

VOGUE

APR



**VINTAGE SPECIAL:
FOREVER LEATHER,
IT BAGS &
STATUS ARCHIVES**

**HOW SAFE ARE
YOUR SUPPLEMENTS?**

**THE UNSEEN QUEEN:
100 YEARS OF
ROYAL STYLE**

*“I’m definitely
a LOVER GIRL”*

OLIVIA RODRIGO

Pop’s new romantic



RALPH LAUREN







**SCARLETT JOHANSSON / GALLERIA BAG
PHOTOGRAPHED BY YORGOS LANTHIMOS**

PRADA.COM



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HardWear by Tiffany

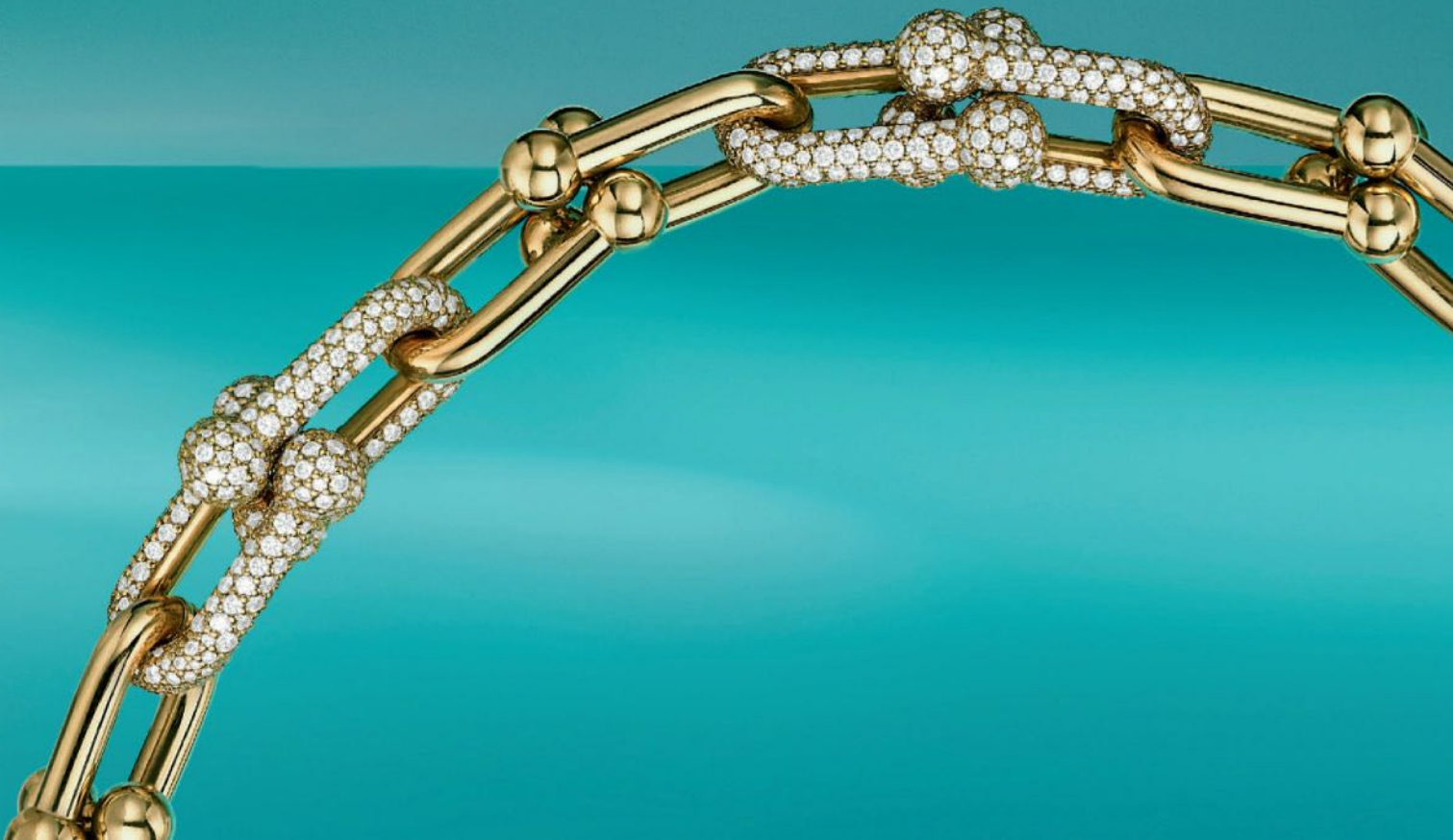


HardWear by Tiffany

A design from 1962 inspired
by New York, a city in flux.

An expression of love's
transformative strength.

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



Knot by Tiffany



Knot by Tiffany

Inspired by an elegant bow
crafted in 1889.

An expression of love's
unwavering bonds.

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





CHANEL







CHANEL





CHANEL

La vie est belle

VANILLE NUDE





LANCÔME
PARIS



A fashion advertisement featuring a woman with long dark hair, wearing a light grey, textured blazer over a light blue top and matching light grey trousers. She is standing in a room with a large window in the background, looking towards the camera. To the right, there is a dark piece of furniture with a glowing circular light fixture. The overall mood is sophisticated and elegant.

GIORGIO ARMANI

VITTORIA CERETTI



Marisa Abela

my little secret



SEAMASTER #AQUATERRA 30 MM
Co-Axial Master Chronometer


OMEGA





Loro Piana

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Lucky Spring
Between the Finger Ring



Model shown: 26MY Range Rover Sport with optional features. Official Fuel Economy Figures for the Range Rover Sport 26MY (weighted combined) in kWh/100 miles (kilometres) 45.7-48.9 (28.4 - 30.4). CO₂ emissions (weighted combined) in g/km: 17 - 20. range (excluding PHEV) in mpg (l/100km): Combined 39.4-36.1 (7.2-7.8). CO₂ Emissions 188-205 g/km. The figures provided are only. Real world figures may differ. CO₂, fuel economy, energy consumption and range figures may vary according to factors

RANGE ROVER

SPORT



Plug-In Electric Hybrid range in mpg (l/100km) (weighted combined): 385.6-328.8 (0.8-0.9). Electric energy consumption Equivalent all-electric range in miles (kilometres): Up to 73.9 (119). Official Fuel Economy Figures for the Range Rover Sport 26MY as a result of official manufacturer's tests in accordance with EU legislation with a fully charged battery. For comparison purposes such as driving styles, environmental conditions, load, wheel fitment, accessories fitted, actual route and battery condition.



BVLGARI

ROMA 1884

APRIL

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COVER LOOK



Olivia Rodrigo wears cutaway body and deconstructed crystal dress, GIVENCHY BY SARAH BURTON. Make-up by LANCÔME. Skin: Teint Idole Ultra Wear Foundation, £41. Lips: Idôle Squalane-12 Butterglow in Pink Oh La La, £34. Eyes: Lash Idôle Curl Goddess in Divine Black, £28. Brows: Brôw Define Pencil in Dark Brown, £26. Hair by LANCÔME. La Vie Est Belle Vanille Nude Hair & Body Mist, £34. Hair: TAMÁS TÚZES. Make-up: EMI KANEKO. Nails: YOKO SAKAKURA. Tailor: HASMIK KOURINIAN. Set design: JEREMY REIMNITZ. Photograph: LAURA JANE COULSON. Styling: JORDEN BICKHAM

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THE NEW INTENSE





DIOR





BOTTEGA VENETA

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DAISY MARC JACOBS

MURAKAMI



NEW LIMITED EDITION



MaxMara





SHED THE SHY.



BOLD BLEND
THE NEW EAU DE PARFUM

PENHALIGON'S
EST. LONDON 1870

*This month's
cover star, pop
sensation OLIVIA
RODRIGO, on
page 136*



T rue story: I once hired a fashion shaman to help me edit my wardrobe. And though I think my clothes passed the initial psychic vibe check, the shaman was clearly horrified to discover that I wasn't saging any of my vintage pieces before wearing them. "There could be a thousand personalities living in here!" she gasped, pulling out a pair of my most beloved beaten-up Levi's 501s. "You need to burn some sage, open the windows and let them out!"

If my vintage clothes could indeed talk, what might they say? I reckon they'd have the best stories – and that's exactly the point. The patina of time they carry is part of the allure. And when I consider the personal memories I've made just foraging for good vintage fashion, the plotline only gets more interesting. An exquisite crisp cotton Edwardian wedding dress in almost mint condition? Unearthed at a flea market in Paris. My most prized '90s Jean Paul Gaultier, a slinky, patchwork floor-length dress? Scored at a charity shop on a road trip from Los Angeles to San Fran – for 50 bucks, no less!

That sense of adventure and endless possibility is front and centre in this issue's vintage special, starting with ALEXA CHUNG, who writes about her passion for pre-loved leather and the lengths to which she's gone to acquire it. Spoiler alert: her favourite vintage leather jacket was practically swiped off the back of a man whom her boyfriend was subletting an apartment from. Meanwhile, *Vogue's* global editor at large, HAMISH BOWLES, goes inside the most rarefied fashion archive of them all, namely the late > 40

stones and mist
Hermès, crossing horizons





HERMÈS
PARIS



EDITOR'S LETTER

Queen's, who would have turned 100 next month. To mark the occasion, the largest exhibition of her clothing ever staged, *Queen Elizabeth II: Her Life in Style*, takes place at The King's Gallery in Buckingham Palace. As you'll find on page 164, *Vogue* was given unparalleled access to a spectacular trove of royal accessories, some never seen before.

Inspired in its architecture by a Cristóbal Balenciaga evening dress, For Free Mags Check sastatus.com the eagerly awaited V&A East Museum opens its doors in London's Queen Elizabeth Olympic Park next month too and is poised to reshape the cultural landscape as we know it. On page 194, writer RENI EDDO- LODGE gets an exclusive sneak preview of the museum's inaugural exhibition, *The Music is Black*, one that explores the 125 years of Black Britain's musical history and cultural impact. An unmissable show, to be sure.

Undoubtedly a national treasure herself – on both sides of the Channel – the divine CHARLOTTE RAMPLING is a recurring theme on our moodboard this spring. In fact, let's just call her our forever fashion muse. (See the extraordinary fashion portraits of her, shot by MARK KEAN and styled by ROBBIE SPENCER, on page 180, for proof.) The 80-year-old actor sat down with British *Vogue's* executive editor, GILES HATTERSLEY, in her hometown of Paris to talk about her starring role in Jim Jarmusch's soon-to-be released *Father Mother Sister Brother* and shares the kind of invaluable life lessons I'll be reflecting on for years to come.

Lastly, I'm especially excited to introduce OLIVIA RODRIGO as this month's cover star, her first for British *Vogue*. Although she's only just turned 23, the Filipino American pop singer has made an astonishing and swift rise to the global stage. And yet, as writer AMEL MUKHTAR discovers, she's hardly in it for the fame. "I don't think of myself as a star, at all," she tells Mukhtar. While she's mostly barefoot, with barely a touch of make-up, in the accompanying editorial shot by British photographer LAURA JANE COULSON and styled by my friend and colleague JORDEN BICKHAM, there's no denying her star power – she's already hitting all the right notes.



THE AGE OF REASON, on page 180



A CENTURY OF STYLE, on page 164

A handwritten signature in black ink that reads "Olivia Rodrigo". The signature is fluid and cursive, with a large, looping 'O' at the beginning.



Ariana Grande

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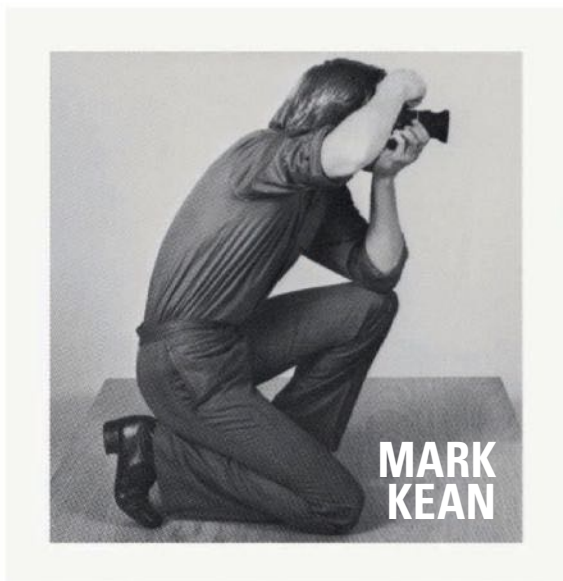
LAURA JANE COULSON & JORDEN BICKHAM

"Working with Olivia was a dream," says stylist Jordan Bickham, who, alongside photographer Laura Jane Coulson, took to the beaches of California with pop music's star girl, Olivia Rodrigo, for this month's cover story. "It is always a privilege to shoot special vintage pieces with storied histories," says Bickham. "Olivia is an artist who has a clear vision of herself both as a singer but also as a woman. It is beautiful to be able to bring that to life in the pages of British Vogue." Read the full story on page 136.



MEET & GREET

Introducing THE FACES
BEHIND this month's ISSUE



"Shooting Charlotte was a real career highlight and honour," says photographer Mark Kean of meeting Charlotte Rampling, "one of cinema's most enigmatic actors and enduring icons". As she celebrates her 80th birthday and gets ready to return to screens in Jim Jarmusch's Father Mother Sister Brother, in her shoot and interview, on page 180, the actor reminds us all why she has been a style inspiration for decades. "Charlotte has so often been on our moodboards," says stylist Robbie Spencer. "[She was] the perfect subject for Mark and me."



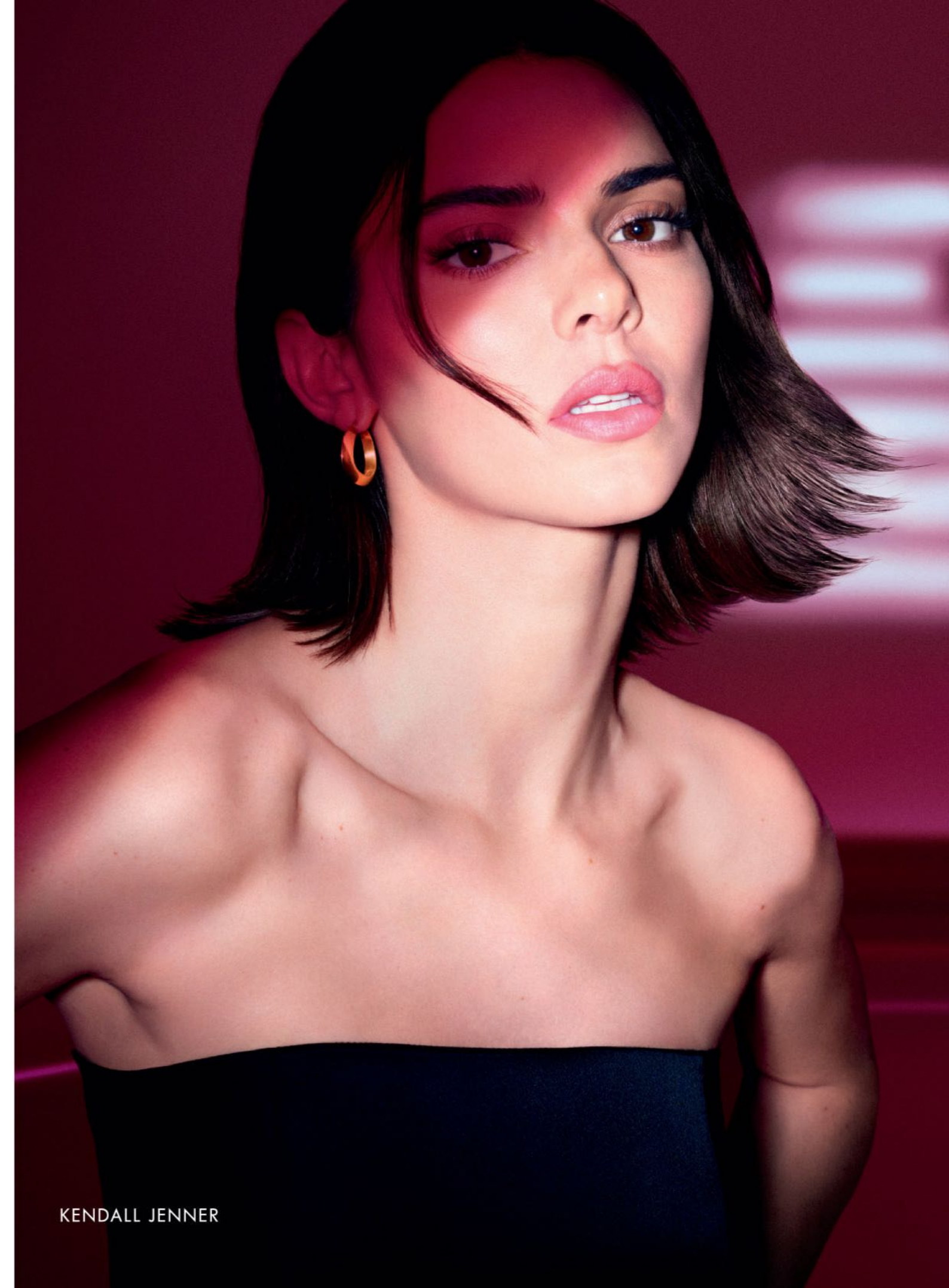
Five years ago, Sarah Everard was kidnapped and murdered by a police officer. On the anniversary of her death, and accompanying Zing Tsjeng's interview with Elish Angiolini, who is leading the related inquiry into women's safety, we publish a portrait of Sarah that first appeared in a Vogue.co.uk street-style gallery. "She loved clothes and fashion and it feels like a gift for her image to appear in the magazine," writes Sarah's mother, Susan Everard (pictured here with her children, James, Sarah and Katie, and husband Jeremy), on page 108. "It was 2010 when the photograph was taken and, although it is bittersweet, I love to see her, happy and beautiful, with her whole life ahead of her. It was a golden time."

Autograph Satin Ruffled Dress £100



AUTOGRAPH

M&S




KENDALL JENNER

EMPORIO  ARMANI

POWER OF
YOU



THE NEW EAU DE PARFUM

A woman with long brown hair is posing in a black, ruffled, short-sleeved dress. She is wearing black high-heeled shoes with a white flower detail on the side. She is sitting on a zebra-print surface. The background consists of golden light rays emanating from a central point, creating a dramatic, sunburst effect. The overall mood is glamorous and sophisticated.

GOOD GIRL
GOOD TO BE BAD

GOOD GIRL & GOOD GIRL JASMINE ABSOLUTE
THE NEW FEMININE FRAGRANCE

CAROLINA HERRERA



VOGUE VINTAGE SALE

On 21 March, British Vogue's head of editorial content CHIOMA NNADI, ALEXA CHUNG and LILA MOSS hosted a London VINTAGE sale, presented by EBAY, in aid of GIVE YOUR BEST. Shop the online edit at [VOGUE.CO.UK](https://www.vogue.co.uk)

VOGUE

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Adventures in Easter

FORTNUMANDMASON.COM | 5TH APRIL

Built for purpose. Even in a model village, Balenciaga's Le City remains a standout.

Pre-loved bags (throughout), all sourced from EBAY



In a WORLD where the most-wanted BAGS are vintage, take a wander down MEMORY lane. Photographs by CHRIS BROOKS. Styling by LOIS ADEOSHUN

ON THE TOWN

Next stop! The
Miu Miu-verse





Shop the Lady Dior and other archival gems in *Vogue's* online vintage sale this month



A Louis Vuitton Speedy is less dark horse, more classic thoroughbred.

*Digital artwork:
CROSS POST.
With thanks to Bekonscot
Model Village & Railway*



How did the humble STORAGE unit BECOME the unlikely status symbol for the fashion FORWARD? Vogue cracks the LOCK on three of London's most intriguing. Photographs by ZORAWAR WARAICH

STASH HITS



JULIA HOBBS,
CONTRIBUTING SENIOR FASHION FEATURES EDITOR

I love my clothes. All of them. Stepping inside my London storage unit – and closing the door – is healing. Excavations of clear plastic tubs containing Hedi Slimane-era Saint Laurent and mid-2010s Louis Vuitton gogo boots are my equivalent of leafing through a well-thumbed diary, except that I can wear these memories. The pages of the “diary” have the faint smell of cigarettes; they are bound with zips. When I slip something on, I know what I was writing (and who I was staying out late with) back when these pieces first became my wardrobe mainstays. The clothes themselves carry clues: inside the pocket of a pair of spray-on vinyl trousers is a Paris Métro pass; elsewhere, a dainty Prada purse conceals an LCD Soundsystem concert ticket.

There is no strict organisational plan and my labelling system is embarrassingly prosaic (“Rad trousers and some funky tops”). Inside are the Loewe leather jacket (from Jonathan Anderson’s inaugural collection) that I scooped up at a sample sale opposite Vogue House, Tom Ford’s last Gucci runway piece (look 45, a/w ’04) and a Phoebe Philo-era Celine resort 2017 floral tea dress. There’s my red Prada shearling coat (look 49 from the a/w ’14 runway show), a purchase I made when my utility test was: would Marc Bolan wear it? Evidently I decided he would. I visited the coat three times in the shop and held my breath when I eventually handed my debit card to the sales associate. (Back in the *Vogue* office everyone took turns trying it on.) She holds court in my archive and keeps me company every winter during New York Fashion Week.

I have collected these clothes fastidiously: when I could afford to buy, I did. But there were many more moments when I couldn't – and it's the items that cost next to nothing that are the most precious to me today. The emerald-green silk dress I wore for my first interview at *Vogue* – a polite, knee-length shift silhouette that I found in a Bethnal Green thrift store, which I believed made me look more grown-up than I was. *The Simpsons* slogan T-shirts that belonged to my ex-boyfriend. A baseball cap from British *Vogue's* 100 birthday party in 2016, an eventful night at Tramp... All of it is here: my buried treasure encased in a B&Q box that I'll keep forever.

RAVEN SMITH, WRITER

Somewhere near my house is an Aladdin's cave, if Aladdin were six foot five, fiscally irresponsible and emotionally avoidant. My storage unit in Camberwell is a grotto of forgotten gems, corrugated walls, strip lighting and the low electrical hum of decisions I once defended passionately.

I'll admit there's a section of special-occasion tailoring to the left of the door: just the sharpest looks for the sharpest evenings, which don't need to take up daily space in my home-drobe. But on the whole, there's an abundance of whack-a-doodle garments, *are-you-sure?* clothes for trainee circus clowns. Housed within are the coats that scared people. The trousers that required explanation. A spectre of silhouettes that didn't flatter so much as befuddle. Under brutal fluorescent honesty, my former flings hang like nocturnal bats, representing my mindset at purchase: brasher, bolder, more caffeinated and apparently unconcerned by my overdraft.

My fashion confrontations are sent to storage when they've been deemed too much, too sharp, too severe, but not entirely wrong. One day, not long from now, cerulean blue will be worn unironically. In this mystic future, I might want to look like Del Boy in a darts-friendly car coat or wear Rodney's market stall trench (mine is dip-dyed Burberry). These weren't mistakes, I tell myself. They were premature. The Raven I bought them for was braver, but he lost his fashion bottle somewhere between the card machine and the bedroom mirror.

I'd like to say my unit is meticulously organised (out of respect for the designers and the ateliers and future eBay buyers if I finally give up on that Lurex shirt). But it isn't. Bags, bulging with regret, litter the floor as if packed in haste. Boxes sag under abandoned intention, the death of a thousand

this-will-make-an-entrance dreams. If I'd bothered to label anything, every single box would read: "What were you thinking, Raven?" It's not an archive, it's a holding pen, a liminal space for personal style.

Dressing in a storage unit is undignified. One bare foot on concrete. One leg in a trouser. My shin smashed against my grandmother-in-law's table. I only come here when my home wardrobe starts behaving too conventional; when getting dressed becomes mundane maintenance – a Groundhog Day of navy jumpers and 501s – instead of expression. When I start dressing as though I own a steamer and believe in "full looks", the unit reminds me that my style isn't about the constant acquisition that drives my shopping or an algorithm insisting I buy something new. I live for the resurrection >



of the past me. There's a thrill in saying "Oh, this old thing?" about a jacket that suddenly feels right now.

**CH'LITA COLLINS,
STYLIST**

I got a storage container after downsizing apartments in Auckland, but I hated that small space so much that I moved to London for a modelling gig. Now, three years later, I have returned to see how I used to dress. I immediately grabbed a Roberto Cavalli fur coat and a load of trousers from Helmut Lang and Karen Walker that I'd had tailored perfectly. I was pretty pleased to find that I'm the same size I was at uni.

The contents of my container (organised by clothing type and designer location) show I'm a little obsessive and outrageously bad – or outrageously good! – with money. After being scouted at a Lorde concert at 14 and modelling basically for every New Zealand brand, I went crazy, stocking up on '90s Alexander McQueen and Rick Owens. While studying fashion design, I bought tons of mental Yohji Yamamoto and Romeo Gigli (Vestiaire Collective didn't have crazy fees back in the day), because I thought I had a lot to prove. I learnt along the way that you shouldn't store white pieces in plastic vacuum packs because they go yellow and that everything not wrapped in plastic requires a garment bag – even my affordable scores from the H&M & Margiela collab – because dust really accumulates.

My friend Charlotte, from Wellington vintage store Hunters and Collectors, came and picked up huge moving bags full of my old Ann Demeulemeester and Balenciaga



to sell. It's a cycle of abuse because I can go there and shop for free using the credit. Currently in transit at sea are 90kg (a lot of Comme des Garçons, a loose Nan Goldin print) and I have four months to find a studio space in London's De Beauvoir neighbourhood because I don't want to be apart from my clothes again.

I don't think about owning an archive, but the problem with now working as a stylist, largely for musicians, is that I hate renting clothes – I want everything in a shoot to be listed as "stylist's own". Plus, aside from searching for some Hedi Slimane for Saint Laurent cocktail dresses, I'm more of an antique market kind of girl (I'm really into Victorian mourning clothes), because I like the element of fate when shopping these days. Maybe when I die, it will all be auctioned off at Sotheby's. Or maybe it will still be on sale in Hunters and Collectors.

*The CONTENTS
of my container
show I'm a
little OBSESSIVE
and outrageously
BAD – or
outrageously good!
– with MONEY*

CH'LITA COLLINS. WITH THANKS TO BIG YELLOW SELF STORAGE

FIND YOUR RHYTHM

Knowledge is EMPOWERMENT – and, thanks to SAMSUNG’s Galaxy health INSIGHTS, understanding your menstrual HEALTH has never been EASIER



FOR GENERATIONS, managing our menstrual cycles meant relying on instinct, memory and guesswork. Today, that’s changing. Wearable technology within Samsung’s Galaxy ecosystem is opening up an informed way to support menstrual health, helping us feel confident and in control.

Intelligent tools such as the Galaxy Watch8 and Galaxy Ring make it easier to understand natural rhythms and respond to them. Rather than reacting to unexpected dips in energy or sudden discomfort, users can anticipate changes and plan accordingly. The luteal phase, for example, often brings lower energy and a greater need for rest. With personalised insights, it becomes simpler to manage a schedule and prioritise slower, restorative moments.

For many, predictive cycle tracking also offers reassurance around important events. Whether planning a holiday or attending a wedding, having greater visibility of upcoming phases can reduce uncertainty. Gentle reminders and tailored insights support thoughtful preparation, helping users move forward with confidence.

Cycle awareness can be particularly valuable for those living with conditions such as endometriosis or polycystic ovary syndrome. Symptom logging and long-term tracking through Samsung Health allows patterns to emerge, supporting informed

self-care and conversations with healthcare professionals. Fertility journeys, too, benefit from accessible insights. Skin temperature tracking and cycle predictions provide helpful context, offering noninvasive guidance alongside medical advice.

Ultimately, Samsung’s Galaxy ecosystem integrates seamlessly into everyday life, quietly collecting data and translating it into meaningful information. It’s not about perfection, but about understanding – learning to work with your body, not against it, and embracing wellbeing with clarity and confidence.

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Above: the Samsung Galaxy Watch8. Below: the Galaxy Ring

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WRIST & REWARD

Whether a WATCH, bangle or bracelet, now's the time to go OVER the TOP. Photograph by KEIR LAIRD. Styling by CHARLOTTE RUTTER

Bicolour gold watch, PIAGET. Vintage gold fancy-link bracelet, vintage Boucheron gold chain-link bracelet, and vintage rose-gold flame-link bracelet, PRAGNELL. Cotton shirt, VIVIENNE WESTWOOD. Prices on request. For stockists, see Vogue Information

W

we can thank Diana Vreeland and Miuccia Prada for layering jewellery over clothing (bookmark the image of the latter taking her a/w '22 catwalk bow in a white T-shirt layered under a navy V-neck jumper, its arms ostentatiously cinched with a bangle above each elbow). This stylised approach also jingle-jangled onto the s/s '26 runways, with big and bold bangles stacked over fluid, fringed and frilled cuffs at Valentino, Ferragamo and Chanel.

There was a symbiosis between the sleeves at Versace and Ralph Lauren and those of menswear style heroes Gianni Agnelli and Andy Warhol, who opted to wear their watches over their shirt cuffs. Pop-art progenitor and avid watch collector Warhol is best known for his affiliation with Piaget, and was an early fan of the Swiss

house's Polo 79 model. Long associated with '80s glamour, the weighty style is fully cast in gold, with an integrated strap harmoniously crafted to resemble a bracelet. Now, in an attention-seeking update that should never be kept up your sleeve, the model has received a two-tone upgrade in brushed white and polished yellow gold stripes.

In one of her renowned Why Don't You columns, Vreeland advocated for "tying black tulle bows on your wrists" as a way to boost the spirits. The former American *Vogue* figurehead featured in several of Andy Warhol's Polaroid series and one particular photograph from 1973 sees her living up to her over-the-sleeve style advice, sporting a chunky cuff over abstract windowpane shirting. Our own mantra, be it wristlet or watch? Wear over and out! LAURA HAWKINS

*Silk and lace slip dress,
£335, DEBUTE.
Leather mules, £430,
JUDE. Jacket and
ring, Alexa's own.
For stockists, see
Vogue Information*



HIDE & SEEK

ALEXA CHUNG reveals the mysterious LOGIC behind finding the perfect vintage leather JACKET. Photograph by ELLIOTT MORGAN. Styling by ROSA WEAIT

I stole my favourite vintage leather jacket from a cupboard in New York City. Actually, that's not quite true – I borrowed it from the cupboard of a man from whom my boyfriend was subletting an apartment near Washington Square Park three years ago. I fully intended to give it back but, having been caught wearing it (mortifying), I was assured by the man that he had deliberately abandoned my new favourite item of clothing because it was too small.

The contraband jacket is made from the toughest brown hide, which squeaks when I gesticulate wildly, something I'm prone to do when wearing it because it is a Personality Item: a piece that makes you feel like a cooler version of yourself, with a little more wind in your sails. It has ribbed cuffs concealed behind brass poppers and sits high at the hip in the way some '70s things do. The worn leather gives off a handsome, louche Hollywood starlet vibe and, according to a comment that a friend left under an Instagram post, it "looks like the kind of jacket that smells of rollies (complimentary)". Needless to say, I live in the thing, it suits every occasion and is very much the maraschino cherry on any outfit sundae.

Such is the promised magic of the perfect vintage leather. As illustrated by my plundering, desperate times call for desperate measures because vintage leather jackets are notoriously tricky to get right. I see the reasons for this as threefold. One: it's not always easy to nail the genre that suits you. Are you a pilot? Are you a rock star? Or are you a BMX/dirt-bike racer? Lou Reed? Victoria Beckham circa 1998? Or an early 2000s Dolce kinda gal? Two:

overabundance. All vintage shops have a section dedicated to the world of leather and when confronted with too much choice it is easy to make irrational decisions. Think of this as the Holiday Romance Effect – just because the jacket seems right in the shop doesn't mean it will work out when you get it home, after which you might experience an awkward few months of tapering off text contact as you try to back out of having gone full steam ahead... or something. Three: an age issue. There is no denying leather jackets can look slightly mid-life crisis when they're not the right match for you. Thankfully, I have cobbled together a little chart to help us fathom this curious quirk in the space-time continuum.

(Clears throat, pulls down board and starts pointing at it with a stick.) Let's put age running along the bottom axis. Let's add "Looking good in a leather jacket" in the vertical and track what happens. If we begin the chart at leather-acquiring age (I've decided on 18 for you), it is clear that we start at the top of the graph on the left-hand side. But slowly the line plummets, ever decreasing as the years go by, like a person taking a leisurely ski down a slope. You might think it is all downhill from here *but*, curiously, all of a sudden, at age 40, it jumps right back up to the top. This is jacket maths. If you found it hard to follow, I'm sorry, but it does make sense.

The reason this maths exists has something to do with outfit tension. When you buy leather as a young person, it has connotations of adult danger attached – you can blame James Dean and Elvis, '90s Kate Moss, *Easy Rider* and all those who lived fast and contributed to the legend of leather being cool. That hard-living essence just works when juxtaposed with the loveliness of youth. Inversely, a polished professional of middling age playing it safe in the shoe department looks glorious when she slips into battered leather, because it is, once again, breaking the established codes and therefore compelling.

My tips for sourcing the best jacket are to first decide which general shape suits you best, as this will help narrow down the era you need to rummage through. Are you above identifying which celebrity you have an affinity for and looking up what their stylist shoves on them? I'm not ashamed to admit I plunder so much from old images of Charlotte Rampling and Lauren Hutton. I'm currently hunting for something with a more pronounced shoulder, but still slouchy and with a high neck, similar to a modern Saint Laurent/*Blade Runner* design, therefore I'll try the men's department in the vintage shop or type "1980s" in my search bar.

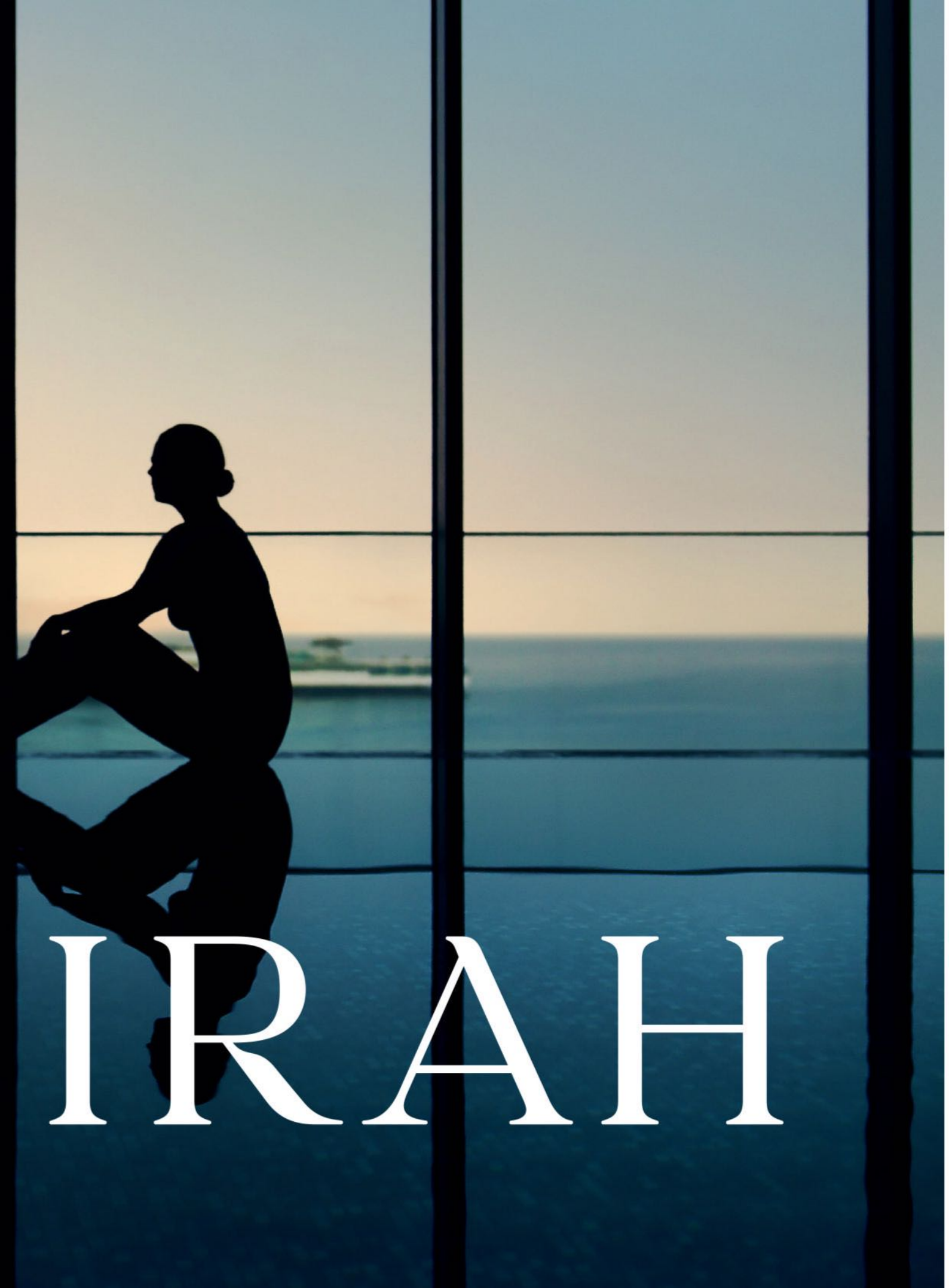
Don't let its condition put you off. If you find the dream leather jacket, but it has come undone at the seams, that's OK. There are plenty of incredible repair places to help fix this, such as the kind man at Norris Raymond in Dalston, who just stitched up the pockets of my jacket to stop my lipsticks and keys from kamikaze-ing daily. And double-check your own wardrobe. I have a Balenciaga leather, which I bought in 2009, that is now essentially vintage.

Lastly, take your time – leather is an investment. Also, if you see one hanging all alone in the wardrobe of a flat you've rented, that's fair game.

It's not always easy to NAIL the genre. Are you a pilot? Are you a rock STAR? Or a BMX/dirt-bike racer? LOU REED? Victoria Beckham circa 1998?



JUMME



IRAH

A woman with dark hair pulled back, wearing a white, short-sleeved, knitted mini dress with a floral pattern. She is standing on a zebra crossing, looking back over her shoulder towards the camera. The background consists of dark and light diagonal stripes from the crossing.

M&S

Love that.

Floral Knitted Mini Dress £70

SHOP *the* SEASON

Hot pink, forest green,
metallic silver... Consider
the power of colour clashes.

Leather jacket, £5,900,
BURBERRY. Cotton
polo shirt, £125, POLO
RALPH LAUREN.
Denim jeans, £110, LEVI'S.
Pre-loved Onitsuka Tiger
trainers, EBAY. Socks,
£5, CALZEDONIA.
Hoop earrings, £89. Stacking
rings (on model's left hand),
from £79 each. All
PANDORA Gold and
diamond rings (on model's
right hand), from £5,650
each, TIFFANY & CO

BRIGHT IDEAS

Bring new LIFE to your day-to-day WARDROBE with
vintage stalwarts and FUTURE classics. Photographs by
LAURA McCLUSKEY. Styling by HONEY SWEET ELIAS



Greet spring with a sporty M&S jacket and an elegant vintage loafer.

Track jacket, £36. Striped cotton shirt, £28. Both M&S. Cotton vest, £80, POLO RALPH LAUREN. Denim jeans, £650, STELLA McCARTNEY. Pre-loved Saint Laurent loafers, EBAY. Gold and freshwater pearl necklace, £4,625, TIFFANY & CO. Earrings and rings, as before



Bright of way. This standout Fendi look is a real traffic-stopper.

Silk blouson, £2,250. Silk skirt, £1,100. Leather bag, £8,500. All FENDI. Pre-loved New Balance & Miu Miu trainers, EBAY. Socks, as before

Turn a new page with a vintage graphic top and timeless shoulder bag.

Pre-loved T-shirt, EBAY.
Wool trousers, £375,
POLO RALPH
LAUREN. Suede bag,
£575, STRATHBERRY.
Jewellery, as before



SHOP *the* SEASON



The order of the day:
modern sportswear
with retro flair.

*Shell jacket, £298. Cotton
hoodie, £138. Jogging
bottoms, £128. All
PALACE. Suede boots,
£130, UGG. Jewellery, as
before*

SHOP *the* SEASON

Phoebe Philo's leather bomber is the definition of understated elegance.

Shrunken leather bomber jacket, £4,200. Denim jeans, £950. Both PHOEBE PHILO. Jewellery, as before



Keep them guessing in
trompe l'oeil denim,
courtesy of Bottega Veneta.

*Suede shirt, £3,990. Suede
trousers, £3,460. Suede bag,
£2,660. All BOTTEGA
VENETA. Linen and
leather shoes, £785,
MANOLO BLAHNIK.
Jewellery, as before*

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Whatever the weather, press ahead in a sturdy but chic utility jacket.

Jacket, £120, H&M STUDIO. Denim jeans, £375, POLO RALPH LAUREN. Leather slingbacks, £765, MANOLO BLAHNIK. Jewellery, as before



For the ultimate cinch, look no further than Ulla Johnson's perfectly proportioned outerwear.

Trench coat, £960, ULLA JOHNSON. Crewneck sweater, £99, HOLLAND COOPER. Denim jeans, £100, LEVI'S. Jewellery, as before. For stockists, all pages, see Vogue Information. Hair: ROKU ROPPOGLI. Make-up: CLAIRE URQUHART. Nails: MICHELLE CLASS. Production: BRONTE ELSOM. Model: MARYLORE HECK. With thanks to Books for Cooks, Golborne Fine Wine & Deli, Lisboa Patisserie, Number10 – Notting Hill



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Handcrafted boots, inspired by nature since 1927

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A woman with dark hair and sunglasses, wearing a dark dress with small white polka dots, is smiling. She is looking towards the left. In the foreground, the hand of another person is visible, wearing a light-colored sleeve and a gold ring. The background is a solid light blue color.

&OTHER STORIES

STORIES.COM



DISCOVER SELECTION, OUR PREMIUM COLLECTION,
IN SELECTED STORES AND AT [MANGO.COM](https://www.mango.com)



MANGO



*From left: Amaka wears
minidress, £38. Jas wears
shirt, £46. T-shirt, £10.
Shorts, £40. All M&S*



SPRING IN YOUR STEP

*Usher in a new SEASON – and a
RENEWED sense of confidence – with
M&S. Photographs by INA LEVY.
Styling by CHARLOTTE RUTTER*

SPRING IS FULL of little joys – warmer days, lighter mornings, cheerful daffodils emerging out of the long grass – but perhaps first and foremost of the season's pleasures is the fashion. There are few things that compare to the relief of casting off dark woollen coats in favour of a light jacket, swapping heavy boots for suede pumps and venturing out bare-legged without the fear of frostbite. Just as the world seems to take on a new lease of life with the dawning of the season, so too do our wardrobes and M&S's latest collection is the sartorial equivalent of a flowerbed full of tulips finally coming into bloom.

"For me, a great spring look always involves a good basic," says British *Vogue's* associate fashion editor, Charlotte Rutter. Few places do a classic staple quite as well as M&S – you'd be hard-pressed to find someone who doesn't own a pair of much-loved jeans or a T-shirt from the brand – and the new collection gives these everyday pieces a modern twist. "There's a bit of lace detailing and embroidery, which is gorgeous," Rutter says, admiring the motifs on the sleeves of a T-shirt and the hems of a breezy pinstriped two-piece set. Cuffed jeans add a touch of cool, tweedy bouclé is deployed in both a cropped jacket and a minidress, and sculptural buttons nod towards spring florals without feeling too on the nose. "We've got a really nice mixture of neutrals and of spring pastels," Rutter notes – think lemon yellow, the palest pinks and the clear sky-blue of a May morning. In short, they're the kind of pieces that will bring a smile to your face every time you put them on. >

*M&S's spring collection
is full of PIECES
that will bring a smile
to your FACE*

Rutter is a great advocate of a seasonal capsule wardrobe: "At the start of the season, I make an edit of the pieces I've enjoyed wearing and I only use those to dress from. I think sometimes you look at your whole wardrobe and it can feel overwhelming. When you just look at the bits you really love, I feel like you start to see new ways of styling or new ways to wear them." A time of reinvention and renewal, spring is also the ideal opportunity to re-examine our wardrobes and see what we might be missing. This doesn't, however, require a scatter-gun approach to buying. "I shop a lot less than I used to," Rutter explains, "and when I do shop now, it has to be something that I know is going to be in my wardrobe for many years to come." The importance of longevity and quality – especially in terms of material composition – is a philosophy shared by M&S. Many items in the spring collection are 100 per cent cotton,



with price points that prove that a wardrobe full of investment pieces needn't empty your bank account.

As lovely as it is, British springtime can be capricious. Luckily, M&S has you covered whatever the weather might hold. On gloomier days, a pair of straight-legged ecru jeans and a buttery beige jacket will see you through in style; when the sun comes out, opt for a sleeveless tank and a skin-skimming skirt of white cotton poplin. And without the necessary drudgery of piled-on winter layering, Rutter says, the little details of an outfit can really shine. "I personally love to have fun accessories, such as a great bag, jewellery, brightly coloured shoes, just to give the look a bit of something." The collection's footwear selection, which ranges from ballet slippers in satin and suede to low-heeled mules in cream leather and metallic silver, fits the bill perfectly.

