitched and pieced together to evoke *papel picado*. Dress, slip, and pants; Loewe, loewe.com. Faris earrings.

Jack McCollough and Lazaro Hernandez, Proenza Schouler

The unending cool of New York fuels McCollough and Hernandez, who seem to return the favor to city habitués with consistently sleek pieces like this dismantled leather trench coat—as functional as it is splendidly adorned. **Proenza Schouler** coat (\$3,900), pants (\$790), and mules; Proenza Schouler, NYC. **Mounser** earrings.





Olivier Rousteing, Balmain

This look exemplifies the singular appeal of Rousteing's **Balmain**: Part tweedy, 1st arrondissement refinement, part Coachella-fringe statement maker, it's a naive-sophisticated, high-low fusion. Jacket (\$3,445), T-shirt (\$250), and skirt; Balmain, NYC. **Balenciaga** earrings.



Simone Rocha

One could call **Simone Rocha** a hopeful romantic—her pieces, like this 1950s-esque painterly satin taffeta, echo a Dior-era femininity—but she's also a realist, dressing modern-day swans who enjoy a touch of the subversive (an exposed bralette, for example). Coat (\$4,495), dress, and belted bustier top; Simone Rocha, NYC. **Prada** shoes.



Mary-Kate and Ashley Olsen, The Row

The fashion darlings turned fashion-makers at **The Row** release artful studies in understated chic season after elevated season. What appears to be a dress of ordinary eyelet, upon further inspection, reveals itself to be anything but—it's a lace textile, with puckered strips of hand-cut organza arranged and bonded to create a 3-D floral effect. Dress; The Row, NYC. **Tory Burch** earrings.

BEAUTY NOTE

Pair a structural silhouette with an ethereal glow. Shiseido Aura Dew in Lunar's silver-pearl formula provides a sheer, incandescent effect while adding definition to cheekbones.



Julien Dossena, Paco Rabanne

Dossena knows the value of **Paco Rabanne's** heritage—it's been only five years since its revival, after all—and season after season presents the iconic chain link anew. Akech wears a slinky velvet dress sheathed with a diamanté-encrusted fishnet dress. Chain dress, velvet dress (\$1,670), and necklace; pacorabanne.com. **Dolce & Gabbana** oxfords.

Grace Wales Bonner, Wales Bonner

Though a British designer with an emphasis on menswear, Wales Bonner is as far from Savile Row as you can get. Tailored pieces are festooned with epaulet fringing, proportions favor zoot suit-level excess, and men's and women's collections appear swappable. Tuxedo jacket (\$2,835), shirt (\$420), jeans (\$960), and brooches; walesbonner.net. **Manolo Blahnik** for **Wales Bonner** slippers.



Glenn Martens, Y/Project

Y/Project is a label that's hard to label: It's not simply unisex and it's not streetwear; at times it's demure and other times scant. But it's always the clothes you want to wear—in this life or the next. Here, an elegant gown that calls to mind a Pre-Raphaelite romanticism.

Y/Project dress and boots. Dress at yproject.fr. **Ben-Amun** by **Isaac Manevitz** earrings.





Anthony Vaccarello, Saint Laurent

At Saint Laurent, Vaccarello has mastered the art of adding—rather than removing—fabric to amplify sex appeal, no matter the gender. Akech wears a high-sheen, pearly white look originally shown as menswear. **Saint Laurent by Anthony Vaccarello** blouse (\$1,890), pants (\$2,490), and necklace; Saint Laurent, NYC. In this story: hair, Kiyoko Odo; makeup, Adrien Pinault. Details, see In This Issue.



WEAR DO WE GO FROM HERE?

On the Up

As we give greater importance to **SUSTAINABILITY** in our lives, a whole new generation of designers is **UPCYCLING** fashion's past for a chic and responsible future. Photographed by Tierney Gearon.

Promised Land

FROM FAR LEFT: At the Eagle Street Rooftop Farm in Greenpoint, Brooklyn, model Tasha Tilberg wears a **Bite** organic-cotton trench coat (\$1,200), shirt (\$355), and organic-wool pants (\$380); bitestudios.com. Model Lindsey Wixson (standing) wears an integrated cotton trench coat and wool jacket (\$1,350) from **CDLM**; Dover Street Market New York, NYC. Andrea Pascu's **Lindsey Berns** patchwork jacket (\$265; lindseyberns.com) is made from a vintage quilt, itself fashioned from cotton feed-sack fabrics dating to the early 1900s. Model Liu Wen wears a **Stella McCartney** wool-felting overcoat, \$2,975; net-a-porter.com. **Ralph Lauren Collection** blazer (worn underneath, \$1,690) and pants (\$1,190); ralphlauren.com.

Fashion Editor: Alex Harrington.

Waste Not, Want Not

It is rather easy being green, after all. FROM NEAR RIGHT: Wen wears a **Marine Serre** dress assembled from cotton bedsheets; marineserre.com. Model Guinevere Van Seenus wears a **Stella McCartney** patchwork coat of organic cotton (grown without toxic pesticides or synthetic fertilizers) and sustainable viscose; Stella McCartney, NYC. **CDLM** wool pants, \$650; Dover Street Market New York, NYC. Both wear **Everlane**'s carbon-neutral leather sneakers with recycled-rubber outsoles.





A River Runs Through It

FROM NEAR RIGHT: Tilberg’s one-piece **Creatures of the Wind** look (\$1,175; Dover Street Market New York, NYC) is a tie-dyed cotton shirt layered over an Edwardian-era cotton dress. The outsoles of her **Everlane** flats were produced from eight recycled plastic bottles. To create Wen’s **Alanna Josephine** slip dress (\$2,200; alannajosephine.com), vintage linen handkerchiefs were stitched together and dyed with the skins and pits of organic avocados. Her **Bode** collared shirt (worn underneath, \$445; bodenewyork.com) was made from antique lace tablecloths. In this story: hair, Mustafa Yanaz; makeup, Teresa Pemberton. Details, see In This Issue.





WEAR DO WE GO FROM HERE?

GLUT CHECK



AFTER DECADES OF EXCESSIVE PACKAGING AND AN EVERYTHING-IS-DISPOSABLE MENTALITY, BIG BEAUTY IS HAVING A BIG MOMENT OF RECKONING. BUT CAN LYNN YAEGER DO HER PART TO SAVE THE PLANET, AND HAVE HER POWDER, TOO?



© ANDREAS GURSKY/COURTESY OF SPRUITH MAGERS/ARTISTS RIGHTS SOCIETY (ARS),
NEW YORK. PHOTOGRAPHY COURTESY OF SOTHEBY'S, INC. © 2019 / WESTMAG

BOTTLE SHOCK

A host of new initiatives have launched to help reduce plastic packaging in cosmetics, or redirect it back into the supply chain and away from landfills and waterways. *Sans titre*, 2006, by Andreas Gursky.



This is a true story. It is 1998, I am at a production of *Cabaret* at Studio 54, and Madonna is at the next table. At some point during the show, she whips out a mirror to check her hair—I think it is braided—and I am close enough to see that she is holding a dull silver T. LeClerc Poudre compact, an item I have long coveted for its chic, Paris between-the-wars aura, but that I am too thrifty, too bohemian to break down and purchase. Suddenly a surge of lust and desire sweeps through me—this fairy dust should not merely reside in a rock star’s palm! As soon as the show ends, I run out and buy it, and I have been swearing by it ever since.

Which means that over the past 21 years I have bought—and discarded—roughly 100 of these things, which is something that until now, I am ashamed to say, I haven’t given much thought. I know that the planet is boiling, we are being buried alive by an avalanche of plastic, the polar ice cap is melting—things are really dire! But alter my beauty routine, the carefully culled roster of products that has worked so hard for me over the decades, and make a “clean” break from my faithful friends? Kill me now! After all, when it comes to cosmetics, who can deny the magical melding of efficacy and presentation they offer—the promise that lies inside those seductive boxes, those elegant bottles so charming on a boudoir shelf?

Still, even selfish me is taken aback by the stark statistics. According to Euromonitor International, a staggering 152.1 billion units of beauty and personal-care packaging was sold globally in 2018, and very little of the resulting waste, including plastic items, will actually be recycled for a number of reasons, which include variations on access to recycling programs, and a lack of uniform recycling procedures that can lead to sorting confusion among consumers. So they end up in landfills, or burned, or they find their way into oceans and waterways. Worst of all, most of these items are actually designed to be disposable, destined to fester atop a repulsive mountain of refuse.

Big beauty is finally meeting the crisis head-on, and it’s about time. L’Oréal says that by next year, 100 percent of its products will have an improved environmental or social profile, including updated

formulations that incorporate renewable raw materials that are sustainably sourced or derived from green chemistry; not to be outdone, the Estée Lauder Companies has pledged that by 2025, 75 to 100 percent of their packaging will be recyclable, refillable, reusable, or recoverable. And as a founding company of TerraCycle’s ambitious new Loop initiative—an environmentally friendly shopping platform being piloted in select states that includes eight of Procter & Gamble’s household brands—P&G says that their offerings, which range from Pantene to Tide, can now be dropped off and picked up from your home in 100 percent refillable and recyclable and/or reusable packages, with the click of a button. If these corporate behemoths can be the change, why can’t I take a few baby steps in the right direction?

With this in mind, I assemble a collection of products, all vying for the winning ticket in my ethical/sustainable sweepstakes. Like you, I have tried really expensive shampoos over the years—because if it costs more it must be better, right?—but I always return to Johnson’s Baby Shampoo, which I am delighted to learn is now part of a new How2Recycle initiative that aims to overcome the challenges around proper recycling with clear, specific, and standardized labeling. (Who knew?) But in the interest of science, I investigate a trio of other contenders. First up is California Baby Calendula Shampoo & Body Wash, which features a cartoon smiley face on the bottle. The Los Angeles-based company that uses a solar-powered production facility and sustainably grown, certified-organic calendula from its own farm in Santa Barbara County is so cutting edge, it even funnels condensation from air-conditioning and rainwater off the roof of its headquarters into barrels for landscaping. The next contestant is L’Oréal Professional Source Essentielle shampoo, which has a lovely beachy smell, flaunts a vegan, silicone-, paraben-, and sulfate-free formula, and arrives in a stylish cube that is refillable up to three times. (A quick visit to its website reveals a list of participating salon refill stations nationwide.) The third entrant is a murumuru butter-and-rose shampoo “bar”—no plastic in the packaging!—from Love Beauty and Planet. It is a heart-shaped cake of soap and thus unlike any shampoo I have ever used. Though it doesn’t lather up very much (maybe that’s better for the planet?), its sentimental shape and rosy aroma look—and smell—like it belongs in a 1950s country cottage. (Not a bad thing.)



All three of these perform perfectly well, but in truth it is difficult for me to judge, since before I blow-dry my hair, I always coat it with an iron-clad gel, superstrong enough to turn my wavy-not-in-a-cute-way tresses into a semblance of the stick-straight bob I crave. The 98 percent–naturally derived Garnier Fructis Pure Clean Styling Gel, a very pleasant product with a TerraCycle partnership (you send in your empty tube; they repurpose it to make new recyclable products), is not up to the task, nor is the 100 percent–vegan Yarok Feed Your Hold Hair Spray able to conquer my limp locks. So I hightail it back to my reliable göt2b Ultra Glued Invincible Styling Gel, which is so tough it boasts a picture of a scary guy with a mohawk on the box.

The next morning, I scrub myself with Ren Clean Skincare Atlantic Kelp and Magnesium Anti-Fatigue Body Wash—the bottle is made from 100 percent–recycled plastic, 20 percent of which is culled from the ocean—but is this really waking me up, or is the shower just doing its thing? Then I give Vapour Soft Focus Foundation a spin. The Taos-based company has a serious commitment to renewable energy and a goal of using 100 percent Day Light Solar by 2022 at its headquarters and production facility, and—nice surprise!—I love this and would gladly use it when this research project ends. For the trademark dots on my cheeks, meant to make me look like a cross between a Victorian doll and a 1920s flapper, I have—editorial secret—long relied on mere lipstick, and Guerlain Rouge G in Deep Plum is sustainable because its tube is refillable. Not only does it look like a tiny chrome cocktail shaker, it is quite capable of giving me an unnatural blush. But just when it seems like it will be easy for me to do my part in saving the planet, there is trouble brewing for my lips. Admittedly, not everyone wants to look as if she has just bitten into a poison apple—but I need a lip pencil so dark, it's almost black and capable of creating the upper-lip points my Cupid's bow depends on. I try the darkest shades from both Dr. Hauschka (the antibacterial witch hazel in their liners is grown in their own herb garden!)

A STAGGERING 152.1 BILLION
UNITS OF BEAUTY AND
PERSONAL-CARE PACKAGING
WAS SOLD GLOBALLY IN 2018,
AND VERY LITTLE OF
THE RESULTING WASTE,
INCLUDING PLASTIC ITEMS,
WILL ACTUALLY BE RECYCLED

and 100% Pure (their pigments come from fruit, vegetables, and tea! They even print their recyclable boxes with nontoxic soy ink at their 100 percent–solar-powered San Jose production facility!). Alas, they both are very pretty but too gentle, too sweet, for my kisser, and I am forced to return to my beloved MAC Cosmetics Nightmoth, which—just saying—is made of wood, not plastic.

Now for the most fraught part of the experiment: Will I be able to relinquish my precious T. LeClerc compact, even for a day? If I can bear the thought of it, there are refillable alternatives that include a delightfully petite Golden Alligator Slim Compact from Estée Lauder, so chic it could nestle cheerfully in a golden alligator Birkin. Or I might consider Anonym Cosmetics, which claims that their products contain 98 percent (or higher) natural ingredients; the packaging is made from what I think is wood (sustainable!) but turns out to be bamboo (even more sustainable!). If I ever decide I want to channel Stevie Nicks instead of Sally Bowles, Anonym is the powder for me.

In the end, even if I am not ready to abandon my T. LeClerc anytime soon (I wonder if Madonna is still using it?), it is nice to know that there are plenty of laudable goods out there, striving to help us look beautiful while at least attempting to keep the Earth beautiful, too. And I guess that's really the heart of the matter: We want products to make us feel cool and gorgeous and transform us into the person we always wanted to be—a fantasy version of ourselves, no less powerful for being so elusive. And if these powders and potions, these shampoos and sprays can also do no harm—and guide us toward a saner, smarter future—won't they literally become the sustainable stuff that dreams are made of? □

AISLES OF MAN

As we grapple with an environmental crisis of our own making, the cosmetics industry is eyeing a more sustainable future courtesy of responsible products that still perform. *99 Cent II (diptych)*, 2001, by Andreas Gursky.

**PROMISED YOU A
ROSE GARDEN**

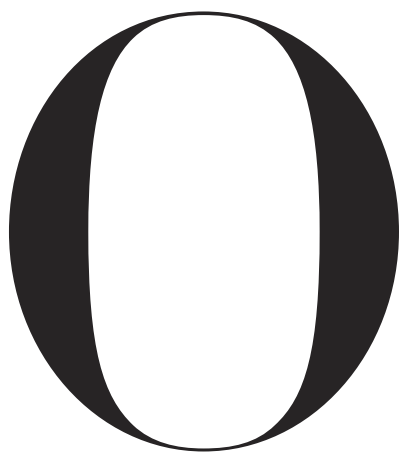
The designer (in a Tom Ford coat and pants) amid the blooms planted by his husband, Richard Buckley, at their home in Los Angeles.
Sittings Editor: Phyllis Posnick.



WEAR DO WE GO FROM HERE?

A Man for All Seasons

Tom Ford's life may be centered in Los Angeles these days,
but with his recent appointment as the chairman of
the CFDA, he's flexing global ambitions for American fashion.
By Rob Haskell. Photographed by Annie Leibovitz.



fficially, the rose garden belongs to Richard Buckley, Tom Ford's husband. It's the product of the only sort of deal that Ford—among the shrewdest businessmen in the history of fashion—would ever make, one whose terms were highly favorable to himself: Buckley could have his roses, and in exchange, Ford got to make every other decision on their new house in the Holmby Hills neighborhood of Los Angeles, which

for more than half a century had belonged to Betsy Bloomingdale. Ford does not cede control willingly. "I can't help but assert myself," he says. "That probably makes me very difficult to live with." He blames his Virgo nature: precise, methodical, relentlessly observant, playfully naughty if he trusts you. (The designer Stella McCartney, one of his closest friends and another Virgo, says that any understanding of Ford and of their friendship begins with this astrological detail. The stylist Carine Roitfeld, his longest creative collaborator and another Virgo, concurs. So might have his late friend Karl Lagerfeld, a Virgo, too.)

On a warm evening in June, the flowers are in abundant bloom. Buckley, a writer and Ford's partner of more than 30 years, consulted a rosarian in Santa Barbara who had helped Oprah Winfrey and Barbra Streisand with their roses. They excavated six feet and welcomed 10,000 earthworms, to the giddy delight of Jack, Ford and Buckley's son, who turns seven in September. Ford has a penchant for orchids—flowers of heat and dark—but in fact it was he who arrayed the garden in a perfectly gradated spectrum, the way some obsessives organize their books or their apps. Red roses, which he can't abide, crouch in the back. A few ambitious shrubs stand taller than the others, balancing on stakes. The asymmetry troubles him; symmetry is very important. It is not surprising to learn that his favorite rose, Koko Loko, is beige.

"Beauty gives me great joy, but it also gives me great sadness," Ford explains once we've returned to the living room. We sit so that I can see mainly the right side of his face—the side you will always see in pictures. He says that he has come to think of himself as an image, a product, and over time you learn how to display the product at its most favorable angle. Kate Moss will give you only one side, he says. "When I see the rose, and I smell the rose, all I can think of is that the rose is going to wither and be dead. But that's one of the things that endows it with its beauty. If it were permanent, you wouldn't even notice it."

Ford has often spoken of his preoccupation with death, the clock incessantly ticking in his head, and he has also often spoken of his dependence on alcohol, a palliative for his natural shyness. (In May, he celebrated 10 years of sobriety.) Perhaps these two things above all—the morbid cast of his temperament, his brain's constant thirst for dopamine—explain why, at 58, Ford is busier than he has ever been. The brand he launched only 13 years ago now earns \$2 billion in annual retail sales across men's and women's ready-to-wear, accessories, fragrance, cosmetics, and eyewear, a legitimate rival to 100-year-old French houses. The writer-director-producer of two films, he has another two in the works. And this spring, he succeeded Diane von Furstenberg as chairman of the Council of Fashion Designers of America, or CFDA.

"I've always been somewhat dysthymic, you know," he says. "I sort of operate at a slightly lower mood. I always felt that if you're happy,

you're just stupid. I still think happiness doesn't exist and that if we all didn't expect it to exist, we would be a lot happier. Drinking and drugs fueled many of my most creative moments, and I had an incredible fear that once I was sober I would not be able to create. It takes some time to get yourself back. We shift our addictions, and now my addiction is work, but it brings me enormous pleasure. And it keeps my mind from the fact that we are this tiny speck of a planet in the middle of an infinite number of other planets, and everything we have, what does any of it mean? Why do we struggle, why do we suffer? If I start down that road, it's like, guess what? I think I'll do something really important and choose the new lipstick colors for 2021."

Ford opened an office in Los Angeles 15 years ago, shortly after he and his business partner, Domenico De Sole, left Gucci Group amid a bitter power struggle with its new owners. At the time, he thought he was walking away from fashion altogether. He and Buckley owned a Richard Neutra house in Bel Air but were splitting their time between the West Coast and homes in London, Paris, and Santa Fe. Architecture has been a more salubrious addiction for Ford, though lately he hopes to do some deaccessioning: The Regent's Park townhome designed by John Nash is for sale, and so is the Tadao Ando–designed Santa Fe ranch (the ubiquitous rattlesnakes making it unwise with a young son). Earlier this year he bought a Paul Rudolph house on New York's Upper East Side that had belonged to his hero, Halston—the only house that he would ever want in New York, a city he romanticized in his early 20s but has lately avoided. Holmby Hills started off as a 1927 Mediterranean Villa, but in Bloomingdale's tenure it was reimagined as high Hollywood Regency, an effusion of chinoiserie wallpapers, dark Chippendale furniture, and green silk swags. Ford has done a deluxe dial-down, unifying its jumble of styles, introducing his favored monochrome palette, and imposing a tactile minimalism of velvet and lacquer, pony and cashmere. "I love people's houses that are incredibly colorful and patterned," he says. "But I can't think in them. Color distracts me."

