OYSTER PERPETUAL DAY-DATE 40

Introduced in 1956, and chosen by visionaries and world leaders, the Day-Date, with its iconic day display, continues to be the symbol of prestige and achievement. This is a story of perpetual excellence, the story of Rolex.

#Perpetual
HYPNOTISED BY BILLIE EILISH

How to get rich-girl hair

The UPCYCLING movement changing your wardrobe

HOLY CAMP
Putting the fun into fashion

The UPCYCLING movement changing your wardrobe

How to get rich-girl hair
OUR NEWEST NIGHTTIME INNOVATION:

When you feel your skin is acting up, press reset tonight.

New Advanced Night Repair
Intense Reset Concentrate

Power through life’s high-intensity moments beautifully. With Chronolux™ S.O.S. Technology, this new treatment immerses skin in sustained moisture with 15X concentrated Hyaluronic Acid.

SOOTHS the look of irritation—in just 1 hour.

RESTORES skin’s clarity and a more poreless, refined texture.

FORTIFIES skin so it can better respond to intense visible stressors.

For all skin types.

Available July.
Pre-order now at esteelauder.com.au/SkinReset

Use after your nighttime serum.
Dior
FOREVER
THE NEW 24 HOUR* WEAR FOUNDATION
FOR THE 1ST TIME, LONGWEAR FULL PERFECTION WITH SKIN-CARING HYDRATION**
58 skin-enhancing shades in 2 finishes: iconic matte or new Skin Glow.
YOU’LL LOVE YOUR SKIN IN DIOR. FOREVER.
REQUEST YOUR COMPLIMENTARY 10-DAY FOUNDATION TRIAL AT YOUR NEAREST DIOR COUNTER.
Cartier

JUSTE UN CLOU COLLECTION

SYDNEY - BRISBANE - MELBOURNE: COLLINS STREET & CHADSTONE - 1800130000
Van Cleef & Arpels
Haute Joaillerie, place Vendôme since 1906

MELBOURNE - Collins Street & Chadstone
SYDNEY - Castlereagh Street
www.vancleefarpels.com 1800 981 228
Perlée Collection
Rose gold, yellow gold and diamond rings and bracelets.
THE FIRST WATCH
WORN ON THE MOON

On the 50th anniversary of the first lunar landing, OMEGA is reflecting on the golden moments that defined that iconic day. While our own Speedmaster was strapped to the wrists of the astronauts, George Clooney was looking up towards the moon where his heroes were making history.

#MOONWATCH

OMEGA Boutiques
SYDNEY 20 Martin Place • Westfield Bondi Junction
MELBOURNE 179 Collins Street • Chadstone • Crown Casino
BRISBANE 188 Edward Street
TO BREAK THE RULES,
YOU MUST FIRST MASTER
THEM.

AUDEMARS PIGUET
Le Brassus
Make up from Estée Lauder, starting with The Illuminator Radiant Perfecting Primer + Finisher and Double Wear Stay In Place Makeup SPF10 in Ecru; on cheeks, Pure Color Envy Sculpting Blush in Sensuous Rose; on eyes, Sumptuous Extreme Lash Multiplying Volume Mascara in Extreme Black; on brows, MicroPrecise Brow Pencil in Brunette; on lips, Pure Color Envy Lipstick in Rebellious Rose.

Stylist: Jillian Davison
Photographer: Jesse Lizotte
Hair: Lok Lau
Make up: Victoria Baron
Manicure: Sascha Virgil


#DontCrackUnderPressure

TAG Heuer
Swiss Avant-Garde since 1860

Shot in real conditions by David Yarrow
Discover more on Youtube and on tagheuer.com/cara

TAG HEUER CARRERA LADY

TAG HEUER FLAGSHIP BOUTIQUES
Sydney | Melbourne | Brisbane | Chadstone | Pacific Fair
1800 809 915 | tagheuer.com
CONTENTS

July 2019

Beauty

96
PONY TALES
The simplest hairstyle of them all is reinvented in bold architectural shapes.

102
CLEAN BREAK
With an ultra-chic, calming fit-out and dedication to efficacious skincare, Naomi Watts’s beauty hub Onda is aiming to redefine clean skincare.

104
Fresh form; On the tools; Risky business.

Fashion

116
BILLIE THE KID
At just 17, Billie Eilish is earning adulation for her music as well as her singular style, authenticity and her innate strength to carve her own career path.

130
HEAVY WEIGHTS
The new bag is breaking out, and it’s big, bold and adventurous. Super-sized is smashing it.

158
BRIGHT PRECIOUS DAYS
The spin this season is for standout pieces in a mix of pure blazing colour and clever prints. Explore the next wave of individuality.

Features

128
Z MARKS THE SPOT
With the latest wave of Generation Z teenagers coming of age this year, young Australians are using their voices like never before.

144
ITALIAN HEART
Pierpaolo Piccioli took on one of the most fabulous and storied couture houses in the world and brought a palpable sense of the real to Valentino’s breathtaking fantasy.

150
CAMP OUT
Susan Sontag’s seminal essay was the theme for this year’s Met Gala, traversing everything from chandelier dresses and drag-queen drama to kitsch accessories and extravagance.

154
AMERICAN WOMAN
The death of Carolyn Bessette Kennedy 20 years ago not only closed a chapter in 90s minimalist style, it also marked a symbolic end to the decade.

Voyage

166
VALLEY HIGH
The opening of the stunning Calile hotel continues the remarkable transformation of Brisbane’s Fortitude Valley.

169
SOIRÉE

172
HOROSCOPE

176
LAST WORD

SUBSCRIBE TO VOGUE
TURN TO PAGE 112 TO SUBSCRIBE OR RENEW AND RECEIVE A BONUS GIFT FROM GO-TO SKINCARE, VALUED AT $69.
Unlock the beauty of now.

Revitalizing Supreme+
The key to supple, smoother, radiant-looking skin.

This multi-action creme, infused with exclusive Moringa Extract, helps optimise your skin's natural renewal and cellular potential.

FIRMS Skin has more bounce.

NOURISHES Skin is deeply moisturised and revitalised.

SMOOTHES Lines and wrinkles look significantly reduced.

NEW
Power Soft Emulsion

ESTÉE LAUDER
Revitalizing Supreme+

ESTÉE LAUDER
Revitalizing Supreme+

esteelauder.com.au
very now and then a fresh face comes along who makes the world sit up and take notice. Not only because of their undeniable talent, but because their influence transcends beyond their chosen field. In 2019, Billie Eilish is that rising star. Aged just 17, she has skyrocketed from homeschooled ingénue to one of the world’s most popular musicians with one billion streams on Spotify. A tour off the back of her record-breaking debut album had Eilish recently visit our shores, and we couldn’t resist shooting her for her first Vogue cover ever (and even made her a special stuffed koala to mark the occasion). We found her to be a vocal, empowered and wise-beyond-her-years young woman who refuses to be defined and put in a box.

Interestingly, it turns out these characteristics are fairly typical of Eilish’s generation. In April, we conducted a Next Generation survey of Vogue readers online and found that Gen Z respondents (those born between 1995 and 2009) share similar attributes – they’re not only engaged and passionate, but also outspoken and deeply motivated to make a difference (you can read more of the results on page 128). One could even argue that Billie Eilish is the reigning queen of Gen Z. As she says in our cover story from page 116: “I really don’t want to waste my platform … I think all of us in the spotlight can be more vocal about climate change and things that need to be talked about … I suddenly have a platform and a spotlight that I can maybe, maybe, maybe make a difference to something.”

Our respect for Eilish extends beyond her music. In these times of global turmoil her powerful social consciousness, one she shares with others her age, brings hope and inspiration for the future.
For Sydney-based commentator and Stellar magazine editor-in-chief Sarrah Le Marquand, penning an essay commemorating Carolyn Bessette Kennedy proved an emotional yet liberating task (see page 154). With the world reflecting on her everlasting impact as the 20th anniversary of her untimely death nears, Le Marquand maintains that “if you are still mourning CBK and the decade she defined then rest assured you are not alone”. Come July 16, Le Marquand believes, “the generation of women who grew up in the 90s will also be grieving anew the passing of a decade that embodied CBK’s signature minimalism and quiet elegance.”

LYNN YAEGER
“The piece is meant to describe the joyousness and paradoxes of camp,” says distinguished Vogue contributing editor Lynn Yaeger of her feature ‘Camp out’, from page 150. Sharing that she hopes her story, which follows on the heels of the camp-themed Met Gala “might inspire readers to be a bit more campy”, the prominent New York-based writer adds that since she is considerably “campy” herself, the subject is close to her heart. When quizzed on the ever-growing influence of camp on fashion, Yaeger had just one thing to say: “Look around – camp is everywhere!”

SIMON EELES
For Australian photographer Simon Eeles, ‘Heavy weights’, the fashion story he captured (see page 130) for this issue, marked one of his first since returning from overseas to his home in Balnarring, Victoria. “It felt encouraging to start work at home with this format,” he says. “Being able to give back to the fashion community I grew up in is the reason I trained overseas – to try and add to the change of the landscape.” It was the freedom of the “unknown parts of the day” that Eeles says he enjoyed the most. “[It’s] when you throw all the elements together with the team and let them play out … [and] let the piece shape itself, without forcing it.”

VANESSA AXENTE
London-based Hungarian model Vanessa Axente transformed from one well-dressed character to another for the fashion feature ‘Heavy weights’, from page 130. Describing the story she featured in as “original in so many ways”, she adds: “I really liked how I got to spread my creative wings on this editorial.” When asked about the funniest moment from the day, Axente recalls a humorous moment she shared with the bodybuilder on set. “I was trying to show off my muscles, which I am very proud of,” she says. “He stood behind me did the same thing and I just looked so tiny next to him.”
Art and innovation for every aspect of your interior
Textiles, furniture, rugs, soft furnishings, bed and bath
ADVANCED GÉNIFIQUE YEUX LIGHT-PEARL™
YOUTH ACTIVATING EYE & LASH CONCENTRATE

Our new youth-activating eye & lash formula is highly concentrated in probiotic fractions, with a unique 360° flexible massage applicator to smooth fine lines and wrinkles, depuff bags and now fortify lashes within four weeks*. Discover more at lancome.com.au.
Watch

Vogue

Australia

on

YouTube.

Subscribe to our YouTube channel Vogue Australia,

home to exclusive celebrity interviews,

behind-the-scenes access,

fashion, beauty and fitness how-tos, and more.

www.youtube.com/vogueaustralia
LESS TEXTURE
MORE COLOUR
BECAUSE YOU'RE WORTH IT.

NEW ROUGE SIGNATURE
MATTE COLOUR INK

SIGN YOUR LIPS WITH STATEMENT COLOUR.
LASTING MATTE IMPACT, BARE-LIP SENSATION.

L'OREAL PARIS
As we celebrate the rise of camp fashion this month, we revisit Sophie Monk’s eye-popping 2004 cover.

Sophie Monk’s *Vogue* Australia cover remains as attention-grabbing now as it was when it was shot by eminent fashion photographer Jason Capobianco 15 years ago. The story, which sees a young Monk dressed in a series of fluoro swimsuits, was one that Capobianco best describes as “of its time.”

Looking back at the uber-glamorous yet brazenly camp fashion feature, which he remembers as “one of the best days I’ve had at work,” Capobianco recalls Monk being a ball to photograph. “She has a brilliant sense of humour,” he says.

The shoot was also emblematic of the period, a time when, as Capobianco says, “digital photography and retouching were quite new”. Elated that he could embrace the medium and have fun with the images, Capobianco shares that while “doing totally over-the-top retouched images for a cover just wasn’t done then, *Vogue* saw it as an opportunity to make some noise. And it worked.”
COMPLETE
YOUR COLOUR

Keep the beat running through your blonde. Let the bounce of your brunette live on and on. Hang onto the soul of your strawberry blonde.

NEW Color Complete
Discover the full regimen at Moroccanoil.com/au
I never thought I was particularly stylish, which isn’t to say I never had my own kind of style. I suppose I just always mistook stylish to mean ‘in fashion’. I often wear enormous or oddly paired earrings. I rock an extremely short razor-sharp afro. I own an upcycled collar necklace fashioned from demagnetised fridge magnets, a skirt cut from a vintage patchwork quilt, earrings that used to be toy soldiers, and floral printed nine-hole Dr Martens. I own a thin, black rubber necklace that gives the impression a giant butterfly is stencilled across my clavicle. But I can just as easily wear tracksuit pants while working from home, and wouldn’t feel awkward opening the door in them.

There’s something powerful for me about standing in front of the wardrobe, choosing something to wear and choosing how to wear it. Even if all you have is one T-shirt, you can self-express through it. Wear it backwards. Tie a knot in it. Cut it off at the bellybutton. Draw or paint a pattern on it. That’s what fashion is about for me now: self-expression and individuality.

I still remember, as a small child, the struggle for autonomy. When they’re young, we tell our children what to eat, where to sleep, what to watch, what to read. Is it any wonder they will emerge from their bedroom in the morning as a triumphant three-year-old wearing yellow gumboots, a purple ballet tutu, a striped black top, their Fireman Sam hat and blue jeans? Except that it is a wonder. Because something made them reach for what they’re wearing. They chose. Even if you don’t want to walk down the street with them like that, what they’re saying is: “Today, this is me.”

European runways often feature exquisitely dramatic sculptural creations that hark back to this early time of playfulness, self-expression, imagination and possibility – high fashion references self-expression and storytelling. Yet as parents, our cringing and immediate default can often be: “You can’t go out like that.” It’s this conundrum that led me to the creation of my new picture book, Fashionista. Illustrated with watercolour pencil and bespoke hand-cut collage from high fashion magazines, it aims to bridge the imagination gap between the high fashion we see in print and the ludicrous and wacky child-compiled outfits we battle back into the wardrobe some mornings. I want kids to learn that it’s fun to dress up, to step out and show off looks they love. As I write in Fashionista: “Wear your wardrobe however: home-made, hand-me-down or brand new. Fashion your feelings: happy, flowery, or blue ...”

Growing up in 80s and 90s Australia, the schoolyard was all about flouro rubber bracelets, knee-high socks that we scrunched down around our ankles like legwarmers, and hair-sprayed fringes that curved high above our foreheads. On the weekends, we wore baggy brightly coloured happy pants and hypercolour bodysuits. Though wild by today’s standards, there was a same-sameness about our giant silver hooped earrings and the expensive high-top sneakers we all coveted. But there are some fashion moments of my own that are carved deep into my memory. I grew up a brown-skinned afro-haired girl in a white picket fence rural-fringe suburb of Sydney. Nobody in my class, or on my street, looked like me. In preschool, the resident bully followed me around incessantly like she was the appointed archer and there was a target glued to my back. One morning I decided I’d had enough, that I would finally confront her at the preschool gate and tell her I was a big bully and to stay away from me. I remember deliberately selecting my red Mickey Mouse T-shirt to wear that morning. I knew I was going to need it. Because red made me feel powerful. Red made me feel strong. Wearing red, I could do anything.

Some Sunday nights, Mum would plait cornrow braids into my tightly curled black hair weaved in four straight, neatly parted rows that marched from my forehead down to my neck. These braids kept me from schoolyard hair-taunting, and were also a stunning point of difference from all the other girls. I remember thinking: “No-one else can wear their hair the same way. They can try, but it won’t look the same.” I remember straightening my shoulders a little on Monday mornings, as I walked into the schoolyard with all of the other girls staring after me. The cornrows made me feel smug, beautiful and defiant.

I remember a phase of about a year, in my teenage life, of suddenly and instinctively wearing only neutral colours: mustards, browns, creams, blacks, greys and terracottas. Cheesecloth skirts and cotton tops. Muted tones and muted styles. Looking back, that period was probably an act of fashion disappearance, the time I most longed for camouflage. This, too, was an empowering fashion choice in its own way. I wasn’t wearing what most of the other kids were wearing, but I wasn’t making myself too conspicuous, either.

I’ve seen with my own kids, as they get older, how that gut impulse to reach for what you just feel like wearing diminishes. In the middle- and upper-primary years, it can start to become more about fitting in: jeans, T-shirt and a ponytail. Thinking about what everyone else is wearing, and how your outfit fits in with that. That’s essentially where the idea for this project came about: to put into the hands of lower- and middle-primary kids moving bodies in all shapes, colours, ages and sizes, strutting it out in whatever the hell they feel like wearing.

I hope my book makes kids and adults alike a little braver about whatever it is they feel like wearing. As I say in Fashionista: “Tap dapper in a jacket, fancy suit or bow-tie. Is this you waltzing by, looking mighty-big-fine? Put on your passion. Wear your heart on your sleeve. You’re a fashionista. Work it. Rock it. Believe.”

Fashionista by Maxine Beneba Clarke (Hachette, $19.99) is available from June 25.
IN FASHION
SINCE 1958

Vittoria
Coffee

WE ARE
KINDRED
As the 2019 World Luxury Car, the all-new Audi A7 is innovative, inside and out. The interior is driven by a revolutionary operating concept – allowing you to take control with two haptic, MMI touch-screen displays. Outside, the contemporary lines are highlighted by a futuristic LED rear light design. It’s progress you can see.

Progressive, even when braking.

As the 2019 World Luxury Car, the all-new Audi A7 is innovative, inside and out. The interior is driven by a revolutionary operating concept – allowing you to take control with two haptic, MMI touch-screen displays. Outside, the contemporary lines are highlighted by a futuristic LED rear light design. It’s progress you can see.

#driveprogress

Audi Vorsprung durch Technik
Overseas model with optional equipment shown.
We know the visual markers well, but fashion is revisiting more than just the look of the 70s this season. Now it’s in the spirit: youthful experimentation, fearless choices and soulful expression. Right on?

By Alice Birrell.

STYLING PHILIPPA MORONEY
PHOTOGRAPHS DUNCAN KILICK
PIECE OFFERING

A reaction against machine monotony, patchwork doesn’t have to feel overtly homemade. Take out the DIY but keep the hand-hewn feel in a party dress with expertly crafted statement sleeves.

Le Smoking was born a few years shy of this era, but its purview lived on and in looks remains unchanged but for a few updates. Take on Saint Laurent’s classic now in velvet, add some flares and a pencil-thin neck scarf.


The sweeter side of the era gives us its most day-friendly pieces, like a peasant blouse paired with utilitarian shorts. Keep accessories understated so the overall impression will be too.

WALK THIS WAY

If there is one item to snap up immediately, it is ladylike culottes. Back in favour on the runways, they are surprisingly flattering when worn on the waist, and serve up a fresh look for day.

Christian Dior blouse, $3,600, sweater, worn underneath, $1,900, culottes, $2,600, hat, $940, bracelets $1,800 and $1,500, and shoes, $1,650.

NIGHT FEVER

The heroines of disco were less about being meticulously put together than throwing on a gleaming gown to capture the vim and vigour of a good turn around the dancefloor. Chanel’s version today does just this.

An appreciation of nature should be worn on your sleeve, quite literally, in feminine micro florals, but switch the shape up to a caped version – a modern rendition of the prairie dress.

With a scholarly approach to the past, Alessandro Michele presents 70s denim with as much authority and panache as we’ve come to expect: a captivating three-piece in a wash soft enough to be worn head to toe.


Leather keeps its subversive edge with a shredded jacket. The loose movement makes it a piece any self-professed free spirit should own. Make it the focus, and go.

Bally jacket, $4,300. Georgia Alice jeans, $405.
WILD THING

Far-out colour clashes reflect a penchant for daring expression peculiar to the 70s. Keep shapes cut sharp and close to the body and you can go all out in wildly coloured animal print.

Versace jacket, shirt, pants and necklace, P.O.A.; Reliquia earrings, $219; Gucci shoes, $1,160.
**Earth signs**

Honey, marsala, fallen leaves - earth tones are back and transmitting a warmth we could all use.

Don’t mention the ‘m’ word. At least to anyone who lived through the 70s and in a certain type of suburbia, one that was coloured by none other than mission brown. It is no accident, however, that this shade coloured everything from the walls, to the slab curtains and sunken lounges of hearth and home.

“Warm hues make us feel comfortable and bring us the feeling of safety,” says Iana Kuznietsova, founder of Ochi, an outerwear label responsible for a cult corn-yellow sell-out trench in vegan leather, an earthen hue she says helped launched her label. “Apparently, the perfect shade.”

For pre-fall, and several seasons prior, shades of camel, treacle and ginger have been percolating, and toppling the dominance of harsher navies and blacks. “There is a certain softness that comes with these tones; they are feminine yet have the practicality of black and white,” says Giselle Farhat, director of My Chameleon, who has been increasing her buy of buffs, biscuits and browns for the past two seasons.

Indeed, hues rooted in the natural realm have made appearances both subtle and inventive. At Hermès, Ferragamo and Burberry, it was a stand-in for monochrome for day. The former paired second-skin midi-dresses with matching chocolate sheers, while at Givenchy brown was bold: an ombre leather trench that swung from sepia sunset to rich alluvium brown made for a splendid fade, as equally bold as Burberry’s autumnal patchwork shearling number.

Marina Afonina, founder and creative director of Albus Lumen, says her liberal use of earth tones connects her label to the elements and textures of nature. “I think brown has such a holiday feel, which represents summer, tans, but also all the desirable things in life, such as chocolate,” she explains, blowing out of the water old notions of the hue as drab or lacklustre. “Brown can be masculine but also feminine at the same time.”

New York-based influencer and creative Christie Tyler makes it the only colour palette in her wardrobe, with an Instagram feed awash with tawny neutrals. Hazelnut and camel are current favourites and she says the trend is linked to a return of classic values.

“Neutrals will never go out of style … having timeless pieces [makes] a capsule wardrobe, rather than having a bunch of trendy pieces that will be out in a couple of weeks, and landfill in a couple of months.”

“From a visual aspect, warm hues and neutrals work as a base,” says Kuznietsova, encouraging women to try them, treating them like a canvas. “Experiment as an artist does with colours on a palette.” If you are not convinced, think of the Japanese. They look to nature to describe colours and when it comes to brown they describe it thus: tea-colour, fallen-leaf and fox-colour. Poetic, and no mission in sight.”
WHITEHOUSE INSTITUTE OF DESIGN®
AUSTRALIA EST. 1988

Bachelor of Design
Fashion Design
Creative Direction & Styling
Interior Design

OPEN HOUSE
Sydney & Melbourne
August 2019

September 2019 &
February 2020 intakes
Apply now

1300 551 433
www.whitehouse-design.edu.au

Fashion Design by Bachelor of Design students
Windy Phan, Madeleine Nanos
TEQSA Provider Number 12065
CRICOS Provider Code 02863C | RTO Provider Code: 91319
This winter, give flimsy footwear the boot. Seize the polish and practicality of square toe styles and take strides in the offbeat shape of the season.

