

Elle

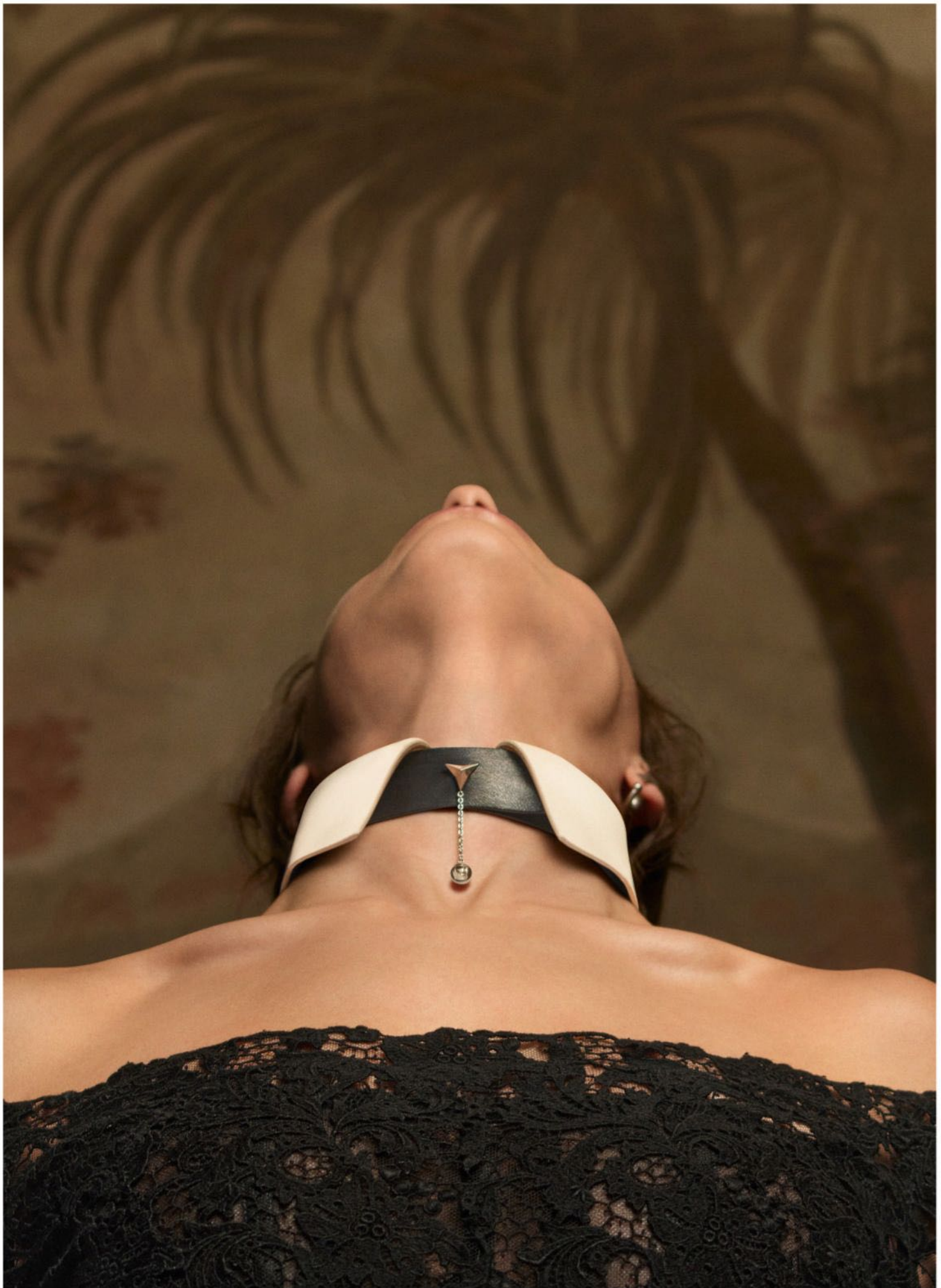
A portrait of Rihanna for the September issue of Elle magazine. She is lying on a wooden plank, propping up her head with her hands. She has a gold feather headband and a large diamond ring. Her left arm features a large, intricate tattoo. The background is a simple grey wall with a small framed picture.

SEPT

Rihanna
Our
Forever
Muse

FENDI









A photograph of a historic building's entrance. On the left, a wall is covered in a fresco depicting a stone tower or castle. To the right is a large, dark wooden door with a metal latch. A green leafy branch is placed against the door. Below the door is a decorative frieze with golden, acanthus-like motifs and blue floral patterns. The floor is made of dark, patterned tiles.

FENDI



RIHANNA
PHOTOGRAPHED BY
INEZ &
VINOODH

ELLE



Dress, CUSTOM DIOR. Scarf, DIOR.



With Love, Since 1837 **TIFFANY & CO.**



HardWear by Tiffany
A symbol of love's strength.



With Love, Since 1837 **TIFFANY & CO.**



Sixteen Stone by Tiffany
A symbol of love's nurturing forces.



With Love, Since 1837 **TIFFANY & CO.**



Knot by Tiffany
A symbol of love's unwavering bonds.

EL



Corset dress, CUSTOM DIOR. Skirt, men's headpiece, DIOR. Earrings, CHOPARD.

L

E

Dior



ELLE



Dress, scarf, ROBERTO
CAVALLI. Necklace,
MAHNAZ COLLECTION.
Necklace, CELINE.

Miss Dior

THE NEW COUTURE ICON



DIOR

LIFT TO DISCOVER

MISS DIOR
BLOOMING BOUQUET

Miss Dior

THE NEW COUTURE ICON



LIFT TO DISCOVER

MISS DIOR
EAU DE PARFUM



DIOR





CHANEL





CHANEL



Dior



A surreal fashion advertisement featuring a gold-colored, high-heeled slingback shoe with a thin stiletto heel. The shoe is positioned on a large, green lily pad that floats on a dark, still pond. A delicate, multi-petaled flower with yellow and white petals and a cluster of small, clear gemstones at its center is attached to the side of the shoe. The interior of the shoe's insole is visible, showing the 'Dior' logo. In the lower-left foreground, a white water lily is in bloom. In the lower-right foreground, a vibrant orange and white koi fish swims. The background is filled with more lily pads and dark, silhouetted reeds, creating a serene, garden-like atmosphere. The word 'Dior' is printed in a large, white, serif font across the middle of the image.

Dior





GUCCI





GUCCI





CELINE

PARIS



A woman with long, wavy brown hair is walking down a wide, stone staircase. She is wearing a vibrant red, sleeveless, knee-length dress with a large, draped collar and a matching red belt tied at the waist. She is also wearing black tights and black shoes. She is holding a small, red, glossy handbag in her right hand. The staircase is made of large, light-colored stone blocks. The background shows a stone wall and a building with a balcony and a satellite dish.

CELINE

PARIS





MONDAY



ROLEX
OYSTER PERPETUAL
DAY-DATE

28

SUPERLATIVE CHRONOMETER
OFFICIALLY CERTIFIED

SWISS MADE



REACH FOR THE CROWN

THE DAY-DATE



ROLEX

FOR AN OFFICIAL ROLEX JEWELER VISIT ROLEX.COM
ROLEX OYSTER PERPETUAL AND DAY-DATE ARE ® TRADEMARKS. NEW YORK

PRADA





DOLCE & GABBANA



PHOTOGRAPHED BY STEVEN MEISEL





Cartier





miu miu



GIORGIO ARMANI



ADD LESS
FEEL YOURSELF
BE REMEMBERED





A woman with dark hair pulled back, wearing large gold beaded earrings and a white sleeveless top, is lying on her stomach on a teal tiled floor. She is looking directly at the camera with a serious expression. Her hands are clasped together in front of her. A white woven basket with a frayed rim is positioned in the foreground. The floor is made of large teal tiles with decorative geometric patterns in some of the tiles.

BOTTEGA VENETA





BVLGARI

ROMA 1884





BVLGARI

ROMA 1884





ferragamo.com

FERRAGAMO



A fashion advertisement for Max Mara. A model with long, wavy brown hair stands in a room with dark wood-paneled walls and a parquet floor. She is wearing a matching brown turtleneck sweater and trousers set, cinched at the waist with a thin belt. She is also wearing long brown gloves and holding a small brown clutch bag. The lighting is dramatic, highlighting the textures of the clothing and the wood. The brand name 'MaxMara' is printed in white serif font at the bottom.

MaxMara

Alhambra, celebrating luck since 1968

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Alhambra
Earrings

Alhambra, celebrating luck since 1968

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Alhambra
Watch

**ISABEL
MARANT**



RATED R

Is there a job title Rihanna *doesn't* have? While we first got to know her as a musician, she has quickly added designer, makeup mogul, investor, and mom of three to the endless scroll that is her CV. And she smolders in her latest role as the face of Dior J'adore Intense. On page 144, author Roxane Gay expounds on the cultural power of Rihanna, the multifaceted icon. For more on our cover star, follow along on ELLE.com and our social channels.

Fall fashion unspools almost cinematically in our pages this month, with film-inspired portfolios: photographer Allan Hamitouche, Fashion Special Projects Editor Paul Sinclair, and stylist Elissa Santisi's sartorial love letter to the 1970s East Hampton idyll of the dreamy 2017 documentary *That Summer*, and Sarah van Rij and David van der Leeuw's auteurist take on how fashion shapes our identities.

Our Front Row section shines the spotlight on three prominent female designers. Ever since taking over at Calvin Klein Collection last year, Veronica Leoni has been blending her luxe Italian sensibility with classic American sportswear and denim, informed by the brand's rich archives. We also profile Ellen Hodakova Larsson, who creates couture-worthy pieces upcycled from everyday items, like umbrella ribs and vintage pillowcases, and Sandy Liang, who is celebrating her brilliant career in fashion with a new book from Rizzoli. *Tune in to ELLE.com and our social channels for all the news and reviews from Fashion Week, along with behind-the-scenes video of Liang in her studio.*

Hair is a crucial part of our identities—even when it's not technically our own. Now hairstylist Merria Dearman is revolutionizing the wig industry with her line of luxury semi-custom hairpieces, Provenir, made from ethically sourced locks. (Chelsea Clinton is an investor.) Florence Pugh, the face of Max Mara's newly released Le Parfum, talks about her scent memories, being a plant mom, and grappling with unrealistic beauty standards. And in other fragrance news, on page 129, we tell the story of the real-life Miss Dior behind the fashion house's hit perfume of the same name. *Go to ELLE.com for an interview with Natalie Portman, the face of the scent.*

Everyone from Kim Kardashian to Yasmin Sewell is talking about body scans on social media. The preventive wellness crowd loves



Dress, CUSTOM DIOR. Scarf, DIOR.

them, but are they really necessary? One of our beauty editors played guinea pig, undergoing her own scan for journalistic purposes, and the results are on page 132.

Our Perspectives section this month is anchored by two world-changing women. Facebook whistleblower Frances Haugen's story provided the inspiration for Aaron Sorkin's buzzed-about new film *The Social Reckoning*. The director has called it "a great David and Goliath story—if Goliath invited everyone to a party and spiked the punch, and David was a nerd." And artist Shirin Neshat's pathbreaking multidisciplinary works explore her Iranian American identity, most recently via her film series *Do U Dare!*, shown at the Venice Biennale. For even more talents shaping the culture, look out for our Hollywood Rising portfolio and a series on women behind the camera, landing on ELLE.com this month.

NINA GARCIA, EDITOR-IN-CHIEF

Hermès, ride on!



Hermès, ride on!







Juergen Teller



GIVENCHY

Liu Wen

PARIS

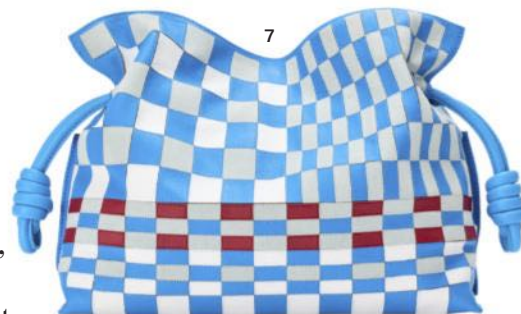
Kaia Gerber



The Jardin Majorelle in Marrakech, purchased and restored by Yves Saint Laurent and Pierre Bergé.

Moroccan MIRAGE

For sun-soaked days in Marrakech, ELLE Editor-in-Chief Nina Garcia fills her Tumi carry-on with vibrant resortwear and artisanal treasures.



1. Necklace, RENATO CIPULLO, modaoperandi.com.

2. Ring, ASHAHA, ashaha.com.

3. Dress, MARRAKSHI LIFE, abask.com.

4. Eau de Parfum, DRIES VAN NOTEN, nordstrom.com.

5. Plate, LRNCE, libertylondon.com.

6. Luggage, TUMI, tumi.com.

7. Bag, LOEWE, loewe.com.

8. Earrings, SAUER, modaoperandi.com.

9. Glass, LA DOUBLEJ, ladoublej.com.

10. Sandals, ZYNE, zyneofficial.com.



LE JARDIN MAJORELLE: BALATE DOBIN/GETTY IMAGES; SAUER EARRINGS: COURTESY OF MODA OPERANDI; REMAINING IMAGES: COURTESY OF THE DESIGNERS AND BRANDS.

A fashion advertisement for Chloé featuring two models sitting in a field of tall grass and yellow wildflowers. The model on the left has long, wavy brown hair and wears round sunglasses, a grey and red plaid blazer over a light blue shirt, and red leather boots. The model on the right has long, straight blonde hair and wears round sunglasses, a grey blazer over a light blue shirt and a plaid scarf, and blue leather boots. The Chloé logo is overlaid in white serif font on the left side of the image.

Chloé





BOSS



7 FOR ALL

Chloë Sevigny



MANKIND





PANDORA
TALISMAN



GUESS

[GUESS.COM](https://www.guess.com)





S P E C S



S P E C S



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The TUMI logo is centered in the upper half of the image. It features a stylized, white, sans-serif font. The 'T' is composed of a horizontal bar and a vertical stem. The 'U' is a simple, rounded shape. The 'M' is formed by two vertical stems and a horizontal bar connecting them at the top. The 'I' is a single vertical stem. The logo is set against a background of a mountain range with snow-capped peaks and a clear blue sky.

TUMI

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19 DEGREE ALUMINUM**

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Tiny purses have maximum impact. Photographed by Vanessa Granda. Set design by Alicia Sciberras

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Cutting-edge tests may tell you seemingly almost everything about your health, but are there things you don't want to know? By Katie Berohn

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With *The Social Reckoning*, the famous whistleblower returns to the limelight. By Jessica Bennett

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The Iranian American artist reflects on this moment. By Adrienne Gaffney



Dress, PRADA.

