Modern muse
GEORGIA FOWLER

The Beauty issue

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THIS YEAR, Harper’s BAZAAR Australia celebrates its 20th anniversary (I hope you didn’t miss our special March birthday edition starring Margot Robbie). As we were planning the March issue, I spent a lot of time going through old editions as fashion magazines are such a beautiful snapshot of the time they were published. I just love seeing what was trending back then and what still resonates today.

As this is our bumper Beauty Issue, I thought I’d revisit our first issue, from 1998, to see what we were obsessing about back then. Red lipstick: “the equivalent of the little black dress. A symbol of elegance.” We were also literally bathing in milk (lactic acid). Remember The Body Shop’s Milk Bath? And Melbourne beauty entrepreneur Jo Horgan had just launched a little beauty store called Mecca Cosmetica that would be the first in Australia to stock cult overseas brands such as Nars, Stila, Philosophy and Urban Decay. Fast-forward two decades and we still love red lips (see page 133) and Mecca is now a huge national chain with offspring: Mecca Maxima. And we are still willing to bathe in anything that promises to be an elixir of youth.

So what’s hot in 2018? BAZAAR’s beauty director, Eugenie Kelly, has covered off everything you need to know now in our annual Future Beauty special, from the new brain spas to ‘baby’ Botox, face shaving and the ultimate jawline firmers.

And finally, I’m going to steal Simon Baker’s words: “It resonated in a powerful way.” Tim Winton’s novel Breath has been a favourite in my home since it debuted in 2008. My husband is a surfer, and I spent every school holiday on the New South Wales South Coast and still do today with my children. The ocean plays a big part in our family, so to see this amazing book come to life on the big screen in such a beautiful way is a credit to Baker, who both directed and stars in the film. I tip my hat to BAZAAR’s associate editor, Eliza O’Hare, who chased and chased Baker to get the incredible story that appears on page 118, photographed by Baker’s friend the talented photographer Jo Yeldham.

I hope you enjoy the issue.
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DISCOVER THE FRAGRANCE OF HAPPINESS.

VISIT YOUR NEAREST LANCÔME COUNTER TO REDEEM YOUR COMPLIMENTARY TRIAL OF LA VIE EST BELLE.*
Fashion & Features

73 ART OF BEAUTY
Carine Roitfeld presents the boldest new looks.
Photographed by ALEXANDRA VON FUERST

92 GEORGIA UNGUARDED
Megamodel Ms Fowler on food, fitness and family.
Photographed by SYLVE COLLESS
Interview by CLARE MACLEAN

104 YOUNG HEARTS RUN FREE
A sartorial sisterhood in white silk and lace.
Photographed by AGATA POSPIESZYNNSKA

118 BREATH TAKING
Actor/director Simon Baker’s homecoming.
Photographed by JO YELDHAM By ELIZA O’HARE

Beauty & Health

128 FULL TRANSPARENCY
A fresh new way to wear bold colour.

134 THE ARTISANAL EYEBROW
A rethink for the post-Insta-brow era.

138 BEAUTY DIARIES
Zoe Kravitz, Lucy Fry, Courtney Adamo and Carolyn Murphy share tips and tricks.

142 THE FACE
Actor Ariane Labed’s scent memories.

144 THE EDIT
Our favourite new products.

Future Beauty

147 CHIN UP
Skin science to save your neck.

148 THE NEW HAIR TWEAKMENTS
Untraceable tricks to banish bad hair days.

152 OVER THE KNIFE
Non-surgical breakthroughs in anti-ageing.

156 LIGHTS, ACTION
A new wonder cream tackles pigmentation.

158 ON THE SCENT
Unearthing the next cult fragrances.

162 WHY I SHAVE MY FACE
Road-testing the A-list’s secret to flawless skin.

164 A BEAUTIFUL MIND
New ways to keep your intellect in good health.

168 HALCYON DAYS
We’ve found Australia’s most Instagrammable spa.
The A-list
38 COVER LOOK Georgia Fowler.
40 WISH LIST Actor Chloë Grace Moretz.
41 THE LIST Pattern makers and breakers.
42 WAIT LIST Loewe’s dream weaver.

Viewpoint
44 MY PERFECT DAY
Designer Tory Burch.
45 THOROUGHLY MODERN MARKLE
Is Meghan Markle set to be the lucky princess?
46 THE YEAR THAT CHANGED MY LIFE
Anjali Pinto’s first 12 months as a widow.

Style
50 ALEXANDRA THE GREAT
The up-and-coming Alexandra Shipp.
54 TRENDING NOW
Coat? Check.

The Bazaar
58 IN STITCHES
Floral embroidery and fairytale fabrics.
59 FANCY THREADS
Rich brocades for Renaissance women.
60 FRINGE THEATRE
Tassels and tufts inject drama.
61 THE SHINING
Day-to-night sequins are a thing.

Buzz
64 SURVIVAL OF THE FITTEST
National Designer Award winner P.E. Nation.
68 SHOW ME THE CHAUMET!
The storied jewellery maison in Australia.
70 TWENTY YEARS YOUNG
French label Maje comes of age.

Culture
174 STREET PREACHER
A hungry local’s view of Venice.
176 BAZAAR DIARY
Your cultural calendar.
177 SPACE ODDITY
Now you can Guccify your home.

Escape
179 IN SEARCH OF HAPPINESS
A solo journey through Bhutan.

Fashionable Life
185 A FINE VINTAGE
Designer Lisa Larson’s eclectic LA home.
Van Cleef & Arpels
Haute Joaillerie, place Vendôme since 1906

Zip Antique Ludo necklace transformable into a bracelet, rubies and diamonds.
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the new fragrance
GRACE AND CHARACTER

CHAUMET
PARIS

THE ART OF THE JEWELLERY SINCE 1780

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Every year, BAZAAR’s deputy editor/beauty & features director scopes out the hottest and most surprising beauty treatments on offer around the globe for the magazine’s annual Beauty Issue. In “Why I Shave My Face” on page 162, she delves into dermaplaning. “It is the best exfoliation treatment I’ve ever tried,” she says.

“It triggers cell regeneration, and your skin is left radiant and smooth. Plus, your skin still feels silky even weeks later.”

The world of beauty is exciting me right now because … “innovation knows no limits. Perfumes come in kabuki brushes; body cleansers come in no-water-required ‘Shower Sheets’ — it takes true creativity to stand out in this saturated market.”

The fitness labels I’m loving are …

“local label Nimble, which marries high-performance silky fabrics with the coolest prints imaginable; while Ultracor from LA is revolutionary when it comes to its sleek, cutting-edge leggings and crop tops. I wish they would turn their attention to equestrian wear. Riding is a sweaty workout and the options — especially the tops — are pretty vile. It’s an untapped market, style-wise, I tell you.”

The most frequent question I get asked about beauty is … “Should I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed. I get Botox? Everyone is still so obsessed. Even camels are now obsessed.

My current passion project is …

“These heeled Jimmy Choo boots with different-coloured diamantés all over them. I think they’re unreal.”

My favourite pair of shoes are …

“My father was a radiologist, so having it really long like that deserves a medal for all the medical treatment Kerr sends me. I wish I had a pot of Botox just for him.”

Some of the books I found helpful that have given us all a lot of joy recently have 12 of their animals in Tasmania and Sydney. Some of the artists who inspire me are … “Andrew Quilty and the unsung heroes who are brave enough to document war and global atrocities, Sebastião Salgado, Egon Schiele, Liz Looker, Mary Ellen Mark, and the sublime words of Patti Smith.”

My favourite place to be by the water in Australia is …

“Pittwater in the Northern Beaches of Sydney and Wategos Beach in Byron Bay.”

On New Year’s Eve in 2016, the Chicago-based photographer’s husband, fellow photographer Jacob Johnson, died suddenly. What followed was a year of intense grief, but also one of self-reflection and discovery, which Pinto documented every day on Instagram. “People commonly equate grief with sadness, but grief is much more complex and individualistic. For me, grief also includes increased gratitude for past experiences, an intense appreciation to be living and a closeness with other people facing hardship,” she says. Pinto shares her experiences in “The Year that Changed My Life” on page 46.

My advice for anyone going through something similar is to … “be forgiving of yourself. When my husband died, I lost the person who would remind me I was worthy of love even when I felt horrible or acted selfishly. It took many months to realise that I had to be the one to love and accept myself.”

Some of the books I found helpful to read were … “soley nonfiction. I loved ‘The Light of the World’ by Elizabeth Alexander, ‘Love is a Mix Tape’ by Rob Sheffield and the collection of essays titled ‘Modern Loss.’”

The medium of Instagram helped process my grief because …

“I felt I could not be silent or retreat after my husband died. Instagram was the perfect outlet for me to combine my need to write and my talent for pairing an image with words. With each post, I felt more in touch with my own experiences and it lessened my suffering.”
GRACE AND CHARACTER

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By Hung Vanngo
By Estee Lauder global beauty director Violette.

Cara Delevingne at the Met Gala, 2017.

By Patrick Ta.
BRITTANY’S STRENGTH

Your article featuring Australia’s [Olympic] gold medallist Brittany Elmslie [“The Year that Changed My Life,” BAZAAR April] rang very true for me. It’s far too easy to forget that underneath our social media veneers, people may be struggling with difficult and frightening realities like those Brittany details in the article.

I feel there is an excess of positive-thinking mantras, positivity-only zones, etc., but while positivity is wonderful, focusing on being strong and resilient is the backbone of the ‘positivity’ we all speak of. Having the right support systems, or if they are lacking, using the resources in our society to find support, is imperative in dealing with the curveballs of life. Particularly in our current time, when jobs are fewer and online bullying has taken many young lives through suicide. It is crucial that parents teach their children to build strength in what is at times an unfair and cruel world; without that teaching, a child may expect a perfect life, which can be a major hindrance when they suddenly find themselves made redundant, divorced, etc., which can bring anyone to their knees.

Personally, I have been through child abuse, drug addiction and major depression, and I took a lot of it on my own shoulders. I sought help from some wonderful professionals. I was resilient to a point, but seeking help was what got me over the line. I had no family support; what I dealt with, no child should have to, and I encourage people to seek support systems and outlets to help build their resilience. This is what makes this article so relevant to our times and so important.

Vanessa, South Australia (name and location changed at writer’s request)

WINNER of this month’s best-response prize, a Glyco skincare pack valued at $529.

THE WINNER of the best reader response published in the June/July 2018 issue will receive an Alpha-H skincare pack valued at more than $500.

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“Queen” - @joolsy73

“Stunning!” - @millastyle

“Great cover! Superstar” - @fishtatamatopoulos

“Fabulous” - @brandisandconnections

“Love it” - @joelforman

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Show us some digital love and snap something fabulous or drop us a line

THE WINNER of this month’s best-response prize, a Glyco skincare pack valued at $529.

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Vanessa, South Australia (name and location changed at writer’s request)
In her sit-down with *BAZAAR*, the model reveals that skin is the major focus of her beauty routine. “I love La Mer moisturiser for when I’m flying or in cooler climates, or La Solution 10 de Chanel for something lighter. Serums are also super important for deeper penetration under moisturiser. Currently I’m using CosMedix Serum 16, which was recommended to me by [facialist] Melanie Grant,” she says. “I’ve also recently found an amazing Australian label called Rationale — I use the Beautiful Skin Superfluid, which is great for use in Australia as it’s SPF 50 and has sheer, luminous coverage. Makeup-wise, I cover my under-eye circles with YSL Touche Éclat and give myself a touch of colour across my apples with Charlotte Tilbury Beach Stick. But my mantra for skin is ‘less is more’.”
WISH LIST

Actor and Coach face CHLOË GRACE MORETZ shares her style go-tos

I like to keep my look pretty EASY and simple, and accessorise with a STATEMENT PIECE [3, 16]. My favourite daytime look is jeans [4] and a VINTAGE concert T-shirt [2] with sneakers [11] or suede boots [10]. I love the signature CAMERA BAG by Coach [5], and I can’t wait to wear the Coach x KEITH HARING ZigZag Crewneck Sweater [9]. Stuart [Vevers] is one of the COOLEST DESIGNERS out there and he has TRANSFORMED Coach into something YOUNG and fun [1, 15], while still keeping the CLASSICS. I love Louis Vuitton handbags from the JEFF KOONS collab [14]. I believe in a clean, FRESH look. I wash my face, apply moisturiser [13], put on some MASCARA [8] and lip balm [6] and go about my day. For my hair, anything by KEVIN MURPHY [7]. There’s just something about putting on a nice SCENT that transforms your mood, and COACH FLORAL [12] really speaks to me. When a scent is YOURS, you know.

3. Maria Tash earrings, $703 each, matchesfashion.com.
12. Coach 1941 Floral eau de parfum, $105 (50ml).
13. La Mer Crème de La Mer, $445.
14. Louis Vuitton bag, $3750, 1300 582 827.
The LIST

Take a PATCHWORK approach with the season's whimsical mashup of colour, pattern and texture.
DREAM WEAVER

The humble wicker basket reaches its full potential at Loewe with a pink and white checkerboard of supple suede and calf skin leather.

Loewe bag, $4450, loewe.com.
La Cuvée.
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PERFECT DAY
At her weekend home in the Hamptons, the designer embraces her sporty side

7:00AM I’m more of an early riser than my sons, so mornings at my Southampton house are peaceful. My beauty routine is low-key — I might do a swipe of Nars mascara and Charlotte Tilbury pinky-nude lipstick — but I love being outdoors and I always put on sunscreen. I’ll throw on Tory Sport track pants and an oversized sweater, and go work in my garden. I’m not winning any prizes for what I grow, but I find it therapeutic.

8:00AM I play a lot of tennis, so I had a sunken court put in, which makes it easy to get in an early game with friends. We’ll play a couple of sets, and then I’ll relax with green tea and a good book. I’m currently reading James A. Michener’s historical novel Hawaii. My twins, Henry and Nick, and my youngest, Sawyer, come find me in the garden. They’re not big on breakfast foods, but I’ve discovered that one healthy thing they’ll eat is salad. I’ll toss lettuce with olive oil, lemon juice and feta.

10:00AM Often we’ll go for an ocean swim next. Henry and Nick love to surf, and Sawyer prefers fishing, crabbing and clamming.

11:00AM We’ll barbecue fresh fish and vegies, and bake margheritas in the outdoor pizza oven. Right now I’m focused on Embrace Ambition, a forum that confronts gender stereotypes that hold women back. I’m hosting one later this month, so my foundation president might drop by. It’s nice to get a few things done, and also to get the kids talking about these issues.

1:00PM Some afternoons we’ll just sit by the pool. I remember when I was growing up, my mom, Reva [Robinson], would always yell, “Happy feet!” when I needed to get moving. I also enjoy antiquing for unusual bits of pottery and porcelain at little shops around the East End. 7:00PM Dinner is also pretty casual. We’ll start with hors d’oeuvres on the back porch, and people just come when they come. I think it’s really important to eat dinner with your children; you can learn a lot from them. Mine have great insights about Tory Sport, as their friends are wearing it, both young men and women. 9:00PM We’ll usually unwind by watching a movie together, then we all go to bed at different times. For the boys, that’s, like, 3am. Me, I’ll light our Westerly scented candle — it’s a jasmine, gardenia and pink pepper blend — and run a bath with rose oil from Buly 1803. I’m asleep by midnight.

As told to Alison S. Cohn
TO UNDERSTAND WHO MEGHAN MARKLE IS, IS TO UNDERSTAND WHO SHE ISN’T, SAYS HANNAH BETTS.
AND THAT’S EXACTLY WHAT MAKES HER THE FEARLESS ROLE MODEL WOMEN ARE IN NEED OF RIGHT NOW

It’s spring in London and my desk is littered with hysterical stories of royal wedding anticipation. Who will design the dress for May 19? Will Prince Harry’s exes be present? There is always a media frenzy in advance of such occasions. However, Meghan Mania has proved particularly welcome in a nation beset by the collective confusion caused by Brexit, Trump run-ins and the continuing fallout from the #MeToo movement. For once, the phrase “breath of fresh air” goes beyond the usual platitudes: the goodwill is palpable, and not merely for a popular prince.

For Markle is a Duchess-in-waiting in consummately modern guise: erstwhile working woman and lifestyle blogger, philanthropist, advocate for the United Nations Entity for Gender Equality and the Empowerment of Women, yoga bunny, divorcée, fan of cooking in her “cosies” and owner of really great hair. Who better to take on the demands of 21st-century princessing? “If we didn’t have Meghan, no one would have dared invent her,” one seasoned cultural commentator confides. The Queen, a canny old bird, must be over the moon with joy. Cometh the hour, cometh the royal.

Much has been written about who this stylish Californian really is; largely a welter of anecdotes exposing who she isn’t. Comparisons with the Duchess of Windsor, Wallis Simpson, were as inevitable as they are unconvincing. To be sure, as she joins the royal family, Markle is also a worldly, thirtysomething, non-sycophantic, social networking, fashion conversant American divorcée. However, while Simpson almost destroyed a monarchy, Markle will help shore up hers, and where Simpson was presumed a Nazi-sympathising racist, Markle is a politically correct “ethnic chameleon” (her words).

Prince Harry’s mother, the late Diana, Princess of Wales, has also proved an easy — and overly simplistic — point of comparison. For, like the sainted Lady Di, Markle issues from a broken home, is a charismatic philanthropist, and is a woman who won’t be kept down by the patriarchy, even when said patriarchy is dressed up in royal pomp. Already, Markle’s visits to British disaster victims have been viewed in Diana-like terms.

However, this attempt to draw parallels ignores the Princess of Wales’s privileged aristocratic background that was closely intertwined with that of the royal family (and with a lineage more prestigious than that of her husband). Only 19 years old when Prince Charles proposed, Diana was naive when she began her royal role, and hysterical throughout it, expressing herself principally through her body. Markle is older, wiser and appears a thousand times more stable.

As for Markle’s similarities to Kate Middleton, beyond the two women being 36-year-old blow-dried brunettes, there is little resemblance. While both women were ambitious, Catherine, Duchess of Cambridge’s aspirations were always anachronistically marital. Kate and her younger sister, Pippa, were nicknamed the “wisteria sisters” because of their ability to consume “the wisteria sisters” because of their ability to

Among her, women don’t need to find a voice, they have a voice. They need to feel empowered to use it.”

It’s not so much what Markle isn’t, but what she is that makes her a beacon of hope. She is an adult who has been around the block, rather than a princess (Kate). She is a feminist and has revealed that Prince Harry is one too (indeed, one senses she wouldn’t be along for the royal ride if he weren’t). Crucially, her career as an actor made her a branding expert and a PR pro, unlike the amateurs who have been running the royal show up until now.

Of course, there will be a backlash once the media honeymoon is over. Soon, Markle will be criticised for precisely the qualities for which she is currently being feted. Perhaps her ambition will render her another “Princess Pushy” à la Princess Michael of Kent. Maybe her PR gloss will see her being viewed as inauthentic. Either way, she should not let any naysayers deflect her. Markle is the royal The Firm needs to propel it into the 21st-century. And I, for one, look forward to seeing her do so.

Hannah Betts is a feature writer, interviewer and columnist for an array of British broadsheets and magazines. She tweets @hannahjbetts.
After the sudden death of her 30-year-old husband, Anjali Pinto was confronted with an unimaginable future. Here, she reflects on their last day together, her decision to document her grief on Instagram and how she’s challenging the taboos of sexuality and intimacy that surround young widows.

The year that changed my life

Anjali Pinto. Opposite page: with her husband, Jacob.
It was 9pm on New Year’s Eve when I walked into our apartment for the first time as a widow. My phone buzzed with a group text: “Happy New Year to you and your men. Sending you so much love now, we might not make it to midnight,” alongside a photo of smiling faces and glasses of Champagne.

The new year was just hours away and my husband, Jacob, did not make it to midnight. As my mind raced, I kept coming back to one particularly haunting question: what would a new year bring without my husband?

Earlier that day, Jacob and I were enjoying the holiday at home — cooking, laughing, finishing projects around the house and making love. I woke up from a short nap, rolled over and was surprised to see he was not in bed next to me. Seconds later, I found him unresponsive in the bathroom, looking as though he had fainted.

When I touched his face to wake him, my whole body surged with certainty that he was gone. Hyper-ventilating and in shock, I called for an ambulance and did CPR until help arrived. The medic’s unsuccessful attempts to revive him increased my panic. I packed a bag for him — his wallet, glasses, jeans and a sweatshirt — not realising that he would never come home. They transported him to the nearest hospital and pronounced him dead on arrival. He was 30 years old and had no known health problems.