ART DIRECTION DIJANA MADDISON
STYLING KAILA MATTHEWS
PHOTOGRAPHS GEORGINA EGAN
Opposite: Balenciaga boots, $1,610. This page, above, from left: Beau Coops boots, $489; Bottega Veneta boots, $1,410. Below, from left: Fendi boots, $1,450; Ellery boots, P.O.A.
Venus X didn’t just fall into DJing. Years of choir and dance practice as a child readied the eldest of seven siblings for a storied career in music. “I was building on that foundation because I studied dance for 10 years and I studied music for eight years … ballet, tap, jazz, musical theatre. It’s [been] a long part of my life,” the 32-year-old says on the phone from the US.

Born in New York City, Venus X’s upbringing inspired her musical style. Her sound is a mash-up of intrinsic discipline – instilled by her mother and by growing up in a family of Catholic faith – and a freedom of exposure to different genres that a city like New York allows. From an early age, navigating the city’s streets and attending school, Venus X developed a well-rounded ear. She recalls “a lot of hip-hop, baroque, ballet, salsa [and] merengue” music that would inflect what she identifies as her DJ experience with “a variety of sounds that are global and range in perspective”.

At 22, when she first became interested in DJing – “I saw boys doing it and thought I could do that, too” – she began to hone her craft, eventually starting GHE20GOTH1K (pronounced Ghettogothic) in Brooklyn. At the height of financial and political turmoil in 2009, Venus X identified the potential of DJing to unite people and to dovetail the changing climates of the music industry and world at large, charging an entry fee of only a few dollars. “We were really fixed on the apocalypse [at that time],” she recalls. This anxiety informed her DJ style, born of her tendencies to overlay news clips, integrate random sound bites and combine different genres to reflect the chaos of the times. It is this oeuvre that enabled Venus X to “rewrite the story of any given artist to amplify certain parts of it and decrease the volume on other parts”.

This approach has gained favour with music and fashion tribes alike. Virgil Abloh has played sets at GHE20GOTH1K and Alexander Wang is a regular attendee, facilitating the artist’s diversification into curation and design. An opportunity to curate MoMa PS1’s Warm Up Series, a collaboration with Nike and a pop-up store called Planet X are all outlets for Venus X, fostering new communities she believes cannot be nurtured on the internet. “We need people who approach these mediums in a sophisticated way, that take the truth into consideration and not just the smoke and mirrors,” she explains. This ethos extends to her personal style, which she underscores with an understanding that social norms dictate “how people are allowed to do business and in what attire”. Venus X balances a penchant for a “Goth, hyper-feminine extreme of mini-skirts and leather jackets in all black, and really colourful baggy clothes”, she says, reflecting that playing into neatly categorised style tropes is limiting.

While she continues to cultivate these platforms, Venus X is conscious that her privileges do not extend to all of her colleagues. Refusing to wait for either industry to catch up, she emphasises the importance of inclusivity, adaptability and creativity to move forward. “All I can do is bring my taste and perspective to these spaces to think about what I have to bring to the table and what kind of seat I deserve.”
MERE
SKINCARE NATURALLY EVOLVED

DISCOVER THE POWER OF A-BEAUTY
MERESKINCARE.COM
Subscribe to Vogue Australia for just $7 a month

Get fashion at your fingertips and receive both the digital and print edition of Vogue Australia delivered for just $7* per month.

Subscribe and download the latest issue now. Visit magsonline.com.au/vogue/M1907VAD

*Offer ends July 21, 2019. For print + digital bundle subscriptions, $7.00 will be charged to your credit card for the first month (1 issue), then $7.00 automatic credit card payment every one month (1 issue) thereafter. Automatic payments will continue for your subscription unless otherwise advised by you or until the nominated credit card expires. You can cancel at any time. A standard 12-month subscription includes 12 print and 12 digital issues. Our new app is available on all Apple iPad and iPhone devices with iOS 6 or greater. Also available on all Android tablet or smartphone devices using Android version 4.4 or greater. Apple and the Apple logo are trademarks of Apple Inc., registered in the US and other countries. App Store is a service mark of Apple Inc., registered in the US and other countries. Google Play is a trademark of Google Inc.
NEED IT NOW

POP ICON

The classic pump from Saint Laurent is born again in a high-gloss, high-impact bubblegum sheen, reinvigorating a beloved shape that means business but is big on personality.

Saint Laurent pumps, $1,045.

ART DIRECTION DIJANA MADDISON
PHOTOGRAPH EDWARD URRUTIA
The word of Peter

Only two collections in and already winning over top buyers, Céline alumnus Peter Do is proving to be one of fashion’s most exciting young luminaries. By Alice Birrell.

STYLING KAILA MATTHEWS
PHOTOGRAPHS JAKE TERREY

W

hen New York-based designer Peter Do discovered fashion, the scene didn’t open on him as a child locked away in a suburban bedroom, sketching furiously, dreaming of days whiled away in light-filled ateliers. It was much later and involved reams of wax paper and garbage bags, in a Project Runway-style competition at his own high school in Philadelphia, as he likes to tell it.

“There was no anything, no internet, so we thought it would be fun to do a little fashion show,” he says over the phone from his design studio in Brooklyn. “I learned how to sew, I was learning how to thread a bobbin, I was dyeing a curtain pink,” he recounts of the art club project that had him whipping up confections out of bin liners and sewing hems into toilet paper. It is clear that the 28-year-old Do, who grew up removed from fashion on a farm in Vietnam before moving to the US aged 14, isn’t habituated to embellish — on either his intelligently executed clothing or his stories. As he puts it: “I found out then that I really enjoyed making clothes.”

Two seasons in, Do has checked off an enviable stable of achievements with his eponymous label. After studying at the Pratt Institute, then the Fashion Institute of Technology, where he won top honours in the CFDA Scholarship Program, he finished in 2014 winning the Graduates Award in the LVMH Prize for Young Fashion Designers. That led to an opening at Céline, and after two years in Paris under Phoebe Philo he returned to New York to work at Derek Lam before going solo. He held appointments for his debut spring/summer ‘19 season in a friend’s apartment and walked away with Net-a-Porter and Dover Street Market among a total of nine stockists, who between them bought every piece.

It’s possible Do may tire of discussing his stint at Céline as attention continues to ramp up. Let’s get this out of the way then: he doesn’t view his label as a stand-in for any space left by Philo’s tenure end. “Phoebe had a huge influence in the industry and now that it’s gone there is this huge void that we all talk about. But I do think we don’t want to be the ones to fill that void,” Do outlays. He is sanguine about Philo’s influence on him, which reads more as a synergy in design approach than as impressionable apprentice, heavily marked by his fashion-giant teacher.

“It does help, I know. There’s some kind of credibility that I have because I’ve worked with Phoebe,” he says. Business partner Vincent Ho agrees. “I guess you can see Phoebe’s influence in us. I think you can see Phoebe’s influence in Daniel [Lee]’s collection at Bottega, you know? But at the end of the day, we’re all trying to carve our own path, so there’s that.”

Philo-philes will pick up hints, whatever Do’s aim, and will likely become fans, too: restrained colour palettes with bold seasonal incursions, a light hand with prints, geometric hardware, all with a fresh rework. Take the less demure flashes of skin, like a plissé pleat satin-crepe skirt with a step hem that spans ankle to top of the thigh, and the fluid he learned at Céline — tailoring was his focus at design school — though he has made it his own in the way trousers pool at the feet, the use of a sheer spongy “spacer” fabric on sheer pants that paradoxically, for all they unveil, read sensible. Tailored pieces incorporate gestural lines, and many are convertible: remove the sleeves and a blazer becomes a vest. Two-in-one.

So when he then says he doesn’t want to increase product for product’s sake, it’s credible. “If it’s been done before, what’s the point? I don’t think we need any more clothes,” he says. Do re-uses mill outlets as fabric and repurposed metals for his jewellery. It is also a measure by which he edits collections. “If you can’t wear it, I’m not interested. If it’s uncomfortable but looks good, I cancel it or I improve it,” he explains, saying itchy and sweaty fabrics are out.

Do knows his is a fledgling brand, but it doesn’t dampen his ambitions. Doubling stockists in one season, his team is aiming for a runway show and slowly adding categories: shoes and jewellery are being bolstered along with knits and expanded accessories. They cite houses such as Dries Van Noten and Margiela as their benchmark, while pointedly observing the age of the big American fashion house has flamed out (“We’ve had Proenza and Alexander Wang, and Marc Jacobs — a huge success — but it’s been 10, 20, 30 years …”).

Big ambitions sure, but as a small team vainglorious pursuit of wealth and fame has no place in their circle. The way Do sees it, hard work can be shared, discussed and approached from different creative and design angles. “[At Céline] we built such strong collections together from different points of views and perspectives, so I know you can’t do this alone in this industry,” he reflects. A very Philo philosophy, but as it turns out, a universal one.
All Peter Do clothing.

Left: jacket, $4,555, shirt, $1,260, and pants, $1,375. Mara & Mine shoes, $475.

Centre: shirt, $1,020, and pants, $1,580. Beau Coops shoes, $495.

"A PHONE CAMERA GOD."

It’s untouchable.

-Pocket-lint April 2019

Shot on Huawei P30 Pro

MULTI-AWARD WINNING P30 PRO IS AVAILABLE AT
OPTUS, TELSTRA, VODAFONE, JB HI-FI & HARVEY NORMAN.
HUAWEI P30 Pro
CO-ENGINEERED WITH LEICA

LEICA QUAD CAMERA | 50X DIGITAL ZOOM
ITALIAN DESIGN DYNASTIES

Inside the homes of Armani, Natuzzi, Fanuli, Castiglioni, Dimore, Zampatti and Missoni

THE POWER OF FAMILY
VOGUE VIEWPOINT

CURATED BY

Greg Chait

We ask fashion’s pre-eminent talents to mine their inspirations and curate their world through style. Greg Chait, the founder of Los Angeles-based luxury lifestyle label The Elder Statesman, shares his.

1. “The first cashmere blanket I received as a gift sparked everything I do now. I don’t remember the brand, but it was a very simple yet elegant tobacco-brown throw. It inspired me to launch The Elder Statesman.”

2. “My grandmother, Thelma Chait, was an incredible artist. Growing up inside an artist’s world helped to shape everything I feel and do – mostly without me even knowing it.”

3. “The Outsiders has always defined my love for the underdog: I love the spirit of the outlaw protagonist. I love the [1967] book by S. E. Hinton for the same reason and I love the movie. Staying gold is key.”

4. “Less Than Zero by Bret Easton Ellis (1985) is a favourite. Growing up I thought this was what Los Angeles was actually like and I tried to make it that way when I moved there.”

5. “The brand Number (N)ine was the first time where I was able to go beyond my style into a brand. For me, the mid-2000s was the peak of founder Takahiro Miyashita.”

6. “I love the Haas Brothers as people and as creators … Both the brass and wooden dining tables they have done are my favourites.”

7. “I can tell a Jordan Peele project from a mile away. It’s an overall approach, I guess. He is an amazing filmmaker and comedian.”

8. “I literally tour as if I’m in a band. My motto is ‘always go’, because I have to see and smell a place, even if just for a day. Recent trips I’ve had include Hong Kong, Shanghai, Milan, Munich, Montreal, New York and Hawaii.”

9. “The people whose style I admire the most are usually not celebrities. I have a couple of friends who I think are the best-dressed people in the world … it’s about the perfect blend of casual yet elegant, but then dialling it up properly for the occasion and rising to the moment when it counts.”
Cool horizons

Born of a desire to fuse style with function, Australian label Templa is shifting the ski puffer jacket from fashion’s periphery to front of mind and from the slopes to the streets. By Jen Nurick.

Left: Raf Simons x Templa jacket, $1,590, tank, $970, and pants, $1,590. Right: Raf Simons x Templa jacket, $3,445, tank, $1,250, and pants, $1,590. Model’s own earring.
We’re engineered for the mountains, but designed for the city,” explains Dellano Pereira, one of the three partners of Templa, an outdoor performance-wear label based out of Melbourne and Antwerp designing clothes for alpine and urban settings.

It’s an unusual equation to work out at first – images of ski-goers parading the streets in their snowsuits spring to mind – but one that creative director Rob Maniscalco, brand director Pereira and commercial director Anati Rakocz resolve without flinching. “We noted that the global sportswear market was single-handedly outpacing all other apparel and accessory categories combined, but the alpine market had this ubiquitous look that wasn’t really progressive,” explain Pereira and Maniscalco of their inspiration to establish Templa in 2016.

Maniscalco had sold his fashion label Claude Maus in 2012 and was eager to re-enter the industry with a new offering. Pereira, who is also the creative director and principal of creative agency Three60, had looked after Claude Maus’s branding. It dawned on Maniscalco and Pereira, an avid skier and snowboarder respectively, that although they loved their sports, the available clothing required in such conditions was incompatible with their personal styles. Then came their ‘a-ha’ moment: “[What if] there was an appetite for cooler, more contemporary apparel that was technical, built and engineered for the mountains and for the sport but looked like fashion?”

This realisation came ahead of its time, preceding the explosive trend of outerwear that would pervade the autumn/winter ’16/’17 runways of Balenciaga, Raf Simons (the Belgian designer is collaborating with Templa on an autumn/winter ’19/’20 collection) and the resurrection of Prada Linea Rossa, the nylon-heavy sportswear-inspired line under the Italian house. It also came before Vetements would introduce its collaboration with Canada Goose – reinventing staples from the heritage brand for spring/summer ’17 – or The North Face would collaborate with streetwear label Supreme.

Blazing the trail for a new category in apparel, Maniscalco and Pereira identified a unique parallel in the worlds of fashion and sport. While the emerging outerwear trend on fashion runways lacked technical innovation, inspiration in the alpine market had reached a standstill, opening the door for a hybrid brand to fuse the two together. “We wanted to create a language that doesn’t look like what’s expected in an alpine setting … a merger between the alpine world and the fashion world,” Maniscalco explains.

This language translates into high-fashion, high-function jackets with removable hoods and snow skirts, sleeve extensions and built-in Recco technology (a two-part system designed to help rescue skiers from avalanches) that emphasise Templa’s dual appeal. This convertibility is what makes Templa jackets the ideal companions in cities like New York or Paris, and alpine villages like Verbier, that experience similar inclement conditions. The outerwear is made in Italy and China – the garments are engineered first (“optimised at an elite level”), fabric and colour are secondary – and textiles are sourced from Germany and Switzerland. Where possible, garments are made in eco-conscious textile mills using recycled fabrics, and sustainable packaging is in the works. Templa also eschews the regular retail model, releasing non-occasion specific editions “with the spirit that [a Templa jacket] is not limited to a year or to a season”, Rakocz explains.

As the former commercial director at Ann Demeulemeester and Haider Ackermann, Rakocz helped land the brand its first luxury retailer, Barneys New York, in 2017, and later secured shelf space at Selfridges, Lane Crawford and online at Net-A-Porter, solidifying Templa’s viability as a fashion brand. In the sporting world, Templa earned its stripes in January 2018, winning the prestigious ISPO Brandnew category award for apparel, announcing its collaboration with Simons one year later. “That was the icing on the cake. [Both achievements] solidified our position in the market,” Dellano reflects.

The brand is currently working on their pro line – Templa consults with a network of athletes to optimise their product – and the launch of the Raf Simons x Templa collection, slated for release in September. Where is Templa heading next? Maniscalco anticipates the urban-slash-alpine brand is moving in more than one direction: “I can equally see us showing on catwalks in Paris and dressing professional athletes in back-country Alaska.”
he Conciergerie on the Île de la Cité in Paris, a former palace and later the tribunal where thousands of victims of the French Revolution were tried, is one of the city’s most-well trodden tourist destinations. By day, a flurry of visitors from all over the globe trail through the storied halls, chambers and dungeons, to see where the likes of Marie-Antoinette spent their final days before they were carted off to the guillotine. The usual attire is resolutely city day-tripper: a mix of denim and well-worn sneakers; a bum-bag here and there.

When arriving at the Conciergerie for a Cartier gala dinner one evening in April, the scene was remarkably different. For just one night, the luxury jewellery maison took over the immense Salle des Gens d’armes (Hall of the Soldiers), a Gothic architectural masterpiece with majestic vaulted ceilings, and laid out three long banquet tables for a decadent dinner party. Three-hundred-and-fifty guests attended, including the likes of Jake Gyllenhaal, Sofia Coppola, Claire Foy, Tilda Swinton and Monica Bellucci, her signature curves contained in a sharp white tuxedo. Over a three-course dinner, the drinks flowed freely and the dancing kicked off when French songstress Chris (formerly Christine and the Queens) first took to the stage, followed by retro punk rocker Billy Idol, who whipped the crowd up into a joyous frenzy. Marie-Antoinette, infamously flamboyant in her zenith years, would have relished it all.

When arriving at the Conciergerie for a Cartier gala dinner one evening in April, the scene was remarkably different. For just one night, the luxury jewellery maison took over the immense Salle des Gens d’armes (Hall of the Soldiers), a Gothic architectural masterpiece with majestic vaulted ceilings, and laid out three long banquet tables for a decadent dinner party. Three-hundred-and-fifty guests attended, including the likes of Jake Gyllenhaal, Sofia Coppola, Claire Foy, Tilda Swinton and Monica Bellucci, her signature curves contained in a sharp white tuxedo. Over a three-course dinner, the drinks flowed freely and the dancing kicked off when French songstress Chris (formerly Christine and the Queens) first took to the stage, followed by retro punk rocker Billy Idol, who whipped the crowd up into a joyous frenzy. Marie-Antoinette, infamously flamboyant in her zenith years, would have relished it all.

This glamorous event, with its poetic dash of debauchery, was in support of the launch of Cartier’s newest line of jewellery, Clash de Cartier: a boldly graphic and elegant new collection of gold earrings, bracelets, rings and necklaces. The line cleverly remixes three elements that have long been part of the maison’s design heritage – studs, beads and clous carrés – and binds them together as an eternal 3D motif. The result is a surprising commingling of punkish allure and timeless sophistication – cast, of course, in fine jewellery trappings.

To coincide with the release of Clash de Cartier, the theme of duality was explored in a campaign film starring British actress Kaya Scodelario, of Skins and Maze Runner fame, and most recently, the disarming Ted Bundy feature, Extremely Wicked, Shockingly Evil and Vile with Zac Efron. In the Cartier short, fashion photographer and filmmaker Gordon von Steiner directs Scodelario in a sort of face-off, in which she plays two opposing versions of herself. To the familiar guitar riffs of Idol’s 1982 smash hit Dancing with Myself, the actress first appears in one frame glamorously decked-out in an ankle-grazing evening dress; her mirror reflection is a more mischievous muse wearing sprayed-on vinyl pants.

The interaction between the two characters plays out like an allegory on the line’s dichotomous appeal, and when you examine the collection you’ll find the theme carries all the way through to the finest minutiae in the design. At first glance, the components of the jewellery appear to be angular but they’re actually polished smooth, and while the form is quite bold, the individual parts move on their own with delicate articulation. You get a sense that the jewellers at Cartier had fun with this.

“As far as the aesthetic vocabulary is concerned, we have plenty to work with from our dictionary, but the idea was not only the combination of different shapes but also this idea of the movement – the mobility was key,” says Pierre Rainero, Cartier’s image, style and heritage director, of the collection’s playful feel. Rainero has worked with the brand for 35 years and is something of a guiding light for the team. “For me, everything has to be authentic, so let’s say my role in the development of everything is that I am here to say yes, this is the right direction,” he says.
“The preoccupation we have is imagining that a piece has to be wearable. Desirability is not achieved only because it is beautiful, it’s because you can live with it.”

His rule of thumb? “Something should be very Cartier, but it also has to be very new.”

The concept of new, he admits today, has both contemporary and practical connotations. “The permanent preoccupation we have is imagining that a piece has to be wearable,” he says, adding: “Desirability is not achieved only because it is beautiful, it’s because you can live with it.”

To illustrate the process of creation behind Clash de Cartier, the Paris launch event coincided with a small exhibition at the newly renovated boutique at Place Vendôme, the fine-jewellery epicentre of the world. The exhibition traced the evolution of some of Cartier’s codes and displayed a 1948 boule ring with rows of sapphire beads that once belonged to the American heiress Daisy Fellowes, a devoted Cartier customer who was the epitome of café society in Paris in the 1930s. The ring was a reference for the Clash de Cartier’s limited-edition capsule collection, which sees the original motif adorned with a row of coral beads as bright as berries. This animation, for Rainero, illustrates the long-term potential of the collection. “The coral shows how the original idea can be permanently enriched: this idea of a design that is not betrayed when you change one element. On the contrary, you can move the elements, add another one, and you still have the same idea ... you can also change the volume and still remain with the idea, and then there is the colour and the materials,” he says, alluding to how a Cartier icon is made. In addition to the coral and the classic rose-gold collection, there is also a variation that features diamonds.

Alongside Fellowes, Cartier has had a long history with modern and audacious women. There’s Elizabeth Taylor, of course, and there was also Wallis Simpson, or the Duchess of Windsor, who was renowned for her unparalleled sense of style and is credited with popularising the Cartier panther. Her first was a gift from the Duke, a yellow gold panther brooch with black enamel spots sitting on a large emerald. It’s easy to imagine that all of these women would have been some of the first in line for the new Clash de Cartier.
Sunglasses. With a soundtrack.

Bose's debut sunglasses collection features two classic silhouettes with built-in Bose speakers for an immersive audio experience unlike any other.

$295
Bose Frames 'Alto'
830044-0100
Pictured with 'Alto'
Lenses in Blue $29
Also available in
Silver Lenses $49

$295
Bose Frames 'Rondo'
830045-0100
Pictured with 'Rondo'
Lenses in Rose Gold $49
Also available in
Blue Lenses $29

Harvey Norman

TO BUY ONLINE, VISIT HARVEYNORMAN.COM.AU
OR CALL 1300 GO HARVEY (1300 464 278)

Ends 15/07/19. Harvey Norman® stores are operated by independent franchisees.
SUSTAINABILITY

Waste not

Upcycling is fashion’s latest obsession, but will it have staying power and change the fashion climate? By Clare Press.

