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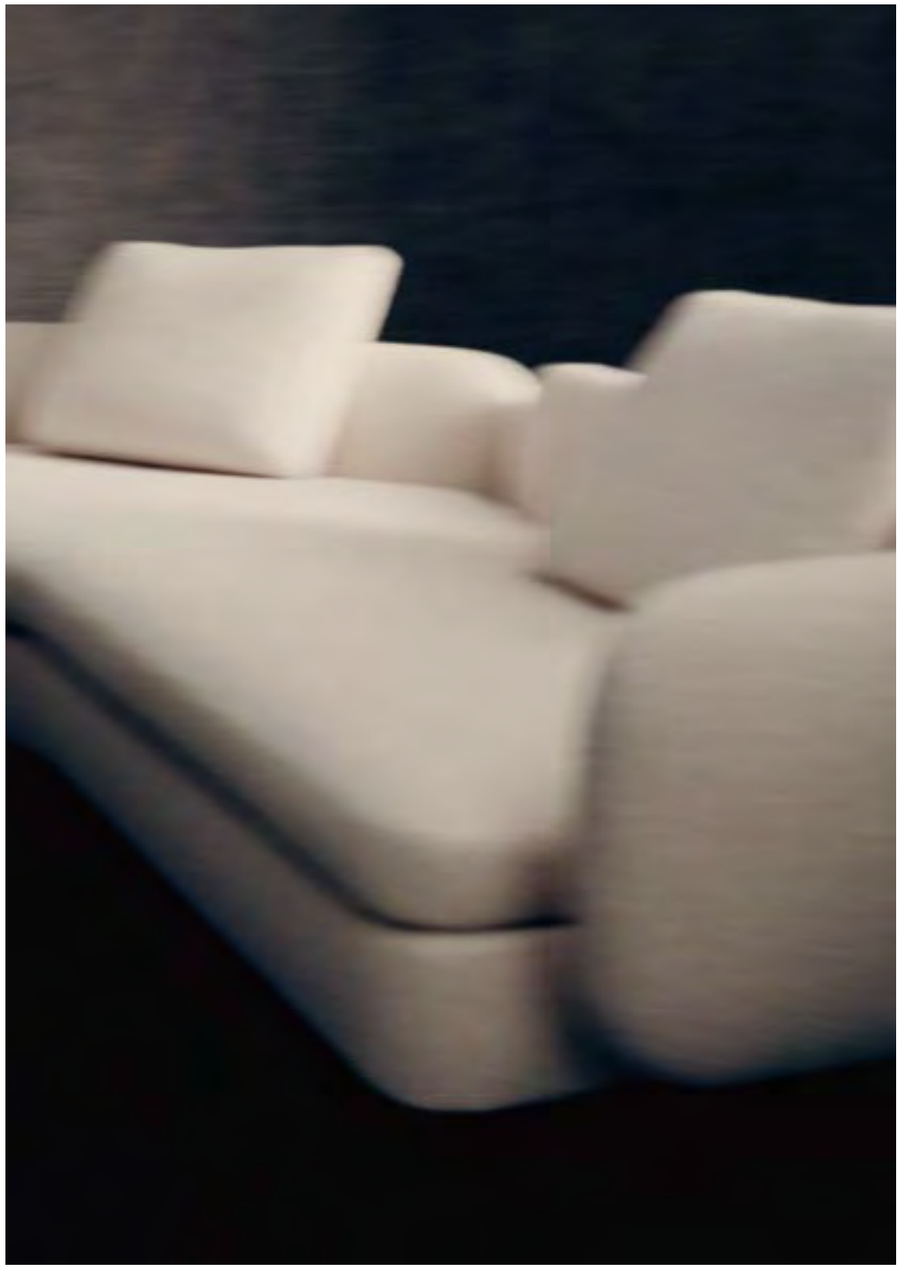



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WINTER 2023 *Resolution*

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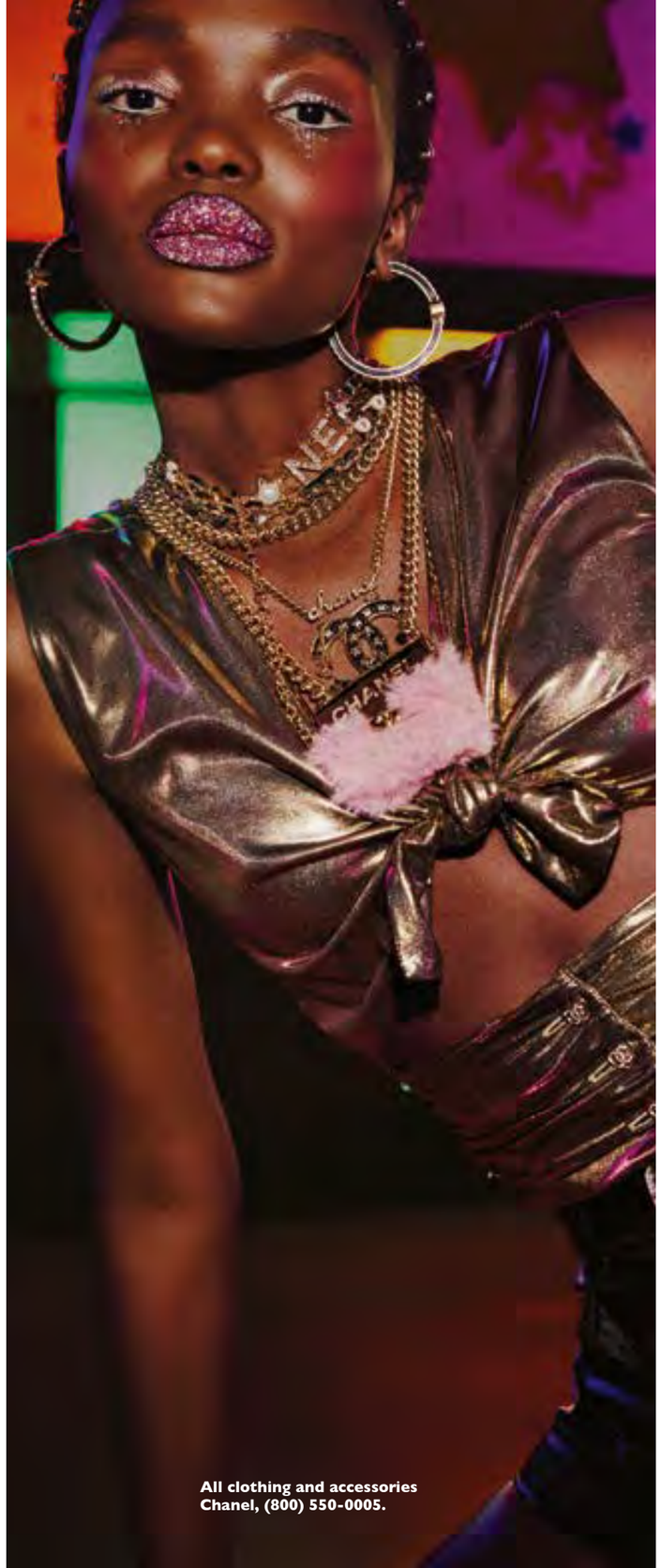

All clothing and accessories Chanel, (800) 550-0005.

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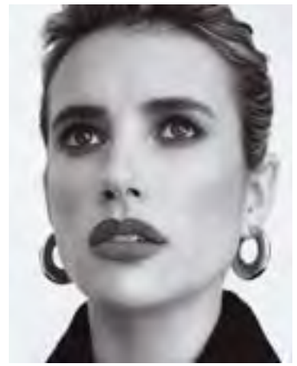

ON THE COVER
Gucci jacket, gucci.com; Pomellato Iconica earrings set in 18K rose gold, pomellato.com

WINTER 2023 *Resolution*



Max Mara top, sweater, us.maxmara.com.

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Over her 25 year makeup career, **JENNA ANTON** has evolved significantly both personally and professionally. Most recently, this has led her to shift into a new direction - She now focuses on using natural, non-toxic products that she personally tests, ensuring that she maintains the quality, look and feel that her clients love!

FARAN KRENTCIL is a writer, editor, and devout mascara fan based in New York City. A frequent contributor to ELLE, the Wall Street Journal, and Harper's Bazaar, she also teaches fashion journalism at the Parsons School of Design. This one time, Rihanna told her she was cute.





EMILIA PETRARCA is a Brooklyn-based freelance writer covering fashion and culture. She previously held the full-time position of senior fashion writer for the Cut at New York magazine, where she worked for five years contributing to both online and print. Her work has since been published by The New York Times, The Wall Street Journal, Vogue, Elle, GQ, Harper's Bazaar, and many others.

TIME, TIME, TIME, SEE WHAT'S BECOME OF ME, WHILE I LOOKED AROUND FOR MY POSSIBILITIES...

For me, the end of the year is a time mixed with both joy and happiness, but somehow tinged with just a little bit of melancholy. Sure, the sparkle and shine of the season are in full effect, and the streets and shops are full of good cheer – and well, who am I kidding, presents are coming (pg. 198)! Yet halcyon memories of childhood Christmases still linger, and feelings of nostalgia tend to creep in, threatening to turn my snow-filled dreams into slush.

Those who know me, however, know that I am never one to let the blues get me down. I have a fool-proof way to defeat holiday sadness, and it's called Go. On. Vacation. Ah yes, dear reader, as you hold this magazine, please know that I will be happily enjoying several (many?) hard-earned, rum punches on a (hopefully) deserted Caribbean beach.

Now, I am certainly not the first person to realize that this is 100% the way to end the year on a high note. In fact, the fashion industry has been hip to this idea for about a century, starting when, in 1919, Gabrielle "Coco" Chanel introduced lightweight womenswear designed for tropical escapes. Et voilà, the cruise season was born!

For the past 15 years or so, cruise (or resort) collections have become cash-cow-behemoths, generating upwards of 60% of a company's annual revenue. The race to capture consumers' attention has spurred the power-players in the field to create elaborate travel shows to present their collections. We, in turn, present them to you! Check out our coverage (pg.114) to become inspired for sunny days ahead.

And speaking of days ahead, we are thrilled to see the end of the SAG-AFTRA strike here in the States, and to have been able to discuss the exciting projects lined up for our talented cover star, Emma Roberts (pg. 70). Writer Emilia Petrarca sat down with Roberts and learned about everything this child-star turned working-mom has been up to, including how she spent her time during the strike. She shared that she took the opportunity to slow down, breathe and reflect on how she would like to find greater balance in her working motherhood. Honestly, isn't that what we are all striving for? Balance.

As this year comes to an end and we jot down those resolutions, perhaps that's really all we need – forget that new fad diet or punishing gym regimen. Balance, and pausing to enjoy our surroundings means we take the happy with the sad, the hard with the soft (pg. 100) and the highs with the lows.

Happy New Year.



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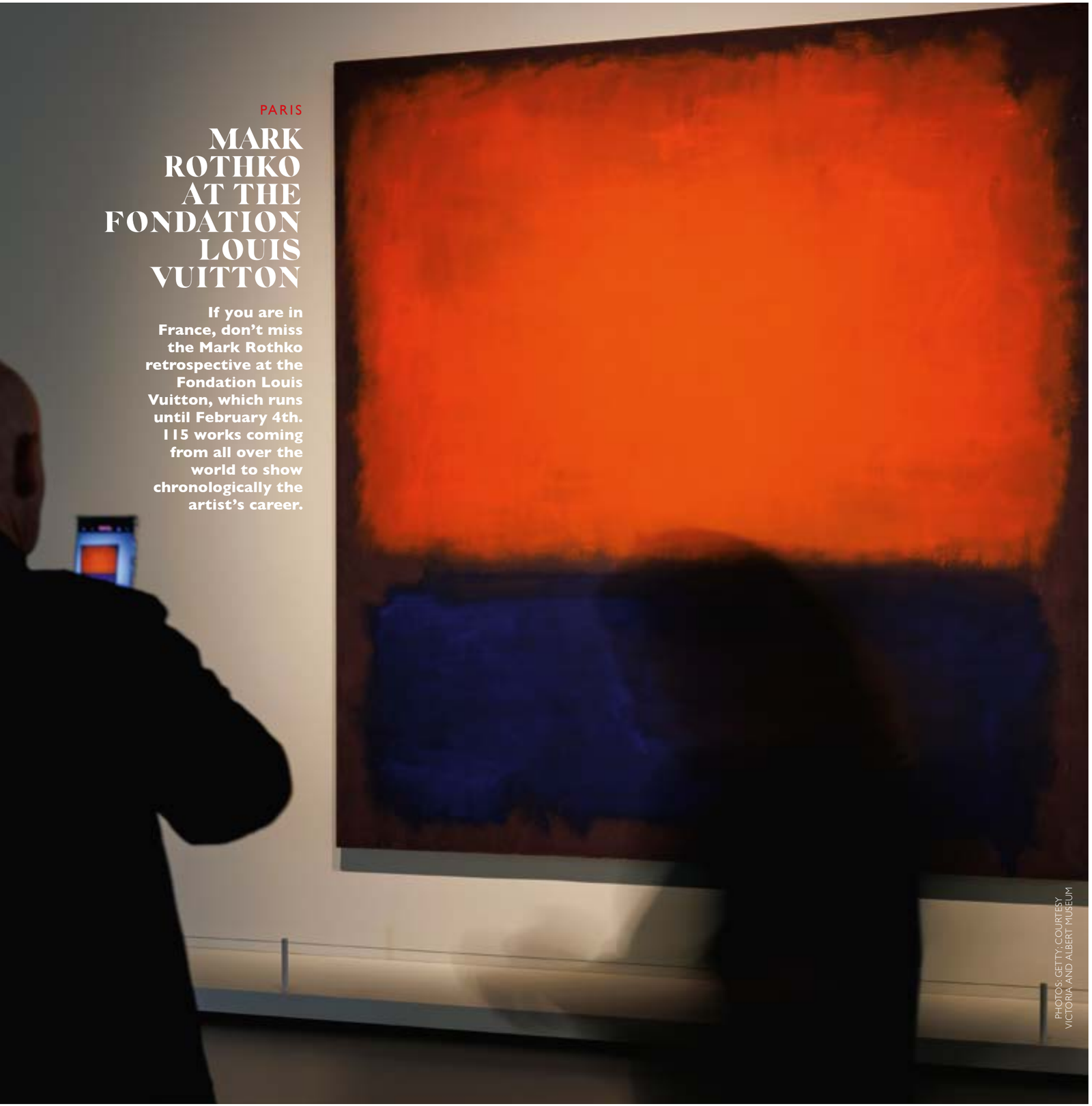


PARIS

MARK ROTHKO AT THE FONDATION LOUIS VUITTON

If you are in France, don't miss the Mark Rothko retrospective at the Fondation Louis Vuitton, which runs until February 4th. 115 works coming from all over the world to show chronologically the artist's career.

PHOTOS: GETTY; COURTESY VICTORIA AND ALBERT MUSEUM

GRAZIA Agenda

GRAZIA'S HIT LIST OF THE CAN'T-MISS CULTURAL EVENTS TO CATCH AROUND THE GLOBE THIS WINTER. SURE TO BE DINNER PARTY FODDER FOR THE MONTHS AHEAD.

WORDS FEDERICA VOLPE



LONDON

GABRIELLE CHANEL. FASHION MANIFESTO

Don't miss the V&A South Kensington's first exhibition dedicated to icon Coco Chanel. The exhibit shows more than 180 looks, jewels, accessories that allow viewers through the history and legacy of one of the women that changed the world of fashion and whose influence is still very present. The exhibition closes on February 24th.



MIAMI

ART BASEL MIAMI BEACH

While in Miami, don't miss out on the Art Basel (December 8th-10th). Galleries from all over the world will show works of modern and contemporary art. It's one of the main events for art lovers and artists all around the world.

LOS ANGELES

WILLIAM BLAKE: VISIONARY

Through January 14th, the Getty Center of Los Angeles, in cooperation with the Tate, will have a large exhibition dedicated to British poet, painter and printmaker William Blake. 100 works to follow his artistic journey.

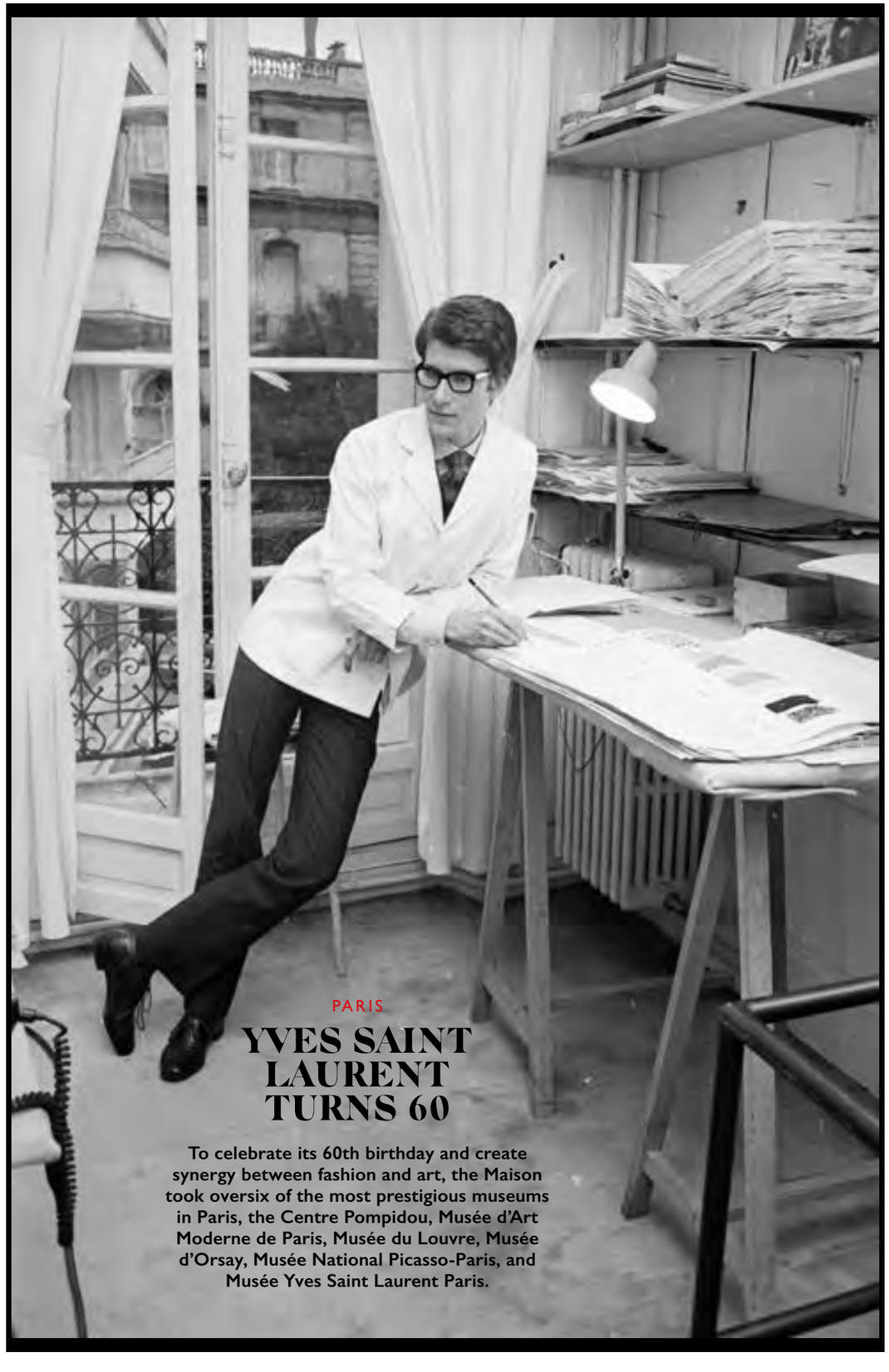




WORLDWIDE

MAESTRO

See the movie directed by Bradley Coope, starring Cooper and Carey Mulligan (out for a limited theatrical release on November 22nd. Available on Netflix December 20th.) The story revolves around American composer and conductor Leonard Bernstein and his wife Felicia.



