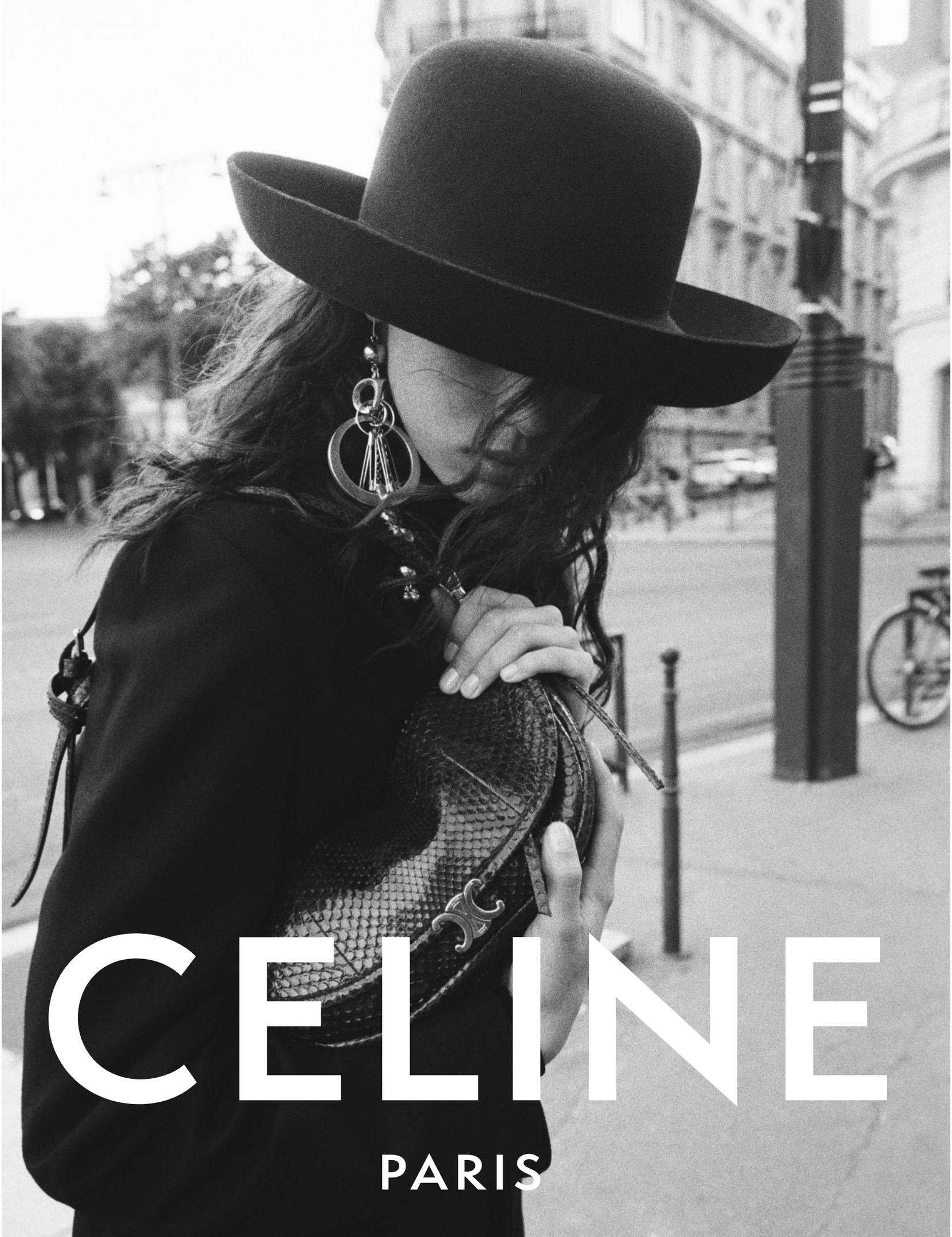


GRAZIA **BIG FASHION ISSUE** A HOTTER TICKET THAN THE BAYEUX TAPESTRY





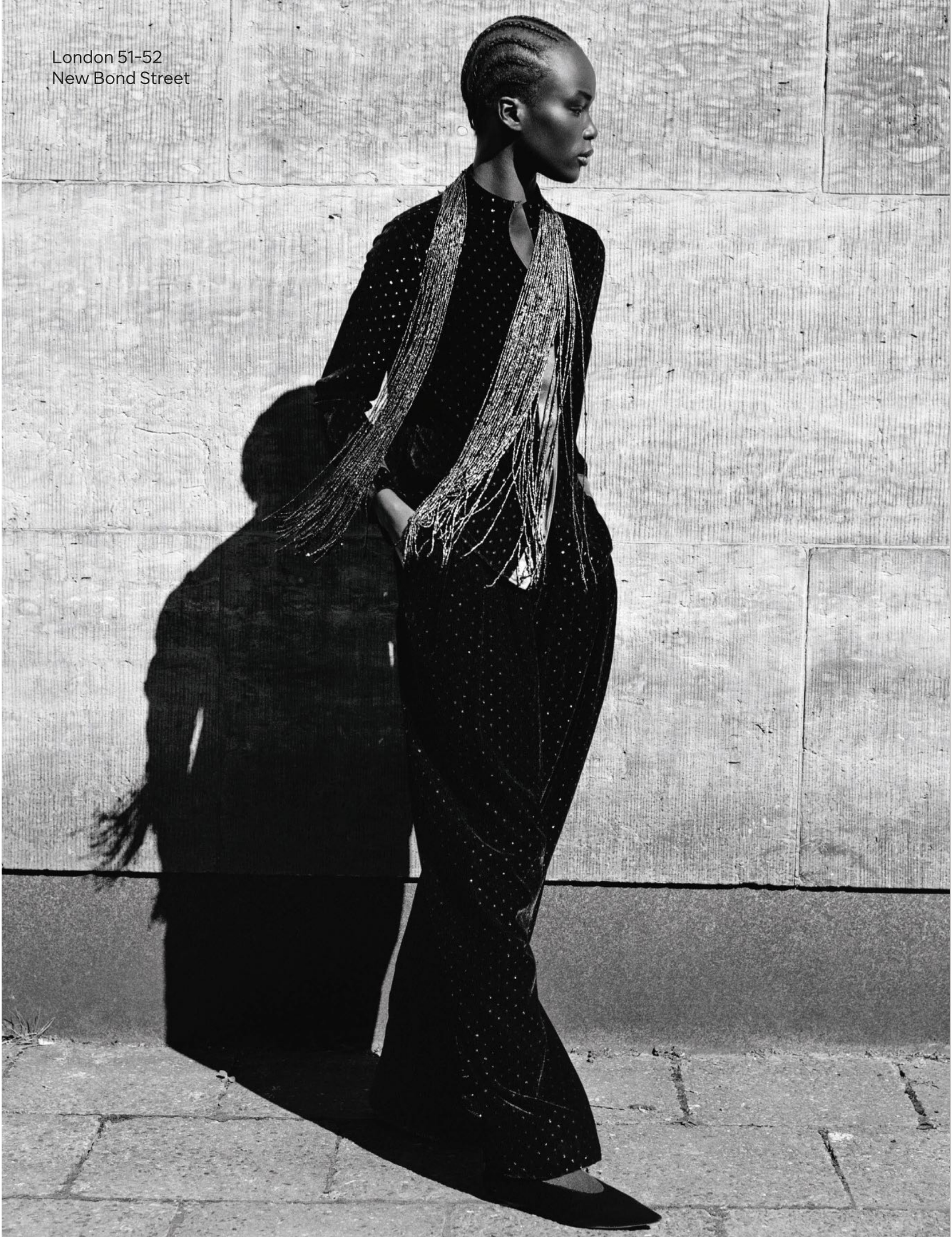
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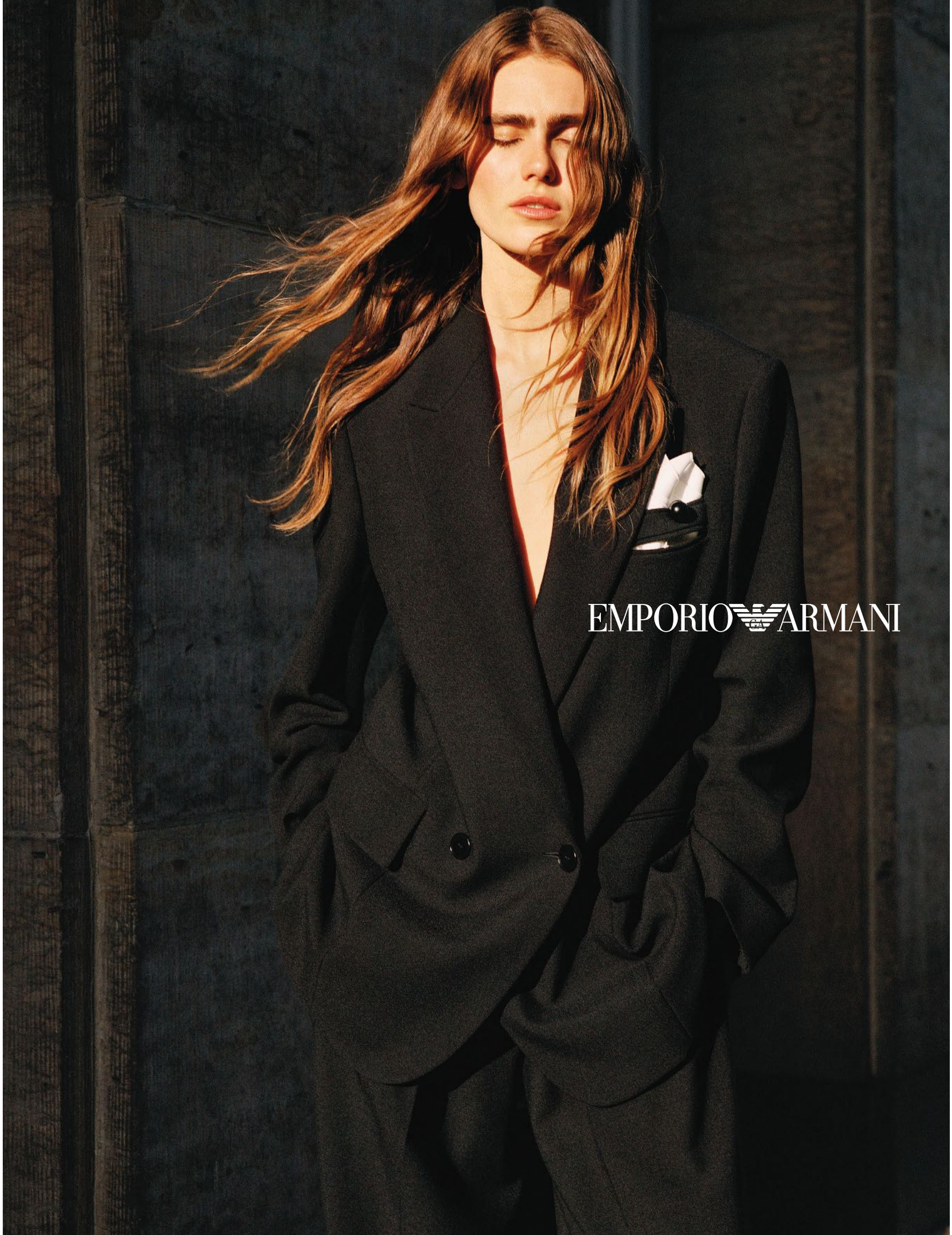

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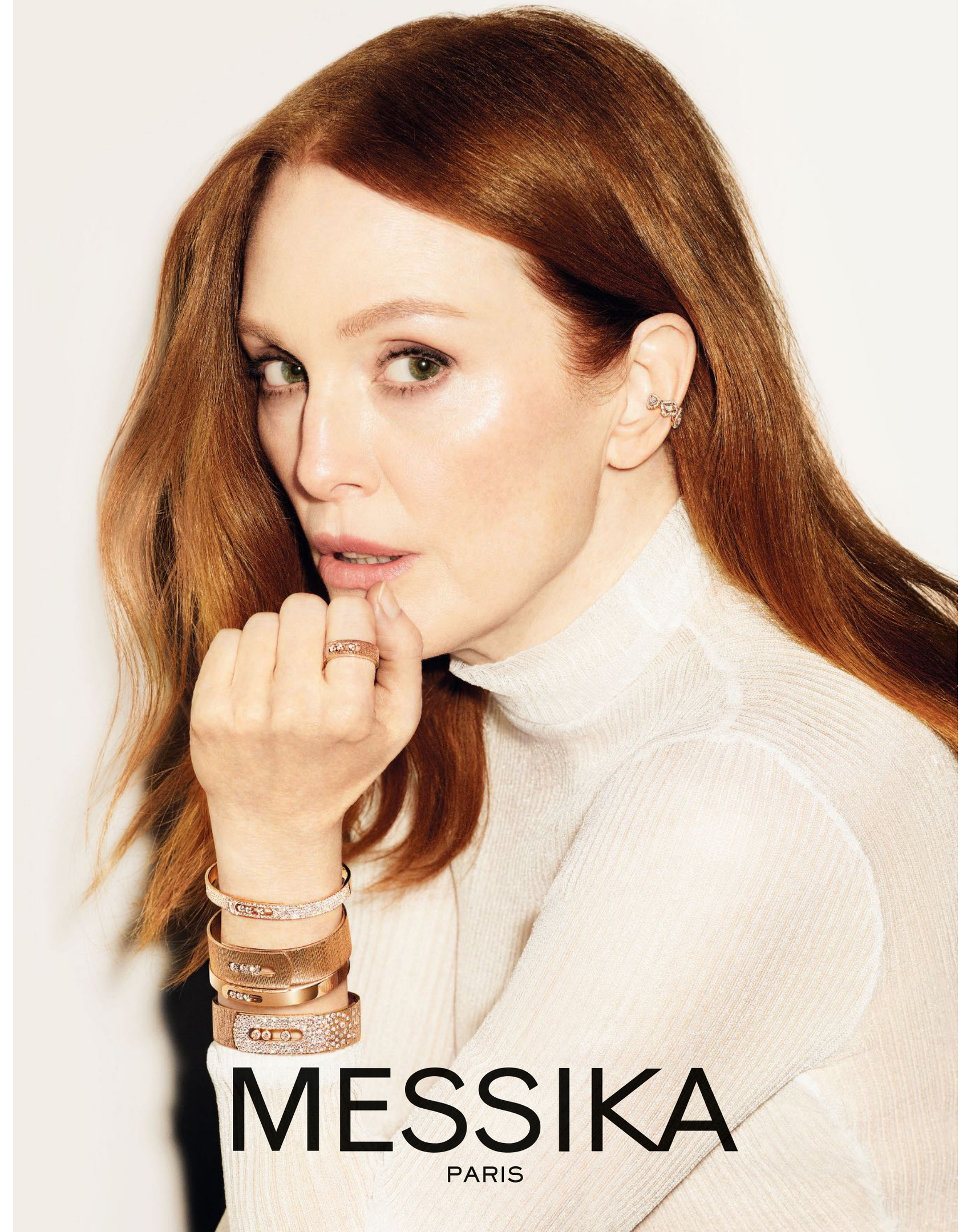

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COVERS P16: PHOTOGRAPHER, ALVARO GRACIA; FASHION, GEORGIA MEDLEY; MODEL, EVELYN EFFRIM-BOTCHEY AT FIRST MODEL MANAGEMENT; HAIR, AMINATA KAMARA; MAKE-UP, ADAM DE CRUZ AT PREMIER HAIR & MAKEUP; NAILS, EMMA WELSH AT THE SB COLLECTIVE; CASTING, CHRISTIE PHEDON; SHOOT PRODUCER, GABRIELA VELASCO; PHOTOGRAPHER'S ASSISTANTS, MYLES BAILEY, KAMILA BANKS; HAIR ASSISTANTS, MERHAWIT WELDESELLASIE, TOYOSI AGBANIYAKA; FASHION ASSISTANTS, AMBER BACKHOUSE, SAFFRON TAVENER. (MAIN COVER AND P 16) CAPE, TOP, £1,140, TROUSERS, £2,820, ALL LOUIS VUITTON; (SUBSCRIBER'S COVER) JACKET, LEGGINGS, SHOES AND SUNGLASSES, ALL BALENCIAGA. THIS PAGE: PHOTOGRAPHER, BRIAN DALY; FASHION, MOLLY HAYLOR; MODEL, SARA DIJKINK AT HIVE MANAGEMENT; HAIR, TAKUMI HORIWAKI AT AGENCY 41; MAAKE-UP, KATHRYN O'NEILL USING NARS; SHOOT PRODUCER, GABRIELA VELASCO; PHOTOGRAPHER'S ASSISTANT, JOHN CRONIN; FASHION ASSISTANT, LIV BELLAMY; PRODUCTION ASSISTANT, JOAO TUDELLO; DRESS, £6,390, BOOTS, £2,120, RINGS, £330 EACH, ALL CHLOÉ

WELCOME TO THE ISSUE



IT FELT PARTICULARLY poignant putting together this Big Fashion Issue because it marks the end of my tenure as editor-in-chief of *Grazia*. As I reflect on eight years of interviewing Hollywood stars and designers, watching catwalk shows, *Grazia* covers and campaigns come to life, I've realised one of the biggest lessons I've learned is the power of fashion. Not just to boost your confidence (personal thanks to the Tove blazer that's taken me from the Houses of Parliament to a meet-and-greet with Donatella Versace) but its power to tell a story about the time we're living in. The message this season? That it's time for women to take up space.

Model-of-the-moment Evelyn Effrim-Botchey does that literally by wearing some of autumn's most OTT shapes, including Nicolas Ghesquière's sharp-shouldered Louis Vuitton jacket on the cover, which stopped traffic by Big Ben. On page 94, she talks about what it's like to be back in the spotlight, at 59, hand-picked by Pierpaolo Piccioli to star in his Balenciaga couture show. Effrim-Botchey is just one example of women unashamedly taking up space in this issue. Entrepreneur Emma Grede doubles down on her claim to being a 'three-hour mum', which sparked such controversy, arguing that for women to thrive they need to start with themselves (p56). Marina Hyde (p62), Mary Portas (p66) and Helena Christensen (p174) also share their wisdom. And don't miss Emma Barnett's tribute to Gloria Steinem (p34), where she recalls the feminist crusader's best piece of advice – get in the room. *Grazia*'s DNA has always been to treat fashion and feminism with equal respect. It's been a privilege to tell stories that help you shop, make you feel seen, galvanise Governments to change the law and put game-changing women centre stage. Thank you all for being part of it.

HATTIE BRETT, EDITOR-IN-CHIEF
@hattie_brett
feedback@graziamagazine.co.uk

GRAZIA

EDITOR-IN-CHIEF
HATTIE BRETT

Deputy editor HANNA WOODSIDE
Digital director REBECCA HOLMAN
Group editorial production director
JENNY CROALL
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Copy
Production editor MARIA O'CONNOR

Art
Art editor ELLIE PALMER
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News & Features
020 3879 2313
Features director HATTIE CRISELL
Senior writer NIKKI PEACH
Writers LUCY KEITLEY, CHARLOTTE ROBERTS

Pictures
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SARAH GERRARD-JONES

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Bookings editor GABRIELA VELASCO
Cupboard manager JACK BOOTH
Fashion assistants AMBER BACKHOUSE, LIV BELLAMY

Lifestyle
grazialifestyle@graziamagazine.co.uk
Lifestyle editor RACHEL LOOS

Editor-at-large
POLLY VERNON

Digital, Social & Affiliates
graziadaily.co.uk
Social media editor JADA WALTERS
Social media assistant HONOR WOLSTENCROFT
Commerce editor JADE MOSCROP
Deputy commerce editor HITANSHI KAMDAR
Fashion commerce editor DAISY MURRAY
Fashion commerce writers GEMMA LAVERS, ANNE LORA SCAGLIUSI
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Contributing Editors
ASHLEY 'DOTTY' CHARLES, ROSAMUND DEAN, POLLY DUNBAR, JOELY WALKER, LYNN ENRIGHT, LOTTE JEFFS, VICTORIA MOSS, AJ ODUDU

Advertising
020 7295 5000
Group commercial director IAIN GRUNDY
Commercial director FRAN WALSH
International fashion director
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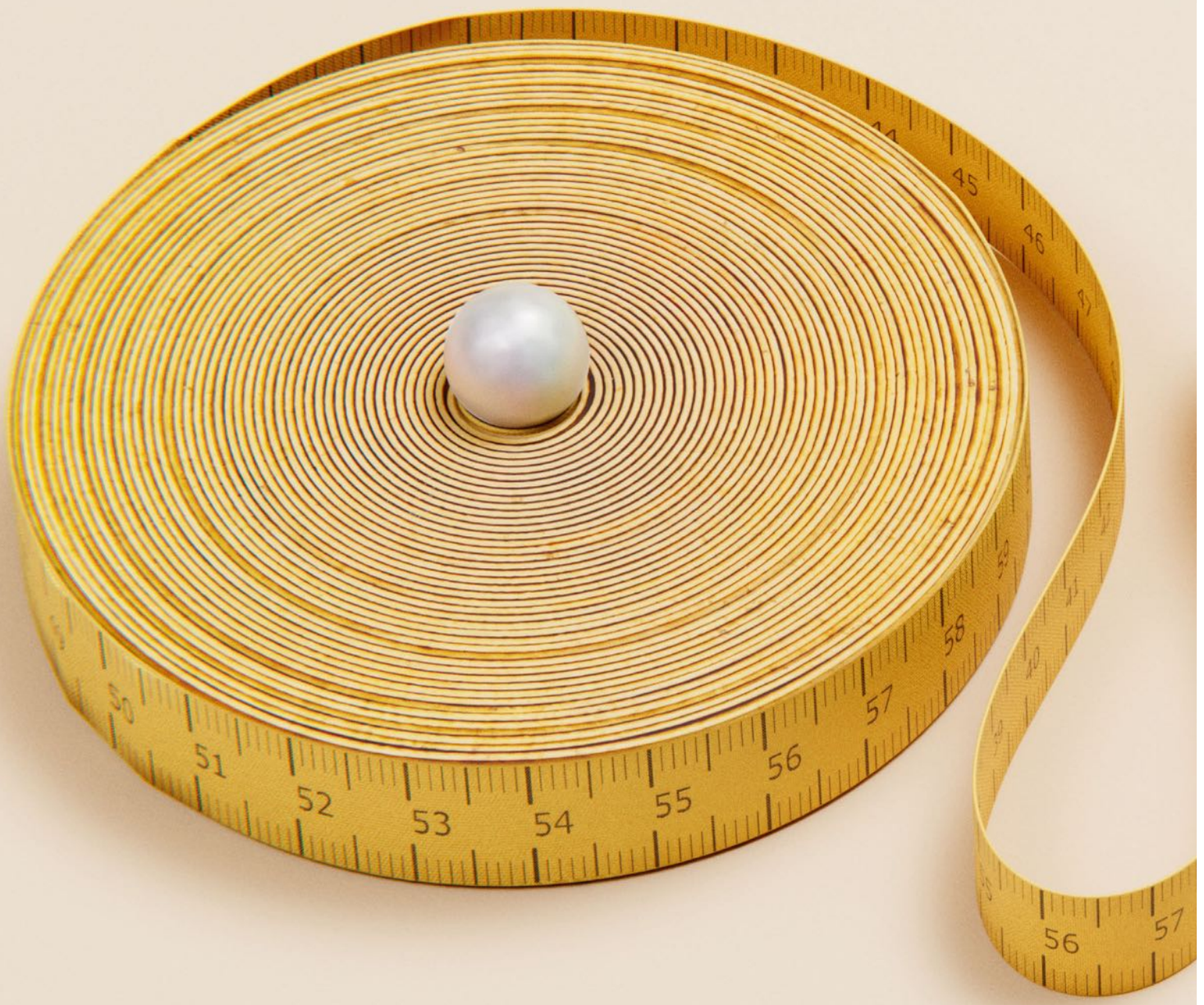
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GRAZIA VIEW

WOMEN OF THE UK HAVE SPOKEN: WE NEED BETTER MATERNITY PROVISION

Eight in 10 mums want **maternity leave pay increased**, according to new research from charity Pregnant Then Screwed. The survey of more than 5,000 mothers tested support for a proposal of 12 weeks of maternity leave paid at **90% of salary**, with at least six weeks taken immediately following birth or adoption. One in five parents said that they would definitely vote for a party that made this pledge. 'This data sends a **clear message**: voters overwhelmingly want to see parents given real, properly paid time with their new children,' says Pregnant Then Screwed CEO Rachel Grocott. 'If we don't make good on this opportunity, we risk setting parents back for generations to come.'

MARINA RINALDI





Size doesn't matter

ART DIR: PAUL MARCIANO PH: JOSH RYAN © GUESS?, LLC 2026


GUESS

POLLY VERNON

Am I a really a microcheat? Oh, probably!



I HAVE A QUESTION. A squillion light years ago, I had a lovely, inconsequential fling with a really hot boy. It was in the dying days of sixth form college, circumstances meant it never went anywhere. Would it, otherwise? Who knows? We fancied each other, something small happened between us, school ended, we cheerfully went our separate ways. Over subsequent years, we've seen each other again – maybe twice? We're both settled and happy in relationships... But the basis of *our* relationship, his and mine, its founding principle, is: we fancied each other in the 1990s.

Recently, he messaged me a song, which sampled another song that was out at the time we'd met. It was a good song – of course! He knew I'd like it, because that – and really, only that – is the sort of thing he does know about me. I responded with fire emoji. That's all that passed between us. I'll probably send him a song I suspect he'll like, in a year or three.

Here's my question: is *that* cheating? Given that nothing really happened between us, all that time ago, and: now? Nothing ever would? Because – there's an intimacy to it, nonetheless. An understanding. A gentle re-expressing of 'Hey! Remember when?' Is *that* cheating?

I mean, if you ask me – *no*! It's *fine*! More like a moment of: 'Weren't we cute clueless idiots who kissed?' But, according to YouGov's latest Big Survey on Relationships, there are people who'd consider it cheating. Some 69% believe that secretly messaging an ex (which, I *suppose* this was?) is cheating; 22% think it's harmless, just 'not *not* cheating", aka 'microcheating' – miniscule transgressions which, while unimportant on a case-by-case basis, can accumulate over time. One song swap with a distant ex here, one hiring of a PT because they're hot there; one detour to get a coffee from the cute barista in the shop which is not on your way home (nowhere near), one looooooong convo with a handsome stranger at a party, during which you fail to mention you're married (my mate calls this 'keeping the old skills alive')... No one kisses anyone, no hotel rooms are hired, no lies are told, no technical deception is enacted BUT...

En masse, it could get a little murky, perhaps. Borderline. Though I'd argue, much of that stuff is an advanced function of human interaction. What is flirting, after all, but: being socially adapt, charming, fun? If my bloke were doing any of that... I wouldn't mind. I think better that than sexting a chatbot, which, according to YouGov, 30% of people consider infidelity. I consider it nutsoid, grotesque and a foreshadowing of the end of civilisation – but there wasn't a tick box for that.

CURRENTLY OBSESSED WITH...



1

August Is Forever T-shirts
A whimsical dream of extended summer.



2

Airyday Pretty In Zinc Dreamscreen SPF50+
Absolute heaven in a very light base. The glow on it!



3

Me+Em's tapered tux trousers
I feel like I've been searching for these since forever.



4

Essentiel Antwerp's check pencil skirt
My beating heart!

5

Kaai's Voyager bag
Back to school it is, then.



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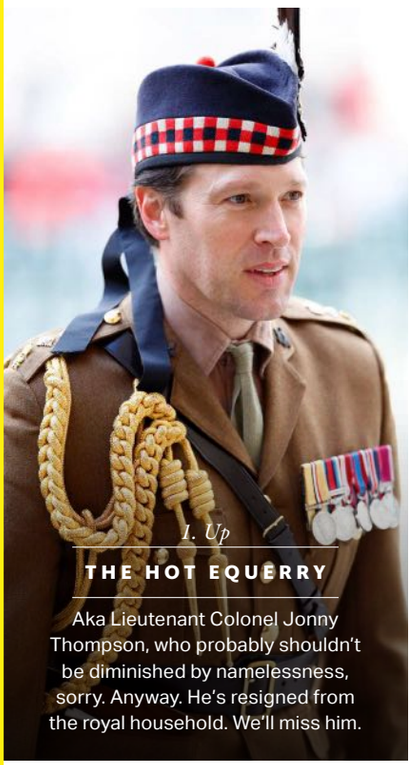
What is it that drives someone to greatness? To take on the unknown, venture into the unseen, and dare all? This is the spirit that gave birth to TUDOR. This is the spirit embodied by every TUDOR watch. Including the TUDOR Royal, a 30mm diameter stainless steel and gold sports watch with an integrated bracelet, a signature notched bezel, and a dial that matches your style. Some are born to follow. You are born to dare.

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1. Up

THE HOT EQUERRY

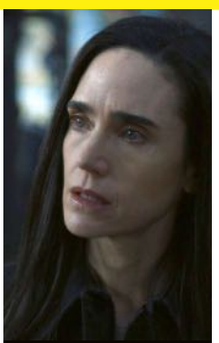
Aka Lieutenant Colonel Jonny Thompson, who probably shouldn't be diminished by namelessness, sorry. Anyway. He's resigned from the royal household. We'll miss him.



2. Non-mover

JEREMY ALLEN WHITE

As Rotta the Hutt – son of Jabba – in the new *Mandalorian* film. Raising awareness re: the burden of being a nepo Hutt.



3. Up

JENNIFER CONNELLY

There's a new season of *Dark Matter*, which fans of quantum physics fic will appreciate. Connelly remains ridiculously gorgeous.

4. Non-mover

NIGELLA LAWSON

The launch of the new *Bake Off* is imminent, and Nigella smashes it out of the tent, according to Those Who Know. Like there was ever any doubt.





5. New in

OWEN THIELE

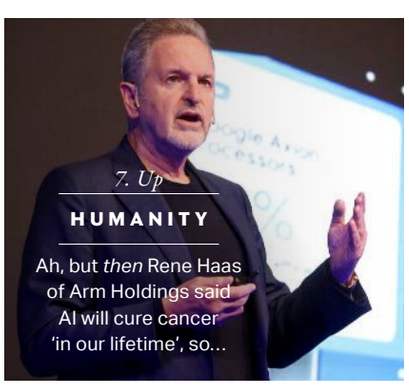
Adults returns and Thiele's character Anton steals the episodes we've seen, mainly by insisting his sister and wife have his sperm (they don't want it).

6. Down

HUMANITY

The 'godfather of AI', Geoffrey Hinton, believes losing control of it could be 'catastrophic' and lead to 'human extinction'. Yikes.





7. Up

HUMANITY

Ah, but *then* Rene Haas of Arm Holdings said AI will cure cancer 'in our lifetime', so...



8. Non-mover

PHOEBE BRIDGERS

Legs out and unshaven for Venice. Which shouldn't be such a big deal. Somehow, always is. Brava.



9. Up

COLIN

From Accounts. As opposed to the not-so-funny Caterpillar. A beautiful sitcom, which has just returned for its final series.



10. New in

BOYS IN BROOCHES

OK, we mean men – boys is patronising (it's just it alliterates and who can resist alliteration?). Anyway. Point is Nicholas Galitzine, in Armani.

WORDS: POLLY VERNON. PHOTOS: GETTY

10 HOT



Everyone wants a piece of Pamela

She's finally getting the respect she deserves, says *Jessica Barrett*

1.

'I'M NOT A VICTIM, I'm a victor,' Pamela Anderson told a crowded room, as she accepted the Award of Courage at amfAR's annual Venezia gala, held during the Venice International Film Festival. Describing her terror at receiving her hepatitis C diagnosis in the '90s, Anderson, 59, said it turned her life 'inside out', with the fear of leaving her sons, Dylan and Brandon. 'It was a death sentence. That's what my doctor told me – that I probably had around 10 years to live.'

Today, a course of antiviral medicine can cure more than 95% of hep C cases – and, in 2015, Anderson revealed she was cured. Speaking in Venice, she said, 'I am strong and capable, more now than I could ever dream of. I'm not the damsel in distress, no matter how easy that role is to play.'

She could not be more right. Because Anderson has not only beaten an illness, she has taken back control of a narrative that was used to deride her to become one of the most authentic stars in Hollywood. She was in Venice to promote her new film, *Place To Be*, in which she stars alongside Ellen Burstyn and Taika Waititi in a drama about an unlikely friendship formed over the return of a lost racing pigeon. It's yet another awards season contender for the actor after her major movie comeback with 2024's *The Last Showgirl*, which earned her a Golden Globe nomination, as well as a role opposite Liam Neeson in last year's *Naked Gun* reboot.

Anderson is booked and busy. As well as *Place To Be*, she has five other movies in the pipeline, including (deep breath) *Love Is Not The Answer* with Jamie Dornan and Liam Neeson (again), *Queen Of The Falls* with Guy Pearce, *Maitreya* with Debbie Harry and *Alma* with Dakota Fanning. These roles, and co-stars, speak to her allure: everyone wants to work with her. But it wasn't always this way. In fact, she has described being 'chewed up and spat out' by fame in the late '90s, following dire reviews for her first major film, *Barb Wire*, which came just as she was torn apart in the tabloids when her sex tape with ex-husband Tommy Lee was stolen then leaked in 1996. Her marriage ended, her career faded and she signed up for sporadic reality TV roles when she could get them.

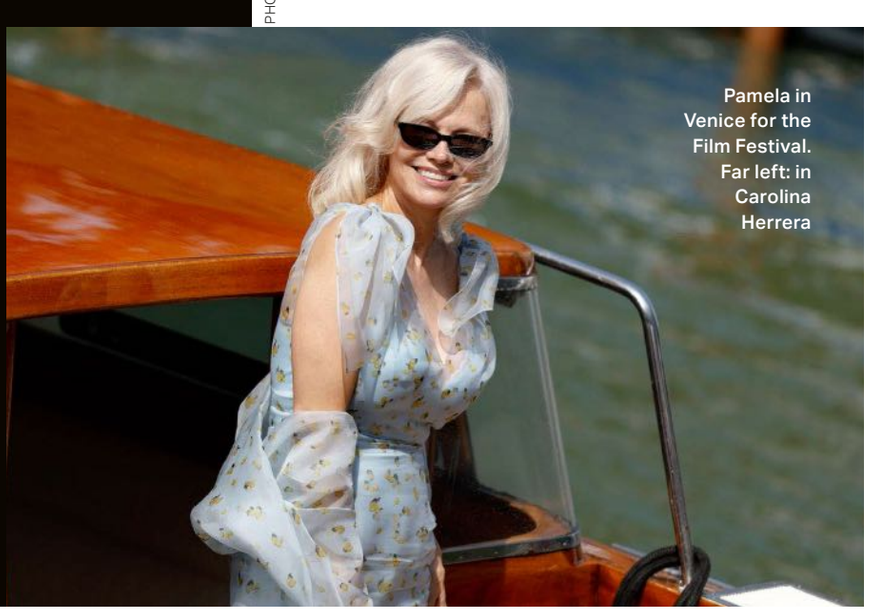
Thirty years later, she has fully redefined herself, casting off the stereotypes she has been lumped with for most of her adult life. It has been a masterclass in taking back control. She wrote her memoir, *Love, Pamela*, in 2023, and – following the release of the controversial TV series *Pam & Tommy* – was inspired to tell her own story in documentary, *Pamela, A Love Story*.