ALLAN HAMITOUCHE



MICHAEL KORS

COLLECTION

SHOWSTOPPER **LEA MICHELE**
A DONATION HAS BEEN MADE TO BROADWAY CARES
45TH ANNIVERSARY COLLECTION
MICHAELKORS.COM



Pomellato

MILANO 1967

BEVERLY HILLS · CHICAGO · MIAMI · NEW YORK



ICONICA COLLECTION
POMELLATO.COM

ELLE | NO. 477

SEPTEMBER VOLUME XLII NUMBER 1

FASHION

144 RIHANNA FOREVER

On the sensory appeal of the superstar and beauty mogul, now the face of Dior J'adore Intense Parfum. *By Roxane Gay. Photographed by Inez & Vinoodh. Styled by Jahleel Weaver*

154 MEMORIES OF SUMMER

The fashion of East Hampton in the '70s is eternally alluring. *Photographed by Allan Hamitouche. Styled by Paul Sinclair and Elissa Santisi*

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208 DARK MAGIC

Fairy-tale fashion meets a hard edge. *Photographed by Cameron McCool. Styled by Alex White*

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The Dog Star's Jacob Elordi is your favorite directors' leading man. *By Ryan D'Agostino*

THE COVER LOOK

Men's headpiece, Dior. Ring, Dior High Jewelry. Dior J'adore Intense Parfum, \$184, Dior.com. *Photographed by Inez & Vinoodh; styled by Jahleel Weaver; hair by Jawara at Art Partner; makeup by Hector Espinal for Fenty Beauty; manicure by Kim Truong at A-Frame Agency; produced by GS World Media and VLM Productions.*



Coat, cape, PRADA.
Trousers, shoes, MIU MIU.



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Jacqui Hooper

The Menil Collection, May 2026 in Houston, Texas

loropiana.com



New Arrivals



The BAG

With a name that speaks for itself, Celine's new Flair bag, from its fall 2026 collection, arrives with a distinctive flared silhouette and an effortlessly elegant presence.

Bag, CELINE.

COURTESY OF THE DESIGNER.

QUATRE COLLECTION

BOUCHERON

PARIS SINCE 1858

NEW YORK, MADISON AVENUE
LOS ANGELES, RODEO DRIVE
MIAMI, BAL HARBOUR SHOPS
LAS VEGAS, FONTAINEBLEAU

New Arrivals



The NECKLACE

Debuting in Nikos Koulis's new 77 collection, this sculptural collier lends instant impact to transitional staples, combining tortoiseshell acetate with diamonds and precious metals.

Necklace, NIKOS KOULIS.

COURTESY OF THE DESIGNER.



swatch

60 TACHYMÈTRE
500
400
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300
275
250
225
200
190
180
170
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130
120

Ω
OMEGA
x
swatch

MOONSWATCH

SWISS MADE

New Arrivals



The SHOE

At Khaite, Catherine Holstein introduces the Colt pump, a sophisticated take on the classic oxford with a curved, angular heel for added allure.

Pumps, KHAITE.

COURTESY OF THE DESIGNER.



LONGCHAMP
P A R I S

Trending

Necklace, TIFFANY & CO.

RENEWED VISION

Tiffany & Co.'s dazzling Hidden Garden high jewelry collection joins landmark anniversaries, art openings, and stylish discoveries in a season that invites a new way of seeing.

PHOTOGRAPHED BY SU MÜSTECAPLIOĞLU
STYLED BY JENNY HARTMAN



←ON THE HORIZON

Ten years after its debut, Louis Vuitton's Horizon suitcase is getting a refined update. The new Horizon Aluminum reframes the Marc Newson-designed carry-on with a monogrammed aluminum shell crafted through stamping and laser cutting. Joining the upgraded roller is a matching vanity case with the same lightweight, rivet-free construction, designed to attach right onto the suitcase handle. *Horizon 55, Louis Vuitton, louisvuitton.com.*



A look from Dôen's 10th anniversary capsule collection.

→COOL BRITANNIA

As fashion continues its love affair with all things '90s, a new exhibition is revisiting the decade that reshaped British culture. Curated by Edward Enninful, the Tate Britain's *The '90s: Art and Fashion* brings back the era through a rich mix of photography, fashion, and art, displaying the work of cultural trailblazers like Juergen Teller, David Sims, Alexander McQueen, and Vivienne Westwood. *October 8 to February 14, 2027, tate.org.uk.*

Young Pink Kate, London (1998) by Juergen Teller.



Brooklyn Bridge (1949) by Georgia O'Keeffe.

↑NEW HEIGHTS

Best known for her large-scale depictions of nature, Georgia O'Keeffe was equally captivated by architecture—something now explored in *Georgia O'Keeffe: Architecture* at the Detroit Institute of Arts. The show follows the artist's man-made inspirations, from Manhattan skyscrapers to New Mexico adobe homes. *September 11 to January 3, 2027, dia.org.*

←EVER AFTER

Dôen, the beloved California brand lauded for its breezy femininity and cool-girl fan base, is all grown up. To mark the label's 10th anniversary, it released a limited-edition collection full of reimagined bestsellers and favorite designs from over the years. Highlights include the Antoinette, a silk chiffon dress inspired by the French royal, and the delightfully romantic Sebastiane skirt. *shopdoen.com.*



Trending



←TREASURED TOKENS

The best heirlooms aren't inherited, but rather collected along the way. Just ask London jeweler Jessica McCormack, whose Medallions collection leans into the idea of the "future artifact." Crafted from blackened white gold, diamonds, and 18K yellow gold, the hand-finished pendants are designed to appear as though they've been passed down for generations, with softly worn surfaces reminiscent of antique coins. jessicamccormack.com.

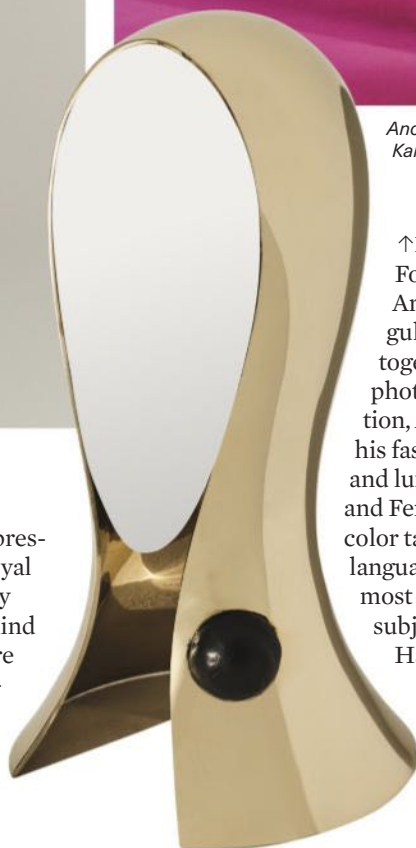
↓BORROWED FROM THE BOYS

Few pieces are as foundational to a wardrobe as a well-cut shirt, which is precisely where London-based label With Nothing Underneath began. Inspired by men's shirting, founder Pip Durell built the line knowing that timeless essentials—not trends—form the backbone of great style. From poplin shirting to A-line minis, the brand champions a less-is-more approach to dressing, in the vein of Charlotte Rampling and Jane Birkin. withnothingunderneath.com.



→OBJECT LESSON

Like his jewelry, Nikos Koulis's new Paris boutique is an expression of his creative vision. Nestled in the city's Le Village Royal neighborhood, the space features richly detailed interiors by Bureau de Change, the Greek-born, London-based firm behind the brand's Athens flagship. On display are Koulis's signature one-of-a-kind high jewelry offerings, as well as his new sculptural object and furniture collection, moNO. nikoskoulis.com.



Nikos Koulis's moNO Mirror Mask in mirror-finished bronze.



Anok Yai Wearing the Chloé Shower Dress by Karl Lagerfeld (2023) by Rafael Pavarotti.

↑PICTURE PERFECT

For its latest exhibition, the Musée des Arts Décoratifs is spotlighting the singular work of Rafael Pavarotti. Bringing together more than 200 prints alongside photographs from the museum's collection, *Rafael Pavarotti. Photographer* spans his fashion editorials, celebrity portraits, and luxury campaigns for the likes of Dior and Ferragamo. Pavarotti's use of saturated color takes center stage, underscoring the language that has made him one of fashion's most in-demand photographers. And with subjects including Rihanna, Beyoncé, and Harry Styles, the show is hardly short on star power. *October 2 to May 2, 2027, madparis.fr.*

ANOK YAI WEARING THE CHLOÉ SHOWER DRESS BY KARL LAGERFELD 1983 (COURTESY KARL LAGERFELD); NIKOS KOULIS'S moNO MIRROR MASK (COURTESY OF THE DESIGNER AND BRANDS).



BRUNELLO CUCINELLI

"...and then we came forth to see again the stars"

Dante





GUESS ICONIC

THE NEW FRAGRANCES



ELLE



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Accessories

From Eittem's salvaged-wood design to Dolce & Gabbana's pint-size kiss-lock, fall's smallest keepalls deliver a big impact.

PHOTOGRAPHED BY
VANESSA GRANDA
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Clutch, LORO PIANA.

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Bag, CHANEL.



Clutch, EITTEM.

Accessories



Bag, BOTTEGA VENETA.



DE BEERS
L O N D O N

THE CIRCLE GAME

Ellen Hodakova Larsson's inventive designs turn upcycling into an art. *By Rory Satran*

Ellen Hodakova Larsson, the thoughtful Swedish designer behind the sustainable fashion brand Hodakova, grew up on a horse farm. Her extended family lived in seven ramshackle old houses on the property, where they were constantly replacing windows with windows from elsewhere, or re-covering chairs with curtain fabric: "There was always that kind of puzzling, rearranging, and assembling something with what's already there," she says.

That makeshift scrappiness of farm life is still a guiding force for her brand today. Hodakova incorporates upcycled materials like zippers, linen tea towels, vintage bras, antique bed linens, umbrella parts, traditional roof thatching, and even cutlery into sculptural garments that look more couture than crunchy.

Larsson launched Hodakova in 2021, and it helped her win the LVMH Prize for young designers in 2024. Based in Stockholm, Hodakova is the

rare fashion brand that doesn't treat sustainability as an afterthought. Instead, it's central to the entire creation process, beginning with the material, whether that's secondhand fabric or textiles made from recycled thread. "Sustainability is our ground position," Larsson says.

"I want to inspire people to be more aware, and I want to surprise them," she adds. She's well on her way. At this year's Grammy Awards, singer Billie Eilish wore a typically unconventional Hodakova look: a custom-made "upside-down" jacket and skirt suit, at once familiar and inventive. "It's flipping the idea of the actual use," Larsson explains. Another eye-catching red-carpet moment for the brand was when Cate Blanchett wore a top made of 102 shimmering recycled spoons to the 2024 premiere of the film *Borderlands*. Paired with slim black cigarette pants and black pumps, it was just esoteric enough without veering into absurdity.



A dress upcycled from pillowcases and a bag made from riding boots, both for spring 2026.



A fall 2026 dress made from bedsheets.

"Ellen belongs to an important new generation of designers who understand that responsibility deepens creativity," says Carla Sozzani, the founder of the legendary boutique 10 Corso Como, which carries the brand. "Her search for sustainability becomes a source of invention," she continues, adding that Larsson has "the eye of a couturier" paired with "the freedom of an artist."

"Ellen belongs to an important new generation of designers who understand that responsibility deepens creativity."

—CARLA SOZZANI

While most designers start with a design or concept and then find textiles to fit the idea, Larsson does the opposite. The fabrics or objects she painstakingly sources often inform how she designs. Her fall 2026 collection, shown this March in Paris, featured repurposed carpets, shearling, fur, and wool, and explored the idea of undressing. In some looks, the backs fell away into nakedness. "I wanted to present those two sides of yourself: who you're presenting and your naked self, your real self."

While that may sound inaccessibly conceptual, Hodakova's magic trick lies in its ability to make the cerebral feel wearable. Pieces like



A spring 2026 dress made from umbrella ribs.

simple wrapped poplin blouses, or handbags crafted from vintage riding boots, would look just as appropriate at the office as on the runway. That sense of practicality and creative reuse harks back to Larsson's childhood. Equestrian wear, she explains, must be treated carefully, and it must last a long time. The ritual of polishing and oiling saddles and taking care of helmets she learned growing up is something she considers when working with her handcrafted designs today.

Larsson says that her equestrian background has also shaped her business sensibility: "Being a horse lover is like being an entrepreneur; you have to take care of everything around it." And like a business, a horse needs preparation, maintenance, and support. Larsson has built her brand methodically, launching it not long after graduating from the Swedish School of Textiles in 2019. Today she has more than 15 full-time employees as well as several freelancers working in her Stockholm atelier, and the line is sold worldwide at retailers like Ssense and Dover Street Market.

For Hodakova, the human touch is paramount. Larsson's team experimented with using artificial intelligence to help with the laborious process of sorting upcycled fabrics. But for the moment, AI can't compete with people. Larsson stresses the need to see, smell, and feel each piece. Having a business model based on sourcing, sorting, and reconstructing unique vintage fabric is incredibly complicated, she says, but she sees value in a fashion company that is not perfectly efficient or optimized. Petting her sleek whippet, Kotte, Larsson muses, "Maybe it's fine to grow slowly."

A spring 2026 piece upcycled from painter's canvas, belts, and a book.





Bottega Veneta's spring 2026 runway, with chairs by 6:AM.



Ralph Lauren's fall 2026 show seating.

IS FURNITURE THE NEW FASHION?

With chairs popping up on runways and skirts that double as carpets, the line is blurring. *By Adrienne Gaffney*

If there was one takeaway from this year's Milan Design Week, it was that fashion and furniture are no longer fully distinct categories. Brands like Prada, Hermès, Fendi, and Giorgio Armani each presented installations featuring furniture pieces or home objects. And in recent seasons, Bottega Veneta, Ralph Lauren, and Alaïa have all created custom seating for their fashion shows. The movement goes both ways, with brands like Institution and Hodakova creating clothing that could almost double as home decor.

Georgian-Azerbaijani designer Galib Gassanoff, whose brand Institution showed models wrapped in patterned carpets for fall 2026, says his goal is "to tell a story where objects, interior design, and

contemporary art can dialogue with fashion and clothing." He loves the notion that a garment could one day find a new use in the home, aiming "to give this idea of a collectible—clothing that is not staying in a wardrobe after you wear it once or twice. It can live forever on a wall." Growing up in the Caucasus region, which has a long history of artisanal tapestries and carpets, Gassanoff learned how to make pieces on a loom, following ancestral traditions, and he still works with local craftspeople to create exclusive pieces.

Designer Ellen Hodakova Larsson is known for her boundary-pushing pieces. For her fall 2026 Hodakova collection, shown at Le Carrousel du Louvre, chairs became dresses, the fabric wrapping

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Extrait de parfum

* The alchemy of senses

*L'alchimie des sens**
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Front Row

the body and the chair legs sitting alongside the model's thighs. Another look paired a rug worn over the shoulders and torso with a top and shorts.

Fashionable furniture made its way off the runway as well—though not far from it. For Ralph Lauren's fall 2026 show, which was held at New York's Jack Shainman Gallery, a mix of vintage chairs and furniture from the brand's home line stood alongside antique carpets. Invitations to Alaïa's spring 2024 couture show came in a brown leather box.

