

# ELLE

JULY/AUGUST 2025 £4.99

## EMILY *Ratajkowski*

ON FINDING FREEDOM  
AND TAKING CONTROL

+

CAN SHE  
KICK IT?  
MEET THE LIONESSES'  
NEWEST STAR

SWITCH IT OFF  
A WRITER BREAKS  
UP WITH HER PHONE

# SUMMER FASHION'S NEW EASE

FESTIVAL LOOKS, OFF-DUTY DRESSING  
AND CHIC SWIMWEAR

HERE COMES THE SUN

ELLE.COM/UK



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A scenic view of a pond with vibrant autumn foliage reflected in the water. The scene is framed by dark green leaves in the foreground. The water is calm, creating a clear reflection of the trees and sky above. The colors are rich and varied, with deep reds, oranges, and yellows contrasting against the lush greens.

# CHANEL

COLLECTION MÉTIERS D'ART 2024/25



**CHANEL**

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**CELINE**





**CLASH**  
DE  
*Cartier*

*Eyewear, Spring Summer 2025*  
Ali by Tyler Mitchell



# GUCCI





Ashley Graham - Ariana DeBose



my little secret



SEAMASTER #AQUATERRA 30 MM  
Co-Axial Master Chronometer

  
OMEGA



**DAISY WILD  
MARC JACOBS**

**THE NEW  
EAU SO INTENSE**



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JULY/AUGUST 2025



ELLE

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EMILY RATAJKOWSKI WEARS DRESS, £4,300, PRADA. PHOTOGRAPH: MORGAN MAHER. STYLING: NATASHA WRAY. HAIR: HOS HOUNKPATIN AT THE WALL GROUP. MAKE-UP: EMI KANEKO AT BRYANT ARTISTS. NAILS: MAKI SAKAMOTO AT THE WALL GROUP. STYLIST'S ASSISTANTS: GAL KLEIN AND KENNY PAUL. ON-SET PRODUCTION: GIGI GULDAS

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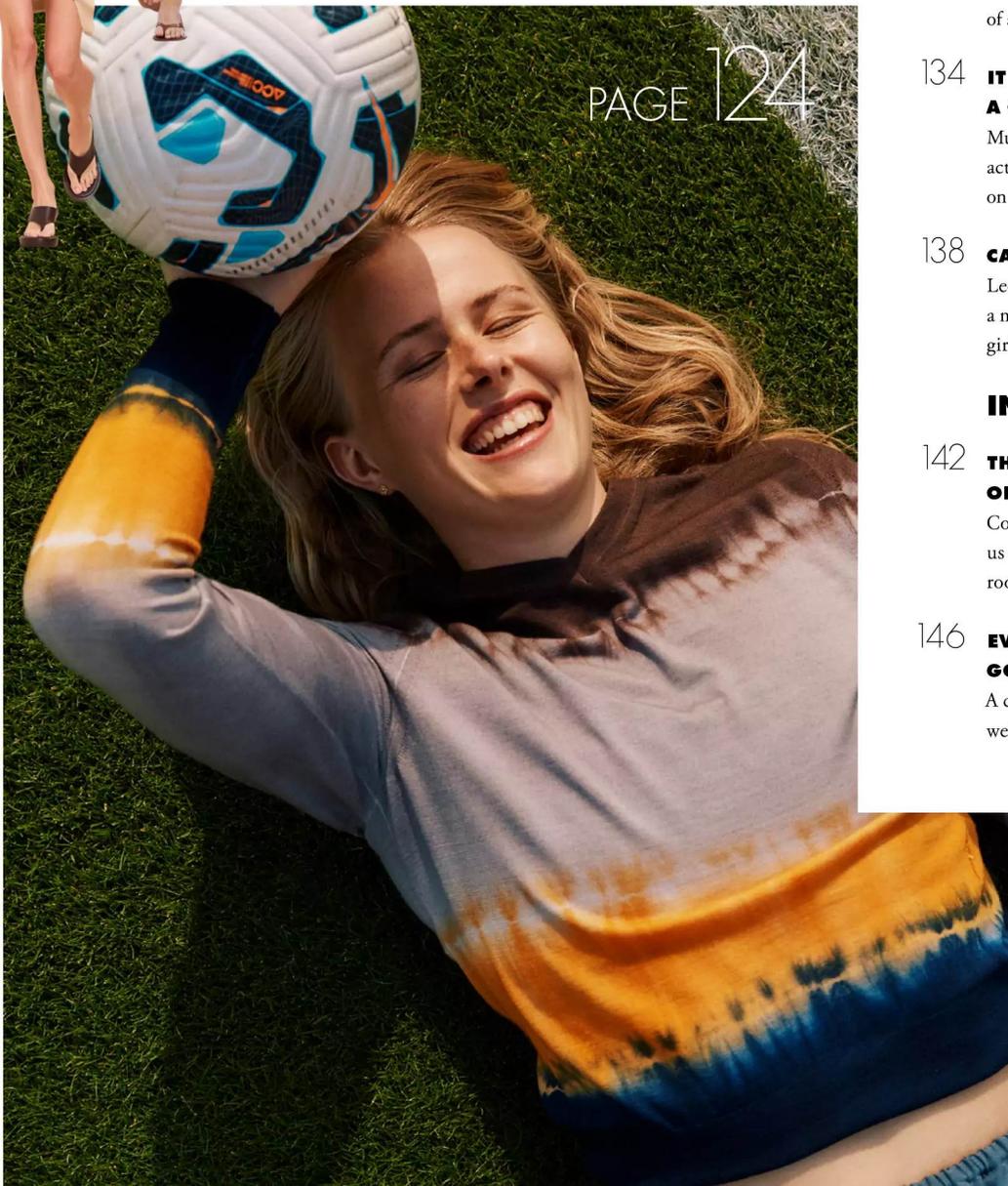
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BE

LOVE





ETERNALLY

ICONIC

**BVLGARI**

ROMA 1884

B·ZERO1 COLLECTION

# editor's letter



THIS IS OUR SUMMER DOUBLE ISSUE AND I CAN'T THINK OF A better time to switch off your phone, slow down and seek out the people and things that make you feel happy, free and alive.

For me, it's travel. I'm writing this on a flight back to London from Sicily, where I spent my final morning exploring Casa Cuseni, a sun-bleached villa that once served as a haven for artists (Pablo Picasso, Salvador Dali), authors (Ernest Hemingway, Henry Faulkner), actors (Greta Garbo) and queer creatives in search of a safe space during a time when homosexuality was broadly persecuted. It made me think about my life at ELLE, and how the team and I have worked to create a powerful haven of our own – one filled with creativity and dialogue from a range of leading voices.

ELLE has a wonderful history of bringing together inspiring, delightfully difficult and daring women over our 40 years as a magazine. Good troublemakers. Women who aren't afraid to live and speak their truths: Greta Thunberg, Kimberlé Crenshaw, Jeanette Winterson, Jia Tolentino, Zadie Smith, Naomi Klein... the list goes on.

This issue continues that tradition. On page 134, we invited pioneering activist Bethann Hardison, a woman who changed the look of fashion with her groundbreaking push for inclusion in the Eighties, Nineties and beyond, and model and author Munroe Bergdorf, a leading voice for social justice and trans rights, to sit down and discuss how to have difficult conversations during a divided time, when so many would rather withdraw into silent fury or sadness. 'A lot of people feel like they have to know everything about a subject in order to speak about it, which stops us from having any discussions at all,' Bergdorf says.

And then there is our cover star, the outspoken model Emily Ratajkowski, whose career extends far beyond the runway, with a part in Lena Dunham's highly anticipated show *Too Much* and a second book in the works. 'With Lena, I got to shape the character so much, which was really fun. It gave me a bigger role than just an actor for hire,' she tells Lotte Jeffs on page 84.

She says she's growing into her thirties, shedding any pressure to care about what others think of her. 'I'm fascinated with this decade of my life. My mom had me at 39, and I remember she always romanticised her thirties as this time of self-exploration and

power as a woman. I'm in the midst of it and really feel that way.' This sense of freedom extends down to her approach to getting dressed. 'This is actually one of the ways I really enjoy being subversive with motherhood. There's so much around what a mom should look like.'

On that note, our fashion and culture pages throughout the issue will inspire you to rekindle your relationship with freedom and creativity: from Tamison O'Connor's meeting with Schiaparelli creative director Daniel Roseberry, a man whose artful, singular approach to design has revitalised the house, to our inspiring summer shoots and all our excellent recommendations for what to read, listen to and watch. Happy summer.

SUNSHINE ENERGY  
COVER STAR  
EMILY RATAJKOWSKI  
GETS IN A SUMMER  
MOOD, IN PRADA

*Kenya*  
KENYA HUNT Editor-in-Chief

# ELLE

at

# 40

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## *The visionary* MORGAN MAHER

Photographer Morgan Maher crafts imagery that brings out an intimate yet commanding presence in her subjects. Based between LA and New York, she's photographed the industry's It girls and, for this issue, she turns her lens on our cover star Emily Ratajkowski. This summer, she's most excited about Lil Wayne's album *Tha Carter VI* and Lena Dunham's show *Too Much*.



## *The activist* MUNROE BERGDORF

Activist, model and writer Munroe Bergdorf isn't afraid to speak up. A leading voice in the trans and Black communities, Bergdorf is a UN Women UK Champion, and host of MTV's *Queerphany* and the podcast *The Way We Are*. Her career highlight to date? 'My upcoming film *Love & Rage*.' In times of struggle, she turns to 'the resilience of my ancestors and queer elders... There's a lesson in everything', she says. She discusses the power of difficult conversations with pioneering activist Bethann Hardison on page 134.



## *The writer* LUCY FOLEY

Bestselling author of *The Guest List* and *The Hunting Party*, Lucy Foley is known for her atmospheric murder mysteries. 'I love the freedom of writing anywhere,' she says. 'Especially in lively coffee shops or on sun-drenched beaches... Somehow that way it doesn't feel too much like work.' Inspired to write in her mid-twenties while working in publishing, she now 'can't imagine life without it'. For this issue, she writes about dressing like a Hitchcock heroine for 'The Moment' on page 22.



## *The photographer* MARC DE GROOT

Based between Paris and Amsterdam, photographer Marc de Groot balances style and personality in his fashion and portrait work, with clients such as Calvin Klein and Van Cleef & Arpels. Inspired by his older brother, he picked up a camera at 11 and 'never looked back'. Grateful to work creatively every day, he finds fresh perspective in street life and exhibitions like 'Intuition' in Venice or Banksy's 'Dismaland'. In this issue, de Groot shot 'Free style'.



*the moment*



*Leading  
lady*

*The Hitchcock heroine is having her moment this season. Author Lucy Foley delights in a look that has taken on a new meaning*

AMONG ALL THE PLAYFULLY CONFLICTING TRENDS OF 2025 (naked dressing, wellness dressing, 24/7-party-girl dressing), there is my personal favourite: dressing like a mysterious, slightly emotionally repressed heroine in a mid-century psychological thriller. A perfectly arched eyebrow, an upsweep of hair, an exquisitely tailored suit or coat. All accessorised with a kind of enigmatic assurance, an insouciance that is both sensual and yet subtly reserved.

Fashion returns time and again to a particular sort of elegance embodied by the Hitchcock heroine – who is having her moment this season courtesy of Prada and Miu Miu (of course), as well as Huishan Zhang, Emilia Wickstead and Erdem. Sarah Burton, too, described her own highly anticipated Givenchy debut as ‘quite Hitchcock’. It’s a look but also a mood – and one that played out recently on next season’s catwalks (and, perhaps more importantly, on the street outside the shows) in the form of cinched waists, brooches and gloves – gloves! – peeking from coat cuffs and tucked into belts. It’s a little ‘Sciura’ glam (a stylish Milanese woman of a certain age), and makes me feel it’s time to take out the Hermès skirt suit I found in a vintage shop in Venice: a nipped-waist jacket and a matching wiggle-room-only pencil skirt, made from wool so fine it has a silk-like lustre to it.

Of course, anything to do with Hitchcock carries with it a certain degree of caution; he had a famously egregious attitude to his leading ladies, exerting control over them both within and beyond the filming process. I admire the films and am inspired by them in my writing, yet any discussion brings up that awkward question of whether we can separate the art from its creator. One thing I am clear on is that we can celebrate the women and their fabulous ways of wearing clothes: Eva Marie Saint, Grace Kelly, Tippi Hedren, Kim Novak, Ingrid Bergman et al – and also the brilliant woman who dressed so many of them, Edith Head. The costume designer created the glorious New York It-girl wardrobe for Kelly in *Rear Window*, that iconic eau-de-nil skirt suit for Hedren in *The Birds* (a colour Miuccia directly referenced in a skirt from this season’s collection) and Novak’s to-die-for coat in *Vertigo*. (Side note: have you seen how stylish Saint remains at 100 years old?)

What I love about fashion is the opportunity it provides to create character. We all contain multitudes, and fashion allows

us to express these. The Hitchcock-heroine look came into being at a time when style was much less mutable; when, to be seen in a certain way, one had to dress in a particular way, choosing whether to be a Jackie or a Marilyn. Now, though, fashion offers up an element of play and transformation. While there might be fewer occasions where we have to really dress up, this makes it all the more fun – indeed, radical – to go the whole hog. Just as there is a time to wear the naked dress, there is arguably a time to play ladylike; to wear the matching skirt and jacket, the brooch and, yes, if you’re feeling brave, even the gloves.

As a writer, I spend much of my time at home in a revolving wardrobe of boyfriend jeans and oversized knits, yet I enjoy making an effort. On the odd occasion I put on a silk shirt and pencil skirt, I like daydreaming that I’m about to step behind the wheel of my (imaginary) dust-grey Aston Martin coupé and take off down the California coast to escape and seduce a new lover.

However, I’m personally not a fan of anything too perfect, mainly because it is out of my reach. I’m a nail biter, mascara smudger, impatient with a steamer. My foundation exploded in the one really bougie handbag – Loewe – I’ve ever bought. So what appeals to me about the modern interpretation of this ‘ladylike’ look is that outfits include a built-in sense of rebellion along with the exquisite tailoring. The notes for the Prada AW25 reference ‘raw seams exposed with intention’. A classically shaped, very *Vertigo* coat comes in acid-lime-green leather. The pencil skirts feel

somehow slightly slouchy, less constrained, the cowl collars a little askew. It suits our anxious times: the need for control in an increasingly out-of-control world, undercut by an honesty about how much that can actually be achieved.

Ultimately, the look works for me, as I’m sure it will for many others. It encompasses two conflicting aspects of my fashion personality: a desire to look pulled-together subverted by inevitable scruffiness. And so I’ll wear that vintage Hermès jacket separate from the skirt, perhaps with my baggy Acne jeans. The 2025 version of the Hitchcock heroine is perhaps one after the birds have had a bit of a peck at her. And that suits me just fine. □

*‘The Midnight Feast’ by Lucy Foley (£9.99, HarperCollins) is out now.*

## *Fashion provides the opportunity to create character*



THEY WEAR IT WELL  
GRACE KELLY IN REAR  
WINDOW, RIGHT: TIPPI  
HEDREN IN THE BIRDS.  
OPPOSITE: ERDEM

PRADA

GIVENCHY

EMILIA WICKSTEAD

HUIZHAN ZHANG

EMILIA WICKSTEAD



CORSETS WITH DETACHABLE SLEEVES BY VIVIENNE WESTWOOD, FROM THE 'TIME MACHINE' COLLECTION SS88, NOW PART OF THE V&A EAST STOREHOUSE ARCHIVES

*visit:*  
**V&A EAST  
 STORE-  
 HOUSE**

*Set across four expansive levels, the V&A's new space in Stratford's Queen Elizabeth Olympic Park will house over half a million artefacts representing every creative field – including an extraordinary archive dedicated to David Bowie.*



*shop:*  
**MIU MIU ON  
 BOND STREET**

At London's most fashionable junction, where Old Bond Street meets New Bond Street, Miu Miu's retail utopia reopens this month in an eye-catching palate of gentle cornflour blue and acidic apple green to perfectly mirror the push and pull found in its fashion collections.

*watch:*  
**ECHO VALLEY**

Julianne Moore and Sydney Sweeney deliver slow-burn brilliance in *Echo Valley*, a gripping, heart-rending mother-daughter thriller that tests the lengths we'll go to for family. Dark secrets, buried guilt and emotional intensity lie ahead. Watch on Apple TV+ from 13 June.



WORDS: NAOMI PIKE, HANNAH NATHANSON, PANASHE NYADINDU. PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, NIALL HODSON



# agenda

## eat: FRAZZLE PASTA AT BANCONO

Grace Dent once called pasta restaurant Bancone 'casually orgasmic'; that description now extends to its new opening in Kensington. We're tipping one dish in particular to go viral: what we're calling Frazzle Pasta – silk handkerchief carbonara topped with Frazzle-shaped shards of guanciale. Crisps plus pasta... what's not to love?



## try: THE NEW FLORALS

Petal prints have blossomed into hardy metals. Look to Erdem's Bloom bag (fast becoming a cult classic), whose brass-flower handle takes seven hours to produce. Elsewhere, Chopova Lowena has championed full-head floral decor and 16Arlington has turned the bracelet into a work of art.

## wear: SAY IT WITH YOUR CHEST

*Every generation has its political-slogan T-shirt. Katharine Hamnett's '58% Don't Want Pershing', against nuclear missiles, was worn to face Margaret Thatcher. Maria Grazia Chiuri, the first female artistic director of Dior, released her 'We Should All Be Feminists' message in 2017. A new cohort is reviving the trend, including Conner Ives, whose 'Protect The Dolls' tee has raised nearly £1m for Trans Lifeline. 'It felt like an essential message for the issues we are facing,' he tells ELLE. 'I love the support for this T-shirt, but I would really love for people to question how they are platforming trans voices now.'*





*Elegance is an attitude*

JENNIFER LAWRENCE



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# ELLE

## FIRST LOOK



FROM THE RUNWAY

### *One-piece,* **MANY WAYS**

This summer, ditch the bikini for a swimming-costume, the ultimate hot-weather heroine for beach getaways and pool days. On the catwalk, Dior, Chloé, Tory Burch and Ferragamo all offered up options to suit every taste. Whether you're drawn to stripes or florals, ruffles or sequins, there's a swimsuit to match your holiday destination.