In another life, look 39 at Ronald van der Kemp’s couture spring/summer ’19 show would have been just part of the furniture. But instead the fabric had been put aside for reasons unknown by interior designer Marcel Wanders. “We made the dress with discarded lampshade fabric, pleated to create the sculptural shape,” explains van der Kemp. He added an overlay of printed silk mousseline, “a remnant from a French mill that closed down”.

The Dutch couturier is a bowerbird who finds inspiration in unusual, forgotten textiles, but there’s also a political element. His RVDK brand is premised on “shunning the fashion system’s wasteful ways. I came to the conclusion,” he says, “that to be sustainable the only possible way is to use what’s already here.

“The leftovers I work with have never been used and are very high-quality (once you cut away any small defects), so I would not always call that upcycling. Rather, it’s a case of making good use of what other brands deem unusable.” Van der Kemp defines upcycling as “the repurposing of existing clothes and products, putting them in a different context and giving them an upgrade”. He does that, too, and likens the process to Dadaism, the early 20th-century art movement that experimented with accidental juxtaposition and collage, often
incorporating existing objects. One of the techniques Dada poets used was cut-up, which involved slicing up printed text then physically rearranging the words at random to see what emerged. “I did this with my Flag pants, made with vintage [Levi’s] 501s and American flags a few years ago,” says van der Kemp.

Paris designer Marine Serre also sees parallels between upcycling and Dada, invoking celebrated Dada pioneer Marcel Duchamp. Serre’s Green Line is entirely upcycled from pre-existing product. “This line springs from an overlapping desire to radically rethink and alter the fashion production process, and to apply Duchampian ready-made methods to the production of desirable RTW,” is how she explains it on her Instagram.

But while Duchamp’s famous Readymades presented humdrum manufactured objects in their original form (a urinal, a bicycle wheel) as art, Serre sources commonplace clothing waste – think piles of deadstock T-shirts – and completely transforms them. She cuts them down or unpicks them back to the fabric stage so that they can be remade into something of higher value – Serre calls it “Futurewear”. On a smaller scale, that’s also the approach Attico has taken for its collaboration with LA jeans brand Re/Done. Attico’s Giorgia Tordini and Gilda Ambrosio began by sourcing vintage kimonos, floral dresses and jeans, which they turned into old-new one-off pieces.

Stella McCartney is similarly up for upcycling. For autumn/winter ’19/’20, she repurposed vintage tees, tearing strips to weave multi-coloured maxi-dresses. We’re used to seeing science-y eco innovations already in existence.

Matthew Needham is a masters student at Central Saint Martins. While thought-provoking, frocks made from damaged pre-consumer clothing is luxury, but it’s also a comment on the fashion industry.”

“Orsola de Castro, who mentors Needham, calls punk “the grandest moment when upcycling reigned supreme” but says now the practice of turning trash into fashion treasure is driven by sustainability. “The new guard uses it as political messaging.”

De Castro is known as “the queen of upcycling” – her 1990s label From Somewhere used only pre-consumer fabric waste. British academic Sass Brown includes a whole ‘Recycle, Reuse & Redesign’ chapter in her 2010 book Eco Fashion. It features From Somewhere, which Brown describes as “patiently reclaiming fabrics collected from cutting-room floors and the fashion industry’s dustbins”.

Asked why upcycling is a buzzword 10 years later, Brown points to rising consumer awareness on waste. Of the 100 billion garments produced annually, 73 per cent of them end up either as landfill or incinerated. “A number of designers worldwide have very poetically reframed waste as resource,” she says. “[It’s] something the World Economic Forum and other agencies have talked about the need for, for some time now.” She cites the Austrian label Steinwinder that in 2011 used “a material that most not only consider without value but also distasteful – socks – and managed to craft a desirable collection from them”.

While thought-provoking, frocks made from damaged pre-consumer socks are of limited appeal. We need more of that poetry. Call Romance Was Born designers Anna Plunkett and Luke Sales to the rescue. They’ve been upcycling – vintage doilies, blankets – from day one, not to explicitly save the planet but to celebrate quirk and craft. “We think these pieces imbue the garments with a richness and a history, and that’s one of the things that separates fashion from clothing,” says Sales. Their aesthetic feels particularly appropriate now. By harnessing our natural inclination to connect with the tactile and nostalgic, we can wage a collective war on fashion waste, and reconnect with the value of our clothes. And that is happening.

We see it in the sustained fervour for Alessandro Michele’s new Gucci with its vintage magpie styling. We see it in the delight inspired by young London designers Alice Smith and Lee Farmer, who source old blankets and turn them into coats, hand-embroidered with words of love, for their Alice Lee label. And in the fact that two of the eight finalists for this year’s LVMH Prize centre upcycling in their practices. Interestingly, they’re both women who work in menswear. American Emily Bode of Bode uses old quilts and tablecloths, while Brit Bethany Williams upcycled book waste from the publishing industry into textiles, and repurposes old tents.

You’re unlikely to want to get rid of such clothes, but another young English designer Patrick McDowell says it’s okay if you do, so long as they get upcycled again. He looks forward to a new era of luxury defined by a continuous loop of repurposing. “Upcycling allows me to put a time limit on my own designs,” he says. “For example, I’ve taken apart a yellow silk jacket from my first collection to use for my second.”
VOGUE DIARY

Explore what’s in store and worth having this month.

Say yes
Forget the ceremony, forget the joint bank account — the most important part of getting married is choosing the perfect wedding rings. You’ll fall in love with Anton Jewellery’s impeccable 18-karat white gold bands, with a brilliant-cut diamond classically set in a claw. These one-of-a-kind treasures are hand-crafted and start from 0.50 carats. View the range at www.antonjewellery.com.

Green caffeine
Soon, the best thing about your mornings will be the looks you get as you use your Frank Green cup’s inbuilt payWave function to pay for your coffee. With a ceramic interior wrapped in a tough stainless-stain shell, you’ll avoid the metallic taste of a thermos — or worse, the plastic flavour of a keep cup — while the outer insulation keeps your coffee piping hot. Visit www.frankgreen.com.au.

Bag a winner
A head-turning handbag is one of the most important fashion accessories you can invest in, so why not treat yourself to one of Marimekko’s premium bags? Sturdy and classically designed, these elegant pieces were created to last the test of time, which is a good thing, because styles like these are sure to be perennially in fashion. The range is available at www.marimekko.com.

Miles of smiles
Get the smile you deserve with Invisalign® treatment, featuring the world’s most advanced teeth straightening technology. Invisalign aligners are the clear alternative to braces and are comfortable, removable and almost invisible. Visit www.invisalign.com.au and take a free smile assessment to see if Invisalign treatment is right for you.

Make perfect time
Breitling’s exquisite new timepiece looks better suited to the boardroom than a deep diving expedition, yet the SuperOcean 36 can plummet to depths of 200 metres without missing a tick. Both fashionable and sporty, this watch is perfect for transitioning from the surf to the office — although you’ll no longer be able to claim you lost track of time. Visit www.breitling.com.
**VOGUE SHELF**

**TOMMY TON**

Tommy Ton’s street style photography has been seminal in shaping our understanding of personal expression. Now as creative director at New York-based label Deveaux, he shares his favourite photographic tomes.

*Backstage Dior: Roxanne Lowit (teNeues, 2010)*

“The era of John Galliano at Dior produced some of the most stunning visuals, and this collection of photographs, captured by Roxanne Lowit, has always been such a huge inspiration. The over-the-top glamour in these images is a true testament to all the hard work so many put into creating these moments.”

*Peter Lindbergh: A Different Vision on Fashion Photography (Taschen, 2016)* by Thierry-Maxime Loriot

“There is no other photographer like Peter Lindbergh and this book is truly a beautiful collection of his best photographs. He really has an incredible gift for capturing women and showcasing their true inner beauty.”

*Choli Cholie: Walter Pfeiffer (RVB Books, 2019)*

“I love the raw, spontaneous nature of Walter’s images and this book is a collaboration with a group of ÉCAL students paying tribute to Walter. I adore the ambiguous vibrancy of Walter’s images and I’ve been inspired by his abstract approach to curating images.”

*Helmut Newton: Sumo (Taschen, 1999)*

“Provocative, timeless and singularly visionary, Helmut Newton’s body of work is in a league of its own. You can see Helmut’s influence in every fashion photographer’s images as he set the standard for image-making.”

*Raf Simons: Redux (Fondazione Pitti Discovery, 2005)*

“A rare treasure, this curated book looks into Raf’s world and is a glimpse into his appreciation of youth culture. Before he became a sensation, his distinct point of view was already making a mark, and you can see in this book how singular his vision was.”

Work from *Walter Pfeiffer. In Love with Beauty* (Gerhard Steidl Druckerei Und Verlag/Fotomuseum Winterthur, 2008).

*Peter Lindbergh. A Different Vision on Fashion Photography by Thierry-Maxime Loriot.*

*Pages from Backstage Dior Roxanne Lowit.*
Australia has made some important steps forward when it comes to women in sport. But when it comes to the next generation, the odds are often stacked against girls achieving their dreams.

At Optus, we believe the biggest contribution we can make is acknowledging that a more equal future requires changing the perceptions of both girls and boys. By openly sharing one of the world’s greatest sporting events, featuring one of our best teams, we hope to spark a national conversation about women in sport, gender equality and, most importantly, show our children a different future.
THE DOUBLE HEADER
Kylie Watson-Wheeler

Kylie Watson-Wheeler is the first to tell you she’s not athletic. “I’m a terrible sportswoman … hopeless,” she says. “But you don’t have to be good at sport to love sport, and you also don’t have to be good at sport to be involved.”

But Watson-Wheeler is far from just being involved. She is the poster-woman for marrying a successful business career with personal passion, thanks to roles as managing director of the Walt Disney Company Australia and New Zealand and vice-president of the Western Bulldogs AFL team.

“I think some women are deterred from entering the sporting space because they think they can’t run or kick a ball,” Watson-Wheeler continues, “but it’s equally as important for women to be involved in the administration as that can really help to advance the opportunity for women in sport.”

One of the proudest moments for the mother-of-two was the Marvel Stadium sponsorship deal she secured in Melbourne last year. The move, she says, “felt like such an authentic connection” between Captain Marvel and AFLW players. “She is the most powerful superhero in the Marvel Universe and, like the AFLW players, she’s a strong and courageous woman who’s an inspiration to the next generation of girls.”

THE COMEBACK QUEEN
Cate Campbell

Cate Campbell went into the 2016 Rio Olympic Games poised for glory, but her loss in the 100-metre freestyle final was devastating – a performance the swimmer later described as “possibly the greatest choke in Olympics history”.

While many athletes might not have recovered, Campbell, 27, has not let that race define her. In fact, she’s in career-best form clocking her fastest times in 2018 and claiming a swag of gold from the Commonwealth Games and Pan Pacific Championships. “[Rio] taught me a lot about the meaning of bravery and courage – they exist when you put yourself out there. One of the ironic things about success and failure is that the only place where success is possible is a place where failure is also possible,” she says. “It’s been as time of great change and a lot of growth outside of the swimming pool, which I think was very due.”

Part of that growth has been fuelled by a newfound passion for women’s health, particularly in breaking down stigmas about menstrual cycles and the use of hormonal contraception. “No-one wants to talk about it, but for elite athletes there are huge physical and psychological consequences of not being supported in that area and at the moment there’s very little to no support,” Campbell says. “A lot of girls will just try pills here, and there is no real guidance. I’d hate for other young girls to go through this and be as clueless as I was. This is the legacy that I want to leave.” She is working with Swimming Australia to hopefully roll out a program by next year.
Cate Campbell wears a Balenciaga dress from David Jones. Olo Lynggaard earrings and rings. Gianvito Rossi shoes, from Miss Louise.
THE QUIET ACHIEVER Madison de Rozario

Madison de Rozario is a veteran of three Paralympic Games, but it was only when she won two gold medals at last year’s Commonwealth Games (which had the largest para-program in its history) that the 25-year-old was given a platform to drive the conversation about disability forward.

“It was the first time we’d been viewed genuinely just as athletes, which is something I know that I’ve been pushing for the longest possible time,” she says. “We knew we had this very small window to try to change the perception of a thing that has carried a negative stigma forever. You had [it in the back of your mind] that you wanted to perform athletically, but you wanted to use all of those moments to really try and make this massive push socially.”

De Rozario, who is coached by legendary para-athlete Louise Sauvage and is studying for a business degree, has a very clear message for girls: “It’s not to be passive. I think we all kind of create this environment, which is to be the bigger person in all kinds of situations, to fit into a particular mould that isn’t designed by us or doesn’t actually fit us. I would love to see women and girls create something that is authentic and genuine for themselves and I would like to use any visibility I have to show what that looks like.”
When asked how long she could talk about sport, an exuberant Mel McLaughlin fires back: “Easy. Forever. Sport makes people happy; it makes people emotional. It’s what brings joy.”

Having grown up as part of a sports-obsessed family in Western Sydney, it was only fitting that the former tomboy forged a successful media career off the back of her number-one passion. In the last 15 years she’s also helped steer the conversation about equal representation on screen. “It should be normal to turn on your TV and have girls there. That’s life in 2019,” she says. “I’m a firm believer that if you’re just into coverage that is just older men in grey suits then you’re completely out of touch with society.”

In addition to her duties as a sports presenter on the Seven Network, this month McLaughlin helms the Optus Sport broadcast team for the FIFA Women’s World Cup, the perfect pairing, given McLaughlin has been a fan since she played soccer – or football – as a young girl.

“I’m really excited about it. Football is my first big love in terms of sport and it’s been very much in my blood my whole life,” McLaughlin describes the Matildas – currently ranked sixth in the world – as “genuine contenders” and “rock stars” and will be driving the coverage of all 52 games. “I turned into a vampire last year in during the men’s,” she says with a laugh. “I won’t be sleeping at all, but you do get used to it.”
Kim Brennan’s career as an athlete was stellar. A powerful rower standing at 1.88 metres, she competed in three Olympic Games and took home three medals – including gold from Rio 2016, where she led the women’s single scull from start to finish. But equally impressive is her transition to powerbroker in the boardroom. Brennan, now 33 and retired, managed a career in law during her rowing career and earned an advisory position at EY (Ernst & Young) in Canberra, thanks to a global athlete recruitment program. While many athletes struggle to adjust to life after elite sport, Brennan has thrived, and to pay it forward has spearheaded an employment program for athletes wanting to forge a career at EY but who need flexibility due to competing and training.

“It’s hard for current competing athletes to get the opportunities they need, but planning and thinking about your future is really important,” says Brennan. “I would never want someone who has the right intent and really wants to learn things outside sport to not be able to have that opportunity because they didn’t have the right network.” As for the assumption athletes can’t do both? “That’s rubbish,” says Brennan, noting that 14 athletes have already been seeded into the program.

In the last year Brennan has also kept busy thanks to her 10-month-old son Jude (with husband Scott, also an Olympic champion rower) and an impressive number of ambassador roles, including positions on the Australia Sports Foundation board, the AIS Ethics Committee and as deputy chef de mission for next year’s Olympic Games in Tokyo.

But her work is also not over yet. “If I won the Lotto, I’d like to have a trust that meant any child who wanted to participate in sport in Australia could,” says Brennan. “It would pay for club fees, help with transport, buy clothes or build change rooms. I was so fortunate to have a family who could drive me to training and have great coaches around me and that’s certainly not the case for everyone. I really believe in the power of sport, but we also need it to be accessible.”
THE TALKING POINT  Tayla Harris

In March Tayla Harris found herself catapulted to national attention when a photo of the 22-year-old kicking a 45-metre goal in the AFLW competition went viral. The image, which was posted by Channel Seven, showed the Carlton forward in full flight, with her kicking leg fully extended.

When the post was removed following abusive comments from trolls, a groundswell of support for Harris caused Channel Seven to repost the image and issue an apology. Harris handled the furore with maturity beyond her years, fronting a press conference less than 24 hours later, calling out some comments as “sexual abuse on social media”.

A few months on, Harris has had time to reflect. “I made a huge effort with the whole thing – it had to be a quick decision of what to say after the photo [went viral],” she says. “I didn't want to dilute what I wanted to say. It was really intense and obviously it was about sexual abuse online, which is uncomfortable, but I felt the need to talk about it because it is so important. I've been getting these kinds of comments my whole career. I'd get sent direct messages as a 17-year-old when I first started playing AFL Women's, so I'm actually glad this came up; I was literally waiting for something to happen where people would also say: ‘That's not right.’ It's what I've been saying for so long.”

Tayla Harris wears a Bassike jumpsuit and hoodie. Calvin Klein Jeans shoes.
Change the future they see

The FIFA Women’s World Cup™
On us. For all Australian school kids.

Visit an Optus Yes store for your voucher to unlock Optus Sport for the duration of the FIFA Women’s World Cup™

School kids under 17 must be accompanied by a parent or guardian. Those between 17–19 will need ID.

Come in-store to activate today
Data fees may apply. Excludes existing premium subscriptions. Offer only available in Optus Yes stores. Full details at optus.com.au/fifawwc.
THEATRE

Great pretenders

The stage is now set for questioning what it is to be male and female in this era. The best forum to explore and express these ideas is the theatre, and Mia Wasikowska is blurring the lines in her subversive stage debut in *Lord of the Flies*. By Jane Albert.

Mia Wasikowska as Ralph in Sydney Theatre Company’s *Lord of the Flies*.
A cclaimed Australian actor Mia Wasikowska has convincingly morphed into a variety of diverse characters in her career. We’ve believed her to be the wide-eyed ingenue Alice who tumbles down the rabbit hole into Tim Burton’s dark and mysterious world in Alice in Wonderland. We’ve accepted her as the enigmatic Robyn Davidson as she treks for nine months across the inhospitable Western Australian desert with only a dog and four camels for company in Tracks. And we’ll soon see her become puppeteer Judy in a subversive domestic violence revenge tale written and directed by Australian actor Mirrah Foulkes in the film Judy & Punch. So it shouldn’t be a stretch to see the award-winning actor as an adolescent boy marooned on a desert island with his schoolmates after their plane is shot down, in the Sydney Theatre Company’s (STC) adaptation of Lord of the Flies, which will mark Wasikowska’s Australian stage debut.

After all, if there is any art form that asks its audiences to suspend belief and let their imagination run wild, it’s theatre. Yet writers and directors have typically tended to stick carefully to gendered roles when it comes to casting or creating roles – until now.

In one of the biggest shake-ups since women were first allowed to grace the stage in the late 17th-century, there are monumental changes taking place in theatres across Australia. It seems almost everywhere you turn female actors are playing roles traditionally performed by men. Not only that, but men’s roles are being rewritten as female roles. And it goes further, with female actors playing roles in their own gender that were originally written for men. Confused? Don’t be. According to some of our most provocative and influential actors and directors, this is more than a passing trend and there’s plenty of time to get used to it.

Nevertheless, it is a courageous choice for Wasikowska to sign onto a show featuring a gender-blind cast for her stage debut. Despite being regularly approached by various theatre companies, Wasikowska says the time was right to join STC artistic director Kip Williams’s production of Lord of the Flies. “Lots of things I’ve been offered in theatre have been similar to the roles I’ve played in film – period women, repressed women – and I thought it could be amazing to play a 12-year-old boy on stage with a great bunch of other people,” she says. “Personally it was the right time, too, as I wanted to be home this year as much as I could and Kip’s production sounded really challenging, different and exciting. Clicking with Kip was a big part of it, as I felt I’d be well looked after, given it was my first time.”

Wasikowska had enjoyed an earlier production of Williams’s, Caryl Churchill’s Cloud Nine, in which veteran actor Heather Mitchell was cast as a nine-year-old boy, while young Harry Greenwood played the patriarch. For her own turn, Wasikowska was sent the script from Williams, who was hoping she’d be intrigued enough by the character of Ralph to want to learn more. “Mia is such an interesting artist, I knew she’d be interested in the playfulness of that gender bending,” he says.

Williams’s production of Lord of the Flies, in an adaptation by Nigel Williams, sticks closely to William Golding’s timeless novel that explores how quickly this group of young schoolboys descends into savagery and lawlessness in the absence of adults, trying valiantly to enact what they understand as masculine stereotypes. The production is set in the present day with an ensemble of male and female adult actors. The majority of the lead characters will be played by females, but they are simply actors playing roles rather than women impersonating men or performing in drag.

“I think men and women are more alike than we are different,” Wasikowska says. “We’re taking gender out of the equation and challenging the audience to see these people as characters, as individuals, trying to separate it from gender, which does feel of the time. There’s a lot of discussion about gender right now and about equality in our industry post-MeToo era, and I think that inevitably has an impact on the material being explored.”

While Golding’s all-male story is an indictment of an aggressively masculine culture, Williams takes it further. “None of our ensemble are heterosexual white men – they’re all people who sit outside that group which has dominated our society for so long,” he says. “Lord of the Flies tells the story of a group of boys who will grow up to inherit that patriarchal society, and part of the tension of this gender-blind casting is that the performers themselves are also outsiders.”

On a simple level, Williams hopes his casting will provoke audiences to closely examine the way we’re raising young men, the patriarchal culture that has existed as the status quo for so long and whether there’s an alternative way forward. But there’s a deeper purpose at play. Just as we’re witnessing in federal politics and in boardrooms across the country, Williams is acutely aware of the gender imbalance and that for too long female actors have been left out of the conversation.

“The existing canon of work is so heavily weighted in favour of men in plays where the power dynamics don’t reflect the agency and possible power of all genders. It’s about saying: ‘Let’s imagine a world where we can have people of all gender and identity playing these positions of power.’ And he’s leading by example. In addition to his gender-blind casting in Cloud Nine, Williams memorably had Paula Arundell and Kate Box play Banquo and Macduff respectively to Hugo Weaving’s Macbeth; while his 2018 season featured an all-female cast perform the traditionally all-male play Accidental Death of an Anarchist, directed by Sarah Giles.