PHOTOS: GETTY; COURTESY COURTESY ART BASEL; COURTESY GETTY MUSEUM, LOS ANGELES

PARIS

YVES SAINT LAURENT TURNS 60

To celebrate its 60th birthday and create synergy between fashion and art, the Maison took oversix of the most prestigious museums in Paris, the Centre Pompidou, Musée d'Art Moderne de Paris, Musée du Louvre, Musée d'Orsay, Musée National Picasso-Paris, and Musée Yves Saint Laurent Paris.

Game CHANGERS

MEET THE CHANGE AGENTS WHO ARE BLAZING A NEW PATH AND INSPIRING A BETTER FUTURE BY REDEFINING WHAT IT MEANS TO BE SUCCESSFUL

EDITED BY CASEY BRENNAN



Regine Basha

Bringing a legacy family brand to a new generation of customers

It's quite an accomplishment for a jewelry brand to live on for over 100 years — and another to continue to evolve and grow. But that's exactly what the iconic brand Aaron Basha has been able to do, passing from generation to generation and now in the capable hands of Regine Basha.

It all began in 1908 in Iraq, where Basha's grandmother — also named Regine — defied societal norms in a male-dominated industry. "My grandmother was probably the only women entrepreneur in the country at the time," says Basha. "She started off as a wedding dress designer and women who came in also wanted jewelry for the wedding say so she started making jewelry." She quickly figured out that jewelry was more profitable and she had a knack for it — and the brand was born.

With a keen eye for design and an entrepreneurial spirit, she not only crafted exquisite pieces but also opened a shop in Baghdad, catering to royalty and becoming an influential figure in the country's business landscape. It also became a family affair, with Basha's father, Aaron, pitching in. "My dad's first apprentice job was making cufflinks for the king," Basha reveals.

Amidst the turbulence of WWII, the family faced adversity as anti-Jewish sentiments took hold in Baghdad. In a daring move, Basha's grandmother strapped jewelry to each of her five children and sent them, one by one, across the border to Iran, escaping potential persecution.

"My father was 14 years old," says Basha. "He went at night and attempted to cross the border, but he was caught by police, and they almost killed him." He charmed the officers by giving them all the jewels he was smuggling. This act of courage and quick thinking ultimately led the family to Israel, where they rebuilt their lives.

Basha's father, the visionary behind the eponymous line, continued the family legacy, opening a store in Tel Aviv while later expanding to Montreal, London, and finally New York City, where a flagship location stood on Madison Avenue. The brand's global ascent reached its zenith in the 1990s when the iconic baby shoe charm became a household phenomenon, synonymous with style and luxury. "In 1996, 1997, the Aaron Basha baby shoe charm took off and became a household name," says Basha. "It became a household thing. Every mom and grandma who was stylish and wealthy had a baby shoe."

A humble mom-and-pop shop transformed into a global brand under her father's stewardship; now 91, he was 60 years old when the brand finally boomed, adding a wholesale arm along with the brick-and-mortar locations. Basha grew up in the business while a teen in NYC. "I went to the store every day after school," she says.

As fashion trends shifted, so did the landscape of Aaron Basha. With the changing times, Basha's father decided to scale back the business, including the closure of the physical locations. However, Basha couldn't fathom letting go of the brand that held her family's legacy. "The business was his baby, but I couldn't reconcile that we would let the brand go," explains Basha. "I knew the potential and how much we invested including time and energy."

In a bold move during the challenging times of March 2020, Basha expressed her desire to take over the reins. "He said 'OK, show me what you got.'"

Basha maintained the original Aaron Basha line while designing her own pieces. Regine for Aaron Basha became a manifestation of her vision – a brand rooted in self-love, universal love, and recognizing one's power.

The brand aims to evolve holistically, extending beyond jewelry into retreats and experiences centered around self-love. Simultaneously, Basha envisions the iconic Aaron Basha's baby shoe charm available in maternity wards globally, engraved on the day of a child's birth.

As Regine for Aaron Basha continues to weave its legacy, Basha envisions a future where her jewelry becomes a source of empowerment, a reminder of individual strength and the profound emotional connections that make life meaningful. "With both lines, it's all about love," says Basha. "For Aaron Basha, it's family love; for Regine it's about self-love and universal love. My end goal is to make people feel good. If that's through a piece of jewelry that connects people to their power or something colorful that makes people smile, then I consider that a success."



Tata Harper

Pioneering clean beauty with a vision

Tata Harper's journey as an entrepreneur is nothing short of remarkable, making her name synonymous with clean beauty and high-performance skincare. She's the visionary behind Tata Harper Skincare, a brand that has not only transformed the beauty industry but has also redefined the way we view skincare itself.

"I always had a deep love and appreciation for skincare," Harper reminisces. However, her foray into the beauty industry — the Tata Harper Skincare line was launched in 2010 — wasn't a predetermined path. Instead, it was birthed from a profound moment of change. "My stepfather was diagnosed with cancer, and through helping him change his lifestyle I started to examine everything I was putting in, and on, my body," says Harper.

During this period of soul-searching and self-discovery, the Colombian-born Harper came to a realization: Natural beauty products, which she naturally gravitated towards, didn't cater to the needs of a serious skincare connoisseur like herself.

"Typically, you would find natural beauty in food stores and apothecaries that lack high quality products with advanced technology," she says. "Similarly, when I went to department stores they had few natural ingredients in their products, mixed with synthetic materials and harmful chemicals. I wanted to fuse both worlds and create products that were 100 percent natural and made with high-quality, potent ingredients. After failing to find any natural skincare products that gave me the results and the luxury experience I was looking for, I decided to create my own."

From there, the idea for Tata Harper Skincare was born, but it wasn't an overnight endeavor. "It took us five years and a team of eight chemists to develop our first line of products," recalls Harper. "During this time, we researched the most high-performance, natural ingredients to feature in our products while rejecting all toxic and synthetic chemicals."

For the first few years, Harper says, "It was like we were talking to customers and retailers in a foreign language. The idea of clean beauty was not accepted, so we built trust through transparency and our unwavering message."

But with lots of hard work and a capable team, Tata Harper Skincare is now a global brand, used in spas around the world and sold in top retailers including Bergdorf Goodman, Saks, Sephora and Bluemercury.

"I believe it's essential to strike a balance between having a clear vision and remaining open to the unexpected," Harper says of founding and growing a new brand. "While I've always had a clear mission for Tata Harper Skincare, the journey to achieving that goal has been dynamic and filled with surprises. I see things that inspire me every single day and if my intuition tells me that is the avenue to explore, I must follow it. Some of my greatest creations have come to life after diverting from the initial plan I had set in place. Having a flexible plan for the future helps me stay aligned with my goals while maintaining creative liberties."

With its dedication to innovation and sustainability, Tata Harper Skincare expects the next five years to be a transformative period for both the brand and the industry at large.

"We're committed to pushing the boundaries of natural beauty, introducing new product lines, and leveraging cutting-edge research to create even more high-performance formulas," says Harper. "Sustainability will remain at the forefront of our operations, and we plan to further refine our practices to reduce environmental impact. Geographically, we're excited about the prospect of reaching even more markets, making our products accessible to a wider audience. Additionally, we'll continue to invest in our community and education initiatives. Empowering individuals to make informed choices about their skincare and overall wellness is a cornerstone of our brand."

Harper's journey as an entrepreneur is one of inspiration and transformation. Her unwavering commitment to clean beauty, innovation, and sustainability has not only reshaped the beauty industry but has set a new standard for conscious and mindful choices in skincare and wellness. With a clear vision for the future and a balance of adaptability, Harper is set to continue making waves in the world of beauty and well-being.

"I'm proud of our journey and the positive impact we've had on the beauty industry. It's been an incredible ride, and I'm excited to continue pushing the boundaries of clean beauty and wellness."



Isolde Brielmaier

The NYC curator orchestrating art, entrepreneurship, and global impact

In the vibrant core of New York City's contemporary art scene, Isolde Brielmaier emerges not only as a cultural curator but as a visionary committed to shaping a future where creativity knows no bounds.

For Brielmaier, deputy director of the New Museum of Contemporary Art and a guest curator at the International Center for Photography, both in New York City, entrepreneurship is not just a title; it's an inherited spirit. Growing up in a family of entrepreneurs, she naturally gravitated towards a path less defined.

"I started out as a dancer, which involves a lot of twists and turns – literally and figuratively – and then I pivoted into contemporary art, yet I have carried my dance sensibility with me," Brielmaier, who has worked for over two decades in private and public sector as well as in academia, tells Grazia USA. "This meant that focus and discipline along with a desire to move freely and engage with people have remained at my core."

Brielmaier, who holds a PhD in Art History, Criticism and Conversation from NYC's Columbia University, devoted years to ideating and developing projects with artists and creatives across various contexts. At the New Museum, Brielmaier centers her work on the culture within the institution, ensuring the sustainability and empowerment of the people who contribute to its magic.

"I work under the umbrella of culture, and that includes art, artists, ideas, and audiences, among other aspects," says Brielmaier. "I have worked in-house for many amazing organizations and companies but have also worked independently for years. Much of this time has been spent ideating and developing projects with artists and other creatives for a multitude of contexts."

Brielmaier admits these experiences have challenged her to be creative, resourceful, and committed. "I have had to build teams and budgets as well as cultivate and prioritize different relationships. 'People over projects' is a bit of a motto for me in so many ways. I am grateful to work with the folks who comprise the fabric of what the New Museum is."

Since joining the New Museum of Contemporary Art in 2021, Brielmaier has made it a goal to increase support for BIPOC individuals, women, and the LGBT+ community. Brielmaier's commitment extends to artists and creatives, collaborating to script the next chapter of creativity. She believes artists, with their unique perspective, offer profound notes for writing this next chapter, and she's eager to amplify those voices.

"I am focused on paying things forward," explains Brielmaier. "In particular, I am very much committed to supporting other women around me, especially those in the creative space like Salome Asega – the wonderful director of NEW INC at the New Museum, and Hannah Traore, who used to work with me and is now soaring with her new gallery. I could list so many women who are dedicated to their work and to making a difference in the work they put out in the world. I want to lift them up."

Brielmaier's transition from idea to execution involves starting with expansive possibilities, rooted in the belief that beginning with grand visions sets the stage for meaningful impact. "Think big!" she says. "I like to start with dreaming and thinking of infinite possibilities, way beyond any 'box.' It's easy to scale down due to budget, capacity, and so on, but it is hard to build up and add on."

Brielmaier's journey is a testament to the harmony of entrepreneurship and artistry, where dreams guide the symphony of impact. As she nurtures the culture within the New Museum, her vision extends beyond, reaching a global audience, fostering engagement, and shaping a future where creativity transcends boundaries. "There is a big world out there," says Brielmaier. "The New Museum, while in NYC, is a truly global museum with an international audience, and I would love to continue to grow this audience and engagement particularly in places like South Asia and throughout the African continent."

Brielmaier acknowledges the unpredictability of life, abandoning the notion of strict maps in favor of a more open approach, allowing herself to be guided by love, joy, community, perseverance, and hard work. "I have tried to focus on developing my personal ethos – my set of personal beliefs and aspirations - and letting this guide me," Brielmaier reveals. "It evolves of course, but it's important for me to keep it in sight."



Wende Zomnir

She "broke" the beauty industry once and is at it again

In the ever-evolving landscape of the beauty industry, where trends come and go like seasons, Wende Zomnir has been a consistent force of innovation and empowerment. Since "breaking" the beauty world at the age of 27 with Urban Decay, Zomnir is now on a mission to redefine beauty, sustainability, and wellness with her latest venture, caliray.

Zomnir's journey as an entrepreneur started in the heart of Chicago, where she worked at a big ad agency. However, the Windy City's cold climate led her to seek the warmth of California, ultimately sparking her desire to pursue other projects. A chance introduction to Sandy Lerner, co-founder of Cisco Systems, marked the beginning of her groundbreaking career when they launched Urban Decay in 1996. "Sandy showed me what entrepreneurship was, which I passed on through my career," Wende reflects. "She said, 'I broke the tech industry and now I want to break the beauty industry.' Sandy really let me run with it — I was able to make Urban Decay sing." Under Lerner's mentorship, Zomnir learned to challenge the giants of the beauty industry, going up against the likes of Coty and Estée Lauder. She created best-selling products like the legendary Naked Palette and All Nighter Setting Sprays for Urban Decay, known as makeup for boys and girls and a true pioneer in the industry. "Urban Decay's mission was to democratize beauty," says Zomnir. "It was really about self-expression."

After growing Urban Decay with its "makeup as empowerment" mantra into a billion-dollar brand that was eventually sold to L'Oreal, Zomnir wasn't ready to exit the industry. "Mission accomplished with Urban Decay so what was the next mission?" says Zomnir. "I had always been really into wellness and Urban Decay was one of the first brands to take parabens out of our products – it was really important to me."

Sustainability and wellness became her next frontiers, inspired by her deep connection to the California dream lifestyle, and in 2022, she launched caliray, alongside co-founder Jenna Dover, under Sephora's Clean + Planet Positive program. Enlisting former L'Oréal contacts and leveraging her experience in both entrepreneurship and big corporations, Zomnir "envisioned a brand that embodied California." True to that vision, caliray is based in a surf shack in Newport Beach and focuses on "clean formulas, dirty minds, and sexy sustainability."

Zomnir's aim is to educate people about packaging and make them more conscious consumers. "I was surfing and saw all this garbage and thoughts – how many Naked Palettes have I created?" she says,. "There's a real opportunity to create something at the intersection of beauty and sustainability."

Caliray's mascara, a tubing formula that provides long wear without damaging lashes, stands as a testament to performance clean beauty. "It's a tubing mascara and it's clean and it gives that long wear but is not waterproof, which is bad for your lashe," she explains. It gives volume without damage and long wear without smudging." She also loves the primer— "It blows out the pores and fine lines but also has peptides for skin health" —and the setting spray with transdermal magnesium, great for skin recovery. "It's like sprayable skincare," she says.

The brand also collaborated with Thorne to create a beauty supplement, Get Lit Right Now, touted by Zomnir as "like drinking a ring light."

For Zomnir, work and life are intertwined, a rhythm she has maintained throughout her career. Being present for her children during key moments was nonnegotiable. While she acknowledges the challenges, she emphasizes the importance of taking time for herself.

with early morning workouts, tennis, and a variety of sports. She takes advantage of business trips to explore and unwind. "I always take time for myself," says Zomnir. "On business trips, I take some extra time to enjoy myself and use work travel to fuel me."

Looking ahead, she envisions more collaborations, especially with small brands and expresses excitement about being a new founder again.

As Zomnir ventures into a new era of beauty with caliray, her commitment to innovation, empowerment, and sustainability remains unwavering. In a world that is increasingly conscious of its environmental impact, caliray stands as a beacon of clean beauty, setting new standards for the industry.



Kiki Freedman

The entrepreneur takes on reproductive health

In the world of entrepreneurship, unexpected roots often give rise to innovative ventures. Kiki Freedman, the founder of Hey Jane, embarked on her entrepreneurial journey amidst the dynamic realm of Uber, following a stint in consulting. Today, her company is at the forefront of reshaping reproductive health care for women in an increasingly uncertain landscape. Reflecting on her journey, Freedman recalls, "I always had an entrepreneurial itch but wanted to focus the first part of my career on building out a solid foundation, so I went into consulting."

After two years in consulting, Freedman joined Uber during its early days, an experience she describes as instrumental in understanding the intricacies of building a business. "I launched our operations in Kenya as a small team — just the two of us. Even though I was early in my professional journey, I had a hand in managing all aspects of the business: operations, marketing, regulatory, et cetera," explains Freedman.

The allure of "wearing all the hats" motivated Freedman to seek more diverse responsibilities. "I spent a couple more year at Uber and then decided I was ready to try it on my own, but only if I found something I was incredibly passionate about," she says.

Freedman enrolled at Harvard Business School, using environment to experiment with different ideas.

The inception of Hey Jane took shape in the summer of 2019, spurred by the harsh reality of limited abortion access in Missouri. The company now offers a range of services, including medication abortion, birth control, and STD treatment, to women in more than 15 states who are over 18 and medically eligible. Reflecting on the catalyst for Hey Jane, Freedman shares, "We're now in a post-Roe world, but nevertheless, it was disturbing.

Simultaneously, we were seeing digital health companies primarily focusing on stigmatized issues in men's health. I started thinking: 'Is that a model for safe, discreet, affordable abortion access?'"

Freedman underscores the clear moral imperative that drove her to establish Hey Jane within the reproductive and sexual health care industry, where basic rights were actively being eroded. She emphasizes, "There was a clear moral imperative to build in the reproductive and sexual health care industry, as basic rights were actively being taken away."

In the journey of launching and running Hey Jane, Freedman acknowledges the remarkable growth and learning it has brought. "It has been a continuous process of refining our approach, expanding our services, and reaching as many people as possible," says Freedman. The company has played a pivotal role in providing a welcoming and non-judgmental space for people to discuss their reproductive and sexual health needs openly.

Connecting with an incredibly diverse and passionate community has been one of the most rewarding aspects of running Hey Jane, according to Freedman, who says, "We've helped over 35,000 patients get the care they need and have received countless messages from people who have found comfort, empowerment, and guidance through our clinic."

In navigating the entrepreneurial landscape, Freedman underscores the importance of having a vision while remaining open to exploring different paths. "Adaptability and the willingness to explore different routes have been key in my journey. They have allowed me to remain agile, learn from experiences, and make the most of the opportunities that come my way," she states.

Transitioning from idea to execution, Freedman emphasizes challenging assumptions, intentional skepticism, and engagement with users and experts. With a penchant for optimism, she highlights the significance of making hypotheses clear, building in small, testable steps, and refining with confidence. "I love checklists!" she exclaims. "Seriously though, I think the best first step is to challenge your assumptions and try to figure out why something hasn't been done before."

As Hey Jane continues to expand its services and form new partnerships, Freedman envisions a future where health care transcends the clinical realm. "We're working to create a clinic where health care means more than a rushed prescription from a dismissive provider. Instead, patients will be heard and validated at every step," she envisions. "The goal is to provide access not only to the highest-quality clinical care but also to whole-person support, addressing the emotional and social burdens imposed by outdated approaches to healthcare."

Freedman concludes, "We are committed to this vision, knowing that with each step, we are helping to shape a more equitable and empathetic future."