"Usually, people think of furniture as an investment. I'm trying to make customers think that clothing can be an investment, as well."

—GALIB GASSANOFF

Inside each was a wood and leather folding chair. The chairs served as seating for the show, held on a Paris footbridge, and guests were expected to arrive with them in tow.

Over the years, Bottega Veneta has worked with furniture and design brands to create runway seating, which in some cases then shows up at design shows and becomes available for purchase. For the brand's fall 2026 show in March, British furniture designer Max Lamb created 421 chairs made from expanded polystyrene, which was hand-cut and assembled for the event. For fall 2024, Bottega Veneta guests sat on special editions of architect Le Corbusier's famous crate-inspired LC14 Cabanon stool, created with Cassina in collaboration with the

Fondation Le Corbusier. The trio later made versions of the stools for a Milan Design Week installation called *On the Rocks*.

The Italian glass brand 6:AM created blown-glass stools for Bottega Veneta's spring 2026 runway show. "The cube [stool] already existed as an idea before the collaboration," says Edoardo Pandolfo, cofounder of the brand. "What changed through the dialogue with Bottega Veneta was its scale and ambition. The fashion show provided an opportunity to realize the project in a way that would not have been possible otherwise, transforming a single object into a collective architectural gesture."

The designers learned that one of the biggest distinctions between fashion and furniture is the timeline. While most fashion designers adhere to a strict schedule, releasing collections at specific points during the year, furniture and design brands operate more independently. "Fashion operates at a completely different pace. Collections are developed and presented at extraordinary speed, and everything revolves around a fixed date," Pandolfo says. "Between the compressed timeline, the technical challenges, and the absence of a plan B, this became one of the most demanding projects we have ever worked on."

Despite the differences, Gassanoff believes all designers share a similar goal: creating beautiful pieces that shape the way we live and feel. He wants to play with the notion that fashion pieces are often seen as disposable—worn for a season or two and then cast off—while furniture can be used for generations. He believes clothing can last, too. "Usually, people think of furniture as an investment," he says. "I'm trying to make customers think that clothing, if it's made in a certain way by certain craftsmen, has a kind of value. It's an investment, as well."

Custom seating for Alaïa's spring 2024 couture show.



A look from Institution fall 2026.



INSTITUTION MODEL: LAUNCHMETRICS/SPOTLIGHT;
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Front Row

Her Calvin's

Veronica Leoni is cannily mining the archive as she reinvents the American sportswear stalwart. *By Véronique Hyland*

On Seventh Avenue, the main drag of Manhattan's garment district, appearances are everything—even when it comes to minute details. A block away from the Calvin Klein headquarters, I witness a window-washer's boss pointing out the spot he missed. It brings to mind the famously exacting house founder, whose work helped vault American style to the top of the fashion food chain.

Veronica Leoni, the creative director of Calvin Klein Collection, shows up fresh from a fitting, a pincushion (does it get more old-school?) encircling her wrist. She's in a black suit and Adidas sneakers, though her multiple piercings and asymmetrical pixie cut give the look an injection of punk. "I'm okay to be a minimalist," she says, "but I like the idea that minimalists can be loud."

When she was growing up in Rome, her first exposure to the world of Calvin Klein came via the deliciously androgynous CK One ads. After studying literature and philosophy at the Sapienza Università di Roma, Leoni swerved into fashion, working for Jil Sander, The Row, and Phoebe Philo—era Celine and designing her own acclaimed brand, Quira, which was an LVMH Prize finalist in 2023. Having worked under so many noted female designers, Leoni is now one of the still-rare women leading a major fashion brand, something she wishes were not the case. She recently met Fendi chief creative officer Maria Grazia Chiuri, who shared an observation Leoni recalls as: "When a man cooks very well, he's [called] a chef. When it's a woman, she's a cook." The auteurism so often accorded to male designers is something Leoni wants to reclaim.

"I'm okay to be a minimalist,
but I like the idea that
minimalists can be loud."

For her fall 2026 collection, Leoni looked to what she called "the cult of the body" circa the late '70s and early '80s, when gym culture was surging. That translated into muscle-baring sleeveless looks and ab-flaunting side cutouts, as well as suggestive sheer moments. It fit interestingly into our analogous era, when GLP-1s and peptides reign supreme among many of the fashionably shredded, though the hedonism of that time feels more like a distant memory.

Klein was an early denim pioneer, helping to reinvent the American staple as a luxury item worthy of a runway pedestal. Leoni has included denim in her last three runway shows for Collection, and this season she replicated a pair of Calvin Klein jeans from 1976. She believes denim is a way of "embracing the heritage and honesty of the American wardrobe, and trying to inject that into the luxury feeling that the runway had at the time." It's not her first nod to the house founder: She's blown up the CK One perfume bottle into a bag and woven underwear waistbands into a gown. But she remains a minimalist to the core: "There's always a point when we start to go backward and peel off everything that looks unnecessary." Mr. Klein himself would be proud.



Veronica Leoni

LEONI: ZOE GHERTNER; REMAINING IMAGE: COURTESY OF THE DESIGNER.



Jeans and a jacket for fall 2026, based on a 1976 design.

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Liang in her studio.

SUGAR & SPICE

With a new book, Sandy Liang is looking back on her fashion legacy. *By Erica Gonzales*

Sandy Liang loves to scrapbook. She started as a kid, and now that she's a mom, she's making little scrapbooks for her two-year-old son, Rainier, to commemorate moments of his life. That's what Liang does best: preserve memories, especially of childhood, and bring them back to life in charming ways. Her eponymous line is known for its signature bows and ballet flats, and that nostalgic ethos is at the heart of her first book, *Dressing Up: Sandy Liang*. Out this month from Rizzoli, it traces the evolution of her brand—and her life—since she founded the company in 2014. Photos are arranged like, of course, a scrapbook; runway shots appear next to images of Liang cooking with her grandmother (“Paw Paw” in Cantonese). “I wanted it to feel very personal...and not just a fashion archive,” Liang says.



Above, from left: A look from spring 2024; backstage at the fall 2023 show.

Her memories of fashion weren't always pleasant, though. “Growing up, if I cared about makeup or clothes, it was a sin. It was like, ‘Oh, you want to have no morals and be a bad person,’” she jokes. (Immigrant daughters can relate.) Her mom was frugal, supplying her with hand-me-downs and clothes from clearance racks that she was embarrassed to wear. “I remember going to Old Navy like it was Disney World,” she says. “It made me feel like clothes had this magical power.”

She used to put photos of street-style stars like Olivia Kim and Jen Brill in the front slip of her binder, and she bedazzled her TI-83 calculator with the Chanel logo. Still, it took young Liang time to be comfortable with fashion. “I’ve always loved princesses and that fantasy, and the ruffles and the frills and the satin. But I never saw myself able to wear that stuff. It was not until I was in my later 20s that I felt like I could just wear whatever I want. Who cares?”

It just so happens our interview takes place days after discourse about Olivia Rodrigo's baby doll dresses has begun to spread online. “I think it's so silly, and people just need stuff to talk about and get angry about. And that's why I hate social media,” Liang says with a laugh. The designer has faced similar backlash about her work. “This is not made for a little girl. This is made for a woman, and I'm a woman designing clothes for myself,” she says, recalling criticism over a mini skort she designed.

Luckily, her devout customer base gets the distinction. When there's a sample sale, shoppers line up for hours outside her Orchard Street storefront, and her collaborations are quick to sell out. Liang still pinches herself seeing the response. “I just feel so thankful that people care enough to show up—and I'm happy that they get what they want.”



LIANG: PHOENIX JOHNSON; SPRING 2024 MODEL: PHOTOGRAPHED BY SANDY LIANG; FALL 2023 MODEL: PHOTOGRAPHED BY PHOENIX JOHNSON; FALL 2025 MODEL: PHOTOGRAPHED BY LUNA CONTE.



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Front Row

These two pages: Looks
from Thevxley fall 2026.



The Master Builder

Daniel del Valle's
fashion line,
Thevxley, won
London Fashion
Week with an
indelible debut.
By Véronique Hyland

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It sounds like the premise of a fairy tale: A young man, raised in rural Spain by a baker father and a mother who pursued ceramics and crochet, moves to London and finds work as a florist. While there, he channels his love of all things floral and craft-driven into fanciful, almost unreal creations—a Delft vase-turned-corset; a cage-like piece with shelves holding dollhouse-size vases; a canvas gown hand-painted with a floral still life that could have been torn from the walls of a museum. It's as if he's anointed everyday items with a magic wand, turning them into fantastical garments. Victorian-era pipes salvaged from the Thames are transformed into a breastplate-like top, while mosaic pieces coalesce into a wearable still life. He labors over them at night and on weekends. Then he puts them all on the runway, becoming the surprise sensation of London Fashion Week.

As unlikely as it sounds, all of the above really happened to Daniel del Valle. Sitting in his London apartment, he explains that he has always been creative. "When I was a kid, I didn't want to play football. I was doing drawings and puzzles and things like that." He appreciated his family's immersion in craft, especially his father's baking. "I think that's why now I really pay attention to those small details of how things have been made—and how intricate it is to make something that doesn't look like it's a lot of work."

Del Valle is one of a cohort of young designers pushing back against the sameness of our aesthetic landscape with maximalist, attention-getting work. Unlike many of those designers, he is completely self-taught. "If I'm interested in, for example, mosaics, I will look at 2,000



different images of mosaics," he says. "I will do some tests, I will do some trials, until I understand the technique."

Still, he has one great love. "Flowers are my biggest obsession," he says. "I have a collection of, like, 50 different orchids." (He has since left his day job, though: "Now I'm 100 percent focused on my brand.")

Each piece in his show was a reflection of himself in some way,

"I really pay attention to those small details...and how intricate it is to make something that doesn't look like it's a lot of work."

which is why he titled the collection "The Narcissist." He was surprised by the reaction, which included a flurry of texts from industry insiders and a finalist nod from the LVMH Prize. He's been approached by celebrities about custom work, though he says he will not be re-creating his runway pieces: "It will be something completely different." He is also taking his time with his next collection, contemplating a detour into furniture for now before returning to the runway.

His most prized pieces from this collection were the most personal ones. His father's profession led to a shirt made out of actual bread from his bakery, while his mother's ceramics work inspired several pieces. "My dad is from a little village in Seville. He doesn't really know anything about fashion or art or anything like that," he says. "So imagine how good it was: Me in his bakery, like, 'Dad, we're doing this.' And he was like, 'Yeah, let's do it.'"

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Backstage at 7 For All Mankind's debut runway show for fall 2026.

Ask 7 For All Mankind Creative Director Nicola Brognano if he ever imagined that he would be designing clothes for the brand mentioned in the Black Eyed Peas' 2005 hit "My Humps," and he'll laugh and then tell you bluntly, "I was never thinking about that." His reaction makes sense—he was only a teenager when the song topped the charts—but it was this very time period that would become the inspiration for his designs. And since his appointment last December, what wasn't even a blip on his radar has become his reality.

Global president Sacha Gomez de Zamora Ford says, "It comes down to instinct. Nicola has this very natural, sharp understanding of what's relevant—not just in fashion, but in culture broadly." In February, the 35-year-old designer unveiled his freshman campaign for 7, starring none other than Chloë Sevigny. "It was very natural to choose Chloë, because she spans different generations," Brognano says. He's

"Nicola has this very natural, sharp understanding of what's relevant—not just in fashion, but in culture broadly."

—SACHA GOMEZ DE ZAMORA FORD

always been drawn to the "I woke up like this" mentality of aughts-era Kate Moss, Mary-Kate Olsen, and Sevigny. "It's the attitude of those girls that inspires me," he says. "The way they wore a simple pair of jeans with the right shirt or sweater or blazer."

The splashy Sevigny images hinted at a particular vibe that was coming with Brognano as he boarded a plane to New York to stage 7's first-ever runway show at New York Fashion Week. Prior to his

SONIC YOUTH

Nicola Brognano is reinventing 7 For All Mankind for a new generation. *By Jessica Minkoff*



Nicola Brognano

appointment, the 26-year-old denim brand, recognized for the squiggle motif that graced the back pockets of early-2000s It girls, had never taken to the runway. But his debut collection was met with instant praise, thanks in part to model Summer Dirx, whose runway walk in a purple minidress went viral. "I'm so happy he trusted me to really 'Do the most,' because the walk, the look, and the show were truly, blatantly, in-your-face iconic," Dirx says. "The goal is to go straight to the new generation," says the designer, who was born and raised in southern Italy and spent his formative years at Giambattista Valli. Taking an established denim brand in a runway direction might seem daunting, but Brognano had a clear game plan. "I tried to create a wardrobe around the denim," he says, "and it became very easy."

With the confidence that only a wildly successful freshman outing worn by the coolest of cool girls—among them Bella Hadid, Rosalía, and Charli XCX in her "Rock Music" video—could garner, he hints at what's to come for spring 2027: "It's the same girl, but in a summerish way."

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A garden villa at Niva Labriz Seychelles.



The main pool at Cheval Blanc Seychelles.

ISLANDS APART

The Seychelles are becoming *the tropical world's most elite destination*—but fashion has long known of their allure. *By Todd Plummer*

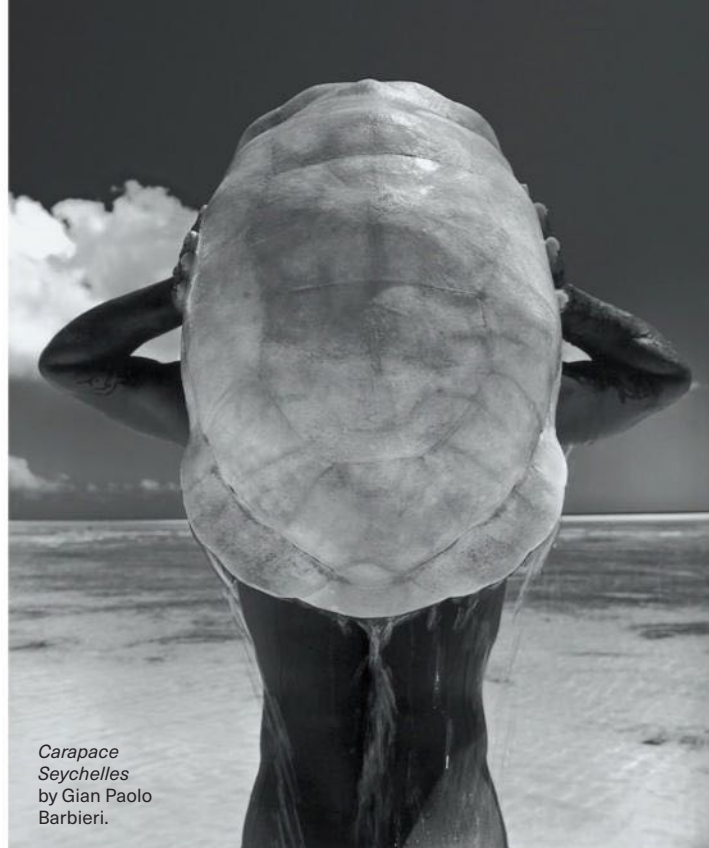
When arriving at Mango House, a boutique hotel on the island of Mahé in the Seychelles, the first thing you notice is the light. Perched dramatically on a jungle-covered cliff over the Indian Ocean, the hotel is flooded with sunshine coming in from every direction. It bounces off the waters of the Anse aux Poules Bleues Bay, shines through palm fronds, and reflects off the property's whitewashed walls. It feels like the private home of someone with exceptionally good taste—which it used to be.