WORDS: NAOMI PIKE. PHOTOGRAPHS: IMXTREE

LAQUAN SMITH

ZIMMERMANN

CHLOE

THE ATTICO

FERRAGAMO

CHLOE

CHLOE

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FERRAGAMO

FERRAGAMO

CHLOE



**ALL THINGS CONSIDERED**  
A LOOK FROM AKYN'S FIRST COLLECTION. BELOW RIGHT: AMY POWNEY



Jumper, £310

Jeans, £240



Blazer, £680



of Pearl, which she transformed into one of the industry's most ethical brands, cementing its status as a favourite of stylists and editors. A pioneer in the sustainable-fashion space, she garnered a loyal fan base for pieces rooted in responsible production and timeless design.

But after becoming a mother and hitting a milestone birthday, Powney was ready for a change: 'I worked at Mother of Pearl for almost 20 years and turned 40 in 2024, so it felt like the perfect time to start something new that was my own, into which I could instil all my values from day one.'

Akyn pushes Powney's sustainable-fashion agenda even further. 'It is probably the brand that I dreamt I would have as a little girl, and also as a design student,' she says. 'I've bought back the rights to my designs, as I wanted to ensure that I was able to bring my community with me on the journey.'

The brand's eco credentials are rigorous without sounding self-righteous. The debut collection is created exclusively from four regenerative natural fibres: responsible wool, a blend of flax, linen and hemp, Tencel (a semi-synthetic fabric made from wood pulp) and small amounts of carefully sourced cotton. Fully synthetic fabrics – even recycled ones – have been left out for now. 'We're doing better than ever in terms of sustainability,' she says.

Akyn's first offering is full of everyday staples in soft, neutral tones, each piece detailed with the subtle flourishes that defined Powney's work at Mother of Pearl: embellishments inspired by natural forms and pearl accents. These understated signatures signal continuity, even as she moves forward. 'This isn't about abandoning one thing and starting over – it's an evolution,' she explains.

Powney is aware that she can't fix fashion's pollution problem 'in a silo', as she puts it. But through leading by example and showing what can be done, she hopes to inspire a ripple effect. 'The world is tipping,' she says. 'Now is the time to speak up.' □

**THREADS OF CHANGE**

**NEW**  
*beginnings*

Designer and activist Amy Powney is one of the fashion industry's leading sustainability trailblazers. Now, the former Mother of Pearl creative director is launching a new brand, Akyn

WORDS BY AUGUSTINE HAMMOND

'THE ONE THING THAT EVERYBODY CAN DO TOMORROW, WITH or without a big paycheck, is choose wisely and look after their clothes,' says Amy Powney. It's savvy advice from the designer, who has long held the belief that good style and sustainable practices don't have to be mutually exclusive, and that the industry shouldn't produce clothes at the expense of the planet. This ethos underpins her new label Akyn, which, in blending the words 'atelier' and 'kinship', puts these two pillars front and centre.

Powney was widely acclaimed for her contribution to Mother



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WORDS: AVRIL MAIR. PHOTOGRAPHS: GETTY IMAGES, © DAICIANO, COURTESY OF DIOR

## THE SHOW

# *In FULL blossom*

Dior's Kyoto show was a flourishing display of modern femininity that paid homage to Japanese tradition

Held during cherry-blossom season in the To-ji Temple gardens of Kyoto, Dior's pre-fall presentation was as photogenic as destination shows go. Christian Dior was the first Western couturier to offer his designs in Japan, back in 1953, and every other creative director at the house – from John Galliano to Kim Jones – has found inspiration in the country and its culture. For Maria Grazia Chiuri, it was traditional clothing: her mission since she became Dior's first female creative director nine years ago has been to loosen up the house's vision of femininity – 'women move in completely different ways today from how they used to,' she says – and this was a further deconstruction of Dior tailoring, combining ease and elegance by turning the jacket into a kimono and throwing it over jeans.

THE MEMO

# See you in THE FIELD

Festival fashion has had its ups (Kate Moss in cut-offs) and downs (flower crowns, anyone?). A return to form is just what this season calls for, says *Naomi Pike*

NOT SINCE 2010 HAS CHOOSING WHAT to wear to a festival felt quite so exciting. 'Dressing as if you're at Glastonbury' is back on the moodboard, and we have Burberry's Daniel Lee to thank. For spring/summer 2025, Lee offered up a style that will feel particularly pertinent for anyone packing an XXL rucksack for a weekend of revelry: he sent a sparkling dress – worn by mid-Noughties favourite Lily Donaldson, no less – down the catwalk, paired with a parka. It was a look straight from Worthy Farm, albeit with a little more high-fashion polish.

Then, there are Kate Moss and Sienna Miller, who once again have become the style pin-ups for a new generation. Off the back of the indie-sleaze revival, Gen Z are falling for the way the two wore skinny scarves, waistcoats and impossibly short shorts with a splash of something metallic – making headlines and spawning countless imitators in the process. Meanwhile, Alexa Chung, the third name in the holy



trinity of festival It girls, sold off her old favourites on Vinted just in time for summer. You may never know what it's like to go to Glastonbury with Alex Turner, but now you can say your clothes do.

Yet what has changed the most about our approach to dressing for festivals is the understanding that purchasing new pieces purely for a weekend is no longer acceptable. These outfits need to go the distance for many years to come, hence Burberry's more elevated offering. Think Clairo's brilliant All-In skirt at Coachella or Cynthia Erivo performing in a dramatic, lace-trimmed Zimmermann dress.

The final word in festival fashion has to go to Chris Horan, the man who dressed Charli XCX throughout Brat summer and during her recent Coachella appearances. For the latter, Horan opted for a less-is-more philosophy, choosing to style the Essex-born star in teeny-tiny pieces from Tom Ford's time at YSL, Jean Paul Gaultier and new labels Fernanda Castro and 404 Studio. Too much flesh may now be banned at Cannes, another story is sure to play out at this summer's music festivals.

## THE NEW festival line-up

Make these swaps to get the most out of your 2025 bookings



**IN**

Silk scarves



**IN**

SPF



**IN**

Fruity, alcohol-free sodas



**IN**

Sneakerina trainers



**IN**

Chain belts

**OUT**

Bucket hats

**OUT**

Glitter

**OUT**

Warm pints of £10 cider

**OUT**

Wellies

**OUT**

Flower crowns

## A sound IDEA

Born N Bread might specialise in stellar DJ sets, but the south-London collective moves with a greater purpose, finds *Naomi Pike*

WHEN THE WORLD'S LEADING CULTURAL BEHEMOTHS WANT TO throw a party that is guaranteed to incite a mass movement towards the dancefloor, it's Born N Bread they book. The trio, comprised of Olivia McKenzie, Chika Orlukaraka and Adelaide Lawson, are responsible for soundtracking events for Louis Vuitton and major film premieres, and have also opened for Janelle Monáe at Afropunk.

Yet Born N Bread is more than the songs they play. The friends initially conceived the idea of coming together in some form after returning to south London after university only to find their neighbourhood unrecognisable. 'It all started so organically and was very much DIY,' says McKenzie. 'As Black women from south London, we've had to create things for ourselves for so long, so we thought, "Let's just do this." Twelve years later, we're still doing it.'

A Born N Bread zine came first, followed by workshops in the local area, and soon they attracted the attention of some of the capital's most storied creative institutions, including the ICA; the music came next. 'We felt as if we're being pushed out, and that's what gave us the incentive to say, "OK, now you need to listen to us and hear our voices,"' adds Orlukaraka. 'That it was so well received gave us more confidence to keep doing things that certain people thought we shouldn't be doing or weren't good at.'

'When we started DJing as a collective in 2013, there was a huge conversation happening around representation,' says Lawson. 'Yet there we were, Black girls. We didn't realise the impact we were having until we started being told things like, "I got into DJing after watching you, when I finally saw other Black women doing it." That made it clear to us that we had to push through the setbacks, as we were no longer just doing it for ourselves. Now, the way we take up space feels intentional.'

Ahead of a hectic summer season for Born N Bread, the friends are thinking about what they'll play. While their approach to the work is always carefully considered, they rely on intuition when it comes to their sets.

'We're pretty eclectic,' says Orlukaraka. 'It's always about the feel and the atmosphere we want to create. If that means playing 1980s disco mixed in with a contemporary song, then that's what's going to happen.' 'We want people to enjoy themselves authentically,' adds McKenzie.

### SOUL SISTERS

FROM LEFT: CHIKA ORLUKARAKA, OLIVIA MCKENZIE AND ADELAIDE LAWSON



### CHAPPELL ROAN

Your favourite artist's favourite artist will play Reading and Leeds before a two-night stint in Edinburgh.



### OLIVIA RODRIGO

The all-American singer will spill her *Guts* as a headliner at this year's Glastonbury Festival.

## CROWD pleasers

This summer, women are leading the line-up. Start with these four, then go searching for the next big thing



### CMAT

CMAT summer is in full swing. Practise the 'Take a Sexy Picture of Me' dance before her takeover of Glasto and Green Man.



### DOECHII

The Swamp Princess makes her Glastonbury debut, going on to play Forwards in Bristol and London's All Points East.

Vintage Alhambra  
guilloché yellow gold  
10-motif necklace

# ALHAMBRA, AN ENCHANTING STORY

*Since the debut of Alhambra, Van Cleef & Arpels has championed visions of luck, positivity and timeless beauty. A fine-jewellery collection that encapsulates emotions, it is also a celebration of expert craftsmanship and enduring elegance*

## CREATION

In 1968, Van Cleef & Arpels presented the first Alhambra long necklace, inspired by the four-leaf clover – an emblem of good luck cherished by the Maison. The design, featuring delicate gold beads and a pure and harmonious motif, promoted ease of wear and welcomed a new era of natural sophistication.



Vintage Alhambra guilloché rose gold, carnelian and diamond reversible ring

## REINTERPRETING BEAUTY

From the incorporation of the *guilloché* gold technique in 2018 to the introduction of the secret pendant watch in 2021, Alhambra has continually embraced creative renewal, appealing to new generations of wearers while drawing inspiration from the rich archives of Van Cleef & Arpels. Recent creations such as the reversible ring, introduced in 2023, represent both versatility and breathtaking artistry.

## TIMELESS DESIGN & VIBRANT STONES

Described by author Nicholas Foulkes as a 'palimpsest where each generation writes its own story', Alhambra has transcended decades. From the introduction of ornamental stones starting in the 1970s to later variations, the collection has long balanced tradition and reinvention. It has also become a canvas for creativity, expressed through a variety of materials – from fiery red carnelian and deep black onyx to lush green malachite and iridescent white mother-of-pearl, to name but a few.



Vintage Alhambra yellow gold and white mother-of-pearl pendant

“TO BE *lucky*,  
you **HAVE TO**  
*believe IN luck*”

– JACQUES ARPELS



A POEM AND FOUR-LEAF CLOVER  
GIFTED BY JACQUES ARPELS

## A TOKEN OF LUCK

Alhambra remains more than a jewel – it's a talisman of hope and positivity. Good fortune has always been celebrated at Van Cleef & Arpels. Did you know that Jacques Arpels often picked four-leaf clovers from his garden at Germigny-l'Évêque to give to his staff, along with a copy of the poem 'Don't Quit' as a reminder to always keep hope? This belief in a positive vision of life continues to this day, captured in precious jewellery.



POLISHING A VINTAGE ALHAMBRA MOTIF

## EXCELLENT CRAFTSMANSHIP

Each Alhambra creation is the result of collective work, from the careful selection and cutting of stones to meticulous assembling, stone-setting, polishing and quality control. This harmonious collaboration of expert hands and eyes brings timeless pieces to life, reflecting the Maison's tradition of high-precision savoir-faire and commitment to aesthetics and emotion.



Alhambra secret pendant  
*guilloché* yellow gold and  
diamond watch with  
Swiss quartz movement

## READS

*Booked* UP

Indulge in juicy page-turning escapism with the summer's best beach lit

**AWAKENED**

by *Kelechi Okafor*

Journalist Pels Badmus heads to West Africa on an assignment, but her life is upended when she finds answers that challenge the world around her. Lovers of *Black Mirror*; this foray into AI is for you.

**MY SISTER AND OTHER LOVERS**

by *Esther Freud*

Uncovering the raw, unspoken truths of sisterhood – from love and rivalry to unhealed wounds – this novel delves into the best and worst parts of growing up.

**THE CATCH**

by *Yrsa Daley-Ward*

When Clara spots their vanished mother, her twin sister Dempsey believes she is a con woman. This lyrical fiction debut is full of emotional suspense and slow-burning revelations.

**BRING THE HOUSE DOWN**

by *Charlotte Runcie*

When a critic destroys Hayley's Edinburgh Fringe show, she retaliates with a viral act exposing his life. Dark, obsessive and razor-sharp, this is your next *Baby Reindeer* fix.

**THE EMPEROR OF GLADNESS**

by *Ocean Vuong*

Few reminders of modern loneliness are more profound than this friendship between suicidal teen Hai and Grazina, an elderly widow succumbing to dementia.

**TONY INTERRUPTOR**

by *Nicola Barker*

With all the emotional chaos and sharp wit of *Fleabag* – but in male form. Filled with eccentricity, this is a brilliant story about the struggle for authenticity in the digital age.

**ATMOSPHERE**

by *Taylor Jenkins Reid*

Astrophysics professor Joan joins the Space Shuttle programme in the 1980s, only to find friendship, purpose and a love that transcends gravity and time. Pure escapism for sci-fi fans craving passion.

**LOVED ONE**

by *Aisha Muharrar*

The funniest exploration of deep loss, this mystery sees two women connected by grief – and the love of one man – navigate secrets and unexpected sisterhood across continents.

**SELFISH GIRLS**

by *Abigail Bergstrom*

Ines is on the brink of a breakdown. She returns home to a small Welsh town, dealing with her dysfunctional family and all the messiness and quiet rage of being a young woman today.

**THE COMPOUND**

by *Aisling Rawle*

Think *Lord of the Flies* meets *Married at First Sight* – this takedown of reality TV follows Lily, a contestant on a popular show, who will do anything it takes to play the game. Sinister in all the best ways.



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# FOPE

ALL IN ME  
OLIVIA COOKE PHOTOGRAPHED BY CAMILLA ÅKRANS



Official Fuel Consumption Figures for the Range Rover range in mpg (l/100km): Combined 24.1-23.5 (12.0 – 11.7). CO<sub>2</sub> Emissions 266 - 272 g/km. The figures provided are may vary according to factors such as driving styles, environmental conditions, load, wheel fitment and accessories fitted. Model shown: 24MY Range Rover P615 SV



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# ELLE

STYLE + SHOP

## BRIGHT *right* NOW

WHAT BETTER WAY IS THERE TO SEE IN SUMMER THAN WITH A SARTORIAL REFRESH? SPARK JOY DAY-TO-DAY WITH PLAYFUL BIKINI PRINTS, HERO DENIM AND GOLD JEWELLERY THAT WILL SCINTILLATE AS IT CATCHES THE LIGHT

Top, £145, RAT & BOA. Bikini top, £460, and matching bottoms, £460, both CELINE BY HEDI SLIMANE. Shorts, £149, POLO RALPH LAUREN. Sunglasses, £320, PORT TANGER. Gold necklace, price on request, TIFFANY & CO



THE EDIT

# *Blue-sky* THINKING

SUMMER-HOLIDAY SEASON CALLS FOR A STYLE RESET. THIS YEAR, PUT STRONG STRIPES, EYE-CATCHING SEQUINS AND LAID-BACK DENIM AT THE TOP OF YOUR SHOPPING LIST

PHOTOGRAPHS BY LULU McARDLE STYLING BY HOLLY GORST SHOPPING BY GRACE CLARKE

THIS PAGE Bodysuit  
and cardigan, both price  
on request, MAX MARA.  
Sunglasses, £270,  
PORT TANGER.  
OPPOSITE Top, £29.99,  
MANGO X SUPRIYA LELE.  
Jumper, £405, MARC  
CAIN. Necklace,  
£22.99, MANGO

## LAZY *days*

Replace Bretons with bold  
block stripes for a more elevated  
take on the summer go-to



*Styling tip*  
Mix swimwear in with your everyday outfits



**1** Jeans, £1,330, BRUNELLO CUCINELLI **2** Bra, £155, ISABEL MARANT **3** Shorts, £91, DKNY **4** Jumper, £190, POLO RALPH LAUREN at NET-A-PORTER **5** Flats, £100, ANCIENT GREEK SANDALS **6** Sunglasses, £276, DOLCE & GABBANA **7** Waistcoat, £18, TU at SAINSBURY'S **8** Dress, £741, CONNER IVES at SELFRIDGES **9** Earrings, £220, GIOVANNI RASPINI **10** Scarf, £14, MARKS & SPENCER **11** Slingbacks, £189, MARC CAIN

Top, £125, RAT & BOA. Bikini top, £62, and matching bottoms, £65, both DKNY. Jeans, £90, LEVI'S. White gold and diamond ring, £10,900, VAN CLEEF & ARPELS. Trainers, £820, LOUIS VUITTON

Shirt, £310, RAG  
& BONE. Bikini  
top, £29.99,  
MANGO. Skirt,  
price on request,  
16ARLINGTON.  
Necklace, £22.99,  
MANGO

## *ALL occasions*

Don't save your statement pieces  
for best. This 16Arlington skirt  
will look just as good at the seaside  
as it will on the dancefloor



CATCH  
*the light*

Sequins aren't just for night-time soirées. Start the party early with an Isabel Marant dress; there'll be no need for an outfit change after the sun goes down

THIS PAGE Dress, price on request, ISABEL MARANT. Bikini top, £60, and matching bottoms, £52, both GUESS. OPPOSITE Jacket, £725, JACQUES WEI at MYTHERESA. Top, £290, CONNER IVES. Bag, £587, SIEDRES. Necklace, £145, and bracelets, from £195, all DINOSAUR DESIGNS. Watch, £240, OMEGA X SWATCH