Buckley believes that, for a while, at least, Jack had a transformative effect on Ford's relationship to color. "I think his fall-winter 2013 collection, with its clashing colors and patterns, was a direct result of Jack being in his life," he says. "The thought of brightly colored plastic toys in his house was nothing Tom wanted to see, but it's what children like." Order has since been restored. "Now Jack tells people that his favorite color is black. At the Hammer's K.A.M.P. in 2017"—an annual family fundraiser at the museum—"one artist asked the children to paint rainbows, and Jack painted arc after arc in black."

Ford wears a black suit, though he does not want to create the impression that he is overly formal at home. "I often feel like I'm dressed like I work in a shop, but I don't have the energy, believe it or not, to put together a new look," he explains. "And I know what works on me. Black, brown, gray. White for tennis. And by the way, these pants have probably not been dry-cleaned in months. I wear the same things day after day, I take them off at night and hang them up on a thing that nobody uses anymore, a *valet de nuit*. I put my jacket on it, I flip my pants over it, I dump my pockets out, and then the next morning, I get up and Jack's running around, and I've got to get him to school. And so I just put it all back on."

The house's grisaille calm is offset by a sense of high stakes. The things that remain are great things, particularly the art: Andy Warhol, Franz Kline, Morris Louis, Lucio Fontana. Apart from a Cindy Sherman

"Making other people beautiful, the search for perfection, the need to see women look like elegant beings—that drives Tom," says a friend



photograph and the toys tucked away in Jack's wing, deep pink roses and wine-dark dahlias bring in the only color, just one or two of each in squat vases—Ford hates large flower arrangements. Critics of his second film, *Nocturnal Animals*, have asked whether its main character, a gallery owner living in stilted isolation, surrounded by trophies, is a stand-in for Ford himself. The answer is yes.

"Making other people beautiful, the search for perfection, the need to see women look like elegant beings—that drives him," says his old friend Elizabeth Saltzman, the fashion stylist. "But I think Tom suffers from a lack of freedom. You put yourself in your ad campaigns, and you're no longer free. Wherever we go, women come up to him and say, Tell me what color lipstick I'm wearing! Smell my neck—what fragrance is it? He's kind enough to pay attention. I think he adores freedom but has so much less of it. He likes quiet, and he looks for quiet. But this is what happens to people who become larger than life."

Ford recently took Jack to Disneyland, and he was pleased to notice that, for a change, no one seemed to recognize him. They are likely to return. But on most days he is wrestling with how to raise a child in the rarefied air of his life in Los Angeles, in a milieu of movie stars and moguls. A few days before we met, he opened the refrigerator in the poolhouse, where typically there is a single box of the basic Popsicles that Jack enjoys. On weekends at home, when there is no staff, Ford and his son like to play Monopoly or float in the pool eating Popsicles. They have other simple rituals: Jack likes vanilla wafers because Ford—a vegan who cheats on sweets—likes vanilla wafers, old-fashioned and plain. But now the freezer was stocked with 20 or so boxes of Popsicles,

the refrigerator lined in deep rows of Evian and Perrier and Hint Water and Diet Coke. "The idea of a childhood where there's just an endless supply of Popsicles! It's tricky," Ford says. "What I sell is happiness through a new pair of shoes, and of course that's not really possible. However, we are material creatures. Jack gets a dollar a day. He saves that money, and no matter what he wants, unless it's Christmas or his birthday, he has to buy it. It's very cute: Whenever Jack's done for the day, he has a chair next to his bed where we sit, and I read to him at night, and I'll go in later to make sure everything's OK. Tuck him in again. Sitting in the chair will be whatever thing he has made that day, found that day, been into that day, right there so he can see it. I remember doing that as a child with new shoes or whatever it was that I had bought that I was so in love with. Those material things can bring you a sort of happiness."

The psychologist D. W. Winnicott called these transitional objects—toys, dolls, blankets that make the absence of a parent easier to bear. If Ford has one of his own, it's the Calder mobile hanging in the living room, the only artwork he could never imagine parting with. It belonged to Georgia O'Keeffe, whom his grandfather introduced him to as a boy outside the La Fonda hotel in Santa Fe. "I thought she was the strangest person I'd ever met in my life," he recalls. "My grandmother was from Texas, and she wore makeup and always had her hair done. I didn't understand this creature at all. If we were in Santa Fe, I'd lead you to my bathroom, and right there, next to my mirror where I get dressed, is a Warhol Polaroid of Georgia O'Keeffe. And she is fucking cool-looking, just covered in

CONTINUED ON PAGE>566

SPEAK NOW

"Rights are being stripped from basically everyone who isn't a straight white cisgender male," Swift says. Celine coat. Dior shoes.

Fashion Editor:
Tonne Goodman.



Begin Again

Celebrated, canceled, obsessed over—is Taylor Swift our most endlessly debated pop star? With a new album, and a newly assertive political voice, she opens up to Abby Aguirre about sexism, scrutiny, and standing up for herself. Photographed by Inez & Vinoodh.

IT'S A SUNDAY AFTERNOON in Tribeca, and I'm in Taylor Swift's loft, inside a former printing house that she has restored and fortified into a sanctuary of brick, velvet, and mahogany. The space is warm and cozy and vaguely literary—later, when we pass through her bedroom en route to her garden, 10 percent of my brain will believe her wardrobe might open up to Narnia. Barefoot in a wine-colored floral top and matching flowy pants, Swift is typing passwords into a laptop to show me the video for “You Need to Calm Down,” eight days before she unleashes it on the world.

I have a sliver of an idea what to expect. A few weeks earlier, I spent a day at the video shoot, in a dusty field-slash-junkyard north of Los Angeles. Swift had made it a sort of Big Gay Candy Mountain trailer park, a Technicolor happy place. The cast and crew wore heart-shaped sunglasses—living, breathing lovey-eyes emoji—and a mailbox warned, LOVE LETTERS ONLY.

Swift and a stream of costars filmed six scenes over about a dozen hours. The singer-songwriter Hayley Kiyoko, known to her fans as “Lesbian Jesus,” shot arrows at a bull's-eye. The YouTube comedian-chef Hannah Hart danced alongside Dexter Mayfield, the plus-size male model and self-described “big boy in heels.” The Olympic figure skater Adam Rippon served up icy red snow cones. Swift and her close friend Todrick Hall, of *Kinky Boots* and *RuPaul's Drag Race*, sipped tea with the cast of *Queer Eye*.

The mood was joyous and laid-back. But by the end of the day, I wasn't sure what the vignettes would add up to. There were shoot days and cameos I wouldn't observe. For security reasons, the song was never played aloud. (The cast wore ear buds.) Even the hero shot, in which Swift and Hall sauntered arm in arm through the dreamscape at golden hour, was filmed in near-total silence.

For weeks afterward, I tried to sleuth out a theory. I started casually. There was a “5” on the bull's-eye, so I did a quick search to figure out what that number might mean. Immediately I was in over my head.

Swift has a thing for symbols. I knew she had been embedding secret messages in liner notes and deploying metaphors as refrains since her self-titled debut in 2006—long before her megafame made her into a symbol of pop supremacy. But I hadn't understood how coded and byzantine her body of work has become; I hadn't learned, as Swift's fans have, to see hidden meanings *everywhere*. For instance: In the 2017 video for “Look What You Made Me Do,” a headstone in a graveyard scene reads NILS SJOBERG, the pseudonym Swift used as her writing credit on Rihanna's hit “This Is What You Came For,” a Swedish-sounding nod to that country's pop wizards.

After an excessive amount of ad hoc scholarship—a friend joked

that I could have learned Mandarin in the time I spent trying to unpack Swift's oeuvre—I was no closer to a theory. Pop music has become so layered and meta, but the Taylor Swift Universe stands apart. Apprehending it is like grasping quantum physics.

My first indication of what her new album, *Lover*, would be about came just after midnight on June 1, the beginning of Pride Month, when Swift introduced a petition in support of the federal Equality Act. This legislation would amend the Civil Rights Act to outlaw discrimination based on gender identity and sexual orientation. (It has passed the House, but prospects in Mitch McConnell's Senate are unclear.) Swift also posted a letter to Senator Lamar Alexander, Republican of Tennessee, asking him to vote yes. The request, on her personal letterhead (BORN IN 1989. LOVES CATS.), denounced President Trump for not supporting the Equality Act. “I personally reject the president's stance,” Swift wrote.

Back in the kitchen, Swift hits play. “The first verse is about trolls and cancel culture,” she says. “The second verse is about homophobes and the people picketing outside our concerts. The third verse is about successful women being pitted against each other.”

The video is, for erudite Swifties, a *rich text*. I had followed enough clues to correctly guess some of the other cameos—Ellen DeGeneres, RuPaul, Katy Perry. I felt the satisfaction of a gamer who successfully levels up—*achievement unlocked!* The video's final frame sends viewers to Swift's change.org petition in support of the Equality Act, which has acquired more than 400,000 signatures—including those of Cory Booker, Elizabeth Warren, Beto O'Rourke, and Kirsten Gillibrand—or four times the number required to elicit an official response from the White House.

“Maybe a year or two ago, Todrick and I are in the car, and he asked me, *What would you do if your son was gay?*”

We are upstairs in Swift's secret garden, comfortably ensconced in a human-scale basket that is sort of shaped like a cocoon. Swift has brought up an ornate charcuterie board and is happily slathering triple-cream Brie onto sea-salt crackers. “The fact that he had to ask me . . . shocked me and made me realize that I had not made my position clear enough or loud enough,” she says. “*If my son was gay, he'd be gay. I don't understand the question.*”

I have pressed Swift on this topic, and her answers have been direct, not performative or scripted. I do sense that she enjoys talking to me about as much as she'd enjoy a root canal—but she's unfailingly polite, and when we turn to music, her face will light up and she will add little melodic phrases to her speech, clearly her preferred language.



BALANCING ACT

Later this year, Swift will appear in the film adaptation of *Cats*—as the flirtatious Bombalurina. Givenchy dress. Bracelets by John Hardy, David Yurman, and Hoorsenbuhs.



“When I make a mistake,
it echoes through the canyons
of the world. It’s clickbait, and
it’s a part of my life story, and
it’s a part of my career arc”

“If he was thinking that, I can’t imagine what my fans in the LGBTQ community might be thinking,” she goes on. “It was kind of devastating to realize that I hadn’t been publicly clear about that.”

I understand why she was surprised; she has been sending pro-LGBTQ signals since at least 2011. Many have been subtle, but none insignificant—especially for a young country star coming out of Nashville.

In the video for her single “Mean” (from 2010’s *Speak Now*), we see a boy in a school locker room wearing a lavender sweater and bow tie, surrounded by football players. In “Welcome to New York,” the first track on *1989*, she sings, “And you can want who you want. Boys and boys and girls and girls.” Two years later, she donated to a fund for the newly created Stonewall National Monument and presented Ruby Rose with a GLAAD Media Award. Every night of last year’s *Reputation* tour, she dedicated the song “Dress” to Loie Fuller, the openly gay pioneer of modern dance and theatrical lighting who captured the imagination of fin-de-siècle Paris.

Swift, who has been criticized for keeping her politics to herself, first took an explicit stance a month before the 2018 midterms. On Instagram, she endorsed Democrats for the Tennessee Legislature and called out the Republican running for Senate, Marsha Blackburn. “She believes businesses have a right to refuse service to gay couples,” Swift wrote. “She also believes they should not have the right to marry. These are not MY Tennessee values.”

Swift says the post was partly to help young fans understand that if they wanted to vote, they had to register. To tell them, as she puts it, “*Hey, just so you know, you can’t just roll up.*” Some 65,000 new voters registered in the first 24 hours after her post, according to Vote.org.

Trump came to Blackburn’s defense the following day. “She’s a tremendous woman,” he told reporters. “I’m sure Taylor Swift doesn’t know any-

thing about her. Let’s say I like Taylor’s music about 25 percent less now, OK?”

In April, spurred by a raft of anti-LGBTQ bills in Tennessee, Swift donated \$113,000 to the Tennessee Equality Project, which advocates for LGBTQ rights. “Horrendous,” she says of the legislation. “They don’t call it ‘Slate of Hate’ for nothing.” Swift especially liked that the Tennessee Equality Project had organized a petition of faith leaders in opposition.

“I loved how smart it was to come at it from a religious perspective.”

Meanwhile, the “Calm Down” video provoked a Colorado pastor to call Swift “a sinner in desperate need of a savior” and warn that “God will cut her down.” It also revived heated debate within LGBTQ communities about the politics of allyship and corporatization of Pride. Some critics argued Swift’s pro-LGBTQ imagery and lyrics were overdue and out of the blue—a reaction the new Swift scholar in me found bewildering. Had they not been paying attention?

Nor did it strike me as out of character for Swift to leverage her power for a cause. She pulled her catalog from Spotify in 2014 over questions of artist compensation. She stared down Apple in 2015, when the company said it would not pay artists during the launch of its music service. (Apple reversed itself immediately.) As a condition of her record deal with Universal Music Group last year, the company promised that it would distribute proceeds from any sale of its Spotify shares to all of its artists. And this summer, Swift furiously called out Scott Borchetta, founder of Big Machine Label Group, for selling her master recordings to the music manager Scooter Braun. (When I ask Swift if she tried to get her masters from Big Machine, her whole body slumps with a palpable heaviness. “It was either investing in my past or my and other artists’ future, and I chose the future,” she says of the deal she struck with Universal.)

Swift’s blunt testimony during her 2017 sexual-assault case against a radio DJ—months before the #MeToo reckoning blew open—felt deeply

political to me and, I imagine, many other women. Swift accused the DJ, David Mueller, of groping her under her skirt at a photo session in 2013. Her camp reported the incident to his employer, who fired him. Mueller denied the allegation, sued Swift for \$3 million, and his case was thrown out. Swift countersued for a symbolic \$1 and won.

In a Colorado courtroom, Swift described the incident: “He stayed latched onto my bare ass cheek” as photos were being snapped. Asked why photos of the front of her skirt didn’t show this, she said, “Because my ass is located at the back of my body.” Asked if she felt bad about the DJ’s losing his job, she said, “I’m not going to let you or your client make me feel in any way that this is my fault. Here we are years later, and I’m being blamed for the unfortunate events of his life that are the product of his decisions—not mine.”

When *Time* included Swift on the cover of its “Silence Breakers” issue that year, the magazine asked how she felt during the testimony. “I was angry,” she said. “In that moment, I decided to forgo any courtroom formalities and just answer the questions the way it happened . . . I’m told it was the most amount of times the word *ass* has ever been said in Colorado Federal Court.”

Mueller has since paid Swift the dollar—with a Sacagawea coin. “He was trolling me, implying that I was self-righteous and hell-bent on angry, vengeful feminism. That’s what I’m inferring from him giving me a Sacagawea coin,” Swift says. “Hey, maybe he was trying to do it in honor of a powerful Native American woman. I didn’t ask.” Where is the coin now? “My lawyer has it.”

I ask her, why get louder about LGBTQ rights now? “Rights are being stripped from basically everyone who isn’t a straight white cisgender male,” she says. “I didn’t realize until recently that I could advocate for a community that I’m not a part of. It’s hard to know how to do that without being so fearful of making a mistake that you just freeze. Because my mistakes are very loud. When I make a mistake, it echoes through the canyons of the world. It’s clickbait, and it’s a part of my life story, and it’s a part of my career arc.”

I’d argue that no heterosexual woman can listen to “You Need to Calm Down” and hear only a gay anthem. “Calm down” is what controlling men tell women who are angry, contrary, or “hysterical,” or, let’s say, *fearing for their physical safety*. It is what Panic! at the Disco singer Brendon Urie says to Swift in the beginning of the “ME!” music video, prompting her to scream, “*Je suis calme!*”

I cannot believe it is a coincidence that Swift, a numbers geek with an affinity for dates, dropped the single—whose slow, incessant bass is likely to be bumping in stadiums across the world in 2020 if she goes on tour—on June 14, a certain president’s birthday.

It’s enlightening to read 13 years of Taylor Swift coverage—all the big reviews, all the big profiles—in one sitting. You notice things.

How quickly Swift went from a “prodigy” (*The New Yorker*) and a “songwriting savant” (*Rolling Stone*) to a tabloid fixture, for instance. Or how suspect her ambition is made to seem once she acquires real power.

Other plot points simply look different in the light of #MeToo. It is hard to imagine that Swift’s songs about her exes would be reviewed as sensationally today. I wonder if, in 2019, any man would dare grab the microphone out of a young woman’s hands at an awards show. I stared into space for a good long while when I was reminded that

Pitchfork did not review Taylor Swift’s 1989 but did review Ryan Adams’s cover album of Taylor Swift’s 1989.

I ask Swift if she had always been aware of sexism. “I think about this a lot,” she says. “When I was a teenager, I would hear people talk about sexism in the music industry, and I’d be like, *I don’t see it. I don’t understand*. Then I realized that was because I was a kid. Men in the industry saw me as a *kid*. I was a lanky, scrawny, overexcited young girl who reminded them more of their little niece or their daughter than a successful woman in business or a colleague. The second I became a woman, in people’s perception, was when I started seeing it.

“It’s fine to infantilize a girl’s success and say, *How cute that she’s having some hit songs*,” she goes on. “*How cute that she’s writing songs*. But the second it becomes formidable? As soon as I started playing stadiums—when I started to look like a woman—that wasn’t as cool anymore. It was when I started to have songs from *Red* come out and cross over, like ‘I Knew You Were Trouble’ and ‘We Are Never Ever Getting Back Together.’”

Those songs are also more assertive than the ones that came before,

I say. “Yeah, the angle was different when I started saying, *I knew you were trouble when you walked in*. Basically, you emotionally manipulated me and I didn’t love it. That wasn’t *fun for me*.”

I have to wonder if having her songwriting overlooked as her hits were picked apart and scrutinized wasn’t the biggest bummer of all. Swift: “I wanted to say to people, *You realize writing songs is an art and a craft and not, like, an easy thing to do? Or to do well?* People would act like it was a weapon I was using. Like a cheap dirty trick. *Be careful, bro, she’ll write a song about you. Don’t stand near her*. First of all, that’s not how it works. Second of all, find me a time when they say that about a male artist: *Be careful, girl, he’ll use his experience with you to get—God forbid—inspiration to make art*.”

Without question the tenor of the Taylor Swift Narrative changed most dramatically in July 2016, when Kim Kardashian West called her a “snake” on Twitter, and released video clips of Swift and Kanye West discussing the lyrics to his song “Famous.” (No need to rehash the details here. Suffice it to say that Swift’s version of events hasn’t changed: She knew about some of the lyrics but not others; specifically, the words *that bitch*.) The posts sparked several hashtags, including #TaylorSwiftIsASnake and #TaylorSwiftIsCanceled, which quickly escalated into a months-long campaign to “cancel” Swift.

To this day Swift doesn’t think people grasp the repercussions of that term. “A mass public shaming, with millions of people saying you are quote-unquote *canceled*, is a very isolating experience,” she says. “I don’t think there are that many people who can actually understand what it’s like to have millions of people hate you very loudly.” She adds: “When you say someone is canceled, it’s not a TV show. It’s a human being. You’re sending mass amounts of messaging to this person to either shut up, disappear, or it could also be perceived as, *Kill yourself*.”

An overhaul was in order. “I realized I needed to restructure my life because it felt completely out of control,” Swift says. “I knew immediately I needed to make music about it because I knew it was the only way I could survive it. It was the only way I could preserve my mental health and also tell the story of what it’s like to go through something so humiliating.”

I get a sense of the whiplash Swift experienced when I notice that, a few months into this ordeal, while she was writing the songs that

“It’s fine to infantilize a girl’s success and say, *How cute that she’s writing songs*. But as soon as I started playing stadiums, that wasn’t as cool anymore”



would become her album *Reputation*—and fighting off Mueller’s lawsuit—a portion of the media and internet began demanding to know why she hadn’t un-canceled herself long enough to take a position in the presidential election.

