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Kate Winslet
GUCCI
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The New Fragrance
RIGHT NOW it’s hard not to feel as if the apocalypse is upon us and we can’t do a damn thing to stop it. We can ditch our plastic straws, buy a KeepCup, drive a Tesla and go vegan, but these little things are starting to feel pointless. Australia is belching out crazy carbon pollution levels right now, and to put a true dent in global emissions, we need large-scale systemic change. To meet our 2030 Paris Agreement, Australia needs to achieve a 26–28 per cent reduction on 2005 levels. That means a cut of 695 million tonnes of emissions in the next 10 years. Officials say we will do it, but 367 million of those tonnes will come from credits we racked up under the Kyoto Protocol. We’ll look good on paper, but the fact is, under the Morrison government, we’re not meeting our targets.

When faced with these depressing stats, how does one stay sane and hopeful? Personally speaking, I’m in a denial-fuelled place at the moment and it’s making me feel crappy every time I think about the planet I’m leaving my two teenage girls.

My don’t-miss read this month is “Emergency on Planet Earth”, by ANU climate scientist Dr Joëlle Gergis (page 54), who encourages us to not write off the apocalypse as a done deal and ignore the “hardwiring of our reptilian brain to want to run and hide. We must choose to stay and face this one together,” she writes.

Taking the idea of being that kind of person who does things — even when they feel inconsequential — was the starting point behind this month’s cover shoot, which saw us photograph five of Australia’s top models on Hayman Island and surrounds in Queensland’s Great Barrier Reef (“Paradise Lost”, page 86). This past August, our bleached reef was downgraded from ‘poor’ to ‘very poor’, with experts saying it could be gone by 2050. The reef is resilient and it can recover, and with a government grant of $444 million, programs are being put in place to help. But these efforts are criticised by activists who say tackling local issues (crown of thorns starfish control, overfishing, dredging and improving water quality) isn’t enough. Cutting greenhouse gas emissions is the real issue.

We recognise the irony of a fashion magazine championing sustainability and conservation when the industry is among the most polluting on Earth, but if we can bring awareness by reminding everyone of our own backyard’s unique beauty, more of us will feel inspired to join the fight. The industry has started to make positive changes, and now the rest of us need to follow suit and do our bit. And even if it ultimately has no effect, at least we will be honouring our principles and be that person who tried.

And maybe — just maybe — our futures will feel a little less bleak.

WHAT OUR COVER MODELS ARE DOING …

“Protecting the environment can feel almost overwhelming because we expect change to happen in a perfect way. But change happens by tiny numerous pivots. You may think the little changes won’t make a difference, but they do. It could be, I won’t use a single-use plastic water bottle or I’ll introduce more meat-free days and make sustainable seafood choices. Or I’ll offset my carbon footprint when I have to travel. Everything makes a difference.”

— Gemma Ward

“We have to change our thinking and embrace new ways of creating, using and reusing our resources. We can and must do our part for our planet, for ourselves, for our fellow inhabitants and future inhabitants. Let them not look back at us with disappointment. Let us be the incredible human innovators we are and invent our way out of this.”

— Alexandra Agoston

“Every second breath we take comes from the oceans. Eight million tonnes of plastic enter the ocean each year. Avoid using single-use plastic. Express a demand for change. It’s our time to be innovative with new materials and sustainable designs that respect our environment, save our oceans and our future.”

— Georgia Fowler

“My don’t-miss read this month is “Emergency on Planet Earth”, by ANU climate scientist Dr Joëlle Gergis (page 54), who encourages us to not write off the apocalypse as a done deal and ignore the “hardwiring of our reptilian brain to want to run and hide. We must choose to stay and face this one together,” she writes.

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— Eugenie Kelly

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Dr Joëlle Gergis

The writer and senior lecturer in climate science at the Australian National University says her job combines her two great loves: writing and the natural world. “It allows me to blend aspects of myself I usually keep separate — the scientist and the storyteller; the head and the heart,” she says. Her Viewpoint essay on page 54 is a frank look at the devastating damage we cause to our planet, yet she states the worst thing we can do is lose hope. “There are many things still worth saving,” she says. “Our actions now will shape future life on the planet.” A common misconception is …

“people think what we are experiencing now with climate change is just part of a natural cycle. The truth is natural cycles are no longer the only influence on our planet. Human activities are warming Earth and this will make life in some parts of Australia increasingly uninhabitable. It’s a reality we must face.”

My favourite travel memory is …

“When my partner, Josh, and I were in our twenties, we visited the US, Ecuador, Peru, Bolivia, Costa Rica, Nicaragua, Honduras, Morocco, India, Nepal, the UK and Hong Kong — it’s hard to not have your world view changed by that.”

Brooke Le Poer Trench

After years editing magazines in New York and London, Le Poer Trench recently moved back to Sydney as BAZAAR’s beauty & wellness director. Here, she begins with the annual best of beauty edit (page 135), 100 skincare, makeup and wellness products we all need at our fingertips. To balance the books, on page 156 she reports on small steps everyone can take towards having a greener bathroom cabinet, starting with eco-friendly beauty brands that have paved the way forward. I’ve recently learnt … “that we all need to stop thinking in terms of all or nothing and do whatever small things we can to be more sustainable. For example, I’ve recently switched out my disposable makeup remover wipes for great reusable ones by Face Halo.”

My plans for the holidays are … “beach time with my family, and I’d really like to finish reading Circe by Madeline Miller, a feminist retelling of The Odyssey”.

Cyrill Gutsch

The founder of Parley for the Oceans, an organisation dedicated to preserving oceans and eliminating the use of plastic, has already enlisted brands including adidas, Corona and American Express. On page 59, he writes about the importance of eco-innovation and redefining the tone of environmentalism as one of creativity, and how he had a hand in briefing our five cover stars on how to harness their influence for positive change. “The fashion and entertainment industry has the reach to share information, raise awareness and mould new trends at a rapid speed. This movement is an invitation to use your voice for a purpose,” he says. My plan for the holidays is … “to unplug from any digital communication and read a huge pile of books”. I feel most proud of … “the launch of the Future Island Nation program, with the Maldives as the first member state. We are turning the country into a blueprint of the future, eco-innovating the way they use materials like plastic, phasing out fossil fuels and protecting their waters against overfishing.” I am hopeful for … “the youth. The next generation of leaders aren’t waiting to get out and demand change. They’re creating it.”
FANCY DRESS
Holidays call for holiday dressing, and your usual nine-to-five wardrobe simply won’t suffice. From party dresses to statement heels, we compile your festive wish list.

ROYAL WATCH
Like us, royals have to attend family Christmas events. We’ll keep an eye out for Meghan and Kate (and their impeccable style) as they head out on their end-of-year official engagements.

ON BENDED KNEE
Summer is prime time for marriage proposals. If you’re planning on tying the knot, we have your next steps covered, from engagement ring trends to dream venues.

HIT RESET
After all the merriment of the silly season, you’ll no doubt be craving a refresh. To help, we’ve got the health and wellness trends to try for the new year.

CULTURE FIX
With Boxing Day bringing a host of anticipated box office releases and the new year promising all-new television shows, we break down the ones worth watching.

THE CLASSICS
Got plenty of clothes but nothing to wear? It’s time to go back to basics. We guide you through the essential items every woman needs in her wardrobe.

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Beauties & the beach

SUMMER calls for a return to simplicity: digital detoxes, hours spent in the company of the books you’ve been waiting all year to read, a diet heavy on champagne and oysters. Glorious. BAZAAR’s approach to holiday style is equally pared-back: black string bikinis with ribbed tanks, fit-like-a-glove vintage Levi’s, understated leather sandals, simple silk slip dresses and perfectly cut black blazers. It’s the kind of refined minimalism embodied by our cover stars, Charlee Fraser, Gemma Ward, Alexandra Agoston, Georgia Fowler and Victoria Lee — a quintet of Australia’s biggest fashion talent, modelling the crème de la crème of local and international fashion. Just add water, and splashes of gold jewellery from Tiffany & Co.’s new T collection.

ON THE COVER
Photographed by Darren McDonald. Styled by Naomi Smith. VICTORIA LEE wears Sir. top, $220; Matteau bikini top and briefs, $135 each; Tiffany & Co. earrings, $2650, necklace, $3200, bracelets, from top, $4800 and $7950, and ring, $2250. ALEXANDRA AGOSTON wears RedOne top, $110, from mychameleon.com.au; Matteau briefs, $135; Tiffany & Co. earrings, $2650, necklace, $3650, on chain, $455, and bracelets, from top, $3900 and $9250. GEMMA WARD wears Sir. dress, $320; Matteau bikini top and briefs, $135 each; Tiffany & Co. earrings, $2650, necklace, $31,400, bracelets, $7950 (chain), and $5600, and rings, from left, $2250 and $2950. GEORGIA FOWLER wears Matteau bikini top and briefs, $135 each; Tiffany & Co. stud earrings, $9850, earrings, $1050, bracelets, from top, $2250 and $3900, and ring, $2950. CHARLEE FRASER wears American Vintage top, $95; Matteau bikini top and briefs, $135 each; Tiffany & Co. stud earrings, $9850, earrings, $1050, necklace, $9600, ring, $2250, bracelets, $3200, and bangle, $13,000. Prices approximate. Alexandra Agoston, Georgia Fowler, Charlee Fraser and Gemma Ward are represented by IMG Models; Victoria Lee is represented by Priscillas Model Management. Hair by Koh at Vivien’s Creative; makeup by Linda Jefferyes at The Artist Group; clean manicures by Jocelyn Petroni. Darren McDonald is represented by The Artist Group. See Buylines for stockists.

La Mer The Lip Volumizer, $115.

The Row top, $424, therow.com.

Raey shorts, $183, matchesfashion.com.

“Hey Google, show me a recipe for cheesecake.”
FASHION
I find sustainable Scandinavian designers very inspirational. They’re leading the way, and their dedication to sustainability never seems to compromise great design. I love the Swedish HOUSE OF DAGMAR, Norwegian HOLZWEILER, Danish GANNI, CARCEL, MARK KENLY DOMINO TAN, BLANCHE — the list goes on. For sustainably made accessories, I love VENCZEL. I really enjoyed Designers, Remix’s show at this year’s Copenhagen fashion week. It was held in a beautiful outdoor theatre using the stage as the runway. I liked the idea of using a setting that already existed — it is coherent with the label’s ambitious SUSTAINABILITY strategy, and therefore made great sense to the audience.

OUR PLANET is in a state of emergency. As consumers, we must use our voices and our wallets to demand more sustainable fashion. We need to think more consciously when we shop and ask ourselves: How long will this item last? What is it made of? What is its carbon footprint? Does it need to be new or can I shop vintage or pre-owned instead? When I no longer wish to wear it, will I resell it, exchange it or pass it on to someone? Every single one of us should feel the obligation, the urge and the responsibility to make better environmental decisions, and the fashion industry also needs to take action to speed up the transition towards more responsible practices.

My wish list
CECILIE THORSMARK
If you’re going to take fashion advice from anyone, it should be Copenhagen fashion week’s CEO.

Beauty
My favourite scent is Loewe 001 — it’s ELEGANT AND SEDUCTIVE. I love Kevin.Murphy for TAMING MY FRIZZY HAIR — and it’s a bonus that they’re very committed to sustainability. My go-to beauty brand also happens to be sustainable: Danish brand RUDOLPH CARE.

Style
I’d describe my style as SIMPLE, MINIMAL AND FUNCTIONAL. I love oversized silhouettes. Wide-legged pants or mum jeans, big sweaters with long sleeves and men’s blazers. In terms of colours and prints, I’ve gone quite basic for the past few years — very TONAL, with a lot of black, white, grey and beige. I’m dreaming of VENCZEL’S POCKET BAG in dark brown and Totême’s wide shaft boots.

Travel
My RIMOWA SUITCASE is my favourite travel companion, and at the moment I’d love to be in Paris.
Conservation-conscious label Gabriela Hearst fetes Diana Ross with a tribute bag whose fanlike construction hits all the right notes.
Despite horrifying new symptoms of a global sickness we've ignored for too long, climate scientist Joëlle Gergis says the apocalypse is not a done deal.

It's not very often you find yourself on the front line of history in the making. The realisation that we live in a time when everyone, everywhere is needed. Although sometimes it can feel hopeless and overwhelming, the worst thing we could do right now is lose hope.

As a climate scientist, it's my job to monitor Earth's vital signs. We carefully chart changes in temperature, ice cover and rainfall patterns, just like a doctor or nurse tends to a patient in their care. Unfortunately, things are now changing a lot faster than many scientists ever imagined. Just like a patient in intensive care, Earth is in a race against time.

Increasingly it is becoming hard to bear witness to the events now playing out season by season every single year. As each day passes, inescapable truths keep barrelling through me in an intense, visceral way. Even if science isn't your thing, anyone paying attention would agree that the world is now changing in ways we can no longer ignore. Just this year we witnessed the unprecedented burning of the Amazon rainforest, 70,000 people made homeless by Hurricane Dorian — the most powerful tropical cyclone on record to strike the Bahamas — and usually frozen areas of the Arctic melted to an extent that threatens to alter the very stability of life on our planet. Here at home, we watched catastrophic bushfires in Queensland and New South Wales rage through the largest remaining stands of subtropical rainforest in the world. Although these moss-drenched rainforests have clung on since the age of the dinosaurs, searing heat and drought saw these precious relics burn. I never thought I'd live to see the day when I'd be watching the last of our ancient rainforests go up in smoke.

Some days it's hard to watch the news coverage of all of the loss and destruction. I recoil with that intense feeling you get in your belly when safety falls away — the sickening free fall of knowing that, everything, in the end, has its breaking point. As things begin to accelerate, I've come to realise the only way forward is not a detour through denial, but straight through the heartland of grief.

The natural world is where we go to reflect and play and connect, like an animal feeding from its mother — primal, urgent and vital. When you realise all that sustains us is at stake, it's almost too much to process. The reptilian brain wants to take flight and avoid confronting the unthinkable danger bearing down upon us.

Just like a doctor diagnosing a critically ill patient, as a climate scientist I face the confronting task of being the bearer of bad news. What I do is akin to asking each person to sit with the horror and grief of having to imagine the prospect of losing the very life force that miraculously sustains us all. I have to take people by the hand and gently ask them to stay with the gravity of what I have to say, and what it means for their future. And just like a serious health condition, when you catch things early enough, appropriate treatment can prevent it from progressing into a terminal situation. If you act early enough, there are things that can be done. Tumours can be removed, lifestyles can be changed, lives can be saved.

While I readily admit that there are some things we can no longer save, I believe all is not lost. And there are many things still worth saving. Our actions now will shape future life on the planet. Putting the brakes on greenhouse gas emissions will undeniably help to minimise the level of dangerous climate change we will experience.

If nothing is done, the worst-case scenario sees up to 50 per cent of all life on the planet disappear by the end of the century. Sea level rise will inundate the world's coastal cities, unleashing a tidal wave of refugees. Our summers become a living hell, where...
temperatures soar past 50 degrees Celsius, making the world away from air-conditioned oases dangerous for all life. If we do nothing, we commit ourselves to this ‘new normal’.

But if we decide to listen to what the world’s scientists are telling us — the same way you would listen to a doctor advising you how to keep your mother, father, partner, child or best friend alive — averting disaster just might be possible. If we listen, and really allow our hearts be moved by the threats we face, we will effortlessly shift into a place of deeply humane compassion where complicity is just not an option. Would you abandon your mother, partner or child in a hospital with a treatable medical condition, saying it’s all too futile, even when the doctors have told you there are still options? Would you say, ‘We’re all going to die anyway, so what’s the point of doing anything?’

As someone who lives and breathes this dilemma every day, I want to say now is not the time to start eulogising our planet or accept a forgone conclusion of an apocalyptic future. To give up now is to give in to the toxicity and paralysis of cynicism and despair. It is not the time to curl up in the foetal position and declare that it’s all too hard or wait for someone else to figure this out.

Now, more than any point in all of human history, is the time to redouble our efforts — I’m here to say the apocalypse is not a done deal. Now is the time to realise that the onus is no longer on the scientific community to take all the responsibility for caring about the fate of our planet. It’s time for our artists, our musicians, poets, writers, our teachers, our families — all fellow humans — to step up.

“...The onus is no longer on the scientific community to take all the responsibility for caring about the fate of our planet. It’s time for our artists, our musicians, poets, writers, our teachers, our families — all fellow humans — to step up.”

At this critical moment in history, we must do everything we can to avoid the domino effect kicking in and unleashing a cascade of irreversible changes that sees us sail past the point of no return. Trust me, I’m not an idealist. I understand the science deeply enough to realise that things will get a lot worse before they get better. But just like a loved one with cancer who needs urgent treatment, now is not the time to turn away from our planet.