I sat in silence at the hospital, holding Jacob’s hand while my sister made phone calls to our families to tell them the devastating news. I was unable to speak or make decisions. All I wanted to do was uncover him, crawl into the bed and tell him again that I love him. But I didn’t. I couldn’t move. Just over an hour later, the doctor asked us to leave so the coroner could perform an autopsy on Jacob’s body. As I rode home in the passenger seat of my sister’s car, I felt both numbness and stark clarity. My life had changed irrevocably.

Midnight passed and 2016 came to a close. Down to the very last day, it would always be the final year I shared with my husband. I began 2017 in a state of shock and fear. That night, I lay in silence at the hospital, holding Jacob’s hand while my sister made phone calls to our families to tell them the devastating news.

Unable to return to my normal life without him, I quit my job as a food photographer when his life insurance settlement arrived. I told everyone I was taking a year off to live. I felt fortunate to have had the privilege to step away from my responsibilities and focus on whatever made me feel stable. Other widows have to raise children, manage mortgages or pay back major medical debt.

My friends and family were a net, dragging me out of turbulent waters and supporting me with their thoughtfulness. As a woman who thrives on caring for others, it was difficult to accept the vast kindness and assistance I received. I began seeing a therapist, who reassured me and became a reliable source of comfort. Slowly, the intensity of my pain dulled.

Every day for a year, I turned to Instagram to memorialise my husband, sharing a photo and memory from our life together. With transparency, I chronicled life as a young widow. Grieving in public amassed a community of heartbroken and empathetic readers. They comforted me in my most lonely and terrifying moments, and inspiring them gave me a sense of purpose. Telling the world our love story helped me regain a sense of control in my life, control I lost when my future with Jacob vanished. Through my daily practice, I felt increasingly confident that I was destined to be an artist, transforming my agony into photographs and writing to help heal myself and others.

Along the way, I confronted the many taboos surrounding death and the notion of a “right way to mourn”. Without a clear path for how to cope, I forged one myself. I considered flirtation, dating and sex with strangers. My relationship with Jacob could not be replicated, but my need for touch and intimacy felt urgent. Using dating apps, I invited people into my home to provide temporary comfort. I set the terms for what I wanted, and many times it meant not getting to know my partners. It was easier to want them if I didn’t know the ways they failed in comparison with my husband. I met a man in an open relationship, who was happy to service my needs without any desire to be a part of my life. Our fling — once a week for several months — opened my eyes to new sensations and a type of physical relationship I never experienced as a wife. It felt good to be seen and appreciated sexually.

I made my best efforts to continue living as Jacob and I had lived together, using free time to revisit special places from our past and travelling to visit friends. I felt joy more often than I could have anticipated. I danced, hiked, biked and laughed. I learnt to enjoy my own company. I felt best when I put my energy towards a big goal, whether it was riding my bike 400 miles across Jacob’s home state of Iowa, setting up a scholarship in his honour or curating an exhibition of his photographs. Some days and weeks, my mood lightened enough to feel recognisably myself: the same confident, creative and thoughtful woman Jacob had loved so fully.

It continues to be difficult to navigate the world without my biggest advocate. After the first anniversary of his death, I relinquished my obsession with our past and began to imagine what my future might hold. Though I am no longer a wife, the woman who emerged from 2017 is more compassionate and alive than I would have ever resolved to be on that tragic New Year’s Eve.
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COOL CHARACTER

Film force Alexandra Shipp does Marvel Comics and Max Mara with equal aplomb; and come and get your plaid on.
Alexandra Shipp wears Max Mara coat, $3070. Opposite page: Max Mara jacket, $1535, and dress, $2375.
Reprising her role as Marvel heroine Storm and lighting up the big screen in the hyped Love, Simon, 2018 Women in Film Max Mara Face of the Future Award winner ALEXANDRA SHIPP is in the fast lane to superstardom. Here, she chats to DIVYA BALA about neighbour disputes, (in)equality in Hollywood and the liberating power of a shaved head.
When Arizona-born actor Alexandra Shipp is curled up on a plush armchair opposite, sinking into an even plusher Max Mara robe coat that manages to look both snugly and glamorous at the same time, it’s easy to forget you’re in the presence of one of Hollywood’s most promising rising stars. Despite the palatial surrounds of Milan’s Mandarin Oriental hotel and a corner-dwelling agent, a conversation with Shipp is as real, raw and entertaining as a Friday night on the couch with your most trusted girlfriend (and comes with an infectious side of sass that you have to consciously try to not give back).

We had both been at the Max Mara runway earlier, so conversation quickly turns to a mini review of the officewear-heavy show, which was somehow homely with a rock’n’roll edge. Max Mara clearly has high-end cosiness cornered. “Oh my god, it’s fabulously fabulous, fabulous, fabulous,” Shipp effuses. “So gorgeous. I’m gonna wear every single piece. It’s so beautiful. There’s something about these classic styles with modern twists …” She lists a fringed camel jacket among her favourite pieces, before gushing about these classic styles with modern twists … “You can’t help but feel that, in a classic case of life imitating art, Shipp might just be talking about herself.

Shipp’s personal style is fabulously badass. A confessed “Dr. Martens-and-leather-jacket kinda gal”, she rocked the shaved head required for her turn as a young Storm in X-Men: Dark Phoenix (a white-blonde mohawk wig was glued to her freshly shaved scalp each morning before filming). Now, with her hair growing out in jet-black ringlets, I ask her if she’d do it again. “I wish,” she says. “I’m with her hair growing out in jet-black ringlets, shaved scalp each morning before filming). Now, a blonde mohawk wig was glued to her freshly shaved head.Y ou’re going to the 7-Eleven and you’re grabbing some candy or whatever and you’re in sweats, but no you’re not — you just came off the runway, honey.” She recounts a story of how her building manager received a complaint from a misguided tenant who saw Shipp’s shaved head and, despite the actor’s caramel skin tone, immediately thought, Skinthead! When Shipp’s X-Men co-star Sophie Turner would come around, the tenant’s cries were prefixed by “Lesbian!” “That’d be a power couple, right?” Shipp quips. “Her — tall, fair skin, long red hair, and, like, me in my biker outfit, short and black with a shaved head. We would literally be tearing up the streets if we were. Why is you hatin’?” she says with a laugh. “And he’s all complainin’?”

On the topic of powerful females, how does Shipp feel about winning the Women in Film Max Mara Face of the Future Award? “I think that what we’re trying to do is to create open, honest conversation where women can feel safe and validated,” she explains. “We need that in every industry — not just for women in film. Women [need to] feel that they can be honest and they can be heard and they can be supported and loved within that. I love that Women in Film creates that space,” she continues. “Women in the film industry, we don’t want to rock the boat. We don’t want to shake the foundations because we’re afraid that means we get thrown out. We don’t want to create any problems. So, to open up a line of communication that says, ‘Hey, that wasn’t OK, that wasn’t alright. You should not have been put in that situation. Let’s figure out a way to make sure that doesn’t happen to anyone else.’ That’s exciting. I’m excited to be a part of that. It’s a higher-vibrational concept.”

Shipp is the 13th winner since the 2006 inception of the award. The not-for-profit initiative acknowledges a woman in the film industry who is experiencing something of a meteoric rise in her career and who has outstanding performance skills coupled with style and grace. Shipp stands alongside heavyweight alumni including Rose Byrne, Zoe Saldana, Emily Blunt, Chloë Grace Moretz and Kate Mara.

Shipp’s dramatic ascent will see her on a multiple-release roster over the next two years, including her aforementioned stint in X-Men as Halle Berry’s youthful counterpart, Storm; in Love, Simon (touted as the first major studio film about a gay teenager’s coming-out experience) as perky teen Abby; in the psychological thriller Spinning Man, opposite Guy Pearce, as Anna; and in a reboot of the cult 1970 action flick Shaft with Samuel L. Jackson.

“I just wrapped on Shaft. Oh my god, it was so much fun! Working with Samuel L. Jackson and Richard Roundtree and Regina Hall … It was really cool just being on set and learning from these people, but also being part of something,” Shipp says. “A lot of the Shaft films have been predominantly misogynistic, referring to women as ‘pussy’ and things like that — having the women be victims and damsels in distress. And what was great about this script is that my character is not like that in any shape or form. If she’s getting kidnapped, she’s trying to escape. She’s going to save herself. You might show up last minute and shoot the guy who was about to get me, but look at the onslaught of bodies that I’ve created before you even got here, honey. You took out one dude and now you wanna wear the cape and rescue me? No. That’s not my character.”

You can’t help but feel that, in a classic case of life imitating art, Shipp might just be talking about herself.
“Everything you wear is high fashion because of the shaved head. You’re going to the 7-Eleven and you’re grabbing some candy or whatever and you’re in sweats, but no you’re not — you just came off the runway, honey.”
When it comes to cover-ups, it’s hip to be square

Checked outerwear has long been a member of fashion’s hall of fame, but A/W 2018’s showgoers wore the classic with the kind of fervour and frequency usually reserved for a red hot designer’s debut collection. If it wasn’t Net-a-Porter’s fashion director, Lisa Aiken, in Tibi chequered suiting in New York followed by a blue and red blanket coat then a Rokh tartan coat in Paris, it was MyTheresa’s Tiffany Hsu in neon Burberry checks at LFW or a Dries Van Noten double-breasted checked blazer in Paris. But the MVP of fashion month was none other than Raf Simons’s plaid coat for Calvin Klein 205W39NYC — conveniently wrapped in plastic. All the better for preserving this season’s most coveted take on a fashion icon. — Clare Maclean
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ESTÉE LAUDER
DOUBLE WEAR CUSTOM COVERAGE CORRECTING DUO IN PINK, $40.

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BALenciaga SHOES, $2000, MATCHESFASHION.COM.

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P.E Nation plays the long game; Chaumet hits the ground running in Australia; and Maje is stronger than ever
Creating and nurturing a healthy fashion business is hard. Launching a brand robust enough to endure an Orangetheory class from day one is almost unheard of. Pip Edwards and Claire Tregoning might be bigger advocates of Pilates, but the pair’s activewear label, PE Nation, established just two years ago, has enjoyed the kind of growth more aligned with 2018’s answer to F45. Then again, Edwards, an influencer before influencers existed who has worked everywhere from ksubi to General Pants, and Tregoning, a former designer for sass & bide, were well placed to hit the ground running. The pair debuted the label, now instantly identifiable for its black-and-block-colour palette and retro aesthetic, at MBFWA in 2016 with 45 stockists already in the (gym) bag.

Since then they’ve expanded into the US, partnering with stockists including Equinox, released collaborations with Reebok and cult spin-class brand SoulCycle, grown their denim offering and created a menswear line (much loved by their female customers). The Kardashian-Jenners are also big fans of their crop tops and leggings (which, incidentally, are among the top-selling core items). There’s also an ongoing partnership with Woolmark, and last month they took out the prestigious National Designer Award during the Virgin Australia Melbourne Fashion Festival.

“It’s been such a great experience,” Edwards tells me from PE Nation’s spacious new HQ in Alexandria, Sydney. “I think, for us, even though things have grown super quickly, our focus is on being a household national brand. This award was really important to secure our space as a national designer.”

Edwards’s and Tregoning’s roles are split into sales/marketing and design, respectively, but the pair always comes together to nut out the creative vision for every new collection. Each season focuses on a different sporting world; right now, it’s all about phys-ed. “Didn’t we all love that at school?” Edwards asks with a laugh. Still, it can’t have traumatised her too much — the lookbook was shot on site at her old high school. But beyond that, there's no grand theme for the collection. Much like Gucci and Balenciaga, two of the most
influential houses in fashion at the moment, Edwards and Tregoning have followed a strategy of evolution, not revolution when it comes to the seasonal look of P.E Nation. “I think that’s what has made the brand stand out, to be honest — holding onto our aesthetic and really driving that home, where the only things that change are what’s changing globally: colour and print trends and silhouettes,” Edwards says.

Indeed, the newness in the Phys. Ed collection is thanks to an injection of pastels in the form of vintage-print tees and sweaters and contrast-panelled leggings, which intermingle with the label’s signature black and bright staples, stone-washed denim hoodies, bestseller shell jackets in racer prints and retro sweats. “We had yoga in mind,” Tregoning says. “I think it made us think ‘earthy,’” Edwards adds. “I mean, it’s not pastel in its true sense because we splice it with a bright colour or a black, but the softer palette is playing to that feminine side, whereas we are usually quite tomboy. I’m actually rocking it today. I don’t feel that much softer, though!

“But it’s definitely based on who we are and what we do — that’s the whole integrity behind the brand,” Edwards continues. “We have certain pillars in our business — the working mum, the fashion girl, the street style [tomboy] and then, obviously, the fitness enthusiast — and Claire and I are all those things. So if our personalities don’t fit into the looks then they’re not going to work — that’s been a proven recipe. We are our best customers.”

And ambassadors, for that matter. Look no further than Edwards’s Instagram feed (@pip_edwards1), which is essentially photos of her looking fabulous in P.E Nation, working out at Fluidform Pilates, boxing in Bondi or travelling the globe to promote the brand. But Edwards is also constantly on the lookout on social media for P.E Nation customers who work the brand as hard, and well, as they do to drive home the brand message. “I love to stalk these women who wear our stuff; you know, there are some mums, they could have a following of 20 people but they are so proud and amazing and we’ll post them on our P.E Nation feed, or there are the girls who have a million followers. It doesn’t matter — it’s the way they interpret the brand and wear it that’s important,” she says. “We are for all the women.”

“We have certain pillars in our business — the working mum, the fashion girl, the street style [tomboy], the fitness enthusiast — and Claire and I are all those things.”
NOMADE Chloë
THE NEW FRAGRANCE
SHOW ME THE CHAUMET!

The jewellery maison’s roots may reach all the way back to Marie Antoinette and Napoleon, but Chaumet has its sights set firmly on a future in Australia.

By Jamie Huckbody
It's S/S 2018 couture week and the City of Light is living up to its reputation as a playground for the rich and famous. At the heart of it all is Place Vendôme, the spiritual address of patrician French luxury, where Schiaparelli still operates from No. 21 (in the very same salons that Elsa moved into in 1935), and where the Ritz is still, after its extensive refurb, home away from home to Russian oligarchs and Chinese squillionaires. (This being the Ritz, the makeover took nearly four years and reportedly more than $600 million.)

Dotted around the perimeter of Place Vendôme is a who's-who of Paris haute joaillerie. There's Boucheron, Cartier and Van Cleef & Arpels, to name just a few, and at No. 12, there is the oldest of them all: Chaumet. The latest chapter of its 238-year history is getting a distinctly Australian flavour with the opening of two new boutiques, in Westfield Sydney this April and in Melbourne this spring.

"Maybe our Australian customer will choose something from our Aigrette collection because of its connection to Chaumet's tiaras and Empress Joséphine, or maybe she will choose something from the Liens range, expressing aesthetically the connection between two people: a mother and child, or two lovers," ponders Jean-Marc Mansvelt, Chaumet's enigmatic chief executive.

"What is for certain is that we offer variety at Chaumet. Variety in terms of budget and variety in terms of stories and meanings. For us, this is very important so that people can make their own journey and make their own choices."

It's this very particular idea of exclusivity — one that has more to do with personal choice than pricey carats — that lies at the heart of Chaumet. It's about the journey, not the destination; the process, not just the result. Mansvelt says of the technique whereby each element of a piece of jewellery is handmade and then connected by a knife-edge-thin network of white gold. "The jewels become fluid, like liquid, and you see only the stones as if they are suspended in air. It's like magic."

Sparkling bracelets as supple as diamond ribbons and earrings that dangle fan-shaped pendants inspired by the kokoshnik (a traditional style of Russian headdress) all feature what is destined to be this year's hot rock: the pinky-peach-coloured sapphire called padparadscha.

"These pieces have been created to last for the next 250 years, not just the next three months," Mansvelt says, making the distinction between fashion and haute joaillerie. "This kind of jewellery is an investment."

He summons the grand piece of the collection, the Promenades Impériales necklace, whose two massive padparadscha sapphires were chosen because they look like sunrise on the Siberian Steppes. The necklace is as much a feat of technical engineering as it is a jewel. With a few clicks, the main pendant detaches to become a brooch, the pin-prongs at the back popping out with the touch of a diamond.

"It's not about the piece, but the way it's worn and the way the woman and the jewel interacts," Mansvelt says of the necklace, which took 1,100 hours to create. "They say that jewellery is about appearance, but appearance is not only when you enter a room. It's also the way you leave a room."

No sooner has Mansvelt made the statement that the necklace has been reconfigured again, this time to be worn back-to-front, the clasp suddenly the central motif. Easy.

"You can wear it as the grand version or the light version," Mansvelt says with more than a touch of 'voila!' in his voice. "You have to continue to surprise people in order to survive, and so keeping this sense of creativity is the biggest challenge that faces the fine jewellery world today. Secondly, how do we balance the history of our brand and the demands of today to make it interesting for a younger generation?"

It's a conundrum that keeps many a luxury exec up at night, but Mansvelt is already onto the solution.

"Of course, people are charmed by the beauty and history of our pieces, but we also know how much customers need meaning. … It's almost as if people need some roots in a very hectic world where everything is changing," he says. "This is where Chaumet can be the oldest fine jewellery maison as well as the most modern. We are the most relevant one for today."
URNING 20 can prove a terrifying rollercoaster ride of emotions. Gone is teen angst and in its place, soaring young-adult anxiety, first rejections and desperate highs, all without the safe bounds of youth against which to rebel. As an emerging adult, your early twenties are a time for personal reinvention; breaking in a new, greater consciousness; finding yourself. For most, it can be anything but pretty. For French label Maje, however, hitting the big 2-0 is as effortlessly chic as ever.

"When I was 20, I experienced a sort of fashion revolution," says Maje’s impossibly stylish founder, Judith Milgrom. "It was the time of Alaïa, Jean Paul Gaultier and Karl Lagerfeld at Chloé, and this really inspired me. It was a new way of looking at the world."

Milgrom is sitting in the upmarket interiors-boutique-cum-cafe Maison Sarah Lavoine, a stone’s throw from Maje’s Paris HQ. When asked whether her brand is undergoing its own revolution as it celebrates its 20th year, she offers simply: "There is always a revolution for Maje. It’s a brand that is audacious and that takes risks."

It’s true that Maje has a certain audacity in both its look and the power moves that have seen it expand to almost 500 points of sale across 37 countries, including five standalone stores in Australia. The empirically cool Parisian aesthetic of the collections is largely responsible for bringing that perennially desired je ne sais quoi style to the world, drawing boldface campaign collaborators year upon year. Think Alexa Chung shot by Craig McDean for S/S 2013, Australia’s Catherine McNeil by Alasdair McLellan for S/S 2014 and French rock royal Lou Doillon by Mario Sorrento for S/S 2015.

This year, to celebrate its milestone, Maje looked to photographers and artists to reinterpret the brand for a millennial audience. Entitled 1998–2018–Dream Tomorrow, the campaign sees rising photographers Thurstan Redding, Coco Capitán and Mark Peckmezian turn their lenses to the bronze-skinned, blue-eyed Dutch beauty Yasmin Wijnaldum. The campaign encapsulates three themes in three locations: friendship in Morocco (where the founder spent her childhood), family in Paris and love in London. “Yasmin is more than a model,” Milgrom explains of her choice. “She is vibrant and curious and she loves fashion but has her own personal passion for it. She’s also turning 20 this year."

The collection itself is worth celebrating. With respect to the brand’s code of flattering cuts, coquettish details and a classic palette, inspiration for S/S 2018 came from the natural world, blossoming from a sort of psychedelic garden. Prints are alive with flowers, fruits and insects; there are polka dots and pearl details; lace-up sandals; leather bikers in the kind of bright red French women wear on their nails; and stripes in fairy floss pink and lemon sherbet hues. Breezy shirtdresses are a focus, reimagined with Victorian-inspired puffed sleeves, ruffles, button details that dot the length of the arm and scalloped, exposed shoulders. These are styled with smart, almost masculine minis in Prince of Wales check and crisp tailored overalls in camel.