But the best accessory, as Rutter shares, is the kind of easy confidence that comes only from wearing something that feels entirely your own – and there's no better time than spring, a season of rebirth and renewal, to rediscover the joy of getting dressed. "People always ask me, 'Oh, you're a stylist, how should I dress?' But you know what makes you happy to wear and you know the clothes that, when you put them on, make you feel like the best version of yourself. It's not about necessarily following a trend or replicating what someone else is wearing, I think an outfit just has to feel authentically you."

Discover more at [Marksandspencer.com](https://www.marksandspencer.com)



Opposite, from top: Amaka wears jacket, £55. Minidress, £38. Jas wears cardigan, £40. Skirt, from a selection. This page: shirt, £46. T-shirt, £10. Shorts, £40. All M&S. Hair: STELIOS CHONDROS. Make-up: KRISTINA RALPH ANDREWS. Models: JAS FRASER-NICHOLLS, AMAKA OKAFOR

FREE PEOPLE

FREEPEOPLE.COM





Associate fashion editor
CHARLOTTE RUTTER
shares her MOODBOARD

As the seasons finally turn, my focus is on stocking my wardrobe with only the best transitional pieces. A Saint Laurent jacket is the perfect light layer alongside tried-and-true Lee jeans and a Wales Bonner shoe. At home, I'm in a hosting mood and, inspired by the bright hues of the Corner Shop at 180 The Thames, Completedworks' glassware brings spring-has-sprung joy to any tablescape. Speaking of colour, I'll be slowly reintroducing summer pops with vivid silk scarves and a brilliant jewel (or two).



Clockwise from top left: sunglasses, £30, MANGO. Recycled glass jug, £265, COMPLETEDWORKS. Denim jeans, £95, LEE. Crystal stud earrings, £49, SWAROVSKI. Silver and enamel signet ring, £475, FERIAN. Cotton jacket, £2,220, SAINT LAURENT BY ANTHONY VACCARELLO. Leather wallet, £150, POLÈNE. Patent-leather shoes, from a selection, WALES BONNER. Silk scarf, £65, JOHN LEWIS. Corner Shop in London. For stockists, see Vogue Information

Behind
every
ORIGINAL.





DOECHII

*This page: jacket,
ALLSAINTS. Top (worn
as skirt), DOLCE &
GABBANA. Shoes,
BOTTEGA VENETA.*

*Opposite: dress,
ROBERTO CAVALLI.
Shoes, GIVENCHY. All
sourced from Ebay.co.uk,
with its Authenticity
Guarantee service
available on eligible brands*



STAR OF THE SHOW

IRIS LAW *plays the leading role, with EBAY's pre-loved pieces acting as COSTAR. Photographs by PEDRO NAPOLINÁRIO. Styling by IB KAMARA*

"EMPOWERED, BOLD. Somebody that takes the universe with this feminine energy." IB Kamara has spent a lot of time thinking about who he wants Iris Law to be today. For the stylist, designer and creative director, dressing the model in pre-loved eBay pieces gave him the chance to create a cast of characters ready to conquer the world – or, at least, a photoshoot.

Kamara's inspiration came from the strong female protagonists of comic books, films and video games – bold, larger than life and always impeccably dressed, whether they're flying off buildings or heading to a party. "I was born in Sierra Leone in the '90s," Kamara says, "so I tend to look at Nollywood. Nollywood is very early 2000s, hip-hop inspired; the girls are always in tight tops with prints. It was a fun era." Law, too, draws sartorial inspiration from the silver screen. "Recently I've been watching some of the old Korean early 2000s horror films," she tells Kamara. "The way the girls dress and style their clothes is so amazing. I was eBay-ing for things, such as the little vintage tops, after that!" >



“We were GETTING things that had SHOWN years ago, but still FEEL so CURRENT”

The joy of discovering a coveted piece on eBay is a familiar feeling for Kamara, who turned to the platform’s treasure trove to find the perfect vintage or designer for the shoot (secure in the knowledge that eBay’s Authenticity Guarantee service is on hand to verify eligible brands). The result is a range of looks that feel both nostalgic and futuristic, un beholden to any particular era or trend. “Each look is completely your own vision, because you’re not putting together what’s currently on the runway,” Law says. Kamara agrees: “You’re able to find things that work for the story. We were getting things that had shown years ago, but still feel so current.”

Law embodies a unique vision of power and playfulness each time she steps on set, with Kamara’s styling turning the contrast all the way up: for example, a flowing Roberto Cavalli dress is given a new lease of life layered underneath a tough Alexander McQueen leather harness. In what Kamara refers to as the “party girl” outfit, a pair of Givenchy heels pierced with dozens of silver rings add a punk-rock edge to another Cavalli number in dreamy, abstract purple print. “It’s an amazing dress to go dancing in.”

And in yet another look, an AllSaints jacket that Kamara views as reminiscent of marching band uniforms is paired with Bottega Veneta heels and a Dolce & Gabbana top worn as a skirt. “There’s a lot of strength in marching bands – and how they go through the streets and parade themselves – and then you have this soft energy coming in to have a beautiful contrast.” It’s testament to Kamara’s endless creativity, and to the endless supply of vintage, runway and designer items waiting to be found on eBay. “I feel like this look really embodies the point of this shoot,” Law says. “Leather wears so well – you want vintage leather, worn leather, and this has clearly been loved and worn. Everything about this look is reimagined, already loved.”

Discover more at Ebay.co.uk



*Opposite: top, COMME
DES GARÇONS.
Jeans, ABERCROMBIE
& FITCH. Boots,
EL DANTES.*

*This page: dress,
ROBERTO CAVALLI.
Harness, ALEXANDER
MCQUEEN. Boots,
BALENCIAGA.
Sunglasses, ROMEO
GIGLI. All sourced from
Ebay.co.uk, with its
Authenticity Guarantee
service available on
eligible brands.
Hair: VIRGINIE
MOREIRA. Make-up:
MATA MARIËLLE.
Nails: JESSICA CIESCO.
Set design: LYDIA CHAN*





Senior sustainability & features editor **EMILY CHAN** shares her **MOODBOARD**

In many ways, spring feels more like a fresh start to me than January. Inspired by Paolina Russo's s/s '26 collection, I'll be spending more time outdoors as the weather warms up, via a weekend away at farm-to-table retreat Heckfield Place in Hampshire. My wardrobe is always a mix of old and (eco-minded) new, so I'll be packing my eBay-sourced Cawley coat and recycled gold earrings from Completedworks, as well as

Ffern's new spring scent, which evokes the meadows of Sussex's Knepp Wilding. Back in London, I'll be tucking into the seasonal menu on offer at South Kensington hotspot The Lavery, as a reminder of my time in the great British countryside.



Clockwise from top left: recycled gold vermeil earrings, £465, COMPLETEDWORKS. Paolina Russo spring/summer 2026. Pre-loved Cawley trench coat, EBAY. The Lavery restaurant in London. FFERN Spring 26, £89. Heckfield Place hotel in Hampshire. For stockists, see Vogue Information

KICKING OFF

It's coming HOME – to our screens – as actor WILL ANTENBRING takes on the role of Harry Kane in DEAR ENGLAND

W

ill Antenbring knows exactly how to pose for the camera, which is a surprise, given it's the 25-year-old's first magazine photoshoot. "I grew up always wanting to be an actor," he tells *Vogue*, crediting his alma mater, Italia Conti, as the drama school that shaped him. "Luckily, it's starting to pick up some steam."

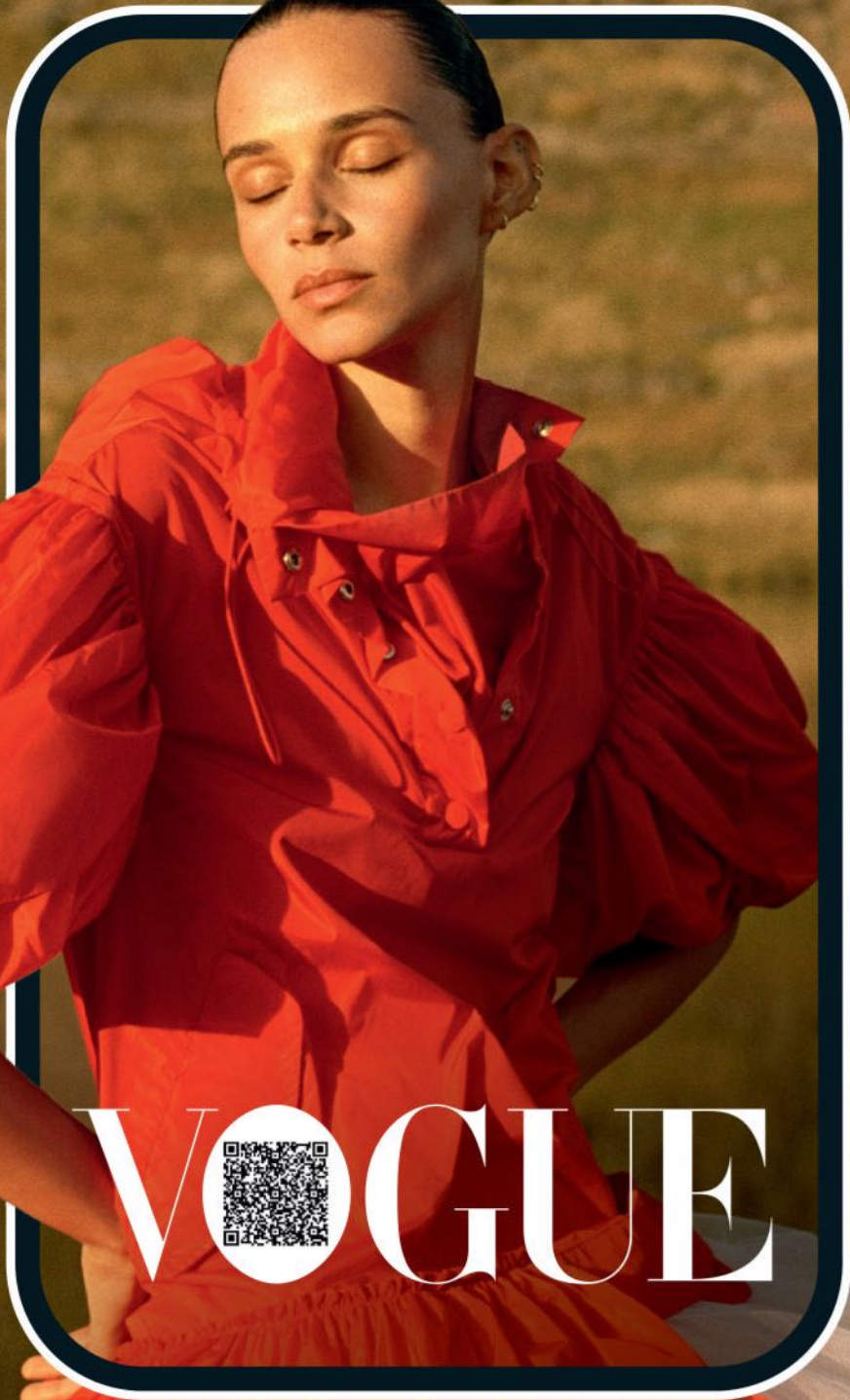
It most certainly is. Antenbring will play England captain Harry Kane in the new BBC drama *Dear England*, based on the acclaimed play by James Graham. The Kent-raised actor isn't a dead ringer for the former Tottenham Hotspur striker, although he has nailed the footballer's mannerisms. "I pretty much found every interview he'd ever done and just had that in my ears constantly," he says, explaining how he tried to mimic Kane's voice and the way he holds his face without drifting into "making fun". "Especially with Kane, there's a lot out there from fans, so I'm trying not to overstep," he says.

Those who've seen the play will know that *Dear England* follows the England team under manager Gareth Southgate (played by a spookily uncanny Joseph Fiennes) from 2016 until 2024. "A lot of it is about men learning to be there for each other," Antenbring says. "I don't think you need to be a lover of football to watch this." He looks contemplative for a moment, pushing his hair out of his face. "It's about, culturally, how we deal with loss. It's kind of a radical way to view football."

Antenbring had a blast while shooting – including spending two weeks at football boot camp – but he remains a diehard Arsenal fan. "I had a weird moment where I was outside the Tottenham ground, in Tottenham kit, walking past the Kane mural and it was a bit like... 'I am betraying the childhood me,'" he says, laughing. Still, he's where he's always wanted to be; it's the type of role young actors dream of. And in the process, he's absorbed a lot of Kane himself. "He's a leader," says Antenbring. "It was about trying to be that in the best way I could." DAISY JONES

Cotton jacquard shirt and mohair trousers, LOUIS VUITTON MEN'S. Leather belt, AMI PARIS. Leather boots, GH BASS. For stockists, see Vogue Information. Photograph: KEIR LAIRD. Styling: CHARLOTTE RUTTER





VOGUE

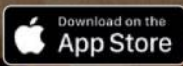
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TRUTH BE TOLD

The SEASON's sharpest new NOVELS are full of wit, insights and RELATABLE romance

A

couple orchestrating an affair wake up one morning in a bedroom they don't recognise, in a city unfamiliar to them. Everyone they meet, however, has the same connection: they're all adulterers. In this world – created by Booker-nominated Sophie Mackintosh, for her fourth novel, **Permanence** (Hamish Hamilton, out on 2 April) – the unfaithful couples can live freely and figure out, truly, if their connections are worth all the real-life heartbreak. It's a kind of slantwise utopia, a place where “everybody was happy, and they did not think of judgement, or elsewhere, or being dead or alive. They did not think of very much at all.”

Fans of Gwendoline Riley's blunt observation and razor-sharp prose will be thrilled with her new book, **The Palm House** (Picador, out on 2 April). In a novel that rejects linearity, our London-based narrator Laura's life is pieced together as we read of childhood holidays abroad, of a traumatic teenage relationship with a famous comedian, of difficult mothers and of her current job at a magazine, where a new boss is attempting to zhuzh up the place.

Cult writer Michelle Tea's new novel, **Little F** (Cipher Press, out on 9 April), begins with the line: “What do you think about when you're getting your ass kicked?” The

narrator, Spencer, tells us exactly what he thinks about: escaping his crummy life in suburban Arizona and footslogging his way to the queer streets of Provincetown. And that's exactly what he does. Think *On the Road* but with a drag queen or two.

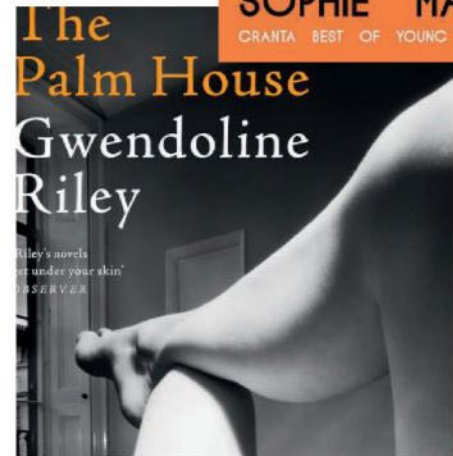
Doireann Ní Ghríofa's **Said the Dead** (Faber, out on 21 May) is part novel, part case history, part ghost story. A protagonist known only as the Reader becomes obsessed with the abandoned Our Lady's psychiatric hospital in Cork, an imposing complex of Gothic Revival-style buildings that loom over the city's skyline. As the buildings are slowly converted into flats, the Reader becomes fixated with unearthing the stories of the real women who were institutionalised there and the horrors that took place within their walls.

Finally, in Jem Calder's **I Want You To Be Happy** (Faber, out on 21 May), Chuck, a “lead copywriter” in his mid-30s starts seeing Joey, an aspiring poet and current barista in her early 20s. The novel is full of piquant references to Nalgene water bottles, V60 coffee drippers and the sfumato haze of Blue Razz Ice Lost Marys, but at its heart is a totally devastating – and all too relatable – portrait of modern romance.

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PERMANENCE

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VERY ENTERTAINING

Cult food writer JAGO RACKHAM hosts east London's liveliest dinner parties – now he's guiding a whole new generation in the art of HOSTING at home. OLIVIA MARKS pulls up a chair. Photographs by NIALL HODSON

T

he sun has just made it over the yardarm in east London when Jago Rackham reaches for a bottle of South African sparkling wine, pops the cork and pours a glass for each of his guests. Gathered for lunch in his flat, tucked away in a road near Brick Lane, is Hanna Girma, a curator at the Serpentine; Joana Kohen, a creative director; Song-I Saba, a writer and co-founder of artisanal tinned fish company Pyscis; and Rackham's girlfriend, artist Lowena Hearn, who lives with him and their white cat, Andromeda, "a mongrel from Plymouth". On the menu? Duck Presented in a Classical Manner, which here means stuffed with fennel, covered by a snug blanket of the prettiest primroses and served with fistfuls of golden roast potatoes. For dessert, a pile of glossy, Snow White-worthy red apples.

Rackham, 31, first cooked this for Easter lunch during lockdown when "we had nothing to think of but our table and stomachs". Now, he is offering it up in his forthcoming debut, *To Entertain: Instructions for a Dinner Party*.

Part recipe book, part memoir, part guide to hosting, with illustrations by Rackham's friend, the artist Faye Wei Wei, *To Entertain* is wonderfully, intentionally, but never ironically, retro. The recipes – among them proper custard and trifle; leek and potato soup and slow-roasted salmon – are a return to, and celebration of, old-fashioned English food, which was rejected at the turn of this century but is firmly back in fashion now. Rackham's writing, honed in his Substack "Greed", brings to mind the work of British cookery writer Elizabeth David ("The nicest thing my agent has ever said to me was, 'You write like a woman'") if she had social media and access to a really decent inner-city corner shop. Take, for example, his English Summer Minestra: "I first cooked this when the vegetable garden my sister and I planted began to show results after we had spent many hours tending the land and listening to Doja Cat."

"I was allowed to be a very weird kid," says Rackham with a smile a few days



earlier over lunch at one of his regular neighbourhood haunts, Café Cecilia. After a stint at a Steiner school in south London, he was sent to a "very mediocre prep school" when his parents realised "in a panic" that he was "functionally illiterate". A move to Devon saw him enrolled at Sands – a democratic school where students take the lead on what they learn, decide the rules and cook the lunches – which is where he met Hearn. On breaks, the teenage couple would go antique shopping in nearby Ashburton; in the evening, he would make them both dinner. "Lowena's mother was away a lot and I used to go to her house and cook her food because she was only making noodles with soy sauce. I was like, 'Well, this is no way to live.'" Even as a 15-year-old, he says, he was thinking about how to feed people well and cheaply.

There's no doubt that his "timeless" adolescence has had a tangible influence on his interests and tastes. Hearn's eye and talent is integral too – it is her paintings that fill their home, her hands that built the fireplace and made the curtains. Rackham's kitchenware lines the walls; souvenirs from travels fill shelves. "Just wait till you meet Jago and Lowena, they're old-school English people from another time," is how Girma, who hails from Oakland,



From top: Duck Presented in a Classical Manner, a recipe from Rackham's new book, *To Entertain: Instructions for a Dinner Party*; artwork by Lowena Hearn in the flat where she and Rackham live



Clockwise from right: guests Hanna Girma and Joana Kohen; fireplace built by Lowena Hearn; in the kitchen; Rackham and Hearn; Song-I Saba and Hearn



parts of the system of manners which are really nice and inclusive and caring.” (As for being a good guest: Rackham couldn’t give a fig about lateness, but you should always bring a gift.)

An autism diagnosis for Hearn a couple of years ago has compounded Rackham’s belief in the usefulness of these “structures”, how they can “allow people to come into a room and understand their place”. As someone who often finds it difficult to socialise outside of the home, Hearn has always wanted “to make a space to encourage other people to come”. The real secret to it all? “I’m not trying,” says Hearn. It’s simply about creating a room in which you yourself “want to be”.

To Entertain: Instructions for a Dinner Party (Little, Brown, £22) is published on 26 April

California, remembers the couple being described to her by a mutual friend. “You come to one dinner and you feel like you’ve known them your whole life,” says Saba, who grew up in Vienna. “You feel transported into a particular time,” adds Kohen.

It was after moving to London to study international politics at Soas, that Rackham and Hearn, eager to form new friendships, began to cultivate a reputation for throwing good parties. “I was always surprised when people thought having people to dinner was kind of a luxurious thing,” he says. “For me, going to the pub was more of a luxury than having people over and drinking supermarket wine.” When money is tight, “Entertaining is a way of creating a space to be with other people.”

Which is what he wants to help and encourage others to do, particularly 20-somethings in search of community. Rackham doesn’t “handhold” through a recipe – he assumes his reader has a certain ability in the kitchen. What this book, unlike most, doesn’t do however, is “expect you to know how to have people over”, he says. From flowers and tableware to greeting guests and what to offer as a drink, *To Entertain* is a paint-by-numbers approach to being a successful host. “If you are serving beer or martinis, keep the glasses in the freezer because everyone finds this very clever,” he writes. When introducing guests, do so “loudly to everyone if they don’t know anyone, but more importantly, introduce them personally to someone you think they’ll like”. The one rule for cleaning up? “You don’t let your guests help.”

“I have funny ideas about manners and etiquette,” Rackham says. “On one hand, English manners are bound to class, they’re bound to exclusion. But then there are also



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THE RISK REMAINS

Five years on from the murder of SARAH EVERARD, inquiry chair ELISH ANGIOLINI is demanding that the POLICE do better. By ZING TSJENG. Photograph by TORI FERENC

Y

ou likely remember where you were on the day Sarah Everard was found, a week after she went missing, in March 2021. A Metropolitan police officer named Wayne Couzens had been arrested and the next day the 33-year-old marketing executive's body was discovered in a patch of woodland in Ashford, Kent. Couzens later pleaded guilty to Sarah's kidnap, rape and murder. (He is now serving a life sentence in jail.) Sarah had been walking home from a friend's house in Clapham after dinner; it is believed that Couzens handcuffed her on false pretenses for breaching Covid lockdown restrictions.

The facts of what occurred five years ago do not quite communicate the gravity of these events. Something about Sarah's death at the hands of a police officer touched on something every woman wonders, whether out for a run at dusk, waiting for a bus at night or walking home from the station after the last train disappears into darkness: can I count on the protection of others – or should I fear their worst intentions?

Elish Angiolini found out about Sarah Everard's murder like everyone else: on the news. "For it to be a police officer was just beyond the pale," she says today in her low Scottish burr. Since November 2021, she has been investigating how Couzens was able to carry out such a horrific crime, part of a wider inquiry into police culture and women's safety in public. From an office in central London, she leads a nimble team of civil servants, lawyers and experts examining how such predators were not only allowed to acquire a badge but were also able to use the powers it afforded to abuse women. Their aim is to stop another Couzens from slipping through the net. As Angiolini puts it: "These are life-saving measures." Her first report was published in 2024 and a second last December. More will come, including about former Met officer and serial rapist David Carrick.

A former career prosecutor, Angiolini has a formidable legal pedigree – she was Scotland's solicitor general and lord advocate, the two most senior legal positions in the devolved government. In 2011, she was made a dame for services to the administration of justice. Given all this, I'm steeling myself to

encounter a stern-faced authority figure when we meet in her office on a drizzly London morning. Instead, this unassuming Scot in oversized tortoiseshell glasses exudes a cheery warmth, lighting up the drab conference room. When I ask her about her chunky gemstone necklace, she glances down and jokes: "Plastic." But any doubt that Angiolini means business evaporates when I count the number of people in the room with us. Four staffers are sitting in, occasionally interjecting with talking points and up-to-date stats, such as the fact that only six in 10 women feel safe in public spaces – a finding from a survey of 2,000 members of the public carried out as part of the team's investigations.

Independent inquiries such as Angiolini's are vital in the wake of such unspeakable crimes. The reports she and her team have produced so far are painstakingly extensive, shot through with a zealous sense of purpose. There are almost 30 wide-ranging recommendations. To root out officers such

*One senior
POLICE figure
told the INQUIRY
that Couzens
was a "complete
OUTLIER", a
claim that
Angiolini quickly
REFUTES*

as Couzens, for instance, all police applicants should undergo psychological assessments and anyone with a sexual offence conviction or caution should be banned. The inquiry also proposed making it safer and easier for victims to lodge complaints about inappropriate police conduct.

The government and police quickly accepted the advice in the report, but have yet fully to implement it. Angiolini's response is simple: "You need to get on with it. The prime minister is a former director of public prosecution, so he understands these issues as well – there is no basis for a delay in implementation."

And yet, progress has been painfully slow. Take, for instance, the inquiry's recommendation on better police vetting. The National Police Chiefs' Council has explained that the "complexity of work required" means

that it won't be completed till later this year. Angiolini's suggestion to randomly re-vet police officers – similar to randomised drug testing – has yet to be introduced. As of last September, less than half of police officers had completed the recommended training on indecent exposure, a key theme of the first report (Couzens repeatedly exposed himself, including twice at the same place days before Sarah's murder, but was not arrested).

Flashing, as Angiolini points out, is "an indicator of a potential propensity to go on to do even more serious sexual offending". She herself was flashed when she was about 14 by a young boy while walking to get groceries for her mother, which she describes as a "humiliating and frightening" experience. "I just walked straight past him and ignored him, but I was really quite shaken," she remembers. She recalls this with the evenness of someone who works on such issues for a living, but there is a live current in her words. "These experiences are hellish for people," she says. The government has committed to halving violence against women and girls in the next decade. Does she think they can accomplish it? "Well, depends what they do," she says, rather cuttingly adding: "Implementing the report would be a start."

Born in Govan, southwest Glasgow, Angiolini is the daughter of a coal merchant and was raised in a terrace house within spitting distance of the River Clyde. She had an easy, loving upbringing, but "in the 1970s, suddenly there was a big rise in housebreakings," she recalls. "Our house was broken into constantly." Bright and articulate, the young student wanted to do more for her community. A parish priest told her to visit an older blind woman who lived at the top of a block of flats called Wine Alley ("colloquially", Angiolini is at pains to emphasise): "I got into bringing her fish and chips every Saturday evening."

The woman lived on her own and her linoleum floor was riddled with cracks. If she fell, Angiolini tells me, it would have been game over. So off the 16-year-old went to fill out a form at the library requesting government support to replace it with carpet, only to be rejected. She appealed at a welfare tribunal, won, and her elderly ward received money for the carpet. "That's what made me think, 'You can change things with the law,'" she says. Angiolini applied to study it at the University of Strathclyde a few years later.

Over a career of more than 40 years, Angiolini has developed an enduring interest in championing survivors. As regional procurator fiscal for Grampian, Highland and Islands, she established a victim information and advice service that was rolled out nationally. When she was lord advocate, >

she commissioned a review that led to the creation of the specialist National Sexual Crimes Unit, the first of its kind in Europe. You can also sense that protective instinct in the Angiolini Inquiry. “One of the first things Elish did when we set up the inquiry was to describe how she wanted victims to feel when they came to give evidence to us,” a staffer tells me. “So many of our witnesses have said that coming to the inquiry is the first time they felt they’ve been heard properly.”

Angiolini has also, with indefatigable briskness, smashed several glass ceilings – she was the first woman and solicitor to be appointed solicitor general (a position previously given to barristers) and subsequently as lord advocate. “That caused ructions,” she says tranquilly. When she began her post, she usually had an audience of sceptical barristers in the courtroom watching her every move, “but then they all got used to me”. She had to change into her robes in a toilet stall. “The solicitor general had a special fancy peg in the gentleman’s changing room – I had to go into the ladies’ loos. Not a problem for me,” she stresses.

Is Angiolini concerned that there might be another Sarah Everard if changes aren’t made? “Oh, yes,” she says instantly. “Predicting what’s going to happen in the future is very often [based on] what’s gone before. Unless you can see very material change, then it’s difficult to prevent.”

One senior police figure told the inquiry that Couzens was a “complete outlier”, a claim that Angiolini quickly refutes. “There are many bad apples. Fortunately they are a small minority, but there are different levels of badness – some of it will be deep cynicism, trivialising and acting sincere to a witness and then joking about it. [Some] will say ‘That’s just our way of being able to cope with this,’ but it’s not. It’s abuse.” Should women trust the police when it comes to reporting crimes such as rape, then? “The vast bulk of police officers are good people,” she says. “They’ve gone into this for the public good.” The key is to weed out the bad apples – at whatever stage of rot they are in – before they go on to contaminate the whole batch and public trust as a whole.

At 65, Angiolini jokes that she would like to retire once the last phase of the inquiry finishes. As her staff usher me out of her office with extensively Post-it marked copies of their reports, she has one final message to pass on. “Every single person will have a relative who is vulnerable, who will be walking home tonight, who will be travelling,” she says. “We can’t eliminate it [sexual violence and crime]. We’re going to try and make it as difficult as possible... and ensure that we keep each other safe.”

DEAR SARAH

When she was 23, Sarah was photographed by Vogue at the V Festival. Her mother SUSAN EVERARD reflects on a golden time in her daughter’s life – and all that her family has lost

Here is Sarah at the V Festival. I remember her being thrilled to have been asked about her outfit by *Vogue* and to be included in an online street style series. She loved clothes and fashion and it feels like a gift to her and for us, her family, for her image to appear in the magazine. It was 2010 when the photograph was taken and, although it is bittersweet, I love to see her, happy and beautiful, with her whole life ahead of her. It was a golden time when she had recently graduated and was back home from travels to Southeast Asia and already making plans for future adventures.

Sarah loved to travel: she spent six months in South America and visited South Africa; she trekked in Nepal. She was

interested in the world around her and made the most of life. There was a depth to her, she led her life with decency and integrity. She cared about others and worried about us in the pandemic. She had a large network of friends who were dear to her; we meet up with them now to celebrate her. I miss the goodness of Sarah: she was thoughtful and dependable and highly principled. I valued her opinion. I miss being able to talk to her and to ask for her thoughts and what she would do. I would always tell her how clever she was, but she was far too self-critical to accept that and far too modest. This all makes her sound very serious and in truth she was funny – I remember her off-the-cuff sketch of a hapless shopper encountering the newly opened cashier-less Amazon Go store. I miss her laugh. Sarah appreciated the absurd but could also be outraged at injustice and bad behaviour.

It is a little thing, but I miss swapping recipes with Sarah. She was quite practical and enjoyed cooking and sewing; she had a creative flair and her home and surroundings were important to her. We had only seen her new flat on video, because of lockdown. When we came to clear it, we could see how cleverly she had styled it and how welcoming she had made her home. Sarah had many talents but, in particular, I like to think of her dancing – she was a beautiful dancer. Most of all, she was a loving and caring young woman; her many friendships are a testament to her lovely nature. She added to the beauty of the world.

Jeremy and I were so proud of Sarah; she was a wonderful daughter and we were so lucky to have had her in our lives. We cherish memories of her. So, too, do we cherish our son and elder daughter, who are a constant source of strength and joy to us. We are no longer a family of five but we remain a close family, the four of us, together navigating a different future to the one we had imagined.



*Sarah Everard
photographed
by Vogue at a
festival in 2010*

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MAXIMALIST make-up is back in fashion, but behind every NEON lash, EXAGGERATED lip or traffic-stopping manicure is a complex system of RULES about who gets to be BOLD. By OSMAN AHMED

GIVE ME MORE

T

he shift – spotted on the s/s '26 runways – was impossible to ignore. At Rick Owens, eyes were ringed in soot: cavernous, devotional, almost ecclesiastical in their severity. Cecilie Bahnsen traced LED halos around eyelids, turning the face into circuitry. Luar sent out long, feathered acrylic nails that fluttered with every gesture. Thom Browne extended his alien fantasia to neon mascara. Simone Rocha tattooed lips with typography, as though language itself were cosmetic. The face was no longer trying to disappear. It was staging a spectacle. But this isn't just excess for excess's sake. It was the return of maximalism: unapologetically rendered, colour swept across lids, nails extended beyond reason. After the long hush of the clean-girl era, it feels like a quiet rebellion against the tyranny of effortlessness.

"Invisible. Clean. Effortless. Naturally glowing." The adjectives arrive like a whispered catechism in black-clad fashion circles, describing what beauty should be if it hopes to qualify as chic. The clean-girl aesthetic, as the internet christened it, has simmered for years: minimal, pared-back, aligned neatly with the politics of quiet



This page, clockwise from left: Thom Browne; Cecilie Bahnsen; Simone Rocha. Opposite, from top: Luar; Rick Owens

luxury: wealth without evidence, beauty without labour, effort without trace. Historically, those qualities have tended to be in proximity to whiteness and aristocracy. The clean-girl ideal suggests that anything else is, by implication, dirty.

"Clean beauty really just means whiteness, because it's marketing products that don't give you coverage, which is what lots of black and brown people need," says Mata Mariëlle, a London-based make-up artist with a portfolio of celebrity clients. "It's also a complete illusion because there are a lot of steps to that look and a lot of products involved. What we see as clean beauty is different – it could be a sharply lined lip or beautiful eye. Often, we come from cultures where beauty can be both play and comfort, and where women put a lot of time and effort into how they present themselves."

Studies suggest that women of colour spend up to nine times as much on hair and beauty than other groups, and in certain markets allocate a quarter of their monthly budget to haircare alone. In the UK, Black and Asian shoppers spend on average 25 per cent more on health and beauty products than other consumers. But who is celebrated as beautiful is another matter.

I've worked in fashion long enough to recognise the pendulum swing of visual codes – how the same aesthetic can signify "daring" on one body and "excessive" on another. In my adult life, make-up has become a means not simply of expressing myself, but of constructing "her". Colour corrector blurs the shadow of stubble; mascara stretches the lashes; bronzing sticks soften the harder edges of my face. My mother always warned me that it would take twice as much work to get half as far. I'm not sure she imagined that would include gender transition – nor that it would apply so precisely to the extraordinary labour required to make make-up look, well, unmade.



I remember once being told, gently but firmly, that my face was "a lot" for a morning discussion panel. Not inappropriate. Just... a lot. The implication hovered: ambitious, distracting, performative. I went to the bathroom and tried to tone it down. It is astonishing how quickly you can reduce yourself. For those who have built ourselves more literally than most – queer and trans folk especially – the mirror is never just reflective. It is a building site.

There is a scene in Coralie Fargeat's *The Substance* that haunts me, in which Demi Moore's character prepares to leave the house, catches her reflection, and spirals – adding more, wiping it away, starting again – until her face is ruined and she is late for a date. It could easily be a *Get Ready With Me* reel filmed in my bathroom on a Friday night.

And so begins what might be a lifelong balancing act. Less liner for certain rooms.



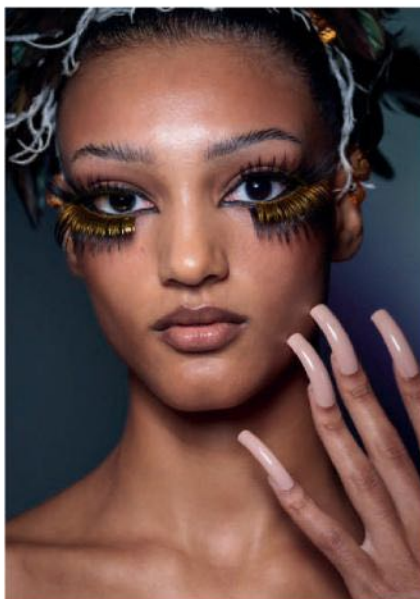
Softer lips for certain meetings. A strategic muting to achieve what passes for palatable or professional.

Concealment has always been easier for some than others. For every woman I know who claims her routine is just a few drops of Augustinus Bader, there are hushed whispers of salmon-sperm injections, machine-wielding dermatologists on speed dial, laser appointments booked quarterly, brows professionally lifted into place, lymph nodes constantly drained. Labour has not disappeared; it has just been outsourced. Minimalism is not the absence of work – so often, it is the disguise of it.

Maximalism is not just aesthetic; it is commercial, with fashion's couture fantasies ultimately serving lipstick sales. Last year, Pat McGrath – the matriarch of maximalist make-up – launched a “glass skin” formulation inspired by the doll-like faces she crafted for John Galliano's final couture show for Maison Margiela, sending TikTok and YouTube into a frenzy. Then she launched Louis Vuitton's first make-up line: an ultra-luxurious arsenal of 55 intensely pigmented lipsticks that turned 1980s excess into heritage branding. Make-up, once again, as playful masquerade. As delicious, deliberate artifice. As theatre!

But take these bold expressions of beauty – many of which have roots in tribal cultures and rituals – out of a catwalk context, and you'll quickly find a marked difference between who is applauded for being bold and who is perceived as performing in everyday life.

“Certain characteristics when they're taken off a brown body – let's be frank – can



be seen as fresh and revolutionary,” explains Ama Quashie, one of fashion's most in-demand manicurists. “But then in its original context, it can be seen as ‘ghetto’ or ‘too much’, which really is a fashion term.” Having started as a nail tech on shoots and shows 16 years ago, Quashie has seen seismic shifts in the industry, as well as in her Brixton salon. She notes a gulf between generations: younger Black and brown women are unafraid of bold beauty, while her generation remains acutely aware of how it may be read.

“Especially when I was starting out, I had to be very careful not to be pigeon-holed as just doing acrylic nails for Black musicians because that's all I was being asked to do,” says Quashie. “I had to prove that I could do a beautiful, bare manicure. Often, as the only Black woman on set, I was very aware that I would be easily typecast.”

Fashion likes to pretend taste is instinct. It isn't. As French sociologist Pierre Bourdieu argued, taste is a system of social distinction masquerading as preference – a way of signalling who belongs and who does not. The history of beauty is not a history of taste. It is a history of permission. And visibility, as bell hooks reminded us, is never neutral. “There is power in looking,” she wrote, in her 1992 essay “The Oppositional Gaze”, and in being looked at. To paint your face extravagantly or arrive with three-inch nails is not simply to invite attention; it is to negotiate who controls it. Beauty is rarely neutral. It is simply distributed unevenly.

When I call on my friend, the ever-glowing stylist Emman, who is never one to be seen without a full beat, she insists it is also personal: “I see make-up and beauty as a kind of meditative routine to start the day or evening, and that is my time to feel good and armour myself against the world, which can be a judgemental place.” As someone of Egyptian and Indian heritage, she sees

make-up as a nod to ancestral rituals. In ancient Egypt, she points out, kohl was drawn thick and deliberate, eyes extended into sacred geometry that mirrored the Eye of Horus, and across South Asia, you will find most women jingling with stacks of bangles on ornately hennaed hands with dark, kajal-rimmed eyes. Historically, these were visual languages of power, fertility, divinity, storytelling.

Besides, she explains, putting it plainly, it is beautiful. “Highly saturated colour, especially, looks better on darker skin,” she points out. “And Black and brown women just love glamour – even if we don't have a lot of money, we still spend on the things that make us feel like queens.”

Reports show women routinely spend 20 minutes or more each morning applying make-up, which amounts to days of a year devoted to calibrating visibility, and yet the highest compliment remains that it looks as though nothing has been done at all.

This is not to romanticise excess. Spectacle can be armour. It can also be exhausting. There are mornings when invisibility feels like relief and, trust me, the time it takes to paint my face doesn't feel like self-care but more like a tax. But the point is not that every woman should glitter. It is that she should not be punished if she does.

There is something deeply honest about a face that announces its own construction. It refuses the fantasy that beauty is inherited, neutral, accidental. Identity, like eyeliner, is rarely symmetrical on the first pass. It is built. Adjusted. Layered.

To be spectacular, then, is not merely to decorate. It is to reject the moral superiority of understatement. “Too much” has rarely meant excess. It has meant visibility, which as history keeps reminding us, is a form of power.

*I remember once
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Not inappropriate.
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THE BIG PICTURE

From FACE maps and phone filters to actual SURGERY, in our eternal QUEST for the “perfect” photograph, WHAT do we lose of ourselves, asks FUNMI FETTO

O

ver the years, I have been offered lots of – mostly unsolicited and terrible – advice about how to look good in photographs. “Instead of ‘Cheese!’ say ‘Money!’” (Must have been dreamt up by manifesting capitalists). “Hide half your body behind the person next to you!” (not helpful if you’re solo). “Smile as if you’re mid-laughter!” (The photograph made me look like I was about to bite someone).

Unsurprisingly, all the above has done absolutely nothing to diminish my long-held anxiety around having my picture taken. For a while, I dealt with this simply by avoiding being photographed. This was easier before smartphones were omnipresent, before every social interaction came with the looming threat of a lens, before everyone with an iPhone believed they were Steven Meisel. This strategy worked beautifully, until it didn’t.

Much later, for a newspaper feature, I was asked for photographs of myself in my 20s and realised that I had almost none. To be fair, there were mitigating circumstances. I had a flat burn down, taking with it a large number of possessions and photographs – though I was far more upset about the loss of my magazine collection than the torching of pictures of me wearing multicoloured sequined leggings and crimped hair. Still, the absence of images was unsettling. It felt as if I’d lived through an entire decade without leaving any visual evidence behind, as if I had never properly existed – like Keyser Söze, but with better shoes.

These days, I take photographs for one reason only: proof of life, my equivalent of that ubiquitous ’80s graffiti scrawl, “I woz here.” But I’d be lying if I said the process was any less panic-inducing. TikTok offers a myriad of wisdom: use the 1.4x zoom as it reduces facial distortion; follow face-mapping tutorials that come complete with arrows, grids and diagrams explaining where to tilt your chin, place your tongue, angle your eye; find your angles, know your angles, make triangles... These shenanigans might be futile anyway because the problem isn’t simply down to technique, it’s perception. One reason photographs often don’t translate is that they’re not how we experience ourselves. We see ourselves in motion, in three dimensions. Cameras, on the other hand, flatten and reduce depth. A photograph is not a mirror, it’s an interpretation – sometimes a bad one (in our eyes, at least).

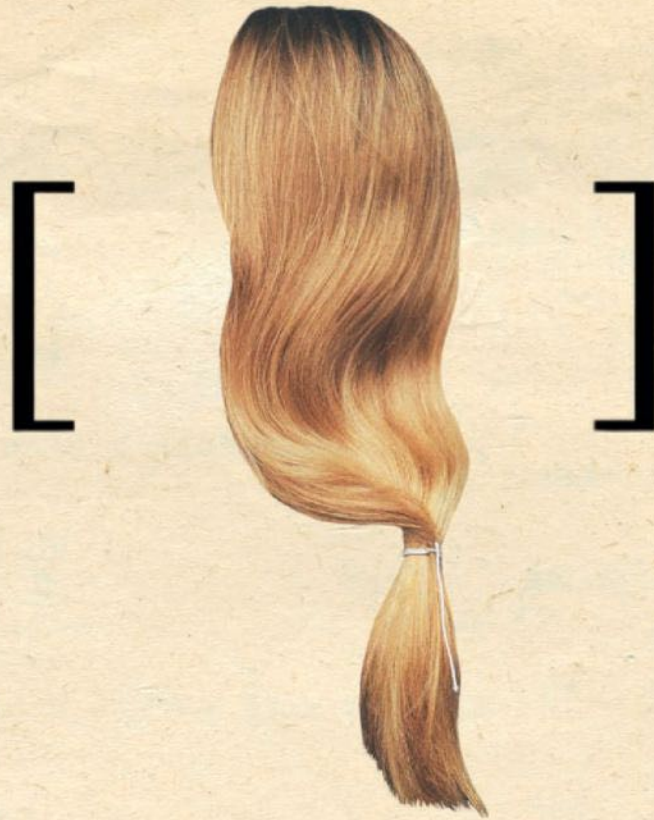
It doesn’t help that we live in a culture of relentless self-surveillance: Zoom calls, front-facing cameras, selfies... No wonder we’ve become hypercritical of our images; we are examining our faces with a level of forensic interest once reserved for crime scenes.

Then there’s the golden ratio. This mathematical proportion, identified in ancient Greece, was believed to represent perfect balance, harmony and beauty. Renaissance artists loved it. Architects worshipped it. Today, *quelle surprise*, it’s been enthusiastically adopted by beauty apps – and many cosmetic surgeons – to map faces, score attractiveness and basically tell us our genes are cursed. The “divine proportion”, however, like so many beauty ideals presented as objective, it is rooted in Eurocentric standards. So when filters, algorithms and cosmetic interventions use it as a benchmark, they are reinforcing an incredibly narrow idea of what a human face is “supposed” to look like.

Tech offers another layer of complexity. Facial recognition is still predominantly trained on lighter faces, which means the camera often arrives with predetermined conclusions. Add to that the quality of the camera, lighting, angles, autoexposure and the skill – or lack thereof – of the person taking the shot, and it becomes clear how little control we actually have over the final result. Hence we see people taking hundreds of snaps of the same shot just to get the “perfect” one, which will then pass through filters to reshape jawlines, narrow noses, thin necks, smooth skin and enlarge eyes. Meanwhile, IRL, they are also simultaneously sliding down the slippery slope of cosmetic interventions. Is it me or is our collective obsession with shaping our image tipping into insanity?

Perhaps “How to look good in photographs?” isn’t the right question. While I can tell you that a bright lip, exfoliated skin and glossy hair makes everyone look less comatose, and that bad lighting is a friend to no one, the real question should be whether we can make peace with what a photograph shows us. Will we ever stop seeing an off picture of us as a personal failing? Will we stop attaching shame or embarrassment to the image, as if being badly captured is a moral lapse? Maybe the way forward is less about learning a new trick or angle. Maybe we just need to relinquish the idea that what we see in our pictures is a full reflection of everything we are. This, admittedly, is much harder than shouting “Money!” at the camera.