And that’s just the tip of the iceberg. Director Tessa Leong is a member of Adelaide theatre co-operative Isthisyours?, a small group of female creatives who make work that challenges the status quo. Their most recent production was an all-female performance of David Williamson’s seminal 1977 play, The Club, which explored the corporatisation of the Victorian Football League that began in the late 1970s, complete with buckets of macho chest-thumping. The production was staged first at 25A at Sydney’s Belvoir then at the State Theatre Company of South Australia in April. Williamson was approached for the rights to his work and agreed on the grounds his original script be maintained.

“We’d been thinking about works that are well loved by Australian theatre audiences and The Club was at the top of that list, so I started thinking why that was and what could be done that could allow →
people to re-see the work and what it was they’d loved,” Leong says. In her production, the three actors – including Ms Fisher’s Modern Murder Mysteries’ Louisa Mignone – performed the play in drag, allowing the audience to hear afresh what was always intended as an indictment on toxic masculinity but, here, performed by women in a contemporary context. “To this day that work is really potent in what it says about masculine behaviour,” Leong says, noting how jarring it is to hear women casually reciting lines about punching wives and strippers.

It’s worth remembering that when Williamson wrote the play women had largely yet to be invited into the sporting arena to the extent they are today. Yet despite the advances made through the AFLW and by the Matildas and Jillaroos, there is clearly so far to go when you consider the misogynistic reaction to a photo of Carlton player Tayla Harris kicking a goal or the sexism that’s still overheard in the commentary box.

Leong says proof of the play’s success was the fact she was continually asked how much of the text had been rewritten. “The words are the same but the work travels through time and across gender [in the second act, the male characters are occasionally played as women] so we felt like we could address more complex questions: what is the performance of gender? How does that feed into our notions of how the world is constructed? And what if women were saying those words – does it feel the same as when they were said by a man? What’s changed since the 70s, and is it enough?”

Ask actor Danielle Cormack and her response is a resounding “no”. “We’ve been in such a male-dominated landscape for so long, I’m all for telling women’s stories, but also trying to break through that and tell human stories,” Cormack says. The star of Wentworth, Rake and Jack Irish regularly tackles roles that require us to think outside the box, not least of which was being cast as a female Alceste, the traditionally male lead in the 2018 production The Misanthrope for Bell Shakespeare. The role was offered to her by director Lee Lewis, who when approached to direct the play initially refused on the grounds the world didn’t need another play about a whingeing white, ageing male. Lee suggested a female performing the role, rewritten as a woman, would be an interesting prospect.

“It was an immediate ‘yes’ from me – I loved the idea of the gender inversion,” Cormack says. “I looked at it more as a humanist than a gendered perspective. When we meet Alceste she’s feeling pretty undermined by the world and the politics of the world, so it was connecting with that – the unfairness of love and the unfairness of life – as opposed to being a woman dealing with it.”

Cormack was similarly delighted to join the cast of the upcoming TV series My Life is Murder, starring Lucy Lawless, in a role that had been written for a male actor but was ultimately offered to her. “I didn’t even read the role, I just said yes because I wanted to be part of the story of asking: ‘Does it have to be played by a man? Does this role have to be played by a woman? Does it have to be heterosexual? Does it have to be white?’ Now more than ever people are talking about this, you hear it in writers’ rooms, you hear it in casting rooms. For so long we’ve been writing prescriptively, and that’s changing.”

Not only are we seeing female actors cast in some of the powerhouse roles from the theatrical canon – think Kate Mulvany playing Shakespeare’s Richard III – there are some fabulous new roles being written for women. Indigenous actor Ursula Yovich recently ate up the stage as an angry, seductive all-singing dynamo in Barbara and the Camp Dogs, written by her and supported by an all-female band; Cormack played the titular lead in Queensland Theatre’s Hedda, a new take on Ibsen’s classic but one in which writer Melissa Bubnic portrayed Hedda as a strong and veneful businesswoman; the meaty lead roles in STC’s Frederick Schiller’s Mary Stuart, adapted by Mulvany, were lapped up by Helen Thomson and Caroline Brazier; while on screen, you need look no further than Marta Dusseldorp in Janet King or Sarah Lancashire in Happy Valley.

Wasikowska has welcomed the change. “I think there’s an increasing focus on more empowering roles for women, stronger female voices and less of an emphasis of being a counterpart to a male lead. There’s more of a shift towards what’s going on for women at this time.” In the past 12 months, Wasikowska has wrapped filming on Bergman Island, the English-language debut of director Mia Hansen-Løve, starring Tim Roth, and Blackbird, starring Kate Winslet, Sam Neill and Susan Sarandon. “I had a great time on Mia Hansen-Løve’s set,” she says. “I’d just shot Mirrah’s [project, Judy & Punch] so it was great to do two films with female directors one after the other.”

As head of STC, Williams acknowledges gender-blind casting and more opportunities for female actors are long overdue. “I don’t think it’s a phase and I don’t think it’s a gimmick. I think it’s a way forward, in the way centuries ago women weren’t allowed to perform on stage. It’s the next step in that progress.”

Cormack agrees and says she will continue to use her power as an actor for as long as she can. “These productions are part of a revolution that most of the women I know are part of,” she says, “because how else do we gain equilibrium? This female movement is powerful and it’s one that should be feared, but not so much that it needs to be stopped. We’re just asking to be heard and understood and treated accordingly.”

**THE MANE EVENT**

Award winning Toni & Guy stylists create textured, elegant locks for some of the shows at this year’s MBFWA.

**A FINE ROMANCE**

It was all soft tresses, either worn in a low-swept bun at Leo & Lin or in loose waves at Aje, for the ultra-feminine looks created by Toni & Guy as official hair partner of Mercedes-Benz Fashion Week Australia. Toni & Guy’s hairstylist Jo Smith drew inspiration for Leo & Lin’s look from the label’s collection, focussing on three themes: strength, elegance and romance. “For strength, we created gritty waves; for elegance, we created a beautiful low, textured bun; and for romance, soft, bouncy waves,” explains Smith. As for this season’s hair trends? “The ‘woke up like this’ look is transferring off the catwalk into more natural hair – in colour, shape and texture. There’s more focus on ‘your hair, but better’,” says Toni & Guy’s creative director, Katy Reeve. Smith predicts “a nod to the 70s, with layered shag cuts and free-moving waves” in “soft, muted tones”.

“We absolutely love participating in MBFWA. It keeps us fresh and engaged ... we try to bring a bit of fashion week to our salons”

– Katy Reeve, national creative director, Toni & Guy

**TRESSED FOR SUCCESS**

The Toni & Guy dream team for MBFWA, Katy Reeve and Jo Smith are no strangers to taking centre stage.

At the 2019 Australian Hair Fashion Awards, Reeve and Smith each won State Hairdresser of the Year, Reeve for New South Wales and Smith for Victoria. Smith’s salon, Toni & Guy Georges, on Little Collins Street, is the most awarded salon of the group. Toni & Guy also took the gong for Artistic Team of the Year.

To find your nearest salon, visit toniandguy.com.au.
Lift off
For Olivia Wilde’s directorial debut, she chose a story about female friendship. Here, she shares how it was inspired by alliances among women in Hollywood and how she wants her films to champion other women too. By Danielle Gay.

On a spring day last year, Olivia Wilde met two young actresses, Beanie Feldstein and Kaitlyn Dever, for lunch at a restaurant in Los Angeles. Wilde had cast the pair as co-stars in *Booksmart*, her upcoming film that would mark her transition from actor to director, but Feldstein and Dever hadn’t even met. Before the appetisers arrived, Wilde got straight to the point: “Wouldn’t it be incredible if you could live together?” she asked them. Feldstein remembers it like this: “Kaitlyn and I, having known each other for 20 minutes, just looked at one another. We were like: ‘Can we do that?’”

Wilde explained to them both how the film was centred around the unique bond between two best friends on the cusp of graduating high school, Molly, played by Feldstein, and Amy, played by Dever, and how she wanted their relationship to feel authentic. “In order for it to work, we had to be those girls and feel that friendship and then have it sort of emanate from us,” says 26-year-old Feldstein, who at the end of the lunch agreed to share a room with her co-star for a month before production started. “By the time we started filming we knew almost all our lines,” Feldstein says. “We knew the other person so well that by the time we got to set we were able to play around and be free in those scenes.”

It was a shrewd move for a debut director but, as Wilde explains, she approached the entire project with this kind of meticulousness. “I spent the better part of the last two years only working on, thinking about and believing in *Booksmart*. I wanted to give it my all, because I didn’t know if I’d ever be allowed this opportunity again.”

Born in New York, Wilde has acted in more than 30 films, including Oscar-winning drama *Her* and the Golden Globe-nominated *Rush*, and starred in television’s *The O.C.* and *House*. Her most recent film, *A Vigilante*, in which she plays an avenger helping victims escape their domestic abusers, afforded her critical acclaim when it debuted at the South by Southwest festival last year. Wilde has also played the role of producer, including for the drama *Meadowland*, in which she also starred. She says these experiences inched her closer to the director’s chair. “I made the switch now because I finally gained the courage to do it,” she says. “I’ve been wanting to direct now for over 10 years.

Director Olivia Wilde on the set of *Booksmart*.
I started with a short film, and then I made a couple of music videos, and what those experiences taught me is that I am my happiest on set as a director. It let me know that I had to make the leap."

Wilde is part of a crop of young female directors rising up with the force of the #MeToo and Time's Up movements behind them. The 35-year-old credits both for making space for her behind the camera — all four of Booksmart’s writers are women and out of five producers, four of them are female. "I think what the #MeToo movement has done is create an alliance between women in this industry who had been kept previously isolated from one another," Wilde explains. "There was a sense of competition that was encouraged by, I think, the male leadership within the industry, because it is very convenient to keep women competing with each other. Once we link arms and actually collaborate on something, we’re incredibly powerful."

This show of female unity ultimately gave Wilde the confidence to direct her first feature, but it has also informed the kind of films she wants to make. "[It] really inspired me to create content that contributed to that conversation and reminded people of the strength in female alliances. So telling a story about female friendship was my way of bringing attention to the incredible power of a friendship that is the link between women."

In Booksmart, Amy and Molly are two ride-or-die best friends and academic overachievers who thought they had to choose studying over partying, only to discover their peers did both and still got into Ivy League colleges. On the eve of their graduation the pair attempts to make up for lost time with one unforgettable night. The storyline has drawn comparisons somewhere between Superbad and Bridesmaids, but in reality it’s a unique and fast-paced coming-of-age story and Wilde says she was more inspired by action films like Beverly Hills Cop and Lethal Weapon.

"I wanted to tell a story about dynamic, complex, nuanced women," says Wilde. "There’s a challenge in being a woman in that we feel we have to be kind of everything at once. We want to be both professional and maternal; we want to be both nurturing and really independent and powerful. All of these qualities feel somehow essential in proving that we are as valuable as men, who don’t worry about proving their multidimensionality as much at all. That’s kind of been true for so many women and it’s a burden to carry."

Of the two main characters out to prove their complexity the most is Molly, who Wilde cast with Los Angeles-born Feldstein, a rising talent. She joined the cast off the back of fellow coming-of-age film Lady Bird, which she starred in alongside Saoirse Ronan, and she’s also had a stint on Broadway in Hello, Dolly! next to Bette Midler. (Her brother is actor and director Jonah Hill.) Feldstein calls Molly a “wrecking ball”, but agrees the real hero of the film is the relationship between the two girls.

“It’s a friendship that is created over an intense celebration of one another and an adoration of one another and I’ve never seen that on screen,” adds Feldstein, whose next project is the adaptation of Caitlin Moran’s semi-autobiographical novel How To Build A Girl. “These stories are now finally being directed by the women that they’re about. I’ve done five films, and four of them have been directed by women, which I think is a pretty remarkable thing. Something is shifting, but you also have to be a part of that shift. Olivia always says to us: ‘You have to change the paradigm from within.’ It’s a phrase that I just think about once a day.”

Since that first fateful lunch meeting, Feldstein and Dever, 22, now share a special bond with their boss. On a recent Instagram post from Booksmart’s London premiere, Wilde captioned a shot of the three of them with the caption “Find someone who adores you the way I do these two.” Feldstein similarly calls them a “girl gang for life”.

“Liv was saying yesterday that we’re truly bonded forever with this movie, and she couldn’t feel more lucky. Kaitlyn and I were sitting there tearing up,” says Feldstein. “Olivia was an intensely collaborative, energetic, brilliant and warm force on set. Molly was a really intimidating character for me to play, I was really nervous [but] because we had done so many rehearsals and we’d had so many talks, I felt so prepared. I felt safe in her hands.”

For the cast it felt like family on set, but for Wilde it actually was. She chose to cast her real-life partner, comedian and actor Jason Sudeikis, 43, in the film as the high school principal. The couple has been together since 2011 and also share two children – Otis, five, and Daisy, two. “Jason is one of the best improvisers on Earth, and when I met him, I had been a fan of his already for a number of years from watching Saturday Night Live,” says Wilde. “I continue to be amazed by his skill and the way he can turn a bit of material into something much, much bigger and more hilarious. I was standing behind the monitor just blown away by what he can do, and watching his scenes are some of my favourite moments in the film.”

Although Wilde now feels comfortable behind the monitor, she says it’s not necessarily where she’ll remain. "I don’t think it’s a switch. The cool thing about this industry is we can maintain different roles. I’ve been producing movies for years while acting, so I’m hoping that I can produce, act and now direct. I think so often we stand in our own way, and the first ‘yes’ that we really need is from ourselves," says Wilde. “I finally gave myself that ‘yes’.”

Booksmart is in cinemas from July 11.
VOGUE DIARY

Explore what’s in store and worth having this month.

Blown away
Make sure you don’t spend hundreds at the hairdressers while skimping on the essential home hair-care items. The Parlux Alyon Air Ionizer Tech Hair Dryer will deliver salon-quality results wherever you are, and it’s a breeze to use, with low, medium and high heat and air-flow settings, an ergonomically friendly handle, and an insulated barrel that won’t heat up. Visit www.parlux.com.au.

Deepen your bond
Georg Jensen’s Offspring collection, introduced in 18-karat rose gold and sterling silver last year, now offers pieces in 18-karat gold. The love of close relationships, such as that between a mother and child, inspired jeweller Jacqueline Rabun to create the collection. The pieces can be seen as symbolic gestures that represent deeper bonds. Visit www.georgjensen.com.

The gold standard
Aaina & Co’s latest collection is a study in beautifully minimalist design. With double-chain bracelets and necklaces made from 18-karat-gold-plated stainless steel, these pieces are perfect for layering, or can stand alone. All products can be engraved with a message, and come with a stylish eco-friendly vegan-leather pouch for safekeeping. Visit www.aainaco.com.

From Paris, to you
For 17 years, the best place to find top-line French fashion, shoes and accessories without jetting abroad has been at Durance in the chic Melbourne suburb of Armadale. With new arrivals every week, and a focus on beauty, comfort, function and style, the only problem you’ll have is sticking to your budget. For the full range of products, visit the store at 972 High Street, Armadale.

Check it out
Tartan is having a moment, with British royals recently seen out in the classic checks. Another name to add to the list of fans of the pattern is shoe designer Manolo Blahnik. Maysale, one of the brand’s classic styles, now comes in black-and-red tartan mules with chic and shiny black patent-leather buckles. Available at Harrolds stores in Melbourne, Sydney and the Gold Coast. Visit www.harrolds.com.au.
As audiences embrace the second season of the award-winning drama *Big Little Lies*, Laura Dern is reveling in a role that marks a career playing multifaceted women.

The second season of *Big Little Lies* tells some cold hard truths: misery loves company and so does tragedy. Just ask Laura Dern’s rather unsympathetic character, Renata. Formerly an outsider shunned by a clique of Monterey school mums, she’s in a quite different place in season two.

“Now she’s among a tribe,” declares Dern triumphantly. Sharing a sinister secret, Renata is now one of the group dubbed the Monterey Five, composed of Celeste (Nicole Kidman), Madeline (Reese Witherspoon), Jane (Shailene Woodley) and Bonnie (Zoë Kravitz). In the final episode of season one, these five women became complicit in covering up facts regarding the death of Celeste’s abusive husband and Jane’s rapist, Perry Wright (Alexander Skårsgard).

“All the women are suffering post-traumatic stress, but there’s also the bonding of the secret and the bonding of women walking through something together in support of each other,” Dern says of season two.

Renata is the powerhouse CEO who brings her boardroom skills – and tantrums – to her daughter’s school playground. It’s a role for which Dern earned an Emmy as well as a Golden Globe. Evidently, playing unlikeable sits well with her. “Oh, Renata’s adorable! I don’t know what you’re getting at,” she says with a laugh. “You know me, I only play sweet characters,” she jokes.

No-one does highly strung quite like Dern. In fact, she’s made an award-winning career of it with roles in *Wild At Heart*, *Citizen Ruth*, *Certain Women* and the HBO series * Enlightened*. “I’ve played women who are perceived as a certain thing, but ultimately, they’re women who haven’t found the value in themselves,” she says.

Off-screen, she is a vocal supporter of the #MeToo movement. She revealed on *The Ellen Show* in 2017 that she had been sexually assaulted at age 14. Dern views the movement as having already made great strides for women. “Men and women are talking about their shared experiences as well as gender parity, pay parity, abuse of power, all these conversations that have been happening ever since [the movement began],” she says. “I think *Big Little Lies* [draws] such a parallel, because it deals with abuse and domestic violence, and within that theme, it’s talking about the fact that when you create a tribe, nothing can break it as long as you all stick together.”

Dern’s own tribe consists of her two children, son, Ellery, 17, and daughter Jaya, 14, whom she shares with her ex-husband, musician Ben Harper. She was previously linked to actors Billy Bob Thornton (who famously ditched her for Angelina Jolie), as well as Kyle MacLachlan, Nicolas Cage and Jeff Goldblum.

Born into Hollywood royalty, she was raised by actors Diane Ladd and Bruce Dern, and made her debut uncredited appearance at age six in her mother’s film *White Lightning*. The mother-daughter duo went on to perform in several movies together and made Hollywood history when they starred in *Rambling Rose* in 1991, becoming the first mother-and-daughter team to earn Oscar nominations for the same film.

Dern has always remained down to earth and attributes that to her upbringing. “I would say all roads lead back to my mother and grandmother, who have no patience for creating a life of celebrity. Nor did my dad, ever. It wasn’t just about being bothered by paparazzi, in their opinion, it was about staying honest as an actor.”

Given Dern’s high-profile romantic ups and downs, it’s quite a feat that she’s managed, mostly, to keep herself out of the tabloids. “In terms of daily life, there is definitely a way to try to keep it as normal as possible within a completely abnormal circumstance,” she says. “I’ve proven that.”

*Season 2 of Big Little Lies is now screening on Foxtel and can be streamed on Foxtel Now.*
Beyond the numbers

While the gender gap in STEM study persists, Rita Cammaroto’s experience shows that strong mentorship combined with early work experience can make all the difference. By Victoria Baker.

The figures are stark. A recent study of more than 1.6 million students from around the world confirmed that girls and boys perform similarly in science, technology, engineering and maths (STEM) subjects. Yet women remain under-represented in STEM university courses, and as recently as 2016, women made up only 16 per cent of Australia’s STEM-qualified workforce. So, where does the disconnect lie? Are clever and competent girls shying away from careers in technology — and if so, why?

“At 16, I had no idea what I wanted to do,” says first-year university student Rita Cammaroto. “I was thinking about architecture, fashion design, journalism. I hated maths and science. I didn’t think I was cut out for them.” Her mother Anastasia, an electrical engineer by training and a strong advocate for girls in STEM, could see more. “As a parent, you see all your child’s potential and you see all their doubts. I knew she was underestimating her capabilities and I wished I could give her that 20 years of experience to know that if she applied herself, she could do anything.”

When it came time for work experience, Anastasia, general manager business integration and chief information officer, consumer bank at Westpac, took Rita to the office with her. She spent a week in the user experience team, working on design for the Westpac website and app. This proved revelatory. “I had no idea those roles even existed,” says Rita. “I loved working on my own designs and realising that there was creativity within the IT industry. That was a pivotal point for me. I had always thought a career in technology was really technical and difficult — it seemed unachievable to me. Work experience changed my mind.”

With a growing interest in technology, Rita continued with maths and started to enjoy it. “I had this preconception that maths was really hard, and I would always be bad at it. Once I applied myself, I realised that, just like anything, if you practise, you get better at it. My confidence grew and I started improving. I had a really good teacher in Year 12, which made a huge difference.” Her school careers counsellor pointed her towards the double degree in IT and business at UTS as a way to maximise her options.

Among her peers, though, a career in IT was not a popular choice. “Only three girls from my year went into IT,” says Rita. “It was perceived as really unappealing.”

Could this ingrained cultural attitude be more widely at play? Anastasia, who speaks frequently to school students, particularly at all-girls schools, thinks so. “The career counsellors I speak to say that girls are very focussed on getting high ATARs, and if they get high marks they feel they have to go into law or medicine. They don’t appreciate the breadth of their options. These girls, who have all these digital skills, don’t realise that they’re already part of the way to a career in technology. The gap between the skills as they have, and what employers want, isn’t as big as they think.”

Anastasia has been involved for several years in Westpac’s programs to encourage and support girls into STEM education and careers. As well as the work experience program for female high-school students, Westpac provides internship opportunities for students interested in pursuing a career in technology. Funding is offered to recipients of the Young Technologists Scholarships, which drive greater gender and socio-economic diversity in partnership with five universities around the country. Rita was part of a new initiative, taking an internship in the summer before starting university. “When we started the program, we brought in graduates, but we felt we were missing an opportunity, since many girls had already been lost to the industry, either not starting in STEM courses or dropping out early. So we are experimenting with Year 10 students, and it’s working really well,” says Anastasia.

Rita was assigned to the cyber security team for her internship. “Rita was super-nervous going into it, because cyber security sounds so technical,” says Anastasia. “I hoped she would realise firstly that the work was more manageable than she thought, and secondly that she had some skills that could add value. I wanted her to learn that some of the stereotypes she had in her mind were just that: stereotypes.”

“I had no idea what to expect before the internship,” says Rita. “After learning how the team worked, I ended up being assigned small pieces of work that I actually had ownership of. It was really exhilarating to feel part of the team, to present in meetings and to feel like I could contribute. It made me more confident in my ability.”