Once considered a bohemian hideaway, the Seychelles became a fashion destination in the '70s. Now they're an epicenter for luxury travel and ecotourism. In 2024, LVMH's Cheval Blanc arrived on the southern end of Mahé, the Seychelles' largest island, and the Waldorf Astoria on the private Platte Island. On Silhouette Island, the eco-adventure resort Niva Labriz reopened this year following a renova-

tion. This fall, French hospitality legend Michel Reybier brings his La Réserve concept to the island of Praslin, and Fregate Island—one of the earlier icons that helped put the Seychelles' private island resorts on the map—is reopening following a complete transformation, with just 14 villas and three estates alongside a working farm, art gallery, and marina. Mandarin Oriental plans to arrive in 2030.

Before Mango House became one of the most in-demand hotels in the Seychelles—a group of 115 islands in the Indian Ocean that make up the smallest country in Africa—it belonged to legendary fashion photographer Gian Paolo Barbieri. Barbieri was the visionary behind some of the most glamorous fashion campaigns of the late 20th century, working with Vivienne Westwood, Gianni Versace, and Giorgio Armani. He first came to the Seychelles on assignment in 1976, the year of the country's independence, and seemingly overnight, the islands became the Indian Ocean's most glamorous open secret, with George Harrison and Peter Sellers purchasing property. Barbieri lived in Mango House until 2014, when it was sold; it is now part of Hilton's LXR Hotels & Resorts collection.

What drew Barbieri to the nation, which sits about 1,000 miles east of mainland Tanzania, was that between its setting and its rich cultural identity, it feels like one of the most distinctive places in the world. French, African, Indian, British, and Creole influences converge here. Nearly half its landmass is protected, and Aldabra giant tortoises roam free. Coco de mer, native to the islands and the largest seed in the plant kingdom, is something of a national treasure, often used in perfumes.



*Carapace
Seychelles
by Gian Paolo
Barbieri.*



*Sea-view
dining at
Mango House.*

The Seychelles have a number of private island resorts—among them the legendary North Island, where the Prince and Princess of Wales honeymooned in 2011—but Mahé is the best base for guests who want to experience local culture. Most visitors dedicate a few nights to experiencing each area, jetting around on seaplanes between Mahé and the outlying islands. In a single trip, you can go snorkeling off an uninhabited island—and also visit museums and local artisans.

“I think people are beginning to understand that these islands are more than beaches,” says Natasha Leonie Moustache, a Seychellois photographer and artist based in New York. “There are incredible artists working in the Seychelles; there’s history, food, and community. The culture is what makes them special.”

For all the marquee names staking their claim to these islands, the Seychelles’ culture remains beautifully intact. Just visit the market in Victoria, the low-key capital, where vendors sell vanilla pods, cinnamon bark, and fresh mangoes alongside the morning’s catch, grilled simply over an open flame and finished with piman sauce. Local children play soccer in the streets, and families walk together on the beach at sunset, even as another five-star resort prepares to open down the shore. The most seductive destinations offer a feeling that no amount of money can manufacture. And for all the change washing over the Seychelles’ shores, that feeling endures—as vivid and seductive as the light at Mango House, arriving from every direction at once.



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Return to Red

A strong lip just looks right again.

PHOTOGRAPHED BY JOE LINGEMAN
STYLED BY JOJO LI

If there was a cheer among makeup artists, it might be "Go red!" After years of shiny, dewy, nude-toned lips, it's time for a powerful, eye-catching matte red for fall. Gregoris Pyrpylis, the creative director for Hermès Beauty, makes a very convincing argument with the brand's limited-edition autumn collection. Rouge Scandinave, shown here, conjures the Nordic reds and warm light that Pyrpylis observed during a trip to the far north. Pierre Hardy, in charge of the brand's beauty packaging, also cleverly evokes the jagged peaks of glaciers with his design. Plus, like all Hermès lipsticks, Rouge Scandinave closes with a satisfying magnetic click. This is luxury, color payoff, wow factor, and pure sex appeal that you'd just never get in a lip gloss.

—KATHLEEN HOU

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The Secret Is Wigs

Celebrity hairstylist Merria Dearman turns hair into an art form—and a mission.



Heads aren't rolling on the table, but they're propped up in front of me, detached from bodies. "That's Rihanna. Gisele. Try it on," hairstylist Merria Dearman encourages me. With a few clips, I have Gisele's Met Gala mane (because this is one of the rare occasions that warrants usage of the word), with yards of silky, golden, tossable hair. I sort of want to neigh.

Despite some initial attempts not to be, Dearman is known as "the wig lady." She's fulfilled the hair-raising dreams of Madonna and politicians, but has even bigger ambitions for Provenir, a new hair atelier that she hopes will change the industry forever.

Wig crafting starts with an ultrathin piece of mesh, or "film lace," with small holes in it meant to simulate hair follicles. Using a dental magnifying loupe, a wigmaker wields a ventilation hook, a long-handled tool with a sharp pick, to thread a strand of hair through the hole and tie it—then repeats that hundreds of times, using four possible knotting techniques. With Provenir, you'll be able to go into a

salon, choose from a variety of premade wigs, and have your selection be custom fit and colored to your head and hairline.

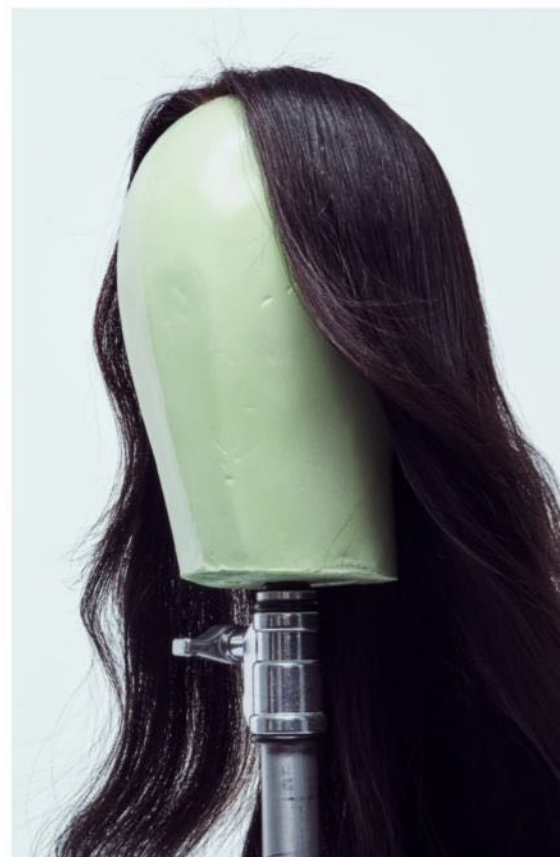
How real is it? The hair is human and ethically sourced by Dearman, whose associates pay women directly for their donations. It's a system that took her 15 years to set up. "Even Certified B Corps will say, 'Women aren't being forced to donate their hair.' And that's true, but we can't guarantee that they're being paid an equitable amount. Giving money directly to the women is what is fair, and I set up a supply chain where we could do that," she says. She and her assistant regularly scout hair in the wild, too. Recently, the two of them were at the Santa Monica Proper Hotel and stopped a woman with a beautiful long red ponytail. She sold it to Dearman, telling her, "I'm getting my master's degree in social work."

Despite wigs being common, particularly in Black culture, they still carry a stigma for some women. Celebrity hairstylist Jacob Rozenberg, who has used Dearman's wigs on clients like Dove Cameron, says of

the taboo, “For some white women, they are worried: ‘Oh my God, is someone going to know it’s a wig?’ Who cares? There’s not one person I don’t put extensions in for a photo shoot or red carpet. Wigs just make so much sense.” Wearing a wig can also feel like admission of a problem that needs covering up, such as hair loss. While promoting her hair care line Cécred, Beyoncé said, “The misconception is that people who wear wigs don’t have long and healthy hair.”

But more recently, wig use can be seen as a flex. During the “King Kylie” era, the youngest Jenner openly wore different hair

to expand Provenir, confirming, “There’s nothing like this. I want to help you.” That client, Bridget Streicker, was Chelsea Clinton’s Stanford roommate; Clinton is now an investor herself. “Everyone deserves to have a chance to feel good, comfortable, safe, and great in every part of your body, including what’s on your head,” says Clinton of lending a voice to Dearman’s cause. She and Dearman are also working together toward introducing legislation that will establish standards and quality requirements for wigs in New York State. “We want to ensure that there is nothing toxic in wigs, because that is not



“Everyone deserves to have *a chance to feel good, comfortable, safe, and great* in every part of your body, including what’s on your head.”

—CHELSEA CLINTON

colors thanks to wigs. *The Real Housewives of Atlanta*’s Porsha Williams has a “wig room.” In *Schitt’s Creek*, the character played by Catherine O’Hara cries in front of her wigs as IRS agents overtake her house.

Then there is the demographic that Dearman wants to serve most. Her aunt died of ovarian cancer and complained to her of machine-made options: “This wig looks like crap. It pokes me. It’s hot. When I put it on, I feel worse than I did before.” Dearman’s artisanal creations had people proclaiming that she was meant to bring them to the masses. One of her clients-turned-friends bequeathed her money

keeping in line with what should be the standard of safety, dignity, and beauty,” Clinton adds.

Hairstylists intimately understand the connection between hair and identity, especially Dearman, who has heard the whispered desires of the famous and the sick, and sought to make them come true in equal measure. “We’re not just doing hair. We understand you as a person and how you see yourself. We hear all your stories. This just kept pulling me back in, and then I was like, ‘Okay, well, I have to create a business around this.’ That’s what makes my wigs special.”

ELLEextra

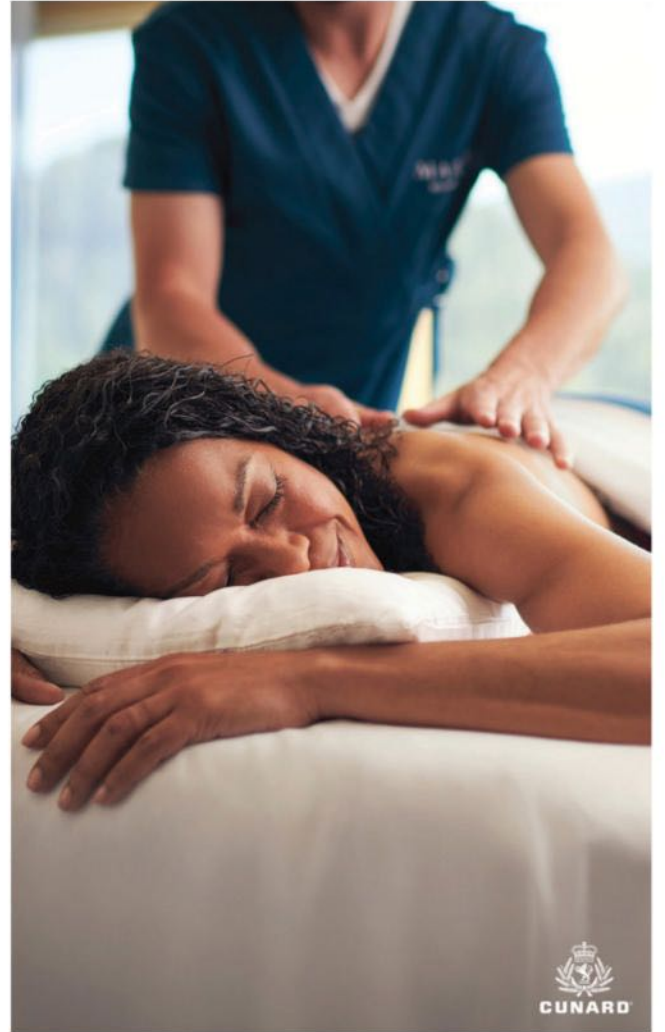


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Catherine Dior in her garden near Grasse.

Who Was MISS DIOR?

The famous perfume *had a real-life muse*.

BY KATHLEEN HOU

On a black rotary phone, Christian Dior would call Miss Dior. He had just two numbers on speed dial: One was for his Paris atelier, and the other for his sister, 12 years his junior, Catherine Dior—the recipient of multiple medals of honor from European governments, resistance fighter, and namesake of his most famous perfume.

Miss Dior, a scent that has lasted for nearly 80 years, was created with the mandate “Make me a perfume that smells like love,” according to Frédéric Bourdelier, heritage director at Christian Dior Parfums. The real Miss Dior was “the favorite little sister of Christian,” he says. But the family’s life changed in 1941, when Catherine was hit by a *coup de foudre*—love at first sight. According to Justine Picardie, author of *Miss Dior: A Wartime Story of Courage and Couture*, Catherine fell for Hervé des Charbonneries, a store manager she met while trying to procure a battery-operated radio to listen to banned news broadcasts. He recruited her for F2, a resistance network with close ties to British and Polish intelligence, for which she provided essential information for the Allied invasion of France before her imprisonment in Ravensbrück, a concentration camp.