FRENCH LESSON

Natural, EFFORTLESS, easy – the spectre of French girl beauty looms over us all. But it's a MYTH rooted in falsehoods, says EVA LANGRET

O

ut of all beauty ideals, the archetype of the “French girl” is probably one of the most enduring. The first wave of interest in the trope was linked to New Wave cinema of the 1950s. Nouvelle Vague actresses embodied ideas around freedom and rebellion while sporting their trademark “undone” look: tousled hair, smudged eyeliner, barely-there make-up. The nonchalant, seemingly natural flair of the great architects of this look – Brigitte Bardot, Françoise Hardy, Catherine Deneuve, Jane Birkin – embodied a new, liberated era of free-spirited femininity that prioritised personal comfort and confidence over traditional modesty.

As a result, French women were often erroneously viewed through a lens of bohemian glamour and sexual liberty, projecting progressive ideals, when in reality they were often behind their American and British counterparts in terms of civil rights. French women gained the right to vote in 1944, decades later than women in the UK and the US. And it was only in 1965 that married French women were allowed the right to work and have their own bank accounts without their husband's permission.

My mum, a French woman who grew up in the 1960s and '70s, loathsomely remembers how beauty ideals of the time were created, as they always are, as a rigid mould to assert power over and police women's bodies in what was a robustly patriarchal and conservative society. When I asked her what “French girl beauty” meant to her, she gave a Gallic shrug then said: “*Sois belle et tais-toi*” (Be pretty and stay quiet)

followed by “*Il faut souffrir pour être belle*” (One must suffer to be beautiful).

A generation later, I too struggled with French girl beauty ideals – for a bunch of different, though not completely unrelated, reasons. By the time I was born, in the early 1980s, France had undergone major social, cultural and demographic shifts, transitioning towards a de facto, though by no means accepted by the French establishment, post-colonial, multicultural society.

As a young woman with dual French-Congolese heritage, I was part of a new generation, many of us with global majority heritage, coming of age around Paris at the turn of the millennium. Meanwhile, the gold French girl beauty standard hadn't shifted an iota, enshrined in popular culture as it was, leaving little to no room for the young women who, like me, did not fit that specific mould and did not see ourselves represented in the media – or anywhere, for that matter.

The default Eurocentric standard also resulted in tiresome practical struggles. Make-up for Black skin was virtually non-existent in French retail until the 1990s. And even then you had to look hard for it, in niche shops in specific areas, which wasn't always easy in proto-internet times. (I used crayons to conceal my acne until my first visit to the Fashion Fair cosmetics counter at a Paris department store.) As for curly or coily hair, it was widely considered a flaw that deviated from the norm.

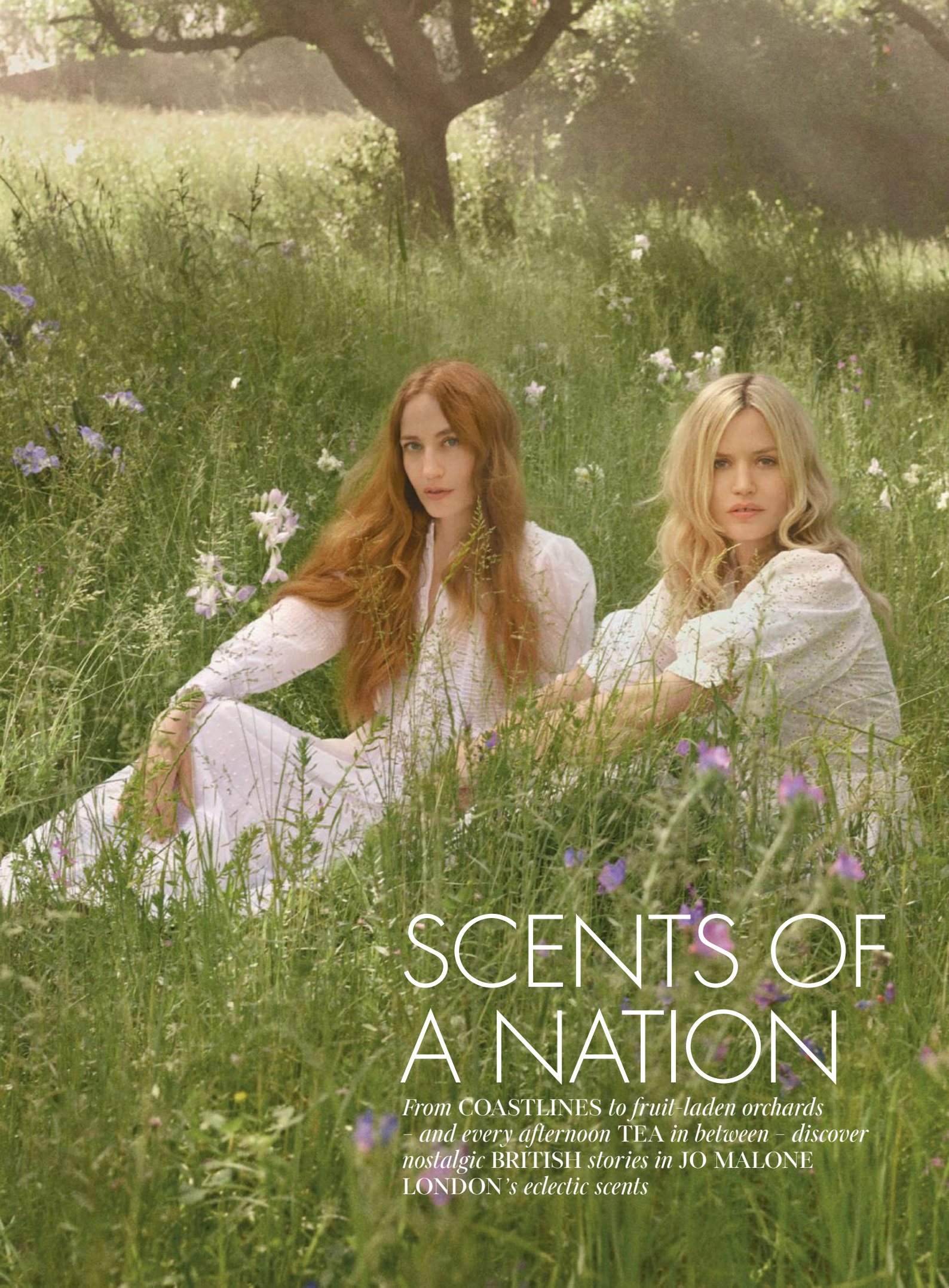
In the early noughties, after years of chemically straightening my hair, I once plucked up the courage to take the Métro wearing a combed-out Afro. In a remarkable display of cross-generational entente, I was met with frowns and persistent heckling by passersby – young and old alike. Unbelievably, my most zealous tormentor threw a stone at my hair. Was it to test the cushioning? I will never know, but the memory still haunts me and however ludicrous this episode might now seem, it really wasn't that long ago.

Nowadays, the French girl archetype feels positively anachronistic. And exclusionary. It excludes brown folks, plus-size folks, trans folks, Disabled folks and lest we forget that it costs quite a bit to look this “effortless”, perpetuating a classist standard tied to wealth and the bourgeois lifestyle. The French girl trope is at the core of a multibillion-dollar industry, with brands selling an aspirational idea that the allegedly desirable qualities of said French girl can be purchased, which is a false narrative.

But things have vastly improved since the days of my crayon foundation experiments. That's thanks to beauty pioneers such as Fabrice Mahabo, who founded Black Up, the first high-end French make-up brand specifically for Black and mixed skin tones, which launched at the turn of the millennium. And, of course, it's also due to the influence of brands, such as Mac Cosmetics, that championed diversity early on and have led the way for the plethora of widely available brands we see today that offer products aimed at all skin types and tones.

While the stereotype of the thin white woman who doesn't try has been increasingly recognised for the harmful construct that it is, and for the damage it inflicts on those who don't fit the mould, progress remains slow. As tributes poured in for Brigitte Bardot, perhaps the most iconic French girl of all, who died aged 91 in 2025, her legacy as both a trailblazer and a vocal supporter of racist and antifeminist ideologies was also re-evaluated, which raised broader questions around the reality behind collective fantasies.

When we talk about archetypes, we talk about them categorically, but we don't actually look at them. What purpose do they serve? What view of the world do they exemplify? Whose interests do they advance? It's time to lay the notion of French girl beauty to rest and embrace ideals that unite, uphold and champion women in all our glorious diversity. *Eva Langret is the director of Frieze London*



SCENTS OF A NATION

*From COASTLINES to fruit-laden orchards
– and every afternoon TEA in between – discover
nostalgic BRITISH stories in JO MALONE
LONDON's eclectic scents*

A

t the heart of Jo Malone London lies a distinctly British spirit. Each fragrance is born from an evocative moment of British life. Rooted in heritage, yet driven by playfulness and joy, the brand celebrates Britain as an ever-evolving source of inspiration and keeps every aspect of its process proudly embedded in the UK. Its scents draw on landscape, literature, craftsmanship and contemporary culture, beginning with unmistakably British ideas reimaged through modern perfumery and enriched by locally inspired ingredients.

Elegant yet inventive, Jo Malone London balances heritage with olfactive experimentation. Britishness informs every stage of creation, from ingredient sourcing and fragrance development to the signature whimsical storytelling in its campaigns. Fragrances are named for their hero ingredient and crafted with distinctive clarity, making them effortless to combine and layer – an invitation to create a scent that is entirely your own. It is this holistic approach, where tradition and progress coexist, that defines the brand's identity.

Nowhere is this clearer than in its iconic Wood Sage & Sea Salt Cologne. Inspired by the rugged Cornish coastline, the fragrance marked a new direction for the house. Born on a cold, fog-laced day in southwest England, it captures crashing waves, windswept grasses and mineral-rich notes in a fresh, woody, salty composition. Both raw and refined, it revealed an untapped facet of the British landscape and redefined how coastal inspiration could be interpreted in modern perfumery.

The quintessential English orchard offers a different expression of British creativity. English Pear & Freesia draws inspiration from the transition between summer and autumn, echoing John Keats' "To Autumn". It captures the moment when fruit hangs heavy on the branch, "with ripeness to the core", translating literary and seasonal references into a luminous fruity floral. Juicy English pear and elegant white freesia combine to create a fragrance that feels both timeless and contemporary, a balance that has made it one of the brand's most recognisable creations.

More than a decade later, the orchard yielded further inspiration with English



Pear & Sweet Pea, where the signature pear takes on a softer, more romantic floral character. The brand revisits both scents this year, bringing them to life in a new campaign, shot by *fêted* fashion photographer Venetia Scott, in a whimsical orchard setting. Fronted by rock royalty sisters, Lizzy and Georgia May Jagger (*opposite*), it celebrates sisterhood and the diversity of modern British femininity – honouring individuality, shared experience and mutual support. The uplifting campaign showcases how women connect and inspire one another.

Beyond landscapes and literature, Jo Malone London also finds inspiration in everyday British rituals. Raspberry Ripple captures the nostalgia and playful spirit of seaside holidays and ice creams by the shore. Blackberry & Bay reflects countryside traditions of fruit picking, using blackcurrant extract sourced from a Scottish producer. Orange Marmalade reimagines citrus peel simmering on the stove, balancing sweet and bitter notes with refined patchouli – a delicious tribute to a British pantry staple that was brought to life through a joyful partnership with the iconic Paddington.

Designed and crafted in Britain, Jo Malone London's fragrances are conceived at the brand's headquarters in Marylebone and produced in British facilities, including its main manufacturing site in the South Downs National Park, powered by 100 per

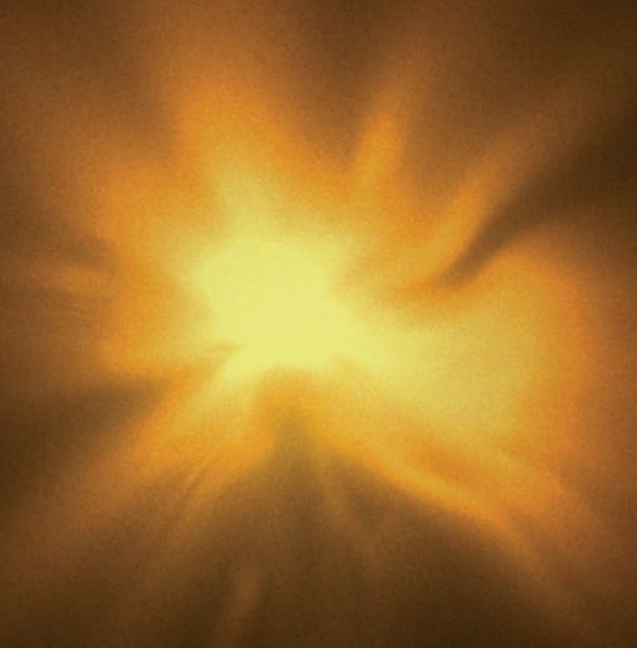
cent renewable electricity. This dedication to craftsmanship is matched by a spirit of British ingenuity. When English Pear & Freesia was first developed, natural pear was considered impossible to use in perfumery due to its high water content. Undeterred, the brand pioneered an innovative solution inspired by the food industry, upcycling pear water from the juicing process and concentrating it into a bespoke extract – the equivalent of one pear in every bottle. Perfected over two years, the process reflects Jo Malone London's belief that exceptional fragrance is both an art and a labour of patience.

And it wouldn't be a Jo Malone London story without a charismatic British star at the heart of its beloved campaigns. The brand has championed the likes of Adwoa Aboah, Tom Hardy and *Queen Charlotte: A Bridgerton Story* star India Amarteifio, each of whom bring their own special brand of Britishness, mirroring the curious charm we've all come to expect from Jo Malone London, its scents and its storytelling.

By celebrating Britain and all its facets, Jo Malone London encourages creative experimentation with fragrance, bringing an authentic and unmistakably British spirit to every creation. From coastline to countryside and every city in between, each scent stands as a reminder that Great Britain remains as enchanting – and as inspiring – as ever.

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SECOND TO NONE

The first wave of K-BEAUTY arrived with unparalleled INNOVATION, unique ingredients and a distinct, fresh philosophy. That was just the START, says FIONA BAE

F

or many, the name Olive Young does not immediately register. In Korea, however, Olive Young is more than a beauty retailer. It is a cultural institution, a powerhouse, the place where skincare, wellness, supplements and beauty rituals converge, shaping how an entire generation understands self-maintenance. And so when the strategic global partnership between Sephora and Olive Young was announced earlier this year, it signalled a second coming for K-beauty, the Korean beauty revolution that took the world by storm more than 10 years ago.

When K-beauty first arrived in the UK, in the early 2010s, it was driven by novelty. “Back then,” recalls Gracie Tullio, cofounder of K-beauty retailer Pureseoul, “it was fun, playful and visually disruptive: packaging we simply weren’t seeing from Western brands, bold colours, whimsical formats and an awful lot of food-inspired ingredient stories that really jumped off the shelf. It was exciting, but ultimately quite surface-level.” Suzanne Scott, global associate beauty director at Seen Group, agrees. “We really slept on the serious stuff.”

Eventually, though, we woke up. The innovation and the results were undeniable. BB creams, cleansing oils, essences, liquid exfoliants et al reshaped skincare rituals, terms such as “glass skin”, “double cleansing” and “the 12 step” became locked into our beauty lexicon, and every brand worth its salt took notes. Eventually, however, the noise softened. The trends were absorbed, the language became universal and K-beauty slipped from spectacle into infrastructure.

Today, with a new generation of brands coming to the fore – Medicube, Skin1004, TirTir, Biodance – Korea is re-emerging for its new chapter, one that Tullio says is “built on formulation credibility, while still retaining those fun brand stories and marketing concepts in a new, much more sophisticated way”.

In 2025, Korea became the second-largest cosmetics exporter after the US, overtaking France; the year before, it generated more than \$10 billion in shipments. But stats alone do not explain its enduring influence. What sets K-beauty apart is not scale, but philosophy. “Korean women are passionate about looking after themselves – from their style to their skin to their wellness – regardless of their age,” says Kayla Jeong, EVP and head of Sulwhasoo, the luxury K-beauty label that recently landed in the UK. This attitude, Jeong points out, is what has given K-beauty such global appeal, something Scott aligns with. “Korean beauty literacy is really a product of culture and upbringing. It is something that centres on prevention and caring for skin consistently, every single day. The consideration and care women are taught to pay their skin in Korea reflects the care they are taught to pay in other areas of their life. Topical skincare is only part of the equation. This is something many Western women learn to appreciate with age, but for Korean women it’s tradition and habits they have always been exposed to.”

That ethos is centuries old. As far back as the Silla dynasty (57 BC to 935 AD), Korean philosophy held that within a beautiful body rests a beautiful soul. Koreans also believed food and medicine have the same origin, a holistic approach rooted in Yin and Yang and balance among all things. Beauty standards were also closely linked to social hierarchy, reinforcing the importance of appearance. Throughout history, fair skin signified upper-class status, distinguishing the elite from outdoor labourers. Women of

the lower class working at taverns wore heavy, colourful make-up, influencing ruling-class women to favour lighter looks and invest more time in skincare for clearer skin. Influenced by Confucianism, maintaining a proper appearance was a moral obligation – an expression of virtue and discipline rather than vanity. While aesthetics have evolved, appearance remains a significant form of social capital in Korea, shaping perceptions of opportunity and success.

It’s a mindset that was institutionalised through retail. When Korea’s largest beauty and wellness chain, Olive Young, opened in 1999, new ingredients, wellness trends and healthy snacks were transformed from “special treats” into everyday options. “Olive Young gradually internalised the standards among consumers that ‘it’s only natural to take care of yourself’ by curation and the repetitive buying experience,” says Matkkal, a Seoul-based creative director and designer working with Olive Young and mega K-pop events.

This culture of accessibility and experimentation also fuelled Korea’s reputation for innovation. In a highly competitive society, openness to new trends and technologies enabled brands and clinics to introduce ingredients of unusual origin, such as snail mucin and PDRN (salmon sperm), alongside the world’s most advanced in-clinic treatments. “Nowhere else are cosmetic researchers, aestheticians and dermatologists so closely clustered together like a crucible,” says Amorepacific CTO, Dr Byung-fhy Suh. Tullio has seen this up close. “Korea’s leadership in beauty comes from a unique ecosystem that simply doesn’t exist elsewhere. From a manufacturing perspective, Korea is unmatched. There is a factory for everything: one specialising purely in next-generation SPF filters, another focused on ultralight sheet-mask materials, another on advanced encapsulation technologies... Brands are able to collaborate with specialists who focus on extremely specific product



types, which leads to faster innovation, better textures and more sophisticated delivery systems. For UK consumers, that expertise has become increasingly visible.”

Pop culture, of course, has amplified that influence. As a global appetite for K-pop, Korean films and style surged, Korea gained confidence to present its own beauty ideals – in skincare as well as make-up – rather than mirror Western standards. “As soon as Jennie’s new make-up is seen at the Met Gala or Chanel events, make-up tutorials surge on social media overnight,” says Korean make-up artist Joy Won, who closely works with the Blackpink star. While Western consumers have long been obsessed with Korean skincare, we’re seeing an increasing love for Korean make-up such

– such as Neopharm, which is behind Real Barrier – that bridge dermatological science, pharmaceutical-grade expertise and consumer skincare will lead the charge.” That said, she believes innovation will not be restricted to skincare: “Functional body-care, medicated haircare and scalp-care are emerging as major growth areas, with scalp-care in particular feeling like the natural next wave.”

Inclusivity is also – albeit slowly – becoming central to this new phase. Fama Ndiaye of AgaSkin, a K-beauty consultant working with Korean brands to develop products that cater to all skin tones, is on a mission to make it the norm. “When people visit Korea and Olive Young, they note that the foundations and blushers tend to be in

that it was filled with African Americans and people from the Caribbean. It made me realise there was a big gap between products and actual consumers.”

Korea, unsurprisingly, is fast on its way to becoming the world’s most influential beauty destination. In fact, beauty has become a huge part of its tourism industry. In 2024, more than 1.2 million people visited the country for skincare treatments, visitors are now able to receive free skin scans at Seoul’s Incheon Airport and concierge services are on hand to guide international clients through clinics and procedures – treatments which, predicts Scott, we will begin to experience on this side of the pond. “Korean beauty has long championed clever, subtle aesthetics and so clinic openings with the kinds of machines you’ll find in Seoul have already started to trickle through. Dr Marwa Ali, for instance, at The Wellness Clinic in Harrods, has introduced LDM – Local Dynamic Micro-Massage – to her patients. It’s one of the most popular treatments in Korea and a regular add-on for any kind of aesthetic procedure. It uses ultrasound to prompt rejuvenation, boost product absorption and increase skin hydration. It basically gives you all the things that K-beauty is renowned for.”

“As soon as JENNIE’s new make-up is seen at the Met Gala or Chanel EVENTS, tutorials SURGE on social media”

as TirTir, whose Cushion foundation was a viral success. The main difference here is that the make-up is all skincare focused.

So where is K-beauty heading next? As a group owning more than 30 brands, including Sulwhasoo and Laneige, Amorepacific’s vision, explains Yong Ho Kim, its head of corporate strategy, will now focus on “longevity and balance between the internal and external self”, which will involve studying skin extensively. “Forty per cent of our 400 R&D staff come from biology and medicine degrees, compared to the predominantly chemistry degree-based teams at other manufacturers,” adds Dr Suh.

Trullo believes a major wave will be, “pharmacy-driven K-beauty. This is currently a domestic Korean market trend, but we’re predicting the entire subcategory to grow significantly in 2026 and companies

very fair colours, because the brands are largely catering to Koreans, which means someone of, say, Latino, Indian or African heritage will just think, “Oh, that’s not for us.” Ndiaye is keen that her clients understand the importance of “creating inclusive products as a fundamental design principle, not as a reactive response to trends”. If nothing else, she says, it is commercial wisdom. “The brands working to extend their range are the ones succeeding in the make-up space right now.”

K+Brown is one of the buzzy new category-defining brands already making waves in this space. Founded by Seoul-based and French-born founders Melissa Alfer and Hugo de Mondragon, the brand has developed products specially for melanin-rich skin. “I was regularly going to K-pop concerts,” says Alfer, “and seeing

- From far left: TIRTIR Mood Glider Lip & Blush Stick, £15. MEDICUBE PDRN Pink Collagen Exosome Shot Ampoule 7500, £44.
- SULWHASOO Gentle Cleansing Foam, £34.
- LANEIGE Water Bank Aqua Facial, £33.
- BEAUTY OF JOSEON Revive Under Eye Patch Ginseng & Retinal, £17. MEDICUBE Age-r LED Booster Pro, £289. ILLIYOON Ceramide Ato Lotion, £20. BIODANCE Sea Kelp Gel Toner Pads, £20. MEDIHEAL Vitamide Brightening Pad, £22.
- THEN I MET YOU Bong² Bounce Cream, £46.
- TIRTIR Matcha Skin Toner, £21. DR ALTHEA ABC Glow Whipped Serum, £17. BEAUTY OF JOSEON Revive Firming Moisturizer, £21.
- BIODANCE Cera-nol Gel Toner Pads, £20.
- LANEIGE JuicePop Box Lip Tint in Disco Coral, £20. MEDIHEAL Collagen Ampoule Pad, £22.
- SULWHASOO Concentrated Ginseng Rejuvenating Cream, £220. MEDICUBE Kojic Acid Turmeric Night Wrapping Mask, £29



E

ver wondered what the “dew” in “dewy” is made of? Those cartoonishly perfect globules of pure water you find on blades of grass when you’re first to rise on a spring morning? Try condensed water, rich in chemicals as it forms, picking up airborne particles and gases on its way, all of which make its composition highly variable before being buffered into a near-neutral pH by alkaline elements of soil origin. If that sounds starry, magical, far removed from its more humdrum cousin of plain old rain, now imagine that same chemical formula airlifted to Schiaparelli’s spring/summer 2026 show, because that’s exactly how model after model appeared down the catwalk, with faces that captured and held the light, glowing with an almost liquid luminosity.

“Dewy skin speaks to how we want to feel. It suggests vitality, balance and care. It has been central to so many of my runway moments,” says Pat McGrath, who created the Schiaparelli look. “For me, it’s simply about giving skin life, making it look nourished, elastic and awake.” Hence at the shows McGrath worked on this season, which also included Alaïa, Loewe and The Row, skin didn’t just reflect light, it emanated it.

McGrath’s backstage work has shaped beauty for more than three decades and “dewy” has often played a starring role in it. Less of a revival of a trend, more of a continuation of our collective obsession with skin that looks vital, hydrated and impossibly alive, it wasn’t just at McGrath’s shows that it featured – the same effect



DEW POINT

Dewy skin DOMINATED the spring/summer runways (yet again), but achieving that lit-from-within GLOW requires more than a SIMPLE highlighter, as KATHLEEN BAIRD-MURRAY discovers

appeared at Dior, Calvin Klein, Emilia Wickstead, Tove and Ralph Lauren.

In cosmetic terms, “dewy” has its own lexicon – there’s a spectrum of dewy-ness ranging from “moist” to “drenched” to even “flooded”. “Glass skin’ is flawless, poreless, translucent, very much about perfection,” says Christine Hall, an aesthetics doctor of Korean-English heritage. “Dewy skin is more hydrated, plump. It doesn’t have to be flawless, it’s just really hydrated.” In Korea, she tells me, they call it *chok chok* skin – literally “moist moist”. It’s skin that’s so saturated with hydration it can’t take any more.

And there is real science behind it. Celebrity facialist Melanie Grant, whose clients include Victoria Beckham, explains it simply: dehydrated skin with dead cell build-up scatters light, making it look dull. Properly exfoliated and hydrated skin creates a smooth surface that reflects light evenly, creating that lit-from-within radiance, which is why dewy skin isn’t just aesthetic, it’s a visible sign of our cellular health.

Make-up artist and brand founder Fara Homidi has watched with interest the evolution from trend to constant. “In the 2010s, dewy skin began with beam highlighter on the cheekbones, then ramped up to ultra-glowy, almost wet-looking skin around 2018 to 2023. But in the last few years, there’s been more restraint, with several new ways to achieve it.” Forget high-shine excess, today’s dewy is something more sophisticated, subdued or controlled.

Technology has made this easier to master. “Early on, achieving dew meant constant touch-ups,” McGrath recalls. There was definitely a period when everyone’s red-carpet clutch had to contain several make-up products or hydrators designed to add full-beam shine on one’s cheekbones. “Today’s formulations allow skin to look radiant while wearing comfortably for hours. The product must hydrate, diffuse light and move with the skin. Dew is one of the hardest finishes to perfect because it must look fresh, not oily.”

Homidi knows this challenge intimately. “Formulating dewy products is extremely difficult,” she says. “It’s a balance of ultra-hydrating butters and waxes meeting cutting-edge skincare actives and delicate micas, all dancing together in a way that feels fresh and modern, not too heavy or sticky or wet.” Her Essential Face Compact exemplifies the new approach, offering strategic glow where you want it, not indiscriminate shine everywhere. Because, make no mistake, the distinction between dewy and shiny matters. True dew suggests health, whereas shine can mean overtreatment. We’ve all seen those faces who’ve had too much of everything – Dr Hall attributes it to over-exfoliation, excessive Botox, too many products and the resulting tight, shiny-skin look rather than the more desirable plump luminosity.

So how does one achieve the perfect dew? For McGrath, it starts with preparation. “I believe in layering hydration and glow in thin, intentional steps. Complexion products should enhance, not cover. Dewy skin is never one product, it’s a philosophy of restraint, layering and respect for skin.”

That respect for the skin starts from within: “I’m a huge fan of eating certain foods, such as seaweed, soups and fermented fish, while using deeply hydrating products to prep the skin,” says Homidi, describing her “360-degree approach”. It aligns with Grant’s inside-out philosophy: if your skin health is good, then “achieving a healthy and dewy finish is 90 per cent easier when applying complexion make-up”. For Dr Hall, this skincare-first approach means layering. “When your skin is moist, it absorbs more,” she explains. “Your skin becomes more permeable when it’s wet, which is great for gentle products such as hyaluronic acid.”

But what works for one skin isn’t universal. With some darker skins, it can be a challenge to distinguish between natural luminosity and excess oil when creating a dewy look, and finding products

that enhance rather than mask the skin’s inherent richness. Grant recommends avoiding “heavy, white-based zinc products, which can create an ashy veil. Instead, reach for botanical oils such as prickly pear or squalane, which mimic the skin’s natural lipids.” McGrath agrees: “Darker skin tones glow beautifully when the right textures are used. The key is avoiding heavy, opaque powders that can dull the complexion. Embrace products that enhance undertones and reflect light naturally.”

There are also external forces to consider, such as the climate. In humid environments, skin’s natural oils don’t evaporate, they simply shift from radiant to greasy. Grant recommends lighter, oil-free gels. In cold climates with indoor heating, the environment siphons moisture through transepidermal water loss. “Reach for heavier occlusives, such as rich creams and face oils,” she says. McGrath adjusts seasonally, using lighter layers in humidity, richer textures in cold.

For women over 50, dewy skin can be transformative. “As we mature, skin becomes more parchment-like due to the decrease in sebum and oestrogen,” says Grant. “A dewy, emollient finish acts as an optical blur, softening fine lines while restoring plumpness. As cell turnover slows down, I recommend using an enzyme or AHA to gently resurface dead surface cells. Layer a hydrating serum to pad out fine lines and boost surface hydration, upgrade your moisturiser to a richer, more nourishing formula, and finish with an oil to seal everything in.”

In an age obsessed with wellness, perhaps the desire for dewy, bouncy, plump skin lies in what it represents: a suggestion that we’ve mastered self-care. Grant calls it, “The ultimate quiet luxury. A subtle signifier that you are taking superlative care of yourself.” Homidi distils it further: “It’s a sign of overall health and happiness, and those two things will never go out of style.” Which is the real reason dewy skin endures.



From left: FARA HOMIDI Essential Face Compact, £83. RHODE Peptide Glazing Fluid, £32. CLARINS Beauty Flash Balm, £39. GENAURA Levagen+ Smart Face Serum, £260. VIEVE Skin Nova, £33. VICTORIA BECKHAM The Foundation Drops With TFC8, £104. SISLEY PARIS Black Rose Concentrate Serum, £198. DR DENNIS GROSS Derminfusions Fill & Repair Serum, £78. LA MER The Rejuvenating Eye Cream, £195. NOBLE PANACEA The BrilliantNP Glow Hydration Oil, £218

I

'll never forget hearing Dr Chris van Tulleken – the renowned physician and author of *Ultra-Processed People: Why Do We All Eat Stuff That Isn't Food... And Why Can't We Stop?* – compare a protein bar to meth. Or, rather, he suggested that eating one was akin to the “first hit” of meth. The comparison forms part of his wider campaign to wake both the public and the government up to the dangers of ultra-processed foods, which he describes as “industrially produced edible substances”, products he argues have no place on British shelves. The lack of regulation and meaningful quality control now endemic in the wellness industry raises an uncomfortable question too: could similar parallels be drawn to magnesium, ashwagandha, omega-3 and countless other supplements we are enthusiastically mainlining in the name of health? In our pursuit of optimisation, balance and longevity, have supplements quietly become the new ultra-processed foe?

According to Mintel data in 2025, 83 per cent of people under the age of 35 regularly take a vitamin or supplement, with e-tailer W-Wellness reporting that almost 61 per cent of Brits between the ages of 18 and 65 take a supplement every single day.



CAPSULE CONFUSION

Are vitamin pills a snap health HACK or ultra-processed PERIL? MORGAN FARGO investigates the not-so-straightforward SUPPLEMENT boom

From top: ARTAH Essential D3/K2, £26. BARE BIOLOGY Pure DHA Omega-3 Capsules, £24. ANCIENT & BRAVE Matcha & Collagen, £36. VIDA GLOW Liquid Collagen Skin & Gut, £39. WILD NUTRITION Zinc Plus, £16

Shake the nation and we'll rattle, it seems. But do we really know what is inside our special tinctures? And what exactly constitutes an ultra-processed supplement?

"Like food, an ultra-processed supplement is one that's been stripped down to its cheapest, most shelf-stable form," Dr Liza Osagie-Clouard, an orthopaedic surgeon and founder of longevity clinic Solice, explains when I badger her with my curiosities. "It'll rely on synthetic isolates, fillers, stabilisers and manufacturing shortcuts that prioritise scalability over biological integrity."

Dr Megan Rossi, better known to her half a million Instagram followers as The Gut Health Doctor and founder of Smart Strains, tells me that many of the additives used in supplements were safety tested "decades ago", before we fully understood the gut microbiome and the role it plays in immunity, brain and hormonal function. A clinical trial Rossi and her team at King's College London conducted found that removing food additive emulsifiers improved "both inflammation markers and disease severity" in those susceptible to gut inflammation or Crohn's disease. These are additives that are often included in supplements.

And they get away with it because what most people don't realise is that supplements are regulated as foods, not as medicine-adjacent, physiology-altering substances. Hence the brands don't need to prove that their products work before they ship them out to chemists and health food stores up and down the country. This creates the (high) possibility of products slipping through the net that don't contain the "right form" or quantity of the active ingredient as proclaimed on the packaging.

This sort of thing would be harder to mask in mainstream food marketing, so why is it allowed to happen with supplements? "In the UK and Europe, the precautionary regulatory framework is focused primarily on safety and consumer protection, not efficacy," Belle Amatt, W-Wellness's nutritional therapist, explains. The ingredients are tightly controlled under the Food Standards Agency and European Food Safety Authority – "one of the strictest

systems globally", she says – but there's no minimum standard for potency, formulation quality or bioavailability. "The result is low-dose products, formulations padded out with excipients and supermarket own-brand supplements with limited nutritional impact that can still be legally sold," she lays out. Put bluntly, a supplement can be legally safe and nutritionally useless.

Another layer of complexity also arises because supplements, by their very nature – even the good ones – are a processed entity, something Kat Chan, nutritional therapist and author of newsletter Full Serving, emphasises. "Supplements are made from isolated nutrients that have been extracted, refined and stabilised. This 'processing' doesn't automatically make them bad." A more useful distinction, she says, is to look at how much they've been processed, what's been added along the way and whether either of these steps was necessary for better absorption, stability or safety in the first place.

"There are three markers of a high-quality supplement," GP and Deia Health founder Lafina Diamandis sets out. "Third-party testing, a clear – and ideally short – ingredients list and transparency around how these ingredients are sourced." All of these indicate that a product has been checked independently for purity and accuracy. Filler ingredients – things that help to bulk, stabilise and extend the shelf life of supplements – aren't inherently bad either. Some are neutral, as Diamandis describes it, and pass through the digestive system without much notice. Others can be problematic, with "artificial colours, sweeteners, hydrogenated oils and high amounts of sugar alcohols" being listed as ones to avoid keenly.

Eleanor Hoath, nutritionist and founder of Well Nourished Nutrition Therapy, tells her clients: if the ingredients or claims are vague, practise caution. Similarly, if it reads like a sweet or flavoured drink, then be prepared to call a spade a (sugar-laden) spade. "Extremely low prices for a product that claims to do a lot are another red flag," she says.

Another simple way to quality control is to avoid anything in gummy format.

"Gummy supplements often contain added sugars, flavourings and sweeteners to make them more palatable, especially for children, which can encourage overconsumption," Rossi cautions. "In those cases, they align very closely with the definition of ultra-processed foods."

Ultra-processed foods can be easy to spot. Their ingredients read like modern hieroglyphics and the amount of protein – even when negligible – is plastered all over the packaging. Supplements, on the other hand, are more subtle, wrapped in emotionally enticing promises that quietly draw us in: better sleep, thicker hair, smoother skin, calmer minds, more vim. But if we genuinely want supplements to deliver any of that, they demand more than blind faith. They require the same scrutiny we now apply to food: reading the label, questioning the dosage, checking for third-party testing and unnecessary fillers. Without these, supplements are nothing more than a futile – and expensive – act of optimism.





THE FACE RACE

HIGH-TECH *tweakments* or *state-of-the-art*
SURGERY? *The battle for our visages is on,*
says SABLE YONG

My first robot-assisted facial required a round of numbing cream. My treatment, Morpheus8, came in a formidable clunker, with dials and hoses protruding from its belly. The manufacturer also programmed melodic beeps into its functioning to score the sounds of what felt like a thousand tiny iron maiden-ish spikes being thrust into my skin at incredible speed. This lasted about an hour, as my nurse cheerfully covered my face with a grid of minute punctures that, once healed, would supercharge my collagen and elastin production to levels not seen

since adolescence. At that time, this was the show pony for impressive, noninvasive facial treatments. Did it hurt? Well, beauty is pain, as they say. But when results can mimic a reversal of time and gravity, one could argue that suffering becomes relative.

A standard facial used to involve a puff of warm steam, a concoction of professional-grade serums and masks, and some tailored handiwork on your pores. Within the last decade, we've witnessed a surge of aesthetic technology that makes visits to a facialist look like a femmefbot tune-up. "Ten years

ago, many people certainly thought more in terms of special occasions, but now it's closer to a longer-term skin strategy," David Jack, a London-based aesthetic doctor, tells me. And what a strategy it is! There's Lumecca IPL for redness and pigmentation, LPG Endermologie Cellu M6 for body-sculpting and skin-firming, and the Rolls-Royce of skin-tightening and contouring, the Onda Pro, to name just a few. The outcomes are more predictable and customisable. You need only google the name of a machine followed by "before and after" to see how well they work. Or just tune into social media, in which countless beauty aficionados are more than happy to take you along on their medspa device-layered journeys.

"Devices, at their best, are generally about the quality of the skin itself, in terms of tone, texture, pore architecture, pigment, redness, scarring and the skin's dermal quality." Good skin quality has become the long-term goal, according to Jack, who considers skin-quality treatments a category in their own right. It's about a preventative, disciplined approach to maintenance, rather than, say, waiting for the day you realise that your face has slipped floorwards.

After Kris Jenner's face debuted last year to largely awed reception, face-lifts underwent something of a PR rebrand. The British Association of Aesthetic Plastic Surgeons (BAAPS) also reported that face and neck-lift procedures in the UK increased by eight per cent in 2024. While the rate of women getting face-lifts has risen seven per cent from 2023 to 2024, men seeking face-lifts shot up 26 per cent. Nora Nugent, a consultant plastic surgeon and president of BAAPS, asserted in a press release that filler fatigue and reliance on injectables are driving patients to seek longer-lasting, natural-looking facial rejuvenation (face-lifts can last up to a decade, if not a bit more). Face-lifts lean towards the gorier (read: invasive) spectrum of beauty's machinations, but newer techniques, such as the short-scar and deep-plane, have led to more "natural" results. They still might not be the kind of refresher that one can put down to a string of good nights' rest, but that isn't the point. Natural is the aesthetic directive, not the technique.

With the possibility for results that mimic time-reversal – or a virgin blood sacrifice – the ceiling for our vain aspirations rises ever higher. But for those who still find plastic surgery inaccessible or unappealing, there are less dramatic pathways to the subdermal. That's where these high-tech, in-clinic device treatments come in. With lasers, ultrasound, radiofrequency, biostimulators and LED, their reach is

starting to rival that of minor plastic surgery (with enough routine visits). Superficial musculoaponeurotic system (SMAS) and deep-plane may be the best options for the uninitiated, but over time surgical intervention will stretch further down the maintenance menu now that we have more ways to optimise skin, no slicing necessary. "For the large group who are not ready for surgery or don't want it, device-led treatments can narrow the gap between looking dull and looking like you have good skin quality, especially when they're used appropriately and consistently," Jack says. (The caveat: "No laser facial, however clever, replaces a surgical face-lift if someone has significant laxity and needs a true repositioning.")

Facialist Libi Roos, the secret weapon to a coterie of cool, well-connected insiders, agrees, while highlighting an important distinction. "Surgery does not necessarily treat the skin holistically. It can reposition tissue, but it does not address collagen quality, cellular function or the lifestyle factors that contribute to ageing."

Undeniably, signs of ageing and quality of appearance are scrutinised more closely than ever. We see more "beautiful people" through our devices than we encounter in real life, many of whom might or might not be slyly using subtle filters that obscure all those pesky signs of living we call blemishes. If everyone has filter-perfect skin, our expectations for ourselves become similarly driven. And while it seems like beauty transparency is at an all-time high, many people would prefer to maintain the choice to disclose, rather than have a face that advertises its procedures. "The transformation from devices is quieter," facialist Adeela Crown says. "It looks like someone who's sleeping well, living well and ageing intelligently, especially for my male clients and high-profile figures who are allergic to anything that looks done."

After seeing our fair share of what was dubbed "Instagram face" in a 2019 *The New Yorker* article, there is a gradual move away from à la carte filler and neurotoxins. We've discovered some of the long-term results of semipermanent injectables: that they don't *entirely* fade without a trace in their purported timeline as was advertised and even have the effect of ageing a face when overfilled. The sculpted appearance of exaggerated high cheekbones, full lips, a slim nose and lifted, cat-like eyes now appears dated. "Botox freezes movement, but ageing continues as nature programmed underneath. Surgery tucks what has dropped, but it doesn't replenish continuously lost collagen," Crown explains. She likens a device-led plan with a facialist to "a collagen savings account.

We make deposits over time so the skin has reserves to draw on later."

The more that these high-tech, noninvasive treatments become available to us, no downtime required, the more technological innovation may distance us further from the scalpel. "More and more women come to me wanting to avoid injections or surgery, and are actively looking for solutions that allow them to look their best without losing their individuality," says Keren Bartov. Her London practice maintains 50-plus high-tech machines, all of which serve countless customisable treatment protocols. "My goal is never to change a face, but to improve skin quality, strengthen it and support the natural structure that is already there."

That seems to be part of the draw of these high-tech treatments: they often utilise what your body already creates, putting your excess cells to more beautifying use. "I'm seeing a whole generation take collagen and volume loss seriously; terms that used to be industry jargon are now everyday language," Crown observes. She finds that her clients investing in device-led treatments are also more sun-savvy, more aware of dietary saboteurs and more mindful of alcohol consumption and vaping or smoking, for fear of undermining their results. Technology has allowed us to optimise so many lifestyle

"BOTOX freezes movement, but AGEING continues. Surgery TUCKS, but it doesn't replenish COLLAGEN"

habits so, of course, it was only a matter of time and research before it was put towards vanity. Hence beauty has embraced it fully. Still, Crown is emphatic that the facialist's hands cannot be replaced by AI. "Hands take decades to master, reading muscle tension, fluid movement, tissue response... My clients always comment on the moment when every device in the treatment room goes quiet and my hands come on." Thankfully, says Crown, we don't have to choose. "I'm known for getting the best out of both. It's a synergy, not a competition."



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ON A ROLL

SCIENCE *and* SCENT
combine to supercharge the best
DEODORANTS. Photograph
by GEORGE HOUSE

T

here was a time when deodorant – functional and as unglamorous as loo roll – had one job: to stop you from becoming a social pariah. Nowadays, the best are skincare-adjacent, design-led and fragranced with the seriousness once reserved for eau de parfums. Brands have realised that the underarm is skin like any other: prone to irritation, ingrown hairs, pigmentation and dryness. Hence we now have deodorants with lactic and mandelic acid for gentle exfoliation and brightening, seaweed extract for hydration, salicylic acid for neutralising odours, niacinamide for barrier support... They also look super chic lined up on your bathroom shelf, which matters more than we like to admit.

This shift didn't happen in a vacuum. For a while, deodorants and antiperspirants found themselves under scrutiny, particularly around ingredients such as parabens and aluminium salts (which block sweat glands). While the science has since settled into a more nuanced place – aluminium antiperspirants are considered safe by major health bodies – consumer distrust has lingered, which is how we ended up with “natural” deodorants under the banner of “wellness”. Most are deeply unsexy, but more importantly just don't work, defeating the whole point. Thankfully, this new generation of deodorants, many aluminium free, marries efficacy with pleasure, recognising that our armpits deserve the same consideration as the skin on our faces – and that there is nothing virtuous about a deodorant that fails you by lunchtime. FUNMI FETTO



From top: SALT & STONE Neroli & Basil Deodorant, £20. SALTAIR Pink Beach 5% AHA Serum Deodorant, £14. PHLUR Rose Whip Deodorant, £20. NÉCESSAIRE The Deodorant Olibanum, £22. TO MY SHIPS The Incessant Anxiety Geranium Anti-Perspirant Deodorant, £30

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FASHION & FEATURES

Ring in SPRING with regal flair.

On the centenary of QUEEN

Elizabeth II's birth, a new exhibition honours the late

monarch's IMMORTAL style.

LEGACIES reign and rise,

as Charlotte RAMPLING's hold on screens and hearts

continues; OLIVIA

RODRIGO cements her status

as pop-rock's pioneering

PRINCESS; the V & A celebrates

a unique east London

LANDMARK; and designer

Rachel Scott emerges as the

leader of New York's ascendant

FASHION establishment...

SOUND

FROM CALIFORNIA TO CAMDEN,
OLIVIA RODRIGO IS THE 23-YEAR-OLD
SINGER-SONGWRITER THE **WORLD**
FELL FOR LIKE NO OTHER. AS
FASCINATION ABOUT HER NEW
ALBUM AND **LIFE** AWAY FROM THE
MIC HITS FEVER PITCH, **AMEL**
MUKHTAR TAKES A WALK ON
PRIMROSE HILL WITH THIS DECADE'S
BIGGEST **BREAKOUT** TO TALK FAME,
REALITY AND WHAT IT TAKES TO
CHRONICLE ALL OF OUR **LOVE**
STORIES. PHOTOGRAPHS BY
LAURA JANE COULSON. STYLING
BY **JORDEN BICKHAM**

WAVES



"I lead a very private life," says Olivia Rodrigo. "That makes me feel protected enough to be able to bare my soul in the songwriting."