After three months in the corporate world, Rita is now in her first semester at UTS, having gained admission to her first choice, the double degree in business and IT. And the verdict? So far so good, although accounting isn’t her favourite subject. She has joined the university’s cyber security society, and hopes to major in the area. It’s clear to her that as a woman she’s in a minority in her IT courses, but she’s optimistic about the future. “I was kind of trapped in what everyone else thought about an IT career,” she says. “It wasn’t until I did my own research and the internship that I realised it was far more appealing than other people made it out to be.”
8 AM MORNING RUSH

9 AM TO 5 PM DURING THE DAY

8 PM BED TIME

AGE PREVENTION CLINICALLY TESTED

SUPRÊME JEUNESSE ESSENCE
THE SKIN TEXTURE IS REFINED: 80%*

SUPRÊME JEUNESSE LÈVRES
LIPS ARE INSTANTLY PLUMPED: 68%**

SUPRÊME JEUNESSE NUIT
29% LESS WRINKLES***

* Satisfaction test under dermatological control on 20 women. % of subjects who noticed the effect. Daily application of Suprême Jeunesse Essence combined with Suprême Jeunesse Jour for 28 days.

** Satisfaction test under dermatological control on 22 women. % of subjects who noticed the effect. Daily application for 28 days.

*** Clinical study under dermatological control on 21 subjects. Daily application of Suprême Jeunesse Nuit for 28 days.

EXCLUSIVE TO YOUR PAYOT SALON & SPA

Call 1300 367 969 or 02 9874 1166 for the location of your nearest Payot Salon & Spa.
www.payot.com | join us  | payotaustralia
PONY TALES
The simplest hairstyle of them all is reinvented in bold architectural shapes.
By Remy Rippon.

PHOTOGRAPHER MARCUS OHLSSON
HAIR TAMARA McNAGHTON
MAKE-UP FREDRIK STAMBRO
SMOOTH SAILING

Sleek and low, the humble ponytail gets a mature update.

From left: Jacquemus blazer. Irene Neuwirth earring.
Off White blazer. Irene Neuwirth earring.
SHAPE SHIFTER
With interesting shapes and an ample dose of texture, the ponytail is propelled to new heights.

From left: Versace dress; Saint Laurent dress; Celine dress.
If there was ever an autopilot hairstyle, the one you never mindfully ‘do’ but is the style you inevitably default to, it’s the humble ponytail. Swept sky-high or low, it’s the beauty equivalent of a hand-on-hips power pose; deliberate and determined. It’s also making a triumphant return this season, where its star turn backstage seems to echo the siren call being issued elsewhere in society: there’s work to do, lists to check off, stuff to get done. In this new light, the ponytail seems utterly relevant.

It’s also a refreshing antidote to the revolving door of undone tresses (yawn) that took hold of the backstage beauty set for what seemed like seasons on end. So how do you turn the effortless movement on its head? By reinventing the style that defined #wokeuplikethis tradition with a welcomed air of refinement. Which, in fact, is right in step with the bourgeois mood that showed up on the autumn/winter ’19/’20 runways. An easy elegance swung through the season, propelling the schoolgirl trend to new heights. At Oscar de la Renta, Balmain and Halpern, low-slung textbook ponytails may have seemed simple if it weren’t for the ultra-glossy sheen radiating from the tresses of each model. Even hairstylist Guido Palau, the pioneer of the effortless aesthetic, has a new enthusiasm not just for the humble pony but for hair that reads expensive, too. “I feel this hair has the same kind of quality as a cashmere sweater or some super-expensive thing,” he enthused backstage at Halpern, where ponies nested at the nape of the neck. “This downplay of the hairstyling is the ultimate kind of luxury.”

From New York to Paris, the boundaries of what constitutes a ponytail were being pushed into new territory. Polished ponytails were the order of the season at David Koma, where tresses were folded like origami before being secured in the band. “It’s a very intricate ponytail, because it’s a fold-over ... It is a little butterfly-wing inspired ... and we are trying to accentuate that,” said hairstylist Tina Outen, noting this season’s style as “a bit more intellectual”.

But that’s not to say the modern ponytail needs to be particularly arduous. In fact, the key takeaway at Stella McCartney this season was quite the opposite. Parted just left-of-centre, the luxury of the ponytails that strode the runways was in the nuances. “She [Stella McCartney] wanted it tough, done with haste, very quick, done with fingers, combs, shaken, tied into a ponytail. ... beautiful baby hairs around the hairline,” hairstylist Eugene Souleiman told reporters after the show.
In fact, if this season taught us anything, it’s that even in its simplest form, there’s a luxe factor to the age-old updo. Just ask ponytail pioneer Meghan Markle, who regularly opts for a centre-parted, super-shiny ponytail secured neatly at the crown; a decision that hasn’t gone unnoticed by royal watchers and ponytail enthusiasts alike, who tipped their ‘tails to the innovative royal for pushing the envelope of tradition.

Another ponytail misconception? That it should only be reserved for ‘in between’ days when you’ve neither shampooed, blow-dried or bothered to do much to your hair at all. While a swinging pony may have become popular for its utility, it can now be seen as a considered choice. Tamara McNaughton, the hairstylist who created the styles for these pages, proves that with a little imagination a ponytail can look entirely new, even architectural. With the addition of an accessory, interesting shapes or an ample dose of styling product, the look can be altogether reinvented.

While McNaughton’s creations demonstrate that a little perseverance (and hairspray) can push the pony to the limits, everyone has their own individual take. Do you swing yours high to catch the wispy bits around your hairline? Or maybe you never deviate from that precise nook somewhere in the middle of your head that feels just right. Even the late Karl Lagerfeld, whose snow-white ponytail became a trademark of his signature style since he started pulling it back in the late 70s in an effort to tame his natural curls, was said to style his with a dusting of Klorane dry shampoo to keep it pristine and white year-round. In a fitting tribute to the designer, long-time collaborator hairstylist Sam McKnight sent models down the autumn/winter ‘19/’20 Fendi runway with elegant ponytails which swung neatly between their shoulder blades: “Slick perfection, just as I hope Karl would have loved.”

COME UNDONE
The new take on the ponytail? Forgo symmetry with rope-like knots.
From left: Area top; Jacquemus dress and earrings.
ONE RED.
MADE FOR ALL.

NEW MADE FOR ALL
by COLORsensational

One shade. Tested on 50 diverse skin tones.
Sensational on everyone.

Maybelline.com.au
©2018 Maybelline LLC.
Everyone is wearing Red For Me.

*If you purchase the product and don’t think it suits your skin tone, we’ll give you your money back. Ends August 1st 2019. One claim per household. Proof of purchase required.
Claims must be made within 7 days of purchase. Full terms and conditions available at https://www.maybelline.com.au/en-au/makeup/lip-colour/red-for-me
Clean break

With an ultra-chic, calming fit-out and dedication to efficacious skincare, Naomi Watts’s beauty hub Onda is aiming to redefine clean skincare. By Remy Rippon.

It’s fitting that the origins for Onda Beauty can be found in Vegemite-smothered Corn Thins that Naomi Watts served up in her New York apartment. At the time, the actor was playing business matchmaker to two mutual friends in her kitchen – fellow Australian and journalist Sarah Bryden-Brown and American fashion editor Larissa Thomson, a clean-beauty devotee who was looking to turn her love of non-toxic elixirs into a fully fledged beauty start-up. For Bryden-Brown, it was the polarising Australian spread that sealed the deal with Thomson. “I thought, the fact that you’re in New York and you can eat Vegemite with us makes you super-cool. So the rest is history.”

Three years on from the Vegemite meet-up, Onda boasts a successful online boutique, two bricks-and-mortar stores in the US (in New York’s Tribeca and Hamptons hotspot Sag Harbor) and Watts has become a key stakeholder in the business. Most exciting for locals is news the brand has opened its first Australian outpost in Sydney.

Situated down the re-energised end of Paddington’s Oxford Street in Aesop’s former bolthole, the lofty light-filled sanctuary checks all the clean beauty boxes: nature-meets-science treatment menu and non-toxic formulas. But the real magic – or the “Onda Fix” as it’s been affectionately dubbed Stateside – is in the feeling that surrounds a visit to the wellness haven.

In fact, it’s a prerequisite that a friendly, village-atmosphere echoing that of New York City’s Lower East Side or London’s Notting Hill (where they plan to open the fourth Onda boutique later this year) surrounds each outlet. “One of the criteria for opening a store is that we build it around a community,” says Bryden-Brown.

Onda has also enlisted facialist Nicole Manning (she merged her own successful business, Tribe, into Onda), who oversees a treatment menu that focuses on holistic details like grounding meditation and energy work. “I know Sydney is a relatively small market, but it’s very, very devoted to clean beauty and the wellness community. Sydney leads in so many ways and that’s one of them,” notes Bryden-Brown.

Onda – meaning ‘wave’ in Spanish – stocks more than 20 clean-beauty brands: a mix of local skincare formulas (Sodashi, The Beauty Chef and Saya among them) and international favourites like Vintner’s Daughter, Butter and cult US brand May Lindstrom.

“It was important to me that we could offer our special clean beauty destination in Australia, where we could not only support local brands, but introduce many brands that aren’t previously available in Australia,” says Watts, who now counts herself a firm believer in the power of
non-toxic beauty products. In fact, it was the perpetual cycle of applying and removing make-up on Hollywood sets that drew the A-lister to a simpler regimen. “My skin started to react badly to a lot of the products I had been using,” she says. “Larissa, one of the founders of Onda, recommended I try using clean products ... The change for me was immediate and significant enough that I have now switched out both my make-up and skincare products for [alternative] brands.”

Each product must pass the trio's vetting process. “We're all a similar age, but we're all different,” says 51-year-old Bryden-Brown of the criteria, which starts with each founder testing the skincare formulas on their own complexions. “Every product we have in our store or on our website is clean, and myself, Larissa or Naomi can tell you why it’s there and why we love it,” she enthuses.

With this, Onda aims to reposition ‘clean’ and dismantle the tired notion that it means forgoing efficacy. To have a home on the Onda shelves, formulas must limit toxins and earn a low-hazard ranking score of one from Environmental Working Group (an organisation that ranks products based on factors such as eliminating toxic ingredients). They must also look as beautiful on your bathroom cabinet as they smell delicious on your skin.

Checklists aside, the Onda experience feels refreshingly new. On a warm autumnal afternoon, the white space is bathed in natural light and feels a lot like you've stepped inside a fashionable friend's holiday house. I'm led downstairs to one of the two treatment rooms – each with a millennial-pink Kelly Wearstler wall lamp – for the 90-minute Pure Renewal facial. The results-driven treatment starts with a thorough cleanse and exfoliation, followed by a much-needed bask under an LED light, before my facialist promotes lymphatic drainage using an Eastern massage protocol known as gua sha. Whether it’s the hypnotic aroma of the room or some intangible energy work at play, my beaming post-treatment skin is enough to convert even the toughest sceptic. “The facials are very grounding and soulful,” notes Bryden-Brown. “Every aesthetician we have working with us has an energy gift, so when you have a facial you feel not only completely renewed but quite different.” And with that, I diarise my next Onda fix.
UP CLOSE

FRESH FORM

A veritable garden of delights, these clean, crisp fragrances pay tribute to nature’s most delicate and bold scents.

ART DIRECTION DIJANA MADISON
PHOTOGRAPH EDWARD URRUTIA

Clockwise from top: Chanel Chance Eau Fraîche EDT, 100ml for $198; Louis Vuitton Cactus Garden Cologne, 100ml for $350; Giorgio Armani Acqua di Gioia EDP, 50ml for $119; Jimmy Choo Floral EDT, 90ml for $129; Aerin Aegae Blossom EDP, 50ml for $180; Jo Malone Star Magnolia Cologne, 100ml for $198; Tiffany & Co. Tiffany Sheer EDT, 50ml for $150; Recreation Joyeux EDP, 50ml for $109.
IT’S VERY SIMPLE....

2,250 Watts, 456 grams, 23 litres of air per second, 18,000 RPM AC motor, low, medium and high heat and airflow settings and curved ergonomic handle. A perfectly balanced dryer, used and admired by hair stylists worldwide. In addition to these important advantages you can also comfortably hold the dryer by its insulated barrel for easier, convenient styling... Nothing more needs to be said!!


Facebook /ParluxAustralia Instagram @parluxchair
1. GUA SHA

While the internet has recently caught wind of the Instagram-friendly protocol of gua sha, the massage technique has been practised for centuries in China. It involves sweeping a smooth fin-shaped stone – usually jade – along the contours of the face. This is thought to boost circulation, encourage lymphatic drainage and even unravel the stress we hold within the folds of our skin. The technique has found favour among facialists, but at-home skincare buffs can easily replicate the motion in front of the mirror. On a clean complexion, start by applying a moisturiser or serum to ensure the stone glides without pulling. Then gently sweep the stone upwards and outwards, experimenting with the varied contours of the tool. Repeat up to three times per week for best results.

2. MICRO-NEEDLING

We know what you’re thinking: anything that involves self-administered needles is surely a no-go zone. As the name suggests, the process of at-home micro-needling involves tiny pinpricks, administered via a hand-held roller, that ever-so-slightly pierce the outer layer of skin. The benefit? These mini-abrasions actually trigger the skin’s natural healing response. Collagen production and cell turnover kick into high gear, and the tiny holes may also help your skincare formula to penetrate the skin more effectively. But heed the warnings. Always roll in one direction (never back and forth), and if it hurts, you’re overdoing it.

3. STONE ROLLERS

Keeping with the rolling theme, rose quartz or jade rollers have been popular with beauty buffs for their supposed ability to smooth out everything from our wrinkles to breakouts. The dual-ended wands consist of a small stone roller (for the delicate eye and mouth areas) and a larger one for working the cheeks, jawline and neck. While its actual effectiveness on lines and blemishes is not proven, the mechanical rolling action might well stimulate lymphatic drainage. Keep yours in the fridge for a neat cooling effect.

4. MICRO-CURRENT DEVICES

If you prefer your hand-held gadgets electrically charged, than make friends with the micro-current. The idea behind the technology, which is promoted by brands such as NuFace, is that low-level micro-currents (similar to the ones naturally produced by the body) stimulate production of muscle fibres, collagen and elastin. The result? A seemingly more toned and lifted complexion, provided you stick with it. Like exercise, repetition is key, so prepare to dedicate five minutes per day to the practice.

5. FACE BRUSHING

You’ve probably heard of dry body brushing, but face brushing? Yes, it’s also a thing. Advocates of the trend believe the action of dusting a small soft-bristle brush across the face sloughs away dead skin cells and boosts circulation. To brush correctly, start by tracing small circles in an up-and-out motion from the decolletage to your forehead. But be sure to skip brushing on days when your skin is red, inflamed, very dry or breaking out; the action may exacerbate these conditions.
If you’ve ever skied in Australia you would be familiar with the ‘Milo Club’ ski school. You may have even witnessed a conga line of these knee-high kids decked out in eye-catching green ski-suits whiz past, bunny-hop a mogul then disappear down the mountain. While such bravado could be put down to being young and reckless, lacking the experience to assess danger, or possibly even possessing a low centre of gravity, recent studies have found that risk-taking behaviour may instead lie in our DNA.

“Modern genetic studies of thousands of people can determine if a specific DNA variant is associated with a trait of interest, in this case risk-taking behaviour,” says Professor Naomi Wray, research fellow at the University of Queensland. According to a breakthrough study of over one million people published this year in the journal *Nature Genetics*, more than 100 genetic variants of our DNA influence our general risk tolerance. “The effects of each of the 124 genetic variants on an individual basis are all very small, but their combined impact can be significant,” noted researchers from Vrije University Amsterdam.

According to the study, our tolerance to risk can be seen as both a help and a hindrance. It calls out typically ‘risky behaviours’ – like smoking, drinking and drug-taking – and assesses how these genetic markers may increase our likelihood of engaging in such habits. However, in the right circumstances the ability to take a calculated risk can be helpful, and necessary.

Research professor and author Brené Brown’s theories on the relationship between vulnerability, courage and risk, have found a loyal following with the success of her 2010 TEDx talk (which has since been viewed on YouTube more than 40 million times). More recently, her eponymous Netflix show has gone viral and people like Oprah, Melinda Gates and Reese Witherspoon have come out as famous fans. Put simply, Brown surmises that vulnerability is “the willingness to do something where there are no guarantees”, and without engaging in decisions where the outcome is unknown – in other words, taking a risk – we also reach a roadblock when it comes to belonging, joy, love and creativity. “If you are not willing to fail, you can’t innovate. If you’re not willing to fail, you can’t create,” Brown says.

This is possibly best seen in the modern workplace. Jo Thomas, chief operating officer at the Australian Institute of Business, says: “Risk and innovation go hand in hand – every time you try something new there’s a risk that it won’t work.” Of course, that’s not a green light to make hasty, irresponsible decisions. Adds Thomas: “You never want to be taking a risk from a perspective of fear. It always needs to come from a thoughtful and confident place and that’s how you get that stick change in innovation, rather than that incremental change.”

We all have that friend who arrives at a life-changing decision with ease. Or, on the flip side, analyses every risk and decision with a painstakingly detailed list of pros and cons. Of course, whether riskiness is hard-wired or not can also be attributed to upbringing and environmental factors. But it’s interesting to see how genetics may influence how far you hover on the risk-adverse to thrill-seeker scale. “Genetic influences on risk-taking behaviours are not deterministic and, thus, humans have the ability to be in control and change their behaviour, though it may be easier or harder for different people depending on their circumstances,” says Richard Karlsson Linnér, one of the researchers from Vrije University who made the link between risk and DNA. “Risk tolerance is far from being perfectly heritable.”
DEW COURSE

For at home results that challenge a professional laser session*, turn to the L’Oréal Paris anti-ageing skincare range, Revitalift Laser X3.

Loaded with ultra-hydrating ingredients, this innovative range aims to reduce the telltale signs of ageing and delay your visits to the clinic with the simplicity and convenience of a DIY three-step regimen. Begin your morning and evening skincare routines with Revitalift Laser X3 Serum, which deep-dives into the skin to refine pores and promote a more uniform texture. Then, to help reduce under-eye bags, swipe on Revitalift Laser X3 Eye Cream, which also helps visibly correct wrinkles and firms the skin. In the morning, follow these steps with an application of the Revitalift Laser X3 Day Cream to immediately plump skin with zero greasy residue. Before you go to sleep, it’s time to enlist the power of Revitalift Laser X3 Night Cream. Featuring the mighty hyaluronic acid and Pro-Xylane 3% combination, it’s also enriched with Centella asiatica for its soothing and reparative properties. This trio of skin-loving ingredients helps stimulate the production of collagen, which we naturally lose as we age. So for more youthful-looking skin, diminished fine lines and a lit-from-within glow, Revitalift Laser X3 provides visible results with a gentle routine you can easily achieve at home – no zapping required.

DISCOVER THE REGIMEN

Clockwise from top:
Revitalift Laser X3 Day Cream, $44.95 (also available with SPF15, $47.50); Revitalift Laser X3 Night Cream, $44.95; Revitalift Laser X3 Eye Cream, $44.95; Revitalift Laser X3 Serum, $49.95.

For more information, visit lorealparis.com.au/revitalift-laser.

*SINGLE SESSION OF CO2 FRACTIONED LASER VS USE OF LASER X3 DAY CREAM FOR FOUR WEEKS. **ALSO AVAILABLE WITH SPF15.
Korea's oldest and largest cosmetics company, Amorepacific Group takes a holistic approach to skincare by combining traditional ingredients and cutting edge technology.
More than 70 years since Amorepacific Group founder Suh Sungwhan transformed his mother’s dream into a thriving business, the company has become Korea’s largest beauty company. With a focus on constant innovation, traditional ingredients and Asian wisdom, it creates quality products that deliver intense care for the skin and now, three of its sought-after brands are available in Australia.

Sungwhan knew the importance of quality ingredients from an early age. As a young boy living in the small Korean village of Gaeseong in the 1930s, he would embark on a 70-kilometre bicycle trip to source the best camellia seeds for his mother’s prized beauty products, which she blended in her kitchen. As her business grew, Sungwhan founded Amorepacific Group, which relentlessly searched for quality ingredients, technological expertise and customer trust.

Sungwhan realised his country’s green tea culture had all but disappeared, so in the 1970s he began cultivating tracts of land in Korea’s Jeju province to grow the plants in the region’s rich soil. Today, the plantation produces some of Korea’s most in-demand green tea, which is also Amorepacific Group’s star ingredient and most valuable asset.

Amorepacific Group, which launched the first ever green tea-based cosmetics brand, Meero, in 1989, spent 15 years researching and developing new varieties of green tea to offer health and beauty benefits. The result is the Jangwon No. 2 and No. 3 varieties, which are rich in amino acids and catechins to maximise the natural skin benefits. These varieties are now used in a wide range of Amorepacific Group’s products.

As well as nourishing green tea, Amorepacific Group also harnesses the health and healing powers of ginseng, soy beans and camellia. These ingredients are harvested from Korean farms and then, through research and development, Amorepacific Group transforms them into nutrient-rich products for the skin.

Amorepacific Group opened its first research lab in 1954 and now has research hubs all over the globe, turning natural Asian ingredients into innovative products that sit at the forefront of the global beauty market – an incredible feat Sungwhan’s mother couldn’t have dreamt of in her kitchen all those years ago.

Amorepacific Group last year launched three of its brands in Australia; Amorepacific, Laneige and Innisfree. The luxurious range of botanically inspired Amorepacific Group products is stocked at Mecca. Laneige products are available at Sephora, and there are five Innisfree stores in Sydney and Melbourne, with a Sydney flagship opening soon.

For more information, go to www.apgroup.com
Subscribe to Vogue Australia for just $74.95* and receive a BONUS gift from Go-To!