We need to treat our extraordinary Earth with the same care we would extend to the most precious people in our lives. So instead of letting our Earth die, we must let this be the moment in human history that instead marks the death of complacency.

In the past, as Australians, we could get away with living in a bubble of ignorant bliss, but no longer. The reality of our warming world has well and truly arrived on the shores of the lucky country. We are now witnessing large-scale ecosystem collapse with the recent death of 50 per cent of the Great Barrier Reef; our drought-stricken land is strewn with dead and dying animals suffering from relentless heat and thirst.

All the while, our politicians refuse to accept the science of climate change. They refuse to honour our global responsibility to avoid planetary catastrophe. If we can’t rely on our leaders to lead, we must take matters into our own hands.

Now is not the time to look away, thinking that what you do as an individual doesn’t make a difference. Because the truth is if 25 million Australians got behind this, we could change the entire course of our history. As we transition from the golden age of carefree abundance to the awareness that planetary stability is at stake, we must ignore the hardwiring of our reptilian brain to want to run and hide. Instead, we must choose to stay and face this one together.

In April 1967, a year before Martin Luther King Jr was assassinated, he delivered his famous anti-Vietnam War speech at Riverside Church in New York. He spoke of the horrors of the war, pleading, “This madness must cease”. He went on: “We are now faced with the fact that tomorrow is today. We are confronted with the fierce urgency of now. ... In this unfolding conundrum of life and history there is such a thing as being too late. ... We may cry out desperately for time to pause in her passage, but time is deaf to every plea, and rushes on. Over the bleached bones and jumbled residue of numerous civilisations are written the pathetic words: too late.”

The science is crystal clear: we are already committed to dangerous levels of climate change, and Australia is the most vulnerable nation in the developed world. What we do now will determine how much will be lost to future generations.

Psychology tells us that blocking feelings of empathy and concern to avoid psychological pain is a common human defence mechanism, designed to protect us from becoming too emotionally overwhelmed. Endlessly distracting ourselves with mundane matters is a way of distancing ourselves from feeling conflicted and distressed by the realisation that we, individually and collectively, have an ethical dilemma to face around caring about each other and the future of all life on Earth.

The time has come to connect your head with your heart and be part of the cultural revolution already sweeping the world. This is not the time to look away and disengage, it is the time to make a choice about which side of history you are going to be on. There is much work to be done, and we are fast running out of time.

History has taught us that politicians should never underestimate the power of people standing up for what they believe in. We are now at a pivotal moment in human history when everything we do really does make a difference. Being a part of the more than four million people from 163 countries who took to the streets in September for the global School Strike for Climate gave me chills — we have unleashed the force of an unstoppable social movement that will eventually transform the world.

As we continue the fight against denial, inertia, greed and apathy, remember we are experiencing history in the making. All the important struggles throughout human history must pass through the gates of despair on the way to victory. As anthropologist Margaret Mead famously said: “Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it’s the only thing that ever has.”

—ビュー点—
FRENCH LUXURY group Kering has long been a leader in fashion sustainability. It has eliminated 99 per cent of PVC across its brands, and some have replaced thermoplastic polyurethane (TPU) with bioplastics. In partnership with PricewaterhouseCoopers, it developed the Environmental Profit and Loss system, known as EP&L, which calculates a company’s impact on the environment and helps determine cleaner practices. Kering publishes EP&L results and shares the system with its competitors. Kering house Gucci went fur-free in 2017 and Kering uses a metal-free tanning process for much of its brands’ leather production. It recently committed to full carbon-neutrality. And this past August, in what may be the company’s most far-reaching act, chairman and chief executive François-Henri Pinault, as tasked by French President Emmanuel Macron, pulled together leading players in fashion and textiles to sign a pact to reduce their industries’ environmental harm. The Fashion Pact, as it is known, was unveiled at the G7 meeting in Biarritz, France. In addition to Kering, whose brands include Saint Laurent and Balenciaga, the initial 32 companies to sign the agreement included adidas, Burberry, Chanel, Gap, Giorgio Armani, H&M, Prada, Stella McCartney and Matchesfashion.com. Together, they represented 150 brands.

The Pact’s aim is to decelerate global warming by deploying a three-pillar plan: meet zero greenhouse gas emissions by 2050; restore natural ecosystems and protect species; and reduce ocean pollution, eventually abolishing the industry’s use of single-use plastic. As the Pact states in its manifesto, “We have lost 60 per cent of species and ecosystem functionality” and “90 per cent of large fish”; “by 2050 coral reefs may no longer exist, remaining ocean fisheries may have collapsed and there could be more plastic in the ocean than fish”. Many of the Pact’s goals are set by Science-Based Targets, a joint initiative of CDP, the United Nations Global Compact, the World Resources Institute and WWF that helps companies set ambitious and meaningful corporate greenhouse-gas-reduction goals. And the Pact encourages signatories to reach 100 per cent renewable energy in their own operations by 2030. Initial participants hope that 20 per cent of the fashion business will adopt these measures.

All laudatory: Within weeks of the announcement, however, sustainable fashion proponents questioned what the Pact’s actual efficacy will be. First, as I heard several times from experts, it is a nonbinding agreement — meaning nobody actually has to do any of this; one pundit called it “toothless”. Secondly, some of the commitments had already been put forth by the COP21 Paris Agreement in 2015, the United Nations’ Sustainable Development Goals and the European Commission. And perhaps most important: what about the other 80 per cent?

Yes, it is right to applaud the one fifth of fashion companies for embracing sustainable objectives and putting them into practice. But, as Sienna Somers, policy and research co-ordinator for Fashion Revolution, a UK-based not-for-profit that campaigns for greater supply chain transparency, noted: “If the remaining 80 per cent of the industry is not making progress towards tackling climate change, these actions will not be enough.”

Her colleague, Fashion Revolution’s policy and research manager, Ilishio Lovejoy, concurs: “If only 20 per cent of the fashion industry is committing to net-zero, we will far exceed” the 1.5-degree Celsius pathway between now and 2100 that experts have declared we must maintain to avoid climate catastrophe.

Indeed, Somers concludes: “This will be too little, too late.”

In sum, consumers must demand more from the industry, and call for more transparency and responsibility, both on environmental and humanitarian levels. Only then will all brands step up and do the right thing.

It is up to us.

Dana Thomas is the author of Fashionopolis: The Price of Fast Fashion and the Future of Clothes (Head of Zeus).
Natalie Isaacs is the founder and CEO of 1 Million Women, a global movement of women and girls who pledge to take practical action to fight climate change by changing the way they live. Now 30 years old, 1 Million Women has become a leading Australian network concerned with climate change, with 940,000 followers (and counting) and 4.5 million website views each month. In September, Isaacs addressed the UN Climate Action Summit in New York, presenting her recently launched app, which was credited as an innovative tool for building a movement and delivering behavioural change.

Harper’s BAZAAR: How did all this start?
NATALIE ISAACS: I was a cosmetics manufacturer for 23 years, but in 2006 I had an epiphany. There were a number of touch points: Al Gore’s documentary An Inconvenient Truth had come out, there were ferocious bushfires raging and the media began writing about climate change. I started by getting our household electricity consumption down by 20 per cent. When I saw the bill, I’d saved both pollution and money at the same time. I saw that I was powerful, not powerless, and that I was the owner of this issue. It’s easier to think it’s someone else’s issue; you’re waiting for them to fix it. All I had done was be more vigilant around the house. Then I got our household food bill down by a massive 80 per cent. I began to look at food and overconsumption in a completely different way. It’s about changing behaviour.

I then looked at the internet, thinking, What more can I do? and there wasn’t anything specific that spoke to women and climate change. So I thought if I couldn’t find it, I had better create it. The growth of 1 Million Women mirrored my own story — bite-sized actions to achieve real results. In the beginning, it was a simple proposition: you joined up and committed to cutting up to one tonne of pollution out of your life within a year. Our website showed you how to do it. Now that’s just one of many things we do. Once you join, our focus is to empower you to live with the least impact on the planet. To live climate action and then to use your voice, and your vote, to fight for it.

HB: What is the philosophy behind the movement?
NI: Our goal is to reach women and girls who are not already engaged in climate change, to empower them to live it and influence others to do the same. I want the beginners. We feel we are doing our job when we reach women who are not already engaged and want to be. Climate change is such an urgent issue. It’s an emergency and it needs all of us. You can’t just march in the streets. You have to live it. Women make 85 per cent of consumer decisions that affect the carbon footprint of a household. Women are nurturers and can emotionally connect with this issue on a deep level, for future generations.

HB: So small, individual lifestyle changes can make a difference?
NI: Yes! Start small. Just reducing electricity use is such an easy thing, yet it can profoundly shift how you think. Lifestyle change is usually the elephant in the room. At UN conferences, it has always been an adjunct, and now it has moved front and centre. We need everything and everybody at the table.

To profoundly change how you live, you have to have a deep love for nature. If you can feel it, you shift the way you look at things. My final message? Fall in love with the earth.

"Women make 85 per cent of consumer decisions that affect the carbon footprint of a household."

FOUR SIMPLE WAYS TO START THE 1 MILLION WOMEN JOURNEY

1. REDUCE ELECTRICITY CONSUMPTION.
   Take a moment and look inside your house. If 1 million people make a 20 per cent reduction, we could potentially shut down two coal-powered stations.

2. REDUCE FOOD WASTE. Use leftovers.
   Shop your own fridge. Avoid overpackaged items.

3. CONSUME LESS. Take a breath before you buy something. Ask yourself if you really need it.

4. EAT LESS MEAT.
SEW SUSTAINABLE

The wartime 'make do and mend' ethos has new resonance in this era of fast fashion, says Tara Moss

Author and human rights advocate Tara Moss is currently undertaking a PhD at The University of Sydney, looking at the intersection of the vintage scene and sustainability, feminism and political engagement. She has a particular interest in the salvaging of vintage clothes and the taking up of 1940s 'make do and mend' skills, and is also the current patron for the Australian Sewing Guild, promoting mending, sewing and craft for sustainability, body positivity and style with a vintage focus.

Can you explain the 'make do and mend' philosophy and how it relates in a contemporary sense?

'Make do and mend' was the term famously used during World War II for the push to encourage and teach sewing and mending. In addition to making good economic sense, this was a necessity due to rations and scarcity of materials at the time. Used silk parachutes became wedding dresses, and suits left behind by soldiers became jackets and skirts. People adapted cleverly and put skills to use, and everyone sewed, including men and children. Many of these garments are still in excellent condition today, 75 years later.

Today, 'make do and mend' has great value once again as we grapple with the urgent climate crisis and the need for more sustainable practices. If you buy to last, you must mend eventually. Including future mending in your plan for everything you buy changes your relationship to garments and objects. Can this item be fixed? Is it made of materials that will last more than a few wears? You look at every garment differently.

Many of us can't sew. Is learning to sew on the rise? Why did you start sewing?

Unfortunately I spent much of my life avoiding sewing and other 'feminised skills', and I eventually came to realise that was nonsense and I needed to become more self-sufficient. I am not the best sewist and time is scarce, as it is for many of us, but I now sew buttons and take down hems myself, and I even make some of my own wardrobe, though salvaging vintage is what I find most rewarding.

Some jobs are too advanced for my skills, so I am not afraid to take a piece to an expert if I find a beautiful gown in an op shop and know it needs a finer hand than mine to bring it back to life.

I hosted a little YouTube series [Sewing Vintage with Tara Moss] for a year promoting mending and sewing skills as a newbie, and I am the patron of the Australian Sewing Guild. I think it is important to value these skills and honour those who pass them down. Another benefit of learning to sew at any level is that you better appreciate garments and the time and work that goes into their design and construction, and you can more accurately spot quality.

Can we have a fabulous wardrobe without ever buying something new? Anyone can have a fabulous wardrobe without buying new. The world — particularly the Western world — is awash with excess garments and textiles, second-hand clothing and objects. There are literally warehouses full of gorgeous clothes out there collecting dust. I do still have new makes in my closet, but I try to buy most things second-hand and vintage. An interest in styling that is not trend-influenced is also helpful because finding what works for you is more sustainable than changing your look with trends. Knowing your look or, if you are into vintage, knowing your ‘era’ helps with this. There is no need to sacrifice personal style to be sustainable — buy less, buy it to last and mend it and care for it, or buy second-hand or vintage.

Focusing on never again adding to my wardrobe is not something I have prioritised, because second-hand and vintage clothing, which has already seen a life, works wonderfully for garment swaps with my friends or can be taken to a retailer if a piece is no longer working or is simply ready for another life with someone else. Once you get past the idea that the only good things are newly produced, there is a whole world of exciting fashion out there. Buying them supports an important industry for those who salvage and mend beautiful items from the past.

PEAK CONDITION

Why Bally is pioneering the clean-up of Everest

Swiss luxury house Bally sponsored a major clean-up mission this year, which removed two tonnes of rubbish, more than half of which was collected from the ‘death zone’ (the perilous summit area above 8000 metres, where the oxygen level is extremely low). The expedition was led by Dawa Steven Sherpa and a team of native Nepalese Sherpa climbers, which included Jamling Tenzing Norgay, the son of Sherpa Tenzing Norgay, who reached Everest’s summit alongside Sir Edmund Hillary in 1953 — wearing Bally boots, no less.

‘When I first started climbing in 2007, I was shocked and saddened by the amount of waste abandoned in this magnificent landscape,’ says Dawa Steven Sherpa, who is leader of the Eco Everest Expeditions and CEO of Asian Trekking. ‘The following year I made it my goal to pioneer a clean-up mission. Reaching the summit of Everest requires significant resources, so I was delighted when Bally came to our cause, aiding and supporting the first organised clean-up of Everest’s summit.’

To celebrate the launch of Bally Peak Outlook, the brand has introduced an exclusive capsule collection, 100 per cent of the net profits of which will fund future clean-up expeditions. ‘People forget that the beauty lies not in the mountains but in the culture,’ Norgay says. ‘We Sherpas believe that mountains are a sacred place. We don’t climb mountains for leisure or sport. We climb because it’s a way of living.’ — Kirstie Clements
I'T'S 6.17 AM, the sun is about to rise and I'm sitting on the roof, looking down over a sleepy New York City. So beautiful, so magical, so seemingly peaceful. I love this city and I do love humankind. We are this weird species, driven by so many different motivations. Responsible for so much beauty, but also so much horror.

I'm waiting for a call from Australia to talk to BAZAAR cover star Victoria Lee, Gemma Ward, Alexandra Agoston, Georgia Fowler and Charlee Fraser about the current state of our oceans — particularly the Great Barrier Reef, where they're currently shooting [see page 86].

Seven years ago I founded the environmental organisation Parley for the Oceans with my partner, Lea Stepenk, after meeting a true ocean warrior. "If the oceans die, we die," Captain Paul Watson of Sea Shepherd told me in a tiny lawyer's office in Frankfurt, Germany — he had been arrested for protecting life in the oceans. Before this moment, I'd distanced myself from the harsh realities of our times by the emotional firewall of cynicism, but this perspective paled and even felt cowardly when he answered my question "Isn't this a lost cause?" with a Winston Churchill quote: "The lost causes are the only ones worth fighting for." In that moment, something changed in me and I realised howlonely I had felt for years, how egocentric I had been in navigating through my creative career. Listening to the captain made me understand I could trade a life of competition for something much bigger, and drive a movement that inspires and empowers the few people who want to take a stand to use their skills, their influence and their ideas to turn things around.

Most mornings since we started Parley, I wake entangled in strong emotions. Fear of being too slow, fear of not using the opportunities in the most efficient way, fear of drowning in complexity, fear of being just another word spitter with no real impact. Sometimes it takes up to two hours to find my way back to the positive side. Not today.

Today, I am excited. After successfully turning brands such as adidas and American Express into corporate activists, into allies in our battle against the destruction of our seas, we announced our Future Island Nation program during the 74th United Nations General Assembly, with the Republic of Maldives as our first member state. The newly elected government signed a long-term membership agreement, joining our collaboration network with commitments to transform their country into a future laboratory, a blueprint for rapid change, where toxic materials, harmful energy sources and illegal fishing practices have no place.

I want to tell the five cover stars, who are currently witnessing the beauty and fragility of the ocean on Hayman Island, Australia, that when I met Captain Paul Watson I realised three things. One: life in the ocean will be dead by 2048 at the latest, and the legacy of our generation might be a dead sea. Two: behind every environmental issue is a faulty economic model. And our class, the creative industry, can drive change faster than anyone else by inspiring and empowering creators, thinkers and leaders to own the environmental movement. Three: we have to make it more lucrative to protect the oceans than to destroy them. While we can't change fast enough how successful leadership is defined today, we can build on that powerful human instinct, survival. Our approach is very simple: make environmentalism super sexy, and redefine its tone into one of creativity, collaboration and eco-innovation instead of boring 'sustainability' and villainising blame.