Scalloped silk dress and silk/cotton hat, DIOR



"I just think British people are just cool. I love everything English... I want to half move here one of these days."

*Embroidered leather waistcoat and leather belt, VERSACE.
Denim jeans, R13*

C

urled up in the corner of a north London café, on a clear-skied winter's day, Olivia Rodrigo is taking a moment to reflect on the near-incomprehensible scale of her fame. It's been a few months since the 23-year-old Filipino American – by every metric one of the most successful recording artists of the 2020s – wrapped her record-breaking world tour for her second album. Seventy per cent done with recording her next, for the first time in her young life she is taking a moment to conceptualise the breadth of her reach: the *Guts* tour was the most successful of any artist born in the 21st century, all 100 headline shows sold-out, its 1.6 million attendees generating more than \$200 million. Add to this her outsized chart success and a rabidly devoted fanbase, in thrall to banger after banger delivered in Rodrigo's emotive, confessional yet artfully ambiguous style, and she has credibly placed herself as the top pop star of her generation. And yet, squirming over shakshuka, her nose wrinkles with displeasure. "I don't think of myself as a star, at all," she says.

And that's not her doing a coy act. In fact – if you squint – it is a pretty valid takeaway from her perspective. Sure, night after night an ocean of people scream every intimate lyric back at her as she traverses the globe, far from her native California. But have they brought her to the conclusion that she is particularly special? No, because what she has learnt from the success of her songwriting is: "It's not really about you," she explains. The crowds instead reassure her of her normality – just look at the sheer amount of people who relate to her words! It might be her on the stage, but as she looks out across tens of thousands of faces she sees people wrapped up in their own stories, gripping their friends in ecstasy, choked up by their own heartaches. "It just makes you feel less alone. I think that's what art is for: to make us all remember that we're so interconnected."

It's just turned midday. We'd planned to get a pint at the pub a couple doors down (her idea), but Olivia only just woke up and isn't ready for all that right now. "I need some real breakfast food!" For someone who, ostensibly, just rolled out of bed, she's chipper and effortlessly fresh, in a stripy French-girl turtleneck, just a lick of eyeliner and very sheer red lip on her delicate doll face, the British cold applying blush on her nose. (I can see why Mrs Prada recently signed her to front a spring/summer Miu Miu campaign.)

She lives in LA, where the girls get a bad rep for their vapid reality-TV-ready voices, but Rodrigo is quick, dryly funny and only says "like" as much as anyone these days. She talks fast and oscillates between uninhibited intimacy and flashes of worry, pulling at her throat as she quickly calculates how much to share. "I lead a very private life, sort of... That makes me feel protected enough to be able to bare my soul in the songwriting."

One thing she has discovered during her swift, sharp ascent to stardom is how little she is interested in the excesses of celebrity. "I do try to live a very chill, normal life," she says, putting extra emphasis on each adjective. So LA can be *a lot*. (She gushes over the accuracy of last year's Marmite HBO comedy *I Love LA* – she has met every one of its archetypes.) "I had an era, for sure, when I was going to weird parties and excited by the new town that I had just been invited into... and very quickly realised that that's not my scene," she says, grimacing. "Just weird clubs with weird fucking people."

We're walking through Primrose Hill, done with brunch. It's sunny so the park is full of people, but not packed, and it's vast and green and the sky storybook blue. It's the kind of picture-perfect, romcom-worthy day that makes you fall in love with the city. But Rodrigo has long been head over heels for the British capital. "It's a different dose of reality," she says, smiling, a spring in her step. While she can start to feel hounded by paparazzi and "really intense" people on both US coasts, "I never feel that in London, which is like, 'How wonderful is this?' It's a great little day we're spending here!"

While it's true that no one approaches Rodrigo, it's not that they don't recognise her. Even from under her retro Chanel sunglasses, now wrapped in a striped red scarf and thick dark wool > 142



"I'm definitely a lover girl. Like, I want to be in something committed and so in love."

Opposite: silk slip dress with lace trim, VICTORIA BECKHAM. This page: Junya Watanabe 2007 ruffled jacket, ALBRIGHT FASHION LIBRARY. Jeans, as before



“I’M VERY STUBBORN. IF I LIKE SOMEONE, I’M LIKE, ‘YO, THIS IS GOING TO HAPPEN. THIS IS RARE! LET’S DO IT’”

coat, passersby keep giving long smiling looks and our waiters seemed a bit too attentive. (When Rodrigo realises she left her woven cloche hat at the café, we run back and find our kindly server waiting by the door like a sentinel, hat already outstretched in his hands.) As we hike up the hill, two men walking ahead awkwardly pirouette one after the other, holding their phones at a funny angle and trying to look casual about it.

Still, even days after headlining Glastonbury last summer, she could Lime bike around unbothered. “Maybe I’m not big in the UK! I had that thought when I first arrived here and no one was being weird to me. I’m like, ‘Do I need to do more press?’” she jokes. “But I just think British people are just cool – they don’t want to bug you.” She’s a “self-professed Anglophile. I love everything English, English culture and English people... I want to half move here one of these days.” (She grew up obsessed with Zoella and imagining “Boots has got to be the coolest store ever.”)

That Glastonbury headline was her biggest dream come true. “I didn’t think I would get it for [at least] another five years... All of my family and friends came from America to watch,” she says, all smiles. “I’m dying to go as a viewer, because this year I was so fucking nervous for the show I didn’t get to enjoy the festival.”

One of her musical heroes, Robert Smith, joined her to sing two timeless The Cure tracks: “Friday I’m in Love” and “Just Like Heaven”. Just as big a fan of hers, Smith was surprised and flattered to get the call. When he first heard “Drivers License”, “I bought *Sour*, and then *Guts* (both on CD!)” he writes to tell me. “Although most of the songs on those two albums are not really ‘aimed at my demographic’(!), they are all so good that it is hard not to fall in love with them.” They’ve stayed friends. “She calls me up quite a bit to talk about clothes and fashion – and we have enjoyed a couple of memorable nights in the studio together... I can’t wait to hear what she does next!”

There was one other big reason she fell for London so hard: a British boyfriend, actor Louis Partridge, who she shouted out on stage. It’s been a kind of public relationship that we kind of discuss, but never directly. (If you’re a fan of Rodrigo, you know she prefers to let you read between the lines.) “I’ve found a lot of inspiration from being in London,” she says. “I’ve spent so much time here over the course of making this album. It has a lot of songs that are London vibes, about experiences that I’ve had here.”

It was Partridge who inducted her into all the British things she now loves. In the years after they were first spotted together in 2023 (Partridge in the crowd at her shows before they appeared hand-in-hand at the Venice Film Festival and the Grammys), he was taking her to Manchester United games and Wimbledon, her Instagram suddenly full of grey skies, Yorkshire puds and lager. Fans have been obsessed with the pair from the moment their first blurry pictures together hit gossip sites. Although question marks were thrown up around their relationship at the end of last year to similarly hysterical effect, as ever Rodrigo prefers to let her art do the talking.

Fans have been decoding clues about “OR3” in her every move. Teasers are on the way, but for now they’re sure it’ll be love songs and have a new colour theme (a shift from the purple that has been her signature) and another four-letter title (bets are on *Luck*). As she enters this new fashion era, Rodrigo reveals “my Pinterest is all babydoll dresses and ’70s necklines. I want it all to feel fun and laid-back.” As a magpie for unique vintage pieces, her stylists, LA-based sisters Chloe and Chenelle Delgado, write to tell me that they are “always on the hunt for special finds [for Olivia]. > 149



Y's by Yohji Yamamoto
s/s 2008 corseted dress,
ARTIFACT NEW YORK.
Silk charmeuse bra, ARAKS





“It was a creative challenge to write from a joyful place... I realised all my favourite romantic love songs had a tinge of fear or yearning in them.”

Crocheted minidress and poplin slip dress, MIU MIU





“I hope that young girls know that life is full of so much joy that is unrelated to a husband or kids. But, that being said, I want to be a mom more than anything.”

Fringed top, STELLA McCARTNEY. Leather shorts, COACH



“SHE CALLS ME UP QUITE A BIT TO TALK ABOUT CLOTHES AND FASHION,” SAYS HER FRIEND ROBERT SMITH OF THE CURE

When we travel, we make a point to visit local vintage dealers.” Rodrigo is a personal fan of Lovers Lane and Vault Vintage when in Notting Hill, and Chloe and Chenelle add that, “Lately, we’ve been drawn to archive Miu Miu and Marc Jacobs.” They look to modernise the vintage references and create a style that is “effortless, feminine, with a slightly undone feel”.

There are still two or three songs to write. “It was a creative challenge to write from a joyful place,” she says. “When you’re experiencing that you’re connected to someone, or feeling really good, you’re not in your head thinking about bittersweet poems!”

We stop to sit on a bench. It’s time to hear for myself. “Gosh, I’m scared. I’m scared to play [it for] you,” she mutters, fiddling with her phone. This is the first reaction from outside her tightest circle. Her best friend, Madison Hu, heard most of OR3 in an In-N-Out parking lot. (Rodrigo “believes the sound system is the best in [her car].”) Hu’s excited by its freshness, “And how honest she is!” she tells me over Zoom. “I’ve always been very in awe of how willing to spill to the world she is with her music.” To her ear, it’s about how “love is complicated. I think that’s what she learnt this year.”

Rodrigo hands over wireless headphones. “I’ll play three.” The winter sun shines bright and, from this vantage point, it feels like the city is at your feet. She presses play. The songs are instantly transporting, cinematic and so intimate that I can’t bring myself to look at her while I listen. She puts her hands in her pockets as I focus on the view and scrawl notes in my tiny Moleskine.

The fan theories were right: these are all love songs, but specifically about the obsession and anxiety of it – or the depression when your lover is gone. They’re “sad love songs”, she’ll later write over email. “I realised all my favourite romantic love songs were beautiful because they had a tinge of fear or yearning in them.”

The first is smooth, trippy soft rock about the spirituality of finding the man of your dreams. Her voice sounds so different – laid-back and mature. Once or twice, she tells me, she’s had premonitions of her relationships. It’s part feminine intuition, part manifestation, but also maybe the high achiever in her. “I’m very stubborn and if I like someone, I’m like, ‘Yo, this is going to happen. This is rare! Let’s do it.’” The kismet feeling is embodied in the chorus. “The person that the song is about is great,” she says, grinning.

Dreamier, hazier, the next traces the withdrawal symptoms of separation. The lyrics remind me of *Phantom Thread* – a film about poisoning your partner to keep them close to you – but is inspired by Miranda and Steve’s relationship in *Sex and the City*, and how much Rodrigo relates to her when she tells him: “Whenever something funny happens, I always want to tell you about it.” She absent-mindedly introduces the song by name (“Ah!”) and its chorus laments how grimly diminished you can become when you miss your other half.

Earlier, pushing around granola, Rodrigo explained that insecurities about her looks or value did not vanish with magazine covers, awards or acclaim. “I felt a similar way about falling in love, that the second I’m in a really great relationship, I’m gonna start feeling good about myself and this stuff is going to fall into place, but it just doesn’t work like that.” The final song is about that realisation: love won’t fix you. It’s dancier, the most experimental I’ve ever heard her. The orchestral end catches me off-guard and it’s so beautiful in this setting it almost brings me to tears. It’s my favourite of the three. Avoiding her eyes, I scribble down “Love!!” and “So pretty” (two underlines). >

Opposite: jacquard jacket with hand-embroidered frogging detail, embellished silk habotai bra, and bumster jeans, McQUEEN

“I’VE FOUND A LOT OF INSPIRATION FROM BEING IN LONDON. I’VE SPENT SO MUCH TIME HERE OVER THE COURSE OF MAKING THIS ALBUM”

It’s “what I think being in love feels like”, she says. “You’re getting to the core of all of your issues: how you feel about yourself, your insecurities, what makes you joyful. It feels like the most raw form of you, which is so scary and terrifying and uncomfortable, sometimes, but beautiful at times.”

Rodrigo has never had a normal life. As a child, she always loved singing and performing. (There are adorable viral videos of her aged eight and 10 absolutely annihilating talent contests, belting Barbra Streisand and Jessie J tunes with absurd amounts of sass and stage presence.) She’s been singing since she can remember, learnt to play the guitar at age 12 and the piano around eight, writing her first song on its keys the next year: a feminist anthem called “Superman” about how she didn’t need one to come save her.

Homeschooled and an only child (“double homicide”, we joke), she grew up a child actor on the Disney Channel and in 2019 played the lead in its meta teen romance *High School Musical: The Musical: The Series*, writing for it a promotional ballad that trended on TikTok and launched into the Billboard Hot 100. But, in lockdown, when filming stopped, her life dramatically shrank. Stuck in the suburbs, at home with her parents, she spent her senior year in isolation, doing tests on lifeless websites. “Love my parents to death, but it was *hard*,” she relates, with a comedy grimace. To top it all off, her relationship ended. “I wrote a lot of songs because there was just fucking nothing else to do, I guess.”

A dose of freedom came once she got her driving licence. Heartbroken, she drove around, listening to Gracie Abrams’ first EP “and just feeling so sad”. At home, she let it out at her piano. The rest is, quite literally, history. At the start of 2021, “Drivers License” debuted at No1 on the UK Singles and Billboard Hot 100 charts, and immediately smashed global records, becoming Spotify’s most streamed song ever on a single day (not counting holiday songs).

On her first try, Rodrigo had transformed her life. But, for a while, the only place she felt a change was in fast-food drive-thrus. “The person working would be like, ‘Hey, I love that song!’” Otherwise, it was the bewildering algebra of streams, likes and rankings on a screen insulating her from the metamorphosis at play. But the world that opened back up in the spring was suddenly rarefied: her first live performance of the song was at the Brit Awards, dressed in custom Dior haute couture. Then president Joe Biden invited her to the White House. And Rodrigo would win three Grammys for *Sour*, a No1 debut album that would confirm it was no fluke. Today, the six-times platinum record stands as Spotify’s most-streamed album by a woman and has spent more weeks in the Top 10 of the Billboard 200 than any other debut record this century.

Put that way, it all sounds effortless and charmed, but Rodrigo – a bright-eyed and bushy-tailed optimist who rarely speaks harshly and finds gratitude in everything, most of all in the rare “luck” of her rise – frowns remembering a competing feeling. “This is weird!” Tabloids and TikTok sleuths fixated on unmasking the subjects behind her torch songs, and jumped on theories it was her > 216

*Embroidered wool
minidress, CELINE.
For stockists, all pages,
see Vogue Information.
Hair: TAMÁS TÚZES.
Make-up: EMI KANEKO.
Nails: YOKO SAKAKURA.
Tailor: HASMIK
KOURINIAN. Set design:
JEREMY REIMNITZ.
Production: CONNECT
THE DOTS. Digital
artwork: IMAGINE*





HIGH SPIRITS

Cast ASIDE any pre-existing fashion CODES, as mix-and-match pairings – not to mention a healthy dose of DRAMA – bring JOYFUL dressing to the FORE. Photographs by ANTHONY SEKLAOUI. Styling by MALINA JOSEPH GILCHRIST

For the perfect spring nude, swipe on a layer of Estée Lauder Pure Color Creme Lipstick in Bois De Rose.

Opposite: resin earrings and nylon dress, SAINT LAURENT BY ANTHONY VACCARELLO.

Step into the new season with a swish of confidence.

This page: from left, Rejoice and Awar each wear minidresses, fringed socks, shoes, and hoop earrings, ALAÏA. Chokers, stylist's own





The gloves are *on*. When it comes to accessories, don't be afraid to amp up the volume.

Re-Nylon raincoat, poplin shirt, taffeta skirt, and leather gloves, PRADA



Louise Trotter's Bottega Veneta debut brings gasp-worthy juxtapositions.

Silk/wool shirt, fringed skirt, and leather slippers,
BOTTEGA VENETA



Elevate any look with a dash of operatic glamour.

From left: Jacqui wears silk dress, taffeta skirt, and leather gloves. Rejoice wears cotton dress, poplin shirt, and leather gloves. All PRADA

Whatever your palette, opt for sharp, textural tailoring.

From left: Ida wears embellished jacket and duchesse satin trousers, VALENTINO. Bibi wears silk crepe jacket, sequined top and wool twill trousers, THE ROW. Earrings, VALENTINO GARAVANI. Both wear shoes, CHRISTIAN LOUBOUTIN





Bigger is better when
it comes to sunglasses
– and earrings too!

*Sunglasses, resin earrings
and nylon dress, SAINT
LAURENT BY
ANTHONY
VACCARELLO*



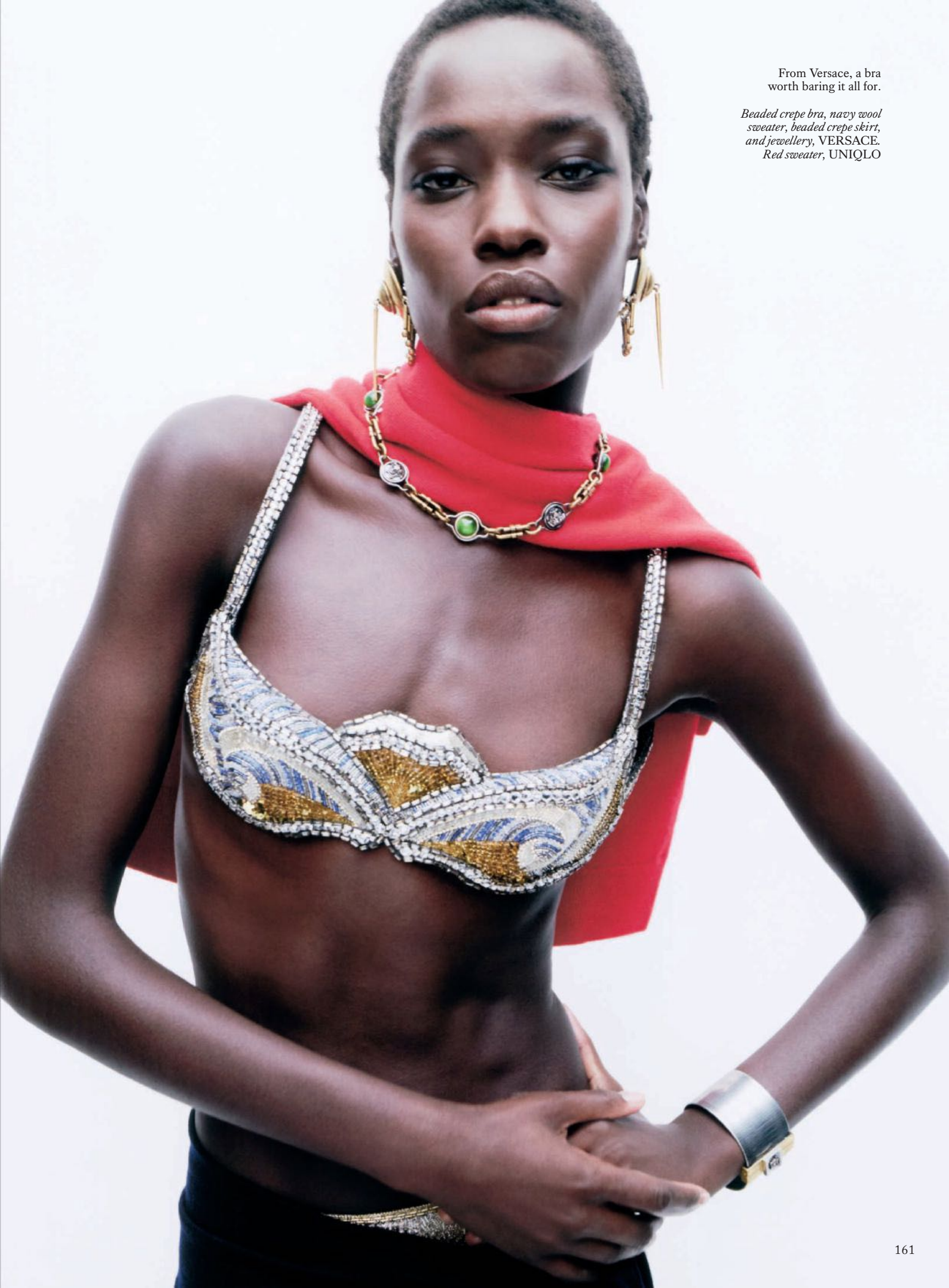
Graphic stripes or delicate florals? Dolce & Gabbana say do both.

From left: Mathilda wears cotton trench coat, poplin trousers with crystal embroidery, lace underwear, shearling slides, and earrings. Bibi wears pinstriped jacket, poplin trousers with floral embroidery, shearling slides, and jewellery. All DOLCE & GABBANA. Mathilda wears voile jacket, RALPH LAUREN COLLECTION



Jump for joy in a flash of fringe and vivid colour-block tights.

From left: Ida and Bibi each wear Lurex pyjama shirt, fringed skirt, and leather shoes, FERRAGAMO. Chokers and tights, stylist's own



From Versace, a bra
worth baring it all for.

*Beaded crepe bra, navy wool
sweater, beaded crepe skirt,
and jewellery, VERSACE.
Red sweater, UNIQLO*



Hermès proves the endless versatility of a printed silk scarf.

From left: Jacqui wears silk scarf, leather harness, leather skirt, boots, headscarf, and bracelet. Mathilda wears silk shirt, leather bra, boots, and necklace. All HERMÈS.

Hair: DAMIEN BOISSINOT. Make-up: HIROMI UEDA. Nails: ALEXANDRA JANOWSKI. Tailor: ALAMI FATIM-ZAHRA. Production: WHITE DOT. Models: BIBI BRESLIN, REJOICE CHUOL, MATHILDA GVARLIANI, IDA HEINER, JACQUI HOOPER, AWAR ODHIANG

No need to get shirty...
Rip up the rule book when
it comes to classic suiting.

*From left: Mathilda wears
blazer, draped jersey
bra, and poplin trousers,
RALPH LAUREN
COLLECTION. Earrings,
GIVENCHY BY SARAH
BURTON. Ida wears wool
trouser suit and silk-satin
bra, GIVENCHY BY
SARAH BURTON.
Hat, SCHIAPARELLI.
For stockists, all pages,
see Vogue Information*



A CENTURY OF STYLE

Going behind the scenes of a forthcoming exhibition of HM Queen ELIZABETH II's wardrobe, HAMISH BOWLES unveils key accessories that reveal an UNSEEN side of Britain's longest-reigning MONARCH, for whom getting dressed was an act of diplomacy, service and, sometimes, FUN. Photographs by PETER LANGER



Queen Elizabeth II photographed by Patrick Lichfield on board the *Royal Yacht Britannia* in March 1972, as part of a series to celebrate her silver wedding anniversary. She wore a variety of sunglasses styles throughout her life, including these by Theodore Hamblin, a renowned optician's shop, which was based in London's Wigmore Street. The blue gloves are by Neyret



The Queen's lifelong passion for horses started at an early age, and she enjoyed riding and the races like few other royals before or since. Her horse, Aureole, bred by her father, King George VI, came second in the Epsom Derby that was held four days after her coronation in June 1953. A silk scarf, pictured here with a pair of the Queen's binoculars and leather riding boots, was created to commemorate the event and the winning horse, Pinza



ne October afternoon in 1952, Her Majesty the Queen desired me to make for her the dress to be worn at her coronation,” wrote British couturier and royal dressmaker Norman Hartnell in his giddy 1955 autobiography, *Silver and Gold*. “I can scarcely remember what I murmured in reply.” Clearly overcome at the honour, Hartnell continued, “In simple conversational tones the Queen went on to express her wishes. Her Majesty required that the dress should conform in line to that of her wedding dress and that the material should be white satin.”

The dress, when completed, was a triumph. Hartnell had incorporated the floral motifs of Scotland, Ireland and Wales. (He was, however, mortified to discover that for Wales, the leek rather than the daffodil was the required plant. “In the end,” he wrote, “by using lovely silks and sprinkling it with the dew of diamonds, we were able to transform the earthy leek into a vision of Cinderella charm... fit to embellish the dress of a queen.”) These symbols of Great Britain were married to the combined flowers of the Commonwealth countries, which were placed around the bottom of the skirt.

Intriguingly, the coronation shoes were designed by the sensationally talented Roger Vivier, a Frenchman, who had been working for Herman Delman in New York since 1941. (Delman Ltd had a longstanding relationship with Rayne, the British shoemaker). Ruby rhinestones were set into golden kidskin heels as well as the five petals that formed the upper sandal, which were inspired by the rose window of Chartres Cathedral. Echoing a gift made to the Queen Mother, the young Queen was given a white ostrich fan made by the Worshipful Company of Fan Makers, its role more gestural than useful, with the monogram ER set into its tortoiseshell handle.

These spectacular items, freighted with history, will, 100 years on from Queen Elizabeth II's birth in April, be put on public

display as part of *Queen Elizabeth II: Her Life in Style* at The King's Gallery, Buckingham Palace. The largest exhibition of the late monarch's clothing ever staged, there will be some 200 pieces – more than half of them on show for the first time – from early childhood to her final decade, chosen from an archive containing a mammoth 4,000 items. There will be melting satin ballgowns and sheath dresses coruscating with sequins by Norman Hartnell from the 1950s; swirling, technicolour day dresses by Hardy Amies from the 1960s and '70s; a silver lamé Edward Molyneux bridesmaid's dress, which Princess Elizabeth wore when she was eight for the wedding of Princess Marina and Prince George. And yes, the aforementioned Hartnell-designed wedding dress, a Botticelli-inspired gown of starry roses picked out in pearls on a rich satin ground, which James Laver, the eminent costume historian, described as “ethereal, complex and romantic as a great piece of music”. The dress was treated in 1947 with something to give it a lustrous finish, which, over the years, has gradually destroyed the fabric, so this might well be the last time, alas, that one sees it.

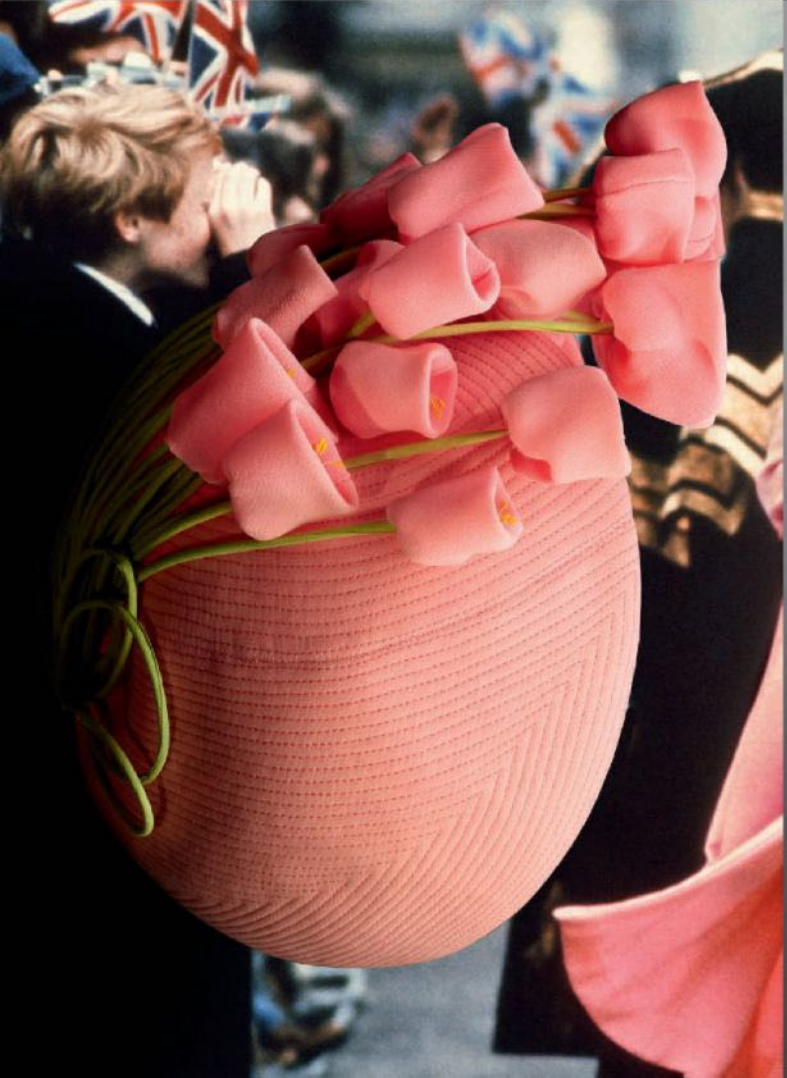
It has been a “vast mass of material to grasp”, says Caroline de Guitaut, the exhibition's curator. To make sense of it all, de Guitaut has taken a thematic approach – the exhibition will have a focus on tailoring and its foundations in the birth of British couture; on the Queen's off-duty style and its influence on broader fashion; on the use of diplomatic coding in the Queen's dressing (take, for example, the yellow stole she wore on her 1954 tour to Australia, her first as monarch, delicately embroidered with golden wattle, the country's national flower).

Rather than simply take the viewer through the Queen's wardrobe decade by decade, de Guitaut has picked pieces that are “representative of the key couturiers and designers who worked with the queen throughout her life”. The “with” here is key: “It's been revelatory to see just how involved and how closely she held relationships with those key designers, including Hartnell and Amies and Molyneux,” says de Guitaut. Far from being held at arm's length, these were “partnerships”, a facet of the Queen's life that de Guitaut was “keen to draw out”. Also on display will be sketchbooks and notebooks, which include the Queen's handwritten notes “and her correspondence with designers, which shed new light on the level of her involvement”.

Clothes and couture aside, there will be jewellery too – exquisite pieces worn on milestones, such as a sapphire and diamond Cartier bracelet, an 18th birthday gift from her parents. And then there are the accessories. The shoes and scarves, binoculars and boots, gloves and handbags. The hats! If her outfits were, in her younger years, reflective of the times and trends (such as the four jewel-toned silk-velvet coatdresses with cinched waists and padded hips the Queen instructed Hartnell to make in the late 1940s, in the wake of Dior's New Look), her accessories were formulaic and barely changing. The Queen, remember, was not a fashion plate. She had to be instantly recognisable – “I have to be seen to be believed,” she famously said – and the accessories, the stiff handbags and the hats, however whimsical, all helped achieve that.

This being Britain, the grey skies and rain were often an affliction when people came to look upon the diminutive frenzy of colour that drew all eyes to her. From 1967 on, the Queen carried clear plastic umbrellas from Fulton Umbrellas (founded in 1956 by the inventor Arnold Fulton) that were deep and transparent. She later had them custom-made with a narrow band of colour that matched the handle – and her outfit. She had innumerable variants, depending on the colour of her ensemble.

There were the block-heeled shoes, first from Rayne, and then, Anello & Davide, never too high, and always in black or white, or brown for the countryside. (Amies would bemoan the fact that they weren't colour co-ordinated to her outfits.) There were the handbags, a classic, unyielding shape, predominantly black or > 170





Opposite, clockwise from top left:
an embroidered yellow stole, the
only surviving piece from the
Norman Hartnell “wattle”
ensemble the Queen wore on her
first tour as monarch to Australia in
1954; white gloves by Cornelia
James and silver evening bag by
Charles Jourdan; an ostrich feather
fan given to the Queen for her
coronation by the Worshipful
Company of Fan Makers; the
Frederick Fox hat worn at the Silver
Jubilee in 1977.
This page: the pearl-beaded
Tudor-style hat worn at Prince
Charles’s 1967 investiture

“DEPENDABILITY,
elegance, restraint”
is the MESSAGE
the QUEEN
telegraphed with
her UNCHANGING
accessories

white (silver or gold for evening), with the strap held in the crook of her arm, from Bagcraft, Rayne or Launer. (“She once told me that she doesn’t feel dressed without a bag,” said Gerald Bodmer of Launer). “They have ignored fashion change,” wrote Anna Edwards in *The Queen’s Clothes* in 1977, “and been a frequent subject of criticism.” Now, they are venerated.

People have speculated what she could have carried: lipstick, a small metal make-up case, a handkerchief, mints, a small camera, a diary, treats for her corgis, a spare set of gloves. Nothing to frighten the horses. (As far as de Guitaut is concerned, though, the contents of the Queen’s handbag will “remain a mystery because I think there’s something rather special about that, that there are still secrets”.)

“Reassuring” is a word that comes to mind when thinking of the Queen’s accessories and one de Guitaut returns to time and again. “Dependability, elegance, restraint” is the message the Queen telegraphed with her unchanging accessories, she says. In her choice of hats, however, Her Majesty could go, if not wild, then certainly playful. “Millinery was one of the areas where she was absolutely fearless and completely experimental,” says de Guitaut. “Looking back at some of the pieces, particularly in the earlier decades of her life, I think even she was probably quite surprised at some of the hats that she wore. I think that she viewed millinery in a very different way to clothing in the sense that she felt that it could be, dare I say, quite fun.”

One example might be the 1967 pearl-beaded Tudor-esque hat by Simone Mirman worn by the Queen for the investiture of Prince Charles. Another: the dramatic pink hat by Frederick Fox worn at her Silver Jubilee in 1977, coupled with an Amies pleated dress and coat in the same, strong, clear pink. In fact, she initially wore it in 1976, for the Montreal Olympic Games. When the Queen chose to wear it a second time, Amies, watching the Silver Jubilee events on television, said he “nearly fell out of [his] seat” when he recognised the ensemble. This wasn’t unusual, she often repeated outfits; some she wore 20 times over a 30-year period.

If the hats could be outlandish, they did need to at least follow one rule: they must be off the face so that everyone was able to see her. In 1935, the original royal trendsetter Princess Marina, the Duchess of Kent, chose a ravishing wide-brimmed hat for King George and Queen Mary’s Silver Jubilee. But when she travelled in her carriage, crowds on one side saw her perfectly, the other side did not. Nor did she have a hat pin, so one hand had to hold her hat in place. The Queen clearly learnt from this fashion faux pas: she had two hatpins for each hat, in a corresponding colour, so that both her hands could be free even when the wind was up, one to shake hands and the other to accept a bouquet.

Gloves, of course, were essential accoutrements when Her Majesty was at work. At first because they were de rigueur; later to protect her hands from endless interactions with the public. Glove maker Cornelia James received the Royal Warrant in 1979, but her relationship with the Queen went back decades.

James had fled her native Vienna in the 1930s, escaping on a forged passport to London, where she resurrected her glove maker’s tools, and set to work establishing her business. She determined that gloves were the highly coloured adornments needed to lift the drab wartime and postwar looks and before long *Vogue* dubbed James “the colour queen of England”. Soon enough Norman Hartnell took notice. When he was commissioned to make Princess Elizabeth’s wedding dress, he reached out to James to supply the gloves for the Princess’s trousseau. From then on, “anybody who was anybody had gloves made by her”, as her daughter Genevieve once told writer Kate Strasdin. As well as Cornelia James, there is an embarrassment of gloves from Dents of Worcester, Trefousse & Co, Aris and Neyret.

In 1994, Liverpoolian Angela Kelly became the Queen’s dresser. As well as wearing in the Queen’s new shoes and watching television with her, Kelly designed clothes for the Queen in later life. Who can forget the pale blue Platinum Jubilee ensemble worn on the balcony of Buckingham Palace to watch the RAF flypast in June 2022? The upturned brim of the hat; the collar and edge of the coat edged with miniature pearl and diamanté motifs. And the refracting light of the Brigade of Guards diamond brooch.

On the first Tuesday of September 2022 the Queen held her last official meeting in the drawing room of Balmoral Castle. On the grey marble chimneypiece there was a brace of Scottish Wemyss Ware pottery vases painted with red roses. The Queen wore a pleated tartan skirt, a pale blue-grey cardigan, an open grey blouse and, discreetly tucked inside, a triple row of pearls. The look is more or less exactly what she wore as a young girl, as Princess Elizabeth. Two days later the Queen died. She was 96.

“The Queen plays such an important role in British fashion,” says de Guitaut. Indeed she rarely wore anything else. Princess Margaret, always more fashion-forward than her sister, with the ability to shop abroad, was among the first to celebrate Christian Dior in the spring of 1949. (Dior wrote of Princess Margaret: “She was a real fairy-tale princess, delicate, graceful, exquisite.”) I wonder what Princess Elizabeth thought of the fashion show: all her life she would only wear clothes that had been fashioned on home soil.

But there is one “rare stepping away” in the exhibition, says de Guitaut. A little gold lamé Lanvin dress that the princess wore as a child, in 1938. The Queen mother was a great client of Lanvin’s – she would order dramatic designs that she would wear in private – and you can tell, says de Guitaut, that “Princess Elizabeth absolutely loved this dress.” There is no photographic evidence, but you can clearly see a panel has been added at the hem to make it longer. “She obviously loved wearing it and wanted to carry on wearing it, long after it became too short,” explains de Guitaut. “I found that really endearing.”

Queen Elizabeth II: Her Life in Style is at The King’s Gallery, Buckingham Palace, SW1, from 10 April to 18 October



When it came to shoes and bags, the Queen was unwavering in her choices. Always a block heel – never too high – and a stiff, classic handbag with the strap held in the crook of her arm. Here, a pair of bright pink grosgrain shoes with a cut-glass sphere decoration by Rayne and a black leather handbag from Launer, one of her most recognisable styles

DOUBLE VISION



From founding her label DIOTIMA to leading PROENZA Schouler, RACHEL SCOTT is one of fashion's most FEARLESS – and in-demand – creatives. Here, ROBIN GIVHAN meets the award-winning, Jamaican-born DESIGNER and retraces her journey to the top. Photographs by DON BRODIE



Opposite: snapshots and
a postcard from Rachel
Scott's Jamaica scrapbook.

This page: Scott in Diotima

Scott's scrapbook.
Below: heirloom dishes
inherited from her
grandmother and
great-grandmother.

Opposite, from left:
models Ugbad Abdi,
Jacqui Hooper and Libby
Taverner backstage at
Scott's Proenza Schouler
debut in February



I'm doing homework
Kendall



I'm getting ready
At the Star Yang station

Here are clothes from
Calena in the Mucand
White bags.



Food stall at Starry
Market





t's a Monday afternoon in January and designer Rachel Scott sits in her eighth-floor office at the Proenza Schouler headquarters on lower Broadway in New York. She's only about five months into her history-making position as creative director of the brand – the first Black woman to be appointed to such a role at an established fashion house. The space, spread over two floors, is expansive: employees' dogs roam freely, as some 80 people go about making the company hum.

In the optimistic balancing act that Scott has crafted for herself, today's location would seem to dictate that she be focused solely on Proenza Schouler, on moving its legacy forward while ensuring that its future also represents her long-standing interest in craft, narrative and belonging. But, of course, things rarely go according to plan: she's on the telephone with the manager of the Canal Street building that houses Diotima, the womenswear brand she founded in 2021 in the midst of the pandemic and in the aftermath of George Floyd's murder. "I didn't have the money to really start it, but I had a tiny, tiny bit of savings – I was going to buy a piece

of land in Jamaica," she says. "But then I was like, 'Well, maybe in 10 years I can make the money back.'"

To understand all that Scott brings to Proenza Schouler, you have to understand Diotima. It is her protest, her activism and her autobiography. Diotima celebrates the beauty of Jamaica – where Scott was born and grew up – as far more than sunny beaches and a melodic patois. In particular, Diotima highlights the artistry of hand-stitched crochet that women on the island produce in their homes and small shops. Their expertise in the delicate, meditative work represents generations of knowledge, and Scott allows them to express their individuality in patterns and shapes. While the fashion industry has long embraced poetic narratives about Europe's lacemakers and tailors, Scott is crafting a case for the poetry of Jamaica – and in doing so she's also protesting the historical flattening of Black culture into a monolith instead of a story defined by nuance, breadth and individuality.

"Diotima is belowground work," she says. "Aboveground, you're on the streets; you're very visible. Belowground, you're not. Obviously, I'm not doing any kind of crazy political organising out of the studio," she continues, "but I think the message you put out into the world in a not-obviously-political sphere is just as important."

But right now, in the Diotima showroom just a few blocks away from where we sit, the heat is on the fritz. "It's freezing in there," Scott tells the building manager over the phone, though she herself looks quite cosy in a black knitted skirt and sweater, with her long, wavy dark hair draped over one shoulder. While Diotima may no longer be a one-woman company run out of her home in Crown Heights, as it once was, the label remains tiny, with just a handful of employees – a break-even project, she says, which, for a fashion > 178



From left: Scott (in Proenza Schouler) and her wife, Chaday Emmanuel Scott, with Scott's father, Noel, and mother, Ruth, in Jamaica

EMMANUEL SCOTT WEARS JACKET AND TROUSERS; PROENZA SCHOULER. SHIRT, DIOTIMA. NOEL WEARS SHIRT, PROENZA SCHOULER. RUTH WEARS DRESS AND SANDALS; PROENZA SCHOULER





company that's barely five years old, counts as a near miracle. "I feel like I know him very well," says Scott, laughing. "He's very Jamaican."

This fact of birth has helped shape Scott's point of view, and even her career path, as Jamaica's professional limitations propelled her around the world, a creative nomad seeking educational opportunities in the arts. The country's history of colonialism has also been an impetus in her desire for ownership, independence and stability, even as its majority-Black society has given her the confidence to believe that she belongs wherever she chooses to be.

Her work "resonates very much within the realm of the artists I've had the privilege to work with," says Thelma Golden, director and chief curator of the Studio Museum in Harlem. Golden was drawn to Scott's "ability to think about culture and craft, [and] the way she defined the space of her making through geography and technique". She adds, "[Scott] has spoken so specifically about her craftsmanship and what it means for her to be working with artisans in Jamaica."

Golden discovered Scott's garments on the recommendation of artist Simone Leigh, an enthusiast from Diotima's earliest days who saw herself in Scott's work. "I was raised on the South Side of Chicago, but both of my parents are Jamaican – and I'm a preacher's daughter," Leigh says. "Over the course of my life, I've been privy to some of the louder, more obvious aspects of Jamaican culture that other people identify with, such as reggae and dancehall, but Rachel also speaks to some of the other not-obvious traditions in that culture, such as the lace and the doily work, and fabrics such as white piqué, and things that I would associate with church." Scott's Jamaican heritage also helps when the boiler needs repairing.

Unlike their European counterparts, American brands don't have a great history of thriving after the death or departure of a founder. (Oscar de la Renta may be Seventh Avenue's most obvious exception, Halston its most heartbreaking disappointment.) But now that Proenza Schouler's founders, Jack McCollough and Lazaro Hernandez, have decamped to Paris and Loewe, Scott is charged with improving that track record. Her first full collection for the label confirmed her abiding interest in textiles, which were mostly sculptural yet soft. They hinted at a future in which Proenza Schouler's hallmark is clothes that cocoon their wearer while also telegraphing power and confidence.

McCollough and Hernandez established their brand, named after their mothers, in 2002, just after receiving their degrees from Parsons School of Design. Proenza's launch and success became the aspirational playbook for a generation of graduates who aimed to become fashion entrepreneurs before the ink on their diplomas was dry.

Scott, 42, took a different path. When she left Kingston for college, it wasn't for design school. "I knew I wanted to do fashion," she says, "but I didn't want to just study fashion, I wanted to study languages and literature and philosophy and all of these things." Her dream was to enrol at New York University. Urgently. Desperately. And while she was accepted, without financial aid it proved impossible, so she headed off to Colgate, a liberal arts institution in a rural community in central New York State, where she'd won a scholarship. Arriving there, she was immediately struck by the wealth and privilege that seemed to surround her – students with Roman numerals after their name; students who used "summer" as a verb. She found the atmosphere on campus to be conservative > 177



Opposite, from left: a family photograph; a page from Scott's scrapbook.

This page, from left: the designer and her wife wearing Diotima and Proenza Schouler.

Sittings editor: NAOMI ELIZEE BLUE.
Hair: MELLEISA DAWKINS. *Make-up:* TONISHA KONG

THE AGE OF REASON

Still a CLASS act at 80, FIZZING with wry WISDOM and FRESH from LEADING the cast in Jim Jarmusch's surprise GOLDEN LION winner, CHARLOTTE RAMPLING is once again rewriting the SCRIPT on STYLE, success and everything in between. By GILES HATTERSLEY. Photographs by MARK KEAN. Styling by ROBBIE SPENCER

"We all need to suffer to be able to become real human beings."

Leather jacket, poplin shirt with neck-tie, leather skirt, and belt, SAINT LAURENT BY ANTHONY VACCARELLO





“Each generation has to reinvent themselves. They have to feel that they are going to be able to understand things in a different way.”

Cropped wool tuxedo jacket, DOLCE & GABBANA. Silk shirt with neck-tie and wool trousers, BOTTEGA VENETA. Leather slingbacks, SAINT LAURENT BY ANTHONY VACCARELLO

*Leather wrap jacket, twill
trousers, and visor,
BALENCIAGA.
Wool rollneck, JOHN
SMEDLEY. Slingbacks,
as before*





unch in Paris? With Charlotte Rampling? As she turns 80? Yes please. Can you imagine, Lucia from *The Night Porter* is 80! For the rendezvous she's chosen a fish restaurant near her home in the 6th so old-school the carpets are blue. Honestly, everything is perfect. She arrives at the stroke of 1pm, fashion-plate fab, eyes alive with that same DGAF wisdom she's been emanating since the 1960s, back when she was outraging the shires with her style and hanging out with the Beatles. (Did she date any of them, I attempt? Apparently not – though she still likes catching up with Paul at Stella's shows.)