*Offer ends July 21, 2019 and is available for Australian delivery only. After your first 12 issues (1 year), your subscription will continue at $74.95 every 12 issues (1 year) thereafter. Your selection of auto-renewal ensures your subscription will continue with automatic payments unless otherwise advised by you, or until the nominated credit card expires. You can cancel at any time. Vogue Australia publishes 12 issues per year. Our Privacy Policy can be found at www.newscorpaustraliaprivacy.com and includes important information about our collection, use and disclosure of your personal information.
Created by Zoë Foster Blake, Go-To is uncomplicated, easy, clean skincare that actually works. Your gift includes the skin-fixing cult face oil Face Hero, Transformazing, the instant-glow sheet mask, and Lips!, a super balm for genuinely nourished lips. Go-To. Use what makes you (and your skin) happy.

valued at $69.
VOGUE 07/19

The world is their playground. Today’s tastemakers are fearless and bold, carving a singular path
towards stardom, no matter what their age, and telling it like it is. Listen up.
BILLIE THE KID

Playing to sell-out crowds across the globe, Billie Eilish is beloved for more than just her music. At just 17, she’s also earning adulation for her singular style, authenticity and her innate strength to carve her own career path. Styled by Jillian Davison. Photographed by Jesse Lizotte.

Billie Eilish wears a Raf Simons x Temple jacket, $3,065, and tank top, $970. Gucci earring, $1,400. Blundstone boots, $70. All prices approximate; details at Vogue.com.au/WTB.
Balenciaga top, $1,450. Heart of Bone crown. P.O.A. Necklaces, worn throughout, from top: Tiffany & Co. bracelet, worn as necklace, $1,300; her own Billie Eilish necklace. J Farren-Price necklace, $84,465. Heart of Bone necklace, $400; Cerrone necklace, $22,800; Hardy Brothers necklace, $200; Bling Bros necklace, $149; and Heart of Bone necklace, $1,500.
This page and following:
Roylance jacket and shorts, P.O.A. Strateas Carlucci
hoodie, $850. Y-3 beanie, $125, and shoes, $475. In
right ear Gucci earring, $1,400. In left ear her own
earring, Gucci broach. P.O.A.,
and earring, worn on
necklace, $1,200 for a pair.
Off White c/o Virgil Abloh jacket, $5,300, and pants, $2,710. Garbage TV top, $100. Heart of Bone crown, P.O.A. Gucci earring, $1,400. On right hand: Cartier ring, on ring finger, P.O.A. Bulgari ring, $57,300. On left hand: Bulgari rings, $37,100, and $10,450. Y-3 shoes, $475.
Like many teenage girls, Billie Eilish considers her bedroom her sanctuary. It’s where she writes, thinks and hides from the world, and its constantly changing decor is a manifestation of all that’s going on in her extraordinary mind. “My room is like my little palace,” she says. “But my room is the thing in my life that’s changed the most over time. I change my mind a lot ... my room has been 20 different rooms over the years.”

Yet few teenage girls can claim to speak to millions of people from their bedroom. Eilish can. That hit home at a recent concert in New Zealand, when she looked at the sea of faces in front of her, and “saw girls in my merchandise that I designed in my room”, she says. “I saw them crying and singing my lyrics at the top of their lungs and jumping and screaming and having the time of their lives. It made me think about the way I used to watch documentaries of my favourite artists and I used to cry because it was so beautiful. And there I was, on that stage ... I stood there and just cried. It hurt in an amazing, beautiful, horrible, amazing way.”

Eilish is just 17 years old, and one of the most popular musicians in the world. She is the first artist born after the turn of the millennium to have a number one album, and she has reached one billion streams on Spotify. Her appeal lies in her unique mix of talent, wisdom beyond her years, and a strong self-belief – a result, perhaps, of an unorthodox childhood that trained her in how to walk her own path.

She’ll need all three of these strengths to help her navigate a meteoric rise; in the space of just two years, Eilish has gone from unknown teen to megastar. “It’s been a lot,” she concedes. “But right now it’s pretty perfect. I don’t have anything to complain about. I’m pretty happy.”

Billie Eilish Pirate Baird O’Connell was born to actors Maggie Baird and Patrick O’Connell in Los Angeles in 2001. Her brother, Finneas O’Connell, who is four years older, is her songwriting partner, and they write and produce her music in the bedrooms of their childhood home. He takes to the stage every night with her on tour and has also just started releasing his own solo work.

The siblings were home-schooled, a point of difference that their mother, Maggie Baird, believes was instrumental in shaping their characters. “We home-schooled in a way that was interest-led and experiential. Nothing had a higher value than the other, so going to a symphony and learning about maths through cooking or having a science birthday party all had the same weight. They were nurtured in what they wanted to do and had the time to do it.” The family is steeped in music. “We have a tiny house with three pianos in it ... three pianos in a 1,200-foot house!”

At age 13 Eilish’s debut Ocean Eyes exploded on Soundcloud. It was a dreamy, feel-it-in-your-soul ballad written by O’Connell and sung by Eilish. At 15, Eilish was signed by a record label, graduated from her home school, and began touring with her family around the world. Eilish and her brother first performed in Sydney at the Lansdowne Hotel in September 2017 to a crowd of 250 people. The audience was spellbound by her beautiful, delicately raw vocals, and her unpolished charisma (combined with O’Connell’s hypnotic beats).
Emporio Armani gilet, $1,450, and hoodie, $1,250. Stussy shorts, $120. On right hand: Bulgari rings, $57,300, and $10,450. Cartier ring, P.O.A.
Raf Simons x Templa jacket, $3,065, and tank top, $970. Gucci earring, $1,400.
When the pair returned for a follow-up show at Sydney’s Oxford Art Factory soon after, they had amassed a cult following. The audience sang along fiercely to every lyric as Eilish let go and skyrocketed around the stage. This year’s Coachella performance, her first at the festival, was equally electrifying – an adrenaline rush of pure fun that offered the 100,000-strong crowd an escape. Eilish’s trademark whispering hypnotic staccato had impassioned fans screaming, even when she forgot lyrics at one point.

A recent return to Australia off the back of her record-breaking debut album When We All Fall Asleep, Where Do We Go?, has seen Eilish come full circle. This time round she’s played to 33,000 fans at her headline shows in much bigger venues. In Melbourne, her concert sold out in a day, and some who missed out were offering up to $1,000 for a ticket.

Over the intervening years, Eilish has matured. She is more confident on stage – bolder – and knows her power. “There are so many things I used to have to deal with that I don’t at all anymore and there are so many things I never used to have to deal with that I do now. It’s a weird balance between the two. I’m a lot more protective of everything.”

Commentators struggle to find categories for Eilish. She is as big as a young Madonna, but not nearly as brash. She joins a proud tradition of teenage renegades, among them, Kate Bush, Avril Lavigne (the equivalent of Eilish 17 years ago) and, more recently, Lorde. But perhaps there is no box for this teenager who wears baggy clothes, writes songs about mental health, night terrors and break-ups, doesn’t take drugs – due to apathy, she says – and recently revealed that she has Tourette syndrome, a neurological disorder that causes movements known as tics.

Former Nirvana drummer, Dave Grohl, believes she has a rare, once-in-a-generation authenticity. His daughters are fans, and so is he, after attending one of Eilish’s concerts. “What I’m seeing happening with my daughters is the same revolution that happened to me at their age,” he said in a social media post.

“They’re becoming themselves through her music. She totally connects with them … [it] is the same thing that was happening with Nirvana in 1991.”

Whatever magic Eilish creates in her songs, it’s precious. And, with unusual wisdom for a 17-year-old, she knows how easily it can be destroyed. There are parasites in the music industry, and Eilish likens them to swarming ants kept away from food by a fence. “It’s up to you to keep the fence there,” she says. “If you just lifted it up, all the ants are going to go eat the food. That’s what the industry is like. Everyone is ready to tell you what to do. Everyone is ready to be, like: ‘You’re my creation.’ It’s weird that the hard thing to do is do what you want to, because everyone wants to make a product.”

She is convincing the industry that she knows what she’s doing. “It took a lot of time to gain people’s trust in the fact I know what I’m going to do, what I’m good at and what I want.”

Baird is in awe of her daughter’s strength. “Honestly, I’ve never seen anyone quite like Billie who really knows what she likes and doesn’t like and immediately says it. I tend to be a person who needs to please and Billie is not that way. She is very loving and wonderful and generous, but she doesn’t hold back on her opinions. She wants the creative to be what she wants it to be, and she has a vision and says what that is. She never goes along with something just to make it easier.”

That self-assuredness is also evident in the fact Eilish doesn’t appear to feel it’s mandatory to flash her flesh in order to get attention. Quite the opposite. She prefers baggy clothes and sneakers, a quasi uniform intended to stop people judging her body. On set with Vogue Australia in Brisbane during her recent tour, she wore a Moncler puffer jacket and Louis Vuitton tie-dye top. Off set she is usually dressed in luxury logos, larger-than-life hoodies in shades of neon, knee-length free-flowing shorts, glistening chains wrapped around her neck and shining silver rings on every finger – her self-styled armour. And, of course, she always wears great sneakers.

Clothes are important to her. “Oh my god, dude. That’s the first thing that matters in every day of my life,” she says. “Everywhere I go, everything I do. Everything. It’s the first thing that I think about that I barely even think about it. It’s my whole identity. My whole personality is based off my clothes and what I’m wearing that day. I’ll have a different personality for a different outfit sometimes. If I’m wearing something I don’t feel comfortable in I will turn into a totally different persona that I hate,” she says, laughing.

That’s Eilish’s appeal – she isn’t a cookie-cutter pop star. In fact, she doesn’t consider herself a pop star at all. Her music is a mix of different genres, another case of Eilish refusing to conform. It’s how she wants it to be, although she continues to be crowned the ‘new face of pop’. “It’s annoying,” she sighs. “As grateful as I am for the appreciation and the love, honestly, I’ve become numb to it. I remember the first couple of times people called me the face of pop or pop’s new It girl or whatever the fuck … it kind of irked me. The weird thing about humans is we [think we] have to label everything, but we don’t.”

Eilish is at the forefront of a generation fighting for its own voice. In late 2018 she teamed up with the LA mayor to encourage people to vote. As her star keeps rising she wants to keep pushing for change.

“I really don’t want to waste my platform. I’m trying not to but I think all of us in the spotlight – or whatever you want to call it – can be more vocal about climate change and things that need to be talked about. I still think I can do more. There are so many things being determined by people who are going to die soon anyway because they’re old as fuck. It makes me so angry,” she continues. “There are so many things I wish I could snap my fingers and make better. There is so much that needs help and [there are] people who pretend they care and don’t.”

Her mum echoes her thoughts: “I hope that she uses that power and control and creative energy to better things beyond art.”

Of the future and what’s next, she’s keeping things firmly in the short term: “I just want to see what happens. I hope I make an impact. I don’t like to think about the future, because it kind of freaks me out. I just want to live in the space I’m in right now. I’m cool with that.”

Eilish is passionate, inspiring and liberating. The debut album is a wonderland of theme songs to moments in life, her style is defiantly hers and her perspective on the world is wise beyond her years. “I just want to do what I do.”
Moncler Palm Angels
Billy Giubbotto jacket,
P.O.A. Garbage TV sweater,
$520, and pants, $700.
Y 3 shoes, $475.
Hair: Lok Lau
Make up: Victoria Baron
Manicure: Sascha Virgil
Special thanks to the
Calile Hotel, Brisbane.
Go to thecalilehotel.com.
Generation Z refers to those born between 1995 and 2009, the cohort following Millennials, who are also known as Gen Y and who were born between 1980 and 1994. Gen Zs are our school students, our higher-education students, and they are the generation entering today’s workforce. While they make up approximately one in 10 workers today, they will comprise approximately three in 10 workers by 2025.

When conducting interviews with numerous Gen Zs, I asked them what has shaped their generation. The overwhelming response? Technology. It is not only the number of devices and how frequently they interact with digital technologies, but how technology has shaped their thinking, facilitated communication, redefined community, affected their sense of identity, influenced their consumer preferences and become core to their learning and like a constant companion to them.

The Next Gen Study, based on the results of a recent online survey of 854 Vogue Australia readers, found that those aged 14 to 24 who bought clothing in the past year spend on average $1,553 per year on clothes, with an additional $541 on shoes, $448 on cosmetics and $156 on hair-care products (add $153 for those who have purchased beauty and hair appliances). For those who buy fragrance, add $234 to the budget. The list of spend goes on – handbags purchases totalled $543, and those who bought sunglasses in the past year spent an additional $193.

While for people of different generations, that may seem like a modest amount of the yearly budget, these same survey respondents reported an average annual income of $27,087. (Many in this age group are still full-time school students or further education students, with just some employed full-time.) With an eye on inflation, I do wonder how these categories of spend have changed since the Builders, Baby Boomers and Generation X were in the same life stage. It’s my suspicion that maintaining an online personal brand is impacting these categories of spending far beyond just the cost of the monthly mobile phone bill. This includes the need to change outfits more regularly so as not to be seen wearing a repeat ensemble on Instagram, even when at a party with a different group of friends.

These things matter for many Gen Zs, as they live simultaneously in two worlds managing a seamless integration between their online and offline realities. They move between physical and digital platforms for social life, conversations, learning, assessments, work and play with a fluidity and ease. Indeed, the very nature of being social has now taken on a whole new dimension. Social media is now considered such a legitimate form of interaction that it has shifted the emphasis away from face-to-face contact as the primary means of communication and relationship formation. For a Gen Z, it’s not either/or but rather both/and, with a conversation via social media flowing smoothly into an actual real-life conversation at a later date. Gen Zs consider it a priority to maintain social connection throughout the waking hours and the tool readily on hand to do so (quite literally in the form of a smartphone) is social media.

As a generation raised in an instant society, Gen Zs are conditioned to providing and receiving immediate updates on the lives of people in their network, even if the news or update seems somewhat inconsequential. Their social media use is driven more by the desire to stay constantly in touch than it is about the announcement of a significant life event. The frequency of communication over digital platforms plays a key role in building friendships and forming friendship groups. And being in the same location is no longer a prerequisite for socialising. Gen Zs use social media platforms to connect with multiple people at once, investing in relationships even when apart. The prolific use of these technology platforms has shaped Gen Z’s expectations and approaches to communication, shopping, trends, consumer behaviour, relationships, learning and work.

New content is constantly being generated and shared across social media platforms, too. And many young people find genuine enjoyment in following trends
that relate to their particular interests in much the same way that previous
generations might have borrowed newly released books from the library. As Matt
(born in 2000) explains: “I don't necessarily post things on social media ... I use it for
enjoyment as well, because I follow pages that are interesting and relevant to me."

The Vogue survey also revealed a fascinating trend about who Gen Zs are turning
to for fashion inspiration and lifestyle trends. There were no standout
winners; rather, the list was as broad as it was diverse. This is another
reality that has opened up to us in this globally connected digital era: 
everyone can have a platform, anyone can have a voice, and we can find
role models and inspiring people from anywhere. As a result,
Generation Z has access to a limitless number of bloggers, YouTubers
and artists, as well as subcultures and interest groups and can more
easily share their favourites with their networks. Regardless of how
niche an interest may be, they will be able to find others online from
around the world that share a similar passion. They love expressions
of creativity, authenticity, and self-expression, while also seeing
people from their own generation have platforms to share their
talents. It’s no surprise that our cover star Billie Eilish (born in 2001),
among others, is gaining resonance with her own generation.

But it’s not just the impact of managing online personal brands that
is affecting consumer behaviours, it’s also the warp speed of change
in our society. Gone are the days of waiting a week for the next
episode of your must-watch TV series – we can stream entire seasons
of shows straight to our TV and phone screens. We are now in an
era of fast fashion; where there used to be two to four seasons of
fashion a year for clothing brands, now there is a constantly moving
fashion cycle. And we’re not just tracking brands we can purchase at
our local shopping centres – online shopping has given us access to
brands across the world at the touch of a button. Gen Zs use social
media for more than just keeping up with their friends – as Audrey
(born 1996) explained to me, it’s a platform to connect with the world
and what’s on trend.

The rise of the personal brand and mass followers has also created
a new opportunity for peer-to-peer influence and social marketing.
Companies are tapping into influential social media users to have
them promote products to their followers. Marketers have recognised
that everyday individuals who are popular on social media have the
natural ability to generate brand exposure among their pre-existing,
and ever-growing, social media fan base in a similar fashion to how a
famous actor or sportsperson may be sponsored in another marketing
space. This has also opened up new earning avenues for Generation
Z. Many Gen Zs are savvy at building an online audience of followers
and have become significantly influential. Gen Zs have grown up
admiring YouTubers and those who have become Instafamous,
and many desire to reach that level of fame for themselves and set about
building online followings to do so.

The ways in which Generation Z can connect equally with world
leaders, celebrities, brands and friends through social networking
platforms is also affecting the way they approach work. Barriers to
entry in order to start a business or earn an income on the side have
broken down. In the past, one needed to do entry-level work in an
organisation to earn an income. Today, people are more empowered
to market directly to their followers, embrace the gig economy and
connect their skill sets with market needs (from Uber and
Airtasker through to online freelance platforms). Geographic boundaries no longer define who you can
follow or connect with.

Members of Generation Z have been saturated with
limitless options for personalised learning and entertainment and, as a result, will only
give their attention to programs, people and portals they find entertaining. They will be
engaged and passionate if they understand
the why behind the what and where they
can enjoy the work and see the impact it is
having. They have become sensory engagers,
effecting constant stimulation, and
opportunities to be not only consumers but
also contributors – and this extends to
every area – from providing feedback on
restaurants, shaping brands and being an
active part of the workplace. Gen Zs are
used to having a voice. They like helping to
discover untapped opportunities, finding
faster and more effective ways of doing
things, and having contexts where they can
continue to learn and grow. Generation Z
has seen the rise of disruptive organisations
and platforms, and the decline of those who
have not kept pace with the change. As
a result, they fear irrelevance, and place a
high value on change and being in a context
that is innovative and entrepreneurial so
that they are not left behind.

Added to all of this, they have not only
been exposed to unprecedented news
updates about global events and are acutely
aware of the broken state of the world, but
they have been told they can change
the world for good and are deeply motivated
to make a difference. They want their lives
and the investment into their careers to
actually change the world. As a result, Gen
Zs will be attracted to organisations where
they are impelled by a vision, and
motivated to do their day-to-day work in a
way that is connected to a greater mission
and sense of purpose. Casting a vision of
purpose will resonate with a deeply felt
need in many Gen Zs, who really are deeply
driven to make a positive difference in
this world.

Claire Madden is a social researcher,
demographer and author of Hello Gen: Z:
Engaging the Generation of Post-Millennials
(Hello Clarity, $24.95).
The new bag is breaking out, and it’s big, bold and adventurous. Super-sized is smashing it. Styled by Jillian Davison. Photographed by Simon Eeles.
Opposite: Mugler blazer, $3,965. This page: Hermès dress, $14,745, and bag, $37,045. Completedworks earrings, from $395. All prices approximate; details at Vogue.com.au/WTB.
The Great Undressed bra, $125. Givenchy earrings, $1,100. Gucci gloves, $625, and bag, $1,000.
Burberry bag, $2,090.

Burberry bag, $2,090.
Pretty little things. Such was the descriptor given to bags once upon a time. Phalanxes of well-heeled women heading out into the night would clutch filigreed dainties no bigger than the size of their palms that – often sparkling, burnished in metals or granular beading – would be treated like jewels. These accoutrements fitted little other than a lipstick and a compact, at times affording women the one thing that wasn’t in there to keep their maquillage immaculate – a cigarette case.

Thank goodness for the minds enlarging their creative impulses into the bag offerings this season. Expansively sized, XXL- to sumo-sized renditions of the carryall are signalling a shift in how the fashion establishment acknowledges practicality. For pre-fall there they were at Proenza Schouler, as a trapezoidal sling bag that could almost fit a load of washing; then at Jil Sander, with a beach-towel-sized canvas tote that could make a meeting or the market; and at Bottega Veneta, with its new blown-up Cabat. They picked up where the roomy totes of spring/summer ’19 left off at Burberry, Tom Ford, Stella McCartney and Gucci, which between them offered canvas, leather and suede iterations of doctor’s, weekender and day bags.

And while totes are a seasoned staple, Cassie Smart, head of womenswear at Matches Fashion, has seen a significant uptick in oversized bags. “The buy on XXL bags has grown over 1,000 per cent, with more brands than ever offering oversized bags at various price point and fabrications,” she says, pointing to the tote’s rise in popularity owing to its physical presence, which she says makes “waves in a sea of tiny accessories”.

Indeed Simon Porte Jacquemus, the designer responsible for a scoffably small six-centimetre mini-bag a season earlier, has slid to the opposite end of the scale with his Le Grand Baci, a raffia beach bag as big as a car door. According to global fashion platform Lyst, the debut of the bag drove a 35 per cent increase in traffic to Jacquemus’s website. Pushing the eye so hard creates the feeling that these blown-up proportions are underlining then bolding a desire for practicality.

Take Daniel Lee’s gutsy reworking of Bottega Veneta’s Cabat for pre-fall, his first season as the Italian house’s new creative director. The intrecciato woven signature was taken to a more robust size; the fettuccine strips were a sumptuous four centimetres wide. That Daniel Lee would rework the label’s waitlisted Cabat bags, a tent-pole product, shows a designer betting that women want more room in their lives.

“It speaks to the busy pace of women’s lifestyles and the blend of statement pieces and practicality,” notes Smart. “Women need to be fully prepared for what their day may bring.” It is refusing to play to old types – leaving the house with everything we could possibly need for the day in a minaudière the size of a playing card – and an open acknowledgement of the many roles women play today. We are staying in the one spot less and less, or staying out of the house more and more, and performing multiple tasks while we’re at it.

Morgane LeCaer, fashion insights reporter at Lyst, sees oversized accessories as a sound next purchase. “As demand for a more sustainable fashion industry continues to rise, environmentally friendly raffia bags like Jacquemus’s or Loewe’s woven totes would make for perfect investment pieces.” She also points to “trophy totes” from independent labels such as Mansur Gavriel and Wandler as solid choices for practical but well-made accessories. The message is writ large: what women are aiming for now is to have it all, and then a bag big enough to fit it in.
Givenchy jacket, $4,200, pants, $1,550, necklace, $900, and bag, $4,150.
Jil Sander pants, $2,930, bag, $370, and shoes, $1,195.
The Great Undressed bra, $125. MM6 Maison Margiela earrings, $255.