HAIR: Christos Bairabas.  
MAKE-UP: Jinny Kim, using Chanel Les Beiges Golden Hour Collection and No 1 de Chanel Body Serum-In-Mist.  
STYLIST'S ASSISTANT: Nina Gahrén Williamson. MODEL: Fatou Ndoye at Premier Model Management



*Styling tip*  
Over the summer,  
swap black for  
softer brown



1 Sunglasses, £360, TOM FORD 2 Trainers, £120, NIKE 3 Swimsuit £380, LORO PIANA at NET-A-PORTER 4 Earrings, £100, PANDORA 5 Shorts, £60, LEVI'S 6 Earrings, £3.99, H&M 7 Sunglasses, £435, PRADA 8 Top, £18, TU at SAINSBURY'S 9 Jacket, £385, VIVIENNE WESTWOOD 10 Dress, £625, CHRISTOPHER ESBER 11 T-shirt, £245, COPERNI X DISNEY at SELFRIDGES

Top, £1,710,  
dress, £2,020, bag,  
£3,250, and  
chain-belt pearl  
bag charms, from  
£390 each, all  
LOUIS VUITTON



NEW IN

# *Make some* NOISE

BIG SHAPES, BOLD ACCESSORIES AND A GRAPHIC SHOCK  
OF BLACK AND WHITE WILL BE THE ENERGISING PALETTE  
CLEANSER YOU NEED HEADING INTO THE NEW SEASON

PHOTOGRAPHS BY JACK GRANGE STYLING BY GRACE CLARKE WORDS BY NAOMI PIKE



## COLOUR *block*

Giorgio Armani's midnight-black designs bring the drama, especially when set against brilliant white



Jacket, £2,500, trousers,  
£1,300, resin and brass  
earrings, £990, and  
heels, £1,100, all  
GIORGIO ARMANI

## *Do the* DOUBLE

Fendi's denim Mamma Baguette will shoot to the top of summer shopping wishlists. With a bag this good, you'll want one in every size



Top, £1,350, skirt, £1,450,  
and bags, from £1,800,  
all FENDI



GOLD *rush*

From insignia on sunglasses to chunky  
jewellery, gold shines brightest right now



Glasses, £320, and  
necklace, price on request,  
both DOLCE & GABBANA

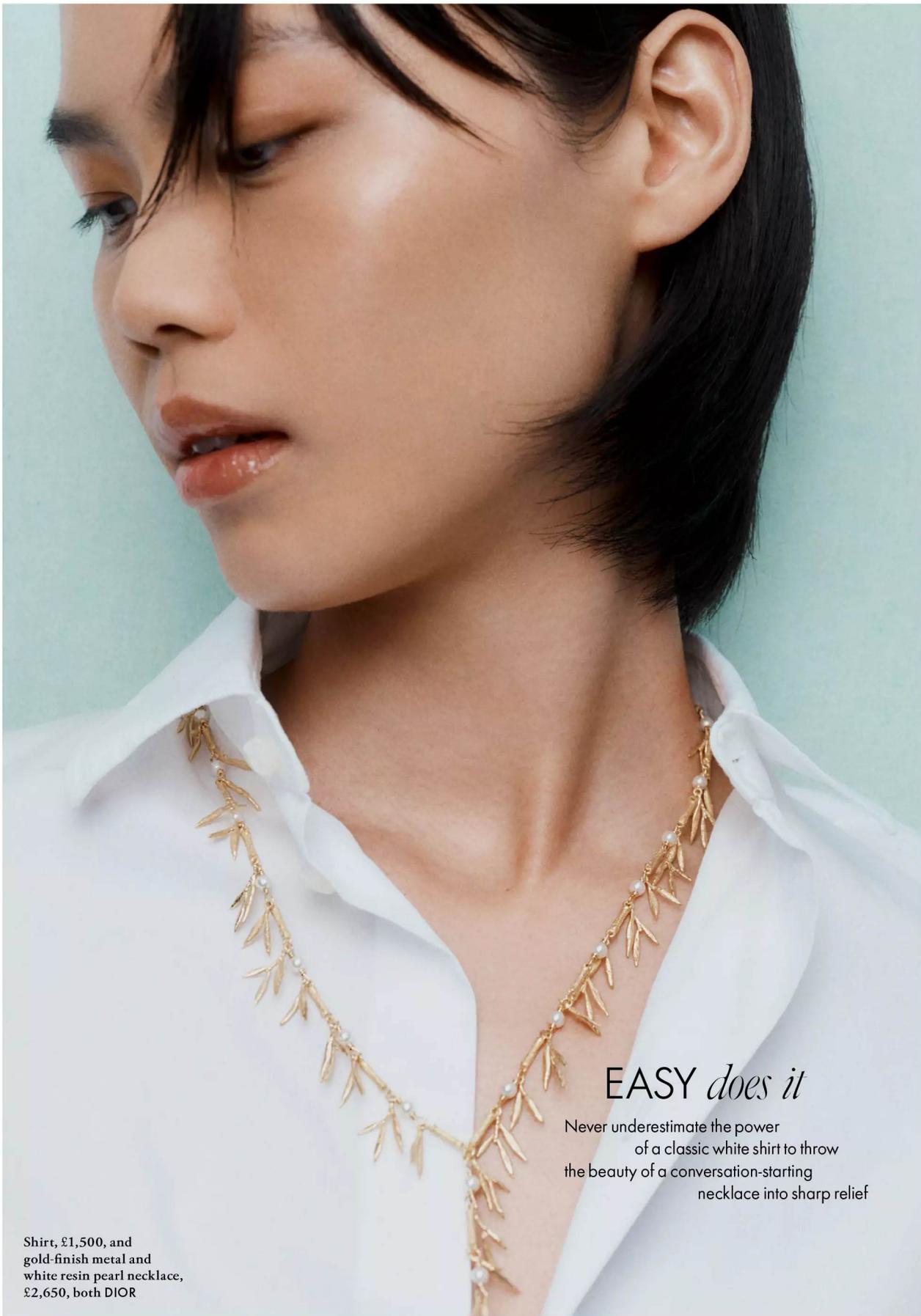


## SUEDE *accents*

Prada's soft-brown accessories go with almost everything — they promise to become firm favourites for summer and beyond



Shirt, £1,520, shorts, £780,  
belt, £500, bag, £4,400, and  
loafers, £870, all PRADA



*EASY does it*

Never underestimate the power  
of a classic white shirt to throw  
the beauty of a conversation-starting  
necklace into sharp relief

Shirt, £1,500, and  
gold-finish metal and  
white resin pearl necklace,  
£2,650, both DIOR



*In the* LOOP

Mix up your work-bag rotation this summer  
with a tote in an unexpected shape,  
such as this oval Tory Burch staple

Jacket, £2,100, trousers,  
£1,400, and bags, £1,145  
each, all TORY BURCH

PHOTOGRAPHS: JACK GRANGE AT MINK MANAGEMENT. HAIR: JOHANNA CREE BROWN, USING ORIBE. MAKE-UP: LYDIA WARD-SMITH.  
NAILS: JADA-ELIIZE LORENTZ AT PREMIER HAIR AND MAKE-UP. MODEL: XIA YUANCEN AT ESTABLISHED MODELS



RIGHT *angle*

As these Max Mara sunnies prove,  
the bigger the shape, the bolder the statement



Top, £340, shorts, £345,  
sunglasses, £360, bag, £2,165,  
and flats, £575, all MAX MARA



Jeans, £2,020,  
jacket, £3,615, and  
ceramic, steel  
and sapphire J12  
watch, price on  
request, all CHANEL

THE PIECE

# True BLUE

Clock up the hours this summer in Chanel's relaxed denim. Bleached separates in easy, breezy silhouettes shape up to make for the perfect contrast to the form and function of the J12, which arrives in intense matte blue for the very first time.

PHOTOGRAPH BY JACK GRANGE  
STYLING BY GRACE CLARKE

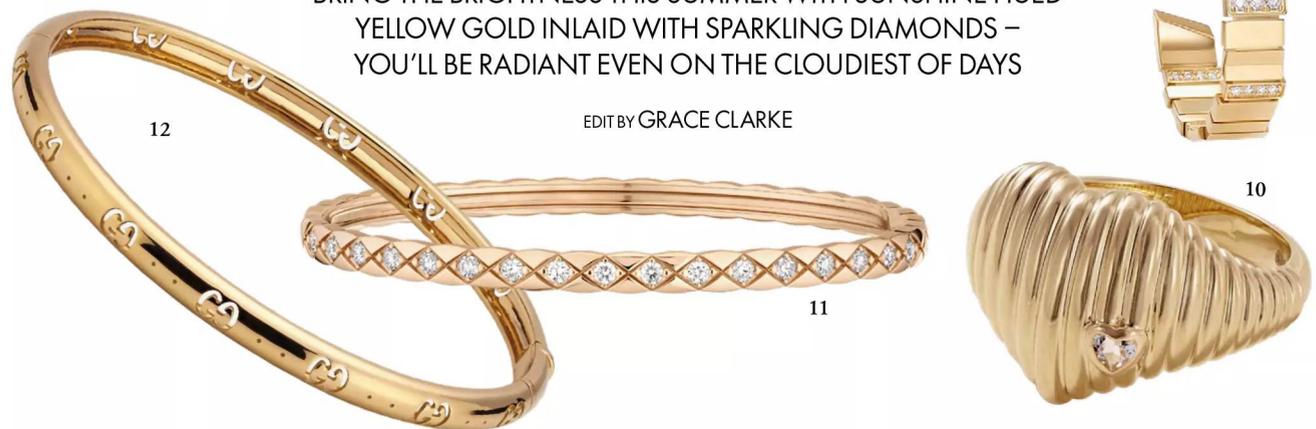


JEWELLERY

*Catch the SUN*

BRING THE BRIGHTNESS THIS SUMMER WITH SUNSHINE-HUED YELLOW GOLD INLAID WITH SPARKLING DIAMONDS – YOU’LL BE RADIANT EVEN ON THE CLOUDIEST OF DAYS

EDIT BY GRACE CLARKE



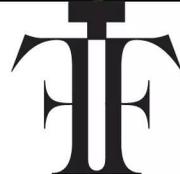
**1** Gold bracelet, £7,550, FOPE **2** Gold and diamond bracelet, £6,900, CELINE BY HEDI SLIMANE **3** Gold and diamond earrings, £4,325, TIFFANY & CO **4** Gold bracelet, £2,065, LAUREN RUBINSKI at NET-A-PORTER **5** Gold and diamond ring, £8,800, VAN CLEEF & ARPELS **6** Gold necklace, £3,280, BULGARI **7** Gold necklace, price on request, DAVID YURMAN at MYTHERESA **8** Gold necklace, £1,100, GIOVANNI RASPINI **9** Gold and diamond earrings, £6,300, DIOR JOAILLERIE **10** Gold and topaz ring, £1,460, YVONNE LEON **11** Beige gold and diamond bracelet, £12,200, CHANEL **12** Gold bracelet, £3,970, GUCCI

PHOTOGRAPH: IMAXTREE

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Fragrance lasts

He doesn't remember what you wore  
Or where you went  
He doesn't remember the day  
(Or sometimes even the month)  
But he remembers the perfume on his pillow  
That lingered long after your early-morning  
e x i t  
When you thought you'd never see him again  
But you did  
And you do



THE FRAGRANCE FOUNDATION UK

# ELLE

BEAUTY + WELLNESS

*Bring the* HEAT

PINK IS SUMMER'S HOTTEST COLOUR – WE SHOW YOU THE BEST WAYS TO WEAR IT. PLUS: WHY IT'S TIME TO PRIORITISE STRENGTH TRAINING; AND THE ESSENTIALS TO PACK FOR YOUR NEXT GETAWAY

Look created using Dior Forever Skin Perfect in 2N, £48, and Dior Addict Lip Glow Butter in 105 Lychee, £33

JACKET: £7700, DIOR; PINK GOLD, DIAMOND AND ONYX RING: \$4,600, DIOR; GALLERIE PHOTOGRAPH: LULU MCARDLE; HAIR: DECLAN SHELLS AT PREMIER HAIR AND MAKE UP; MAKE UP: JOEY CHOY, USING DIOR BACKSTAGE COLLECTION AND DIOR CAPTURE LE SERUM; NAILS: JENNIFER DEAPER AT PREMIER HAIR AND MAKE UP; USING DIOR MANICURE COLLECTION, DIOR VERNIS AND DIOR LE BAUME; SITTINGS EDITOR: CRYSTALLE COX; MODEL: DAGMAR JANSSEN AT ESTABLISHED MODELS

PHOTOGRAPHS BY LULU McARDLE WORDS BY KATY YOUNG

# SINK THE PINK

BEAUTY HAS A NEW COLOUR STORY FOR SUMMER, AND IT REVOLVES AROUND SHADES OF BUBBLE GUM, BLUSH AND ROSE. MAKE-UP ARTIST JOEY CHOY SHOWS US HOW TO 'UNTAME' THE PRETTY PALETTE USING DIOR'S BACKSTAGE COLLECTION



## CORAL code

Swap out black liner for tropical tones this season. Here, Choy winged eyes with a piercing hue, using the Dior Backstage Eye Palette in 003 Warm Essentials, £45, and completing the look with Dior Backstage Rosy Glow in 063 Pink Lilac, £35, on the cheeks.



## *Bordeaux* LINE

Use lip pencils to shape and set the tone, as Choy did here with Rouge Dior Contour Lip Liner in 909 Midnight, £26, before adding a generous glaze of Dior Addict Lip Glow Butter in 104 Black Cherry, £33.

PINK GOLD, DIAMOND AND MOTHER OF PEARL NECKLACE (JUST SEEN), PRICE ON REQUEST, DIOR JOAILLERIE

## CHERRY jam

Clash and complement strawberry tones by playing with sheer, gloss and matte finishes. Choy used Dior Backstage Rosy Glow in 015 Cherry, £35, to create a graphic eye, then washed cheeks with Dior Backstage Rosy Glow Stick in 001 Pink, £37, and glossed lips with Dior Addict Lip Glow Butter in 105 Lychee, £33.

# CANDY *gloss*

With textures so buttery and pigments so fine, we are finally out of excuses not to wear lip gloss. Be unapologetic with quantity: here, Choy painted eyes with Dior Addict Lip Glow Butter in 102 Glazed Lavender, £33, adding Dior Addict Lip Glow Butter in 104 Black Cherry, £33, on the lips.





## FUCHSIA *facing*

Be brave with blush by using it as a fresh way to sculpt. To create a heroic flush, Choy prepped the skin with Dior Capture Le Sérum, £97, and Dior Capture Day Crème, £97, before dusting Dior Backstage Rosy Glow in 006 Berry, £35, on the centre of the face.



## HEAVY *petal*

Give pale colours power through bold pairings. Here, eyes are defined using Dior Backstage Rosy Glow in 001 Pink and 015 Cherry, £35 each, blended into the sockets and lids. Finish with hi-vis pink lashes.

*PINK flash*

Commit to colour by layering Dior Backstage Rosy Glow in 015 Cherry and 001 Pink, £35 each, on lids.



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**HANNAH, ELLE COLLECTIVE MEMBER**

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**14TH JULY: ELLE COLLECTIVE X SOHO HOUSE: THE BOOK CLUB WITH ABIGAIL BERGSTROM**

Join us for our monthly book club at Shoreditch House, featuring a Q&A with the author to celebrate her new novel *Selfish Girls*.

**ELLE COLLECTIVE SUMMER SOCIAL**

Connect with ELLE editors and other members at our annual mixer, with complimentary food and drink.

## MEMBER *benefits*

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Enjoy 20% off treatments with Soho's skincare experts, from glow-boosting facials to full-body red-light therapy.

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# 10 OF THE BEST *bronzers*

A FAUX SUMMER GLOW HAS NEVER BEEN EASIER WITH THESE SUN-KISSED FORMULAS

EDIT BY KATIE WITHINGTON

4  
BEST  
CREAM

6  
BEST MATTE  
FINISH

7  
BEST  
STICK

5  
BEST FOR  
ALL-OVER  
COLOUR

1 Luminous Silk Sunlit Creamy Bronzing Powder, £47, GIORGIO ARMANI 2 Sun Stalk'r Instant Warmth Bronzer, £30, FENTY BEAUTY 3 Bronze Balm, £26, MERIT 4 Cream Bronzer, £18, REFY 5 Sun Tone Bronzing Drops, £53, WESTMAN ATELIER 6 Hoola Wave Bronzing Balm, £33, BENEFIT 7 Warm Wishes Effortless Bronzer Stick, £27, RARE BEAUTY 8 Les Beiges Healthy Glow Bronzing Cream, £50, CHANEL 9 Ambient Lighting Bronzer, £54, HOURGLASS 10 Forever Nude Bronze Glow, £53, DIOR

PHOTOGRAPHS: GETTY IMAGES



DI PETA



## Glow UP

You'll struggle to find a more summer-appropriate catwalk-beauty look than the dewy, sunkissed cheeks of Di Petsa SS25. Allow your natural complexion to shine through using a light-reflective priming moisturiser, adding concealer only where necessary. Gradually build up pigment in bright, warm-toned blush shades across the nose and cheeks for that faux sunburnt glow. A glassy lip complements the style: add a tinted balm for a sheer wash of colour and layer on a fruity plumping gloss. Finish with a subtle brush of mascara and naturally groomed brows.



# Radar

WORDS BY KATIE WITHINGTON

**1** The Hot Escape Cheek Palette III, £48, NARS **2** Light Glowing Lipcolor, £40, PRADA **3** Master Mascara, £28, MAKEUP BY MARIO **4** Illusion Priming Moisturizer, £58, HOURGLASS **5** Gloss Bomb Ice Fruit, £20, FENTY BEAUTY



**1** Revitalift Clinical Vitamin C Pore Perfecting Peeling Toner, £17.99, L'ORÉAL PARIS **2** Even Better Clinical Dark Spot Clearing Serum, £79, CLINIQUE **3** Advanced Dark Spot Corrector Serum, £29.95, DERMATICA

## Skin SCHOOL

We're here for summer days, but the sun's rays can lead to hyperpigmentation and sun spots. Luckily, new skincare launches are packed with brightening, tone-balancing ingredients. Clinique's Even Better Serum uses a trio of classics (vitamin C, niacinamide and salicylic acid) to alleviate congestion while promoting an even appearance, and Dermatica's latest blend harnesses the power of kojic, glycolic and tranexamic acids to aid clarity and reduce pore visibility. Prefer an instant result? L'Oréal Paris' lightweight elixir sloughs away dead cells for a refreshed complexion.