Plastic is a design failure. It sheds nanoparticles and leaches toxic chemicals. It does things to our environment and to our own bodies the harm of which we are only just starting to understand. Plastic is now the symbol of a generation of materials that no longer have any place in our lives. There's no simple remedy for this. But there are strategies for creating a climate of change. We find our answer and call to action in Parley AIR: Avoid, Intercept, Redesign.

While we are trying to avoid plastic where possible, intercepting plastic waste from nature and upcycling it instead of making more new plastic, we can only truly win this battle against the destruction of our oceans by inventing new materials and creating new ingredients for the products we make. We need materials that follow the principles of green chemistry and biofabrication that harness the living factories — fungi, bacteria, algae — that form the building blocks of our world. It sounds like the stuff of sci-fi, but nature has spent millions of years in research and development.

Now it's time to create a better future, one that can support our survival, with new ways of creating, thinking and living on our finite, blue planet.
The year that changed my life

Think of disability-friendly fashion and what usually comes to mind is clothes lacking any fit, form or style, like oversized tracksuits or hospital pyjamas. But on the runway at Mercedes-Benz Fashion Festival Brisbane this year, each piece in Carol Taylor’s MeQ collection was hiding a little secret: they had all been designed for people with disabilities. Taylor, who has quadriplegia, heightened waistlines for those of us in wheelchairs, switched awkward buttons for concealed magnets and replaced fiddly zips with ones that could be done up easily by someone who finds such tasks difficult, as I do. Like all inclusive fashion, each piece could be worn by someone with or without a disability.

I was thrilled to be one of the models for this groundbreaking moment in Australian fashion. Our industry has been sadly lagging behind the rest of the world when it comes to representing disability. Brands such as Tommy Hilfiger and Samantha Bullock have seen the potential in creating clothes with the disabled consumer in mind, and models in wheelchairs, with prosthetics and all sorts of other visible disabilities have been gracing the runways of Milan, London, New York, Moscow, Paris and Auckland for years. But this time it was happening for us. I wore a two-piece ensemble featuring a full-length skirt and halter-style boned bodice with a low front. This revealing detail was similar to a gown I had worn on the runway several years before. Only back then, I was walking.

I modelled in my teens and early twenties between two university degrees (in business communications and media) and working full-time in advertising agencies across the country. I had been on runways and photoshoots for years, experiencing life on both sides of the camera.

In 2005, at age 24, I was at Melbourne Airport when I had a brain haemorrhage, followed by a massive stroke. It was caused by an infection (Streptococcus-A), and to this day, nobody knows how I contracted it. I spent the next three weeks in a coma and two months on life support. Pneumonia, heart attacks and uncontrollable seizures took hold of my body as all of my organs shut down. I spent over a year in hospital the first time and underwent over a dozen operations and procedures. This included heart surgery and the amputation of one leg, all my remaining toes and nine fingertips. I’ve since returned to hospital for a total hip replacement and open heart surgery. The permanent damage to my brain has affected my speech and memory, and left me over 25 per cent blind, epileptic and frequently fatigued. Osteoarthritis has set up home in nearly every joint throughout my body as well.

At 24, model and writer Lisa Cox got a rare infection that put her in a coma and left her with multiple disabilities. Here, she relates how she was forced to hit restart on her life, and how she is playing her part in the adaptive fashion revolution.

At a fashion event a few years ago, I interviewed designers on the red carpet and listened as they spoke proudly of how ‘diverse’ their collections were. As a longtime inclusion advocate, I couldn’t wait for the show to begin. But as each model took to the runway, I became more and more disappointed. Yes, there was a diversity that was wonderful to see. But that diversity extended only as far as the skin colour, ethnicity or size of the models. While this is important, there was no trace of disability — which is a reality for one in five people (4.3 million Australians live with some form of disability). It’s almost as if these models represented a safe level of diversity for Australian audiences, who perhaps weren’t ready to see a model with a visible disability.

So why should we include disabled people in fashion? To start with, it makes economic sense. Valuing the disability dollar not only makes your brand more socially responsible, but it can also improve your bottom line. Designers want their pieces to be significant, meaningful and memorable, so they’ll often use their collections to draw attention to larger social issues such as sustainable fashion. But by representing those with disabilities, designers have a very real chance to not only create beautiful garments, but also break down stereotypes and normalise what is a very normal part of our society. For that, they will certainly be remembered.
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Backstage at Giorgio Armani cruise 2020.
Cult favourite Spell & The Gypsy Collective of Byron Bay is moving towards a circular business model. The latest collection, Seashell, is its biggest step in the right direction to date, with beachy separates and pretty dresses created with 76 per cent preferred (read: sustainably sourced) fabrics.

SUNSHINE STATES
Cast away heavy hardware and layer on souvenir-inspired jewellery by Instagram hit Gimaguas. Spanish twins Claudia and Sayana Durany’s high-spirited designs are produced by artisans from around the globe and have found a coterie of fashion fans including Gigi Hadid and Leandra Medine Cohen.

TALKING POINTS
Stay up to speed with the latest fashion news via our monthly wrap-up. By Chantal Walsh

HAT TIP
Cover girl Gemma Ward is among the many fans of Australian headwear label Will & Bear, which uses upcycled woollen clothing offcuts and 100 per cent Australian wool to create its covetable toppers. In early December, the brand will launch a line of three new straw hats. Summer awaits.

BRAND NEW BAG
After making a name for herself at Cecilie Bahnsen, Danish knit and textiles designer Amalie Røge Hove Geertsen has launched her own brand, A. Roege Hove. In shape-shifting silhouettes and bright colour palettes, her knitted carryalls brag infinite style mileage. “To encourage a slower pace in consumption, the bags are made so they can be washed, and we run a monthly repair campaign to help customers use the bags for as long as possible,” she says.
ARTIFICIAL INTELLIGENCE

Thanks to fashion’s new era of textile innovation, sustainable synthetics are more sensual than ever before. For A/W 2020 (in stores in February), Melbourne-based label Ena Pelly will release a collection of faux-fur jackets each made from about 60 x 600ml recycled plastic water bottles. A polished answer to summer-office AC.

GOOD JEANS

Outland Denim’s new Alchemy collection one-ups the modern wardrobe staple by fusing clean lines and gritty washes. Since launching in 2011, the label has employed more than 100 staff from varying backgrounds of vulnerability, many of whom are female survivors of human trafficking in Cambodia. Australian founder James Bartle owns the factory where the denim is manufactured, ensuring the brand’s ethical credentials (organic cotton, natural vegetable dyes, recyclable packaging) are maintained.

RADICAL TRANSPARENCY

Australian label Elk has ramped up its sustainability efforts with the launch of its first Transparency Report, a comprehensive investigation into every aspect of the business. Founders Marnie Goding and Adam Koniaras, who have eliminated all bubble wrap from their packaging and offset the company’s carbon footprint by 100 per cent, hope to inspire other businesses to follow suit.

EASY DOES IT

Amsterdam-based Rika Studios’s cleverly cut tailoring and loosened-up separates reflect the eclectic nature of the modern woman’s life. Established by Ulrika Lundgren in 2005, the brand sells its archive on a digital outlet to offset deadstock and has just been picked up by e-tailer My Chameleon.

THE HANGOVER

Arch & Hook’s bespoke clothes hangers are sourced from sustainable materials (wood, upcycled marine plastic, bamboo and metal) and 100 per cent recyclable. The Dutch company, which has designed for Saint Laurent and Vetements, aims to reduce the tens of billions of clothing hangers that end up in landfills annually.
After seasons of abstract florals, puffy sculptural dresses, sequins and bold shoulders, we’re craving something a little more pared back this summer. As it seems, were the showgoers at the S/S 2020 shows. In among the usual head-to-toe designer ensembles and underneath the peacocking was a welcome thread of minimalism — the chicest women were those who made black a summer-friendly hue. Doutzen Kroes and Blanca Miró Scrimieri wore simple black day dresses; Lauren Santo Domingo opted for high-waisted trousers and a tank cinched at the waist with a thick black belt. Eva Chen wore a sleeveless set by Ukrainian brand Poustovit, while supermodel Soo Joo Park looked super modern mixing black with a dash of caramel outside the Tod’s show (both proving leather for summer works wonders). Simplicity never looked so good.

— Grace O’Neill
Surprisingly, the spark that ignited Giorgio Armani’s lifelong obsession with Japanese culture had nothing to do with fashion. It was the legendary films of Akira Kurosawa, including *Seven Samurai*, *Rashomon* and *Kagemusha*. He was watching these movies and studying the work of woodblock artist Utamaro when he designed one of his most iconic collections, A/W 1981, which referenced traditional Japanese dress partnered with modern Italian fabrics. Armani has continued to travel to Japan and be inspired by its culture, particularly evident in his A/W 2008, A/W 2011 and S/S 2015 Privé collections, and he returned once again this year to stage his cruise 2020 show in Tokyo. “I love the simplicity and refinement of Japanese culture,” Armani, now 85, told the gathered media before the show: “It has a cleanliness and a rigour that I continue to be inspired by.” The collection, shown at the Tokyo National Museum, is an accessible one by intention (“Resort collections are mainly commercial — they have to be sellable,” he explained), which centres on fluid tailoring and sporty menswear. Eighties-style power suits in charcoal grey were belted with leather harnesses; perfectly cut slacks were held up with suspenders. “What is always important for me is to do Armani but to bring it forward,” the designer continued. “This collection has a more relaxed attitude but is still rooted in tradition.”
Fashion seems to be single-mindedly obsessed with sustainability at this moment in time (and rightly so), but the conversation tends to be very big-picture. Attention often goes to how luxury conglomerates and fast-fashion giants can clean up their carbon footprint, while less is said about how smaller brands are adapting. For Helen Kaminski, the luxury Australian hatmaker which has cultivated a loyal fanbase since the ’80s, transforming the brand into a sustainable business has become a main focus in recent years.

"Traditionally, hatmakers use fur to create their most premium felt hats, but that’s no longer an option for us," says the brand’s head of design, Pernille Sejer. The search for ethically sourced fur alternatives led Sejer to an unexpected partnership with nonprofit The Woolmark Company for the latest collection. "We needed an elevated ethical and sustainable option for our winter collection," Sejer explains. "We worked with our partners to find a material comparable in softness and finesse to fur, and pure merino wool was the obvious answer."

'Slow fashion' has been at the heart of the Helen Kaminski philosophy since the brand’s inception, when its namesake designer (she has since left the label) hand made raffia hats to protect her school-aged children from the harsh Australian sun. Artisanship remains key — it’s what has attracted a slew of global admirers and international fashion stockists, as well as brands such as Albus Lumen, which partnered with Helen Kaminski on a range of raffia hats and totes last year.

The A/W 2019 collection — which launched with a super-chic event at the Barunah Plains merino farm in Victoria — is out now. Refined and minimal, the range includes eight women’s styles and six men’s, ranging from simple fedoras in various colourways to wide-brimmed styles in feminine blush tones.
British style. Famous badge.

MG ZS AUTO

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*$27,990 is the driveaway price for MG ZS Essence MY19 model (as shown) including metallic Paint (RRP $500). ~$22,990 is the driveaway price for MG ZS Excite MY19 model (with no added options). *Available at participating MG dealers. Ends 25/12/19. While stocks last. Not available to fleet, government or rental buyers, or with other offers. 7 year factory warranty & 7 year roadside assistance T&C’s at www.mgmotor.com.au/warranty. Not available to fleet, govt., rental, hire car or chauffeur buyers. MG Motor Australia reserve the right to change or extend these offers.

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The GRAND
JASON LLOYD-EVANS
Backstage at Erdem A/W 2019.
71 HARPERSBAZAAR.COM.AU   December 2019

Backstage at Erdem A/W 2019
Think pink

Roll out the pink carpet for party-ready tailoring in bold hues from watermelon to flamingo. Play with length — long sleeves with abbreviated hemlines — and make it all pop with Crayola-bright extras.
Pretty fabulous

Delicately patterned and embroidered pieces in muted pastels and puffy, cloudlike silhouettes work best anchored by chunky accessories, from heavyweight gold to the essential — and practical — sporty summer sandal.
Black & white ball

Think black-tie elegance, with a twist. Tuxedo or gown, it’s dealer’s choice, but opt for silvery accessories and hints of lace for an extra shot of glamour.

***Chanel Necklaces, $2020, 1300 242 635.

JIMMY CHOO SHOES, $495, JIMMYCHOO.COM.

BALENCIAGA DRESS, $3625, NET-A-PORTER.COM.

MIU MIU DRESS, $3605, MYTHERESA.COM.

ROGER VIVIER BAG, $1450, ROGERVIVIER.COM.

Miu Miu dress, $3605, MYTHERESA.COM.

MIU MIU JACKET, PRICE ON APPLICATION, AND PANTS, $2000, STELLAMCCARTNEY.COM.

STELLA McCARTNEY JACKET, PRICE ON APPLICATION, AND PANTS, $2000, STELLAMCCARTNEY.COM.

KAT VON D STUDDED KISS CREME LIPSTICK IN HEXAGRAM, $30.

O.P.I INFINITE SHINE NAIL LACQUER IN I LOVE YOU JUST BE-CUSCO, $23.

PRADA DRESS, $12,160, (02) 9223 1688.

ROGER VIVIER BAG, $1450, ROGERVIVIER.COM.

PRADA DRESS, $12,160, (02) 9223 1688.

MIU MIU DRESS, $3605, MYTHERESA.COM.

MIU MIU HEADBAND, $655, MYTHERESA.COM.

DOLCE & GABBANA BAG, $3600, (03) 9662 4732.

CHANEL NECKLACE, $2020, 1300 242 635.

VIVIENNEWESTWOOD DRESS, $2878, VIVIENNEWESTWOOD.COM.

VERSACE SHOES, PRICE ON APPLICATION, VERSACE.COM.

VERSACE SHOES, $7400, MATCHESFASHION.COM.

ALESSANDRA RICH DRESS, $2878, VIVIENNEWESTWOOD.COM.

BOTTEGA VENETA BAG, $2670,

BALENCIAGA DRESS, $3625, NET-A-PORTER.COM.

VIVIENNEWESTWOOD DRESS, $2878, VIVIENNEWESTWOOD.COM.

KAT VON D STUDDED KISS CREME LIPSTICK IN HEXAGRAM, $30.

O.P.I INFINITE SHINE NAIL LACQUER IN I LOVE YOU JUST BE-CUSCO, $23.

PRADA DRESS, $12,160, (02) 9223 1688.

MIU MIU DRESS, $3605, MYTHERESA.COM.

MIU MIU JACKET, PRICE ON APPLICATION, AND PANTS, $2000, STELLAMCCARTNEY.COM.

STELLA McCARTNEY JACKET, PRICE ON APPLICATION, AND PANTS, $2000, STELLAMCCARTNEY.COM.

KAT VON D STUDDED KISS CREME LIPSTICK IN HEXAGRAM, $30.

O.P.I INFINITE SHINE NAIL LACQUER IN I LOVE YOU JUST BE-CUSCO, $23.

PRADA DRESS, $12,160, (02) 9223 1688.

MIU MIU DRESS, $3605, MYTHERESA.COM.

MIU MIU JACKET, PRICE ON APPLICATION, AND PANTS, $2000, STELLAMCCARTNEY.COM.
Dress for a Daft Punk video in a constellation of sequins, spangles and shiny studs, super-short hemlines and fierce jewels. You might get lucky.

**Nouveau disco**

**SAINT LAURENT BY ANTHONY VACCARELLO DRESS, $4795, YSL.COM.**

**MU MIU BAG, $1985, (02) 9223 1688.**

**DIOR 5 COULEURS EYE PALETTE IN DREAM, $107.**

**ISABEL MARANT BOOTS, $1870, ISABELMARANT.COM.**

**LOUIS VUITTON EARRINGS, PRICE ON APPLICATION, LOUISVUITTON.COM.AU.**

**JIMMY CHOO BAG, $1329, JIMMYCHOO.COM.**

**THE ATTICO DRESS, $3295, THEATTICO.COM.**

**THE ATTICO SHOES, $795, THEATTICO.COM.**

**JENNIFER BEHR EARRINGS, $329, JENNIFERBEHR.COM.**

**ROXANNE ASSOULIN EARRINGS, $245, ROXANNEASSOULIN.COM.**

**THE ATTICO DRESS, $2175, THEATTICO.COM.**

**PACO RABANNE TOP, $2215, NET-A-PORTER.COM.**

**DAVID KOMA TOP, $880, DAVIDKOMA.COM.**

**JENNIFER BEHR EARRINGS, $329, JENNIFERBEHR.COM.**

**JIMMY CHOO BAG, $1329, JIMMYCHOO.COM.**

**OFF-WHITE BAG, $1159, OFF-WHITE.COM.**

**THE ATTICO S/S 2020.**

**RIKO DRESS, $510, NET-A-PORTER.COM.**

**Dress for a Daft Punk video in a constellation of sequins, spangles and shiny studs, super-short hemlines and fierce jewels. You might get lucky.
ECCO Leather’s design philosophy may put function before form, but that doesn’t make the shoes and accessories that are crafted from its leather any less stylish. In fact, the brand’s focus on sustainability and wearability is part of what makes these accessories so covetable.