Now living on her seven-acre coastal property on Vancouver Island, she filmed a gardening series called *Pamela's Garden Of Eden* and has a newsletter, Arcady, where she shares tips for an eco-friendly life (she has been a vegan for more than 30 years). Her MO, she says, has been, 'Don't meet any men... just be in love with myself.'

A big part of the self-love has been bolstered by the star's rejection of beauty standards, shunning make-up for many recent public appearances. She says she'd like her make-up-free face to be 'a reminder that we're good enough without following trends'. Fashion is still a huge outlet, though, and she has been serving looks in Venice, with a custom orange Calvin Klein gown, a yellow Carolina Herrera number and a caped Oscar de la Renta gown.

It may have taken three decades, but Anderson's done the impossible: found professional success at a time when women are ruthlessly aged out of Hollywood. Prior to her comeback she said, 'I never felt like I had respect'. Now? It's Anderson's world.

PHOTOS: GETTY



Pamela in Venice for the Film Festival. Far left: in Carolina Herrera



Phoebe Waller-Bridge

The new formal
Phoebe's Celine proves black tie needn't mean a full-length gown. Instead, invest in a dramatic caped top and pair it with impeccably tailored trousers.

Sunglasses, £135 **Emporio Armani**

Trousers, £355, **Marina Rinaldi**

Top, £130, **JW Pei**

Heels, £22, **George at Asda**



Maggie Gyllenhaal

'Chic' is over? Tell these women!

2.

THANKS TO THE glut of 'kinda chic' memes – the viral wildfire that saw everyone posting the phrase over mundane photos – the word chic has been rendered all but meaningless. So how, then, are we to describe Phoebe Waller-Bridge, Claire Foy, Maggie Gyllenhaal and Emma Corrin at the Venice Film Festival? Stylish, smart, elegant – pah! Doesn't cut it, does it? Sophisticated, soigné, swell? Take your pick. All apply to the actors in attendance, scooting across the city's watery streets aboard glossy wooden boats. Their outfits have made us sit up and take notice as each new image trickles in, giving the traditional press tour-drobe a rather, well, (redacted) do-over.

Maybe it's not about finding the right word at all, but simply taking a leaf out of their respective style rule books. Most importantly, putting them into practice at a time of seasonal wardrobe swapover, when our new-season selves, at least in clothing terms, remain somewhat undefined. Their looks offer a very good place to start. Just don't call them... you know the drill.

Blazer, £150, **Jaeger**

Fresh shades
Browns, greens and reds traditionally signal autumn, but Maggie Gyllenhaal proposes soft shades of blue, pistachio and beige in sleek silhouettes.

Trousers, £99, **Jaeger**

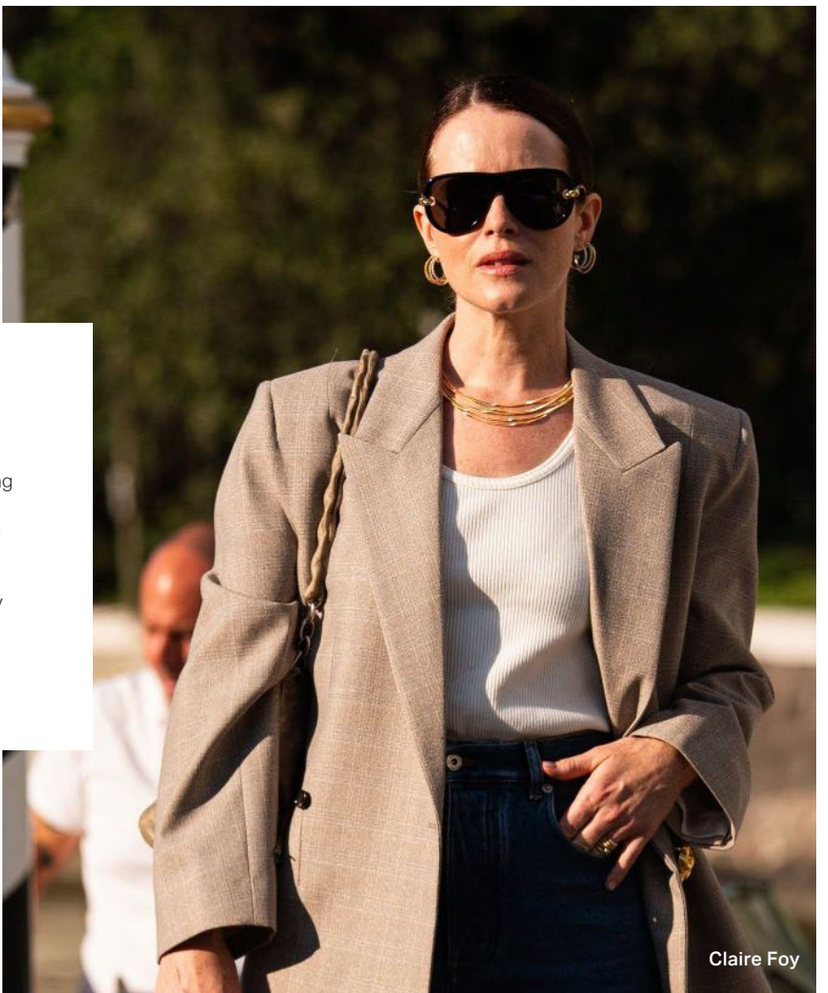
Roll neck, £89.90, **Uniqlo**

Bag, £1,590, **Jil Sander**



All white then
Emma shows all-white works long after Wimbledon ends. Crisp whites grounded by structured black accessories carry the look into the new season.





Dressed-up denim
Jeans and a tailored jacket can be formal, as Claire Foy demonstrates. The proviso? Keep denim free from distressing and swap trainers for flats or heels.



WORDS: HENRIK LISCHKE. PHOTOS: VARIETY VIA GETTY IMAGES, GETTY IMAGES, GETTY IMAGES FOR FINCH & PARTNERS AND CREATIVE ARTISTS AGENCY

3.



Prince George with his parents at Eton

George starts big school

His parents are gradually preparing the prince for his future role, says royal correspondent *Emily Andrews*

LOOKING RELAXED IN his uniform of tailcoat and collar, Prince George smiled confidently at the cameras. The young prince took his first day at Eton College in his stride. Walking alongside his proud parents, the 13-year-old was self-assured as he greeted his new headmaster. 'I'm ready,' he told Simon Henderson, who warmly welcomed him with the advice to 'try everything' and that he would have 'an amazing time'.

George follows in his father's footsteps, as well as 20 former Prime Ministers. He joins a world of beaks (teachers), dames (house matrons), F-Blockers (first years), divs (lessons) and chambers (elevenses or a hearty snack). But as well as the anachronistic language, Eton College, like all top public schools (annual fees are around £65,000), invests heavily in pupils' well-being. It has counsellors and mental health initiatives and bans smartphones for its new intake. All pupils have their own room and are now allowed more freedom from strict boarding routines – George can pop home to the family's Forest Lodge in nearby Windsor Great Park on a Saturday or Sunday afternoon.

Academic standards are high (George passed the stringent Eton tests to get in) but it's the sports facilities that will really suit the young prince, who is a talented footballer, triathlete and swimmer. Besides the Olympic-sized swimming pool, there are 38 football and rugby pitches, 19 cricket pitches, 56 tennis courts, a nine-hole golf course and 2km Olympic rowing lake.

It was one of the many reasons why the equally sporty Prince and Princess of Wales chose Eton, besides its experience in protecting the security of high-profile students. Signs have been posted around Eton warning the public not to photograph the pupils when they are moving around the campus between lessons.

Unlike Prince William's first day at school, in full view of the world's media, only a handful of photographers captured George's arrival, in line with William and Kate's strategy to ensure their children's school lives and privacy are protected. But over the past couple of years his parents have been preparing him for his destiny, with more public engagements. 'George is very aware of who he is and takes his position seriously,' a family friend tells me.

What of the parents left behind, in a quieter house? Kate and William were as nervous as any other parents watching their son leave home for the first time. Kate appeared a little emotional but, as soon as she left Eton, it was back to the Lambrook school run to pick up Princess Charlotte, 11, and Prince Louis, eight.

Their cousins, Lilibet, five, and Archie, seven, also started a new term, with Harry and Meghan having enrolled them at a private school. Harry (and possibly Meghan) will be out on a series of UK charity engagements this month. So, will Kate and William feel the pressure to be more visible? The official line is that it's 'business as usual'. Those close to the Waleses have remained tight-lipped on the Sussexes' move to the UK.

Time will tell how their return unfolds.

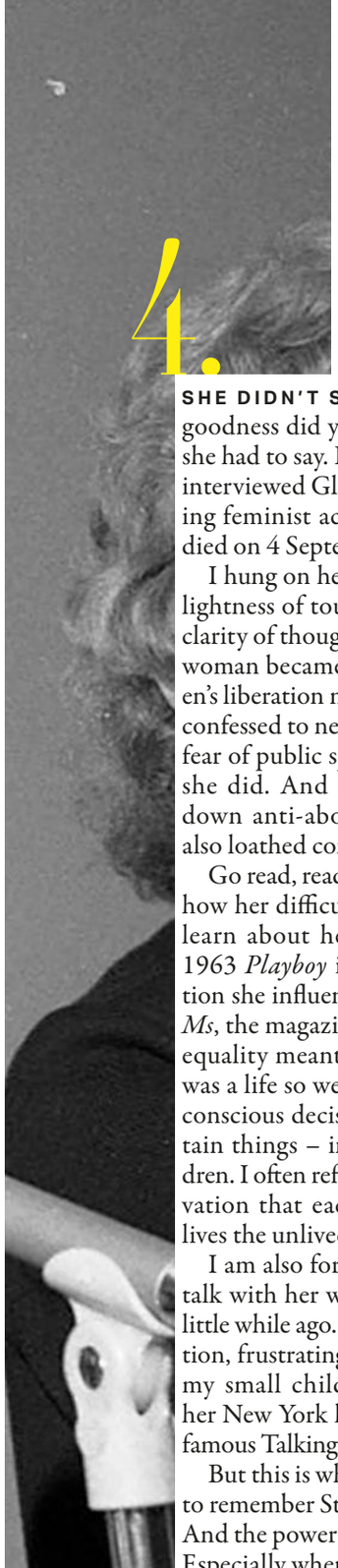
PHOTO: GETTY


maje



Gloria Steinem: the great feminist-in-chief

BBC Radio 4 presenter *Emma Barnett* on what she learned from the inspirational social activist



4.

SHE DIDN'T SPEAK very loudly but my goodness did you want to listen to what she had to say. I am lucky enough to have interviewed Gloria Steinem, the pioneering feminist activist and journalist who died on 4 September, aged 92.

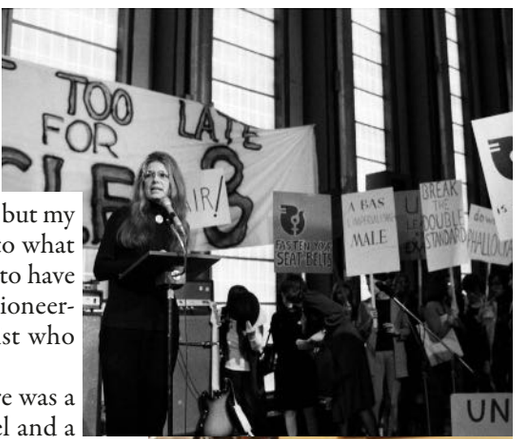
I hung on her every word. There was a lightness of touch laced with steel and a clarity of thought that displayed why this woman became a leader of the US women's liberation movement. Amazingly, she confessed to never having gotten over her fear of public speaking, but public speak she did. And for a woman who faced down anti-abortionists in the US, she also loathed conflict.

Go read, read, read about her. Discover how her difficult childhood shaped her; learn about her life on the road; that 1963 *Playboy* investigation; the legislation she influenced; the debates she had; *Ms*, the magazine she founded, and what equality meant to her. Drink it all in. It was a life so well-lived with many highly conscious decisions to do or not do certain things – including not having children. I often reflect on her very true observation that each generation of women lives the unlived lives of their mothers.

I am also fortunate to have attended a talk with her when she visited the UK a little while ago. But despite a warm invitation, frustratingly, due to lockdowns and my small children, I never made it to her New York living room for one of her famous Talking Circles, to my huge regret.

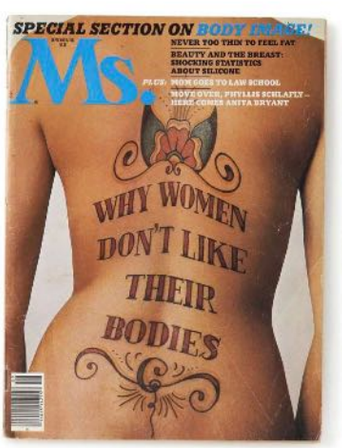
But this is what I want to dwell on here to remember Steinem: being in the room. And the power of it; the connection of it. Especially when women come together.

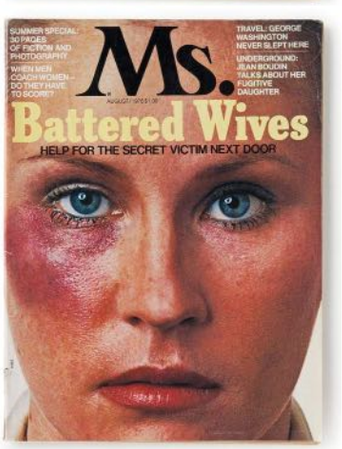
When I decided, with a heavy heart, to stop hosting BBC Radio 4 *Woman's Hour* in 2024, there were some key themes, stories and women I really wanted to feature in my final weeks. Steinem was on my dream bid list. Somehow, the bid came off, and we booked America's feminist-in-chief. Also coinciding with her 90th birthday, the conversation was a gift. To me, in many ways (as who wouldn't relish that time with such a person?) – but also from me to our army of listeners – as I left hosting the longest running women's programme in the world after a near-decade.





Above: Gloria Steinem at home in 1990 and (top) at a rally, 1968. Left: in 1972. Below: the groundbreaking magazine she founded





PHOTOS: EYEVINE, GETTY

We talked of ageing (apparently being 90 doesn't feel that different to 50 or 60); campaigning; politics; friendship and much more (you can listen to it on BBC Sounds). But it was what Steinem had to say on being in the room that I want to share. In a world of online campaigning, remote working and social media, physical togetherness is more important than ever. While digital communication can be very powerful and sometimes the only option for people, depending on their circumstance politically or personally, we also know it can lead to 'slacktivism', atomisation and horrific abuse. Steinem, in as much as she ever preached, was unequivocal: get in the room. If you care about something or someone – physically be together. Make it happen.

As she told me and I won't forget: 'There is no substitute for being in the room. Of course technology is a new event, certainly in my life, at my age. And it's dangerous because it's incomplete. And I would say the biggest danger online is that we can't empathise with each other. We only can truly empathise when we are physically together, otherwise we don't produce –I believe it's called oxytocin – which is what we feel when we're on the sidewalk and we see someone falling, we wanna help them, right? That's empathy, that's oxytocin.'

That conversation and her living room conversations inspired me a couple of years later to host my own women's circle in my living room. I still think back to it each night when I sit down in the same space. The closeness I felt and feel with those women that candlelit night and ever since? Incomparable to the time before we did so and hurried past each other at the school gate.

When I asked Steinem what the women's movement should focus on now, the answer was straight and suitably brilliant: 'Anything they damn well please.'

Steinem may have chuckled as she said it but it was also clear she meant it. She'd lived those battles and had no desire to stop anytime soon. She also said she loved being alive – having passed the lifespan of most women she knew. 'I don't want to leave.' We didn't want her to either.

So, honouring her Jewish heritage, let me say this – as we do in Judaism when someone dies – may Gloria Steinem's memory be a blessing.

And in her honour: get in the room.

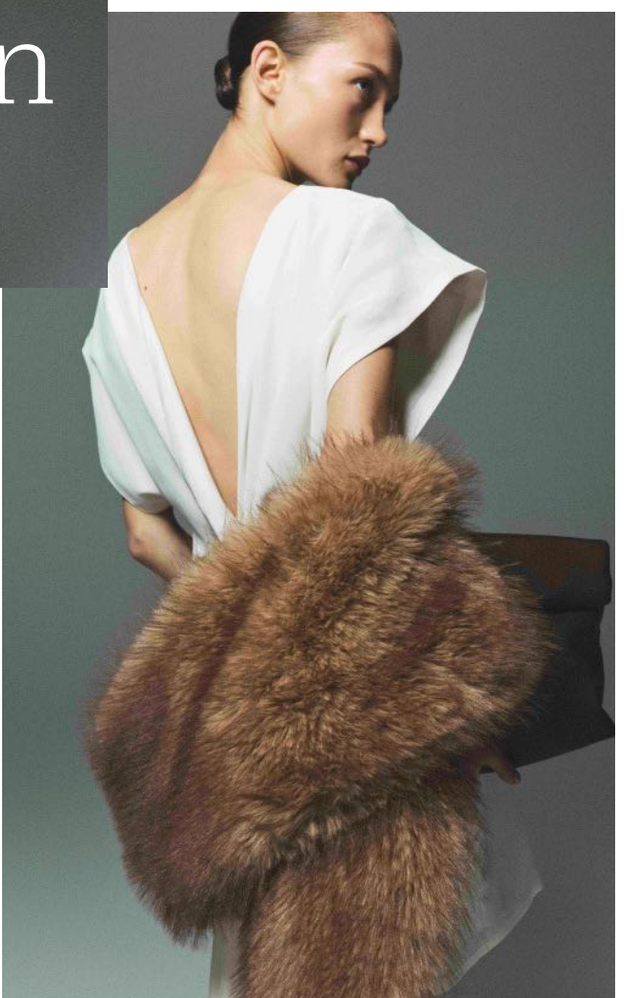
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M&S takes London Fashion Week

As the national treasure retailer stages a catwalk show in the capital, *Emily Cronin* reports on why it's more than just undies and lunch



5.

IT WAS ONLY a beach dress. Yet it represented the missing piece to my summer-wardrobe puzzle so precisely that it felt like someone on the design team must have been reading my mind. A minidress with bell sleeves in olive green, burgundy, baby blue and blush chevron stripes, it was practically perfect as a poolside cover-up. Is that Missoni, someone (deliciously) asked the first time I wore it. And I, with a smile, replied, 'No – it's M&S.'

Where were you when you realised that Marks & Spencer had undergone a glow-up? Did it happen when you missed out on another drop of those Sienna Miller barrel-leg jeans? Was it when you went in to refresh your bra drawer (M&S sells a ▸



The Pantheon on London's Oxford Street

bra every two seconds) and got distracted by a Chloé-esque summer top? Or maybe it was the third time a friend said, 'Is it just me, or is M&S looking really good lately?'

This year M&S marks 100 years in fashion. It's a milestone and an achievement, sure – but the most notable aspect of the brand's big birthday may be that M&S seems to have the energy of a fresher-faced brand. In the past year, the retailer has released a slew of buzzy fashion collaborations (16Arlington, Bella Freud, Aries), named Gillian Anderson its 'chief compliments officer', hosted its first runway show in Ibiza, held its second runway show at Silverstone *and* regenerated its flagship.

Along the way, it's proven a reliable hitmaker. Discovering unexpected gems in the M&S fashion department used to be a rare pleasure. Now it's fodder for hours of delighted-to-smug haul vids on TikTok. No wonder M&S is growing its market share among younger British customers, moving from fourth place to third with the under-35s, according to market research from Worldpanel by Numerator.

All of the above points to a moment when M&S – a company that dates to 1884 – has become a destination for newness and excitement, with a side of responsible sourcing and assured value. It's a massive reset for the bellwether retailer – a message that executives plan to celebrate and promote at the brand's first London Fashion Week show. The event represents a chance to 'showcase our designs on fashion's global stage', CEO Stuart Machin said in a statement announcing the move. It also places M&S alongside luxury names such as Burberry and Alexander McQueen. That's no accident. 'M&S has played an important role in the nation's retail and cultural story for generations,' British Fashion Council CEO Laura Weir said, calling the show 'a significant moment.'

When the fashion industry assembles on Friday, they'll gather at a landmark venue that's never been used for a fashion show. Fifty models representing the breadth of the M&S customer base will walk the runway in autumn/winter looks inspired by the retailer's archives. Instead of a months-long lag between the show and pieces arriving in store, everything will be immediately shoppable in flagship stores and online. Oh, and half the pieces on show will come in at less than £50.

'The show is about bringing our product to life on the catwalk,' says Lisa Illis, head of womenswear design. 'The fact that our customers will be able to buy the autumn range now is a lovely way of celebrating. Imagine falling in love with a collection, [then] being satisfied and gratified when you receive it two days later.'

The show will be livestreamed online and in about 10 different stores across the UK, including at the revamped Pantheon flagship in London's West End. The new-look ground floor presents more like a slick department store than a supermarket shopping experience. Instead of chaos and crowded displays, it's a scene of neat rails of new-in product, with plenty of floor space to let the clothes breathe. There's a denim section (M&S sells one out of every 10 pairs of jeans in the UK) and a shoe hall. Everywhere, styled-up mannequins provide wardrobe inspiration. On a recent visit, two women paused in front of one dressed in a checked funnel-neck jacket and coordinating midiskirt. 'Hang on,' one said, already reaching for a jacket to try, 'this'll only take a minute.'

What are the pieces you should be prepared to add to bag post-show? A double-breasted jacket in herringbone tweed and a triple-pleat wide-leg pant are among the standouts. So is the white minidress with a V back. Illis predicts the khaki nylon jacket with faux-fur trim will be a sellout ('stylish, but also really fit for purpose').

As the retailer continues trending in a more fashionable direction, Illis promises some things won't change. Things like knowing that M&S will remain reliable for staples and standbys, and 'the trust that customers have in so many reliable, stylish ingredients in their wardrobes that we continue to modernise and present in more and more compelling ways'. To quote M&S chief compliments officer Gillian Anderson: love that.





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Daisy Edgar-Jones as Elinor Dashwood

6. It's Jane Austen – with fewer bonnets and bows

A new adaptation of *Sense & Sensibility* reveals a fresh look for the Dashwood sisters, says *Laura Antonia Jordan*

THE MOST STYLISH film of this autumn is set in the '90s. The 1790s, that is. A deft interpretation of the much-loved Jane Austen novel, director Georgia Oakley's *Sense And Sensibility* feels relatable, refreshing, modern even. Her exquisite direction is backed by an excellent cast – headlined by Daisy Edgar-Jones and Esmé Creed-Miles (daughter of Samantha Morton) as the down-on-their-luck Dashwood sisters – and costume designer Grace Snell, who innately understands the narrative power of clothes.

Snell feels a little uncomfortable with the word costume, because there are 'connotations of a fancy-dress party' she says. 'You have a personal response to how you wear clothes and a connection, regardless of time.' When prepping for *Sense And Sensibility*, she and Oakley came up with the idea of 'Jane Austen undone' as a start point, 'Which gave another level of intimacy and the costumes then didn't overshadow the human story we were telling'.

Indeed, while any Austen portrayal tends to be visually charming – all those bonnets and balls! – aesthetically, this version is rawer, more lived-in, earthier than the usual costume drama fare. It's mud-splattered, crinkled, air-dried. It's made clear from the very first scene, as Marianne Dashwood lies in the rustling long grass, hair messy and white dress rumpled.

The beating heart of *Sense And Sensibility* is the relationship between the Dashwood sisters: prudent, reserved Elinor (Edgar-Jones) and impulsive, romantic Marianne (Creed-Miles). The differences between the two are amplified through the clothes. Marianne's wardrobe involves lots of ribbons, sashes, 'things that can be undone'. In contrast, Elinor's looks involve more tailoring and feel 'more structured'.

The instinctiveness is translated throughout the world. An (unfortunately still very familiar), 18th century f*ck boy has sartorial charisma that draws women in 'like a moth to a flame'; Stacy Martin's snobby Fanny Dashwood is magnificently vain, even in mourning ('grief – but make it fashion!'); while Fiona Shaw's gregarious and loud Mrs Jennings has a boisterous glamour. It was important to Snell, she says, to portray older women in film in a different way 'because I think they often get lumped into this frumpy' archetype.

One of the challenges for a costume designer working on a period piece is to reconcile historical accuracy with narrative authenticity. Snell was respectful of the facts without being shackled by them. 'I decided I'd be rooted in historical accuracy for some things'. She looked at paintings, hired a dress historian and recreated a V&A gown for Mrs Dashwood (played by Caitriona Balfe) 'based off the original pattern from 1797'. Elsewhere, she looked to more contemporary references for inspiration, like an at-home shoot with Stella Tennant and catwalk collections including John Galliano's 1986 Fallen Angels and Comme des Garçons' 1994 Metamorphosis.

The result of this mix and match attitude? A costume drama that feels rooted in history, with a freshness for 2026.

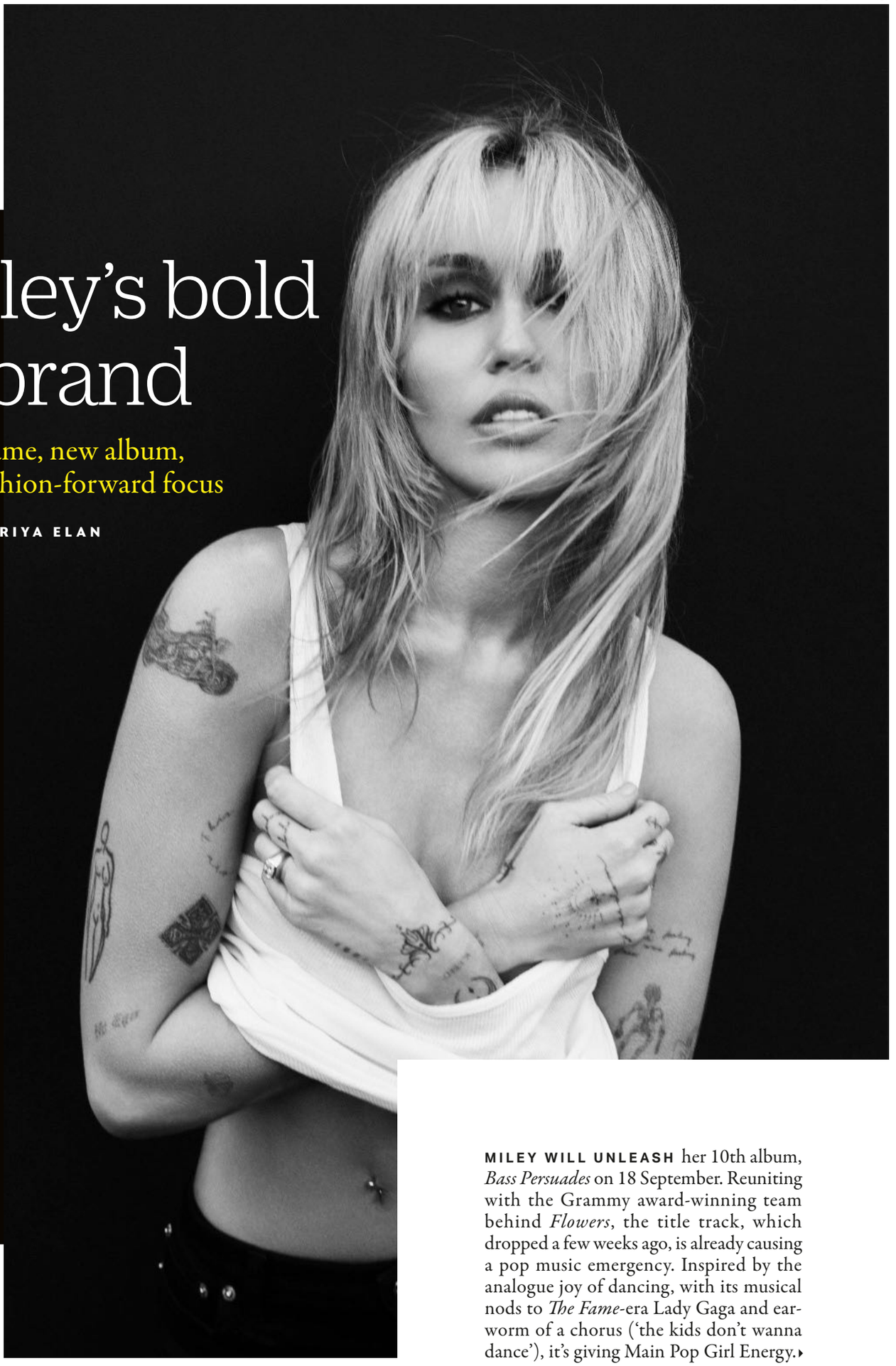
'Sense And Sensibility' is in cinemas 25 Sept


ROSÉ
Behind
every
ORIGINAL.
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Miley's bold rebrand

New name, new album, new fashion-forward focus

WORDS **PRIYA ELAN**



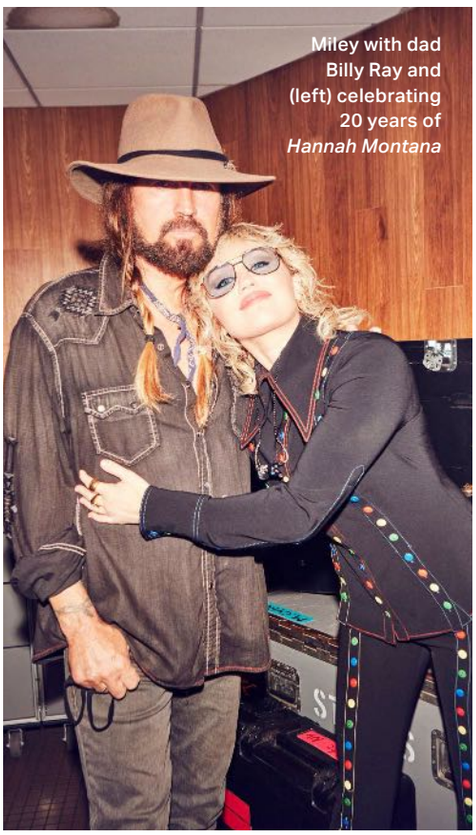
Miley shot by fashion photographer Mert Alas

7.

MILEY WILL UNLEASH her 10th album, *Bass Persuades* on 18 September. Reuniting with the Grammy award-winning team behind *Flowers*, the title track, which dropped a few weeks ago, is already causing a pop music emergency. Inspired by the analogue joy of dancing, with its musical nods to *The Fame*-era Lady Gaga and earworm of a chorus ('the kids don't wanna dance'), it's giving Main Pop Girl Energy.▸







Miley with dad Billy Ray and (left) celebrating 20 years of *Hannah Montana*

'Miley just revived pop music,' squealed a delighted fan site.

Did someone say 'Miley-aissance'?

Well yes, but this 'new' Miley has been evident for a while. This summer she graced the cover of *Wonderland* magazine sporting a shaggy Stevie Nicks-esque haircut and a boho look that combined Prada boots with a Vaquera dress and Tiffany necklace. Yes, the album will contain love songs (she got engaged to fellow musician Maxx Morando last year) but a different kind of love. '[It's] not just the love I share with someone else but the love I've found from myself,' she said. 'That's probably the biggest evolution. Once your relationship with yourself changes, every relationship around you changes too.' This is the woman who, don't forget, famously sang, 'I can buy myself flowers.'

Things have come full circle for the former Disney star. In March she celebrated the 20th anniversary of *Hannah Montana* with a TV special. It was a moment to reflect not only on how she managed to outrun the child-star curse, but how her career is now built on autonomous artistic choices.

This celebration of self-love has most tellingly been articulated by her dropping the 'Cyrus' from her public name. Her father Billy Ray Cyrus – from whom Miley had a long estrangement, but they have recently reconnected – commented on Instagram, 'I told Miley I felt good about her going with her first name.' He went on to name check other pop legends that this mononymous flex aligns her with, such as Cher and Prince. 'It's a very bold statement,' says Lucy O'Brien, author of *She Bop: The Definitive History Of Women In Music*. 'If you're going to do that you really have to come out with something so strong.'

The confidence around this new era can be seen in the edgy fashion collaborators Miley is working with. Alastair McKimm, who is creatively directing this era for her, is a stylist who has worked with Saint Laurent, Calvin Klein, Versace and Jil Sander, among others. Belfast-born McKimm briefly worked as an assistant to Edward Enninful when he was the fashion direction of *i-D* magazine. He has just boldly announced a new fashion magazine, *Prototype*, featuring an exclusive interview with Marc Jacobs.

> THE LOVE I'VE FOUND FROM MYSELF IS PROBABLY THE BIGGEST EVOLUTION

Miley's also collaborating with fashion photographer Mert Alas, who is directing his first music video for *Bass Persuades*. Referencing the controversial 1974 film *The Night Porter*, it sees Miley doing Britney Spears-style choreography with a fleet of male dancers, aligning her with headlining pop divas. Alas knows what he's doing: he's worked with Madonna, Kylie Minogue, Rihanna and Lady Gaga. It's a pop-meets-fashion collaboration, which is drawing comparisons to Lily Allen, who looked to stylist Mel Ottenberg to design clothes for her iconic West End Girl tour. 'Mert is really good at making pop stars look like superstars,' says music writer and *Can't Get You Out Of My Head* author Michael Cragg. 'He makes everything look luxe and high end. Miley needs to remind people how big she is, and he's great for that.'

The release of fashion-forward *Bass Persuades* comes as part of a victory lap year for the singer. Not only has she won several awards (including the iHeartRadio Innovator Award), this year she got her own star on the Hollywood Walk of Fame, and Mattel released a Miley Barbie doll.

It's a far cry from the early 2010s when she reinvented herself with the *Bangerz* album and the controversial *Wrecking Ball* music video. As her beloved godmother, 'Aunt' Dolly Parton said at the time, 'She had to be totally drastic, because we wouldn't let her grow up.' How far she has evolved was evident at the 2024 Grammys. When she collected the Best Pop Solo Performance award for *Flowers*, being applauded by fellow pop princesses such as Olivia Rodrigo, Taylor Swift and Billie Eilish, she divided her acceptance speech between praising presenter Mariah Carey and telling a quasi-spiritual story about the song's self-love message.