Hair: Sophie Roberts
Make-up: Linda Jefferyes
Models: Vanessa Axente and Matt Beer
Casting: Kate Austin
Collages: Cynthia Swanson
ITALIAN HEART

Pierpaolo Piccioli took on one of the most fabulous and storied couture houses in the world and brought a palpable sense of the real to Valentino's breathtaking fantasy. By Hamish Bowles. Photographed by Nigel Shafran.

In his haste, Pierpaolo Piccioli parks his Mercedes on the bias across two parking spaces at the train station in Nettuno – just as the Rome-bound 12:07 that we were meant to catch whistles out of the station. Piccioli commutes from here every working day to beat the notorious Roman traffic, taking a chauffeured car home at night, but even so he still hasn’t quite mastered the system. Just how often does he miss that train? “Three times a week,” he cracks, his lugubrious eyes twinkling in the winter sunlight.

Piccioli cranks the car into reverse, and we bound on through the flat Roman countryside at breakneck speed to catch the same train before it arrives a couple of stops down the line. Eschewing the trappings of fame and fortune that Valentino Garavani and his partner, Giancarlo Giammetti, embraced so fulsomely has become an essential part of Piccioli’s shtick. Not for him the Bacons and Hockneys and Warhols, the storied château in France, the chalet in Gstaad, the villa on the Appian Way, the stuccoed London townhouse, the Manhattan pied-à-terre, the yacht – all of them scattered with issues of ¡Hola! and crowded with the real-life glamorous faces seen in its pages.

“Valentino was the brand himself,” says Piccioli as we settle in for our short commute – time Piccioli usually reserves for catching up on iconic old Italian movies on his laptop. “Now everything is about communities – about sharing values, not surfaces – and I want Valentino to be a couture house that is relevant for today for young people. I never wanted to substitute the lifestyle of Valentino for my own,” he adds firmly. “If you’re not in an ivory tower, I think you can dream more.”

Piccioli has remained a remarkably private man: it is a small miracle that he has invited me into his inner world, but I am fast discovering that within it the designer practices what he preaches. He has chosen, for instance, not to live in Rome itself, but in this provincial seaside place an hour’s journey south.

Growing up in Nettuno, however, surfing the waves crashing just off its coastline, Piccioli always felt something of an outsider. “I wanted to escape,” he says. “I didn’t think I belonged to this place or these people. I always was figuring out what was there beyond the sea.”
Model Mayowa Nicholas opening Valentino's haute couture spring/summer '19 show in a rose scattered cape and skirt.
Although fascinated by fashion, he had no idea that it could be a career, so he studied literature at Rome University – where his girlfriend, Simona Caggia, whom he had met in high school, was studying law.

He later discovered that the city’s Istituto Europeo di Design had recently begun an experimental fashion program, and so, with his parents’ bemused support, he studied there too. Even then, though, he felt an outsider. The old friends who were making the same commute with him from Nettuno began viewing him differently simply because he was studying fashion. “I was too ‘gay’ for them!” Piccioli says. “I was different from all my gay friends, too, because I had a girlfriend. But I had a lot of passion – and you learn to be alone, in a way. When you’re a kid, it’s not as good. But when you grow up, you understand that that can be your strength – not to be in any of those boxes.”

Piccioli was scouted at school for an internship with Brunello Cucinelli. He surprised the company by asking to be paid. “It was important for me to show that I could make a real job out of this passion,” he explains.

The opportunity, as Piccioli recalls, was “fantastic – the brand was very small [then], so I had the opportunity to see all the processes, from going to Paris for the fabrics, to the fittings, to the advertising campaign. They gave me a big picture of the job.”

Upon graduating, Piccioli joined the team at Fendi with his design-school friend Maria Grazia Chiuri. The atmosphere of the company – run by the formidable quintet of Fendi sisters and Anna Fendi’s daughter, Silvia Venturini, and with inspirational creative direction from a freelancing Karl Lagerfeld – “was very ‘family’,” Piccioli recalls, and he and Chiuri stayed there for eight years, until they were hired by Valentino to develop the brand’s nascent accessories division.

“I was happy that I arrived there when I was all grown up,” says Piccioli. “Until I was 30, I thought that fashion was a very nice place. At Valentino, I finally understood the system of fashion. Valentino was formal – very, very formal. There was a ritual, and I liked that.”

Piccioli and Chiuri arrived in January and were expecting to work on Valentino’s following autumn collection, but the designer tasked them with working on spring instead. With only two months to find materials and production facilities, they agreed – on the condition that they could work independently and show Valentino only the finished results. “We didn’t have time to share anything with him,” Piccioli explains.

After the casual working environments that he had known, Piccioli surprised the house’s reverential teams by turning up to work in trainers and freely offering his opinions – and occasional criticisms – of Valentino’s work.

“Mr Valentino is so secure in himself,” says Piccioli, “that if our proposal was better than his, he could choose that. That’s something I really learned from him: to work with people who contribute, not just execute.”

In the end, Valentino was entranced by what they had produced, and their collaboration began. “I loved working with him,” says Piccioli. “I loved to hear him talking about his dreams of a dress drawn with one line.”

“Re-creating the codes before moving away.” Their fey vision replaced jet-set sexiness with long-sleeved, high-necked fairytale dresses that expressed a quality Piccioli describes as “grace” – and were given a modern edge with polite punk accessories.

This powerful new identity was also linked to the history of Rome itself, a city that Piccioli loves, as he explains, for its “layers – from paganism to Pasolini” (not to mention the A.S. Roma football team that he and his son, Pietro, support so passionately).

In 2016, Chiuri left to become the creative director of Dior, and Piccioli assumed Valentino’s creative mantle on his own. “It was different,” he recalls. “I remember very well the first week trying to understand what part of our past was more mine.” Piccioli was inspired by his daughter’s reading of Nietzsche, with the philosopher’s injunction to be aware of your past without being weighed down by its heaviness. “Know who you are,” his friend Franca Sozzani, Italian Vogue’s late editor, enjoined him. “You just have to be yourself.”

Piccioli moved his show to the princely Hôtel Salomon de Rothschild, with its ghosts and its layered histories; commissioned his friend Alexandre Desplat – the Academy Award–winning composer of The Shape of Water and The Grand Budapest Hotel – to produce an original soundtrack; and began exploring moments of seismic change in history, from illuminated manuscripts giving way to the printing press (“a real revolution, as the digital one is now”) to the aesthetic rebirth of Italy after the devastation of World War II.

“I started to work only on instinct,” he remembers, “and from the first moment, it was different. When there are two, you have to share, to explain. Now I just feel it.”

The collection, although informed by the work that he produced with Chiuri – who was there in the front row for support – revealed the unbridled romanticism and fantasy of Piccioli’s singular vision.

Like Chiuri, Piccioli is grounded by his family life. After law school, Caggia worked in real estate for seven years, but when she discovered that she was pregnant with their daughter Benedetta, now 21, she decided to focus on her family. (The couple’s son, Pietro, is now 19, and their younger daughter, Stella, is 12.) Piccioli was drawn back to his childhood home to raise their family, finally appreciating the “enchantment” of a place that he knew so well, and the couple settled in a 1940s modernist villa in the heart of town. There is a family-friendly swimming pool in the modest garden, where a rescue dog named Miranda (“after Priestly!”) romps, but it is not a trophy establishment in the Garavani-Giannetti mould. Recently, however, Piccioli has added another property to his family’s real-estate portfolio – a holiday retreat a mere 15 minutes’ walk from home.

Piccioli had admired the green-shuttered, pink-washed Belle Epoque mansion and envied its near-private beach since he was a little boy gamboling in the waves below. From the heights of its paved gardens, one can make out the foundations of a Roman villa half-buried in the sand far below. The house is in the throes of a renovation, the bedrooms a work in progress, but downstairs Piccioli works in the light-spangled study, surrounded by his decorative-arts library. On the walls, his children’s early drawings jostle Richard Haines’s fashion studies of his work. “This is where I come to be alone – to think, to sketch,”
says Piccioli. “It’s really peaceful – it’s a kind of ‘no place’.” The perfect setting, then, for the man who at the time of our interview had just won Designer of the Year at the British Fashion Awards – but who has eschewed even a dedicated Wikipedia page.

When we stop in town for an espresso at Piccioli’s favourite cafe, the barista insists on adding an almond cookie to our order as she congratulates him: a local magazine has just published a front-page story about the prestigious award alongside their coverage of the town’s costumed medieval pageant, and a number of townspeople have already come up to congratulate him. “I didn’t know a British award could be so popular here,” he says with sheepish pride.

“Even simple dresses need time,” he explains. “It’s a crazy process … but I love that.” Piccioli sees couture as “the dream” of the house. “I want to get Valentino away from the idea of couture as something that belongs to the past,” he adds. “I really want Valentino to be a couture house of today – to meld couture and street; to do T-shirts and opera coats with the same care. I think the culture of the house – uniqueness, extravagance – has to be in every single product.

“Today, I hope we have a beautiful couture fitting,” says Piccioli as we finally settle into the train.

An hour later, we are off the train and at the Palazzo Gabrielli-Mignanelli, the company’s Renaissance corporate headquarters at the foot of the Spanish Steps, where the palazzo’s couture ateliers are abuzz. To prove Piccioli’s point, there are seven craftspeople, each wearing the traditional white laboratory coat, painstakingly hand-rolling 1,700 metres of tiny ruffles of oyster organza and finishing them with minuscule stitches for a single dress that will ultimately require more than 1,000 hours of work. The sketches on the walls spell the story of the collection, which revisits Valentino’s romantic floral prints from the 1970s and 80s and experiments with the electrifying colours that remind Piccioli of “80s TV”.

Piccioli and Chiuri were accused of insensitive cultural appropriation after their spring/summer ’16 ready-to-wear show, which featured a cast of largely white girls in an African-inspired collection with their hair dressed in cornrows. Today Piccioli is enthusiastically embracing a message of inclusivity by showing his latest collection largely on women of colour. “It’s a great statement for black girls to not be marginalised,” he says. “Let’s put them in the centre of the picture.” His inspiration boards are covered with images of Renaissance black Madonnas, the figures in Kerry James Marshall paintings, and tastemaking women from the pages of 1960s Jet and Ebony magazines. Piccioli has already started work on the casting, with help from stylist Joe McKenna, the famed Azzedine Alaïa whisperer who is part of Piccioli’s starry show team along with make-up maven Pat McGrath and hairdresser Guido Palau. (In the end, 48 out of the 65 models were black, with a teary-eyed Naomi Campbell sporting the finale look.)

The designer is joined in the fittings by Benedetta, who is following in his footsteps by studying literature at the University of Rome and has come to see him on her lunch break. Piccioli himself lunches every day in a narrow room next to his palatial office – “I don’t have time to go out,” he says – where one wall of images of his designs for the house faces off against the iconic imagery of Valentino’s era-defining clothes.

In addition to his work on collections and new stores, Piccioli has been travelling back and forth to Luxembourg to work on costumes for Japanese composer Teizo Matsumura’s opera Silence, and took a week off to collaborate on a short movie with style-hungry auteur Luca Guadagnino. He also spends time with haute couture clients, and with the actresses who now often require exclusive designs for their red carpet appearances – although Piccioli recalls that Lady Gaga reserved look 35 from the autumn/winter haute couture, a vast crinoline of soft pink feathers, practically the moment that Kaia Gerber wafted through the Salomon de Rothschild salons wearing it. Gaga subsequently donned the dress to the Venice Film Festival premiere of A Star Is Born. (“She was to die for,” remembers Piccioli, who escorted her.)

After lunch, Piccioli pops into his offices, one of which was Valentino’s former aerie (the flowery Traviata tapestries now replaced by photographs of David Bowie and Serge Gainsbourg). In the magnificent room next door, a 16th-century pope once came to meet with his family. Giammetti once held court here, too, surrounded by Italian Empire furniture and extraordinary examples of 1930s Scuola Romana art. “It was intimidating,” recalls Piccioli. “For me, it has to be more comfortable.” He has added convivial seating areas for meetings.

His design team alone is 70 strong. “I want people that share the same passion I do,” says Piccioli. “They die for fashion!” Mindful of Valentino’s example, “I try to have people say what they think”, he adds. Piccioli wanted to change the logo, for instance, which he found too commercial – “but the kids on the teams were obsessed with it”, he says, “and I re-saw it with their eyes”. The resulting VLTN abbreviation now appears on everything from T-shirts to an intarsia mink coat.

Together, Piccioli and his design army are responsible for two women’s ready-to-wear shows a year, two pre-collections, two haute couture collections, two men’s collections, two men’s pre-collections, four annual accessories collections, and more work still for the lower-priced Red Valentino line. The pre-collection presentations in particular, once shown quietly to buyers and rarely to the press, have now assumed an importance that reflects their preeminent commercial significance. On November 27, for instance, Piccioli presented the pre-fall 2019 instalment in a raw concrete warehouse space in Tokyo, where he decided to play with “the well-known codes of the house – red, ruffles, bows” – and collaborated with the artist Izumi Miyazaki and with Jun Takahashi from Undercover (a relationship that Piccioli is developing for his autumn/winter ’19/’20 ready-to-wear). “It’s a new experience every collection,” he says.

He is unusually attuned to his host country – still the largest luxury market in the world after the United States. “I’m very impressed by the poetry of Japan’s culture,” says Piccioli, who first visited the country some 25 years ago. “It’s so modern, with a sense of tradition that is romantic, not nostalgic. You feel the symbolic, ritualistic act of dressing up,” he tells me. “It’s almost like a ceremony. In Japan, even streetwear is more sophisticated, more cultivated.” Backstage, as he greeted the playful Dynel-wigged influencers who had been flown in from around the world, along with the glitteringly chic local clients, Piccioli was already thinking about men’s autumn/winter ’19/’20 and the spring/summer ’19 haute couture collection, which at that time, was a little over a month away, and I was reminded of a quote from Heraclitus that he included in one of the albums of sketches, inspiration images and even seating charts that he assembles to celebrate each of his collections: “The sun is new each day.”
Ravishing, jewel hued gowns on the runway; each of the 65 looks was named after a flower. Inside the late 19th century Parisian townhouse that hosted the Valentino haute couture spring/summer '19 show.
CAMP OUT

Susan Sontag’s seminal essay was the theme for this year’s Met Gala, traversing everything from chandelier dresses and drag-queen drama to kitsch accessories and extravagance. But what was the point? Lynn Yaeger explores what camp means today.

The “hallmark of Camp is the spirit of extravagance”, Susan Sontag wrote in her famous 1964 essay Notes on ‘Camp’, the work that inspired the Metropolitan Museum of Art Costume Institute’s current exhibition, Camp: Notes on Fashion. But even with her writer’s imagination, could Sontag have envisioned that a half century later she might have stood on the steps of that eminent institution and seen Katy Perry literally lighting up the night accoutered as a working chandelier, or Billy Porter channelling Cleopatra in an embellished catsuit with three-metre wings and a 24-karat gold headpiece, or Kacey Musgraves in head-to-toe bubblegum pink, the living and breathing incarnation of a Barbie doll?

If it was a night of sheer fashion mayhem at the Met, it comes at a strange time for fashion. Our preconceived notions of what is appropriate, of how nutty is too nutty, of how much fun is too much fun, are currently under a microscope, even if you live 10,000 miles from the Costume Institute’s exhibit. Think about it. Until fairly recently, the fashion establishment would not have cheered at sneakers at a black-tie event, nor would the sight of a young girl (or man) in a chiffon vintage dress and combat boots occasion the loving nod we give it today. Could it be in times as hard as these, when the ground seems to be shifting beneath our feet, a bit of nervy and campy joie de vivre seems just right?

“The whole point of Camp is to dethrone the serious. Camp is playful, anti-serious. More precisely, Camp involves a new, more complex relation to ‘the serious’. One can be serious about the frivolous, frivolous about the serious.” Sontag writes in entry 41 of her Notes. (She numbered her aperçu and it’s actually a fun read, almost a listicle!) Oh Susan, I couldn’t have said it better myself. If I may take a moment to offer some deeply personal thoughts on the subject – because really, isn’t everything about me? – my own notes on camp could rival Sontag’s opus. I am the woman who wears a tutu to a funeral (hey, it’s black); I am someone for whom 1920s clown-doll make-up seems just the thing to splatter on my face when I show up to give a lecture to callow college students on the future of the fashion industry. I may seem →
Katy Perry at the 2019 Met Gala dressed as a larger than life crystal chandelier, a look by Moschino designer Jeremy Scott.
fearless (or, okay, crazy), but I feel I have the silent approval of a host of campy fellow travellers, stretching back through the decades beginning, perhaps, with my friend Oscar Wilde, who once opined: “One should either be a work of art, or wear a work of art”, and who supposedly liked to trot around London in a coat he had made to look like a cello.

But it seems the rest of the design world is catching up with Oscar and I. Look no further than the recent runways of London Fashion Week. Here was the young upstart Matty Bovan, whose latest collection – cobweb-like crochet, enormous crinolines, puffy sleeves – was informed, the designer detailed, by Brexit anxiety and medieval witchcraft and was triggered, he confessed, by a flyer for cut-price furniture. Or Richard Quinn, who presented pleated foil spaceman evening frocks to no less an audience than Her Majesty Queen Elizabeth II. (The Queen herself, with her tweeds and her corgis, her sensible pumps and matching lady-purse, is many things – monarch of a great nation, symbol of strength and resilience – but she is resolutely not camp until she sticks a tiara on her head. Then call Susan! Text Oscar!)

Over in Milan, Alessandro Michele at Gucci holds the camp banner high in his own capable hands, which are invariably laden with stacks of gaudy Victorian rings. How else would you describe a guy whose aesthetic playbook includes fetish masks and glitter schoolgirl dresses, fantasy baseball shirts and even a Mickey Mouse 3D-printed basket that is a purse? (And believe it or not, this Mickey basket bag is actually for sale; I just saw it with a four-figure price tag on a table at Dover Street Market.) Michele may be the camp runway god of the moment, but he had a powerful predecessor: Jeremy Scott, at the helm of Moschino for the past six years, whose most recent show was an homage to game shows and featured a TV-dinner kimono, leering troll-doll prints, and handbags shaped like dish soap.

“Again, Camp is the attempt to do something extraordinary,” Sontag’s number 28 reads. “But extraordinary in the sense, often, of being special, glamorous.” To which we suggest you take a gander at the Viktor & Rolf idea of glamour: a sheer tulle lavender vision of loveliness but for the gigantic candy hearts reading ‘Go F*** Yourself’ that festoon its skirt. Or Givenchy’s multi-coloured Big Bird extravaganza; or Chanel tempting you to surrender to the pink, with a gown that is decorated lavishly at sleeves and waist with a wester of gray plumage. (When poor Emily Dickinson, hiding in her room and wearing, we are sure, a very boring dress, scribbled: ‘Hope is the thing with feathers’, was she daydreaming of just such a frock?)

Perhaps the secret power of camp is its invitation to laugh with the wearer, not at them. Let’s allow Sontag to have the last word. Her number 56 states: “Camp taste is a kind of love, love for human nature. It relishes, rather than judges, the little triumphs and awkward intensities of ‘character’ ... People who share this sensibility are not laughing at the thing they label as ‘a camp’, they’re enjoying it. Camp is a tender feeling.” And don’t we all need to try a little – or a lot – of tenderness right now? ■
Met Gala ’19: Kylie (left) and Kendall Jenner (right), both in Versace, and Kim Kardashian West in Mugler.


Ezra Miller in Burberry by Riccardo Tisci.

It was a chilly but sunny Sunday afternoon in July 1999 as I hurtled down the Hume Highway in my cherry red Holden Barina. I was making my way from my hometown of Sydney to my soon-to-be-home for the next six months of Canberra, where I was due to begin a parliamentary internship the very next morning.

As a university student completing my final semester of an honours degree in politics (albeit with a major in English in a nod to what I hoped would prove to be my eventual career as a journalist), my mind was whirring with thoughts of what awaited me in the coming months in the nation’s capital. I knew nobody there, and found myself wondering what impulse had driven me to quit a perfectly respectable part-time job in retail to start over in what I had been reliably informed was one of the country’s most freezing spots, and in the dead of winter, no less.

Suddenly my mobile phone rang, distracting me from my growing anxiety. I muted the Ally McBeal soundtrack that had been blaring – an appropriate accompaniment to my twenty-something neurosis – and took the call.

It was my sister, Emma, whom I had embraced tearfully on the front lawn of our family home only a couple of hours earlier as she helped me pack half a year’s worth of clothing and belongings into the aforementioned Barina for my Canberra sojourn.

“Sares,” she began, and I assumed she was going to inform me she was having trouble deciphering my handwritten instructions about recording the finale of my favourite OTT prime-time soap, Melrose Place. “I just thought you should know that there are news reports that Carolyn Bessette and JFK Jr. have been confirmed dead in a plane crash,” she told me gently.

And just like that, the formative era of my life – the 1990s – drew to an abrupt, and brutal, close.

When John F. Kennedy Jr. – the handsome and charismatic son of the late President John F. Kennedy and Jacqueline Kennedy Onassis – married Carolyn Bessette, a former Calvin Klein publicist, in autumn 1996, America welcomed a new princess. In a country devoid of the official trappings of monarchy, the revered yet ill-fated Kennedy family was long considered the United States’s answer to royalty – and as the nation’s most eligible bachelor, Kennedy Jr. was undeniably its reigning prince.

In marrying the then 35-year-old magazine publisher, in a private ceremony on a tiny island off the coast of Georgia on September 21, 1996, the newly minted Carolyn Bessette Kennedy found herself thrust firmly into the spotlight.

Although she fiercely guarded her privacy – she remained elusive despite the insatiable interest in her and never granted the media with a single interview – Bessette Kennedy’s style quickly reached a status similar to that of her universally admired mother-in-law.

Within days of her marriage being announced, the then 30-year-old was being heralded as a beacon of modern American style by every notable fashion authority in the country.

In other circumstances, the heady accolades – showered even as the newlyweds returned from their honeymoon – might have seemed premature. But for Bessette Kennedy they were predictions that would prove fortuitous.

The reason? That dress. Clad in a bias-cut slip gown by the then little known designer Narciso Rodriguez (who had worked as a design assistant at Calvin Klein), her choice of wedding attire was a masterclass in understatement and minimalism. At once both alluring and non-descript, Bessette Kennedy’s style quickly reached a status similar to that of her universally admired mother-in-law.

Although fiercely guarded, Bessette Kennedy’s style was shocking ... and breathtaking.