ECCO Leather tans more than one million hides per year to supply thousands of international brands. Last year, the manufacturer took its first step towards water-free leather manufacturing, unveiling a commemorative edition of its classic Soft 8 sneaker that had been made with the company’s new DriTan technology. This game-changing tech comes in at a key part of the leather tanning process to utilise the moisture that already exists in the hides, with a result that is indistinguishable from traditionally tanned leather.

“DriTan is just the first step in our ambitious scheme to make the entire leather manufacturing process water-free,” says Thomas Gøgsig, head of applied research at ECCO. “Our starting point came down to one fundamental question: how can we tan in a world of increasing water scarcity?”

The history of tanning goes back 10,000 years, and it was thought to be impossible without the use of water. Now, DriTan saves huge amounts of it: 20 litres per hide, which is equal to 25 million litres of water saved annually, which is enough to keep more than 9000 people hydrated for one year.

DriTan is the result of five years of research and development, plus a “strong cocktail of science, know-how and traditional craft”, says Gøgsig. “You don’t need to invest in new equipment; you don’t have to look for new chemicals. You just use what is already available, only in a different way. Tanning is a very old and traditional industry, so people tend to forget to ask whether it can be done differently.”

Form, function and sustainability practices? Now that’s a design philosophy to get behind. DriTan sneaker available in Australia early 2020; au.ecco.com.
Alessandra Rich dress, $2495, and earrings, $455; Manolo Blahnik shoes, $2070, from Harrolds.
The NEW PARTY LINE

Festive season is in full swing, and from sonics to sex appeal, the dress code has had an upgrade. Divya Bala speaks to the designer staging fashion’s latest soiree.
Opposite page: The Attico dress, $2700, gloves, $1145, and shoes, $1900, from Harrolds. This page: The Attico dress, $2118, and bag, $1290, from Harrolds.

Stylist by CAROLINE TRAN
What does a dress code sound like?

Corporate wear might be stiff and swift, the steady, repetitive swipe of trouser legs walking with purpose. Or for a smart-casual catch-up, the whisper of cotton T-shirt and the soft, slinking pad of sneakers. Surely a beach date wouldn’t be complete without the smack of a flip-flop?

For the new season, the sound is a clatter of beads flung around on the dance floor, the domino-like micro claps of oversized gold sequins as they serpent over a body in motion or the deep swoosh of fringe in full swing.

“Whether you want to dance all night or take off your shoes and dance on the table, for party dressing it’s important to feel you can move and that your movement is free. You should feel like yourself — but that you will be remembered,” designer Julie de Libran says, encapsulating the festive mood of the fashion pack. From swathes of silk propping up a power shoulder to jewellery that moves beyond statement into imperative and dresses you can hear over chatter and the clink of ice cubes, ‘tis the season to be bold — and be heard as much as seen.

Perhaps in response to the sombre severity of masculine, tailoring-focused collections of recent seasons, or just a desire to melt into the fun and frivolity of the end-of-year, it’s a party everyone is invited to. Fashion’s festive offering has never been so plentiful. There’s the swish of molten metallics at Halpern, the scratchy click of glittery boots at Amina Muaddi, the clinking jewels on skirts, bodysuits and dresses at Area or the swing of heavy chains at Alexander McQueen. There are flamboyant feathered creations thanks to The Attico, Tom Ford and Burberry (Jonathan Anderson of J.W. Anderson employs a specially engineered fabric that mimics the movement and texture of feathers without having to use the real thing) perfect for sashaying through crowds; power shoulders have been rendered playful and romantic through ruffles at Louis Vuitton, Alessandra Rich and Loewe, and décolleté-dusting earrings have made an appearance at brands including Alexandre Vauthier, Paco Rabanne and Stella McCartney.

Among all the revellers, de Libran is the perfect host to guide one through this fashion moment, as when we speak she is preparing for the debut of her new label, Dress by Julie de Libran, to be launched exclusively through Matchesfashion.com. Her lengthy, dynamic tenures under Gianni Versace, Miuccia Prada, Marc Jacobs at Louis Vuitton and Sonia Rykiel saw her perfect the art of an iconic red carpet moment, and the impossibly chic company she keeps — director Sofia Coppola, for example — often does double duty as muse and friend. However, perhaps the most intriguing part of de Libran’s Dress line is its commitment to zero waste. The collections use archival and deadstock fabrications, so only a certain quantity of dresses can be produced, made to order. “It’s very important for me to become more responsible as a designer, as a mother, as someone creating today,” she says, “so I have been using fabrics I have found in archives that are extremely beautiful quality, all 100 per cent silk or woven in a way that is very tight so the colour wouldn’t be complete without the smack of a flip-flop!”

The idea seems to be creating intimacy and community through festivity. Take, for example, Julie de Libran’s cocktail party at her sprawling Saint-Germain, Paris, apartment on the eve of the A/W 2019 haute couture season, a setting she used to unveil her collection. “Even the models were part of the cocktail party,” de Libran explains. “They came down the stairs, did their turn around the room, had a bite to eat and a drink, and they had the best time, they told me!”

In dresses such as hers, it’s little wonder the wearers enjoyed themselves. Whether cropped, glittery and coquettish or floor-length, dynamic tenures under Gianni Versace, Miuccia Prada, Marc Jacobs at Louis Vuitton and Sonia Rykiel saw her perfect the art of an iconic red carpet moment, and the impossibly chic company she keeps — director Sofia Coppola, for example — often does double duty as muse and friend. However, perhaps the most intriguing part of de Libran’s Dress line is its commitment to zero waste. The collections use archival and deadstock fabrications, so only a certain quantity of dresses can be produced, made to order. “It’s very important for me to become more responsible as a designer, as a mother, as someone creating today,” she says, “so I have been using fabrics I have found in archives that are extremely beautiful quality, all 100 per cent silk or woven in a way that is very tight so the colour wouldn’t be complete without the smack of a flip-flop!”

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In dresses such as hers, it’s little wonder the wearers enjoyed themselves. Whether cropped, glittery and coquettish or floor-sweeping and sophisticated, these are creations designed for moments of glamour and intrigue, all named after muses of de Libran’s. “Each dress has a name, has a character of its own,” she offers. Perhaps you’d like to party with Nancy (named after Sinatra), flirtatious via a most abbreviated hem, in an empowered emerald hue and confident with padded shoulders. Or Gaia (after jewellery designer Gaia Repossi), whose high-necked, floor-length sequined layers set sparks of light flying in her wake. Maybe Sofia (Coppola), who has the cool-girl, slip-on ease of a T-shirt dress but which is, in fact, fashioned from a velvet or organza base and scattered with sequins.

After all, what’s a party without good friends?
The Attico’s founders, Gilda Ambrosio and Giorgia Tordini, share their tips for throwing a super-chic party

1. “The secret is intimacy. We like to use a secret location or a password or a private performance.”

2. “Chic waiters serving margaritas are a must.”

3. “A curated playlist is essential. We love Donan Gray’s [from Malibu 1992], who is a friend of ours.”

4. “We both try to balance chic and sexy in different ways, but the key to great party dressing is a healthy self-confidence.”
Follow the leader

When Stella McCartney launched her brand almost 20 years ago, her sustainable business model was dismissed. Now, as eco-fashion finally goes mainstream, Grace O’Neill talks next steps with the industry’s enduring game-changer.

Photographed by DANIEL GOODE
STELLA McCARTNEY is a busy woman. Granted, we’re all busy, but she’s the kind of busy that casts one’s own busyness in an embarrassingly feeble light. So busy, in fact, that there were real fears this piece wouldn’t come together at all.

We were trying to reach her at a hugely inopportune moment: right in the midst of staging her S/S 2020 show, a spectacular in the Opéra Garnier, her chosen venue since joining the Paris fashion week schedule in 2001. After the show, she announced the appointment of a new chief executive officer in Gabriele Maggio and jetted to Asia for a monthlong tour. Earlier this year she launched a capsule collection inspired by The Beatles, called All Together Now; partnered with Google to tackle reducing the use of cotton and viscose; and became LVMH’s special advisor on sustainability after the conglomerate invested an undisclosed sum into her label. All the while running an estimated $490 million-a-year business, continuing to design collections for adidas and leading the charge as the fashion industry’s guiding light on responsible design and manufacturing. As we said, busy.

Let’s circle back to S/S 2020. The clothes were, as always, fabulous. The tailoring was characteristically strong (after graduating London’s Central Saint Martins, McCartney studied under legendary Savile Row tailor Edward Sexton of Nutters, best known for outfitting two of the four Beatles for the Abbey Road cover), and included oversized blazers with statement lapels. The flowy summer dresses were a highlight too. But, unexpectedly, it was the decor that grabbed the internet’s attention: large-scale images of copulating critters projected onto the baroque walls of Palais Garnier’s grand hall. “Animals having sex is crucial to the survival of our planet, so I thought it would be a bit of fun to have animals having sex projected around the venue,” McCartney explains, laughing. “You’ve got to have some fun because the conversation that I’m constantly having is a very serious one — I represent this kind of freak of nature in the fashion industry — so I think it’s important to keep the audience on their toes and be able to have that little light-hearted touch in a show.”

The collection was the brand’s most sustainable to date, with more than 75 per cent of all fabrics used being eco-friendly. It also marked the launch of McCartney’s latest iteration of faux fur, a material called Koba, which is made with 37 per cent plant-based materials and able to be recycled at the end of its life. McCartney introduced faux fur to the brand in 2015, and has since worked with sustainable alpaca, regenerate cashmere and recycled polyester and polyurethane ‘leather’ for handbags. Mohair, leather, skins, fur, feathers and PVC are all banned. Supermodel Natalia Vodianova wore a skin-length belted Koba coat to sit front row at the show. Photographed amid the opulent marble of the opera house’s interior, she cut a striking figure — a modern counterpart to the historical mega-wealthy European opera-going set, who were only seen in floor-skimming mink coats.

“Every single season we try and get better and better and better,” McCartney says. “We have an incredible sustainability team who are on the ground, speaking to our suppliers, visiting the farms we work with, analysing our supply chains and traceability, looking at human rights and social sustainability and also meeting exciting startups we hear about with me. They are the eyes and ears, and we have regular meetings to discuss our findings — we can talk about it for hours.

“It’s important that we are constantly ahead of the game and that we align with people who have the same vision and beliefs as us,” she continues, “as we only want to be a part of initiatives that are working to genuinely advance change.”

McCartney’s eco chops are very much in fashion now, but her pro-environmental stance didn’t receive such a warm welcome when in 2001, following a four-year-stint at Chloé, she launched her eponymous brand. A vegetarian inspired by her mother, Linda, and father, Paul’s lifelong love of animals, she was determined that her label be cruelty free and sustainable from the get-go. “We’ve been challenging the norm since the beginning, when people thought I was a crazy eco-weirdo and they didn’t want to listen,” she says. “I’m very proud of the fact that I’ve stuck to my beliefs and haven’t changed the way I work, even when people would tell me I wouldn’t have a successful business if I did things this way.”

Photographed on these pages is McCartney’s resort 2020 collection, which features playful sun-print motifs, dip-dyed denim and hugely flattering suiting. Pieces are embroidered with phrases penned by author and environmentalist Jonathan Safran Foer, a...
longtime friend of McCartney’s since he sent her a copy of his book *Eating Animals* several years ago. Examples include: “WE ARE ENTIRELY FREE TO LIVE DIFFERENTLY” and “BE LEAVING, BELIEVING, BE LIVING” sewn into a knit or stitched onto the front of a crisp white shirt. “When I was designing this collection I thought a lot about the colour palette,” McCartney says. “I wanted it to feel like a fresh, revitalising step into spring, so we combined earthy hues like oat, cacao, ginger and stone with pulses of vivid colour like pink flamingo, Bellini blue and lipstick red.”

At a moment when many brands are co-opting the environmental movement for marketing purposes without making significant structural changes (a phenomenon known as ‘green-washing’), McCartney continues to be something of a radical. She has said, for instance, that fashion brands should be forced by law to adopt sustainable practices. “I get so passionate,” she says now. “Fashion is an industry that has been wearing blinkers and still is, really, and it’s hard [for me] to see that. We need people to really commit, and in order for people to commit, sadly, I think we’re going to need to put some kind of parameters on this industry.”

We speak to McCartney against a backdrop of global climate change protests — millions worldwide are gathering to demand governments make substantial legislative change. After we speak, Swedish teenager Greta Thunberg delivers a devastating take-down of capitalist interests in a speech at the United Nations General Assembly. The world seems to be being galvanised in an unprecedented way. I wonder if that makes McCartney frustrated that it’s taken so many years for people to see the light, but she refuses to allow pessimism to get the better of her. “I’m more optimistic than I ever have been,” she says. “I believe in the future. Our kids are going to fight for their lives on this planet. Every single fashion house that’s starting now should start with this in mind. If I can do it, they can do it.”
Gemma Ward, Victoria Lee, Charlee Fraser, Alexandra Agoston and Georgia Fowler escape to Eden to soak up the fragile beauty of the jewels in the Great Barrier Reef’s crown. Snorkelling, swimming with sea turtles and hiking their days away … it’s the ultimate dream summer holiday — but also a stark reminder of what’s at stake.
Charlee Fraser wears MATTEAU bikini top and briefs, $135 each (both worn throughout).
From left: Alexandra Agoston wears ERES swimsuit, $366; TIFFANY & CO. earrings, $2650, necklace, $3650, on chain, $455 (both worn throughout) and rings, $2800 (on right hand) and $2000. Charlee wears PEONY swimsuit, $199; TIFFANY & CO. bangle, $13,000, and rings, $2250 each (all jewellery worn throughout). Georgia Fowler wears MATTEAU swimsuit, $300, from mychameleon.com.au; TIFFANY & CO. necklace, $3900, ring, $2250, and bangles, $5600 each (all jewellery worn throughout). Gemma Ward wears FELLA swimsuit, $220; TIFFANY & CO. necklace, $6200, bracelets, from top, $2650 and $2900, and rings, $2250 each.
Alexandra wears MATTEAU bikini top and briefs, $135 each; BALENCIAGA jeans, $900; HATMAKER hat, $280.
From left: Georgia wears BASSIKE top, $100; SHE MADE ME bikini briefs, $90; TIFFANY & CO. earrings, $1050, stud earrings, $9850, and ring, $3300 (on left hand). Alexandra wears ERES bikini briefs, $162.
Charlee wears TIFFANY & CO. necklace, $9600.
Opposite page, right: Victoria wears vintage T-shirt, $50, from STOREROOM VINTAGE; MATTEAU bikini briefs, $135; TIFFANY & CO. bracelets, from left, $9250 and $2900 (briefs and jewellery worn throughout).
Victoria wears ERNEST LEOTY top, $529; TIFFANY & CO. ring, $3300 (worn throughout).
Charlee wears TIFFANY & CO. stud earrings, $9850, and earrings, $2650 (both worn throughout). Opposite page: Gemma wears MATTEAU bikini top and briefs, $135 each; TIFFANY & CO. earrings, $2650 (all worn throughout).
Alexandra wears MATTEAU bikini briefs, $135 (worn throughout); TIFFANY & CO. bracelet, $3900, and rings, $2000 (on right hand) and $2250.

Opposite page: Alexandra wears vintage T-shirt, $50, from STOREROOM VINTAGE.
Opposite page, below right: Georgia wears MATTEAU bikini top and briefs, $135 each (both worn throughout).
This page, left: PARLEY T-shirt, $44.
Below, from left: Alexandra wears AMERICAN VINTAGE top, $225.
Georgia wears CURRENT/ELLIOTT top, $605; TIFFANY & CO. necklace, $9600 (worn throughout).
Charlee wears JACQUEMUS top, price on application.
Georgia wears AMERICAN VINTAGE top, $165.
Victoria wears PRADA shirt, $1480.
BAZAAR gets a rare invitation to photographer Bill Henson’s Melbourne home and studio, complete with its enchanting secret garden.