With no full tour announced for *Bass Persuades*, she's instead playing it cool (and by her own rules) with two nights at the Hollywood Bowl, a venue she's never played before. The kids don't want to dance? They definitely will now.

PHOTOS: MERT ALAS, GETTY


NEXT





8. Is the trainer on its uppers?

THE TRAINER'S LONG reign over our wardrobes may finally be coming to an end. The relaxation of dress codes has long been viewed as a hangover from lockdown. But six years on, there are signs that our appetite for athletic soles is beginning to wane.

Stocks in Nike have plunged to a 12-year low, down nearly 80% from their 2021 peak, while earlier this summer Adidas reported a 19% drop, after the World Cup failed to deliver a boost. On the shop floor, the shift is apparent. For the new season, retailers are turning away from sneakers towards a more refined proposition.

At John Lewis and M&S, loafers and ballet pumps are gaining momentum. 'While trainers are still popular, we are seeing John Lewis customers move towards other footwear options,' says Carrie Cooper, senior footwear and accessories designer at John Lewis. 'Styles that are subtle and sophisticated are particularly popular. Loafers, ballet pumps and kitten heels are becoming the shoe of choice for something that feels a little more polished.'

Fashion search engine Lyst has spotted the same phenomenon. Demand for trainers online has declined by 28% year-on-year, while searches for practically everything else we might put on our feet, including boots, loafers, heels, sandals, flats and ballerinas, are increasing. 'People are still buying shoes, they just don't want trainers,' a Lyst spokesperson notes.

For anyone paying attention to fashion's most fluent, this should come as little surprise. Even during the heatwave, boots became a wardrobe staple, worn with minis, shorts and summer dresses. But what if you're not prepared to give up trainers? The A-list offers a clue. Harry Styles and Jacob Elordi have both been sporting the same sort of unisex trainer: thin-soled, slimline and retro, with the proportions of an old-school boxing or weightlifting shoe.

It echoes what is happening across footwear. From The Row's barely-there flats to leather jazz shoes, chunky silhouettes are losing ground to the delicately proportioned. Dries Van Noten's '70s-style trainers have already gone viral, while Celine (as worn by Styles and Elordi) has entered the race with flat sneakers in punchy colours.

The message is clear. The winning trainer is no longer the hulking dad sneaker. The sleeker the silhouette, the better. Sneakers on the weight-loss jab, if you will. As a bonus, they offer an easy means of injecting colour into your autumn wardrobe.

5 OF THE BEST



£690, **Celine**



£200, **Onitsuka Tiger**



£65, **Skechers**



£160, **Hoff**



£259, **Maje**

WORDS: HENRIK LISCHKE.
PHOTOS: BACKGRID, GETTY


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9.



Cecilie Fjellhøy (left) and Pernilla Sjøholm (right, pictured with Ayleen Charlotte) were victims of romance fraud

The Tinder Swindler 'will never change'

Two of fraudster Simon Leviev's accusers speak to *Nikki Peach*

'THE TINDER SWINDLER was the best thing that ever happened to me,' Simon Leviev told *The Times* recently, referring to the 2022 Netflix documentary about his crimes as a con artist. Born Shimon Yehuda Hayut, he's estimated to have stolen around $10m (£739k) from victims. Pretending to be the heir to a diamond empire, he'd match with a woman on a dating app, lure them in with luxury trips and private jets, feign an emergency, ask for a huge loan – then disappear.

Convicted of fraud in Finland in 2015, he spent two years in prison, then returned to his birth country of Israel, where he was recharged and sentenced, but fled and changed his name to Leviev. In 2019, he was arrested in Greece and sentenced to 15 months in prison, but released after five due to the pandemic – and swiftly resumed his schemes.

Now, almost five years after the documentary topped viewing charts, Leviev claims to be free. For the first time in 15 years, he is not facing a court case (although an investigation involving his ex-girlfriend Kate Konlin is ongoing). He boasts of a Hollywood manager, says he's developing a dating app and launching a fragrance – while raking it in via recorded birthday greetings, TV appearances and Bitcoin.

It sounds too good to be true, because it most likely is. 'This is the way fraudsters work,' says Pernilla Sjøholm, one of his accusers. 'This is a tactic so he can commit more fraud.' Sjøholm says Leviev swindled some £33,000 from her after they met on Tinder in 2018. 'Since Sweden doesn't have an extradition order with Israel, they dropped [my case]; not for lack of evidence. It's like he is in a safe space to commit crimes as long as he involves multiple countries.'

It's a similar story for Cecilie Fjellhøy, who met Leviev on Tinder in 2018. She claims to have lost more than £200k to his schemes. The Met Police dropped her case, having failed to extradite Leviev from Georgia. 'I had to file for bankruptcy,' she says. 'I was taken to court by four banks and had to go through two trials where I was the perpetrator. No one cared about Simon. This has had huge consequences for me.'



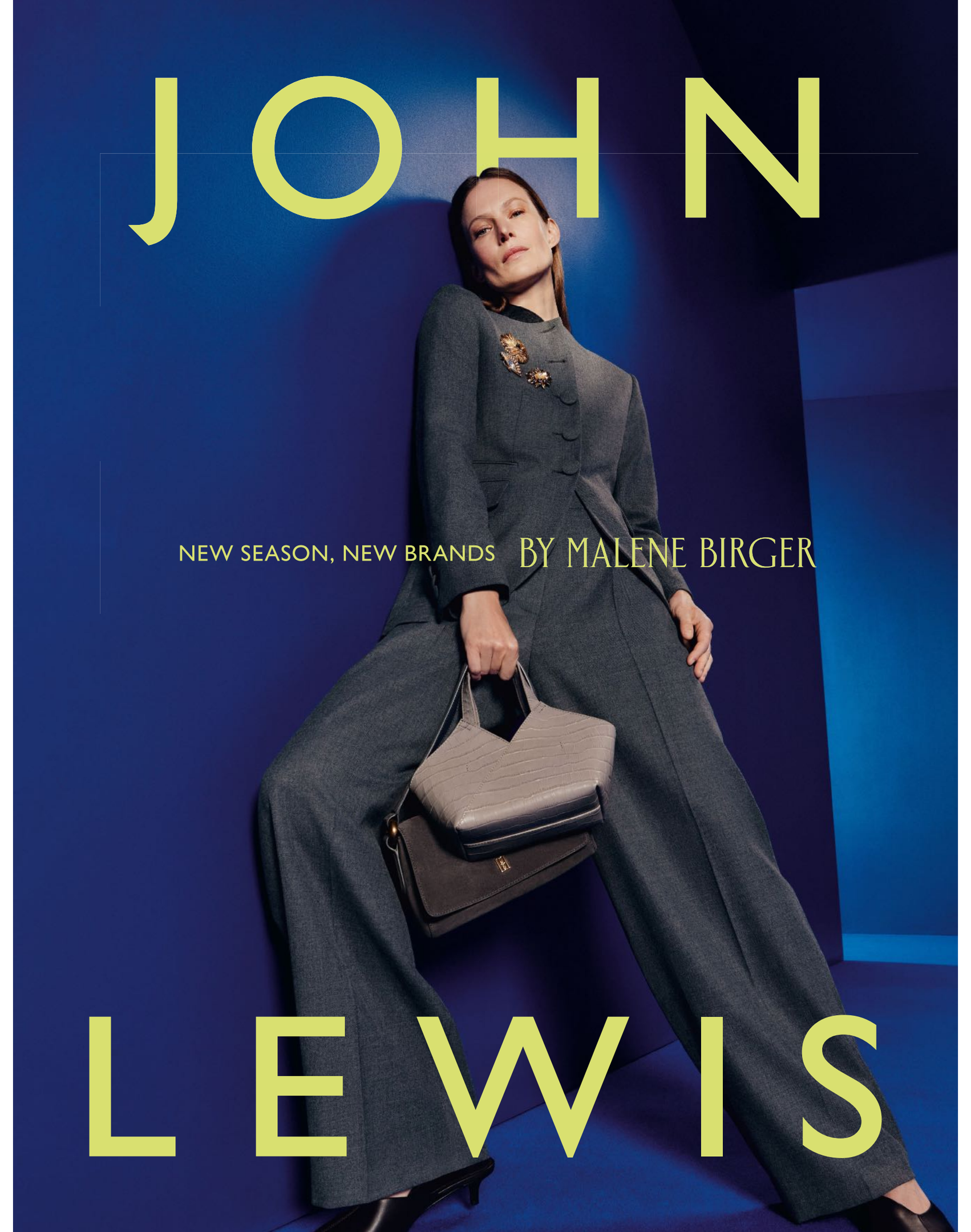
Simon Leviev is arrested in Athens, 2019

They urge anyone tempted to believe that Leviev is innocent or 'laughing all the way to the bank', as he claims, to remember he is a professional liar. 'He's never going to change,' says Sjøholm. Fjellhøy agrees. 'He's a narcissist. He doesn't have empathy. His career is just to continue to scam.'

Leviev's so-called 'comeback' highlights the ethical risk of true-crime documentaries making stars of their protagonists. 'I find it disturbing seeing Anna Delvey on *Dancing With The Stars* in an ankle monitor,' says Sjøholm. Still, she believes the benefit of exposing crimes outweighs the risks. 'It saves people and it sends a message to anyone committing these sorts of crimes that they could be exposed.'

Fjellhøy, who co-founded LoveSaid – a non-profit that supports victims of romance fraud – agrees that victims are the priority. 'True-crime documentaries can reduce the stigma that surrounds these crimes. We believe that between 5 and 15% of romance fraud goes unreported because there is so much shame. We can't let evil win.'

PHOTO: SHUTTERSTOCK


JOHN
NEW SEASON, NEW BRANDS
BY MALENE BIRGER
LEWIS



Sharon Horgan tackles midlife strife in *Youth*

Good news! **Adulthood starts at 50 now**

It's the age we finally feel grown up – and there's plenty of joy to be had, says *Sophie Heawood*

10.

THEY USED TO say it was 18, then 21, then 40 but, having just turned 50, I'm now reliably informed that *this* is the age at which Brits reckon adulthood truly begins. Yes, a full half-century now needs to be in the bag before you feel confident and in control of your life, according to a survey conducted by British Gas.

This rings incredibly true for me – I basically woke up the morning after my big birthday, necked a couple of paracetamol and headed joyfully into my pension plans. Which fits with the survey, in which people rated what made them feel they were adulting well. Making regular savings hit that grown-up sensation for 52% of respondents, followed by enjoying your own company (43%), being able to admit when you're wrong (42%) and saying no without feeling guilty (37%). Knowing your bin day was a significant marker for 35%, along with making the bed every day (34%) and having a strong friendship group (33%).

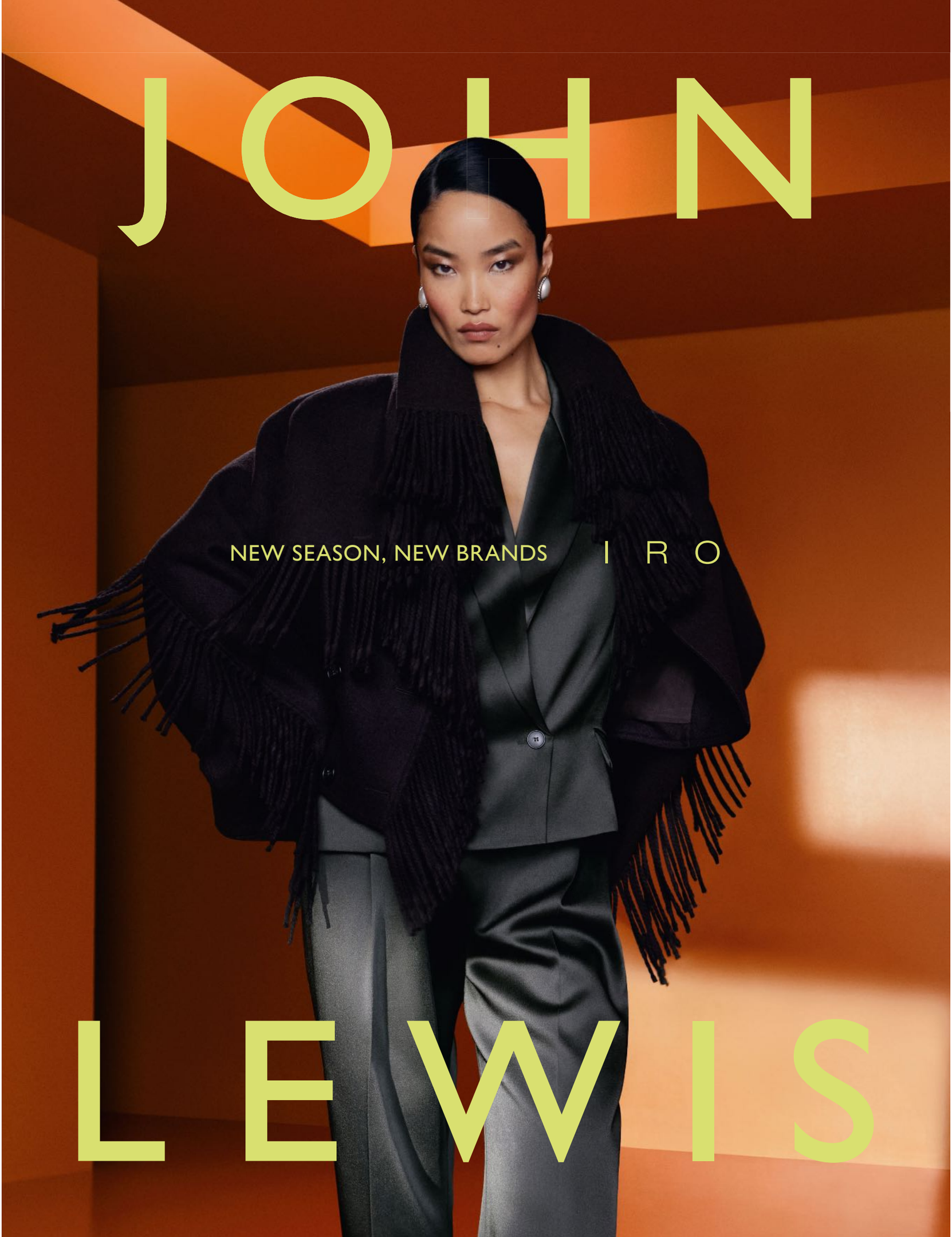
Forget the bed, but apart from that – bang on and, ooh, can we talk about the bins? This weekend I even got on my hands and knees to scrub the cubbyhole where my wheelie-bin is kept! I'm a reformed Peter Pan who still loves to party, so this is certainly not how my weekends used to roll. But the sense of calm delight every time I walk past the recycling – yes, yes, yes.

It all feels a bit like the concept of Swedish Death Cleaning, where you sort through all your belongings before getting too old, except I'm not thinking of my death. Quite the opposite: I'm very much enjoying taking responsibility for my living. It's the *living* we want to do.

Because 50-year-olds are having a moment, actually. Sharon Horgan, star of *Catastrophe* and *Bad Sisters*, has written herself a new TV show, *Youth*, which starts this month, in which she plays a newly divorced 50-year-old dealing with her angry teenage son while wondering if she'll ever have sex again. (She does because, for many of us, the joy of being a middle-aged woman is being pursued by younger men. I promise adult life is not just about wheelie-bins.)

Leanne on Netflix is a sitcom about a woman of a similar age whose husband leaves her after 33 years of marriage. Both of these shows deal with the sandwich generation carving some freedom in the midst of all their responsibilities – because feeling like an adult makes fun seem all the more urgent. As Horgan told *The Guardian*, 'Everything just changed for me when I hit my fifties. I was very bamboozled but I really had a hunger to make time count.'

My busiest group chat contains several women who recently turned 50, and every one of us is booked in for a hysteroscopy, a colonoscopy, or something else that's disappointingly different from the Italian seafood dish it sounds like. At this age, there's no more avoiding the real stuff – but whatever happens, we know we can deal with it, then crack on. After all, we're finally grown-ups now.

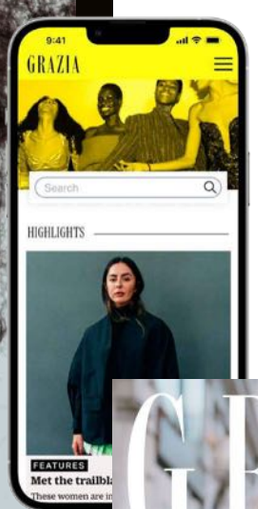

JOHN
NEW SEASON, NEW BRANDS
I R O
LEWIS



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BELI


EVE
IT'S MATALAN



‘I CAME OUT OF THE WOMB LEANING IN’

Entrepreneur Emma Grede wants women to take control of their money and be honest about success. And she doesn’t mince her words, as *Victoria Moss* discovers



PHOTOGRAPHS SOPHIA SPRING
STYLING JULIA HARVEY



THIS PAGE
Reversible blazer, £450, **Kent & Curwen**

PREVIOUS PAGES
LEFT Suede T-shirt, £2,355, and cashmere skirt, £1,005, both **Max Mara**; shoes, £840, **Gucci**
RIGHT Top, £5,850, and trousers, £1,250, both **Balenciaga**

BACK IN APRIL, not long after her book, *Start With Yourself*, was published, Emma Grede, the multi-millionaire co-founder of Skims and Good American, became the most notorious woman on the internet. Her declaration in a *Wall Street Journal* piece that we exist in an era of over-parenting and she is a 'max three-hour mum' – spending three hours of focused time with her kids at the weekend – caused a meltdown. A tsunami of think pieces and videos accusing her of ignoring the reality of life for women who operate without staff ensued.

Grede expected the drama. 'Any woman who puts her head into the fray has got to be ready for someone to take a swipe. I read things, I take it in, but I don't internalise it,' she tells me. Grede has the entrepreneur's knack of seeing opportunity where others see strife. 'I'm so much more aware of all the books I'm selling than getting hurt by an online comment from Claire23787.'

As a high-profile entrepreneur with two million IG followers, she doesn't mince her words. Another furore erupted when she said on Steven Bartlett's Diary Of A CEO podcast, 'Work-life balance is *your* problem, that's yours to figure out,' and argued that working from home holds women back. But her intention is to show the reality of being Forbes' 88th richest self-made woman in the US, with an estimated net worth of £300m.

Grede's openness is often overlooked. She talks about the four nannies she employs and credits Elise Loehnen for helping her write the book (it is unusual for anyone to name their ghost writer). She winds people up because she points out uncomfortable realities. We live in a culture where hard work is obscured by filters and the performance of perfection. Grede shows that there are no shortcuts. To become highly successful you have to work exceptionally hard and probably not take your kids to school. She wants us to think about the trade-offs we're prepared to make, and how to play an unfair system, rather than expecting the system to magically change.

'[We need to be honest about] the level of responsibility we as women have to take for the fact that we only get 3% of venture capital,' she says. 'It's a conversation nobody wants to have. Should the Government be doing more? Absolutely. Should private institutions be doing more? Absolutely. But look at what you're in control of... Change is hard. The worst mindset is a fixed one, because there's no such thing as "What I've always done is always going to work." You can't have that level of ignorance.

'When you write a book, you pore over the words – it's not throwaway. My purpose was for you to say, "Can you believe she said she was a three-hour mum?" and then have a conversation with your friends about what type of mothering you all do.'

Grede is equally blunt about money. 'If you outsource your financial decision-making to someone else, you're not in control.' Grede cites Belle Burden's book *Strangers*, about the emotional and financial turmoil she went through when her husband left her suddenly. 'It's amazing, but it's unthinkable to me that in your fifties you don't have a clue about how your life is run, how the roof over your head exists... all that fundamental stuff is outsourced to some dude you mar-





From top: Emma interviews Victoria Beckham for her podcast; with husband Jens and their four children



HAIR: ANASTASIA STYLIANOU USING DYSON. MAKE-UP: HILA KARMAND USING VIEVE AND 111SKIN.
SHOOT PRODUCER: ANNA DEWHURST. PHOTOGRAPHER'S ASSISTANTS: PHIL HARDMAN, EVIE WILKINSON.
MAKE-UP ASSISTANT: CASSANDRA SCALIA OTHER PHOTOS: BACKGRID, INSTAGRAM/EMMA GREDE

ried 20 years ago in the hope that he remains attracted to you. Come on, it's 2026.'

Before the runaway success of Skims, which she co-founded with her husband Jens Grede and Kim Kardashian, Grede launched Good American in 2016, a premium denim line for women from size 00 to 32. It took $1m in sales on its first day although, in her book, she documents the mildly disastrous reality of that, given she hadn't ordered enough stock. Its success was a triumph for size inclusivity – but times have changed. The website used to show each piece on two or three different-sized models, but when I log on now, I see only size 0 models.

Here there is some contention. Grede insists 'they're still there, but I'd be lying if I said the landscape hasn't shifted. People are shrinking. GLP-1s changed the shape of women's bodies. It's clearly visible in the data.' The biggest sizes are no longer selling as much as they were, she explains. 'My job is to go where the business is. Whatever's selling the most, that's what you're going to see.' Grede wants the focus to be on the business succeeding. 'Business has to transform,' she says. 'That I was successful with the business that everybody said would fail should be the story. Not, "Did the same model in year two turn up in year eight?"'

Her story, by any stretch, is formidable. The eldest of four sisters, she grew up with her single mother in Plaistow, east London. Money was scarce – they'd often hide from the milkman. But she was ambitious and cognisant that she needed to surpass her circumstances. 'There's a part of me that thinks I came out of the womb leaning in,' she says. Her first job was aged 12, delivering newspapers. 'I worked in a deli, I sold fireworks, I sold fake merchandise...' She launched her first company at 24, brokering sponsorship deals between designers and brands, later brands and celebrities. She was extremely good at it, spotting the opportunity of influencers lucratively early on.

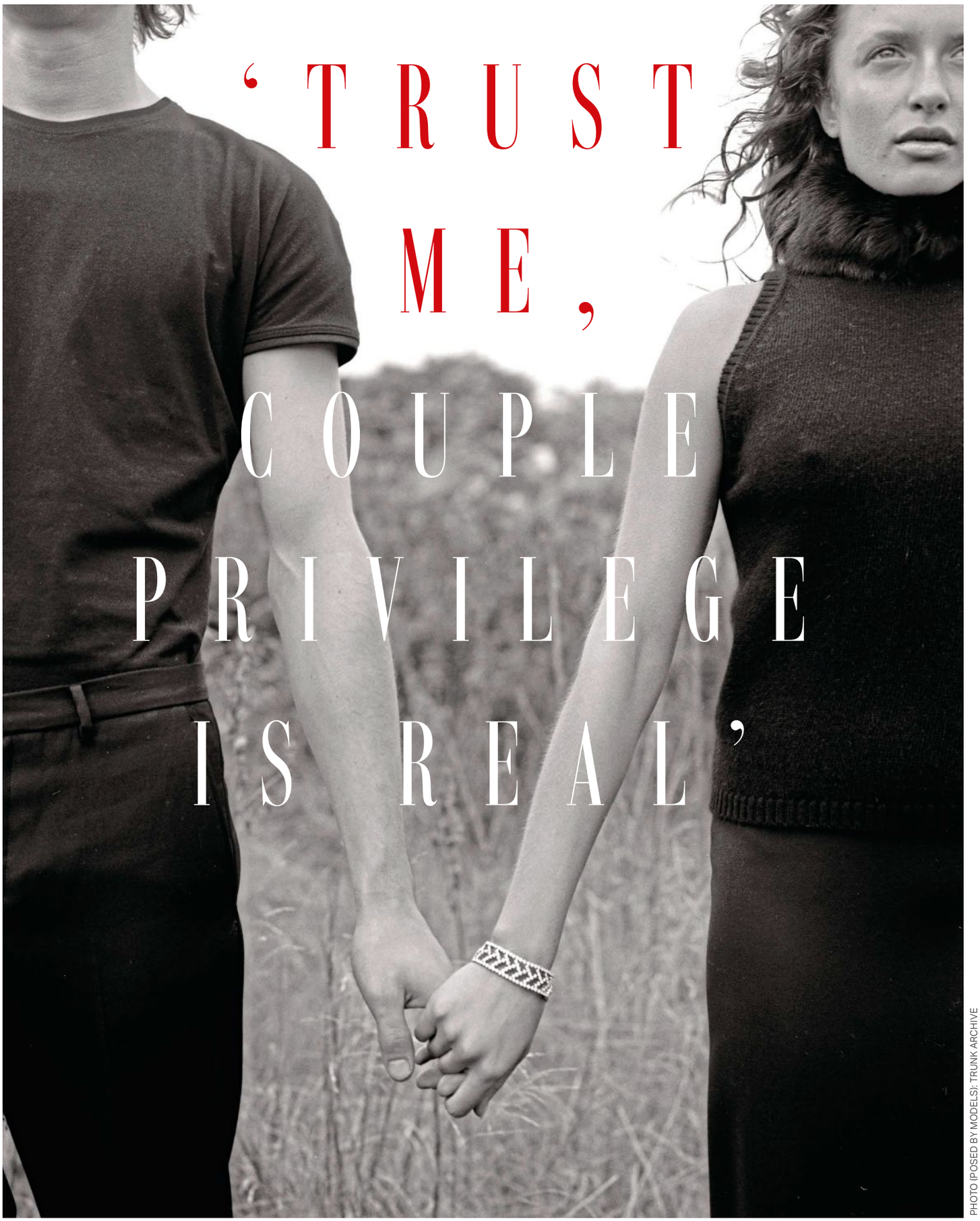
She understands that her power is her story, but also that her story could give someone else power, too. 'There's a lot of crap that tells women they can manifest their way into greatness. I wanted to write something that was the truth of my experience.' This has been the impetus behind her podcast, Aspire With Emma Grede. Her guest list is impressive, from Michelle Obama to Reese Witherspoon, Netflix CEO Ted Sarandos to Victoria Beckham. She has her sights on Oprah next. 'You get Oprah when you deserve it,' she quips.

Growing up in California, her children with husband Jens – Grey, 11, Lola, nine, and twins Lake and Rafferty, four – live a very different life to her childhood. She gives them cash. 'I want to create a relationship to money and I also want to destigmatise it, because when you have the freedom of being able to speak about money and ask for what you need, that runs through your life.' But there is a limit to how much support she will give them as adults. 'I've thought about it deeply. If my kids want to go to college, great, they've got my support. After that, they're on their own.'

While Grede has made her fortune through fashion and always looks impressively put together, there's no chapter on styling in her book. How important does she think appearance is in the workplace? 'If I'm in a good outfit and my hair falls into place, there's a confidence that comes with that. But do I think it's important? It's on a list low down. It's not going to get you paid more, give you more power.'

Does she think that idea of dressing for the job you want is an illusion? 'To some extent, but ask for the job you want, get paid more at the job you have, and figure out a vision for the type of woman you want to be – then put on a good pair of shoes. You don't walk into a room and ask for millions of dollars and they go, 'We'll give it to her because that's such a nice jacket.'"

Grede is still ambitious, but that scope has broadened. She has been involved in non-profits for years, sitting on charity boards including The Obama Foundation. At her talent agency ITB, 'My job was making really wealthy people even more money. I was like, I need a balance here.' She now wants to encourage 'a million little Emmas... Women are exceptional, but they're not on the boards of the biggest companies in the world, they're not having as much [of a] voice as they deserve. Those are the things we want to change, and you don't get that unless you see it.'



‘TRUST ME, COUPLE PRIVILEGE IS REAL’

PHOTO (POSED BY MODELS): TRUNK ARCHIVE

Happily single for many years, it was only when *Elle Hunt* began a relationship that she realised: from financial resources to emotional support, the loved up are at an advantage

AROUND THREE months into my relationship – my first after many years of being contentedly single – I sent a voicenote to two friends, updating them on how it was all going. Together we shared a group chat titled Singles Support Club.

I felt apologetic about my betrayal, but also as though I was reporting back from behind enemy lines. In my message I spoke with the urgency of someone who feared their memory would imminently be wiped, severing their connection with their former self. 'He's great, it's all going well, but I want you both to know: the main thing I've realised is that it is *so* hard to be single.'

Having spent most of the past decade unpartnered, I've always felt acutely conscious of 'couple privilege': the social, financial and other advantages automatically conferred upon people in relationships. They got to split the bills, take turns with housework and claim the best rooms in the holiday house, while I handled everything alone at home and made do with the sofa bed while away.

I comforted myself with the benefits of being single, such as not having to ask anyone before painting my hallway pink or eating a bowl of peas for dinner. The financial advantages of coupledom were harder to dismiss – it's not as if I got double the internet or more council services, footing the bill alone each month – but I reasoned that I'd rather pay more than be in just any relationship. Some women were in committed relationships and still doing all the housework. At least I was spared the additional, lonelier burden of a partner who wasn't pulling his weight.

Then I got a boyfriend and my hypothetical, back-of-the-envelope calculations of who was better off – singles, rich in freedom, or couples, rich in everything else – were revealed to be woefully wide of the mark.

For the first month or so, I struggled to relax my grip on my single identity, either resisting his efforts to lighten my load or responding with too-effusive thanks. But once we were past the nerve-racking 'what are we' conversation, I started to settle into a new, partnered way of being and reap the rewards. I was very happy. I was also unexpectedly angry – on behalf of my single self and how much she'd had to manage alone.

I was staggered by how the relationship made my life easier. My boyfriend and I lived in different cities but, when we were together, he planned and cooked most of our meals (I did the washing up). It cut the time I spent on household tasks by more than half. I knew how tiring it was to be locked in the continual cycle of feeding yourself and cleaning up afterwards – see: bowl of peas – but I had seriously underestimated the hours I'd gain back.

> I WAS ANGRY ON BEHALF OF MY SINGLE SELF AND ALL SHE'D HAD TO MANAGE ALONE

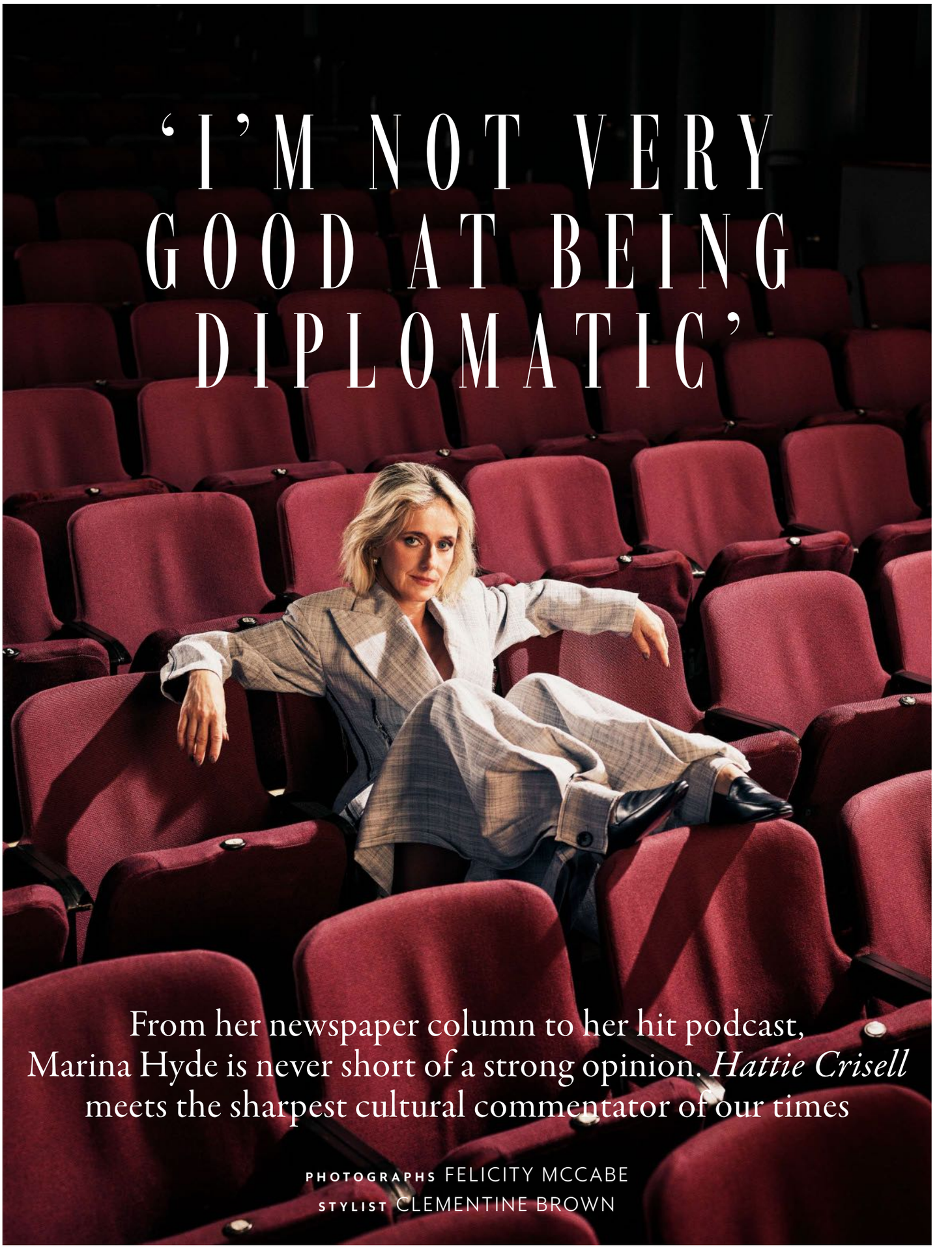
The benefits of being in a relationship didn't stop there – more significant was the emotional support. My boyfriend made cups of tea and sense-checked difficult emails, small gestures that made stressful days easier. Even when we were apart, I felt the benefits of a steady, supportive presence, of having someone willing to act as a sounding board and sympathetic ear.

I'm in constant contact with many of my friends; I would never have dreamed that I was holding back. So I was dismayed to discover that communication in a romantic relationship was freer: there was a lower bar for sharing idle observations or weird thoughts, more closeness and a greater sense of being engaged with each other's day-to-day.

That, I eventually realised, was the most substantial difference between my single life and my partnered one: the sense of being witnessed, of someone else paying attention to my mundane experience and reflecting that it mattered. I'd been broadly happy single, and certain that I was better off that way than in a bad or even average relationship – but I was still shocked to find how much support, clarity and self-confidence came baked into a good one.

As keenly as I resented the so-called 'single tax' (and, in particular, paying only 25% less in council tax than what a couple would pay between them), what I'd been missing most was the sense of being cared for. I was angry about all the times I'd dismissed the difficulties of being solely responsible for keeping myself afloat, practically and emotionally, telling myself that I had nothing to complain about.

I soon found myself back in Singles Support Club, alas: my boyfriend and I broke up after six months, wanting different things for the future. The relief I felt told me that our relationship wasn't right; nonetheless, I mourned my couple privilege, taken away just as I'd started to appreciate it. My short-lived boyfriend experience offered confirmation: yes, it is tough to be single, and I do want to share my life with someone in the long-term. Until then, I'm not waiting for a man to lighten my load: I've bought myself a dishwasher.