Missy Robbins

How the chef continues to craft culinary dreams

In New York City's bustling culinary scene, Missy Robbins stands as a testament to the enduring power of passion and perseverance. While the restaurant world can be ruthless, Robbins has successfully opened and led two popular Italian restaurants — Lilia and Misi — and plans for more growth. But Robbin's future in hospitality wasn't always predestined. "I started cooking when I was 22 years old right before I finished college," Robins tells Grazia USA. "I only meant to do it for one year to see if I liked it, and here we are 30 years later."

Once Robbins realized her passion for the industry, she set a goal of opening a restaurant by age 30. "That was a very arbitrary goal and I learned that all careers take unexpected twists and turns that are very important to your development," Robbins admits. "I opened my first restaurant when I was 44, and what I learned and experienced during those years was extremely important to the success we have had so far."

The first, Lilia, debuted in Brooklyn to much acclaim; Misi followed in 2018. "I didn't necessarily set out to be an entrepreneur," says Robbins. "It was a natural evolution that's happened over the last 10 years. As our company has grown, I've grown as both a leader and a creative. My primary role is to drive the culinary direction of our restaurants and experiences, but I do so much more than that outside of the kitchen."

Right now, Robbins is excited about the Misipasta, a boutique and aperitivo bar in Brooklyn serving Italian specialties, fresh pasta, and cicchetti. For those outside the New York area, Misipasta offers nationwide shipping of its delicious pasta, sauces, and delicacies like spicy slow-roasted eggplant and grilled artichokes sott'olio. "I'm excited to grow Misipasta," says Robbins. "The possibilities seem endless." Robbins acknowledges that it's just as important to maintain her other restaurants, Lilia and Misi. To ensure they remain relevant and consistent. "Maintaining your existing brands is just as challenging as building the new business but both are equally important."

Transitioning from idea to execution, Robbins adopts a slow and calculated approach.

"I am very calculated in execution," Robbins says. "I'm never in a rush and I always want to do things the right way, even if it takes more time. When we started Misipasta, the branding and packaging took a year. When I needed to re-brand some of the items for the opening of the boutique, it took another year. For me, it's all in the small details and I think the slower approach has contributed greatly to our success."

Reflecting on her accomplishments, Robbins dismisses the notion of ever "making it."

"I don't think you feel like you have ever made it," Robbins explains. "I feel very proud of what we've built, and I know we have special places and special people that work with us. I also know we always have room for improvement."

Robbins' life has been a tapestry of ups and downs, both professionally and personally. "I have had an incredible life over the last 10 years with so many ups and downs professionally and personally," Robbins reveals. "I've had relationships end, and I had cancer. Then, we had the challenges of the pandemic in our company. Earlier this year, I suffered the loss of a parent. I can go on, but the personal growth from each of these challenges are really what I try to focus on."

Rather than categorizing challenges by size, Robbins focuses on the lessons learned and the strength gained. She also prioritizes self-care. "A simple long lunch with my phone put away always recharges me," says Robbins. "Traveling to other places keeps me sane. Acupuncture and Pilates keep my mind and body healthy." She also enjoys cooking at home, keeping things simple. "It's not necessarily so different than what I cook at the restaurants – it's just more rustic," Robbins shares. "My go-to is a slow-grilled, spatchcock chicken."

Looking forward, Robbins is enthusiastic about the continued growth of Misipasta. "I am very excited to keep growing Misipasta and see where that leads us," she says. "I have luckily checked off most of the things I've wanted to do in my career and I'm currently enjoying the current ride. One day, I do hope to have a small hotel in Italy."



Sarah Davis

Fashionphile's voyage into luxury resale

In the glittering world of high fashion, where trends dictate the industry's rhythm, Fashionphile founder and president Sarah Davis stands as a true leader in innovation. Davis established Fashionphile, the first ultra-luxury resale company of its kind, on eBay in 1999. Her realization that luxury handbags and accessories sold faster and retained their value better in the secondary market ignited the inception of a revolutionary platform. Almost 25 years later, the reseller has become the largest platform for buying and selling ultra-luxury handbags and accessories in the country. This success is attributed to proprietary authentication technologies; pioneering retail strategies, such as the 60,000-square-foot interactive authentication center and showroom in New York City; and strategic partnerships, including an exclusive collaboration with Neiman Marcus.

Davis's journey into entrepreneurship was not scripted; it evolved out of necessity and a relentless pursuit of financial independence. "I was one of those lucky people who found their way into entrepreneurship because I needed money that I didn't have," says Davis. "I was the oldest of six kids; I bought my own clothes and paid my own way. This meant that I was always trying to find a way to make a dollar."

While her early ambitions envisioned a career in law — Davis graduated from law school and passed the bar exam — serendipity intervened as she discovered the world of online resale. "I started selling on eBay and my userID was Fashionphile," Davis says.

In the world of entrepreneurship, some meticulously chart their course while others let the road unfold before them. Davis belongs to the latter category. "I just got started," Davis explains. "Over the years, I've met so many people who have ideas that they've thought about for a long time. But they just don't get started. With technology and tools that are available today, there is not time to wait. Just start now."

For Davis, sustained success lies in perpetually looking forward, anticipating the curves and bends that the future holds. She admits that there are interesting projects that Fashionphile could work on, but they "could actually be huge distractions and hurt the chances of our overall success. A laser focus on the vision ahead keeps us doing the right things today."

Contrary to the notion of work as a daily grind, Davis finds solace and joy in her relentless dedication to Fashionphile. "Honestly, this may be annoying for some people to hear, but I actually don't want to escape my work and even after all these years of relentless attention to it, it doesn't feel like a grind to me," says Davis. "I love and enjoy my family so I try to stay present and in the moment with my husband and kids when I'm not at work. But that said, I'm obsessed with what I do. They say if you find something that you like to do, that feels like work to other people, you've found your calling. Well, I believe that that is what Fashionphile is to me. I've been doing what I'm doing for over 20 years now and it's never not been fun for me."

With a keen eye on the future, Davis sees Fashionphile expanding its unparalleled service globally. The focus is clear – to provide an elevated experience for sellers and buyers of ultra-luxury accessories on a scale that transcends geographical boundaries. The journey is ambitious, but Davis is resolute: This is the future of the company. "Our five-year map has us leaning into the customer experience more deeply than we ever have before," she says. "This isn't just a technical journey mapping exercise, although that is part of it. But we are learning more about our customers and are developing real and meaningful relationships with them so we can serve them better seamlessly - wherever they may be."

In the world of ultra-luxury resale, Davis emerges not just as a leader but as a visionary sculpting the industry's future. Fashionphile, under her stewardship, is not merely a marketplace; it's a testament to the confluence of passion, foresight, and an unwavering commitment to rewriting the rules of the fashion game. "I'm very excited to see FASHIONPHILE providing our elevated service to sellers and buyers of ultra-luxury accessories at a global scale," Davis says. "We've got a lot of work to do, but this is the future of the company."

Character STUDY

Live out your fantasies and become whoever you can imagine with the help of these daring jewels.

PHOTOGRAPHY VLADIMIR MATI
CREATIVE CDIRECTION MARNE SCHRTZ

Aje top, ajeworld.com; Van Cleef & Arpels Folie des Prés necklace, earrings, bracelet in white and rose gold with diamonds and rubies; vancleefarpels.com.

Piaget Limelight Gala watch, Possession ring, piaget.com.

Prada Fine Jewelry made-to-order eternal gold medium drop earrings in yellow gold, made-to-order eternal gold choker with large pendant in yellow gold, prada.com..

Bulgari Serpenti Viper thin necklace in rose gold with diamonds,. Right hand: Bulgari Serpenti Viper bracelet in rose gold, Serpenti Viper bracelet in rose gold with mother-of-pearl, Serpenti Viper bracelet in rose gold with diamonds, bulgari.com; Al Fardan Jewellery ring in yellow gold with diamonds and citrine, ring in white gold with diamonds, alfardanjewellery.com. Left hand: Bulgari Serpenti Viper two-coil bracelet in white gold with diamonds, bulgari.com; Al Fardan Jewellery ring in rose gold with diamonds, ring in yellow gold with diamonds, alfardanjewellery.com.

This page: MoMonse shirt, monse.com; Cartier Grain de Café rings and bracelet in yellow and white gold with diamonds, cartier.com.

Opposite page: Act N°1 trench coat, actn1.com; Monse shirt, monse.com; Elena Makri Mykonos top, elenamakri.com; Cartier Grain de Café necklace in yellow and white gold with diamonds, cartier.com.

Mugler shirt, mugler.com; Nanushka hat, nanushka.com; Van Cleef & Arpels Brume de Saphir necklace in rose gold with pink sapphires and diamonds, vancleefarpels.com.

Bronx and Banco dress, bronxandbanco.com; Swarovski Chroma choker with spike crystals in purple and gold-tone plated, Orbita ring, Matrix rings in pink and blue, swarovski.com; Roberto Coin Nemo Collection bracelet with diamonds and rubies, Cobra Collection Red Gold watch bracelet with diamonds, rubies and amethyst, robertocoin.com.

Chaumet Bee My Love cuff in rose gold with diamonds, chaumet.com.

Chanel High Jewellery
Lion Imperial earrings
in white and yellow gold
with diamonds and pearls,
(800) 550-0005.

the

HOT LIST

THIS SEASON'S TOP TEN MOST WANTED

EDITED BY
SHELBY COMROE



1

Metallic Moment

FENDI LOAFERS, $995, FENDI.COM.

As temperatures drop, Fendi introduces a winter collection that melds luxury with a festive shimmer. Staples are reinvented, wrapped in the luster of laminated silver effects that pay homage to Fendi's storied leather craftsmanship. The loafers, with their crackled lambskin leather and iconic Selleria macro stitching, exude an air of timeless elegance, now elevated with a mirror-like finish for a touch of holiday sparkle. Slip into these loafers to navigate the festive season with an effortless blend of comfort and cutting-edge style.

2



Serious Studs

TORY BURCH STUDDED BELT, $598, TORYBURCH.COM.

Over recent seasons, there's been a discernible shift at Tory Burch. In our collective memory, the brand was the epitome of preppy chic—think vivid tunics and the iconic ballet flats, accented with those signature gold medallions. But now, we're witnessing a transformation that has piqued our interest. Consider the studded belt from the latest resort collection: Showcased in the lookbook slung effortlessly low on the waist, it stands out as the new emblem of cool. We're here for this fresh chapter at Tory Burch.



3

Sophisticated Sparkle

MIU MIU JACKET, $11,400, MIUMIU.COM.

Elevate your holiday wardrobe with the understated elegance of this Miu Miu jacket. Perfect for those who prefer a touch of festivity without resorting to full-on glitz, this gabardine blouson is a masterclass in casual chic. Adorned with delicate floral embellishments that capture the sparkle of the season, it pairs effortlessly with everyday items. This Miu Miu piece ensures you'll stand out with a sophisticated yet relaxed vibe, ideal for seasonal celebrations.



4

Cold Hands, Warm Heart

HERMES HEART GLOVES, $1,025, HERMES.COM.

Infuse a touch of romance into the brisk days with these Hermes gloves, elegantly crafted to not only warm your hands but also to capture hearts. Fashioned from the finest leather, their standout feature is the whimsical heart cutout. The rich hue is reminiscent of a blooming rose garden, adding a splash of color to any winter ensemble. Stitched with precision, the heart detail is framed by meticulous embroidery, showcasing the maison's commitment to craftsmanship.



5

Go For The Gold

OMEGA SEAMASTER DIVER "PARIS 2024" 300M CO-AXIAL CHRONOMETER 42MM, $8,700, OMEGAWATCHES.COM.

Omega, the official timekeeper for the Olympic Games Paris 2024, has unveiled the Seamaster Diver 300M "Paris 2024" Special Edition as a tribute to the Games of the XXXIII Olympiad. This edition of the Olympic Games will mark Omega's 31st time as official timekeeper, a role the company has fulfilled since 1932. The exclusive 42mm watch, available only in Paris Omega Boutiques, combines stainless steel with 18K Moonshine Gold.
Its design includes a laser-structured bezel, a white ceramic dial with polished waves, and Olympic-themed details like the Paris 2024 emblem on the central seconds hand and a commemorative caseback with the emblem in 18K Moonshine Gold. It features Omega's patented Quick Change System for easy strap switching and is powered by the Co-Axial Master Chronometer 8800, certified for precision by METAS. As Omega prepares for its role in the upcoming Olympic Games, it continues its legacy in sports timing.



6

Can't Beat The Classics

PRADA RE-EDITION 2005 BAG, $1,950, PRADA.COM.

Revisiting a classic silhouette with a forward-thinking vision, Prada reintroduces the beloved hobo style with the Re-Edition 2005 shoulder bag. Crafted with an eye on environmental responsibility, this bag isn't just a fashion statement—it's a pledge to the future. These bags have been revived from the archives with a modern twist, utilizing the groundbreaking Re-Nylon material. This sustainable fabric, woven from ECONYL regenerated nylon yarn, is sourced from a global network that recycles and purifies plastics from our oceans, fishing nets, and textile waste, transforming them into a luxurious and eco-conscious fabric. The Re-Edition 2005 stands out not only for its sustainable material but also for its sleek design and functional versatility. It's this combination that has made it an instant classic since its reintroduction in 2019. Trimmed in Saffiano leather, a signature of Prada's luxury craftsmanship, this bag marries durability with elegance. Functional and stylish, the bag features a detachable pouch on its strap, ensuring your essentials are always within reach. In embracing eco-friendly materials without compromising on luxury, Prada's Re-Edition 2005 shoulder bag sets a new standard in the fashion industry. It's a piece that allows its wearer to carry a piece of history and a vision for a greener tomorrow, all while making a chic and timeless style statement.



7

In Bloom Bling

LOUIS VUITTON BLOSSOM HOOP EARRINGS, $11,800, 866.VUITTON.

Louis Vuitton introduces an audacious addition to its iconic Blossom jewelry collection, drawing inspiration from the maison's monogram flower. The new line, evolving from the legacy of Idylle Blossom and Color Blossom, features bold and graphic designs with a focus on daring volumes and sizes. Highlighting the collection are the standout overlap hoop earrings, crafted in either pink or white gold and set with brilliant diamonds.



8

Party in Paillettes

RABANNE LILAC ASSEMBLAGE SKIRT, $1,990, PACORABBANE.COM.

Dive into the dazzling world of Rabanne with this eye-catching skirt. A true statement piece, it features a cascade of shimmering paillettes that mirror the sparkle of holiday lights.
The bold pattern, a harmonious blend of silver and red hues, is a nod to the brand's iconic aesthetic of bold, futuristic glamor. Its structured yet fluid silhouette promises to flatter, making it a versatile addition to your holiday wardrobe. Whether you're attending a cozy family dinner or a glamorous year-end gala, this skirt promises to elevate your look with the unmistakable merriment of festive dressing.



9

Rouge Renovation

ROUGE DIOR LIPSTICK BY DIOR IN #999 VELVET FINISH, $49 USD; DIOR.COM.

The renovation of Rouge Dior stands as a testament to the harmonious blend of heritage and innovation. Under the creative vision of Peter Philips, the line has been revitalized with a new formula enriched with red peony extract and a mix of floral ingredients.The expanded range, featuring both satin and velvet finishes, offers an array of shades, from understated nudes to vibrant reds, catering to a diverse array of preferences. A study spanning three continents – France, China, and the United States – analyzed the natural lip color of over 500 women. This research informed the development of Rouge Dior's 70 shades, ensuring inclusivity and catering to various skin tones.

The product's design is luxurious yet sustainable, presented in a refillable case that mirrors Dior's elegance. The collection is known for its high color, coverage, and long wear, while emphasizing comfort. Dior's floral science has doubled the concentration of floral extracts, ensuring hydration, comfort, and long lasting color. The line highlights four star shades: 999, 100 Nude Look, 720 Icone, and 777 Fahrenheit, each signifying a different aspect of the Dior woman.

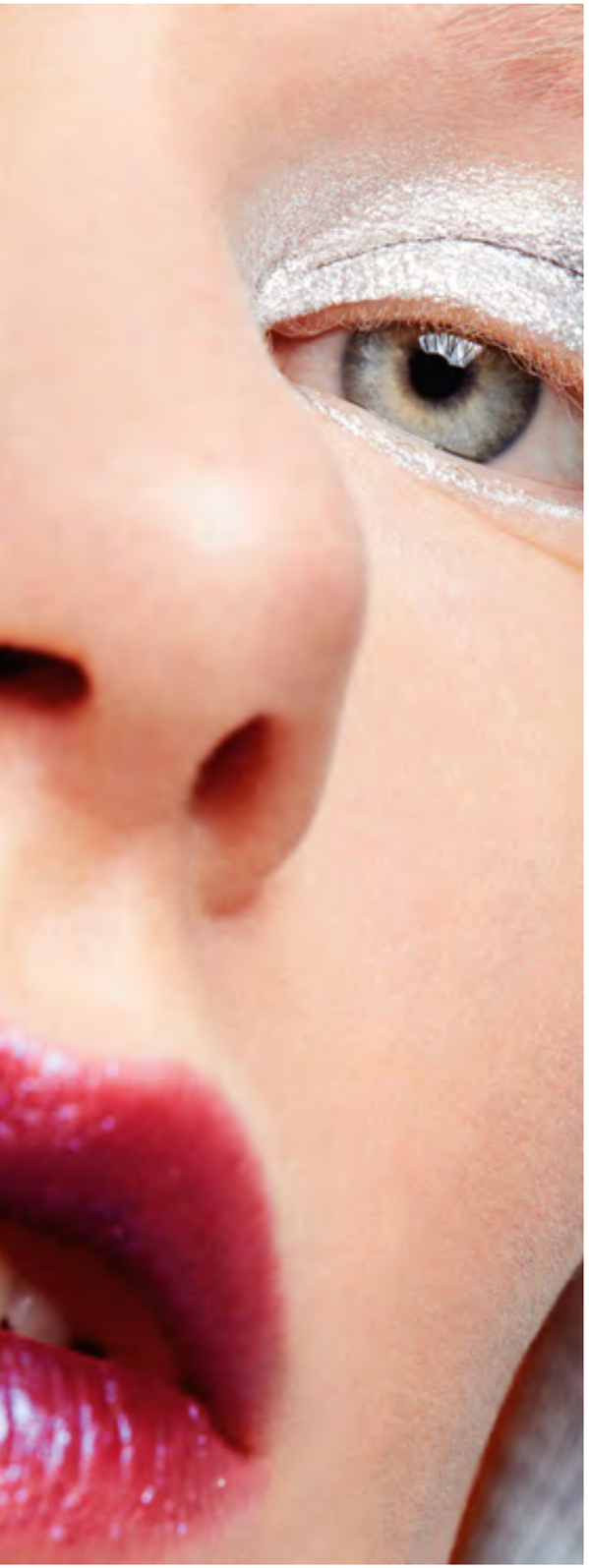
10



We Can All Use a Hug

FERRAGAMO HUG HANDBAG, $2,900, FERRAGAMO.COM.