By Kirstie Clements

Photographed by DARREN MCDONALD
Bill Henson amid his work at his home studio space. He wears his own clothes and a selection of P.Johnson and Dries Van Noten suits, from Harrolds, throughout.

Styled by CAROLINE TRAN
BILL HENSON likes to make things, beautiful and intense things, and his astonishing home, studio and garden in Melbourne’s inner north is conducive to this vision. The property, nestled at the end of an unprepossessing street, was originally used to stable horses in the 1880s and became a truck depot during World War II. What was once a bleak cement yard is now a lush garden (the water tanks can hold 50,000 litres of rainwater), an inner city oasis which took almost 12 years to establish.

“I enjoy raking the gravel,” Henson says, happily. “It’s like the known world amid a jungle which is under your control.”

Henson’s studio is reflective of his photographic work, a dramatic chiaroscuro carefully stacked with antiques, objets d’art, furniture and rare-edition books. One of Australia’s pre-eminent contemporary artists, Henson recently explored the forgotten corners of the Melbourne suburb of Glen Waverley, where he grew up, resulting in the disquieting series *The Light Fades But the Gods Remain*, exhibited at the Monash Gallery of Art earlier this year.

Henson’s world is neither haphazard nor unconsidered, and he admits he has no casual relationship with a camera. “Each shot comes to me as an idea first. I then go in search of it.”
“I take the picture and then I make the picture. The print is the thing.”

Bill Henson
“I enjoy raking the gravel. It’s like the known world amid a jungle which is under your control.”
With a love for dressing women of all ages and sizes, Michael Kors has built a global empire based on inclusivity, individuality and a fervent belief that fashion should inspire happiness. Justine Picardie meets the billionaire designer driven by a desire to bring out the best in everyone.
Michael Kors is one of the biggest — not in a terrifying, tantrum-throwing way. Instead, he is warm, funny, upbeat and positive — all characteristics that are also evident in his runway shows. Long before anyone started talking about diversity, you'd see women of all ages, shapes, sizes and backgrounds on the Kors catwalk. Perhaps most radical of all, you'd see models who looked happy and healthy, rather than miserably hungry.

It's hard not to feel cheerful in his company, as I am reminded when we meet at his London townhouse boutique on Bond Street. "I'm really happy to be here," he says, "and really happy to see you." He flashes his signature sunny smile and his exuberance fills the room.

At 60, he is one of the great icons of American design — famed for his vision of sleek, sporty, jet-set luxury — with an ability to blend glamour with an apparently effortless joie de vivre.

Kors attributes his success to growing up on Long Island in a family of strong women who cared fervidly about fashion. "They were all very specific in their point of view — they were all very opinionated," he says. "To this day, the question I hate the most is when people say, 'Who's your muse?' And I say, 'Muse? If I'm only designing for one woman, then we're in trouble.'" He remembers his mother and her sister-in-law engaging in heartfelt debates "over whether taupe or camel was a better colour for a winter coat". (For the record, he believes that camel looks good on a blonde, such as his mother, but that his dark-haired aunt was better suited to taupe.)

Clearly, something of this ardour emerged in the young Michael Kors. His mother, a former model named Joan Hamburger, separated from his father when he was still a baby. One of Kors's formative memories is of redesigning his mother's second wedding dress when he was just five years old. "My grandmother was with us at the bridal salon. My mother had ordered her dress and was having the first fitting. It was floor-length, heavy cream shantung, very Balenciaga, and covered in bows. When my mother tried it on, I just went silent. She asked, 'What's wrong?' and I said, 'Those bows are so terrible!'" His mother followed his advice. The bows were cut off and lo, a far more beautiful bridal gown emerged, along with a nascent designer. By age six, he knew exactly what he wanted: a black faux-fur coat, inspired by the one worn by the legendary American football player Joe Namath. "He was just the epitome of the cool guy," Kors says. "Very handsome, very good-looking and a great athlete who loved fashion." He spotted a child's version of the black coat at Saks Fifth Avenue and told his family that was what he wanted for Christmas. "I was probably the only child who wasn't interested in toys at all," he recalls. Much to his everlasting joy, the young Kors woke up on Christmas morning to unwrap the coat of his dreams, a present from his grandmother.

Kors's passion for statement coats has continued — just think of the fabulous cashmere designs he created for Rene Russo in The Thomas Crown Affair — but he's as
good at making women look great in dresses. (Take Michelle Obama, who redefined the sartorial aesthetic of first ladies in an array of perfectly cut Kors gowns.) “My aim is to make women feel their best selves,” he says. “She could be 85, she could be 16; she could be a size 22 or a size four.”

As such, he is irked by the notion that designers should change their approach when it comes to dressing so-called ‘real women’. In this regard, he has decades of experience: by the age of 11, he had opened his first shop in the basement of his suburban Long Island family home, selling tie-dye T-shirts and jeans of his own making. At 17, he was working for Lothar’s, an upmarket Manhattan boutique on 57th Street, where his customers included Jackie Kennedy, Goldie Hawn and Diana Ross. He rapidly progressed from being a sales assistant to in-house designer, and was then talent-spotted by Bergdorf Goodman’s fashion director. In 1981, when Kors was just 22, he launched his own womenswear collection. A stint working for LVMH from 1997 to 2003, when he reinvented Céline with considerable aplomb, gave him far more insight into the international market, and he became a household name during his time as a judge on the reality show Project Runway, where he had a unique series of observations on the contestants’ designs: “Comme des Garçons goes to the Amish country”; “Voodoo princess in hell”; “Tight satin? No human being should wear tight satin!”; “A legging that Friar Tuck would wear …”

Although his career has suffered the occasional setback — including a serious financial crisis in 1993 — he has always bounced back.

Nowadays, Kors is a billionaire and honorary chairman of Capri Holdings, the group that owns his namesake label, as well as Jimmy Choo and Versace. At this point, he could easily afford to stop working and devote himself full-time to his (already considerable) philanthropic activities. But he shows no sign of slowing down. Indeed, he is married to his job, in the sense that his husband and long-standing partner, Lance LePere, is the creative director of women’s design at Michael Kors. Theirs is a relentlessly busy schedule of deadlines, travel and business commitments — “If I think about the calendar it keeps me awake at night, so I’ve learnt now not to look and just try to be in the moment” — but with his perma-tan and warm laugh, Kors still manages to project an air of relaxed bonhomie rather than high-strung stress.

The thinking behind how he maintains this equilibrium may also provide a clue as to the continuing appeal of his designs. It’s contained within a piece of advice he says he would give to his younger self, which is “not to be as hard on myself. At 22, 23, I just beat myself up over everything, for not being perfect enough.” The realisation that there could be a benefit to embracing imperfection came, he says, when he read a review of one of his collections by Amy Spindler (a former fashion critic and style editor of The New York Times who died, too young, of a brain tumour at the age of 40). “Amy was a wonderful writer. After one of my shows she wrote that ‘It was perfect to a fault’. I really stewed after that, and then I saw her and she said, ‘It’s OK not to be perfect! Let the freak flag fly, Michael!’”

All of which might sound unexpected for a man who has become synonymous with the flawless elegance of his vision, from aspirational accessories to high fashion and seductive fragrance, showcased within the graceful surroundings of his international stores. But what gives this glossy style its substance is his understanding of human foibles and idiosyncrasies. For, in the democratic world of Michael Kors, everyone is entitled to wear the dress (or the coat) of their dreams and in doing so, feel more optimistic about whatever lies ahead …

“...
LIQUID ASSETS

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Dr. LeWinn’s Line Smoothing Complex Melting Cleansing Jelly, $29.95; Line Smoothing Complex Multi-Action Toning Mist, $29.95, drlewinns.com.au.

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34. **For Injectables**

DR JOSEPH HKEIK

Dr Hkeik has made a name for his Sydney practice, All Saints Skin Clinic, by adhering to the cardinal Ps of cosmetic treatments: privacy and precision. The skilled team at Dr Hkeik’s secluded (and extremely luxe) clinic assess your skin and face holistically to ensure the most natural results, tailor-made for you.
Forget everything you know about the hair dryer. It’s not just another styling tool; it’s a DYSON SUPersonic™

YOUR STRAND SAVIOUR
Everyone deserves to have a good hair day every day, but it should never come at the cost of your locks. After years in development and extensive research, the Dyson Supersonic™ is a revolution for the hair dryer – a tool that delivers your fastest blow-dry without compromising the condition of your hair. Intelligent heat control protects against extreme heat damage, while the powerful digital motor speeds up drying time. Embrace your strongest, shiniest strands with the ultimate investment for healthy hair, the Dyson Supersonic™.

DYSON Supersonic™ hair dryer and Dyson-designed display stand, $549, dyson.com.au.

dyson supersonic
Hair: everything you need for full, glossy tresses.

40. **Hair SOS**
Sisley Paris Regenerating Hair Care Mask, $120.

50. **Brush**

49. **Salon**
Edwards and Co. Jaye Edwards’s signature ’lived-in’ balayage effect, which is designed to grow out seamlessly, has become a staple of the fashion crowd.

48. **For On-The-Go Styling**
R+Co Dart Pomade Stick, $28.

47. **For Damaged Hair**
Virtue Recovery Shampoo, $54, and Conditioner, $56.

46. **Styling Tool**
GHD Oracle, $340.

45. **For Textured Hair**
Oribe Curly Gelee, $64.

44. **Beach Spray**
Playa Endless Summer Spray, $37.

43. **Hairstyle Dryer**
Dyson Supersonic, $549.

42. **Dry Shampoo**
Klorane Dry Shampoo with Oat Milk, $15.

39. **For Fine Hair**
Kérastase Specifique Bain Vital Dermo-Calm, $46.

38. **Supplements**
Viviscal Hair Growth Maximum Strength, $70 (for a month’s supply).

37. **Hair Spray**
L’Oréal Paris Elnett Satin, $11.

36. **Hair Dryer**
Pierre Toussaint; Still Life: Edward Urrutia. Prices approximate.
hair
**Fragrance:** from daytime florals to the most seductive evening scents

51. **EVENING SCENT**

YVES SAINT LAURENT Libre eau de parfum, $225 (90ml).

57. **FRESH FLORAL**

HERMÈS Un Jardin sur la Lagune eau de parfum, $180 (100ml).

58. **INTENSE FLORAL**

Dior Joy Eau de Parfum Intense, $254 (90ml).

56. **PERFUME OIL**

AYU Smoking Rose, $90 (30ml).

53. **SOFT FLORAL**

PRADA Les Infusions Iris eau de parfum, $210 (100ml).

52. **REIMAGINED CLASSIC**

CHANEL Gabrielle Chanel Essence eau de parfum, $254 (100ml).

54. **ROSE FRAGRANCE**

BYREDO Rose of No Man’s Land eau de parfum, $210 (100ml).
OIL ELIXIR
LIGHTWEIGHT REPAIR

Schwarzkopf

Grape Seed Oil Elixir
Reduced Frizziness & Fly-Aways
Normal to Dry Hair
80ml net

Rose Hip Oil Elixir
Repair & Long-Lasting
Rose Scent
Normal to Damaged Hair
80ml net
Wellbeing: tools and tinctures to quiet the mind and soothe the soul

59. SLEEP AID
THIS WORKS
Deep Sleep Pillow Spray, $39.

60. BEAUTY ROLLER
SKIN GYM Face Sculptor, $119.

61. FOR ACUPUNCTURE
MO+, Bondi Junction
Resident acupuncturist (and purveyor of the magic touch) Dr Yvette Forbes brings more than 20 years of experience in traditional Chinese techniques to treat a range of modern ailments, from headaches and migraines to back, neck and shoulder pain.

62. INNER BEAUTY SUPPORT
VMORES Snap Hair, Skin & Nails, $40.

63. CANDLE FOR RELAXATION
LE LABO Petit Grain 21, $115.

64. BALANCING OIL
IN ESSENCE Balance II: Balance Essential Oil Blend, $35.

EYE MASK
SLIP Silk Eye Mask, $55.
Suncare: protect yourself from the rays with these tried and trusted formulas

68. Sun Protection for Body
MECCA COSMETICA To Save Body SPF 50, $30.

69. Gradual Tan
ST. TROPEZ Gradual Tan Plus Sculpt and Glow, $36.

70. Sunscreen Stick
NEUTROGENA Ultra Sheer Face & Body Sunscreen Stick, $17.

71. Tanning Drops
ISLE OF PARADISE Self Tanning Drops, $39.

72. SPF for Face
ULTRA VIOLETTE Queen Screen SPF 50+, $47.
Today, socks play a big part in completing your wholesome outfit. It’s about adding character and your personal style.

« Treat your feet.The quality of socks, much important than quantity. »

Chusette is a new Australian premium sock and hosiery brand specializing in creating a line of products with an emphasis on manufacturing technology. The Chusette product range differs from the current offerings in the Australian marketplace; it is unlike the multi-coloured, heavily patterned, funny or monochromatic black and white designs. All colours of Chusette hosiery are designed to align with the fashion trends we find on the catwalks of the world’s leading fashion houses.
**makeup**

**Nail Polish**

SMITH & CULT Nail Polish, $32.

**Cushion Foundation**

LA MER The Luminous Lifting Cushion Foundation, $170.

**Blush**

NARS Blush in Orgasm, $46.

**Highlighter**

PAT McGrath Labs Skin Fetish Highlighter & Balm Duo, $75.

**Daytime Mascara**

KEVYN AUCOIN The Volume Mascara, $43.

**Evening Mascara**

BOBBI BROWN Smokey Eye Mascara, $50.
Makeup: our essential edit of the finest foundations, longest-wearing lipsticks and more

88. LIPSTICKS
CHANEL Rouge Coco Flash, $53 each, pictured in, from left, Pulse, Lumière and Chicness.

89. BROW PENCIL
BENEFIT Precisely, My Brow Eyebrow Pencil, $43.

90. MINERAL MAKEUP
NUDE BY NATURE Natural Mineral Cover Foundation, $40.

80. FOR RADIANCE
OLE HENRIKSEN Banana Bright Face Primer, $48.

81. CREAM BLUSH
MECCA COSMETICA Hydra Cheek Tint and Illuminating Balm Duo, $45.

82. MAKEUP BRUSHES
ARTIS Elite Oval 7 Brush, $104.

83. INCLUSIVE SHADE RANGE
FENTY BEAUTY Hydrating Foundation, $52.

84. EYE SHADOWS
CHANEL Les 4 Ombres, $100 (pictured: Tissé Camélia).

85. CONCEALER
REVLO PhotoReady Candid Antioxidant Concealer, $20.

86. EYE PENCILS
MAX FACTOR Masterpiece Kohl Kajal Liner Pencil, $23.

87. UNDEREYE CONCEALER
YVES SAINT LAURENT Touche Éclat High Cover Radiant Concealer, $70.
KISS YOUR FRIZZY HAIR GOODBYE

KERASILK KERATIN TREATMENT

Long-lasting transformation into perfectly smooth and soft hair for up to 3-5 months.

Book your Salon appointment today.


KERASILK

GOLDWELL
**BEAUTY**

**Hot 100**

94. **PRIMER**
GIORGIO ARMANI
Luminous Silk Hydrating Primer, $75.

99. **MAKEUP NEWCOMER**
GUCCI Lipstick, $55, pictured in Goldie Red.

92. **TINTED MOISTURISER**
LAURA MERCIER Tinted Moisturizer, $70.

97. **MANICURES & PEDICURES**
JOCelyn PETRONI
Her Woollahra, Sydney, salon was the first official stockist of Chanel nail polish in the world outside of Chanel itself, so getting your nails done there was always going to be special. As the fashion house’s resident nail expert, Petroni offers her clients the famous Chanel Manicure, with the chance to try exclusive new shades from the Le Vernis range, some yet to hit shelves.

93. **POWDER BRONZER**
TOM FORD Soleil Glow Bronzer, $105.

95. **RED LIPSTICK**
DIOR Rouge Dior Ultra Care Liquid in 999 Bloom, $56.

98. **MAKEUP INNOVATION**
CHARLOTTE TILBURY Gloungasm Beauty Light Wand, $60.

91. **FULL-COVERAGE FOUNDATION**
Dior Forever Matte Foundation, $89.

96. **LIGHT-COVERAGE FOUNDATION**

99. **MADE UP NEWCOMER**
GUCCI Lipstick, $55, pictured in Goldie Red.

98. **RED LIPSTICK**
DIOR Rouge Dior Ultra Care Liquid in 999 Bloom, $56.