‘I’M NOT VERY GOOD AT BEING DIPLOMATIC’

From her newspaper column to her hit podcast, Marina Hyde is never short of a strong opinion. *Hattie Crisell* meets the sharpest cultural commentator of our times

PHOTOGRAPHS FELICITY MCCABE
STYLIST CLEMENTINE BROWN



THIS PAGE
Shirt, £215, and skirt, £4,335, both **Chorus**; shoes, £695, **Malone Souliers**; belt, £150, **Essen**

OPPOSITE
Jacket, £1,995, and trousers, £995, both **Roksanda**; shoes, £545, **Tove**; earrings, £200, and ear cuff, £140, both **Otiumberg**

SHORTLY AFTER hugging me hello, Marina Hyde makes a confession: when she had turned up for her *Grazia* photo shoot, she hadn't realised that it was for the Big Fashion Issue. 'I was like, what am I doing?' she laughs, head in hands. As a journalist, a fashion shoot is outside her comfort zone. Still, she entered into it gamely and the results were fabulous. This makes sense if you've followed Hyde's career, because it appears there's not much she can't do.

Her main job, arguably, is writing columns for *The Guardian*, and we are here in the café of a garden centre to discuss her new book that collates them. *What A Time To Be Alive!* rounds up Hyde's scathing commentary on the last three years of mad behaviour by politicians, billionaires, celebrities and royals.

Alongside this, she is a screenwriter, currently developing something with the production company A24 – and then there is the Goalhanger podcast The Rest Is Entertainment (TRIE), which she co-hosts with author and presenter Richard Osman. On it, she gives punchy opinions on subjects ranging from the phone-hacking trials to Dwayne Johnson's career ambitions, via the songs most commonly found on sex playlists. I'm also told by a reliable source that Hyde is as knowledgeable on sport as anyone else at Goalhanger – which happens to be owned by Gary Lineker.

This is a woman with strings to her bow, then. I wonder if she could equally have pulled off her original career aspiration: 'When I was a child, I wanted to be the Prime Minister,' she admits.

The plan went wrong when, as a student, she went along to the Oxford Union, home of many budding politicians before her. 'I'm really sorry to anyone who's involved in it, because this is going to sound horrible – but the people there were just so unbelievably awful,' she says. 'I realised that, actually, those are the people who will probably end up going into politics. So then I didn't do that any more.'

She didn't know what else she'd like to do, until, working as a temp receptionist, she was offered either three months' work at a bank or three days on the showbiz desk at *The Sun*. 'I absolutely hated the bank because they were so horrible to me, so I took the three days and it was really, *really* fun. Like lots of life, it makes sense in the rearview mirror.'

In 2000, Hyde joined *The Guardian* and has been there ever since. She's been writing her current column for about 10 years, and you only have to scan the chapter list of her new book – from the Liz Truss saga to the antics of FIFA boss Gianni Infantino – to realise it's an eventful job.

'Social media has turbo-charged the whole idea of the news cycle,' she says. 'In the old days, stories would play out over a long period of time and you would have a chance to analyse them.' Now the headlines evolve at an exhausting pace. 'I think we're addicted to the drama and the dopamine and the mess of it all, and turning on our phones to see, "What's he said now?"'

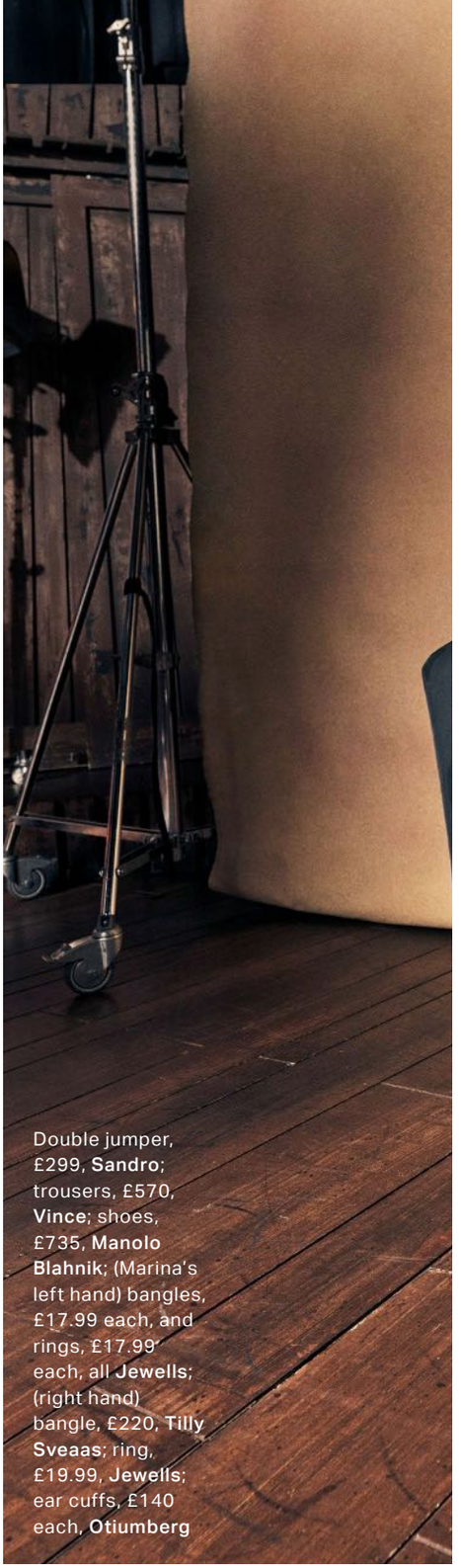
At least it means her job is reliably interesting. 'It's been a strong decade of total chaos, but I always say to people, that's good for business. Of course, I would sacrifice it all for, you know...'

A peaceful world?

'Yes.' She grins. 'Can you just say I'd



Marina with her podcast co-host, Richard Osman. 'He is much more polite'



Double jumper, £299, **Sandro**; trousers, £570, **Vince**; shoes, £735, **Manolo Blahnik**; (Marina's left hand) bangles, £17.99 each, and rings, £17.99 each, all **Jewells**; (right hand) bangle, £220, **Tilly Sveaas**; ring, £19.99, **Jewells**; ear cuffs, £140 each, **Otiumberg**

HAIR & MAKE-UP: CELINE NONON AT ARLINGTON ARTISTS. NAILS: EMMA WELSH AT SB COLLECTIVE. PROP STYLIST: JOSH STOVEL. SHOOT PRODUCERS: ANNA DEWHURST, SARAH GERRARD-JONES. PHOTOGRAPHER'S ASSISTANTS: GORDON STABBINS,D EUAN CRAWFORD. PROP STYLIST'S ASSISTANTS: LILY MCILRATH, PABLO LÓPEZ BUENO. FASHION ASSISTANT: LIV BELLAMY. WITH SPECIAL THANKS TO CHARING CROSS THEATRE. OTHER PHOTO: KHALIL MUSA/ GOALHANGER

> SOCIAL MEDIA HAS TURBO-CHARGED THE NEWS CYCLE



MARINA ON…

…Gwyneth Paltrow 'All Gwyneth's garments are made from the neck hairs of these really incredible Himalayan goats to whose sheddings a normie like you could never have access.'

…Jeff Bezos 'He resembles your local area's most uncompromising and least-booked 58-year-old Vin Diesel lookalike.'

…Andrew Mountbatten-Windsor 'Almost all senior members of the royal family are biologically capable of sweating, and what really brought them out in a cold one was the thought of this honking liability testifying in a New York courtroom.'

…Rupert Murdoch (aged 95) 'Murdoch was, of course, first painted in 1533 by Holbein.'

…Lauren Sanchez and Katy Perry's trip to space 'Ooof. I always thought space travel was futuristic, but this was the first time it came off as travelling back in time, in this case using their little capsule to take us back to the most ludicrous inanities of the 2010s.'

sacrifice everything for world peace, and that be the headline?'

Key to Hyde's success is that she can summon – and argue – a strong view about pretty much anything. If there were a good cop and a bad cop on the podcast, she'd be the latter. Does she ever worry about criticising someone whom she might later meet? 'I broke through that pain barrier a long time ago with politicians so, no, I don't think about it at all,' she says. 'Richard is much more polite and circumspect. I always feel I have to say exactly what I think – I'm not very good at being diplomatic.'

She loves making the podcast and the feeling of being able to react immediately to a story. She and Osman decide over the weekend what to discuss, record an episode on Monday and release it on Tuesday. 'Whereas when you make anything in television – honestly, it's two years of 50 arseholes giving you notes,' she adds.

Thanks to his TV gameshows and the success of his novel *The Thursday Murder Club* (and those that have followed), Osman was arguably already a national treasure when TRIE launched – but it has certainly nudged Hyde closer to that status. She now can't walk through a train station without being stopped multiple times. 'Huge numbers of people come up to me, and famous people too, which is so weird. I never think of that though. I always think, "Oh, I slightly imagined I'd just said that to Richard across the table."'

It was Osman who roped her into the podcast, sending a message one Saturday evening that began, 'Hear me out…' She remembers lying awake all night, excited about the idea. 'I'm always wanting to try new things – that's why I did it really, just to take a risk. Doing new things makes you feel younger, because you're scared again. Once I get to a point with anything where I feel like, "Oh, I can do this in my sleep," then I have to add something.'

Having three kids (now 12, 14 and 15) made her braver, she says. 'People think it will limit your life. But for me, having these things that really, really matter – the children – has made me much more relaxed about other stuff.' Still, to get all her work done, she has to be at her desk by 5am. 'I'm not a great sleeper anyway.'

Politically, despite working for a left-wing newspaper, she walks her own line. The book is critical of Keir Starmer as well as Boris Johnson. When we speak, Andy Burnham has only just become PM.

'There are a lot of things that aren't working for people and I don't really see any politicians with ideas that are going to fix those,' she says. 'I always feel that the Brexit vote was a sort of howl of pain and then we spent years down the constitutional rabbit hole of trying to organise it. So none of the real things that were the problem have been addressed, which is why the howls of pain continue.'

I wonder if, having observed current affairs so closely for all these years, she'd still be interested in a bid for PM.

'No way!' she shrieks. 'We'd be a failed state within six weeks if I had anything to do with it.' In any case, she's busy enough.

Marina Hyde's 'What A Time To Be Alive!: Scenes From A Strange Age' (Guardian Faber) is out 24 Sept



‘THE ’90S WERE FULL OF OPTIMISM’

Mary Portas’s time at Harvey Nichols taught her a lot about the power of human connection. There’s a reason we’re nostalgic for that era, she says

I WASN’T SURPRISED THAT *Love Story* – the fictionalised account of Carolyn Bessette Kennedy and JFK Junior’s romance – reignited a surge of interest in the 1990s this year (one that will only grow when an exhibition of ’90s photographs curated by Edward Enninful opens at Tate Britain next month). I met Carolyn a few times during the decade I worked at Harvey Nichols, transforming the faded-dowager department store into a high-fashion destination. Carolyn oversaw publicity at Calvin Klein and accompanied the perma-tanned designer to London each season. All his crew were meticulous: Ivy Leaguers with French manicures and orthodontist-approved teeth. ‘So great to see yooooooou,’ they’d enthuse, drawls lasting so long I’d be amazed they didn’t run out of breath. But Carolyn – 5ft 10in, warm and witty, and always dressed in that relaxed but intentional minimalist way – had real stage presence, and not just because of the whispers about her relationship.

Watching *Love Story,* it struck me that it’s not just the straight-cut denim that appeals to a generation who didn’t witness the ’90s firsthand. It’s that sense of spontaneity, of chance encounters. There was a freedom to leaving work for a party where you didn’t know who you might run into – or what they’d spent their summer doing. Gen Z and younger Millennials don’t know what it was like not to be constantly plugged into social media.

No wonder new research I’ve done for Snapchat shows that they’re craving physical connection and socialisation. Seemingly

'HOPE IS VITAL. WITHOUT IT WE MAY SURVIVE, BUT WE WON'T FLOURISH'





Above: Mary in the '90s and (top) one of her Harvey Nichols windows from that decade. Main picture: Naomi Campbell at the Harvey Nichols and Perrier New Generation Designers Show, 1994

trivial moments can give us oxygen. 'Oh, I didn't know you were having a tough time. Let me introduce you to...' when you bump into someone you haven't seen in a while. So often, these encounters trigger a spark that travels.

But if the '90s was the last era before the digital world rewired our brains, it's not so far back that gleaning something from it is impossible. That's one reason why I wrote a memoir about my time at Harvey Nicks in the '90s, *I Shop Therefore I Am*. I wanted to capture the sense of opportunity and hope that felt like it was permeating our culture. The Berlin Wall had fallen; Madonna was top of the charts, singing about blonde ambition; Thatcher had been toppled and New Labour were about to come into power on an agenda of optimism.

Hope is so vital in society. Without it, we might survive, but we won't flourish. I appreciate that more than most. As a teenager, I wanted to be an actor and was awarded a place at RADA – but by the age of 19, I was an orphan. My mum died suddenly and, unable to cope, my father hastily acquired a new wife with too much perfume and not enough kindness. When he died 18 months into their marriage, she turfed us out of our family home to fend for ourselves.

I enrolled on the only course I could find that had a place available: visual merchandising – learning how to dress shop windows. I'd assumed it would be a stopgap, but as I worked my way up at Harrods, Topshop, then Harvey Nichols, I realised the shop window could be my stage.

Over 10 years at Harvey Nicks, I created windows that stopped traffic. Inspired by photographs of Carhenge, a circle of life-size cars standing in the Nebraska desert, my team spliced and spray-painted rusty Chevrolets for one display that looked out on to Sloane Street. One Christmas, we stripped back 50 metres of prime retail space to nothing but a white plinth, with a sign saying that a charity had benefited from the money that would normally have been spent on festive windows.

Each idea was designed to draw crowds and provoke conversation. Nothing secured our reputation as a cultural cornerstone of the '90s more, however, than Harvey Nicks becoming the preferred shop of Edina and Patsy in *Ab Fab*. The irony is that when I'd given Jennifer Saunders and Joanna Lumley free rein to film in the store, I had no idea what the series was going to be about. I just instinctively knew that it would help us reach a new audience – and show that we had personality and balls. It was a huge gamble. But, as I saw time and time again from the creatives of that time, following your intuition rarely fails.

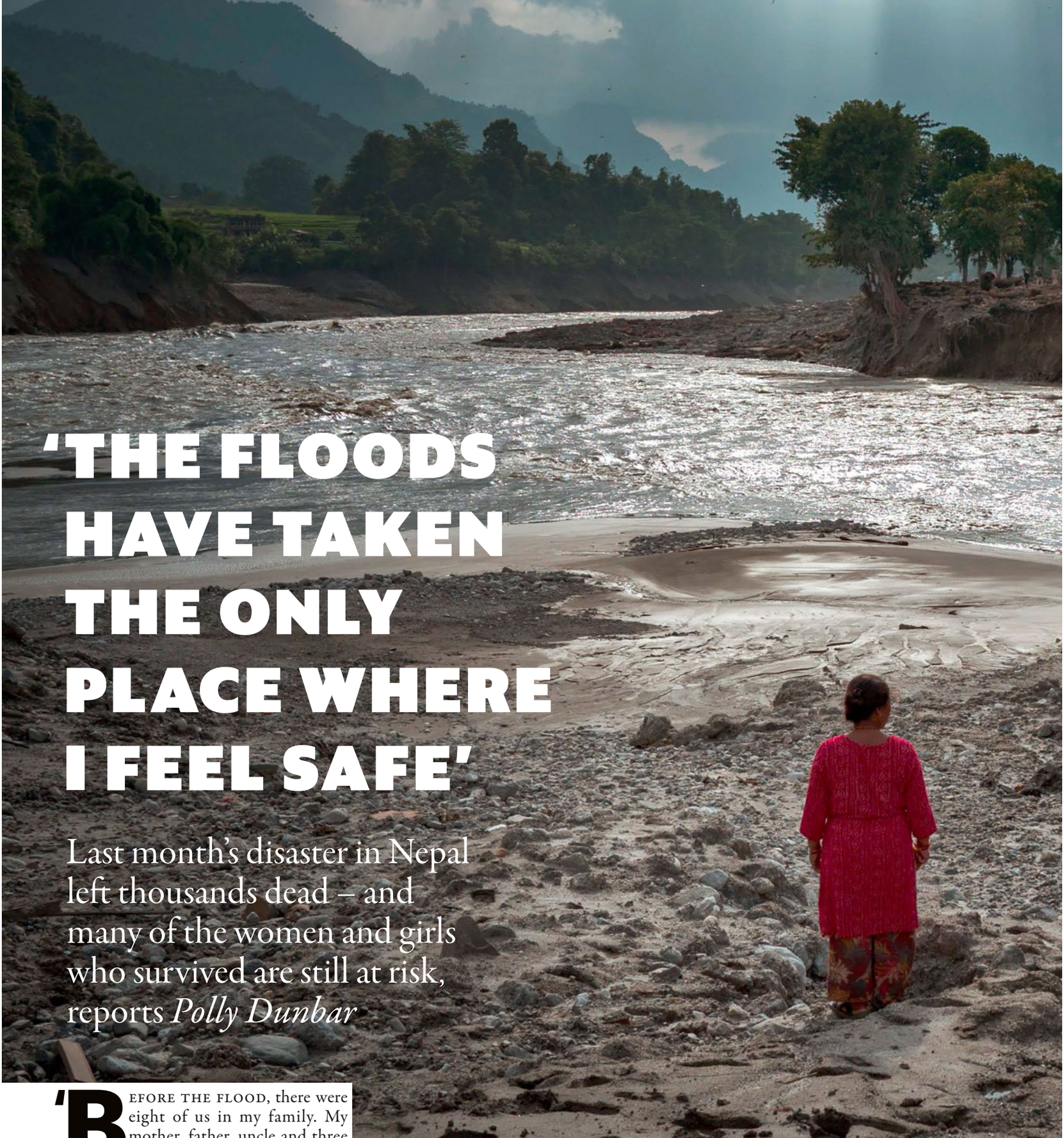
I don't want to pretend that the '90s was a halcyon age. I was one of the few senior women, with two children, working in a macho environment where there was no such thing as a maternity policy and that required resilience and vigilance. We'd hear rumours emerging from our neighbours at Harrods about the conduct of Mr Al Fayed.

The #MeToo movement hasn't quashed that behaviour entirely, but at least it's shown the power of collectively calling it out. Meanwhile, the pandemic has changed our attitudes to presenteeism in the workplace, starting new conversations about flexibility and the idea that work needs to deliver purpose, not just a paycheque.

Last month, Mike Ashley's company bought Harvey Nicks out of administration. Time will tell what he does with it. If I could share some advice, it would be to look at what people are craving today. We have a whole generation desperate for connection, which is exactly what we delivered 30 years ago. In a store, you can do things the internet can't do – you just need some creative magic.

'I Shop, Therefore I Am: The '90s, Harvey Nicks And Me' by Mary Portas is out now (Canongate)

AS TOLD TO HATTIE BRETT. PHOTOS: ALAMY



‘THE FLOODS HAVE TAKEN THE ONLY PLACE WHERE I FEEL SAFE’

Last month’s disaster in Nepal left thousands dead – and many of the women and girls who survived are still at risk, reports *Polly Dunbar*

‘Before the flood, there were eight of us in my family. My mother, father, uncle and three siblings were swept away by the waters. Now, only my sister and I remain.’

These words, spoken by a 13-year-old girl at a temporary holding centre in Nuwakot, offer a glimpse into the devastation in Nepal. On 26 August, flash floods swept through the north of the country, destroying homes and infrastructure and forcing people from their communities. More than 1,300 people were killed, with thousands more still missing and rescue efforts ongoing.

The floodwater has largely receded, but the disaster is far from over. Almost 160,000 women and girls have been affected, including some 5,000 pregnant women. They face dire shortages of food and safe water, disrupted healthcare and sanitation, and growing risks to their safety.

In the immediate aftermath, aid agencies on the ground reported that women and girls were among those most vulnerable to



Women survey the widened channel of the Trishuli River following the flash floods

the force of the water. 'Pregnant women, lactating women… are gone, washed away, because they couldn't run to higher ground,' said Christine Arab, UN Women regional director for Asia and the Pacific.

For survivors who have made it to one of the Government-run holding centres in Nuwakot, Rasuwa or Dhading, there is shelter, at least. But these temporary centres are overcrowded, with schools and community buildings accommodating hundreds of people. Access to safe water and adequate food remains challenging. For the women of Nepal, who were already 'more likely to eat least and to eat last in their families', according to Arab, going without can have particularly serious consequences.

Toilets are often inadequate, with no privacy or separation between men and women, and access to basic hygiene products is limited. This creates particular problems for▸



In Kathmandu, a hospital wall is covered with photos of people reported missing

those managing menstruation, and also increases the risk of illness and infection.

For pregnant women and those with babies, the situation is more precarious still. With health facilities damaged or destroyed and roads and transport links disrupted, accessing antenatal care and emergency maternity services can be impossible.

Nanu Maya Majhi, 29, had given birth by C-section just a week before the floods and was forced to flee into the forest with her newborn son, husband and three young daughters. The family spent four days and nights sheltering in an animal shed before receiving emergency care from UNICEF at a school being used as a temporary shelter.

Aid agencies are worried about other dangers that female survivors may still face. 'The crisis does not end when someone reaches a shelter,' says Ayush Joshi, programmes director at Save the Children in Nepal. 'For women and girls, displacement can create a whole new set of risks.'

The lack of privacy leaves some vulnerable to harassment and gender-based violence, particularly young girls who have been separated from their families. Children are being moved between holding centres, sometimes ending up in unfamiliar places without their usual support networks. 'Protection is a vital part of emergency response,' says Joshi.

THE CRISIS DOESN'T END WHEN SOMEONE REACHES A SHELTER

'Having somewhere to sleep is important, but this doesn't automatically mean that the place is safe.'

Nepal already had a significant trafficking problem, and aid agencies fear the disaster could make women and children easier targets for exploitation. At checkpoints and along routes out of the affected areas, Save the Children is working with police to identify children who may be at risk, while UNICEF and the Government have increased monitoring at border points with India and China.

For those who have lost family members, homes and livelihoods, the psychological consequences will also be profound. According to UNICEF counsellors, many survivors remain in a state of shock. The story of Anita, 15, from Rasuwa, currently sheltering in a holding centre in Nuwakot, is distressingly typical. In 2015, her family were forced to flee their home by the 7.8-magnitude earthquake, which displaced millions of Nepalese people. 'Now, the floods have taken away our home, my relatives, my friends and the only place where I feel safe,' she says. 'I don't know what will happen next.'

Pragya Shah Karki, a UNICEF child-protection specialist working on the response, says women and girls can be particularly vulnerable because they often carry their distress silently. While men and boys may be more likely to express fear and frustration through anger or aggression, women and girls tend to internalise their emotions. 'They are consumed in immediate care, providing for others, and their priorities are often overlooked,' she says.

Some girls have lost their mothers and are now caring for younger siblings, while women who have lost husbands face having to support their children alone. Joshi says that in one holding centre, a girl told aid workers she had not changed her clothing since arriving because she was afraid another flood could come at any moment. 'Other children have been playing with doll houses, trying to recreate the homes and family scenes they have lost,' he says.

The longer girls remain displaced and out of school, the harder it will be to return to the lives they had before the floods. At least 69 schools have been damaged or destroyed, according to Save the Children, putting the education of more than 19,000 children at risk. For girls, being out of school can increase the risk of permanent dropout, child marriage, child labour and trafficking. 'Going to school is not just about lessons,' says Joshi. 'It's about routine, stability and feeling safe.'

The process of recovery will be a long one. Women and girls will need continued access to healthcare, education and protection while homes and infrastructure are rebuilt. For those who have lost everything, restoring a sense of safety and normality may take far longer.

For the 13-year-old who lost six family members, the road ahead is impossible to envisage. 'We worry every day about how we will survive and what the future holds for us,' she says.

HOW TO HELP

Donations of cash are the most helpful contribution as charities can buy what is most needed.

Save the Children UK is on the ground distributing emergency supplies, including baby and hygiene kits, and working with local authorities to help reunite separated children with their parents. Visit **savethechildren.org.uk/how-you-can-help/emergencies/nepal-floods**

By donating to UNICEF's Children's Emergency Fund you can help its work delivering healthcare and medical supplies, continued access to education for children, and cash assistance to families. Visit **unicef.uk/unicefgrazia**

PHOTOS: GETTY



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Sainsbury's

CULTURE DEBRIEF

WITH OTEGHA UWAGBA



Galliano is far from a victim of 'cancel culture'

IT WAS THE news that sent shockwaves through the fashion industry – I actually gasped rather dramatically upon reading the announcement. The 2027 Met Gala exhibition dedicated to the work of fashion designer John Galliano had been cancelled, with the designer bowing out in the face of intense pushback from key Jewish leaders, Met Museum donors and members of the museum's own board.

Here lay an unexpected wrinkle in Condé Nast chief Anna Wintour's longstanding project to rehabilitate the disgraced designer, after a series of anti-Semitic and racist outbursts in 2011 earned him a hate crime conviction in France and cost him his job as creative director of Dior.

In light of the cancellation, Galliano's supporters have pointed to his talent and influence on fashion as reason enough to have proceeded, also citing the addiction issues for which he has since sought treatment (the designer was said to be under the influence at the time of his outbursts), and his efforts to atone for his transgressions in the years since.

Yet even taking all of that into account, I still feel the Met's decision to honour Galliano in the first place was misguided – because we *should* live in a society where racist behaviour disqualifies you from certain accolades, and where there are permanent, material consequences for bigotry and racism. A person can be forgiven for previous transgressions without necessarily being restored to former heights, and artistry alone does not trump all. Calls to 'separate the art from the artist' do not justify Galliano receiving this sort of accolade from an institution like the Met – which is, after all, a public body tasked with safeguarding culture, history and heritage – especially given the immense commercial benefits that would also likely follow.

Galliano is also far from the victim of 'cancel culture' his supporters are keen to portray him as. The designer has enjoyed a fruitful career even since his conviction, including a decade-long tenure at Maison Margiela, and a forthcoming collaboration with high-street giant Zara for which he was no doubt handsomely compensated.



Wintour with Galliano at an after-party, 2021

I wonder, too, if some of Galliano's defenders have forgotten the exact content of what he said – that his victims' 'mothers and forefathers' would have been 'gassed' – or how many separate incidents (three) took place, or that Galliano had initially denied the incident for which he was later convicted, even initiating defamation proceedings against his victims.

We are too quick to overlook or even forgive racism in public life, and nowhere is that more true than in the fashion industry, where short memories and nearly unqualified deference to powerful designers and editors are the name of the game. Just look at the celebrities once again lining the front row of Dolce & Gabbana shows, despite the designers' history of racist controversy.

The reality is that John Galliano is, and will be, absolutely fine, even without a Met Gala to his name – and given Wintour's statement referred to the retrospective as merely 'postponed', one suspects future attempts to canonise him at the Met may yet lay in store.

ON MY RADAR

WATCHING

Turning Point: 9/11 Generation, a sobering documentary that demonstrates how the events changed global geopolitics.





READING

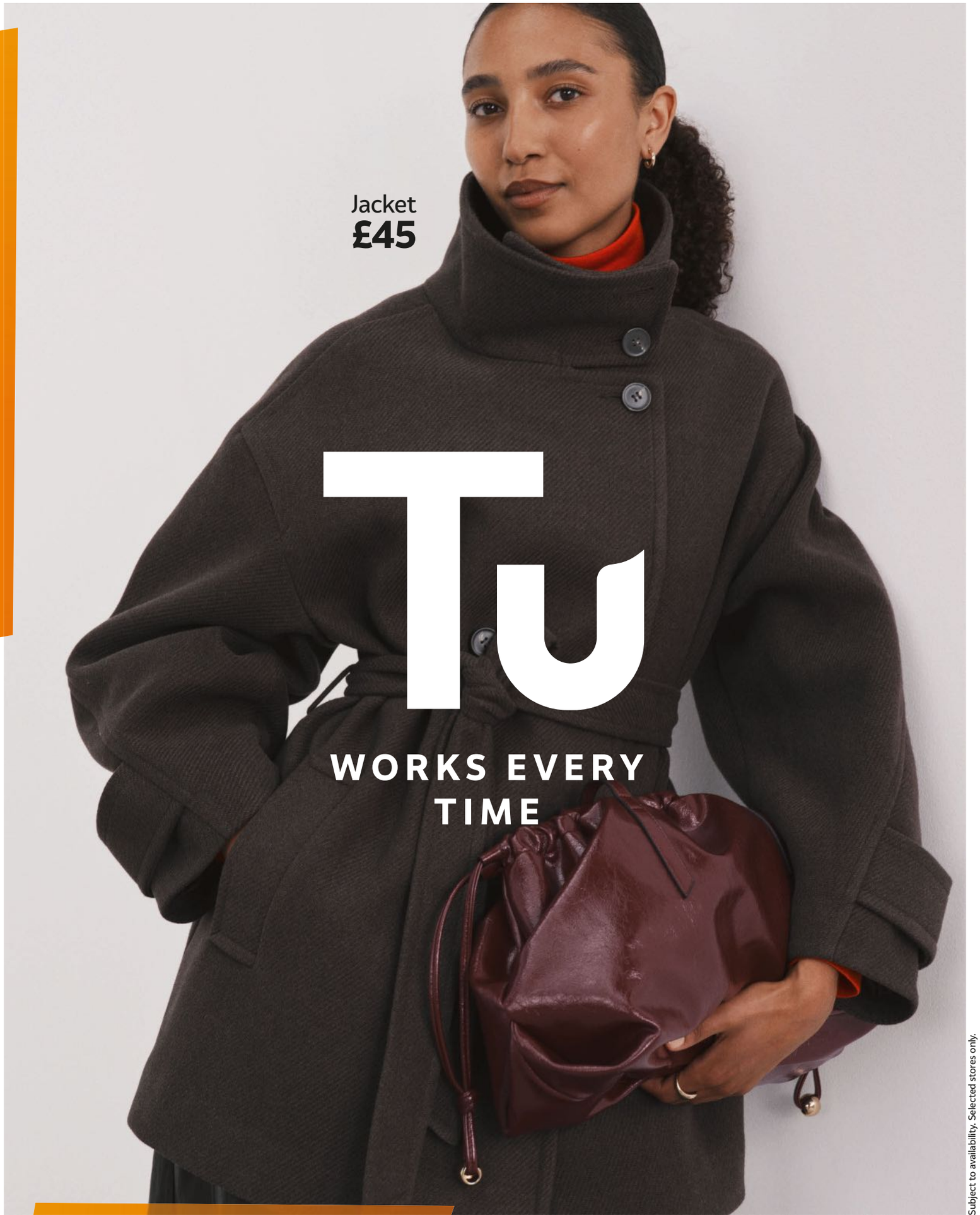
How To Start An Art Collection by art advisor Georgia Spray, a refreshingly accessible guide for first-time art buyers.

LISTENING

Black Box: The Chatbots, a *Guardian* podcast investigation into 'AI psychosis' and the impact AI is having on us.



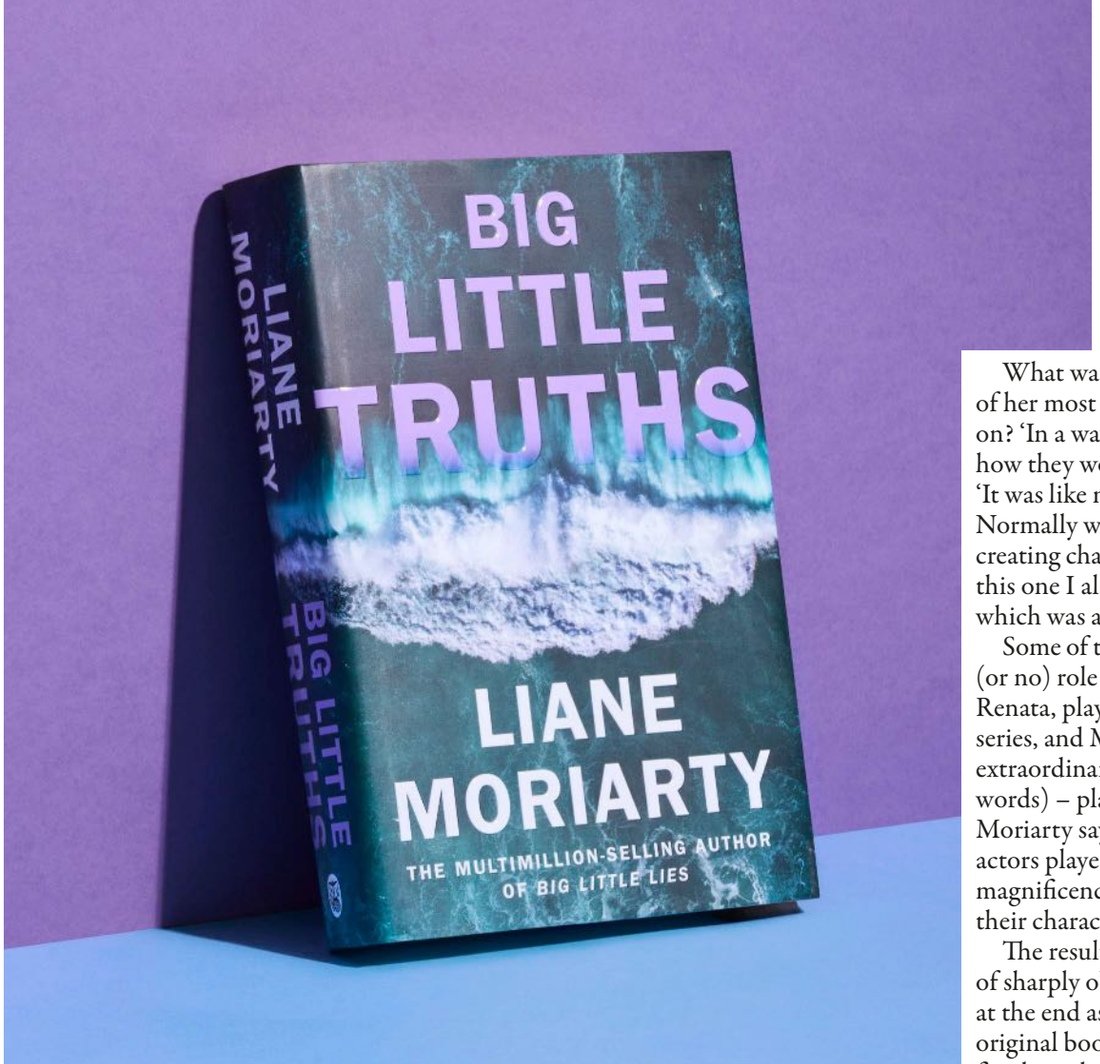
PHOTOS: SHUTTERSTOCK



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THE SEQUEL WE ALL WANTED

Big Little Truths by Liane Moriarty is the long-awaited follow up to the best-selling *Big Little Lies*

GRAZIA BOOK CLUB

WHEN IT WAS published more than 10 years ago, *Big Little Lies* introduced us to the tightknit group of mums in an idyllic suburb of Sydney. A few years later, we got to meet them on screen when the novel was turned into the Emmy award-winning mini-series, *Big Little Lies*. Transposed to California, it starred Reese Witherspoon as Madeline, the queen bee of the school gates; Nicole Kidman as Celeste, a lawyer turned stay-at-home mum whose perfect family façade hid the fact she was being abused; and Shailene Woodley as Jane, a single mum carrying a painful secret.