SACAI

THE HI-LOW

Roksanda's beauty collaboration with & Other Stories is a golden ticket into the designer's bold, architectural world.

YOU'VE GOT MAIL

As seen on Dakota Johnson, this season's most coveted cut is the peekaboo-style 'letter-box fringe'.

SEEING BLUE

A trace of teal or navy eyeliner is the must-try look from SS25, according to Sergio Hudson and Ulla Johnson.



NOTES *on* NOTES

Citrus scents have long been a holiday classic, and this season's blends are no exception. Celine's Un Eté Français, £230 for 100ml, is a fresh, sunny perfume that envelops the skin in sweet vanilla and coconut, sparkling neroli and sharp petitgrain (from bitter-orange trees). Think summer in the South of France.

Granado's Citrus Brasilis, £125 for 75ml, offers a bright, zesty cocktail of mandarin, lemon and mint, while Kilian Paris Princess Eau Fraiche, £100 for 50ml, was made for fans of a sweeter scent. Imagine delicious marshmallow aromas, with an uplifting edge of green tea, ginger and fizzy bergamot.



1

HAIR *necessities*

If you're looking to embrace your hair's natural texture but find that it falls on the finer side, there is help at hand. Opt for a shampoo that cleanses without stripping, such as Olaplex's latest lather, an updated take on the brand's original formula specifically adapted for thinner strands. For fuller hair over time, try Kevin Murphy's treatment styler, which strengthens from the roots while adding visible plumpness. Want an instant boost? A spritz of K18 Hair's AstroLift will create body that lasts for days.



ZOMER

1 No 4 Fine Bond Maintenance Shampoo, £30, OLAPLEX 2 AstroLift Reparative Volume Spray, £44, K18 HAIR 3 Body.Mass, £41, KEVIN MURPHY

Beauty BAROMETER

Our guide to the on-the-up products to try and off-the-wall trends to avoid



ON THE FLIPSIDE

While we're all into Chet Lo SS25's high-shine chrome manicures, reverse acrylic nails would be a nightmare in practice.

NO SHADE

Blackberry lips were all the rage on this season's runway, but we can't imagine sustaining that crisp, dark pout on a toasty July evening.

BED HEAD

TikTok's 'morning shed' trend is just 10-step beauty routines repackaged. A streamlined skincare routine is far more efficient.



Take a CHANCE

This playful iteration of Chanel's classic, musky floral scent Chance sees the timeless perfume reimaged with the juiciest of raspberries and handfuls of powdery violets. Chanel Chance Eau Splendide Eau de Parfum, £149 for 100ml.



# THE SAVVY SHOPPER'S GUIDE TO SUMMER SKINCARE

Boots is still the ultimate one-stop shop when it comes to the season's beauty essentials

ANYONE WHO GREW UP IN BRITAIN IN THE 1990S WILL TELL you that, along with watching *Blind Date* and *Gladiators* (the OG version), making mix tapes of chart hits as they played on the radio (oh, the pressure of pressing the record button just as the DJ stopped speaking and the song began), and wearing a choker with everything, Saturdays were spent mooching around your local Boots store. It was practically a rite of passage (hello, Natural Collection Candyfloss Lip Balm).

Fast-forward to 2025 and, while hanging out in the make-up aisles may not be your weekend activity of choice, there's still something deeply satisfying about a trip to this high-street treasure trove. From its neat rows of shiny bathroom essentials to the glossy concessions of viral skincare brands, Boots remains

the ultimate one-stop shop for all your beauty must-haves – especially when summer rolls around.

It doesn't matter whether your plans involve a long-haul flight somewhere tropical, a whirlwind of weddings or just sun-soaked evenings in the park, you know you're guaranteed to tick off your essentials here. We're not just talking SPF (though, naturally, that's top of the list) but also after-sun, insect repellent and hayfever meds – not to mention skincare to fit every type of regimen. If you are jetting off somewhere, then the dinky travel-sized minis are hard to resist – who wants to pack their 500ml shampoo and conditioner, after all?

Here, we shine a light on just some of the protective products to see you through summer, whatever your plans.

## SPF SPECIFICS

While we know we should be wearing SPF all year round, it's more important than ever in the summer months, when the sun's UV rays are at their fiercest, putting you at risk of both burning and premature ageing. To maximise protection and keep damage at bay, choose a really hardworking product. We love K-beauty brand Anua, whose Heartleaf Silky Moisture Sun Cream (£24/100ml) has gone viral for a reason, thanks to soothing ingredients that calm down any redness while protecting skin from sun damage.

If you like your skincare rooted in hard science, look to No7 Future Renew Damage Protection Defence Shield SPF50 (£33.26/100ml); a lightweight, invisible formula that offers a high level of protection, while also hydrating – with no trace of white sheen. And for long-lasting protection, rely on sun-care staple Soltan – the Once Advanced 8hr Protect Spray SPF30 (£5.20/100ml) provides five-star UVA protection for up to eight hours with moisturising benefits.

If a product has to be multitasking to earn a place in your life, then L'Oréal Paris Revitalift Clinical Anti-UV Fluid SPF50+ (£19.98/100ml) is worthy of your attention. Fighting signs of ageing, such as dark spots, fine lines and uneven skin tone, while protecting skin from further ageing due to UV rays, it's a win-win for both skincare and efficiency.



**1** Future Renew Defence Shield SPF50, £16.63 (was £24.95), NO7  
**2** Soltan Once Advanced 8hr Protect Spray, £10.40 (was £13), BOOTS  
**3** Heartleaf Silky Moisture Sun Cream, £12 (was £15), ANUA  
**4** Revitalift Clinical Anti-UV Fluid, £9.99 (was £19.99), L'ORÉAL PARIS

## Skincare STAPLES

The sheer busyness of packed summer schedules can mean that skincare takes a back seat, so it pays to put some good practices in place now. One golden rule every derma expert swears by is always removing make-up before bed: Garnier Micellar Rose Water (£1.25/100ml) is an oldie but a goodie for this, gently ridding the day's debris from skin.

Even the most streamlined routine should include a serum, and L'Oréal Paris Bright Reveal Niacinamide Serum (£53.30/100ml), with its hero ingredient helping to speed up surface skin cell turnover and reveal beautiful, dewy skin, is a great affordable option. Prefer convenience? RoC Retinol Correxion Night Serum Capsules (£171.33/100ml) are fun to use – potent little ampoules you break apart and smooth onto your skin for anti-ageing benefits. Finish with Simple Replenishing Rich Moisturiser (£2/100ml) to lock in hydration – something we can forget to do when it's warm outside.

If you needed further temptation, Boots once again has a raft of promotions to make your beauty budget stretch further – its Save Up To Half Price offer\* is our kind of girl maths, leaving us with more money to spend on the important things (festivals, cocktails, bikinis). See you in the skincare aisle...



**5** Retinol Correxion Night Serum Capsules, £17.99 (was £35.99), ROC  
**6** Bright Reveal Niacinamide Dark Spot Serum, £15.99 (was £31.99), L'ORÉAL PARIS  
**7** Micellar Cleansing Rose Water, £4.99 (was £9.99), GARNIER  
**8** Replenishing Rich Moisturiser, £2.50 (was £5), SIMPLE

\*Save up to half price on selected products, subject to availability. Offer ends 1 July 2025. Available in most Boots stores and online at boots.com

*The editors on...*  
**TRAVEL ESSENTIALS**

Every holiday requires a beauty routine to match. The ELLE team reveal the skin and haircare heroes they won't leave at home

PHOTOGRAPH BY RASMUS WENG KARLSEN





**1** Power Sculpt Velvet Bronzer, £35, HAUS LABS BY LADY GAGA **2** Daily Soft Touch Sunscreen, £16, PURITO **3** Portofino '97 Golden Shimmer Body Oil, £90, VICTORIA BECKHAM BEAUTY **4** Liquid Super Loaded Illuminator, £53, WESTMAN ATELIER



## Dr Ewoma Ukelegbe BEACH HOLIDAYS

THE ULTIMATE OUT-OF-OFFICE FANTASY? CRYSTAL-CLEAR WATERS, blue skies and not a deadline in sight. But while salt, sun and sand are good for the soul, anything in excess is rarely good for your skin.

A high-protection, broad-spectrum SPF 50 is non-negotiable on holiday. Lightweight formulas enriched with antioxidants, such as niacinamide, can defend against UV rays and environmental stressors, but make sure you find one you enjoy applying – brownie points if it's a moisturiser, too. My go-to is Purito's daily sunscreen, but if your choice lacks added antioxidants, layer it with Medik8's C-Tetra, a gel-like serum packed with vitamins C and E.

*Elevate skin on balmy evenings with body oils*

Take a tinted SPF, too; heavy foundations have no place on the beach. For a put-together look, I also like to add a swipe of mascara, as well as a touch of Haus Labs by Lady Gaga's bronzer in Jatoba Sun Deep, Ami Colé's hydrating lip oil in Excellence and Westman Atelier's liquid highlighter in Peau de Soleil.

Body oils and subtle shimmers are the easiest way to elevate skin on balmy evenings. Look for something with a barely-there, hydrating feel, with a soft, golden sheen that'll catch the light on your shoulders, collarbones and shins, delivering a no-make-up glow. I love Patrick Ta's Major Glow Balm and Victoria Beckham's Portofino '97 for that goddess-level radiance.



## Katy Young CITY BREAKS

WHILE I WOULD AWARD MYSELF PROFESSIONAL STATUS IN MY ability to stay supine almost all day, only breaking position for delicious drinks, it is not the beach holiday that gives me life. Instead, it's the hustle of a strange city – and the navigation of unknown sounds, streets and snacks – that really feeds my soul.

But there is an art to these short getaways, and it starts with packing smart – preferably in a carry-on, so you can get to your destination as soon as possible and avoid wheeling a heavy suitcase over cobbled alleyways. The seasoned city-breaker travels light, leaving valuable real estate in her suitcase for memorabilia and novelty fridge magnets that she couldn't resist.

So only the best products get a space in my plastic security bag, including my fail-safe La Roche-Posay, which is light enough for hot, sticky days, but strong enough for my sensitive skin. For shoulders and shins, I take Clarins Invisible Sun Stick, which looks like an orange lollipop, so even the kids get in on the SPF slip, slap, slop action. (If their little hands get too exploratory, there's always the Neal's Yard sanitiser, which is brilliant on planes, too.)

I should (I don't) go make-up-free on holiday, but I find that a good lipstick can give a healthy flush to lips, cheeks and lids. Too cute not to pack, a tiny pot of Elemis' cleansing balm will get all the grime and grease off at the end of the day.

If my travelling companion and I still have the legs for sun-downers, that's when I'll drench myself in Penhaligon's Solaris. The blend of citrus, vanilla and sandalwood comes with me every time I go away, so now it always reminds me of excellent adventures. >



**1** Soft Pop Blush Stick, £35, MAKEUP BY MARIO **2** Natural Defence Hand Rub, £4.95, NEAL'S YARD REMEDIES **3** Anhelios UVMune 400 Invisible Fluid SPF 50+, £20, LA ROCHE-POSAY **4** Solaris EDP, £175 for 100ml, PENHALIGON'S **5** Pro-Collagen Cleansing Balm, £49, ELEMIS



## Amelia Bell FESTIVAL SEASON

THOUGH NOT EXACTLY IN THE REALM OF A RELAXING HOLIDAY, for me, there's nothing more feel-good than a great headliner and some unpredictable British weather. Whether it's a four-day stint at Glastonbury or a few hours at London's ebullient Mighty Hoopla, you need the right formulas, clever textures and a hard-working yet considered line-up of products. Some might argue that one of the joys of these events is that you need less rather than more, but I would beg to differ.

As a multi-step routine is unlikely, I strip back my skincare and focus on the basics: namely, hydration. The refreshing Allies Of Skin Probiotics Treatment Mist is a good start – it locks in moisture, working as a salve for sweaty, lacklustre complexions. This year, I'm also taking Susanne Kaufmann's body mist for quick spritzes and Artah's cellular-hydration powder for a boost of electrolytes.

Next up, sun protection. Formulas have come on light-years and the latest solutions are ideal for festival-goers. Take Dr Jart's on-the-go stick; it covers tricky spots such as the scalp and shoulders, and is invisible upon application – plus, it's enriched with hydrating hyaluronic acid. As for haircare, nothing revives my two-day-old locks quite like a sea-salt spray and Sam McKnight's biodegradable cleansing cloths – a saviour if you have a fringe like me.

Finally, as I'm not a glittery-make-up person, my list comes complete with a bold red lip, a Barbour jacket and boots.

- 1 Every Sun Day Ultra-Sheer Priming Sunscreen Stick SPF 30, £24, DR JART+
- 2 Lazy Girl Hair Cleanse Cloths, £17, HAIR BY SAM MCKNIGHT
- 3 Molecular Saviour Probiotics Treatment Mist, £62, ALLIES OF SKIN
- 4 Cooling Body Mist, £30, SUSANNE KAUFMANN
- 5 Cellular Hydration, £32, ARTAH



- 1 Unreal Blush Healthy Glow Stick, £30, CHARLOTTE TILBURY
- 2 The Uniform Tinted Mineral Sunscreen SPF 50, £34, MERIT
- 3 Sailing Day EDT, £120 for 100ml, MAISON MARGIELA REPLICA
- 4 Madagascar Centella Hyalu-Cica Silky-Fit Sun Stick, £19, SKIN1004
- 5 Verbena Outdoor Candle, £200, LOEWE



## Katie Withington STAYCATIONS

FOR SOME, A LONG-HAUL ESCAPE IS DAYDREAM MATERIAL. As a writer whose job entails whirlwind travel across the world, my own fantasies involve lying horizontal for 24 hours straight – a desire long at odds with the pressure to 'make the most' of my annual leave. That was until I stumbled across the subtle art of the staycation: no passport panics, no post-holiday blues and no compromise on that all-important beachy bliss – just pure, uninterrupted downtime.

For trips to Broadstairs, my favourite British coastal town, I pare back my make-up entirely, appreciating the salty breeze on my

(almost) bare skin. I cheat the post-sunshine gleam by applying a tinted SPF for light coverage, and a toasty-red blusher across the top of my cheeks. Come rain or shine, I also make sure to pack a high-factor SPF, so I'm not caught out. A final spritz of Maison Margiela Replica Sailing Day never fails to capture that summer spirit for me, even when I'm fending off seagulls on

terra firma rather than gliding across the glittering seas.

After a long day exposed to the elements, spending the evening's golden hours lazing in the garden feels soul-soothing. Loewe's outdoor candle makes the experience even more luxurious, wafting aromas of verbena and cedar while casting a sunset glow. I wouldn't swap it for anything – especially not Heathrow flight delays. □

*Cheat the post-sunshine gleam with a tinted SPF*

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FASHION + READS

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WHAT CAN WE LEARN FROM THE REBELLIOUS SPIRITS OF THE PAST TO INSPIRE THE RENEGADES OF THE FUTURE? IT'S A QUESTION THE ACTIVIST MUNROE BERGDORF CONTEMPLATES WHEN SHE SITS DOWN WITH BETHANN HARDISON. WE MEET A NEW GENERATION TURNING THEIR BACKS ON TECHNOLOGY IN SEARCH OF A QUIETER JOY, AND DANIEL ROSEBERRY DISCUSSES HIS BOLD LEADERSHIP OF SCHIAPARELLI. PLUS, OUR COVER STAR EMILY RATAJKOWSKI ON GIVING HERSELF WHAT SHE WANTS

Dress, £1,750, PRADA. Earrings, Emily's own





Emily Ratajkowski wears top, £1,100, and shorts, £1,980, both PRADA

**'I'M  
FASCINATED  
WITH  
THIS  
DECADE  
OF  
MY  
LIFE'**

AT 34, EMILY RATAJKOWSKI FINDS  
HERSELF IN A NEW ERA, ONE WITH  
A HIGHLY ANTICIPATED NETFLIX SHOW  
AIRING THIS SUMMER AND A SECOND  
BOOK ON THE WAY – A FREEING  
CHAPTER WITH FEWER, IF ANY, MEN.  
*LOTTE JEFFS MEETS HER ON THE JOURNEY*

EMILY RATAJKOWSKI MIGHT BE YOUR FAVOURITE WOMAN'S favourite woman. You just know a night out with her would be a blast. She can toggle from Joan Didion and political discourse to reality TV and TikTok memes, high fashion and handbags – you're going to have a good time.

Indeed, woman are at the centre of Ratajowski's universe right now. 'Not centring men is really wonderful,' she tells me. 'In general, in our world, men have somehow filed this space, but what I found instead of it is community.' The 34-year-old model, actor and author of the bestselling essay collection *My Body* – is sitting in front of a beautifully curated bookshelf in the New York apartment she shares with her four-year-old son Sly. On her T-shirt is an R Crumb illustration of a hairy, naked woman with large breasts doing a handstand.

'I still like men,' she adds. 'I just have zero straight men in my life, unless they're a romantic interest. In the hierarchy of needs, that's at the top of the pyramid, which is nice. [Men are] pleasure and fun, but not a part of my core. The rest of my life is community with other women and queer people, and being a mom.' Having dinner and drinks with these women – one of them being the model and actor Adwoa Aboah – is among her favourite things to do. 'It's so fun to talk sh\*t with my friends,' she says, laughing. The pair are going on holiday together this summer and, yes, 'it'll be brat' (Charlie xcx is another good friend).