Designed by Creative Director Maximilian Davis, the Ferragamo Hug bag features a timeless silhouette combining high craftsmanship and modern sensibility. Unveiled at the Fall/Winter 2023 show, its shape is a harmonious blend of practicality and elegance making it the ideal everyday bag. What sets the Hug bag apart is its unique structure: a pair of straps adorned with the iconic symmetrical Gancini clasps that wrap around the bag, embracing the front panel like a hug. This piece is not just a bag; it's a testament to the rich heritage and imaginative spirit of Ferragamo—a celebration of perpetual style and meticulous attention to detail. It represents a bridge between the label's storied past and its dynamic future. The Hug bag's latest iteration comes in earthy hues and sumptuous textures for the Resort 2024 collection.

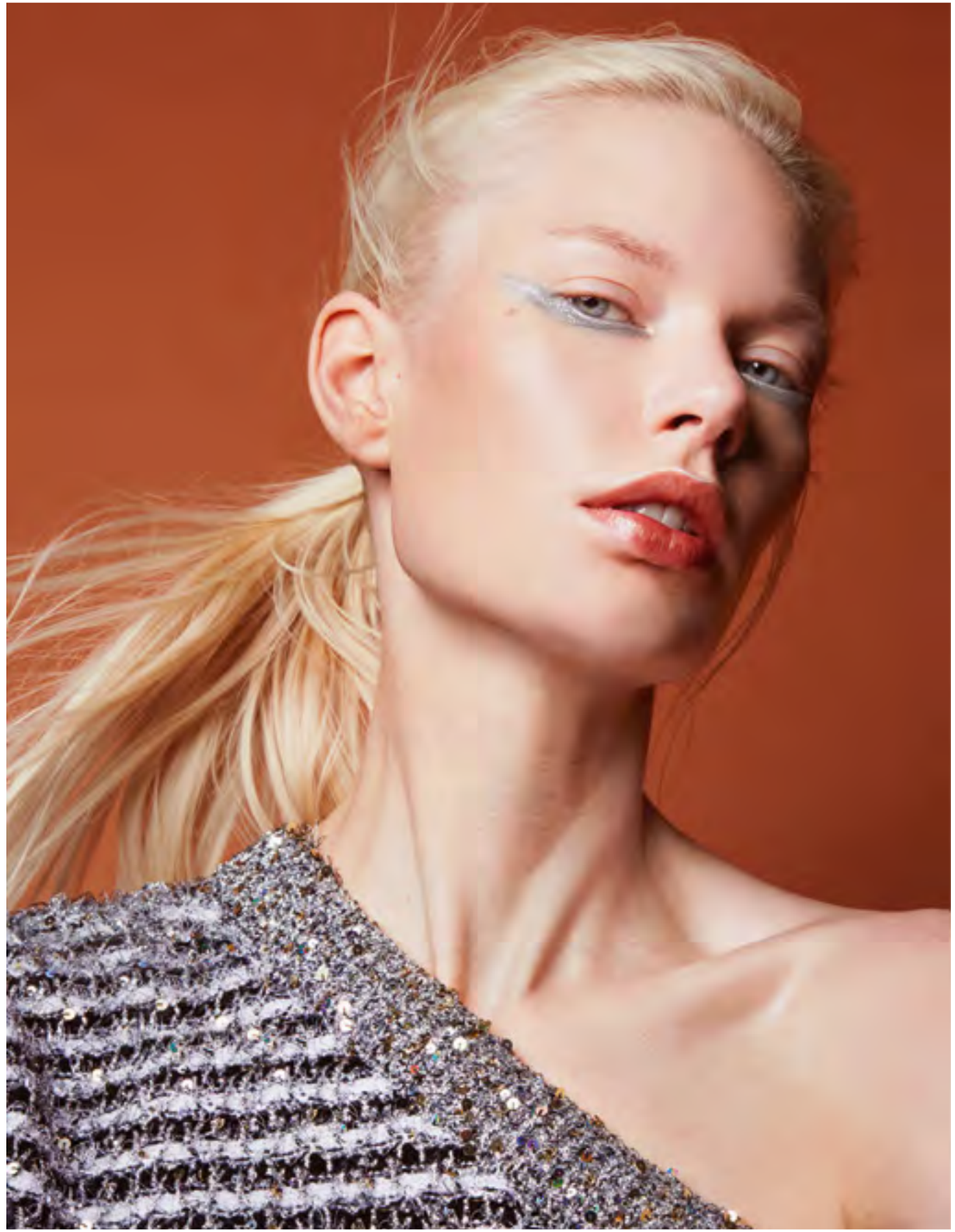


BRIGHT SHINE

Don't shy from the shimmer or hide from the glimmer. Let the twinkling magic of the season inspire you to try your hand at a new high-glossed or metallic look, just in time to ring in the New Year.

PHOTOGRAPHS
SIMON MCGUIGAN
MAKE UP
ANDREW GALLIMORE
USING DIOR BEAUTY
BEAUTY DIRECTION
CASSIE STEER
STYLING
JESSICA EVANS

Zara dress, zara.com.



Chanel dress, (800) 550-0005.





Pleats Please Issey Miyake top, us-store.isseymiyake.com.



PHOTOS: GETTY

THE PARTY GIRL'S GUIDE TO A BEAU-TIFUL 2024

NO JUDGMENT! *Face the new year with glowing skin, lustrous hair and more — no matter how naughty you've been*

BY GWEN FLAMBERG

THE PARTY GIRL'S GUIDE TO A BEAU-TIFUL 2024



LEAVE THE LIGHTS ON

Many martinis, sunbathing in St. Barts and, oh, right, smoking is cool again … the post-pandemic bacchanal may have been good for your soul but not your skin. To the rescue: a DIY handheld laser that actually reverses skin damage. "The Lyma laser painlessly reduces wrinkles, acne breakouts and hyperpigmentation (read: dark spots) while improving firmness and tone," says board-certified cosmetic dermatologist Dr. Dendy Engelman. But turning back the clock doesn't come cheap—or easy. Lyma ($2,695, goop.com) should be used daily "for a minimum of three minutes per area," Engelman advises.



HIT THE PILL BOTTLE

Getting a voluptuous mane akin to Beyoncé's might be as easy as swallowing a supplement. Biotin, a derivative of vitamin B7, "helps produce and improve the structure of keratin in hair," explains biochemist Dr. K Lazardi making strands less prone to dryness and breakage. To try: Better Not Younger Significant Other ($29, better-notyounger.com.) To address hair loss, celebrity hairstylist Laini Reeves, who tends to the tresses of Emily Blunt and Amy Adams, believes the addition of adaptogens like ashwagandha and rhodiola is key for managing the stress that causes shedding in the first place. Try Burgeon Gorgeous F**king Hair, which combines capsules with a topical serum for a one-two punch ($150, burgeon-botanicals.com).



HAVE MORE SEX

We know, we know, if it feels good, do it. But getting it on goes way beyond the feels—and your nether regions. The afterglow is real: Orgasms boost circulation for a rush of oxygen that imparts a clear, dewy, luminous complexion that trumps the effects of the best facial. Hormones are at play, too. "When you're excited and falling in love, your body produces oxytocin, serotonin, and dopamine," explains relationship expert Tina Wilson, founder of the Wingman dating app. "They literally make you happy from the inside out."For play: Nécessaire Sex Gel is infused with hyaluronic acid to keep things moist ($25, sephora.com.)



DARE TO GO BARE

Resist the siren call of red nail polish and lean in to a medical pedicure that imparts more than just pretty feet. After all, a return to heels and boots after a season spent in Roman sandals may lead to callouses, ingrown toenails and worse — and these decidedly unsexy issues "can be exacerbated in the winter when dry indoor heat can cause cracked skin and fungal infections," says Marcela Correa, owner of Medi Pedi NYC. She recommends taking two-week breaks in between polish applications and bolstering the nail surface "with a swipe of jojoba oil." When you do adorn nails, try shades by Dr.'s Remedy ($18, remedynails.com) — the vegan formula contains garlic and tea tree oils to keep tips bacteria-free.



MICRODOSE YOUR SKINCARE

If you've dabbled in the latest craze of psilocybin magic mushrooms for their mood-making properties, you're familiar with the notion that bigger isn't always better. Blame BeautyTok for extending the trend to complexion care. This technique, which means using lower concentrations of active ingredients like retinol and niacinimide, "is a great route for those with sensitive skin to reap benefits without unwanted side effects like irritation, redness and peeling," says Engelman. She recommends starting with a 0.01 percent concentration and being cognizant when cocktailing. Pair "nourishing and soothing ingredients like ceramides and peptides with an exfoliant like retinol," she says, cautioning to never mix retinol with vitamin C or alpha hydroxy acids at the same time. Her favorite product for all skin types: Elizabeth Arden Retinol + HPR Ceramide Rapid Skin-Renewing Water Cream ($92, elizabetharden.com.)



SMELL LIKE THE MORNING AFTER

Channel third date vibes via wafts of earthy patchouli and rose mingled with spicy notes such as oud. But where you place fragrance is as important as the aroma, according to fifth-generation perfumer Ben Krigler. Scent should go "where the skin is warmer, irrigated with blood," to blossom as if one was in heat. If you think wrist pulse points are too obvious, you're spot on. Krigler suggests anointing "the base of the neck, on each side at the base of the ears, in the hollow of the chest and the crook of the elbows." A spritz of his latest, Boudoir Renaissance 223 ($810, krigler.com), will keep people guessing what you've been up to.



Finding BALANCE *(and Book Recs) With* ***Emma Roberts***

The actress is ready to get back to work, but not at the expense of her personal life.

WORDS EMILIA PETRARCA **PHOTOGRAPHY** DANIELLA MIDENGE **STYLING** J. ERRICO

This page: Tods top, trousers, tods.com; Pomellato Iconica bavarole necklace set in 18K rose gold, Iconica bracelets set in 18K rose gold, pomellato.com.

Opposite page: Celine by Hedi Slimane jacket, tights, sunglasses, shoes, celine.com; Pomellato Nudo earrings featuring white topazes and diamonds set in 18K rose and white gold , pomellato.com.



HORROR IS ALWAYS BEGGING THE QUESTION: ÂM I BEING GASLIT?

This page : Valentino shirt, shorts, necktie, valentino.com; Wolford tights, wolford.com; Christian Louboutin shoes, us.christianlouboutin.com; Pomellato Iconica earrings featuring diamonds set in 18K rose and white gold, Iconica ring featuring diamonds set in 18K rose and white gold, pomellato.com.

Opposite page: Fendi coat, fendi.com; Pomellato Nudo earrings featuring white topazes and diamonds set in 18K rose and white gold, pomellato.com.

When Emma Roberts was young, she wrote down on one of her manifestation lists: "Be in a Marvel movie." Now, at the age of 32, she's made it happen. The actress is part of the groundbreaking all-female cast of *Madame Web*, a spin-off of *Spider-Man* starring Dakota Johnson as Marvel Comics' first-ever female lead. Roberts is tight-lipped about the film's plot—all we know is that it's due in February, and that her character is not, in fact, a superhero. But if Roberts *could* have a superpower in real life, it would be to stop time, she says. Not jump forward or backward–definitely not backward–but "just pause and be able to take a breath," she explains, exhaling at the thought.

When we spoke, Roberts was emerging from something of a pause herself. The SAG-AFTRA strike had just ended after six long months. (She found out via text on a plane and ordered a glass of champagne to celebrate.) "I don't really give myself time off, so it's interesting when you're forced to," she says in hindsight. We're sitting at a restaurant in the Hamptons, where she's been living on-and-offwith her mother and her almost-three-year-old son, Rhodes, since the strike began. Her loose Nili Lotan jeans and colorful striped sweater make her casual sneakers look cool in a normcore way—as does the Louis Vuitton Loop bag over her shoulder. "I definitely have a new perspective on work where I'm like, 'I'm allowed to just not work right now,'" she adds. "To me, that's a novel concept."

Roberts has been working since she was nine years old, when she landed her first acting role in Ted Demme's 2001 drama *Blow*, which stars Johnny Depp as a cocaine kingpin—real kid-friendly stuff. "I've always wanted to work and have a sense of purpose," she says. When Roberts, whose father is actor Eric Roberts, brother of Julia Roberts, wasn't auditioning for acting roles as a kid , she was hustling her mom for money in exchange for chores: "I would be like, 'If I wash the windows, do the dishes, and clean out my room, can I have $5 dollars?'"

Being on a Nickelodeon show was another goal Roberts managed to manifest. In 2004, after a dozen auditions, she landed the lead role of Addie Singer in the network's sitcom *Unfabulous*, which ran for three seasons and spawned an album, *Unfabulous* and More. Roberts, who was 13 at the time, co-wrote two singles: "I Have Arrived" and "This Is Me."

"I don't like people who become like 'actor slash singer,'" she so wisely declared to *Parade* magazine in 2009, when she was still a teenager. "I think people should be one or the other because usually you're not going to be great at both. You're going to be better at one, so you might as well stick to the one you're good at. I'm going for acting."

It was a good choice, and she went on to have some big hits as a teen: *Aquamarine* (2006), *Nancy Drew* (2007), *Wild Child* (2008), and *Hotel for Dogs* (2009). But in her early 20s, Roberts started landing more adult roles, including one in, well, *Adult World* (2013), a dramedy co-starring John Cusack and Evan Peters, with whom she would go on to have a long and tumultuous relationship. Also in 2013, Roberts was cast alongside James Franco in Gia Coppola's directorial debut, *Palo Alto*—a role that earned her critical praise.

Then Ryan Murphy came calling. Roberts was offered roles in *American Horror Story: Coven and American Horror Story: Freak Show* as a telekinetic witch-slash-party girl and a grifter fortune teller, respectively. She would later go on to star in the *Cult, Apocalypse*, and 1984 seasons as well. In 2015, Murphy wrote and created Fox's *Scream Queens* with Roberts in mind as one of the lead roles.

Why so much horror? It was an "accident," Roberts says, but a happy one. "I just love that you can explore certain emotional journeys in a more heightened way [with horror] because it's shrouded in genre," she explains. "With *Rosemary's Baby*, for example, she's like, is something up, or am I just going crazy because I'm pregnant? Like, is it me, or is everyone else? Basically, horror is always begging the question: Am I being gaslit??"

In September 2023, Roberts was joined by a new co-star on *A.H.S.*: Kim Kardashian, who appears on Season 12 in a very meta role. "When Ryan called me and said, 'Kim Kardashian is playing your publicist,' I was like, 'You just surpassed genius status,'" she says. "I just thought it was so brilliant. And that's Ryan's gift: seeing things in people that they don't necessarily see in themselves, and putting them in roles that no one else would put them in. He did that for me, and he did that for Kim this season in such a smart way."

For her part, Roberts plays a successful actress who gets pregnant with the help of in vitro fertilization (IVF), administered by a sketchy doctor played by Cara



Miu Miu overalls, tanktop, miumiu.com; Pomellato Iconica choker set in 18K rose gold, Iconica rings set in 18K rose gold, pomellato.com.



No.21 jacket, trousers, numerovenotuno.com; Pomellato Iconica necklace featuring diamonds set in 18K rose and white gold, pomellato.com.

Delevingne. "I love that we're exploring the theme this season of: Can women have it all? Can you have the baby, the husband, and the career?" Roberts asks.

For inspiration while filming, Roberts has been reading books on the theme of motherhood, including *My Work* by Olga Ravn, *Motherhood* by Sheila Heti, and *Splinters* by Leslie Jameson. In December 2020, Roberts gave birth to her son, Rhodes, with her partner at the time, the actor Garrett Hedlund. (The couple announced their split in January 2022; Hedlund was arrested for public intoxication that same month.) Roberts has said before that she "always wanted to be a mom," and the pandemic, followed by the strike, afforded her a significant amount of time to immerse herself in this new role.

I FEEL LIKE I WAS 22 YESTERDAY, AND NOW I'M 32. HAVING A KID JUST MAKES YOU SEE THAT TIME MOVES SO QUICKLY

"Over the last few years, I've been trying to just accept things as they are," she says. "That's always something I think I've had a difficult time with. But life happens, and you have to adjust and move forward. When you've been under a microscope since you've been nine years old, you don't get the luxury of making mistakes in private. So I learned to just keep moving. That's all we can do. And I think I've gotten better at it. When work stopped [because of the strike], I just took it as an opportunity to spend time with my son and not look at the clock all day."

In addition to being a mom and actor, Roberts also reads books like it's her job. She always has, ever since her days with a flashlight under the covers with Judy Blume novels. "It's just such an escape for me," she says. But now, she's literally made it a profession. In 2017, Roberts founded Belletrist, a book club with her best friend, executive producer Karah Preiss, who described Roberts to me as both a "human Barbie doll" and "Rain Man."

"Emma is incredibly intellectually curious, but was raised around the children of celebrities and studio executives," says Preiss. "I grew up with parents in publishing. So I think she and I really took to each other because I don't know if she had friends that were also reading Joan Didion."

Roberts and Preiss started Belletrist, which is French for a work of literature that is aesthetically or artistically pleasing but not so serious, with the goal of culling recommendations beyond the go-to bestseller lists. "

What I love about Karah's taste, and I think where we align, is that we love famous authors and big bestsellers, but we also love new writers and more obscure novellas," says Roberts.. Fourteen years ago, there wasn't really an in-between. So we thought, why not create a place that blends all of this together?" Also: "Why do you have to read serious books to be a serious reader?"

Over the course of our hour-long conversation, Roberts rattles off the names of almost 20 different books and authors, from works by Chuck Palahniuk (author of *Fight Club*) to Truman Capote to Patti Smith to Eve Babitz—and that was *before* we visited a bookstore nearby. Reading is clearly not some press bit; it's very genuinely her life. (In fact, I realized that the one time I've ever spotted her in the wild was alone at a bookstore in Los Angeles.)

So, of course, I'm tempted to read into every name she mentions. A recent obsession with '60s and '70s Hollywood, for example, seems inextricably linked to the strike, right? (She was finishing The Big Goodbye: *Chinatown and the Last Years of Hollywood* by Sam Watson when we spoke; I saw it peeking out of her Vuitton bag.) But Roberts refutes any narrativization in that way; she's just following her interests. I also bring up a recent Belletrist recommendation: Britney Spears' memoir, which Roberts says she devoured. Rather than unpack the heavy subject of childhood stardom, though, she tells me a funny story, instead.

"When I was seven or eight—this was back in the days of landlines—my mom and my aunt told me someone was on the phone for me," Roberts recalls. "I was like, 'Hello?' And this person goes, 'Hi, happy birthday! It's Britney Spears!' And I hung up because I thought it was a prank. My family was like, 'It wasn't a prank; that was your birthday present!' And they got her back on the phone." But yeah, Emma Roberts accidentally hung up on Britney Spears.

In 2019, Roberts and Preiss spun out Belletrist Book Club into a production company called Belletrist Productions. Their first big hit was adapting *Tell Me Lies*, which was originally a book by Carola Lovering, for Hulu. Priess was the one who brought the book to Roberts' attention. "I still say she's my best pupil because a lot of the time, I'll read a page and suggest it to her because I know she'll like it. Then she'll read it [so fast], I can't talk about it because I haven't read it yet," Preiss says with a laugh.

"I loved it," Roberts echoes. "I hadn't seen a show that portrayed a toxic relationship on TV in so long in such a real way. Karah described it as a relationship thriller, and I was like, *totally*. I think we can all relate to that high school or college relationship that we have as a touchstone for what not to do."