In *Big Little Truths* we meet up with the characters 10 years on when they're no longer struggling with the dynamics of playdates, but the altogether thornier task of raising teenagers, in an age of social media, vapes, and the manosphere.

'That time when you're raising teenagers is a very specific time when it feels like everything is coming at you,' Moriarty tells *Grazia*. 'Just when you think you've got parenting cracked, something comes along to upend things. It's the time you discover you've probably got a child as determined or stubborn as you. You meet back up with your old self when your child is a teenager!'

What was it like meeting up with some of her most famous characters, 10 years on? 'In a way it was quite easy to imagine how they would have changed,' she says. 'It was like meeting up with old friends. Normally when I write a book, I'm creating characters from scratch but with this one I already knew them so well, which was a great pleasure.'

Some of the characters who had a minor (or no) role in the first book – such as Renata, played by Laura Dern in the TV series, and Mary Louise, played by 'the extraordinary Meryl Streep' (Moriarty's words) – play a bigger role in the sequel. Moriarty says this is due to the fact both actors played their roles 'with such magnificence' that she wanted to give their characters more prominence.

The result is an outstanding book full of sharply observed characters and a twist at the end as dark and traumatic as the original book – with female friendship firmly at the heart of it.

'I never set out to write a book about that,' says Moriarty. 'I have an idea for a story and that's what comes out. But with this book, once again it was about the complexities of female friendship, but also what happens when it goes wrong.'

GRAZIA'S BOOK CLUB GIVES ITS VERDICT

'I was hooked from the very first page. Prepare to be blissfully distracted from your own life for 450+ pages.' *Aisha*

'Loved, loved this book. The behaviour of their teenagers will resonate with every parent who has ever lived with a teen.' *Sara*

'It's not often an author can breathe new life into characters she created a decade earlier, but Moriarty has done exactly that. It keeps you guessing until the final few pages. My favourite book of 2026.' *Jesse*

PHOTOGRAPH BY VERONIKA GOLES



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Sainsbury's

WHAT'S HOT!

The new trends to know *and how to wear them*

WORDS
HENRIK LISCHKE

SHOPPING
JULIA HARVEY

PHOTOGRAPHS
CAMERON BENSLEY



STEP INTO THE OCCASIONAL SHOE

Shoes so pretty, so embellished and, in Prada's case, so gloriously scuffed that they really shouldn't be worn outside. Their natural habitat is the short journey from cab to bar and back again. World, meet the occasional shoe, fashion's most decadent paradox for your feet.

Shoes, £1,400, **Prada**



Sex sells again(*ish*)

WE'RE IN THE MIDST of a seismic sexual shift, and not only in fashion. Everyone is hot, yet somehow nothing is erotic. A generation living through its phones is no longer dressing to attract someone across the pub, but to be desired through a screen. Eek. There's a reason 'sex recession' has entered the cultural lexicon.

Fashion, ever the faithful mirror, has clocked it. This season's new sexy might once have been filed under bodycon, but viewed through the prism of social media, it becomes more artificial. Sex still sells, only now the currency is likes and reposts. At Gucci, Demna's second-skin debut was predictably divisive, but with GLP-1s and a renewed fixation on thinness, those shrink-wrapped silhouettes felt zeitgeisty. And there are already converts. Kendall Jenner and Alix Earle are onboard, filtering bodycon through a more wearable strain of '90s minimalism. Elsewhere, flesh flashed through keyholes and strategic cut-outs. Sexy, but seemingly designed with its appearance on a six-inch screen in mind.

So how to wear it? A second-skin top with jeans is a start. Or retreat to Alo Yoga for a more palatable fix. Thankfully, there's plenty else this season that feels more real.

SOCK IT UP!



Socks? In heels? Designers from Miuccia Prada to Meryll Rogge and Maria Grazia Chiuri are all making a case for hosiery that's cosy, yes, but fashionably dowdy too. The higher the sock, the closer to the fashion gods. Leg warmers are back!

Out of PROPORTION



Quarterback shoulders at both Louis Vuitton and Mugler, a counterpoint to all those leg-slimming pants, turned outerwear into an exercise in extreme proportions. The directive? It's all about rambunctiously shaped jackets. Forget holding space, this season is about taking it up instead. The downside? You'll make absolutely no friends on public transport.

1. Jacket, £130, MASSIMO DUTTI. **2.** Jacket, £749, SANDRO. **3.** Jacket, £895, ARMA. **4.** Bomber, £2,690, ISSEY MIYAKE. **5.** Leggings, £22, M&S. **6.** Bomber, £1,495, SIMONE ROCHA. **7.** Jacket with scarf, £3,250, LOUIS VUITTON. **8.** Jacket, £119, & OTHER STORIES. **9.** Trousers, £1,450, FENDI


VICTORIA BECKHAM

Honey, you *shrunk* the outfit

What do Tod's, Victoria Beckham and Miu Miu have in common? Outfits that look as though they've been shrink-wrapped. Sleeves stopped short, waists crept upwards and torsos appeared tiny. Suddenly, those clothes you thought you'd outgrown are haute.


TOD'S


MIU MIU


CHANEL


MM6 MAISON MARGIELA

DROP IT DOWN LOW

The next time you fasten your belt, prepare to bend down. Very low-slung waistlines came courtesy of Matthieu Blazy at Chanel, Tory Burch, et al, who mused on the flapper silhouette in their own ways. The waist is heading south again.


TORY BURCH



Hell FOR LEATHER

There was a whiff of Polly Pocket snap-on jackets about the Loewe runway, where designers Lazaro Hernandez and Jack McCollough showed sculptural leather coats seemingly floating around the body, cementing their reputation as two of fashion month's great experimenters. But elsewhere, too, leather assumed myriad personalities, from wrinkled old-boot leather finishes to buttersoft skins cut into terrific outerwear. The imperative? Go hell for leather.



£170, By Malene Birger

£595, Lemaire

£245, Cawley

IT'S A TRAP(PER HAT)

Once the preserve of those local to the tundra, furry trapper hats and their many iterations – courtesy of the likes of Miu Miu and Louis Vuitton – have found a new constituency. Consider them the cool girl's big-headed answer to cold ears.



£900, Ralph Lauren

£1,700, Dior

BBB: BIG, BAD BUCKLES

Perhaps Michael Rider and Chemena Kamali spent their downtime bingeing *Yellowstone*, because Western-inspired belts rode all over the catwalks. Big buckles and rodeo flourishes cinched waists everywhere from Celine to Chloé.






FENDI


FERRAGAMO

THE UNEXPECTED DRESS OF WINTER?

Better stock up on tights, because the common denominator in the dress department was, drumroll please, the '90s slip. At Loewe, it arrived in 3D-printed latex, at Fendi in defiant black silk, and Ferragamo offered a gleaming gold proposition. Will it be nippy? Absolutely. Will it be chic? Undeniably. The things we do for fashion, eh?


LOEWE

The GLOVES won't come off


BALENCIAGA

If we're to put any stock in what designers have to say, we'll soon all be wearing scrunched-up opera gloves in Crayola brights. They made cameos everywhere from New York to Paris, and are the cold season way of introducing jolts of colour into your outfit. Let's hope they're touchscreen compatible, if not, consider the enforced digital detox an added benefit. Win-win.

JUNYA WATANABE

MUGLER


GIVENCHY



BURBERRY

ICONIC BEHAVIOUR

To mark its 170th anniversary, Burberry is delving into the archives, displaying materials dedicated to the iconic trench coat at the Victoria & Albert Museum.
The Burberry Trench: Crafting An Icon, 21 Sept – 3 Jan; vam.ac.uk



FASHION TOUCHES GRASS

Immersing yourself in nature is good for the soul – and you can still look chic while doing it



Alpine-inspired: the Weekend Max Mara collaboration with Robert Rabensteiner

'The key to everything is nature. If you're happy, it's fantastic, if you're going through a difficult time, it brings you back down to earth, it brings you calm and it relaxes you. And most importantly, it brings you new ideas,' says the revered menswear stylist Robert Rabensteiner, calling from his chalet in the Alpine forests of Switzerland's Engadin valley. It is a fitting location. The fashion legend has collaborated with Weekend Max Mara on a collection that found its genesis in the very landscape he is dialling in from.

Its arrival feels particularly timely. Fashion has become increasingly preoccupied with nature or, as the youth would have it, 'touching grass'. Nowhere was this more apparent than at the A/W '26 shows. The first shoots appeared at Dior, where lilypad stilettos designed by Nina Christen graced models' feet as they floated past the fountain in the Jardin des Tuileries. Then came Hermès, where showgoers found themselves seated amid an undulating landscape of fresh moss. At Louis Vuitton, another moss-covered set by *Severance* production designer Jeremy Hindl, no less, was conceived as an antidote to our chronically online existence, even if it inevitably became a viral digital moment itself. Finally, at Miu Miu, moss and twigs covered the floor while woollen hats and woodland-ready layers suggested a cast of Grimm fairy-tale characters with excellent access to a fashion cupboard.



LOUIS VUITTON

The point is, Rabensteiner and his affinity with the forest might be on to something bigger. He grew up in the South Tyrolean Dolomites, so his relationship with the great outdoors predates fashion's latest fixation with it. Fashion needs a detox from itself and his collection provides possibly the most elegant answer to the question of what to wear while doing so. Even the travel industry has noticed the shift, with active and wellness-focused trips and a growing desire to escape overcrowded urban hotspots fuelling a surge in hiking holidays.

Partly inspired by the androgynous wardrobe of Swiss journalist Annemarie Schwarzenbach, who came from Sils Maria, where Rabensteiner is calling from, the collection strikes a fine balance between masculine and feminine. Its vision of hiking attire has little to do with gorpcore and far more in common with a romantic notion of the past. 'When I go hiking, I like to have my hiking old-style boots with chunky knitted socks. I prefer to blend the traditional with a modern touch – through shape and colour,' he says.

Accordingly, coats, a signature of the Italian brand, come in jewel brights, while tailored jackets recall traditional Loden styles. There is a cashmere wool dress, skirts that could feasibly accompany you up a mountain and even a flannel shirt. Naturally, it all works just as well on a city street as it does against an Alpine backdrop. But Rabensteiner has his finger firmly on fashion's pulse: everyone, especially those ricocheting around the fashion circuit, could benefit from going outside and breathing some fresh air. Happily, communing with nature needn't mean surrendering your wardrobe. You can, it turns out, still look very chic while climbing a mountain.



MIU MIU



Into the WOODS

Hiking – and all its accoutrements – is having a moment. Lean into the trend and get comfy in flannel check shirts, cosy knits, windbreakers and chunky boots. Actually undertaking any physical exercise is purely optional.

1. Trench, £90, M&S. **2.** Cape, £1,820, CHLOÉ. **3.** Fleece, £49.90, UNIQLO. **4.** Clogs, £49, PLASTICANA .**5.** Shirt, £210, WEEKEND MAX MARA X ROBERT RABENSTEINER. **6.** Trousers, £625, STUDIO NICHOLSON .**7.** Hiking boots, £540, PARABOOT. **8.** Bag charm, £120, LONGCHAMP. **9.** Bag, £135, GUESS. **10.** Trainers, £140, KEEN X SKALL STUDIO. **11.** Key chain, £335, JW ANDERSON. **12.** Cardigan, £75, GUESS JEANS. **13.** Skirt, £545, GANNI. **14.** Boots, £155, SOREL. **15.** Scarf, £95, TOAST. **16.** Trousers, £22, MATALAN. **17.** Jacket, £515, MARINA RINALDI. **18.** Jumper, £595, SIMONE ROCHA



Black OUT

Goths, assemble! Summer is drawing to a close and with it goes any sartorial guilt about wearing black from head to toe. But this season's jet-black proposition comes with a caveat: when colour disappears, texture takes over. Patent, silk, velvet and leather make the darkest looks the most interesting.

1.

2.



3.



4.



5.



6.



7.



8.



9.

10.

11.

1. Dress, £150, MASSIMO DUTTI. **2.** Earrings, £410, TOTEME. **3.** Bra, £130, FLEUR OF ENGLAND. **4.** Sunglasses, £350, ALAÏA AT MYTHERESA.COM. **5.** Necklace, £116, HEAVEN MAYHEM. **6.** Slip skirt, £330, THE GARMENT. **7.** Cardigan, £35.99, ZARA. **8.** Bag, £2,390, BALENCIAGA. **9.** Shoes, £44.99, H&M. **10.** Scarf, £155, RALPH LAUREN. **11.** Boots, £1,640, GUCCI.



Jumper, £975, **Marni**; shirt, £120, **With Nothing Underneath**; brooches, £195 each, **CC-Steding**

Neo KNITS

Something is afoot in knitwear. At Marni, leather collided with chunky granny knits to delicious effect, ditto at Oscar Ouyang, the London brand turning men's knitwear into an unexpectedly romantic affair. How to wear them? Nothing beats the cold, or looks cooler, than a jumper that could have been knitted by your granny layered with a crisp shirt – all patterns welcome .



Shirt, £300, **Ssstein at net-a-porter.com**

Fair Isle sweater, £595, **Drakes**



Shirt, £16, **George at Asda**

Jumper, £690, **Victoria Beckham**



Shirt, £85, **COS**

Jumper, £77, **& Other Stories**

THE MINAUDIÈRE MAKES A COMEBACK

The minaudière might conjure memories of an era when animal-shaped hard-case bags were the ultimate collectable for Upper East Siders, but it's back with serious fashion credentials. From Dior and Chloé to Gucci and Loewe, these handheld jewels are wildly impractical but oh so shiny.

Bag, price on request, **Dior**





GIDDY UP

Horse girls, rejoice. Stirrups were a catwalk constant, and not all came skin-tight. Some appeared as tailoring-meets-equestrian hybrids, proving surprisingly C-suite friendly. One caveat: you'll need at least a kitten heel to pull them off, although a stiletto is better still.

Ear PARTY

When it comes to jewellery this season, throw caution to the wind. Life's too short for a dainty hoop when you could go full doorknocker. Rhinestones, jawbreaker-sized gems, spirals and shoulder-grazing cascades are all invited. Go big or go home.



16 COAT *personalities*

Are you an introverted purist or an extraverted boss? There's a coat just for you...

THE THINKERS



MIU MIU

INTJ
YOU'RE A MASTERMIND
Cerebral, exacting, enigmatic



SACAI

INTP
YOU'RE ECCENTRIC
Inquisitive, cerebral, idiosyncratic



THE ROW

ENTJ
YOU'RE A POWER PLAYER
Formidable, decisive, imperious



TOM FORD

ENTP
YOU'RE A PROVOCATEUR
Mercurial, quick-witted

THE ROMANTICS



CHLOÉ

INFJ
YOU'RE AN ORACLE
Perceptive, idealistic, enigmatic



DRIES VAN NOTEN

INFP
YOU'RE A MEDIATOR
Empathetic, introspective



ERDEM

ENFJ
YOU'RE CHARMING
Charismatic, persuasive, generous



ISSEY MIYAKE

ENFP
YOU'RE ENTHUSIASTIC
Effervescent, imaginative, spontaneous

THE TRADITIONALISTS



VICTORIA BECKHAM

ISTJ
YOU'RE A PURIST
Fastidious, dependable, pragmatic



MAX MARA

ISFJ
YOU'RE A GOOD EGG
Attentive, steadfast, self-effacing



RICK OWENS

ESTJ
YOU'RE THE BOSS
Authoritative, efficient, forthright



PRADA

ESFJ
YOU'RE A SOCIAL SECRETARY
Gregarious, considerate, convivial

THE ADVENTURERS



ALAÏA

ISTP
YOU'RE A LONE WOLF
Resourceful, taciturn, self-possessed



BURBERRY

ISFP
YOU'RE AN AESTHETE
Sensuous, instinctive, free-spirited



VALENTINO

ESTP
YOU'RE A DAREDEVIL
Audacious, magnetic, unstoppable



SAINT LAURENT

ESFP
YOU'RE THE LIFE & SOUL
Vivacious, theatrical, pleasure-seeking



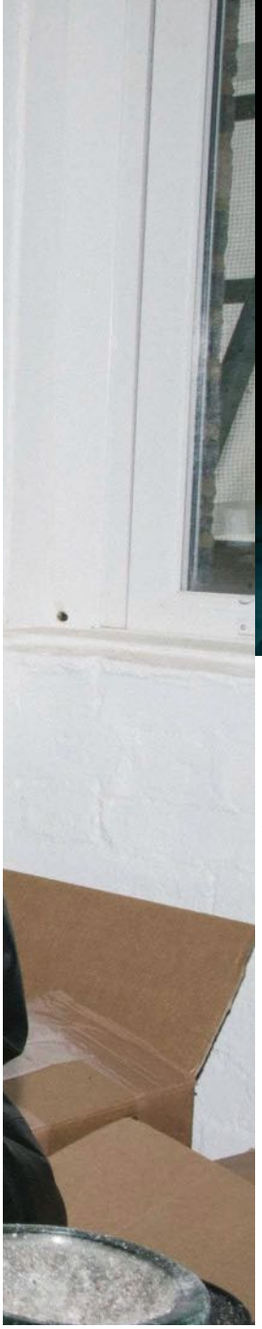
WHY IS EVERYONE TALKING ABOUT ROBERT WUN?

The designer has won over the notoriously tough couture crowd, says *Henrik Lischke*

IT'S A 12-STRONG TEAM working out of the couturier Robert Wun's studio based in Hackney Wick, not a Paris arrondissement. This year, that same team dressed eight Met Gala guests, and generated $145.6 million (£107.6m) in earned media value – ranking third behind Saint Laurent and Dior, ahead of Chanel, Prada and Valentino. Wun achieved this with a small team and no safety net.

To be allowed into the hallowed world of couture is tough. The rules, as instigated by Paris's governing body, the Chambre Syndicale, are so stringent that it states a true couture house must have an atelier in Paris, employ at least 20 full-time technical workers and receive annual approval from a special committee under the French Ministry of Industry. Those requirements have loosened in recent years, to allow for a 'guest member' category, a kind of fast-track window that allows non-Parisian designers to show without relocating operations. Luckily for Wun.

When I meet him over the summer in London, the designer says he didn't plan the move into couture but ready-to-wear showrooms had gone dark during Covid, and rather than second-guess what stockists wanted, he and his head of design simply made what they wanted. It was when his grandmother passed away in Hong Kong that his next collection became something he had to justify. 'I needed to make sure every collection I made from that point needed to bear responsibility, to justify being this far away from my loved ones.' That collection got him noticed. A year later came the ANDAM special prize (which, against such stiff competition, he never imagined he'd bag)





A Robert Wun flight of fancy. Below: the viral look from his Childsplay collection. Left: the designer

and, along with it, the an-important mentorship programme with Chanel's president of fashion, Bruno Pavlovsky. It was he who suggested Wun might like to try couture. Two months later, the designer was unanimously voted on to the couture schedule in Paris.

The nerves were real – 'Who the f**k is gonna do my PR? Who's gonna do the casting?' – but the grit required to pull it all off started long before. Wun came to London from Hong Kong 18 years ago, chasing the same dream that's pulled generations of international students to the city to study at the London College of Fashion. When he graduated, he did what most designers of his generation did next: started a ready-to-wear label and spent a decade discovering that the city's romance with emerging talent rarely survives the realities of the business.

'I never got any support here,' he says, flatly. 'I don't think there's much love here for me.' He watched his peers move through the programmes London is famous for – and disappear. What London withheld, Paris handed to him. The ANDAM Prize was where Wun first felt his work was taken seriously. That he got to this point on his own had some benefits: it meant he was a designer with no one telling him what the job was supposed to look like. 'You have no lanes, you have no competitions,' he said of those years, admitting it was a case of, 'You're just gonna have to find out how things work for yourself'.

Interestingly, he worries that the industry is more interested in marketing than actual design merit. Couture, he believes, is the one space left where the audience is still watching the clothes, as much as who is sitting front row.

But then, it is the FROW that forms such a big part of why his shows keep going viral, although he blankly refutes that that is his goal. 'I don't think anyone can have that guarantee [of virality],' he says, agreeing that it's the work that creates the storm. 'It was never in my head at any point.' Which is either the most disingenuous thing a designer has said in recent memory, or true – because the closing look in his last collection, Childsplay – a black gown crowned with a chaotic burst of balloons, was already flooding timelines before the last model had cleared the runway. He defends the intention behind it – the idea that virality without substance is empty, but substance, done honestly, tends to travel anyway. It's also why there's no such thing as a free Wun gown, celebrity or otherwise. 'If we keep doing things like that, then designer truly has no value.' He never set out to top an EMV chart or land a calendar spot built for houses bigger than his – he just kept making the things only he could make. That authenticity is precisely why he ended up right where he's supposed to be.

EVERY COLLECTION NEEDS TO JUSTIFY MY BEING SO FAR AWAY FROM LOVED ONES





Go back *in time*

Come 8 October, Tate Modern will play host to a blockbuster exhibition curated by former *Vogue* editor-in-chief Edward Enninful, dedicated to fashion's most relentlessly referenced decade, the '90s. Book your tickets now.
The 90s: Art And Fashion, 8 Oct – 14 Feb



LOEWE

SNAG A SCARF

The trend pendulum will always swing, and even scarves aren't immune to fashion's whims. At Prada, hand-knitted cosies came straight from Molly Weasley's needles. Elsewhere, size mattered and scarves came inflated. It's perhaps the easiest styling hack to stay warm and amp up any basic outfit.



GIVENCHY

GABRIELA HEARST

CELINE

Tech-y COLOUR



The master colourists of the fashion ateliers are bringing beige-defying, hi-vis brights into the new season by way of haute sportswear. This is your cue to go OTT.

1. Sunglasses, £290, MIU MIU. **2.** Bodysuit, £640, VERSACE. **3.** Jacket, £49.99, PULL & BEAR. **4.** Roll neck, £45, COS. **5.** Belt, £405, GIVENCHY. **6.** Sunglasses, £22.99, PARFOIS. **7.** Bag, £460, ISSEY MIYAKE. **8.** Trainers, £750, LOEWE. **9.** Bag, £880, PRADA. **10.** Heels, £155, CAMPER. **11.** Shorts, £295, FRAME. **12.** Jacket, £2,570, SAINT LAURENT

Pretty PRAIRIE



1.



2.



3.



4.





5.



11.



12.



10.



6.



7.



9.



8.



Plaid and plaits, diaphanous layers, knee-high waders and a whiff of the Wild West... This season's prairie romance is the antithesis of cool aloofness. Instead, it's confident, deliciously fussy and unabashedly pretty.

1. Scarf, £50, RIXO. **2.** Brooch, £50, SWAROVSKI. **3.** Flats, £185, MARC JACOBS. **4.** Earrings, £65, PANDORA. **5.** Bow, £540, DIOR. **6.** Dress, £675, DE LA VALI AT MYTHERESA.COM. **7.** Dress, £320, MARELLA. **8.** Heels, £1,250, JIMMY CHOO. **9.** Skirt, £395, GANNI. **10.** Bag, £1,295, ERDEM. **11.** Minidress, £260, ESSENTIEL ANTWERP. **12.** Slip dress, £158, FREE PEOPLE



A BLANK CANVAS

Sartorially speaking, an Hermès Kelly bag is anything but a blank canvas. Yet the new Kelly Retourné Paddock, £19,000, rendered in calfskin and canvas, has us thinking differently about the iconic holdall. Elegantly plain-speaking, it's proof that, sometimes, the simplest fabric speaks loudest.



PHOTOGRAPHS ALVARO GRACIA
FASHION GEORGIA MEDLEY

FASHION'S NEW AGE

At 59, Evelyn Effrim-Botchey is not just back on the runway, she's exactly what fashion wants right now, says *Rebecca Lowthorpe*



OPEN THE cover shoot of our Big Fashion Issue and you'll see one of fashion's 'new faces' striking a pose at 6am on Westminster Bridge, Big Ben glowing in the sunrise. The shoot, which took place in the July heatwave, didn't stop our model posing in a mountain-peak-shouldered Louis Vuitton cape, tossing a woolly Prada scarf over her shoulder in 38°C in Trafalgar Square or throwing shapes on Tower Bridge in Chanel tweeds while hordes of tourists stared. Who is she? Everyone wanted to know.

Meet Evelyn Effrim-Botchey, a model of the moment – not despite her 59 years but because of it. Her lines are prized; her grey hair is sought after. Today in fashion, a face that carries visible experience feels, suddenly, more relevant than that of a peachy-skinned teenager. It's a shift borne out on the runways over the past year, increasingly – and pleasingly – the casting of much older women, once unthinkable in an industry long allergic to the slightest laughter line. 'Old' used to mean models in their late thirties. But, thanks largely to Chanel's creative director Matthieu Blazy – who has championed troops of older modes since his debut show last October – what began as a flicker has fully ignited, with many major catwalks following suit. So, could fashion really be turning age-blind, or is this just as flimsy as a fleeting trend?

'No, it doesn't feel fragile,' Effrim-Botchey says without hesitation when asked if she thinks it's a passing fad. 'It feels more solid than ever. And it's about time.' It's simple economics, she points out – older women are the ones with wallets large enough to buy these clothes, so why shouldn't they be represented on the runways. Quite.

Effrim-Botchey was a working model once before – until, ironically, at the age of 25 the industry decided she was too old. 'Back in the day, modelling was unforgiving. You weren't allowed to age,' she says of the late '80s and early '90s when catwalks were sickeningly obsessed with prepubescence, and 24 was deemed over the hill. She didn't leave fashion so much as move behind it – styling and producing hair and beauty shows – while based in the countryside north of Milan, where she still lives with her 19-year-old daughter.

Since her second act, which began in January, she's felt something shift off the runway too. 'I've been connecting with a lot of women,' she says, pointing to her Instagram account, @this_is_me_evelyn. 'It's been incredible hearing from all these women reaching out to say I'm an inspiration – there's an urgency to see themselves represented.' None of this is lost on a woman whose own daughter (just flown the coop to study economics and law) is watching her mother treat age as something other than decline.

It all started with her hair. Six years ago, tired of endlessly re-dyeing her roots, she decided to stop. 'It is hateful at first, a real shock to the self when reality bites. You don't know what to do, it just sticks out, you don't want it.' But with time comes acceptance – and, eventually, an idea. 'I thought maybe, just maybe, I can be one of those women I love to see but are few and far between. Is there a place for me? I thought, yes – and you know what, I'm gonna make a place.' She now refers to her grey bits as her tiara. 'That's the Ghanaian in me,' she says. 'We always had to respect our elders. For me, an elder is beauty.'

> I'M SURE OF MYSELF. WHY SHOULD I BE ASHAMED OF BEING OLDER?

Her re-entry into modelling became more intentional. She built a mood board, working out who she was and how she wanted to come across – drawing as much on her Irish mother and Ghanaian father as on the agents and bookers she'd known from her decades behind the scenes. 'I'm humble,' she says, 'but I'm also sure of myself. I'm not old, I'm older. Why should I be ashamed of being older?'

Then came the Balenciaga casting. Creative director Pierpaolo Piccioli himself asked who she was. 'He asked if I'd ever done shows in Paris. I said no.' As stylist Joe McKenna set a coat on her shoulders, he asked if she was nervous. 'No – why should I be? I'm loving it,' she told him. She was promptly booked for both his ready-to-wear show in March and couture debut in July. For the uninitiated, walking for Balenciaga is as good as it gets.

Effrim-Botchey and her co-walker Stephanie Cavalli, 50, who opened Chanel's couture show in July, recognised each other on a Paris street last season – a small moment of solidarity between two women doing the same rare job. Yet both have kept the frame of a woman half their age. 'I'd like all older women to have that possibility,' she says, candid about the limits of what's being celebrated here. 'Not just certain types – tall and slim, like me. If they've got the look, the character, then why can't they be on there too?' It's a good question, if one that probably won't be answered anytime soon.

So where does she want this to go next? 'I don't like that age is an excuse to give up,' she says. 'I'm not old. I've had more birthdays than a 40-year-old, but I'm not going to be old at 80, or 90. I'm aiming for 104.' She keeps the engine running with Pilates, yoga, body balance, a daily hour-and-forty-minute walk and a diet she simply calls 'Mediterranean and delicious'. As for what this means: 'We're on the map. We're not gonna be pushed aside. We want our own space and I'm not backing down.'



THIS PAGE
Dress with scarf, £5,700, bag, £2,150, and socks, £860, all **Prada**

PREVIOUS PAGE
Cape, price on request, top, £1,140, and trousers, £2,820, all **Louis Vuitton**





THIS PAGE
Jacket, leggings, shoes and sunglasses, all price on request, **Balenciaga**

OPPOSITE
Jacket, top, leggings and boots, all price on request, **Hermès**



THIS PAGE
Top, £1,600, dress, £2,850, trousers, £1,150, shoes, £1,050, belt, £485, and hat, £690, all **Celine**

OPPOSITE
Jacket, £7,660, gilet, £5,745, shirt, £7,660, skirt, £4,440, and shoes, £1,090 all **Chanel**


DOMINE
DIR
GE
OS



THIS PAGE
Coat, £10,250, top,
£830, leggings, £830,
and shoes, £930,
all **Loewe**

OPPOSITE
Top, skirt, and belt,
all price on request,
and gloves, £540,
all **Max Mara**





THIS PAGE
Top, £4,195, trousers, £1,412, and hat, £4,195, all **Givenchy by Sarah Burton**

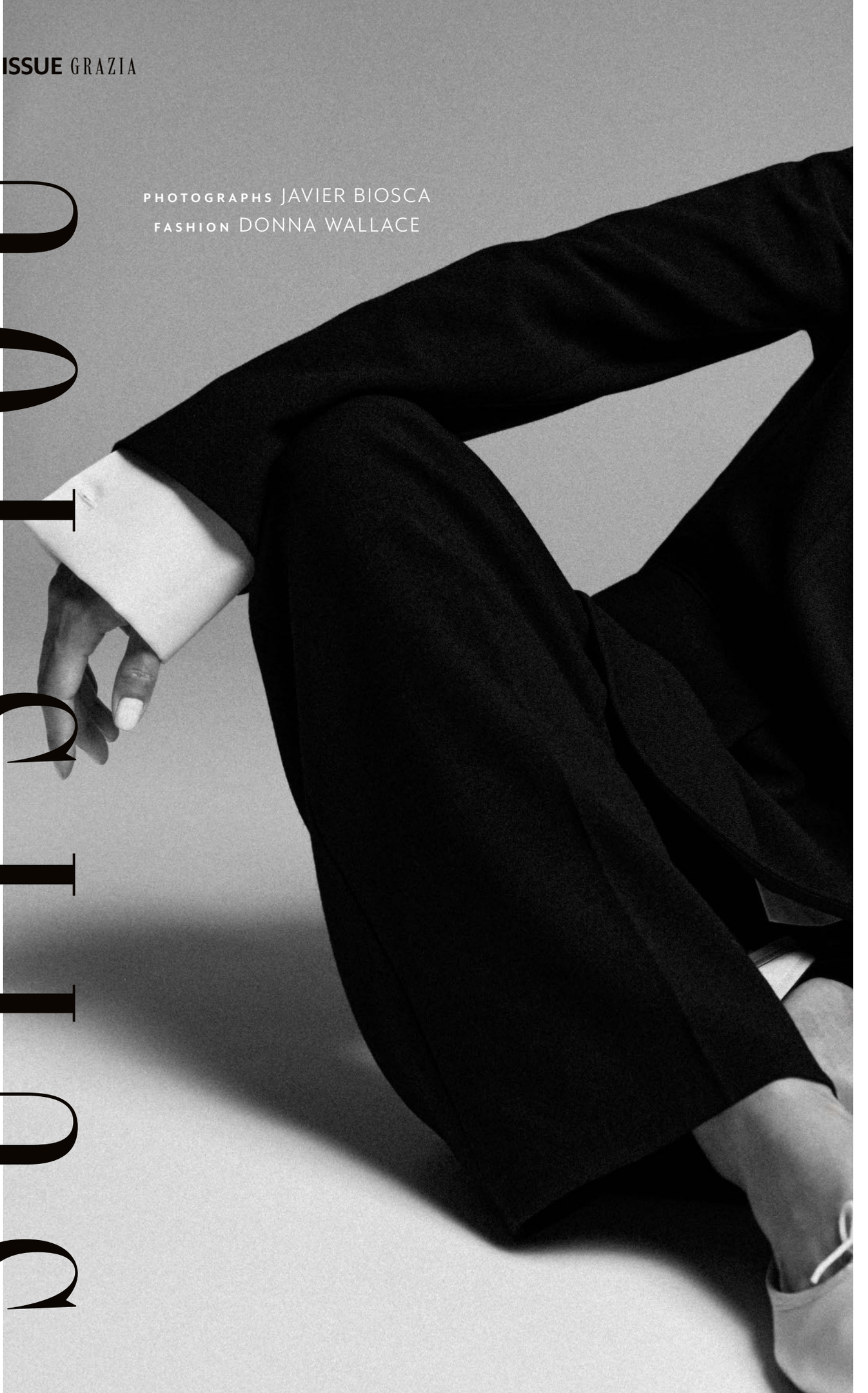
OPPOSITE
Dress, £1,995, jacket and earrings, both price on request, and shoes, £220, all **Simone Rocha**

Model Evelyn Effrim-Botchey at First Model Management **Hair** Aminata Kamara **Make-up** Adam de Cruz at Premier Hair & Makeup **Nails** Emma Welsh at the SB Collective **Casting** Christie Phedon **Shoot producer** Gabriela Velasco **Photographer's assistants** Myles Bailey, Kamila Banks **Hair assistants** Merhawit Weldesellasie, Toyosi Agbaniyaka **Fashion assistants** Amber Backhouse, Saffron Tavener



SUITS YOU

PHOTOGRAPHS JAVIER BIOSCA
FASHION DONNA WALLACE





The black suit takes *centre stage* – deconstructed, reimagined and *anything but boring*



THIS PAGE
Jacket, trousers, shirt, loafers and neck tie, all price on request, **Tod's**