Today – with a starring role in Jim Jarmusch's Venice winner *Father Mother Sister Brother*, which is about to be released, wearing a simple black rollneck to great effect, occasionally popping on a pair of glasses that she bought off the rack at a shop downstairs from her little apartment – she orders the sole meunière for two. Later she'll request half of hers is tin-foiled to take home to her cats, and in the interceding hours will talk in that lightly Franglais tone about pretty much anything you like: work, love, sex, death, fashion. Hypnotically throwaway, always penetrating, you can practically feel your brain cells altering in her wake.

I worried that it would be gauche to quiz her on her decade turn – she was 80 in February – but it turns out that she's up for it. She has thoughts: "Because every decade does change you," she explains, no truck with the "age is just a number" crowd. Typically, she puts off consideration until it's upon her. "So I hadn't thought about it until last year. Then I said to myself: 'OK, well, if I can live as long as my dad, I've got another 20 years.'" Rampling's father, Godfrey, was Britain's oldest living Olympian when he died in 2009 aged 100. A military man and 4 x 400 metre relay whiz, he medalled at consecutive games in the 1930s and retired a lieutenant colonel of the Royal Artillery in 1958. After a childhood of foreign postings and upper lips so rigid it's a wonder anybody got a vowel out, one can only imagine the familial pivot required when Charlotte, a smash hit in her school plays, essentially sauntered onto the King's Road at some point in the 1960s and became a sensation. She smouldered on screens – enigmatic, bewitching, lusted upon with the icky-but-name-making fervour of the 1970s tabloids – and became forever known by the sobriquet her costar Dirk Bogarde bestowed on her: the Look.

Well, he nailed that one. More than half a century on, she hangs out with everyone from Anthony Vaccarello to Juergen Teller ("my little brother"), scored a first Oscar nomination at 69, and so far this decade has appeared in 11 feature films, including two outings in Denis Villeneuve's *Dune* franchise. When her latest, in which she plays a stilted, unknowable mother to Cate Blanchett and Vicky Krieps in Jarmusch's hypnotically low-key triptych of familial tales, triumphed at Venice last September it felt, well, not like another day at the office exactly, but also not like some rare, validating late-life triumph for Rampling. Rather another marker of excellence.

And she's great company. Yes, her small talk is zingy – beauty regimes, oddball designers, a bit of goss – but before you know it it's back to: "It's a miracle we get through it," she says of life. "It really is. You can have moments of joy, moments of obvious tragedy, everyone suffers a lot but there's certain things you learn to privilege, I suppose." Then she has a little nibble of fish.

Certainly, her existence has hinged on a series of intriguing choices – her move to Paris 50 years ago, the rejection of Hollywood (as a concept at least, it certainly never rejected her), two marriages, two children, one stepchild, a long and successful set-up with her late partner, or even living in a polyamorous throuple decades before those words were much of a thing. Yet she takes the air out of the room at one point when, discussing her older sister Sarah's suicide in 1967, aged 23, she says that when you really boil it down that "is the one choice we have in life" – the decision to end it or not. For Rampling it informed all that followed because: "When you have a suicide in your family, that's not an option anymore. I didn't have that choice [after] Sarah did what she did. So in a sense, it can save people. I just knew that I had to keep on going."

The sisters were close, growing up in Gibraltar, France and Spain, performing a cabaret of their own invention together as kids. Doubtless adding to the burden, not only was Sarah living in Buenos Aires when she died but the family felt it must keep its circumstances a secret from her mother, claiming a brain haemorrhage, until she passed in 2001.

Today Rampling is open about her own mental health; the depressive bouts that can come for her "like gremlins". > 189

"So I hadn't thought
about it until last year.
Then I said to myself:
'Okay, well, if I can live as
long as my dad, I've got
another 20 years.'"

Shearling jacket, GUCCI





*Hooded wool sweater,
wool-knit trousers,
and chain belt,
LOUIS VUITTON.
Slingbacks, as before*

"It's a huge subject:
resentment. If you can find
ways just to let that go, let
that go."

*Leather jacket, draped
silk-chiffon top, and
suede and leather skirt,
VERSACE. Tights,
FALKE. Slingbacks,
as before*





Nylon shirt and pencil skirt,
SAINT LAURENT
BY ANTHONY
VACCARELLO

*“I live with my CATS, I have a wonderful MAN.
Une amitié amoureuse, that’s what it’s called.
It’s sort of a loving FRIENDSHIP”*

She’s assembled a toolkit, she says, from learning about Buddhism and psychedelic-assisted therapies back in the day, via meditation and psychoanalysis, to seeking out thinkers of all stripes now. “I can deal with it but it’s huge work. You do really have to always be aware and careful and pick up all the information you can get.” Any tips? “I will never be able to do something really harmful to anyone because I know that harm will come back to me,” she says. “I don’t remember many things about my childhood, but it’s always been an unspoken motto. It means that you won’t have the pain of inflicting pain, and if you have unintentionally you can always apologise and say, ‘I’m really sorry.’”

In practice, these life lessons are right there with her on camera, be it for directors such as François Ozon and Lars von Trier, in advertising campaigns for Marc Jacobs or Givenchy, or indeed in the fashion portraits, by Mark Kean, that accompany this piece. In person as in imagery, moving or otherwise, Rampling remains forever still, unflinching, somehow taking on the twin roles of projector and screen. “We all need to suffer to be able to become real human beings,” she explains of her magnetic energy field, smiling from across the table. “We already know that.”

Was she always this way? Perhaps. Uncommonly beautiful since the year dot, she made her way to the big screen via a Cadbury’s advert and an early appearance in *Vogue* as a teen model. Her cinematic debut came as an uncredited dancer in *A Hard Day’s Night* – if there’s a more 1960s line on a CV, I’ve yet to find it – and after a flurry of parts toyed with moving to LA. But: “I didn’t like Hollywood at all,” she says, still a little sharp about it. “I didn’t like the vibe. I didn’t want to be that person and I didn’t want to be that kind of actor. I wanted to investigate life in a different way to just getting ‘great’ parts and wanting to get Oscars. I didn’t want to be a celebrity.” It was Luchino Visconti, who directed her in 1969’s *The Damned*, who told Rampling: “You have a great talent, you have a great beauty, you can go to Hollywood, you can be a great star, or you can do it a different way.” So she chose the latter, honing “a more European understanding of what success is about”. Which worked out pretty well.

Despite personifying her era’s tearaway spirit she was never big into one-night stands or getting high. “Well, yes, it was free love, wasn’t it? In London, it was huge. Suddenly you could just do it with anybody, and it was *almost* very exciting, but that didn’t actually interest me. When you do it and you’ve done it, you think: ‘Oh, OK. I don’t really feel great about all that.’” Free love or not, judgement remained harsh for women, she says. Plus, she had her suspicions that it all fit male patterns of desire more anyway.

In 1972, she married the actor-turned-publicist Bryan Southcombe and had her first son, Barnaby. There was much sizzle at the time over the fact they also once lived with Randall Laurence, a model. We chuckle at how each generation thinks it’s breaking

new ground, when so many romantic set-ups have been around forever. She is magnanimous. “Each generation has to reinvent themselves,” she reasons. “They have to feel that they are going to be able to understand things in a different way, and maybe not a better way, but just in their way.” She and Southcombe divorced in 1976. She followed it up with a long and storied marriage to the French musician Jean-Michel Jarre, with whom she has a son, David, as well as a close relationship with his daughter, Émilie. In the late 1990s the pair split when she found out Jarre had been having an affair by reading about it in the papers – a step too far even for her high tolerance for human foibles.

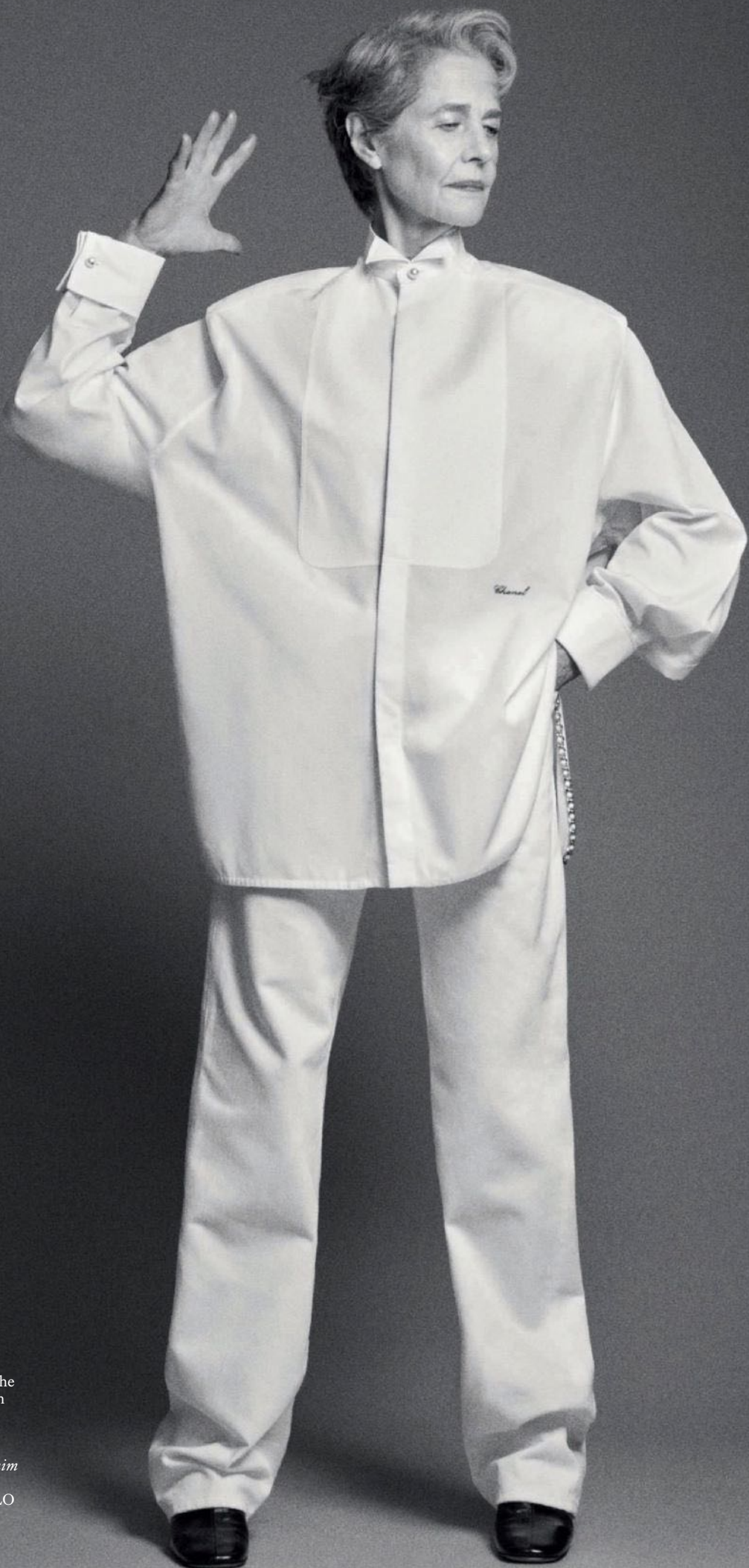
But here’s the rub for Rampling when it comes to men: forgive them if you can. “He’s one of my best friends,” she says now. “I loved him dearly and still love him, it just had to change. With Jean-Michel, it took a while. A long, long time. But it’s a huge subject: resentment. It completely poisons your life. If you can find ways just to let that go, let that go.” She was rewarded with a long and happy relationship with the journalist and businessman Jean-Noël Tassez who – though 10 years her junior – died from cancer in 2015. “So the last 10 years was learning to live alone,” she says. “That’s quite a thing, to go onto that stage of your life learning what your own solitude is and coming to terms with it.”

And now? “Now I’m based mostly in Paris, I live with my cats, I have a wonderful man. *Une amitié amoureuse*, that’s what it’s called. It’s sort of a loving friendship.” Wow, I think that’s what I want. Perhaps I need to stop aspiring for a boyfriend. She nods kindly, then replies. “Yeah, but you’re too young I think for that one because you can have an affair with someone and then it just turns into a lovely friendship. And that’s lovely,” she says, “that you don’t need them like you used to need them.”

“We’re all 10 years younger now,” she continues, dryly. But she means it. “The 60s are fun but the 70s are tough, I’ll warn you now. During my 70s, I was doing an enormous amount to try and get to a place where if I were only to have, say, another 10 years, which could well be, that those 10 years would be really fulfilling. And I would not have to keep doing the work that I had to do for so long to keep going. Vocalise, journal, cry out, scream out, smile out, talk, have conversations. Now I would like to live off of that.”

Sanguinity reigns as the waiters circle with the bill. “Twenty years isn’t very long,” she says, assessing her time ahead, her father’s centennial lifespan front of mind. “Let’s keep as healthy as possible, because that’s the main thing, and then we’ll just go for it and hope that everything follows. I feel that the rewards are actually being given to me now and that I will be able to, even if I maybe get ill or maybe have cancer, or I don’t know what I’m going to have, but I think I will be able to actually have a pretty good time. I feel that I deserve it. I feel I’ve worked for it...”

“So that’s where I’m at,” she says, smiling. “Since you asked.”



“The 60s are fun but the 70s are tough, I’ll warn you now.”

Cotton shirt with chain detail, CHANEL. Denim jeans, TOVE. Leather shoes, PHOEBE PHILO

*Poplin coat, leather belt, and
leather mules, CHLOÉ*



“I think I will be able to actually have a pretty good time. I feel that I deserve it. I feel I’ve worked for it...”

Leather jacket and twill trousers, PHOEBE PHILO. Rollneck, as before





*Cady trench coat,
GIORGIO ARMANI.
Hooded wool sweater,
slingbacks, and tights,
as before.*

*For stockists, all pages, see
Vogue Information.*

Hair: TOM WRIGHT.

*Make-up: THOM
WALKER. Nails:
CHISATO YAMAMOTO.*

*Set design: SUZANNE
BEIRNE. Tailor: DELLA
GEORGE. Production:
ROSIE CARTWRIGHT.
Digital artwork: PARDON
MY FRENCH*

"I look at our collection and it tells the story of contemporary Britain, but also the story of empire, of migration, of enslavement," says V&A East director Gus Casely-Hayford, photographed here with (from left) Ahadi King' Ori, Jacqueline Springer, Cat Burns, Ms Dynamite and DJ Paulette.

From left: Ahadi wears gaberdine trouser suit and cotton shirt, McQUEEN. Jacqueline wears top, PLEATS PLEASE ISSEY MIYAKE. Crepe trousers, THE FOLD. Boots, JIMMY CHOO. Bracelet, Jacqueline's own. Gus wears leather jacket, GUCCI. T-shirt, M&S. Trousers, MAHARISHI. Trainers, LOUIS VUITTON MEN'S. Cat wears wool jacket, cotton shirt, silk tie, and wool trousers, CELINE. Boots, DEAR FRANCES. Earrings, Cat's own. Ms Dynamite wears sleeveless two-piece jacket, trousers, and shoes, SPORTMAX. Bangles, TILLY SVEAAS. DJ Paulette wears trouser suit, STELLA McCARTNEY. Necklace, GOOSSENS. Shoes, LE MONDE BÉRYL. Earrings, DJ Paulette's own



GO EAST

As the V&A opens a much-heralded outpost in STRATFORD – with an inaugural exhibition on Black MUSIC in Britain – Vogue is granted EXCLUSIVE access to meet the CURATORS, contributors and ARTISTS resetting the culture.
By RENI EDDO-LODGE. Photographs by WILLIAM WATERWORTH. Styling by JEANIE ANNAN-LEWIN



A

pproaching V&A East Museum from Queen Elizabeth Olympic Park is an experience in itself. Concrete angular shapes jut out against the plain boxy offices and residential buildings that dominate the area's landscape. It's quite the visual statement, just like the Cristóbal Balenciaga evening dress that helped inspire it.

"Balenciaga recognised the space between the garment and the body," says the building's architect, John Tuomey, of architecture practice O'Donnell & Tuomey, which has won the Royal Institute of British Architects' Gold Medal. This, he explains, "is the Japanese concept of 'ma' – or the space in between". In Balenciaga's designs, it refers to the space created between rigid corsetry and the drapes of the fabric. In the case of the V&A East Museum, "The façade forms a protective shell, with visitor circulation spaces as the 'in between.'" Up close, on this biting cold February day, I spot benches built into the outside, a possible third space for the general public in sunnier times than these. "I think benches belong in a public building," continues Tuomey. "Today's passerby is tomorrow's visitor."

This museum is nothing if not forward-looking. Located in Stratford, it is both literal and figurative miles from the historic red-brick walls of its parent institution in South Kensington, the first museum to be named after Queen Victoria and her husband, Prince Albert, in 1899. In the interceding 127 years, the V&A has continued to evolve, thematically and geographically – today, there are five separate museums across the country. When it opens on 18 April, the V&A East Museum will be number six.



Part of the legacy of London's 2012 Olympics, it will stand as a cornerstone of a new cultural quarter in Queen Elizabeth Olympic Park's emerging East Bank development. The area is already home to fresh campuses of University College London and the London College of Fashion, as well as an east London outpost of Sadler's Wells theatre. "At its core, V&A East Museum is a celebration of makers and making," says Tuomey. Taking up 6,420 square metres across five floors, the museum holds two free permanent galleries, titled *Why We Make*, housing more than 500 artefacts spanning several centuries and disciplines, some of them on display for the first time. Molly Goddard's pink tulle Daria dress will sit alongside a 17th-century gown by east London textile designer Anna Maria Garthwaite; Jamie Hawkesworth's *Preston Bus Station* photographs can be seen alongside Bisila Noha's sculptural ceramics. A new outpost of Ravinder Bhogal's Marylebone restaurant, Jikoni, will take care of the food offering – a nice touch. With its focus on community, the goal is to sit as an inspiration hub for a new generation of creators.

A short walk away from the East Bank is V&A East Storehouse, a sister site to V&A East Museum. Opened to the public in 2025, it's home to more than 250,000 objects from the museums' collections and radically reimagined what a museum could do and be. It's where I meet Gus Casely-Hayford, director of V&A East. A member of the influential Ghanaian British Casely-Hayford family, he moved back to Britain from running the Smithsonian National Museum of African Art in Washington, DC, to take the job in 2020. "I loved the US," he says, "but what we have here [in Britain] is an acceptance of cultural complexity. . . We chose a union flag as our symbol, which is an acceptance of multiple identities, one upon another."

He's animated and passionate about V&A East's purpose. "We wanted to really deeply invest in making sure that, on the day that we opened, it felt like the London that you see on the Tube [is represented] in the profile of its audience," he says. "I look at our collection and it tells the story of contemporary Britain really well, but it also tells the story of empire, of migration, of enslavement. It tells the story of local making here in east London, of all of those kinds of crafts and trades that made this bit of the city so critical to what Britain and London has become."

The main hope is that they attract a new, younger visitor through their doors, not simply transplant the west London museum-goer east. "There is a kind of museum audience ecology," explains Casely-Hayford, "and if you go to the member rooms of most museums and look at the core, they are getting older. We need to find ways of investing in a younger generation."

To put this vision into practice, the museum has consulted 30,000 young people while building its programmes, as well developing a targeted scheme for groups of local young people to shape its galleries. Named the Youth Collective, the scheme is aimed at 16 to 24-year-olds living in the surrounding area. Ahadi King'Ori was a 22-year-old graduate living in Tower Hamlets when they were accepted to the scheme back in 2023. "I found it really interesting, the concept of a new museum being born in the 2020s," they tell me. Prior to this role, they "viewed museums as archaic, colonial [and] very bureaucratic".

I ask Ahadi what they thought when they learnt about the museum's inaugural exhibition, *The Music is Black: A British Story*. "Wow, what an iconic way to open a museum!" Later, they add thoughtfully: "I think a lot of Black British creatives sometimes feel like they aren't given their credit or their flowers."

Opening simultaneously with the museum, *The Music is Black* will offer a deep exploration into 125 years of Black Britain's musical history and cultural impact. "What we're looking at is Black British citizenry," says curator Jacqueline Springer, "[at] young Black people and, importantly, young British white people, who are making music influenced by music of African styles and traditions."

A former music journalist, Springer has been specialising in Black music since the 1990s. "[Gus's] first question was, 'When >

"I found it really interesting, the concept of a new museum being born in the 2020s," says Ahadi King'Ori.

From left: Gus wears parka, MARTINE ROSE. T-shirt, trousers, and trainers, as before. Ahadi wears suede bomber jacket and beaded skirt, LOEWE. Earrings, Ahadi's own. Jacqueline wears embroidered cotton shirt and wool/linen trousers, DOLCE & GABBANA



“If we TELL the RIGHT STORIES,” says Gus Casely-Hayford, “I believe that we can ATTRACT all KINDS of people”



Above: Ms Dynamite poses with a pink tulle Molly Goddard dress housed in the museum's permanent gallery, Why We Make.

From left: DJ Paulette and Ms Dynamite wear clothes and accessories, as before



would it begin?” says Springer. “And I said, ‘1900’.” From the beginning of the 20th century “to 1970, that’s Black music in the United Kingdom”, she continues. “[From] 1970 onward, we’re looking at Black British music. You don’t get Black British music without Black music already having a presence here.”

As such, *The Music is Black* will start with a look at the origins of music, encouraging the museum-goer to think about imperialism and colonialism. It includes an 18th century book: *Systema Naturae*, from Swedish biologist Carl Linnaeus. In it, human beings are classified and ranked alongside flora and fauna. The Linnean Society of London calls the work “one of the 18th-century roots of modern scientific racism”. “How we categorise people makes a determination on how their representation is constructed,” says Springer. The centre

of the exhibition, she says, “is how eight core genres – British-born Black forms – have come into being: lovers rock, Brit-funk, 2-tone, jungle, drum & bass, UK garage, grime [and] trip hop”.

Two-hundred objects will be displayed, including a piano belonging to Winifred Atwell, the first Black artist to achieve a No1 on the UK singles charts, and the dress Shirley Bassey wore to perform “Goldfinger” at the 2013 Oscars. The museum has partnered with the BBC for access to its rich archives. “So many of those figures, they are innovators in such incredible ways. This is not just against all odds, but they redefine disciplines,” Casely-Hayford adds.

It’s fitting, then, for three generations of Britain’s Black musical legacy to gather at V&A East Museum for a photoshoot. Level >



one of the museum has been transformed into a photography studio for the day. There's Manchester's DJ Paulette, 59 – the first Black woman to play the Hacienda – who has racked up three decades of legendary sets playing techno, house and disco; Ms Dynamite, 44, a pioneering rapper whose breakneck verses helped define the turn of the century; and 25-year-old singer-songwriter Cat Burns from south London, whose frank lyrics on grief, family and love have resonated with a generation reaching adulthood during the pandemic. Their contributions sit alongside the luminous suit Skin wore for her history-making headline set at Glastonbury in 1999 and a games console used by JME to create music. Black British citizens, each genre-defining, brought together by *The Music is Black*.

North Londoner Niomi McLean-Daley's – AKA Ms Dynamite – arrival to the mainstream from the underground rap scene in 2001 was electrifying. Her single "Booo!", featuring distinctive, bassy production from UK garage DJ Sticky, left an indelible impression on the mind of the nation's millennials. The first dubplate cut of the single is on display in *The Music is Black*. Ms Dynamite's debut album, *A Little Deeper*, went on to win the Mercury Prize in 2002, beating David Bowie. At the time, *The Guardian* called the win "a giant step for British black music". She was 21.

Now in her mid-40s, she's gentle and softly spoken. "I thought I understood what was happening, then all these years later I look back and I think if I actually really had a deeper insight into what was going on, I probably wouldn't have continued to some degree," she says. "Either that or I was really brave, because I don't think I consciously took on the amount of pressure that it really was."

Singer-songwriter Cat Burns was born in the year 2000. Her song "Go", about a youthful, acrimonious break-up, took off when she teased it in May 2020 and kept up a sustained momentum in the years to come. The official music video has since amassed more than 37 million views on YouTube and Sam Smith joined her on a remix in 2022. During the lockdowns, Cat was posting on TikTok. She emerged from the pandemic with a solid fanbase.

"I went from just singing in my bedroom to people recognising me – it was really strange," she says. "Go" was nominated for song of the year at the 2023 Brit Awards and Burns's debut album, *Early Twenties*, was nominated for the Mercury Prize a year later. She names the self-taught, three-time Grammy-nominated singer-songwriter Joan Armatrading, whose childhood guitar features in *The Music is Black*, as one of her musical forebears: "[She] was kind of the main person in the UK that made me feel seen."

Does she think that the music industry knows how to appreciate a thoughtful, introspective Black artist? Her response is balanced. "Yes, because of the amount of fanbase that I've been able to amass. So that's very clear. I think sometimes there's this idea that Black people are not palatable, that they can't sell to a white audience or white people can't relate to Black people on screen or in music... I think people are able to humanise me."

Contextualising the Black British musician's experience has been DJ Paulette's mission since she moved back to Manchester from Ibiza in 2015. She started on the decks in 1992, aged 25, eventually becoming the resident DJ at legendary Manchester club Hacienda's LGBTQ+ club night, Flesh. A pair of sequined knickers she wore at the night's first anniversary in 1992 are on display in *The Music is Black*. "I wanted to make something really special, so I bought these Brazilian tanga knickers from Knickerbox, 50 metres of silver sequins and 25 metres of red sequins. I sewed everything on myself."

DJ Paulette is now 30 years deep into a multifaceted music career that has also included radio, television and writing a book, *Welcome To The Club: The Life and Lessons of a Black Woman DJ*. She has DJ'd around the world ("I've lived in London, in Paris and in Spain"), with residencies at Heaven and Ministry of Sound. Her book was, in part, about writing herself back into history: "I realised when I moved to Manchester, that even though I'd been DJing for a very long time, when all the stories were written about the Hacienda or Manchester, or even electronic dance music, that my contribution to the scene, and overall most women's contribution to the scene, wasn't being acknowledged."

It's an injustice that *The Music is Black* seeks to redress. "This exhibition begins with the purity of communication, because as a species that is what we need," says Springer. "As we travel through this exhibition, the through-line is that, as a species, we have a compulsion to express. What we express has everything to do with our social timeline and also how we're categorised, because that determines further how we are treated or maltreated."

For Casely-Hayford, *The Music is Black* begins with memory. He thinks "about my parents' generation, what they went through, and yet my memories are of them loving music and being so ecstatically happy, listening and dancing and singing". That through-line between the human experience and creative expression is the position that V&A East Museum holds in public space. His task as director, he says, is to pay it forward. He makes the point that, "The people who devour culture, [who are] going to concerts, downloading things... they're involved in some of the most critical and dynamic areas of culture, but they don't visit museums. My feeling is that they could and they should. We're all paying for these spaces... If we tell the right stories, I believe that we can attract all kinds of people."

He is personally moved by Joan Armatrading's story. "Her mother buys her a guitar, which she sees in a pawn broker's window. Even though that guitar is faulty, [and] the fretboard doesn't actually attach to the body, she teaches herself how to play." He is delighted that V&A East Museum has the honour of being the first to exhibit it to the public. "To leave behind this story of a single instrument that changed a life, it's the perfect metaphor for what we're trying to do at V&A East. Finding those moments, those little catalysts that can change young lives."

The Music is Black: A British Story is at V&A East Museum, E20, from 18 April

Joan Armatrading, whose childhood guitar features in *The Music is Black*, “was kind of the main person in the UK that made me feel seen”, says Cat Burns.

Trouser suit, BOTTEGA VENETA. *T-shirt and jewellery*, Cat's own. *For stockists, all pages, see Vogue Information.*
Hair: KOTA SUIZU.
Make-up: REBECCA WORDINGHAM. *Tailor*: MEGAN O'CONNOR.
Set design: JACK APPLEYARD. *Production*: ROSCO PRODUCTION





A NOVEL APPROACH



Model Bhavitha Mandava browses at the Argosy Book Store while Judith Lowry – who, along with her sisters, runs the century-old institution – restocks the shelves. Novelist Monica Datta, author of the forthcoming *Nebraska*, sits to skim.

Bomber jacket, blue ribbed vest, red cotton T-shirt, denim capri trousers with keychain, and leather belt, VERSACE. Gold earrings, RETROUVAI

For Vogue's MANHATTAN cast of models, actors, writers and dancers, what's the season's MUST-HAVE ACCESSORY? A favourite BOOK. Photographs by SEBASTIÁN FAENA. Styling by STELLA GREENSPAN



Mandava squeezes in a chapter or two on the uptown local subway while model Awar Odhiang loses herself in the debut of the season – Madeline Cash’s novel, *Lost Lambs*.

From left: Bhavitha wears beaded jacket, LOUIS VUITTON. Awar wears tulle jacket embellished with braided silk loops and cotton gaberdine trousers, DIOR





In a Lincoln Center rehearsal room, Odhiang is immersed in an advance copy of Patrick Radden Keefe's highly anticipated true crime narrative, *London Falling*. Mandava keeps her imagination nimble with Saba Sams's debut novel, *Gunk*. Meanwhile, dancers from the New York City Ballet (from left: Mia Williams, Kloe Walker, Emma Von Enck, David Gabriel and Jovani Furlan) tell their own stories.

From left: Awar wears cropped cotton poplin top and denim jeans, CHLOÉ. Leather shoes, ALAÏA. Glasses, SELIMA OPTIQUE. Rings, JADE RUZZO, MAISON MAYLE, MARLO LAZ, RETROUVAÏ and YVONNE LÉON. Bhavitha wears stretch-cotton top and cutaway trousers, ALAÏA. Patent-leather mules, FERRAGAMO. Rings, JENNY BIRD





Sarah Jessica Parker has her own imprint, SJP Lit, and read 153 books as a judge for last year's Booker Prize. Here, she takes the time to savour a forthcoming novel, Daniel Mason's *Country People* (which, she says, "is lyrical, joyful and feels like a cocoon"), in her West Village town house.

Hair: JOSUÉ PEREZ.
Make-up: MARIEL BARRERA





Odhiang brushes up on the SE Hinton classic while the cast of *The Outsiders* (which includes Cameron Burke, Tilly Evans-Krueger, Alex Joseph Grayson, Sky Lakota-Lynch and Trevor Wayne) rehearses. Brent Comer, who plays Darrel Curtis in the Broadway production, joins Odhiang on the balcony for a break.

Leather jacket, poplin shirt, pleated wool skirt, satin gloves, and crystal-embellished shoes, PRADA.

The Outsiders production:

Hair: ALBERTO "ALBEE" ALVARADO.

Make-up: TISH FERGUSON. Set design: AMP FEATURING TATIANA KAHVEGIAN.

Costumes: SARAFINA BUSH. Lighting: BRIAN MacDEVITT. Projection:

HANA S KIM



Model Paloma Elsesser has just finished the latest George Saunders novel, *Vigil*, as Mandava (immersed in Lauren Groff's *Brawler*) and Odhiang catch up on their own reading. Taking it all in at the legendary Le Veau d'Or – the city's oldest French bistro: Farrar, Straus and Giroux president Mitzi Angel and her husband, acclaimed poet Frederick Seidel.

From left: Paloma wears embellished dress. Bhavitha wears tweed coat, shirt, and drop earrings. Awar wears sequined silk skirt suit. All CHANEL. Paloma and Awar each wear earrings, HEAVEN MAYHEM. Paloma wears gold link bracelet. Awar wears gold and diamond ring. Both TIFFANY & CO



Backstage book club:
models Hanne Gaby
Odiele, Scarlett White,
Odhiang, Valerie
Scherzinger and Mandava
(reading Allegra
Goodman's *This Is Not
About Us*).

*From left: Hanne Gaby
wears poplin shirt,
BRUNELLO
CUCINELLI. Denim jeans,
POLO RALPH
LAUREN. Scarlett wears
cashmere tabard, poplin
shirt, silk scarf, wool
trousers, belt, and trainers,
MIU MIU. Awar wears silk
windbreakers, cotton shirt,
shorts, and PVC shoes,
LOEWE. Gold and
diamond earrings,
TIFFANY & CO. Valerie
wears silk polo shirt, wool
skirt, and leather slingbacks,
TORY BURCH. Bhavitha
wears cropped cotton jacket,
hooded jacket with
drawcords, and skirt, LII.
Leather shoes, THE ROW.
Gold and diamond earrings,
TABAYER. Glasses,
JIMMY FAIRLY.
For stockists, all pages,
see Vogue Information.
Hair: TAMARA
McNAUGHTON.
Make-up: JAMAL
SCOTT. Nails: MAMIE
ONISHI. Production:
PETTY CASH
PRODUCTIONS*





costar Joshua Bassett and another fellow Disney star, a still-nascent Sabrina Carpenter. Adults fervently took sides in their imagined teen love triangle. “Sometimes I meet a 17 or an 18-year-old nowadays and I’m like, ‘Wow, you are such a baby,’” she says, laughing in shock. “I can’t believe people were that mean to me.” And while demand was skyrocketing, and the drama reached its peak, she was back to filming nine-hour days for the second season of their show. “I was going through a break-up, working a full-time job, making [*Sour*], a student in high school and taking, like, three AP [college-level] classes,” she reflects, bemused. “Looking back, I always think, ‘Wow, life will never be as hard as it was when I was 17.’”

In recent years, she’s been pictured chatting to Carpenter at award shows. “I think she’s great. I’m so happy for all of her success too. I love the album she’s put out.” While her praise sounds genuine, she seems tense, picturing the headlines. “No, no, no, it’s good. It’s just people just get weird and clickbaity – it’s all love, though. I’ve talked to her many times.”

Although the public image of Rodrigo is a kind of sweet, naive good-girl, she has a level-headed maturity, preternatural wisdom and real bite. “I worked nine-and-a-half hours a day since I was 12,” she explains. “I grew up on a set... It probably forced me to grow up a lot quicker than I normally would have, for better or worse.” Although she always felt protected by her teacher mother and family therapist father, and acting was very much her decision, she’s critical of the industry. “It’s a hard thing to put a little kid into. This world where you’re treated like an adult... You don’t know who you are. You don’t have any boundaries. You don’t know what the world is like,” she says, carefully. “We should examine that whole industry of child actors. It’s a very strange thing.” How has she avoided the child-star crash-out? “Still got time, girl! Who knows!” she teases. “Maybe I’ll have a phase when I’m 25 when I really go wild.”

She’s not totally joking: Rodrigo always imagined she’d be graduating college around this age. “I wish that I had a uni phase when I got drunk all the time,” she laments. “Sometimes I feel sad that I never got that opportunity to hang out with a bunch of kids your age and be stupid.” With all the time she’s spent in the UK, surely she’s had a sesh or two? “What’s that?” Uh... a party that never ends? “[Brits] really do [love to party]. I can’t keep up! One of these days I need to, though.”

Missing out on those classic coming-of-age experiences has been the price of her early ambition. Class for her had to be on the Disney set, 30 minutes to an hour between takes, about four castmates in a computer room doing online programmes. “I *hated* homeschooling,” she stresses. “If I had kids, I would put them in school.” Is she beginning to think about the family she would start? Maybe marriage, like she sings in “So American”? “Oh my gosh, long way from that, for sure!” She quotes *Broad City*: “What am I, a child bride?” She laughs. “I hope that young girls know that life is full of so much joy that is unrelated to a husband or kids. But, uh... that being said, I want to be a mom more than anything,” she admits. “I already feel like I’ve done a lot in my career that I’ve wanted to do and feel more mature for my age than maybe I should. So I don’t know...”

Right now, she prefers free-falling into love. “Romantic relationships, friendships, diving as deep into those as I possibly can.” The intensity makes up for lost time. “I never went to high school, so I didn’t really grow up around a lot of guys my age... I was behind my friends; I had to catch up at a faster rate than them.”

It was tricky to meet people, first properly entering the dating pool as a global superstar. “I felt I didn’t randomly run into people. I’m working in the studio with my producer all day... I’m more precocious with work – I had a lot of responsibilities [early] – but in stuff like dating I’m still really young and learning,” she says, sheepish. She had mistakes to make. Some time after *Sour*, she tried Raya for a month, but it took just one date to get her to bin

it. “I was like, ‘Wow, never again. It was just so bad,’” she bemoans. “I didn’t even see anyone cool! I thought I would see, like, ooh, some really hot actor guy. I don’t even know any of these people... It’s [always] some weird ‘creative director,’” she says, sardonically. “Like, you just don’t have a job.”

She switched to alternative methods: “I would just, like, send DMs sometimes,” she says, slightly embarrassed. Good success rate? “I had a pretty high success rate at the time... But what does success mean? Going on a date? Sure. Were they good? No!” she groans. “It’s so cringe thinking about my younger self dating. I just want to grab my shoulders. Like, ‘Girl, what? What are you doing?’” Her last album touched on her first situationships... Can I call them that? “Oh my *gosh!*” she sighs, wincing at the flashbacks. “I like to pretend they never happened. Relationships these days are so *weird!* I don’t know if you find that. I’m definitely a lover girl. Like, I want to be in something committed and so in love. And yeah, it’s hard these days.”

While that was just a few years back, it was already a lifetime ago for Rodrigo, who evolves at warp speed. “The difference between 17 to 22 confidence-wise is really big for me, just knowing who I am and believing in my ideas and opinions.” One of the most outspoken celebrities of her status, she’s never been shy about politics, addressing the *Roe v Wade* rollback in her first Glastonbury performance, condemning the humanitarian crisis in Palestine to her almost 40 million Instagram followers and, at brunch, brings up my piece about the devastating war in my homeland, Sudan. (After our chat, she buys her own vinyl at a record shop to sign as a contribution for the Freedom for Sudan fundraiser I’ve been organising.) The state of her own country is an enormous cause for concern right now too. She has had to call out the US government for using her song to soundtrack their cruel deportation videos. “That was awful. Dystopian,” she says, quieter. “The way that ICE is ripping apart communities and terrorising people is so disturbing. It’s a really sad, scary time.”

We walk over to where Madison Hu, “my bestest friend in the whole world”, waits for her. Hu is tall and striking, with a choppy haircut and khaki jacket, and flew over to hang with Rodrigo in London. She has a very nonchalant cool, the opposite of Olivia’s ultra-warm and chatty first impression. They met on an early Disney role: as the two stars of *Bizaardvark*. “I always say that if I didn’t have her I might have gone a little crazy,” says Rodrigo. “She knows every part of my life. We’re like sisters.”

It’s no exaggeration to say Madison has seen it all. In the audition room, Hu first approached Rodrigo because she thought she looked so nervous. “I was like, ‘Maybe I should help her out,’” she says, with a small laugh, in hindsight. Back then, Olivia “was a very deeply anxious child. I think, within her, she still has that, but now I’ll see her in meetings and she has a self-assuredness... that is really inspiring.”

Since then, when in the same city, they’ve seen each other pretty much every day and have not gone 24 hours without speaking. “We treat it like you would a romantic relationship, where you’re like, ‘I need to see you, and talk to you, and feel connected to you in some way.’” Hu gets choked up recalling the roller-coasters they’ve seen each other through. “This friendship with Olivia has been the longest, most meaningful relationship of my life.”

Before we part, quick questions. Favourite date spot in London? “I really like going to The Fat Badger. It’s so fun ever since Chiltern [Firehouse] burned down,” she says. “I’ve had some first kisses at Chiltern, for sure.” What does she hope for this new era? “I hope it shows a different side of me,” she says, with a twinkling smile. “Goals...? I want to be in London more.”

And with that she’s off, arm in arm with Hu, their heads buried together as they catch up animatedly, practically skipping into the sunset, the promise of her next chapter about to begin and love, as ever, in the air.

and the surroundings isolating. There was so much snow. And there were only a handful of international students.

But Scott had at least one thing in common with her classmates: because her mother worked as a flight attendant for Air Jamaica, she was well-travelled. In the freewheeling days before the security hurdles instituted after September 11, she and her older brother, Matthew, would often sit in the jump seats of a plane and accompany their mother around the world. Her family was also creative: her father was a furniture designer and when her mother's work route took her to places such as Thailand and Brazil, she'd visit local garment districts hunting for wholesale clothing to stock a boutique she ran back at home. As Scott grew older, if she couldn't make the trip, she'd ask her mother to bring back some favours – not fabric with which to craft her own creations, but newspapers in other languages.

It was Scott's time at Colgate, and in the US in general, that opened her eyes to America's relationship with race and how the web of race informs, or even supersedes, everything from economics and politics to culture, class, religion, geography, ethnicity – and even ambition. "In Jamaica," she says, "it's not the same. There's obviously class, there's obviously colourism, but I did not understand what it was like to be a Black American until I moved here and went to Colgate."

In the fall of 2001, before Scott's freshman year, Colgate, with about 2,800 students, was caught in an uproar that, in some ways, presaged the arguments over diversity that continue to roil college campuses and the country itself today: a political science professor's email questioning the intellectual rigour of students of colour set off a series of protests, a controversy that continued into the next year, when Scott and the few other international students at the school were left to make some sense of it all – though Scott makes it clear that questioning her own worthiness wasn't part of this examination.

"I grew up in a Black country, so it was normal to think that I could be in any space," she says, though she's quick to add: "I admit that there's a level of privilege, because I'm a light-skinned Black person – my mother is white and Jamaica is, unfortunately, colourist still. But I was very lucky to not think that I didn't belong somewhere. I also think it's part of being Jamaican," she says with a laugh. "We think we do everything better than everybody."

As an undergraduate, Scott took summer courses at Central Saint Martins; she studied abroad in Dijon. After graduation, having become enamoured of the work of the Antwerp Six – the group of designers including Dries Van Noten, Walter Van Beirendonck and Ann Demeulemeester that captured the imagination of the fashion industry in the late 1980s – she wanted to study fashion design at the Royal Academy of Fine Arts in Antwerp, but when she wasn't accepted, she again looked to a plan B. She headed to Milan for a year-long programme at the Istituto Marangoni (which counts among its alumni Franco Moschino) and worked briefly at Costume National, but when her visa expired, she was off to London to look for a new post.

"I interviewed with Sarah Burton the year before McQueen passed away and she was really lovely," Scott says. "I interviewed with Phoebe [Philo] right when she was starting at Celine and she said, 'You have really nice sketches,' and that was it – I didn't

get the jobs." Scott finally landed back in New York City, where she worked at J Mendel and, eventually, at Rachel Comey, where she stayed for seven years and rose to vice president of design.

"I appreciated her intelligence and thoughtfulness," recalls Comey, whose company marks its 25th anniversary this year. "I think about all different types of women – how's their body changing, how is their career affecting their wardrobe? – and Rachel was up for that type of exploration." That Scott would eventually leave to launch her own brand was not a surprise. "I knew she had it in her," Comey says.

Scott takes people at their word. So when Kay Hong, the previous chief executive of Proenza Schouler, asked her if she would be interested in working for the brand as a consultant while their new management team searched for a design lead, Scott insists she thought of it only as a pleasant project – an opportunity to add a bit of runway sizzle to a brand in creative limbo – and nothing more. (When Scott was recognised as a runner-up in the 2023 CFDA/Vogue Fashion Fund, Hong had become Scott's business mentor and after that formal mentorship ended the two stayed in touch.)

The consultancy went well, personalities clicked and soon Scott was having her first conversation about taking on the creative-director role at a marquee label. But before she could commit, she needed to talk to her wife, Chaday Emmanuel Scott. Emmanuel Scott, who is also Jamaican, does "aboveground" activism in support of the transgender community. They met about five years ago at a fundraising dinner Emmanuel Scott was hosting. Scott, who was married to a man, was invited by a mutual friend.

"Before I even saw her, I heard her voice and my heart started racing," Scott says. "And then we sat down at a long table – she was in the middle and I was at the end – and we kept locking eyes. I really didn't know what was happening, but I basically got drunk and then got all flirty. Nothing happened," she continues, "but then we ended up staying in touch. And then I had an affair."

Emmanuel Scott proposed in Grand Cayman, they married in 2024 at City Hall in Manhattan and they now live in Bedford-Stuyvesant in Brooklyn. With Scott working seven days a week, Emmanuel Scott does the cooking – typically Jamaican food. They love to play dominoes and they love the beach. (Scott calls herself a "total mermaid. I'm meant to be in the water.") And they're teaching good manners to their young cockapoo (named Romeo Gigli, after the Italian fashion designer who is one of Rachel's heroes) so he can join the other office dogs at Proenza Schouler.

"My whole life kind of fell apart and was rebuilt in a really beautiful way," Scott says. "Someone said something to me this week that was probably the nicest thing anyone's ever said about my work: they said that what I do here looks very free."