Aboah and Ratajowski also appear in this summer's most-anticipated TV show, Lena Dunham's new Netflix series *Too Much*. Ratajowski plays Wendy, the model/influencer rebound girlfriend of the lead's ex-boyfriend. It's the first series Dunham has written and directed since the iconic *Girls* ended in 2017, and stars Megan Stalter and Will Sharpe as made-for-each-other lovers navigating the various pressures of their thirties. The hilarious script, brilliant performances from a cast that includes Andrew Rannels, Richard E Grant and Naomi Watts and Dunham's zeitgeisty grip on the neuroses of a generation are sure to make it a huge summer hit.

'Lena leans in to some of the more "feminine" ways of directing – over communication, consideration of everyone on set. Instead of being this domineering presence, her power lies in grace and in the ability to make everyone feel comfortable,' explains Ratajowski, who has been friends with Dunham for more than a decade. They met when Ratajowski first shot to fame after appearing in a Robin Thicke music video, which she later described as a pretty horrific experience: 'I didn't have any real power as the naked girl dancing around,' she wrote in the essay 'Blurred Lines', which was part of her book. 'I was nothing more than the hired mannequin.' Dunham,

she tells me, was a welcoming and understanding ally, 'when no one really was, to be honest'. They went on to share drafts of their books and give each other notes. Now, 'it's a really beautiful friendship'.

Dunham wrote the part especially for her friend, so Ratajowski really couldn't turn it down, which is something she often does these days. 'I don't agree to a lot of offers,' she says. It's because she's busy working on her next book (she can't reveal any more details when we meet) and parenting. But also, she adds: 'I really value control. In my twenties, I didn't have a lot of it in my career. Now, I like making things and I like not being an addition to them. With Lena, I got to shape the character so much, which was really fun. It gave me a bigger role than just an actor for hire.'

The show resonated for Ratajowski as it explores the tension between the growing confidence and perennial sense of WTF that is so prevalent in one's thirties. 'I'm fascinated with this decade of my life,' she tells me. 'My mom had me at 39, and I remember she always romanticised her thirties as a time of self-exploration and power as a woman. I'm in the midst of it and really feel that way too.'

We discuss how, in your twenties, you might think, 'Yeah, I want this', but have no concept of time, because you haven't lived enough. But now, being 34, she can remember what 24 was like. 'I know exactly what 10 years feels like, and what consequences are.'

Now, she says, she understands how she can shape the next period. 'You can't control everything, but you can move towards something to give yourself the life you want, which really excites me, because when I think about 34 to 44, I'm like, "Oh man, there's so much opportunity." I can be so much more intentional than I was in my twenties and there won't be, like, accidents.'

Ratajowski might be a successful polymath today (starring in films such as *Gone Girl*, being the face of Marc Jacobs' new handbags and writing feminist polemics), but when she was younger she was 'ashamed of being a jack of all trades, and really wanted to be the person who was really excellent at one thing'.

Her parents were intellectuals, and after they moved from London, where she was born, to California, she recalls her artist father having a studio that was as big as their house, and her mother, a writer and professor, creating an entire reading curriculum for her from the age of five.

'I don't think my parents ever pushed me in a certain direction. We're not religious people, so what we talked about was our stories, and politics. My dad would bring his paintings in when he was done, and we'd look at them and discuss them. And I was included in that.' ▶



Top, £1,380, and shorts, £1,010, both PRADA





Dress, £4,300, PRADA



Hat, £1,100, PRADA. Earrings, Ratajkowski's own



Cardigan, £1,610, and shorts, £690, both PRADA

# ‘I REALLY VALUE CONTROL. IN MY TWENTIES, I DIDN’T HAVE A LOT OF IT IN MY CAREER. NOW, I LIKE MAKING THINGS AND NOT BEING AN ADDITION TO THEM’

Talking to me about her own son, whom she had with her former husband, the producer Sebastian Bear-McClard, she says all she wants is for him to be good at critical thinking. ‘I don’t have any idea what he should do with his life. I think it’s great when you’re interested in making things and working with creative people. I want to give him that gift, but if he decides that there’s something that’s more fulfilling to him, that’s wonderful.’

It’s incredible to think that Ratajkowski was only 10 years older than her son is now when she was scouted and signed to Ford Models. Her parents were supportive, eventually, enjoying the financial security and the glamour it offered, but they were no doubt thrilled their only daughter later pivoted into acting and, later, writing.

She’s at a good point with her new book, she says, a year and a half on from ‘being in the misery of it’. After dropping Sly off at school, if she doesn’t have a car picking her up to take her to a shoot, she’ll return home to write and edit all day.

‘I used to be somebody who would write in bed and on my phone – basically anything to make it seem as if I wasn’t feeling pressure. Now, I actually really enjoy the ritual of sitting down and being like, “We’re getting to work.”’

Writing is, she tells me, what’s getting her through this moment in American politics. ‘I wake up in the middle of the night thinking about [writing], so it definitely provides a welcome distraction and focus. I hate when people, celebrities specifically, are like, “I’m just really just focusing on my own life right now.” It’s what we all do to survive [the sense that you have no control over nightmarish global politics] but, listen, the world could end tomorrow. It is important to really enjoy your life and take care of the people that you’re close to.’

She relates heavily to a recent piece in *The New Yorker* by Jia Tolentino titled ‘My Brain Finally Broke’. (Ratajkowski admits she is ‘chronically online’, and if there’s a viral long-form feature, you can bet she’s read it.) In the article, Tolentino explains that ‘much of what we see now is fake, and the reality we face is full of horrors. More and more of the world is slipping beyond my comprehension’. ‘I’m so overwhelmed by the state of the world,’ Ratajkowski says. ‘It’s really hard. I used to feel slightly ashamed by that. But I think there’s something important in just being like, “I’m not really totally sure what to do.”’

She says that ‘every year I’ve become more and more left-wing, which is great because I think that in college there’s this idea that you’re going to become more conservative as you get older. But between Joe Biden and now Trump, I just feel more

connected to [the left]. Basically, there’s no confusion for me.’

She describes the last four years of American politics as ‘being asleep at the wheel’. ‘With Biden,’ she says, ‘people were like, “He’s left-wing enough and he’s not crazy. He looks like what a president should look like.” He said the right things, and I think that a lot of people backed off being politically engaged. Now, we’re in a state of shock in the US, because just the first hundred days [of the Trump administration] have been this unbelievable news cycle.’

She points to the demonisation of transgender people and says: ‘I can’t believe what’s happening when it comes to trans people in this country. It’s terrifying. I have friends who are parents of trans kids, and they’re thinking about Canada, they’re thinking about moving. I have friends who’ve travelled internationally and been questioned, and have had their IDs changed. I don’t care about gender, other than as a personal expression. So it’s really hard for me to understand this thinking and the desire to control people. But the personal is political.’

So, for Ratajkowski, is fashion. She becomes visibly animated, perhaps more so than she has been throughout the entire call, leaning towards the camera, her eyes darting mischievously. ‘It’s a little bit of a walk to my son’s school now, so I can’t wear heeled shoes,’ she tells me. ‘But, when I was in the city, we lived two blocks from his preschool, and I would often just leave for work from there. At that point I was hosting my filmed podcast, so I would be in *an outfit*.’

How did that go down with the other parents, I wonder. ‘Oh, I was definitely dressed up compared to them. I think that’s actually one of the ways I really enjoy being subversive with motherhood. There’s so much around what a mom should look like.’

She believes that people who are really concerned with how they come off as a parent maybe aren’t always necessarily focused enough on how they actually are. ‘I know what kind of mom I am, and I only deeply care about my son’s reaction to that. Anybody else who has opinions about me as a mother because of the way I dress – it’s just so inconsequential.’

I picture Ratajkowski dropping her son off at preschool this morning, wearing a fabulously explicit piece of art on her T-shirt, before tossing her beautiful hair over her shoulders, checking her phone, filming some hot takes and then heading home to write another killer book. ‘I don’t know, maybe it’s getting older. Maybe it’s motherhood, but it just is what it is,’ she says, shrugging.

And does she care about what other people think, I ask. ‘No,’ she answers. ‘I don’t think I do.’ □





Jacket, £2,650,  
trousers, £1,150,  
and bag, £4,150,  
all PRADA



Shirt, £1,610, PRADA.

HAIR: Hos Houkpatin at The Wall Group. MAKE-UP: Emi Kaneko at Bryant Artists. NAILS: Maki Sakamoto at The Wall Group. STYLIST'S ASSISTANTS: Gal Klein and Kenny Paul. ON-SET PRODUCTION: Gigi Guldás



# FREE STYLE

IT'S THE SEASON OF LONG WEEKENDS AND CITY BREAKS, WITH A SUITABLY CHIC AND EASY OFF-DUTY WARDROBE TO MATCH. GRAB YOUR MOST RELAXED DENIM AND BELOVED TEES, AND THEN PILE ON ELEVATED, JOY-GIVING LAYERS

PHOTOGRAPHS BY MARC DE GROOT STYLING BY ANNE-MARIE CURTIS



Jacket, £1,250, T-shirt,  
£470, jeans, £790, and hat,  
£440, all ETÉ CELINE.  
Loafers, £810, GUCCI

Jacket, price on request,  
and jeans, £1,150,  
both GUCCI. Shirt,  
£169, POLO RALPH  
LAUREN. Sunglasses,  
£360, TOM FORD





Jacket, £6,560, and jeans,  
£2,285, both CHANEL

Jacket, £2,450,  
ETÉ CELINE. Vest, £320,  
MIU MIU. Jeans, price on  
request, ETRO. Sunglasses,  
£360, TOM FORD.  
Loafers, £810, GUCCI





Jumper, T-shirt, and jeans, all price on request, VALENTINO





Jacket, £960, ISABEL  
MARANT. Shirt, £900,  
MIU MIU. Trousers, £349,  
POLO RALPH LAUREN.  
Loafers, £810, GUCCI

Shirt, price on request,  
ISABEL MARANT. Necklace,  
£225, OTIUMBERG





# Street

Jacket, around £1,010, and T-shirt, around £585, both BALENCIAGA. Jeans, price on request, VALENTINO

Jacket, £4,077, trousers,  
£748, and sandals, £790, all  
LOEWE. Vest, £17, ARKET





Jacket, around £1,390,  
and shirt, around £5,055,  
both GIVENCHY



Shirt, £550,  
STELLA McCARTNEY.  
Jeans, £1,750, DIOR

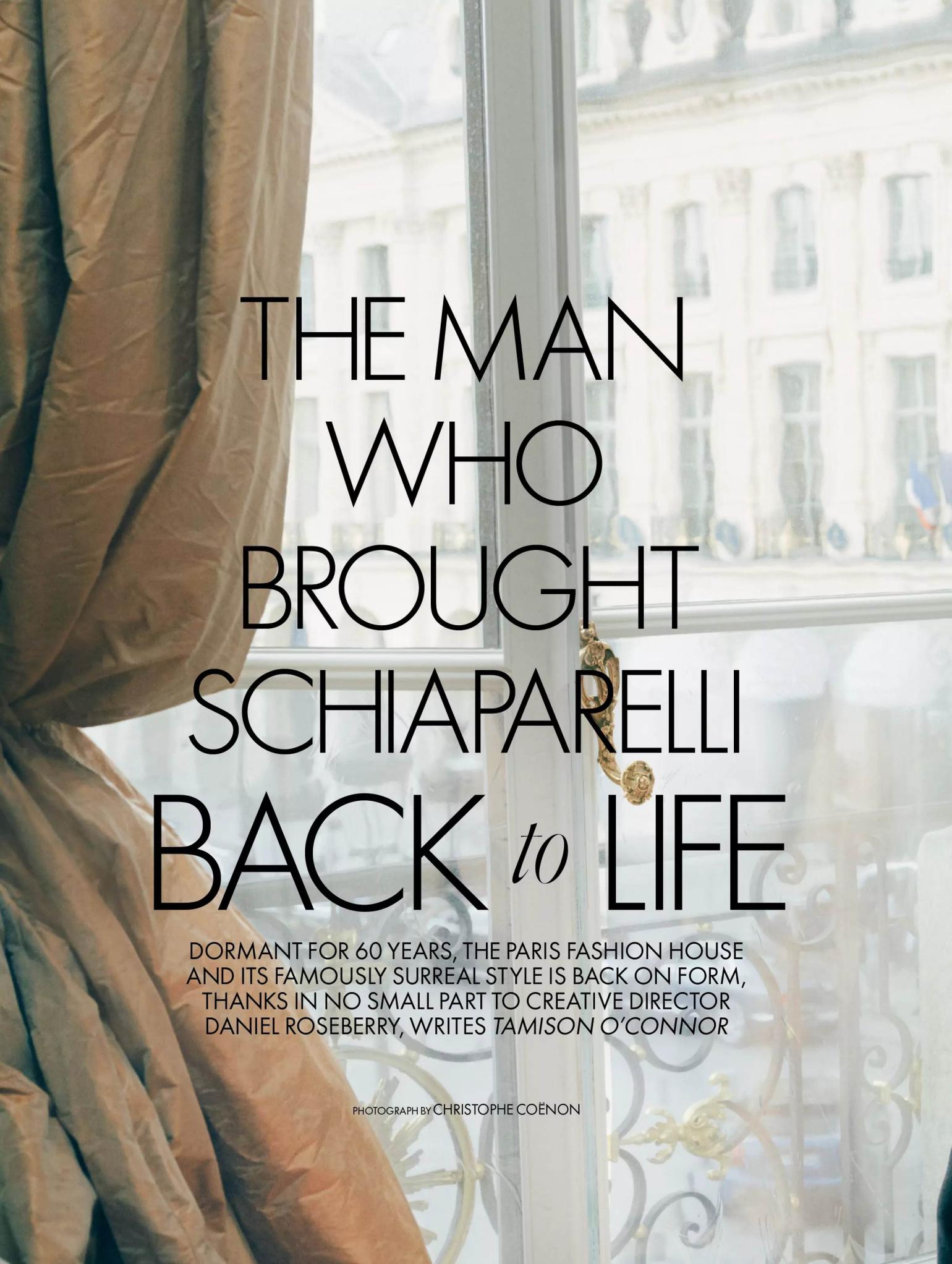


Jacket, £2,850, shirt,  
£1,180, and briefs, £540,  
all MIU MIU. Sunglasses,  
£360, TOM FORD





Jacket, £365, and jeans,  
£335, both SPORTMAX.  
Sandals, £790, LOEWE.  
HAIR AND MAKE-UP: Irena  
Ruben at House of Orange.  
STYLIST'S ASSISTANTS: Freya  
Watson and Sabrina Leina.  
MODEL: Marina Ontanaya at  
Elite Model Management.  
CASTING DIRECTOR:  
Coco Liscia Adler



THE MAN  
WHO  
BROUGHT  
SCHIAPARELLI  
BACK *to* LIFE

DORMANT FOR 60 YEARS, THE PARIS FASHION HOUSE  
AND ITS FAMOUSLY SURREAL STYLE IS BACK ON FORM,  
THANKS IN NO SMALL PART TO CREATIVE DIRECTOR  
DANIEL ROSEBERRY, WRITES TAMISON O'CONNOR

PHOTOGRAPH BY CHRISTOPHE COËNON





**ROARING SUCCESS**  
CLOCKWISE FROM LEFT: READY-TO-WEAR SS25; KYLIE JENNER; ANATOMY JEWELLERY BAG SS25; SUNS AND CABOCHONS NECKLACE SS25



**BEWITCHING**  
CLOCKWISE FROM LEFT: 21 PLACE VENDOME; JENNIFER LOPEZ AND DANIEL ROSEBERRY; ARIANA GRANDE; CYNTHIA ERIVO; NIPPLE SEASHELL EARRING SS25



THERE'S A MUSEUM-LIKE SENSE OF TIME SUSPENDED IN THE Schiaparelli building at 21 Place Vendôme, Paris. Filling the five storeys of the grand, neo-classical building are art, artefacts and a host of archives from the early days of founder Elsa Schiaparelli, almost 100 years ago. It's filled with priceless objets: an antique birdcage once used to decorate Elsa's shop floor; original sketches by Salvador Dalí, an artwork gifted by Marcel Vertès and gold-cast ashtrays from the days when clients would smoke while trying on gowns (they're out of commission these days, but set the scene beautifully). On the second floor sits the couture salon, almost untouched since Elsa's day, where clients come to try on their pieces.

In the middle of it all, the house's thoroughly modern creative director Daniel Roseberry cuts a contrast to the grandeur, in Carhartt jeans, a T-shirt, baseball cap and normie sneakers. Yes, this is the man who transformed the dormant brand into a modern couture house and upended red-carpet dressing. The designer behind the label that Beyoncé, Ariana Grande and Doechii are all scrambling to wear – or, as Simon Longland, Harrods director of buying fashion, puts it, the guy who turned Schiaparelli into 'more than just a brand, but a visual manifesto'.

His surrealist statement jewellery of anatomical parts is on display next to eye-and-nose-adorned bags and high heels embellished with satin bows and golden-brass toecaps, and tailored jackets embroidered with gold trim. Meanwhile, the clothes have their own *bijou*, as Roseberry describes it, in the form of gold-cast padlock details, or eye and nipple buttons. And his flair for turning age-old staples like, say, a cowboy boot (Roseberry grew up in Texas) into a wearable and collectable form of art has captured the attention and the imagination of fashion's toughest critics and most engaged superfans alike.

But buzz is only one part of the equation. Now, as Roseberry explains, his priority is a self-sustaining business. That was a large part of the reason why, since joining the house in 2019, he's doubled down on developing the house's accessories and ready-to-wear lines, firmly branching out beyond its bread-and-butter made-to-order couture. This year, the brand debuted a new hero bag, the Soufflé, which is suitably 'Schiapi-fied' (as they say in-house) with gold-cast anatomy hardware. 'I want to make sure it looks easy enough to be differentiated, but still rich enough that you feel like you're getting a piece of the couture, in a way,' he says of the ready-to-wear clothes and accessories. 'I just want it to be so desirable for the coolest women in my life. That's how I'm approaching it.'