With Maje’s success often attributed to its ability to capture French mystique, I ask Milgrom for the secret to Parisian style: "The Parisian girl is natural. She is never in a total look or a look that is ‘trendy’. She’ll mix seasonal pieces with basics and takes time to look good, but never shows it. It’s not about forcing it. It’s effortless.”

As effortless as getting older, you might say.


As MAJE celebrates two chic decades, DIVYA BALA talks to the founder about fashion revolutions, muse YASMIN WIJNALDUM and the evergreen alchemy of French style
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SHANELLE NYASIASE WEARS DIOR 5 COULEURS EYESHADOW PALETTE IN DEFLY, $107.
LOANE NORMAND WEARS CHRISTIAN DIOR DRESS, $31,000, BRIEFS, $1,400, AND SHOES, $950. DIOR DIORESSKIN FOREVER UNDERCOVER FOUNDATION, $80.
ELLEN ROSA WEARS CÉLINE COAT, $10,400; DORATEYMUR SHOES, $618. DIOR ROUGE DIOR LIPSTICK IN DISTINCT MATTE, $53.

OPPOSITE PAGE: DIOR DIORSHOW PUMP’N’VOLUME MASCARA, $36.
LOANE NORMAND WEARS AGENT PROVOCATEUR BRIEFS, $60; WOLFORD STAY-UPS, $80; FLEUR DU MAL GARTER BELT, $160; AMATO GLOVES, $100; MIU MIU BOW, PRICE ON APPLICATION.

OPPOSITE PAGE: L’ORÉAL PARIS FALSE LASH X-FIBER MASCARA, $29.
OPPOSITE PAGE: ESTÉE LAUDER PURE COLOR LOVE LIPSTICK IN BURNING LOVE, $36.
HOYEON JUNG WEARS GUCCI DRESS, $22,000.
INA JENSEN WEARS LOEWE SCARF. PRICE ON APPLICATION.
DIOR 5 COULEURS EYESHADOW PALETTE IN FASCINATE, $107.
SHANELLE NYASIASE WEARS CHANEL TIGHTS AND SHOES, BOTH PRICE ON APPLICATION.

OPPOSITE PAGE
WAYNE BOOTH WEARS MAYBELLINE NEW YORK COLOR SENSATIONAL THE LOADED BOLDS LIPSTICK IN PITCH BLACK, $18.
INA JENSEN WEARS LOEWE CARDIGAN, $2150. DIOR CAPTURE TOTALE DREAMSKIN PERFECT SKIN CUSHION SPF 25, $124. PANTENE BB CRÈME, $11.

OPPOSITE PAGE: ESSIE NAIL POLISH IN TOPLESS & BAREFOOT, $19, AND LICORICE, $15. LAURA MERCIER FLAWLESS FUSION ULTRA-LONGWEAR CONCEALER, $70.

ESSIE NAIL POLISH IN TOPLESS & BAREFOOT, $19, AND LICORICE, $15. LAURA MERCIER FLAWLESS FUSION ULTRA-LONGWEAR CONCEALER, $70.
OPPOSITE PAGE:
BALENCIAGA JUMPER, PRICE ON APPLICATION. CHANEL LE ROUGE CRAYON DE COULEUR IN NUDE, $53.

HE JING WEARS MAKE UP FOR EVER ARTIST COLOR PENCIL IN PERPETUAL FIRE, $35.

PRICES APPROXIMATE.
SITTINGS EDITOR: RON HARTLEBEN
SITTINGS ASSISTANT: LAUREN FERN
CASTING DIRECTOR: EVELIEN JOOS
HAIR: OLIVIER SCHWALDER
MAKEUP: KANAKO TAKASE
MANICURES: MEI KAWAHRI
PRODUCTION: RICKY MICHELS
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FOR MARY HOWARD STUDIO.
SEE BUYLINES FOR STOCKISTS.
GOWN GIRL

Inside the jet-set life of megamodel
Georgia Fowler; high fashion at Hanging Rock; plus:
Simon Baker’s ode to Oz

Georgia Fowler wears Wolford bodysuit, $290, from Elizabeth K;
Manolo Blahnik shoes, $1795.
Also shown: Rami Kadi haute couture dress, price on application.
After a decade in front of a photographer’s lens, model of the moment GEORGIA FOWLER reveals her private side — and muses on jet lag, long-distance love and using the minibar to treat puffy eyes

Photographed by SYLVÈ COLLESS
TRAVEL: I probably get on a plane every three or four days. It's a lot of flying, but I guess that's what being a global model is. I think if I stopped travelling now I would miss it a lot — I love seeing different parts of the world. That being said, I hate plane-hopping and the airport, and you do get sick of living out of a suitcase or not being able to just meet a friend for dinner. I'm often just in hotels by myself.

I'm still figuring out how to deal with jet lag. Normally, I'm not in one place long enough to actually get in sync with a time zone, so I try to sleep when I'm lying flat and on a plane, keep super hydrated and not stress too much when I can't sleep at night — I just have a hell of a lot of coffee the next day.

FITNESS: I really enjoy working out, so it's not too much of a chore for me and it gives me a bit of structure. I have a trainer [Joe Holder] in New York, who I see as much as I can. He takes a holistic approach — he really cares about my mental health, proper stretching and warm-ups and can deal with any kind of physio issues, so he's not just a gym junkie telling a girl to do 10 squats and build an arse. Depending on what shoots are coming up and what I want to do for my body, sometimes we'll increase the cardio. He's taken me for runs before, but I mostly do weight training with him and resistance work.

If I'm not where he is, I generally try to go to different classes and keep my body guessing. When I'm in Sydney, I will always do the Bondi-to-Bronte sea runs and I have an amazing boxing coach [Zach Vickers], and I like Fluidform Pilates. A big thing for me at the moment is trying not to overtrain. I think a lot of people, if they are trying to lose weight, will just kill themselves in the gym, but then your adrenals get out of whack. Sometimes your body needs to rest. Most athletes have a season when they train for hours a day, but then in the off-season, they don't exercise. So if you're a model and going hard for the whole year, then you're not giving your body a chance to recover.

CAREER: I don't think you can really plan this career. Ideally, you can say, 'I want this, this and this,' but, at the end of the day, it's all up to other people. I write out my goals every year and see what I have accomplished each month and try to be grateful for what I do book. My plan is just to keep doing my best and then it depends on when I fall in love and, way down the track, have babies and have to dial back on the travel a bit. I don't think I ever really want to stop modelling. I really admire women like Elle Macpherson, Heidi Klum and Adriana Lima, who've all really stuck it out. Adriana did, like, 18 Victoria's Secret shows. That takes tenacity.

RESILIENCE: I guess I was always pretty tough growing up — I think I owe a lot to my parents for that. My dad [Peter Fowler] is a pro-golfer who is known on tour as the hardest worker. He's the first one on the course and the last one to leave, so he taught me that I need to work really hard to get where I want to be. I think my resilience is the only reason I have got as far in the modelling industry as I have. I just never gave up. There are so many people along the way who will tell you that you aren't good enough, but you just have to keep trying. When I first started, I had friends who hit all the best shows or got VS the first time around [Fowler was chosen after five years of auditioning], but they're not really modelling anymore. I think the industry can see and respect how hard I have worked over the years and that it didn't come easily. Now, for every job I get, I generally get rebooked.
Zuhair Murad haute couture dress, price on application; Wolford briefs, $90; Tiffany & Co. earrings and bracelet, both price on application.
Schiaparelli haute couture dress, price on application; Albus Lumen briefs, $194.

Opposite page: Sheridan robe, $100; Cartier earrings and necklace, both price on application. Also shown: sofa from Vampt Vintage Design.
“My favourite place to visit is home, but that's a funny thing because I'm not sure where home really is.”
Rami Kadi haute couture dress, price on application; Araks bra, $120, from mychameleon.com.au.

BEAUTY NOTE: Giorgio Armani Eye & Brow Maestro in Wenge Wood.
Elie Saab haute couture dress, price on application. Opposite page: Re/Done singlet, $110, from mychameleon.com.au; Moncler briefs, price on application.
“I’d prefer to go see my friends and family than go on a date with some random guy.”
**BEAUTY:** My mum wasn’t fluffy — she never got facials or had a big beauty regimen, so I grew up washing my face with water and soap, and that was it. I generally try to keep it pretty simple — I clean my skin with Embryolisse or Bioderma. More recently, I figured out: OK, I’m actually getting older and this is my job, so I really ought to start using more products and really look after my skin. I actually went to [facialist] Melanie Grant yesterday and she was amazing. I like that what she did wasn’t too rough. It was really just about infusing moisture into my skin because I’m always in the air — it just gets so dry. She taught me to use a really thick cream if you’re flying or in a super-dry or cold climate. I love La Mer. I’ll also use an eye cream — there’s a Chanel eye gel that’s really nice, and I regularly use Jessica Gomes under-eye patches [Equal Beauty’s Moisture Eye Veil]. If my skin is super puffy, I’ll rub cans from the minibar over my face before work.

**FOOD:** I generally only eat wholefoods, and try to avoid carbohydrates and anything processed. I eat to feel good! I get my best energy from a combination of vegetables, nuts and grains, and a small amount of animal protein. I love avocado, nuts and fish. If I feel like a steak, I’ll listen to my body and eat a steak. My days are really long, so I eat food that gives me energy to keep going. I absolutely love eggs — an omelette with avocado, spinach and mushrooms is one of my favourite breakfasts. I took a test recently and found out I’m allergic to eggs, but my body doesn’t react that badly, so I’ve started to reintroduce them. My diet does depend on what I have coming up. If I am being strict, I’ll limit any sugar intake, so I’ll limit fruit and I don’t eat [other] dairy because I don’t think it’s that good for you or reacts well with me personally.

**FASHION:** I love clothes, so I’m so fortunate to dress up and see all the amazing pieces on shoots. My favourite designers are Saint Laurent, Proenza Schouler, Céline, Isabel Marant, and Georgina Alice and Paris Georgia from Down Under. I’ve been so busy I haven’t bought anything recently, but probably the last big purchase was a couple of good pieces from Saint Laurent — just a nice simple skirt and shirt — that are timeless and perfect for castings and events. I’ve worked with a stylist a few times, but I usually just dress myself. I feel cooler at an event in something that’s a little less over the top and understated, so I have a few black suits that I rotate. I never want to look back at what I’m wearing and really cringe at my outfit, so I try to just be classic and simple.

**SOCIAL MEDIA:** I kind of started an account when everyone else did. It has evolved over the years from being snaps of me and my friends back in NZ to actually being a platform for my work, which is incredibly important for my career. But I also love that I can show who I am beyond just my work — I can show parts of my family life and personality. Usually, I take my own photos — not because I want to be taking selfies, but you go to these beautiful places and you’re usually bloody alone, so it’s the only way to document your experience. But if I’m with my girlfriends in the industry, I’ll take photos of them, they take photos of me, and it’s just understood without being like, *Cringe, we have to do another photo*, because it’s all just part of the job now.

**RELATIONSHIPS:** It’s almost impossible to have a proper relationship when you travel for your job as much as I do. When I am home, I’d prefer to go see my friends and family than go on a date with some random guy, and it’s tricky to see who really wants you for you rather than being a little prize. I think technology probably hinders finding a proper relationship initially because everyone can see all the options on dating apps and thinks there are so many beautiful people to go out with. But if you can get past that, technology is amazing — you can FaceTime with a person every day. I don’t know how my parents did long distance when I was growing up. My dad often travelled for months at a time, but they were only able to call each other once a week.

**FAMILY:** My favourite place to visit is home, but that’s a funny thing because I’m not sure where home really is. My parents travel a lot and my sister [model Kate Fowler] lives in Sydney with her babies, and, because I started travelling regularly at 16 years old, even Auckland doesn’t feel like home anymore. It’s so different to when I left. Sometimes I feel more at home going back to New York, but normally it’s where my family is. Home is where the heart is, as they say.

— As told to Clare Maclean
Opposite page: Zuhair Murad haute couture dress, price on application. This page: Paolo Sebastian haute couture dress, price on application. Prices approximate. Hair by Sophie Roberts at The Artist Group; makeup by Linda Jefferyes at The Artist Group. Georgia Fowler is represented by IMG Models; Sylvè Colless is represented by Assembly Agency. See Buylines for stockists.
YOUNG HEARTS RUN FREE

As we count down to the release of the television reboot of iconic Australian story Picnic at Hanging Rock, BAZAAR casts its own sartorial sisterhood in white silk and lace.

Photographed by AGATA POSPIESZYNSKA
Opposite page: clockwise from top: Simone Rocha dress, $3020; Isabel Marant top, $1998; Isabel Marant top, $1170.
This page: from left: Sportmax top, $778, and skirt, $824; Moncler Gamme Rouge jacket and dress, both price on application; Simone Rocha shoes, $1007; Links of London chain and charm, $110 each; Max Mara top and skirt, price on application; Philosophy di Lorenzo Serafini dress, $1803.
From far left: Hermès dress, price on application; Daks shoes, $910. Ermanno Scervino dress, $1688; Maison Michel hat, $890. Philosophy di Lorenzo Serafini dress, $1630; Daks shoes, $910.
Opposite page: from top: Simone Rocha shirt, $1455, skirt, $1639, shoes, $1007, and earrings, $357. Molly Goddard dress, $4157; Simone Rocha shoes, $1785; Links of London chain, $110. This page: Saint Laurent by Anthony Vaccarello shirt, $1400, and belt, $1090.
From left: vintage dress, price on application, from Modes & More; Church’s shoes, $890. Ralph Lauren Collection tunic, $1,355, and pants, $2,628; Daks shoes, $910. Ralph Lauren Collection jacket, $3,589, and pants, $1,996; Daks shoes, $910.
In a sneaky ambush, actor SIMON BAKER has revealed himself to also be a skilled director as he translates Tim Winton’s beloved book *Breath* for the big screen, in the process stirring deep feelings about his own beach upbringing.

*By Eliza O’Hare*
TAKING

Simon Baker wears Salvatore Ferragamo shirt, $1150; Erro pants, $332, from matchesfashion.com. Styled by CAROLINE TRAN
It was always going to be a big deal, stealing Breath from the Australian imagination and making it real. Maybe that’s why it’s taken nearly 10 years to get here. Anyone who was going to take on this classic novel and transform it into a film was shouldering a huge responsibility. In Australia, it’s just about every second person’s favourite book, and those odds only increase the closer you get to the coast.

This is not the first screen adaptation of Tim Winton’s work. His novels Cloudstreet; That Eye, the Sky; and In the Winter Dark, and his short story collection The Turning have all been produced, but Breath, Winton’s eighth novel, is the one that feels as if it carries the most weight. It was a responsibility Simon Baker recognised. It’s ambitious, for your first turn as a feature film director, to mess around with characters and stories that your audience already holds so dear.

On a 42-degree dry Sydney day, we arrive at our bush valley location: a wooden house owned by a friend of Baker’s who works in theatre and film. A collection of timber houses on the property are constructed from film sets (the Charlotte’s Web set sits close to the river) and a mishmash of other props from his friend’s projects. It feels like the perfect setting in which to talk to Baker about his new film — lounging on hammocks with cold beers, surrounded by weathered timber walls, convict stone, and white gums along the river’s edge — especially as he has just flown home from New York.

When we first arrive, Baker is in the kitchen, jostling with his mate over the coffee machine. There’s a lot of pushing and banter going on. “That coffee’s terrible. Here, let me make you a proper coffee,” Baker offers, throwing his mate’s first attempt out and starting again. “Don’t judge me — the beans are stale.” It’s clear he knows a bit about coffee, as is necessary for Australians based in LA for long stretches. Baker and his family have spent 20 years there and, as such, his DIY flat white is not bad. “You only know how to make a coffee because you played a barista once!” his mate teases. “Nah, nah — I never played a barista!” comes Baker’s retort. The friend replies, “Ah, that’s right — it was a barrister!” Cue peals of laughter and we are away.

The world of Simon Baker just opened its doors to me. Not that it was that easy to get the key — I’ve been trying to interview him about this film for more than a year.

At a time when it seems almost every book, film, artwork and fashion collection is slapped with ‘iconic’ status, Breath really deserves it. It’s a coming-of-age tale that struck a chord with an entire generation, and for good reason. It’s a story of friendship and a messy sexual affair, and it zooms in on one of Winton’s core themes: toxic masculinity in ’70s Australia. The film has the lot, as well as some of the most spectacular surf footage ever captured; wordlessly depicting the sheer terror and giddy endorphins that go along with big-wave riding. As a rule, the surfing in films is bad. Dodgy montages, boring photography and actors who clearly don’t surf is the stuff that makes actual surfers cringe. (Granted, they are a pretty tough crowd.) This film does not do that. Surfing bible Tracks magazine’s editor-in-chief, Luke Kennedy, agrees. So much so that the film features in the April issue. Baker is suitably stoked.

“This is the most accurate representation of surfing and surf culture ever captured in a feature film,” Kennedy says. “He has used surf photographers with credibility. And another reason it’s so compelling is that Simon cast surfers in the main roles [Pikelet and Ivan “Loonie” Loon are played by young surfers]...
I was sort of raised by the older guys on the beach, and [Breit] all my pretty true for me, ... I relate to Sambo and his midlife crisis issues, totally.
Samson Coulter and Ben Spence, respectively, while Sando is played by Baker himself, and they did 99 per cent of their own surfing. He has managed to capture the essence of the quintessential grommet [young surf novice] of that era.

The film is extraordinarily beautiful, a lush feast of water, sky, bush and the perfect depiction of ‘70s surf style. The tones are warm and autumnal, contrasting with the inky blues of the powerful Southern Ocean. As directors such as Call Me by Your Name’s Luca Guadagnino recognise, the environment in which a film is shot is as much a character as any of the actors. While Guadagnino’s film is set in the early 1980s and centres on a dreamy 17th-century villa in Lombardy, Italy, Baker’s employs an early ‘60s timber beach shack in Denmark, Western Australia, replete with well-used hammock, mismatched coffee cups and a bong. Both films are deeply authentic and conjure instant nostalgia, giving the audience compassion for the story even before the plot begins to unfold.

“I was very particular about authenticity and the process of eliminating things that aren’t in that world,” Baker explains. “It’s a period film set in the ‘70s, and we’re talking about the folksy, earthy, textual ‘70s, so it was all about texture: woollen jumpers, lots of corduroy.” It’s a visual story he knows well. “I grew up in Lennox Head [in northern New South Wales], on the beach. I was sort of raised by the older guys on the beach, and this all just rang pretty true for me. It resonated in a powerful way.” And the characters are also familiar. “I relate to all of them; I relate to Sando and his midlife-crisis issues, totally. My job as director is to relate to all of the characters. There’s a lot of creativity and freedom in being an actor, but there was stuff I was learning all the time just being on set. When you’re an actor, you’re in service to others: the material and the director’s vision. I was seeking more control of my creative voice in an honest way.”

In some ways, it makes sense that Baker chose this as the project to first flex his feature-film director’s muscle. “Some of the best advice I ever got was from a director who said to me, ‘When you make your first film, just make something you know. You gotta know it better than anyone.’ So with Breath, the subject matter was something I really knew; that I felt very familiar with from my childhood, from my upbringing. Look, it’s not autobiographical, it’s Tim’s book, it’s an adaptation. The reason the book is so successful and so loved is not just because Tim is a fantastic writer, but with this book, he reached into something so many people identified with. Our relationship with the coastline … and our relationship with the ocean.”

The yearning Baker had for Australia while he was in LA working 14-hour days on the set of hit television series The Mentalist was constant. “Let me give you a metaphor,” he offers. “You know when you’re away from your first real crush, and you have a real desire to be around that person and in your mind, your crush turns into a grand, majestic ideal — this bright, powerful being that you’ve started to worship? Absence does make the heart grow fonder, but it also allows you to really concentrate on certain aspects — the way they wrinkle their nose or the way they smile. Those things all become bigger and bigger because you’re away from it. That happened with Australia a lot for me in the 20 years I lived in America. It was sort of a longing that exists in you.”

This longing is absolutely at the core of Winton’s brand of magical realism, a speciality of sorts. He not only came onboard to help write the screenplay for the adaptation, but, surprisingly, it’s his wonderfully dry Australian drawl we hear in the narration throughout the film. It’s an impressive endorsement. “I’d heard Tim was shy and kind of private, which he is, and I respect that,” Baker says. “At the same time, I was aware of how appreciated and revered he is as a writer. Very intimidating. But when you read his stuff, you can’t help but go, This person’s a good person. I don’t think he’s going to be judgemental. He’s a deep-thinking person, salt of the earth and very compassionate, with a good sense of humour. I just needed to know from him that he was OK with me doing what I wanted to do with the film, so I said, ‘I need to know that you’ll let me fuck with your stuff and make it mine.’ And he told me, ‘When I write a book, as soon as I put it out, it’s no longer mine.’ I needed to have his blessing, otherwise I would have been walking around with a really tight sphincter the whole time.”