The show, which found a cult following perhaps for that exact reason, will start filming its second season in 2024. Roberts hopes to guest star. Although, being behind the scenes on the production side has changed the way she operates on set. "Sometimes it's distracting to know how the sauce is made," she says. "I have to turn that part of my brain off when I'm acting because I'm like, 'Wait, what's wrong? What's happening?'"

It's made her curious about exploring other roles for herself, though. In the next five years, Roberts' goal is to direct. "Ryan [Murphy] has been so amazing, saying that he would let me direct one of his shows, so maybe that would be my first attempt," she says. It wasn't something she ever thought she'd do. But, "I just want to stay creative and try new things," she explains. "I feel like I was 22 yesterday, and now I'm 32. Having a kid just makes you see that time moves so quickly. I want to do as much as possible in an interesting or unique way—or, at least in a way that's interesting to me."

In the meantime, Roberts has a long list of upcoming films that she can finally promote, including *Madame Web*, which was directed by S.J. Clarkson, and *Space Cadet*, which was written and directed by Liz Garcia and stars Roberts as Rex, a Florida party girl who accidentally lies her way into NASA. "I've been trying to work with Liz for a decade; I'm so in awe of her," she says. "She wrote something that's really inspiring and sweet. Lately, all I've been consuming is true crime, documentaries, and the news, so this movie feels like a little pocket of light that I'm excited about."

READING IS JUST SUCH AN ESCAPE FOR ME

Now that the strike is over, Roberts will be heading straight back to set for *A.H.S.* in New York. This will be her first time filming a television show since having a child , although she has worked on movies, which operate on a different schedule . She's "ready to get back to work," she says, but isn't rushing into anything. "I just kind of want to see where everything lands and not really make any major decisions until the new year," she says, looking ahead. "My plan is that I have no plan."

When I ask what her resolution is for 2024, she says balance. "When my career is going really well, my home life suffers. And when my home life is going really well, my career can suffer," she explains. "So I've been trying to build the blocks to make those even, and I feel like I have finally gotten as close as I've ever come. I want to keep building on that, and really create a life away from work that is substantial and beautiful enough to live in; not just a pit-stop between jobs."

In some ways, these building blocks take a literal form. "This year, I've been redoing my house in LA, even though I haven't been there," Roberts continues. "I told my therapist, 'I want to rip up the floors, but my mom says I don't have to.' And he was like, 'Well, subconsciously, you probably want to get grounded and create a base that's yours.' And I was like, 'I'm ripping the floors!' Let me tell you: It made me feel emotionally better. So, it's the little things and big things — and everything in between. I'm trying to go with my gut more while also being open at the same time. You know, nothing too major, just the hardest things of all time."





PHOTOS: GETTY

Kaia Gerber wears an all-white look on Valentino's Spring/ Summer 2024 runway in Paris.

the WHITE ALBUM

Fashion's favorite color is… no color at all. How did this happen? Faran Krentcil investigates 2024's new white must-haves—and tries not to spill any coffee on them.

When the third white dress showed up at our apartment, my boyfriend began to sweat.

We've been together for three years, and though marriage hasn't been top of my to-do list—I have a novel to write and a bathroom to renovate, after all—a dude can only remain so calm when piles of ivory tulle from Stella McCartney and cream lace from Miu Miu start clogging the closet.

"Wait, is this a hint?" he asked after another garment—a crisp white day dress with cap sleeves from Staud—got unboxed on our couch. But it wasn't a nudge to the wedding altar or even a slouch towards a City Hall marriage certificate. It was just, you know, fashion.

As the Spring 2024 runway season kicked off in New York, one trend emerged fast and held steady: all-white outfits. They dominated the power-player suiting at Tory Burch and the swishy '90s slip dresses and cardigans at Theory. Rachel Comey turned white oxford shirts into smartly cinched overcoats, and Sally LaPointe reworked the classic black moto jacket in ice white leather. The breakout collection from FForme had white priestess gowns. Batsheva Hay's oversized prairie girls—normally floral—were rendered shades of Clorox white and Land O' Lakes butter. Even labels that are reliably Skittle-hued, like the Gen Z favorite Collina Strada, had a wash of white looks. (Collina Strada had seven.) Several days before their show, one CFDA/Vogue Fashion Fund nominee was even told by Anna Wintour that their runway offerings needed "more cream"… an especially confusing note for the emerging designer, since the original collection "had absolutely no cream or white at all." Several looks were added by showtime.

The trend continued in Europe. London

designer Simone Rocha brought her pearl-encrusted details front and center with fluttery dresses the non-color of seafoam. Burberry swapped its usual tan trench for an ivory one worn by British fashion icon Karen Elson. In Milan, Prada's white floral skirt seemed to sprout like a dandelion on every piazza corner during street style shoots, while Versace opener Kendall Jenner sported a bright white mini dress, and Gucci swapped its usual logomania for paper-plain peacoats and suits. Valentino's first eight looks in Paris were all-white—a shock to fashion fans used to designer Pier Paolo Piccioli's hot pink and blood red color rushes. Now as the first new deliveries land in stores, trendsetters like model and muse Pat Cleveland have a question: "Are we all just going to look like monks?"

Cleveland asked this with a laugh at the CFDA Fashion Awards in November. She wore a sheer white gown with black zags by Christopher John Rogers and stood with Rosario Dawson, who was in a sculptural white column dress from Mara Hoffman. Dawson noted that the design looked "fresh" and "really lets you see the skill" of Hoffman's floral fabric manipulation. And for the record, Dawson did not look like a monk—more like one of the talking white roses from Alice in Wonderland before it gets painted red. But just because the Ahsoka star wasn't dressed for a life of sacred discipline doesn't mean she didn't have to practice it. Despite the infinite supply of champagne at the party, "I probably can't spill anything," she said. Added the TV personality Liza Koshy, in a white Bach Mai gown, "I feel amazing. I feel beautiful. I also feel, maybe, a little scared?" she laughed, pointing at her massive heels. "If I slip and land on the floor, this dress won't let me forget it."

History won't let us forget the power of a white dress, either. The garment is first recorded in ancient Egypt circa 2,700 BC as a kalasiris, a floor-length dress made from linen. Though servants wore theirs with a checkered pattern, princesses and priestesses had theirs bleached white, a reference to purity and divinity. In ancient Greece, a white dress was likewise a symbol of proximity to the gods; oracles-in-training would even weave white robes for statues of the goddess Athena as part of their duties. Later (like, 3,000 years later…) at the court of Versailles, Marie Antoinette attempted to hit the reset button on her palace's over-the-top fashions by reverting to a plain white muslin dress called a chemise à la reine (literally a "queen's shirt"). Painter Élisabeth Vigée Le Brun captured the fashion moment in 1789 et voila: Suddenly every bougie bébé in France, England, and America was clamoring for the style, which remained a staple of "French Girl Chic" well into the 1960s, when Jane Birkin and Francoise Hardy wore white mini dresses while being chased by Parisian paparazzi.

By the mid-2000s, a smudge of hipster queens like Alexa Chung and Sienna Miller had taken up the eyelet mantle, posing in embroidered white sack dresses from Phoebe Philo's Chloé, Karl Lagerfeld's Chanel, and then-newbie Phillip Lim. They paired the floaty lace frocks with stompers from Doc Martens and eyeliner that always migrated down the cheeks. The whole situation was divine and continues apace (albeit for way less cash) at contemporary labels like Sézane, Faithfull, and English Factory.

What separates the all-white-everything trend of 2024 from the Gemma Ward throwbacks on Shopbop is that there's nothing cutesy or messy happening here, no baby doll dresses or giant shoulder bows. Instead, designers like Wiederhoeft and Christopher John Rogers are turning the austerity of a bare palette into "a palette cleanser," in Rogers' own words. (Similarly, Isabel Marant told critics backstage at her Spring 2024 show in Paris that the 14 all-white looks on her catwalk represented "a new energy, more mystical, a bit more pure.") The powerful shapes that the designers are known for—sharp-lined suits at Anthony Vaccarello's Saint Laurent, embroidered strap dresses at Maria Grazia Chiuri's Dior—are still there. This time, they're just experiencing a whiteout.

"The cynic in me thinks perhaps the white and ivory pieces on the runways right now [are] because dye can be expensive, and everyone is watching their cost," says Peter Sadera, the editor-in-chief of Sourcing Journal whose job is, quite literally, to track textile trends worldwide.



PHOTOS: GETTY

Clockwise from left: The Greek muse Urania; Alexa Chung at Coachella in Chloé circa 2015; Rosario Dawson in Mara Hoffman at the 2023 CFDA Fashion Awards; Marie Antoinette by Élisabeth Vigée Le Brun circa 1789; Jane Birkin in Paris circa 1969.

THE WHITE OUTFIT IS LIKE A SIGNIFIER FOR A NEW PAGE THAT WE'RE ON AS A PERSON—A LITERAL BLANK PAGE… THIS ALL-WHITE TREND CAN BE SEEN AS A WAY FOR US TO EXERCISE OUR POWER AND TAKE A MINDFUL PAUSE.

Shalaika Forbes-Bell



Clockwise from left: Spring/Summer 2024 runway looks from Rachel Comey; Theory; Versace; Wiederhoeft.

PHOTOS: GETTY

MY WHITE SUIT IS A MINDFULNESS EXERCISE THAT ENCOURAGES ME TO NAVIGATE THE WORLD IN A MORE DELIBERATE AND LESS RUSHED WAY. BECAUSE IT'S FORCED ME TO SLOW DOWN, THIS ALL-WHITE TREND IS REALLY A GIFT.

Paige Powell

"But in reality, there's also a sustainability angle. … If you can't get the color payoff you want from a synthetic dye without unwanted environmental consequences, you might choose to go the complete opposite way." To be sure, some bleaching treatments can be just as harmful to the planet as an aggressive dye. But for earth-focused labels like acclaimed New York Fashion Week newcomer Maria McManus and red carpet staple Hoffman—who just won the CFDA's Environmental Sustainability Award—an undyed natural fabric like cotton or wool can decrease material impact on soil and water health.

The clean aesthetic of an all-white look may also be good for the mind. "From the standpoint of Western philosophy, white often represents a kind of breathing room," says Shailaika Forbes-Bell, a fashion psychologist based in London. "The white outfit is like a signifier for a new page that we're on as a person—a literal blank page. Because trends are speeding up thanks to TikTok and other social media platforms, fashion 'cores' are now very niche and very unique to someone's individual taste and social identity. It's moving so fast, I think, where people are not necessarily jumping on specific trends. We might feel overwhelmed—even though we're also very excited by all the possibilities—and we might want to take a breath. … This all-white trend can be seen as a way for us to exercise our power and take a mindful pause."

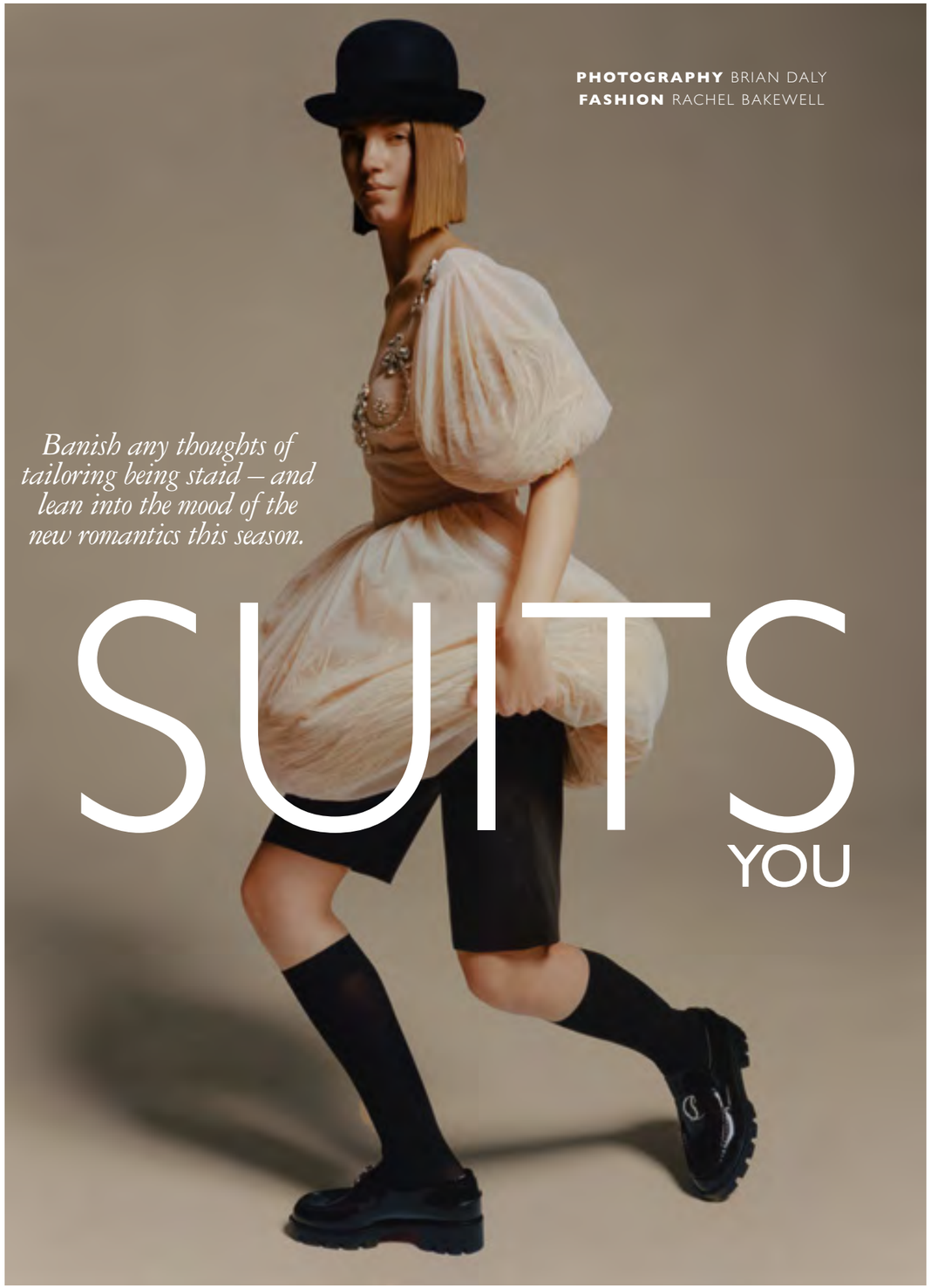
Forbes-Bell is hopeful that the monochrome movement can also help curb trend-driven spending, which is often anchored in fast-fashion purchases. "I think a lot of people might be more inclined to buy [an all-white look] because it gives them an opportunity to do more with it. … You can add accessories, or a colorful jacket, and the look becomes different each time. … It helps people feel like they have more control over their wardrobe, and in fashion, agency can also be a form of reassurance."

But how to reconcile that desire for control with the reality that a white suit—when worn on a New York City subway or at a Los Angeles café—can quickly become a source of anxiety for unwanted spills and smudges? Fashion theorist and podcaster Avery Trufelman, whose recent Articles of Interest broadcast included an exploration of chromophobia, the fear of colors, has a similar question. "You know, white is a very vulnerable color," she says. "It's humbling—it's the color of religious purity, or the lack of adornment—but it's hyper visible. You can see a white dress at a crowded party from anywhere in the room! And if it's not styled perfectly, and tailored perfectly, the reality is, you might very well look like a Jedi," she laughs. "But that's kind of the whole point, right?"

Trufelman has been thinking about the recent runway whiteout—especially Valentino's shift from Barbiecore pink to blank slates—from the lens of 20th-century architect and art critic Adolf Loos. "He believed that color is deceitful," notes Trufelman, "because it can obscure the tailoring and the shape of a garment. Essentially, color can cover up shoddy work. … So when I think about Christopher John Rogers and his recent cream and white looks, I'm thinking, 'Oh wow, he's not just a great artist. He's also an incredible tailor. This man can really drape!' Because I can see the detail up close. And that might be worth a little anxiety that you're wearing something you can damage more easily."

Later in Tribeca, I bump into the photographer Paige Powell, who wears a cream Paloma Maria wool suit with a bright-white Hanes tank top underneath it. (Powell has also snapped Julia Fox and Emily Ratajkowski in all-white ensembles for various fashion shoots; her Rhode Beauty campaign for Hailey Bieber featured models in white pointelle tanks and underwear.)

"Here's the way I see it," she says. "Could I spill something on this suit? Yes. Do I carry a Tide Pen on me just in case? I mean, I should. But wearing it makes me move a bit slower and act a bit more consciously. I have to be aware of where I'm sitting, and how I'm eating and drinking things. It's almost like this suit is also a mindfulness exercise that encourages me to navigate the world in a more deliberate and less rushed way. Because it's forced me to slow down, this all-white trend is really a gift. Also," she laughs, "I mean, it's a power goddess vibe. It looks sexy as hell. You can't discount that."



PHOTOGRAPHY BRIAN DALY
FASHION RACHEL BAKEWELL

Banish any thoughts of tailoring being staid – and lean into the mood of the new romantics this season.

SUITS YOU



This page: Celine by Hedi Slimane jacket, shirt with bowtie, trousers, celine.com.

Opposite page: Simone Rocha dress, simonerocha.com; Hermès shorts, hermes.com; Emporio Armani hat, armani.com; Falke socks, falke.com; Christian Louboutin shoes, us.christianlouboutin.com.



Andreas Kronthaler for Vivienne Westwood jacket, shirt, skirt, hat, viviennewestwood.com; Falke tights, falke.com; Gucci shoes, gucci.com.



Hermès blazer, hermes.com; Moncler skirt, moncler.com; Saint Laurent by Anthony Vaccarello bowtie, ysl.com; Falke socks, falke.com; Emporio Armani boots, armani.com.



Max Mara coat, top, trousers, us.maxmara.com; Etro shirt, etro.com; Margaret Howell skirt, margarethowell.co.uk; Casadei shoes, casadei.com; Ruslan Baginskiy hat, ruslanbaginskiy.com.



Marina Rinaldi jacket, us.marinarinaldi.com; Cecilie Bahnsen dress, ceciliebahnsen.com; Emporio Armani choker, armani.com; Longines watch, longines.com; Wolford socks, wolford.com; Church's shoes, church-footwear.com.



Louis Vuitton jacket, dress, belt, us.louisvuitton.com; Oliver Brown hat, oliverbrown.com; Calzedonia tights, calzedonia.com; Roger Vivier shoes, rogervivier.com.



Alexander McQueen jacket, shirt, tie, trousers, alexandermcqueen.com.



Emporio Armani jacket, scarf, shorts, armani.com; Thom Browne socks, thombrowne.com; Malone Souliers shoes, malonesouliers.com.