Scott knew that taking on a second full-time design job would be all-consuming – and that, if she wasn't careful, it could take a toll on her health, which requires particular vigilance due to a genetic condition called Charcot-Marie-Tooth disease. "It's a degenerative neuromuscular condition, so if I don't use the muscles, I'm going to lose them forever," she says. (At the moment, the most noticeable manifestation is in her balance, which can be precarious.) But she couldn't say no to Proenza Schouler. >

"Someone SAID something to me this WEEK that was probably the NICEST thing anyone's ever said about my WORK: that what I do here looks very FREE"

“I have ACCESS to a very intimate understanding of what something feels like on the BODY, especially as a WOMAN who’s not a SAMPLE size”

Now she sits at her desk staring at the digital calendar on her computer, a large screen of blue and brown rectangles indicating meetings and design sessions, the former representing Proenza Schouler, the latter Diotima. The office, with its high ceiling and beautifully aged floors, has large windows that offer a bird’s-eye view of the sky and the neighbourhood rooftops. (Over at Diotima, meanwhile, the steep central staircase induces vertigo and a bit of construction board has been strategically placed in the showroom’s bathroom window to afford the staff a bit of privacy from the surrounding buildings, which are barely a parkour leap away.) The books in the Proenza offices are left over from the Jack and Lazaro era, and the fashion award on a shelf above Scott’s desk is as well. An ivory-coloured sofa nearby holds four iterations of the PS1 crossbody bag, an early financial boon to the label that Scott thinks is due for a reconsideration.

Her vision for Proenza Schouler’s future begins by examining its past. As she spent time exploring the brand’s archive, she found particular inspiration in the founders’ earliest work, with its emphasis on construction and the inventive bra-style bodices and their Paris collections of 2017 and 2018, which spoke with a feminine softness. Along the way, she has discovered distinct differences in how she and her predecessors work. “They didn’t look at materials before they went into [the design] process, whereas I have to start with materials,” she says. “Maybe it’s a function of the limitations I’ve had – if the material doesn’t work, then I have to figure out what the material wants to do.”

Scott is now defining the space between two brands, between limitations and abundance, between documentary and fiction. “With Diotima, things are really often quite raw and a little bit decrepit almost – there is this undoneness to it,” she says. Proenza Schouler, meanwhile, has always been cleaned up and polished. “This idea of the uptown-downtown, I’ve been trying to make sense of what that means in 2026. It’s not so straightforward. Who is this woman? She’s quite proper, but I don’t know anyone that’s perfect. Maybe there are some cracks somehow.”

It might surprise some to know that designers – echoing what has happened with so many tactile, human-facing professions – spend a great deal of time in front of a computer. In any case, Scott is particularly pleased that one of those chunks of blue on today’s schedule indicates a meeting regarding shoes. Daniele Michetti, her footwear design consultant, arrives with four whiteboards the size of garage doors, each one covered in images of shoes – kitten heels, slides, loafers. The conversation pings between musings about materials – leather or suede or perhaps something with texture... And what about heel height? Proenza Schouler doesn’t sell a lot of high heels, Scott notes, but maybe it’s worth giving a pair a try?

It’s quite something to see a designer break through the cultural cacophony or society’s stubborn desire for more of the same. But Scott’s work has been turning up on the red carpet more and more, most recently as worn by Ruth Negga, Greta Lee and Tessa Thompson, with the latter in an exuberant fuchsia Diotima dress with an explosion of fabric petals when the Critics Choice Association honoured her at its celebration of Black cinema and television in December.

The drumroll honours began in earnest in 2023, when the Council of Fashion Designers of America declared Scott the emerging designer of the year and recognised her as a CFDA/*Vogue* Fashion Fund runner-up, all within months of her being named a finalist for the LVMH Prize. After more than a decade working behind the scenes in the industry, Scott was shot out of a cannon and into the spotlight.

The very next year, she won the CFDA award for womenswear designer of the year – the first time the prize had gone to a Black woman. Although Scott was nominated alongside Marc Jacobs, Tory Burch, Thom Browne and Proenza Schouler’s McCollough and Hernandez, she had yet to show Diotima on the runway – something that wouldn’t come until the autumn of 2025.

“I was really stunned,” says model and activist Bethann Hardison, 83, who was in the audience that evening. “I knew she was good and that she was one of those people who deserve to be there. I just thought of who she was up against,” continues Hardison, who has long advocated for greater diversity in fashion. “I’m still learning about her [and] I’m like, ‘What? Huh?’ Rachel’s quietly, diligently moving right along. She’s not overly splashy. She didn’t even have a runway show until [practically] yesterday.”

That Scott made CFDA history says a great deal about the challenges women – and Black women, in particular – face in the fashion industry. While men are generally afforded more space to be so-called creative geniuses, women are often expected to take a more pragmatic approach when designing for their peers. Flights of fancy are often held against them as indulgent or out of touch. Black women, of course, wrestle with those same prejudices – when they are not altogether overlooked.

While Scott finds it unfair that women designers seem to be reduced to “solving problems”, she also recognises an inherent advantage. “I have access to a very intimate understanding of what something feels like on the body, especially as a woman who’s not a sample size,” she says. “How I feel about my hips, and my waist, and my arms, and my neck – what I show, what I don’t show – I have a real understanding of this.”

She’s also come to understand a lot about her adopted country. (Scott became an American citizen in 2020.) The night Scott won womenswear designer of the year, she wasn’t aware of the historical significance, but the next morning, when she came to realise that she stood on the shoulders of history’s unsung Black female designers, “I was like, ‘Hold on a second...’”

These days, Scott exudes calm in the face of a relentless 24/7 schedule. She clip-clops around the Proenza Schouler offices at a steady pace, the heels of her black boots announcing her arrival from afar. She maintains good humour in the midst of miscommunications, but she also speaks her mind, making it clear when she is displeased, when a meeting needs to move faster, when a problem needs to be talked through over a glass of wine.

With Diotima, she has been focused on telling her own story, one of family and of place. Now she’s entrusted with a narrative that isn’t as personal – not yet, at least. “I think beauty, creating beauty, is important.” Her edition of Proenza Schouler begins with confidence.

VOGUE INFORMATION

Merchandise from these brands is featured editorially in this issue.
Some stockists may carry a selection only. We cannot guarantee that prices will not change or that specific items will be in stock when the magazine is published.
We suggest that before visiting a shop you enquire about availability.

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Alaïa	H&M Hm.com	Prada.com
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Albright Fashion Library	Hermes.com	Proenzaschouler.com
Albrightnyc.com	Hollandcooper.com	R
Amiparis.com	J	R13.com
Araks.com	Jadejagger.com	Ralph Lauren Collection
Artifactnewyork.com	Jaderuzzo.com	Ralphlauren.co.uk
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Designer Profile

ANNAFOXY



ANNAFOXY designs for women who move with intention. Defined by sculptural cuts, precise tailoring, and a confident minimal aesthetic, the brand creates silhouettes that frame the body with strength and subtle sensuality. Clean yet expressive, structured yet fluid, each limited-edition piece is crafted to command presence without excess. ANNAFOXY is not about trends, it is about identity, attitude, and the quiet power of refined design. Visit annafoxy.com
Instagram: @annafoxycom

BEBIKINI



Founded by Bianca Henry, Bebikini Swim draws directly from the vibrant Caribbean island life that shaped her. Bianca created these super-soft bikinis and resort pieces to capture that same effortless joy for every woman: designs that comfortably hug real curves, celebrate every shape and size, and make you feel truly seen and confident. Discover bebikiniswim.com

and follow @bebikiniswim on Instagram.

FELAÇI



Felaçi is a London-based leather house working on a made-to-order basis producing garments in limited quantities. Drawing on classic craft and archival silhouettes, each piece is developed with a timeless contemporary sensibility. Working closely with artisans, the brand explores leather as both structure and surface, with an emphasis on material integrity with

quiet design; intended to harmonise with patina over time. Visit felaci.com
Instagram: @felaciofficial

BYHAO



BYHAO is a Saudi-founded luxury womenswear label guided by fluid silhouettes and a soft, feminine design language. Defined by expressive florals and crafted from premium Italian fabrics, the brand creates timeless pieces that feel romantic yet modern, refined yet effortless. Visit by-hao.com and follow @byhao.official on Instagram.

CONTESSA MILLS



Contessa Mills merges New York's elegance with occult mysticism to create introspective, handcrafted garments inspired by tarot. Celebrating form and formlessness, her designs evoke emotional connection through ornate details and bold silhouettes. Crafted in New York, the brand invites individuals to embrace self-expression and transform everyday dressing into something extraordinary. Discover more at contessamills.com and follow @contessamillsnyc on Instagram.

WOODCHUCKSATO



WoodchuckSato creates refined footwear designed for effortless, everyday elegance. From signature Tabi heels to versatile flats and loafers, each pair is crafted in premium leather and made to soften beautifully with time. From bright mornings to balmy evenings, the collection is perfect for Spring, balancing

comfort, craftsmanship and contemporary style. Discover more at woodchucksato.com and follow @woodchucksato on Instagram.

KADIJIA TAMIKA



Kadijia Tamika is a contemporary fashion brand that combines classic style with innovative design to create a timeless yet youthful aesthetic. Founder Kadijia grew up loving art and design, and believes that every woman should be able to afford a piece of luxury, as well as comfort and wearability.

Discover her story at www.kadijiamatika.com and @kadijiamatika on Instagram.

ANCOLETTE



Ancolette brings a new era of bridal elegance, where traditional craftsmanship meets contemporary design. Each pair is uniquely handcrafted, offering customisable details to reflect every bride's personal story, like the iconic crystal-embellished "Destiny" branch. Designed for the sophisticated bride who seeks both comfort and poetic beauty.

Experience the magic of Romanian artisanal excellence at www.ancolette.ro and follow @ancolette.ro on Instagram.

KATERINI MOU



Contemporary styling meets the modern bride at KATERINI MOU, a boutique accessories brand where every piece is meticulously crafted. From sculptural headpieces and French lace details to hand-embroidered accents, voilettes, and statement veils, each design reflects a distinctly contemporary sensibility. Instantly recognisable, the brand's signature pieces bring bold elegance and a natural, striking allure to modern bridal looks. Discover the collection at www.katerinimou.com and follow @katerinimou on Instagram.

UDO & HARMONY



UDO & HARMONY is a Cape Town-based label creating timeless, refined knitwear and woven textiles that honour African storytelling. Crafted from South African cotton, Merino wool and mohair, each piece transforms traditional patterns into beautiful contemporary designs. Inspired by heritage and modern expression, the garments invite conversation—wearers become storytellers, carrying cultural symbols forward through fashion and keeping African stories alive for future generations. Discover udoandharmony.com and [@udoandharmony](https://www.instagram.com/udoandharmony) on Instagram.

LIMAR



LIMAR is a London-based womenswear label rooted in emotional design and intentional detail. Produced in limited runs, each collection blends expressive prints and symbolic embroidery to explore strength and sensuality. Grounded in self-acceptance and individuality, LIMAR creates contemporary pieces that allow women to embrace who they are without giving up comfort. Discover limarofficial.com and [@limarofficial](https://www.instagram.com/limarofficial) on Instagram.

MILLIA STUDIO



MILLIA caters to those who crave maximalism and texture, with eclectic statement bags that refuse to blend in. Creating bold, iconic leather pieces for those who dare to stand out, MILLIA styles those who choose individuality, character, and unapologetic self-expression. Discover milliastudio.com and [@milliastudio](https://www.instagram.com/milliastudio) on Instagram.

RIVERPEACE.CO



RIVERPEACE.CO is a London-based luxury womenswear brand founded by Jiangning Tan, whose practice spans Beijing, Los Angeles and the Royal College of Art. Rejecting convention, the brand merges advanced technologies such as 3D steel powder printing with master craftsmanship to create structurally precise, emotionally resonant garments that balance innovation, restraint and human touch. Discover more at www.riverpeace.co and [@riverpeace.co](https://www.instagram.com/riverpeace.co) on Instagram.

RED ROLA



Romance, but considered. Red Rola, founded by Australian designer Alice Siwek-Scott, creates multiway and hook-and-eye tops that evolve with the wearer. Rooted in a slower, more intentional approach to fashion, each piece blends refined structure with a sultry undertone, crafting timeless going-out staples for those who value versatility and sensuality. Explore redrola.com and [@red.rola](https://www.instagram.com/red.rola) on Instagram.

GLIX



GLIX exists as a shared experience, rooted in street culture and digital art. The brand explores how colour, error, and rhythm forge deep emotional connections. Designed to be felt as much as seen, these pieces function as either a quiet signal or a loud distortion. GLIX speaks to a generation that refuses to be simplified. Visit glix.shop Instagram: [@glix.studio](https://www.instagram.com/glix.studio)

A.NTY STORY



a.nty story is a slow-fashion label blending hand-illustrated art with storytelling. Founded by artist and fashion designer Anastasia Cairns, each ethically crafted piece empowers women, celebrating heritage, individuality, and resilience—transforming garments into refined wearable narratives with purpose. Visit antystory.com.au and follow [@a.ntystory](https://www.instagram.com/a.ntystory) on Instagram.

ZETAYE



ZETAYE is a premium womenswear brand by designer Taunya Zilkie, defined by luxurious fabrics, sharp tailoring, and refined detail. Made in the USA, each piece evokes elegance and presence—designed to move with you, empower you, and elevate you, with the philosophy that beauty is transformative. Discover zetaye.com and [@zetaye.the.label](https://www.instagram.com/zetaye.the.label) on Instagram.

DEFIED



Introducing the luxury fashion brand DEFIED, created to empower and promote confidence to wear what you want to wear, feel fabulous and make a statement when entering a room, without saying a single word. In beautiful fabrics, designs are crafted in London. Inspired by the glitz and disco of the 80's, view the full collection at defied.co.uk and follow [@defied_fashion_brand](https://www.instagram.com/defied_fashion_brand) on Instagram.

CHAUDE SWIMWEAR



Chaudes Swimwear is a Mediterranean inspired label shaped by a deep love of the ocean and beach culture. Defined by clean lines and timeless silhouettes, each piece is crafted in eco Italian fabrics and designed to sculpt and flatter the female form. Chaudes embodies effortless sensuality; elegant, confident and quietly unforgettable. Visit chaudeswimwear.com and follow [@official_chaudeswimwear](https://www.instagram.com/official_chaudeswimwear) on Instagram.

Designer Profile

MADBAG



Born from the vision of designer Eleonora Gaspodini for Maison MADBAG, the Bassotto bag celebrates a timeless icon. Its image is everlasting: unconventional, strong, and refined. Inspired by the distinctive form of the dachshund, it reinterprets an elongated, elegant silhouette - an emblem of the 1950s to 1970s beloved by fashion and cinema- expressing a

discreet yet unmistakable contemporary Italian femininity. Discover www.madbagstore.com and [@madbagstore](https://www.instagram.com/madbagstore) on Instagram.

ATOMI SHINE



Atomi Shine stands at the intersection of craftsmanship and subversion. Each timepiece reworks the codes of classic luxury - rebuilt with industrial clarity, unexpected contrast and quiet power. A study in controlled rebellion, crafted for those who redefine precision itself. Discover more at atomishine.com and follow [@atomishineofficial](https://www.instagram.com/atomishineofficial) on Instagram.

EGYPTIAN BLUE



Egyptian Blue emerges with big city energy, where Parisian precision meets Los Angeles sustainability. Rooted in upcycling and conscious craftsmanship, the brand transforms deadstock fabrics into sculpted silhouettes. Designed for women who move with intention, Egyptian Blue redefines glamour through responsibility, confidence, and unapologetic energy.

Discover egyptianblue.com and follow [@egyptianblue_official](https://www.instagram.com/egyptianblue_official) on Instagram.

SIENA WOLF



Siena Wolf is a fine leather goods house defined by elevated craftsmanship and modern design. Handcrafted in Italy in small batches by skilled artisans, they use exceptional, responsibly sourced materials and custom hardware. Founded on the belief that true elegance lies in the details, Siena Wolf creates timeless pieces that elevate the everyday,

such as the award-winning No. 14 Shoulder Bag. Visit www.sienawolf.com and [@siena_wolf](https://www.instagram.com/siena_wolf) on Instagram.

SUNDAY



Otto Schiffer, a 20-year-old Australian designer, founded Sunday at 17. Based in Melbourne, Sunday is a contemporary loungewear brand built around authenticity and clarity of identity, with designs capturing the idea that emotion itself is innately ingrained in what we wear. Explore sundayaus.com and [@sunday.aus](https://www.instagram.com/sunday.aus) on Instagram.

SŪTRAS



Tracing the line from the Himalayan plateau to Ladakhi looms, and Andean peaks to the workshops of Arequipa, SŪTRAS - Sanskrit for 'thread' - redefines luxury through proximity. By ensuring Changthangi cashmere and alpaca barely depart their high-altitude origins before being crafted, the brand preserves the soul of the fibre. In a marriage of Swiss design rigour and ancestral technique, the result is quiet elegance, conceived to last for decades rather than seasons. Visit www.sutras.ch Instagram: [@sutrassustainable](https://www.instagram.com/sutrassustainable)

STARLIT



STARLIT is a Los Angeles and New York-based label founded by Summer Starlit Prim. Drawing on the decadence and allure of vintage fashion, her designs reimagine old Hollywood glamour through modern silhouettes accented with meticulous tailoring and luxurious details. Sampled and produced in small quantities in Italy, each collection is crafted from silks, chiffons and lace, capturing the timeless elegance of a bygone era. Discover starlita.com and [@starlit](https://www.instagram.com/starlit) on Instagram.



COCORA



Cocora is an eco-luxury swimwear label dedicated to preserving artisanal savoir-faire through hand-crafted pieces made in Colombia. Designed by Nia Vasquez, each piece celebrates and enhances the diversity of the female form, dressing women who embody strength, independence, and modern femininity. Crafted from the finest sustainable fabrics, Cocora exists at the

intersection of conscious luxury and timeless design. Photographer: Rosa Scipion. Visit www.cocorashop.com Instagram: @cocorashop

GAO REPUBLIC



GAO Republic is a Los Angeles-based fashion house where former Architect turned fashion designer, Katherine Gao, trades award-winning skylines for dramatic silhouettes, and brings a pristine architect's eye to denim. Reimagining denim and everyday garments as sculptural forms, it's where couture discipline meets true wearability for tastemakers who collect clothes as art.

Released in limited runs through select international retailers, each piece moves with quiet authority - rare, collectible, and unapologetically individual. Discover more at gaorepublic.com and follow @gao_republic on Instagram for updates.

DELIRIUM DREAMING



Delirium Dreaming creates avant-garde streetwear tailored to the taste of the creative. The brand creates unique fashion to suit the tastes of those searching for something unique and unusual to express their eclectic style. The Founder and Designer Kasiah Harrison has always had an unusual way of seeing the word and a love for all things aesthetic, beautiful, and unusual.

Visit www.deliriumdreaming.com Instagram: @deliriumdreaming_

TILD



Founded by Melbourne sisters Tilly and Lucy, TILD creates a wardrobe for more than one person; elevated daily staples with a vintage feel, designed to be shared and styled effortlessly.

Thoughtful in detail and versatile in wear, each piece inspires creativity, confidence and connection, building a community bigger than clothing. Discover more at

tild.com.au and @tild_ on Instagram.

ELLS



ELLS is a slow fashion knitwear brand exploring the balance between structure and softness. Designed and made-to-order by founder Ellen Krikorian in Cincinnati, Ohio, each piece is crafted with intention. Inspired by architectural forms and the tactile nature of knits, the minimal garments feel sculptural yet effortlessly mould to the wearer's body.

Discover more at ells.us and follow @ells_knitwear on Instagram for updates.

HEIRA LEATHERWEAR



HEIRA Leatherwear is a luxury house born and raised from the raw energy of New York City, and refined through Istanbul's legacy of master craftsmanship and butter-soft leather. Founded by Turkish-American designer Hira Ecm Marchacos, the brand balances timeless sensuality with contemporary and edgy elegance. Visit www.heiraleatherwear.com and follow @heiraleatherwear on Instagram.

AMATO



AMATO references 1970s Sicily and New York. This collection is inspired by the awakening of winter and the return of sunlight after a cold southern season. The work centres on tailoring, cut, and presence. All pieces are available at amatomoda.com and on Instagram @amato_moda Photography by Michael Orlik.

LOVE CLEMENTINE



Introducing Love Clementine, created for you to wear one in a million, instead of by the millions. Founded and designed by Clementine Lewins, each piece is handmade to order, resulting in unique, versatile and timeless pieces that celebrate individuality by elevating basics. Explore loveclementine.com and @loveclementinee on Instagram.

MUSE BRND



MUSE BRND is a modern womenswear house shaped by Philadelphia's grit and refined through an elegant dichotomy. Each piece balances raw city energy with polished structure, moving from laid-back essentials to tailored silhouettes. Designed with intention, MUSE BRND empowers the woman who moves between worlds—bold, feminine, and unmistakably original. Discover musebrnd.com and @muse.brnd on Instagram.

Jewellery Designer Profile

GINEBRA JOYERÍA



Jewellery as a meeting point — where personal style becomes a shared language. Ginebra positions jewellery as a form of identity. Moving between minimal and statement pieces, its collections speak to women across styles and cultural contexts, inviting interpretation and self-expression — a visual language

where personal style is communicated without words. Visit ginebrajoyeria.mx and follow @ginebra.joyeria on Instagram.

THE PINK REEF



The Pink Reef is a jewellery brand where American artistry is celebrated in every piece. US based designer Janice Park creates stunning baubles from reclaimed material, to gorgeous hand-painted florals where no two pieces are alike. Discover more at heloopinkreef.com and follow @thepinkreef on Instagram.

INGRATA FORTUNA



Handcrafted with gold and precious gemstones, based and designed in Mexico City since 2015. Ingrata Fortuna designs pieces that are inspired by those who wear them. Each piece is not only an object, but a bit of history, energy and earth that you'll carry with you for the rest of your life and, hopefully, transcend to future generations. Conscious, meaningful luxury designs for the unique and bold; follow @ingratafortuna on Instagram and visit ingratafortuna.mx for more.

ANAIS DE ANDRES



Anais de Andres crafts timeless 18k gold jewellery that breathes life into personal stories. Featuring her signature butterfly, alphabet, and punto de luz necklaces, each bespoke piece showcases ethical untreated natural sapphires. Anais transforms fine ethical exotic materials into unique, wearable legacies, blending exquisite craftsmanship with a deeply conscious

soul. Visit anaisdeandres.com and follow @AnaisDeAndres on Instagram.

MOLLYBEEJEWELLERY



Molly is a self-taught jeweller based in Dorset who taught herself fine jewellery making during the pandemic, learning traditional wax-carving techniques using beeswax. This process gives her jewellery an organic, distinctive style. Each piece is cast in solid gold or sterling silver. She loves working with bright, colourful gemstones, designing timeless jewellery made to be cherished and handed down to loved ones. Visit mollybeejewellery.com and follow @mollybeejewellery on Instagram.

SIRÉLI



Siréli redefines Parisian elegance through modern fine jewellery. Handcrafted in Armenia in gold and illuminated by lab-grown diamonds and emeralds, each piece is created to be worn daily and kept for generations — a vision of conscious luxury. Bespoke designs

available upon request. Visit sireliparis.com and follow @sireli.paris on Instagram.

VAYE PEARL'S



Vaye Pearl's designs jewellery that blends the serenity of the past with modern elegance, crafted to be passed down through generations. Finely crafted silver and gold pieces offer a romantic and timeless statement with customisable gemstone and diamond options.

Explore the collection at vayepearls.com and on Instagram @vaye.pearls

NAMIRI



NAMIRI creates jewellery in 14k solid gold and diamonds, designed to move with you from early meetings to late dinners. Handcrafted in small batches, each piece offers a refined take on the classics. Never too delicate, never overstated. Built to carry you through seasons, years, and everything in between. Visit namirico.com and

follow @namiriofficial on Instagram.

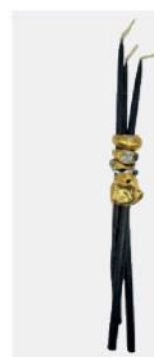
LAUPHINE



Lauphine is a fine jewellery brand blending antique sensibility with modern wearability. Designed in 14k gold with natural diamonds, each piece is made to be worn daily and kept for

years to come — modern heirlooms meant to be lived in. Visit lauphine.com and follow @lauphine_ on Instagram.

DIONE PROJECT



Dione Project is an Athens-based jewellery brand celebrating free-handed creativity and honest design. Crafted from fine recycled Silver 925 and Gold Vermeil, each piece is sculptural, textured, and designed to move with you. Bold yet ergonomic, this collection embodies the creative process, where freedom, intuition, and intentional craftsmanship guide

every lasting creation. Discover more at dioneproject.com and follow @dioneproject on Instagram.

SAPPHAE



SAPPHAE is a queer-owned jewellery brand, creating solid gold and lab-grown diamond pieces designed by Belle Stanton. Their tagline, "An ode to all love", reflects the brand's commitment to crafting jewellery that honours love in all its expressions.

Explore sapphaejewelry.com and follow @sapphaejewelry on Instagram.

KEILANI JEWELRY



Keilani reimagines everyday jewellery, offering one-of-a-kind pieces made from consciously-sourced gemstones and pearls. Born from the Pacific Coast, Keilani pieces are sustainably made in their coastal California studio. Made with luxe materials for the ultimate adornment. Visit www.shopkeilani.com and follow @keilanijewelry on Instagram.

@keilanijewelry on Instagram.

SIA SHIRAZ



Founded in 2023, SIA SHIRAZ explores the art of adornment through sculptural gold and vivid stonework. Draped across the body, each piece traces the skin with intention - an interplay between tradition and newness, inspired by Persian heritage. Jewellery not only worn, but owned.

Discover more at www.siaahiraz.com and follow @siaahiraz_official on Instagram. Model @youfoundp Photographer: @akytom_studio

GEOÈME



GEOÈME reinterprets natural agate geodes through a fine jewellery lens. From raw silhouettes to diamond-set designs and selected pieces crafted in 14k solid

gold, the collection honours structure, strength and individuality. Each piece preserves the organic beauty of stone while embracing refined craftsmanship and made-to-order possibilities. Visit geoeme.com and follow @geoemejewelry on Instagram.

BALDUCCI



Balducci Jewellers presents a 9ct yellow gold bespoke 'Rabbit' pendant on chain. Contact Annette to commission your own custom design at Balducci Jewellers on 0151 336 5235.

EVASIMIN



EVASIMIN is a Persian-German fashion designer who previously worked for iconic fashion houses. She subsequently launched her own namesake jewellery brand in 2022 with a roadshow in LA, focused on spirit-lifting objects and inspired by her international heritage and longevity—shaped by her German grandmother's teachings on belief, trust, and inner strength. Discover more at evasimin.com and follow @evasimin on Instagram.

ARTEMINA



London-based designer Diana Kozikowska, founder of Artemina Jewellery, handcrafts unique pieces with precision and care, blending artisanal heritage with modern minimalism. Pictured is the hand-knotted amber necklace; threaded on silk and finished by hand. Designed for everyday elegance, Artemina's jewellery

celebrates individuality, quiet luxury and meaningful craftsmanship. Visit arteminajewellery.com and follow @arteminajewellery on Instagram.

THE SUN JEWELRY STUDIO



The Sun Jewelry Studio was founded by Renata, a Brazilian jewellery artist based in California, who designs and handcrafts sterling silver pieces influenced by natural elements. Her vibrant creations echo Brazil's spirit

and her cultural heritage. Visit thesunjewelry.com and @thesunjewelrystudio on Instagram.

DESIGNS BY NATURE GEMS



Designs by Nature Gems is a Canadian jewellery brand handcrafted in Toronto, creating sculptural, one-of-a-kind designs from ethically sourced raw gemstones. This natural aquamarine pendant is wire-wrapped in sterling silver to honour the stone's organic form — a refined expression of modern, understated luxury rooted in craftsmanship and intention. Discover more at designsbynaturegems.com and follow @designsbynaturegems on Instagram.

KWINTNER



Kwintner is a family jewellery studio based in Old Jaffa, Tel Aviv, where fine pieces emerge from a lifelong dialogue around form, texture, and beauty. Drawing inspiration from nature - pinecones, branches,

organic forms - each creation is meticulously handcrafted, expressing a raw yet poetic aesthetic rooted in the natural world. Explore kwintner.com and follow @kwintnerjewelry on Instagram.

JIAYING WANG



Founded in London by Jiaying Wang, an award-winning Central Saint Martins graduate, the brand is devoted to contemporary fine jewellery. Celebrated for distinctive craftsmanship and hand-engraved gemstones rich in symbolism, each sustainable, handcrafted piece reflects exceptional artistry, expressing emotion,

identity, and timeless elegance. Discover at www.wjstudio.com and @wjstudio on Instagram.

HOLLY CLOVER JEWELLERY

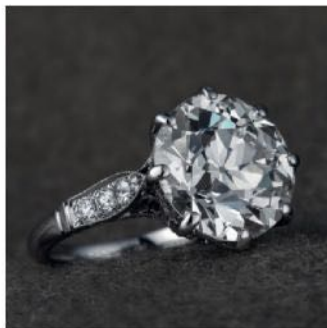


Drawing on ancestral wax seals created by her grandfather, a master engraver, Holly creates jewellery that weaves together heritage and contemporary design. Her pictorial,

meaningful pieces carry quiet stories - echoes of the past cast into modern silver forms. Visit hollyclover.co.uk and follow @hollycloverjewellery on Instagram for more.

Jewellery Designer Profile

RITA & MARGO



Rita & Margo offers jewellery for lovers of quality. Blending both old and new, they make bespoke pieces with the precision of today, often incorporating antique and vintage diamonds with

an old world flare. A portion of all sales goes to dog rescues & dog guide training facilities. Visit www.ritaandmargo.com or [@ritaandmargo](https://www.instagram.com/ritaandmargo) on Instagram.

ELISSAR JEWELS



Custom private jeweller creating jewellery that captivates and inspires. Elissar Jewels unveils the ethereal allure of mother-of-pearl, handcrafting the gemstone into wearable solid gold art. Designed to highlight natural timeless beauty through exquisite craftsmanship and

ancient technique. Discover more at elissarjewels.com and follow [@elissarjewels](https://www.instagram.com/elissarjewels) on Instagram.

PATAAKA



The Rose Garden Necklace is an heirloom reverie rendered in sterling silver. This necklace blooms with sculptural florals, delicate leaves and cascading charms. Romantic yet quietly rebellious, it feels discovered rather than designed — like a Victorian talisman reimagined for modern-day. Worn against bare décolletage or sharp tailoring, it whispers nostalgia with unmistakable confidence.

Visit www.pataaka.at Instagram: [@pataaka_](https://www.instagram.com/pataaka)

ACARDI



Swedish jewellery brand Acardi showcases the essence of Scandinavian design through its minimalistic pieces. Crafted from sterling silver and premium stainless steel, each piece is built to withstand the test of time, offering durability and backed by a lifetime warranty.

Buy yours at acardi.co and follow [@acardiofficial](https://www.instagram.com/acardiofficial) on Instagram.

DUFLAUR



“Play Your Game” and believe in yourself. Duflaur Fine Jewelry is created to outlast trends and decades alike - timeless by design, enduring by nature. Exceptional quality. Rare designs. Reserved for the few. Join [@duflaur](https://www.instagram.com/duflaur) and claim your personal access. Visit duflaur.com Photography by Ivan Goncharov. Model: Milona Mikhailava. Stylist: Medina Gadzhi-Ismaylova.



AMELIA MARTA JEWELRY



Eternal Reminder Ring from the “Scarred yet free” collection by Amelia Marta Jewelry. Each piece embodies the duality of constraint and

freedom, capturing the essence of resilience and transformation. The charcoal elements, dark and raw, contrast with the shimmering highlights of silver and rock crystal and serves as a constant reminder that even in the face of hardship, one can emerge with strength and brilliance. Visit ameliamarta.com and follow [@amelia_marta_jewelry](https://www.instagram.com/amelia_marta_jewelry) on Instagram.

NIMMISHA



NIMMISHA, designed in London and inspired by Indian heritage, is shaped by fourth generation craftsmanship and quiet luxury. Sculptural forms translate ancestral knowledge into refined jewellery that feels understated yet expressive, created for women who value restraint, meaning and enduring elegance with modern confidence today.

Visit nimmisha.com and follow [@nimmishaoofficial](https://www.instagram.com/nimmishaoofficial) on Instagram.

KHEOPE AVENUE



Kheope Avenue is one of Italy's most innovative jewellery brands. The brand works to create something unique whilst also drawing inspiration from ancient times. The perfect example is the “Teodora” headchain, inspired by the Renaissance. To discover more of their collection, visit kheopeavenue.com

and follow [@kheope.avenue](https://www.instagram.com/kheope.avenue) on Instagram.

REGALIA COLLECTION



A modern brand with a refined eye for elegance, Regalia Collection offers sterling-silver based jewellery, with select pieces enriched by gold plating or luxurious vermeil. Each piece is chosen for how it makes you feel — poised, confident, and subtly elevated every day. Visit regaliacollection.com and [@regaliacollectionuk](https://www.instagram.com/regaliacollectionuk) on Instagram. Photo by Agata Sliwa.

Style Set

1. MAISON LE NINE is a young, fast-growing collective that combines limited Made-in-Italy one-off pieces, created from offcuts and deadstock, with environmentally friendly collections. With small runs and a big attitude, Maison le Nine is inspired by and designed for the Nina: an urban creature seeking unique pieces, characterised by flawless taste and zero tolerance for copy-paste trends. Explore maisonlenine.com and [@maisonlenine](https://www.instagram.com/maisonlenine) on Instagram.



2. MADELEINE TREHEARNE is delighted to present one of her signature stacks of fabulous shawls: "Splash of Colour". Woven in pure pashmina cashmere, in Spring colours, with unique hand sewn silk borders – each one a treasure. Enjoy great design – the inspirational hand weaving and embroidery of Kashmir – individual pure pashmina cashmere shawls created exclusively by Madeleine and her small team, pioneers of the Kashmir shawl renaissance. Keen to support local communities, they obtain their shawls from renewable, ethically produced sources in Kashmir. They send shawls all over the world. See the full collection at 20 New End Square London NW3 1LN or call for a brochure +44(0) 2074356310, Madeleine's mobile: +44(0) 7748651655, visit www.trehearneandbrar.com or follow them on Instagram [@madeleinetrehearne](https://www.instagram.com/madeleinetrehearne) or email mads@madeleinetrehearne.co.uk



3. SOLEIL STATE is an Australian swimwear label redefining bikinis through exclusive, standout custom prints on sustainable fabrics, alongside sculptural statement pieces crafted in Italian Carvico with bespoke gold accent hardware. Soleil Sauvage is an exclusive custom print with elements of Leopard orchids, panthers and palms. As seen at Wolf & Badger. Discover www.soleilstate.com and [@soleil.state.swimwear](https://www.instagram.com/soleil.state.swimwear) on Instagram.



4. The upcycled oversized blazers of MAISON MIARE are a key piece in the wardrobe of fashionable women who love unique items but also want to make conscious choices. These distinctive staple pieces are easy to style with a classy wardrobe and complement any outfit. Visit www.maison-miare.com or follow [@maisonmiare](https://www.instagram.com/maisonmiare) on Instagram.

5. PRI TURNER designs embody casual luxury: wearable couture with an understated edge. Inspired by traditional pieces such as the classic bell skirt, her designs emphasise a sensitivity beneath the rigidity, celebrating the contrast between softness and strength, and encouraging the wearer to be bold in expressing emotion through style. Discover www.priturner.com and [@pri_turner](https://www.instagram.com/pri_turner) on Instagram. Photography: Victoria Spiridonova-Favier. Model: [@viljaemilia](https://www.instagram.com/viljaemilia)



6. Born in Nottingham, MALLACCO is a British high-fashion brand shaping the next evolution of menswear through disciplined construction, intentional proportions, and garments designed for permanence. Admired for its clean, refined and timeless aesthetic, the brand operates outside the traditional seasonal cycle; instead, each collection is developed to strengthen the Mallacco man and expand a considered, tasteful wardrobe. Explore www.mallacco.com and [@mallaccovi](https://www.instagram.com/mallaccovi) on Instagram.

7. SKCREATIONS LLC is an apparel and accessories brand born from designer Sharon A. Keyser's passion for textiles and love of vibrant colours. Their ready-to-wear womenswear collections are fashionable and functional, crafted from fabrics that feature the designer's original artworks. They complement one's uniqueness and love for creativity. Visit www.skcreations.com and [@skcreationsllc](https://www.instagram.com/skcreationsllc) on Instagram to learn more.



8. Founded in London by Charles Banigo, TUWON is a luxury brand rooted in the belief that greatness is a journey. Guided by a rescale philosophy, it transforms small ideas into timeless objects, crafted by artisans in Portugal. Turning everyday moments into expressions of purpose and style, Tuwon blends heritage, innovation, and aspiration into modern luxury that moves with you. Discover tuwon.co.uk and [@tuwonuk](https://www.instagram.com/tuwonuk) on Instagram.

9. YEARS DEEP represents the layers of time, experience, and resilience carried within us. The brand explores how growth, struggle, and environment shape identity, translating those years into refined streetwear. Rooted in authenticity and movement, each piece is designed to be lived in – a reflection of depth, progress, and becoming. Discover the latest drop at yrsdp.com and [@years.deep](https://www.instagram.com/years.deep) on Instagram.

10. Born from a place defined by fog, rain, and unrelenting wind, MERNINI is a Canadian brand designed for practicality and style. Blending traditional lines with modern detail, designer Maria Halfyard creates exquisite pieces that both elevate and protect any outfit from the most inclement weather. Influenced by its maritime culture, Mernini embodies the resiliency of its people and the colourful vignettes of its environment. Visit mernini.com and [@mernini_brand](https://www.instagram.com/mernini_brand) on Instagram.



11. Founded by Anthonia Ajala, SENI MOTO is a high-end womenswear label renowned for its surreal silhouettes, refined craftsmanship, and ultra-feminine edge. Each piece merges ethereal design with quality-rich textiles, crafted for daring women who value elegance and edge. Their Resort Collection transports you into a dreamlike realm where confidence and artistry seamlessly intertwine. Discover more at senimoto.com and [@seni.moto](https://www.instagram.com/seni.moto) on Instagram.

Vogue's Love Story



1. For the past ten years, **SALT ATELIER** has captured Sydney and destination weddings with a sophisticated, natural approach. Their timeless, elegant work highlights each couple's beauty and story. They value authenticity, creativity, and exceptional wedding experiences. Visit saltatelier.com.au and follow [@saltatelier_wedding](https://www.instagram.com/saltatelier_wedding) on Instagram.

2. Working internationally, Atlanta-based photographer **MEGAN KUHN** documents weddings with a focus on honest emotion and elevated storytelling. Her work blends natural documentary moments with editorial portraiture, captured on film and digital, resulting in imagery that feels enduring and refined. Learn more at www.megankuhnphotography.com and [@megankuhnphotography](https://www.instagram.com/megankuhnphotography) on Instagram.

3. **THE CAMÉLIA EDIT** styles weddings — beautifully. Founder Lara Pincus envisions high-fashion concepts as immersive dreamscapes, orchestrating every detail from moodboards to iconic multi-day experiences, leaving a lasting impression on everyone fortunate enough to witness them. Discover more at www.thecameliaedit.com and see the celebrations unfold at [@thecameliaedit](https://www.instagram.com/thecameliaedit) on Instagram. Photography by The Saums.



4. **MORE THAN WEDDINGS** is a premier destination wedding agency in Italy, crafting bespoke luxury weddings for couples from around the world. Each celebration is thoughtfully designed and directed by the agency, with every detail carefully planned and brought to life through collaboration with a trusted network of local suppliers, ensuring refined and harmonious celebrations. Visit www.morethanweddings.it and [@morethanweddings](https://www.instagram.com/morethanweddings) on Instagram.

5. **EVER AFTER DAYS** plans bespoke weddings in Santorini, such as the beautiful celebration of Chloe and Ryan, which reflected their signature approach: refined design, seamless production, and soulful storytelling. With calm expertise, they transform iconic destinations into deeply personal, elegant experiences for modern couples worldwide. Discover www.everafterdays.com and [@ever_after_days](https://www.instagram.com/ever_after_days) on Instagram. Shot by [@greecephotographer](https://www.instagram.com/greecephotographer) at [@elvientosantorini](https://www.instagram.com/elvientosantorini) venue.

6. **ICONE STORIES** is about holding the energy of a day — quiet glances, bold gestures, and everything in between — crafted with an editorial eye and a human touch. Alexa and Alejandro's Cuernavaca celebration felt like modern royalty: luminous light, refined elegance, and a room overflowing with emotion. Discover www.iconestories.com and [@icone_stories](https://www.instagram.com/icone_stories) on Instagram.

7. **JULIANA BROOKE** is a luxury wedding photographer known for her editorial eye and intentional storytelling. Her work centres on authentic moments and refined composition, creating timeless imagery that feels modern, understated and elegant. Discover her work at julianabrookephotography.showit.site and [@julianabrooke.photography](https://www.instagram.com/julianabrooke.photography) on Instagram.

8. **TUSCAN TOURS AND WEDDINGS** specialises in planning and coordinating luxury destination weddings with accuracy and precision, creating a seamless and stress-free experience. From start to finish, Serena and the team meticulously manage every detail: curated, intentional, timeless. For Serena, it's about quality over quantity, and honouring each wedding as the once-in-a-lifetime celebration it is. Explore www.tuscantoursandweddings.com and [@tuscan_tours_and_weddings](https://www.instagram.com/tuscan_tours_and_weddings) on Instagram. Shot by Cara Mia Photography.

9. **ANA NUNEZ** is a Canada and Mexico-based destination photographer, known for her soft editorial tones and modern, refined imagery. With a focus on genuine connection and intentional storytelling that highlights emotion, she crafts elevated imagery that feels effortless and deeply personal. Visit anaisnunez.com and [@byanaisnunez](https://www.instagram.com/byanaisnunez) on Instagram.

10. **PERCACCILO COLLECTION**: Independent designer Nicole Percacciolo focuses on the alternative and non-traditional side of bridal design. Influenced by the darkly romantic and dramatic, each piece is handmade with attention to detail. A rebellion against fast fashion and overconsumption, pieces are one of a kind and even repurposed. Visit www.collectionbynpc.com and follow [@percacciolocollection](https://www.instagram.com/percacciolocollection) on Instagram. Photography by Tom Moore Studios.

11. Chic, candid, and effortless, **WEDDINGS OF SOCIAL** redefines celebration storytelling. Beyond timeless wedding moments, their lens captures the sparkle of hen dos, the intimacy of engagement shoots, and the beauty in keeping it real. Expect stylish visuals and authentic energy. Visit www.wedding-content-creator.uk and [@weddingsofsocial](https://www.instagram.com/weddingsofsocial) on Instagram for more.

12. Timeless romance meets Italian artistry at **ORTICA WEDDING**, a destination photography studio capturing love stories across Tuscany, the Amalfi Coast, Lake Como and beyond. With a natural, editorial style, each wedding becomes an elegant, heartfelt narrative — every image a quiet celebration of true emotion and refined beauty. Explore www.orticawedding.it and [@orticawedding](https://www.instagram.com/orticawedding) on Instagram.

13. **PEARL MEMORIES** is a wedding photography and film studio known for refined, timeless imagery that captures all the vibrancy and emotion of the day. With a thoughtful approach to each wedding, they bring together romance, heritage, and modern sophistication. Discover www.pearlmemories.com and [@pearlmemories](https://www.instagram.com/pearlmemories) on Instagram.

14. Colorado-based wedding photographer **MEREDITH DIAMOND** specialises in refined, editorial imagery using a documentary approach paired with intentional, fashion-forward portraiture. With an emphasis on natural light and honest storytelling, she uses both film and digital mediums to capture elevated destination weddings across the U.S. and internationally. For timeless, artful coverage, visit meredithdiamond.com and [@meredithdiamondphoto](https://www.instagram.com/meredithdiamondphoto) on Instagram. Credits: Nicole Silver Events & Lusha Events.

15. **TIMELESS IVORY** are a husband-and-wife team based in Australia, capturing destination and local weddings. Their work showcases stunning visuals with an upbeat, elegant style. Visit www.timelessivory.com.au and follow [@timelessivorywedding](https://www.instagram.com/timelessivorywedding) on Instagram.

16. **LEONARDO E CATERINA** are an Italian photography and film studio working with international couples marrying in Italy. Their editorial approach blends elegance and emotional depth, capturing destination weddings in some of the country's most iconic settings, from Lake Como to Tuscany, with a timeless and authentic sensibility. Explore their work at www.leonardocaterina.it and [@leonardocaterina](https://www.instagram.com/leonardocaterina) on Instagram.

17. **SHAINA STERRETT** creates artful, iconic imagery across Europe, Canada, and beyond. Her film and digital work is defined by cinematic composition, European elegance, and modern fashion with vintage influence, resulting in timeless, intentional imagery. Visit www.shainasterrett.com and [@shainasterrett](https://www.instagram.com/shainasterrett) on Instagram.



18. JONNY SCOTT PHOTO NYC captures wedding imagery with a contemporary, editorial edge. Jonny's approach blends storytelling with striking visuals, capturing authentic moments and real connections. Follow @jonnyscottphoto and visit jonnyscottphoto.com to explore his portfolio of timeless weddings.



19. BRITTA SWOBODA PHOTOGRAPHY specialises in crafting meaningful experiences for couples who value timeless imagery and genuine connection. With a documentary approach and an artful attention to detail, she brings each couple's vision and relationship to life through thoughtful, emotive photographs. Explore brittaswobodaphotography.com and @brittaswoboda on Instagram.