The Winton/Baker collaboration is going to be an ongoing working relationship. Baker reveals he has acquired the rights to Winton’s latest novel, The Shepherd’s Hut, a story that deals with solitude, survival and, again, toxic masculinity. It’s another visually rich tale, so getting the project up and running could take a while. “It’s not easy to do,” Baker explains. “You’ve got to have a couple of things ticking along.”

Breath opened to acclaim at Toronto International Film Festival and at a small number of preview screenings. I wonder what it feels like to be the director and star of the film observing the audience’s reaction to the intense scenes. “Oh, yeah. It’s beautiful,” Baker says. “It’s nice to feel that, but I’m also removed. It’s this weird thing. At the end of the day, for me, the movie is a time capsule of [an] experience. What it is for anyone else is their experience. It goes back to what Tim said: ‘When I finish a book, it’s no longer mine — it belongs to those people who read it’. And I’m just at the point now where I can’t wait to give it away.”
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CLEAR WINNERS

Makeup’s moment of clarity: why the ‘Insta brow’ is out; and Ariane Labed’s scents of self
WE’RE CALLING IT EARLY, but if 2018 has a buzz word, it has to be “transparency”, right? A reaction to the pressure people are feeling from the #MeToo and #TimesUp movements, gender inequality, equal-pay campaigns … because in a world of change, transparency is key.

That concept could be translated literally to the fashion world, with designers presenting strong cases for sheer dressing over several seasons now, from sheer skirts to sheer dresses layered over the top of pieces, to see-through plastic in the form of boots, raincoats and even perspex-covered ponytails, as at Chanel’s S/S 2018 show.

Ditto for beauty. When Pinterest predicted the top makeup trends for 2018 based on what fascinated its users, bold-hued eye shadows were a surprise entry to the list. Innovations in technology mean we’re now seeing sheerer textures than ever before, thus a way to wear bold colour without looking overdone. Another Pinterest prediction: lip tints will replace lipsticks. Clearly skin is very much in.

The transparent trend is also extending to the cheek, a facial feature which won’t be overpowered by strong colour when you can actually see what lies beneath. A standout product to achieve this look is the new Chanel Coco Lip Blush, a clever gel-like formula that multitasks and looks as pretty on pouts as it does on cheeks. “Its amazing texture is what makes it different to other multi-use products,” says Chanel’s official makeup artist for Australia, Victoria Baron, who relied on it for almost every image in this shoot. “How it differs is it doesn’t sit on the skin and appear a different texture,” she explains. “It takes to the skin so the pigment and hydration is all that’s visible. It’s as if the colour has come from the skin naturally.”
THE STRONG TRANSPARENT CHEEK

Look for a gel-like formula that's buildable, Baron says. “If you can layer the depth, it's easy to control the desired intensity.” Here we used *Chanel Rouge Coco Lip Blush* in 420 Burning Berry.
THE STANDOUT

What’s new, Baron says, is the barely-there — even an absence of — makeup in certain areas juxtaposed with an intentional bold feature such as a ‘done’ eye or lip. That’s where multitaskers — such as Chanel Rouge Coco Lip Blush; in 418 Rouge Captivant on lips, and a smidge worn on cheeks — come in.

“It evokes a true confidence,” she adds.
SHEER BOLDNESS

Some louder colours — such as yellow — can seem too tricky to attempt, but get the shade nuance right and suddenly you’re back in safe territory. Chanel Ombre Premiere in Poudre d’Or is a step up from gold but still pops here because we’ve intentionally pared back the other elements. Chanel Rouge Coco Lip Blush is worn both on lips (in 412 Orange Explosif) and cheeks (410 Corail Naturel).

FRAGRANCE NOTE: Chanel Coco Mademoiselle Intense eau de parfum.
THE NEW BLUE
Pretty makeup in need of toughening up will benefit from nails sporting a coat of *Chanel Bleu Trompeur*. From afar, it looks dark, but close up, it’s a chic French navy, its vibrancy giving it wearability.
THE EYE WASH

A product you can use on your lips, cheeks and even eyes? OK, we may have gone rogue using *Chanel Rouge Coco Stylo in 234 Framboise Sensuelle* on the lids, but get your blending technique right and anything is possible. For a subtle effect, try one dot. For a more intense look, start with three. Your skin tone will determine how much colour you need.
With much relief, we report craft brows are back. It’s time to unfollow the Insta brow: we bring you bespoke tints, texture before trend and a big rethink on ink. By Tracey Withers
W e’re not here to point fingers. This is one we can all admit to: we may have overdone it. Sometime after power brows turned into the new lipstick, hedgesrow styling bars turned into temples of worship and top-shelf pluckers became (locally) famous, ‘trend brows’ jumped the shark. When a whole Jenneration of girls embraced the ultra-styled ‘Instagram brow’, you were either with them or boltily boyfriend-browed-à-la-Cara Delevingne against them. Tattooing came along and made our obsession semipermanent, and then somebody invented brow stamps …

Now here we are. In rehab, intimidated by eyebrows that seem to have taken over our faces and certainly too much of our personal grooming budget, with an urgent urge to update.

“Having ‘done’ brows and looking polished without any other makeup on is not going away,” notes eastern Sydney brow artist Kristin Fisher, but slaving to the trend is. “That really filled-in, characterless, same-on-everybody brow is definitely on the way out,” she says. “It brows are over. Having tattoos because it’s the thing to do is over.” A quietly brilliant, feature-lifting, built-for-you (for you are the Beyoncé; your brows are the back-up dancers, assimilation brow is out there. Let’s go get it.

THE INK UPDATE

To tattoo or not to tattoo? This really should be the question. “Feather-touch tattooing — with fine strokes that micropigment skin to make it look like it has hair — really did revolutionise how realistic we could make semipermanent brows,” Fisher says. “It made so much noise. It’s a brilliant technique for some women, but then everyone started getting it because everyone else was getting it … We do so much corrective work now. Women come to us because feather-touch is not the brow look they really needed.” Looking for semipermanent artisanal brows? There’s new tatt tech for that …

MISTING: A fine wash of colour, via minute dots rather than strokes, is airbrushed into the skin. “Mist looks like a powdered or ombre brow, while feathering is a series of patterned strokes that mimic real hair,” misting master Amy Jean explains. The upside: a more 3-D effect. The technique often looks ‘finished’ without the need for brow makeup. The downside: “If you’ve got oily or dewy skin, the [sebum] can disrupt the consistency of the pigments during healing,” Amy Jean says.

TRIPLE LAYER: This is the signature, almost undetectable secret of Sydney-based brow magician Sharon-Lee Clarke. International clients clock air miles to get this. “It applies German, Korean and Parisian approaches,” she explains. “We use three to four different tools to create the line and at least three different colours — no one natural brow is the same shade all the way through, so you don’t want it monochromatic. You want to create curvature because hair is thicker at the base and finer at the tip.”

COMBINATION: A fusion of two tattoo styles. “We do feather strokes at the inner brow then shade through the tails so they end up with definition yet a natural softness,” Fisher explains. “Shading is more subtle than feathering all the way through.” It all takes a beat to settle, though. “For a week it looks really heavy and blocky, the next it fades back to nothing, then you see the result.”

This goes for fillers, too. “A good therapist will ask a lot of questions, watching your range of movement as you speak freely,” Clarke says. “I need to see the real depth and pitch of your eye, the taper of your lash line, if you favour one side as your face moves.” This leads to the really believable brow. “Your injector can then see where your true arch is and lift or tweak most gently.” It’s a fundamental flaw to freeze up first.

“Glycolic cleansers or vitamin A can pull the colour out, even though you’re not literally putting it on your brows. We say, ‘No actives on the forehead,’” Fisher explains. “You’ve got to cover brows in at least [SPF] 30+ sunscreen, too, or the sun will take them.” Chlorine can also shorten the life of colour.

“Your injector can then see where your true arch is and lift or tweak most gently.” It’s a fundamental flaw to freeze up first.

“Ask the salon for memberships and qualifications,” Amy Jean advises. “The two most reputable are the Australian Association of Cosmetic Tattoo and SPCP [Society of Permanent Cosmetic Professionals], which is a global register.” Check for hygiene certifications, too. “Never fall for cheap deals or promotions for tattooing,” she says. “Ask yourself why you’d be paying a quarter of the [standard] price.”
TEXTURE IS YOUR TREND

The compulsion to press refresh is real. We’ll happily swap smooth and sharply arched for powder-fluffed and gelled at will. “Just don’t mess with your basic shape — good shape is timeless, texture is trend,” Fisher says. A kit that covers a variety of textures and finishes, such as waxy pigments for hold and definition, powder or mousse for depth and softness, and a spoolie brush for body and a few highlights, is essential.

TWO EXCELLENT QUESTIONS:

Q: Why can’t I have brow extensions? A: “It’s time-consuming to attach individual hairs to recreate a natural growth pattern,” explains Danielle Kurukchi of Final Touch Brows & Luxe Cosmetic Tattooing. “They can snap and pull the natural hair out, too.”

Q: Do I need brow wigs? A: False brows, crafted from 100 per cent human hair, are a thing. “Hair is individually injected into a PU [polyurethane] backing, which is the closest thing to skin,” says Kurukchi, who trailblazed the wigs in Australia. They can be trimmed, worn for days at a time and reused for up to four months. It’s a life-changer for those who’ve lost brows to alopecia and medical treatments. “We’ve seen makeup artists and beauty bloggers creating videos of applying brow wigs on top of natural brows, but that really will not work,” Kurukchi says. “They need to sit flush on the skin with no hair.”

Benefit 3D BrowTones
Highlights in Copper, $42
(1): Arty, metallic brow-lights that will wash out instantly.
LiBrow Purified Eyebrow Serum, $182 for six-month supply (2):
Be religious about it and this on-skin serum will encourage hairs to grow longer and stronger.
Cosmetics Build-a-Brow Gel Stain in Auburn, $34
(3): Colour clings to the skin to mimic density, filling and taming the brow.
Sephora Collection Brow Editor Kit, $24 (4): Every kit needs a custom blendable powder and highlight compact.
Shu Uemura Slant Tweezers, $50 (5): “A decent pair will last your lifetime,” Clarke says. “Get a simple emery board, clamp your tweezers around it, run them up and down eight times and they will stay like new.”
Sephora Collection Brow Thickener in Ash Brown, $18 (6): This part-powder, part-liner defines, fills and plumps.
Hourglass Cosmetics Arch Brow Volumizing Fiber Gel in Blonde, $41 (7): Fibres are the closest we can get to extensions.
Amy Jean Micro-stroke Pencil, $38 (8): The pioneer of tattoo tech has created a fine-pointed pencil to achieve the precision of feather strokes.
Maggie-C Mirror, $139 (9): See regrowth before it’s visible to any other human eye.

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*Based on a study of 31 women, ages 26 – 50 using Noni Glow Face Oil twice daily over a 4 week period.
“I’m not a big makeup person when I’m not working.”

**LOW-KEY ROUTINE:** Concealer, mascara and a Clinique Chubby Stick on lips and cheeks. **MASCARA:** Estée Lauder Pure Color Envy Lash Multi-Effects. “It makes my lashes look light and feathery.” **LIP FIXATION:** Clinique Almost Lipstick in Black Honey. “It’s my everyday.” **NIGHT-OUT STAPLE:** Red lipstick. “I’ll do coral in the summer and deeper reds in the winter.” **BROWS:** Just gel. “I won’t let anyone darken them.”

**BEST MANICURE:** None. “I love to not wear polish.”

CAROLYN MURPHY
New York, age 43

The model, mum and face of Estée Lauder is religious about skincare and exercising outdoors.

**MAKEUP**

**“I’m crazy with my blonde because I’m such a brunette. People don’t really know that about me.”**

**COLOURISTS:** Michael Canalé in Beverly Hills, and Corinne Adams and Caroline Buckler in New York. “They’re really good at that surfer blonde.” **STYLIST:** Serge Normant. **HAIR-GROWTH GOALS:** “It doesn’t go past my shoulders, but I’ll have Rapunzel hair again one day.” **HAIR RESCUE:** Bumble and bumble Repair products. “I’m bleach blonde and curly, and that line is really amazing.” **EXTRA HYDRATION:** Christophe Robin Prickly Pear Seed Oil mask. “I sleep with it on. In the morning, I leave [my hair] in a braid.”

**Diet + Fitness**

“My favourite form of exercise is anything outside. I’m an outdoors person.” **CHOICE WORKOUTS:** Hiking, surfing, riding horses and yoga. “I prefer the gentleness of yoga to a bootcamp class.” **CARDIO BOOST:** Jumping on a mini trampoline. “I try to do it for 10 minutes twice a week to get my lymphatic system going.” **SELF-CARE:** Ayurvedic cleanse at Surya Spa in Pacific Palisades [in LA]. “It’s about reharmonising your body. It’s not your on-the-go juice cleanse.”

**RECOMMENDED CRYSTAL:** Tourmaline. “It protects you from electromagnetic fields and Wi-Fi.” **AT-HOME TREATMENT:** Massage and acupuncture. “We invested in a table.” **PLANT-BASED DIET:** “I’m mostly vegetarian, but I don’t go extreme with it.” **TYPICAL BREAKFAST:** An avocado with olive oil, a soft-boiled egg and berries. **FAVOURITE RESTAURANTS:** Souen and ABC Kitchen in New York, and MTN in LA.
LUCY FRY
Los Angeles, age 26

The Australian-born actor may have starred alongside Will Smith in the action-packed film *Bright*, but it’s her off-screen karate classes that give her inner strength a real kick.

**Diet + Fitness**

“My karate classes push me to overcome my fears.”

**FITNESS TRAINER:** “Richard Mesquita is my American kenpo [karate] teacher. I’m going for my purple belt in two weeks.”

**RECOVERY METHOD:** “A bath with epsom salts.”

**HOW TO ACHIEVE ZEN:** “My friend Grace Oh leads sound-bath healings and I love going to them for the sense of peace.”

**HOLIDAY EXERCISE:** “Surfing in Mexico or Big Sur.”

**FAVOURITE RECIPES:** “I call it ‘Gypsy Salmon’ — sweet potato, kale, lemon, coconut oil, salmon, broccoli and sunflower seeds all tossed together in a big pan.”

**BREAKFAST SMOOTHIE:** Banana, avocado, tahini, blueberries, spinach, almond milk.

**CHEAT-DAY TREAT:** “Dark chocolate.”

**Hair + Body**

“Sometimes I daydream about having blue hair.”

**TREATMENT:** “Regular haircuts, and I use argan oil for moisture.”

**TRUSTED HAIRSTYLIST:** “Courtney Mason and Chase Nguyen at Benjamin Salon in downtown LA. For events, I go to Alyssa Champion.”

**DREAM STYLE:** “I would like to get dreadlocks, but I won’t have the chance…”

**FAVOURITE LENGTH:** “I loved having really short hair. It felt liberating to cut it all off.”

**STRESS RELIEF:** “Korean spas.”
“A walk outside or a surf in the ocean is the best exercise for my mind and body.” MORNINGSCHEDULE: “I really enjoy meeting up with girlfriends for early morning surfs.” BESTSTRETCH: “Yoga DVDs by Nadia Narain.”

RELAXATION: “Squeezing in 20 minutes out in the waves just on my own — afterwards I feel so recharged.”

FAVOURITERESTAURANTS: “Three Blue Ducks at The Farm in Byron Bay.”

BREAKFASTROUTINE: “We eat mostly vegetarian, so it’s often a hot cereal topped with fruit, nuts and kefir.”

SMOOTHRICETREAT: “Cinnamon donuts from The Bread Social at The Farm.”

Since I moved to Byron Bay, the humid weather has made my skin really low-maintenance.

CLASSICCLEANSE: “I use Aesop Fabulous Face Cleanser and then Aesop’s facial creams. A very simple routine.”

SUNSCREEN: “Aesop Sage & Zinc Facial Hydrating Cream on the face, and Under Our Sun Natural Zinc Stick for longer surfing sessions.”

FACIAL: “I’ve only had one facial in my life!”

SKINSECRET: “I like my hair the day after it’s been washed. I prefer it to be slept-on.”

COLOUR: “I don’t colour my hair.”

HYDRATINGLOTION: “Aesop Protective Body Lotion.”

“I recently caught the surfing bug and noticed my hair looks its best after a swim in the ocean.”

STYLING: “Aveda [Brilliant] Universal Styling Creme. I run a dollop through my hair while it’s wet to define my natural waves.”

HAIRSECRET: “I prefer it to be slept-on.”

SPECIALSCENT: “Frédéric Malle Editions de Parfums in Une Rose has been a favourite for ages. I love the rose scent.”

“I don’t wear makeup unless it’s for a really special occasion. I actually feel more confident in my natural skin.”

BAREMINIMUM: “If I do wear makeup, I’ll put on Nars Larger Than Life Long-Wear Eyeliner and Nars Audacious Mascara.”

HANDBAGESSENTIALS: “Burt’s Bees Beeswax Lip Balm.”

NAILS: “Since we set off on our travels, I have gone with the bare nails look.”

SIGNATURESCENT: “Frédéric Malle Editions de Parfums in Une Rose has been a favourite for ages. I love the rose scent.”
I try to put on a little makeup, no matter what.

**FOUNDATION:** Yves Saint Laurent.

“There are so many shades — it’s important for brands to be inclusive.”

**MASCARA:** Yves Saint Laurent Volume Effet Faux Cils.  

**BROWS:** All natural. “My mom [actor Lisa Bonet] yelled at me in high school for plucking them too thin. Luckily, they came back.”

**DOUBLE DUTY:** YSL Baby Doll Kiss & Blush in Nude Insolent. “I love a little on my lips and cheeks.”

**SCENT:** Still searching. “I’m looking for one I’ll stick with. Right now I’m into musky oils.”

“I don’t have a trainer; working out is my alone time.”

**CARDIO ON THE GO:** Depending on where I am, I go on runs or hikes or do the elliptical [trainer] at the gym. I don’t get too fancy.

**SUPPLEMENTS:** Vitamins B and D, fish oil and a probiotic. [BAZAAR’s pick: The Beauty Chef Glow Inner Beauty Powder].

**SNACK TIME:** Chocolate or anything with peanut butter.

**HAPPY HOUR:** Whiskey or red wine. “I don’t do the sweet- or mixed-drinks thing.”
Ariane Labed is proof that true style comes down to attitude. The Greek-born French star of new film Mary Magdalene talks fragrant memories, bizarre beauty and why the ideal role doesn’t exist.

“I started to use perfume when I was a teenager. I guess I was trying for a long time to find something that would suit me. So I kept changing often. When I turned 20, my dad offered me a perfume that I wore until recently. I like the idea of changing perfume according to where I am and what I do in my life. Now, it’s Chloé Nomade, and it makes absolute sense to me. The beauty products I always have with me are an Aesop hand cream, Aesop lip balm and Nomade. I’m not into big beauty regimens. … I try to remember to do a scrub once or twice a week and I only mask when I’m with my mother. We enjoy doing that together. I should see her more often — I would have better skin!

“Some days I use some eye shadow on my eyes, and mascara, but nothing on my face. I have learnt to show my eyebrows. I used to hate them as a teenager. I used to find them too thick, too long. Makeup artists have taught me to accept them. ‘I love this quote from Baudelaire from Curiosités esthétiques [1868]: ‘Beautiful is always bizarre … Beauty always holds a bit of naive oddity, which makes it particularly beautiful. It is its most distinguishing feature.’ Beauty is something singular that does not fit an ideal. Something that cannot be controlled … a personality.

“To be honest, I was really surprised [to be] a fragrance face. … It’s another world with other rules. But I think the fragrance is a great definition of femininity. It’s not sweet in a passive way. It has a warmth that envelops you. A bit like sun-warmed skin. We shot the campaign in Rajasthan in different locations. The light, food, smells … everything was special. The local crew were great, but there were definitely confusing moments. Indians often answer a question by shaking their head in a different way than I’m used to and therefore I could wait (stupidly) for something thinking it was a ‘yes’ when they meant ‘no’.