On that: “Unfortunately in the 2016 election you had a political opponent who was weaponizing the idea of the celebrity endorsement. He was going around saying, *I’m a man of the people. I’m for you. I care about you.* I just knew I wasn’t going to help. Also, you know, the summer before that election, all people were saying was *She’s calculated. She’s manipulative. She’s not what she seems. She’s a snake. She’s a liar.* These are the same exact insults people were hurling at Hillary. Would I be an endorsement or would I be a liability? *Look, snakes of a feather flock together. Look, the two lying women. The two nasty women.* Literally millions of people were telling me to disappear. So I disappeared. In many senses.”

Swift previewed *Reputation* in August 2017 with “Look What You Made Me Do.” The single came with a lyric video whose central image was an ouroboros—a snake swallowing its own tail, an ancient symbol for continual renewal. Swift wiped her social-media feeds clean and began posting video snippets of a slithering snake. The song was pure bombast and high camp. (Lest there be any doubt, the chorus was

an interpolation of a ’90s camp classic, Right Said Fred’s “I’m Too Sexy.”) Nonetheless, most critics read it as a grenade lobbed in the general direction of Calabasas.

One longtime Nashville critic, Brian Mansfield, had a more plausible take: She was writing sarcastically as the “Taylor Swift” portrayed in the media in a bid for privacy. “Yeah, this is the character you created for me, let me just hide behind it,” she says now of the persona she created. “I always used this metaphor when I was younger. I’d say that with every reinvention, I never wanted to tear down my house. ’Cause I *built* this house. This house being, metaphorically, my body of work, my songwriting, my music, my catalog, my library. I just wanted to redecorate. I think a lot of people, with *Reputation*, would have perceived that I had torn down the house. Actually, I just built a bunker around it.”

In March, the snakes started to morph into butterflies, the vampire color palette into Easter pastels. When a superbloom of wildflowers lured a mesmerizing deluge of Painted Lady butterflies to Los Angeles, Swift marked it with an Instagram post. She attended the iHeartRadio Music Awards that night in a sequin romper and stilettos with shimmery wings attached.

Swift announced the single “ME!” a month later, with a large butterfly mural in Nashville. In the music video for the (conspicuously) bubble-gum song, a hissing pastel-pink snake explodes into a kaleidoscope of butterflies. One flutters by the window of an apartment, where Swift is arguing in French with Urie. A record player is playing in the background. “It’s an old-timey, 1940s-sounding instrumental version of ‘You Need to Calm Down,’” Swift says. Later, in the “Calm Down” video, Swift wears a (fake) back tattoo of a snake swarmed by butterflies.

STATE OF GRACE

Dior bodysuit and skirt.

We are only two songs in, people. *Lover*, to be released on August 23, will have a total of 18 songs. “I was compiling ideas for a very long

time,” Swift says. “When I started writing, I couldn’t stop.” (We can assume the British actor Joe Alwyn, with whom Swift has been linked for two years, provided some of the inspiration.)

Swift thinks *Lover* might be her favorite album yet. “There are so many ways in which this album feels like a new beginning,” she says. “This album is really a love letter to love, in all of its maddening, passionate, exciting, enchanting, horrific, tragic, wonderful glory.”

I have to ask Swift, given how genuinely at peace she seems, if part of her isn’t thankful, if not for the Great Cancellation of 2016, then for the person she now is—knowing who her friends are, knowing what’s what. “When you’re going through loss or embarrassment or shame, it’s a grieving process with so many micro emotions in a day. One of the reasons why I didn’t do interviews for *Reputation* was that I couldn’t figure out how I felt hour to hour. Sometimes I felt like: *All these things taught me something that I never could have learned in a way that didn’t hurt as much.* Five minutes later, I’d feel like: *That was horrible. Why did that have to happen? What am I supposed to*





IN FOCUS

Swift's new 18-track album, *Lover*, will be released August 23. Hermès shirt. Chanel pants. Maximum Henry belt.

EYES ON HER

Designer Stella McCartney on her friendship with Swift: "In London we'll go on walks and talk about everything—life and love." Stella McCartney coat. In this story: hair, Christiaan; makeup, Fulvia Farolfi. Details, see In This Issue.



take from this other than mass amounts of humiliation? And then five minutes later I'd think: *I think I might be happier than I've ever been.*"

She goes on: "It's so strange trying to be self-aware when you've been cast as this always smiling, always happy 'America's sweetheart' thing, and then having that taken away and realizing that it's actually a great thing that it was taken away, because that's extremely limiting." Swift leans back in the cocoon and smiles: "We're not going to go straight to gratitude with it. Ever. But we're going to find positive aspects to it. We're never going to write a thank-you note."

Though people will take the Perry-Swift burger-and-fries embrace in the "You Need to Calm Down" video as a press release that the two have mended fences, Swift says it's actually a comment on how the media pits female pop stars against one another. After Perry sent Swift an (actual) olive branch last year, Swift asked her to be in the video: "She wrote back, *This makes me so emotional. I'm so up for this. I want us to be that example. But let's spend some time together. Because I want it to be real.* So she came over and we talked for hours.

"We decided the metaphor for what happens in the media," Swift explains, "is they pick two people and it's like they're pouring gasoline all over the floor. All that needs to happen is one false move, one false word, one misunderstanding, and a match is lit and dropped. That's what happened with us. It was: *Who's better? Katy or Taylor? Katy or Taylor? Katy or Taylor?*

Katy or Taylor? The tension is so high that it becomes impossible for you to not think that the other person has something against you."

Meanwhile, the protesters in the video reference a real-life religious group that pickets outside Swift's concerts, not the white working class in general, as some have assumed. "So many artists have them at their shows, and it's such a confounding, confusing, infuriating thing to have outside of joyful concerts," she tells me. "Obviously I don't want to mention the actual entity, because they would get excited about that. Giving them press is not on my list of priorities."

At one point, Swift asks if I would like to hear two other songs off the new album. (Duh.) First she plays "Lover," the title track, coproduced by Jack Antonoff. "This has one of my favorite bridges," she says. "I love a bridge, and I was really able to go to Bridge City." It's a romantic, haunting, waltzy, singer-songwritery nugget: classic Swift. "My heart's been borrowed and yours has been blue," she sings. "All's well that ends well to end up with you."

Next, Swift cues up a track that "plays with the idea of perception." She has often wondered how she would be written and spoken about if she were a man, "so I wrote a song called 'The Man.'" It's a thought experiment of sorts: "If I had made all the same choices, all the same mistakes, all the same accomplishments, how would it read?" Seconds later, Swift's earpods are pumping a synth-pop earworm into my head: "I'd be a fearless leader. I'd be an alpha type. When everyone believes ya: What's that like?"

Swift wrote the first two singles with Joel Little, best known as one of Lorde's go-to producers. ("From a pop-songwriting point of view, she's the pinnacle," Little says of Swift.) The album is likely to include more marquee names. A portrait of the Dixie Chicks in the background of the "ME!" video almost certainly portends a collaboration. If fans are correctly reading a button affixed to her denim jacket in a recent magazine cover, we can expect one with Drake, too.

She recently announced a fashion collection with Stella McCartney to coincide with *Lover*. "We met at one of her shows," says

McCartney, "and then we had a girls' night and kind of jumped straight in. In London we'll go on walks and talk about everything—life and love." (Swift has no further fashion ambitions at the moment. "I really love my job right now," she tells me. "My focus is on music.") Oh, and that "5" on the bullseye? Track five is called "The Archer."

Yet something tells me the most illuminating clue for reading both *Lover* and *Reputation* may be Loie Fuller, the dancer to whom Swift paid homage on tour. As Swift noted on a Jumbotron, Fuller "fought for artists to own their work." Fuller also used swirling fabric and colored lights to metamorphose onstage, playing a "hide-and-seek illusionist game" with her audience, as one writer has put it. She became a muse to the Symbolists in Paris, where Jean Cocteau wrote that she created "the phantom of an era." The effect, said the poet Stéphane Mallarmé, was a "dizziness of soul made visible by an artifice." Fuller's most famous piece was "Serpentine Dance." Another was "Butterfly Dance."

Swift has had almost no downtime since late 2017, but what little she does have is divided among New York, Nashville, Los Angeles, and Rhode Island, where she keeps homes—plus London. In an essay earlier this year, she revealed that her mother, Andrea Swift,

is fighting cancer for a second time. "There was a relapse that happened," Swift says, declining to go into detail. "It's something that my family is going through."

Later this year, she will star in a film adaptation of Andrew Lloyd Webber's *Cats* as Bombalurina,

the flirtatious red cat. "They made us the size of cats by making the furniture bigger," she says. "You'd be standing there and you could barely reach the seat of a chair. It was phenomenal. It made you feel like a little kid."

But first, she will spend much of the summer holding "secret sessions"—a tradition wherein Swift invites hundreds of fans to her various homes to preview her new music. "They've never given me a reason to stop doing it," she says. "Not a single one."

Speaking of: Inquiring fans will want to know if Swift dropped any more clues about how to decode *Lover* during this interview. For you I reviewed the audio again, and there were a few things that made my newly acquired Swiftly sense tingle.

At one point she compared superstardom in the digital age to life in a dollhouse, one where voyeurs "can 'ship' you with who they want to 'ship' you with, and they can 'favorite' friends that you have, and they can know where you are all the time." The metaphor was precise and vivid and, well, a little too intricately rendered to be off the cuff. (Also, the "ME!" lyric: "Baby doll, when it comes to a lover. I promise that you'll never find another like me.")

Then there was the balloon—a giant gold balloon in the shape of a numeral seven that happened to float by while we were on her roof, on this, the occasion of her seventh album. "Is it an L?" I say. "No, because look, the string is hanging from the bottom," she says.

It might seem an obvious symbolic gesture, deployed for this interview, except for how impossible that seems. Swift let me control the timing of nearly everything. Moreover, the gold seven wasn't floating up from the sidewalk below. It was already high in the sky, drifting slowly toward us from down the street. She would have had to control the wind, or at least to have studied it. Would Taylor Swift really go to such elaborate lengths for her fans?

This much I know: Yes, she would. □

"There are so many ways in which this album feels like a new beginning," she says. "It is really a love letter to love"



AGAINST TYPE

Platt's character on Netflix's *The Politician* is a power-hungry high school candidate. Givenchy suit. David Hart polo. Pierre Hardy sneakers. Grooming, Melissa DeZarate. Fashion Editor: Alexandra Cronan.

Leveling Up

What do you do after you conquer Broadway as an ultrasensitive teenager? Play a ruthless one on TV, of course. Ben Platt talks to Rob Haskell about his star turn in Ryan Murphy's *The Politician*. Photographed by Tierney Gearon.

Few actors, even those with a surfeit of endowments—talent, timing, luck, looks—find their way to a role that might fairly be called life-changing. For those whose lives are changed by a such a role, the next question is how to avoid being defined by it. Ben Platt didn't stumble tenderfooted into the title character of *Dear Evan Hansen*, the musical in which his superheated, sung-through-sobs performance earned him a Tony, an Emmy, and a Grammy before his 25th birthday. He'd been working professionally since age eight, and singing on Broadway was the unwavering dream of his boyhood. But Platt has spent two years quietly wriggling out of the net of *Evan Hansen*, and he wouldn't mind at all if he never had to say another word about the anguished and lonely teenager who, he has frequently avowed, is not so entirely different from his adolescent self.

"That character was such an identifying experience," Platt says, "and because the part dealt with anxiety, I become sort of a spokesperson. People really fell in love with that character, but it's the one role I've ever felt as an actor I had to consciously turn away from—to make it clear that I am my own person, and I'm not very specifically this strange, anxious kid." He smiles, doubting himself. "Not that I'm not strange and anxious in real life, but at this point I wouldn't go chasing characters who have the same issues that I do."

Though it's the middle of the afternoon, and the purple blooms of the jacarandas blanketing the north-south streets suggest that we are in the heart of West Hollywood, Platt, who grew up 15 minutes away, is a bit lost. He has lived in Manhattan since he was 18 (though he's still not sure he's allowed to call himself a New Yorker), and while he knows that several

CONTINUED ON PAGE 567

"I'D STARTED PLANNING to do a garden-design course," says Simon Woods with a shy smile. "I've always liked nature, and I thought, Well, writing is never going to happen. I'll never be able to finish anything that's any good. So I started googling garden-design courses. They follow me around the internet to this day."

Woods is sitting in a tiny room at the top of the National Theatre in London, where his first play is about to be staged. It is a clear spring day, five months before opening night, and he has just seen the model of the set. He did, in the end, write something very good indeed, a touching and original piece called *Hansard*, about a 1980s Tory politician and his left-leaning wife—a play where people and politics collide, and truths are revealed.

"I'd always written for myself," the 39-year-old says. "I'd written 500 pages of a really complicated historical novel. Then I just started writing about these two characters in the middle of nowhere. They were trapped in a hell of their own making, and I sort of engineered it backward to work out what mistake they had made." Still, the former actor didn't show anyone what he had written—except his husband, the longtime Burberry chief creative officer Christopher Bailey. "I'd been very squirrely about it," he adds with a laugh. But Woods eventually sent it to an agent, and the agent sent it to the National, and here we are.

"I knew a few pages in that it was something special," says Rufus Norris, the director of the National. "It's rare to encounter writing of such ease, wit, and such emotional and theatrical intelligence. To find it coming from an unproduced playwright is even rarer." Norris decided to workshop the play with the actors Lindsay Duncan and Alex Jennings, both of whom are old friends of Woods's from his acting days. When they join us, it is like witnessing a family reunion. "There's no point in hiding it; we basically live together," jokes Duncan with a warmly protective air. "To be doing Simon's first play means a huge amount to both of us. We just want everything for him." Jennings nods his agreement. "I was dazzled by the dialogue as soon as I read it," he adds.

Set in 1988, in Oxfordshire, *Hansard* follows the Conservative MP Robin Hesketh, who is spending the weekend with his discontented wife, Diana. She is fighting him over

his support for the infamous Section 28 clause in the Local Government Act, in which the government of Margaret Thatcher attempted to ban teaching about the acceptability of homosexuality. The debate is remembered today as one of those moments when English society was asked to define itself, and when politicians imposed a certain view of the values people should live by.

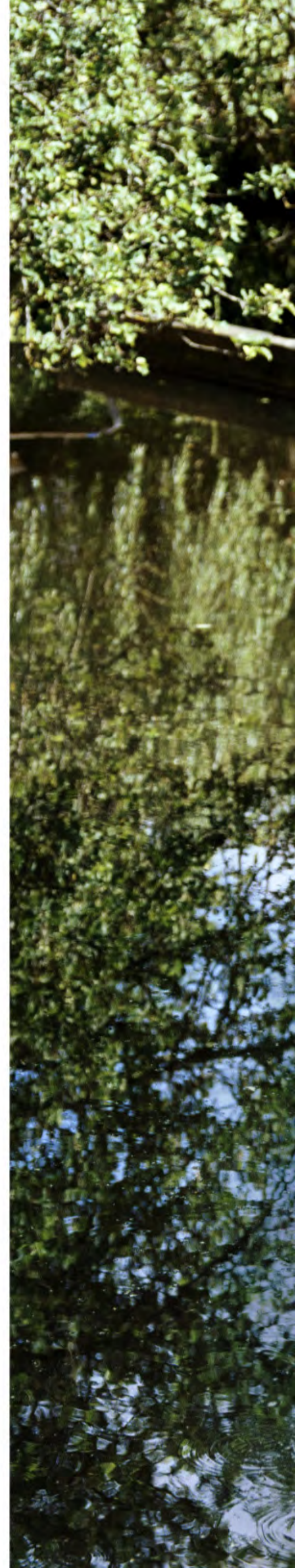
Even in the briefest of meetings, you can see why Woods inspires such warm loyalty from the people involved in this project. He is a gentle and charming figure, with an endearing smile and a tendency to let his sentences drift away as he tries to pin down the circumstances that led him to this point. He grew up in the same region that his play takes place, in what he describes as "a very warm, loving, supportive, encouraging, nurturing family." His father, now an organic vegetable farmer, was a lawyer; his mother is a garden historian; and young Woods followed a safe route to adulthood, going first to Eton and then to Magdalen College, Oxford, where he read English literature and, for a time, dated the actress Rosamund Pike. He became an actor almost by accident. "It was what I was doing with my life, without really having yearned to do it," he says. He was successful, with parts in Joe Wright's *Pride & Prejudice* (opposite Pike) and plentiful work on TV, but slowly a certain disillusion set in. "I remember trying to persuade a writer for one show that I needed a scene that involved me unburdening myself. Nobody was interested. I remember thinking then, I wish I was in the writers' room. On film sets, I'd sit behind the camera between scenes and ask questions of everyone."

In 2008, he decided to stop acting. He had become friends with Chelsea Clinton while at Oxford, and, he explains, "having got to know her mother, I felt there was this huge gulf between the public

CONTINUED ON PAGE 571

WITH HIS DEBUT PRODUCTION, ACTOR TURNED PLAYWRIGHT SIMON WOODS MAKES A DOMESTIC DRAMA INTO AN ALLEGORY FOR A NATION. BY SARAH CROMPTON. PHOTOGRAPHED BY ANTON CORBIJN.

SECOND ACT





PRODUCED BY IMAGE PARTNERSHIP PRODUCTION

UPON REFLECTION

The playwright, photographed at the Clock Tower estate in Watford, England. Grooming, Petra Sellge. Sitings Editor: Phyllis Posnick.



Battle Royale

She hasn't ruled out a presidential run, but Stacey Abrams is already on the front lines of a historic political fight: to save American democracy itself. Alexis Okeowo reports.

It's an intoxicatingly hot June afternoon in Atlanta, and scores of attendees at the African American Leadership Council Summit are watching Stacey Abrams, in a simple black-and-white shift dress, take the stage. The air, under twinkling hotel chandeliers, is crackling: Congresswoman Maxine Waters has just declared to the crowd that she is ready to impeach President Trump (to wild applause). Now it's Abrams's turn.

"I have an announcement to make," she says, and the room is hushed, expectant. "We won." The audience erupts into cheers, and Abrams takes a moment before adding, "I realize I'm not the governor of Georgia."

"Yes, you are!" several people shout back.

"I'm not taking the oath of office. I'm not moving into the mansion."

"OK, OK," says a woman in the audience.

"They're saying that because I didn't get all the numbers I needed, that somehow we failed in our mission. We didn't fail. In the state of Georgia, we *transformed* our electorate."

There is more cheering, and an air of reverence in the room. Abrams's run for governor in 2018 ended in a loss of just 54,723 votes—a stunning, public blow. And yet she emerged from it as a kind of bellwether Democrat, a vision of her party's future. She tripled Latino, Asian-American, and Pacific Islander voter turnout and doubled youth participation in her state. She inspired 1.2 million black Democrats in Georgia to vote for her (more than the total number of Democratic gubernatorial voters in 2014). And she gained the highest percentage of the state's white Democratic voters in a generation. All of this despite widespread reports of voter suppression and a Republican opponent, Brian Kemp—Georgia's then secretary of state—who oversaw the purging of about 670,000 registered voters in 2017 alone. Some 53,000 voter registrations were still pending a month ahead of the election.

Abrams refused to concede at first. "I sat shiva for 10 days," she tells me. "Then I started plotting." Many thought her next move would be a run for the Senate (there was the idea that Joe Biden was courting her as a vice presidential pick, rumors she has dismissed). But Abrams says her attention shifted to something more vitally important: saving American democracy itself. To this end, Abrams set up two nonprofits: Fair Count, devoted to making sure minority and poor communities are counted in Georgia during the census, and Fair Fight Action, an organization that aims to register new voters in her state and ensure that their votes are

included. Fair Fight Action sued the Georgia board of elections and secretary of state over charges of voter suppression in Abrams's 2018 race. The state has unsuccessfully filed a motion to dismiss. Since then, Abrams has been traveling around the country to give speeches on her new life's cause.