After the war, Christian and Catherine lived together again in Paris. The designer had missed her terribly, writing in his memoir that upon her return, “an unhappy chapter of my life has ended.” Picardie theorized that Catherine’s safety gave the designer the permission he needed to

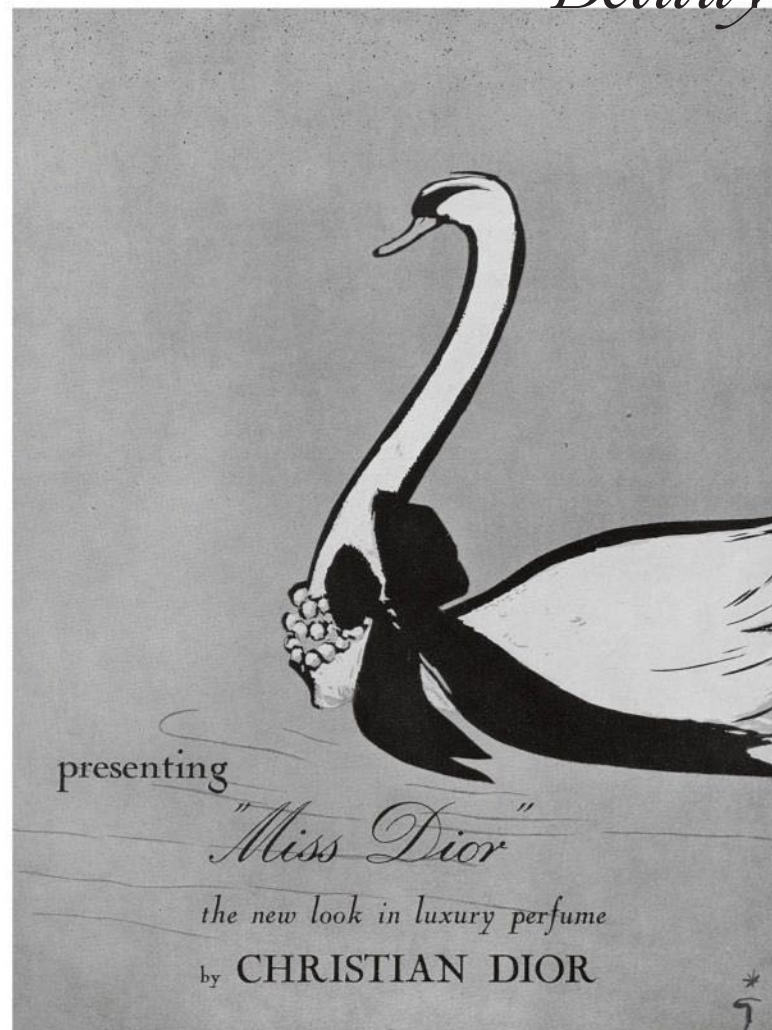
restart his fashion career. Step one was the creation of his first perfume. Made up of Provençal jasmine and rose, two flowers the Diors loved, the fragrance also included lily of the valley, which Christian sewed into the hemlines of his couture wedding gowns. *Corolle*, French for flower petals, had been the scent’s working name. But Picardie notes that it changed on the spot when Catherine walked into the room and a friend of Christian’s exclaimed, “*Tiens! Voilà, Miss Dior!*”

On the day of Dior’s debut collection, both Miss Diors attended. The salon was filled with lily of the valley and the new perfume, which had yet to be officially unveiled, Picardie writes. After Christian’s death, Catherine moved to Les Nâÿssès, a restored family estate near Grasse. In May, the hot-pink Grasse roses bloom in the same place where Catherine once planted them, before being hand-picked, to be distilled later into Miss Dior. Picardie reports that Laurent des Charbonneries, the grandson of Catherine’s partner Hervé, remembers her wearing Miss Dior perfume every day, and always keeping a bottle on her vanity table.

Bourdelier says of the scent and Catherine’s long-lasting impression, “She was an archetype of this new generation. Miss Dior was the perfume of the young people, and especially this new woman post-war, who wanted to rebuild for a better world. To me, this is the best gift a brother can give to his sister. They dreamed together.” Long live Miss Dior.



Top right: A 1949 Miss Dior ad. Right: A new design for DIOR Miss Dior Eau de Parfum (\$185, dior.com), featuring a houndstooth bow made by Ateliers Faure.





Coat, MAX MARA.

A Fresh Coat

Florence Pugh takes on a new beauty role for Max Mara.

BY KATHLEEN HOU

Florence Pugh doesn't have a problem with garlic breath, canned food, or making "beany fart salad." You'd know it from watching her pandemic-era Instagram cooking show, *Cooking with Flo*, in which she displayed unfettered enjoyment and pleasure from being in the kitchen. You'd also guess as much from her knack for playing outspoken characters who crave a sense of realness, from *Little Women*'s Amy March to *Midsommar*'s Dani Ardor and the MCU's Yelena Belova.

Expect Pugh to bring the same bold opinions and full-bodied delight to her role as

the face of Max Mara Le Parfum, created by perfumers Fabrice Pellegrin and Marie Salamagne. Max Mara Le Parfum focuses on tuberose, along with notes of blue vanilla, cedar, sandalwood, and lemon, and is inspired by the brand's famous camel coats.

"I feel really warm when I smell it, and I appreciate that it emulates the confidence of that metamorphic coat," Pugh says. She joined ELLE for a game of scent association, and talked about her potion-and-perfume-making mother, womanhood, and perfume on a plane.

What scent would you associate with a first love?

The long grass at my family home, because we'd go into it and just snog for hours.

What about the scent of home?

Lemongrass or ylang-ylang. My mom is a potion maker. Also, my dad's cooking—garlic, onion, Bolognese.

What about your first scent memory?

My gran would have Parma Violets, a little old-fashioned sweet, in her car.

Do you carry any of your mother's potions with you?

Yes. I choose different perfumes for the characters that I play, and sometimes she makes them. There have been a few movies set in different eras, and she will make a perfume that is technically accurate for that time.

Do you have strong feelings about whether it's okay to have perfume on a plane?

No, because I'm that person. [Laughs] But that's another thing—as long as it's one that I like. If it's one that I don't like, then I'm like....

Max Mara Le Parfum is inspired by a coat.

What are things that make you feel protected by an invisible coat?

My plants give me an invisible coat. They protect me and are an extension of my home life and my moods. Crystals as well—not only just for my love for decoration, but I love the possibility of the powers that they have. I have different collections around my house, and I'll move them around when I feel like I want a different charge. Sometimes I'm like, "I really want something pretty and floral and girly." And then, sometimes, I'm like, "Jesus, that's aggressive and I need it."

Is there anything that you are struggling with in beauty? For example, for me, there's a lot of conversation around facelifts at younger ages.

People are entitled to feel however they want to feel about themselves. My only true hope is that eventually they become happy with what they have. I'm not going to sit here and tell people how to feel about their bodies. But of course, there is a conversation about how young all of this is starting. Being a role model to people far younger than me—that's something that I've always been conscious of.

I do think beauty isn't just necessarily what you do to yourself; it's how you feel within. At some point, you have to be okay with what's going on in there—that's probably the scary conversation people don't want to have.

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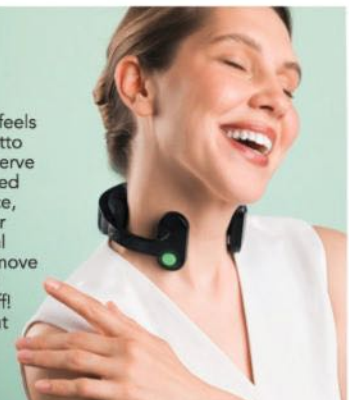
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SCAN HERE

Body scans are suddenly everywhere.
Should you try one? BY KATIE BEROHN

One day in London this May, I undressed and changed into a butter-yellow robe. It was almost the same shade of lemon as everything else in the room: the walls, the full-length curtains, the counters, the doors, the floor, the exam table, and the body-scanning technology. I matched the environment that I would spend the next 20 minutes in while various machines collected data about me: High-resolution cameras captured 453 spots (including moles and freckles) on my body; an ECG recorded 10 seconds of my heart rate to analyze its rhythm; and a blood draw measured 49 different biomarkers.

It may sound like an episode of *Black Mirror*, but this was my experience getting a Neko Health Scan. Neko is one of many body-scanning companies proliferating in the wellness space. When it first opened a facility in London, it had a 300,000-person wait list. The company is debuting in the United States this September, and has been met with a barrage of interest. Prenuvo, Ezra, and Fountain Life offer scans, too, and they have become a new token of trendy luxury wellness optimization, like infrared saunas and spa retreats. Kim Kardashian called Prenuvo a “lifesaving device.” Yasmin Sewell, founder of perfume brand Vyrao, posted about Neko on Instagram, likening it to “stepping into the future” and saying the impeccable design “felt like a Prada store mixed with some *Gattaca* vibes.”

If you listen to the hype, these tests seem to have nothing but up-sides. Tools like Neko and Prenuvo can give you a peek into what’s happening inside your body, like a porthole to the ocean, which may help you fine-tune your health decisions. And unlike CT scans (which Oprah Winfrey popularized after getting a full-body one done for her show in 2000), the new tools are radiation-free and often based on MRI technology. While Prenuvo and many others offer MRI services, Neko offers a scan with a different suite of tests that aim for a snapshot of your overall health. Its scan looks at your heart and circulatory system; does full-body skin mapping; identifies blood biomarkers; and assesses microcirculation and vascular health via a laser vibrometer device. Other tools are more commonplace, like a blood pressure cuff. Because of its comprehensive analysis, Neko costs around £299 in the UK (its US prices have yet to be decided), while a more internal scan, like an MRI of the head and torso, can cost thousands of dollars.

“Usually most people in their 20s and 30s don’t have chronic disease, but sometimes we can see the very early stages of something that maybe years later could cause a lot of pain, a high medical cost, or a shortened lifespan,” says Andrew Lacy, founder and CEO



A Neko Health Scan room. Right: An example of a Prenuvo MRI.

“Sometimes we can see the very early stages of something that maybe years later could cause a lot of pain, a high medical cost, or a shortened lifespan.”

—ANDREW LACY, Founder and CEO of Prenuvo

of Prenuvo. Proponents of these scans view them like an enhanced yearly physical where you’re seeing many specialists at once, allowing you to find out what needs work and track your progress. “When you come back the next year, we can see what’s improving,” says Mert Aral, MD, the head of medical innovation at Neko. And sometimes, these scans could catch something life-threatening. Take the case of Sarah Blackburn, a mom in Texas who decided to get a Prenuvo scan when she turned 30, on top of her yearly physicals. It felt routine to her; she watched *Love Is Blind* during her MRI. When she opened her results, she was met with an “urgent finding”—aneurysms in her spleen, which have a high mortality if they rupture, and are impossible to catch without imaging. Later, ER doctors said that a



This is particularly relevant in the case of false positives, which can be common (the rate varies based on the type of scan and the radiologist reading it). According to Teplinsky, these can lead to additional screenings and biopsies, which also carry risk. False negatives can happen, too. “We don’t want the full-body MRI to give this illusion that you’re completely healthy,” Teplinsky says. And when it comes to additional testing, Prenuvo’s Lacy argues that it’s a fair trade-off for the number of cancers found. “For one in every two people who get a biopsy [after a Prenuvo scan], it ends up coming back positive for cancer, according to the clinical studies we’ve done,” he says. “Biopsies after traditional breast cancer screening for women [like mammograms] have a much lower positive rate—one in every five biopsies actually ends up as cancer. These tests are a lot more accurate than people think.” MRIs may also be able to find some small breast lesions sometimes missed by mammograms. However, patients should still get their recommended screenings, like mammograms and colonoscopies.

Like it or not, scan culture has pervaded the zeitgeist, especially among a certain set of celebrities, who serve as the face of wellness culture and likely can afford to pay for them (or may get them for free). Health influencers on TikTok have started to go abroad for body scans, which can be a fraction of the price of those offered stateside. People often share their experiences in countries like Korea and Turkey.

My Neko scan gave me insights into my heart health and mapped out every mark on my body to watch for skin cancer. Seeing all my data presented to me like character attributes felt oddly satisfying, like I could gamify my health. I’m scheduled to get a Prenuvo scan soon, which makes me anxious, since a part of me would rather not know if I have any aneurysms or lesions lurking under my skin. But in the era of scan culture, I can’t say no—another part of me finds it too enticing.

minor car accident might have killed her, and recommended she have her spleen removed. “I did not foresee my Prenuvo scan going like that,” says Blackburn, who is a year and a half past surgery. “Now that I’m on the other side, what a blessing to have had that information before it was too late.”

While for Blackburn, the procedure might have been lifesaving, the potential of additional surgeries like hers is one thing that makes doctors hesitant to broadly recommend scans. “They can detect incidental findings that may never cause harm, but could lead to unnecessary testing, biopsies, and procedures,” says Eleonora Teplinsky, MD, a breast and gynecological oncologist in New Jersey. She worries about the potential financial burden and anxiety that come with a health scare, pointing to South Korea, where scans are common. According to a study in *The New England Journal of Medicine*, the country saw a 15-fold increase in thyroid cancer diagnoses over the course of two decades—but virtually no impact on mortality. The cancers that were found are called papillary thyroid tumors, which are common but almost never become evident or lead to any clinical danger. But if you know about an abnormality, you may still feel compelled to act on it.





Coat, CAROLINA
HERRERA.

PHOTOGRAPHED BY SONA LIANA AUDOUT (HAIR AND
MAKEUP BY SHALE MONDEN AT NEXT MANAGEMENT);
FRAME: RETROVIZOR/GETTY IMAGES.

FRANCES HAUGEN TOOK ON FACEBOOK. NOW SHE'S GOING TO HOLLYWOOD.

The whistleblower who exposed the secrets of one of the most powerful companies in the world will see her story come to life in *The Social Reckoning*.

BY JESSICA BENNETT

In the trailer for *The Social Reckoning*, Aaron Sorkin's follow-up to his hit 2010 film, *The Social Network*, Frances Haugen arrives on the scene as whistleblowers often do: lit like a witness, seated across from an investigative journalist on a secluded park bench, carrying secrets that might change the world. The implication is immediate, and also familiar: She is a lone woman taking on one of the most powerful companies on earth, a "disruptor," as the fictional journalist will call her before the screen fades to black, whose decision in 2021 to leak thousands of pages of internal Facebook documents—many of them focused on the platform's harmful effects on children and teens—helped trigger a global reckoning over the harms of social media.

Directed and written by Sorkin himself, the film—which hits theaters October 9 and has been kept under tight wraps; even Haugen herself hasn't seen it—stars Mikey Madison as Haugen; Jeremy Allen

White as the journalist opposite her; *The Wall Street Journal* reporter Jeff Horowitz; and Jeremy Strong as Mark Zuckerberg. In an interview, Sorkin calls it "a great David and Goliath story—if Goliath invited everyone to a party and spiked the punch, and David was a nerd."

And yet when I meet the real Haugen, 41, what strikes me is how little she resembles the Hollywood archetype. It is easy, sitting across from her in a café on the Upper West Side, to forget she helped uncover one of the most consequential corporate scandals of the digital age. It is early May, and Haugen, in a checkered wrap dress and no makeup, her thick blonde hair in a messy bun, is in New York on her way home from a speaking gig in Barcelona, her first in about 18 months. She and her husband, Alex Newman—an entrepreneur and engineer (he co-founded HCaptcha, the security software we all use to prove we're not robots)—are traveling with their nanny and 16-month-old daughter.

Perspectives

Haugen is a consultant on the Sorkin project, but she has not read the script. Which was honestly just as well, she tells me, sipping a cup of tea. In the five years since she first came forward in a series of *Wall Street Journal* articles called The Facebook Files that would transform her from a little-known data scientist and engineer into one of the world's most famous whistleblowers, she has gotten used to the idea that there are two versions of herself. "There's the myth of Frances," she says—strong, polished, unbreakable—"and then there's who I am."

"It's a great David and Goliath story—if Goliath invited everyone to a party and spiked the punch, and David was a nerd."

—AARON SORKIN ON HOW HAUGEN INSPIRED *THE SOCIAL RECKONING*

The real Haugen is no less determined than her public doppelgänger, but considerably less mythic. She left Silicon Valley five years ago for a three-week vacation in Puerto Rico and never came back, opting for a slower (and warmer) way of life. Being a whistleblower, she says, was in fact not the hardest thing she's had to endure; that belongs to the debilitating autoimmune condition she still lives with, and the years she spent regaining her strength after a period when she was paralyzed from the knees down. Haugen isn't too worried about the juxtaposition between Hollywood's version of her and the real her: "You can believe whatever you want about me—I have a very happy life, I have a very cute baby, and I get to live by the ocean."