PREVIOUS PAGE
Jacket, £980, shirt, price on request, and trousers, £590, all **Emporio Armani**; shoes, £285, **Repetto**; earrings, £5,200, **Fope**

Jacket, £1,435, trousers, £3,715, cummerbund, £524, and shoes, price on request, all **Michael Kors**; necklace, £19,950, **Fope**





Jacket, £3,180, trousers, £1,545, and heels, £2,540, all **Saint Laurent by Anthony Vaccarello**



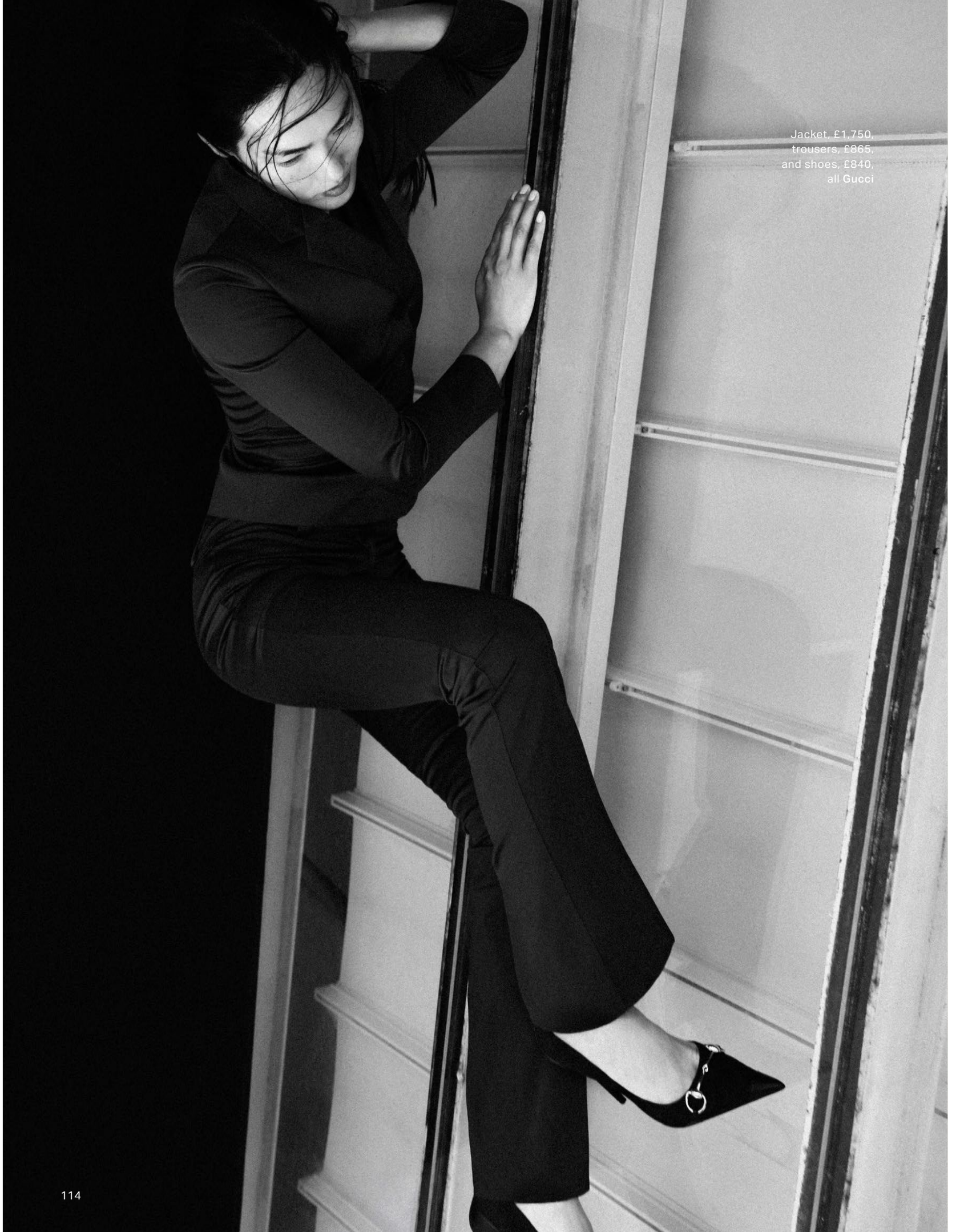
Jacket, £6,800, vest, £3,300, trousers, £3,300, and shoes, £1,800, all **Schiaparelli**



Jacket, £2,800, turtleneck, £1,100, trousers, £1,150, boots, price on request, and sunglasses, £350, all **Celine**



Jacket, £4,790, shirt, £1,490, and tie, £990, all **Tom Ford**



Jacket, £1,750,
trousers, £865,
and shoes, £840,
all Gucci



Jacket, £2,650, trousers, £1,350, and body chain, price on request, all **Fendi**

Model Chin Chin Hsu at Next Management **Hair** Fernando Torrent at Kasteel MGMT **Make-up** Ruben Marmol at Kasteel MGMT **Nails** Nubia Soacha **Casting** Christie Phedon **Shoot producer** Gabriela Velasco **Photographer's assistant** Enrique Escandell **Fashion assistant** Liv Bellamy



Get swept off your feet by autumn's feminine drapes, ruffles and dramatic silhouettes

MODERN ROMANCE

PHOTOGRAPHS BRIAN DALY **FASHION** MOLLY HAYLOR





THIS PAGE
Dress, £6,390, boots, £2,120, and rings, £330 each, all **Chloé**

OPPOSITE
Coat, £3,170, collar, £3,642, shirt, £4,340, roll neck, £747, and skirt, £8,756, all **Gabriela Hearst**; brooch, £55, **Pebble**

PREVIOUS PAGE
Dress, £7,200, **Louis Vuitton**; shoes, £695, **Simone Rocha**; brooch, £695 **Erdem**







THIS PAGE
Cardigan, £4,450, and skirt, price on request, both **Dior**; shoes, price on request, **Erdem**; socks, £25, **Pairs**

OPPOSITE
Dress, £9,000, **Alexander McQueen by Sarah Burton**



THIS PAGE
Dress, price on request, **Maison Margiela**; roll neck, £747, **Gabriela Hearst**; boots, £1,800, **Malone Souliers**

OPPOSITE
Dress, price on request, and necklace, £3,045, both **Chanel**; brooches, price on request, both **Pebble**







THIS PAGE
Dress, £1,770 and gloves, £540, both **Max Mara**

OPPOSITE
Top, price on request, Bottega Veneta

Model Sara Dijkink at Hive Management **Hair** Takumi Horiwaki at Agency 41 **Make-up** Kathryn O'Neill using NARS **Shoot producer** Gabriela Velasco **Photographer's assistant** John Cronin **Fashion assistant** Liv Bellamy **Production assistant** Joao Tudello

PHOTOGRAPHS RAMI HASSEN
FASHION JULIA HARVEY

THE ART OF THE LAYER

INSPIRED BY THE genius of Miuccia Prada, we're tackling autumn's perennial sartorial puzzle: the art of layering. When the ultimate fashion trailblazer sent just 15 models down her latest runway, four times each, the audience was spellbound. The twist? With every new lap of the catwalk, each model 'de-layered' – shedding heavy outerwear, scarves and dresses down to their cotton slips and Bermudas. Thanks to this performance of everyday transformation, we've mapped out our own layering masterclass. Welcome to six ingenious, entirely wearable ways to style the new season.

WORDS REBECCA LOWTHORPE



JOHN LEWIS & PARTNERS
THE SKIRT

Four layered looks equals four personalities for this key printed skirt.

Skirt, £59, blazer, £119, black roll neck, £109, white roll neck, £59, and shoes, £89, all JOHN LEWIS & PARTNERS; shirt, £205, WEEKEND MAX MARA AT JOHN LEWIS; brooch, £39, ECLECTICA AT JOHN LEWIS



MARC CAIN
THE JEAN CHINO

How to get more mileage
out of your stone
straight-leg jeans.

Jeans, £185, coat, £915, scarf, £365, jacket, £485, jumper, £319, shirt, £205, shoes, £215, belt, £115, and brooch, £35, all MARC CAIN



ARKET
THE ELEGANT
MIDI

Heading out after work?
No problem for this
day-to-night black
mididress.

Leather skirt, £319, coat, £259, jacket, £159, roll neck, £79, cami (part of set), £159, boots, £349, earrings, £29, and gloves, price on request, all ARKET



TU CLOTHING
THE FRINGED DRESS

Dress over trousers? Yes, you can when boldly layering black on black.

Dress, £30, coat, £50, faux-leather jacket, £40, jeans, £22.50, and shoes, £22, all TU CLOTHING; earrings, £14, JOHN LEWIS & PARTNERS



MANGO
THE SILKY SLIP

Worn as an underpinning,
lace hems can soften
any look.

Cream silky slip skirt, £49.99, pink skirt, £35.99, jacket, £49.99, grey top, £49.99, white long-sleeve top, £29.99, camisole top, £29.99, and belt, £25.99, all MANGO; shoes, £35.99, MANGO AT JOHN LEWIS; earrings, £89, PANDORA



PRIMARK
BOXER SHORTS

The shorts of the season – get in before the weather nips.

Boxers, £9, jacket, £32, zip top, £18, polo, £5, vest, £8, Loafers, £18, and socks, £3.50, all PRIMARK

Six more character outfit equations...

> START-UP FOUNDER ON MATCHA RUN



Trench, £129, & OTHER STORIES; anorak, £45.99, ZARA; capris, £34.99, MONKI; heels, £129, BODEN

> WANNABE BOOKWORM HEADS TO BRUNCH



Cardigan, £100, MASSIMO DUTTI; roll neck, £34.90, UNIQLO; jeans, £105, GUESS; shoes, £40, M&S

> SHE MEANS BUSINESS



Blazer, £298, REISS; slip, £119, COS; skirt, £158, REISS; boots, £59.99, NEW LOOK

> TYPE 'A' BUT MAKE IT PLAYFUL



Jacket, £399, NOBODY'S CHILD; dress, £59, RIVER ISLAND; trousers, £42, RIVER ISLAND; boots, £199, DUNE LONDON

> OFF-DUTY PILATES PRINCESS



Jacket, £290, SAMSØE SAMSØE; top, £75, JIGSAW; trousers, £110, AMERICAN VINTAGE; shoes, £130, UGG

> LAST ONE STANDING AT THE PARTY



Blazer, £449, MAJE; dress, £16, GEORGE AT ASDA; trousers, £99, MINT VELVET; boots, £245, ANONYMOUS COPENHAGEN

MODELS: POLIANE NASCIMENTO AT ESTABLISHED MODELS AND ELODIE SOUVERAIN AND MIRIAM NTUYANG AT WILHELMINA. HAIR: REVE RYU. MAKE-UP: RACHAEL HOLDING. CASTING EMILIE ASTROM AT RAW STUDIO CASTING. SHOOT PRODUCER GABRIELA VELASCO. PHOTOGRAPHER'S ASSISTANTS: HENRY HEWIT, SACHA PHILLIPS, HARRY FORTE. HAIR ASSISTANT: JAYDA AT BEYOND BEAUTY. MAKE-UP ASSISTANT OMAR SAMARA. FASHION ASSISTANT: LIV BELLAMY

MAXIMUM IMPACT

Bright, bold, beautiful – meet the new season's standout accessories



HAT, £1,590, SUNGLASSES, £525, BLAZER, £4,350 *Dive headfirst into the new season in Louis Vuitton's supersized plush cone hat*



Loewe SHOES, £940 *Leave it to Loewe to dream up a scuba shoe kitten-heel hybrid that (somehow) just works*



Fendi

BAGUETTE 26424 RE-EDITION BAG, £2,650, SUNGLASSES, £350, DRESS, £2,250

Is there anything more delicious than a fresh Fendi Baguette?


Gucci BAG, £2,830 *Chic, sharp and timeless, Gucci's Horsebit Duomo earns icon status*



Chanel SHOES, £1,175 *Classic silhouette meets modern metallics in Chanel's darling new colour combo*



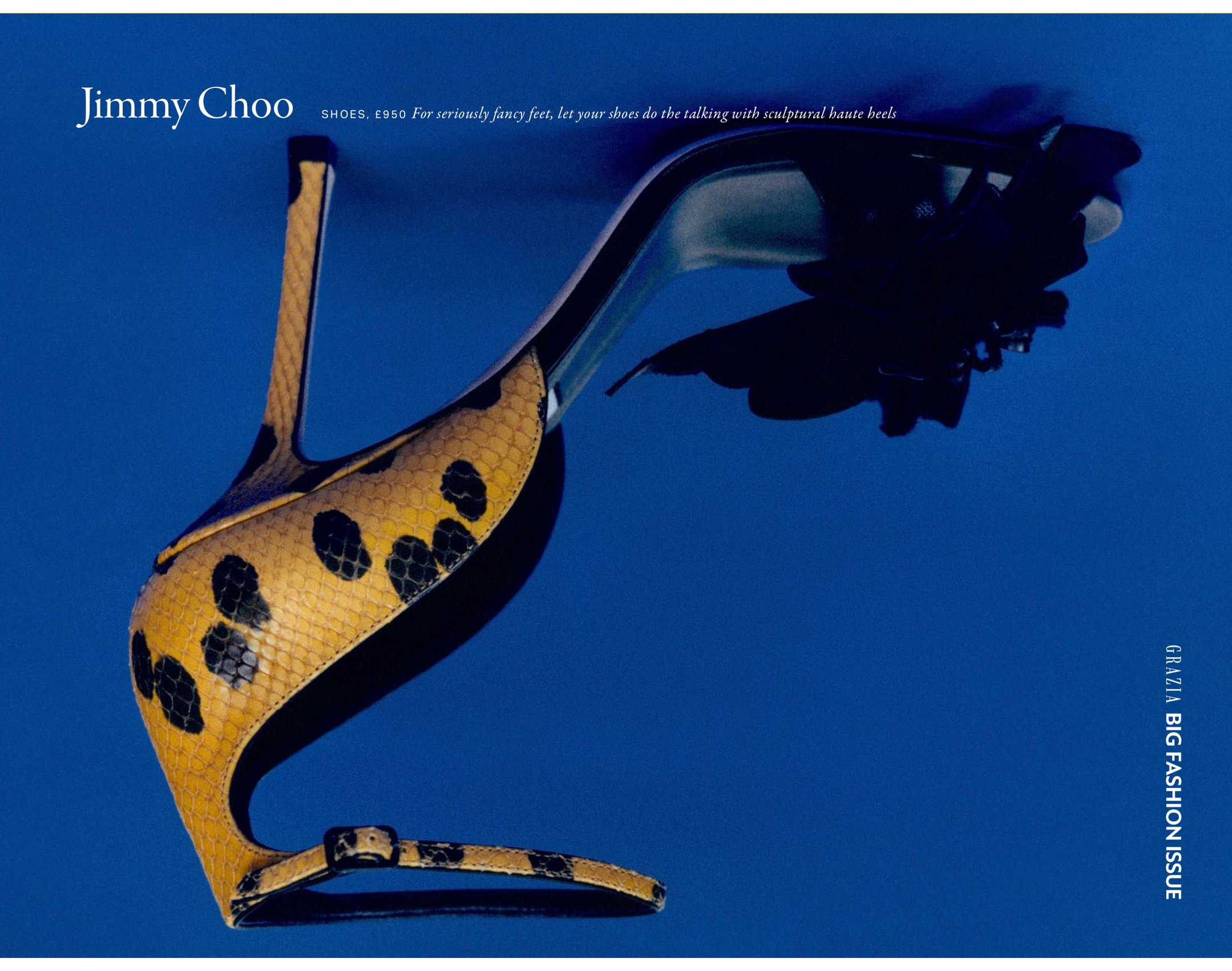
Dior

BROOCH, £950, COAT, PRICE ON REQUEST *Dip a toe into the world of Dior's En Fleur collection complete with bejewelled lily pads. What else?*

Emporio Armani

BAG, £880, BANGLE, £115 *Glossy, lustrous leather adds instant polish to a pared-back bag*




Jimmy Choo
SHOES, £950 For seriously fancy feet, let your shoes do the talking with sculptural haute heels

SUCCESSION, ITALIAN STYLE



Giorgio and
Silvana Armani

After her uncle Giorgio's death, Silvana Armani succeeded to the family throne – most unusually, at the age of 71. She tells *Rebecca Lowthorpe* how it's going

Silvana Armani is, by her own admission, 'quite sure of herself' – sure of her taste, sure of her place at the house her uncle built, impervious to the industry's favourite guessing game of who might replace her. Even as *Grazia* went to press, fresh speculation swirled around former Versace designer Dario Vitale being appointed designer at Emporio Armani. Either way, the maths is stark for women creative directors – not designers running their own-name brands, but women steering someone else's legacy. They are rare, even in Milan, where dynasties like the Guccis, Fendis and Versaces have always ruled. Only two such matriarchs are still actively designing: Miuccia Prada, 77, and Fendi's Maria Grazia Chiuri, 62. And now Silvana Armani joins them, aged 71.

Her uncle Giorgio Armani died on 4 September 2025, at 91, having spent 50 years building a house so completely fused with his own name that it seemed almost impossible to imagine it continuing without him. Silvana sent out her first Armani Privé collection four months later. It would be easy to dismiss her appointment as a tidy, sentimental, nepotistic solution – the niece who was simply next in line, as if whatever wrangling went on behind closed doors required nothing more of her than to sit tight and wait for the job to land in her lap. But when I met her in July, I found someone who has spent 45 years absorbing the Armani language and now has something of her own to say about it.

Armani's Parisian headquarters sit on Rue François Premier, a stone's throw from the bougie L'Avenue restaurant overrun during fashion week with Kardashians, Hadids and, often, Rihanna. I'm swiftly ushered downstairs, through the usual frenzy of pre-show prep, into a booth where a curtain is drawn shut behind me. Silvana is tiny, bird-like, perched on a small chair – navy trousers, pale blue buttoned-up shirt, running shoes, all of it reminiscent of her uncle's uniform of quiet comfort. Her hair is cropped into a no-fuss bob, no make-up to speak of: the essence of neat chic. Water appears before I've asked for it, a raised hand to one of her people is all it takes – a small hint of the machine that runs behind her, the staff, security, the sheer scale of people quietly making things happen. Inside her booth, though, it's just the three of us: Silvana, Anoushka Borghesi, her multilingual global communications director, here to translate, and me. There's a stillness to Silvana, on the eve of her second couture presentation during Paris Haute Couture Week; she has the disarming composure of someone who has long since stopped needing approval.

So who is *her* Armani Privé woman? 'I think she's very comfortable. She's very sexy and she's very feminine – but with intelligence.' The last word she circles back to, unprompted. 'The woman who buys Armani is, in a way, intelligent, because she doesn't want to follow necessarily what's going on in fashion, or trends. She has confidence enough to know what's best for ▸

> GIORGIO SACRIFICED FRIENDS, LOVE, HIS PERSONAL TIME FOR WORK



ARMANI PRIVÉ S/S '26



ARMANI PRIVÉ A/W '26

her, and what makes her feel her best.'

Giorgio wrote a language with his clothes – the unstructured jacket, the soft-shoulder, androgynous tailoring, the colour 'greige', wearability over spectacle, real-world women not supermodels. Does she speak the same language? And if so, how then does she develop an Armani dialect of her own? 'I take those codes, what I've been used to, working so closely to him,' she answers. 'I have that same aesthetic, but I put in a little something additional, which is only mine – which probably comes from being a woman and being able to wear these clothes.' It's not even a development, she adds. 'It is what it is.' There is one large fundamental difference: 'It's knowing how things feel on yourself.'

Silvana and Leo Dell'Orco, her uncle's longtime partner, now share the creative guardianship of the house – she on womenswear, he on menswear. Do they work together or run in parallel? It's the one question that gets a noticeably shorter answer. 'It's very... parallel,' is all she'll say.

Silvana says there was no huge pre-determined plan for her transition into the lead role. 'It comes quite naturally,' she says. There was no defining moment, no formal handover – 'it's structural, it's organised. It's part of how Armani is.' Even she didn't quite know how it would unfold. 'It just happened, and now I find myself in this position, having to bring it forward. But it comes naturally, because I've learned it all along, through him.' It's true that Armani is a family business through and through. Her cousin Andrea, son of Giorgio's sister Rosanna, also sits on the board and coordinates the Strategic Sustainability Committee. Her half-sister Roberta is the group worldwide entertainment and brand director, well known in the fashion business for managing celebrity relations at Armani – a different discipline entirely, and one Silvana is quick to say isn't hers. 'That's always been Roberta's field and she does it so well.'

Silvana's route into design wasn't direct. She started on the switchboard at Armani, then modelled for two of the defining Milanese houses of the era, Walter Albini and Krizia, before becoming her uncle's in-house model. 'At the beginning everybody would surround him,' she remembers. 'I would watch him work – the fittings, the collections – every single day, at first just as a spectator. Then, slowly, he would ask me a question, give me advice on something. And slowly the trust came, first with an Armani Swimwear line – some colours for me to choose. And then, it developed, but naturally.'

> A WOMAN DOESN'T NEED [TO WEAR] BLACK TO BE TAKEN SERIOUSLY

Giorgio was not a man who handed out compliments readily. When he once called her 'very chic', she says, it stuck with her because it was so rare. I wonder how growing up in his orbit built her? She reminds me that her father Sergio and Giorgio grew up together through the deprivations of the Second World War, raised by a mother – Silvana's grandmother – who told her these stories herself: how she would fake pregnancy to smuggle food home having sold the family cutlery for bread. It is this kind of story, Silvana suggests, that hardens a family against easy charm. Resilience, in other words, runs in the blood.

Giorgio, too, taught her about more than just clothes. 'To trust in myself, not to have doubts in my own taste because, ultimately, that is my own strength,' she says of his imparted wisdom. He knew the industry mattered, she adds, but warned her not to be swallowed by it. 'I want to keep some distance from the life he led, which was all about work,' she also reflects now. 'He sacrificed friends, love and his personal time for work, and I don't want that impossible life for myself. In fact, my life has not changed too much so far.' In practice, that means living between Milan and a country house an

PHOTO: RIVATARCHITECTES.COM, ZOE JOUBERT



Silvana at work during a fitting. Below: Armani's Paris HQ



hour from the city with her partner and dogs; she currently runs a shelter housing 45 dogs, alongside horses and donkeys. 'I love them even more than horses,' she says of the donkeys, with something close to a laugh.

That evening, her couture collection proved a standout – velvet beaded blazers, swishing trousers and even the most red-carpet-worthy column dresses felt defiantly modern, all of it worn with flats. Where her uncle's later era codes had, in his final years, begun to feel almost too familiar, hers looked sharper, cleaner – the same vocabulary, spoken with a rigorous palette of burgundy, browns and dark green. Dark, but never quite black, she told me, because 'a woman doesn't need black to be taken seriously'.

Later that night, I'm invited to a post-show VIP dinner at The Four Seasons George V. I find myself seated purposefully: diagonally across from Cate Blanchett, sandwiched between her agent and Rosamund Pike – proof, if any were needed, of how completely the Armani world folds you in when it wants to. It is all such an exquisite eye opener on to a fashion-meets-celebrity world that has been perfected over half a century: the Armani etiquette is like an exercise in elegance and exactness in the way it treats the people it truly values. Which makes it startling – and rather sad – to think that any of it might change.

For 50 years, Armani was famously the only major Italian house never to sell any part of itself to a bigger luxury group – no LVMH, no Kering, just Giorgio doing things his own way. Now, that is finally changing. A stake sale, it turns out, was his own idea, not a decision made in his absence. Mr Armani's will set out the plan: a 15% stake to be sold within 12 to 18 months of his death, with the Foundation fulfilling his wishes rather than improvising a strategy of its own. A man, it seems, determined to control his empire even from beyond the grave. The PR team couldn't comment further beyond the timeline, but the potential partners are no strangers to Armani – L'Oréal's licencing deal already runs until 2050 and EssilorLuxottica's relationship with the house dates back to 1988, with a licence until 2037.

'Partnerships are essential,' Silvana says, when I raise it, pointing out, in effect, that none of this is new. Still, it was the one topic where she visibly picked her words. 'It's a bit delicate for me to say about this at the moment,' she said. I asked her if she thought it would change anything creatively. 'I don't think so. No.' As for that inevitable speculation about whether an outside designer might one day be brought in, I asked how that made her feel. She looked me square in the eye. 'I feel sure of myself.'



Top row L-R: black striped, price on request, SPORTMAX; cream, £340, MITHRIDATE; white collarless, £590, EMPORIO ARMANI; brown and white striped, price on request, RUBIROSA; red, £1,000, LOEWE; black, £1,150, GUCCI; white with extended collars, £1,630 LOUIS VUITTON

WHY THE SHIRT IS

The humble shirt is a closet superhero, says *Harriet Quick*

WHATEVER MONIKER one gives the shirt – pillar/essential/staple – it is far from basic. Indeed, the shirt, once the reserve of the boys, has risen from anonymity to become a style saviour worn from morning meetings to dinner tables.

The shift has ushered in a new lexicon (we talk proudly of plackets, collar stays, box and knife pleats…) and there's a legion of shirt-wearing heroes to draw inspiration from, ranging from Mick Jagger in his '70s-era long-collared numbers to Zoë Kravitz in oversized button-downs with hems swaying below her cut-offs. The shirt even migrated to the beach for summer, becoming the choice cover-up. It seems the more incongruous the placement, the better.

Incongruity is the shirt's charm and designers are firing up the frisson, teaming them with silky boudoir slips, pencil skirts and Oxford bags. When Chanel revealed the purchase of the Parisian shirtmaker Charvet, following a collaboration spearheaded by Matthieu Blazy, our appetite was boosted. Men make the pilgrimage to the Charvet flagship to order handmade shirts. With Chanel's input, we trust the women's offer will flourish.

'The shirt has been elevated from an essential into a directional piece, with exaggerated cuffs and collars, ties, unexpected proportions and clever layering,' Rebecca Osei-Baidoo, womenswear buying manager at Selfridges, says. 'Well beyond the classic white shirt, designs boast craftsmanship, personality and a sense of occasion. Dries Van Noten's bead-embellished cuffs, Simone Rocha's petal collars and voluminous sleeves, Thom Browne's neck-tie styles and JW Anderson's flared-denim shirt all play with the codes of traditional shirting' she says.

One might also line up Gucci's skinny silk poplin (unbutton as low as you dare) and Celine's snap-fastening fine jersey number that drapes just so. At Joseph, find a blue-striped outsized style with double cuffs. 'I wanted a sculptural element; the material and the cuffs add a subtle drama,' says creative director Mario Arena, inspired by the fluid marble sculptures of artist Richard Stone, who unveils a window



Bottom row, L-R: blue, £2,600, HERMÈS; black, £760, white, £760, black tie, price on request, all CELINE; logo, £1,740, LOUIS VUITTON; blue with white collar, £185, striped, £175, blue, £175, all POLO RALPH LAUREN; brown, £530, MAX MARA; white dress shirt, £1,290, ALEXANDER MCQUEEN; silky, £668, ACNE STUDIOS

OUR SAVIOUR

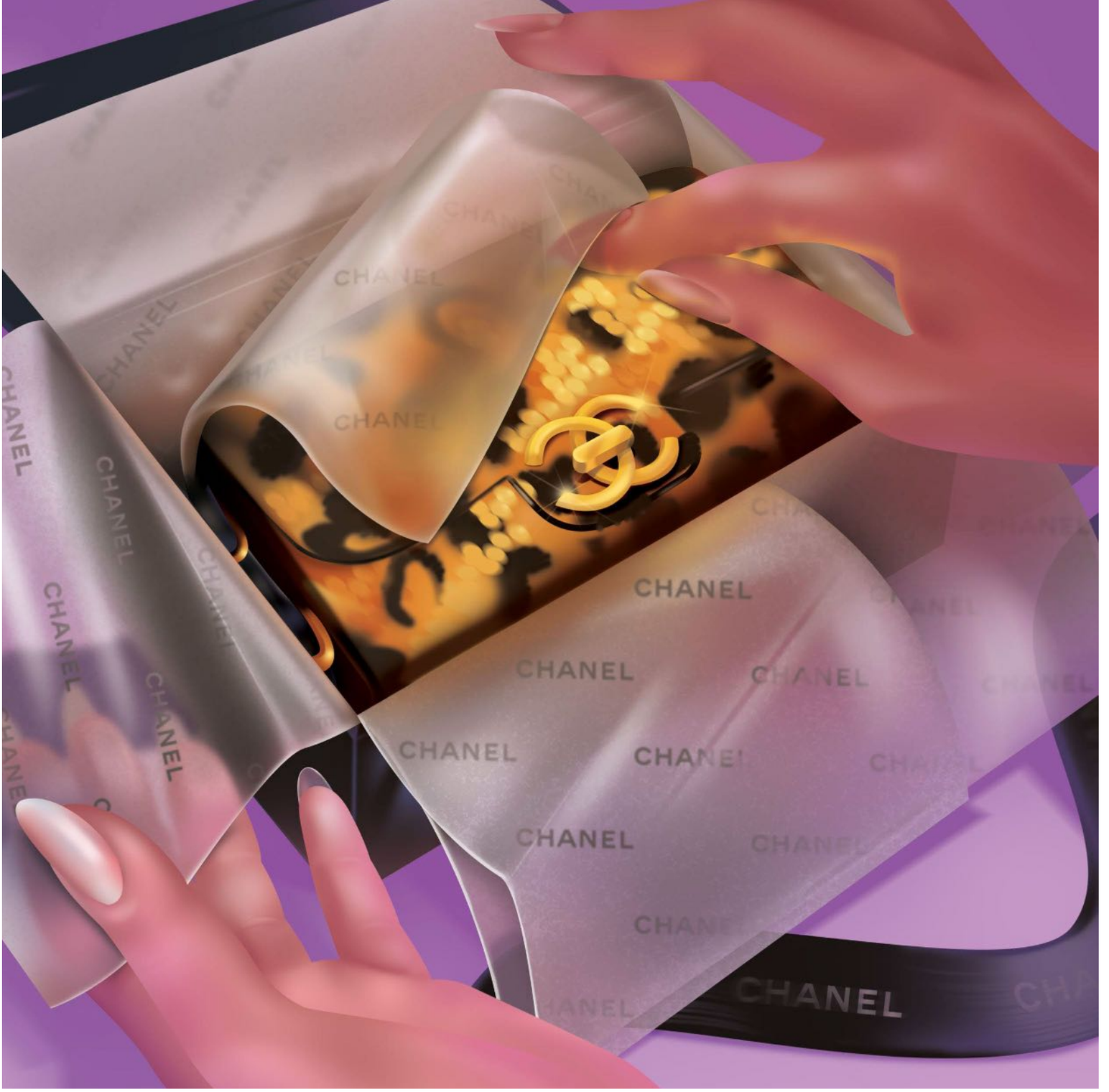
installation at Joseph's flagship store in London's Brompton Cross this month.

Female designers are leading the renaissance, drawing on lived experience. Take Sarah Burton at Givenchy, where she has crafted a striking cotton poplin number with deep cuffs and a raised funnel neck that looks like shirting worn back to front. Burton often takes her runway bow in denims and a white shirt; it's her studio uniform. Ditto Phoebe Philo, who has fashioned a dark grey pinstripe into a shirt body and cut a tux shirt with detachable collar, cuffs and studs. The suggestion is 'morning after the night before with my aristo paramour'. Meanwhile, Bella Freud has made a slim-cut shirt with deep pointed collars a trademark, offering up the '70s-infused classic with a matching tie. At Fendi, Maria Grazia Chiuri scrutinised the pillars of her own wardrobe and the women around her, and championed shirts for all scenarios: cue pristine white bib shirts worn with lace midiskirts, or azure blue ones with black suiting. The accessory? A leather choker made to look like a detached collar. 'When I was hired at Fendi in my twenties, I used to wear camouflage pants bought from the flea market and a man's shirt,' she smiles. 'It was my uniform.'

A passion for shirts is good for business as well as style. Former fashion editor Pip Durell launched With Nothing Underneath in 2017 with the intention of making classic men's shirting fit women. 'When I found myself wearing my flatmate's boyfriend's shirt on repeat, I realised how underserviced the women's shirt market was,' says Durell, who launched with the Boyfriend shirt, still a best-seller today. 'Shirts are democratic and versatile. Take our Boyfriend in fine poplin: crisp cotton provides a structured material which, when tucked into tailoring with the cuffs buttoned, can elevate your outfit for the office. But then roll the cuffs past your elbows, untuck and add a heel, and the same shirt takes you to drinks,' she advises.

My own shirt odyssey starts with a collarless Charvet tux shirt (I switch it up with enamel cufflinks truffled out at the souk in Jeddah); segues to cropped versions from McQueen and Alaïa to wear with high-waisted trousers; and branches out to outsize poplin ones from Soeur and Officine Générale. I even get a thrill dropping by the laundry for a 3-for-£10 wash-and-press deal. While I am not yet at the Great Gatsby level of shirt collecting, that vision is on the horizon.

PHOTOS: MARCO VITTUR



MIND YOUR MANNERS

Laura Antonia Jordan presents your indispensable etiquette guide to the season ahead

NO NEED TO SHOUT ABOUT IT…

So you bagged that Chanel Métier d'Art leopard-print bag. Or other 'impossible' to get and/or prohibitively expensive and/or broke-the-internet piece? Congratulations. But does it *really* deserve an unboxing? Not everything has to be shared on the grid immediately. There's something very alluring about stealthily debuting a piece.

…UNLESS IT'S HIGH STREET

As a wise woman (*Real Housewives Of*

ILLUSTRATION
KATARINA JOVICIC

New York) alumna Luann de Lesseps, back on screen soon with *The Golden Life*) once said, 'Money can't buy you class.' Nor can it buy you taste. Given the flood of designer talent on the high street right now (see Aaron Esh at AllSaints; the ongoing collections from Christophe Lemaire and Clare Waight Keller at Uniqlo), canny shoppers are out and proud about their high-street finds. M&S is even showing at London Fashion Week. Don't forget (as if you could) that John Galliano's first Zara collection is arriving imminently.

DO YOUR HOMEWORK
Aka: if you want to wear the merch, then have the manners to at least know the basics. The August-issued Lyst Index reported that the New York Knicks cap was fashion's 'hottest' product for Q2 2026. Fine. We get it, go for it. But proceed with caution: sports merch is the new band merch and the new 'name one Ramones song' is 'name one player' (or, you know, even just know the difference between basketball, baseball and American football).

KEEP TIGHT LIPPED.
So, your friend got skinny. So what? Is she or isn't she 'on the pen'? That is the question. It must, however, go unasked and unanswered. Even if you think you're being nice, chitchat about someone else's changing body should (on the whole) not be articulated. Sadly, semaglutides have diminished our boundaries along with our waist measurements.