Abrams's plain talk on voting rights has become so popular these days that it shows up in the stump speeches of many of the Democratic presidential candidates, including Bernie Sanders, Elizabeth Warren, and Beto O'Rourke. (Warren has called for a constitutional amendment protecting the right to vote.) Abrams's fans also include celebrities. Oprah Winfrey, Will Ferrell, and John Legend were among those who came to Georgia to help get out the vote in 2018, and as the leadership summit in Atlanta winds down, I see Alyssa Milano outside the hotel, nearly unrecognizable in a backpack and glasses as she checks her phone. Abrams's body woman, Chelsey Hall, greets and hugs her, and then tells her boss in the car that she saw the actress. "Oh, I was supposed to text her," Abrams says.

We're headed to Krog Street Market, an upscale food hall in a renovated warehouse. Hall is ostensibly taking Abrams to one of her favorite places for dumplings, but it is also a chance for Abrams to show off her appeal. As soon as she enters the market, people of all ages and races begin approaching her with grins and their phones.

At a soul-food stall, cashiers and cooks surround her. "Are you a fan of chicken? Are you vegan?" one asks. Abrams stops. "Are you asking if I like chicken? I'm a black woman from Mississippi; it's like my religion," she says. The group laughs.

As Abrams makes her way to the exit, a pair of women block her way. One is so excited, her hands are shaking. "You gonna run for president?" she asks after they take a photo.

Abrams smiles. "I'm gonna run for something."

Abrams, 45, grew up with five brothers and sisters in Gulfport, Mississippi, a small lick of a city on the Gulf Coast. Her mother was a librarian at William Carey University, a private Christian college, and her father worked in a shipyard; they were also preachers and ran a restaurant for Abrams's great-aunt. She calls her family "working poor"—they supported themselves but were also not strangers to having the power cut off. When Abrams was 10 or 11, the family attended a church across town, passing a more wealthy neighborhood on the way, and she and her siblings liked to imagine which house they

CONTINUED ON PAGE 571

ON HER TERMS

After losing the contested Georgia gubernatorial race in 2018, "I sat shiva for 10 days," Abrams says. "Then I started plotting." Hair, Edward Lampley; makeup, Fara Homidi. Details, see In This Issue.

Sittings Editor: Carlos Nazario.

Photographed by Ethan James Green

GOOD FENCES

A thicket of daisies surrounds a garden wall anchored by a shingle-roofed turret. OPPOSITE: Behind the Babe Paley-esque oval pool—in land that Miranda Brooks subtly graded to effect a sense of privacy—architect Gil Schafer designed a cabana-style pavilion in a nod to a garden folly at the Château de Groussay.

Sittings Editor:
Miranda Brooks.

WILDEST DREAMS



Evoking memories of her bucolic childhood home, a passion for legendary tastemakers and for collecting, Lauren Santo Domingo's Southampton retreat is a study in charmed nostalgia. By Hamish Bowles. Photographed by Ricardo Labougle.



DOWN TO EARTH

TOP LEFT: In the lush walled garden stands a pergola with white wisteria. ABOVE: A brilliantly patterned Billy Baldwin Studio sofa is at the center of the living area in the party barn, hung with Alexander Calder gouaches.

was also available, and by uniting the lots, Lauren felt that they could achieve the suggestion of a series of farm buildings and garden rooms that could be used for the couple's legendary outdoor entertaining. There would be no dining room—"I always think if you really want to ruin a party, all you have to ask is, 'Shall we move to the dining room?'" she says, laughing. Now the plane-tree allée that leads to the pool, for instance, seats 40, and a dozen can fit at the table under the grape arbor. If it rains, the party can move into the sunporch, its wicker furniture inspired by Marella Agnelli and its rattan shades made by the fabled Lilou Marquand, a longtime associate of Coco Chanel. Lauren and her mother-in-law paid a pilgrimage to Marquand's studio apartment on Paris's Left Bank, hiking up to the seventh floor to choose antique sari trims for the shades. The gardens, meanwhile, would need to be at their most sumptuous in August, when the peripatetic family (they have homes in New York, Paris, and Andrés's native Colombia) would spend the most time there.

To accomplish all this, Lauren turned to garden designer (and *Vogue* Contributing Editor) Miranda Brooks. Lauren had admired Brooks's work on a friend's Long Island garden, and her romantic English

Before Pinterest," Lauren Santo Domingo confides playfully, "there were all my scrapbooks. I've had them since middle school—dozens and dozens." Sure enough, here they are, arranged in the library of her Southampton manse, beautifully linen-bound by master bookbinder Paul Vogel and sitting alongside extensive runs of *World of Interiors* and *Lapham's Quarterly*. "It's funny to see how my tastes have changed, but also how in many ways they are exactly the same," she continues.

Lauren admits that her latest adventure in homemaking is in many ways an exercise in nostalgia, an attempt to re-create cherished childhood memories for her own children—Nico, age eight, and Beatrice, age six. The cofounder and chief brand officer of online retailer Moda Operandi grew up in a stately 1902 Georgian property in Old Greenwich, Connecticut, with a bucolic labyrinth of azalea and lilac, immemorial trees to climb, and gazebos in which to play house.

When Lauren and her husband, the similarly aesthetically sensitive entrepreneur Andrés Santo Domingo, began looking for a place to lay down roots with their young children, they wanted "something historic," as Lauren says, but found that the storied properties in Southampton were "either very grand estates or very small saltboxes, neither of which interested us. So in the end we decided to build from scratch." In order to echo a New England vernacular, Lauren worked with the distinguished classicist architect Gil Schafer. "He and I agree that we love old houses, but we prefer them new!" she deadpans.

The Santo Domingos eventually found a property containing a 1790s cottage that had once served as the village mercantile. "We loved this cozy little farmhouse," says Lauren, "but the town wouldn't let us make any additions to it." Fortuitously, the adjoining property



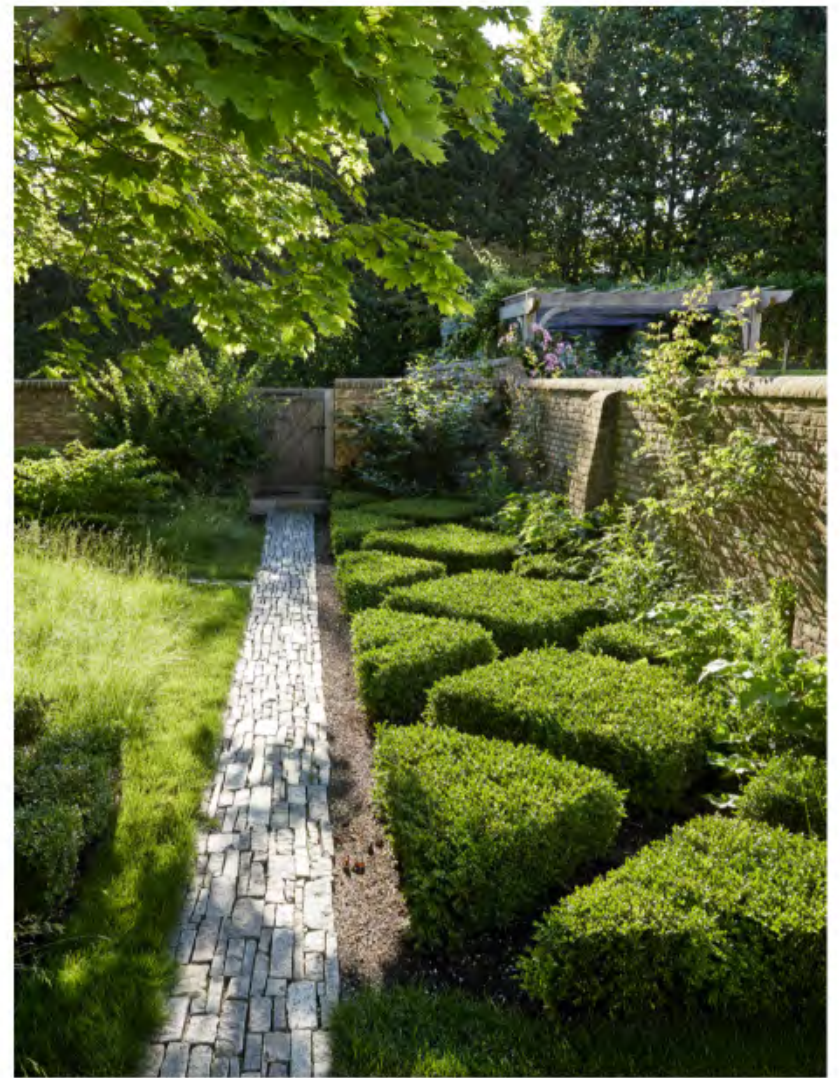
BLOOM OF YOUTH

TOP: Pleached linden trees and boxwoods frame the whitewashed façade of the colonial-style main house. TOP RIGHT: Santo Domingo (wearing an Oscar de la Renta coat) and her daughter, Beatrice, snuggle up on the sunporch. With its Lilou Marquand rattan shades, it doubles as a cozy dining room in inclement weather. ABOVE: Beatrice and her older brother, Nico, sit in the light-flooded breakfast nook.

vision seemed a perfect complement to the architecture and interiors that Lauren imagined. Concerned that the property was “boxed in” by the adjoining houses in the town’s historic “estate section,” Brooks based her design on creating “little inner worlds—a fantasy land.” She also adhered to Lauren’s mandate that the gardens be completely organic. “It’s a constant battle against clover and invasive weeds!” Brooks says. But it is also a garden that is alive with the susurrations of bees and birdsong.

Schafer’s principal house was conceived as though it had begun life as a modest 18th-century farmhouse with generational additions. “The contractors thought I was . . . quirky,” Lauren says. Air-conditioning? She skipped it in favor of cross breezes; she had learned the virtue of a draft at boarding school (“trying to smoke pot and not get caught”). And she insisted on screen doors and windows—her builders hadn’t installed those since the 1980s. She wanted an attic playroom (inspired by Lee Radziwill’s bedroom) that will eventually become a teenage den (“anything to keep them as long as possible!”), 1930s bathrooms with deep grouted tiles, and an old-fashioned mudroom. “We’re always coming back from the fish or produce markets with a bushel of crab or corn or flowers or something,” she says, “and on wintry nights we can have dinner in there.”

A nondescript garage became a high-ceilinged party barn, surrounded on three sides by garden walls tumbling with wisteria and a pair of gazebos conceived to evoke Santo Domingo’s childhood playhouse; one serves as Beatrice’s own fairy-tale domain, the other houses Andrés’s beloved pizza oven. Decorator Virginia Tupker had a giddy three weeks to pull the barn’s interiors together, taking



OUT OF A STORYBOOK

LEFT: Santo Domingo's dressing room—bathroom was originally conceived as a suite of three rooms, until an image in the 1970 tome *David Hicks on Bathrooms* inspired her to combine them into one. Virginia Tupker sourced the Cogolin carpet; the Josef Frank chaise is upholstered in custom Le Manach fabric. ABOVE: Clipped boxwoods border a garden path. OPPOSITE: Calder's 1971 tapestry *Les Vers Noirs*, a work by Alberto Burri, and a bas-relief albatross by Alberto Giacometti hang in the barn.

inspiration from the plaster Alberto Giacometti albatross that once hung about the stately chimneypiece at Hubert de Givenchy's fabled country house Le Jonchet, and from tastemakers Bunny Mellon and Axel Vervoordt. The main house was informed by everything from the '70s geometry of with-it decorator David Hicks to Madeleine Castaing and Renzo Mongiardino's essays in Proustian revivalism. "It's always fun to work with a client who is as visually literate as Lauren is," says the courtly Schafer. "It keeps you on your toes."

The couple's dynamic taste brings the mix firmly into tomorrow's world—in the handsomely scaled living room, a table by the state-of-the-art Green River Project furniture-makers, for instance, provides what Lauren describes as "the perfect modern push-pull" when set alongside Guido Gambone and 17th-century Venetian vases, and furniture by such 20th-century masters as Marc du Plantier, Jean Michel Frank, Jean Royère, Axel Einar Hjorth, Samuel Marx, and Diego Giacometti.

"We are in no rush," says Lauren of her ever-evolving rooms: She has been working on the Paris home for eight years, and it is still not finished. "We love going to the auctions, to the art fairs, to galleries," she adds. Her husband is a voracious, informed collector with tastes that run the gamut from the exquisite botanical and insect still-life paintings of the 17th-century Dutch artist Jan van Kessel to the bold impasto works of the midcentury Gutai artist Kazuo Shiraga. Lauren is often fielding calls from auction houses around the world asking where her husband's acquisitions should be sent. "Part of my job is I just find places for everything!" she says. Those van Kessels, for instance, have ended up in the jewel-box guest powder room; a collection of

netsuke skulls—once the property of Yves Saint Laurent and Pierre Bergé—has recently joined a memento mori *Wunderkammer* in the ebony-lacquered nightclub downstairs. ("There's really no nightlife in Southampton," Lauren explains, "so we have to make it ourselves. We're not waking up early to go golf!")

"When it comes to interiors I have a lot of opinions," Lauren admits, but the garden was another matter. "I remember walking around a friend's property, and I said, 'Oh, Miranda, what is this? It's the most beautiful thing I've ever seen.' And she's like, 'Lauren, it's a pansy,'" she says, laughing. "I had these visions of coming here, à la Bunny Mellon, with my cutting shears and my sun hat and doing the gardening. My first day out I got heatstroke, and that was it. I had all the outfits, but I don't have the patience!" Brooks, meanwhile, faced the challenge of establishing a radical new plan for buildings that were still on the drawing board. "Most of the other properties around here end up looking somewhat uniform," Lauren notes, "with the hydrangeas around the pool and the land flat and straight." Instead, Brooks graded the land so that the oval pool now lies in a dale, subtly creating the sense of a protective enclosure. The gardens have been conceived as a series of different experiences. There are fruit brambles for the children to pick, and a silvery garden laid with mica-flecked Massachusetts stone to match: Brooks planned every piece of it herself. "Miranda's a genius," Lauren avers. "I hope I have made something that's fairly timeless," says Brooks, and with her pergolas and allées, fruit trees and wild grasses, she indubitably has. The result, Lauren exults, "is even more magical than I imagined." □



TECH SPECTACLE

Model Paloma Elsesser
wearing Snap's
Spectacles 3 (\$380),
available for preorder
now. Hair, Ward
Stegerhoek; makeup,
Petros Petrohilos.
Sittings Editor:
Tabitha Simmons.



OH, SNAP!

TO SEE SPECTACLES 3, I have to ring a bell outside a Richard Serra—rust-colored steel gate in Venice, California. It is cliché by now to talk about the Oz-like enigma of tech companies, but Snap Inc.—as it was renamed three years ago, upon its expansion into hardware—makes it hard to resist. There is an eerie hush inside the complex, and not a single visible employee except for a security guard who hands me an NDA to sign and escorts me through a series of key card-access doors, trailing a few steps behind to make sure I don’t accidentally on purpose take a wrong turn. Eventually I’m led into an unmarked room with three designers, none of whom I can identify by name. The designers speak in tech jargon about “ecosystems of products,” “innovating across building blocks,” and Spectacles’ being the “new shift in computing.”

Put simply, Spectacles are a camera that you wear on your face. Tap a record button near the temple, and they capture video in intervals of 10 seconds, which automatically uploads to the Snapchat app. The first two generations of the sunglasses, released in 2016 and 2018 respectively, were bulky, plastic, and multicolored—almost toylike. Spectacles 3, to be released later this fall, are a much more appealing species. Sleeker, slimmer, and made in lightweight stainless steel, they signal the company’s move into elevated design. The style—exaggerated round lenses with a brow bar across the top—comes in just two minimal hues: matte black (the Carbon) and rose gold (the Mineral).

The designers have brought along a mirror. Trying on the Nico, an oversize black style from second gen, I feel a bit like the Terminator; with the new Mineral, the look is closer to a sexy futuristic cyborg lounging poolside on Mars. A key update is the dual cameras, one on each lens, which create a sense of depth perception. “So it’s as if you’re watching the world through your own two eyes, rather than through the screen on your phone,” explains Snap designer 3.

You don’t have to be a Luddite to be wary at the prospect of people walking around recording everything they see with their eyewear. But according to Snap, Spectacles can actually improve human connection. Unlike a smartphone camera, an object that disconnects you from the world, Spectacles leave your hands free to interact with them. “You can hold your child’s hand, play volleyball, whatever,” Snap designer 1 says. “Over the weekend, I was able to bottle-feed a baby bear,” says Snap designer 3.

When I later reach the company’s charismatic CEO, Evan Spiegel, by phone, he sounds disappointed that his team didn’t allow me to test-drive Spectacles beyond the office. “They didn’t let you outside, huh?” he says. He’d just worn a pair while on vacation in Australia with his (newly pregnant) wife, model Miranda Kerr, and son, Hart. “We got the funniest 3D videos of our one-year-old encountering a pig for the first time,” he says. “It was pretty epic.”

For Spiegel, depth perception is a game changer. “Because it brings imagery and videos closer to human experience,” he says. “One thing we’re constantly trying to do is break down this notion of documentary photography, and have people start reliving things.” Spiegel describes making “some content” with earlier Spectacles

Can wearable tech actually
improve human connection?
With the debut of a sleeker,
chicer Spectacles 3,
Snap Inc. insists that it can.
Irina Aleksander reports.
Photographed by Dan Jackson.

during another family trip and then showing the footage to his mother-in-law. “When I played it back, she felt like she was there,” he says. “That was the ‘aha moment’—that this goes far beyond photography and into experience.”

Despite all this, Spectacles haven’t become as ubiquitous as other wearable tech, such as the Apple Watch. In 2017, after debuting the first generation, the company had to take a \$40 million write-off for unsold pairs. The new iteration will have a more limited run, but Spiegel says the point isn’t selling tons of hardware but rather taking a step-by-step approach to innovation. “The goal with the first version was just getting people comfortable wearing a camera on their faces,” he says. Now users will be able to insert augmented-reality lenses into 3D videos via the app. Sometime in the future Spectacles will be able to turn your friend’s face into a puppy, bring your bitmoji to life in your home, and deliver other smartphone functions to your eyes. The ultimate goal? “Computing overlaid on the world,” says Spiegel.

“We don’t see the internet and the real world as two separate things,” he explains. “What we found is that if we can integrate computing into our natural lives, we actually adopt better behavior. When we made conversation ephemeral, we were actually just doing what we’ve done for thousands of years. That unlocked self-expression because people felt more comfortable communicating in the way that they’ve always had.”

Already Spectacles have improved privacy etiquette by design. As with earlier versions, once I tap the record button, an animated LED light alerts others that I’m recording, creating a culture of two-party consent, instead of the current system in which a stranger holding their phone above waist level means they might be creepily recording you.

The video I end up capturing is not terribly exciting: a few seconds of myself and the Snap designers in the conference room. But then on Snapchat, I will be able to superimpose lenses so that an exotic bird flies into the shot, or a UFO. Contrary to Snap’s foundational ethos of disappearing images, the videos live in my “archive of memories,” which makes me think of “The Entire History of You,” an episode of the dystopian British sci-fi series *Black Mirror* in which an implant behind the ear records your every experience, allowing you to later review the footage. Snap designer 3 doesn’t seem to share my concern. “I don’t think that’ll be a thing,” he says. □



AIR APPARENT

The featherweight puffer coat takes
flight in a flurry of surprising
silhouettes and playful colorways.
Photographed by Nigel Shafran.



FLIGHT OF FANCY

Gigi Hadid jumps for joy in a floral-printed **Dries Van Noten** coat, \$2,475; bergdorfgoodman.com. **Alexander McQueen** dress, \$3,790; Alexander McQueen, NYC. **Prada** sneakers.

Fashion Editor: Alex Harrington.



GOOD CLEAN FUN

Chanel's angular adaptation of the puffer makes a chic break from après-ski to keeping house—and everything in-between. **Chanel** cropped jacket, \$4,650; select Chanel stores. **JW Anderson** dress, \$1,850; jwanderson.com. **Vetements x Reebok** sneakers.



SPEAKS VOLUMES
A reversible **O Moncler Richard Quinn** coat (\$4,040; moncler.com) doesn't go by the book—it fuses cool-weather dimensions with the cheering palette of a brighter summer day. **Pringle of Scotland** dress, \$1,895; pringleofscotland.com.



HAVING A BLAST

A sweeping, cloaklike coat's kinetic color is the perfect counterpoint to monochromatic basics. **Balenciaga** wrap coat (\$3,600), turtleneck (\$1,150), and pants (\$1,290); Balenciaga, Beverly Hills. **Loewe** sneakers.