HAUGEN NEVER SET OUT TO BE A CORPORATE dissident. The child of academics in Iowa—a doctor and a biochemistry professor—turned—Episcopal priest—she grew up listening to NPR and classical music (which did not make her particularly popular in school) and always thought of herself as a rule follower. She found her voice in high school, when she joined the debate team, learning that she had an innate skill for taking complicated information and organizing it into coherent arguments.

She got into MIT, but instead chose to be part of the first graduating class at Olin College of Engineering in Needham, Massachusetts, then an experimental startup. She arrived in Silicon Valley in 2006 for a job at Google, back when women made up less than 13 percent of the technical staff. ("Blonde women were on the sales team or were marketers," she writes in her 2023 memoir, *The Power of One*. "They did not code—but I did.") She was assigned to work on Google Books—"not a choice assignment" then, she says, but one she loved. "I used to tell people, 'I am literally the greatest librarian; I have more books than even the Russians.'"

Looking back on it now, she says, she might have spent the rest of her career at Google, were it not for two things: A mysterious pain and weakness in her legs, combined with extreme fatigue, that became so severe she needed a wheelchair, forcing her to take a month of medical leave. And then, when she returned, a performance improvement plan that led to her taking severance and leaving the company. Within two

months, a blood clot in her leg landed her in intensive care. "I was so weak at one point that I fell and hit my head in my bathroom, sustaining short-term brain damage that meant I couldn't even talk for a while," she writes in her book. She would be out of work for 15 months.

She went on to work at Yelp, then Pinterest, and ultimately at Facebook, where she was hired in 2019 to join the company's Civic Integrity team, created to combat misinformation around elections. By then, she says, most people in Silicon Valley were skeptical of Facebook—it was a stain on any engineer's résumé—but she genuinely believed she might be able to help. Part of her reasoning was personal, involving something that happened with a friend. Back when she was working at Pinterest, in the lead-up to the 2016 election, Haugen had hired a young developer named Jonah as her assistant, in exchange for office space. The two became close, spending hours talking on long walks after work. She knew him as an enthusiastic Bernie Sanders supporter, but after Sanders lost to Hillary Clinton in the primary, Jonah began spending more and more time in chat rooms online, drifting into conspiracy land. She watched, she writes in her memoir, as "he began going deeper and darker, as algorithms pushed and pulled on his anger." She tried to pull him back, but eventually they stopped speaking. He moved away to live with people he'd met online.

Years later, at Facebook, Haugen would encounter many of the same dynamics on a vast scale: algorithms that rewarded outrage; recommendations that pushed users toward extreme content; and feedback

loops that couldn't distinguish between positive and negative reactions. The problem, she came to believe, was not simply that there were bad actors; it was that Facebook's systems amplified them. When Facebook dissolved the Civic Integrity team in December 2020, just after the presidential election, Haugen became increasingly disillusioned, convinced that the company was unwilling to confront the consequences of its own products. She thought again about Jonah. "I wanted to be able to sleep at night," she later wrote, "free of the burden of carrying secrets I earnestly thought endangered the lives of tens of millions of people."

Horowitz, the *Wall Street Journal* reporter, had reached out to Haugen on LinkedIn the day after the presidential election. But it wasn't until a month later, during a staff meeting in which Haugen's team was informed they would be reorganized, that Haugen replied to him. Over the following months, she and Horowitz would work together to expose what would become known as The Facebook Files—a series that revealed the company understood far more about the harm it was causing than it had publicly admitted, includ-

ing how drug cartels and human traffickers used its services openly, and that Instagram had knowingly contributed to eating disorders, anxiety, and depression among teenage girls. The articles relied on a massive trove of internal documents that Haugen would collect in secret—22,000 pages in total, which she methodically copied one by one, using a burner phone to take a photo of each document on her computer screen (the only way to avoid potential spyware), then downloading those photos onto another computer (one she'd never connected to the internet) and then filing them into folders labeled with a precise numerical system. After 15,000 or so images,





Haugen testifying at a Senate subcommittee hearing on protecting kids online in 2021. Opposite: Her Facebook employee ID badge.

she developed a hunch in her back and had to wear a posture-correcting brace. When The Facebook Files landed, in September of 2021, it sent shock waves through Washington and Silicon Valley, prompting a Senate subcommittee hearing in which lawmakers described the disclosures as a “bombshell,” and transforming the public’s understanding of Facebook’s power overnight. Within a month, Facebook announced it would rebrand as Meta. Within six months, its valuation fell by almost 50 percent. As Haugen tells it, she never intended to become the face of that story. “Part of why the documents are so voluminous is because they were supposed to stand on their own,” she tells me. But anonymity came with its own burden: always looking over her shoulder, wondering if she’d been discovered.

“There’s the myth of Frances”—strong, polished, unbreakable—“and then there’s who I am.”

—FRANCES HAUGEN

As she picks at a slice of gluten-free toast, she tells me a story about one of the first days she spent with her now husband. She was living in Puerto Rico by then, dating a mutual friend of theirs, and he was hosting a barbecue on his roof. A drone appeared overhead, and stayed there hovering for what felt like forever. “So I’m getting tense, my boyfriend is getting tense, everyone is getting tense,” she recalls. “And rationally, I know this is not Facebook coming for me, but emotionally I’m like, ‘Oh my God, they’ve found me.’” Minutes passed. The drone

remained. Finally, she says, Newman’s dad, a boisterous man who had a joint hanging from his mouth, marched toward the drone and began stripping and dancing for it until it flew away. Working with a nonprofit legal representation group and a team of advisers, Haugen ultimately decided to come forward publicly, revealing her identity for the first time on *60 Minutes*, three weeks after the first story hit.

THE YEARS THAT FOLLOWED WERE CONSUMED by the consequences of that decision. Haugen spent three years traveling: testifying before Congress and the European Parliament; speaking at conferences; and meeting with regulators, lawmakers, academics, and activists around the world. But even as her public profile grew, her health continued to deteriorate. She was diagnosed with a rare condition called non-occlusive temperature-sensitive vasoconstrictive disorder, which left her in constant pain when temperatures dropped below roughly 83 degrees, which explained why she felt so much better in Puerto Rico than San Francisco. “The entire time I was on the road, I wore battery-powered warming socks,” she tells me. “And it’s a nightmare having to manage your batteries on the road, because each one lasts, like, four hours, but without them, it’s just excruciating.” By 2024, she says, she was exhausted. “I was like, I can’t keep doing this.”

By then, she and Newman were married; they had eloped in August 2022 after nearly a year of dating, exchanging vows on the beach next to a turtle sanctuary where they had gone snorkeling on their first date. In hindsight, it was strange they hadn’t met sooner: They were both engineers, both Burning Man “rangers”—the volunteers who de-escalate conflicts—who’d spent years

CONTINUED ON PAGE 225



327 North Rodeo Drive Beverly Hills



LOEWE

Shirin Neshat Asks:
WHAT IS AMERICA?

Decades into her career, Shirin Neshat is still evolving—
and exploring what it means to be Iranian.

BY ADRIENNE GAFFNEY

W

hen Shirin Neshat presented her work *Do U Dare!* at the Venice Biennale in 2026, it had tremendous layers of meaning. Neshat, who has lived in the US since she was 17, can't stop thinking about the recent war in Iran, where she was born and raised and where much of her family remains.

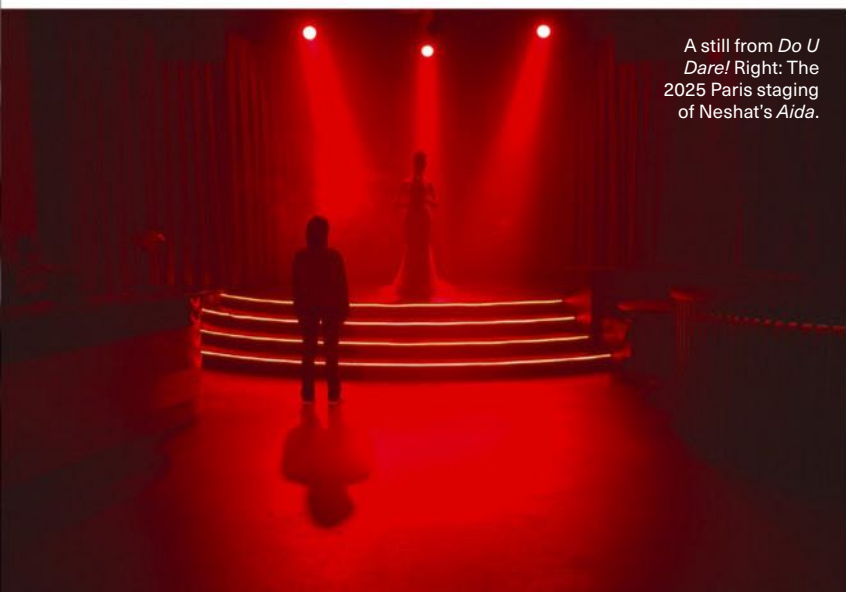
Neshat's three-part film series was inspired by Nasim Najafi Aghdam, an alienated Iranian American woman with a large internet following who opened fire at the YouTube offices in 2018. Each video follows a young woman, who resembles Neshat, navigating life in America. In one, she sees a politician giving a speech about American values that rings false to her. In the second, she witnesses the excesses of Wall Street. And the third takes place in a suburb much like the California one Aghdam lived in. The piece is about immigration and America and how lonely it can be to find yourself as a young Iranian woman, as Neshat was, in a culture that seems like it has no place for you. It's about her, in a sense, recalling her first years in America, when she felt lost and alone. But Neshat's and Aghdam's stories diverged as her experience shifted. Neshat found, in this country, a career, a community, and a husband she loved. She sees the many flaws that America has, but also believes in the values it promises.

Do U Dare!, which received strong reviews in Venice, reflects some of the complicated feelings that Neshat has about her adopted

Early in her career, Neshat, who is rarely without her signature dramatic eyeliner, spent a decade working at the nonprofit Storefront for Art and Architecture in New York. "I didn't blossom in art school at Berkeley," she says. "The failure at school—and, more, my intellectual development as a human being in New York, and exposure to art while working at an art gallery—opened my eyes to what art could be."

She began creating her own work in the early '90s. Her series *Women of Allah* featured photos of Iranians overlaid with Persian calligraphy. She also worked in film, and in 1995 and 1999, she participated in the Venice Biennale. Her work has been featured at the Whitney Museum of Art, the Hirshhorn Museum, the Broad museum, and the Art Institute of Chicago. *Women Without Men*, her first dramatic feature film, received the Silver Lion for Best Director prize at the Venice International Film Festival in 2009. Neshat's work never stops evolving. This past spring, a photo by Neshat appeared on the cover of Peter Gabriel's single *Won't Stand Down*, and she's currently thinking about creating three-dimensional art for the first time.

The political turmoil in Iran brings up mixed feelings for many in the Iranian diaspora who were opposed to the fundamentalist government of Ali Khamenei, but unwilling to support the American military action. "It's been very complicated. I'm against the regime and live in exile, but happy that they're defending our country, and



A still from *Do U Dare!* Right: The 2025 Paris staging of Neshat's *Aida*.



country. "I have lived longer in this country than in my own. This is a country I worship for its idea of democracy," she says. "I come from Iran, which is a totally authoritarian society. One of the main objectives of this work is [speaking about] the hypocrisy of an American democracy that's slowly vanishing."

Neshat, 69, was raised in a close Muslim family and spent two years at a Catholic boarding school in Tehran. Like Aghdam, she had a very difficult time adjusting when she moved to the US for schooling and attended UC Berkeley. After the Iranian revolution in 1979, she was unable to return home. "Because of the revolution, there was this huge disconnect with Iran and a lot of anti-Iranian sentiment in American culture. Those were some of the darkest years of my life, which found its way in my work eventually." In 1990, Neshat visited Iran for the first time since she'd left and was shocked by how much had changed.

our country is not being allowed to be taken apart in pieces," she says. "I mean, I've been going back and forth. I've been attacked a great deal on social media by the Iranian community because I'm antiwar, and many people accuse me of being pro regime."

"My husband and I often think about it, because we've become very disillusioned by what's happening here and the direction things are going. But at the same time, I can't think of any other country that I want to make my roots in again. I can't go back to Iran. So at the moment, I'm really optimistic that things will change in the US, that the Americans will rise against this form of fascism that is growing," she says. "I'm really hoping that there will be this raising of consciousness and awareness within America, because I believe in this culture. I feel invested in this country. I want to live here and I want to see a change. I don't want to give up."



BALENI



CIA GA

Rihanna Forever

Photographed by INEZ & VINOODH
Styled by JAHLEEL WEAVER

Musician, mogul, and now the face of Dior J'adore Intense, Rihanna has become something rarer than a superstar: a full sensory experience. Francis Kurkdjian, Dior perfume creation director, created the new scent as an ode to her, "based on an image of an unfettered, liberated young woman, who dares to embrace the world with clarity and genius." *Here, Roxane Gay (a professed RiRi fan) pays tribute to Rihanna's status as a beauty icon.*





Rihanna wears Dior J'adore Intense, \$184, throughout.



Shawl, CUSTOM DIOR.



Men's headpiece, DIOR. Ring, DIOR HIGH JEWELRY.



Bustier dress, DIOR.



Dress, pants, DIOR. Ring, DIOR HIGH JEWELRY. Shoes, VINTAGE DIOR.

This one time, I was in Rihanna's vicinity. It was in Hollywood, at an after-party for something. I can't even remember what. I was standing awkwardly with a friend, trying to feel like I belonged there. I had an invitation and everything! All around me were the usual people you find at a party in Hollywood, creative types and strivers, preternaturally attractive, excellent footwear. And then, the room hushed. Rihanna swanned in.

Even in a room full of reasonably famous people, she commanded the attention of all those proud peacocks. She was...absolutely entrancing. It was one of those moments when I understood, with great clarity, what charisma looks like when someone genuinely has it. Her beauty, in person, cannot be overstated. Her eyes shine bright like a diamond. (See what I did there?) Her skin is dewy and clear. And she smells amazing. As she walked by, I didn't even try to speak to her. I just admired her and then returned to my awkward shuffle.

Rihanna, as a public figure, has always intrigued me. She is one of those celebrities who are both inspirational and aspirational. You admire and appreciate her work, and sometimes you want to be her—or some approximation thereof. There is her music, yes. As she reminded us during her 2023 Super Bowl Halftime performance, she has a deep catalog of memorable hits. It has been a decade since she released her last studio album, *Anti*, and her legion of fans has been clamoring for new music the entire time. That fevered desire has become something of a cultural punch line. Whenever Rihanna pops out, people on social media have “jokes” that are, really, thinly veiled entreaties in the way of a greedy public foisting its expectations on public figures, as if those public figures are only there to satisfy their fans. “Where’s the album?” people ask. And she never, ever, answers the question definitively. In a 2020 interview with *Entertainment Tonight*, she said, “To be continued,” when asked about the album. “I like to antagonize my fans a little bit. Well, they antagonize me, too! So they get it right back,” she added. Living her life on her own terms. Inspiration. Aspiration.