“Sometimes I accept a role because of the scenario or for the director. But I always try to find challenging roles that are something else than the typical ‘girlfriend’. [Labed has just wrapped filming on The Souvenir alongside Robert Pattinson, directed by Joanna Hogg.] Women directors write complex female characters, and I guess that’s why I’ve worked with them. I honestly don’t know what would be my ideal role. … An ideal role is something you can’t predict.”

Mary Magdalene is in cinemas from March 22.
Together, our strength speaks volumes.

Fine hair lacks protein. Meet the new Core Restore Collection.
• Infuses fine hair with a unique protein formula.
• Helps build strength at the core for full volume that lasts.
• Weightlessly lifts hair from within.

Now, the luxury of volume is yours.

Me & John & Luxurious Volume® Together we can.

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AERIN LAUDER
HIBISCUS PALM eau de parfum, $175 (50ml). We’re all dreaming of exotic islands right now, but if you can’t get there, this is a pretty good second best: a blend of ylang-ylang, ginger, tare flower, frangipani and vanilla. At least you’ll get a mental break …

KORA ORGANICS NONI RADIANT EYE OIL, $50. Some forms of retinol can irritate the delicate eye area, so the sound of Kahai Oil (the natural version), piqued our interest. Bonus points go to the soothing rose quartz rollerball applicator.

ILES FORMULA HAUTE PERFORMANCE HAIR MASK, $90. Celebrity hairstylist Wendy Iles’s trademark when working on shoots is a spun-silk finish, which this treatment delivers in spades. If you loved her conditioner, you’ll love this pricier, more potent version. Well worth the splurge.

SISLEY PHYTO-LIP TWIST MATTE (in, from top, Burgundy, Ballet and Drama, $55 each), is the love child of a tinted balm and an intense matt lipstick. In other words, soft and super colourful. The bevelled tip is the best bit: precise, perfect application every time.

YSL ALL HOURS FOUNDATION (in Beige 30, $89). We love shine-free skin, but matt foundations often feel masklike. This clever concoction has perlite to absorb sebum and sweat; aerogels (bubbles of moisturising gel) that allow your skin to breathe; and Kombuchka, so you stay looking luminous.

THE EDIT

Our favourite new products hitting counters this month. By Eugenie Kelly
Giorgio Armani Luminous Silk Foundation, $99.

Graphic liner. Sleek, shiny braids. Frosted lips. The runway beauty trends flew thick and fast this season, so for makeup artist Katie Angus (pictured), a versatile foundation will prove to be worth its weight in gold in the months ahead.

HARPER’S BAZAAR: Which runway beauty looks most inspired you this season?
KATIE ANGUS: Standouts for me were Gucci, thanks to makeup artist Yadim and his incredible use of prosthetics; Thomas de Kluyver for Kenzo; and Pablo Rodriguez for Moschino.

HB: Do you ever find inspiration on social media?
KA: Social media has changed the industry significantly and, while I enjoy that, when it comes to makeup, people need to develop a personal style instead of assuming that a one-size-fits-all look or tutorial will work for them. Every face is so different and individuality should be celebrated.

HB: What about trends? Can one foundation deliver different looks? What are you loving right now?
KA: You need something that is ‘buildable’. I like Giorgio Armani Luminous Silk because you can start with a light application and build layers depending on the look you’re after. Adding more is easy, but removing or paring back can be difficult. To ensure a good finish, I always apply with the tips of fingers, as the warmth of your fingers will help the product and your skin to pair. A Beautyblender [makeup sponge] is also a favourite of mine — great for those who suffer from excessively oily or acne-prone skin and for anyone with enlarged pores.

DR. BARBARA STURM HYALURONIC AMPOULES, $236 for seven. This German doctor’s cult anti-ageing range has gone gangbusters, with these boosters a bestseller. Expect an intense hydration hit from highly concentrated doses of hyaluronic acid, leaving skin feeling refreshed and radiant.

VINTNER’S DAUGHTER ACTIVE BOTANICAL SERUM, $270. Seriously hyped thanks to its long list of glowing-skinned celeb fans, this cult multicrorectional face oil serum, created by Napa Valley winery owner April Gargiulo, is crammed with 22 active botanicals that you apply via Vintner’s push/press method.

RODIN OLIO LUSSO CREMA LUXURY HAND AND BODY CREAM, $66. Haven’t found your holy grail of hand creams yet? Try this nourishing number. Super emollient, it hydrates and absorbs instantly, leaving no sticky residue.

GIORGIO ARMANI SI PASSIONE EAU DE PARFUM, $149 (50ml). Think of this fruity floral as the red lipstick of perfumes. The spicy pink pepper burst, followed by a whoosh of vanilla, rose and jasmine, equals an instant confidence hit.

OUAI ANTI-FRIZZ HAIR SHEETS, $26 for pack of 15. Purse-friendly frizz-defying hair wipes made of hemp paper that you swipe from roots to ends to eliminate static and tame unruly frizz. You’ll adore the violet gardenia fragrance.

RODIN OLIO LUSSO CREMA LUXURY HAND AND BODY CREAM, $66. Haven’t found your holy grail of hand creams yet? Try this nourishing number. Super emollient, it hydrates and absorbs instantly, leaving no sticky residue.
NEW TWIST
Free-flowing curls give youthful energy to every face. Shake out wet natural waves or hot-rolled hair with the Dyson diffuser nozzle to stimulate natural drying around each curl and defy frizz.

KNOW YOUR ROOTS
Healthy hair is always in style, no matter what your age. In celebration of Mother’s Day, we’re applauding new tech that prevents extreme heat damage and protects natural shine. Meet the power tool making this season’s hottest hair reboot happen—the Dyson Supersonic™ hair dryer
CHIN UP

There’s no need to feel bad about your neck.
Now you can lift lax skin, firm your jawline, erase wrinkles and banish sun spots thanks to the latest skin saviours. EMILY LISTFIELD investigates

NEW BREAKTHROUGH TREATMENTS
addressing everything from crepey skin to double chins have women booking appointments at cosmetic doctors’ offices in record numbers. Dr Carolyn Chang, a top plastic surgeon, thinks there’s an additional reason for the surge in neck treatments. “When you look in the mirror, you hold your head upright and get the best angle,” she says, “but when you look down at your phone to FaceTime, you look like a bullfrog even if you’re young and have zero body fat.” Adding insult to injury, continually looking down at a screen strains your neck muscles, causing them to droop even more.

Dermatologist Dr Paul Jarrod Frank, who counts Madonna as a client, believes that a combination of procedures will get the best results. To reduce under-the-chin pouches, he reaches for the new SculpSure submental laser (sculpsure.com.au). The device heats and damages fat cells, which the body naturally eliminates over the next month. “I can remove several teaspoons of fat in two 25-minute treatments spaced a month apart,” Dr Frank explains. The pain-free procedure costs $2000 for the recommended two treatments. (A clinical trial in the US saw patients report 100 per cent satisfaction after their second treatment.) SculpSure offers permanent results with no downtime, but it won’t tighten skin. For that, Dr Frank uses the new Exilis Ultra, which combines radio frequency with ultrasound to heat skin beneath the surface, prompting collagen production to improve texture and decrease laxity. “You’ll see results in one to two weeks, with no downtime, and your skin will continue to tighten over the following three months,” he says. Two to five treatments may be needed for optimal results, which last for about two years ($200 per treatment).

For a more aggressive approach, there is the Infini, which combines microneedling with radio frequency to diminish crepiness. The needleling causes a healing process that aims to improve skin’s texture, while the insulated tips deliver radio frequency to tighten the appearance of skin and smooth lines. The depth of the needles can be adjusted for the patient (a topical anaesthetic is applied first); the deeper you go, the more dramatic the outcome, but expect up to a week of redness. While initial improvements are visible in the first couple of weeks, it can take up to six months to see the full tightening effect. At a reputable clinic, such as Dr Hodgkinson’s in Sydney’s Double Bay, patients usually sign on for three treatments (total cost: $3000–$4500), with results expected to last a few years. (Visit drhodgkinson.com.au for more information.)

Some cosmetic physicians prefer to treat fat under the chin with Belkyra, an injectable with naturally occurring molecules that destroy fat cells. It gets targeted results, including a more defined-looking jawline. The results are permanent, but three or four treatments spaced two to three months apart are needed and swelling can last several days. Patients can expect to pay about $2500 for the first two treatments, with subsequent sessions costing approximately $1200. (Visit nomoredoublechin.com.au for more information.)

Some doctors like to combine Infini with a few shots of Botox into the platysma muscle to soften neck bands and decrease pulling, which has the added benefit of curtailing future skin laxity. Fillers such as Juvederm are used to contour the jawline and reduce jowls, and a variety of lasers, from the lighter Clear + Brilliant to the stronger Fraxel, help with skin texture, pigmentation and sun damage. Whatever treatment you have, be sure to use SPF every day and maybe a retinol product every other night to build collagen, as well as a moisturiser with peptides to help remodel skin. Try La Prairie Anti-Aging Neck Cream, $315, StriVectin Tightening and Sculpting Face & Neck Cream, $98, or Elizabeth Arden Prevage Anti-Aging Neck and Décolleté Firm & Repair Cream, $130.

At a certain point (read: age), even the newest technologies have their limits. “People are hiding a wall with noninvasive treatments,” Dr Chang says. “A neck lift is a one-time procedure that lasts from 15 to 20 years.” Dr Chang’s signature technique combines a lower face and neck lift for more natural, contoured results. “I go in from behind the ears instead of making a big incision under the chin to treat the underlying muscle and connective tissue first, pulling back the platysma muscle. Then the skin is gently redraped over the newly tightened tissues and I trim away any excess.” The surgery is done under general anaesthesia and at-home recovery takes from 10 days to two weeks. Carrie, 52, an interior designer, had the procedure done seven months ago. “I had crepey skin and big horizontal lines on my neck,” she recalls. “My neck was like a sagging stocking. Now it’s all tucked up, my jawline is so much better and my skin glows.” But, she adds, “Two days later, my head was like a basketball. I had a lot of bruising and crust around my ears.” Nevertheless, she made it to an outdoor cocktail party two weeks after the surgery: “I wore my hair down to cover the crustiness and prayed there would be no wind.”
Looking done is so done. As in the world of cosmetic enhancement, our attitudes to hair have changed, too. Now it’s all about untraceable tricks when it comes to tress management, says SARA McLEAN
Change is afoot in the world of beauty. The days of flaunting obvious work are numbered, and the ‘you-just-fresher’ philosophy has extended to our locks.

Whether your goal is to combat thinning, boost what you were born with or shave a few years off your face, forge a future full of good hair days.

STROBE YOUR STRANDS
That addictive, quick-lift glow that you get from illuminator? Slot the hair equivalent into your next salon visit. “Basin balayage is a freehand technique that instantly adds a pop of colour around the face or the ends of the hair,” says Jaye Edwards, who offers the five-to-10-minute, customisable colour service at his Edwards and Co. salons. “Because it goes on wet strands, it won’t affect the condition of the hair and just creates this beautiful, subtle radiance that’s noticeable once you dry off.”

SAY OHMMM
Deep breath in … and out. Feel better? So does your hair.
“Hair is a barometer of inner health and thinning of your scalp hair density is often an initial primary symptom of internal disturbance, deficiency or emerging disease process.” Hair loss is a common symptom linked to thyroid problems, but even if you don’t have an imbalance it’s worth keeping gut function in check with a quality probiotic such as Spectrumceuticals SB-500 Saccharomyces Boulardii, $99 (for 90 capsules).

TECH HEAD
New technology is set to clear out that graveyard of half-used hair products taunting from the depths of every bathroom cabinet. Schwarzkopf Professional SalonLab hair analyser is a hand-held device that uses near-infrared and light sensors to measure hair condition, colour and moisture levels. Then the findings are used to concoct a personalised haircare routine on the spot, so you’re only using what science says will actually work for your hair. Australian strands will have to stand by, though, as it’s not set to launch on our shores until next year.

CURL POWER
Fashion and film’s ringlet revival has well and truly made it to the masses, but if you’ve recently eschewed your flat iron in favour of your natural texture, be sure to re-evaluate your routine accordingly. “I’m loving that many of my clients are now using their curls to their advantage, but I’ll often recommend that they include a pre-shampoo treatment in their routine, or use products designed to cleanse while keeping coils smooth and intact,” Edwards says. Oribe Gold Lust Pre-Shampoo Treatment, $95; Vernon François Co-Wash Shampoo, $28; Kevin Murphy Leave-In Repair, $50.
GREY MATTER

Chrissy Teigen might be tweeting about her beloved grey streak, but many others with cash to splash (and no fear of needles) are fighting their ageing fate with acupuncture. “The thickness and greying of your hair can indicate your reserves of kidney qi and jing in Chinese medicine,” explains Elaine Hickman, principal practitioner at Freedom Chinese Medicine in Melbourne, referring to the concept of health and energy stores inherited from our parents and grandparents. “Acupuncture can increase blood flow to the scalp, thereby increasing oxygen and nutrient supply to the hair follicle, making your hair healthier and positively affecting premature hair greying.”

FEED YOUR FOUNDATION

For strong and healthy hair, get to the root of the issue. “The scalp, being an extension of the skin, needs to be cared for the same way. It needs to be healthy and free of impurities in order to ensure that hair can grow long and strong,” Robin says, listing pollution, products, stress and colouration residue as the main culprits for an unstable scalp. “The key is to not asphyxiate your scalp and to make sure that blood circulation is boosted.”

Exfoliating weekly is essential if you exercise or use a lot of products, particularly dry shampoo, which can build up and cause irritation. “Try to wash dry shampoo off before bed to let your scalp breathe. Never sleep with it in.” Christophe Robin Cleansing Purifying Scrub with Sea Salt, $69; R+Co Crown Scalp Scrub, $56.

GET THE GLOSS

Fact: great hair comes down to good condition. “Even the best styling products can’t hide dry, damaged hair, and investing in a deep hydrating mask will create a healthy, hydrated base to work. Hair cuticles cry out for this,” Nader says, prescribing his weak-haired clients weekly treatments. Paloma Rose Garcia, owner of Oscar Oscar Salon in Sydney, agrees: “Professional-strength salon treatments can totally transform your hair, and for my clients complaining of dullness I’ll apply a Redken [Shades EQ gloss at the basin to up the shine].” Kérastase Touche Chromatique, $75; Bumble and bumble Bb. Color Gloss, $49.

IRON LADY

Veganism is the fastest-growing food movement, but while the potential benefits to your health (and waistline) are well publicised, what does a no-animal-product diet mean for our hair? “Vegan and vegetarian diets can be deficient in iron, protein, zinc, B-12, vitamin D and iodine, all of which are essential for the health and growth of hair,” Pearce says. With women already at greater risk of suffering from iron deficiency, plant-based sources of the mineral might only get you, and your hair, so far. “Pairing a high-quality iron supplement with amino acids will maximise absorption,” Pearce explains, adding that it can take months for the body to support follicle growth once a deficiency is corrected and that we shouldn’t be tempted by quick fixes. “Iron infusions can shock the body and cause a lot of free-radical damage, which can cause hair loss later.” Ferro-Gradumet & Vitamin C Tablets, $19 (pack of 30).

STEP BY STEP

Elevate your shampoo efforts with the latest beauty movement hailing from South Korea: the shampoo wardrobe. In a riff on their multiple-step skincare routines, Seoul beauty buffs are alternating suds to suit their daily, weekly, special occasion and that-time-of-the-month (when hormone changes can increase oil production) hair cleansing requirements. Lather, rinse, rejig.
TO THE POINT

The micro-needling movement appears to have pricked its way north, with scalp-specific tools working to up the efficacy of treatments and stimulate new hair growth.

“The tiny needles damage the skin, but by doing so induce growth factors that are good for the skin and hair,” says trichologist David Salinger. “The pain is worth the gain.”

White Lotus Dermastamp for Face and Body, $85.

TIMING IS EVERYTHING

Don’t roll your eyes, but mastering the mundane shampoo and conditioner pre-game can be a serious game-changer. “Getting it right will increase shine and bounce, push out washing an extra day, plus make it easier to blow-dry and style,” Garcia says. “Do a double cleanse: for the first shampoo, simply scrub the scalp for 30 seconds to lift surface debris, then rinse well. Then, for the second shampoo, scrub for two and a half minutes until you get a nice lather, and then rinse.

Finally, condition what would fit into a ponytail, comb through and rinse.”

IF ALL ELSE FAILS …

… get a fabulous hair accessory. This season’s sleeper hit? The ’90s claw clip. Only Alexander Wang and Guido Palau could instantly shed the dag factor of this practical accessory, and while there’s still no word on when the label’s official clip will hit stores, you can find a replica at the supermarket. Lady Jayne Large Claw Grip, $7.
The demand for conventional plastic surgery is falling as more of us opt for non-invasive procedures to achieve natural-looking results.

By AAVRIL MAIR

Sitting front row at the Paris couture shows is an extraordinary spectacle. Firstly, the clothes: a fantasy of femininity crafted with an almost otherworldly precision, beyond price or reason. Then, of course, the clients: again, a fantasy of femininity crafted … You get the picture. Nothing displays the changing face of beauty quite so literally as a roomful of the world’s richest women.

Cosmetic surgery used to mean taking a scalpel to the sagging skin, cutting and pulling to make the face smaller, tighter. You see those women here, the so-called ‘social X-rays’ first identified by Tom Wolfe in the 1980s, for whom a facelift from the right surgeon is still an important signifier of status. But then, in the mid-2000s, doctors started to understand that what makes us look older is a loss of volume, and the way to reverse that is to actually make the face fatter. This is where fillers came in: the fullness of a youthful face, liberally injected into an ageing one. Those women who have enthusiastically embraced what the beauty industry calls ‘volumising’ are also on the front row, with their peachy, plumped-up cheeks and plush lips (not to mention pneumatic breasts) on otherwise slender frames. There’s a clear aesthetic shift visible between the different generations.

The couture shows are an extreme example, but what you see there closely correlates with what’s happening in the industry at large. “Surgery is ageing badly!” says Dr Jean-Louis Sebagh, perhaps Europe’s best-known cosmetic doctor. “When I started my career as a facial plastic surgeon three decades ago, dealing with the ageing process was essentially limited to facelifts — as in using the knife — and mainly concerned patients over the age of 50. Advances since then have been amazing.”

Developments in science have resulted in a whole new arsenal of aesthetic weaponry: Botox, collagen injections, hyaluronic-acid fillers, fat-transfer treatments, plasma and growth-factor injections, plus laser for pigmentation, radio frequency for tightening, red light for brightening and ultrasound therapy to shorten facial muscles, all delaying any need for invasive work. Statistics back this up: the British Association of Aesthetic Plastic Surgeons recently reported a 40 per cent drop in cosmetic surgeries during 2016, the lowest level in almost a decade. According to Dr Michael Prager, widely regarded as one of the best in the business when it comes to non-surgical treatments, the reason for this “could really be the fact that a lot of patients started 15 to 20 years ago, possibly with Botox and fillers, and they have not progressed to surgery because these things prevent ageing more than is assumed. Before, it was about rather crude and bulky injections, but now the products are more refined and our understanding of facial ageing is much more advanced.”

“The rise of ‘no-knife surgery’ is a definite trend, says Dr Paul Charlson, the president of the British College of Aesthetic Medicine. “There’s a greater interest among plastic surgeons nowadays in non-surgical techniques — they don’t want to have to chop someone up. There are some things that you can’t achieve with aesthetic medicine — lifting jowls, for example, and fixing those lines around the side of the mouth — but it’s extraordinary what you can do for everything else.”

“Volume replacement is what has really changed in the last few years,” says Dr Frances Prenna Jones, whose discreet clinic is in the black book of most beauty editors. “People used to say, ‘I am not having filler, there’s no way.’ Now they understand what it really means — that you don’t have to have puffed-up lips or puffed-up cheekbones.” As new products are released onto the market, the best cosmetic doctors have developed a kind of bespoke facelift that uses injections of hyaluronic acid to restore symmetry and proportion, reshaping the jawline and ‘raising’ the cheekbones. This is usually combined with a little Botox, plus a cocktail of laser treatments that work to improve tone, texture and elasticity. You have to trust the doctor here, obviously: the most skilled will do the kind of subtle refinements that don’t make you look younger, exactly — the pursuit of youth is always doomed to dissatisfaction when it comes to beauty — but more like the version of yourself you see in the mirror after two weeks’ holiday and about 12 hours of sleep.