Mission accomplished. Bergdorf Goodman fashion director

Linda Fargo told Roseberry her clients don't buy Schiaparelli. They collect Schiaparelli. She hasn't seen this happen since Karl Lagerfeld at Chanel. At Harrods in London, Schiaparelli is among the department store's top-five-selling brands. Following high demand, it's now doubling the brand's space on the shop floor this summer. 'Daniel is doing what very few creative directors manage: he's created a vocabulary that feels both ancestral and absolutely of now. His work is fearless: technically masterful, emotionally intelligent, and always layered with narrative. He understands that luxury today isn't just about fabrication, but about meaning,' says Longland. 'What's more telling is client behaviour: they don't just buy a jacket or a bag – they return for the total vision.'

Before Roseberry came along, the Schiaparelli name didn't resonate far beyond fashion circles. Elsa Schiaparelli – or Schiap, as she was known – founded her namesake house in 1927, transforming the early-20th-century fashion landscape with her daring – shocking! – clothing designs and surrealist couture creations, such as her iconic skeleton dress with its three-dimensional rib

cage. She was a woman ahead of her time, introducing themed catwalk collections (the first Parisian brand to do so), launching collaborations with artists like Salvador Dalí and Man Ray, and cultivating a highly successful perfume business. Her rival, Coco Chanel, is said to have referred to her as 'that Italian artist who makes dresses'. But after World War II, the fashion landscape shifted and the house closed in 1954, laying dormant until fashion-magnate Diego Della Valle bought the trademark in 2006 and relaunched the brand as a couture-only house 60 years later in 2014.

Roseberry knew very little about the brand when he took over as creative director after a decade at Thom Browne, where he had worked his way up to design director. 'In fashion school, I remember a slide show, and looking at the bone dress and the lobster dress. And I was like, love the bone dress. The lobster dress... I didn't like it all,' he says, smiling coyly. 'But I knew Elsa had changed fashion. And I wasn't saying no [to the job].'

Perhaps him coming to the label – steeped in history and complex house codes – with such a fresh perspective is why his reincarnation works so well. That and the fact that, just like Elsa, in many ways he's an artist. Creativity runs through his blood. His mother, both his grandmothers, two of his uncles and his younger sister are all artists. Growing up, his house was brimming with art, created by family members. 'The foundation for everything that I do is really more about art than fashion, and that's because of the way I was raised,' he explains. The >

● CLIENTS  
DON'T JUST  
BUY A JACKET  
– THEY RETURN  
FOR THE TOTAL  
VISION ●

church, too, was a big part of his life; his father was a pastor. 'It was this really unique alchemy that went into my childhood.'

Roseberry was raised in Plano, Texas, worlds away from the hallowed halls of Parisian couture houses. Growing up, he wanted to be a Disney animator. 'I was raised – as we all were – on a steady diet of *Pocahontas* and beyond. I found a lot of solace in those stories, too,' he recalls. But in his mid-teens the idea of fashion entered his consciousness. After high school, he took a year off to do Christian missionary work, and almost went to Seminary, but the bright lights of big-city New York were beckoning and he headed for America's fashion capital instead. 'Thankfully,' he says, laughing.

New York was full of endless possibilities for Roseberry. 'It's where I became a human being. New York is where I became a grown-up.' He enrolled at fashion school, but dropped out when he landed an internship with the city's up-and-coming design hotshot Thom Browne and, well, didn't look back. But a decade in the fast-paced New York fashion scene took its toll and, burnt out, he decided to take a break. He was almost ready to walk away from fashion altogether when Schiaparelli came calling.

On paper, Roseberry was an unusual choice to take over the house. An American who didn't speak French. A designer who had never done couture. But Della Valle saw his potential. 'When I met him, I perceived a tremendous creative sensibility with, above all, a talent for developing a brand and enhancing its many historic codes and symbols,' he says.

In many ways, it was a risk for Roseberry, too. The reality is that – despite all the history, the name recognition, the expansive archives to draw on – heritage-brand reboots so rarely work. It's often much harder to make an old brand relevant than it is to start afresh. This wasn't lost on him. 'A lot of people said, "These brand resurrections, they never work..." or "people have tried before at this house, the codes are too complicated,"' he recalls. But something about it just felt right. 'It wasn't a strategic move, you know. And I love the chess game of life, of this career. But it wasn't that. It was really a guttural, "I have to do this".'

And, against the odds, he succeeded. In fact, he did more than succeed. Without any paid advertising, operating on a shoestring budget compared with other Goliath-sized couture houses such as Dior and Chanel, and with just one stand-alone store tucked away in the corner of the Place Vendôme, he turned Schiaparelli into one of the most buzzy names on the Paris Fashion Week schedule and one of the most desirable on the red

carpet, constantly populating Instagram feeds around the world the day after any well-attended celebrity event.

His catwalk debut in Paris Couture Week (and the red-carpet moments that followed) was a breath of fresh air. Historically couture has always been an extremely exclusive, extremely expensive and firmly insular space. But, with Schiaparelli, Roseberry turned couture into a cultural conversation. Exhibit A: Lady Gaga's showstopping gown for US President Biden's inauguration in 2021. Exhibit B: Kylie Jenner's viral gown embellished with a life-sized replica of a lion's head at his spring 2023 couture show – a look so controversial, it dominated the week's headlines. Exhibit C: the *Alien*-inspired bedazzled 'Robot Baby' that made a runway debut at the Spring 2024 couture show. Exhibit D: Cynthia Erivo's velvet-and-tulle look complete with peek-a-boo skirt for London's *Wicked* premiere. Etcetera, etcetera. 'I would describe Daniel's work as "Renaissance-like", in the sense that the genius of the artist is free to soar, and at the same time, rigorous in carrying out Schiaparelli's objectives with consistency,' says Della Valle.

Roseberry, too, noticed a palpable vibe shift after his first show. 'When I started in 2019, there was nothing interesting happening in couture,' he says. 'I really do think that something shifted with that first show, because it was a messy, cool-girl glam that did not exist. Couture was so safe at that time, and everyone was complaining about the red carpet being too boring. Now people are complaining it's too viral, people are too gag hungry.'

But for every lion dress and robot baby, there's a slightly more conservative, yet equally powerful, moment. Jill Biden, a big fan of the brand, re-wore a custom suit to the late Pope's funeral this year. Michelle

Obama chose Schiaparelli for her appearance at the American Portrait Gala. The brand's broad emotional spectrum is something Roseberry is particularly proud of. 'Other brands feel more monolithic to me in what they say and do. I think with Schiap, starting with Elsa, there's this idea that there's a contradictory nature, that there's this rigour and discipline and chicness on one side, and then there's the virality, there is a clickbait.'

For Roseberry, though, it's a fluid dynamic. And, he tells me, sometimes it comes down to the simple ability to read the room, take the temperature, and know how to seduce people into falling in love with what you're doing. 'I like that Elsa was a challenger and I like that she had humour. That's what I want to continue to do,' he says. 'Salvador Dalí said, "No one knows how to say Schiaparelli, but everyone knows what it means." And that's the little sweet spot that we're always looking for.' □

‘EVERYTHING  
THAT I DO  
IS REALLY  
MORE ABOUT  
ART THAN  
FASHION’



**LINES OF BEAUTY**  
CLOCKWISE  
FROM LEFT: DANIEL  
ROSEBERRY;  
KARLIE KLOSS, LILY  
ALDRIDGE AND  
CHIARA FERRAGNI,  
AW22; BODY  
BIJOUX SS25;  
ROBOT BABY SS24



**ANIMAL MAGIC**  
CLOCKWISE  
FROM LEFT:  
LADY GAGA;  
HUNTER SCHAFER  
AND DANIEL  
ROSEBERRY; FOOT  
SLIPPERS SS25;  
ZENDAYA; SS25

# Next big THINGS

MEET THE NEW  
SCREEN REBELS  
PUSHING FILM AND  
TV TO A BOLDER,  
BETTER PLACE

PHOTOGRAPHS BY  
JUSTIN FRENCH  
STYLED BY  
JAN-MICHAEL QUAMMIE





All pieces throughout,  
price on request.  
THIS PAGE Jacket, bib,  
and trousers, all  
MCQUEEN. Earrings,  
and ring, both ANITA KO.  
OPPOSITE Dress, and  
boots, both MARC JACOBS.  
Earrings, necklace, and  
bracelets, all CARTIER

## TATI Gabrielle

We meet Tati Gabrielle's characters before a word is spoken. In *The 100*, her doe-like eyes burn with a cold glare. As Nora in *The Last of Us*, they are lidded with dread. As Marianne in *You*, they soften with intrigue – we meet her in a library, after all.

It's almost impossible to believe there was a time she didn't recognise her power. 'I was a very socially awkward kid and slow to speak,' she says. Gabrielle eventually

cut her teeth in a play when she was eight years old, prompting her teacher to tell her mum: 'She's got something – you have to [nurture] that.' When her mother urged her to pursue theatre, she resisted and auditioned as a visual-arts student instead. Ironically, she forgot her sketch book that day and fate intervened: theatre it was.

With every role, her characters leave her feeling changed. 'Prudence [in *Chilling*

*Adventures of Sabrina*] taught me how to be unapologetic, and Marianne taught me grace – that there's always room to find joy, no matter what,' she says. As for Nora in *The Last of Us*, she's learning the weight of her choices: 'All of these characters are so flawed, and [the show] doesn't try to redeem them. Nora [taught] me that you are your choices – they define you. And you can't run from the things you've decided on.' >

Jumper, and shorts, both  
SACAI. Boots, UGG X SACAI.  
Necklace and bracelets,  
all BULGARI



## GERALDINE *Viswanathan*

When she was six, Geraldine Viswanathan auditioned for a spot at a performing-arts school in her home town of Newcastle, Australia. The task? Pretend to walk a dog. 'I rocked it,' she says, smiling at the memory. 'They saw the dog. They felt the dog.' Less than two decades later, the actress stole the show as John Cena's sporty, sex-positive daughter in 2018's *Blockers*. Her career took off from

there: she exposed Hugh Jackman's fraud in the HBO film *Bad Education*, tempted fate on TBS's *Miracle Workers* and unleashed cross-country chaos in last year's crime-comedy *Drive-Away Dolls*. Most recently, in Amazon MGM Studios' rom-com *You're Cordially Invited*, she played Will Ferrell's daughter.

Viswanathan thrives on pushing herself into uncharted territory with each new

role. Her talents were showcased in the recent Marvel superhero blockbuster *Thunderbolts\** (and will soon be seen in *Oh, Hi!*, a rom-com gone wrong directed by Sophie Brooks). Viswanathan thinks the Marvel role was meant to be: 'When I was 18, I came to LA with my family, and my mom saw a psychic who said I'd be in a superhero movie,' she says. 'I need to get that psychic's number!'

Jacket, shirt, tie,  
trousers and belt,  
all GUCCI

## NICHOLAS *Alexander Chavez*

Five years ago, the pandemic was in its early stages and, with acting jobs drying up in Los Angeles, Nicholas Alexander Chavez found himself selling cars and doing door-to-door insurance sales in Florida. Four years later, he looked out onto LA's Sunset Boulevard to see three enormous billboards for *Monsters: The Lyle and Erik Menendez Story*, the Ryan Murphy and Netflix series he was starring in.

The success he's experiencing now came after an uncertain time. He was grateful to have a paycheck in Florida, but something told him he wasn't ready to give up on his acting dreams: 'I knew that deep down I was an artist and I was trying to figure out how that could be let out.' Chavez started showing up to work with the mindset of being 'the best at selling cars today' so he could 'be the best actor tomorrow'. Before long, he had booked *General Hospital*, for which he won a Daytime Emmy, and the roles have kept coming ever since.

He's now gearing up for the release of *I Know What You Did Last Summer*, the latest sequel to the iconic 1997 horror film. Reflecting on his time selling cars, he has no regrets: 'The universe takes you on the journey you need to go on,' he says. 'It was a weird journey that I didn't expect, but I wouldn't trade it for the world.' >



## LOUISA *Jacobson*

You could say Louisa Jacobson was destined to be a star. The 33-year-old lead of HBO's *The Gilded Age* grew up putting on plays with her siblings and cousins. 'We would charge for tickets and have an audience,' she says, laughing. 'It was so cool to be a kid and have the rapt attention of adults.' Those adults, of course, included Jacobson's parents: the noted sculptor Don Gummer and none other than America's favourite, actor Meryl Streep.

Like her older sisters Mamie and Grace Gummer, Jacobson followed her mother's lead into a life on screen and stage, participating in theatre camp, musicals and plays in middle and high school, but when she graduated college with a psychology degree, she took a hard left, working in retail and landing a job at an advertising agency. 'I wanted to do something different than the rest of my family,' she says. 'But I found myself feeling stuck, like I was keeping myself from doing what I wanted.'

Ultimately, Jacobson says, she couldn't help herself – she started going to auditions on her lunch breaks, and eventually applied and was admitted to Yale's drama school, after which she landed her role on *The Gilded Age*. 'I just love it so much,' she says of acting. 'And I want it so badly. Nothing's going to get in the way of that.'

Top and skirt, both  
FERRAGAMO. Earrings, watch  
and bracelet, all CARTIER



Coat and trousers, both  
FERRAGAMO. HAIR:  
Sami Knight for Rehab.  
MAKE-UP: Alexandra French at  
Forward Artists. NAILS: Jolene  
Brodeur at the Wall Group and  
Johanna Castillo (Tati  
Gabrielle). PRODUCTION:  
Anthony Federici at  
Petty Cash Production. Shot  
at Malibu Creek Ranch

## YOUNG *Mazino*

After breaking out in Netflix's *Beef*, Young Mazino says his next role is a departure from lovable himbo Paul Cho. Going from playing a catfished crypto bro to a zombie-fighting hero in *The Last of Us* is perhaps a little unexpected, but that's what Mazino wants – roles that don't put him in a box. 'I know as an Asian American actor, there's only so much opportunity,' he says. 'Not to say there's a glass ceiling, but I am definitely

limit-testing. I don't want to settle for whatever Hollywood perceives me as right now.'

Earlier in his career, he landed small parts in *New Amsterdam* and *Blue Bloods*. Then *Beef* happened. With it came his first Emmy nomination, hordes of thirsty fans and more opportunities. Many of the roles he was offered were similar to Paul, but Jesse from *The Last of Us* was something different.

In Season 2 of the wildly popular HBO

series, Jesse is introduced as a dependable local leader in Jackson, Wyoming. Mazino didn't have to look far to find inspiration. In the script, Jesse came across as selfless and sacrificial. Mazino knew someone like that: his father, a Korean immigrant who had come to the US when he was 16. 'My dad has a deep sense of community and he's so reliable – he's just a rock,' Mazino says. 'Jesse embodies that.' □



THIS PAGE Jacket, around  
£465, and jeans, around £835,  
both GIVENCHY BY SARAH  
BURTON. Loafers, £815,  
GUCCI. Socks, stylist's own.  
OPPOSITE Shirt, £550, and  
skirt, £1,550, both BURBERRY.  
Trainers, £70, NIKE at SCHUH



# NET GAINS

AHEAD OF THE EUROS, ENGLAND GOALKEEPER HANNAH HAMPTON HAS EVERYTHING TO PLAY FOR. SHE TALKS TO *HANNAH NATHANSON* ABOUT KEEPING HER COOL, DRESSING-ROOM DANCING AND WHAT WE CAN EXPECT FROM A SUMMER OF SPORT

PHOTOGRAPHS BY GUY LOWNDES STYLING BY GAL KLEIN

HANNAH HAMPTON WAS NEVER MEANT to be a goalkeeper. She was born with a squint and, from a young age, had numerous operations on her eyes under the care of Birmingham Children's Hospital, where the 24-year-old is now proudly an ambassador. Some procedures were terrifying. She remembers waking up from one with her eyes still glued shut; they remained that way for the next four hours. The doctors who tried to fix her eyesight, which still isn't fully corrected and affects her ability to judge distances, told her parents that she would never be a fighter pilot, a brain surgeon or a professional sports player. How wrong they were.

Defying expectations is just one of Hannah Hampton's many skills. 'I've gone through life proving people wrong,' she tells me when we meet a few days after she lifted the Women's Super League trophy for Chelsea: her second WSL win in two years, and a victory that was helped by her impeccable run of 18 games without conceding a goal. The team partied on the King's Road – Hampton snuck out at 10pm for ice-cream – and the next night she was awarded the Barclays Women's Super League Golden Glove, with her dad as her guest. 'You could just see the smile on his face – from ear to ear,' she says. It didn't stop there. Hampton went on to win the FA Cup Final with Chelsea in front of 74,000 fans. As the domestic season winds down, Hampton has also been Sarina Wiegman's

first-choice goalkeeper for the Lionesses in the lead-up to the Euros this summer, with the England manager hinting that she's 'a little bit ahead' of the highly experienced Mary Earps, who helped the team secure their European victory in 2022 and become World Cup finalists the following year.

There's suddenly a lot to play for, but Hampton is surprisingly humble and laid-back, happily doing keepie-uppies while wearing a tartan Burberry shirt and kilt for the ELLE shoot in sweltering 26-degree heat, or spinning a ball about in an empty goal – 'me natural habitat', she jokes in her Brummie accent. With the stakes higher than ever, Hampton admits that she has started to get more nervous ahead of big games. 'I'm normally quite steady, but there have been moments this season where I had

much more anxiety than I've ever experienced,' she says, explaining that she'll assuage her nerves by texting friends or asking Millie Bright (Chelsea Women's captain) to take her mind off the situation by telling her a funny story or getting her to dance. 'It shifts the focus to going out onto the pitch to enjoy playing like you did as a little girl.'

As the women's game opens up at all levels and attracts more attention, with the number of players and match attendance rocketing after the success of the Lionesses – a 2024 survey by the FA showed that the number of women and girls playing football has increased by 56% in the past four

● MY PARENTS SAID I JUST UNDERSTOOD FOOTBALL – NO ONE IN THE FAMILY HAD EVER TAUGHT ME ●

years, while WSL attendances are up 239% since 2021 – it's fitting that the memory of playing as a youngster is something that Hampton holds on to. 'As a young girl, growing up and having the difficulties everyone has coming through school – with friendships, bullying – football was an escape,' she says. 'You make friends who understand you in a different way, who have the same interests and want the same outcomes in life.' You only have to watch a couple of Bright's TikToks to get an idea of how much dancing goes on in the dressing room: 'It's carnage,' says Hampton, who's the one on the pre-game aux, blasting out '2s n 3s' by LeoStayTrill and Clean Bandit.