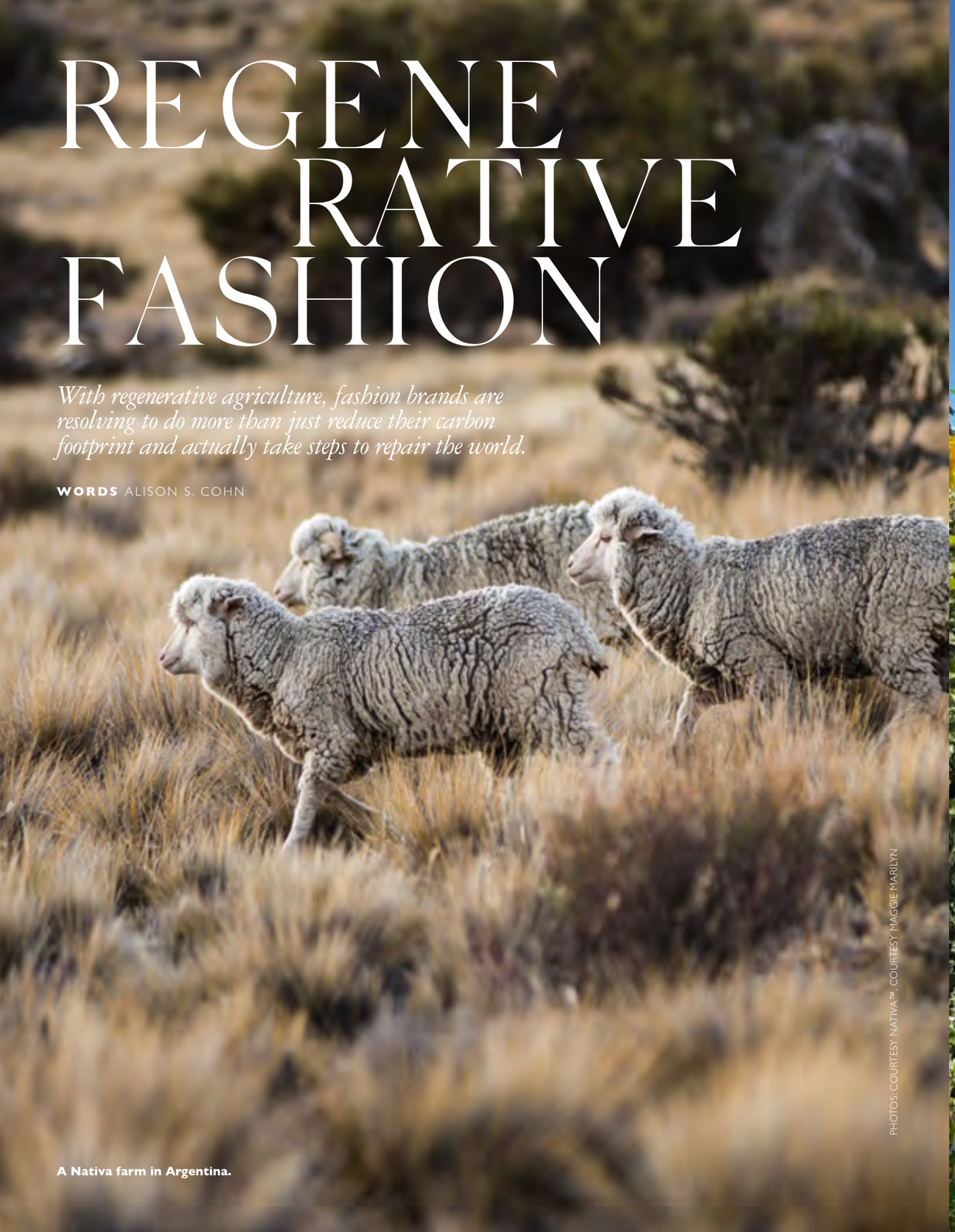


Dior shirt, tie, skirt, beret, gloves, dior.com; Wolford tights, wolford.com; Jimmy Choo shoes, jimmychoo.com.

REGENERATIVE FASHION

With regenerative agriculture, fashion brands are resolving to do more than just reduce their carbon footprint and actually take steps to repair the world.

WORDS ALISON S. COHN



PHOTOS: COURTESY NATIVA™, COURTESY MAGGIE MARILYN

A Nativa farm in Argentina.

A regenerative Merino farm in New Zealand. Maggie Marilyn Someware 01 Blazer, $390, maggiemarilyn.com.



Move over sustainability, the eco-fashion buzzword to know for 2024 is *regenerative agriculture*. At Stella McCartney's Summer 2024 show during Paris Fashion Week, the green trailblazer transformed the picturesque Marché Saxe-Breteuil with its perfectly framed views of the Eiffel Tower into a showcase of climate-positive material innovations that help fight CO_2 emissions. Models strolled past market stalls that had been filled with bales of regenerative Soktas cotton from Turkey and Nativa wool from Australia, Argentina, and Uruguay and which featured sign boards advertising how regenerative fibers travel "from fertile field to fabulous fashion." And it seems everywhere you turn, brands from Reformation, ba&sh, & Other Stories, and COS to Gucci, Vivienne Westood, and Loro Piana are touting knitwear and tailoring made from regenerative cotton and wool fibers.



Brunello Cucinelli's Himalayan Regenerative Fashion Living Lab project in India. Above: A model passes the Nativa regenerative wool and Soktas regenerative cotton booths in Stella's Sustainable Market at the Stella McCartney Spring/Summer 2024 show

So what does it mean for cotton or wool to be regenerative? "Regenerative agriculture aims to regenerate soils, ecosystems and communities," explains Safia Minney, MBE, founder of Fashion Declares and author of *Regenerative Fashion: A Nature-based Approach to Fibres, Livelihoods and Leadership*. Regenerative agriculture isn't new exactly; Robert Rodale, son of the organic farming pioneer J.I. Rodale, coined the term in the 1970s to distinguish a kind of farming that leaves the land better than it was before by building soil health and carbon content and increasing water quality and biodiversity. But its recent adoption by fashion—an industry responsible for about 10 percent of global greenhouse gas emissions—has the potential to be revolutionary.

In biology, regeneration is the process of renewal, restoration, and regrowth: Think of a starfish growing an entire new body from just a single arm. The idea here is similar, except it's the environment itself that is being made whole. Regenerative agriculture is modeled on how agrarian societies coexisted with the natural world for thousands of years before the advent of industrial farming practices in the 20th century and generally follows five key principles: minimizing soil disturbance through no-till and low-till farming, maximizing crop diversity, maintaining living roots in the ground year-round, planting cover crops between growing seasons, and rotational grazing. It aims to reverse the outsize damage done in just a few decades through tilling, monocropping, and using petroleum-based pesticides, which reduced the productivity of 23 percent of the earth's entire land surface and used a staggering 70 percent of its freshwater supply.

Healthy soil stores more carbon, which can help draw down the excess of greenhouse gasses currently in the atmosphere. Maggie Hewitt, designer of the cult Sydney label Maggie Marilyn, sources regenerative wool for the tailored boyfriend blazers in her Somewhere line of evergreen essentials from Merino sheep stations in her native New Zealand. These farms let the animals graze in rewilded pastures filled with sunflowers and other native species instead of standard monoculture rye grass fields. "They're really amazing carbon sequesters because they've got really long roots and they shoot really high into the sky," Hewitt says of the bright yellow flowers that can reach 10 feet in height, positively giddy with the prospect. "So they're pulling in carbon from the atmosphere and putting it back in the soil."

Meanwhile, Italian houses Giorgio Armani and Brunello Cucinelli are both investing in fashion's regenerative future through multiyear partnerships with the Sustainable Markets Initiative's Fashion Task Force and Circular Bioeconomy Alliance founded by King Charles. Armani Group's Apulia Regenerative Cotton Project is reintroducing cotton farming to southern Italy, where it dates back to the 12th century. And Brunello Cucinelli's Himalayan Regenerative Fashion Living Lab project is transforming more than 1,000 hectares of degraded land in the Ladakh and Assam regions of India into regenerative farms.

For sheer ambition, it's hard to top Citizens of Humanity Group's Regenerative Cotton Program, a partnership with 10 farms across the United States and three in Turkey to transition 80 percent of the company's denim production across its Citizens of Humanity and Agolde lines to regenerative cotton this spring, for a total of 1.6 million units. "I didn't know that there was a solution available to actually help reverse climate change issues," says CEO Amy Williams, explaining how watching the 2020 climate documentary *Kiss The Ground* showed her a new way forward. "We were so focused on sustainability and making choices that were less harmful, not something that actually could be helped."





One of Citizen of Humanity Group's US-based regenerative cotton partners. Agolde High Rise Balloon Jean, $248, agolde.com

Regenerative agriculture aims to regenerate soils, ecosystems and communities

Safia Minney, MBE

PHOTOS: COURTESY STELLA MCCARTNEY, COURTESY BRUNELLO CUCINELLI, LAURENCE ELLIS FOR CITIZENS OF HUMANITY

PHOTOGRAPHY JASON ZHANG **EDITING/STYLING** DUYUN **MAKEUP** ZHANG JIAJIA **HAIRSTYLE** LUCY LI **MODEL** QI HAOJIE (NEW STELLAR), WANG LINGXI (LACOCO MODEL) **WRITTEN BY** DAIYICHUN **PRODUCER** NIKA **ART** AXIU **LIGHTING** ZHANG YADONG **STYLING ASSISTANT** DAI YICHUN, LIN TINGTING **VENUE AND EQUIPMENT** KITMAN STUDIO **DESIGN** ANNA LI

A STRONG posture

FASHION IS A SOFT ARMOR THAT PROTECTS US FROM THE HARDNESS OF LIFE'S DAILY CHALLENGES.

Gucci coat, gucci.com; Alaïa corset, maison-alaia.com; Bottega Veneta earrings, bottegaveneta.com; Dolce & Gabbana gloves, dolcegabbana.com.



All clothing and accessories Saint Laurent by Anthony Vaccarello; ysl.com.

Dolce & Gabbana jacket, dolcegabbana.com; Rabanne x H&M tights, hm.com; Dior belt, dior.com; Saint Laurent by Anthony Vaccarello gloves, ysl.com.

Rabanne X H&M, hm.com; Calzedonia jumpsuit, calzedonia.com; Saint Laurent by Anthony Vaccarello shoes, ysl.com.

All clothing and accessories Chanel, (800) 550-0005.

Chloe dress, chloe.com.

Alexander McQueen sweater, alexandermcqueen.com; Chanel briefs, (800) 550-0005; Bottega Veneta shoes, bottegaveneta.com.

the ETERNALS

While trends come and go, leaving one season behind for next, the allure of Prada accessories has never been stronger. Evergreen and iconically chic, Prada's designs prove once again to defy time.

PHOTOGRAPHY CAMERON BENSLEY **STYLING** LAURA JANE BROWN

This page: Prada velvet pumps, prada.com.
Opposite page: Prada Panier crystal-embellished tote bag, prada.com.

Prada Galleria patent leather
mini bag, prada.com.





Prada Arqué leather
shoulder bag, prada.com.



Prada patent leather
slingback pumps, prada.com.

Prada Cleo patent leather bag, prada.com.



CRUISE

1 *Max Mara set their sights on Sweden for a cruise collection that is equal parts* **ETHEREAL** *and* **EARTHBOUND**

2 *From the aerobicized 1980's of the Sunset Strip, to the surf and skate culture of Venice Beach in the 1990's, Chanel cruise reimagined* **L.A. IN THE BEST POSSIBLE WAY**

3 *Make yourself* **THE STAR OF THE SHOW** *with eye-catching cruise creations*

4 *Nicholas Ghesquière looks to* **CREATURES FROM THE DEEP** *for his cruise collection at Louis Vuitton*

5 *Maria Grazia Chiuri communed with the feminist spirit of Frida Kahlo to create a deeply* **PERSONAL** *and* **MOVING** *cruise collection for Dior*

Northern LIGHTS

Motivated by Midsomer, Max Mara set their sights on Sweden for a cruise collection that is equal parts ethereal and earthbound.

PHOTOGRAPHY ANDREAS KOCK **STYLING** J. ERRICO
HAIR HALLEY BRISKER **MAKE-UP** EMMA DAY
MODEL EVELINA LAUREN

Max Max shirt, sweater, us.maxmara.com.



This page: Max Mara dress, shoes, us.maxmara.com.

Opposite page: Max Mara top, skirt, us.maxmara.com.

Max Mara top, skirt, sweater, us.maxmara.com.





This page: Max Mara
top, skirt, belt, shoes,
us.maxmara.com.

Opposite page: Max Mara
top, skirt, us.maxmara.com.

Max Mara dress, shoes, us.maxmara.com.



This page: Max Mara dress, belt, boots, us.maxmara.com.

Opposite page: Max Mara top, trousers, us.maxmara.com.

This page on left: Chanel jacket, briefs, hair pins, earrings, necklaces, skates. On right: Chanel jacket, top, trousers, earrings, necklaces, bracelets, skates, (800) 550-0005.

Opposite page: Chanel top, hair pins, earrings, necklaces, (800) 550-0005.

L.A. WOMAN

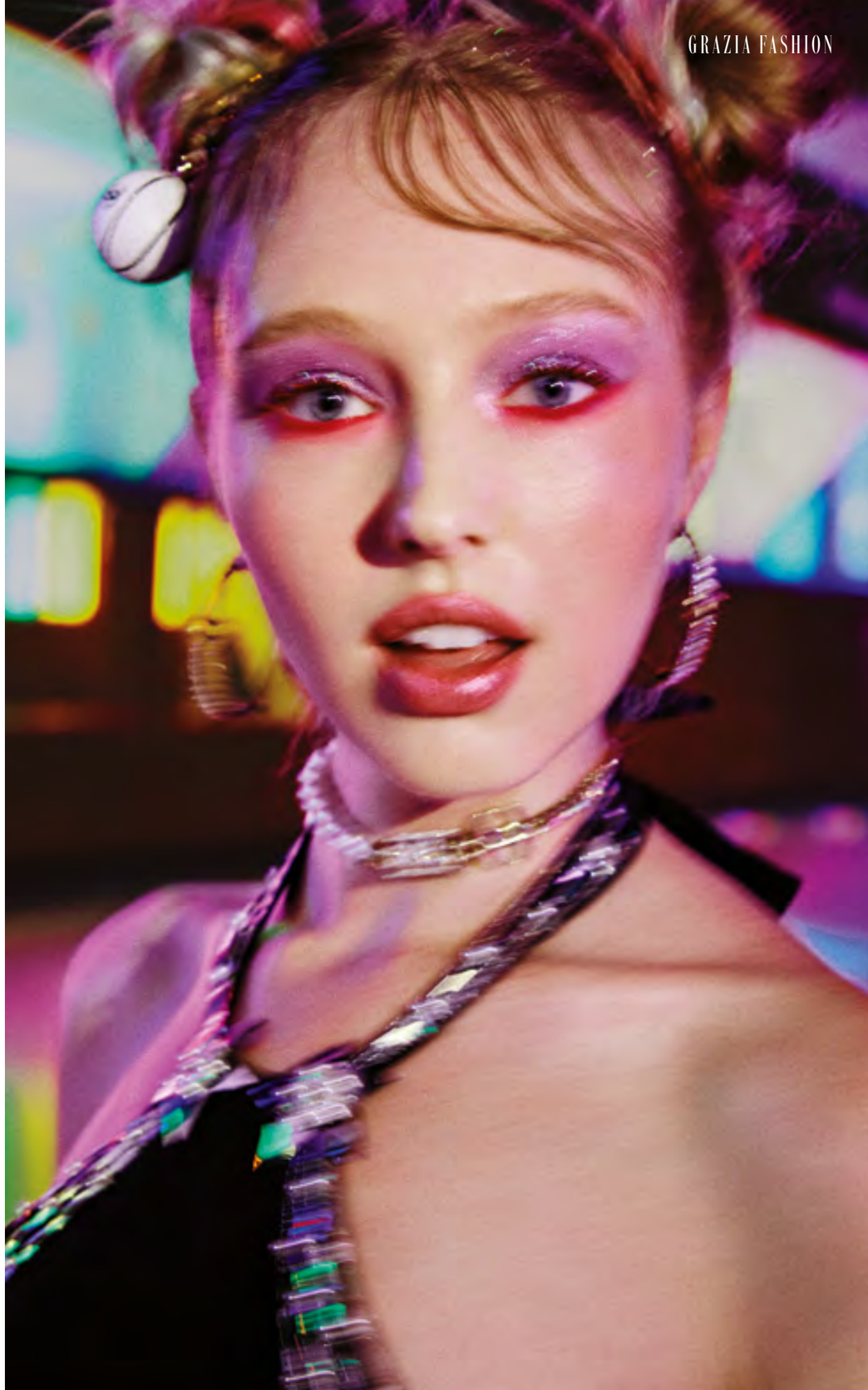
Virginie Viard's love letter to the City of Angels did not disappoint. From the aerobicized 1980's of the Sunset Strip, to the surf and skate culture of Venice Beach in the 1990's, Chanel cruise reimagined L.A. in the best possible way

PHOTOGRAPHY BROOKE NIPAR **STYLING** KAREN LEVITT



Chanel top, trousers, earrings, necklaces, skates, (800) 550-0005.





This page: Chanel top, earrings, choker, hair accessory, (800) 550-0005.

Opposite page on left: Chanel top, shorts, earrings, bag. On right: Chanel shirt, skirt, earrings, bracelets, (800) 550-0005.



On left: Chanel top, briefs, earrings, belt worn as necklace, skates. On right: Chanel top, briefs, hat, earrings, (800) 550-0005.





This page on left: Chanel top, earrings, headband. On right: Chanel top, earrings, sweatband, (800) 550-0005.

Opposite page: Chanel vest, shorts, hair pins, earrings, necklaces, bracelets, belt, (800) 550-0005.

HAIR MARANDA WIDLUND
MAKEUP ALEXANDRA FRENCH USING CHANEL BEAUTY
MANICURIST ERIN MOFFETT USING CHANEL BEAUTY.
MODELS YACINE DIOP, HAILEY BETH
CASTING + PRODUCTION ROWAN PRODUCTIONS
SPECIAL THANKS TO MOONLIGHT ROLLERWAY AND SYNC RENTALS

This page in back: Chanel dress, hair pin, earrings, socks, skates. In front: Chanel jacket, trousers, earrings, skates, (800) 550-0005.

Opposite page: Chanel coat, swimsuit, earrings, necklace, bracelet, bag, skates, (800) 550-0005.

Tory Burch dress, toryburch.com;
COS bra, briefs, cos.com.

All eyes on you

With party season in full swing, make yourself the star of the show with these eye-catching cruise creations and you're sure to have a good time.

PHOTOGRAPHY ANNIE LAI **STYLING** KINGSLEY TAO

Max Mara top, us.maxmara.com; Gucci skirt, gucci.com; Dolce & Gabbana headpiece, dolcegabbana.com; Paula Rowan gloves, paularowan.com; De Beers Classic Eternity Line necklace, Classic Eternity band, Portraits of Nature ring, deebeers.com; Jimmy Choo shoes, jimmychoo.com.

Chanel jacket, shorts, earrings, necklaces, shoes, (800) 550-0005; Wolford tights, wolford.com.

Emporio Armani coat, top, armani.com; Sabina Bilenko couture skirt, sabinabilenko.com; Van Cleef & Arpels Perlée signature bracelet, Perlée rings, vancleefarpels.com; Jimmy Choo boots, jimmychoo.com.

Harris Reed dress, harrisreed.com;
Boucheron ring, boucheron.com.

Richard Quinn dress, trousers, richardquinn.com; Emporio Armani earrings, armani.com; Paula Rowan gloves, paularowan.com..