99. **BROW GEL**
AMY JEAN PRIVÉE Brow Lacquer, $40.

90. **FULL-COVERAGE FOUNDATION**
Dior Forever Matte Foundation, $89.

97. **MANICURES & PEDICURES**
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**COURTESY OF JOCELYN PETRONI; STILL LIFE: EDWARD URRUTIA. PRICES APPROXIMATE**
White Glo

You Make Me SMILE

It's your time to shine

White Glo Toothpaste's low abrasion everyday whitening formula will give you that extra confidence and deliver you the best daily oral care protection. RRP $5.99

White Glo was rated number 1 among major toothpaste brands for overall customer satisfaction in 2019.


www.whiteglo.com
Your Picks For This Christmas

**PICCECODE HAIR OIL**

This has a lightweight formula developed by the innovative research laboratory. It protects the hair against ultraviolet rays and assists with the repair of dull looking hair and split ends.

$49.99 / 50ml

**MELROSE ESSENTIAL NUTRIENTS+ BALANCED AND LEAN**

This is a superfood blend with nutrient-rich beetroot, red orange extract, coconut powder and prebiotic fibre. It takes daily with water or smoothie, supporting weight management and fat metabolism.

$34.95 / 30 sachets

**LE FAY PROPOLIS MANUKA 90+ BREATH SPRAY**

Infused with Propolis, Manuka Honey and rosehip extract, helps maintain oral health and leaves your mouth feeling instantly fresh. Oral spa care experience with ocean breeze and rose fragrance.

$22.99 / 30ml

**DERMALUME NO. 1 VELVET ROSES HAND THERAPY**

Unique formula allows yourself to be taken on a journey with three fragrance notes. Warm your hands and enjoy the delicate scent of rose petals, maturing into cloves followed lastly by a woody undertone.

$9.9 / 30ml

**VK6 S-BLOCK ANTI-GLYCATION BEAUTY TAB**

An exclusive formula of Glycemic control supplement for women wishing to reduce the appearance of the signs of aging. It protects against the formation of advanced glycation end-products (A.G.E.) and enriches better skin, healthy nails and luscious hair.

$89.95 / 60 tablets
Makeup has clicked into party mode.

As summer reaches fever pitch, a fresh foundation with staying power makes a difference. Think of SISLEY PARIS PHYTO-TEINT ULTRA ÉCLAT, $115, as your second skin. Perfectly pigmented, super smooth and mixed with anti-pollution actives to protect from oxidative stress.

Turn up the luxe factor with bright pigments, metallic hues and shimmering lacquers.

By Christopher Xi

Dress your nails the way Dior’s Peter Philips sees it. DIORIFIC VERNIS IN HAPPY, $43, reveals a subtle wash of sparkle when your hands catch the light, making it the perfect nail for any occasion, be it lunch, dinner or backstage at a show in Paris with Monsieur Philips himself.
THE CURRENT THINKING: small changes make all the difference. So if you want to lead a less toxic, more sustainable life, the best place to start might just be your bathroom cabinet, says Brooke Le Poer Trench.

So much of the way we live revolves around habits we barely even think about, which is why there’s often a chasm between hearing that our planet is headed to hell in a handbasket and changing our behaviour. That gap closed for me, just a little, at the London zoo on a field trip with my eight-year-old son to learn about waste. An image flashed onto a screen that took my breath away: the Great Pacific Garbage Patch, an area in the North Pacific that’s almost the size of Queensland where winds and currents draw our debris onto a huge carousel that never (ever) stops.

Now, I’ve been exposed to all the terrible images designed to shock us into action, such as penguins being suffocated by six-pack rings, and it’s made me genuinely sad. But it was something about the kids all staring at that picture of garbage that did it. In the words of someone half my age, I got woke.

Like a cyborg that had been activated but didn’t know it, my wokeness didn’t surface until the next time I was doing something incredibly pedestrian: buying a toothbrush. I suddenly remembered that it would outlive me (and my teeth) by 400 years. And so I found a bamboo alternative. I know this does not change the chasm between hearing that our planet is headed to hell in a handbasket and changing our behaviour, but it was something about the kids all staring at that picture of garbage that did it. In the words of someone half my age, I got woke.

For me, the point is that while these small steps may hardly seem worthwhile in the grand scheme of things, they become significant when we all make them. So I’ve decided to ignore that little voice that says I’m a hypocrite for swanning around with a ceramic coffee cup and refillable lipstick, while wearing perfumes and deodorants that can be put through up to 200 wash cycles; or reusable ones from Face Halo, which can be put through up to 200 wash cycles; there are also compostable cleansing wipes from RMS Beauty and Simple. When it comes to sheet masks, there are biodegradable options such as The Body Shop Seaweed Balance Sheet Mask and K-beauty sensation Innisfree My Real Squeeze Mask.

Another simple switch to make: sunscreen, which may contain chemicals (namely, oxybenzone and octinoxate) that are bad news for ocean reefs. Mineral (or ‘physical’) sunscreens with zinc oxide or titanium dioxide are better, such as the Cancer Council formulas, as well as ranges from Eau Thermale Avène and Dermaologica. Another easy swap that may be as good for your skin as it is for the environment is cult clean beauty brands such as Tata Harper, de Mamiel and Drunk Elephant. They focus on formulas that steer clear of parabens, phthalates, sulfates and petrochemicals to rid your regimen of toxins, but share philosophies that chime with sustainable issues, too, including eco-friendly packaging and thoughtfully sourced ingredients.

The biggest hurdle for the beauty industry (and those of us tempted by beautiful things), however, is the plastic. According to Zero Waste, more than 120 billion units of packaging are produced every year by the global cosmetics industry, most of which is not recyclable. Consider this sobering fact: the average moisturiser pot can take nearly 1000 years to decompose. It’s enough to make you want to hide under a compostable sheet mask and cry.

Thankfully, beauty companies are cleaning up their act by switching to glass, aluminium or recycled packaging. Aveda already uses 100 per cent post-consumer recycled PET and, recently, Kevin Murphy became the first beauty brand to make all of its packaging from recycled ocean plastic. You can also opt for brands with recycling-reward initiatives (pioneers in Australia include M.A.C, Lush, Kiehl’s and Justine) and those embracing refills. Of note, Nars and Kjaer Weis are my picks for luxury colour and base products that you can easily replenish, while L’Occitane refills bestselling formulas, as does Mecca-stocked natural-fragrance house 100Bon.

For me, the point is that while these small steps may hardly seem worthwhile in the grand scheme of things, they become significant when we all make them. So I’ve decided to ignore that little voice that says I’m a hypocrite for swanning around with a ceramic coffee cup and refillable lipstick, while wearing perfumes and deodorants that can be put through up to 200 wash cycles; or reusable ones from Face Halo, which can be put through up to 200 wash cycles; there are also compostable cleansing wipes from RMS Beauty and Simple. When it comes to sheet masks, there are biodegradable options such as The Body Shop Seaweed Balance Sheet Mask and K-beauty sensation Innisfree My Real Squeeze Mask.

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Discover the next generation in topical Botox® alternatives with the Dr. LeWinn’s Hyaluronic Acid Boosting Essence. Delivering a supercharged shot of hydration to your skin and combining powerful active ingredients:

- **Hyaluronic Acid Tri-Complex** – a superior combination of Hyaluronic Acids, which act as a moisture magnet and ‘flash’ filler, penetrating the skin twice as fast as standard Hyaluronic Acid
- **3% Munapsys™** - the topical alternative to Botox®, clinically proven to reduce the appearance of lines and wrinkles
- **3% Niacinamide** – a potent vitamin and antioxidant to smooth and improve skin texture

95% OF USERS NOTICED IMPROVED SKIN HYDRATION IN 4 WEEKS
95% OF USERS NOTICED IMPROVED SKIN SMOOTHNESS IN 4 WEEKS

* * Clinical testing performed by the manufacturer on the Munapsys™ Peptide System. Botox® is a registered trademark of Allergan, Inc. *Results based on an independent laboratory study. Refer to drlewinns.com.au for more information
Fast drying. No extreme heat.
Engineered for different hair types.

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With Afterpay
BAZAAR editors yank the ribbon off their eclectic edit of present ideas to suit every special person in your life.
**The BAZAAR Gift guide**

**PIAGET WATCH**, $57,500, (02) 9518 9499.

**JACQUEMUS BAG**, $290, JACQUEMUS.COM.

**GUCCI TRAY**, $1064, GUCCI.COM.

**VALENTINO BAG**, $1840, VALENTINO.COM.

**LA DOUBLEJ GLASSES**, $1238 FOR SET OF EIGHT, MATCHESFASHION.COM.

**MCM HOUSE LAMP**, $990, MCMHOUSE.COM.

**GUCCI HAIR CLIP**, $1043, GUCCI.COM.

**BOTTEGA VENETA SHOES**, $860, MATCHESFASHION.COM.

**HARLEY BROTHERS EARRINGS**, $3999, HARDYBROTHERS.COM.AU.

**DOLCE & GABANNA EARRINGS**, $895, DOLCEGABBANA.COM.

**THE IMPOSSIBLE COLLECTION OF ART BY PHILIPPE SÉGALOT AND FRANCK GIRAUD (ASSOULINE)**, $895.

**TIFFANY & CO. CHOKER**, PRICE ON APPLICATION, TIFFANY.COM.AU.

**CHANEL BAG**, $30,620, 1300 242 635.

**BOTTEGA VENETASHOES**, $860, MATCHESFASHION.COM.

**ANISSA KERMICHE JUG**, $600, MATCHESFASHION.COM.

**Tiffany & Co. Choker**, Price on Application, TIFFANY.COM.AU.

**PURSUIT OF EXCELLENCE BY CHRISTIANE SPANGSBERG**, $10,925, CHRISTIANESPANGSBERG.COM.

**Richard Ginori X Luke Edward Hall Plate**, $84, MATCHESFASHION.COM.

**HARPER’S BAZAAR.COM.AU December 2019**
The BAZAAR Gift guide

JETSETTER

Fun finds for the frequent flier whose definition of 'off-road' is cocktails on the beach

- MIU MIU BAG, $2190, (02) 9223 1688
- GUCCI HAT, $625, GUCCI.COM
- MIU MIU DRESS, $2320, MATCHESFASHION.COM
- ROXANNE ASSOULIN BRACELETS, $320 FOR SET OF THREE, NET-A-PORTER.COM
- HERMÈS TWILLY D’HERMÈS EAU DE PARFUM $95 (30ML)
- ROCHAS SHOES, $835, ROCHAS.COM
- DINOSAUR DESIGNS VASE $95, DINOSAURDESIGNS.COM.AU
- VEUVE CLICQUOT ROSE CHAMPAGNE, $90, DANMURPHYS.COM.AU
- TIFFANY & CO X GLOBE-TROTTER SUITCASES, FROM $2300 EACH, TIFFANY.COM.AU
- DOLCE & GABBANA BAG, $4250, (03) 9662 4732
- DOMESTIC JUNGLE BY B.D. GRAFT, $490, MYCHAMELEON.COM.AU
- APULEIA PRINT, FROM $500, STUDIOIERACE.COM.AU
- BASSIKE DRESS, $120, BASSEIKE.COM
- CHRISTIAN DIOR BAG, $4300, (00) 9229 4600
- ANCIENT GREEK SANDBALS X LUCY FOLK SHOES, $545, LUCYFOLK.COM
- LEGO TECHNIC LAND ROVER DEFENDER 90, $330, LANDROVER-MERCHANDISE.COM.AU
- LUCY FOLK EARRINGS, $390, LUCYFOLK.COM
- DOMESTIC JUNGLE BY B.D. GRAFT, $490, MYCHAMELEON.COM.AU
- VEUIL DESIGNER VASE, $95, DINOSAURDESIGNS.COM.AU
- COMFORT ZONES BY SONDER & TELL, LAZARIDES, BASSIKE

HARPERSBAZAAR.COM.AU December 2019
The cutest covetables for clued-up kids and the young at heart
The Bazaar
Gift guide


Apple Watch Series 5, from $1099, Apple.com/au.

Stylist by Samantha Wong. Prices approximate. See buylines for stockists.


Hardy Brothers Rings, from top, $1299, $1299 and $4999, Hardybrothers.com.au.

The Upside Jumper, $211, TheUpside.com.


Gopro Hero7, $490, Gopro.com.


Harpersbaazar.com.au  December 2019 164

Go Getter

Legit-looking gear for the active — and those who are just pretending for Instagram.

Hayden Shapes Surfboard, $845, Haydenshapes.com.


GoPro Hero7, $490, Gopro.com.


Prada Bag, $3260, (02) 9223 1688.

Bottega Veneta Shoes, $1340, (02) 9239 0188.

Hardy Brothers Rings, from top, $1299, $1299 and $4999, Hardybrothers.com.au.

Google Nest Hub Max, $349, Store.google.com.
**Design Fiend**

Dude who has to have the coolest version of everything? We see you...

- **Bulgari Watch**, $25,600, [Bulgari.com](http://Bulgari.com)
- **Bassike Shorts**, $195, [Bassike.com](http://Bassike.com)
- **Chuette Socks**, From $15 per pair, [Chuette.com](http://Chuette.com)
- **Czech & Speake Manicure Set**, $630, [MrPorter.com](http://MrPorter.com)
- **Wohngest Tool Kit**, $3650, [MrPorter.com](http://MrPorter.com)
- **Tom Dixon Whiskey Set**, $335, [TomDixon.net](http://TomDixon.net)
- **In Bed Robe**, $140, [InBedStore.com](http://InBedStore.com)
- **Bottega Veneta Shoes**, $170, [BottegaVeneta.com](http://BottegaVeneta.com)
- **Bottega Veneta Wallet**, $590, [BottegaVeneta.com](http://BottegaVeneta.com)
- **Hermès Fountain Pen**, $1900, [Hermes.com](http://Hermes.com)
- **Bally Whiskey Set**, $335, [TomDixon.net](http://TomDixon.net)
- **Tom Ford Beauty Candle**, $415, [Tomford.com](http://Tomford.com)
- **Bottega Veneta Sunglasses**, $480, [BottegaVeneta.com](http://BottegaVeneta.com)
- **Bottega Veneta Wallet**, $590, [BottegaVeneta.com](http://BottegaVeneta.com)
- **TOM DIXON NEROLI PORTOFINO CANDLE BOUGIE**
- **LET MY PEOPLE GO SURFING BY YVON CHOUINARD (PENGUIN)**, $35
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Culture

The

ZEITGEIST
Keith Haring and Jean-Michel Basquiat both worked fervently and died young, leaving two prolific art careers cut tragically short. But to cap their similarities there would be to miss a wider portrait of their friendship and the social and political atmosphere of 1980s New York.

A new exhibition, exclusive to Melbourne’s NGV International, attempts to paint that portrait in more than 300 works by the two artists. Aesthetically, Haring’s and Basquiat’s works can be worlds apart — the former with simple line figure drawings; the latter with collage-like compositions — yet conceptually, they are twins. Or at least siblings. Haring and Basquiat (who were born and died two years apart) emerged in the art world at a time of artists’ squats and experimentation, and used the streets as their canvases, where they confronted issues such as AIDS, gay rights, religion, capitalism and racism. — Alexandra English

Edible Bug Shop (which supplies Attica) has been selected to receive grant funds and mentoring through its Seeds of Change accelerator. Globally, the UN’s Food and Agriculture Organization predicts the edible insect market will be worth $1.8 billion by 2023, pointing out that insects don’t require land clearing and can live on organic waste, while being a rich source of protein, calcium, iron and zinc.

Another answer to feeding our future population (10 billion by 2050 is the prediction) could be other alt-proteins. Researchers at Chicago-based management consulting firm A.T. Kearney suggest that by 2040, up to 60 per cent of ‘meat’ won’t actually be meat, and will instead come from animal cells grown in a lab or plant-based imposters. In Silicon Valley in particular, the race is on for a plant-based product that tastes and feels like real meat. Beyond Meat was the first startup to experiment with meatlike replacements, while Pat Brown, founder and CEO of Impossible Foods, is on a controversial mission to replace all animal agriculture and deep-sea fishing with plant-based, nutritionally superior alternatives by 2035.

While a lab-grown steak is, by generous estimates, still 10 years away, a future in which we can enjoy our favourite foodie delights without the moral and environmental repercussions is an idea worth munching on.
“I use old photographs as references for my paintings. I like to think I breathe new life into them by recreating that moment in time.”