THE PLAY’S THE THING

A leap of faith gets a lot more fun in **Max Mara The Cube**’s chic puffer stole (\$495; Max Mara, NYC) shrugged over a prettily printed **Michael Kors Collection** dress (\$1,950; select Michael Kors stores). **Louis Vuitton** sneakers.

GOOD ON PAPER

Rise above the crowd with a liberal (and seemingly gravity-free) use of layers.

With its cheerful floral lining, this **Tory Burch** coat (\$798; toryburch.com) does double duty. **Lanvin** dress; lanvin.com. **Burberry** sneakers.





SPLASH ZONE

Styled with like neutrals, a bone-colored **Givenchy** vest (Givenchy, NYC) is a crisp touch. **The Row** top, \$990; The Row, NYC. **Kwaidan Editions** pants, \$1,176; ssense.com.



BRANCHING OUT

An artfully tufted coat and pajama-inspired pants unleash interior comforts into the open. **Maison Margiela** coat; Maison Margiela, NYC. **Loewe** pants, \$790; loewe.com. **Onitsuka Tiger** sneakers.



SET DESIGN, PETER KLEIN. PRODUCED BY
LENNART SCHLAGETER AT BRACHFELD.



SIGNING OFF

Hadid bids us farewell in a so-light-it's-practically-airborne **Herno** puffer coat, \$985; Herno, NYC. **Salvatore Ferragamo** blouse (\$1,250) and pants (\$1,190); ferragamo.com. In this story: hair, Yannick D'Is; makeup, Fara Homidi. Details, see In This Issue.

Easy Street

A visit to New Orleans yields all of the music
and magic you'd expect—along with a mélange
of swishy skirts, smart jackets,
and great bolts of bright color.
Photographed by Oliver Hadlee Pearch.



HAPPY DAYS

LEFT: New Orleans native Tarriona “Tank” Ball—whose funk/R&B group Tank and the Bangas released their second studio album, *Green Balloon*, in May—makes sweet, sweet music in a **Rodarte x Universal Standard** dress, \$200; universalstandard.com.

Lulu Frost earrings. ABOVE: A fiery leather skirt set gives retro power suiting a modern makeover. Model Binx Walton wears a **Gucci** jacket (\$4,980) and skirt (\$3,200); gucci.com. **Manolo Blahnik** shoes.

Fashion Editor: Carlos Nazario.

MY FUNNY VALENTINE

Jon Batiste knows a thing or two about putting on a show: On top of playing bandleader and musical director for *The Late Show With Stephen Colbert*, the Kenner, Louisiana, native has just put out his seventh studio album, *Anatomy of Angels: Live at the Village Vanguard*, culling selections from a recent six-night New York residency. Batiste wears a **Frère** suit. **Church's** shoes. Model Joan Smalls is wooed in a **Versace** coat, \$3,500; versace.com. **Mulberry** skirt, \$908; mulberry.com. **Manolo Blahnik** for **Carolina Herrera** mules.



SOPHISTICATED LADY

Model Ugbad Abdi is a citrine dream in **Valentino's** shocking-yellow shirtdress (\$2,100) and bucket hat; Valentino stores.

John Derian scarf. Behind her, actor and playwright **Jeremy O. Harris** takes it easy in a houndstooth **Loewe** suit. **Charvet** shirt.





TAKE FIVE

Like voices in a choir, jewel-toned jackets and tops coalesce in joyous harmony. Smalls, seated beside R&B artist Ian Isiah, wears a **Fendi** jacket (\$2,390) and skirt (\$2,290); fendi.com. **Bottega Veneta** earrings. At back, FROM LEFT: Model Selena Forrest wears a **Balenciaga** blouse, \$1,850; Balenciaga, Beverly Hills. Model Adesuwa Aighewi wears a **Duro Olowu** blouse, \$1,100; Ikram, Chicago. Model Paloma Elsesser wears a **Jason Wu/ ELOQUII** blazer, \$70; eloquii.com. Walton wears a **Givenchy** jacket (\$3,530) and pants (\$1,285); Givenchy, NYC. Isiah wears a **Prada** coat.



SWING TIME

LEFT, two takes on tailored suiting—the classic and the fantastic. Model Anok Yai goes toe to toe with a dapper companion in a **Tom Ford** velvet jacket (\$2,950) and silk trousers (\$1,990); select Tom Ford stores. The **Marc Jacobs** blouse, \$350; marcjacobs.com. **Givenchy** earrings. **Dior** shoes.

PUTTING IT TOGETHER

Dior's iconic bar jacket still cuts a fine figure, whittling a shapely waist, while tea-length skirts stick to the elegantly straight and narrow. Aighewi and Forrest both wear **Dior** blazers, skirts, and shoes; Dior stores. On Aighewi: **Aur lie Bidermann** earrings. Elsesser wears a **Marina Rinaldi** jacket, \$1,065; marinarinaldi.com. **Dior** bodysuit and skirt; Dior stores. **Roger Vivier** shoes. **Swarovski** earrings. On Forrest: **Oscar de la Renta** earrings.





MOOD INDIGO

An on-pattern tie about the neck is the perfect blues turnaround on a floor-length **Chloé** dress; Chloé, NYC. **Erdem** earrings. **Elizabeth Locke** ring. **The Row** shoe.





IN GOOD FAITH

There's strength in numbers—and in ensembles that make every day feel like a special occasion. CENTER LEFT: Smalls, surrounded by members of the Mount Kingdom Missionary Baptist Church, wears a **Carolina Herrera** jacket (\$2,490) and skirt (\$1,690); Carolina Herrera, NYC. **Carole Tanenbaum Vintage Collection** earrings. **Brock Collection** pumps. ABOVE: Forrest wears a **Celine by Hedi Slimane** cardigan (\$1,950), blouse (\$820), and culottes (\$3,200); celine.com. **Marlo Laz** earrings. Walton wears a **Celine by Hedi Slimane** dress, \$4,700; celine.com. **Hermès** watch.



STRIKE UP THE BAND

CLOCKWISE FROM RIGHT: Aighewi sidles up to singer Dev Hynes in a **Celine** dress, \$4,700; celine.com. Hynes wears a **Gucci** jacket, shirt, and pants. Pose actress Mj Rodriguez strikes one of her own in a **Bottega Veneta** coat (\$3,850) and belt; bottegaveneta.com. **Ben-Amun by Isaac Manevitz** earrings. Aighewi keeps time in a **Louis Vuitton** jacket and pants; select Louis Vuitton stores. **Jimmy Choo** shoes. Yai's Sunday best involves a **Tory Burch** blouse (\$348; toryburch.com) and **CO** wide-leg pants (\$895; net-a-porter.com). Batiste wears a **Gucci** jacket, shirt, and pants.









JACKET REQUIRED

Take a page from the prep-school handbook and match your prettiest knife-pleated skirt to a muted coat or blazer. FROM FAR LEFT: Smalls wears a **Burberry** jacket (\$2,750), shirt with tie (\$2,690), and skirt (\$4,190); burberry.com. **Carole Tanenbaum Vintage Collection** earrings. **Manolo Blahnik** mules. Yai wears a **Burberry** jacket (\$2,350), shirt (\$1,350), and skirt (\$1,950); burberry.com. **Givenchy** earrings. **Tabitha Simmons** shoes. Kofi Siriboe, who stars in the television series *Queen Sugar*, wears a **Burberry** suit, shirt, and shoes. ABOVE: **Tory Burch** coat (\$998), shirt (\$498), skirt (\$498), and shoes; toryburch.com. **Echo** scarf.

CHEF’S CHOICE

Elsesser sends her compliments to the New Orleans–born chef Kevin Belton, a specialist in Creole cuisine. **Marni** dress, \$4,500; Marni stores. **Ben-Amun by Isaac Manevitz** earrings. **Oscar de la Renta** ring. **Paco Rabanne** shoes.





THE LONG GOODBYE

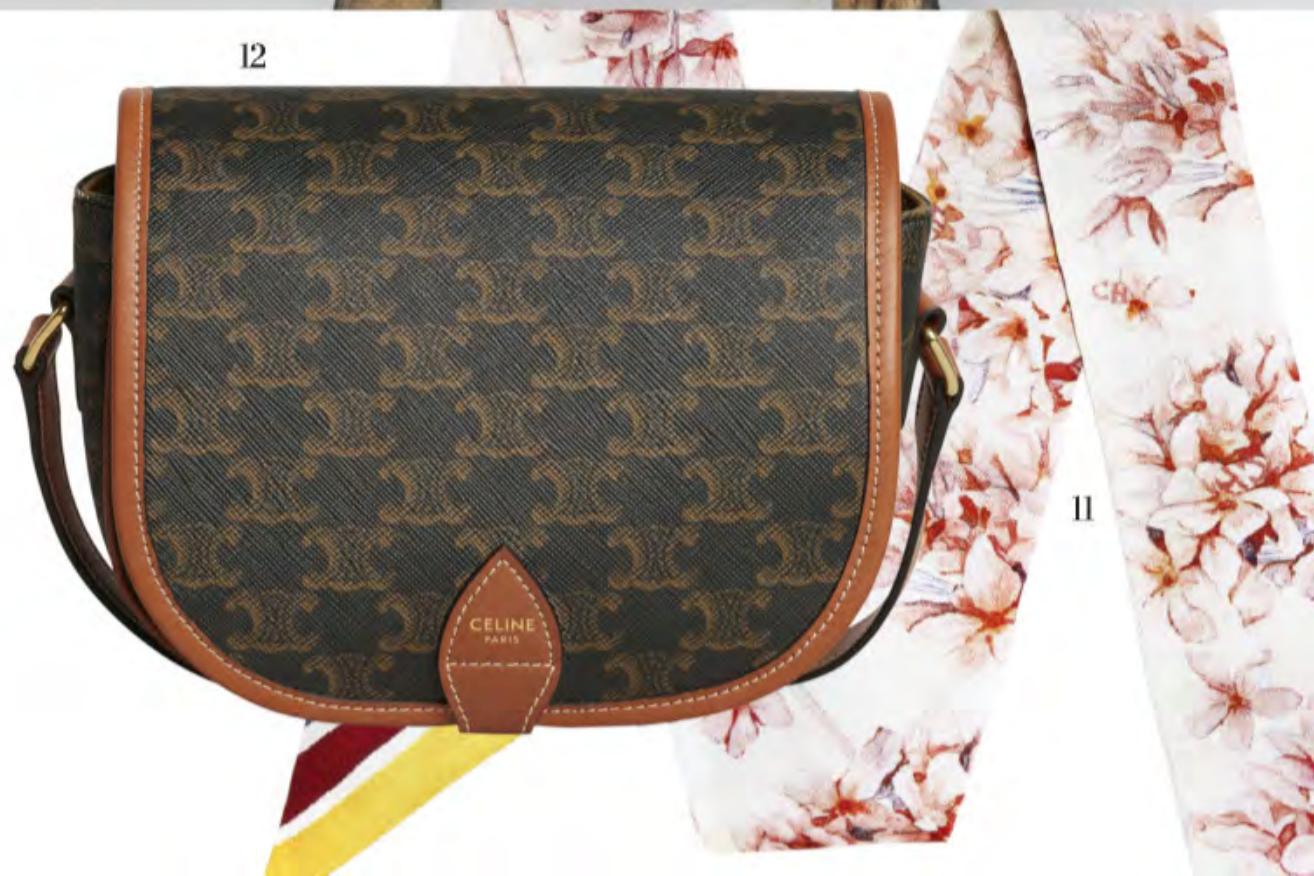
Among American cities, Nola seems a particularly good place to live *la vie en rose*. Exaggerated proportions only lean further into the fantasy. FROM FAR LEFT: Forrest wears a **Balenciaga** jacket (\$3,500), shirt (\$1,090), and pants (\$895); Balenciaga, Beverly Hills. Aighewi wears a **Valentino** cape and dress; Valentino stores. Designer Kerby Jean-Raymond wears a **Berluti** suit. **Tom Ford** shirt. In this story: hair, Cyndia Harvey; makeup, Susie Sobol. Details, see In This Issue.

Index



Now and Forever

From the perfect wear-anywhere purse to the seasonless statement shoe, fall's best pieces are meant to stand the test of time—without leaving a trace.



HERITAGE

What's the opposite of fast fashion? Pieces meant to last for years. That's both a matter of craft—of investing in techniques and materials that can handle a bit of wear—and of style: A graphic print (or a streamlined silhouette) makes for closet staples that won't soon lose their grip.

1. LOUIS VUITTON EAU DE PARFUM COEUR BATTANT, \$350; LOUISVUITTON.COM. **2.** AKRIS PUNTO POLO, \$595; SAKS FIFTH AVENUE STORES. **3.** MONICA RICH KOSANN LOCKET; MONICARICHKOSANN.COM. **4.** VALENTINO BAG; VALENTINO STORES. **5.** LONGCHAMP SHIRT, \$990; LONGCHAMP.COM. **6.** PRADA SKIRT; SELECT PRADA STORES. **7.** SALVATORE FERRAGAMO CLOG, \$850; FERRAGAMO.COM. **8.** CHARLOTTE TILBURY MAGIC VANISH COLOUR CORRECTOR IN SHADE 3, \$32; CHARLOTTETILBURY.COM. **9.** CHLOÉ EYEGLASSES, \$335; CHLOÉ STORES. **10.** BOTTEGA VENETA COAT; BOTTEGAVENETA.COM. **11.** CH CAROLINA HERRERA BANDANNA; \$175; CHCAROLINAHERRERA.COM. **12.** CELINE BY HEDI SLIMANE BAG, \$1,400; CELINE.COM. **13.** GUCCI LOAFERS, \$730; GUCCI.COM. **14.** DEREK LAM PANTS, \$790; DEREKLAM.COM. **15.** CARTIER WATCH; CARTIER.COM.



3



4



5



6



10



9



8



7

31 W 54 ST, NEW YORK

MANOLO BLAHNIK



Index



1



2



3



4



5



6



7



SUSTAINABILITY

Consuming responsibly means not only buying less but buying better. More and more brands are making that easy by creating clothes that minimize waste without sacrificing cool.

1. ALBERTA FERRETTI SWEATSHIRT, \$590; BARNEYS NEW YORK, NYC. **2.** BODE PANTS, \$928; OPENING CEREMONY, NYC. **3.** OFFICINA DEL POGGIO BY ARIZONA MUSE BAG, \$995; OFFICINADELPOGGIO.COM. **4.** BROTHER VELLIES MULE, \$655; BROTHER VELLIES.COM. **5.** REFORMATION DRESS, \$248; THEREFORMATION.COM. **6.** PIPPA SMALL JEWELLERY RINGS, \$830–\$950; PIPPASMALL.COM. **7.** PATAGONIA WORN WEAR JACKET, \$120; WORNWEAR.PATAGONIA.COM.

ABOVE: PHOTOGRAPHED BY TIERNEY GEARON. FASHION EDITOR: ALEX HARRINGTON. PRODUCED BY MOXIE PRODUCTIONS. PHOTOGRAPHED AT ATLANTIC COUNTY UTILITIES AUTHORITY (ACUA). PRODUCTS: COURTESY OF BRANDS/WEBSITES. DETAILS: SEE IN THIS ISSUE.



SLEEP WELL, LIVE GREEN

Our vision is a world united by sustainability and social responsibility. To this end, our eco-luxury mattresses and bedding are handmade in sunny Los Angeles using the finest 100% organic certified latex, wool and cotton, responsibly sourced from India. With non-toxic, organic, low-emission and carbon neutral certifications, our products are as good for you as they are for the planet. Better still, one percent of all revenues are donated to environmental nonprofits via *1% for the Planet*.

Save \$150 on every mattress at AvocadoGreenMattress.com.



AVOCADO
GREEN MATTRESS®



Index



CREATIVITY

Spirited takes on timeless motifs—from floral and patchwork prints to Art Deco-inspired jewels—give the tried and true an exciting new appeal.

1. CHANEL LE GEL PAILLETÉ, \$50; CHANEL.COM. **2.** NIKOS KOULIS EARRINGS; BERGDORF GOODMAN, NYC. **3.** JIMMY CHOO CLUTCH, \$1,250; JIMMYCHOO.COM. **4.** OSCAR DE LA RENTA JACKET; SAKS FIFTH AVENUE STORES. **5.** MIU MIU DRESS; MIUMIU.COM. **6.** KATE SPADE NEW YORK BOOT, \$648; KATESPADE.COM. **7.** COACH X KAFFE FASSETT BAG, \$695; COACH.COM.

LEFT: PHOTOGRAPHED BY TYLER MITCHELL. FASHION EDITOR: CAMILLA NICKERSON. HAIR: JAWARA; MAKEUP: DIK PAGE. PRODUCED BY HOLMES PRODUCTION. PRODUCTS: COURTESY OF BRANDS/WEBSITES. DETAILS: SEE IN THIS ISSUE.

FULLER BROWS, NATURALLY
EES. The only clinically-tested, published & patented eyebrow product available for fuller, thicker brows. 20% off! essentialebrow.com
Code: EESVO



HOTTEST HEALTH TREND

BEST CBD
For natural relief from pain, stress & anxiety, Medterra's CBD is your new go-to. THC-free from non-GMO hemp. 20% off! medterracbd.com
Code: SeptVog



THC-FREE

HYDRA POWER CBD!
CBD + Hyaluronic Acid is a match made in heaven. Combat redness, irritation & dark spots with ultra hydration. 20% off at nxnbeauty.com
Code: NXNCBD



CLEAR STRAPLESS BACK

GO TO BRA FOR ANY OCCASION
A modern bra designed to wear with any outfit! Supportive cups meet interchangeable back straps. 20% off! thebralab.com
Code: VOG20



tipsntrends

FULL BODY, NON-WAX HAIR REMOVAL
Nufree® Nudesse is the safest hair removal system & is available at thousands of salons worldwide. It's antibacterial/antimicrobial & completely botanical making it safe & pain-free for the entire body! Find a salon at nufree-professionals.com



NUTRITIONAL GUT POWERHOUSE + HEALTHY SKIN
You're just 1 scoop away from an overall health boost from the inside out! MCP Gut Restore's 1 billion CFU of soil-based probiotics fight occasional bloating, and 5 types of collagen support hair, gut, skin & nails! ancientnutrition.com



INFUSE LOCKS WITH HEMP & ALOE GOODNESS
Don't just clean hair! Nourish & protect it with Sativa Hemp Shampoo and Conditioner's vegan formulas. Aloe, caffeine, antioxidants & hemp oil smooth strands for easy after-shower comb-through. Free of SLS, parabens & artificials. elixinol.com

GLAM
MOST WANTED



GET YOUR GLEAM ON
Experience a luminous bare-faced glow with the Gleamin Vitamin C Clay Mask. Visibly improve skin tone & texture and naturally fade dark spots & hyper-pigmentation for a total transformation. Stain-free & works on all skin types. gleamin.com

"MY HAIR IS SUPER SHINY AND SMOOTH."
Naturtint's plant enriched ingredients are carefully chosen for their beneficial properties to the hair & scalp. Made with minimal chemicals & gentle alternatives whenever possible. Better ingredients. Better color. Better you. naturtintusa.com



WHY STELLAR BRILLIANT PRIMER IS BRILLIANT
With this amazing Primer you get extra long foundation wear and a flawless, glowing complexion that stays fresh. Infused with ginseng, ginkgo biloba, aloe, camellia & chamomile leaf it soothes, hydrates & minimizes pores. sephora.com



EVERYTHING'S COMING UP ROSÉ
Energetic bubbles that sparkle like diamonds, fragrant aromas of wildflowers & sweet flavors of ripe berries make this playful sparkling wine perfect to celebrate or relax with! Find it everywhere you buy wine. @bartenurablue & bartenura.com



PARABEN-FREE

WE'RE OBSESSED... KERATIN OBSESSED
Totally transform your hair with Keratin Obsessed™. This lightweight, all-in-one spray is bursting with proprietary Keratin & 30 benefits to instantly eliminate frizz, repair, strengthen & soften. 10% off! Code: FRIZZFREE at keratincomplex.com

CALLING ALL CITY GALS...
Give your skin a needed refresh makeover. This City D-Tox Duo is the ultimate solution against pollution. Hydrate & replenish skin's moisture barrier, diminish wrinkles & banish those dark eye circles for a revived complexion. gmcollin.com



SERUM & EYE CONTOUR GEL

FREE BRIGHTENING BRUSH™ INCLUDED!