20. EINHERZ FOTOGRAFIE creates artful wedding photography for modern romantics. Lena, Henric, and Jeanny are a team of dedicated individuals combining their unity with their different perspectives to create a holistic wedding reportage in a modern, elegant style. They love meeting new people and taking their stories into their hearts. Visit www.fotografie.einherz.online and @einherz.fotografie on Instagram.

21. Taylah Jayne is the photographer behind **HOUSE OF CHAPTERS**, based on Australia's Gold Coast and available internationally. Capturing life's most meaningful milestones — from weddings to motherhood and beyond — her work blends digital and film photography with Super 8 and camcorder shots to create imagery that feels nostalgic, emotive and fashion-led. Discover more at houseofchapters.co and follow @houseofchapters_ on Instagram.



22. CAITY & DUNCAN is a Melbourne-based wedding photo and film studio for relaxed, modern luxury celebrations in Australia and Europe. Since 2018, their studio crafts timeless storytelling across digital, 35mm and Super 8, blending documentary moments with polished editorial portraits for a bespoke feel. Explore caityandduncan.com and @caityandduncan on Instagram.

23. ALYSSA BELKACI is a destination photographer capturing luxurious elopements and weddings across the USA and Europe. With an eye for emotion and an editorial style, she works with bold, modern couples who want to be seen and celebrated authentically. Explore her work at alysabelkaciphoto.com and @alysabelkaciphoto on Instagram. Venue: Le Pré Catalan. Planning: Phyllis Kent Events & Weddings.

24. ELISA COPPIARDI is an Italian wedding planner and designer specialising in destination weddings on Lake Garda. She brings a highly personalised approach to styling, crafting weddings as immersive, multi-day experiences. Each celebration is designed with precision and emotion, creating refined weddings for international couples seeking beauty, intention and timeless design. Visit www.elisacoppiardi.com and follow @elisacoppiardiweddingplanner on Instagram.



25. Andy Lambert, founder of **TEN ACRES AGENCY**, captures modern romance through a lens of relaxed elegance. Set against lush gardens and refined black-tie details, his work balances contemporary storytelling with timeless style, creating wedding imagery that feels both natural and beautifully considered. Discover more at tenacresagency.com and @tenacresagency on Instagram.

26. Photographing weddings as visual stories, OLGA DIETIKER works quietly, intuitively, and with an editorial eye. Based in Switzerland, Olga is inspired by fashion, light, and real emotion, blending documentary honesty with refined aesthetics, resulting in images that feel effortless, timeless, and deeply personal. Visit www.oljadedietiker.com and @oljadedietiker_wedphoto on Instagram for more.



27. Based in Sydney, LIGHTHEART WEDDING PHOTOGRAPHY & VIDEO seamlessly blends candid storytelling with refined aesthetics. Since 2015, they have captured the authentic rhythm of over a thousand weddings, creating timeless imagery that feels naturally sophisticated. Explore lightheartwedding.com.au and @lightheartwedding on Instagram.

28. Europe & NYC-based wedding photographer and business coach LEANDRA takes a bespoke approach to photographing each couple. Creating artistic heirlooms through meaningful imagery that could only be yours, discover www.leandrarecreativeco.com and @leandrarecreativecophoto on Instagram. Planning: ScreenDoor Diaries Design. Dress and veil: Studio Dorothy Vintage Bridal.

29. IL ÉTAIT UN PIXEL creates soft, elegant wedding photos and films for discerning couples who love beautiful light, candid moments and aesthetic reportage. E&J had a stunning and modern wedding weekend in the Loire Valley, blending British culture and château decor. Similarly, your multi-day elegant celebration in France, Italy or Greece can also be captured by Jérémie and his award-winning team. See more at www.iletaitunpixel.fr and @iletaitunpixel on Instagram.

30. PHENOMENA PHOTOGRAPHY are a team of documentary wedding photographers who focus on capturing all of the beautiful, candid emotions of the day. From joyful laughter to tender glances, they frame it all to create meaningful compositions that couples can cherish forever. Discover www.phenomena.com.au and @phenomena_photography on Instagram.

31. KAOVERII SILVA is a Canadian wedding photographer known for her refined, documentary-led approach to capturing modern celebrations. Her work centres on authenticity, natural connection, and thoughtful storytelling, resulting in imagery that feels timeless, honest, and personal. Visit kaoverii.com and follow @kaoverii_silva on Instagram.

32. Where refined design meets local artistry. With over 15 years of expertise, DESTINATION WEDDINGS TULUM curates more than just a celebration; they create a seamless, full-concierge journey for the couple and every guest. Driven by a passion to unveil the authentic soul of Mexico, founder Gwen Grosset weaves local flavours and regional artisans into every detail. It is an invitation to discover the culture through a lens of absolute elegance—an immersive, unforgettable experience from arrival to farewell. Discover www.destinationweddingstulum.com and @mytulumwedding on Instagram.

33. A standout in modern wedding content creation, WED SOCIAL is known for its unique vision and elevated aesthetic, with founder Sasha Walters leading the next generation of wedding storytelling. Visit www.thewedsocial.com and follow @wed_social on Instagram.

34. NUVO PHOTO & FILM is a luxury photography and filmmaking team based in Montreal, Canada, travelling to destinations worldwide. They approach weddings with a calm, editorial perspective, capturing genuine moments, subtle emotions, and timeless imagery. Their images and films create visual stories that feel both personal and elevated. Visit www.nuvophotofilm.com and follow @nuvophotofilm on Instagram.

35. BROOKE BOYD PHOTO & FILM offers wedding photography and videography with a clean, natural, true-to-life style. Whether travelling across the country or shooting for clients at home in New Orleans, Brooke is known for heartfelt attention and intentional storytelling. Discover brookeboydphotofilm.com and @brookeboydphotofilm on Instagram.



Vogue's Love Story



36. SARAH BRADFORD is a wedding photographer crafting refined, editorial imagery rooted in atmosphere, intimacy, and emotional truth. Her approach is intentional, allowing light, closeness, and subtle moments to shape timeless photographs with depth and elegance. Visit www.sarahbradfordphotography.com and [@sarahbradfordphotography](https://www.instagram.com/sarahbradfordphotography) on Instagram.

37. MVF PORTRAITS is a California-based wedding photographer capturing fashion-forward celebrations with an editorial, art-driven approach. Blending digital and film, Maria Fadeeva documents modern romance with intention, elegance, and timeless style. Visit www.mvfportraits.com and follow [@mvfportraits](https://www.instagram.com/mvfportraits) on Instagram.

38. Margreet is a Dutch-born wedding planner who moved to Crete after falling in love with the island. Inspired by Greece's beauty and culture, she founded **WEDDINGS BY MARGREET** to create exceptional destination celebrations. With a passion for styling and design, she and her expert team craft bespoke weddings that bring each couple's vision to life. Discover her work at weddingplanningcrete.com and [@weddingsbymargreet](https://www.instagram.com/weddingsbymargreet) on Instagram.

39. STUDIO DI STEFANO centres on understated moments and artful details that shape a deeper story. Balancing editorial perspective with a documentary approach, Kait creates imagery that feels cinematic, lived in, and unforced—preserving connection as it truly is. Visit distefanophoto.com and follow [@distefanophoto](https://www.instagram.com/distefanophoto) on Instagram.

40. REBEKA LUCIJA is a Canadian destination wedding and elopement photographer, balancing editorial elegance with honest storytelling. Through an artful, fashion-forward lens, she captures real connection and timeless love stories. Visit rebekalucijastudio.com and [@rebekalucijastudio](https://www.instagram.com/rebekalucijastudio) on Instagram.



41. STEFANIE LANGE and her team capture weddings with an editorial eye and a light-filled, romantic fine art aesthetic. Guided by intuitive direction, the imagery feels composed yet deeply emotional, reflecting an elevated approach to wedding design and destination weddings. Visit www.stefanielange.de and [@stefanielangeweddings](https://www.instagram.com/stefanielangeweddings) on Instagram.

42. Based out of Edinburgh, Scotland, WHITE HEATHER FILMS is known for blending documentary and cinematic styles, drawing on natural light and sounds to elaborate the story of your day. The result is immersive, deeply personal films that beautifully accentuate and reflect the couple, the guests and the environment, allowing you to relive the day again and again. Visit whiteheatherfilms.co.uk and [@whiteheatherfilms](https://www.instagram.com/whiteheatherfilms) on Instagram.

43. AUGUST HILL are a team of Australian-based destination wedding photography artists. Chosen by couples worldwide, they document celebrations with an emphasis on intentional art direction, genuine human connection, and deeply personal meaning. Visit www.augusthillweddings.com and [@augusthillweddings](https://www.instagram.com/augusthillweddings) on Instagram.



44. Captured through the lens of ALEX DOBROVOLSKY, intimacy meets audacity on Santorini's cliffs. Turning a private elopement into a moment that commands attention, Alex preserves timeless memories atop Santorini's iconic Caldera. Discover www.dobrovolsky-photo.com and [@dobrovolsky_aleksey_photo](https://www.instagram.com/dobrovolsky_aleksey_photo) on Instagram. Planned by Ensoul Events.

45. Based in San Francisco, HEECH STUDIO & CO specialises in wedding photography with a modern, editorial sensibility. With a focus on natural light and honest, unscripted moments, Heech documents celebrations in a way that feels refined, emotive, and quietly timeless. Visit www.heechstudio.com and [@heechstudio](https://www.instagram.com/heechstudio) on Instagram.

46. DMITRY GARVANKO creates artful, fashion-led wedding photography with a perspective rooted in luxury and elegance. Toi and Bernard's Lake Como celebration was captured by Dmitry, framed by soft Italian light spilling over the ancient stone of Villa Balbianello. No crowd, no noise—only beauty, devotion, and a moment so timeless it felt like eternity. Explore garvanawedding.com and [@garvana_ph](https://www.instagram.com/garvana_ph) on Instagram.



47. MELANIE HUIBERS is a Netherlands-based wedding photographer creating elegant, timeless and romantic imagery with an editorial sensibility. Known for her refined detail and emotional depth, she captures authentic love stories in a way that feels intimate, artistic and magazine-ready. Available across Europe, discover more at melaniehuibers.com and follow [@melaniehuibers.photography](https://www.instagram.com/melaniehuibers.photography) on Instagram.

48. Defining Sydney's wedding scene for 15 years, SPLENDID WEDDING PHOTOGRAPHY & VIDEO merges candid moments with editorial elegance. They craft timeless visual legacies that honour the authentic spirit of your celebration. Discover splendid.net.au and [@splendidweddingphotography](https://www.instagram.com/splendidweddingphotography) on Instagram.

49. SIDNEY SMITH is a destination wedding photographer based in Alabama, who travels all over to document love stories in digital and film formats. Sidney focuses on connection and organic moments, allowing clients to fully immerse themselves in their day. Find her at www.sidneysmithphoto.com and [@sidneysmithphoto](https://www.instagram.com/sidneysmithphoto) on Instagram.

50. NICHOLAS CRANDALL delivers sharp, exquisite wedding imagery with a modern editorial edge. His work is polished, intentional, and detail-driven, capturing every moment with clarity and refined sophistication. Visit www.nicholascrandallphoto.com and follow [@nicholascrandallphoto](https://www.instagram.com/nicholascrandallphoto) on Instagram.

51. Inspired by authentic moments and heartfelt emotion, Emily of ROAMING PHOTO captures weddings with elegant frames and bright, rich colours. Based in Colorado and available for travel, Emily roots her work in connection, building relationships with every couple to reveal their truest selves. Visit www.roamingphoto.com and [@roaming.photo](https://www.instagram.com/roaming.photo) on Instagram.

52. STORYTELLING LAB curates destination weddings across the Greek islands as unforgettable experiences where refined design meets the spirit of adventure. Breathtaking landscapes become living canvases, where love, culture, and style intertwine. Orchestrated by sisters Celia and Sonia with vision and devotion, each detail unfolds into a story worth travelling for. Visit storytellinglab.gr and follow [@storytelling_lab](https://www.instagram.com/storytelling_lab) on Instagram. Shot by Evan Civas.

53. PATTE CHRISTOPH stands for a new generation of wedding photography: timeless, emotional and with a fine sense of aesthetics. His works combine documentary authenticity with an editorial look - each image seems effortless, honest and at the same time iconic. Visit www.pattechristoph.com and [@pattechristoph](https://www.instagram.com/pattechristoph) on Instagram.



54. KILEY ANNA ATELIER is a fine art wedding stationery studio creating hand painted designs that embody romance and timeless artistry. Each bespoke suite combines luxury, traditional elegance and a touch of whimsy, from custom invitations to day-of details. Working with clients worldwide, Kiley transforms love stories into art on paper. Visit kileyannaatelier.com and follow [@kileyannaatelier](https://www.instagram.com/kileyannaatelier) on Instagram.

55. Based in Queenstown, New Zealand, and available worldwide, KELLIE FRANCIS captures modern love with ease and intention. Her imagery is cinematic and honest, inspired by connection, movement, and the environment. For couples who value meaning and experience over tradition. Visit kelliefrancis.com and follow [@kelliefrancisphotography](https://www.instagram.com/kelliefrancisphotography) on Instagram.

A Very Vogue Venue

1. The Victoria Falls River Lodge stands as the flagship celebration venue of the **IVORY HOUSE COLLECTION**. For those seeking a unique African destination experience at its finest, including venue and accommodation, the collection offers various locations on the banks of the Zambezi River with full exclusivity. Bespoke itineraries ensure an unforgettable experience under the African sun. Discover more at www.ivoryhousecollection.com and @ivory_house_collection on Instagram. Photography by @lezehurterphotography Dress by @vonvebridalcouture

2. **THE EMERALD** is a striking fusion of contemporary design and timeless elegance. This architectural masterpiece exudes luxury, standing tall with a sleek black aluminium alloy frame and the unique ability to condense or grow in size. Adorned with 160 tempered glass panels, it captures natural light beautifully, offering an unparalleled visual experience that changes throughout the day. Beauty meets functionality in perfect harmony; discover www.thateventgroup.com and @thateventgroup on Instagram.

3. Tucked away on Tea Garden Lane beside the woods in Tunbridge Wells, **THE BEACON** is a charming, refurbished country house with sweeping views and enchanting gardens. Cosy, stylish and full of character, it feels like home. Ideal for intimate, exclusive-use weddings, enjoy expertly curated menus by their chefs, beautiful backdrops, devoted staff and a personal planner ensuring relaxed celebrations from ceremony to late-night parties. Discover www.the-beacon.co.uk and @thebeacon_tw on Instagram. Shot by Lottie Topping.

4. Set in the rolling hills of Surrey, **FARNHAM CASTLE** is a striking historic venue where centuries of heritage meet refined modern hospitality. Once a residence of the Bishops of Winchester, the Castle now offers dramatic architecture, sweeping views, and outstanding food and hospitality for unforgettable weddings, events and celebrations, within peaceful landscaped grounds just an hour from London. Discover www.farnhamcastle.com and @farnhamcastle_on Instagram. Shot by Stephen Bagness.

5. Celebrate your dream day at **IRENE RESORT**, Koh Lipe, Thailand, where soft white sands meet turquoise waters. Irene Resort's stunning beachfront sets the stage for romance, complemented by exceptional service and elegance. Discover their newly launched Phase 2 luxury accommodation, offering an elevated stay for you and your guests in unparalleled tropical bliss. Explore www.ireneresort.com and @ireneresort on Instagram.

6. Set in the breathtaking vaults beneath The Royal Exchange, London, **THE LIBERTINE** is an elegant and impressive venue for couples looking to tie the knot in the city. Combining award-winning design and extensive amenities with fully bespoke experiences and unparalleled service, this hidden gem is a truly unique setting to begin your next chapter. Explore more at www.libertinelondon.co.uk/weddings and @libertine.london on Instagram.

7. **BLACK RIVER BARN** in South Haven, Michigan, embodies quiet luxury, an elegant dialogue between architectural restraint and natural beauty. Sunlight filters through soaring beams and open thresholds, casting a soft glow across expansive interiors that flow onto rolling grounds. Hosting up to 350 guests, the venue balances grandeur with intimacy in a cinematic setting for modern romance – luminous, timeless, unforgettable. Visit brbsouthhaven.com and follow @brbsouthhaven on Instagram. Photograph by @brickstreetstudio Design and floristry by @rhiannonbosse

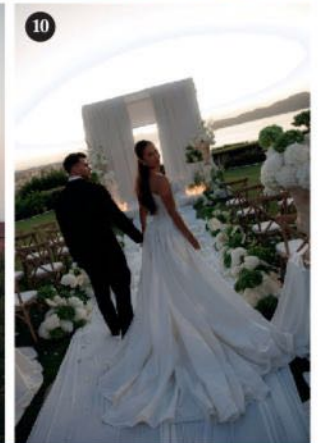
8. **THE ALBERT MOSMAN** is a family-owned and beautifully restored Victorian heritage hotel, where timeless heritage charm meets modern comfort. Discover thealbert.com.au and @thealbertmosman on Instagram. Shot by @msanmarrieyuen

9. Set in a restored 14th-century convent within the Cilento National Park, south of the Amalfi Coast, **CONVENTO FRANCESCO** is an exclusive-use boutique hotel and wedding venue, newly added to the Small Luxury Hotels of the World collection. Stone cloisters, historic chapels and Mediterranean gardens create a secluded, timeless setting for refined destination celebrations. Discover www.conventofrancescano.com and @conventofrancescano on Instagram.

10. Uninterrupted Mediterranean sea views define the signature perspective of **SEA VIEW BY EN KIPO** in Crete, Greece. As the sun descends into the horizon, ambient light settles across the venue's natural architecture. This contemporary coastal landscape offers limitless styling potential for luxurious, aesthetically driven weddings, while its elevated hillside position and secluded surroundings introduce a refined sense of privacy and exclusivity. Discover enkipo-seaview.com and @seaview_wedding_venue on Instagram.

11. **AKACIA** is a contemporary glass pavilion set within a tranquil acacia forest, near Belgrade. Conceived by the team behind Open Concept, Akacia merges architecture, nature, and emotion into a singular, immersive experience for refined, design-conscious weddings and high-end celebrations. The transparent structure reflects the surrounding greenery by day and by night transforms into a luminous architectural jewel. More than a venue, this is an experience of connection to nature, to design, and to one another. Visit vencanjaopenconcept.com and follow @vencanja_open_concept on Instagram to find out more. Photograph by Boris Kocis.

12. Reaching **VILLA EMDEN** by boat is part of its allure. Set on the Brissago Islands in Lake Maggiore, Switzerland, the hotel is shaped by water, light and rare botanical beauty. Weddings unfold between lush gardens and historic interiors, guided by intimacy, harmony and quiet refinement; an island destination for couples seeking privacy, elegance and a deeply memorable celebration. Discover www.villaemden.com and @hotelvillaemden on Instagram.



Fresh Faced Beauty



1. MOROCCANTAN is one of the industry icons for professionals. The skin-first secret behind runway legs, photoshop confidence and that 'just back from somewhere' glow. Made with natural and organic premium oils. Their products nourish the skin with moisture and create a natural-looking tan with no streaks. Visit: moroccantan.com Instagram: @moroccantan

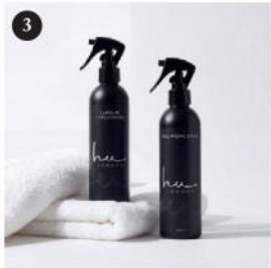


2. UK-based DUSSL is redefining sun care with its 100% Natural Mineral Sunscreen, formulated with Zinc Oxide, Aloe Vera, Cacao Butter, and Provitamin B5. Available in SPF 30 and 50, Dussl helps to protect, moisturise, and is loved by customers for its flawless-looking finish and gentle formulation. This mineral SPF shows that naturally-derived skincare can be effortlessly luxurious. Discover more at dussl.com and @dussl.co on Instagram.

3. HU LONDON is a London-born lifestyle brand redefining modern hair styling, hair care, and refined fragrance for men and women. Through premium formulations and minimalist design, the brand transforms everyday grooming into an intimate, considered ritual. Visit www.hu-london.co.uk and follow @huulondon on Instagram.

4. BOLAB's 5% Niacinamide Serum is designed to help target the appearance of uneven skin tone and revive the look of dull skin. Formulated with Vitamin B3, this lightweight gel absorbs quickly, helping soften the look of dark spots while leaving skin feeling smooth and refreshed. Discover more at bolabskincare.com and @bolabskincare on Instagram and Facebook.

5. The Moon Ritual Manicure Kit™ by MOON NAIL CARE reimagines the French manicure through natural beauty. Designed for those who favour refinement over excess, this chemical-free ritual helps to enhance the look of your natural nails with a half-moon polisher for shine and white pencil for subtle colour, all without varnishes. Shop at www.moonnailcare.com and follow @moonnailcare on Instagram.



6. MNQA is a science-driven haircare brand combining scalp-focused formulations with advanced Korean haircare technology. The Growth Shampoo features multi-peptides and amino acids. It is designed to help support fuller-looking hair that feels strong. Discover MNQA at mnqabyq.com and follow @mnqabyq on Instagram.

7. 6FIFTYTWO® was created following the birth of its founder's daughter, rooted in the belief that products made with exceptional care should be accessible, not exclusive. They offer thoughtfully designed essentials across silk, beauty accessories, and everyday carry pieces, developed in cohesive colour stories that integrate seamlessly into modern living. Visit 6fiftytwo.com and follow @6fiftytwo on Instagram.

8. HEAVEN SKINCARE, proudly British-crafted, presents Overnight Success Oxygen Cream enriched with vitamin B5 and advanced oxygen technology. It helps to leave tired skin appearing brighter and luminous whilst reducing the look of fine lines. The ultimate overnight indulgence. Visit heavenskincare.com and follow @heavenskincare on Instagram.

9. RUNAKO WELLNESS is an African-rooted brand founded by two clinicians, based between the UK and Zimbabwe. Their Shona Retinol Serum combines evidence-based formulation with refined African wellness principles, designed to deliver considered skincare that nourishes the skin with moisture. Visit: runakowellness.com Instagram: @runako.wellness

10. VIVALA GENTIL, a British beauty brand founded by a mother-and-daughter duo who studied design, crafts timeless, high-quality brushes and beauty products, all made in Japan. Produced in limited runs of 900, each piece is designed to help simplify and elevate everyday routines. Discover vivalagentil.com and follow @vivalagentil on Instagram.

11. AINMHI – award winning, Irish Heritage beauty. Inspired by ancient Celtic beauty rituals, their serums are a testament to the power of nature. Bespoke formulas crafted in Ireland showcase the best of the Wild Atlantic Way. AINMHI Skincare nourishes with moisture and helps to leave your skin appearing radiant. Discover more at ainmhi.com or follow @ainmhibeauty on Instagram.

12. W3 SKINCARE. Designed with intention, function and resilience, W3 helps to leave your skin feeling balanced where urban life disrupts it. Elevating daily skincare into a considered ritual. Visit www.w3skincare.co.uk and follow on Instagram @w3.skincare

13. VEMEGA produces plant-based omega-3 directly from algae, as a cleaner, more sustainable alternative to fish oil. Designed to support everyday health, Vemega is helping to lead the shift toward algae omega-3 as a great alternative choice for everyone. Explore vemega.shop and follow @vemega3 on Instagram.

14. NATURABLOOM Nail Colour range is crafted with an up to 85% bio-sourced and 21-toxin free formula. It is designed to allow water and air to permeate through, helping to support the nail's natural flexibility and leaving your nails feeling stronger. Expect the look of vibrant, long-lasting colour with a care-first approach to your manicure and the planet. Visit naturabloom.com or follow @naturabloom_official on Instagram.

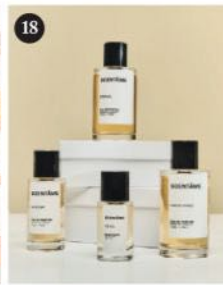
15. Founded in 2022, &SOM Skin emerged from one man's determination to understand what was really going on with his skin. Created by Danny Leese, the brand formulates skincare using transparent ingredients designed specifically for men navigating changing skin in their thirties and beyond. Independently founded, ingredient-led, and rooted in simplicity, &SOM represents a new standard in modern men's grooming. Visit andsomskin.com Instagram: @andsomskin



16. PRESCRIPTION SKINCARE was born out of 20 years of clinical experience and is known for its science-backed formulas that aim to target skin concerns with precision and care. Their **Zombie Cell Serum** is their hero product, helping to deliver the feeling of firmer and smoother skin whilst reducing the appearance of fine lines and wrinkles. Explore prescription-beauty.com and follow @prescription_skincare on Instagram.



17. Coffee Addict by **THEODOROS KALOTINIS PERFUMER** is a hyper-realistic coffee fragrance infused with caramel, vanilla and cacao that turns heads. Discover it exclusively at selected niche perfumeries worldwide listed at www.theodoroskalotinis.com and follow @theodoroskalotinisperfumer on Instagram.



18. SCENTÂME is a luxury fragrance brand that creates beautifully balanced scents while capturing individuality and emotion. Crafted with artisanal precision and advanced scent technology, each perfume reflects personal identity and leaves a timeless, unforgettable trail. Visit www.scentame.com and follow @scentame on Instagram.



19. YEN AURA sets the standard for acne-prone skincare, combining natural ingredients with thoughtful formulation. The Clear Skin Aura collection features the **Turmeric Bio-Balance Method™** that helps to leave you with the look of a glowing complexion. This is natural skincare built on science and balance. Visit www.yenaura.com and follow @yen.aura on Instagram.

20. HOUSE OF B is a distinguished Korean skincare brand blending patented film technology with timeless elegance and glutathione. Inspired by Seoul's modern luxury, each formula elevates daily rituals into sensorial experiences, helping to deliver the look of luminous, youthful skin. They use premium ingredients and scientific precision. Visit houseofb.net Instagram: @houseofb_official



21. AROMATICA is a Scalp & Skin care brand rooted in Aromatherapy. The brand has developed a wide range of self-care products with essential oils extracted at their own lab. Their **Rosemary Scalp Scaling Shampoo** helps to leave your hair looking healthier and fuller. Visit global.aromatica.co Instagram: @aromatica_global

22. COZY CLIP sets a new standard for hair claw clips. Designed to reimagine the classic accessory, it has a flexible, comfortable fit. The Cozy Clip helps to deliver lasting comfort and peace of mind with a design built to bend. Visit www.thecozyclip.com and follow @cozyclip on Instagram.



23. INFINITE BEAUTYE understands that beauty starts with confidence and that is why they have dedicated themselves to creating exceptional beauty products that help you feel empowered and radiant. They use cruelty-free and ethically sourced ingredients, as they believe that beauty should never come at the expense of animals or the planet. Join them on their journey to radiant-looking beauty. Visit InfiniteBeauty.com Instagram: @infinite.beauty

24. DETANGLE DUETTE's coveted Black Edition is back and better than ever. The brand behind one of the world's first wide-tooth comb/brush hybrids returns with its signature patented design. It is designed to help gently detangle curly, coiled and Afro textured hair. A modern essential redefining ease, efficiency, and elevation in everyday haircare. Visit www.detangleduette.com Instagram: @detangle_duette



25. ONE TRIBE's Cedar Night Cream contains red vegetal coral. It nourishes the skin overnight with moisture and helps to target the appearance of wrinkles and pores. It is designed to help reduce the look of redness whilst leaving your skin feeling restored and soft and appearing luminous. 96% natural origin. Visit: onetricecosmetics.com Instagram: @onetricecosmetics

26. Wow Brow Gel. Your go-to brow hero, upgraded. The iconic **BROWS BY SARAH** 3-in-1 brow gel is formulated with peptides. It helps to care for brows, while adding colour and hold for the look of beautifully defined brows. Visit www.brows-by-sarah.com for more and follow @brows_by_sarah_ on Instagram.

27. The patented REN detangling brush glides through hair with effortless ease, designed to promote a luminous-looking shine while helping to support scalp health — the brush you'll tell your friends about. Visit renhaircare.com and follow @ren_haircare on Instagram.

28. MIRACLE DE PARIS believes skincare should be more than just a routine — it should be an experience. Their luxury products are made with formulas that help to enhance the look of your natural skin, leaving it appearing radiant. Visit miracledeparis.com and follow @miracledeparis on Instagram.

29. TADHANA bottles moments that lead somewhere unexpected, told through an Asian lens. Their fragrance **Scandalous**, from the **Persona** Collection, explores the tension between rich and dark elements, unfolding as cardamom opens up to elegant creamy sandalwood with notes of coffee and dark chocolate. Discover more at tadhana.co and follow @tadhana.fragrance on Instagram.

30. POSTPERFECT is a Polish brand on a mission to give your body the same love your face gets. Ceramides, peptides, and other skin-loving ingredients, now for your entire body. Your skin deserves to steal the show. Explore more at postperfectbodyskincare.com and follow @postperfectbodyskincare on Instagram.

31. Meet Don't Fake It, one of the world's first lash serum tubing mascaras with an adjustable wand. **KAKE's** innovation uses a handful of clean, considered ingredients. It helps to leave your lashes appearing thicker, longer and lifted. Advanced tubing technology helps to provide smudge-resistant wear, sliding off easily with warm water. Visit: kakecosmetics.com Instagram: @kakecosmeticsuk

Fresh Faced Beauty



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32. From the heart of Abu Dhabi, Shatha Al Zaabi presents her latest release Oud 26 by **SJA PERFUMES**. A refined composition that celebrates the depth and balance of oud. The top opens with organic Egyptian geranium, followed by a velvety floral heart of Egyptian Rose de Mai. The base rests on four types of selected oud from Jalali and Firmenich, blended with sandalwood and musk for a warm, elegant finish. Visit sjaperfumes.com Instagram: @shatha_alzaabi

33. **THEORA** is a luxury, salon-created haircare brand centred on long-term hair and scalp health. The Miracle Mist is designed to leave hair feeling smooth and looking glossy, whilst also offering heat protection. Beautifully scented, vegan, cruelty-free and eco-conscious. Discover at theora.com and follow @theorahair on Instagram.

34. Born in September 2025, **PEAUVIA** embodies a new generation of natural, clean skincare certified by Ecocert and COSMOS Organic. Its sensorial and responsible formulas are designed to reveal your skin's authentic-looking glow. Visit www.peauvia.com and follow @peauvia on Instagram.



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35. Ruby By **KAJAL** opens with a vibrant burst of cherry, almond, and pineapple evoking the fleeting beauty of cherry blossom in bloom. A gourmand heart of whipped cream, and brown sugar melts into a rich base of musk, vanilla, and tonka. Ruby By Kajal is a tribute to love in all its forms. Available in Jovoy Mayfair. Visit kajalperfumes.com and @kajalperfumes on Instagram to discover more.

36. True beauty radiates from within. **HELLO BOMBSHELL**, where luxury meets long lasting beauty. Their premium quality extensions are carefully designed to blend seamlessly with your natural hair, giving you the look of effortless volume and length whilst also helping you to feel confident. At Hello Bombshell, it's about more than just hair, it's about embracing your feminine power, enhancing your natural looking beauty, and strengthening your self confidence from the inside out. The brand values every woman's unique style and individuality. Come as you are, walk out as a Bombshell. Discover more at hellobombshell.se/en and follow @hellobombshell.se on Instagram for updates.



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37. The Heritage Collection by **SEVA** is a modern Ayurvedic hair ritual. This botanical oil feels lightweight and is designed to help nourish the scalp with moisture, leaving your hair looking radiant. Crafted with time-honoured ingredients for contemporary self-care. Discover more at sevabeauty.com.au and follow @sevabeautyau on Instagram.

38. Pore **ONSKN** Hydrating Cleanse is a daily cleanser which helps to refine the look of pores and smooth the feeling of your skin. Fragrance-free and feels gentle for all skin types, this product nourishes the skin with moisture. Visit: onskn.com Instagram: @onskn_

39. **SWISSKERN** supplements unite longevity-led research with the art of daily ritual. By pairing K+03 Cell, formulated to support metabolic balance, with K+04 Beauty, designed to help support the body's natural collagen production, Swisskern moves beyond conventional skincare – nurturing a complexion that appears radiant. Visit www.swisskern.com and follow @swisskern on Instagram.



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40. **RAIA** is a luxury Australian body care brand changing the way we wear fragrance. Their products are designed to nourish the skin with moisture while delivering a fine-fragrance experience. **RAIA** transforms daily rituals into sensorial experiences. Visit www.raiaskin.com.au and follow @raiaskin_ on Instagram.



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41. **KLUË** crafts clean, intentional hair care defined by modern luxury. Just a few drops of Reborn Hair Oil helps to leave your hair feeling softer and looking smoother and naturally luminous. It is designed to elevate everyday hair with effortless polish. Visit kluebeauty.com and follow @kluebeauty on Instagram.

42. **SUNDAY ROUTINE** is a luxury Canadian skincare brand rooted in simplicity and ritual. Their certified clean, vegan, and cruelty-free formulas help to deliver visible results for all skin types. Their two hero products include the Gel-to-Milk Pineapple Enzyme Melting Cleansing Balm and the Guava Glow Face Oil. Visit sundayroutineskin.com and follow @sundayroutineskin on Instagram.



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43. Discover **TRANSFORMULAS** WrinkleBlock, formulated to help visibly refine skin. It contains 6% Syn-Ake. This product helps to reduce the appearance of lines whilst also leaving your skin feeling smooth, all within a sleek, refillable design. Intelligent, targeted skincare. Visit transformulas.com and follow @transformulas on Instagram.



44. TWENTYSECONDOFMAY is an independent fragrance house blending emotion and memory into modern scent stories. Each creation evokes intimacy, elegance, and quiet luxury — crafted to linger on skin and in mind. Visit www.twentysecondofmay.com and follow @twentysecondofmay22 on Instagram.

45. HAUMEA SKINCARE's LED Tri-Booster combines three technologies in one handheld device. It helps to leave your skin appearing radiant and feeling rejuvenated. Haumea Skincare is an Irish, female-led brand founded by skincare professional Anna Forde. Discover more at haumeaskincare.com and follow @haumeaskincare on Instagram.

46. Purposefully formulated and beautifully designed, **SAVOIR™** is pioneering a new category of skincare for the breast. Their Beauty Breast Serum, featuring patent-pending technology, brings luxury, science backed care to an area of the body deserving of intentional attention. Available at savoirbeauty.com and follow @savoirbeautyco on Instagram.

47. AQUA RWANDA, celebrated as one of the first perfume houses crafted in Sub-Saharan Africa, is a tribute to the vibrant soul of Rwanda. This fragrance unfolds as a sensory journey across the country's lush landscapes. Brimming with passion fruit and mango nectar, bright redcurrant, and the vivid, dewy essence of rainforest air; an olfactory escape both exotic and refined. Discover more at aquirwanda.com and follow @aquirwanda on Instagram for updates.

48. NOUGAT LONDON introduces Nature+ Intense Nourishing Repair Protein Hair Mask enriched with natural proteins. It helps to nourish dry and damaged hair with moisture, and is designed to smooth the look of frizz and leave hair looking radiant. Visit nougatlondon.com and follow @nougatlondonuk on Instagram.

49. MELLO redefines the claw clip through Korean engineering precision. Designed with a flexible material, each piece is designed to feel secure, whether you are working or resting. Comfort-first innovation meets understated elegance. Engineered in Seoul, worn everywhere. Photography by James Jin Lee. Visit wearmello.com and follow @mymelloclip on Instagram.

50. LOOK 25's skincare device helps to reduce the appearance of fine lines and wrinkles, and nourish the skin with moisture. Suitable for the whole body, this portable device is powered by hydrogen and oxygen nano-vapor technology. Learn more at look25.com and @look25 on Instagram. Use code VOGUE for 25% off (expires 18/05/26).

51. From **ORIA SKIN**'s new Ultra Sensitive Range, this day cream is designed to leave your skin feeling calm. A natural, sensitive skincare product you can rely on to help leave your skin feeling soothed and beautifully balanced. Visit oriaskin.com and follow @oria_skin on Instagram.

52. GREEN CHEMISTRY is a skincare line by Los Angeles facialist and formulator Brigitte Tolson. Their new line uses patented copper peptides. All purchases contribute to bee conservation, and Vogue readers can enjoy 10% off their orders with the code **SAVETHEBEES** (expires 16/06/25). Photographer: Elmer Diaz. Visit www.greenchemistryinc.com Instagram: @greenchemistryskincare

53. Crafted in a small village in Crete, this balm by **10AM APOTHEKE** is made by a local beekeeper using pure beeswax from his own hives. It is infused with meditative incense, Greek olive oil and enriched with vitamin E. This multi-use formula is designed to help leave your lips, face and body feeling soothed. Discover more at 10amapotheke.com and follow @10amapotheke on Instagram.

54. LA FLEUR BY LIVVY Natural Perfumes introduces Antheia's Song. A burst of peach ripe florals for the goddess within. Award winning, vegan, and cruelty free. Visit www.lafleurbylivvy.com and follow @lafleurbylivvy on Instagram.

55. HOUSE OF ARTEM is a modern perfume house devoted to the art of storytelling through scent. Each creation unfolds in chapters, revealing memory, mood and meaning with every note. Born from nearly two decades of passion and precision, House of Artem blends refined craftsmanship with rare ingredients to compose fragrances that speak softly, linger beautifully and leave a lasting impression. Discover more at artemfrances.com and follow @artemfrances on Instagram.

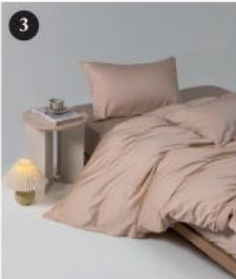
56. SAND HAIR & BEAUTY is a UK-based haircare brand that uses natural, botanical ingredients. The Bloom Oil is a botanical scalp oil that has a non-greasy formula. It is designed to help improve the look of your hair and leave your scalp feeling less dry. Visit: sandhairandbeauty.com Instagram: @sandhairandbeauty

57. LUNESI's Alchemical Golden Hair Oil changes the game. It helps to deliver the look of an ultra-glossy, glass-like finish without feeling heavy. Lightweight, luxurious and designed to help protect your hair, it doesn't just make hair look better, it keeps it feeling healthier. Discover more at lunesi.co.uk and follow @lunesibeauty on Instagram.

58. Clinically informed and microbiome-focused, **AMPERNA®**'s HERO Ultra Gentle Soothing Cleanser [BALANCE] is formulated for sensitive and blemish-prone skin. Designed for those caught between harsh actives and ineffective skincare, this lightweight gel cleanser helps to leave your skin feeling balanced and comfortable. Discover more at amperna.com and follow @ampernaskin on Instagram.



Internal Affairs



1. OLD FOUR LEGS is a Melbourne based studio that celebrates material exploration. Currently defined by his metal work, head designer/maker Torren Clifford doesn't limit his practice regarding material or object typology, resulting in a diverse spectrum of works inspired by the natural terrain and country of Australia. Featured: Parola Chair in blackened steel. Visit @oldfourlegs on Instagram. Photography @michaelad

2. THREE GIRLS approaches custom-made curtains as an essential layer of interior design. Grounded in the understanding that window treatments influence both light and mood, the brand approaches each project with a refined, thoughtful sensibility. Founded by a mother of three, care is embedded in every stage of the process. Each curtain is clean and gentle—designed for modern family living. Discover threegirls.com Instagram: @threegirlscurtains

3. CUBE HOME is a London-based homeware brand where style, quality and sustainability meet. Designed to elevate the sleep experience, they craft luxurious yet accessible bedding and home essentials from 100% bamboo - never blended, never greenwashed. Exceptionally soft and breathable, each piece brings comfort, conscious living and modern elegance to everyday rituals. Visit cube-home.com and follow @cube_home_bedding on Instagram.



4. RM DESIGN STUDIO creates joyful art prints inspired by everyday rituals, cosy moments and playful design. From hand-drawn illustrations to bold typographic statements, each piece is designed to bring warmth, personality and a sense of fun into the home. Visit rmdesignstudio.co.uk and follow @rmdcorstudiox on Instagram.

5. HELEN HOME is an interior and furniture brand based in Istanbul. Rooted in creating, from every piece of space designed for personal satisfaction, the collection includes dining pieces, travertine coffee tables, and sofas. Refined, sustainable design creates personal, timeless spaces. Visit helenhome.com.tr and @helenarthomedecor on Instagram.

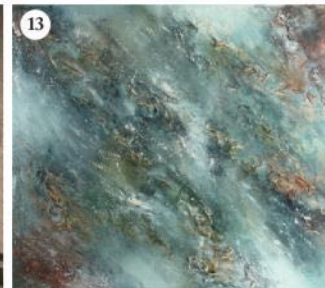
6. MONCASSO is a contemporary art brand creating museum-quality canvas prints for curated interiors. From bold statement pieces to moody atmospheric designs, each artwork is crafted with precision and intention. Art, designed to be lived with. Visit moncasso.com and @moncasso.official on Instagram.



7. ELERA LIGHTS is a Netherlands based design house, presenting the Valery floor lamp; a sculptural statement defined by fluid form and atmospheric glow. Crafted in limited quantities, each piece brings quiet luxury and refined presence to contemporary interiors. Visit www.eleralights.com and @eleralights on Instagram.

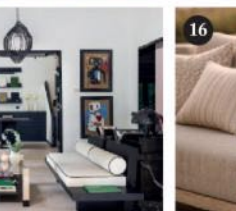
8. ALY FICK is a fine art photographer creating limited-edition landscape works for considered interiors. Her images bring a sense of space and pause, grounding rooms through atmosphere, light, and place. Based in the U.S. Visit alyfickprints.com and @alyfickprints on Instagram.

9. KYRRA creates unique, adventure-inspired natural scents for the home, the car and saunas. All products are artisan crafted in the English countryside, using only the finest sustainable and ethically harvested plants from across the globe. Fragrance that takes you there™. Visit www.kyrro.co.uk and @kyrro.co on Instagram.



10. Rooted in Egypt's rich artisanal heritage, HOME STYLING BY DOLLY BADAWI curates exceptional handcrafted pieces shaped by generations of mastery. Each work reflects a dialogue between tradition and contemporary European elegance, offering discerning collectors refined design grounded in culture, craftsmanship, and quiet sophistication. Visit www.homestylingeg.com and @homestylingbydollybadawi on Instagram.

11. ERYN is fine fragrance for the home, defined by intentional formulation and refined design. Hand-poured in England and developed with experienced fragrance creators for layered, balanced scent profiles without unnecessary additives. The result is clean-burning candles that transform everyday moments into quietly luxurious rituals. Visit www.erynfragrances.com and @eryn.fragrances on Instagram.



12. CLARET AND KEY creates customisable English heritage wallpaper, rooted in timeless craftsmanship and refined tradition. Their designs are offered in elegant seasonal colourways, allowing each interior to feel personal, considered, and enduring. Where classic luxury meets bespoke living, for homes that value sophistication and longevity. Visit claretandkey.co.uk and follow @claret.and.key on Instagram.

13. TATI CAMPELO is a Brazilian abstract artist whose oil paintings explore movement, texture and organic form. Through layered surfaces and nuanced colour, her work evokes a sense of flow and atmosphere, creating expressive contemporary pieces designed to sit within curated interiors and modern living spaces. Visit www.taticampeloatelier.co.uk and @taticampeloatelier on Instagram.



14. NOON & MOON is a Los Angeles-based brand crafting functional art for the table. Handmade and hand-painted in small batches, each piece celebrates colour, craftsmanship, and individuality. Inspired by nature and Old Hollywood romance, the collection brings joyful, collectible beauty to everyday dining rituals that feel personal, expressive, and timeless. Visit noonandmoon.com and @noon.and.moon on Instagram.

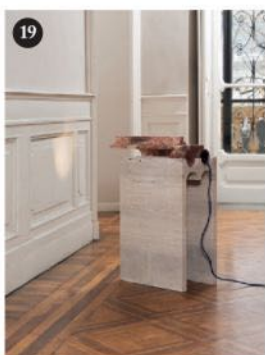
15. BUREAU is an Istanbul-based multidisciplinary design studio uniting interior architecture, furniture, and art under one coherent creative language. Its debut collection, Guilty Pleasure, reflects the studio's boundless imagination and passion-driven approach—bringing together innovation, craftsmanship, and bold expression while celebrating the limitless power of design. Visit www.bureau.co Instagram: @bureau.interiors

16. AMYANN LIVING is a luxury outdoor furniture brand creating refined, design-led collections for modern alfresco spaces. Rooted in craftsmanship and timeless materials, each piece is designed for considered outdoor living. Discover more at www.amyannliving.com and @amyannliving on Instagram.

17. SCHWUNG, a European creative atelier, fashions its enlightened objects for the keeping of years. Each piece is a hand-wrought heirloom, exemplified by Vesta Round 24; twelve fluted brass columns suspended in a luminous asterism. Namesake to the guardian of the hearth, it reinterprets an old tale in a modern body. Unveil more at www.schwung.design and @schwung.design on Instagram.

18. Branding designer DAREN COOK has cultivated a distinctive collection of bold, hand-finished artworks that delve into the intersection of art and design, and the passionate responses - both love and hate - that exceptional art can inspire. Available in highly limited editions, each work is meticulously signed, stamped, and numbered. Discover more at www.dceditions.shop and @darencookdesign on Instagram.

19. MMOOS. is an Italian design brand offering highly poetic and unconventional stone objects. The Mostro collection, designed by BRH+ studio, explores contrast through sculptural forms. Balancing raw materiality and refinement, it channels radical elegance. The collection is crafted using sustainably reclaimed quarry Rosa Peralba Marble and Travertine from Tivoli. Photography by Giacomo Bianco. Visit www.mmoos.it and follow @mmoos.it on Instagram.