It is this tension that has intrigued me more than Rihanna's many accomplishments. In an industry known to chew women up and spit them out, working them to the bone, she has decided to save something of herself for herself. Only she knows when, or even if, she will make music again, and she won't be rushed or pressured to do so on anyone's timeline but her own.

But however long it has been since *Anti*, Rihanna has been busy doing all kinds of work, work, work, work, work. (See what I did *there*?) In addition to investing in a business like Tidal, among others, she has been raising a young family, and building a beauty and fashion empire. This year, she is partnering with Dior as the muse and inspiration behind Dior J'adore Intense, a bolder version of the fashion house's signature fragrance, created for her and honoring women for “daring to luxuriate unreservedly in pleasure.”

That Rihanna serves as the face of J'adore is no small thing, and it is a new milestone in her long-standing, groundbreaking relationship with Dior. In 2015, she

became the first Black ambassador for the brand. In her ELLE cover shoot, you can practically smell Rihanna through the page, especially in the raw, undone images where her hair hangs in loose curls past her shoulders, and she stares at the camera, inviting the viewer closer, but not too close.

There are also the endeavors that carry her name. Savage X Fenty, her lingerie brand, reflects her unique style and ferocious sex appeal. And then there is Fenty Beauty—an inclusive makeup and skin care line that launched nearly a decade ago with 40 shades so all women could find the products they needed without having to beg for the dregs of representation. Women of color, specifically, were centered, not merely included. For Rihanna, inclusivity is not a marketing tool, but part of her beauty empire's DNA. She proved that serving all women's beauty needs could be profitable, and the rest of the industry ran through those doors. Inspiration. Aspiration.

“Instead of making herself smaller according to the whims of a fickle and ever-changing audience, she lives in her body on her own terms.”

But more than her music and her business endeavors, how Rihanna moves through the world intrigues me most. She seems to live in her body unapologetically, and she does so with confidence and verve. It's no easy feat given that women are, generally, punished for aging visibly and having any kind of curves. But instead of making herself smaller or living in her body according to the whims of a fickle and ever-changing audience, she lives in her body on her own terms. She is at home in her body whether she is very slender or in the rounded afterglow of childbirth. She wears what she wants—a glittering green backless halter top with thin strands of material covering her pregnant belly or an oversize orange faux-fur coat over camouflage pants or a strapless snakeskin dress—and she always looks flawless. She allows her taste to dictate what she wears, not arbitrary ideas about bodies and how they should be clothed. And she is almost defiant in how she presents herself to the world. This confidence and attitude are incredibly alluring because, unfortunately, we live in a world where a woman has to defy a lot of expectations if she dares to live confidently in her body.

At Jay-Z's third and final performance of his 2026 Yankee Stadium residency, “Extra Innings,” he brought Rihanna onstage for her first public performance since the Oscars in 2023. She sang “Run This Town” and “Bitch Better Have My Money,” and as she performed, she told the entranced crowd, “Oh my God, I missed this shit, y'all.” And we missed this shit, too. It was such a rare sighting—Rihanna onstage, wearing slingbacks, leather capris, and a leather top with a fur-like trim, hair cascading to her shoulders, sunglasses perched on her nose as she strutted across the stage with her characteristic swagger. She looked like she was having a ball, as the muscle memory of performing returned. Mogul. Musician. Mother (MUVA). Inspiration. Aspiration.





Cape, DIOR HAUTE COUTURE.



Dress, CUSTOM DIOR. Scarf, DIOR.



Dress, CUSTOM DIOR. Skirt, scarf, DIOR. Shoes, VINTAGE DIOR.

*On model, left: Pants, DIOR. Right:
Cape, DRIES VAN NOTEN. Shirt,
trousers, FENDI. Chain, pendant,
SEAMAN SCHEPPS.*



MEMORIES OF SUMMER

Set in 1970s East Hampton, the 2017 documentary *That Summer*—featuring jet-setters from Andy Warhol and Truman Capote to Bianca Jagger and Lee Radziwill—remains a cult fashion-world favorite. *Here, it inspires charmingly eccentric Me Decade looks* worthy of the famous faces it chronicles.

Cape, sweater, shirt,
scarf, CHLOÉ.



Dress, MARC JACOBS. Trousers,
BOTTEGA VENETA. Speedo,
SPEEDO. Chain necklace,
pendants, MAHNAZ COLLECTION.
Gloves, WING & WEFT.



This page: Sweater, BOTTEGA
VENETA. Jeans, ALAÏA. Bag,
COACH. *Opposite:* Coat,
SAINT LAURENT BY ANTHONY
VACCARELLO.









Opposite: Jacket, CHANEL. Sweater, POLO RALPH LAUREN. Briefs, RON DORFF. Chain, pendant, SEAMAN SCHEPPS. *This page:* Blazer, skirt, GUCCI. Earrings, SEAMAN SCHEPPS. Bangle, VERDURA. Ring, BELPERRON. Watch, CARTIER. Cuff, ring, DAVID WEBB. Clutch, CHANEL.

This page: Top, ANN
DEMEULEMEESTER. Shirt,
BOTTEGA VENETA. Jeans,
ALAÏA. Cuff (worn as
necklace), pendant, DAVID
WEBB. Belt, CHLOÉ.
Opposite: Jacket, jeans,
pumps, BALENCIAGA.





On model, left: Sweater, pants, POLO RALPH LAUREN. Center: Turtleneck, ECKHAUS LATTÄ. Right: Top, ANN DEMEULEMEESTER. Sweater, POLO RALPH LAUREN. Trunks, RON DORFF. Hat, KHIA TULLAÉ.

Beauty Tip: Revitalize and firm dull skin with LANCÔME Absolu Longevity MD Intercept The Cream.





Top, ANN DEMEULEMEESTER.
Sweater, POLO RALPH LAUREN.
Pants, DRIES VAN NOTEN. Hat, KHIA
TULLAÉ. Necklace, VALENTINO.
Chain, pendant, SEAMAN SCHEPPS.



Suit, EMPORIO ARMANI. Ring,
SEAMAN SCHEPPS. Bangle,
DINOSAUR DESIGNS. Belt, CELINE.



This page: Dress, scarf, ROBERTO
CAVALLI. Necklace, MAHNAZ
COLLECTION. Necklace, CELINE.
Opposite: Coat, sweater, hat, PRADA.







*Opposite: Cardigan, hat, LOUIS
VUITTON. Bracelet, BULGARI. Cuff,
DAVID WEBB. This page, on model,
right: Jacket, pants, shoes, MIU MIU.*



Coat, DOLCE & GABBANA.
Earrings, ring, bangle,
VERDURA. Rings, CARTIER.
Pumps, GUCCI.



Sweater, scarf, SAINT LAURENT
BY ANTHONY VACCARELLO.
Speedo, SPEEDO. Bag, COACH.
Gloves, WING & WEFT. Belt,
BOTTEGA VENETA.



This page: Coat, FERRAGAMO.
Ring, BELLERON. Ring,
GIORGIO B. Bag, COACH.
Opposite: Jacket, pants, DIOR.







This page: Coat, RABANNE. Bag, CHANEL. Rings, GIORGIO B. *Opposite, on model, left:* Jacket, pants, ALAÏA. Cuffs, VERDURA. *Right:* Turtleneck, ECKHAUS LATTA. Speedo, SPEEDO.



Sweater, UNDERCOVER. Pants, POLO RALPH
LAUREN. Brooch, DAVID WEBB. Bangle,
VERDURA. Ring, cuff, SEAMAN SCHEPPS.



STUDIO IMAGES AND MODELS WITH TREE. HAIR BY JIMMY PAUL AT SUSAN PRICE NYC. MAKEUP BY MARK CARRASQUILLO AT INTREPID LONDON. AND MANICURE BY HONEY AT EXPOSURE NY. REMAINING IMAGES: HAIR BY WARD STEPHENS AND MAKEUP BY JIMMY PAUL AT SUSAN PRICE NYC. STYLING BY JIMMY PAUL AT SUSAN PRICE NYC. BROOCH BY DAVID WEBB. BANGLE, VERDURA. RING, CUFF, SEAMAN SCHEPPS. BELT BY POLO RALPH LAUREN. PANTS BY POLO RALPH LAUREN. SWEATER BY UNDERCOVER. PRODUCED BY 2DM MANAGEMENT. GAGHAN AND DANYELLE TAYLOR AT NEXT MANAGEMENT; JASPER HARRIS; STELLA LUCIA AT DNA; MATTHEW POISSON AT JAG MODELS; AND ARLO WINOKUR AT MUSE MANAGEMENT.

Coat, ALAÏA.



CAHIERS DU

*Photographed by SARAH VAN RIJ
& DAVID VAN DER LEEUW
Styled by DIMPHY DEN OTTER*

In a series of stills
from imagined films,
our impeccably dressed
heroine navigates
the complexity of
modern life—
and flits between
multiple roles.

CINÉMA



*On model, left: Jacket, shirt,
GIVENCHY BY SARAH BURTON.
Right: Shoes, ROGER VIVIER.*





On model, foreground: Slingbacks, CHANEL. Background: Coat, jacket, shirt, trousers, tie, shoes, GIVENCHY BY SARAH BURTON.



Jacket, capris, MCQUEEN. Bag, BOTTEGA VENETA.



Coat, hat, gloves, BALENCIAGA.

On model, left: Shirt, GIVENCHY BY SARAH BURTON. Shoes, CELINE. Middle: Jacket, shoes, CHANEL. Right: Shirt, THE ROW. Skirt, JACQUEMUS. Bag, CELINE. Shoes, BOTTEGA VENETA.







Slingbacks, CHANEL.



Top, PRADA. Necklace, BOTTEGA VENETA.



Jacket, earrings, CHANEL.







Dress, handbag, DOLCE & GABBANA. Earrings, GIVENCHY BY SARAH BURTON.



Pumps, JUDE. *On model,*
background: Jacket,
trousers, shoes,
BOTTEGA VENETA.



HAIR AND MAKEUP BY DENA TURBIN FOR CHANEL BEAUTY. CASTING AND STYLING BY TRACY LOEBBER.
KAYAKO HIGUCHI, THE SOCIETY MANAGEMENT, AND HANNAH RICE, PRODUCED BY STEVEN CURRIE AT SCOUT, LLC.



Earrings, LOUIS VUITTON.

Objects of Desire

Photographed by SU MÜSTECAPLIOĞLU
Styled by JENNY HARTMAN

The strongest statement is a subtle one, with fall's
standout accessories embracing sculptural forms and rich
materials over *fleeting trends*.



Opposite: Gilet, trousers,
bag, FENDI.

This page: Top, BOTTEGA
VENETA. Pants, ATTERSEE.
Watch, OMEGA.







This page: Dress, MAX MARA.
Bag, SPORTMAX.

Opposite: Dress, DOLCE &
GABBANA. Sandals,
PROENZA SCHOULER.





This page: Jacket, HERMÈS.
Necklace, BOTTEGA
VENETA. *Opposite:* Jacket,
shirt, jeans, CALVIN KLEIN
COLLECTION. Watch, ROLEX.

Beauty Tip: Get visibly healthier,
more radiant skin with SISLEY
PARIS Black Rose Concentrate.







HAIR BY LEDORA AT BORN ARTISTS; MAKEUP BY AKIKO OWADA AT THE WALL GROUP; MANICURE BY ADA YEUNG FOR CHANEL BEAUTY; CASTING BY ROSIE VOGEL; MODEL: ANA BEATRIZ CORTES AT NEXT MANAGEMENT.

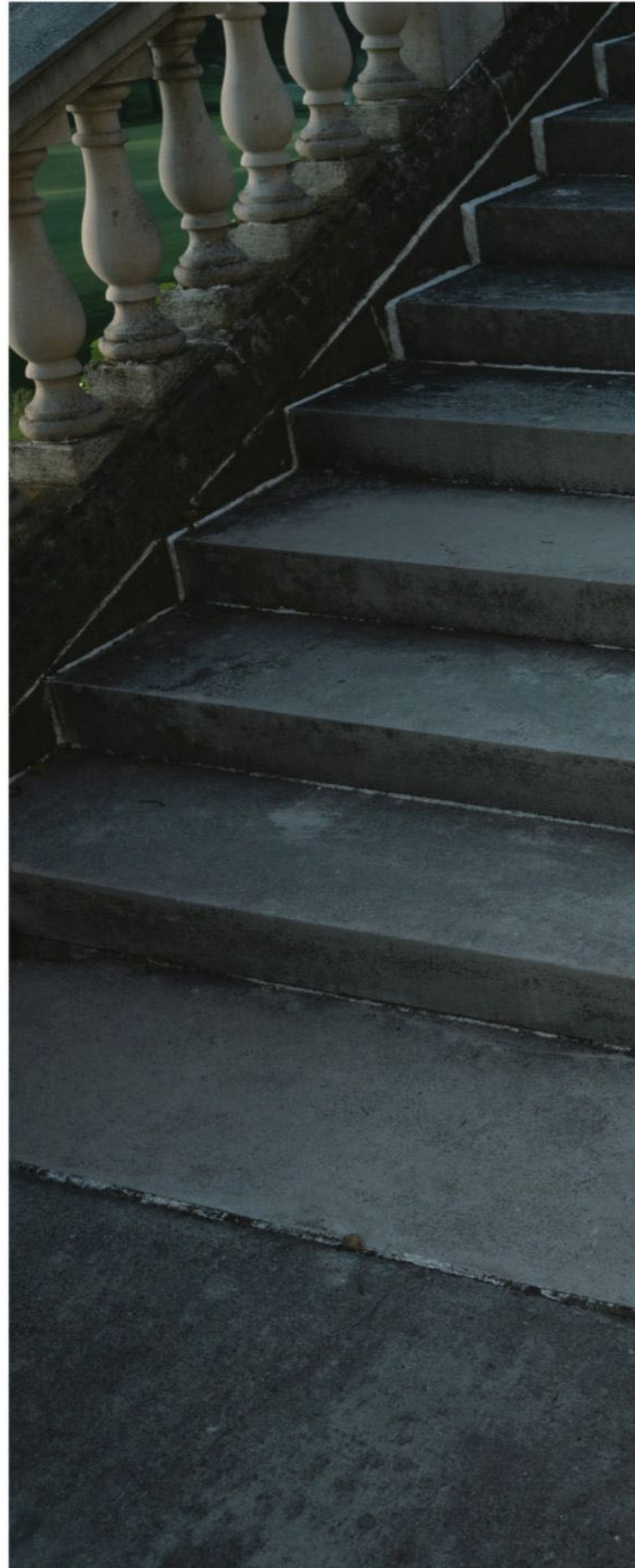
*Opposite: Jacket,
ATTERSEE. Bag, BALENCIAGA.
This page: Pumps, HERMÈS.*



Dark Magic

*A fairy-tale château
is the perfect
backdrop for
fall's Gothic-
and Victorian-
inflected velvet,
corseting,
and lace.*

*Photographed by CAMERON MCCOOL
Styled by ALEX WHITE*





Dress, leggings, LOEWE.