Of course, if you embrace these cosmetic procedures, it takes commitment. It takes time, money and energy. It takes what medical practitioners call ‘proactive maintenance’, which means regular upkeep, sometimes every few months. It also takes self-awareness to know when to stop. That can be the trouble with this stuff: it comes down to judgement and taste. We’ve all seen the overfilled celebrity face — not younger, just ‘done’. What looks flawless on Instagram doesn’t always translate to real life. Who can recognise the point...
“We’ve all seen the overfilled celebrity face — not younger, just ‘done’. What looks flawless on Instagram doesn’t always translate to real life.”
when enough is enough, when what constitutes ‘too much’ is an entirely subjective matter? “A lot of patients are paranoid that people will think they have had work [done],” Charlson says. “Part of what I do now is avoiding that. The truth is that most women want to look fresher, rather than different; probably over 90 per cent don’t actually want to appear altered. We can make you look better, not odd.” As Prenna Jones says, “The biggest compliment for me is when patients say that their friends comment on how well they look — and yet they have no idea that they've had any treatments.”

There is still something that stops us being honest about the things we do to ourselves in the name of self-improvement — even though more of us are doing it than ever. Actors and models like to keep it secret, to look an interviewer right in the eye and demur at the suggestion, confessing to having tried something or other once, but never again. Maybe when the time is right, they must, talking of their love for a certain cosmetic doctor's skin cream but nothing else, oh no. For the sake of sisterhood, I’ll be more upfront: as a former beauty columnist, I’ve tried countless procedures, from the weird to the wonderful via the undignified and excruciating; from the truly life-changing to things that defy both common sense and medical credibility. Botox, Restylane, Perlane, Juvéderm, Sculptra, mesotherapy, platelet-rich plasma therapy, intense-pulsed-light treatment, chemical peels, laser liposuction, breast injections, lip implants … you name it, I’ve tried it. And what I learnt is this: perspective is everything. Going into any kind of aesthetic or cosmetic surgery thinking you will turn into someone else — someone younger — will only lead to disappointment. Yes, you can find improvement. But at the end of the day, you’re only ever a new version of the old you.

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7. L’Oréal Paris Revitalift Laser X3 Night Cream, $45.

**NO NIPS OR TUCKS**

**THE EYE LIFT**

The potential complications of blepharoplasty (eyelid surgery) may be the reason demand for it has dropped. In its place, oculoplastic surgeon Dr Maryam Zamani suggests Plexr, a non-surgical treatment that stimulates tightening without causing bleeding or damage, in a procedure that can take as little as 15 minutes per eye. For complete eyelid treatment, expect to pay about $2500 (three sessions), 1300 916 386.

**THE LIQUID NOSE JOB**

This highly specialised procedure uses hyaluronic-acid fillers to alter the shape of the nose. Taking about 30 minutes and with no subsequent bruising, it generates results that can last up to two years and can be used to correct unsatisfactory surgery. With Dr Joseph Hkiek at All Saints Skin Clinic at Double Bay, Sydney, from $990, allsaintsskinclinic.com.au.

**THE BROW LIFT**

Muscle relaxants and fillers are placed to adjust the eyebrows and re-contour areas of volume loss that contribute to brow drop; ultrasound is used to stimulate new collagen and tighten. Results last six months with muscle relaxants and fillers, while ultrasound results should develop over that period. With Melbourne-based specialist dermatologist Dr Adam Sheridan and Melanie De Vincentis RN, from $500, sdsi.com.au or phoenixdermatology.com.au.

**THE ARCHITECTURAL OVERHAUL**

Sydney-based cosmetic physician Dr Van Park has created “the Rolls-Royce of facial treatments”. Combining two non-surgical procedures, Botox and fillers, the Architectural Overhaul works to rebuild and redrape (rather than just refill) the face, addressing problems such as lines, wrinkles and loss of definition. *The Architectural Overhaul*, $1500–$2000, drvanpark.com.au.
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#HERE TO STAY
ANYTIME anyone comes at me with a skin cream worth $895, I’m going to have questions. But first I’m going to want it all over my face. So now the esteemed Swiss lab of La Prairie has announced White Caviar Crème Extraordinaire, an intensively luxe crème moisturiser, billing it the most powerful pigmentation eraser on the market. I’m putting in a call to the Sydney HQ. The late-coloured and intervention-resistant ‘truckie tan’ that splottes up the right side of my face, right where UV blasts through my driver’s side window, and I have been promised miracles before. I’m going to need a face- (mine) to-fin
window, and I have been promised miracles before. I’m going to need a face- (mine) to-fin

“A Swiss super-lab says it has put the world’s most potent anti-pigmentation ingredient in a jar: intense illumination for all ages. Hype, just like before? Tracey Withers shines a light
Extraordinaire because it treats all discolouration,” Besant says. A dose of White Caviar Illuminating Eye Cream will shift puffed-out sags with caffeine, as hyaluronic acid replumps spidery fine lines.

Now, finally: Lumidose-laced Crème Extraordinaire. And oh, it’s divine. I note the depressor pump that keeps air and light from destroying ingredients and enthusiastic hands from overuse, before Besant hypnotises my face into smoothness. Up and out, deep massage glides called ‘effleurage’, punctuated by flicks for lymphatic drainage. The crème is finer than I’d expected of such heavy science. “This is targeted to every age group and skin type,” she explains.

“The ingredients do the work,” Besant emphasises. “But any time you have brilliant ingredients, massage is going to help.” There’s stimulation of circulation but, most importantly, movement assists penetration. “You need things to fully absorb before you apply whatever step or makeup comes next.”

At first glance, I’m high-beam glowing. My face seems buoyant with hydration, soft and delightfully firm. Expensive. As it should, given I am wearing $2315, give or take, between my boobs and my hairline. I bloody love it. But is all of it really necessary?

“You could replace your usual moisturiser with Crème Extraordinaire and use whatever cleansers or serums you’re using,” Besant proposes. “You can still use your AHAs or BHAs.” Test data for Crème Extraordinaire, which showed measurable results in two weeks, were done using only it and a sunscreen. I fire further interrogations at Dr Daniel Stangl, La Prairie’s director of innovation, the obvious question being: why will Lumidose change my game?

Lumidose is La Prairie’s name for a derivative of the whitening agent resorcinol. In a screening of 50,000 brightening ingredients, the new derivative displayed by far (Dr Stangl showed me graphs) the best ability to disrupt tyrosinase, the enzyme that tells melanocyte cells to crank out melanin. The big deal: human tyrosinase (many tests use mushroom tyrosinase) stopped at the source.

Anyone who’s stared pigmentation down in the mirror can rattle off the ‘inhibitors’ they’ve tried: licorice root and kojic acid. How does Lumidose stack up? “Even if we would put 100 per cent pure kojic acid, a well-known tyrosinase inhibitor, on the skin, we would not be able to see the same whitening benefit as with Lumidose,” Dr Stangl says. (He’s got the data.) “Licorice root extracts, in the best case, are at least 500 to 1000 times less potent than Lumidose.” Stangl says Lumidose even holds its own against laser. “In our clinical studies we have seen extraordinary results on some age spots which almost disappeared after 12 weeks, comparable to a laser treatment.”

When Crème Extraordinaire talks erasing age spots, they mean UV-triggered patches. But what about melasma ‘pregnancy mask’ or pigmentation from waxing or injury? Crème Extraordinaire wasn’t tested on everything. Stangl admits. “However, if those pigmentary disorders are due to an increased activity of tyrosinase, I would expect to see some positive effects of Lumidose.” That might be the question for your GP or dermatologist. Fire away.

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Freshly buried treasure. Clockwise from top left: Ellis Brooklyn Sol Fleur eau de parfum, $146; Régime des Fleurs Turquoise eau de parfum, $299, from Luxe Deluxe; Grandiflora Boronia eau de parfum, $145; Tauer No. 08 Une Rose Chypre eau de parfum, $249.
Dying to unearth the next Le Labo, Byredo or Chloé? Everyone owns a cult fragrance these days, but get ready for the next gen. We’re talking serious eau de disruption, says Tracey Withers

This isn’t how things usually happen.

I cold emailed Carina Chaz, founder and perfumer of up-trending “unisex, vegan, non-toxic” fragrance label DedCool 24 hours ago and here we are, on a FaceTime tour of her lab in Culver City, a patch of LA between mid-city and Venice Beach. “We’re mixing a few fragrances today,” she tells me, putting her lens up close to a vat. “We’re letting this one filter.” There are glass flasks and unfilled bottles everywhere emblazoned with DedCool’s signature barcode design. Here’s a serious-looking gizmo: “Our machine that mixes oils and ingredients — it’s air-operated because we’re dealing with alcohol,” Chaz explains. “I’m the composer that tells it to put 20 per cent of this oil with five of that.”

I meet Mum and Dad (they’ve run a cosmetics manufacturing business all of Chaz’s life and gave their daughter her HQ) between the library of reference oils and the designer working up flyers for a fresh launch. It’s not the glossy set-up of a major fragrance house that I’d have spent weeks trying to get close to, and so far nobody’s mentioned things like ‘gas chromatography/mass spectrometry’ (a process of analysing the compounds that make, say, a floral perfume smell as it does). But this isn’t an elevated high-school science project, either. Chaz boldly declared herself a perfumer at 21, and now, at 24, she’s five self-made EDPs in and getting shout-outs everywhere from W magazine to the ‘beauty bible’ Allure.

Welcome to the micro-perfumery. The new niche of young, independent juice-makers championing natural ingredients and small-batch editions. And they’re often defiantly self-taught perfumers. “I didn’t go to any perfume school,” Chaz says with a shrug. “I’ve just come from a place where experience is knowledge. I’ve been in this lab basically from birth. Perfumery is about collecting your own palette of ingredients, scents and notes.”

Chaz made the first DedCool fragrance, an uncomplicated, lovely composition named Fragrance Number 01, “because I was in love with bergamot, vanilla and amber and wanted to create something that spoke about my identity”.

It’s the most millennial success story ever. Except for this one. Meet D.S. & Durga, the cool brand out of Brooklyn making big noise. D.S. is David Seth Moltz and Durga is his wife and brand co-founder, Kavi Ahuja Moltz’s nickname. He moved to New York with his band and worked restaurants between tours; she came from Jersey to study architecture. “I’d loved scented things and flowers since I was a kid,” David says. “I won a bottle of Pierre Cardin at a camp raffle when I was six years old and was mesmerised, then I started getting into the herbs and plants that were growing wild in Brooklyn. Then I found these old manuals about herbal recipes.” He experimented with facial toners and tonics before “ultimately realising the highest art form of herbs and plants is perfume”. David and Kavi met in 2006 and started making fragrances for friends during a holiday in 2007. Kavi gave up designing buildings for bottles and boxes, and by 2009, they were in business. There’s a touch of wunderkind about David, and he knows it. “You’re a perfumer if you can actually do it,” he says. “Keith Richards taught himself to play guitar.”

D.S. & Durga is all about the story. “One of the things I’ve become better at is realistic scent recreation,” David says of his self-education. “It’s not like I’m using different oils than the rest of the perfume industry, it’s that I’m making things that you might not necessarily think of. I translate the ideas that I could talk about in music much the same way in perfume. It’s artistic expression.”

Their scent Bowmakers, an EDP of woody, resiny “outdoors” accords, “smells like opening a violin case at a certain time in the Pioneer Valley of Massachusetts right near the woods … And you can smell all of that in the perfume,” David says. Smoky and baryk Mississippi Medicine smells of “the rituals of a proto-Mississippian death-cult of the 1200s.” “Man, I can’t vouch for the death-cult thing, but the juice smells fascinatingly sexy to me.”

Dusty old manuals, natural oils, freethinking, small-batch and start-up confidence — the new niche talks deep millennial, but orders are also coming “from across generations and demographics”, Chaz says. What about the fashion label devotees and perfume puritans wedded to YSL or Guerlain? “I honestly don’t know anyone who wears those things,” David answers flatly. “Er, me?”

Maybe his Brooklyn is showing a little … Still, those kinds of people aren’t dismissive. As one critical sniffer typed in a forum I found: “When you’re not officially trained, you’re not caught in what shouldn’t work or what’s always worked before, so surprising things happen. It’s exciting for anyone into perfume.” David couldn’t have said it better himself.

It feels like no coincidence that DedCool, D.S. & Durga and other Indies such as Régime des Fleurs (the LA label birthed when stylist Ezra Woods and filmmaker Alia Raza started taking orders for their handmade scents at Paris fashion week), were born under stars and stripes. “It’s irreverent and very American [to be] independently figuring things out and making it happen,” Kavi agrees.

Could there be good reason non-American niche newbies are more likely to colour within the lines? The London entrepreneurs behind Commodity have a stable of cool-yet-proper perfumers such as Donna Ramanauskas, a perfumer’s daughter who also went to visual arts school. Her abstraction Wool is a sweet bourbon, vanilla and amber hygge hug Jo Levin, former creative fashion director at British GQ.

had beenbugged for years to bottle the signature smell she’d hacked using essential oil and rose-scented shower gel. It took an insistent Jeff Lounds (co-founder of rule-breaking scent brand Escentric Molecules) and his now husband, fashion writer Tim Blanks, to convince her, and even then they worked with the very respectable fragrance house of Floris to release Odédo EDT. Ellis Brooklyn, the small brand that bottles the compellingly odd Sci Fi EDP, was founded by Bee Shapiro, the beauty columnist for The New York Times, but composed by Grasse Institute of Perfumery alum Jérôme Epinette. Maybe when you’re in the industry, you know what you don’t know.

Australian Saskia Havekes has scooped out a niche nook for herself with her Grandiflora fragrances. An internationally acclaimed florist, Havekes has a nose that is fine-tuned to flowers and notes, yet she still tapped some iconic Nose of French perfumery for her EDPs. “I’m not game to tinker,” she says. “Knowledge of the science is not to be underestimated. It takes 10 years to know much at all.” Her latest release, Boronia EDP, is all about the “scrappy Australian native” of her memory. “It grows in Tasmania in dirt next to flannel flowers,” she says fondly. But it took the expertise of Bertrand Duchaufour to know notes of cognac, resin, dried hay and hemlock really get our senses there. Havekes’s earlier perfumers, first Sandrine Videault, then Michel Roudnitska, took her to the legendary Roudnitska family factory where some of her oils are made.
“You’re a perfumer if you can actually do it. Keith Richards taught himself to play guitar.”

— DAVID MOLTZ

Lifting the curtain is the key to the independent hook. Chaz and the Moltzes will email with customers direct about ingredients. “Still, perfume’s a really regulated industry if you want to sell globally,” David explains. “You can’t put whatever you want in — you can only use certain percentages [depending on] whether it’s a natural ingredient or a synthetic.” Plus, as any chemist will tell you, ‘natural’, ‘synthetic’, ‘toxic’ and ‘non-toxic’ are not always what they seem. “You have to embrace the industry to some extent.”

So, is this a disruption? Is the establishment quivering? It’s no secret that elusive young shoppers are forcing change. Hermès’s first-ever female head perfumer, Christine Nagel, created the unabashedly young Twilly d’Hermès. Guerlain signed Angelina Jolie, whose humanitarian politics are as grassroots as her face is glamorous, as the icon of its fragrance Mon Guerlain. Big-niche originator Byredo has responded with new ways to wear its now classic cult scents. Hello, kabuki brushes loaded with Gypsy Water.

I’ve caught French perfumer Erwin Creed on a flash trip through Sydney. He’s the seventh generation of the House of Creed, credited as the oldest fragrance brand in the world. Does non-credentialed crafting put the Noses out of joint? “I don’t mind outsiders coming in,” he says. “I don’t think there’s a snobbery about that.” He likes Memo Paris, a brand started by a married couple who met on a ski lift. We talk about how Andy Tauer, a self-taught perfumer from Switzerland, earnt a rare five-star review from critics Luca Turin and Tania Sanchez for his L’Air du Désert Marocain. Though he is also a chemist.

It’s the field-to-flacon story of some indies that raises Creed’s eyebrow. “Are they really in control of ingredients all the way?” he asks. “With food, that sourcing story is easier, more local, but perfume is hard.” There’s seasonality. Big conglomerates buy up flowers or extracts to sell volumes of an ingredient to makers, confusing the source. “We were in Italy to see our direct supplier of bergamot. Bergamot is a quite common ingredient in perfume. We know the only other brands that buy direct from them,” Creed says. “When we hear little brands saying they use bergamot from this part of Italy, we have to think, hmmmm …”
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For the purpose of this story, I just shaved my face. From that, you’re probably thinking I whipped out a Gillette disposable and made a beeline for my upper lip, aren’t you? Rather, I tried a more intense version: a process known as dermaplaning, where a facialist or dermatologist shaves your face with a rounded scalpel, taking off the top layer of dead skin cells and peach fuzz in one swipe.

Getting rid of that fine downy layer — aka vellus hair, which most adult women have on their cheeks — wasn’t my sole aim, but now it’s gone, I have to admit it’s one helluva fabulous side effect of the treatment, especially if you’ve ever taken a selfie in full daylight … then proceeded to dump said offending shot in the bin.

Dermaplaning can be done at home (more on that later), but if you don’t trust yourself and still want skin that appears as if you’ve swallowed a lightbulb, enlist a professional who comes with a 10-gauge scalpel. I entrusted Sydney facialist Jacqueline Brennan from Inskin Medi Spa, who offers dermaplaning as an adjunct to other services such as a chemical peel, but says it’s often looked as a standalone. “We start with a double cleanse, the actual dermaplaning component followed by a serum, a moisturiser and, of course, an SPF,” she explains. The actual ‘shaving’ part lasts 15 minutes, max. Holding a small sterile blade at a 45-degree angle, Brennan pulls a section of my skin taut then swipes over the area, often passing across that part several times until she is satisfied and moves on to the next. It’s painless, but I wouldn’t classify it as relaxing. Think midway between a cat licking your face and the lightest of scratches. I sit up and see piles of what looks like eraser dust on a paper towel. Keep your eyes closed if you’re squeamish.

Dermaplaning isn’t new. If anything, it’s very 2016. But, like all beauty fads, it ebbs and flows in popularity. It’s huge in LA, where red carpets are regular events — when women need to have their makeup sit well, with no shadow showing up in photos. Celebrity aesthetician Kate Somerville, who treats half of Hollywood, is a massive fan of dermaplaning and applies acetone to the skin prior, which results in more layers being exfoliated. “Many of my celebrity clients shave at home and/or dermaplane,” she says. “It’s beneficial for a smoother makeup application, exfoliation and removing hair — especially today, with high-definition cameras picking up everything. Shaving was a part of Marilyn Monroe and Elizabeth Taylor’s beauty regimens. Personally, I started it in my twenties and have done it ever since.”

Brennan and Somerville are also quick to shut down any talk of hair suddenly growing back beardlike. “Hormones are the only things that change hair growth,” Somerville stresses. “It will come back the same colour and thickness as before. I recommend shaving once a week at home for maintenance. If you see a professional, dermaplane every four to six weeks.”

Aesthetician Jennifer Brodeur, who looks after the likes of Oprah Winfrey and Michelle Obama, agrees hair texture won’t change, but warns “it may feel different or seem thicker as it’s cut straight across with a razor, versus having a natural point to it”. Also, many women don’t realise how much hair they have until it’s gone, so perception changes. What you didn’t consider a problem before may now morph into a pet peach-fuzz hate. And then there’s the issue of hairs resurfacing as ingrown. (Hmmm. We’ve just lost you, haven’t we?) Some women aren’t contenders for dermaplaning. “Those with excessive facial hair or hirsutism should probably avoid it,” Brodeur says. “And if you have deep cystic acne, you should wait until breakouts are clear to proceed.”

They’re the cons. Along with a lengthy list of others if you go down the DIY route and follow a YouTube beauty-vlogger tutorial in the privacy of your own bathroom. Irritation caused by blades not properly sterilised, nicking yourself, not following correct after-care post-treatment — for starters.

All I know is that one session has left my skin smoother than a goddamn dolphin. I look clearer, fresher, less hungover. (Apt, really, considering these days a two-wine outing rates as a big night.) My serums and moisturisers absorb faster because they’re no longer hindered by baby-fine hairs, and I’ve now moved on from peach fuzz to nectarine-smooth territory.