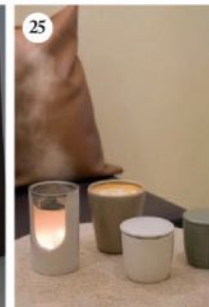
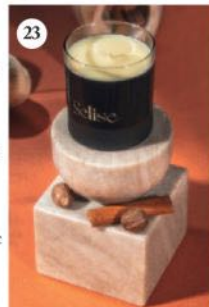
20. At BEAUMONT & FLETCHER, cushions are little luxuries with a story. Hand-embroidered by skilled artisans and crafted in sumptuous fabrics, each piece balances meticulous design with effortless charm, transforming interiors into spaces that feel curated, intimate, and quietly sophisticated. Visit beaumontandfletcher.com and @beaumontandfletcher on Instagram.



21. SEI KWALI is a creative design company exploring expressive objects, scent, and atmosphere. Founded by Abisola Owoyemi, the brand is shaped by a global perspective, bringing bold colour, sculptural form, and sensory detail, currently expressed through a sculptural stemware collection and a fragrance line. Visit www.seikwali.com and follow @seikwali on Instagram.



22. SAINT & POET UPHOLSTERY FABRICS create bold designs made for statement pieces and characterful interiors. British produced and printed in-house, the brand focuses on distinctive, original patterns. Each collection is thoughtfully crafted to stand out, bringing individuality and personality to furniture. Visit www.saintandpoetupholsteryfabrics.co.uk and @saintandpoet_ on Instagram. Photography by OSB Films.



23. Founded in New York City, SELISE creates refined, non-toxic candles using only pure, transparent ingredients. Hand-poured in small batches, each piece blends natural elegance with modern wellness—designed to scent, soften, and quietly elevate the spaces we inhabit. Photographer: Greg Alders. Visit selisestudios.com and follow @selisestudios on Instagram.

24. KLANGNAPHA, founded by Sintela Vergeer in Amsterdam, creates stoneware home objects defined by simple grace. Named after her mother's Thai surname, Klangnapha creates hand-built pieces inspired by organic forms and natural tones. Thoughtfully crafted to elevate everyday spaces. Visit klangnapha.com and follow @klangnapha on Instagram.

25. UDSI reintroduces the oud burner as a contemporary ritual, crafted for modern spaces. Rooted in tradition yet refined in form, it transforms heritage into everyday luxury. Beyond the home, UDSI Oud can be used in a variety of settings such as cafes, where aroma, atmosphere, and ritual converge. Captured by Hanan Selini of Awwal. Visit www.udsi.co.uk and @udsi.co on Instagram.



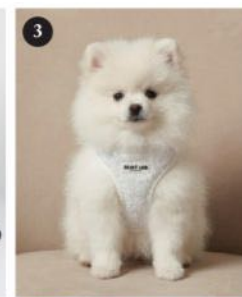
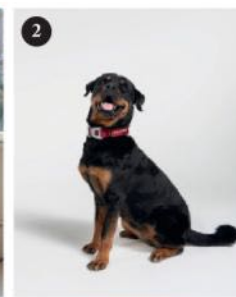
26. GREYMINT is a lifestyle brand based on sustainable, Mediterranean-made, artisanal values. Their designs draw inspiration from the rich culture of Mediterranean life, capturing its essence in every product they create. Make your home your retreat. Discover more at www.greymintcompany.com and @greymintcompany on Instagram.

27. The Yumi Stool by MODU STUDIO is a sculptural, handcrafted piece made from solid wood and liquid bronze. Shaped by hand using traditional carving and casting techniques, each stool carries its own unique texture and character. Both functional and expressive, it brings a quiet sense of artistry, depth, and warmth to any space. Visit www.modu.nyc Instagram: @modu.nyc

28. VERDUYN STUDIO creates objects designed to capture your attention. From his base in the heart of Passchendale, Davey Verduyn combines experience and knowledge to merge modern simplicity with a sense of robustness, bringing functionality to his own unique style. The 'Anesis Chair' has a double function, making it perfect for all spaces. Visit verduynstudio.com and follow @verduynstudio on Instagram.

Dressed to the Canines

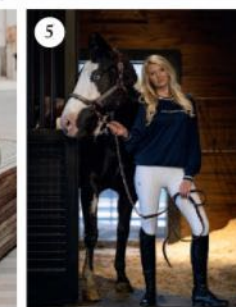
1. BEIJ is a modern dog sweater brand defined by refined simplicity. Designed in Port Moody, their pieces balance softness, comfort, and quiet elegance. BEIJ values how a garment feels as much as how it looks, with sweaters that are designed to move naturally with the dog. Visit www.beij.ca and follow @beijco on Instagram.



2. LUNE WUF redefines dog essentials with strength-tested dog gear that blends modern design and durability. Built for dogs and humans who value style with purpose, this brand elevates the everyday walk. Discover more at lunewuf.com and follow @lunewuf on Instagram.

3. SAINT LAB LONDON crafts luxurious dog harnesses and accessories that blend style, comfort, and impeccable quality. Each piece combines functionality with timeless elegance, helping pets look and feel their best while complementing the lifestyle of their owners. Perfect for everyday walks or special occasions, elevating every outing into effortless chic. Visit www.saintlab.co.uk and @saintlab_london on Instagram.

4. JOUÉ combines elegant design, practical features and safe materials which honour your pet and the planet. From bowls to harnesses, their refined products blend seamlessly into your home and daily walks. Visit jouepets.com and follow @jouepets on Instagram.



5. THE EQUINE GIRL, founded by Cassidy Gross, is a women-led equestrian apparel brand empowering everyday riders through stylish, functional gear and a community rooted in a shared love of horses. It inspires confidence in and out of the saddle. Visit www.theequinegirl.com online or follow @theequinegirl on Instagram. Photography: Patrick Shanahan.

6. Crafting handmade, high-quality dog accessories from Ireland, WOODLE DESIGNS lets customers design custom pieces for their pups. A wide range of pet accessories including collaborations are also available. Use code VOGUE for 15% off (expires 18/05/26). Explore more at woodledesiginsire.com and follow @woodle_designs_ on Instagram.

7. DAIZZY GEAR is made for dogs who love to stand out. Each of their stylish and high-quality harness sets, collars, leads, and accessories help to bring out your pup's unique personality, making every walk feel as good as it looks. Visit daizzygear.com and follow @daizzygear on Instagram.



8. GL DESIGN. For dogs with style. The brand specialises in sighthound wear, including collars, beds, and other high-quality essentials. Creating products that not only enhance the well-being of dogs, but also instil joy in their owners. Visit www.gl-design-dogs.com and follow @gldesigndogs on Instagram. Use code VOGUE26 for 25% off (expires 20/04/2026). Also available on Etsy - GLdesigndogs. Photography by Dora Levstek.

9. KOZY blends comfort and design through orthopedic beds crafted with premium human-grade memory foam and wrapped in plush bouclé. For pets you adore and interiors you curate, each piece embodies quiet luxury, sculpted softness, and an effortlessly elevated home. Explore www.thekozybed.com and follow @thekozybed on Instagram.

10. Inspired by Scandinavian outdoor living, FIKAGO explores a thoughtful approach to pet mobility — one that moves fluidly between exploration and everyday routines. Guided by modular thinking and intuitive design, each detail is shaped to support movement, balance, and the freedom to adapt. Explore us.fikago.com and follow @fikago_us on Instagram.

Dressed to the Canines



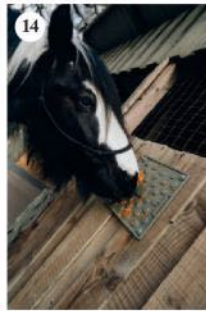
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11. Designed for the modern dog mum, **MAZIE DAYS** pairs thoughtful details, including a discreet built-in waste bag dispenser, with polished, versatile silhouettes that move effortlessly from daily dog walks to brunch, errands, and dinner dates. Visit maziedays.com and follow [@shopmaziedays](https://www.instagram.com/shopmaziedays) on Instagram. Photographer: Cassandra Klepac, Good Friend Studio. Stylist: Erica Gray.

12. Australian born and crafted with premium fabrics, **MON CHEVAL EQUESTRIAN** blends quiet luxury with understated performance. Timeless, versatile and effortlessly polished, each piece moves seamlessly from stable to street. Explore the collection at www.monchevalequestrian.com and follow [@monchevalequestrian](https://www.instagram.com/monchevalequestrian) on Instagram.

13. **BISOU DOG** curates for small dogs and the homes they live in. Bowls, beds and everyday objects — chosen with the same eye as the rest of your space. A considered edit for dogs 2–12kg, where fit, quality and design come first. Visit bisoudog.com and [@bisou.dog](https://www.instagram.com/bisou.dog) on Instagram.



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14. Australian brand **PAX-X EQUESTRIAN**® delivers beautifully considered, eco-conscious enrichment toys designed to support horses' natural behaviours and wellbeing. Crafted with care to enrich daily routines, spark gentle play and promote healthier, more content horses. Visit paxxequestrian.com and follow [@paxxequestrian](https://www.instagram.com/paxxequestrian) on Instagram. Photography by Tanika Chapman.

15. Expertly crafted from a 1680D ballistic nylon outer, **UHLAN EQUESTRIAN**'s turnout rug is waterproof, windproof and built to last. Soft faux fur lining is designed to prevent rubs and enhance warmth, with a V-front closure, detachable neck and liner compatibility supporting comfort and freedom to graze naturally. Explore uhlanequestrian.co.uk and follow [@uhlanequestrian](https://www.instagram.com/uhlanequestrian) on Instagram.

16. Purpose-driven pet products by **ORA PETS** balance opulence, adventure, and mobility for small to medium-sized pets. Handcrafted in Cape Town, South Africa - where ocean, city, and mountain meet - each piece is



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thoughtfully designed for every adventure; blending comfort, functionality, and effortless elegance. Visit www.orapets.com and [@orapets](https://www.instagram.com/orapets) on Instagram.

17. **GOODPAL** is a premium lifestyle dog-gear brand for modern pet parents who see their dogs as family. They merge outdoor performance with refined, contemporary design, crafting elevated essentials that balance comfort, durability, and style. Discover the collection at thegoodpal.com and follow [@goodpal.ph](https://www.instagram.com/goodpal.ph) on Instagram for more. Photography by Kyle Baron.

18. **DANKA** introduces **POOP LOOP™**. Handmade from high-quality, non-toxic silicone, it is reusable, reliable, and built with care. It is tough enough to endure the weather on daily walks and gentle enough for the planet. This innovative accessory is designed to make your life easier and your pup's outings more enjoyable. It's not only functional, but also a stylish addition to your dog's wardrobe. Photography by Camryn McLelland. Visit www.shopdanka.com or [@shopdanka](https://www.instagram.com/shopdanka) on Instagram.



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19. **KRWN** is a Canadian, female-founded, prevention-first pet wellness brand, offering Health Canada-approved supplements and wellness products for dogs and cats. Built on pharmaceutical-grade standards and elevated design, **KRWN** supports proactive daily care through clean, filler-free formulations, packaged to preserve ingredient integrity and grounded in transparency pet parents can trust. Visit www.krwnshop.com and [@krwn_shop](https://www.instagram.com/krwn_shop) on Instagram.

20. Founded by Verity, a former Army Officer, **WAGS & WIGGLES** is inspired by her two springer spaniels, Perdy and Daisy. This female-owned boutique offers natural treats, toys, accessories and enriching essentials; bringing quality, care and quiet luxury to everyday dog life. Visit



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www.wagsandwigglespets.co.uk and [@wagsandwigglespets](https://www.instagram.com/wagsandwigglespets) on Instagram. Photography by [@ugc_bygee](https://www.instagram.com/ugc_bygee) on Instagram.

21. Designed for the pooch who treats every pavement like a runway, **FURRY PEARLS** offers fashion and function in their pearl necklace dog collars. Handmade in Australia, strength-tested and water-resistant, these collars are available to order in over 15 chic styles. Visit: furrypearls.com.au Instagram: [@furrypearls_au](https://www.instagram.com/furrypearls_au) Photography: Paula Donnelly Photography.

22. **DOGGY ARMOUR** is a UK-based family run business, creating armoured dog coats designed to help reduce the risk of injury to your pet. Built for all seasons, the waterproof and breathable materials can double as a cooling coat in warmer climates, preparing your pooch for any occasion. Shop ready-to-wear or custom-made at www.doggyarmour.co.uk and [@doggyarmour](https://www.instagram.com/doggyarmour) on Instagram.



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23. **HOUSEOFDOG** blends science and style to elevate modern life with dogs. The Australian brand creates luxe, vegan, alcohol-free dog perfumes inspired by nature, designed for dogs and their humans - at home, outdoors, and everywhere in between. Visit lovehouseofdog.com and follow [@houseofdogpawfumes](https://www.instagram.com/houseofdogpawfumes) on Instagram.

24. **BARKLY** elevates everyday dog walking with a beautifully designed retractable lead engineered by women who understand the need for safety and peace of mind. Its built-in 130-decibel alarm and high-visibility strobe blends style and personal security — to help you feel safe walking your dog alone. Visit mybarkly.com and follow [@mybarkly](https://www.instagram.com/mybarkly) on Instagram.

25. **FLYING DOG** presents a luxury dog carrier for modern life. A 3-in-1: carrier, car seat and bed. Designed for comfort, safety and everyday style. Enjoy a €10 welcome benefit with code **VOGUE** (expires 21/04/2026). Visit www.flyingdogoriginal.com and follow [@flyingdogoriginal](https://www.instagram.com/flyingdogoriginal) on Instagram.



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26. **COCOCAT** is a London-based cat care brand built around Catitude — the belief that cats don't need to be managed, but respected. By closely observing feline behaviour, Cococat creates plant-based, low-dust, fast-clumping litter designed to minimise disturbance — and allow cats to remain effortlessly themselves. Visit cococat.shop and follow [@cococat_london](https://www.instagram.com/cococat_london) on Instagram.

27. **BRUNO'S BOWS** is a UK family-owned brand creating stylish dog harnesses, collars, leads and matching accessories designed with love and personality. Celebrate your pet's unique character, because they deserve to look as special as they make you feel. Enjoy 25% off with code **VOGUE** (expires 05/07/26). Visit brunosbows.com and [@brunos_bows](https://www.instagram.com/brunos_bows) on Instagram for more.

28. **TYSIKO** raincoat is a high-quality, size-adjustable dog raincoat with sewn-in boots, designed to protect against rain and mud while reducing the need for frequent washing. Thoughtfully crafted for everyday practicality, it keeps dogs clean and comfortable in wet conditions. Featuring a patented design, it was recognised among the top 10 best Petcare innovations in Berlin. Visit www.tysiko.com and follow [@tysi_ko](https://www.instagram.com/tysi_ko) on Instagram.

29. At **ESMÉE'S EASEL**, professional, bespoke oil portraits of equines and pets are created, painted with passion and expression. Esmée modernises the timeless beauty of the traditional oil painting medium with a vibrant and bold approach. View her work on Instagram @esmees.easel and visit www.esmeeseasel.com to enquire about a commission.



30. **WOOF & WHISK** is a London-based artisanal dog bakery creating human-grade, all-natural treats, handcrafted in small batches. Founded by Claire Chatfield, the brand is known for its design-led iced biscuits and luxury approach to dog treats. Visit www.woofandwhisk.co.uk and @woofandwhiskdoggydesserts on Instagram.



31. **NEIGHTIV** is an equestrian-inspired luxury fashion brand based in London. They create thoughtful, timeless and intricately crafted products, featuring silk and plant-based leather accessories, for those who admire horses. Neightiv also offers exclusive custom made silk scarf services for pet owners. Visit www.neightivglobal.com and follow @neightiv.official on Instagram.

32. US based **ZNOOZ** elevates discerning homes. Their luxurious orthopedic dog beds offer thick, firm 3-layered foam to help offer superior joint comfort for senior dogs, complemented by waterproof, machine washable covers that aim to enhance their quality of life. Visit znoozbeds.com and follow @znoozbeds on Instagram.



33. **WOOF-U SHOP'S** Scout reversible bandana turns every walk into a runway moment, pairing a sunflower garden print with playful gingham and an elegant bow. Lightweight, comfortable, and handcrafted for style-loving pets and humans. Explore more designs at www.shopwoofu.com and follow @woofushop on Instagram.

34. British brand **HEALTHY HAPPY DOG** is on a mission to help give owners more good years with their dogs. Its all natural, whole food supplement range aims to support joint, heart, gut, brain and immune health to keep dogs feeling healthier and happier for longer. Because more time means more love. Visit www.healthyhappydog.com and follow @healthyhappy.dog on Instagram.

35. **ONLY GOOD BEHAVIOR** is a US based dog accessories brand dedicated to providing modern and luxurious products for pet owners. Help to give your dog the comfort, safety and style they deserve for all of your adventures. Discover www.onlygoodbehavior.com and follow @onlygoodbehavior on Instagram.

36. **GAL-UP** creates premium sportswear designed for both horse riding and the gym. Blending technical performance with a strong fashion focus, the brand champions versatility, confidence and female empowerment, proving that functional activewear can be flattering, elevated and effortlessly wearable. Visit: gal-up.com Instagram: @galupequestrian

37. **MMNB®** focuses on the emotional bond between pets and their humans. Today, petwear is no longer just an accessory, but a reflection of how we live, love and care. This design-led brand creates everyday essentials that feel comforting, honouring the quiet rituals of daily life. Visit: www.shopmmnb.com Instagram: @shopmmnb

38. A revolution in dog care, **MUD™** aims to champion a calmer, more honest approach to wellness. An award-winning, scentless, plant-based wash created to help support skin barrier health and respect canine biology. One of your dog's new favourite products and probably yours too. Discover www.moremud.co and follow @moremud.co on Instagram.

39. **GIGI'S PAWSITIVE IMPACT** is a Canadian-based dog bed brand founded with the mission of giving back to dogs in need. They donate 10% of every bed sold to rescue efforts - while creating beautiful, quality memory foam beds with interchangeable covers offered in a range of colours. Visit: www.gigispawsitiveimpact.com Instagram: @gigispawsitiveimpact

40. Rooted in design and craftsmanship, **COCO & ELLIE** creates refined essentials that elevate life with your dog: functional, beautiful, and built to last. Every detail considered, every material chosen with purpose. Explore more at www.cocoandellie.com and follow @cocoandellie_ny on Instagram and TikTok.

41. **ARIE'S PAWTISSERIE** crafts small-batch, artisanal pet treats that blend luxury and nutrition for both cats and dogs. Using human-grade organic ingredients and vet-informed recipes, they create elegant, tail-wagging (and whisker-twitching) confections entirely free from wheat, sugar, sodium, preservatives and chemical ingredients. Visit www.ariepawtisserie.com and @ariepawtisserie on Instagram.

42. Made in Switzerland. Handcrafted. Human-grade. **LOONAWELL** creates dog nutrition with intention, bringing quality, wellbeing and modern living into quiet alignment. Discover more at loonawell.com and follow @loonawell_official on Instagram.

43. Pet photographer **RONAN NIND** captures animals as they truly are - celebrating personality, connection, and spirit. He creates natural, emotionally driven imagery that feels honest and warm, allowing each pet's unique character to shine through in a refined, modern aesthetic. Visit www.ronannindphotography.co.uk and @ronannindphotography on Instagram.

44. **FURLORE**, a trusted Australian pet brand, creates calming pet beds, mats and blankets with premium materials and thoughtful design. Loved by pets for comfort and with the aim to reduce anxiety, Furlore helps every dog and cat feel safe and snuggly. Discover their pet bed collection at www.furlore.com and follow @furloreofficial on Instagram.

45. **WILDFLOWER PUP CO.** transforms devotion into design with rich premium fabrics and luxe textures. Their handcrafted aesthetic pet accessories create beautiful moments and unforgettable memories with your pup! Discover wildflowerpupco.com and @wildflowerpupco on Instagram.

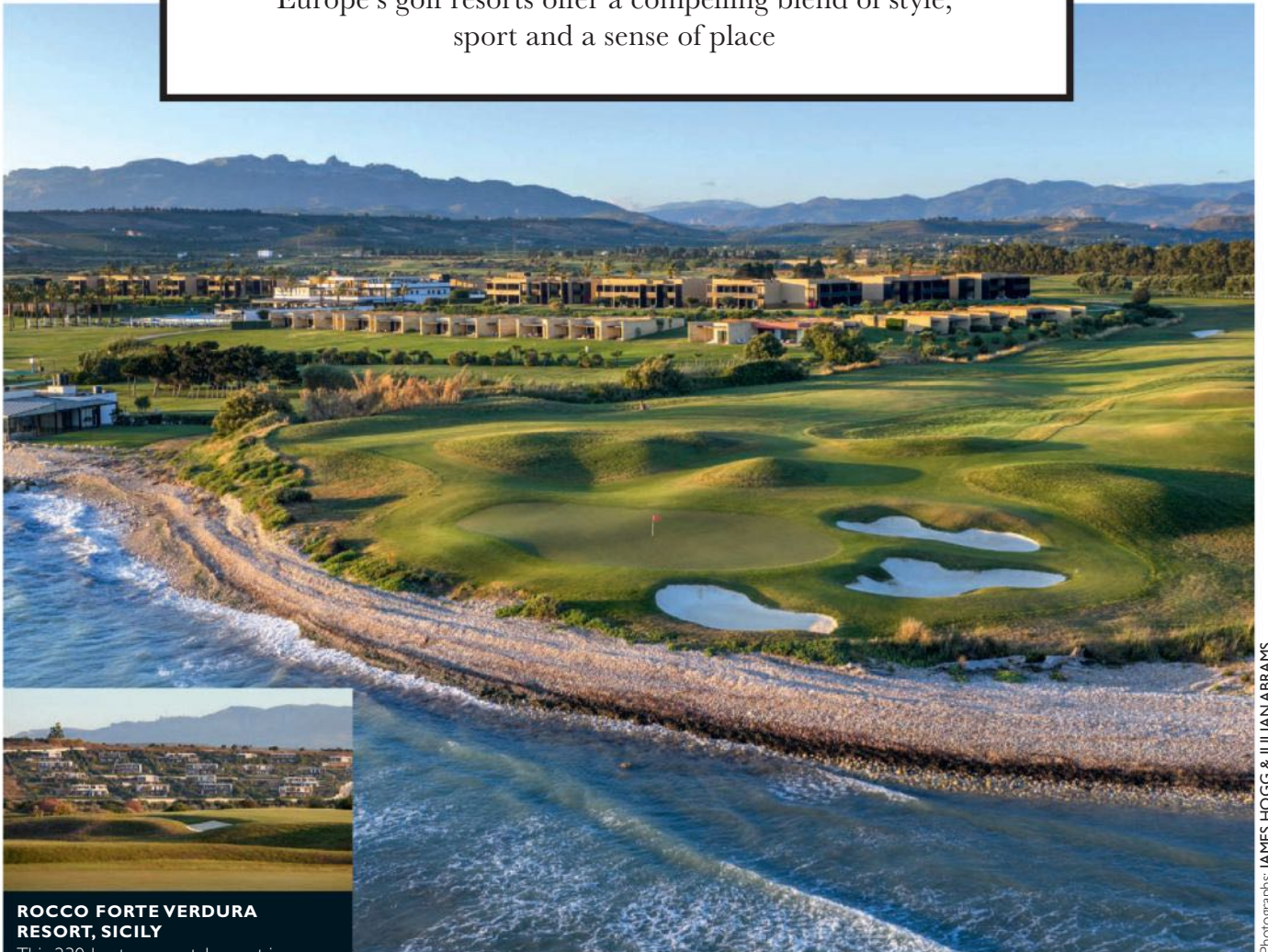
46. **MANIFATTURA VALOR** represents timeless craftsmanship, selected luxury materials, and avant-garde design for horses, home & dogs. As a truly sustainable brand, it sources wool from UNESCO-listed sheep drives, merging Alpine manufacturing tradition with refined aesthetics. Discover more at manifattura-valor.com and follow @manifatturavalor on Instagram.



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TIME FOR TEE

From immaculately cut greens to beautifully crafted homes, Europe's golf resorts offer a compelling blend of style, sport and a sense of place



ROCCO FORTE VERDURA RESORT, SICILY

This 230-hectare coastal resort is a favourite with golfers, with its excellent course and specialist performance centre, but people also come for the five-star hotel, private beach and restaurants. A new collection of private villas offers the chance to live in this remarkable spot year-round. From €3,010,000.

roccoforesort.com/private-villas

If you are contemplating the idea of investing in a holiday home, a property in one of Europe's top golf resorts might be just the ticket.

Located in spectacularly beautiful locations, surrounded by hundreds of acres of rolling countryside, they offer a luxurious retreat whether or not you plan to spend all of your time on the fair-

way. The very best golfing resorts tend to come with plenty of five-star services, from excellent restaurants to top-notch spa and wellness facilities, along with kids' clubs and childcare to make family breaks that little bit more relaxing.

Take, for instance, the famous Rocco Forte Verdura Resort in Sicily. Set against the backdrop of the sparkling Mediterranean, Verdura's two championship courses meander through olive groves and along the coastline, offering players a picture-perfect backdrop to their game – it's quite rightly known as Italy's top golfing destination. Now, Rocco Forte has expanded the resort's offering with a collection of private villas, which are the

first branded residences in Sicily. Nestled high on a wooded hillside, these turnkey villas have been designed by Olga Polizzi and ASA Studio Albanese to create serene spaces that reflect their natural surroundings, using a palette of terracotta, ochre, local stone and wood. There are also plans for a residents' club in a converted farm building, complete with a cafe and restaurant.

The beauty of living in a resort like this is that it offers the chance not just to enjoy the many amenities on offer, but to become part of a community. It's this that makes these properties far more than simply a luxurious escape, but a place to call home.

CABOT HIGHLANDS, UK

The unveiling of a second 18-hole golf course this year will make Cabot Highlands even more of a draw to golfers – the resort is already home to the renowned Castle Stuart Golf Links, named among the world's top 100 courses. There are also five four-bedroom cottages currently underway, from £2 million.

cabot.com



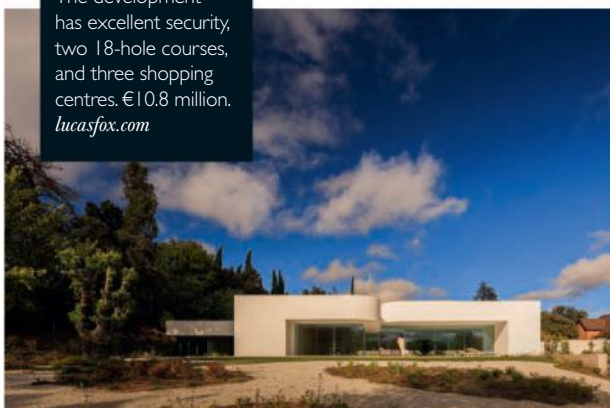
Photograph: JACOB SJOMAN

TRILOGY, SPAIN

Located 10 minutes from central Madrid in La Moraleja, this new-build villa was designed by architect Fran Silvestre. It spans 1,019 square metres and overlooks the adjacent golf course.

The development has excellent security, two 18-hole courses, and three shopping centres. €10.8 million.

lucasfox.com



VALE DO LOBO, PORTUGAL

Occupying a prime spot beside Vale do Lobo's famous Royal Golf Course, a collection of 44 apartments, villas and townhouses is under construction, each one thoughtfully designed to blend into the beauty of the natural landscape while maximising the breathtaking views. From €1.48 million.

valedolobo.com



OLIVE GROVE VILLAS, GREECE

Tucked away in the Costa Navarino resort, these villas are situated conveniently close to the beach and the resort's many facilities. There are five bedrooms in each Olive Grove villa, along with a two-bedroom annexe, and they all look out across the golf course.

From €6.4 million.

costanavarino.com



AUGUST COLLECTIONS, EUROPE

Buy a share of multiple holiday properties aimed at golf lovers, with August's new Son Vida collection. The three- to four-bedroom homes across the South of France, Tuscany, Mallorca, and the French Alps are fully managed and maintained by August, with shares starting at €480,000. augustcollections.com



THE PEAKS TOWNHOUSES, MONTENEGRO

Luštica Bay unveils The Peaks Townhouses, 11 homes overlooking the Adriatic Sea and Bay of Kotor. Set above Montenegro's Gary Player-designed golf course – currently under construction – they offer coastal living and panoramic views in the Adriatic's most sought-after emerging destination. From €2.2 million.

lusticabay.com



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[CONDENASTJOHANSENS.COM](https://www.condenastjohansens.com)

GRANDE REAL VILLA ITÁLIA HOTEL & SPA,
CASCAIS, PORTUGAL

Westminster Tower, with stunning views of the Houses of Parliament, Big Ben and the London Eye; waterside lifestyle at Ransome's Wharf, Battersea. Below: courtyard garden at Fifty Brook Green



LONDON PRIME TIME

**Enhancing the UK capital's standing as a premier global city, specialist placemakers
London Square invest in exceptional prime and heritage locations**

London's calling... It always has, it always will. The appeal of property investment in the UK capital is both economic and emotional, and lies in this magnificent gateway city's ever-evolving status as a dynamic financial centre and a talent magnet for skilled professionals. Rooted in a culture of political stability and global connectivity, and strategically positioned between East and West, London remains a trendsetter in fashion, the arts, music and sport, and a leader in world-class education. Fundamentally, the city – with its easy access to green spaces, the Thames riverside and centuries-old heritage attractions – is a great place to live, work and establish a family base.

With a deep understanding of place, and confidence in the enduring strength of the London market, London Square and parent company Aldar have enabled £2 billion of investment to create exceptional homes and characterful neighbourhoods across all zones and all boroughs. Over the last two years, the property

specialist has acquired 18 new sites in hand-picked quality locations with plans to grow the portfolio, making the most of the capital's natural advantages with outstanding design, elegant architecture and timeless interiors.

Underpinned by the knowledge that people want good value, well-considered amenities and a focus on wellness, London Square creates environments in which residents can enjoy a balanced lifestyle. On a boutique scale, Fifty Brook Green is a gated collection of heritage apartments, duplexes, triplexes and freehold mews houses with courtyard gardens, created from Victorian school buildings in a prestigious pocket of leafy west London. Westminster Tower, on the other hand, offers exclusive apartments in the heart of the city with blockbuster views of the Palace of Westminster and Big Ben. With an equally distinctive local story, Ransome's Wharf, west of Battersea Park, is a gem of a waterside development with loft-style architecture and Crittal-

style warehouse windows. Uniquely, each of the 94 residences will have a private, concierge-managed parking space.

London is special. And to further reinforce London Square and Aldar's belief in the city, the development experts have made the significant investment of opening a new London office at 21-25 Bruton Place in Mayfair to offer clients a prime central location to visit.

*For further information,
please visit londonsquare.co.uk*



CONDÉ NAST
BRITAIN | PROPERTY

NOTEBOOK

A round-up of the latest premium properties
and superlative services



FIT FOR A KING

Church Lodge is a unique Georgian property that forms the only freehold house available in the Royal Mews alongside Windsor Castle, the world's oldest and largest occupied castle and a working royal palace for more than 900 years. The lodge was built in the mid 1700s and was owned by the castle and the church next door, before moving into private ownership more recently. Offering flexible accommodation with up to five bedrooms, the home has been the subject of complete refurbishment by its current owners, with plenty of period features sitting alongside contemporary fittings. £1.75 million.

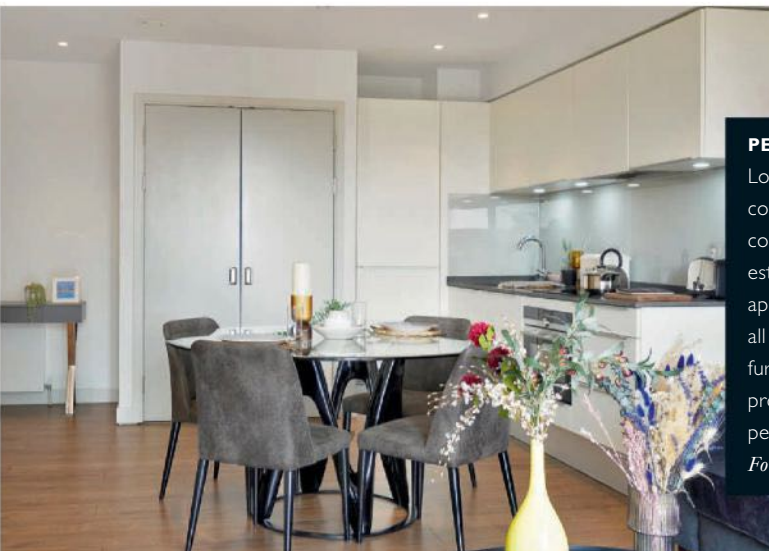
For more information, visit azrealestate.uk



BRICK BY BRICK

Whether you're restoring a listed property or have grand plans to create a new one, finding the right building company is the most vital part of the project. CC Construction Group is a leading super-prime residential building firm, with nearly 30 years' experience in delivering reliable construction and aftercare services to private clients in London and the southern counties. With four separate divisions spanning different elements of the business, the firm delivers high-quality, custom projects of all scales thanks to its network of trusted contractors.

For more information, visit cccon.co.uk



PETS ALLOWED

Located in the heart of Elephant & Castle, Elephant Central offers contemporary rental homes with the convenience, comfort and connectivity that comes with living in Zone 1. Set within a well-established neighbourhood, the development combines spacious apartments with high-quality amenities and excellent transport links, all in central London. Residents can choose from a range of furnished one-, two- and three-bedroom apartments. Almost all properties have far-reaching views across London, and they're also pet-friendly, so you can bring your four-legged friend.

For more information, visit getliving.com

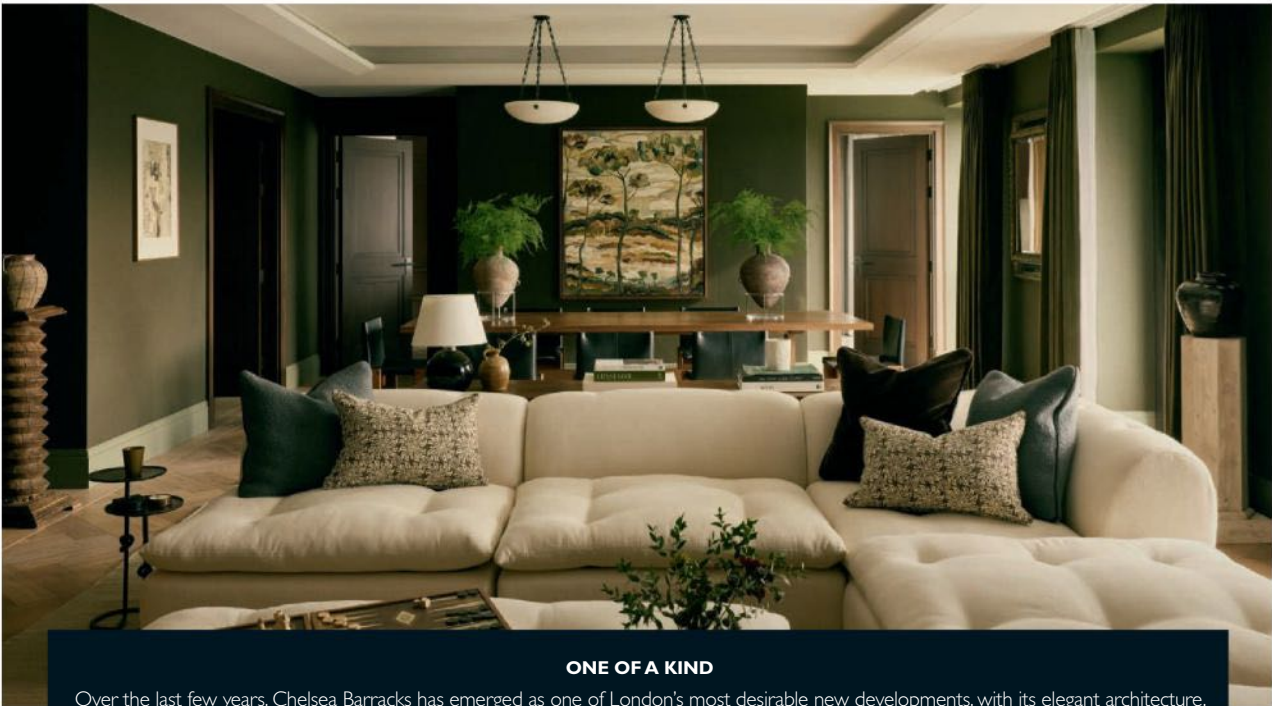


PARK LIFE

Situated opposite the main entrance to the 54-acre Holland Park, Holland Park Gate is a leafy oasis in one of the most sought-after areas of London, a short stroll from Kensington Palace and located

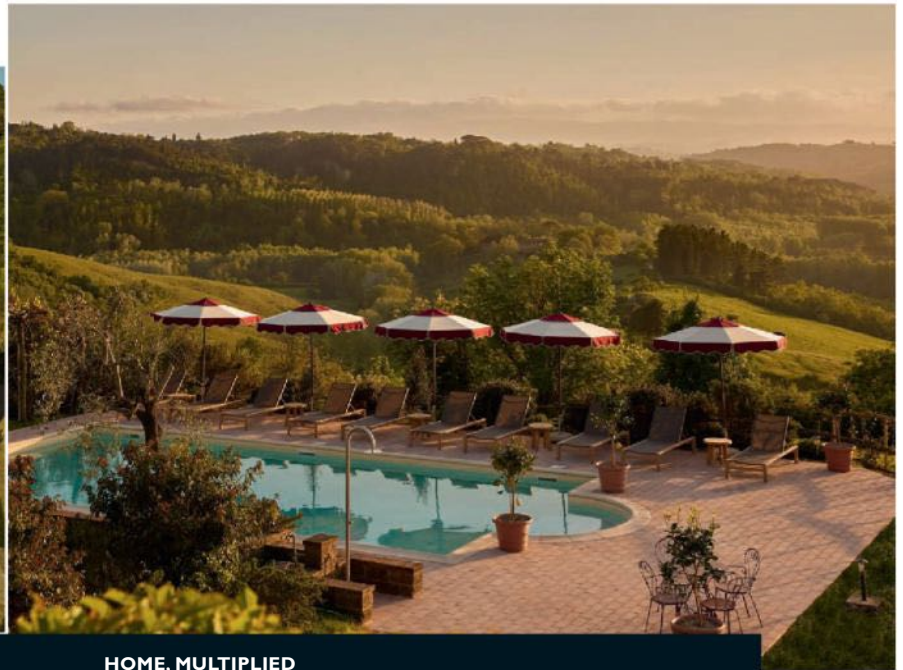
behind the neoclassical façade of an old cinema. At the heart of this new development is Residence 85, an elegant sub-penthouse that spans 4,390 square feet of lateral living space. There's a full-length terrace accessible from the living area and the bedrooms, to emphasise the indoor-outdoor flow of the apartment, with a private seating area off the main bedroom. The floor-to-ceiling windows let in an abundance of natural light, as well as plenty

of fine views. The interiors have been designed to create a serene and welcoming family home, with carefully chosen art from Fitzrovia's Canopy Collections gallery. There's an impressive main bedroom suite, with two walk-in wardrobes, an en-suite and a separate washroom; a playful children's room; and two further bedrooms, making it a perfect base in the heart of the city. £23.5 million. *For more information, visit lodhagroup.co.uk*



ONE OF A KIND

Over the last few years, Chelsea Barracks has emerged as one of London's most desirable new developments, with its elegant architecture, garden squares and meticulous attention to detail. Tucked between Belgravia and Chelsea, it offers something increasingly rare in central London: space, order and a rarefied sense of calm. The latest addition to the development is 1 Five Fields Square – designed by Eric Parry Architects, it comprises 28 apartments and two penthouses, keeping the scale intentionally small. At its heart lies Residence 19, a three-bedroom apartment looking onto the landscaped grounds of Five Fields Square. The interiors have been designed by Albion Nord, a studio well versed in creating elegant rooms that are a pleasure to live in. The design takes cues from Chelsea's creative past without veering too far towards nostalgia. Instead, the result is contemporary, tactile and relaxed, with a focus on natural materials. The 2,731-square-foot lateral layout includes three bedrooms, three bathrooms and a private balcony. £15.5 million. *For more information, visit chelseabarracks.com*



HOME, MULTIPLIED

If you're contemplating buying a holiday home, why not invest in four instead? August Collections sells shares in curated selections of desirable properties in some of Europe's most popular destinations. Its latest offering is the Paloma Collection, which takes inspiration from the famous Paloma Beach on the French Riviera, once a favourite haunt for Pablo Picasso and his family and known for its luxurious lifestyle and incredible natural beauty. This prime collection brings together four spectacular properties, worth an average of €5.5 million each, with 16 owners each getting to spend an average of 12 weeks per year across their portfolio of homes. The locations will be in the French Riviera, Mallorca, Tuscany (pictured) and the French Alps, with elegant interiors and excellent facilities, from swimming pools to wellness centres. To add the final flourish, each of the properties will feature art by the Bolivian artist Kenia Almaraz Murillo, via a special collaboration with Waddington Custot Gallery – a continuation of August's ongoing commitment to supporting emerging female artists. Shares are priced from €1.8 million.

For more information, visit [augustcollections.com](https://www.augustcollections.com)

THE ART OF LIVING WELL

As the pinnacle of the Embassy Gardens development in Nine Elms, The Capston is set to be one of the smartest addresses in the area, with completion due in 2028. It will offer 247 design-led residences alongside a range of amenity spaces, including The Retreat. Designed as a haven of integrated wellness, The Retreat will offer facilities that combine fitness with wellbeing, including a state-of-the-art gymnasium featuring reformer Pilates machines, a hydro pool overlooking a Japanese-inspired water garden, and a series of connected hot and cold therapy



spaces and treatment rooms. The Capston has also recently entered into a partnership with the British wellbeing brand La-Eva, to provide residents with a bespoke menu of treatments which bring together sound, scent and massage. There will also

be a range of organic and ethically made La-Eva x The Capston products, which will be crafted in the skincare company's Oxfordshire studio. Apartments from £750,000.

For more information, visit [thecapston.com](https://www.thecapston.com)



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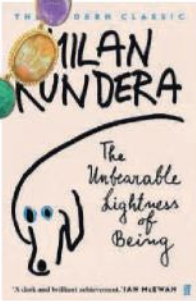
Your proudest achievement?
 "Having my own BARBIE with type 1 diabetes felt like meaningful representation."



What's your signature scent?
 "DIPTYQUE Eau Rose [£170]."



The best gift you've ever given someone?
 "A JADE JAGGER necklace with lots of colourful, engraved pendants for mum's 50th." Necklace, price on request



What's on your bedside table right now?
 "A bowl of rose quartz, clear quartz and amethyst crystals, and a copy of MILAN KUNDERA's *The Unbearable Lightness of Being*."



An ideal day in London? "Wake up, matcha, jammy eggs, reformer Pilates at Heartcore, lunch at CANTEEN, explore the knick-knack shops on Golborne Road, home, book, tea, sofa, sushi, Scandal."



How do you get ready in five minutes flat? "An eyelash curl and YSL BEAUTY Touche Éclat in Luminous Vanilla [£32]."



Advice on
 LIFE and
 STYLE from
 the MODEL

What would Lila Moss do?

If you could raid anyone's wardrobe, whose would you choose?

My mum finds me in hers at least once a week, but I know anything truly off-limits will be hidden. So, yes, that vintage Dior Bar jacket is mine.

And the most treasured item in your wardrobe?

A bias-cut spring/summer 2007 John Galliano dress I bought for my dad's wedding.

The perfect outfit for a night out?

A black leather trouser with a sheer shirt and bralette is so hot.

Who's an up-and-coming designer we should be paying attention to?

I'm dying to wear Colleen Allen.

A sure-fire way to get your day off to a good start?

If I'm not starting with a homemade matcha, it's a sad day.

Your biggest vice is...

TikTok before bed.

Name a restaurant you return to time and again?

Mediterraneo in Notting Hill.

If you could only stay in one hotel in the world, which would you pick?

The Ritz Paris. My mum stays there over fashion week and it's where we celebrated her 50th, when I sang "Valerie" by Amy Winehouse on repeat. It wasn't a karaoke party, but I made it one.

The one film that everyone should watch?

Not seeing *Bugsy Malone* or *Grease* should be illegal.

What's your party trick?

Annoying the DJ into playing the songs I want. Just go up to them and say, "No one's really vibing. Everyone would have so much fun if you played this Stone Roses – or Hannah Montana – song."

What would your Olympic sport be?

Going on holiday.

An interior trick to lift a room?

I just bought a big Kate Zimmerman Turpin painting for my new flat. It's lush, impressionist and reminds me of Monet.

Share a signature Moss dish.

A jacket potato with tuna, cheese and baked beans. (Trust me.)

Which album would be the soundtrack of your life?

All Things Must Pass by George Harrison.

What makes a good friend?

They let you have a bad day without judging you – but only a day.

Who gives the best fashion gossip?

Tish Weinstock.

What makes a great first date?

Giggling.

What would you title your autobiography?

Bossy Lila – also the handle of my first email address and what was written in my school reports.

And finally, what's something that you're still figuring out?

Life.

KIKO

MILANO

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*“A love story where skincare
meets make-up...”*

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IN 49 SHADES





N°5

CHANEL

PARIS



NEW EDITION