BRING BACK THE LONG LUNCH DATE
Lunch al desko is sometimes a necessity, but how about bringing back the lost art of the long, looong lunch? The revival of the skirt suit – championed, most notably, by Chanel's Matthieu Blazy – is all the permission you need to cancel everything in your diary one afternoon. Slingbacks and pearls are optional; dessert is not.

DON'T CRY BECAUSE IT'S OVER, SMILE BECAUSE IT HAPPENED
It's au revoir to Pieter Mulier at Alaïa. But his take on Versace's baroque hyper-glamour is coming soon. When one door closes and all that...

LITERALLY NOBODY NEEDS TO HEAR ABOUT YOUR DREAM
A fabulously surreal look – think magnified proportions and weird detailing, ideally care of Schiaparelli – is all the hint you need give of your bonkers interior life.

UNGLUE YOURSELF FROM YOUR PHONE
But if you really can't manage that... How about doing something with all those pics you've been taking (no, an Instagram Story doesn't count)? Consider Acne's photo-print skirt (including the bespoke version made for Michelle Obama) your inspiration and motivation.

RECOGNISE A FAUX PAS... 'INVISIBLE' UNDERWEAR
Transparent bra straps and nude tights, begone! Now it's all about clashing or out-and-proud bras and colourful stockings.

PAUSE THE CBK COSPLAY
Yes, yes, the pared-back, edited elegance of Carolyn Bessette Kennedy is utterly gorgeous (it was long before *Love Story* and will be for decades to come). But enough! Incoming now: loud, ostentatious glamour. We're talking pow hits of regal indigo, tomato red and swimming pool aqua (all at once, if you wish); lustrous satins; big hats; throw-everything-at-it accessories. On that note: even Ryan Murphy has jumped ship from '90s New York to '80s LA (*The Shards*).

FIND A TRUSTY PLUS ONE
Reliable, low effort, but ready to interject with a bit of pizzazz as needed – the silk scarf is your most dependable extra.

'BUT DOES IT REALLY DESERVE AN UNBOXING? NOT EVERYTHING HAS TO BE SHARED ON THE GRID IMMEDIATELY'

FAKE IT
Sometimes, artificial is better than the real deal (see: fur, or a dermatologist-approved bottle tan). Deliberately overblown, sometimes cartoonish, obviously fake flowers are also having a moment now.

NEVER ASK 'AREN'T YOU A BIT OLD FOR THAT?'
The answer is probably, objectively 'yes' but there's nowt wrong with keeping in touch with one's inner child. Loewe's giant plushies – given prime seats at the A/W '26 Paris show – proved that the FROW need a cuddly toy for comfort once in a while. Heading to New York? Don't miss Doll Dressing, the just-opened exhibition at The Museum at FIT, exploring the relationship between fashion and dolls. Plus, the Mickey Mouse T-shirt continues to be an unlikely street-style hero (Ms Jennifer Lawrence is a fan).

FIND YOUR FIT. LEGGINGS HAVE PASSED THE AFTER-DARK TEST
No, not that ratty pair you wear to the gym (sorry), but high-waisted, ultra-lean leggings with (the key detail) stirrups.

ALIGN, DON'T MATCH
How to announce that you're avec Significant Other without the cringey Instagram post? A stealthy aligning of style and taste. Kendall Jenner and Jacob Elordi are doing it exceptionally well, as are Zoë Kravitz and Harry Styles, who share an affinity for The Row. Another for the manifestation board: Dree Hemingway and her partner Nick Delli Santi in JW Anderson's Twisted Denim campaign. Hot!

MASTER THE FRENCH EXIT
No explanations = no drama. Save the theatrics for a magnificent, commanding coat that makes it clear from the off: you were never staying put anyway.

AND, FINALLY, BE CHEERFUL
Nobody wants to be (nor be near) a Debbie Downer. Alas, there is no shortage of things to be down about right now. Your solution? Shortcut your way to an optimistic demeanour by literally rose tinting your outlook, via pink or red-tinged shades at Céline, Tory Burch and Miu Miu.



‘GETTING DRESSED IS A LOVE LANGUAGE’

New York fashion director *Chloe King* is the fashion set’s most joyful dresser

I don't own a single white shirt and maybe only one pair of black trousers. People find this shocking – mostly other fashion people – but I just know what I'm drawn to. If a friend, a designer, made something beautiful that happened to be white or black, sure. But I'm not buying the 'safe' version of anything just to have it hanging there as insurance.

The insurance I actually take out happens the night before, in bed, half asleep. I'm not a morning person. Period. So if I don't do some of the thinking then, the whole morning is painful. I'll lie there running through the next day like a checklist – appointments, the subway, who I'm seeing – because getting dressed is, for me, a sign of respect. Real effort is an invitation; it's me telling you I'm excited to see you.

So, believe it or not, it all starts with practicality. Then I go rogue. I flip through the closet – I hate playing favourites with my clothes, so I'm always hunting for the piece that hasn't seen daylight in a while – and I'll pull out something, immediately trying to subvert it. There's usually an obvious way to wear a thing, and then there's the way I actually want to wear it. I'm the second of four kids – so always the contrarian – and that's baked into the process

> REAL EFFORT [IN AN OUTFIT] IS ME TELLING YOU I'M EXCITED TO SEE YOU

now: what's the obvious way to wear this, and what's the weirdest?

That's also why I'm slow. A full shower-and-everything morning is an hour, and a genuinely embarrassing 40% of that is just me playing – pulling things out, second-guessing, making a mess I then have to clean up before I can leave. Not a great quality. But it is an area of play and I take it both very seriously and not seriously at all.

Slow is one thing, though. Paralysed is another. There's a specific feeling when it's just not working and I remind myself of something a co-worker once said: 'If it feels too rigged – too fussy, too done – it's wrong.' Which is why I'll put an insane sculptural Comme des Garçons coat over an Adidas short and let the coat do all the work. There are designers like that for me, a shortcut back to feeling like myself: Prada, Marni, vintage Bill Blass, Henry Zankov and Christopher John Rogers. It's less about looking cool and more about how it makes me feel – and there's a lot of sentimentality sewn into my closet. I think that's the whole point.

The need for a shortcut is probably why I got into hats a few years ago. No outfit is finished until it hits a very particular balance and when I realise I need one more twist. I'm fairly average-looking – dirty blonde hair, nothing dramatic – so a dress that reads completely normal suddenly needs, say, a yellow paillette swim cap to become mine. If something feels too sweet, I want to toughen it up. It has to feel a little twisted or it doesn't feel right.

It's a philosophy I try to pass on, too. Friends text me constantly – 'What should I wear on this date', 'I can't find a dress for this wedding' – but what I've learned is that most people don't actually want a fashion opinion. They want to feel confident. So I try to hear what lies beneath the question. If someone's nervous about their body, I'm not handing them rules – no tube top, wrong silhouette, whatever – I'm asking what makes them feel sexy, what makes them feel like themselves. I don't ▸





Chloe King in one of her joyful outfits

care what you wear. I care that you feel like yourself in it.

I do the same thing to myself, constantly, with a phone camera. Dates are, without question, the worst. I'm trying to strike a very particular balance – being fully myself without scaring off a straight man, which turns out to be shockingly easy to get wrong. I send a picture to the group chat first, and my friends go, 'This is the least you I've ever seen,' and I go, fair, dial it back up. I keep both kinds of friends on speed dial for this: my fashion sisters who get the sartorial references and my oldest, dearest friends – a nurse, a lawyer and a community worker – who might respond, 'We don't understand it, but you look happy,' which might be the best response of all.

And when it's right, it's right. There's a genuine gut feeling that comes on. Sure, there's also a very specific, terrifying few minutes right after I leave the house where I think, 'What the fuck have I done?' – especially somewhere unfamiliar, like landing in Paris and immediately feeling like everyone there thinks I have 12 heads. You push through those first horrible minutes of thinking you've made a mistake and then, almost always, someone stops you and says, 'Great hat!' and you're fine. A room of a hundred people and it only takes one of them to get it.



Work is a different register entirely. There is really only one filter I dress through: respect for where I am. And – perhaps unexpectedly for someone who dresses like me – practicality... again. I wanted to wear a skirt with tiers of tinsel to a client appointment recently and talked myself out of it. Not because it wasn't me, but because it leaves an actual trail wherever you walk, and that felt like a lot to ask of someone's showroom carpet. Beyond that, there's no single look that works everywhere, so it's more about being comfortable with my own range than it is faking consistency.

There's always a small, quiet fear that comes with looking different and I'd be lying if I said it never gets to me. A designer once told me, at a market appointment, that it must take a lot of confidence to dress the way I do – so yes, people can be rude, even nasty, but I'd rather wear what I'm wearing and feel OK with myself than try to fit in. So many people in this industry have taste I genuinely respect and, when they're all quietly drifting toward the same clean, minimal thing, it's confusing. I wonder why I'm still over here, dressed for the circus. But I've learned, as I've gotten older, that you're allowed to hold more than one thing at once. I can love the precision of The Row – that's part of my job – and love a Tom Ford collection built for a body nothing like mine, but also dress the way I do, and neither has to cancel the other out.

The greatest misconception about women who dress like I do? That we're frivolous or performing for attention. I'm a loud, smiley American – not inherently chic by anyone's definition. I like colour, big silhouettes, strangeness; more often than not, I dress like a Venetian clown. None of that makes a person frivolous. Watching people at a Comme des Garçons show live like that – full commitment, taking the subway home in an enormous look – has been a real source of comfort. I'll never be cool enough to be a Rick Owens person, truly, but I love being around them. The lesson isn't to become one of them; it's realising that being entirely, unapologetically yourself is the actual goal.

Which is probably the only advice worth giving. If I could tell someone how to get closer to their own style, it wouldn't be about copying anything I do. It would be this: listen to what makes you feel good. That's the whole instruction. Then remove whatever limitations you've put on yourself – body stuff, time stuff, the story that nothing out there is for you. There's so much clothing in the world. Keep digging. It's a little like dating that way; if you haven't found the right thing yet, that doesn't mean it isn't out there.

Getting dressed is a love language. It's an invitation – why not bring a little joy, or at least curiosity, to a subway car, a meeting, a stranger's afternoon? I was once on the train in a dramatic Richard Quinn dress and a woman stopped me to ask if I'd made it myself. I obviously hadn't, but I understood what she meant: she'd never seen anything like it, and that delighted her. That's the entire point. Showing up is one of the most underrated things a person can do for the people around them. It's effortful, it's a little brave and it's the opposite of making yourself smaller because someone told you to. I'd rather be delighted by a stranger's dress on the subway than have never seen it at all.

PHOTOS: CHLOE KING, PHIL OH


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HIT YOUR STRIDE

The seasonal style shift needn't be a challenge when all the pieces you want can be found in one place...



THIS PAGE
Jumper, £16;
trousers, £18

OPPOSITE
Skirt, £16

MEET THE NEW HEROES

There is something pleasing about the first drop in temperature. Suddenly, the layers ignored during successive heatwaves feel interesting again. Better still, they offer a way to keep summer favourites in circulation. At Primark, vintage-inspired windbreakers and body-skimming ballet cardigans with asymmetric buttons provide just enough coverage for cooler mornings without rushing headlong into winter. Wear them with airy summer pieces or a pair of capri pants while you still can. Think less a dramatic wardrobe overhaul, more a chance to rediscover the pieces that make getting dressed for a new season feel exciting again.



THIS PAGE
Jacket, £22

OPPOSITE
Coat, £38 ▸





WRAPPING UP

Eventually, of course, autumn stops flirting and the coats come out. Happily, warmth need not mean sacrificing a good silhouette. This season, classic double-breasted coats sit alongside checked funnel-collar styles, offering plenty of options. And if a longline coat is not your thing, a cropped jacket taps into the ladylike mood and looks especially good with jeans. The trick is finding outerwear you genuinely want to put on every morning. Ready to embrace the season? Make use of Primark's Click & Collect and pick up your favourites in a store near you. Welcome to the new season.

See and shop the collection in-store and online via Click & Collect at primark.com

PRIMARK



THIS PAGE
Coat, £38;
jacket, £20;
jeans, 16

OPPOSITE
Jacket, £30;
jeans, £16



XI

The No Show

XI

F&F

Style It Out



IV

The Heist

IV

fandf.co.uk

AUTUMN COMES CALLING

George delivers the standout pieces your new-season wardrobe needs



Jumper, £24, and jeans, £22



LEFT: Jacket, £45, jumper, £18, and jeans with scarf, £24



Top, £18, and skirt, £20



Jacket, £28, all **George at Asda**

WHAT'S THE SECRET to a wardrobe with genuine fashion credibility? The answer is rarely the loudest thing in the room. More often, it is the pieces with a certain 'if you know, you know' appeal.

This is especially satisfying when said pieces happen to be from George at Asda. Take the boxy floral knit that has become your new favourite, despite having only been in your wardrobe five minutes. Or the jacket that created such a fabulous silhouette in the mirror that you felt compelled to take an outfit selfie.

Fashion insiders have long understood that great clothes are not the sole preserve of designer labels. Sometimes, the best finds are somewhere reassuringly familiar. George's new season collection makes a convincing case for looking closer, with prints, pattern and standout pieces ready to give autumn wardrobes an energy boost.

There are dramatic funnel-neck jackets for those wishing to flex their fashion credentials, alongside easy jeans to suit every figure. The point is that a good find should feel exciting, wherever it comes from. Sometimes, the smartest place to look is the one right in front of you, with plenty more worth discovering too.

*Discover the latest George collection in Asda stores and online at george.com**

George.

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SPECIAL ISSUE

132 PAGES SPOTLIGHTING THE WOMEN SETTING THE STYLE AGENDA

GRAZIA

HEALTH+

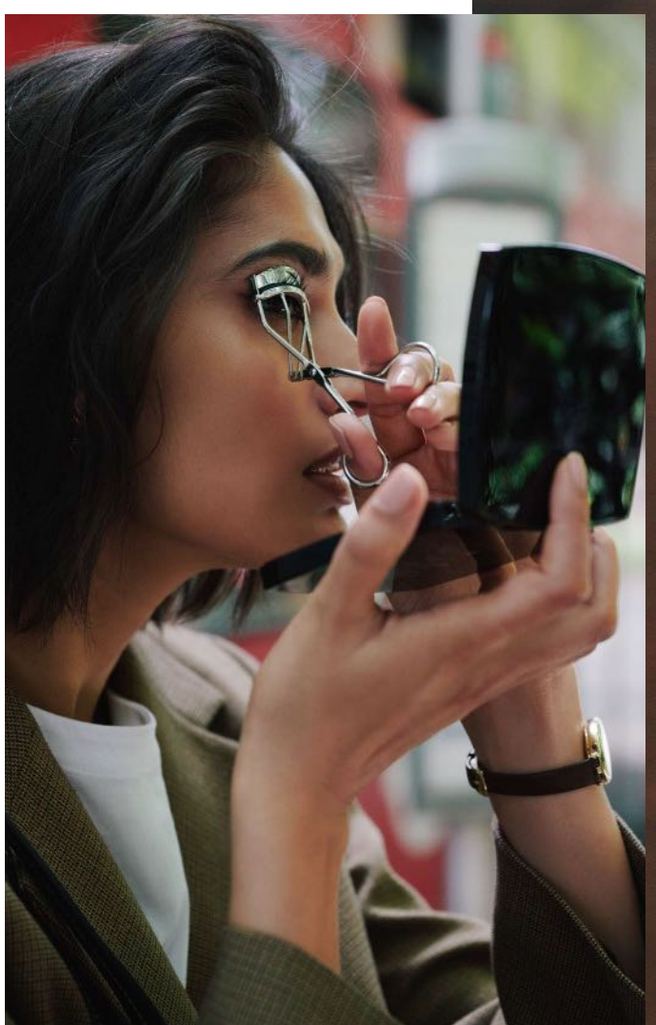
BEAUTY

IT'S NEW +WE WANT IT!

PHOTOGRAPH
AMY CURRELL
EDITED BY
ANNIE VISCHER



CHANEL COCO MADEMOISELLE is entering a new chapter with the launch of Coco Mademoiselle Crush Absolu, a sassy younger sister to the original 2001 vintage. Rich, ambery and sparkling with notes of lychee and grapefruit, it's the It girl perfume of the moment.
Chanel Coco Mademoiselle Crush Absolu, £160 for 100ml



PHOTOGRAPHS
VICTOR BASTIDAS + LIA LAZARO
BEAUTY DIRECTION + WORDS
ANNIE VISCHER
MAKE-UP **ANNA PAYNE**
STYLING **MOLLY HAYLOR**

BUSY GIRL

Feel like you're constantly en route to your next appointment? Need your make-up done on the run? Then these are the pro-level tricks to master



BEAUTY

SECOND BASE

If you need a midday refresh, resist caking on another layer of your base. 'Instead, use fingertips to lightly tap in your go-to serum on top to rehydrate skin,' says Anna Payne, the make-up artist behind these looks. 'Let it sit for a minute then apply a little concealer around your nose, under your eyes and to areas of redness.' You get a fresh face without having to take everything off and start again.

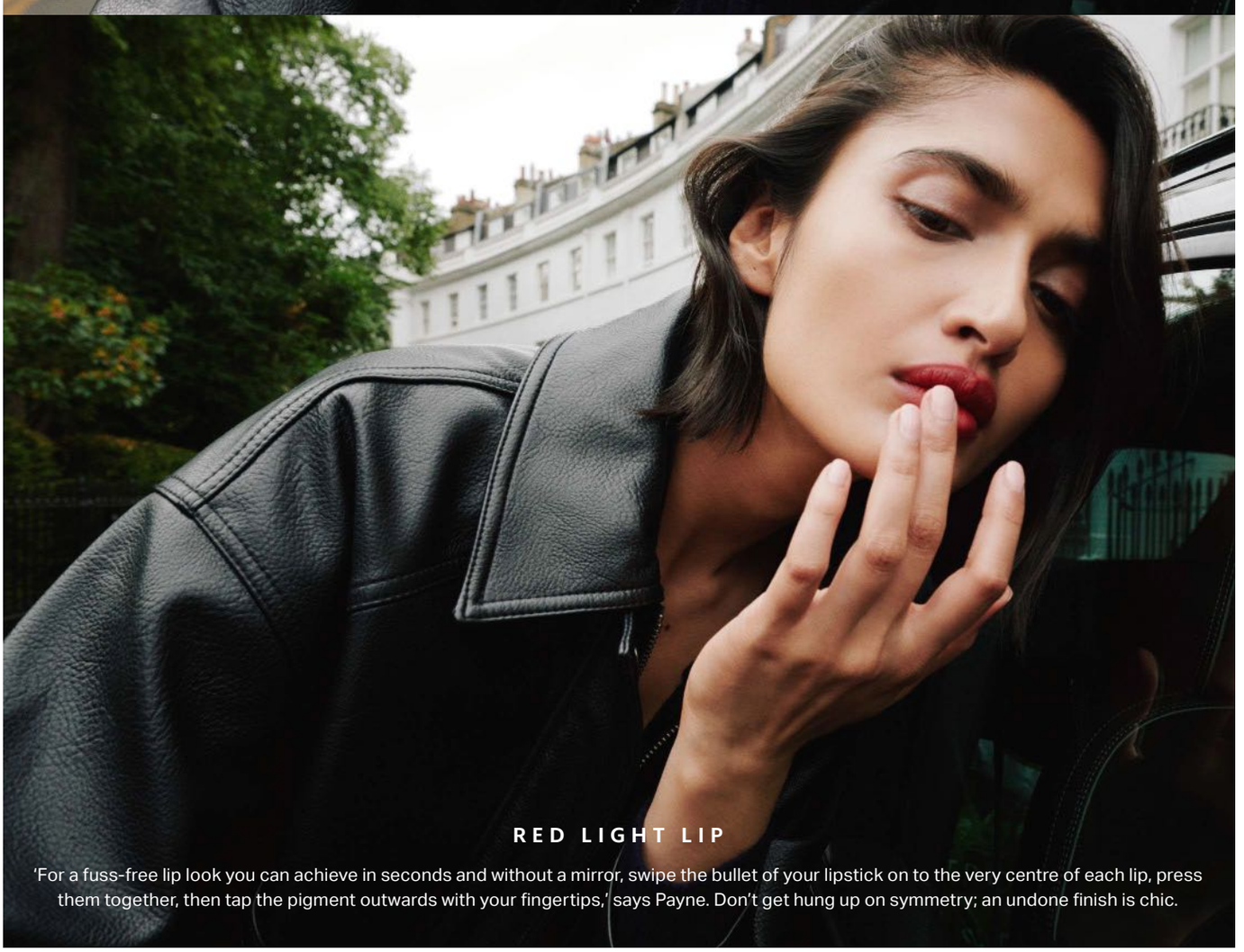


LEFT: SHIRT, £19.99, H&M; T-SHIRT, £55, SAMSOE SAMSOE; BRACELET, £399, DAISY LONDON; NECKLACE, £109, MISSOMA.
RIGHT: JACKET, £188, FREE PEOPLE. PREVIOUS PAGE: JACKET, £189, COS; TOP, £8, PRIMARK; EARRINGS, £98, MISSOMA

DOES-IT-ALL BRONZER

A cream bronzer can do more than simply warm up your skin. 'Tap it on to your cheeks, across your forehead and lightly over the bridge of your nose, then use what's left as an eyeshadow,' says Payne. You end up with a sophisticated no-make-up-make-up look evocative of the '90s supermodel aesthetic.





RED LIGHT LIP

'For a fuss-free lip look you can achieve in seconds and without a mirror, swipe the bullet of your lipstick on to the very centre of each lip, press them together, then tap the pigment outwards with your fingertips,' says Payne. Don't get hung up on symmetry; an undone finish is chic.



SHADOW PLAY

'If you feel naked without a little definition around your eyes, keep things simple with a single eyeshadow stick or crayon,' says Payne. 'I like to scribble them close to the lash line then blend upwards, keeping the edges soft and diffused.'

GLOW ON THE GO

These products will turbo-charge your touch-ups



1. ESTÉE LAUDER The Essential Eyeshadow Stick in Spritz, £25. **2.** FORMULA Ultra Peptide Serum, £29. **3.** BAREMINERALS Complexion Rescue Luminous Skin Tint, £33.50. **4.** BAREMINERALS Gen Nude Dew In One Cheek & Lip Stick in Brick It On, £20. **5.** ESTÉE LAUDER Pure Color Creme Lipstick in Confident, £36. **6.** BENEFIT Porefessional Concealer, £27.50. **7.** SWEED Le Lipstick in French Girl, £22. **8.** CLINIQUE Daily Calm Lip & Cheek Colour in Soft Berry, £26. **9.** FORMULA Hyaluronic Hydrating Serum, £22. **10.** BENEFIT Hoola Wave Light Cream Bronzer in Medium, £34

LEFT: BLAZER, £59.99, SHIRT, £35.99, BOTH MANGO; BAG, £40, M&S. RIGHT: TOP, £34, FREE PEOPLE. MODEL: AISHWARYA GUPTA AT THE HIVE MANAGEMENT. MAKE-UP: ANNA PAYNE AT BLEND MANAGEMENT USING PRODUCTS AVAILABLE AT M&S BEAUTY. HAIR: TAKUMI HORIWAKI AT AGENCY 41. NAILS: EMMA WELSH AT THE SB COLLECTIVE. SHOOT PRODUCER: GABRIELA VELASCO. PHOTOGRAPHER'S ASSISTANT: BARNEY CROUCH. FASHION ASSISTANT LIV BELLAMY. SHOOT PART-SPONSORED BY M&S BEAUTY

My French girl beauty secrets



ANNIE VISCHER, HEAD OF BEAUTY

US BRITS HAVE been taking our lead from the French in the fashion and beauty department since time immemorial. When Marie Antoinette blushed up her cheeks to oblivion with rouge, so did high society heiresses in Georgian London. Coco Chanel popularised the suntan when she inadvertently got burnt on a cruise in 1923, and Brigitte Bardot set the beauty standard in the '60s.

Nowadays, French girl beauty is chicly crumpled and Jane Birkin-esque, embodied by multi-hyphenates like designer, model and actor Jeanne Damas, make-up artist Violette Serrat (whose make-up line is a bastion of the aesthetic), and actor and model Clémence Poésy.

Over the years I've sought to crack the code: how can something so effortlessly cool be replicated? What's the formula? As a beauty journalist, I get plenty of opportunity to investigate. Between Paris Fashion Week stints and Eurostar pilgrimages to the capital for beauty launches, I come face-to-face with this brand of beauty inspiration regularly.

First thing to note: their minimalist approach to skincare. French women don't do fluff. This is none more evident than when you book in for a facial over there. Forget dimmed lighting and classical music, you lie back in a clinically-lit room while your therapist peers at your pores the same way a dentist inspects your molars. It's why French pharmacy brands are such a 'thing': gentle cleansers, simple moisturisers – *ça suffit*.

My theory is that this is why French women can get away with so little foundation – their fuss-free skincare routines have preserved their skin barrier, meaning less redness and breakouts than those of us who succumbed to acid toner



French girl chic à la Clémence Poésy

mania a few years ago. French women take a lo-fi approach to foundation, erring on the side of sheer tints applied sparingly, whether or not they have a spot or two. They have the confidence to do less.

'I find British women can often be a little shy about their use of make-up, almost apologetic,' says beauty legend, Provence-born Laura Mercier. 'French girls aren't scared to wear it and they're not scared *not* to wear it. Whether they build up definition on their eyes, slap on a red lipstick or go without make-up, they carry their look with confidence.'

I never feel more self-conscious (and British?) than when I try out a statement lip. The one pro who changed the game for me was Serrat. I remember wincing as, midway through overhauling my make-up in Paris, she reached for a cool, ruby red lipstick. She blotted away the product until it felt like nothing was left, then blurred the edges with a clean lip brush. She kept my eyes bare and my skin free of blush – just a touch of bronzer. And there I was, feeling at one with my new look.

The real French girl secret? Wearing the make-up in on application. You want everything to look so effortless it could be accidental – 'oh this old thing?' chic.

ANNIE'S TOP PICKS

OH LÀ LIPS

If you want a foolproof way to replicate my Serrat-applied red lip, look no further than her genius Bisou Balm. It's matte (but not drying), blurs on application and the pigment builds with every swipe. **Violette_FR Bisou Balm in Bêtise [1], £31**

FRENCH PHARMACY FIND

This used to be the coveted beauty secret of editors and make-up artists alike, one you could only pick up in a French pharmacy. A deeply rich moisturiser, pros use it to fake glowing skin in seconds backstage at fashion week. **Embryolisse Lait-Crème Concentré Multi-Purpose Moisturiser [2], £21.99**

CLEANSING CHIC

Now with a UK outpost in Notting Hill, Oh My Cream is as chic as French beauty retail destinations get. This simple cleanser, made with coconut and jojoba, whips away make-up residue without stripping skin. **Oh My Cream Cleansing Foam [3], £30.**

TRÈS BIEN TINT

A tinted moisturiser for the ages – it's a cult classic for a reason. **Laura Mercier Tinted Moisturiser Natural Dewy SPF 30 [4], £39.**

BIRKIN BED HAIR

Revive day-three hair the French girl way with this bougie dry shampoo. Misted through roots and mid-lengths, it delivers texture without feeling chalky. **Cair Eau de Soin Freshening and Volumizing Hair Mist [5], £54.**



PHOTO: GETTY

BEST IN CLASS

Beauty treasures worth splashing out on

EDITED BY
RACHAEL MARTIN



RELAX, AND BREATHE...

A restorative soak with Alpine rosemary melts away tension.
Susanne Kaufmann Bath For The Senses, £60



STAR POWER

One swipe of this delivers a hefty hit of pigment.
Marc Jacobs Beauty Born Star Cream-To-Powder Eyeshadow, £24



LUXE LIP WARDROBE

Seriously desirable, this monogram collector's piece holds all 10 LV lip pencils.
Louis Vuitton Lip Pencils and Case, £740



HAND CANDY

Cult scent meets hand cream to leave skin deliciously fragranced.
Maison Francis Kurkdjian Baccarat Rouge 540 Scented Hand Cream, £70



SMOOTH OPERATOR

A finely milled apricot-kernel scrub buffs away dullness, leaving skin softly scented.
Loewe Tomato Leaves Body Scrub, £68



POSH POUT

This fancy, designer balm is housed in a chic, refillable bullet.
Dries Van Noten Refillable Lip Balm, £69



SCENT CLOUD

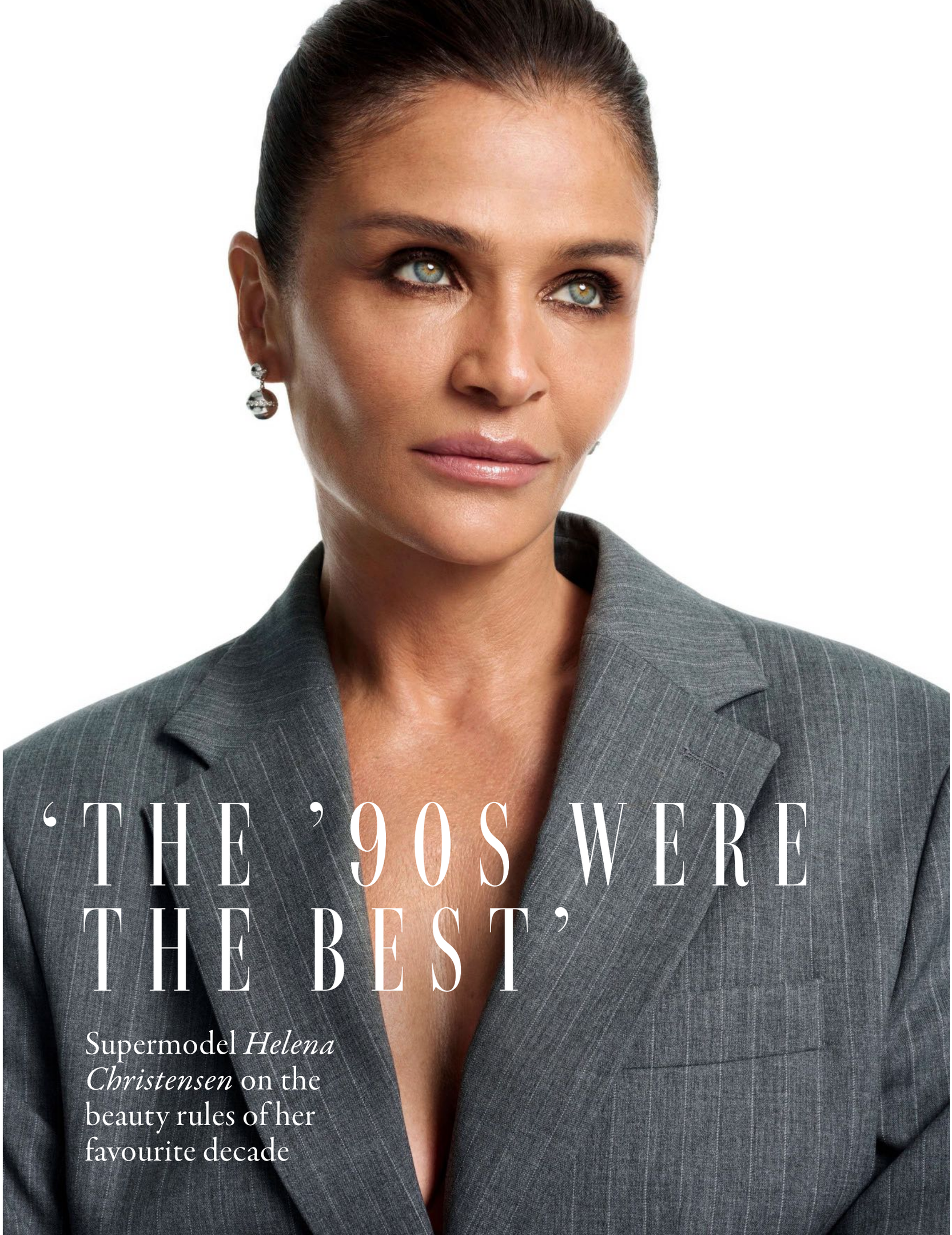
Halfeti gets a lighter treatment in this romantic body mist. Expect soft rose and spice.
Penhaligon's Halfeti Body Mist, £62



BRUSH-UP

Boar bristles stimulate the scalp and distribute oils.
Altesse Studio 100% Handmade Repair Shine Brush, £395

PHOTOS: MARCO VITTUR



‘THE ’90S WERE THE BEST’

Supermodel *Helena Christensen* on the beauty rules of her favourite decade

YOU MIGHT THINK that it was the promise of fame and fortune that would tempt most teenage girls to pursue a career in modelling, but for Helena Christensen? 'It was about the food,' the Danish native tells me from her home in New York City. 'I've always been a massive foodie. And so when I was offered the chance to travel to Paris for a modelling job in the late '80s, all I could think about was all the incredible food I would be able to eat there.' The fame followed anyway, with Christensen becoming one of the most iconic and influential supermodels of the '90s, one of *the* supers, alongside peers like Naomi Campbell, Linda Evangelista and Cindy Crawford.

It wasn't always as glamorous as the billboards might have suggested. 'I don't really connect the word glamour with the job. It was incredible, but intense. You'd work 16, 18, 20-hour days before jumping on a plane to do it all again tomorrow, somewhere else in the world. Was it glamorous? Not really. It was exhausting and exhilarating and I can't complain, I loved every minute.' It also helped that modelling provided an immersion into her other passion: photography. 'It was an education you couldn't have paid any school for,' she says. 'I learned from incredible talents like Helmut Newton, Peter Lindbergh, Bruce Weber, Irving Penn, the list goes on. To this day, I ask myself how I got so lucky.'

It isn't just her incredible career success that has her reflecting on the decade with joy. 'I feel so lucky to have spent my twenties in the '90s. It was the very best era,' she muses. 'We had the very best music, the best fashion.' As for beauty? 'That was the best, too. It was the era of effortlessness. It wasn't that it just looked effortless but was actually hard work – it genuinely *was* effortless: hair in a ponytail, a scrubbed face and minimal make-up that enhanced your own individual beauty.'

> MODELLING WAS EXHAUSTING, EXHILARATING... AND I LOVED EVERY MINUTE

PHOTOS: JEN COLLINS, SHUTTERSTOCK

INSIDE HELENA'S BATHROOM CABINET

111 Skin Y Theorem Bio Cellulose Facial Mask [1], £65 for 3
'I love sheet masks and I always take these away with me. I go to sleep with one. Yes, it falls off, but I always wake up with nice, dewy skin.'