- Clara Adolphs

Close by Clara Adolphs, oil on linen, 99cm x 81cm, from Adolphs’ upcoming exhibition at Sydney’s Chalk Horse gallery, December 5–21; claraadolphs.com.
LIKE MANY UKRAINIANS, I am from beekeepers on both sides of my family. I think it's strongly in my blood, and it's very important in our culture, so beekeeping is something that has always been around me. For a long time it didn't feel like something I could take on — it's a little difficult when you're permanently on the road, as I am — so I was quite content just helping others. My first personal hives were actually an emergency rescue, so it fell into my lap. I'm now part of [Melbourne-based beekeeping collective] Honey Fingers.

KEEPING BEES INVOLVES a lot of talking, a lot of helping, a lot of learning. I'd recommend anyone interested in bees find an [existing] community of keepers whom you can chat to and compare notes with throughout each season. There is so much to know and so much that is circumstantial to local geography, weather, neighbourhood pesticides, disease and climate change that goes much further than an introductory course or book. These variables change constantly and drastically, so dialogue and community is very important, especially for newer beekeepers.

THERE'S A GREAT MISCONCEPTION that bees are easy to keep — that they are something that can be left in a box and checked on periodically. Many people underestimate the work and knowledge that goes into beekeeping. I think, particularly, many young people enter it as something earnest to do, a little more for the optics of a 'lifestyle' than a necessarily genuine and long-term commitment to the needs of a very complex animal in a globally precarious time. Also, a huge amount of honey stays with the hive — that is very important. Beekeeping is simply working together with bees to make a surplus of honey, leaving them with what they need.

I LOVE THE SYMBIOTIC RELATIONSHIP of bees and humans: they have become the basic foundation of our sedentary agriculture. We have almost the same body temperature. We are some of the only animals who ferment our food for nutrition and preservation. And simply, I am completely obsessed with watching, up close, the function of a super organism. Bees pass a tremendous amount of information between one another in a lifetime and some of how that happens is still a mystery to us. They are a matri-archy of architects — it's an incredible thing to watch unfold.

I GET A BEAUTIFUL SENSE of patience and commitment from the practice. Very simply, it makes me deeply happy every time I finish. You cannot think about anything else while you're engaged in it. The rituals of the work, the community and the days outdoors are quite magic. In summer, it's so beautiful to sit at sunset with a drink in my hand and watch them all come home. Without bees [it's estimated] humans would have four years of survival. 'Valuable' doesn't even cover it; 'vital', perhaps.

— Compiled by Elle McClure; m-i-s-o.com
Yara Shahidi shimmers. Her fingernails are painted a pale iridescence that catches the light of the fixtures overhead as she gesticulates exuberantly while explaining the importance of “intentional intersectionality”. But it goes beyond makeup — she seems to glow from the inside.

We’re in New York’s Crosby Bar on a rainy afternoon and the 19-year-old actor has just come from a luncheon at which she presented an award to Taraji P. Henson.

Yara entered the cultural lexicon at 14, playing Zoey Johnson on the US sitcom Black-ish, but she cemented her position there offscreen by speaking out on issues of social justice. The first word used to describe her is as often ‘activist’ as ‘actor’, and no less an eminence than Oprah Winfrey has said she hopes she is still alive when Yara becomes US president, because “that is going to happen if she wants it to happen”. (For her part, Yara says she would prefer to remain “policy adjacent”.) For her 18th birthday she hosted a voting party, with a registration booth, and launched a national initiative called Eighteen x 18 to galvanise young people to vote, a project she continues to focus on. “With midterms coming up it was, of course, our priority,” she says. “But now it’s about impressing upon people that there’s no such thing as an off year.”

That’s as true for Yara herself as it is for anyone else. In addition to starring in her own spin-off series, Grown-ish, which follows Zoey as she navigates university life, Yara is a student at Harvard (Michelle Obama wrote her a recommendation letter), with plans to study anthropology, history and economics. Her first starring film role, an adaptation of the YA novel The Sun Is Also a Star, is out now, and with her family she has started a production company, Seventh Sun.

Yara’s engagement with her 4.1 million Instagram and 416,000 Twitter followers is a road map for how to be a multifaceted member of Generation Z, one who pushes back against the idea that you must be either joyful and silly or socially engaged. “I can say, ‘My friends look great today, let’s take a picture,’ and be equally concerned with issues globally,” she says. Her Instagram pendulum swings from a message of solidarity with the victims of the Christchurch mosque shootings to a video of herself dancing to Lizzo while on holiday in Anguilla. “There’s power in just displaying joy,” Yara says.

Activist without borders

She credits her civic engagement to growing up “in a humanitarian family”. Born in Minneapolis as the daughter of an Iranian father, Afshin, and an African-American mother, Keri, Yara says her passion for history comes from her paternal grandfather, and her understanding of the power of activism from her maternal grandfather, who spent time with the Black Panthers. “Because of my family’s background, I understand how interconnected cultures are,” she says. “Traditions may be different, but in terms of shared values they’re transcontinental.” She speaks with an almost poetic cadence and seems not to breathe between sentences, yet somehow she is never flustered, issuing a rapid-fire eloquence instead. “My love of history, or even being socially engaged, stems from having, firsthand, people to care about around the globe and at a young age expanding my community beyond these fake borders we put on each other,” she says.

The Shahidis moved from Minneapolis to a suburb of Los Angeles when Yara was four. Both of her younger brothers are also actors, and their father is a cinematographer and photographer who for a time worked as Prince’s personal photographer. It wasn’t until Yara was asked to audition for Eddie Murphy’s Imagine That a third time (the first two times she said “no thank you”) that she made the leap to independent child actor. In the meantime she had skipped Year 1 because she was already reading and doing maths at a more advanced level. (The school wanted her to skip to
Year 3, but her mother felt that was extreme.) "Which has been the story of her educational life," Keri says, "putting her in situations where it's like, 'Let me just preface this: she's highly intellectually motivated.'"

Yara is currently reading The Autobiography of Malcolm X and has just finished Elizabeth Hinton's From the War on Poverty to the War on Crime: The Making of Mass Incarceration in America. "It's been a constant, strangely, of people wanting us to prove a level of intellectual capability," Keri says, in awe of her daughter. "We've even seen it in interviews, where people may think she has planned answers. But if you're around Yara for more than an hour you'll see, she will be like, 'Oh my gosh, I read Voltaire and it reminds me of this song from Frank Ocean.'" The two start giggling; even Q, a family friend sitting nearby, sentinel-like, chuckles knowingly.

Mission-ish
It becomes clear that Yara's activism is rooted in being open to the experiences of others, rather than in hubris, as is the case with some well-intentioned people who just want to proselytise for their agenda. "I think it's normal now to be on the cusp of many different emerging identities, which makes it more important not only to advocate for the things you're familiar with, but to intentionally educate yourself and expand," she says.

Expansion is yet another thing at which Yara excels. Indeed, she seems to do it in real time, as she chooses organisations to work with, such as the Third Wave Fund, a gender justice organisation led by people under 35 that her family's foundation has supported. The family discusses almost everything and has since the children were young. "The exchange is back and forth," Keri says. "There is no hierarchy of information exchange." Yara's parents also got the kids involved in their own finances. "I remember when we first got an investment banker, he would meet with me and my brother at 10 and seven," she says, laughing. She turns to Keri: "I think from the time I got my first cheque, you said, 'You have three jars: you have saving, you have spending and you have donating. What do you want to put in each jar?' So it's already kind of infrastructurally set up — you get, and then you give some.'

"I think it's normal now to be on the cusp of many different emerging identities."

... Devour reads about some of music's biggest names?

Three music-related tomes worthy of your summer reading hours

Bowie's Books: The Hundred Literary Heroes Who Changed His Life by John O'Connell (Bloomsbury, $35)
I'll Be Your Mirror: The Collected Lyrics by Lou Reed (Faber, $50)
The Beautiful Ones by Prince (Penguin, $50)

Yara Shahidi wears Oscar de la Renta dress; Cartier earrings and ring. Opposite page: Michael Kors Collection bodysuit and skirt; Cartier ring.
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GEORGES ANTONI. STYLED BY NAOMI SMITH. MODEL: GEMMA WARD AT IMG MODELS; HAIR BY SOPHIE ROBERTS AT THE ARTIST GROUP; MAKEUP BY LINDA JEFFERYES AT THE ARTIST GROUP. GEORGES ANTONI IS REPRESENTED BY THE ARTIST GROUP. PRICES APPROXIMATE. SEE BUYLINES FOR STOCKISTS.

GEMMA WARD wearing Gucci coat, $6,300, blouse, $1,780, and hat, $815; Miu Miu shoes, $960.
When it came to getting the animal inhabitants of Taronga Zoo Sydney’s just-opened Wildlife Retreat accustomed to their impressive new surroundings, some took to it a little quicker than others. For several, it was a months-long process involving a laudable level of dedication from their keepers, and a move from their regular enclosures to The Sanctuary, a purpose-built area that’s open only to Retreat guests. (Before the 62-room eco-lodge opened to the public, staff spent time doing things such as rolling suitcases down the paths and building up the animals’ exposure to new lights and sounds.) But amid all that effort, some others — including the possum who unexpectedly took up residence in a centenarian tree outside one of the lodges, and the frogs whose croaks now emanate from the creek that runs through the middle — just turned up and haven’t left.

I expect to have to stretch myself a little further than the door of my Treetop Suite for an animal sighting, but within minutes of arriving I’ve spotted two of half a dozen koalas who call the trees here home, plus several furry marsupials, indistinct from a distance. During a guided walk, I later find out they’re a mix of potoroos, bettongs (who are much more adorable than their moniker ‘rat kangaroo’ would suggest) and wallabies, and meet two short-beaked echidnas — Robbie crawls right up to me and sniffs my shoes as though he is a neighbour’s labrador. Pains were taken to ensure the Retreat was built with the creatures’ comfort in mind: take the rooms’ internal lights, which have a warm hue and are recessed into the ceiling, never pointing directly outwards so as not to shine into any unwitting eyes.
Wildlife Retreat is pegged as an eco-lodge, which in lesser hands could have meant glorified glamping, but with the esteemed Cox Architecture behind the building and design studio Chada on the fitout (which also helped bring to life Emirates One & Only Wolgan Valley and Tassie’s Saffire Freycinet), the rooms here could easily slot into one of the high-rise hotels that sit on the CBD skyline opposite. While some suites have four-poster beds and freestanding tubs, all have been appointed with floor-to-ceiling windows to maximise the view, either over the treetops to the harbour beyond or to bring you eye level with a koala perched on a branch outside, depending on your outlook.

Tucked just beyond the confines of the public area of the zoo, the Retreat sits on Cammeraigal land, a consideration that feels ever-present during a stay here. I learn that the traditional women occupants of this land were renowned in the area for their hunting and fishing prowess. One name that comes up several times during my stay is that of Professor Dennis Foley (or “Uncle Dennis”), an elder of the area who acts as the chair of Taronga’s Aboriginal Advisory Group, Cammeraigal Country, and who consulted throughout the development of the new Retreat. Foley’s artwork lines the walls of the rooms, which are also peppered with aerial photographs and hand illustrations by Yanyuwa artist Tim Moriarty. On any of several guided walks available over the course of your stay, guides weave in Dreaming stories to help give a full picture of the area, the harbour below and its history. The name of the in-house restaurant, Me-Gal, roughly translated from the traditional language of the area means ‘tear’, as in teardrop.

Me-Gal has a focus on sustainability that is far from tokenistic; executive chef Gursu Mertel and his team have gone to pains lengths to ensure seasonal local produce (largely from New South Wales and Queensland), and MSC and ASC certification. The Coral Coast barramundi is a highlight, but for something a little closer to home, the Sydney-made sour-dough is all the better for a slathering of lemon myrtle butter on top, with a sprinkling of Murray River pink salt. Me-Gal boasts what could be one of the best views in the city, and the restaurant is open only to Retreat guests, but it’s also well worth carving out time for a sundowner in The Nest (aka N’Gurra Lounge), which also has enviable views of the harbour.

Because Taronga Conservation Society is a not-for-profit organisation, a stay here directly benefits the work done by the zoo, including that by Taronga’s own Institute of Science & Learning, established last year to further conservation education and scientific investigation both locally and further afield. I’m reminded of the crucial need for such a body the next morning as I take a meditative wander through the zoo before it’s open to the public (read: sans any of the thousands of people who can walk through its gates on any given day), as many of its 4000 animal occupants, across 350 species, are just stirring.

My company is Hayden Turner, a passionate conservationist, television presenter and former keeper who now heads up guest experience for Taronga, and between the calls of a migratory common koel bird (which, he explains, is a sign that summer is imminent), we talk about the ways in which the work he and others like him do can sometimes feel overwhelming in the face of a climate crisis and the relentless rate at which species face extinction, among other threats to animal welfare. While realistic, he remains staunchly positive, and is adamant there are too many people working for good to be defeated. Because, as Turner reminds me, for everything that goes on here at the zoo, “there’s a scientist who’s woken up in middle-of-nowhere Australia for the tenth day straight, having been attacked by mosquitoes through the night, but they’re out there collecting data about animal populations”.

While it might feel a world away, perhaps the biggest takeaway from a hotel stay among Taronga’s residents is how a night spent in their midst can benefit them for decades to come.

Wildlife Retreat at Taronga, Bradleys Head Road, Mosman, Sydney, taronga.org.au/sydney-zoo/wildlife-retreat
BRIGHT NOW
White Glo’s Accelerator Whitening system uses dentist blue light technology to lighten teeth by up to eight shades in seven days. Remove years’ worth of coffee stains, yellowing and discolouration without leaving the house. $35, at Woolworths, Coles, Priceline and Chemist Warehouse, whitglo.com.

GLOW TEAM
Clear Skincare Clinics’ new Dermapen Skin Needling treatment is the latest technology to amp up collagen production for clearer, smoother, healthier skin. Address fine lines and wrinkles, refine texture and reduce pigmentation and scarring for ultimate radiance. cleaskincareclinics.com.au

GETTING FRESH
Oral health gets the spa treatment via Le Fay’s Propolis Manuka 20+ Breath Sprays, which contain olive leaf extract and lemon myrtle leaf oil and will freshen your exhalations with the scent of rose or sweet ocean breeze. $23 (30ml), lovelefay.com.

CARRY ON
The French accessories brand Lancel knows how to make an entrance. The more-than-140-year-old label has launched in Australia with Clic, a range of handbags inspired by its archives. The A/W 2019 collection is available at Emporium Melbourne. $1090, lancel.com.

WRAP STAR
With its sleek design and ingenious engineering, the new Dyson Airwrap™ styler is garnering serious buzz in the hairstyling world. Its array of attachments translate to maximum versatility: this top tool can curl, wave, smooth and dry hair. $799, dyson.com.au.

SOCK IT TO ME
Taking cues from the international runways and seasonal colour trends, Chusette is a new Australian premium socks and hosiery brand dedicated to making your legs and feet look and feel a million dollars. chusette.com

BRIGHT NOW
White Glo’s Accelerator Whitening system uses dentist blue light technology to lighten teeth by up to eight shades in seven days. Remove years’ worth of coffee stains, yellowing and discolouration without leaving the house. $35, at Woolworths, Coles, Priceline and Chemist Warehouse, whitglo.com.

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DREAM WEAVES
Behruz Studio’s unique edit of rugs, kilims and textiles make it a hot favourite of design industry insiders, and we can see why. Each of the diverse designs is traced and commissioned from around the world, with quality, authenticity and ethical production a given. behruzstudio.com

SprIING GREEN
IWC’s Portofino watch collection combines the ease of the Mediterranean lifestyle with a touch of glamour and timeless elegance. Twelve sparkling diamonds mark the hours, contrasting with a beautiful deep green dial. $7500, kennedy.com.au.
SALES OF ELECTRIC vehicles in Australia are at an
tall-time high, nudging 3000 units sold in 2018.

But that’s merely 0.3 per cent of the total annual car
sales in this country. Stack it up against a tiny place
such as Norway — which boasts the world’s biggest
market-share penetration of plug-in purchases at
nearly 50 per cent of annual sales — and we still have a long way
to go. Geographically, financially and mentally.

Essentially, what those stats show us is Europe is more compact,
more densely populated, therefore has more charging stations, is a
more competitive market and has a greater range of battery-pow-
ered vehicles to choose from, at more price points. In Australia,
we still have a few obstacles to overcome — namely large travel
distances, anxiety about being stranded, lack of incent-
ives via tax rebates and, of course, the dreaded
luxury car tax, which can add several thousand
dollars to a price, which does sting considering
the starting point of electric cars in Australia is
very much at the luxury end.

That’s where Tesla's new Model 3 comes in.

The company says its latest offering has been
created as the world’s first mass-market electric
vehicle. The Model 3, its most affordable yet, starts
at $67,900, but, as you can see below, the “as tested”
price comes in at nearly double that, at $118,700.