If ever a bride would have felt justified in giving Princess Diana a run for her money in the taffeta-and-train stakes, it was the one walking down the aisle to become Mrs Kennedy. But in shunning the merengue-shaped ballgown that convention had to date dictated, Bessette Kennedy established herself as a woman not about to compromise her commitment to deceptively low-key beauty and modern simplicity just because she had married into a powerful dynasty.

This was the 90s, and there was a new queen in town.

And it was not just the dress. From the outset, every detail of the most anticipated marriage in years heralded that this was a woman quietly determined to do things in her own tasteful yet fuss-free and egalitarian way.

As designated wedding photographer, Denis Reggie would later recall of the ceremony, which took place by candlelight in a weathered and non-descript chapel: “No grandeur, nothing more than just what it was. The simplicity – that was the beauty.” A beauty that continued to resonate long after the honeymoon glow had faded and the ...
couple returned to the routine of daily life in New York, setting up a marital home in their Tribeca loft while Kennedy Jr. continued to work on *George*, the glossy magazine devoted to politics, that he had launched a year earlier.

For his new wife, who struggled to adjust to public attention in a way that must seem unimaginably quaint to a generation subsequently raised in an era characterised by social media-fuelled chronic over-sharing and reality TV-driven fame, it wasn’t always a smooth transition.

But however haunted she occasionally appeared by the constant media scrutiny, she never failed to deliver in living up to the lofty fashion expectations that sat upon her slender shoulders. Whether heading out for brunch with friends, accompanying her husband to an A-list gathering in Washington DC or walking the couple’s dog, Friday, on the streets of Manhattan, Bessette Kennedy embodied a brand of 90s minimalism that was specific to New York and continued to redefine the very essence of effortless style.

“CBK was an extraordinarily beautiful and tasteful young woman – the latest in a long line of modern Americans who both set and elevated fashion trends,” says Patricia Mears, deputy director of the Museum at the Fashion Institute of Technology in New York.

“Who else could have chosen the cutting-edge deconstructed designs of Yohji Yamamoto and transformed these challenging clothes into a decidedly personal and understated look? Her aesthetic was refined but not distant, elegant without being off-putting, and polished but with a sense of ease.”

With a preference for the sensibility of designers such as her former employer Calvin Klein, and Yamamoto, as well as Donna Karan, Ralph Lauren, Manolo Blahnik, Helmut Lang, Prada, and, of course, her wedding dress creator Narciso Rodriguez, Bessette Kennedy’s commitment to clean lines, a minimal colour palette, tailoring and shirting was steadfast.

“Her impact has been so profound that even years after her death, CBK is a globally recognised woman of style,” continues Mears. “Prior to her death, designers such as Ralph Lauren openly expressed admiration for her style and were inspired by her look. Americans in general still laud her style as well as that of her husband, JFK Jr.”

Meghan Markle, Duchess of Sussex channelled one of her fellow American’s most iconic looks earlier this year when she paired a long black skirt with a white button-down shirt – an ensemble designed by Givenchy’s creative director Clare Waight Keller, who once worked alongside Bessette Kennedy at Calvin Klein.

It was a connection also echoed in the gown Waight Keller designed for Markle’s wedding to Prince Harry last year, and almost certainly an intentional one given the royal bride had once praised Bessette Kennedy’s famous slip dress as “everything goals”.

“She was the original icon of stealth wealth,” says *Vogue* Australia fashion features director Alice Birrell. “Not showy, not extravagant, her simple, refined aesthetic lives on now in brands like The Row, Gabriela Hearst and Khaite. It’s interesting to note that there’s been a return in popularity to the classic black Manolo slingbacks and mules and the vintage-wash denim she used to wear.”

Adds Patricia Mears: “Today, fashion is defined by the frenetic pace of new ideas and celebrities who are styled by armies of professionals. Perhaps that is why Carolyn Bessette Kennedy’s look stands out as refreshingly calm, elegant, self-styled and a unique counter to our overwrought times.”

Some things, it seems, never go out of style. And yet, with her signature brand of elegance mixed with cynicism, sly sense of humour and understated sensibility, it’s hard not to conclude that in many ways the 1990s died along with the woman who personified the decade so definitively.

When I was growing up, I recall one day reading an article in a journal in my high school library arguing that the end of the Beatles symbolically marked the end of the 60s. (It was in September 1969 that John Lennon told the other Beatles of his intention to leave the group.)

The thesis was that it was significant the band did not outlive the decade of revolution and protest and massive social change with which they had become so synonymous.

They were words that would later strike a loud chord for me – who came of age in the 1990s – in that the death of John F. Kennedy Jr. and Carolyn Bessette Kennedy, along with Bessette Kennedy’s older sister Lauren, in that plane crash on July 16, 1999 effectively marked the end of that decade in so many ways.

How would her style and approach to life have evolved as the ironic and understated 90s gave way to the bolder and brasher 2000s? It’s near impossible to imagine. Her fashion sensibility and her cultural impact remains the perfect summation of the decade that officially drew to a close only months after her death.

Although many across the world will pause on July 16 to observe the 20th anniversary of the heart-wrenching and premature loss of America’s favourite son and his beautiful yet enigmatic wife, for some of us – particularly women in our 30s and 40s – it is a milestone that transcends the enduring fascination for the most glamorous and fascinating political dynasty of the 20th century. Nor has it anything to do with the so-called Kennedy curse.

We are not only mourning the loss of a young woman taken too soon. We are not simply reflecting upon the legacy of a modern fashion icon. Beyond all this, we are grieving anew the passing of a decade: a decade of understatement, of cynicism, of minimalism, of quiet elegance and restraint. A decade that was the 1990s.
The couple walking their dog in New York in 1997. Carolyn is wrapped in a Prada coat.

HELMUT LANG A/W '94/’95

Carolyn (left) at the Whitney Museum in 1999 in a look emulated 20 years later by Meghan Markle (above) dressed in Givenchy.

In a Jean Paul Gaultier pants suit and necklace at a White House Correspondents dinner in 1999.

Outside their Tribeca apartment in 1996. Carolyn wears Prada boots and bag.

Carolyn (left) at the Whitney Museum in 1999 in a look emulated 20 years later by Meghan Markle (above) dressed in Givenchy.
BRIGHT PRECIOUS DAYS

The spin this season is for standout pieces in a mix of pure blazing colour and clever prints. No holding back now, just explore the next wave of individuality. Styled by Anders Sølvesten Thomsen. Photographed by Estelle Hanania.

WHAT IS AVAXHOME?
AVAXHOME - the biggest internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

AVXLIVE .ICU
AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu
Prada sweater, $920, top, $1,220, shirt, $1,920, skirt, $1,400, belts, $620 each, and boots, $1,850. Stylist's own headscarf.
Estelle Hanania
Louis Vuitton coat, P.O.A.
Beauty note: Joico Heat Set Blowout Perfecting Crème.
ESTELLE HANANIA
Christian Dior
sweater, $1,900,
and dress, $6,400.
D'heygere
earrings, $815.

Christian Dior
sweater, $1,900,
and dress, $6,400.
D'heygere
earrings, $815.
Make-up: Anthony Preel
Model: Hyunji Shin
Valley high

The opening of the stunning Calile hotel continues the remarkable transformation of Brisbane’s Fortitude Valley. By Mark Sariban.

Many years ago, I visited the studio of a photographer in what was then a light industrial zone in Brisbane’s Fortitude Valley to discuss a magazine commission. The photographer’s warehouse studio was on Doggett Street, only a five-minute drive out of the city centre, but on that bright Saturday morning there wasn’t another soul to be seen, and nowhere to get a coffee or something to eat. The world could have ended and you wouldn’t know it until you left Doggett Street and driven back towards Fortitude Valley’s Brunswick Street Mall and the bustling weekend market that at the time featured a stall for Sarah-Jane Clarke and Heidi Middleton’s fledgling Sass & Bide label.

Fast-forward to now and the precinct is buzzing with cafes, boutiques and galleries radiating down from James Street Market, the pioneering retail venture by the Malouf family real estate business that kick-started the emergence of this fashionable enclave. The biggest buzz, however, is being generated by the Calile Hotel, on the corner of James and Doggett streets.

Another considered development by the Maloufs, the Calile opened its doors late last year to widespread acclaim. The hotel is billed as an ‘urban resort’, and it’s easy to see why when you discover the handsome elevated central pool and surrounding deck →
taking full advantage of Brisbane’s subtropical climate. A phalanx of cabanas and sun lounges faces the pool, as do the outdoor dining tables of Hellenika, the second modern Greek restaurant by famed Gold Coast restaurateur Simon Gloftis, named after the original Hellenika at Nobby’s Beach. Here you can dine on certified sustainable market fish or graze on mezze such as the signature zucchini chips and veal dolmades served by staff decked out in chic Bassike linens, while Hellenika’s poolside menu includes such temptations as the Ari Onassis, a Tanqueray gin-based cocktail with ouzo, elderflower liqueur, lemon and cucumber, and a rosemary-infused gin and tonic.

In the bright and breezy design by architects Richard & Spence, open spaces are flooded with light, while stylised breeze blocks (or Besser blocks, to those who grew up in the Sunshine State) are used to allow cooling air flow in the cabanas and hallways.

There are 175 rooms over seven levels; the smaller rooms have Juliet balconies, while the other room categories have generous curving balconies complete with chairs and a table for taking in the city or pool views and the often balmy night air. There are also two suites – named after Calile and Ada Malouf, respectively the founding patriarch and matriarch of the Malouf family empire – with private rooftop terraces that cleverly frame the Brisbane skyline while offering discreet spaces to entertain.

The Calile was the fourth James Street development for Richard & Spence, allowing the firm the luxury of a continuity of design with the tree-lined streetscape outside. “We looked to other hot-weather cities with a resort focus to inform our design... Miami, Palm Springs, Rio de Janeiro and Mexico City,” says Adrian Spence, co-director of Richards & Spence, of the inspiration for the project.

Instead of carpeted hallways, the corridors and lift lobbies are naturally ventilated and cooled with ceiling fans and planters, while the guest rooms forgo heavy fabrics and carpeting in favour of cork floors, sisal matting and furnishings in a colour scheme of blush-pink, almost sun-drenched tones.

For details, go to thecalilehotel.com.

RESORT WEAR
Take up the Calile vibe with a retail expedition along James Street.

With Bassike, Dion Lee, Bec & Bridge, Camilla & Marc and Carla Zampatti all resident on the ground floor of the Calile, and the likes of Lee Mathews, Scanlan Theodore, Zimmermann and Natasha Schweitzer, among many others, a short stroll away, it’s advisable to pack light or bring a spare bag for your stay.

Far left and left: the Aesop store, which features an interior entirely encased in translucent fibreglass, at 46 James Street. Above: Dutch lingerie brand Love Stories’s boutique on the ground floor of the Calile.
Night garden

On a Wednesday night in Sydney, guests arrived at the city’s Town Hall into a space transformed for the launch of Pandora’s new collection. A garden scape was created from fresh foliage, an abundance of flowers and gargantuan branches under which tables were arranged for an intimate dinner attended by models, media and friends of the jewellery brand.

Celebrating the spring 2019 collection, named ‘Garden’, most neatly, Tahnee Atkinson, Tanja Gacic and Pia Muchlenbeck joined guests for an also apt plant-based three-course dinner centred around a tiered water fountain. Between courses, Australian talent Graace performed a roster of her songs wearing pieces from the new jewellery collection.

Under a sprawling chandelier refracting light through the Australian stained glass in the 1880 building’s historic vestibule, the collection was scattered across table centrepieces. In a nod to the surrounds, clover, butterfly and flower motifs served as glittering accents to a night in the garden.

1. Charlotte Morton (left) and Roberta Pecoraro. 2. Tanja Gacic (left) and Izi Simundic. 3. Saffron Shire (left) and Mimi Elashiry. 4. Alannah Walton. 5. Francesca Hung (left) and Anna Heinrich. 6. The table set for a three-course vegetarian feast. 7. Tahnee Atkinson.
In celebration of the launch of its spring/summer '19 collection, Scottish luxury knitwear house Barrie, in partnership with Vogue Australia, hosted luxury events at stunning private residences in Melbourne and Sydney. The morning teas, held in support of the Australian Ballet, took over a picturesque locations in Melbourne’s Toorak, and a Point Piper home overlooking Sydney Harbour. Raspberry macarons and seasonal canapés were served as guests perused the collection of cashmere looks available to buy in Australia for the very first time. During the Sydney event, chair of the Australian Ballet Foundation Board and Vogue Australia editor-in-chief Edwina McCann took to the stage to talk Barrie with co-hosts and Australian Ballet ambassador co-chairs, Georgie Curran and Adene Paykel. In Melbourne, she was joined on stage by co-hosts and ambassador co-chairs, Nina Aberdeen and Prue Brown. Following each brunch, a percentage of the profits made from the sale of Barrie’s coveted new collection was donated to the Australian Ballet Foundation.

1. Georgie Curran. 2. from left: Adene Cassidy, Sally Obermeder and Sanchia Brahimi. 3. Ginia Rinehart (right) and guest. 4. Adene Cassidy. 5. inside the Toorak residence. 6. the view at Sydney’s Point Piper. 7. from left: Nina Aberdeen, Edwina McCann and Prue Brown. 8. Samantha Armytage. 9. guests in front of a display of Barrie knitwear. 10. Marissa Lanier (centre), Ginia Rinehart (left) and guest.
Pas de deux

A special gathering of Les Etoiles patrons and principal dancers of the Australian Ballet took place in Sydney’s Bellevue Hill. Generously hosted at the home of Adrian Fonseca and Nancy Reardon-Fonseca, guests enjoyed an intimate dinner with a menu by Piquant Catering executive chef Carl Nicholls. Following canapés, the three-course meal included mains such as steamed snapper fillet with tempura zucchini flowers followed by a dessert of cinnamon and honey panna cotta and selected cheeses. Meanwhile, in New York City, an after-party ballet ambassador event at private club Norwood marked the closing night of the Australian Ballet’s season at the Joyce Theater in Chelsea. Attendees and friends of the Australian Ballet including Vogue editor-in-chief Edwina McCann, Lachlan and Sarah Murdoch and Australian Ballet chair Craig Dunn enjoyed the festivities as the night rounded out with a special performance showcasing the works of three Australian choreographers: Stephen Baynes, Tim Harbour and Alice Topp.

Cancer
22 JUNE - 22 JULY
Every day you’re getting closer to your destiny. Some of the steps you’ll take will be subtle, but this month could bring a sharp U-turn as you review recent personal changes and possible partnership shifts too. Even when the unexpected shows up, you’re equipped with all the power you need to handle it.
STYLE ICON: Ariana Grande

Libra
23 SEPTEMBER - 23 OCTOBER
How you live and work are in the spotlight now with potential shifts in energies that prioritise your job over home activities. It may be time for a rethink so you love what you do so much that it doesn’t feel like work. Turn some career dreams into reality now and you could discover a romantic connection, too.
STYLE ICON: Felicity Jones

Capricorn
22 DECEMBER - 20 JANUARY
You tend to like the status quo, but a deep-seated need for change is being revealed now. If you don’t change from within, the universe may force your hand and propel you into uncharted territory. This is a good time to direct how your destiny plays out, as financial and romantic connections could get intense.
STYLE ICON: Noomi Rapace

Aries
21 MARCH - 20 APRIL
It’s playtime for you this month as the focus moves to leisure and romance. More intuitive than usual, you could have a breakthrough with how to combine pleasure with work. A chez vous-based side hustle or a return to a scheme that was the right idea at the wrong time could be worth revisiting now.
STYLE ICON: Claire Foy

Leo
23 JULY - 23 AUGUST
You’re the golden girl now in a four-week phase that allows you to shine. It’s a good time to review your style and attitude, as you could find that what seems fine on the outside could require some TLC on the inside. Work on any emotional or physical issues now and you’ll value being loved for who you truly are.
STYLE ICON: Meghan Markle

Scorpio
24 OCTOBER - 22 NOVEMBER
If you’ve been dithering over a big life plan, this month the universe steps in to make you take those first vital steps. You’ve been finding it hard to make your mark or get your voice heard lately so backtrack, double your efforts and add to your talents. By next month you’ll be set to stun and silence any critics.
STYLE ICON: Emma Stone

Sagittarius
23 NOVEMBER - 21 DECEMBER
Your world gets bigger this month, so see where the creative or investigative muse takes you. Your only limitations are financial, and a shake-up of your cash flow may be all it takes to help you get serious about plans for expansion. Intriguingly, this month love also links to travel, the internet or a spiritual quest.
STYLE ICON: Gemma Chan

Virgo
24 AUGUST - 22 SEPTEMBER
If you feel the need to go into temporary hibernation, aim instead to open up more to trusted friends. Putting energy into creative collaborations will shift any blues, especially if it’s romance that has you perplexed. This could also set you on the path to self-love or reveal a love that’s closer than you think.
STYLE ICON: Pippa Middleton

Virgo
24 AUGUST - 22 SEPTEMBER
If you feel the need to go into temporary hibernation, aim instead to open up more to trusted friends. Putting energy into creative collaborations will shift any blues, especially if it’s romance that has you perplexed. This could also set you on the path to self-love or reveal a love that’s closer than you think.
STYLE ICON: Pippa Middleton

Scorpio
24 OCTOBER - 22 NOVEMBER
If you’ve been dithering over a big life plan, this month the universe steps in to make you take those first vital steps. You’ve been finding it hard to make your mark or get your voice heard lately so backtrack, double your efforts and add to your talents. By next month you’ll be set to stun and silence any critics.
STYLE ICON: Emma Stone

Sagittarius
23 NOVEMBER - 21 DECEMBER
Your world gets bigger this month, so see where the creative or investigative muse takes you. Your only limitations are financial, and a shake-up of your cash flow may be all it takes to help you get serious about plans for expansion. Intriguingly, this month love also links to travel, the internet or a spiritual quest.
STYLE ICON: Gemma Chan

Virgo
24 AUGUST - 22 SEPTEMBER
If you feel the need to go into temporary hibernation, aim instead to open up more to trusted friends. Putting energy into creative collaborations will shift any blues, especially if it’s romance that has you perplexed. This could also set you on the path to self-love or reveal a love that’s closer than you think.
STYLE ICON: Pippa Middleton

Virgo
24 AUGUST - 22 SEPTEMBER
If you feel the need to go into temporary hibernation, aim instead to open up more to trusted friends. Putting energy into creative collaborations will shift any blues, especially if it’s romance that has you perplexed. This could also set you on the path to self-love or reveal a love that’s closer than you think.
STYLE ICON: Pippa Middleton

Virgo
24 AUGUST - 22 SEPTEMBER
If you feel the need to go into temporary hibernation, aim instead to open up more to trusted friends. Putting energy into creative collaborations will shift any blues, especially if it’s romance that has you perplexed. This could also set you on the path to self-love or reveal a love that’s closer than you think.
STYLE ICON: Pippa Middleton
Wherever life may take you, I will follow.

Those memories we share will always remain, as will our clothing.

Designed for the journey, our high quality Australian made winter range is filled with warmth, comfort and your new favourite jumper.

We are your unique. We are your crew. We are Tindle.

HAILYON THE LABEL
An independently female owned and ethically made label. Hailyon knows when you’re the most comfortable, you’re the most confident. Aiming to provide something different with a dash of colour. Available exclusively online and in Design A Space Fitzroy.

For 15% off your first purchase use code: VOGUE15

Hailyon the Label
hailyonthelabel.com

TINDLE CLOTHING
Wherever life may take you, I will follow.

Those memories we share will always remain, as will our clothing.

Designed for the journey, our high quality Australian made winter range is filled with warmth, comfort and your new favourite jumper.

We are your unique. We are your crew. We are Tindle.

Tindle Clothing
tindleclothing.com.au

ZEBRANO | SIZES 14+
PATTERN PLAY

Step out in style with an eye catching range of kaleidoscopic colours and contemporary cuts.

Express yourself through the power of pattern with a cool range of mesmerising geometrics, intricate florals and playful prints to choose from.

With fashion forward styles from Curate, Obi, Chocolat, Mela Purdie, Jason Lingard, Megan Salmon and more, let your wardrobe do the talking.

zebrano.com.au
GET INTO FASHION STYLING

Work as a freelance fashion stylist or within the many branches of professional styling including personal styling, TV, advertising, photo shoots, wardrobe and image consultancy.

The Australian College of Professional Styling’s fully flexible, self-paced online course holds the key to your industry success.

With over a decade of fashion training expertise under their belt, the College team can guide you on your next career step.

Contact the College for a free course guide and to discuss your career options today!

1800 238 811
AustralianCollegeOf ProfessionalStyling
AustCollegeProfessionalStyling.com

DURANCE

For the love of beauty in life, love, style and magnificent fashion.

972 High Street, Armadale, 3143, Victoria
Outlet Shop Shop 4 Kings Arcade, Armadale, 3143, Victoria
03 9500 2227 or 0447 001 244

Durance Armadale
durancearmadale

AAINA & CO

Jewellery with a soulful message created by Swiss Designer.
Every piece comes with our signature triangular eco-friendly vegan leather purse.
Personalisation available on request.
Free shipping worldwide.
10% off for Vogue readers. Use code: VOGUE10
aainaandco aainaco
aainaco.com
ESMI

Start your journey to beautiful skin with esmi’s range of high quality and ethically sourced skincare products. This vegan and cruelty free range includes serums, masks, cleansers, foundations and accessories.

Talk to our skin specialist team who will guide you through your FREE personal Skin Care Plan and help you get on top of your skin concerns today.

[Contact Information]

LOLA MINDI

Curated designs for the young at heart, with a collection of stylish luxe labels in size 6 - 18. With selected Australian Labels from everyday wear to occasion wear, accessories and footwear.

15% Off for Vogue Readers. Use Code: VOGUE15

[Contact Information]

WOLFGANG MUSE

Australian Designer + Stylist Kara Fuz describes herself + her brand as a destination for when high end meets the streets.

A collaboration of her designs and sourced pieces to create the ultimate wardrobe for women on the go, that need that little edge.

[Contact Information]
SLAM DUNK

Motivation to stay active has never looked better than a Chanel basketball and purpose-built holder. Allez hop!

Chanel basketball and sports accessory, $3,320, from the Chanel boutiques.