NEED HELP GETTING YOUR BEAUTY SLEEP?
Tuck yourself in at night with CBDfx melatonin gummies. These vegan, gluten-free gummies are made with 5mg of organically grown CBD from hemp & 2.5mg melatonin. Sweet dreams are made of these. 20% off! Code: Sleep20 at cbdxf.com/gummies



A MAN FOR ALL SEASONS

CONTINUED FROM PAGE 507

wrinkles. Hanging over her head in so many pictures of her is that Calder. It retains an emotional excitement for me.”

To McCartney, who met Ford more than 20 years ago, when she was designing Chloé and they were both living in Paris, the physical world around him is a meticulous externalization of his inner life. “When you go to his homes—it’s painful, the level of taste,” she says. “I joke, ‘Did you paint that rock black?’ He’s like, ‘Of course I did.’ The thing about Tom Ford is, he is Tom Ford. He represents a specific woman, and he has an emotional connection to who that woman is. He doesn’t miss any part of that woman. You smell it, you see it, you touch it, you hear it; it’s all around you. At the same time, Tom has a cheeky, childlike quality—there’s a need to rebel from all that. But he is first and foremost a gentleman. When he and Richard asked me to be godparent to Jack, they both got down on bended knee.”

Ford grew up reading his grandmother’s *W* magazines, from the days when they were still broadsheets. His eyes feasted on images of Babe Paley and Nan Kempner. “I think people today look at Kim Kardashian, and probably it feels the same to them,” he says. “That’s one thing I always like about Baz Luhrmann’s films—this is going to seem like a non sequitur, but it’s not. In *Moulin Rouge!*, that cancan scene. It’s totally contemporary, the music and the vibe, but it gives the audience the rush that you must have had going into the Moulin Rouge. Or the party scene in *The Great Gatsby*. I just want to live at that party.” That’s more or less what Ford did when he came to Manhattan and caught the tail end of Studio 54, in 1979, which has remained enormously influential for him. Fifteen years later, he was trying to immerse his own audience in this world when he reanimated Gucci.

“When, in 1994, I sent that hypersexualized Amber Valletta down the runway, it was very new,” he says, “because of AIDS. It was a reintroduction of the hedonism of the ’70s, of that sort of louche, highly sexualized, alcoholically lubricated, touchable, kissable, slip-your-hand-into-the-blouse thing that no one had seen on the runway in a long time. There had been a complete shutdown of sexuality after having sex in an era when you could die from it.” He believes his clothing hasn’t changed much since then, and that has been by design: Figure out what you do well, repeat it so forcefully that it becomes unmistakable. Says Roitfeld, “He’s never going to be a designer who does a jacket with three sleeves. He’s not trendy. He is interested in beauty.” Ford thinks that if you’re lucky, you get about a 10-year

window in which what you do leaves people breathless. He knows that it’s been almost 20 years since his own window closed, and yet he has never been bigger.

“I have a very hard time taking compliments, or complimenting myself,” he says, “but I sometimes have to stop and think, Wow: How am I wearing Tom Ford underwear right now, a Tom Ford watch, Tom Ford cuff links, a Tom Ford shirt, a Tom Ford suit, Tom Ford shoes, Tom Ford glasses, Tom Ford moisturizer, Tom Ford bronzer? How is there a Jay-Z song called ‘Tom Ford’? In 12 years, how did that happen?” Ford has been a generous incubator of fashion talent; Alessandro Michele, Christopher Bailey, Stefano Pilati, Vanessa Seward, Clare Waight Keller are all former assistants. He takes great pride in the fact that most of the major European houses have been helmed by someone who once worked for him. As they built up Gucci Group, he and De Sole acquired brands like McCartney and McQueen. “All I had to do was say, Which designers am I jealous of? And then, boom-boom-boom, let’s buy those companies,” he says. “I don’t think I’m jealous of anybody now, and maybe that’s bad. It doesn’t mean that I don’t look at other collections and say, Okay, fuck—that was smart. I’m a commercial designer. My great skill is that I have elevated mass taste: Put five shoes in front of me, and I’ll tell you which is the best seller.”

De Sole, Ford’s cocaptain since the Gucci years, feels that what distinguishes Ford is how much more than merely a designer he is. “He may have a North Star, which is an aesthetic that appeals to a lot of people,” De Sole says, “but he’s also very careful about timing, and he’s an amazing marketer. He loves L.A., but he was an international designer from day one, and that sets him apart from other American designers.” Ford’s Los Angeles is also about moviemaking, though he acknowledges that it has sometimes come at a cost. He feels that his collections suffered during the period when he was promoting *Nocturnal Animals*. He’s currently working on the screenplay for a sprawling period piece, though he never reveals the details, even to friends. “Hold all that energy,” he says, “produce the damn thing, then unleash it. Domenico is going to shoot me for saying this, because he likes to tell people within the company that I’m never going to make another movie, but that’s not the case.”

Over the course of a decade, Ford has secured the status of a singular Hollywood auteur. His friend Lee Daniels, who was promoting *Precious* during the season when Ford was promoting his first feature, *A Single Man*, feels that if it weren’t for industry isolationism, Ford might have had to think about where to position a statuette in his

otherwise tchotchke-less houses. “Had he not been Tom Ford, he would have been nominated for an Academy Award for that film,” Daniels says. “People take him seriously now. His moviemaking has the shock of truth. It has a wicked sense of humor. And like most great artists, I think, he’s working through his pain.” Tom Hanks and his wife, Rita Wilson, are among Ford’s and Buckley’s closest friends in L.A. “*A Single Man* and *Nocturnal Animals* were, essentially, low-budget movies without any cheap aesthetics or sacrifices, which takes a strong hand and a soft touch,” Hanks says. “I’ve made a lot of films, but I find myself listening to Tom talk about directing a lot. Of course I still ask him fashion questions like a pilgrim who has climbed a mountain in search of wisdom, and he has imparted the most simple of answers: Button the jacket, as it slims your form. Use the pockets, as a jacket is like a man’s purse—just don’t get bulky. Cap-toed shoes go with everything.”

Ford’s clothing is not for everyone, something he readily admits. “It’s for a woman who wants a waist, who wants to show her figure,” he says. “She’s definitely wearing high heels; she likes a certain sort of sleek glamour. She could be 25 years old; she could be 75 years old.” And while leisurewear and streetwear continue to dominate the market, he wages his long war against the casualization of the culture. “Younger women don’t wear clothes anymore. When I was young, they had day, they had afternoon, they had cocktail, they had evening. Now, whether they’re a New York socialite or a movie star, if they have to go to lunch, they drop the kids off in leggings, then they put on a pair of heels, maybe a jacket. But they want a fucking amazing evening dress, and I have no problem selling \$20,000, \$30,000, \$40,000, \$50,000 evening dresses. But the strength of any brand that endures is a singular, very focused vision. If you stay true, your customers stay loyal, and eventually the world will swing back to what you do that resonates.”

For a designer who brought an unabashed sexuality to fashion in the wake of grunge, this is a delicate moment. Definitions of glamour and sexiness have evolved since the Gucci girl, and the fact that Ford’s womenswear has yet to quite reach the same level of commercial success as his men’s may reflect this—though he would likely disagree. Meanwhile, the #MeToo movement has forced a reckoning in fashion, and Ford, for one, has had to think carefully about his branding. “I wouldn’t shave a *G* into somebody’s pubic hair anymore,” he says. “Political correctness has become fashion correctness, and you almost can’t say a thing about anything. But the bottom line is that I like the way women’s bodies look, I like the way men’s bodies look.

My own persona remains sex, even if I've moved on to a different stage in my reality. The new me is 58 years old, with a six-year-old kid upstairs, a 70-year-old husband. Very different. But we're human. Sex is a side effect of affection."

The CFDA, whose mission is to enlarge the profile of American fashion globally, oversees a packed calendar of runway shows and seminars, not to mention the major awards night each spring that honors the best of American design. Having spent three decades working in Europe, Ford is in a unique position to consider the challenges that face the sometimes insular American industry. (As Diane von Furstenberg put it, "When I came in, they needed a mother. Now they need a statesman.") He has been focused on condensing and decluttering the Fashion Week schedules to five days, and on consolidating the CFDA's scattered calendar of events to a pair of conferences, one on each coast, where participants can engage the myriad issues facing the future of fashion: inclusivity, technology, sustainability, and globalism, to name a few. This month, he will kick off New York Fashion Week by hosting a dinner for 50 emerging designers, with American and international press invited.

"I want global exposure to the creativity that is in New York," he says. "Everything is too inward-looking in this country. So American star designers, they leave. Virgil Abloh, where is he? He's at Vuitton. You go to Paris and you become global. You stay in New York, and you're in New York." Ford would also like to open up the CFDA Awards to the international design world, though he realizes it may be a hard sell with other members of the board. "If you go to the British Fashion Awards, they give the British prizes, and then they give Best Womenswear, period. Guess what? People are interested. You've got LVMH brands nominated, you've got Gucci nominated, and they all come, and it raises money, and they bring their celebrities and their models and the red carpet becomes bigger, and there are more pictures, and people start to care. By raising awareness of the CFDA, you elevate the global perception of American fashion."

In his Gucci heyday, Ford had his share of classic runway moments. For his own line, though, he has experimented with intimate, photographer-free presentations and a video starring Lady Gaga; he has tried "See now, buy now," with little success; and he has shifted his shows among multiple cities. The traditional format, he believes, is the relic of an era when long-lead press reigned supreme. "The point of a show now is to create an Instagrammable moment," he says, "and the reason that you have to show in a Fashion

Week, in a key city, is that you need as many of the people that people care about in one room at one time to shoot those images all over the world. The images of the show, the front row, the backstage, the makeup, the hair, the clothes, the people, the boyfriends, the girlfriends—and then have it reposted and reposted and reposted and reposted. That's what a show is now."

Ford watched the election returns in November 2018 from his home in London. He's a news junkie, a CNN and MSNBC treadmill addict who says that he should probably take the advice of Eckhart Tolle and read the newspaper only once every few weeks. Since Trump took office, he complains of a near-constant tension. He tries to feel hopeful. He believes that the greatest legacy of the current administration will be a broad reinvigoration of interest in politics and government. He is a huge fan of Pete Buttigieg and met him at a small lunch early in his candidacy, where he felt he picked up on something: At the table, on the stage, Buttigieg, for all his silken rhetoric, seemed to look smaller than he was due to the generous cut of his suit. Ah, thought Ford—here's something I can fix. After the event, he texted Buttigieg's husband, Chasten, and offered a bit of sartorial guidance to the campaign. They didn't bite. "Obviously he can't wear my clothes," Ford says. "They're too expensive, they're wrong, they're not made in America. And besides, whatever he's doing is working. So does anyone need to fuck with it?"

In June, Ford attended the CFDA Awards in the soaring Beaux Arts atrium of the Brooklyn Museum under a vast skylight that filtered the dusk overhead. As always, his deep brown eyes conducted their swift and merciless appraisal: The lighting should have been lower, the tables might have been round, and why couldn't people just sit still? (Roitfeld, his dinner companion that night, says that being looked at by Ford is like being set inside a scanner.) The young New York designer LaQuan Smith was wearing one of Ford's suits—double-breasted, peak-lapeled, with the sleeves scrunched up. Ford regularly sends him things to wear, in part because he sees something of himself in Smith, who designs sleek, traditionally glamorous clothing and, for himself, has been known to pair a Tom Ford tuxedo with black patent women's pumps. Among the evening's honorees was Eileen Fisher, whose 35-year-old brand has sought to reduce fashion's impact on the environment while supporting young women in leadership roles. Fisher herself cut an almost otherworldly figure as she walked across the stage, glitzless, in a white robe and black slippers, a silver bob, no jewelry. Roitfeld turned to Ford and whispered, "She's so chic."

"Totally, totally, absolutely," he says, back in L.A. "Because she was herself, because she was simple, because she was genuine." Ford, who has long felt that competition, not coziness, ought to fuel the fashion industry, is about to start looking at Fisher's ideas and those of his other American fashion colleagues in a new light. "Fashion is a bubble," he acknowledges. "Los Angeles and New York and London are bubbles. But this bubble generates an amount of content that wraps the planet—what we send down a runway, what we put in an ad campaign. We are, actually, a liberal society. I think all of us, by doing what we do and being who we are, are an example to other people: There's nothing to fear." □

LEVELING UP

CONTINUED FROM PAGE 519

of his actor friends live east of here, in Los Feliz, and that his parents' beach house, in Malibu, lies to the west, he maintains a charming naïveté about his hometown.

"When I come back to L.A. I feel like a total alien," he says from a perch on the tiny upstairs patio at the San Vicente Bungalows, as power lunches begin to disperse below. A few days earlier, Platt, who will turn 26 this month, wore heavy stubble and a black leather jacket to sing on *Jimmy Kimmel*, but today his smooth cheeks and dungaree overalls are a tether to childhood. "I know where my orthodontist's office is and how to get to the musical-theater after-school program I went to in the Palisades, but I don't know where it's cool to eat or go out or to be a quote-unquote adult. I went to see *Booksmart* this weekend for the third time because my best friend, Beanie Feldstein, and my other best friend, Molly Gordon, and another best friend of mine, Noah Galvin, are all in the film. We did the Grove"—the inevitable outdoor mall with squirting fountains and slow armies of glazed-looking shoppers. "Does that count as a spot?" (I'm afraid it doesn't.)

Though he flew here to close his sold-out concert tour at the Dolby Theatre, in support of *Sing to Me Instead*, the album of pop songs he cowrote and released this March, Platt stayed on for his second-oldest sister's engagement party, then a backyard 40th-anniversary dinner for his parents that held the promise of ample playtime with the four nephews he adores. The Platts—Ben's father, Marc, a film, television, and theater producer whose credits include *La La Land*; his mother, Julie; and his four siblings—are an intensely close family: "very warm, very Jewish," Ben explains. While he rents an apartment in Westwood to prevent total reabsorption, it's a short enough walk to use his parents' gym and raid their fridge.

But this month, the child of Hollywood makes another sort of homecoming with his first onscreen starring

CONTINUED ON PAGE 570

role, in the Netflix series *The Politician*, Ryan Murphy's dark satire of ambition and entitlement among the palms and pools of Santa Barbara. It's a delicious departure, and that was the point. "Ryan came backstage after *Evan Hansen*," Platt recalls of the first time he met Murphy. "He was very effusive, he was wearing this beautiful fur, and he said, 'You're fabulous. We've got to work together.' He left, and I didn't think much of it." But several weeks later, Murphy texted Platt to say that he had a part in mind for him. "I was like, That's very exciting, and maybe I'll be on *American Horror Story* season nine or something."

Instead, Murphy offered him the role of Payton Hobart, a high school senior willing to do just about anything to become student-body president, which he hopes will set him on the path to becoming president of the United States. (If the show hits, each season will follow Payton in a new political campaign.) *The Politician* paints a winking tableau of privilege, as if the sociopathy of *Heathers* or *Cruel Intentions* and the kooky anachronisms of Wes Anderson were shaken through the sieve of contemporary political correctness. The show's teenagers (and their parents) are sexually fluid, self-servingly woke, and cravenly opportunistic. These are kids who speak fluent Mandarin because Dad worked for Goldman in Shanghai, and who ring for a servant to move on to the fish course. "This character is not that nice," Platt says. "Playing sweet, well-meaning characters comes naturally to me, and I'd been wanting something else. That was Ryan's pitch."

Much of *The Politician*'s humor comes from fault lines underneath every perfectly art-directed surface. "The characters are very aware that their problems are 10th-tier problems," Platt says. "But then the show has these moments of unexpected weight and emotional satisfaction. I actually think audiences will care about these people."

Murphy envisioned Hobart as an antihero in the mold of Dustin Hoffman's Benjamin Braddock in *The Graduate*. Platt, Murphy says, "liked going there and being that guy, and he got to wear all these sexy Prada clothes that were made for him. To me he is a once-in-a-lifetime talent, sort of like the male Barbra Streisand—an actor, a singer, a dancer, a complete performer. I think he's a new version of what a leading man can be."

Platt was raised on a steady diet of *Gypsy* and *Anything Goes* and staged one-man versions of *Cats* and *Thoroughly Modern Millie* in the backyard. The family liked to rewrite the lyrics to songs and perform them for bar mitzvah boys and brides and grooms. "It was nice to have four siblings who also knew all the Sondheim lyrics," Ben says. He always wanted to work with Murphy, the restless creator of a television empire that includes *Nip/Tuck*, *Glee*, *American Horror Story*, and *Pose*. *Glee*, in particular, was

formative for Platt, who one year dressed as Mr. Schue, the titular glee club's director, for Halloween. For *The Politician* Murphy brought in Gwyneth Paltrow to play Payton's mother and Jessica Lange to take on the conniving grandmother of Payton's economically disadvantaged and (possibly) cancer-afflicted running mate. Murphy asked Platt to serve as the show's executive producer, and in this capacity he cast young actors he knew and admired, including Lucy Boynton and Zoey Deutch. "My favorite thing about doing theater is the family you make," Platt explains. "You get very close to your castmates. I tried hard to foster that in *The Politician* because we're hopefully going to be working together long-term. Everyone was so open to that, especially my contemporaries. I think in her free time GP has to go run her ginormous corporation, but that core group of young people became very close immediately. It's so much better than doing a film for six weeks and parting ways."

The actress Beanie Feldstein, Platt's childhood friend and classmate at the Harvard-Westlake School and the heart of his New York social group, feels it was inevitable that he'd bring the culture of theater to the screen. "Broadway is so ferociously loving," she says. "And Ben's love in life—and his gift in life—is to bring people together. All our high school friends benefited from that, and I've watched him create that spirit on *The Politician*. The character is a departure from who he is, but it's fascinating to watch him playing against type. Honestly, I think only someone with Ben's depth of humanity could find that character's redeeming qualities."

Over the course of his run in *Dear Evan Hansen*, which concluded in November 2017, Platt lived with a monkish discipline that bordered on the hypochondriacal. He rarely saw friends or family, and never on show days. He lost 25 pounds on a rigorous diet. There were two voice lessons and two physical-therapy sessions each week, cupping treatments, zinc and oregano supplements, and other cures. "I have a lot of anxiety that's tied up in vocal-health stuff," he says. "I assume the worst. I see a lot of false-alarm doctors." But he did not realize the extent of his asceticism until he stepped away and resumed a more balanced life. "I was always in a general space of worry about whether I was going to wake up healthy enough to perform. There was a lot of self-imposed silence. Different pills on different days of the week. I really had to turn the volume down on the rest of life."

It was during the recording of the *Evan Hansen* studio album that Atlantic Records approached Platt about making a record of his own. Here was another boyhood dream placed on the table sooner than expected, and in a series of sessions in New York, Los Angeles, and London, he found himself with 40 songs to choose from—many of them musings on love and loss. "I'd never sat down to write earnestly

from my own perspective," Platt explains. "But I didn't see a point in making my own album unless I was going to share a lot of myself. I'm never going to be a pop singer with a lot of accoutrements. Having cool lasers and great dancers is also amazing, but I knew that that was not going to be my niche. I'm a vocalist, and my skill, I think, is being able to be as emotionally open as possible, whether that's in the guise of some other person or whether it's just straight-up myself."

Sing to Me Instead explores Platt's relationship to family, the transition to adulthood, and most of all his romantic life, the beautiful affairs and those that ended badly. To some fans, the video for the album's single "Ease My Mind"—an intimate portrait of a pair of lovers, starring Platt and the actor Charlie Carver—was a sort of public coming-out. In fact it was hardly a secret; Platt told his parents he was gay when he was 12. "Anyone that I've ever met or worked with for longer than 20 minutes is fully aware," he says. "Because I was going to be transparent about my own life, it was a no-brainer that I was going to have to address the fact that it's all dudes that I'm singing about, and I'm not going to change the pronouns to hide anything or make anything more universal."