Having said that, sales of Teslas in this country are
relatively strong; the pioneering electric carmaker
is notoriously evasive when asked about sales figures,
but the Australian Bureau of Statistics released a
2018 figure of 1320 vehicles sold, based on annual
Motor Vehicle Census data.

But enough with the stats. Let’s talk about the drive.
Was I pleasantly surprised? Oh yes.
Was it fast? Yee-ha.
Was it fun? So much.
Did it turn heads? Definitely.

It’s a car unlike any other I’ve driven. Take the actual
first point of getting in the car — um, dude, where’s
my car key? — where owners need either a smart
phone and app or a black hotel-style swipe card to
unlock and enter. Cool. Different. (Potentially prob-
lematic if you lose your phone or your black swipey,
though, which would happen to me on a daily basis.)

I’d heard Teslas are zippy, and that reputation is absolutely
deserved. This was no compromised-acceleration car. The only
flaw in the driving experience for me was the regenerative braking
being set at “Standard” — I preferred it at “Low” — as when you
take your foot off the accelerator, the car saves battery life by
decelerating fairly rapidly, much to the surprise and irritation
of those driving behind me.

Speaking of battery, the range on a single full charge is some-
where around the 560-620 kilometre mark. On paper, that is an
excellent statistic, but in a half-day of errands around town, I’d
chewed through 15 per cent of the battery. Charging is either over-
night at home on low current, quick top-ups at public charging
spots (you’ll get 270 kilometres of range in 30 minutes) or
a full-battery Supercharge at about $30 a pop. The car
will navigate you to the nearest charge point.

The Model 3 looks are classically sporty and
streamlined. The cabin is huge, the rear seats fold
completely flat and, hey presto, there are two
boot cavities: one large rear one and a smaller
front one with two takeaway-food-bag hooks
under the bonnet.

I loved driving this Tesla: it’s an astounding piece
of engineering, full of cutting-edge technology; it’s
very spacious and versatile. It’s also beautiful, and fun.
The price, sadly, may still be prohibitive to many, but
we need sustainability pioneers such as Tesla to keep
making a stand — and a tangible impact.
GREG NATALE

FLAGSHIP STORE OPENING SOON
115 MACLEAY STREET Potts Point SYDNEY

GREGNATALE.COM
The garden, designed by landscape architect Louis Benech, at Christian Louboutin’s Portuguese hideaway. The wicker motorcycle was found in Bali.
Christian Louboutin reveals how he found his 
refuge in an old fisherman’s cottage in Portugal

Photographed by SALVA LÓPEZ
It’s been many years since my first visit to Portugal. At the time I was just 16, maybe 17. I was in Spain on vacation with some friends and we spontaneously decided to take a trip to Porto. Just across the Spanish border, I discovered a beautiful, melancholic country. I have since visited Portugal as often as I can.

My house is in Melides on the Alentejo coast. I discovered the property by chance: a few years ago, I was working near Comporta and I suffered a cut that required some stitches. On the way home from the hospital, I came across a path winding through rice fields to a fisherman’s hut that looked all but abandoned. As soon as it came up for sale, I bought it and built a studio there.

I have since built three more structures of the same size, all very plain but in a bright white. The property is situated in a nature reserve with stringent environmental regulations, so my little paradise is able to remain untouched. It’s on the coast, so I wanted to furnish the structures in a more casual way by mixing some Brazilian furniture from the ’50s with Portuguese chandeliers, Calder tapestries and some vintage chairs from the area for a relaxed, retro look.

The design reflects my life and working style, and a mix of different cultures. I follow this philosophy for all my spaces.
and shops. Some things I buy specifically for a particular property, but I also buy intuitively and keep pieces in storage until I find a suitable location. No potential collector's item is safe when I'm around, and the unexpected discoveries usually prove to be the best. Here in Melides, my favourite furniture pieces are chairs that look like shell fossils, by Portuguese designer and architect Marco Sousa Santos. I also love my water reservoir in the garden, which is tiled with azulejos, colourfully glazed 18th-century ceramics. Craftsmanship in Portugal is characterised by lively, colourful and unique designs, and I wanted to integrate them out of respect for the country. I consulted an international expert for my garden, the landscape architect and my dear friend Louis Benech.

Every year, I retreat to Melides for two weeks to prepare my winter collection in seclusion. I organise numerous inspiring pieces that I’ve collected from all over the world and create a theme for the collection. But I also go to Melides just to relax. I just bought a small plot of land in the village. At the moment there’s only a hut with a corrugated iron roof that I’d like to turn into a cosy, inviting hotel. But that has nothing to do with the Louboutin brand. It’s a personal dream.

— As told to Miriam Stein
“No potential collector’s item is safe when I’m around, and the unexpected discoveries usually prove to be the best.”
Gardening is having a moment — not least at restaurants, where chefs are plating up bountiful house-grown produce. *BAZAAR* goes picking at *Chiswick* in Sydney.
Opposite page: a model in the kitchen garden of Chiswick Woollahra, wearing Brock Collection dress, $3900; Chanel headscarf, $800; Alighieri necklace, $660; French Knot basket, $30.

This page: a Hatmaker hat, $360, above strawberry plants, violas and a beehive.

Stylist by CAROLINE TRAN
THERE IS AN EXPECTATION around the fine dining experience that the freshest organic ingredients possible will be served, and the kitchen gardens attached to Matt Moran’s Chiswick restaurants in Sydney are a testament to this. “It just makes sense,” head chef François Poulard says as he shows me through the garden at Chiswick Woollahra on a warm spring morning.

“Our gardener, Pete [Hatfield], comes in three times a week and will bring whatever is at its best into the kitchen,” he explains, gesturing at today’s haul, which includes rhubarb, pineapple sage, parsley and (edible) violets and marigolds. “There will be at least one ingredient from the garden used in every dish we serve.”

The contents of garden beds are rotated constantly, with no one thing ever grown in the same spot twice so as not to strip the soil of nutrients. “This bed was previously cherry tomatoes, now it’s for our first strawberries,” Poulard says, carefully removing a rogue snail. The garden is groaning with cabbage, peas, cumquats, lemons and sprouts, with lush oregano and mint growing like weeds. There are even two tiny apiaries, buzzing with bees. “They’re native Australian bees, so they won’t sting you,” Poulard says, peering into one hive to assess the honey. “Just as well, because Matt’s allergic!” – Kirstie Clements; chiswickwoollahra.com.au
Thelifeorganic

Prada jacket, $2430, top, $1290, and pants, $920; Hatmaker hat, $280.

La DoubleJ. apron, $90, matchesfashion.com.

Burgon & Ball watering can, $77, boltanex.com.au.

Luisa Beccaria plates, $318 for pair, matchesfashion.com.

Brunello Cucinelli serving set, $1280, matchesfashion.com.


Prada jacket, $2430, top, $1290, and pants, $920; Hatmaker hat, $280.

In Bed bag, $50, inbedstore.com.

Garden Life secateurs, $45, gardenlife.com.au.

Gucci cake stand, $824, gucci.com.

Tiffany & Co. flowerpots, $175 (for set of three), among nasturtiums, which are used as edible garnishes at Chiswick.

In Bed: Cut Flowers, by Bridget Elworthy and Henrietta Courtauld (Thames & Hudson), $80.
Fashionable *BAZAAR in Bloom* guests flocked to the state gallery to fund crucial tech for breast cancer diagnosis.

Now in its fifth year, the annual *BAZAAR in Bloom* has cemented its place as one of the highlights of the philanthropic social calendar. Held for the first time in the hallowed Art Gallery of New South Wales, this year’s event saw more than 300 guests gather to raise awareness of and crucial funds for The Royal Hospital for Women in Randwick, Sydney.

For half a decade now, Harper’s *BAZAAR* and The Royal Hospital for Women Foundation have proudly hosted the gala, runway show and auction, and the fashion set continues to enthusiastically throw their support behind the cause. This year, the impressive turnout included notable fashion names Carla Zampatti, Alexandra and Genevieve Smart, Rachel Gilbert and husband Tom Williams, and Camilla Franks. The proceeds raised will contribute to the acquisition of a state-of-the-art 3-D mammogram machine for the hospital — vital technology that Foundation chief executive officer Trish O’Brien estimates could double the hospital’s detection rates for breast cancer, allowing far earlier (and hence more successful) treatment for countless women.

Touting herself as the “mistress of ceremonies”, award-winning actor Marta Dusseldorp took to the stage to start proceedings on an appropriately sentimental note, quoting the great Nick Cave on vulnerability, before praising the strength and courage of those who’ve battled breast cancer, a figure estimated to be about one in seven Australians.

As guests dined on a menu curated by chef and restaurateur Matt Moran of Chiswick, Chiswick at the Gallery and Aria, some of the country’s top models walked the runway in 35 custom confections by the likes of Zimmermann, Christopher Esber, Dion Lee, Albus Lumen and Bianca Spender.

Having just released her fourth studio album, *Hilda*, Jessica Mauboy carved out time from a relentless schedule to charm guests with a handful of her beloved hits, while DJ and visual artist Carla Uriarte later got the crowd to their feet with her playlist of good-time tracks.

Undeniably, the focus of the night was garnering much-needed funds, a task auctioneer Andrew Shapiro is well versed in. He led a fierce auction of hot-ticket items and money-can’t-buy experiences to ultimately help raise more than half a million dollars (and counting) for a truly worthy cause close to the hearts of many. — *Elle McClure*
Marta Dusseldorp and Jessica Mauboy.

Models ready to make their entrance on the runway.

Artwork by Vicki Lee formed a dramatic backdrop.

BAZAAR IN BLOOM: LITTLE BLACK BOOK

VENUE & MENU: Art Gallery of NSW; Chiswick at the Gallery (Solotel)

DRINKS: Champagne Vadin-Plateau, Decante This, Bird in Hand, Byron Bay Brewery, Casamigos Tequila

FLORAL DESIGN: My Violet

ARTWORKS: Vicki Lee

CENTREPIECE VESSELS: Iittala

LOUNGE BAR FURNISHINGS: StylecraftHome

MC: Marta Dusseldorp

GUEST PERFORMER: Jessica Mauboy

DJ: Carla Uriarte

GIFT BAGS: Estée Lauder, tde., Wedgwood, Luken & May, Goldwell, StylecraftHome, Ethad, Champagne Vadin-Plateau, The Beauty Chef, Bird in Hand

MODELS’ JEWELLERY: Dinosaur Designs

SHOW MAKEUP DIRECTION: Carol Mackie, Artists at Play

SHOW HAIR DIRECTION: Daren Borthwick for Goldwell Australia

MODEL AGENCIES: IMG Models, Priscillas Model Management, Kult Australia, Chadwick Models, Vivien’s

PRINCIPAL PARTNER: Estée Lauder

EVENT PARTNERS: Solotel, Chiswick, Fivex, Aston Martin Sydney, Designer Rugs

PHOTOGRAPHY: Oliver Begg, House of Cameo, SubZero Photography

EVENT PRODUCTION: Lara inc Events
Horoscopes

By ORLI LYSEN

SAGITTARIUS (November 23–December 22)
The intensity of hosting your ruler, Jupiter, for the past year subsides and your money is where the planet of expansion turns its attention for coming months. Recent overexuberance may have depleted your funds, but your lucky streak draws new financial options out of hiding thanks to this month’s new-moon eclipse. Rely on yourself now as those close may have their hands full. Your best bets for pleasure are low-key and in your neighbourhood, especially if you’re looking for love.

CAPRICORN (December 22–January 20)
A revolution starts for you now with lucky planet Jupiter moving into your sign for a yearlong stay. The catalyst is a new-moon eclipse also in your sign, unearthing hidden facets of your personality, so you’re less concerned about feeling exposed or revealing skeletons in your closet. This month’s full moon urges you to invest in your wellbeing routines and, with Venus sashaying into your money zone, aim to shower your loved ones with tokens of affection.

AQUARIUS (January 21–February 18)
A long phase of deep thinking begins now. Thanks to expansive planet Jupiter, expect to have your eyes and mind opened to ideas that can heal your past and shape your future. A new-moon eclipse is the launch pad. While the full moon may cool down a hot romance, Venus moving into your own sign makes you a natural love magnet, so get ready to bask in adoration. Clear communication is vital now, and tuning into Chiron, the planet of empathy, may radically reduce your chances of foot-in-mouth syndrome.

PISCES (February 19–March 20)
Celebrate friendships and consider opening up your entourage to include new or overlooked people. A rush of energy from the new-moon eclipse connects to your hopes and dreams, and while big thinking and risk-taking are encouraged, solid effort combined with Jupiter’s luck-bringing magic will help to turn fantasy into reality. An undercurrent of love runs through the month, but with the full moon making home life a potential hotspot now, build up trust before making a major romantic move.

ARIES (March 21–April 20)
You’re a scintillating social butterfly now, though this month’s full moon urges you to network rather than simply chit-chat. With Jupiter plus a new-moon eclipse in your work zone a career opportunity could arise, and revelatory planet Chiron may put you into initially uncomfortable but ultimately rewarding territory, so be ready to feel the fear and do it anyway. Love could emerge from the friends zone, and established relationships will benefit more from uncomplicated TLC than overwrought passion.

TAURUS (April 21–May 21)
The gifts of listening, learning and sharing may mean more than material offerings as the full moon and Mercury reveal that it really is the thought that counts this month. Expanding your experience and knowledge beckons now, too, inspired by adventurous Jupiter, though a new-moon eclipse signals a need for careful curating to avoid too much information and too many choices. Love rules at home and so does a break with tradition with radical Uranus in your sign, so do things differently there to make this a truly standout month.

GEMINI (May 22–June 21)
So much to do and so little time? The full moon in your sign adds emotion to an already intense month, so your ruler, Mercury, urges you to consider your health routines and offload excess work to partners or co-workers. Jupiter, the planet of ‘more, more more’!, moves into your zone of sex and money and a new-moon eclipse here too suggests looking closely for anything that’s been missed out on or hidden. Venus hints that taking a walk on the romantic wild side this month could open you up to love that’s unexpectedly mind-expanding.

CANCER (June 22–July 23)
It’s show time, so present your perfect people-pleasing skills. With a full moon in the mix, however, the added pressure may mess unduly with your mind. Showing vulnerability now, at home or work, is a strength not a weakness, and with healing planet Chiron urging you to learn from your mistakes, honesty is your best policy. Harness the dynamic, seductive power of Mars to cajole others to help you out now, too. Jupiter plus a new-moon eclipse may bring relationship revelations and a lightness of heart you haven’t felt for a very long time.

LEO (July 24–August 23)
Tune into this month’s full moon to tie up loose ends and connect with — or edit — your contact list of friends: old and new, close and far. After a year of Jupiter-inspired hedonism and excess, a more disciplined phase begins with Jupiter moving on to influence your wellbeing and work routines for the next 12 months. The more diligence you put into these areas, the more rewards will come your way. It’s also a fabulous time for love and business links, with Venus casting a rosy glow on both all month long.

VIRGO (August 24–September 23)
You’re one of the most industrious signs, but even you need to factor in some me time now. As a full moon in your career zone suggests work issues coming to a peak, free yourself to explore bigger and better options with your romantic and artistic aims. Starting a family, a side hustle or a long-term creative project are all highlighted now thanks to Jupiter and a new-moon eclipse, so drop your defences regarding money, power and passion, and pour love into self-care and self-esteem.

LIBRA (September 24–October 23)
A more insular phase begins for you now as exuberant Jupiter moves into your home zone for a yearlong stay. Jupiter plus a new-moon eclipse paves the way to feeling more stable but also feeling free and more able to let go of stigmas around your family or lifestyle. Your ruler, Venus, highlights romance and pleasure now, so the desire to be loved for who you truly are and to follow your own geeky ideals is strong now. Thanks to healing planet Chiron, you’re more accepting of others’ weaknesses, too, without feeling the need to fix them — or be fixed.

SCORPIO (October 24–November 22)
If it seems as if you have more freedom to get around now or that recently stilted conversations appear more eloquent, it’s all down to Jupiter, newly arrived in your travel and communication zone. With your co-ruler Mars currently in your sign, extra effort plus Jupiter’s lucky influence may induce you to fine-tune a talent and release a masterpiece. This month’s full moon hints at financial shortcomings, but a new-moon eclipse brings a welcome new wave of security, and home is where love reigns now with Venus shacked up chez vous.

“I’m much nicer in person than on Twitter.”
- CHRISSE TEIGEN, model, presenter and Sagittarius
Victoria Lee wears Chloé top, $1445.
Dreaming of an Italian Christmas? Drop heavy hints for the Serpenti Seduttori, a watch so elegant you might want to regift your other jewellery.
Cartier