This page: Dress, bonnet,
LOUIS VUITTON.

Opposite: Cape,
ZIMMERMANN. Hat,
NEW YORK VINTAGE.





On model, left: Dress, CELINE. Right: Coat, shirt, collar, DIOR.



Coat, shirt, mask, MATIÈRES FÉCALES.



Top, skirt, KHAITE.



Coat, dress, MICHAEL KORS.



Coat, shirt, collar, pants, DIOR.



Dress, PRADA.





Dress, SAINT LAURENT
BY ANTHONY
VACCARELLO.

Pants, SAINT LAURENT BY
ANTHONY VACCARELLO.



Dress, hat, WILLY CHAVARRIA.





Dress, CHLOÉ. *On model, right:* Coat, shirt, pants, mask, MATIÈRES FÉCALES.



On model, right: Dress, MAISON MARGIELA.

SEPTEMBER

This month, as Uranus turns retrograde in Gemini on the 10th and Chiron slips back into Aries on the 17th, process what you've learned and *take the reins on anything that's grown unwieldy*.

VIRGO

AUG 23–SEPT 22

Uranus swept into your career zone in April, causing you to reconsider your path. From technology shake-ups to existential lightbulbs, it's clear the playing field has changed. This month, slow down and consider the role that feels right for you.

LIBRA

SEPT 23–OCT 22

You've glimpsed an adventurous new future this summer, and fresh possibilities await! From an indie business to mind-expanding study, your curiosity is on fire. This month, pull back. A fall audit (and edit) of your inner circle is in order.

SCORPIO

OCT 23–NOV 21

Your career is on the upswing, a trend that continues well into 2027. Make sure you have the energy and systems in place to be able to handle incoming prosperity. From financial management to daily practices, focus on taking care of yourself, as more will be asked of you professionally.

SAGITTARIUS

NOV 22–DEC 21

Who are you partnering up with, Sag? Fascinating new characters have entered your sphere this spring and summer, and you've entertained some colorful collabs. Pull back and make certain that you're aligned, both in goals and values. Do you want the same things for the long run?

CAPRICORN

DEC 22–JAN 19

Too much of a good thing? The energy has been off the charts this summer, but you might step into fall feeling a little overscheduled. If anxiety and overwhelm are creeping in, it's time to curate your calendar. Focus on friends and family who understand reciprocity.

AQUARIUS

JAN 20–FEB 18

Your inner rock goddess has been in full festival-headliner mode since your ruling planet, Uranus, entered Gemini this past April. Park the tour bus for a few months, and turn your attention to the people and projects that will deliver returns on your investment. Pick the rest up again near your birthday.

PISCES

FEB 19–MAR 20

Your home or family has been in flux this year! From noisy renovations to milestone events, a lot of energy has gone into your personal life. Take a beat this month and scale down your plans, especially if you're starting to think about holidays.

ARIES

MAR 21–APR 19

Summer rearranged you, Aries. Routines and friendships that once felt satisfying may have gotten a shakeup, and you're no longer content with the same old rhythms. This month, evaluate which new discoveries are keepers and which were just fun experiments.

TAURUS

APR 20–MAY 20

Summer began with Chiron entering Taurus for the first time since 1984, helping you heal issues around belonging, beauty, and self-image. Midmonth, Chiron leaves your sign until next April, helping you do the work to love yourself as you are.

GEMINI

MAY 21–JUNE 21

Life has been a wild ride since revolutionary Uranus entered Gemini this past April (the first time since the 1940s), and it's been a lot to process. As Uranus turns retrograde from September 10 to February 8, take time to settle into this new chapter, which lasts until 2033.

CANCER

JUNE 22–JULY 22

Your waters run deep? Over the summer, you encountered new creative and spiritual dimensions within yourself, and life took on an intense sense of purpose. As fall begins, deepen your explorations, and connect with fellow seekers.



Louis Vuitton's Mythica high jewelry collection comprises 110 pieces over 11 themes, including Sirius, named for the bright star that inspired these white gold earrings, made from tanzanites, diamonds, tourmalines, emeralds, and September's birthstone, sapphires.

Earrings,
LOUIS VUITTON HIGH JEWELRY,
louisvuitton.com.

LEO

JULY 23–AUG 22

New friendships and scenes made your summer vibrant, but have you drifted too far from the tried and true? You'll have novelty with expansive Jupiter in Leo until next July. Balance it out by reconnecting to your longtime locals.

Get daily readings from the
AstroTwins at ELLE.com,
and follow them on Instagram at
[@astrotwins](https://www.instagram.com/astrotwins).

orbiting the same Silicon Valley circles. After a breakup with her boyfriend, she rented a room in Newman's house in Puerto Rico. "I rearranged the furniture in the living room so he'd have to sit next to me," Haugen says of her attempts at courtship. They made the relationship official just days before Haugen was leaving to testify before Congress—which coincided with the *60 Minutes* episode. "I think part of why he finally got brave and asked me out was that I was going to become a public face," she says. "He had one last chance to start dating me before I became the myth."

The life Haugen has built in Puerto Rico looks very little like the one she left behind. Her pace has slowed considerably. She still advises policymakers and speaks publicly on occasion, but much of her energy has shifted toward recovery and family life—which, in Haugen's case, means applying a technologist's thinking to domestic problems. She has built a household Discord server and is writing a script for an AI house manager named Petra—"because she's the rock we all stand on," she says—who can select groceries on Amazon and locate parking spaces. When their daughter outgrew her climbing gym and Haugen couldn't find better options, she designed one herself from PVC joints and 3D-printed parts. "We're still engineers," she notes.

For the first time in years, she feels as though her body is catching up with her ambitions. Desensitization therapy and other treatments have allowed her to travel again. After her time in Barcelona, she and her husband took a Mediterranean cruise, where she went hiking for the first time in about two years. "This was a really big deal for us, because I literally have not been strong enough to travel."

Becoming a parent has sharpened some of her convictions. One of the things that frustrates her most, she says, is how insulated she feels executives like Zuckerberg remain from the consequences of what they build. When she worked at Facebook, she says, almost nobody had kids. "Adam Mosseri was asked for years, 'Does your kid use Instagram?' And he'd be like, 'Oh, my kid's not old enough.'" (Mosseri, the head of Instagram, has three children under 13—which is the age children are permitted to join Instagram.) But, Haugen continues, "As of 2022, a third of seven- to nine-year-olds are on social media."

After The Facebook Files came out, Meta implemented a variety of new safety measures: shelving a plan for "Instagram Kids," which was aimed at children under 13; making teen accounts private by default; and expanding parental controls and other safety measures. But Haugen says the problem runs deeper: It's common in Silicon Valley, she says, for the very people creating the products to forbid their own children from having the devices they run on. "I can tell you that no self-respecting Silicon Valley executive would let their kid use a tablet," Newman says. I start to ask what devices they might let their own daughter have—"Oh, no, no, no," Haugen says immediately. "She lives in Puerto Rico," Newman adds. "There's too much fun stuff to do."

Of course, worrying about the future is one thing. Building it is another. In Barcelona, Haugen gave a presentation called "The Truth Behind the Algorithm," outlining what she hopes will be her next endeavor: a plan for measuring the real-world impact of social platforms on kids. The way she sees it, companies would opt into the program, tasked first with surveying their underage users on five things: unwanted sexual messages within the last seven days; whether the platform interferes with their schoolwork, job, or health; if it impacts their ability to go to bed at night; if it helps them connect with people in real life; and if they feel they can stop using the platform whenever they want. Then they'd be urged to publish those results publicly—in turn letting schools, parents, and advertisers decide where they want to spend their attention and money. "We're not powerless, right?" she says.

She asks if I've been following "the lawsuits." For all the attention paid to congressional hearings and whistleblower testimony, she

believes one of the most consequential outcomes of The Facebook Files may be happening more quietly in the courts. In the years since the disclosures, thousands of lawsuits alleging social-media addiction have been moving through the judicial system—including a recent jury verdict in California and sweeping cases brought by 42 state attorneys general accusing Meta of designing addictive products for children. In March, a New Mexico jury ordered Meta to pay \$375 million for misleading consumers about the safety of its platforms; days later, a Los Angeles jury awarded \$6 million to a now 20-year-old woman, Kaley, who argued that Meta and Google's YouTube had intentionally designed features that hooked her as a child, contributing to her anxiety and depression.

Haugen lights up when she talks about these cases. "Six million, for one woman," she says. You can see the wheels turning in her head. "If you scale that up, right, you'd need just a fraction of 1 percent of the teenagers in the United States [to file lawsuits] and that's a trillion dollars." To her, the significance isn't any single verdict, but the possibility that a legal playbook is beginning to emerge. "It's like asbestos, or opioids," she explains. "As they win, lawyers can run the same playbook over and over again." What excites her is not the prospect of punishment but accumulation: evidence building on evidence, case after case, until accountability becomes harder to avoid.

There's a concept in economics, Haugen tells me, called Stein's Law: the idea that if something cannot go on forever, it will stop. Haugen often thinks about the concept in relation to tech. "You can't keep having kids get more and more damaged. You can't have the academic gaps get bigger and bigger. You can't have more and more kids kill themselves. You can't have these things just keep getting worse," she says. "Eventually, there will be a point where people will say, 'Enough.'" Can a movie help with that? I ask her. She thinks for a moment. "There's this saying about people who write novels," Haugen says, "which is that you write your novel, and you have all this intentionality, and then people read your novel and they get different meanings from it. And some writers are like, 'Oh, no. That is not what that means; I never intended that.' But the reality is, when you interact with the public, you invite them in, right? You invite them into your story." In other words, the myth no longer belongs entirely to her. "People have to believe that change is possible," Haugen says.

ELLE (ISSN 0888-0808) (Volume XLII, Number 1) (September 2026) is published monthly, with the exception of combined issues in June/July/Aug and Dec/Jan, by Hearst, 300 West 57th Street, New York, NY 10019 USA. Steven R. Swartz, President and Chief Executive Officer; William R. Hearst III, Chairman; Frank A. Bennack, Jr., Executive Vice Chairman. Hearst Magazine Media, Inc.: Debi Chirichella, President; Regina Buckley, Chief Financial and Strategy Officer and Treasurer; Catherine A. Bostrom, Secretary. © 2026 by Hearst Magazine Media, Inc. All rights reserved. ELLE® is used under license from the trademark owner, Hachette Filipacchi Presse. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post International Publications mail product (Canadian distribution) sales agreement No. 40012499. Editorial and Advertising Offices: 300 West 57th Street, New York, NY 10019. Subscription prices: United States and possessions: \$15 for one year. Canada: \$48 for one year. Other international locations: \$87 for one year. Subscription services: ELLE will, upon receipt of a complete subscription order, undertake fulfillment of that order so as to provide the first copy for delivery by the Postal Service or alternate carrier within four to six weeks. For customer service, changes of address, and subscription orders, log on to service.elle.com or write to Customer Service Dept., ELLE, P.O. Box 5173, Boone, IA 50950. From time to time, we make our subscriber list available to companies that sell goods and services by mail that we believe would interest our readers. If you would rather not receive such offers via postal mail, please send your current mailing label or an exact copy to ELLE, Mail Preference Service, P.O. Box 5173, Boone, IA 50950. You can also visit preferences.hearstmags.com to manage your preferences and opt out of receiving marketing offers by email. To assure quicker service, enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least eight weeks prior to expiration to assure continued service. Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope. ELLE cannot be responsible for unsolicited material. Printed in USA. Canadian registration number 126018209RT0001. POSTMASTER: Send all UAA to CFS. (See DMM 5071.5.2); NONPOSTAL AND MILITARY FACILITIES: Send address corrections to ELLE, P.O. Box 5173, Boone, IA 50950.

StarPower

JACOB ELORDI

From Sofia Coppola's *Priscilla* to Guillermo del Toro's *Frankenstein*, he's become the auteurs' leading man. Next, the actor is learning a new trick from Ridley Scott on *The Dog Stars*, in theaters August 28. *By Ryan D'Agostino*

ELLE: *The Dog Stars* combines heart-stopping action with devastating sadness. Is it ultimately a hopeful story, do you think?

JACOB ELORDI: That's how Ridley describes the film. It's one of the most hopeful films he's made. My character is living through the apocalypse, with remnants of the world he used to know. So I do think it's a hopeful story.

ELLE: What's something that you learned from Ridley Scott that you'll carry with you in your career?

JE: He shoots with up to 11 cameras at once, so he can shoot a five-page scene in 40 minutes, because he shoots all the coverage at once. So at the same time that you're shooting your close-up—which unfortunately is when most people put in the hardest work—everyone's shooting their close-ups, so everyone's accountable to one another's performance. It's a high-stakes, wonderful thing. I don't think anyone else in the world shoots that way. Of course, you should be giving everything you've got all the time anyway, but human nature takes us in other directions.

ELLE: Which of his previous movies most made you want to work with him?

JE: When I go back as far as I can in my memory—and I wouldn't have known it was a Ridley Scott film at the time—but the cast that he found for *Black Hawk Down* was extraordinary. It's a classic.

ELLE: One of your costars is a beautiful Belgian Malinois.



“True filmmakers put our lives onscreen: They bring us together and show us who we all are.”

Do you consider yourself a dog person?

JE: I love dogs. There was a female Malinois who was so talented. She got a lot of pleasure from hunting and biting, so she did a lot of the attack stuff. Then there was a male dog who

was more cuddly, so we used him in those scenes. And then there was one day when we had a lot of Malinois puppies, which was wonderful. But the dogs were Italian, so all the commands were in Italian, which was pretty cool.

ELLE: Your taste in directors is extraordinarily good—you've worked with some of the most original storytellers in film. Why is a great, risk-taking director so appealing to you?

JE: I've been a big believer in the movies for as long as I can remember, so having the opportunity to work with these giants is a really special thing to me. I think true filmmakers put our lives onscreen: They bring us together and show us who we all are.

ELLE: Speaking of incredible directors, as the face of Bleu de Chanel, you got to work with the legendary Alfonso Cuarón. How did he approach that shoot?

JE: Alfonso is a master. It was a great joy to work with him in an ad format. He approached the ad like a film: We shot for nine days in China, with big sets and elaborate action pieces.

ELLE: The *Euphoria* experience was, I imagine, a defining one for you in many ways. What did you learn from those years of playing Nate?

JE: I learned a lot about the movies from Sam Levinson. He has a specific passion for cinema that I'm in awe of. He's also a total original and will fight for his vision. I really appreciate that.

ELLE: There are so many amazing stories being told on film and television these days, from the studios to streamers to indies. How do you decide what you'll do next?

JE: I just keep praying they'll let me stay in the movies.

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