On September 29, Platt will perform a night of songs at Radio City Music Hall. One of the joys of a year of concerts has been the chance to greet audience members afterward—Purelling furiously all the while—and hear how his own songs have affected them. "When a fan comes and tells me, 'I came out to my mother on the way here because we were listening to your music,' or an older queer couple says, 'We have no artists we listen to together, because we have no one who we feel reflects our experience,' that's amazing, and I want to be that for people. I think it's easy to say that we've come to a place where it doesn't really matter whether you're gay or straight as long as your abilities are such that you can transform into different kinds of people. I'd love to believe that. But at the end of the day, there will be casting directors who look at the way you're perceived on social media or by the public, and that will affect the way they view you when you're trying to come in and perform a straight romantic lead. And I'd like to play many of those in my life."

Platt would love to do a Martin Scorsese film. He would love to do more theater: Seymour in *Little Shop of Horrors*, maybe, or Bobby in *Company*. If *The Politician* carries him through the next few years, he may find that it's Payton, not Evan, whom he is shaking off his back—especially if he ends up playing the lead in the film version of *Dear Evan Hansen*, the rights to which his father secured last fall. There's no script yet. Versatile as he is, Platt's teenage years are now far behind him. "Do I conceivably still play an 18-year-old?" he asks. "If I do, then count me in." □

SECOND ACT

CONTINUED FROM PAGE 520

persona and the warm, empathetic, funny, thoughtful person behind it.” So he decided to volunteer for Clinton during the primaries. “I wasn’t insensible to the ridiculousness of being an obscure English actor knocking on doors in Iowa, South Carolina, and Texas,” he says. He found the experience revelatory—“It taught me a huge amount about America, about the political process, and about the battering you take when you put your head above the parapet”—and he wrote about it for the Huffington Post. “That gave me a feeling of satisfaction and ownership over my work that I’d not found before.”

Around the same time, he had met Bailey—set up by mutual friends over a “long, wonderful, slightly drunken dinner”—and they were married in 2012. (When we meet, Woods is dressed, fittingly, head to toe in denim Burberry, with a linen shirt, jeans, and battered brown shoes. “Oh, my shoes,” he cries, looking at them ruefully. “They’re sort of terrible.”) Their developing relationship has also played its part in Woods’s decision-making; with the arrival of their daughters—Iris, who is five, and Nell, who is three—Woods found that everything changed. “I think the play came out of those feelings of being a parent, the frightening responsibility you have—wanting so much for your children to thrive and prosper and be happy.” In terms of his working life, being busy as a father has made him more disciplined. “It makes me snatch my time better. When I started to write the play, we had a two-year-old and a newborn, so it was all about finding pockets of time.”

The couple live mainly in a leafy part of North London, where Iris is about to start school. They also spend as much time as they can in Umbria, where six years ago they bought “an old tumbledown farmhouse with no roof and a fig tree growing out of it.” Until very recently, Woods has shouldered the being-at-home side of parenthood, while Bailey continued his responsibilities at Burberry. But last December, Bailey left the job that had consumed him for 17 years. “It has been such a joyful thing for him to be able to work out what he wants to do with the rest of his life and to spend time with the children,” Woods says, smiling. That change has also allowed Woods to pursue more writing work; another play for the National, a film for the BBC, and a TV series are in the offing. “It’s not like we were taking turns,” he says. “I don’t want to make it sound as if I was chained to the kitchen sink.”

In the past, Bailey has suggested that Woods is the clever one in their partnership—something Woods shrugs off very quickly. “That’s just Christopher being falsely modest. He is the most brilliant person I have ever met,” he says. “He found something at Burberry that he was really passionate about and did it unbelievably well, and that has been an inspiration to me.”

The playwright was only eight years old when the battle over Section 28 was fought but still feels that it is pressing, “recent political history,” he explains. The country is in the midst of a moment when “a certain type of patrician Englishman is allowed to be in charge,” he says, and the play does seem acutely perceptive about a type of charm that often rises to the top of British society. (Although it was written well before the post-Theresa May battle for the leadership of the Tory Party, in the ascent of the pro-Brexit Boris Johnson—another conservative Oxonian who espouses a narrow concept of who belongs and who does not—there are echoes of contemporary politics.)

“What we have seen,” Woods says, “with President Trump in the U.S., with Brexit in the U.K., is that it’s quite easy for the clock to be turned back. An irresponsible political class can do quite a lot of damage when people aren’t looking.” It is a lot to tackle in a domestic drama, and Woods is already conscious both of the honor of having his first play produced by the National Theatre—and of the risks. “It’s very exposing,” he says, “and of course I worry about that. But you’ve got to try.” □

BATTLE ROYALE

CONTINUED FROM PAGE 523

would live in if they won the lottery.

But Abrams’s parents made sure she read, (fiction, mythology, the dictionary, encyclopedias) and watched public television (the news, ballroom dancing, *Sesame Street*) and did theater. “They expected us to want more,” Abrams says. She was a good student, though she didn’t enjoy school, preferring to write on her own—everything from poems to Christian pop and country songs. She composed her first novel at 12, about her “tortured thoughts of being an outsider,” called *The Diary of Angst*. Her youngest sister, Jeanine Abrams McLean, remembers Abrams getting her to pretend to be from a foreign country whenever the two were in public: “So you had these two black girls in an elevator speaking in a French accent,” McLean says, laughing. “She was the kind of sibling you could call for anything—I could talk to her about boy problems, career advice, *Star Trek*.”

After graduating as valedictorian, Abrams ended up at Atlanta’s Spelman College—despite not wanting to go to college in the South (where she’d spent her whole life) or to an all-women’s and all-black school (since she’d never been allowed to date and grew up largely around white kids). But she went, trusting her mother’s urging, with the intention of becoming a physicist or a writer. Spelman was a cultural reckoning for her. “The notion of identity and the way I situated myself as a young person, as a black person, as a Southerner, as a woman—they were all challenged,” Abrams says. She felt a kind of freedom, dating and exploring new social scenes and running for student office. “I could experiment

and fail in ways that were larger than my family but that weren’t going to ruin my life,” she says. She learned to take cultural clashes in stride. At the end of freshman year, her friends put together a slang guide for her because she “had no idea what they were talking about.”

Abrams has always had an outsider perspective—never quite feeling at home at school in Mississippi or at Spelman or at Yale Law School, which she would attend after earning her master’s in public policy at the University of Texas. She learned how to navigate each environment through close study. Eliza Leighton, who met Abrams during college, remembers her as having a keen sense of self: Abrams was “a listener, an observer, and a person making connections,” she says. As fellow undergraduate Truman Scholars, they stayed up late having detailed conversations about how exactly they would change the world.

In her third year at Yale, often an overwhelming time for most law students, Abrams wrote her first romance novel, the first of eight she would go on to publish under the pen name Selena Montgomery, all with suggestive titles like *Hidden Sins*, *Deception*, and *Reckless*. She initially wanted to try the spy genre, having loved James Bond movies, but found that publishers didn’t seem interested in such stories with black heroines. Last year, she published her first book under her own name, a blend of memoir and leadership advice titled *Lead From the Outside: How to Build Your Future and Make Real Change*. The passages of self-help expectedly veer into the cliché, but the personal narrative about her family (her youngest brother is an addict and in prison), her spiral into debt, and her self-doubt are blunt and engaging. She wonders at one point: “I was really good at being a black woman, when compared to other black women. But could I be more than that?”

The idea of running for governor came to her 17 years ago: As a young tax lawyer in Atlanta, she sought advice from the only black female partner at the firm. Abrams said she’d been thinking about running for mayor, but the partner encouraged her to think bigger. So Abrams considered the posts of insurance commissioner and secretary of state, carefully reading the state constitutional descriptions of each (“I am deeply nerdy,” she says). Eventually, after working on the 2002 campaign of Shirley Franklin, the first black woman to become mayor of Atlanta, Abrams considered the governorship. “That’s when I realized we can do this,” she recalls.

We are in the living room of her slate-blue Atlanta town house, neutrally decorated and filled with books (among them *Ulysses*, Michelle Obama’s *Becoming*, and the cookbook *Salt, Fat, Acid, Heat*). It’s the home of a woman who likes to be at home. A sand-colored couch faces a pale fireplace, decorated with family photos, a picture of Abrams with President Obama, and a statuette of Lady

CONTINUED ON PAGE 572

Justice. A tray of chocolate candies has been set on a stand near the dining-room table.

The story Abrams wants to tell about Georgia is about how the state is no longer a foregone political conclusion. It, and the rest of the Deep South, is changing, she argues. Whites now make up just over half of the population in Georgia and are expected to be the minority by the end of the next decade. Abrams has worked to reach rural communities of color, and to register folks who have never been part of the political process. In 2013, as a member of the state legislature, she created a voter-registration nonprofit called the New Georgia Project, which completed 86,000 new voter applications.

That is what began her troubles with Kemp, whom Abrams calls a “cartoon villain” and who alleged that Abrams’s group must have committed misconduct in registering so many voters so quickly. Although Abrams’s organization was cleared of those charges, Kemp’s office illegally canceled nearly 35,000 voter registrations from 2013 to 2015. Abrams describes more insidious forms of suppression—like the extremely long lines at polling stations in black neighborhoods. “Voting rights is the foundational issue in American politics and American society,” says Heather McGhee, a political analyst and fellow with the progressive think tank Demos. “Simply put, if we don’t all have an equal say, how can we expect to have an equal chance?”

Abrams is an avowed introvert who has taken more personality tests than she can remember—but she also has a certain swagger. While talking with an aide about being recognized in public, she recalls, “Someone at the airport came up to me and said, ‘Has anyone ever told you that you look like Stacey Abrams?’ And I said, ‘Yeah, my mom.’” She delivers the last line with a confident shrug. She knows her political influence depends on her going out and spending time with ordinary voters—“I try to be as committed to those

moments as I can be,” Abrams says—but she’s happiest alone. She loves to cook and watches, as she puts it, “an inordinate amount of television”—from *Chopped* to the Canadian sci-fi series *Travelers* and episodes of the cult sitcom *Community*. She just finished Genki Kawamura’s international bestseller *If Cats Disappeared From the World*. Abrams wants to write more, too: a teenage superhero novel that is halfway done, an almost-ready legal thriller, and the last in the trilogy of romance novels. “I get these plaintive tweets and emails asking if I’ll ever get it done,” she says. “But some of them come from my sisters, so. . . .” Much of her favorite music remains pre-1999 country: Travis Tritt, Garth Brooks, Patsy Cline.

Abrams is still surprised at how much people like her. “There’s something about the commonness of my story that resonates, and the average-ness of some of my aspect”—she laughs—“and not in a bad way, but people can see themselves in me.” She tells me she is single and is “terrible” at dating. “I’m very poor at reading romantic cues,” she says, “and I have had conversations with men that I liked who were like, ‘I liked you, but you didn’t seem interested!’ I had no idea! I thought you were asking me all those questions because you wanted to know what I thought.” Her romance novels, she tells me, are a form of “self-tutelage,” and she thinks she can get better at dating with practice but has “lived a life that has made practice harder.”

I get around to asking the question so many have asked: Will she run for president in 2020? “For me, the calculus is ‘Am I the right person, and is this the necessary time?’ ” Abrams says. She has been meditating on what she can bring to what she considers an already “solid field of candidates.” The day of the conference, she held meetings with O’Rourke and Pete Buttigieg, and she spoke with both of them about the same thing. “First, I expect candidates to talk about voter suppression,” Abrams says. “The second

is that the South has to be part of any strategy for victory. My mission is to ensure that Georgia is seen as a competitive state for the general election.”

To many Americans, Abrams’s wider platform has been eclipsed by her focus on voter suppression. But if she does decide to run, she says, her policy priorities will remain the same: expanding Medicaid, raising the minimum wage, enacting criminal justice reform, ensuring reproductive rights. Abrams is no Democratic Socialist and is content to talk about her values within a traditional capitalist framework. Her values were made in Georgia, she says. “I think we spend a lot of time figuring out which shade of blue we are on the spectrum, and it depends on where you live, it depends on what’s possible, it depends on how evolved your economy is,” she tells me. “I’m fighting for getting a state minimum wage above \$5.15 an hour. There has to be a recognition that, on the spectrum, progress looks different because of where you are. But that doesn’t mean you don’t dream of more.”

Abrams’s next mission is saving jobs in her state; after Georgia’s passage of one of the most extreme anti-choice bills in the country this past spring, banning abortion as early as six weeks into pregnancy, several Hollywood productions have threatened a boycott. The entertainment industry hires nearly 100,000 people in Georgia and generates \$9.5 billion locally. Abrams doesn’t think a boycott ahead of an election year will sway state legislators, many of whom have staked their platforms on banning abortion. She is advocating that the only long-term solution is to change the composition of the legislature itself, and as I leave her home, she is getting ready to fly to Los Angeles to meet with studio executives to convince them of the need to invest in voting-rights reform and Democratic campaigns. Just days earlier, Governor Kemp canceled his own scheduled meeting with the industry. Abrams is not the leader of a state or country yet, but she is already acting like it. □

In This Issue

Table of contents: 90: Coat, \$3,900; Proenza Schouler, NYC. Mounser earrings, \$225; mounser.com. Tailor, Pryscille Pulisciano.

Cover look: 126: Front cover (left): Jumpsuit, price upon request; select Louis Vuitton stores. Cartier ring, \$1,770; Cartier stores. Bvlgari ring, \$2,500; Bvlgari stores. Inside cover (right): Jacket, \$3,400; gucci.com. Ring, \$2,300; Bvlgari stores. Necklace, \$7,600; Hoorsenbuhs, Santa Monica. Tailor, Leah Huntsinger. Manicurist, Rieko Okusa. **Editor’s letter: 202:** On Swift: American Eagle tank top, \$20; ae.com. Tailor, Leah Huntsinger. Manicurist,

Rieko Okusa. On Adut Akech: Simone Rocha coat (\$4,495), dress (price upon request), and belted bustier top (price upon request); Simone Rocha, NYC. Tailor, Pryscille Pulisciano. **V Life: 270:** Dress, price upon request; Saint Laurent, NYC. Tailor, Judith Grant. Manicurist, Michelle Humphrey. **296:** Earrings, \$250; rebeccaderavenel.com. Bvlgari Serpenti ring, \$3,200; Bvlgari stores. Hoorsenbuhs monogram ring, \$4,500; Hoorsenbuhs, Santa Monica. Bottega Veneta sterling-silver ring, \$1,100; bottegaveneta.com. Salvatore Ferragamo shoes, \$730; ferragamo.com. Tailor,

Sally Smith. Manicurists, Sabby Vanessa and Courtnei Curry. **310:** Styling, Mindy Le Brock; art direction, M Rasmussen; hair, Nena Souffly; makeup, Dana Delaney; set design, Liza Nelson; fashion, Priscavera & A.W.A.K.E. **312:** Vera Wang coat, \$9,000. Yves Salomon coat, \$11,000. **352:** Two-in-one satchel (\$5,150) and Duetto shoulder bag (\$2,650). **358:** On Hall Moran: Dress, \$2,445; select Dolce & Gabbana stores. On Moran: Suit (\$5,520), shirt (\$620), and tie (\$260); select Tom Ford stores. Worth & Worth hat, \$325; Worth & Worth, NYC. Tailor, Francisco Chaydez. Manicurist, Megumi Yamamoto. **360:** 18K-rose gold bracelet with diamonds, rubies, and coral, price upon request; Van Cleef & Arpels stores.

BLOOMING ANEW 458–459: On Hammam: Boots, price upon request. On Odong: Shirt (\$140) and pants (\$270); bonpoint.com. On Warner: Nightgown, \$48; maisonette.com. **460:** On Ceretti: Skirt, price upon request. On Doyle: Coat, price upon request; westerncostume.com. Dress, \$72; shopdoen.com. Polarn O. Pyret socks, \$24; polarnopyretusa.com. Ariat boots, \$100; ariat.com. **462:** Blazer, price upon request; loewe.com. **463:** On Ceretti: Dress, price upon request. On Doyle: Dress, price upon request; westerncostume.com. **464–465:** On Hammam: Coat, \$7,490. Bottega Veneta boots, \$990; bottegaveneta.com. On Ceretti: Dress, \$9,750. **468:** On Hammam: Dress,

\$5,400. On Odong: Shirt, \$40; gap.com. **469:** Dress (price upon request) and belt (\$920). **470–471:** On Ceretti: Dress, price upon request. On Doyle: Dress, \$195; loveshackfancy.com. In this story: Tailor, Della George. Manicurist, Adam Slee. Additional casting, Sophie Lynas at Leda Casting. Extras, Uma Warner, Henry Odong, Nancy Doyle.

QUALITY TIME

472: Hermès bag, \$14,400. **474:** Sneakers, \$690; modaoperandi.com. **475:** Coat (\$6,900), pants (price upon request), and loafers (\$730). **477:** Brogues, \$1,490; johnlobb.com. Necklace, \$3,295; diamondfoundry.com. **478:** Sneakers, price upon request; similar styles at loewe.com.

479: Denim vest, part of Proenza Schouler trend coat, \$3,450.
480: Sneakers, \$80; adidas.com.
482: Watch, \$31,550. Balenciaga skirt, \$1,850; Balenciaga, Beverly Hills. **483:** Jacket, \$6,500. Church's shoes, price upon request; church-footwear.com. In this story: Tailor, Francisco Chaydez. Manicurist, Yuko Tsuchihashi.

FORWARD THINKING
484: Pumps, \$995. **485:** Dress, slip, and pants, priced upon request; similar styles at loewe.com. Loewe moccasins, \$890; loewe.com. Earrings, \$195; farisfaris.com. **486:** Mules, \$1,160. Earrings, \$225; mounser.com. **487:** Skirt, \$5,130. Earrings, \$625; Balenciaga, NYC. **488:** Dress and bustier top, priced upon request. Shoes, price upon request; select Prada stores. **489:** Dress, price upon request. Earrings, \$198; toryburch.com. **490:** Chain dress (\$12,800) and necklace (price upon request). Oxfords, \$1,995; select Dolce & Gabbana stores. **491:** Brooches and slippers, priced upon request. **492:** Dress (price upon request) and boots (\$1,015). Boots at fwr.com. Ben-Amun by Isaac Manevitz earrings, \$95; ben-amun.com. **493:** Necklace, \$2,095. In this story: Tailor, Pryscille Pulisciano.

ON THE UP
496–497: On Wen: Dress, \$13,328. On Van Seenus: Coat, \$12,175. On both: Sneakers, \$98; everlane.com. **498–499:** On Tilberg: Flats, \$98; everlane.com. In this story: Tailor, Hailey Desjardins. Manicurist, Yuko Tsuchihashi.

BEGIN AGAIN
508: Coat, \$3,800; celine.com. Shoes, price upon request; Dior stores. **510–511:** Dress, \$4,990; Givenchy, NYC. Givenchy earrings (\$1,120) and double-chain ring (price upon request; Givenchy, NYC. John Hardy ID bracelet, \$995; johnhardy.com. David Yurman cuff (\$1,800) and rings (\$750–\$1,450); davidyurman.com. Hoorsenbuhs cuff (\$3,500) and signet ring (\$700); Barneys New York, NYC. Bvlgari ring, \$2,500; Bvlgari stores. **513:** Bodysuit, skirt, and shoes, priced upon request; Dior stores. Agmes earrings, \$320; agmesnyc.com. Cartier ring (\$2,430) and watch (\$39,600); Cartier stores. Deborah Drattell belt, \$195;

deborahdrattell.com. **514–515:** Shirt, \$730; select Hermès stores. Pants, \$2,950; select Chanel stores. Belt, \$135; maximumhenry.com. **516:** Coat, \$2,325; net-a-porter.com. In this story: Tailor, Leah Huntsinger. Manicurist, Rieko Okusa.

LEVELING UP
518: Suit, \$2,255; Givenchy, NYC. Polo, \$205; davidhartnyc.com. Sneakers, \$575; pierrehardy.com. In this story: Tailor, Susie's Custom Design.