Who knows? Maybe next I’ll be attempting selfies in sunlight.

Each 45-minute session costs $120; contact Inskin Medi Spa, Sydney, on (02) 8095 9317.
PROVEN RESULTS without a cosmetic procedure?

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Who isn’t obsessed with healthy skin these days? A hunger for results-orientated skincare means savvy women now know their ABCs from their SPFs, and they’re happy to share what works and what doesn’t. While some of us resort to sharp needles and (costly) laser treatments to slow down the signs of ageing, wrinkles aren’t the only culprits adding years to our perceived age. Many of us are aware that we can improve the appearance of lines and even out skin tone with the right skincare regimen. The trick is to focus on helping your skin create building blocks to increase collagen and elastin fibres. And thankfully, there’s a cocktail for that.

STEP ONE: CLEANSE
If you’re serious about anti-ageing, an effective cleanser not only needs to remove grime, it should also help to buff away dry patches. Use a water-activated face wash that gently exfoliates while it cleans. Rubbing to remove makeup can also age your skin, so consider using a cleansing oil to dissolve foundation.

STEP TWO: TREAT
This is where the cocktail comes in. Look for the powerful anti-ageing molecule Pro-Xylane to strengthen the support fibres of the skin and fragmented hyaluronic acid to correct the appearance of wrinkles. Both the Revitalift Laser X3 Serum and Eye Cream contain this powerhouse formulation.

STEP THREE: MOISTURISE
Applying Revitalift Laser X3 Day Cream with SPF 15 in the morning will not only fight wrinkles and even out skin tone, the UVA/UVB filter system in the broad spectrum sunscreen will also help prevent age spots from forming. Keep skin looking its youngest by religiously applying the PM version: the Night Cream. It releases active ingredients while you sleep, so your complexion will be softer and smoother in fewer than four weeks.

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“I am super impressed with this product. My fine lines disappeared instantly and my skin feels firmer in the mornings.”
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A BEAUTIFUL MIND

Are you optimised? Get ready for spas where luxury meets high-performance consciousness. By Tracey Witters
Let’s wriggle into our spa-get-up. It’s not a robe. It’s something more leisure-chic than that. Our spa assistant guides us down a hallway towards the future, where our best selves await. Lights dial up or down, whatever our minds need, as personalised audio syncs with our heartbeat. We’ve had gene and hormone panels taken, given our psychodynamic history (oh, yes, it got Freudian) and now we’re primed for neuro-optimisation. Strap on a qEEG (Quantitative Electroencephalography) brainwave-reading cap and relaxaaaas.

We’re here to optimise our cognitive performance and emerge as high-performing consciousness ninjas. Because in 2018, brain spas might well be how CEOs sharpen their competitive edge, athletes vault into the zone and creatives tap into their flow state.

We’re just flexing our imaginations for now. Though neuroplasticity has been a talking point for a while and brain wellness spas have blossomed from NYC to Perth, Field (experience.field.com), one of the first fusing a super-luxe experience with “neuro-enhanced wellness”, doesn’t open in Manhattan until the middle of this year. Plus, first-release membership is already pretty much filled.

Field is the innovation of doctors Hasan Asif and Aza Mantashvili, both of the Brain Wellness Centre in New York (brainwellness-ny.com), Devon White, a ‘psychonaut’ and elite performance coach, and his wife, Julie White, a creative director (agelessclinics.com.au), says, “[It] is a neurotransmitter. It changes perception. You feel a calm clarity and you’re more productive.”

“NAD+ drips in Australia, Dr Jeremy Cumpston of Ageless Clinics (agelessclinics.com.au), says, “We can put sliders on the brain: dial down anxiety, dial up confidence … As an adjunct [to medication or therapy], these can also have huge success, beyond optimisation, with anxiety and depression.”

Brain training is a boom business right now. More than 1.8 million students, from 200 countries, have taken an open online Coursera class called “Learning How to Learn”. Nootropics (“smart drugs”) and cerebral supplements are the new kale. Blame AI robots who want our jobs.” We are in a world where our carbon-based intelligence is one way of future-proofing,” Devon reasons. “But who wants our jobs.” We are in a world where our carbon-based intelligence is one way of future-proofing,” Devon reasons. “But who wants our jobs.” We are in a world where our carbon-based intelligence is one way of future-proofing,” Devon reasons. “But who wants our jobs.” We are in a world where our carbon-based intelligence is one way of future-proofing,” Devon reasons. “But who wants our jobs.” We are in a world where our carbon-based intelligence is one way of future-proofing,” Devon reasons. “But who wants our jobs.” We are in a world where our carbon-based intelligence is one way of future-proofing,” Devon reasons. “But who wants our jobs.”

The doctors prescribe treatments such as photobiomodulation, in which a light-emitting helmet aims invigorating, regenerative red waves at the brain, and transcranial magnetic stimulation, which applies magnetic fields to motivate nerve cells. “Interacting with the brain this way speaks to how it naturally networks,” Devon says. “We can put sliders on the brain: dial down anxiety, dial up confidence … As an adjunct [to medication or therapy], these can also have huge success, beyond optimisation, with anxiety and depression.”

Brain spa-ing isn’t just about increasing IQ for the quickest synapses in the brains trust. Integration of toucher, feeler modalities such as yoga and consciousness work boosts EQ, which, Devon points out, is “symbiotic” to healthy performance goals.

Brain training is a boom business right now. More than 1.8 million students, from 200 countries, have taken an open online Coursera class called “Learning How to Learn”. Nootropics (“smart drugs”) and cerebral supplements are the new kale. Blame AI robots who want our jobs.” We are in a world where our carbon-based lifeform has to compete with silicone, and augmenting our own intelligence is one way of future-proofing,” Devon reasons. “But even basic life and business pushes our brains to learn so much, so fast now. I mean, what is blockchain or a Facebook algorithm?”

Forget getting ahead. Just trying to keep up? For you: spas such as the high–end Bamford Haybarn Spa in the UK’s Cotswolds, where one will soon be able to have a massage then check in with a psychologist at the in-house Mind Matters Clinic. Immersing therapy in the same environment as facials might destigmatisate wake up in a cold panic. They don’t feel constantly on high alert.” As for anxiety and depression? “Anecdotally, people find they feel their medications work better, and 30–40 per cent come off or dramatically reduce their SSRIs [antidepressants] because they weren’t working in the first place or the patients feel well enough,” he says. There’s promise for Alzheimer’s prevention and minimisation, too.

NAD+ therapy is also being called a rehab revolution. Dr Ross has studied it extensively, working with a US rehab clinic that has used it successfully since the early Noughties. “Particularly in alcoholics, with IV treatment, withdrawal symptoms have nowhere near the severity … cravings can go away,” he says. Cumpston agrees: “Success rates are huge compared with other detox approaches.”

Stuart Fenton is a clinical psychologist, counsellor and a recovering drug addict and alcoholic himself. He’s been working with addicts for 11 years, in Australia and Thailand, and sees the possibilities of NAD+ … along with some risk if IV treatment buzz goes mainstream. “One of the biggest struggles, especially in early recovery, is that addicts can’t get into tackling their triggers … because they’re struggling with the physical cravings,” he says. “Dealing with the underlying unfinished business, self-esteem and strategies is so important.” So NAD+ plus counselling “could be a good marriage”. Experts warn that attempting to self-medicate or skip the tough stuff in counselling because an NAD+ crutch makes you feel healed is dangerous. Dr Cumpston won’t offer NAD+ without a support plan. Dr Ross says, “We’ve got a good thing, but it’s not a miracle.”

As Julie White from Field puts it: “There isn’t a single person who doesn’t want to feel at their best full-time. There is a tremendous lack of that across our culture, in which we feel unsettled, unbalanced and unfilled.”

Safe travels, psychonauts. May the force be with us.
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HALCYON DAYS

Is this the most Instagrammable spa in Australia? Probably. Even better, what's on the inside is just as indulgent as the surface stuff. **Eugenie Kelly visits Halcyon House**

ALPINE FRESHNESS, Japanese Zen, Provençal warmth. Country-house elegance … There are countless distinctive spa decor styles out there to choose from when we're looking for a haven to retreat to. And where once designers resorted to a muted white palette (the assumption being this would have the most calming effect on anyone who walked through the door), they have realised style nuance and distinctive design make us just as happy.

Colour, music, scent, lighting: it all has a massive effect on our experience. Likewise, layout is paramount. We recently experienced one of the best facials we’ve ever had at what is reputed to be the most luxurious spa in Europe. But we’ve been scarred by the fact that its waiting area is in the thoroughfare between treatment rooms and a gym. Being ogled, clad in just a bathrobe, by half of Paris parading past to the treadmills is not ideal.

Since it opened in May 2015, Halcyon House in Cabarita, on the far north coast of New South Wales, has been unofficially crowned Australia’s chicest boutique hotel, emerging butterflylike from an epic refurbishment, the amazing interiors the handiwork of Brisbane-based interior designer Anna Spiro. Originally a 1960s surfside motel, it was gutted and redone, with Spiro giving it her trademark maximalist, mismatched whimsical treatment and filling it with antiques, art and custom pieces.

So how does one take that eclecticism — particularly the brightly coloured fabric-covered walls — and parlay it into a spa, a space that requires an air of calm? Well, here inside this double-storey wellness space, there’s a softer ‘boldness’, if that makes sense.

“The palette used here draws on the ocean,” explains Spiro, who worked with architect Virginia Kerridge to ensure guests would feel rested. “It’s peppered with shades of blue, turquoise, pale pink, coral, beige and seafoam.” Good sense, considering Halcyon’s location: steps from the beach, a row of pandanus trees framing the building.

The spa’s waiting area features soaring white bookshelves filled with books you actually want to read, while comfy fringed couches make for a chic chill-out area. Holidaying shoppers will relish a fossick through the boutique: think Lucy Folk jewellery, Matteau swimwear, Heimat Atlantica bags … and excess baggage fines.

If your blood pressure sky-rockets from how much you’ve just spent, head into one of the four treatment rooms for a much-needed massage incorporating Halcyon’s custom-blended aromatherapy oils. Or, if you’re a steam room aficionado like us and appreciate a relaxing take on detoxing (in light of how many proseccos we’ve no doubt been putting away), head for a session in the navy-tiled steam bath. Its unique dome shape — rarer in Australia than you might think — makes it very Turkish hammam.

Spa manager Alessandra Viel (whose CV includes J.K. Spa at J.K. Place Capri Hotel) and spa consultant Naomi Gregory (think Koh Samui’s Kamalaya and Yaukuve Spa Sanctuary at Kokomo Private Island in Fiji) have devised treatments that are simple but effective: scalp massages, salt body glows and radiance-boosting facials — something to fill a spare hour between a surf, a cycle to Kingscliff village or a lazy lie by the pool.

If we had a morning to fill, our pick would be the five-hour Halcyon Day of Youth ($495): a steam bath, body exfoliation, radiance facial, massage and two-course lunch at the restaurant, Paper Daisy.

And therein lies the secret of a truly great spa. You don’t always need spartan surrounds and starvation diets to remind you what it’s like to feel good again. Prosecco, anyone?
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Four-in-one rejuvenating essence

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3D Hyaluronic acid (MKII) and Swiss Pentavitin for a dewy finish

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At the heart of the Dyson Supersonic™ hair dryer is the Dyson digital motor V9, producing a jet of focused air, designed for fast drying and controlled styling. Now with a special edition red presentation case.

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**SPRAY PAL**
The joy of friendship and the vitality and innocence of youth inspired Gucci Bloom Acqua di Fiori, the second scent under creative director Alessandro Michele’s reign, a fresh and green riff on the original Gucci Bloom. Gucci Bloom Acqua di Fiori eau de toilette, $165 (100ml), gucci.com; available at Myer and David Jones.

**UNDRESS CODE**
This Calvin Klein Body unlined bralette makes a strong case for becoming your day-to-day staple thanks to its high levels of comfort and support, modern shape, logo band and stitch detailing. Add matching briefs for an unimpeachably ‘together’ look. $60, from Calvin Klein Underwear stores, David Jones and Myer.

**SWIM STAR**
Pure Shores 2017/18 is a vibrant swim and resort wear collection that draws global inspiration, from deserts to shorelines, flora to fauna. Think chic athleisure silhouettes, radiant prints, head-turning details and vivid colours that beg for the pool or the beach. $140, aquablu.com.au.

**BOOTIE CALL**
Coach’s pre-fall 2018 collection is an American-gothic fairytale fantasy via the streets of the brand’s home town, New York. Case in point: these western-stitch boots, which showcase an American approach to craftsmanship and the soft leather Coach is known for. Boots, $1095, coachaustralia.com.

**LIGHTEN UP**
Achieve that ‘soft-focus’ skin finish with Alpha-H’s Liquid Gold Firming Eye Cream, a dermal corrector supercharged with quadruple peptide technology, Lime Pearl AHAs, multiple brighteners and illuminating diamond particles, primed to work their magic on static wrinkle depth, hyperpigmentation and skin roughness. $99, alpha-h.com.

**WORD OF MOUTH**
Blending magnolia and orchid extracts with hyaluronic acid, Payot’s new Suprême Jeunesse Lèvres anti-ageing lip care product works to plump, fill wrinkles and redefine the lip contour while imparting a beautiful glossy finish to pouts. $83, payot.com.

**STYLING SUGGESTION**
Dyson declares it’s time to shine this Mother’s Day. The Dyson Supersonic™ hair dryer is designed for fast drying and controlled styling, with intelligent heat control to prevent extreme-heat damage and protect natural glossiness. A special-edition red presentation case makes it the ultimate gift for the woman who never has a hair out of place. $549, dyson.com.au/supersonic.

**BE KIND, REWIND**
Looking to seriously minimise the appearance of deep lines, wrinkles and age spots and improve skin firmness? Glyco’s Age Repair Retinol Booster contains medical-grade retinol to support collagen and protect skin from free-radical damage, while replenishing lipids combat dryness and improve skin texture. $182, exclusively at glyco.com.au.
ITALIANS DOING IT BETTER
Venice’s most delicious addresses; and Gucci goes home
FOR SKYE McALPINE, a dynamic childhood divided between Broome’s chic Cable Beach Club resort (which her father created), a dreamy homestead in Hampshire in the English countryside and a crumbling pink pile in the city of Venice was exciting — but normal. Venice won the toss-up, and now it’s in the pink house that she lives with her Australian husband, Anthony Santospirito, and son, Aeneas, five. McAlpine’s passion for food drove her to discover the city’s gourmand gifts, and a cookbook of traditional Venetian favourites soon followed. Here, she shares a typical day, along with some of her city’s most delicious secrets …
7AM: Wake up and walk through Piazza San Marco at dawn before all the crowds get there. It is just magical at that time, bathed in the soft early-morning light. Continue across town and over the Rialto Bridge to the Rialto Market. I love the hustle and bustle first thing. There’s a wonderful cheese shop just by the market called Casa del Parmigiano, where they sell the best cheeses (their gorgonzola dolce con mascarpone is to die for), and there is a little spice shop called Mascari hidden away just behind the market, which is definitely worth a visit. You can buy wonderful sweets, spices and preserves there, all stored in fabulous jars. Don’t miss the back room, which is wall-to-wall, floor-to-ceiling exotic Italian liquors.

9AM: Walk back to Piazza San Marco and have breakfast at Caffè Florian. I love the rococo interiors, and their hot chocolate is the best in Venice. It’s like thick chocolate custard topped with whipped cream.

11AM: A late morning stroll and a little shopping around the San Samuele area, which has a lovely boutiques feel to it: Santa Maria Novella for perfumes and deliciously scented soaps (all in the most perfect packaging); Chiarastella Cattana for wonderfully chic linens and tableware; and Porte Italia for beautiful handpainted furniture — true collector’s pieces.

1PM: Lunch at Da Ivo, a wonderfully cosy (albeit a little pricey) restaurant in the centre of town. When figs are in season, the fig and prawn salad is absolute heaven, as are the artichoke hearts topped with baccalà (creamed cod). Best of all, though: the signed Damien Hirst sketch on the wall (from when he was last at lunch there), the impossibly charming head waiter and the peschiole (baby peaches pickled in truffle oil) that they bring you to nibble on before lunch.

3PM: A siesta followed by a leisurely stroll with gelato in hand. They do the best gelato at La Mela Verde: you do need to queue for it, but the line moves pretty quickly and their flavours are sublime. Creamy pine nut is a particular favourite of mine.

7PM: Bellinis or martinis sitting at the bar at Harry’s Bar, for a little bit of glamour before dinner; then a lovely stroll along the waterfront to Al Covo. I love the food here: their deep-fried zucchini flowers are the best I have ever tasted anywhere — they’re as light as air. And Diane’s ricotta cake is legendary.

Extracted from A Table in Venice: Recipes from My Home, by Skye McAlpine (Bloomsbury), $45. Her blog is at frommydiningtable.com; follow her on Instagram @skymcalpine.
QUEENSLAND: Come face-to-face with PATRICIA PICCININI’s hyper-real, transgenic creatures at the Queensland Gallery of Modern Art in a retrospective of the artist’s work from the past 20 years (until August 5; qagoma.qld.gov.au). NEW SOUTH WALES: HEAD ON PHOTO FESTIVAL celebrates contemporary photographers in venues across the city (May 5–20; headon.com.au), while the MERCEDES-BENZ FASHION WEEKEND EDITION at Carriageworks offers a jam-packed schedule of fashion events (May 18–19; mbfwe.com). Also at Carriageworks is SEMI PERMANENT, where you can hear from some of the world’s most talented creatives, such as acclaimed graphic designer Paula Scher (May 24–26; semipermanent.com). Authors including Helen Garner and Tara Westover discuss power in all its forms during SYDNEY WRITERS’ FESTIVAL (April 30–May 6; swf.org.au). AUSTRALIAN CAPITAL TERRITORY: Bell Shakespeare brings the epic love story of ANTONY AND CLEOPATRA to The Playhouse (April 12–21; bellshakespeare.com.au). VICTORIA: Retro is the name of the game at the National Gallery of Victoria’s exhibition A MODERN LIFE: TABLE WARES 1930S–1980S. A must for lovers of vintage homewares (until January 2019; ngv.vic.gov.au). TASMANIA: MIRROR MIRROR is a site-specific performance by 15 young Tasmanians that takes place in a warehouse in South Launceston (April 18–22; stompin.net). SOUTH AUSTRALIA: Be part of the ultimate celebration of Australian art at the ADELAIDE BIENNAL. Titled Divided Worlds, this year’s exhibition explores beauty, the environment, change and time (until June 3; adelaidebiennial.com.au). WESTERN AUSTRALIA: Travel to Italy (minus the long-haul flight) via the Art Gallery of Western Australia’s A WINDOW ON ITALY – THE CORSINI COLLECTION: MASTERPIECES FROM FLORENCE, featuring Renaissance and Baroque paintings (until June 18; artgallery.wa.gov.au). NORTHERN TERRITORY: Embark on an eco-luxe pilgrimage to ancient sacred sites in Uluru, Kata Tjuta and Kings Canyon with DESERT DREAMING (April 27–May 4; denbyheather.com). NEW ZEALAND: Jump across the ditch for AUCKLAND ART FAIR at The Cloud, which showcases contemporary art from galleries in the Pacific Rim (May 23–27; artfair.co.nz).
SPACE ODDITY

Alessandro Michele stages an eccentric home invasion with the launch of Gucci Décor

Feel the quality. Smell the incense. If, like us, you’ve fallen hard for the snakes, spaniels and vivid flora creative director Alessandro Michele weaves into the Gucci collections, you’ll applaud the news that you will soon be able to Guccify your personal palace with the same spirit of souped-up romanticism. All your fave Gucci motifs are here, on furniture (designed to be mismatched and moved around), candles, incense holders, wallpaper, trays and crockery — by Florentine masters Richard Ginori 1735. Ciao, minimalism.

Gucci Décor launches in September.

Clockwise from top: Gucci Décor screen, $35,640, chairs, $3015 each, cushion, $1475, incense burner, $360, potted candle, $360, cushion, $1340, potted candle, $360, cushion, $1600, (on table, from left) incense burner, $360, potted candle, $395, and mug, $395. Also shown, from top: Gucci dress, $9705, shoes, $1760, bag, $3710, earrings (on table), $1780, and shoes, $1035, gucci.com.
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IN SEARCH OF HAPPINESS
Seeking calm and clarity, Camilla Wagstaff takes a solo journey across Bhutan
What Makes Us Truly Happy?