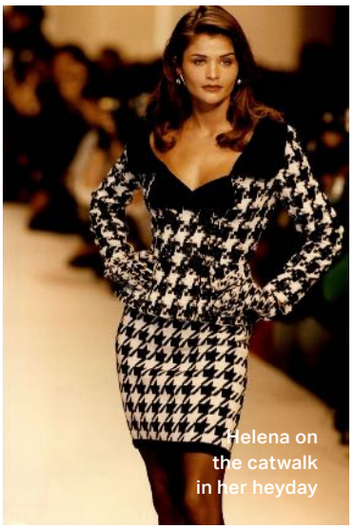
Saie SuperSuede Baked Eyeshadow in Tiramisu [2], £21
'It's so simple, you can use a brush or finger. It just enhances the natural beauty and shadow of the eye.'

Angela Caglia Cell Forté Serum [3], £608
'I used to get facials by Angela in LA and she ended up creating her own line of products. Every once in a while, I'll treat myself to this.'

Oribe Dry Texturizing Spray [4], £22
'This product smells so good and works so well. I get the travel size as I only ever travel with a carry-on.'

Strangelove Pure Perfume Oils [5], from £199 for 15ml
'As the creative director of this brand, I wear one of these every day. Made on a base of pure oud, I've never come across any scent that smells as intoxicating or magical.'




Helena on the catwalk in her heyday

So when Saie – masters of modern make-up formulas that work *with* the face, rather than mask it – approached her to collaborate on the launch of the new '90s-inspired SuperSuede Baked Eyeshadow Collection, Christensen jumped at the chance. 'I've always felt make-up should celebrate the natural beauty of the face, and I think there's a real beauty in the natural shadow we all have around the eyes,' she says. 'I love that these earthy shades help you enhance what already exists, and they're so easy to use.'

Some matte, some softly shimmering, each of the 11 shades borrows its name from a dessert, and they feel right at home in Christensen's admittedly pared-back beauty routine. 'I'm very mellow in regards to beauty and skincare,' she explains. 'I don't use that much, but I am obsessed with products. I collect products.' Most days, her focus is on skincare. 'In the morning I splash a bit of water on, mist my face, apply some serum or some oil, a good face cream, and some sun protection.

'I love getting massages and facials, I just don't do it all that often,' she says. 'Every New Year's I vow to treat myself to more treatments, but I'm rarely good at sticking to resolutions.'

The wellness sphere, however, is where she's more dedicated. 'I don't follow trends, but I've been doing a lot of the things that are now considered good for you for 20 plus years,' she reveals. 'I do morning exercises that encourage lymphatic drainage and I've been doing boxing and body conditioning for decades.' Cold water swimming is another ritual. 'I don't care about the hype, I just love the water so much, so I get in all year round, cold weather and all.'

GRAZIA
BEAUTY
SCHOOL



GLASS SKIN 101

Beat those post-holiday skin blues with the tricks and tips that leave you good to glow...

OUR ONGOING OBSESSION with K-Beauty knows no bounds. Renowned for its innovation, the Korean beauty industry continues to lead the way when it comes to new-gen skin tech and skin-barrier-friendly ingredients. Think must-have double cleansers, a pick-and-mix array of hydrogel sheet masks, hydrating serums, the list of viral hits goes on. And leave it to Boots to select the cream of the crop and bring these game-changing products to the UK high street. Not only that, but Boots has a range of K-Beauty-inspired skincare products, too.

Afraid shelves full of new beauty brands and K-Beauty-inspired formulas are going to leave you overwhelmed? Flag down a seasoned beauty crew member, on hand at selected stores, and lean in as they guide you through your best options and deliver a side of personalised skincare advice too.

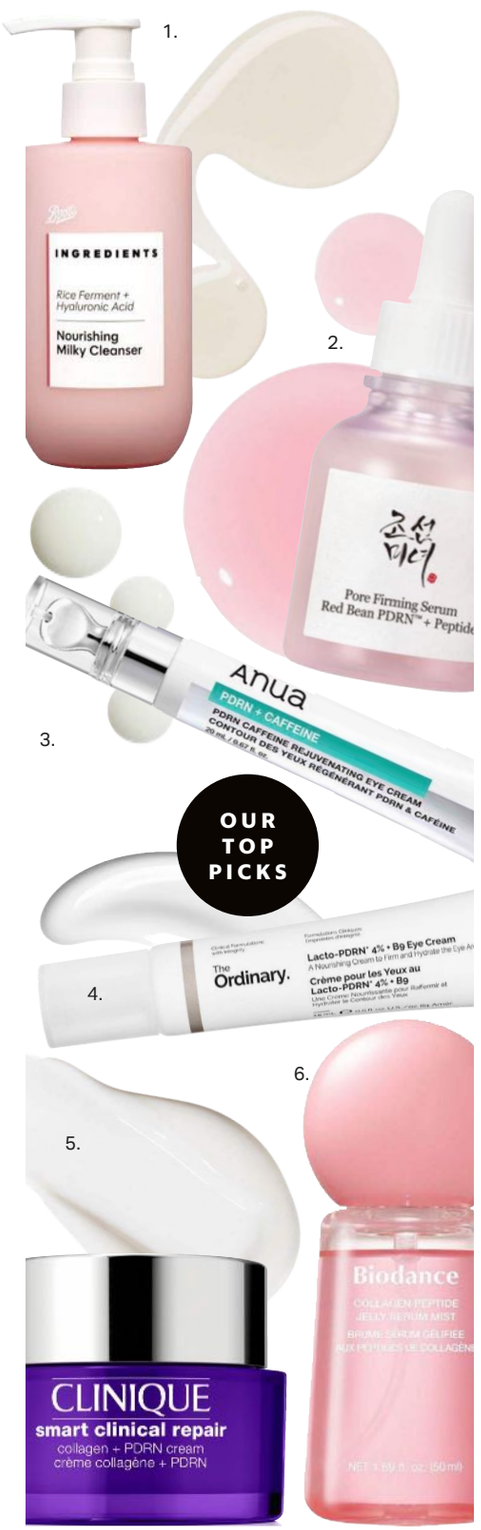
And if you want to kick off with a glow, here's how to get one the K-Beauty way...

CLEANSE YOUR CANVAS

Milky cleansers are big in K-Beauty right now – gentle, lotion-like face washes designed to whip away make-up and stubborn SPF while nourishing skin. Opt for ones made with hyaluronic acid to help maintain moisture levels, and fermented rice ingredients, that gently exfoliate and brighten skin.
TRY: **Boots Ingredients** Nourishing Rice Ferment and Hyaluronic Acid Milky Cleanser [1], £9

KNOW YOUR PDRN SERUMS

PDRN has dominated Google's skincare ingredient searches for the past year. It initially made headlines as the active ingredient in 'salmon sperm facials' (though many products use plant-based sources) and now features in topical serums. It reduces surface redness and irritation, deeply hydrates and boosts collagen production. It's no wonder PDRN serums have become a key component in K-Beauty's glass skin trend. Simply apply a few drops of serum to cleansed skin and gently pat (rather than rub) in until fully absorbed.
TRY: **Beauty of Joseon** Pore Firming Serum Red Bean PDRN™ + Peptide [2], £15



TIME TO DE-PUFF

If you wake up looking tired, make a play for an eye cream enriched with caffeine, which can tighten tiny capillaries that sit in your under-eye area. Bring PDRN to the party here too. Use your ring finger to pat your chosen one; this delivers a light touch, protecting your under-eye area from undue pressure.
TRY: **Anua** Caffeine Rejuvenating Eye Cream [3], £18; **The Ordinary** Lacto-PDRN* 4% + B9 Eye Cream [4], £8.70

HYDRATION STATION

If you want your moisturiser to go the distance, look out for formulas that promise to visibly plump your complexion and boost skin elasticity. Humectants are the headline act here – moisture magnets that hold water to the surface of your skin – key players include hyaluronic acid and glycerin. Adding peptides to the mix (the building blocks for essential skin proteins like collagen and elastin) is a must and don't skimp on the PDRN. Apply your chosen moisturiser evenly for a hit of hydration that lasts, and don't forget your neck and decolletage.
TRY: **Clinique** Smart Clinical Repair Collagen + PDRN Cream [5], £60

GLOW ON THE GO

Never underestimate the power of a decent face mist when it comes to maintaining that glass skin finish. When formulated with gentle, non-irritating ingredients – such as peptides and moisture magnet humectants – face mists (when used consistently) can contribute to improved long-term elasticity and firmness, as well as dosing up your skin with a post-facial sheen in the moment. They're a no-brainer.
TRY: **Biodance** Collagen Peptide Jelly Serum Mist [6], £13.90

GIVE IT SOME Boots

AVAILABLE ONLINE AND IN SELECTED STORES. SUBJECT TO AVAILABILITY. BOOTS INGREDIENTS NOURISHING RICE FERMENT AND HYALURONIC ACID MILKY CLEANSER , £9 (£45 PER 1L), BEAUTY OF JOSEON PORE FIRMING SERUM RED BEAN PDRN™ + PEPTIDE, £15 (£500 PER 1L), ANUA CAFFEINE REJUVENATING EYE CREAM, £18 (£900 PER 1L), THE ORDINARY LACTO-PDRN* 4% + B9 EYE CREAM , £8.70 (£580 PER 1L), CLINIQUE SMART CLINICAL REPAIR COLLAGEN + PDRN CREAM, £60 (£1,200 PER 1L), BIODANCE COLLAGEN PEPTIDE JELLY SERUM MIST, £13.90 (£278 PER 1L)

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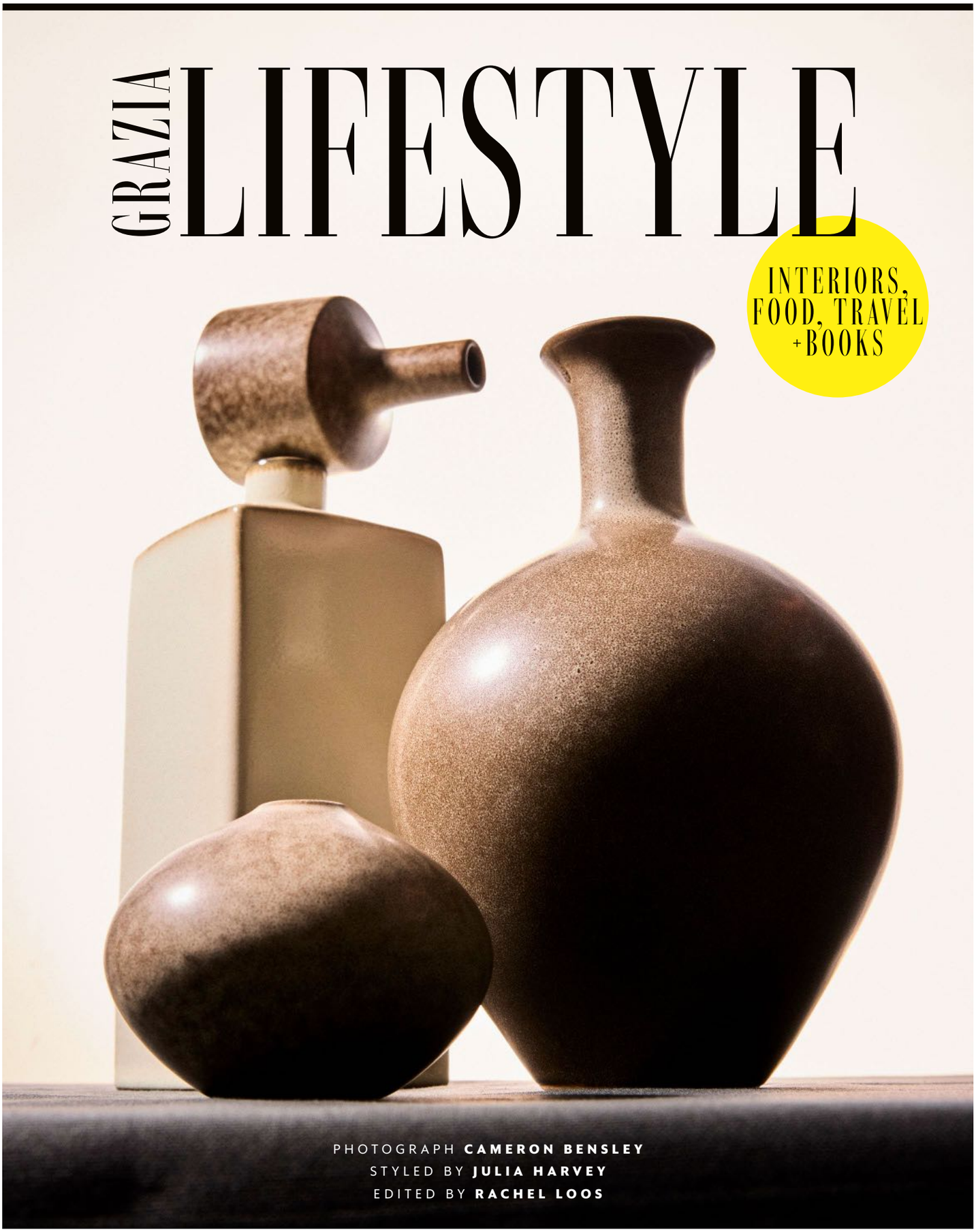
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LIFESTYLE

INTERIORS, FOOD, TRAVEL + BOOKS



PHOTOGRAPH **CAMERON BENSLEY**
STYLED BY **JULIA HARVEY**
EDITED BY **RACHEL LOOS**

LOOKING TO ELEVATE your mantelpiece or sideboard? These sculptural vases are just the ticket. From shapely curves to graphic lines, and in this season's neutral colour palette, group a few together for a statement look, with or without flora.

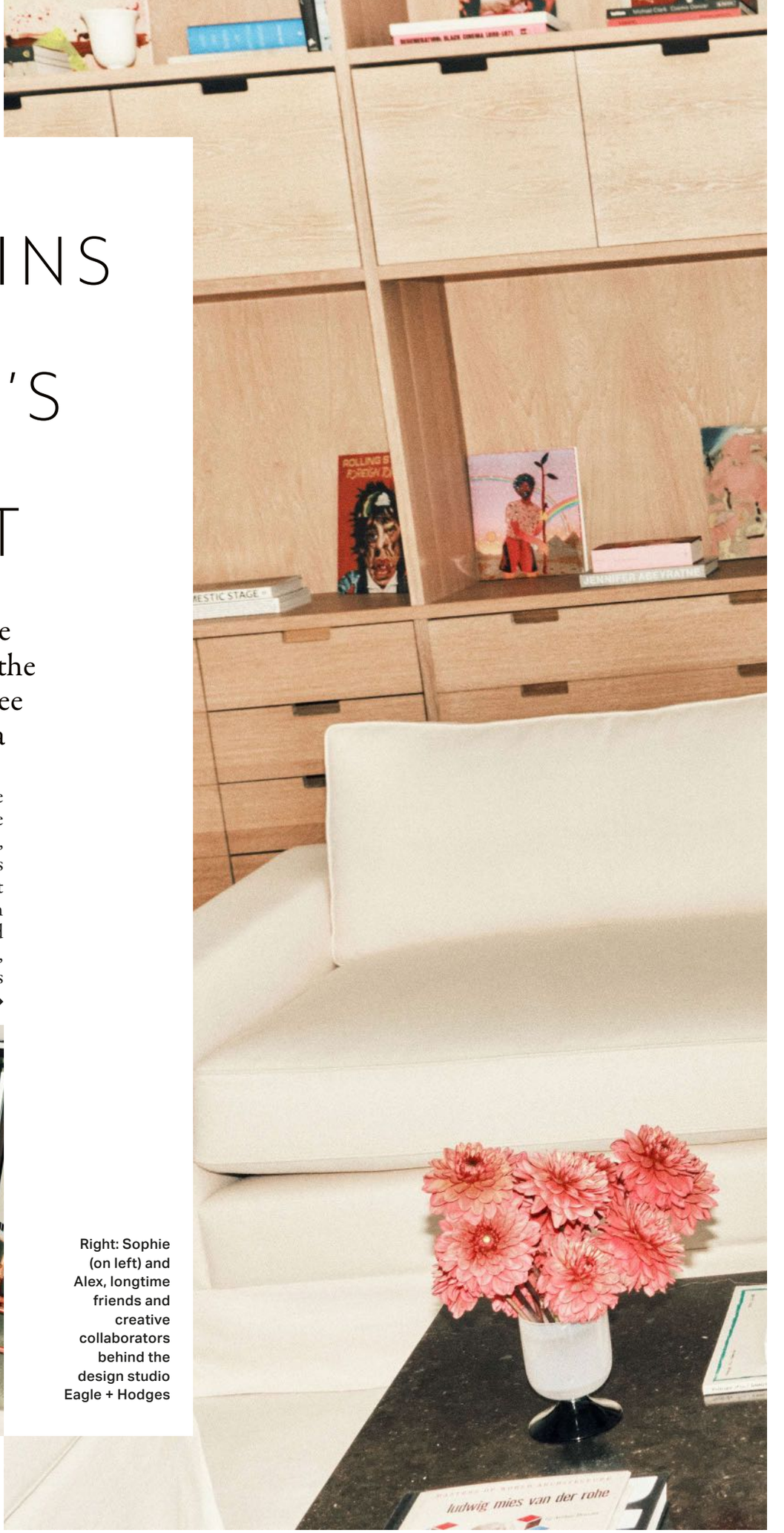
Stoneware vases, from £3.99 each, **H&M Home**

THE BRAINS BEHIND LONDON'S NEW HOTSPOT

Rebecca Lowthorpe meets the design duo responsible for the new hotel you're about to see everywhere on social media

ALEX EAGLE AND SOPHIE HODGES have been finishing each other's sentences since they shared a school dorm as teenagers, pushing their beds together – bonding, as they tell it, over almost everything ('Except I smoked pot, she didn't,' says Eagle). Both studied history of art at university and came away loving the same exhibitions, books, architects and artists. Two decades on, those shared references now shape an ▸





Right: Sophie (on left) and Alex, longtime friends and creative collaborators behind the design studio Eagle + Hodges



PHOTOGRAPHS
NIALL HODSON

entire corner of London. Eagle + Hodges has just delivered the interiors and furniture for the hotly anticipated St Clement, Nick Jones's first solo hotel since stepping down as Soho House's CEO in 2022. But that's just one part of 180 Quarter, developer Mark Wadhwa's sprawling, river-facing redevelopment off the Strand, which also houses 80 apartments and 15 river lofts, a health club, Corner Shop (the deli and café are already up and running), Café Clement, Bobbi's Bar and Lunette – Florence Knight's rooftop restaurant, opening in October – and, perhaps most exciting, Alex Eagle Studio, the concept store, relocating from its current Soho premises.

Eagle is the lifestyle guru of the pair – daughter of a TV producer and an art dealer, raised on trips to auction houses that still shape how she works today. She's the brains behind her Alex Eagle clothing line of high-quality classics ('I'm not a designer, like a Phoebe Philo or a John Galliano, and I don't desire to be. But I love making clothes') and her meticulously curated concept stores, where Murano glassware might



Sophie has a love for monochome

> WE DO OFTEN HAVE THE SAME LIGHTBULB MOMENT

sit alongside an elegant blazer, a bottle of Moro Dabro eau de parfum and a pile of vintage books. Hodges is her *slightly* quieter counterpoint: an interior designer who spent a decade at Colefax and Fowler. Her own eye, she says, came from her mother, a journalist with a gift for hosting parties and making any new house feel like home within days, and her father, a lighting designer who taught her to think about light and space long before it would become her job. The two have been in business together since around 2015, when Eagle's husband, Mark Wadhwa, invited Hodges to join them on Oakley Court, the Berkshire country house hotel he was developing.

Our photo shoot takes place on 2 September, with St Clement due to open at the end of the month. Riding up in the lift, raw, unpainted walls flash past and when I bump into Nick Jones padding through the lobby, he admits he's still fighting with builders to get it all finished in time. But the lobby itself is done – and it tells you everything you need to know about what Eagle + Hodges do: no formula chandeliers, no wall-to-wall patterned carpets, none of the usual glitz and grammar of a five-star hotel. Instead, mosaic tiles and a gorgeous, velvety green staircase leads you to Café Clement, already buzzing, and there's an overwhelming sense of somewhere you'd like to belong, but unlike Soho House, can do so without becoming a member. 'We're so lucky to have worked with Nick for years,' says Eagle. 'He created such an iconic look, a whole new lifestyle for hospitality – but we all wanted this to feel different.'

Hodges describes their design philosophy as an obsession with materials. 'We're trying to create a sort of timeless familiarity, without it feeling too of-the-now,' adds Eagle. They are arranged just as we photographed them on a plush cream sofa ('British made, of course,' says Eagle) in the uber-stylish, two-floored penthouse, with its generous party-sized wraparound



Above: Alex and Brian Clarke's flamboyant stained glass screen

HAIR: DANIEL MARTIN. MAKE-UP: SANDRA COOKE. NAILS: EMMA WELSH AT SB COLLECTIVE. SHOOT PRODUCERS: ANNA DEWHURST AND GABRIELA VELASCO



balconies that catch the Thames from both directions, down to the Houses of Parliament and up to the City. Behind them, an artfully arranged wall of wooden shelving, two whopping rave-sized speakers by Devon Turnbull and a group of tarnished silver panels lean casually against a wall – the photographer had previously asked if they might be moved until someone pointed out they're actually art, Jean Prouvé, no less. To understand their taste is to understand when something is 'off-in-a-good-way'. It might be a piece of vintage grit next to a one-of-a-kind stained-glass screen by artist Brian Clarke; they also believe in practical comfort, and always, *always* single-breed flowers in one vase. 'I'm very particular about that; flowers are my thing,' says Hodges.

So, who does what in their partnership? 'I'm quite erratic, Sophie's pretty detailed,' Eagle says. 'She's amazing with the builders, whereas I'm more of a creative director – I'll go away and develop an idea.' The shorthand between them can be uncanny: staring at a pile of building materials, both landed on the same shade of bubblegum pink for a wall colour. 'We do often have the same lightbulb moment,' they agree. Hodges puts their process more simply: 'A lot of the time we'll put too much in, then take something away. Like an overstyled outfit – you take one item off.' 'I want to do this till I'm 70 with Sophie,' Eagle says, before adding, with a laugh, that the whole thing was dreamed up 'in an office the size of that table'.

So what, I wonder, would they do if they had to design a space for each other? 'She'd give me a red lacquer wall – in fact, that's what I actually want,' says Eagle. Hodges laughs, 'Naturally, I'd go much more monochrome.' This, it seems, is how it all works. But go and see it for yourself: if not as a buyer of one of the apartments (surely the coolest address in London right now), then at the hotel for dinner or café for lunch. And I'll see you at Alex Eagle Studio at 180 The Thames, lingering over a coffee, people watching and perusing the cashmere socks.





The factory at Burleigh



Plate, £200 for 4, **Tory Burch**



Vase, £270, **Wedgwood**

THE GREAT POTTERY LOWDOWN

WORDS **JULIA HARVEY**



Cup and saucer, £61.50, **Burleigh 1851**

THE FASHION WORLD has long had a love affair with homewares, with the creators of beautiful clothing often branching out into designing beautiful objects for the home. And some creatives take their love of craft a step further. Earlier this year, renowned Stoke-on-Trent pottery company Burleigh (now Burleigh 1851) was saved from financial threat thanks to investors, including former Burberry president Christopher Bailey. 'I am deeply committed to protecting and showcasing the craftsmanship and character that makes Burleigh unique,' he said.

Of course, this evolution from couture to clay is not new. Completedworks, known for sculptural jewellery, launched a homeware collection after the success of its vase collaboration with artist Ekaterina Bazhenova-Yamasaki in 2017. Henry Holland famously made the jump from clothes to ceramics in 2021, his distinctive nerikomi style quickly becoming his trademark. More recently, Emilia Wickstead launched a ceramics line this year, with sets of impeccable porcelain cups and saucers. Finally, JW Anderson shifted from fashion label to lifestyle brand in 2025, debuting seasonless collections of delightful 'objects' (from trowels to chairs), including a revival of Lucie Rie's 1964 designs in collaboration with iconic pottery house Wedgwood.

So, next time you're carefully curating an outfit, make sure you find a mug to match...



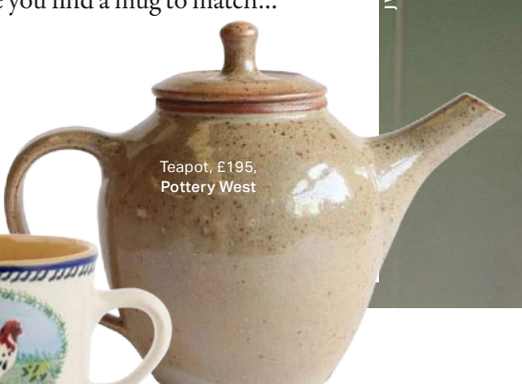
Plate, £285, **Amabel Barraclough at The Shop Floor Project**



Cup and saucer, £100, **Emilia Wickstead**



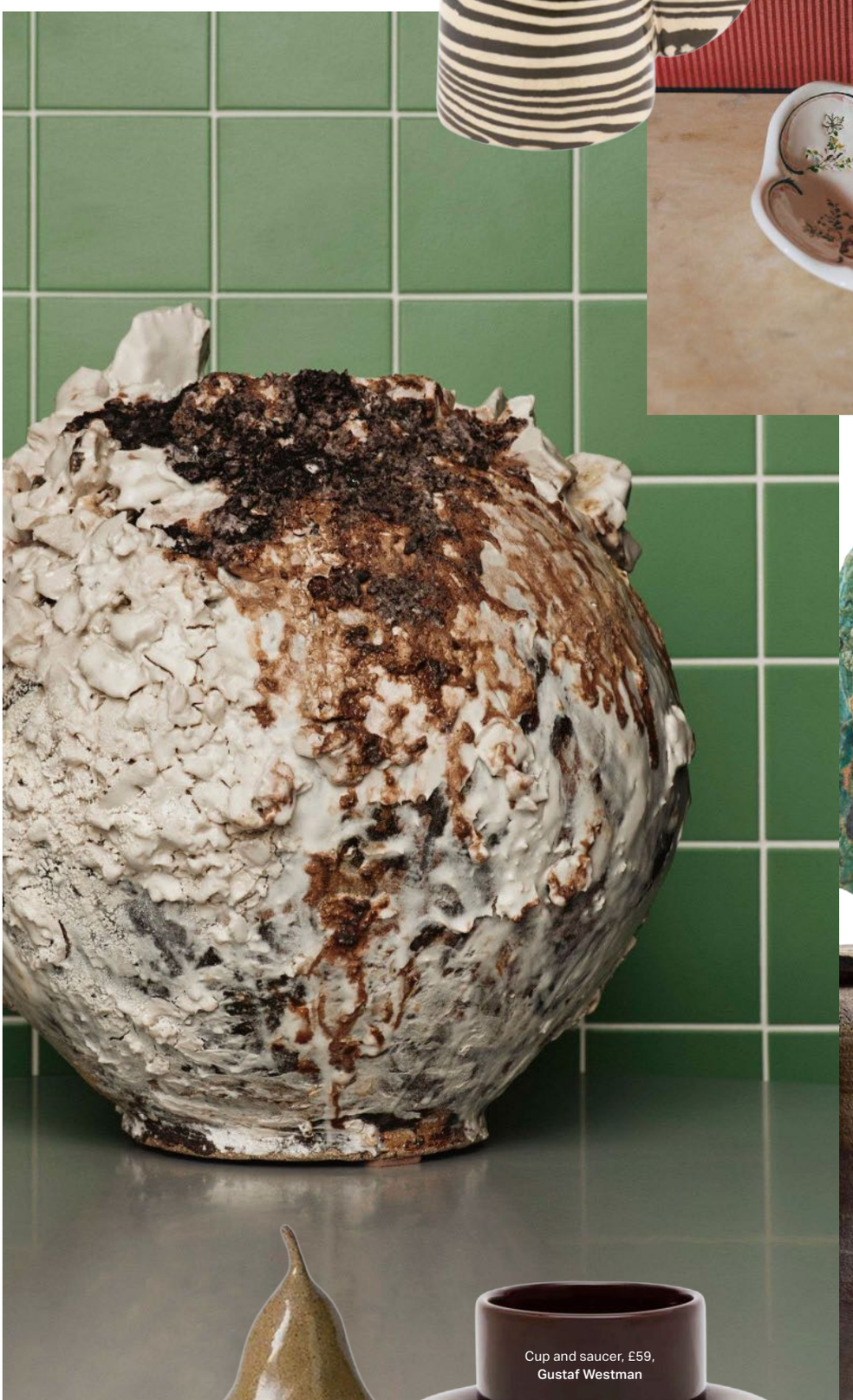
Mug, £40.25, **Nicholas Moss**



Teapot, £195, **Pottery West**



JW ANDERSON



Jug, £75, **Henry Holland Studio**





Jug, £84, **Jennifer Hall at Bircham Gallery**



Vase, £195, **Troy Town**





Pot, £145, **Dea Domus**



Jar, £3,600, **Akiko Hirai at JW Anderson**



Vase, £40, **Nina Campbell at Next**



Pear objet d'art, £39, **Charlotte Salt at Toast**



Cup and saucer, £59, **Gustaf Westman**

THE LAST WORD
ERDEM MORALIOGLU

Each issue, people we admire reveal their lasts, from books to box sets. Here, designer *Erdem Moralioglu* shares his...



The last book I read... *Nova Scotia House* by Charlie Porter, which is such a beautifully observed novel. I loved it.

The last song I listened to... *Paradise* by the Temptations, on my way to the studio.

The last podcast I loved... Bad Gays – it's brilliant. It unearths often complicated and sometimes forgotten figures from queer history.

The last box set I binged... A collection of Derek Jarman films; his work is something I return to again and again.

The last play I saw... *Inter Alia* with Rosamund Pike, which I absolutely loved. She was extraordinary and completely compelling to watch.

The last exhibition I visited... Tracey Emin: A Second Life at Tate Modern. There's something incredibly direct and poetic about her work. I find it powerful.

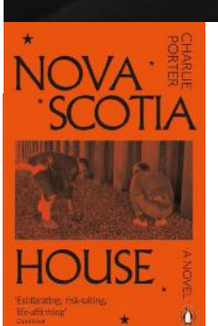
The last party I went to... I would rather stay in.

The last item I added to my wardrobe... A pair of Salomon running shoes – I am a uniform dresser.

The last beauty product I finished... An SPF50 sunscreen that I bought in Korea.

The last item I bought for my home... was a drawing by Patrick Procktor, an artist whose work I've collected for years.

The last app I downloaded... Citymapper, because I can get lost almost anywhere.



Erdem loves Charlie Porter's novel and follows Pip the dog on Instagram. Below left: bag, £1,895, Erdem





The last meal I made... A roast. I consider myself something of a roast master. I'm particularly proud of my potatoes.

The last Instagram account I followed... Pip Close, the Havanese – the dog of my friend Glenn [Close].

The last photograph I took... Many pictures of fittings for my spring/summer 2027 show. I love capturing moments on my Contax camera.

The last holiday I went on... was to Greece, where we return every year.

The last restaurant I ate in... The River Café, my favourite restaurant in London.

The last promise I made... I promised myself I would swim three times a week.

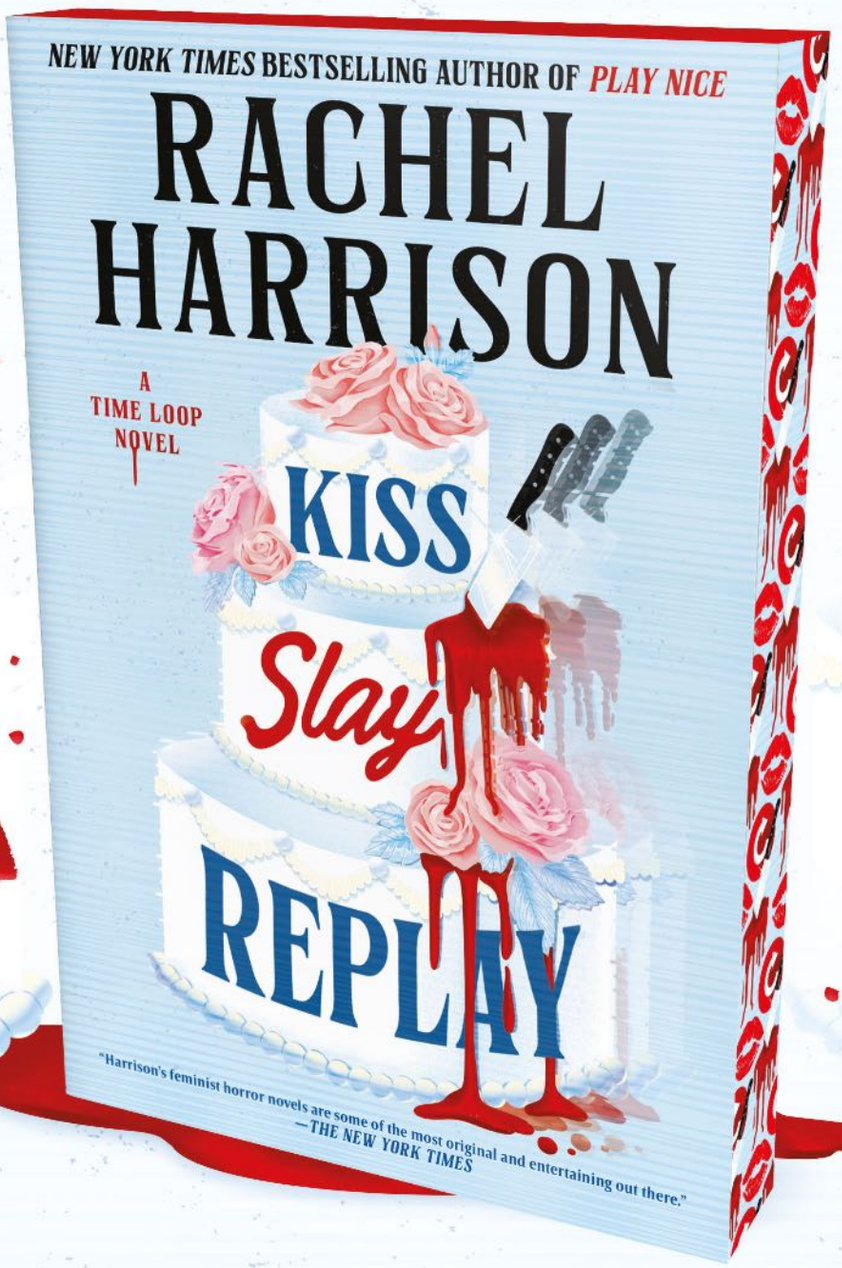
The last time I felt starstruck... Probably at the Met Gala this year.

The last great piece of advice I was given... Keep calm and carry on!

The last thing people would guess about me... I love swimming and I'm surprisingly good at tumble turns.

PHOTO: TOM MANNION

SOME WEDDINGS ARE KILLER...



Out Now

A time-loop horror story from the *New York Times* bestselling author of *Play Nice*

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CHANEL