BATTLE ROYALE
522–523: Marina Rinaldi jacket (\$865) and blouse (\$265); marinarinaldi.com. Universal Standard pants, \$130; universalstandard.com. David Yurman earrings, \$2,500; davidyurman.com. Ippolita necklace, \$5,995; ippolita.com. Stuart Weitzman pumps, \$385; stuartweitzman.com. In this story: Tailor, Laura Cortese. Manicurist, Dawn Sterling.

WILDEST DREAMS
527: On Santo Domingo: Coat, \$4,490; Oscar de la Renta stores. On Beatrice: La Coqueta Kids skirt (\$59) and shirt (\$50); lacoquetakids.com. **529:** Brock Collection x Maisonette dress, \$208; maisonette.com.

OH, SNAP!
530: Manicurist, Rica Romain. Tailor, Lucy Falck.

AIR APPARENT
532: Dries Van Noten coat, \$2,845; Forty Five Ten, Dallas. Marc Jacobs dress, \$1,500; marcjacobs.com. Vetements x Reebok, \$760; matchesfashion.com. **533:** Sneakers, \$890; select Prada stores. **534:** Sneakers, Vetements x Reebok, \$760; matchesfashion.com. **536:** Sneakers, \$750; loewe.com. **537:** Sneakers, price upon request; select Louis Vuitton stores. **538:** Dress, \$8,890; lanvin.com. Sneakers, \$790; burberry.com. **539:** Vest, price upon request. **540:** Coat, \$5,335. Sneakers, \$85; onitsukatiger.com. In this story: Tailor, Charline Gentilhomme.

EASY STREET
542–543: On Ball: Earrings, \$325; lulufrost.com. Bvlgari ring, \$11,700; Bvlgari stores. Carole Tanenbaum Vintage Collection ring, price upon request; caroletanenbaum.com. Dior shoes, price upon request; (800) 929-DIOR for information. On Walton: Carole

Tanenbaum Vintage Collection earrings, price upon request; caroletanenbaum.com. Oscar de la Renta ring, \$190; Nordstrom stores. Aurélie Bidermann ring, \$170; aureliebidermann.com. Shoes, \$975; Barneys New York, NYC. **544:** On Batiste: Suit, \$2,795; sales@freremy.com for information. Budd London shirt, \$368; buddshirts.co.uk. Tom Ford tie, \$260; Tom Ford stores. Falke socks, \$21; Bloomingdale's stores. Shoes, price upon request; church-footwear.com. On Smalls: Daniella Kronfle earrings, \$3,900; Daniella Kronfle, Miami. Rebus signet ring, \$1,391; rebussignetrings.co.uk. Elizabeth Locke ring, \$3,650; Neiman Marcus stores. Mules, price upon request; Carolina Herrera, NYC. **545:** On Abdi: Dress and hat (\$945); similar styles at Valentino stores. Scarf, \$175; johnderian.com. On Harris: Jacket (\$2,250) and pants (\$790); loewe.com. Shirt, \$495; mrporter.com. **546:** On Smalls: Fendi shirt, \$1,190; fendi.com. Earrings, \$580; bottegaveneta.com. Marlo Laz necklace, \$3,495; net-a-porter.com. Irene Neuwirth necklace, price upon request; ireneneuwirth.com. On Forrest: Fallon earrings, \$225; Neiman Marcus stores. On Aighewi: Ben-Amun by Isaac Manevitz earrings, \$220; ben-amun.com. Dior ring, \$570; Dior stores. Bvlgari ring, \$5,600; Bvlgari stores. Fox & Bond ring, \$715; foxandbond.com. On Elsesser: Swarovski earrings, \$129; swarovski.com. On Isiah: Coat, \$4,400; select Prada stores. **547:** On Yai: Earrings, \$770; Givenchy, NYC. Shoes, \$950; Dior stores. **548:** On Aighewi: Blazer and skirt (priced upon request), and shoes (\$950); (800) 929-DIOR. Aurélie Bidermann earrings, \$400; aureliebidermann.com. Fox & Bond ring, \$715; foxandbond.com. Doyle & Doyle bracelets, \$1,600–\$1,800; doyledoyle.com. On Elsesser: Bodysuit and skirt, priced upon request; (800) 929-DIOR. Earrings, \$279; swarovski.com. Shoes, \$695; Roger Vivier, NYC. On Forrest: Blazer (\$3,900), dress (\$8,200), and shoes (price upon request); (800) 929-DIOR. Oscar de la Renta earrings, \$420; Neiman Marcus stores. **549:** Dress, \$6,595. Earrings, \$495; erdem.com. Ring, \$3,650; Neiman Marcus stores. The Row shoes, \$995; therow.com. **550–551:** On Smalls: Carole

Tanenbaum Vintage Collection earrings, price upon request; caroletanenbaum.com. Pumps, price upon request; similar styles at modaoperandi.com. On Forrest: Earrings, \$4,900; marlolaz.com. On Walton: Oscar de la Renta earrings (\$170) and ring (\$190). Earrings at Bloomingdale's stores. Ring at Oscar de la Renta stores. Watch, \$3,650; select Hermès stores. **552–553:** Clockwise from right photo: On Aighewi: Celine by Hedi Slimane belt, \$1,250; celine.com. On Hynes: Jacket (\$2,500), shirt (\$780) and pants (\$780); gucci.com. On Rodriguez: Belt, \$1,200. Earrings, \$420; ben-amun.com. Dior ring, \$570; Dior stores. Manolo Blahnik shoes, \$975; Barneys New York, NYC. On Aighewi: Jacket and pants, priced upon request. Fallon earrings, \$225; fallonjewelry.com. Shoes, \$625; jimmychoo.com. On Yai: Erdem earrings, \$495; erdem.com. Brock Collection shoes, \$640; shopbop.com. On Batiste: Jacket (\$2,900), shirt (\$680), and pants (\$1,300); gucci.com. **554–555:** On Smalls: Carole Tanenbaum Vintage Collection earrings, price upon request; caroletanenbaum.com. Mules, \$825; Manolo Blahnik, NYC. On Yai: Earrings, \$770; Givenchy, NYC. Shoes, \$695; tabithasimmons.com. On Siriboe: Jacket (\$1,790), shirt (\$620), pants (\$760) and shoes (\$890); burberry.com. Falke socks, \$21; Bloomingdale's stores. On Ugbad Abdi: Shoes, \$378. Givenchy earrings, \$770; Givenchy, NYC. Scarf, \$135; echodesign.com. Tabio tights, \$18; tabiousa.com. **556:** On: Elsesser: Earrings, \$245; ben-amun.com. Oscar de la Renta ring, \$190; Nordstrom stores. Shoes, price upon request; pacorabanne.com. **557:** On Forrest: Oscar de la Renta earrings, \$350; Nordstrom stores. On Aighewi: Cape (\$5,900) and dress (\$3,400). Fallon earrings, \$195; Neiman Marcus stores. Turner & Tatler by Cindy Chalpin ring, \$1,295; turnerandtatler.com. Wandler shoes, \$580; bergdorfgoodman.com. On Jean-Raymond: Jacket (\$3,050) and pants (\$1,030); berluti.com. Shirt, \$1,690; Tom Ford stores. Beladora chain-link necklace, \$7,250; beladora.com. In this story: Tailor, Sally Smith. Manicurists, Sabby Vanessa and Courtnei Curry. Extras: Choir: Kyera Eloie, Carla Williams, Wendell Monroe, Sr., Marguerite Doyle, Ronnie Johnson, Sandra Lee Jackson, Patriana Hart, Pam Davis,

Avis Johnson, Sharandall Lewis, Karen Hence, Rondal Weems, Sondleta Johnson, Shanita Lewis. Elders: Gregory Sellers, Eva Griffin, Sherine Stelly, Sandra Gardner, Doris Dear, James Dear, Leonteen Mark, Mary Montgomery, Eola Diagle. Jazz band: Willie Green (drums), John Maestas (guitar), Shea Pierre (keyboard), Max Moran (bass), Jelani Bauman (trumpet), Michael Gourdin (vibraphone). Chef: Kevin Belton. Second-line band: Joshua "Jams" Marotta (Leader/bass drum), James Williams (trumpet), Javan Carter (sousaphone), Glen Finister Andrews (snare drum), Jeremy Phipps (trombone). Special thanks to Jodell Egbert at Bella Umbrella.

INDEX
558–559: 3. Locket, \$12,000. 4. Bag, \$2,375; similar styles at Valentino stores. 6. Skirt, \$2,980. 10. Coat, \$7,950. 15. Watch, \$43,200. Hermès bag, \$14,400; select Hermès stores. **562:** On Guinevere Van Seenus: Rave Review shirt (\$628) and pants (\$673); brownsfashion.com. Everlane sneakers, \$98; everlane.com. On Alton Mason: Bode shirt (\$462) and pants (\$728); bodenewyork.com. Colleen Allen sneakers, price upon request; colleenallen.us. On Liu Wen: Marine Serre dress, \$1,945; Barneys New York, NYC. Nike sneakers, \$180; nike.com. Tailor, Hailey Desjardins. Manicurist, Yuko Tsuchihashi. **564:** 2. Earrings, \$14,300; Bergdorf Goodman, NYC. 4. Jacket, \$2,490. 5. Dress, \$2,510. On Imaan Hammam: Rochas shirt (\$750) and skirt (\$920); rochas.com. On Uma Warner: Polo Ralph Lauren dress, \$80; ralphlauren.com. J.Crew Crewcuts T-shirt, \$23; jcrew.com. Tailor, Della George. Manicurist, Adam Slee.

LAST LOOK
576: Slippers; therow.com. **578:** Pump; burberry.com. **579:** Bag, \$4,600; fendi.com. **582:** Picnic bag, \$5,140; Goyard stores. **583:** Watch, price upon request; Tiffany & Co. stores. **586:** Gucci High Jewelry earrings, price upon request; Gucci stores. **587:** Boots, Stella McCartney, NYC. **590.** Hat, miumiu.com. **591:** Backpack and tricks; prada.com. **592:** Boots, \$2,350; Marni stores. **596:** Bag, price upon request; select Louis Vuitton stores.

ALL PRICES APPROXIMATE

VOGUE IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC. COPYRIGHT © 2019 CONDÉ NAST. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A. VOLUME 209, NO. 9. VOGUE (ISSN 0042-8000) is published monthly by Condé Nast, which is a division of Advance Magazine Publishers Inc. PRINCIPAL OFFICE: 1 World Trade Center, New York, NY 10007. Roger Lynch, Chief Executive Officer; David E. Geithner, Chief Financial Officer; Pamela Drucker Mann, Chief Revenue and Marketing Officer. Periodicals postage paid at New York, NY, and at additional mailing offices. Canada Post Publications Mail Agreement No. 40644503. Canadian Goods and Services Tax Registration No. 123242885-RT0001. POSTMASTER: Send all UAA to CFS (see DMM 5071.5.2); NON-POSTAL AND MILITARY FACILITIES: Send address corrections to VOGUE, P.O. Box 37617, Boone, IA 50037-0617. FOR SUBSCRIPTIONS, ADDRESS CHANGES, ADJUSTMENTS, OR BACK-ISSUE INQUIRIES: Please write to VOGUE, P.O. Box 37617, Boone, IA 50037-0617, call 800-234-2347, or email subscriptions@vogue.com. Please give both new and old addresses as printed on most recent label. Subscribers: If the Post Office alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year. If, during your subscription term or up to one year after the magazine becomes undeliverable, you are ever dissatisfied with your subscription, let us know. You will receive a full refund on all unmailed issues. First copy of new subscription will be mailed within four weeks after receipt of order. Address all editorial, business, and production correspondence to VOGUE Magazine, 1 World Trade Center, New York, NY 10007. For reprints, please email reprints@condenast.com or call Wright's Media 877-652-5295. For reuse permissions, please email contentlicensing@condenast.com or call 800-897-8666. Visit us online at www.vogue.com. To subscribe to other Condé Nast magazines on the World Wide Web, visit www.condenastdigital.com. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services that we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 37617, Boone, IA 50037-0617, or call 800-234-2347.

VOGUE IS NOT RESPONSIBLE FOR THE RETURN OR LOSS OF, OR FOR DAMAGE OR ANY OTHER INJURY TO, UNSOLICITED MANUSCRIPTS, UNSOLICITED ART WORK (INCLUDING, BUT NOT LIMITED TO, DRAWINGS, PHOTOGRAPHS, AND TRANSPARENCIES), OR ANY OTHER UNSOLICITED MATERIALS. THOSE SUBMITTING MANUSCRIPTS, PHOTOGRAPHS, ART WORK, OR OTHER MATERIALS FOR CONSIDERATION SHOULD NOT SEND ORIGINALS, UNLESS SPECIFICALLY REQUESTED TO DO SO BY VOGUE IN WRITING. MANUSCRIPTS, PHOTOGRAPHS, AND OTHER MATERIALS SUBMITTED MUST BE ACCOMPANIED BY A SELF-ADDRESSED STAMPED ENVELOPE.

A WORD ABOUT DISCOUNTERS WHILE VOGUE THOROUGHLY RESEARCHES THE COMPANIES MENTIONED IN ITS PAGES, WE CANNOT GUARANTEE THE AUTHENTICITY OF MERCHANDISE SOLD BY DISCOUNTERS. AS IS ALWAYS THE CASE IN PURCHASING AN ITEM FROM ANYWHERE OTHER THAN THE AUTHORIZED STORE, THE BUYER TAKES A RISK AND SHOULD USE CAUTION WHEN DOING SO.

ARIANA GRANDE
DOCUMENTED BY CRAIG MCDEAN
GIVENCHY.COM



G I V E N



NCHY

Last Look

Photo Finishes

Capturing fall's eye-popping accessories are 11 photographers new to the scene, all of them finalists in this year's class of Labs New Artists—an open-call photography contest, currently in its third year, hosted by Brooklyn's Red Hook Labs Gallery.



The Row slipper, \$590

Incontestably, the Italians make the chicest boat shoes, but leave it to The Row to elevate the style even further with these Friulanes—the traditional kicks worn by Venetian *gondolieri*—crafted in plush velvet with grosgrain piping and a recyclable rubber sole by artisans in northern Italy. (Traditionally, each Friulane was made identical to the next, but the sisters behind The Row know their lefts from rights.)

PHOTOGRAPHED BY JAN HOEK (NETHERLANDS)

SET DESIGN: BRUIN PARRY, BENEDIKT FISCHER, AND JULIA WALTER

OLAY

faced

**THE WORLD'S
BEST SKINCARE**



See how far this jar traveled.

Last Look



Burberry pump, \$1,550

Not only do these shoes sparkle, they're also a shining example of Burberry's dedication to environmentally friendly craftsmanship. The slick leather is sourced from a solar panel-powered tannery with a commitment to minimizing water pollution and energy consumption, and the crystals that decorate the knotted suede on the cap toe are lead-free. In short: Every step seems to be in the right direction.

PHOTOGRAPHED BY SALVATORE DI GREGORIO (UNITED KINGDOM)



Fendi bag, \$4,600

Fendi's fall makeover? They redid their legendary Baguette with colorful embellishments over a base of patent vinyl, with petal-shaped paillettes made to look like clusters of Technicolor hydrangeas. As Silvia Venturini Fendi explains, it's a bag "designed to wear close to your body, tucked under one's arm"—but if you're inspired to carry it like a bouquet, we think she'd understand.

PHOTOGRAPHED BY LEONARD SURYAJAYA (UNITED STATES)



JAPAN



Japanese skincare is about layering hydration, but Olay Regenerist hydrates better than their top moisturizer.

OLAY

FACE ANYTHING



Last Look



Maison Goyard picnic bag

To escape the tedium of civilization—with some choice creature comforts in tow—is a familiar fantasy. Step beyond your daydreams with Goyard's monogram tote, which comes equipped with acrylic goblets, a beechwood corkscrew, stainless-steel cutlery, and bamboo plateware within its thermal-lined canvas. A front compartment snaps open to reveal the wonder of the little luxuries it holds (just watch out for uninvited party crashers).

PHOTOGRAPHED BY NANNA HEITMANN (GERMANY)



Tiffany & Co. watch

The butterfly on this 18K–yellow gold bijou—replete with hand-carved wings embellished with more than 130 diamonds—transforms: Snap it open to reveal a dainty little timepiece. “This watch is really more of a bracelet with the dial hidden under the wings,” says Tiffany chief artistic officer Reed Krakoff. Close it up, and you’ll be wondering where the time went.

PHOTOGRAPHED BY ANDREW NUDING (UNITED KINGDOM)



OLAY

FACE ANYTHING

France

*France knows luxury, but actually,
Olay Regenerist hydrates better
than their \$400 cream.*



Last Look



Gucci earrings

All things touched by Alessandro Michele, it seems, turn to gold—including these drop earrings from his new high-jewelry collection, the first for the house. Crafted in white gold, with diamonds aplenty, they conjure the lush flora and fauna native to the Gucci world. Color-drenched green tsavorites and pink spinels meander down like an unruly vine, and a pair of lions bare their teeth (along with a ripe blue tourmaline), making for an accessory equal parts beauty and beast.

PHOTOGRAPHED BY CHARLOTTE KRIEGER (SWITZERLAND)



Stella McCartney x Hunter boots, \$475

Classics, of course, never go out of style—but a fashionable update from time to time is always a good idea. Witness Stella McCartney’s addition of “some Stella attitude,” as McCartney puts it, to Hunter’s Wellington boots. The designer is making the great outdoors even greener with an emphasis on sourcing from sustainably managed forests in Guatemala—and with a tread friendly to city streets and trails alike, these boots were made for more than walking.

PHOTOGRAPHED BY TABITHA BARNARD (UNITED STATES)



OLAY
FACE ANYTHING

**SOUTH
KOREA**

*S. Korea always innovates,
but Olay Regenerist hydrates better
than their highly-innovative cream.*



Last Look



Miu Miu hat, \$650

Perhaps because Miu Miu's founder, Miuccia Prada, wears many hats (she helms two major luxury labels and an art foundation), she created another hat that does double, triple, and quadruple duty. It's felted like a beret, has earflaps like a deerstalker's chapeau, and features a scattering of Victoriana and crystal-encrusted bijoux. If multitasking were ever chic, this is the head game it would be playing.

PHOTOGRAPHED BY SIMON LEHNER (AUSTRIA)



Prada backpack (\$1,750) and tricks (\$340 each)

Ever an icon, Prada's Vela bag is being reissued as part of Prada's new Re-Nylon collection, with virgin nylon eschewed in favor of ECONYL, an innovative yarn developed by Prada and Aquafil. Endlessly recyclable, the fabric is created from salvaged plastic waste—including ocean pollutants and discarded fishing nets. "Re-Nylon is the beginning of a new era for Prada," says Miuccia Prada's son Lorenzo Bertelli, a key champion of the textile.

PHOTOGRAPHED BY KYLE WEEKS (NETHERLANDS)

Last Look



Marni boots, \$2,350

Is there any finer embellishment than that of memory? Perhaps not, according to Marni's Francesco Risso and his new retro-futuristic boots. Silver grommets, brass adornments, and even a diamond ring culled from recovered stock punctuate the red patent leather, entreating you to consider high-flown notions about the elevation of leftover materials. Consider these heirlooms in the making—but dazzling in the meantime.

PHOTOGRAPHED BY DENISE PRINCE (UNITED STATES)

OLAY
FACE ANYTHING

the right jar makes
A WORLD OF DIFFERENCE

*See results in 28 days with Olay's essential Vitamin B3.
Face anything, even the world.*





*light-as-air
hydration*



*rich & creamy
hydration*



OLAY
FACE ANYTHING



choose the feel that's
RIGHT FOR YOU

*Light and airy or rich and creamy?
With two forms of Regenerist, the feel is up to you.*



Last Look



Louis Vuitton bag

While the crocodile skin on this preciously limited-edition bag comes off as oddly proper thanks to its hatbox shape, the tie-dye job—inspired by Japanese *shibori*—brings us back into the realm of the wild. The exotic skin is manipulated with meticulous folds and knots before being submerged in two different dyes and then receiving a third color via dropper. Who knew something this bold could be this elegant?

PHOTOGRAPHED BY DAVID BAPTISTE (UNITED STATES)

OLAY

facéd **THE WORLD'S
BEST SKINCARE**



131

PREMIUM PRODUCTS

12

COUNTRIES OVER 10 YEARS

1 UNBEATEN CREAM