That's the question I ask myself as our plane descends through cloud-covered mountains into the so-called ‘happiest place on earth’ — the small, remote, staggering beautiful Bhutan, a mysterious little country tucked away in the eastern Himalayas.

You might have even heard of its Gross National Happiness program, a formal set of principles that place more value on the spiritual, social and environmental wellbeing of the people than on economic development. GNH measures happiness according to nine interconnected ‘domains’, which include education, time use, psychological wellbeing and cultural resilience. Originated in the 1970s and enshrined into the constitution in 2008, GNH is the driving philosophy for legislation in Bhutan. Safe to say, Bhutan seems to be pretty big on happiness. And in my week exploring its pristine terrain, magnificent temples and enchanting villages, I intend to learn a thing or two about finding it.

On touchdown at Bhutan’s only international airport, we drive to its capital, Thimphu, passing rolling mountains and crystal blue streams. I’m immediately struck by the lack of tourist buses, hawker stands and hostels — all things I’ve come to expect from past travel in Asia. My guide, Jimba Phuntsho, provides the explanation, filling me in on Bhutan’s “low impact, high value” tourism model. This
requires all visitors to book their trip with a licensed Bhutanese tour operator and travel with local guides at all times. Tourists must also pay a per diem rate of about $318 per person (during peak months). It’s actually pretty reasonable when you consider it covers all meals, guides and basic accommodation (though you’ll pay an additional fee for luxury hotels). A portion of this daily rate then goes towards Bhutan’s free education and healthcare programs as well as infrastructure, so the whole population benefits from tourism. “Bhutan is a community,” Junba says simply. “We rely on our country, and we rely on each other.”

As I settle in at Thimphu’s majestic Taj Tashi hotel (home for the next two nights) and begin exploring the temples and monuments of the surrounding capital, it’s easy to grasp just how deep these community ties run. You see it in the young man who stops to help an older woman with her groceries, in the groups of elders who sit and laugh together among enormous spinning prayer wheels. It comes as little surprise to me that community vitality — fostering strong social bonds — is one of Bhutan’s happiness domains. The country may be isolated, but its people are not.

Back at Taj that evening, I sit down to my first traditional Bhutanese meal among gold-leaf paintings and traditional instruments at the hotel restaurant Chig Ja Gye. As you’d expect considering Bhutan’s location, Bhutanese cuisine takes its cue from Chinese, Tibetan and Indian culture, featuring seasonal stir-fried vegies with red rice, light curries and (everyone’s clear favourite) ema datshi, which is basically chillies covered in local cow’s or yak’s cheese. I try the traditional spirit of Bhutan, ara, which tastes a little like watered-down sake (but in a good way). It’s a grand dinner fit for the grandness of Taj Tashi’s fit-out. Set in a traditionally designed Bhutanese building, the hotel’s 66 expansive rooms are elegantly decorated with carved wooden finishes and typical handpainted cloud murals. The extravagant two-level luxury suites are particularly special, featuring exquisite marble bathrooms with enormous freestanding tubs and all-encompassing views of the surrounding valley and mountains.

We set out for Punakha Valley the next day, a winding three-hour drive over an immense mountain pass. An important farming area, Punakha’s sunny hills are carved into a series of terraced paddocks, like cascading ripples. We stroll through a farming village — past abundant paddocks of broccoli and eggplant, past a group of laughing children playing a game involving a football and a pile of rocks — to the Chimi Lhakhang, a renowned temple of fertility. The temple is a magnet for couples trying to conceive. Among the altar offerings (anything from cash to cookies to white silk scarfs) are piles of beautiful thank-you cards and photos of babies from families who have received blessings at the temple and gone on to conceive soon after. I receive a blessing for friends of mine who are trying to start their own family, and watch as two young Bhutanese couples make wishes. The whole experience leaves new warmth in my heart, and tears in my eyes.
It’s a bumpy ride to Phobjikha, a vast valley high in the mountains that serves as the winter residence for Bhutan’s endangered black-necked cranes. Phobjikha is just one part of a two-million-hectare network of protected areas that allow native wildlife (tigers, snow leopards and elephants, oh my!) to roam across the country.

Bhutan’s commitment to protecting its natural environment is formidable. The constitution demands 60 per cent of the country remain under forest cover at any time, providing a net carbon sink for about four million tonnes of carbon dioxide each year.

It’s refreshing to see such a small nation making such an impact when it comes to conservation, and I’m not surprised to learn that all these initiatives ultimately come back to the GNH index. For the Bhutanese, wellbeing isn’t possible without environmental wellbeing: you must look after the land in order to look after yourself.

At Gangtey Lodge, my Phobjikha home, I indulge in a traditional hot stone bath and massage. Designed by Australian architect Mary Lou Thompson, this exquisite luxury lodge draws its inspiration from local architecture. The 12 gorgeously appointed guest rooms are finished in warm fabrics and earthen tones, each featuring a fireplace, heated slate floors and a dressing room.

Though the main event is definitely the free-standing tub nestled in huge bay windows overlooking the valley.

Walking into the bath house, I’m greeted by countless twinkling candles sitting among the stone walls. The bath itself is spectacular, heated by mineral-rich stones collected from the surrounding mountains, rendered piping hot over an open fire. The water is then steeped with a combination of local medicinal artemisia herbs said to help with everything from joint pain to hypertension, neurological disorders, arthritis and gut issues.

Taking time to prioritise physical and mental health in this way is another happiness domain — and, really, it’s hard not to smile after a long hike through dense pine forests draped in

Later that afternoon we arrive at Como Uma Punakha, where my room boasts some pretty incredible views of the Mo Chu (or Chhu) river. Each of the lodge’s nine luxury rooms and two villas are a pared-back paradise, featuring floor-to-ceiling windows that bring the stunning valley into full focus. Wooden finishings and bright wall paintings by local artisans finish the easy-breezy but ultra-luxurious feel.

The food is outstanding at both of Bhutan’s Como Hotels (in Punakha and Paro), with local produce making for abundant roast fennel and sweet potato salads, delicate handmade pastas with rich ragù, flavour-packed Bhutanese curries, and vibrant poached pears and house-made passionfruit sorbet.

The following day we visit the Punakha Dzong, part fortress, part monastery and part government centre. It’s the second oldest dzong in the country. The main temple is an enormous chamber supported by soaring golden pillars, and each wall is covered in exquisitely detailed paintings and embroidered tapestries, the ceiling in a thousand hand-drawn Buddhas. I watch for almost an hour as visitors pray, meditate and are blessed by monks.

Psychological wellbeing, another of the happiness domains, is thought to be cultivated by a commitment to spirituality and Buddhist practice — to prayer, mindfulness and meditation. “Everything is meditation for us,” Jimba tells me. “We feel connected to our body and spirit by being mindful every day. Trying to be happy with what we have, and hoping for good fortune to be bestowed on us. It’s a fine balance, but it makes us happy.”
prayer flags and windy grasslands dotted with cranes, along a meandering river through the valley, listening to the warbling songs of the huge, graceful birds in the distance, to this immersion in the bath house.

After a long day’s drive from Phobjikha, I’m feeling weary when I arrive at Como Uma Paro. But this exquisite retreat quickly rejuvenates. The 29-room resort features some of the most exclusive private suites in Bhutan, nestled among the property’s blue pine forest. The style combines traditional Bhutanese artisanship with Como’s fresh contemporary vibe — think clean lines, natural fabrics and colourful accents. My freestanding villa comes with its own living area, complete with Bhutanese bukhari wood stove, a separate kitchen (with staff entrance) and a private room for spa treatments.

My trip culminates in a trek to the Tiger’s Nest, one of the most significant monasteries in Bhutan. Tiger’s Nest is a personal pilgrimage, beginning as a gradual incline through pine forest, before heading upwards for three straight hours in an unrelenting hill. Signs along the way remind walkers that “nature is the source of all happiness” and “a clean and beautiful environment is a feast for the soul”, trying to distract from the thigh-burn. It may be the endorphins, but I experience a profound sense of achievement, contentment, humility and joy on reaching the Nest. The monastery is a series of splendidly decorated temples carved into the mountainside, some in their own natural caves.

After a week in Bhutan, I instinctively start to recognise the secrets to its unique brand of happiness. It is a country where keeping up your spiritual and physical health is paramount; where a connection to nature is more essential than a connection to the internet; where real community bonds are far more valuable, and satisfaction with what you have is more desirable than desire itself. Bhutan is a journey into happiness. Come here with an open mind, ready to absorb what this tiny country has to teach, and you might just be transformed. Because it has the power to make you see, make you reflect, and, ultimately, make you smile.

Our Interior Design Awards finalists revealed

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a top rock

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stylish seating upholstery

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Your ticket to a world of inspiring interiors

New Issue On Sale Now
Ragdoll LA founder Lisa Larson’s Ligne Roset Togo sectional sofa by Michel Ducaroy with a painting by Kathleen Lolley.

A designer’s oasis of calm off Sunset Boulevard, LA
ISA LARSON, founder of and designer for luxury essentials label Ragdoll LA, subscribes to the theory that a great sofa is the heart of a home. In the case of her family abode, its heartbeat comes from a creamy leather Ligne Roset Togo sofa by Michel Ducaroy. “This is where we basically live,” Lisa explains. “The kids do everything here — watch TV, eat snacks after school and do all of their homework.” The right sofa is a considered purchase, so it took Lisa and her film director husband, Björne, a little while to home in on the perfect one. “We love this era of design and it’s also comfortable ... but [she laughs] style must win out over practicality sometimes.” The Togo is not the only lounge retreat in the Larson home. “We have another, more formal, lounge room where we sometimes project films on the wall,” Lisa says, “but that’s a bit more of an adult area.” And those lounges certainly are more grown-up, upholstered with soft velvets and linens.

The house is one of LA’s grand Spanish colonials, with lovely generous arches throughout, purchased from a couple who lived there for 30 years and had a taste for Provençal style — and peach paint. But that was part of the beauty. “It’s so hard to find a house in LA that isn’t completely renovated,” Lisa explains. “Americans love everything to be brand new. I walked in the gate and saw the palm trees, the cypress trees and all of the bougainvillea. I had always dreamed of living in an old stone house. I called my husband and said, ‘I’ve found our dream house!’”

The house feels very much tucked away, as if it’s located up in the hills of West Hollywood, but in reality it is only two blocks from Sunset Boulevard, just behind Chateau Marmont. It was one of the first houses to be built in the area and it was finished just one year after the Chateau
was built, in 1929. “I love to be in the middle of the city and close to good restaurants and shops,” Lisa says. “We can just walk down to dinner, but when we are in our backyard we can’t hear the city at all.”

Before the family moved in, Lisa directed a major renovation, updating the electrics and plumbing and redoing the bathrooms and kitchen. All of the original rustic details were kept. “I refuse to redo the stucco of the house, because I love the faded, peeling effect,” she says. “It reminds me of the history of our home.”

Lisa has always had an eye for interiors with a European slant. The family moved from Stockholm in 2005, bringing with them a Scandinavian sense of history and modernism. “I love fabrics, colours and texture,” Lisa says. “I like anything old — I don’t really buy anything new. My passion is French antiques, but also furniture from the 1950s and ’60s and Scandinavian mid-century modern pieces. Our house is a mix of styles. I love to collect and I don’t get rid of much. I add to what I already have. I think everything comes with a memory and that’s how you build your personal home — bits and pieces of your life.”

A lot of the items in the house came from Lisa and Björn’s Stockholm apartment, although Lisa originally wanted to shed all of their collected pieces and start again with a clean slate in LA. “My husband convinced me to keep it all and I’m so glad we did — it works in this house. It’s a beautiful thing to be able to merge and layer cultures. It’s a different perspective to American interiors that are new and flashy,” she reflects. “I took a trip back to Stockholm and visited some auction houses. When you buy antique French chairs in Stockholm, they really are antique French chairs. My mum also has an interest in antiques, which is lucky for us, and I raided the country house for pieces like baskets and copper pans, and shipped it all to LA.” The result is eclectic and warm, very specific to Lisa’s style. “We wanted a house that is inviting. I love to cook, but in my mind I cook a lot more than
I actually do. For around 10 weeks of the year, we have friends staying with us in our guest house, and I think they choose to stay with us for a more relaxed family vibe while they’re working in LA. That’s when we have big dinners where it’s not unusual to cook for up to 16 people.”

There’s a fresh, modern lightness about the house, supported by soft green leaves in every room that serve to add a little bit of California calm. “In LA, the climate means we have fabulous gardens, but plants are also essential inside to add warmth,” Lisa says. “I love our indoor olive tree with its beautiful and quite sparse leaves, and the generous leaves of our fiddle-leaf figs.”

Creating a life of luxury is not as extravagant as it seems. For Lisa, it’s all about the sensible concepts of investment and value for money. “My label is all about luxury basics, and I always start with the fabric — cottons, silks and cashmeres, mainly. Invest in your wardrobe, because even if a T-shirt is just $70, it’s a waste of money and a waste of wardrobe space if you don’t love it. I was always very into vintage black sweaters and tees, but I couldn’t find the perfect one — one that looks like you found it at the flea market and have worn it for many years. I wanted to make those essential pieces, something that can live season after season. The line grew over the seasons and we now have cashmeres and silks in the line as well.

“I think both in fashion and interiors, I invest in good pieces that I know I will love for many years. I like to mix styles and make it personal. I don’t want to look like I walked a catwalk. If you collect those building stones of your closet or home, you will have them forever,” she explains. It’s a solid style and interiors strategy, but at heart, Lisa is a fashion girl. “Nothing excites me more than a good black sweater!”

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The sunroom doubles as Lisa’s home office and the kids’ creative space. Above: a Serge Mouille lighting fixture in the lounge room. Right: tending to the olive tree.
BELLES OF THE BALL

The inaugural Museum of Arts & Applied Sciences (MAAS) Ball staged a takeover of its Powerhouse Museum site in Sydney recently in support of the Centre for Fashion’s Australian Fashion Fund, which secures acquisitions for the museum’s collection. Co-hosted by Harper’s BAZAAR’s Kellie Hush and Vogue’s Edwina McCann, the ball saw Australia’s fashion family come together to help secure the future of the industry. “The success of this event speaks to the museum’s commitment and strong relationships with designers, industry, government and education operators,” explains Dolla Merrillees, director and CEO of MAAS. Olie Arnold, Mr Porter’s deputy style director, also got behind the event. “The [ball] presented a unique in-market opportunity to help champion and celebrate the past, present and future of fashion in Australia. Australia is one of Mr Porter’s top five markets globally, and it’s important for us to connect with our customers both locally and personally,” he explains. – Eliza O’Hare

Table settings included magnolia sculptures by event creative director Tony Assness.
PRE-POLO PARTY

The sold-out Alfa Romeo Portsea Polo in association with Stella Artois saw 6000-plus polo fans flock to Victoria’s Mornington Peninsula. The night before the big event, the beer brand hosted its Sensorium dinner, at which guests enjoyed drinks at Jackalope Hotel’s Flaggerdoot bar before moving on to Doot Doot Doot dining space to sample local produce via walnut-and-pomegranate tart and 12-hour beef cheek with fungi, kecap manis and sesame.

RAVISHING REVHEADS

Cars, clothes and female power combined at the Formula 1 Rolex Australian Grand Prix Mercedes-Benz Ladies’ Day Luncheon in Melbourne. The event featured a panel of entrepreneurs MC’d by Antonia Kidman, followed by a Middle Eastern-inspired lunch crafted by chef Shane Delia.
TAURUS (April 20–May 20)
You know what you like and you like what you know, but this month, you will alter your image and your views to adapt to ever-changing circumstances. This transformation will keep evolving until 2026, kick-started by crazy Uranus and the new moon in your sign this month. Your career flourishes now, helping you to clear old financial obligations. Relationships are less intense, while what you learn and share this month can make you — and those around you — feel whole.

GEMINI (May 21–June 21)
You’re totally in touch with what’s under the surface and you’re ahead of the game when it comes to fads and fashions. The planet responsible for these insights, quirky Uranus, stimulates innovation, so the more specialised the knowledge and skills you acquire now, the more power you’ll possess. This month’s full moon could help to seal a solid partnership or liberate you from a shaky one. Either way, Venus has you radiating love, so lavish nurturing and gifts upon yourself, your home and those you care about.

CANCER (June 22–July 22)
Relationship restrictions begin to ease now as the more relaxed you are about love, the more freedom and joy will come your way. Venus moving into your sign mid-month also brings a rise in your status — hello, romance! This month’s full moon could see you overdoing things at work, so lavish nurturing and gifts upon yourself, your home and those you care about.

LEO (July 23–August 22)
An unexpected career opportunity could arise now, or there could be a clean sweep of the technology you use at work. Branching out solo is also possible as you’re more willing to do your own thing, but be sure to weigh up the risks as a full moon suggests that leaping without looking could leave you financially vulnerable. Love is on the back burner for now, but hold that thought as a significant other or potential partner will soon be demanding your attention (and getting) more of your attention.

VIRGO (August 23–September 22)
The world is your playground now and right through to 2026 as Uranus, the planet of ingenuity, enters your zone linked to travel, media, education and spirituality. New insights into areas you thought you knew inside-out are likely. You might decide to go vegan, start a blog or provide knowledge and skills instead of paying in cash (within reason). This month, it’s more important than usual to spend time with those who nurture you and do what truly nourishes your soul.

LIBRA (September 23–October 23)
With rebel planet Uranus in your zone of passion and money, both areas could bring some surprises now and through to 2026. Your intimate life could get very experimental and, for solo Librans, younger partners may be more alluring than your usual romantic type. Unusual sources of finance may arise, too. Restrictions at home are also more relaxed now as you unshackle from inherited and limiting beliefs, while a recent desire to overspend fades away now that your career feels more sustainable.

SCORPIO (October 24–November 22)
Relationships get a boost thanks to Uranus, now in your partnership zone until 2026. Uranus is a game-changer and, alongside this month’s new moon, signals that love may involve a series of short but scintillating liaisons or that you might surprise everyone by settling down with The One. Financial outlays need to be sound investments, such as a trip to enhance romance or relocation explorations. Funding study to finesse your online presence or create a literary masterpiece also counts.

SAGITTARIUS (November 23–December 21)
Feeling ‘meh’ this month is likely with a full moon in your sign, but the urge to improve your health and career could hit you like a lightning bolt. Innovation is the antidote right through to 2026 while edgy Uranus is stirring things up. A Fitbit to track your activity levels or upgraded gadgets at work will make dull routines more stimulating. Venus adds extra harmony to love now and things could get intense — you may be sharing not just a doona but a home and bank account.

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CAPRICORN (December 22–January 20)
You could discover untapped creativity now that will continue well into 2026. The instigator for this is Uranus. The planet makes a move that will see home life become less erratic, though you may be in for some surprises in the romance department. Venus visiting your relationship zone while Saturn is in reverse in your sign shows you’re more laidback now and ready for healthier connections in love or at work. This month’s full moon helps clear your mind of baggage, and unusual ways to make money may occur to you.

AQUARIUS (January 21–February 18)
Your ruler, outrageous Uranus, changes gear this month to add an eccentric edge to your lifestyle. A home full of unusual art and eclectic artifacts, or creative types sharing ideas and skills, could materialise by 2026. Alternatively, you might opt for more flexible living arrangements. Your thinking is less structured while Saturn is in reverse, so anything feels possible now. Frivolous friends and ambitions give way to being of service to others in a move that could bring you love and boost your wellbeing both short- and long-term.

PISCES (February 19–March 20)
It’s a good time to acquire new skills, invest in a new and eco-friendly mode of transport and speak your truth. With unbridled Uranus in your communication zone, you’ll see right through fake news and won’t be shy about exposing cover-ups and injustices, especially any linked to money and natural resources. Someone you feel truly at home with could light up your love life now and, if your career feels like it’s reached its peak, reassess how your go-to crew can support your ambitions before jumping into a new role.

ARIES (March 21–April 19)
It’s time to reboot your income and your career. These are not just practical lifestyle alterations; they’re signals that you’re also changing personally. As erratic planet Uranus finally moves out of your sign, life will become calmer and, between now and 2026, your needs and desires will undergo a radical revolution. Unusual collaborations and unique ideas will have you being inspired and noticed this month. Be sure to avoid intrigue and mind games, instead leaving some space to focus on love, home and nurturing.
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