Versace dress, gloves, versace.com;
Roger Vivier shoes, rogervivier.com.

Dior shirt, corset, skirt, dior.
com; Stephen Jones Millinery hat,
stephenjonesmillinery.com; Tasaki
handcuff, tasaki-global.com; Dior
Joaillerie Rose Bagatelle ring, dior.com.

Louis Vuitton jacket, skirt, headpiece, (866) VUITTON; Schiaparelli boots, schiaparelli.com.

Schiaparelli coat, schiaparelli.com; Marina Rinaldi blazer, us.marinarinaldi.com; Stephen Jones Millinery hat, stephenjonesmillinery.com.

Water WORLD

When Nicholas Ghesquière looks to creatures from the deep for his cruise collection at Louis Vuitton, you can be assured there will be no timid little mermaids. Scaled blouses and frothy sea anemone dresses greeted guests on the magical Isola Bella in Italy.

CREATIVE DIRECTION DANÉ STOJANOVIC
PHOTOGRAPHY SOPHIA FRENCH
FASHION DIRECTION ANNA CASTAN
HAIR ALEXIS PARENTE **MAKEUP** ANDREY SEBAOUN



This page: Louis Vuitton jacket, shorts, shoes, (866) VUITTON.

Opposite page: Louis Vuitton jacket, shorts, shoes (866) VUITTON.

Louis Vuitton dress, hat,
(866) VUITTON.







Louis Vuitton coat,
(866) VUITTON.



Louis Vuitton top, trousers, (866) VUITTON.





This page and opposite
Louis Vuitton dress,
(866) VUITTON.

Louis Vuitton coat, bodysuit, (866) VUITTON.



the Butterfly EFFECT

WITH A POWERFUL PRESENTATION IN MEXICO CITY, MARIA GRAZIA CHIURI COMMUNED WITH THE FEMINIST SPIRIT OF FRIDA KAHLO WHILE COLLABORATING WITH MEXICAN ARTIST ELINA CHAUVET TO CREATE A DEEPLY PERSONAL AND MOVING CRUISE COLLECTION FOR DIOR.

PHOTOGRAPHY XIMENA DEL VALLE **STYLING** SAMUEL FRANÇOIS
HAIR SABRINA LEFEBVRE **MAKE-UP** DELPHINE DELAIN
ALL MAKE-UP BY DIOR BEAUTY

On left: Dior jacket, dress, belt, earrings necklace. On right: Dior dress, belt, earrings, necklace, gloves, dior.com.



El arte más poderoso de la vida
es hacer del dolor un talismán
que cura, una mariposa que renace
florecida en fiesta de colores

FRIDA KAHLO

This page from left:
Dior blouse, necklace.
On right: Dior blouse,
shawl, earrings,
necklace, dior.com.

Opposite page:
Dior dress, earrings
necklace, dior.com.

Dior coat, necklace, hair pin, earrings, ring, dior.com.





This page: Dior blouse, skirt, bralette, brief, earrings, necklace, bracelets, boots, dior.com.

Opposite page on left: Dior dress, belt, earrings, necklaces, boots, bag. On right: Dior vest, blouse, skirt, belt, earrings, necklaces, ring, boots, dior.com.

From left: Dior vest, blouse, skirt, belt, earrings, necklace, ring. Second to left: Dior jacket, blouse, bowtie, skirt, earrings. Middle: Dior dress, belt, earrings, necklaces, ring, bag. On right: Dior dress, bracelet, dior.com.





This page: Dior blouse, corset, skirt, earring, necklace, boots, dior.com.

Opposite: Dior dress, earrings, necklace, bracelets, dior.com.

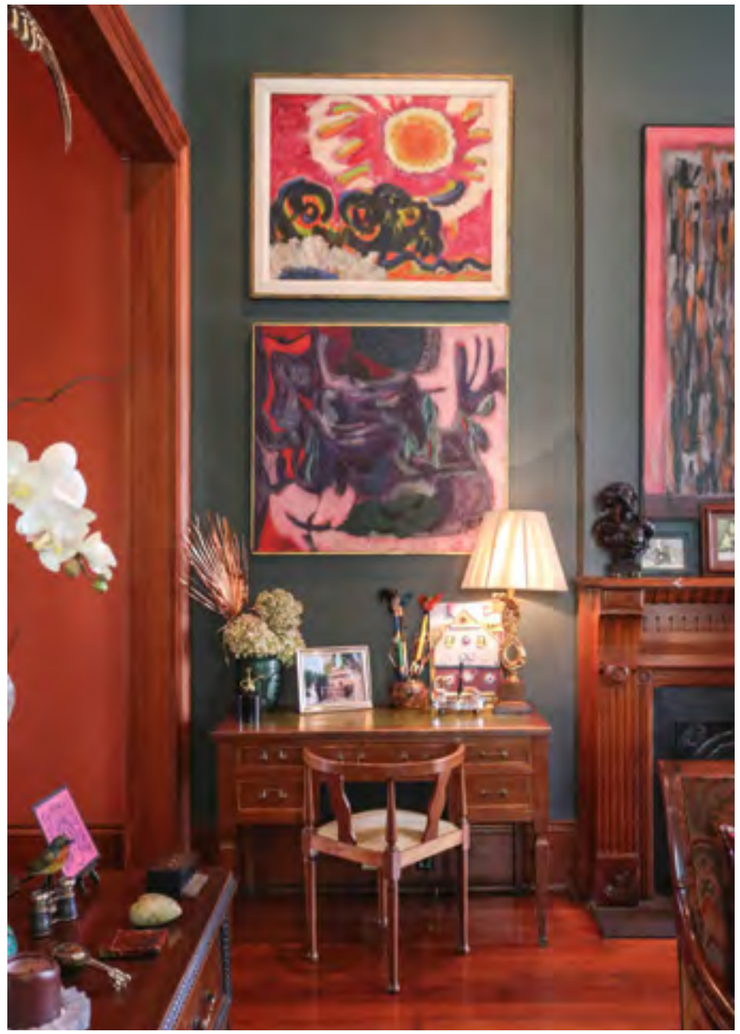
ARTFUL ABODE

Southern charm meets modern artistry at Alexa Pulitzer's New Orleans home

WORDS CASEY BRENNAN



The light-filled atelier at the front of the home serves as an office for Alexa Pulitzer LLC, Pulitzer's luxury paper goods company founded over 25 years ago.





Above: Pulitzer hails from a long line of creatives. Right: Artwork from Pulitzer's maternal grandfather Leonard Flettrich adorns the walls throughout the home.

Nestled within the vibrant heart of New Orleans lies a residence that transcends the definition of a mere home. Alexa Pulitzer's abode is a living masterpiece, an exquisite fusion of historical echoes and modern whimsy.

Pulitzer, an artist, designer and stationer renowned for her vibrant and whimsical designs at her eponymous line, has curated an ambiance that seamlessly integrates her artistic flair with the historical backdrop of her home. Bespoke creations adorn the living spaces, each room transformed into a canvas of modern whimsy through Pulitzer's discerning eye for color and pattern.

Acquiring the Faubourg St. John home in 2012 marked the beginning of a meticulous "stem-to-stern" transformation led by Pulitzer and her husband, Seth Levine, a partner at New Orleans law firm Jones Walker. The residence, originally constructed in the 1860s, underwent a painstaking renovation aimed at opening up the space and creating more opportunities for entertaining, a passion of Pulitzer.



The center hall can accommodate large groups for dinner and is lined with more artwork from Flettrich.



A "stem-to-stern" renovation of the home included a major rehabilitation of the kitchen to make it more conducive to entertaining

A commitment to fostering a vibrant social environment is evident from the expansive central hall, capable of transforming into a dining space for 24 people as well as the salon filled with musical instruments, where Pulitzer often hosts lively events, from concerts and soirees to dinner parties and fundraisers, many to benefit the local community, twice earning Pulitzer the title of America's Best Salonnière.

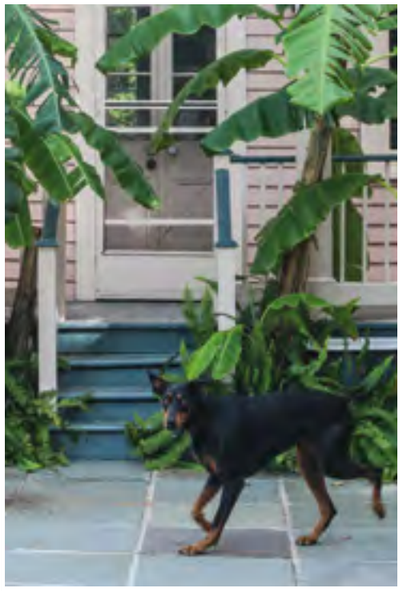
The interiors serve as a canvas for Pulitzer's vibrant designs. Each room tells a unique story, adorned with bespoke creations that showcase her keen eye for color and pattern. The outdoor oasis, spanning nearly an acre and featuring a quirky Pac-Man-shaped pool, functions as a Southern retreat where the charm of New Orleans living extends beyond the home's confines.

The guest bathroom is itself a testament to Pulitzer's dedication to celebrating New Orleans culture. Adorned with her "New Orleans Toile: Backstreets" wallpaper, a collaborative creation with Flavor Paper, it reflects the city's essence. The Atelier, a grand room with incredible light, serves as the hub for Pulitzer's stationery, custom invitations, and unique paper creations.

The house is filled with artwork, most of which was created by Pulitzer's maternal grandfather Leonard Flettrich, whose pieces grace prestigious institutions like the Ogden Museum of Southern Art and the New Orleans Museum of Art.

"My most treasured possessions are my late Grandfather, Leonard Flettrich's paintings," says Pulitzer, highlighting the profound impact of family and heritage on her artistic evolution. Gifted by her best friend and grandmother, Terry Flettrich Rohe, these paintings are the cherished pieces that echo the artistic legacy within her family.





Her paternal grandfather founded Wembley, the men's accessories company grandfather that at one time was the world's largest necktie maker and so it was only natural that Pulitzer would embark on an artistic path. After graduating with a BFA, Pulitzer spent time in Italy, where she apprenticed for Ratti, esteemed designers and textiles printers for Hermes, Versace, Ferragamo and Prada, among others.

Her time there still influences the way Pulitzer approaches creative endeavors. "I find inspiration through music and film, but my first career was designing textiles at Ratti in Como, Italy, where I was introduced finding inspiration in archives, and I still work that way," she shares.

Alexa Pulitzer's journey, from designing textiles in Como, Italy, to establishing herself as a prominent artist and stationer, exemplifies the enduring power of creativity and legacy. Her line, Alexa Pulitzer, LLC, now in its 275th year, is a testament to her commitment to quality and design. Distributed in over 1,500 retailers, including Bergdorf Goodman, Tory Burch, and Anthropologie, her luxury paper goods — made using recycled paper and soy-based ink — reflect a dedication to craftsmanship. "I've recently collaborated with BENE to create Italian handcrafted handbags and belts featuring my trademarked sculpted "King Gator" design dipped in gold," Pulitzer shares. "The most exciting upcoming project on my plate is creating a wallpaper collection in collaboration with Kravet."

Like Pulitzer's creations for her brand, the Faubourg Saint John home, which Pulitzer has described as a "perfect treasure", reflects the couple's commitment to honoring the region's rich history while embracing modern whimsy. In a city that treasures its history, the residence stands as a remarkable blend of preservation and innovation.



The outdoor spaces of the Pulitzer-Levine home are an extension of the main house and used frequently by the couple and their children as well as guests.

INDULGENT ESCAPES

A Global Odyssey of Luxury and Wellness

In a world where relaxation is a rare and cherished commodity, self-care has become the epitome of true luxury.

WORDS CASEY BRENNAN

NAYARA TENTED CAMP — this eco-conscious retreat seamlessly blends luxurious tented suites with the lush surroundings, including an on-site sloth sanctuary and armadillo reserve.

The Amanyara resort in Turks and Caicos stands as a testament to luxury, being part of the renowned global Aman brand. Nestled in a nature reserve on a private beach in Providenciales, this resort offers the ultimate mind and body reset through its Mindfulness and Stress Management Immersion. The program includes morning wellness classes like Pilates, Qi gong, yoga, and pranayama, along with wellness therapy such as postural reprogramming and hypnotherapy, complemented by relaxing massages and delicious meals. "A haven at its roots, Amanyara translates to 'place of peace' and the resort has opened this season as a reimagined sanctuary," Tom Rutherford, general manager of Amanyara, tells Grazia US. "Alongside a series of specialized wellness programs hosted by resident and visiting specialists, guests can explore their own physical and wellness journey while connecting with loved ones and nature alike, encouraging them to feel relaxed and rejuvenated this winter season and beyond."

At Palm Heights on Grand Cayman's famed Seven Mile Beach, guests lounge at the property's stunning 60,000-square-foot Garden Club spa, a true wellness sanctuary in the Caribbean paradise. Not only is the space super chic—uniforms by Matteau and products from Costa Brazil, Biologique Recherche and iS Clinical—but the treatments are nurturing and relaxing.

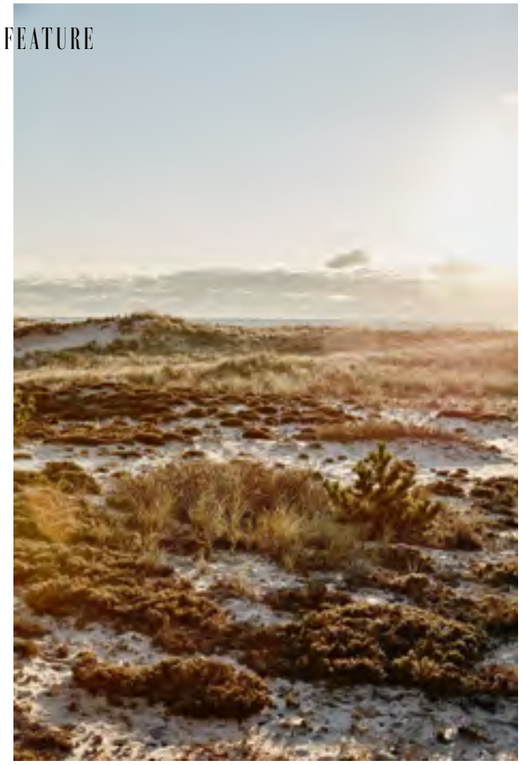
In the heart of the Costa Rican rainforest, Nayara Tented Camp beckons nature lovers and spa aficionados. The rooms feature private plunge pools fed by waters from natural hot springs, providing breathtaking views of the nearby Arenal volcano. (There are also communal hot spring pools dotting the resort property.) "Our personalized wellness journey is a seamless fusion of body, mind, and



nature, cultivating absolute harmony and peace," says Laura Rodriguez, wellness director.

Las Torres Patagonia in Chile takes luxury a step further by incorporating a voluntourism program. In addition to a wide array of pampering treatments, guests can embark on a 12-day excursion to help rebuild trails in the UNESCO-designated biosphere reserve in collaboration with the environmental nonprofit ConservationVIP. "Our voluntourism is the bridge that connects our passion for travel with our commitment to health and wellness," says John Ojeda, sustainability manager. "It's the embodiment of the family's mission to explore the world, embracing cultures, and leaving a positive footprint wherever we go."

Across the pond, amid the rolling hills of Oxfordshire, England, Soho Farmhouse provides a quintessentially British retreat with a touch of bohemian flair. While the property offers a range of country-inspired activities, the Soho Farmhouse Cowshed Spa stands out as a must-visit destination. The newly extended Lazy Lake facilities now include a contract therapy circuit including a steam room, ice room, three infrared sauna cabins, four Onsen-style baths, and an outdoor decking space for seated massages with a scenic woodland view.



SHOU SUGI BAN HOUSE — this idyllic Hamptons destination retreat features 13 studios and a bed and breakfast. A Residence is also available for long-term rentals.











RANCH MALIBU (above) — in addition to the California location, there is an outpost of The Ranch in Italy and one coming soon to New York's Hudson Valley.
DROMOLAND (left) — reopened in 2023, the Castle Spa at Dromoland focuses on revitalizing science- and nature-backed therapies, featuring botanicals sourced from the estate.

Ireland's Dromoland Castle, set amidst 500 acres of grand grounds, captivates romantics and families alike. There is a focus on disconnecting. "In a world saturated with screen-based stimuli, there is a noticeable surge in the desire for individuals to break away and disconnect," says spa manager Kerry Kelly. "The Castle Spa's Amber and Quartz Crystal bed sound bath offers a unique and personalized therapeutic session. The aim is to guide participants into a profound state of relaxation, potentially fostering enhanced sleep, decreased stress levels, and elevated moods."

Back stateside, on the shores of Miami Beach, The Carillon Miami emerges as a true wellness haven, offering holistic therapies, oceanfront meditation sessions, IV vitamin drips, acupuncture, sleep therapy, and a menu of touchless therapies. "Through state-of-the-art touchless wellness spa technology, we redefine relaxation with a seamless fusion of cutting-edge treatments that go beyond the ordinary," says Tammy Pahel, VP of spa and wellness operations.

At the first destination spa and wellness retreat in the Hamptons, Shou Sugi Ban House, guests can explore three acres, including guided beach walks and wild swimming opportunities. Meals are curated by Mads Refslund, co-founder of Noma in Copenhagen.

In the foothills of the Great Smoky Mountains, Blackberry Farm offers a sanctuary for those seeking a tranquil escape. The Wellhouse at Blackberry Farm, its spa retreat, features signature treatments using ingredients from the surrounding landscape and are designed to soothe the soul. Explore the property's vast gardens, go for a hike, or simply relax on the porch with a glass of local wine.

What happens in Vegas can be detoxed with a visit to Awana Spa at Resorts World. The 27,000-square-foot spa-and-wellness facility provides an exquisite escape from the dazzling lights of the Strip and features Fountain of Youth healing pools and a performance sauna experience curated by the "Sauna Meister."

Experience transformation in the serene and rugged landscape of Malibu at The Ranch. Known for its results-driven wellness programs, this destination offers a comprehensive approach to rejuvenation, designed to detoxify, energize, and renew within a spectacular natural setting. "Our sincere desire has always been to create a safe and sacred place where we could educate, challenge and support our guests in making changes to significantly improve their overall physical, mental and spiritual health," says CEO and co-founder Alex Glasscock.

From secluded island retreats to urban oases, these sanctuaries redefine the traditional spa experience, offering guests a comprehensive mind and body tune-up that transcends the ordinary.



DESIGNING women





Landmark exhibits this winter in New York and San Francisco highlight the often overlooked contributions of women to the fashion industry.

WORDS ALISON S. COHN

PHOTOS: ANNA-MARIE KELLEN © THE METROPOLITAN MUSEUM OF ART; COURTESY OF THE METROPOLITAN MUSEUM OF ART. PHOTO © THE ESTATE OF ERWIN BLUMENFELD 2023



Pop quiz: Name a famous Paris couturier from the first half of the 20th century. Chances are you said Cristóbal Balenciaga or Christian Dior. Perhaps Gabrielle Chanel or Elsa Schiaparelli came to mind. But you probably didn't think of, say, Lucy Christiana Duff-Gordon or Marcelle Chapsal, who were famous in their own time but are practically unknown today. They are just two of the 18 other female couturiers from this period whose work is featured in two landmark exhibitions this winter at New York's Metropolitan Museum of Art and San Francisco's de Young Museum that explore the often overlooked contributions of women to the fashion industry. *Women Dressing Women*, on view through March 3 at the Met, examines the creative legacy of 73 women designers and women-led fashion houses from the early 20th century to the present day, while *Fashioning San Francisco: A Century*

Claire McCardell wearing her own design, 1945. Opposite page from top: Maria Grazia Chiuri for Dior ensemble, Spring/Summer 2017; Gabrielle Chanel for Chanel ensemble, ca. 1927; Anifa Mvuemba for Hanifa dress, Fall/Winter 2020-21.