But there's another reason Hampton was never meant to be a goalkeeper: she always loved running fast and came to the game as a striker. When she was five, her parents, both teachers, moved the family from Birmingham to Villarreal, north of Valencia in Spain. While Hampton had to wait for her parents to finish up their meetings after school – 'it was a nightmare' – she would play football outside. Shortly after arriving, she was scouted by a professional Villarreal footballer who was doing the school run. What does she think he saw in her? 'I was very fast, and I would always use both feet from the beginning,' she says. 'It was weird, because my parents said I just understood football – no one in the family had ever taught me.' She was invited to trial for the Villarreal youth team: 'I went in full West Brom kit, and a day later I got a call saying, "We want you in the club."'

Aged 11, Hampton moved back to the UK and went to the Centre of Excellence at Stoke City Football Club, where she played outfield. Before one of the games, ▷

Jumper, £1,310,  
FERRAGAMO



Top, £850, McQUEEN.  
Trousers (just seen), £980, GUCCI



the keeper got injured and Hampton thought it would be fun to stand in for her. An England scout happened to be watching the match and, afterwards, told her coach they wanted her as their goalkeeper. At 12, she became the youngest player to play for England Under-15s. She made her Lioness debut in 2022 against Spain, and played for Birmingham and Aston Villa before moving to Chelsea, whose manager Sonia Bompastor says Hampton 'fits perfectly into my game model. She brings a lot of confidence to the squad with her composure on the ball'.

For Hampton, there are still several barriers that need to be broken down in women's football 'to make it easy for the next generation to play, push the game to another level and help try to minimise the scrutiny that you get from fans comparing the men's and women's game'. She says that there are far more allies in men's football than people expect: 'It's going in the right direction for sure, but obviously things can always be better.' At the last World Cup, Spain's victory was tainted during the medal ceremony when forward Jenni Hermoso was forcibly kissed on the lips by Luis Rubiales, the then head of the Spanish football federation. 'You're looking at the other side of that now,' says Hampton when I ask what she thought of the incident. 'She won the case.' Earlier this year, Rubiales was found guilty of sexual assault and fined almost £10,000. 'It shows that women are starting to have more power, not just in football but in society in general,' she adds. 'What Spain accomplished in that World Cup was incredible. For it to be dampened by that situation was hard to see, and hard for Jenni, but you then had the whole international football community gather

around and support however they could.'

Up until four years ago, football was an escape that Hampton had always loved. Things changed dramatically when she was 20 and playing for Aston Villa – 'It shifted into something completely different' – and her career almost ended before it had really had the chance to take off. Around that time, a story surfaced in the media suggesting that Hampton had been dropped from the England squad and Villa games because of 'attitude problems', claiming that it was unlikely she would be selected again under Wiegman. 'Media scrutiny gets to you more than you realise,' says Hampton. 'At a young age, I was likely exposed to more of it than most people are in their entire career, and I wasn't ready.' She says the stories were untrue, but she wanted to call it quits:

'It was harder to find that fight in me to prove people wrong, but somehow I managed it. I had all my friends and my family around me at the time to guide me in the right direction and keep me going. It's worked out for the best – I've got a lot to thank them for.'

It's clearly a period that still weighs on Hampton's mind, and one that forced her to grow up quickly – it's easy to forget she's still only in her early twenties. She ensures she stays positive off the pitch by doing things she loves outside of football. On her rare days off, she'll cycle to Richmond Park, close to where she lives, on her road bike.

As you might expect, Hampton's casual cycling trip isn't any ordinary ride: 'I get myself in trouble sometimes with the coaches at Chelsea because I go too far or too fast... There have been times when I've done 64km.' She's also a whizz at languages, taking Italian lessons every week with her teacher Paolo, and has made it her mission to learn conversational phrases in every tongue spoken in the Chelsea team, from Norwegian to Japanese: 'I could

see how happy it made people when I spoke their language.'

The more time I spend with Hampton, the stranger I find the story about her attitude problem. She strikes me as kind and warm-hearted, something that Bright confirms: 'As a person, she's so caring and loving – she would do anything for anyone. She's someone who you want to have

around.' With her clean sheets this season, and her steely reserve and focus, Hampton is also a player who fans will want in goal for the Lionesses this summer. As Bompastor tells me: 'She has all the qualities to become the best goalkeeper in the world.' Does she feel additional pressure going into the Euros? 'There's pressure on everyone... It's going to be more competitive than anything [we've experienced before]. We know that if we can prepare ourselves the right way, then we can put on a good show for everyone – that's what we're aiming for.' Another perfect opportunity for Hannah Hampton to exceed expectations. □

● I WAS EXPOSED TO MORE MEDIA SCRUTINY THAN MOST PEOPLE ARE IN THEIR ENTIRE CAREER ●



LET'S  
TAKE



# THIS OFFLINE

GRAB YOUR OLD KODAK AND SWAP YOUR SMARTPHONE FOR A BRICK: IN AN ERA OF RAPID INNOVATION, THERE'S AN ANALOGUE REBELLION BREWING. SHANNON MAHANTY INVESTIGATES THE ART OF OFFLINING

ONCE UPON A TIME, INSTAGRAM USED to be the place where I'd connect with the people I loved. I was at university and, for the first time, many of my closest friends were living in different cities. The app was like a virtual pub – I could see what my friends were doing and share pictures that captured my own new life. Fast forward 15 years, and my feed began to look very different: a jarring mix of nihilistic memes, targeted ads and escapist celebrity news. Somewhere along the way, I had become too self-conscious to post and my friends' updates felt curated and calculated. I feel mean writing that, which is exactly what >

# ● FOR THE PAST DECADE, WE'VE BEEN SLEEPWALKING INTO A DIGITAL DYSTOPIA ●

social media brought out in me: a cruel, bitter cynicism. Then, in January, Mark Zuckerberg removed fact checkers from Meta platforms in a thinly veiled attempt to win Donald Trump's approval. I'd had enough. Reader, I deleted Instagram.

For the past decade, we've been sleepwalking into a digital dystopia. But from the mass exodus of X (formerly Twitter) after Elon Musk's takeover, to the proliferation of digital detoxes and anti-tech tech, people are starting to push back. Across generations, increasing numbers are taking a stand and actively trying to reduce their dependence on technology and social media. It's a movement that prioritises human connection and mental health, and holds Big Tech companies accountable.

Cue the rise of 'offlining' or digital minimalism, the latter defined by Cal Newport, journalist and author of *Digital Minimalism: Choosing a Focused Life in a Noisy World*, as 'a philosophy that helps you question what digital-communication tools add the most value to your life'. For the majority of us, the thought of cutting tech out of our lives completely is unrealistic. Instead, it's about being more intentional with the technology we do use and finding sustainable ways to spend less time online.

For some, it's an embrace of all things analogue. Recent figures show specialist- and independent-magazine sales thriving. There's been a return to point-and-shoot cameras, with Kodak reporting demand for film has roughly doubled in the past few years. The growing popularity of phone-free bedrooms has led to renewed interest in alarm clocks and radios, while sales of CDs, cassettes and vinyl are on the rise for the first time in 20 years, largely driven by Gen Z. 'There's definitely a lot more younger people interested,' says Kevyn Long, owner of Hackney records store Jelly Records. 'I always think buying a record is the most engaging way of discovering music, rather than an algorithm telling you what you might like. It's about ownership, too – people like having an item to hold.'

For others, it's time to ditch smartphones. Internet searches for flip phones surged by 15,369% in 2023 among Gen Z and younger millennials, while cult Noughties models like the Nokia 3310 and Motorola Razr have been reissued for a modern audience. Of course, the resurgence of these models taps into a broader thirst for nostalgia. Nineties and Noughties aesthetics have been an enduring trend across fashion and culture, but perhaps they also reflect our collective longing for a simpler life that contains less tech.

Kaiwei Tang is CEO and co-founder of Light, a start-up making phones 'designed to be used as little as possible'. 'We always have options,' he says of our relationship with tech. 'We know burgers and chips aren't healthy, so we might eat them now and again and try to make healthier choices. For some reason, when it comes to phones, we think we're tied to smartphones.'

Light is one of the most popular styles of 'dumb phones' – devices with limited capabilities compared to smartphones. There's no email or apps. You can make and receive calls and texts, set alarms, get rudimentary directions and listen to music. 'It's not about going back in time, deleting apps or adding one more app from a third party to try and minimise your smartphone use,' says Tang. 'We wanted to create an entirely new phone that's designed to be in the background. It's like a hammer: it's there when you need it. When you put it back, it disappears. We wanted to return technology to a more utilitarian format.'

The first model had a waiting list of 50,000 people after a successful Kickstarter campaign in 2015. Tang says people from all walks of life are buying Light models. Some make it their only phone, while others use it in tandem with a smartphone. Again, it's Gen Z – the demographic with the highest average screen time – that is driving the demand. 'Our customers are aware of how many hours they spend on smartphones and they are stressed and anxious. I think we all feel like, "What

happened? I just went to the toilet [with my phone]! Why can't I stop swiping?!"

Attracted to the idea of a background phone that wouldn't encourage doomscrolling, I ordered a Light Phone III. The first thing I notice when it arrives is how chunky and uncomfortable it is to hold. I realise it's not just what's on the screen: even the physical design of a smartphone promotes constant use. Once I'm set up, I text a friend, try out the camera and then... put it away. Without the option of endless scrolling and the pull of notifications, it becomes easy to put my phone down.

Tang argues that exercising self-control on a regular smartphone is virtually impossible. 'Every social-media browser is thinking about the attention economy. They don't charge you, they track you. That's the business model: they collect your information, categorise you and give it to advertisers to target customers. Companies relying on that model want you to be online as much as possible. If you don't pay for the product, you are the product.'

I have a newfound respect for the people who refuse to be 'the product'. Anna Burzlaff, 33, director of global research and insights at international fashion brand Highsnobiety, has never had social media. 'I've been told it's my green flag,' she says. 'At the start, I wasn't consciously opposing it – it just didn't interest me. I wouldn't join now for a lot of reasons. Anytime I have gone on friends' accounts, I find it impacts my mood negatively. And I still don't find it particularly interesting. What is actually happening there? What is exciting or new? No one has really shown me anything compelling that I can only discover through Instagram. I don't feel like there's much on there that I can't get from legacy publishers or going to an art gallery.'

The average daily screen time for UK adults has been steadily rising and now stands at 5 hours and 36 minutes. By this point, we're all aware of the addictive nature of technology and its impact on our mental health; the dangers of digital worlds is a huge theme across popular culture. Charlie Brooker's *Black Mirror*, now in its seventh season, warns of a grim future if we continue being *this* online, while Netflix's *Adolescence* became one of the most talked-about shows of the year, with the first episode drawing in 6.45 million viewers. Set during the aftermath of a young girl's violent murder, it follows a group of teenagers whose lives are

## 1/11 REWIND

A new generation is embracing nostalgic tech

increasingly shaped by social media. While *Adolescence* doesn't explicitly point to a clear motive for the murder, it does highlight the radicalisation of young people through online spaces. So huge was its impact that Keir Starmer met the creators to discuss the issues it raised, with screenwriter Jack Thorne urging the Prime Minister to consider banning smartphones in schools.

The increasing call for policy change around tech use feels like a rebellion rising. 'There's a growing attention to the mental and emotional impact of constant connectivity,' says Dr Pamela Rutledge, director of the Media Psychology Centre in California. 'There is a concern that too much digital stimulation can come at the cost of meaningful, in-person experiences and deeper relationships.' While many of us fear slipping into 'digital dementia', a shorthand for the brain fog and reduced attention span associated with excessive phone use, Rutledge is more optimistic. 'There is no conclusive evidence that digital technology causes neurodegeneration or long-term dementia-like symptoms. The most frequently cited effects of "heavy" digital use are short- to medium-term memory issues, however they are reversible with behaviour change.'

While improving our mental health and reclaiming our attention span are huge drivers, there's also a creeping discomfort with Big Tech. Silicon Valley was once the heart of creativity and innovation; Sheryl Sandberg told us to lean in, and with couples such as Grimes and Elon Musk, or Serena Williams and Reddit co-founder Alexis Ohanian, dating a tech mogul was practically a status symbol. But, somewhere along the way, through unchecked growth and a disregard for the broader societal consequences, companies became monopolies, and the ecological toll reached new extremes: Amazon, Google and Microsoft all plan to build massive data centers in the world's driest regions, threatening communities already battling water shortages. Meanwhile, the pervasive power of



**DIAL IT BACK**  
LANDLINES, LIGHT PHONES AND ALARM CLOCKS ARE GROWING IN POPULARITY



**SLOW MOTION**  
GOING ANALOGUE WITH CAMERAS AND CASSETTES

algorithms has left privacy unprotected, with personal data being mined and manipulated in ways that feel less like innovation and more like exploitation. Not to mention news of data breaches breaking every other week.

For many, participating in the great tech rebellion is an act of self-care. Ever since the Industrial Revolution, every generation has experienced the birth of a technology so profound it changes the way we live. When television sets became mainstream in the 1970s, allowing audiences to get global news and entertainment in real time, the way people interacted with the world changed fundamentally. By the time the internet became a mainstay in the late Nineties and early Noughties, we no longer needed to leave the comfort of our own homes for entertainment or socialising. As Andy Warhol put it: 'When I got my first television set, I stopped caring so much about having close relationships.'

Today, the speed of digital innovation is so rapid that we've stopped getting excited about it. What is more thrilling is revelling in the joy and social connection of less tech dependence. 'Reducing time online can give people a greater sense of control over their attention and decisions, increasing satisfaction with life,' Rutledge says. Tang tells me about an annual survey of Light Phone users; customers report feeling happier and less stressed, and notice improved relationships with family: 'One man with a chronic health condition said his heart rate reduced.' For Burzlaff, 'the biggest thing is that I save an incredible amount of time. Every day, I'm probably saving an hour at least, and that's massive.'

Embracing digital minimalism doesn't have to be daunting. 'Even small wins – like reclaiming 15 minutes in the morning – can help you build momentum,' says Rutledge. 'You're not breaking up with tech, you're just renegotiating the relationship.' There's also no one-size-fits-all approach. I couldn't quite hack the Light Phone as my only mobile device and, as a friend pointed out – via WhatsApp – I haven't totally managed to extricate myself from Zuckerberg's grip. While I ditched the platform that encourages endless scrolling, I kept the one that helps me feel connected to friends and family. The great tech rebellion is simmering, gaining momentum among the people who rely on it the most. This time, perhaps, the revolution will not be televised. □

**IT STARTS  
WITH A  
CONVERSATION**

Sparks

Time

Stick  
Tag

Breaks

## HOW DO YOU FIX A DIVIDED SOCIETY? SPEAKING TO EACH OTHER IS A GOOD PLACE TO START. MUNROE BERGDORF SITS DOWN WITH FELLOW MODEL AND ACTIVIST BETHANN HARDISON TO PROVE HOW POWERFUL TALKING CAN BE

SPEAKING UP FOR WHAT YOU BELIEVE IN CAN BE TERRIFYING. Even more so when you're up against a towering wall of anger, culture wars and rising hostility. It's easy to retreat into silent despair. But people don't make history by keeping their heads down. Few know this better than Munroe Bergdorf and Bethann Hardison: two trailblazers who have redefined representation in fashion.

Hardison has spent decades fighting for diversity, from starting her own agency and co-founding the Black Girls Coalition, which advocated for greater inclusion of models of colour, in the 1980s to charting her journey in the award-winning 2023 documentary *Invisible Beauty*. Now, at 82, her impact can still be seen on runways, in fashion campaigns and across magazine covers.

Bergdorf, meanwhile, is still in the thick of it. She's already paved the way for trans people, fearlessly calling out inequality. But as trans rights come under increasing threat, the fight is far from over. In her new book *Talk To Me*, she urges all of us to get involved – to speak up even when paralysed by fear and to build bridges with family, friends and strangers alike.

Because that's where understanding begins. Talking – to anyone, about anything – sparks something powerful. That's exactly what happened when Bergdorf and Hardison met and compared notes on activism, generational change and finding your voice.

**MUNROE BERGDORF:** Hi Bethann, how are you doing?

**BETHANN HARDISON:** I'm in the US, so I'm just waking up. I've got to travel today and I haven't even packed.

**MB:** Where are you going?

**BH:** Florence. I haven't been in many years – maybe decades.

**MB:** Florence is so beautiful, though.

**BH:** It is! Can I ask, how old are you?

**MB:** I'm 38.

**BH:** Going into your forties is the greatest thing ever. 40 is the new 28.

**MB:** I think so, right? I'm 39 in September and there's a sense of panic that 40 is around the corner, but also a sense of calm that I've never had in my life before. I know myself. How was your 38?

**BH:** I don't remember. I just bounced right along in life. But look at you – 38 and you've written two books! Here I am struggling to finish one. But I've really learnt more about myself while writing my memoir.

**MB:** I mean, *Talk To Me* came out of that. My first book *Transitional* was a memoir, but I wanted this to be about lessons I've learnt. My career has been filled with difficult conversations – whether it's about racism in the UK or how it interacts with being trans. I wanted to write about not turning away from them and trying to find a way out of what you're unhappy with – exactly what you did [in your career].

**BH:** Well, by the late 2000s, the fashion industry had gotten to the point where models of colour were slowly disappearing. I had to speak out. I sent letters to the fashion councils of each city – New York, London, Milan and Paris – naming every designer who had erased models of colour. I had to believe in my heart that the industry wasn't racist – just ignorant. I started the conversation in 2007; by 2013, the letters were sent out. Immediately, there was a shift towards change.

**MB:** Yeah. I became the first trans woman to model for L'Oréal [in 2017], but then I spoke about racism as a system that benefits all white people and was sacked. In the UK, we don't speak about racism in the same way that America does.