PHOTOS: ANNA-MARIE KELLEN © THE METROPOLITAN MUSEUM OF ART; COURTESY/COURTESY SANDY SCHREIER

I think often of the Paquin lot that got away

Sandy Schreier



of Style, opening January 20 at the de Young, narrates the same period through the stories of women like Ethel Sperry Crocker, Eleanor de Guigne, Zelda Quigley, and Dodie Rosekrans who actually bought and wore the clothes on display.

While both exhibitions are several years in the making, they are debuting in the context of conversations about the small and ever dwindling number of women in creative director roles today sparked by a viral Instagram infographic depicting the all-male creative director roster at Kering following Seán McGirr's appointment to succeed Sarah Burton at Alexander McQueen. You can count on one hand the number of female creative directors at the other two rival European luxury conglomerates: Stella McCartney, Dior's Maria Grazia Chiuri, and Chloe's Chemena Kamali. And there are only a few more at privately held companies like Chanel, Hèrmes, Versace and Prada. "I do think that it's nice to have a timely reminder of just how much ingenuity and creativity and innovation women have brought to dress across time," says Mellissa Huber, associate curator in The Costume Institute, who co-organized *Women Dressing Women* with independent curator Karen Van Godtsenhoven.

One of the most striking takeaways from *Women Dressing Women* is that a century ago, in the 1920s and 1930s, women designers in Paris actually slightly outnumbered their male counterparts. The exhibit opens with a section titled Visibility, which explores how women had long excelled as professional dressmakers in France—seen as an extension of the domestic sphere, dressmaking was one of the few professions open to them—and were thus instrumental to the rise of haute couture and the modern notion of the named designer at the turn of the 20th century. As new couture houses began offering seasonal collections of made-to-measure garments, several of the earliest labels were run by sisters, including Callot Soeurs founded by Marie Gerber, Marthe Bertrand, Joséphine Crimont, and Régina Tennyson-Chantrell under their maiden name in 1895 and known for slender, revealing cuts, and Boué Soeurs, a partnership between Sylvie Boué de Montegut and Jeanne d'Etreillis begun in 1897 that was celebrated for its modern renditions of historical silhouettes.

The intimate scale of made-to-measure fashion offered unique entrepreneurial opportunities for women to start businesses independently. After her husband abandoned her and their young daughter, the American-born dressmaker

This page from left: Maria "Nina" Ricci for Nina Ricci evening dress, Spring/Summer 1937; Jil Sander suit, Fall/Winter 1998–99; Diane von Furstenberg ensemble, 1970s; Norma Kamali for OMO Norma Kamali evening dress, 1978; Elsa Schiaparelli dress, Fall/Winter 1937–38. Opposite page from left: Ann Demeulemeester suit, Spring/Summer 1997; Marcelle Chapsal for Marcelle Chaumont evening ensemble, Fall/Winter 1948-49; Sarah Burton for Alexander McQueen ensemble, Spring/Summer 2012; Miuccia Prada for Prada ensemble, Fall/Winter 2007–08; Donna Karan for Donna Karan New York evening ensemble, Fall/Winter 1992–93. Below: Madeleine Lepeyre and Madame Madeleine for Madeleine & Madeleine evening dress, ca. 1923; Sandy Schreier in a Katharine Hamnett for Katharine Hamnett London t-shirt, 1985.



Rei Kawakubo with models wearing Comme des Garçons, 1983

COURTESY OF THE METROPOLITAN MUSEUM OF ART

Lucy Christiana Duff-Gordon launched Lucile, a couture line of diaphanous chiffon dresses, in 1904 and went on to dress Anna Jones Dyer, a first lady of Delaware, and Nan Tucker McEvoy, a former head of the San Francisco Chronicle, whose dresses are featured in the Met and de Young exhibits. "She started doing everything on her own with no money whatsoever, and because she had the skill set to design and sketch and sew, she was able to build something that other women wanted to invest in," says Huber. Perhaps no one built something women wanted to invest in more successfully than Gabrielle Chanel, the daughter of a peddler and self-made billionaire who founded her *femme moderne* label featuring menswear elements like tailored jackets as women's dress in 1910, which she modeled herself to great effect.

Women Dressing Women features an animated family tree

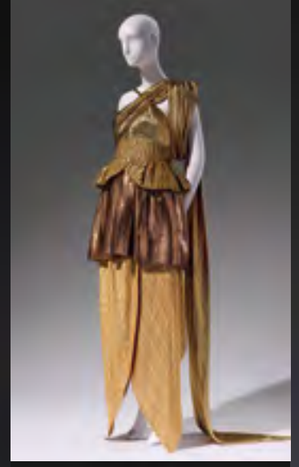
It's nice to have a timely reminder of just how much ingenuity and creativity and innovation women have brought to dress across time

Mellissa Huber

that presents the primacy of women-led couture houses in interwar Paris as a function not just of talented couturières but also the equally important technical and business acumen of female workroom staff including the premières d'ateliers and *modelistes* who helped design and sew the dresses and the vendeuses who sold them. "I definitely had some *Homeland*-style boards going in my apartment, including with string at one point, which my cats loved," says Huber, describing how she pieced it all together. It's fascinating just to follow the connections between houses led by women named Madeleine, including Madeleine & Madeleine, founded in 1919 by Mademoiselle Madeleine, a former vendeuse at Jeanne Hallée, and Madame Madeleine Lepeyre, a designer who had previously worked at Paquin and Callot Soeurs. There was also Vionnet, founded by Madeleine Vionnet, which shuttered in 1939 and splintered into two camps: daywear powerhouse Mad Carpentier (led by première d'atelier Madeleine Maltezos and vendeuse Suzie Carpentier) and Grecian-inspired eveningwear label Marcelle Chaumont (led by Vionnet's longtime right-hand Marcelle Chapsal).

Both the Met and de Young exhibitions are drawn from the museums' permanent collections. Laura Camerlengo, curator in charge of costume and textile arts at the Fine Arts Museums of San Francisco (which comprises the de



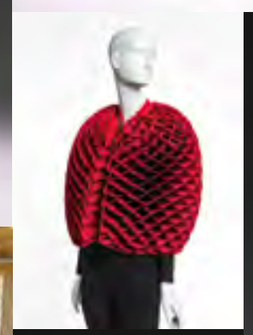




Clockwise from left: Lucy Christiana Duff-Gordon for Lucile evening dress, ca. 1921; Kate and Laura Mulleavy for Rodarte evening dress, Spring/Summer 2011; Christian Dior for House of Dior evening gown, Fall/Winter 1949-50; John Galliano for Dior Haute Couture jacket, Fall/Winter 1996-97 and Rei Kawakubo for Comme des Garçons skirt, Spring/Summer 2006; Yves Saint Laurent Haute Couture evening ensemble, Fall/Winter 1976–77; Sherri McMullen wearing Christopher John Rogers Resort 2023 evening gown, 2021; Callot Soeurs evening dress ca. 1908; Vivienne Westwood and Christine Suppes in a Vivienne Westwood Gold Label Spring/Summer 2013 evening dress and Spring/Summer 2007 evening jacket, 2013; Yves Saint Laurent for Christian Dior evening dress Fall/Winter 1955; Junya Watanabe jacket, Fall/Winter 2015-16















PHOTOS: RANDY DODSON, COURTESY OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO. DREW ALTIZER PHOTOGRAPHY. COURTESY CHISTINE SUPPES

Young and its sister institution the Legion of Honor) notes that "we see this switch at the mid-20th century where the collection does become more male focused." Christian Dior, Yves Saint Laurent, Bill Blass, and John Galliano replace labels like Callot Soeurs, Lucile, Louiseboulanger, Peggy Hoyt, and Lanvin that comprise the museum's earlier holdings. So where did all the women designers go? "When you think about the conditions of the period itself, there were a lot of challenges: two world wars, the Great Depression, plus the nature of the industry itself was rapidly expanding and reconfiguring," suggests Huber. "If you didn't have a perfume or licensing agreements or something to sort of keep the business alive during difficult financial times like Chanel did, then it was really easy for these houses to disappear and just sort of fall out of existence." Of the haute couture houses founded by women in the first half of the 20th century, only Chanel, Nina Ricci, Grès, and Lanvin—all of which had successful fragrances—survived the 1960s.

But that doesn't explain why female designers from the Visibility era have faded into the shadows in our telling of fashion history. The reasons, Huber suggests, are multifactorial. When curators are trying to appeal to a general audience there's a tendency to lean on the best known names and "those tend to be men," she says. Moreover, the material record that exists—for both female and male designers—from this early period was before most brands kept archives, and relies on what clients thought to donate to museums or pass down within their families. Much of the Met's holdings come from one private collector, Sandy Schreier, who has made a valiant effort to salvage pieces from labels like Madeleine & Madeleine, Premet, Augustabernard, and Maggy Rouff from Detroit area estate sales. "I think often of a Paquin lot that got away," says Schreier. "The lady who bought it cut the dresses up into pieces and made doilies and antimacassars out of them. Can you imagine?" (A couple pieces by Katherine Hamnett and Jean Muir from her personal wardrobe also made into the show.)

Another common thread to both exhibits is the way that, even if they're not the creative directors of European heritage brands, female designers—and the many other women who make up the ecosystem of fashion—continue to have an enormous impact on women's lives. *Women Dressing Women* features several international and intergenerational groupings, that explore themes such Reclaiming the Body, which examines the work of more avant-garde designers like Comme des Garçon's Rei Kawakubo, Georgina Godley, and Melitta Baumeister who challenge conventional notions of beauty, or Bodily Agency, which looks at clothes from No Sesso, Norma Kamali, and Simone Rocha that have aspects of adaptability to them.

Another thematic grouping is American Women, exploring the way sportswear designers from Claire



Zedla Quigley in a Julio Laffitte for Patou evening gown, Fall/Winter 1953-54

In most cases women designers will think of comfort

Christine Suppes

McCardell to Bonnie Cashin have prioritized the comfort of the wearer, by allowing them to better inhabit their clothes through wrapping, tying, or layering. "In most cases women designers will think of comfort," says Christine Suppes, a major collector of Rodarte and Vivienne Westwood who has donated more than 500 pieces to the Fine Arts Museums of San Francisco. "When I put on my Rodarte, I can zip it up myself." *Fashioning San Francisco* features several Dior gowns that have gussets added under the arms by the couture salon at I. Magnin & Company to allow more movement in the shoulders. The local department store, which sold local reproductions of French couture, was also known to cut holes in internal corsets to accommodate women postpartum. "I thought clearly that it was a woman who was adapting that garment to another female body, rather than a man who might not necessarily consider how the body shifts," says Camerlengo.

The stories in these two exhibits could easily fill 12 different exhibits, and that, says Huber, is exactly the point. "Our approach was to try to squeeze in all of these stories and hopefully give our visitors a sense of the breadth of things that were happening and the range of different ways that women were approaching fashion and finding opportunity across time and geography," she says.



PHOTOS: MATTHEW KRISTALL. MARK BORTHWICK. TAYLOR HILL/FILMMAGIC VIA GETTY IMAGES

MORE THAN ZERO





Celebrating 25 years in business, responsible fashion and timeless design champion Maria Cornejo has always been ahead of her time.

WORDS ALISON S. COHN

In *Back to Zero*, a collection of portraits of creatives wearing Zero + Maria Cornejo re-editions published by Dashwood Books on the occasion of the cult New York label's 25th anniversary, Chloë Sevigny appears twice in the same Chloe One dress, an asymmetrical midi wrap silhouette featuring a one-shoulder neckline and draped panel with a single armhole. The actress, director, and fashion maven's blonde waves are different lengths in the two photos and the new dress, worn on the book cover, is cut from sustainable silk charmeuse while the 1998 original was made from an upcycled Kmart poly-foam blanket. But otherwise the two photos taken a quarter century apart are practically indistinguishable. That's the thing about Maria Cornejo's architectural designs and the women who wear them: They always look strikingly original.

The afternoon we meet at Cornejo's design studio behind her Bleecker Street store, it's just a few days before the 2023 edition of the Council of Fashion Designers of America Awards where she will receive the Geoffrey Beene Lifetime Achievement Award, and her phone is constantly buzzing. Cornejo's 25-year-old son, Jo-kel Cornejo Borthwick, who models a Circle top from the year of his birth in *Back to Zero*, has just landed from Paris where he's now working as a creative director. The 15 subjects in *Back to Zero*—who also include visual artists Silvina Arismendi and Ariel Steinbach and architect Bella Guinness—were all photographed by Cornejo's ex-husband and longtime creative collaborator Mark Borthwick.

Left: Maria Cornejo at the 2023 CFDA Awards. Above: Silvina Arismendi in a Fall/Winter 2000-01 Bubble shrug and Back Tuck skirt re-editions, 2023. Opposite page: Spring/Summer 2024 Edi bomber and Wrap pant and *Back to Zero* book cover.



I HOPE MY CLOTHES MAKE GOOD HEIRLOOMS. PASS THEM ON, SHARE THEM

Cornejo is dressed all in black in a pair of her effortlessly cool boy-cut pants and a loose-fitting Merino wool sweater. "This is from years ago, I'm wearing *vintage*," she tells me with a laugh. The subtext being that she's been championing sustainability and timeless design since long before Gen Z thought it was cool to do so. Cornejo is a founding member of the CFDA's Sustainability Committee, and Zero + Maria Cornejo has been eco-oriented since day one. "I always say I hope my clothes make good heirlooms," Cornejo says. "Pass them on, share them." She launched the brand in 1998 from a bijoux shop on Mott Street, where she'd hang a few pieces at a time on a rack and see what customers responded to. Many of her fabrics were upcycled, including the aforementioned blankets as well as reclaimed fleece, and garments were cut by hand to reduce waste.

Then as now, Cornejo kept her focus on simple geometric shapes like circles, squares, triangles, and rectangles. "I always liked the idea of poking holes in pieces of fabric and seeing how they're going to drape," she says, explaining the origin of iconic styles like the open back Triangle top (1998) and Cut Out Triangle dress with an isosceles slice above the waist (Spring/Summer 2002). Cornejo first tried her hand at design by knitting doll clothes with her grandmother in her native Chile, where she lived until age 12 when her parents sought political asylum in the United Kingdom following Pinochet's coup d'état. Her mother died two years after their arrival in Manchester, England, and at age 15 Cornejo decided to concentrate in arts rather than sciences because it seemed more comfortable. "It's weird because I'm quite mathematical and I always thought that I was actually not good at math," she reflects.

At her first store, Cornejo had a team of three patternmakers in the back who could make clothes on demand and thus avoid overproduction. She had been on the other side: After selling her 1983 Ravensbourne University graduate collection to a London boutique where Chrissie Hynde and Iggy Pop shopped, she launched a wildly successful line with her then-boyfriend John Richmond and had more than 100 international stockists plus 20 Richmond/Cornejo stores in Japan by the time she was 23. Cornejo and Richmond parted ways in 1987, with Cornejo going on to work in the Paris fashion trenches for several big brands. A decade later when she decided to go solo in New York she resolved to do things differently. "I wanted to just do a direct to consumer line, because you could control what you made and when you made it," Cornejo says.

Cornejo couldn't keep *all* retailers at bay forever. Barneys and Colette came calling; the latter famously promised her all of its windows during Paris Fashion Week one season if she would agree to sell the label there. Zero + Maria Cornejo is now carried in 38 small independent boutiques in 22 states plus 18 international points of sales—still relatively tight distribution for a label of its maturity. As she has scaled, Cornejo has insisted on manufacturing at least 85 percent of the collection locally in New York's Garment District. "I saw that you would have to ship a piece of clothing all over the place to get it made,"

From top: Ariel Steinbach in a Spring/Summer 2004 Macaron shrug with Jo-kel Cornejo Borthwick and Bella Guinness in Spring/Summer 1998 Circle top re-editions, 2023. Spring/Summer 1998 Circle top, Triangle top, and Cut-out Triangle dress patterns. Spring/Summer 1998 Circle top and Triangle top.



she says. "That just doesn't make sense because being sustainable is also about minimizing processes." Cornejo is also resolute about upcycling leftover fabrics from past collections wherever possible and sourcing responsible textiles like organic cotton, forest-friendly viscose, and recycled cashmere when new materials are required.

Paging through *Back to Zero*, Cornejo reminds me that she was one of the first designers to cast her friends in shows and lookbooks instead of professional models. "I don't surround myself with supermodels, I surround myself with all sorts of creative people," she says. Stella Tennant, she acknowledges, is a notable exception, but the two had bonded over their English upbringing and Tennant's having learned to speak Chilean Spanish from her godmother. As for what has enabled her to develop a loyal fan base of other like-minded creatives? "I think what they gravitate towards is the fact that as a woman, I know how I want to feel so they can trust us to give them something that feels useful and relevant to their lives," says Cornejo. "A lot of designers today think of their customer more as a muse than a woman."

Chloë Sevigny in the Chloe One wrap dress, 1998 (left) and Chloe One wrap dress re-edition, 2023 (above)

PHOTOS: MARK BORTHWICK

A PRESTO!

Get your gift giving on lock

PHOTOGRAPHY JEFFREY WESTBROOK
STYLING J. ERRICO

This season, nothing shines brighter – when opening a little blue box – than a Tiffany Lock ring. Distinctive and modern the Tiffany Lock ring is a genderless and bold visual statement about one's personal bonds with others. In both form and function the Tiffany Lock collection pays homage to an important symbol for Tiffany & Co., the padlock – which is an archival motif for the jeweler dating back to the late 1800's. Today's reimagined padlock design stands not only as the perfect symbol for togetherness and inclusion but also makes for the perfect gift for your loved one. The single, (perfect for stacking) or double finger designs are available in 18k rose, white, and yellow gold and in full or half pavé, as seen here, or even, without gold for a sleek and elegant take on the motif. And if you want to be assured to be thanked under the mistletoe, pair yours with the Tiffany HardWear Link ring, (on right) a new line extension from the collection.

ON LEFT hand ring finger: Tiffany & Co. Tiffany Lock Ring in Yellow Gold with Pavé Diamonds, On pointer finger top: Tiffany & Co. Tiffany Lock Ring in Yellow Gold with Diamonds, bottom: Tiffany & Co. Tiffany Lock Ring in Yellow Gold with Pavé Diamonds, tiffany.com. **ON RIGHT** hand pointer: Tiffany & Co. Tiffany Lock Ring in Rose and White Gold with Diamonds, Tiffany Lock Two-finger Ring in Rose and White Gold with Diamonds, on pinky: Tiffany & Co. Tiffany HardWear Small Link Ring in Yellow Gold with Diamonds, tiffany.com.



LOUIS VUITTON