**BH:** So, you became a model, felt the need to speak out, then spoke out so loud that they said, "Goodbye!"

**MB:** Yeah. There's a difference between active, violent racists and people who are ignorant. Both are wrong, but ignorance can be cured by education and discussion. When I'm faced with someone transphobic, I want to know why. Do they just hate trans people or do they have concerns that could be addressed by actually speaking to them?

**BH:** Life is shifting, huh?

**MB:** Yeah, in a concerning way. We've got to a point where people on either side of the political spectrum have demonised each other so belligerently that we no ▷

longer see each other as humans. But also, a lot of people feel like they have to know everything about a subject in order to speak about it, which stops us from having any discussions at all.

**BH:** We used to have an expression: 'We go two steps forward, four steps back.'

**MB:** It does feel like that. But it also feels like we're going forwards into fascism in a way we haven't seen before. We've never had such surveillance and a lack of privacy.

**BH:** In your generation, you mean?

**MB:** I think the surveillance is different. We've got CCTV, a tracking device on our person at every moment and we don't own our own data. Sometimes, when people say we're 'going back', we run the risk of saying we're going back to a time we recognise. But this is something we have no former experience of.

**BH:** That's what I've been saying. We're going towards something we've never seen before. And we've never had these kinds of leaders before – people who are not politicians and want to run the country like it's a business. They don't consider others as equals and it becomes [an authoritarian regime].

**MB:** We're in a similar situation to America – like Donald Trump, Reform UK claim to fight for the working class when really all of the money is going to be kept within the 1%.

**BH:** That's true. I said that a long time ago,



HEADS UP  
MUNROE BERGDORF

too, when Donnie first ran and I started seeing that he could actually win. Once he won, you started seeing others [gain momentum around the world]. It's become a trend. Marine Le Pen in France, [Jair] Bolsonaro in Brazil.

**MB:** For me, I see it in a simple sense: people will gravitate towards what they know and feel they are able to do. Racism is not natural for humans – tribalism is, maybe, out of survival, but to make it about race has been a conscious decision. Transphobia wasn't natural until the political establishment started pushing that agenda. Ten years ago, the public didn't care about trans people – in 2014, Laverne Cox was on the cover of *Time*. There was a lot more visibility, but that caused a backlash in the same way that Barack Obama being president gave way to Donald Trump.

**BH:** Like I said, it's really interesting to see how you can find yourself sliding back...

**MB:** I guess it's about trying to envision a world that hasn't existed yet. That's the advantage of the far right – these tech

bro's have envisioned a world that doesn't exist yet, but using similar patterns and processes of exploitation. The left needs to have a different version of how we can live in the world together because, right now, they're not offering an

alternative. They're constantly reacting to what the right are doing. Those people aren't playing by the rule book, but we still are.

**BH:** Good people always try to do the right thing, while the guy who's frightened to lose will do anything to survive. I'm [into] guerilla warfare; I like to sneak underneath the ground. I've been like that most of my life. I can make an impact on the fashion industry because I know who they are. But I'm at

● *You have to* PAY ATTENTION  
*to what's* BEING EMBRACED *and*  
*HOW it can become* ABUSED ●

the stage of life where you think, 'I don't have the energy to create a new revolution.' It's like, 'Come on, guys! Do we really have to make you get up and get involved?'

**MB:** Yeah. But I think everyone can get their hope from different places. For me, I draw a lot of inspiration from the 1980s HIV and Aids response, especially from trans and queer elders. The way that the trans community is talked about right now really reflects how gay men were spoken about in the 1980s, with such a sense of fear. I have to look back at how people managed to get through that time – not only from an organisation perspective, but also in terms of personal resilience and what people were doing to keep their minds and hope alive. There's a lot to learn from that.

**BH:** It's interesting. The subjects might make you think things have changed, but the activity, the action of being an activist, hasn't. I don't consider myself an activist any more – I'm an advocate. But I can't take my foot off the clutch completely because I know it can shift back. In modelling, we've started hearing things about scouts going to refugee camps, giving people opportunities, then not taking care of them and they have to go back or become homeless. You have to pay attention to what's being embraced and how it can become abused. Things change, but you have to keep your eye on it.

**MB:** Yeah. From the trans perspective, I think it's become so politicised that it's forced every trans person to become active, whether that's as a big cog in the machine or a smaller one within a community or workplace. We all understand that if we don't speak up at this moment, there's a real chance that not only our human rights could be diminished, but also our legal

*'If we don't* **SPEAK UP** *now, our*  
**HUMAN** *and* **LEGAL** *rights could*  
*be diminished and* **ERASED***'*

recognition could be erased. There's a sense of urgency I've never felt before.

When I was younger, I thought of activism in the sense of people who were figureheads of the community – Martin Luther King Jr, Malcolm X, Marsha P Johnson, Harvey Milk. I think a lot of people are waiting for that person at this moment, but it doesn't just work like that. No one is going to come and save us. We need to be that voice.

**BH:** I always say that the people who are really unique, who rise up out of the ashes, only come along every so often. They have to be greater than great – someone who has no fear of dying. They're rare. So the community needs to be strong to be able to support when that person comes. We have to be really tough and stick together. Don't let them break the line.

**MB:** Exactly. I want people to know that it doesn't need to be that big. They can start conversations within their university, their workplace or even their home. It's about learning how to open difficult conversations and meet each other with respect, dignity and understanding. Not demean each other or view it as a competition, where someone has to win. We need to find compromise so we can progress in a meaningful way.

*'Talk To Me' by Munroe Bergdorf (£16.99, Penguin) is out now.* □

SPEAKING OUT  
BETHANN HARDISON





# Call of the WILD

LAURA CRAIK IS A LONG-TERM AVOIDER OF LEOPARD PRINT, BUT RECENT CATWALK HITS – ALONG WITH ITS CONNOTATIONS OF STRENGTH – HAVE PROMPTED HER TO RETHINK...

RECENTLY, I DECIDED TO GET INTO LEOPARD PRINT. THE JUNGLE is not my natural habitat. I am a city girl, which means my clothes are monochrome and pragmatic. For parties, I might segue into gold, maybe even polka dots. But leopard? Leopard is for Kate Moss, Eartha Kitt, Alison Mosshart, Elizabeth Taylor and Rihanna.

And also, apparently, for me. Buoyed by the many excellent takes in recent collections, I felt myself tempted, like Bagheera upon encountering a succulent steak. How could anyone not be persuaded by Prada's Sixties-inspired coat, Stella McCartney's handkerchief-hem tea dress or the knee-length A-line skirt in Alessandro Michele's inaugural Resort collection for Valentino? Here was leopard looking fresh again, thanks to the collective imaginarium of these clever designers.

A lifelong refusenik, I figured it would be expedient not to spend too much on a print that had spawned so many grave misgivings. So I bought a short leopard-print shift dress from M&S for £35. I've worn it so many times I've lost count. Well, 'worn' in the sense of 'tried it on in front of the mirror while fruitlessly searching for shoes, tights and an outer garment that work'. I'd hoped to channel Nineties-era Patsy Kensit. The mirror didn't agree. Some sort of patsy, yes, but not Kensit.

In all the years I've been writing about fashion, it fascinates me that the trend I find hardest to wear is also the one I find hardest to write about. It's so easy to succumb to clichés and pull out hoary old references (barmaids! Mob wives!) or suggest that timid types could start by wearing it on their feet.

This season, though, there *is* a compelling argument to do so: never before have the footwear gods bequeathed so many wondrous wares. Every decade is represented, from Seventies-style platform sandals (Dolce & Gabbana) to killer Eighties stilettos (Gianvito Rossi) to classic Y2K ballet pumps (Pretty Ballerinas) to the clogs we've come to love in recent times, courtesy of Jimmy Choo. Nor must we forget that all-time classic, the leopard boot. The ultimate pair of the season? Alaïa's knee-length iterations.

While the catwalk has provided us with the playbook, it's the

street that is teaching us the rules of how to play – namely, that there aren't any. Few trends illustrate fashion's current lack of prescription so winningly as leopard. You yearn for leopard-print jeans? Go right ahead. Clash it with tiger or cow print? Knock yourself out. You're in the mood to wear it head to toe? It's a vibe.

The author and stylist Erica Davies would agree – she titled her first book *Leopard is a Neutral*. 'It works with everything if you consider it as you would a camel, taupe, beige or brown shade,' she says. 'I'm so passionate about treating it as a neutral that I happily mix it with other prints. A floral or stripe – particularly in the same tones – always looks chic. There's also something inherently glamorous about textures worn with leopard. I am forever inspired by Kate Moss in the early Nineties in her signature leopard coat over a satin Calvin Klein slip dress, a knitted Bella Freud jumper and leather pants, or with a yellow taffeta Jean Desses vintage dress.'

As for the idea that leopard and minimalism can never make happy bedfellows, you only need to look at archive photographs of Moss and Gwyneth Paltrow – or street-style images from the most recent round of shows – to be convinced otherwise. Leopard has always been the purist's favourite print: just ask Azzedine Alaïa, or The Row's Mary-Kate and Ashley Olsen. Those who favour clean lines are best to restrain themselves to one leopard-print item, as a solitary point of interest against a backdrop of black.

While it might have a reputation as a 'fun' print, these connotations are more recent. For centuries, leopard functioned as a visual shorthand for status. Throughout the 18th and 19th centuries, leopard-fur coats signified wealth and high social standing, a notion that persisted well into the 20th century, thanks to their endorsement by figures such as Jacqueline Kennedy and the late Queen Elizabeth II. Leopard's eye-catching qualities make it well

suited to those in public life, be that a first lady, a monarch or a Kardashian. That it lends itself particularly well to structured, tailored garments – trench coats, pencil skirts – is an added plus.

Early summer may be upon us, but that's no reason to eschew buying a leopard-print coat: this is the UK, after all, and a trench or duster coat is sure to earn back any outlay in terms of cost per wear. This isn't faux-fur-leopard season: instead, go for simple styles in flat fabrics – perfect with jeans and a white tee.

With some deliberacy, I haven't yet mentioned eveningwear – likely because leopard's 'wild' and 'sexy' connotations are largely what has repelled me over the years. Of course, leopard *can* be sexy, but in a fierce way that implies female empowerment. Whichever version you choose to wear, it's this message that feels important. I'm giving my shift dress another try. □

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# ELLE

IN+OUT

## *Sail* AWAY

JOIN CHEF AND AUTHOR IXTA BELFRAGE AS SHE JOURNEYS TO BRAZIL TO DISCOVER THE COUNTRY'S GASTRONOMIC HERITAGE AND CELEBRATE ITS UNIQUE STYLE OF COOKING. THEN, BRING THE BEACH HUT HOME AS RAFFIA AND SEAGRASS BECOME THE SEASON'S MUST-HAVE INTERIOR TRENDS

# The many FLAVOURS of Brazil

A country defined by beauty, celebration and incredible food, cook *Ixta Belfrage* takes us on a mouth-watering journey through a few of her favourite regions

PHOTOGRAPHS BY PEDRO PINHO

I'M EXTREMELY PROUD TO BE HALF Brazilian, but I never felt Brazilian enough. I grew up surrounded by the music, food and culture, but my Portuguese is shaky. I didn't inherit my mother's rhythm and there are nuances only those who grow up in a place can truly grasp.

Food became my means of bridging the gap. As a way to explore my Brazilian half – and as the country reports record tourism numbers – I've written a cook-book called *Fusão*, pronounced 'foo-zow', which means 'fusion' or 'union'. In the context of this book, *fusão* is me: a cook shaped by Brazilian and English heritage, enriched by a childhood in Italy, family in Mexico and my time working at the Ottolenghi Test Kitchen. *Fusão* is also Brazilian cuisine: a blend of Indigenous, Portuguese and African influences, continually evolving with inspiration from diverse immigrant communities.

I wanted the book to be as much a visual diary as it is a cookbook – one that I hope will look at home on a coffee table as well as in a kitchen. I also wanted the photography of Brazil to tell a story with its own textures and moods, so I was drawn to the idea of collaborating with someone outside of food. Enter photographer Pedro Pinho, known for his iconic portrayals of Brazilian queer nightlife and fashion. Over three exhilarating weeks in Brazil, we travelled from jungle to coastline, exploring some unique regions. Here's what we loved...





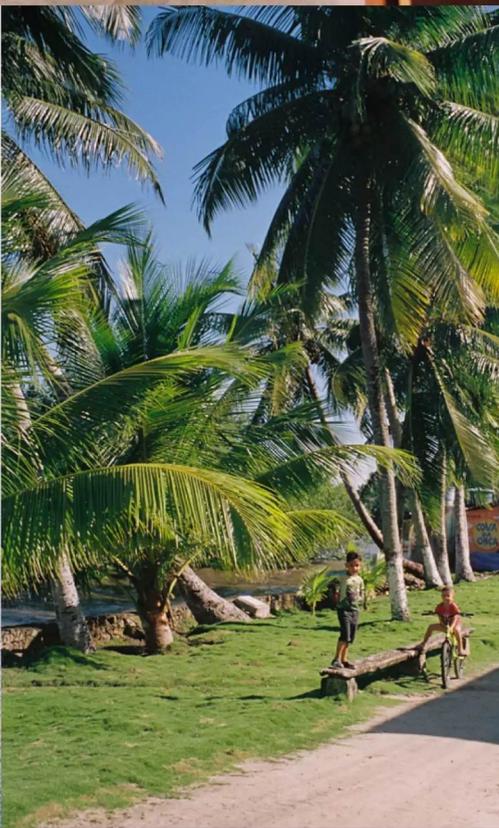
## SALVADOR

The capital of Bahia was once the main port through which enslaved Africans were taken to Brazil. Today, it's celebrated for its Afro-Brazilian heritage and its legacy of resilience. The neighbourhoods of Pelourinho and Santo Antônio – known for their colourful colonial architecture – are home to varied displays of Afro-Brazilian culture: Candomblé (a religion), Capoeira (a martial art) and stalls serving traditional acarajé, a fritter made from black-eyed peas and fried in dendê (red palm oil, native to Africa).

Stay at Pousada do Boqueirão, an elegant B&B within a restored colonial mansion, featuring an eclectic mix of art and majestic views of Baía de Todos os Santos. Its kitchen is the most beautiful I've ever seen, fusing traditional Brazilian tiles and wooden elements with references to the owner's Italian heritage. Go to Feira de São Joaquim, the largest market for produce and Afro-Bahian ingredients, including dendê, dried prawns, coconut milk, chillies and spices. It's vast and vibrant – with sunlit stalls alongside aisles canopied with handwoven baskets – and a bit bonkers, in the best way. Immerse yourself in Afro-Bahian history at the museum Casa do Benin, then check out Culinária Musical, a party that celebrates Afro-Bahian food and culture, hosted by chef Jorge Washington.

For beaches, visit Praia do MAM – a peaceful cove tucked below the Museum of Modern Art – for a quiet swim with stunning views. You can get there on foot through a sculpture park or by boat from Praia da Gamboa, a lively little beach where you can stop for drinks at Bar da Mônica to watch the sun set and the tide come in. Café e Cana Botequim is another of my favourite bars. Its bolinhos de bacalhau (salt cod fritters) are second to none, and they make delicious cachaça and honey cocktails. Save space for dinner and try traditional Afro-Bahian food at Zanzibar, and contemporary Brazilian food at Czinha Bistrô.

From Salvador, you can travel to the islands of Morro de São Paulo, Boipeba, Cairu, Itaparica and Tinharé. Head inland to Chapada Diamantina, a mountainous national park with caves and waterfalls, or drive down the Costa do Dendê to Praia de Taipu de Fora and Praia de Moreré. ▷



CLOCKWISE FROM LEFT: COVA DA ONÇA ON ILHA DE BOIPEBA; PRAIA DA GAMBOA, SALVADOR; IXTA IN SANTA TERESA, RIO DE JANEIRO; COOKING WITH CHEF JORGE WASHINGTON IN SALVADOR



CLOCKWISE FROM LEFT: IXTA AND HELOÍSA DE FÁTIMA MOUTINHO; COOKING FISH WITH KENRICK LACRUZ; IXTA IN MANACAPURU



## OURO PRETO

Meaning 'black gold', Ouro Preto is a Unesco-listed colonial town in the mountains of Minas Gerais. Known for its cobblestone streets and ornate baroque churches, it was once the heart of Brazil's 18th-century mining boom. Ouro Preto is absolutely beautiful, but a stark reminder, due to its origins, of the exploitation of enslaved Africans and the displacement of Indigenous people.

Stay at Pouso Jardim de Assis, a family-run *pousada* (small guesthouse) tucked behind the São Francisco de Assis Church. With only a few rooms, it's like staying in someone's home, its garden shaded by bougainvillea. Mornings begin with a classic breakfast: warm pão de queijo (cheese bread), homemade cakes, queijo Minas (local cheese), fresh papaya and strong coffee. For lunch, get a table by the window at Bené da Flauta Restaurante and enjoy views of verdant mountains. Try Pousada Recanto do Salto, a rustic B&B nestled in the Serra Mineira, for traditional Mineira dishes. Using ingredients from her *horta* (vegetable garden), Dona Heloísa makes frango com quiabo (chicken with okra) and costelinha com ora-pro-nóbis (pork ribs with a protein-rich leafy green).

Minas Gerais is known for its *cachoeiras* (waterfalls). Rent a car, or hire a local guide – I recommend Wallace Lima – who can show you Cachoeira das Andorinhas, Cachoeira Vêu das Noivas and Poço da Folhinha.



## MANAUS

As the capital of the state of Amazonas, Manaus is where most journeys into the Amazon begin. What it lacks in beauty – it's chaotic and quite polluted – it makes up for in significance. One of the major gateways to the rainforest, it's a bustling port city where fishermen and traders sell their goods at market.

You only need a day and a night in Manaus. Stay at Hotel Casa Perpétua, a boutique hotel in a beautifully restored colonial house. At breakfast, try tapioca com tucumã e queijo – pancakes made from cassava starch, filled with tucumã (an orange Amazonian palm fruit) and cheese – for a taste of the Amazon. Head to Feira Manaus Moderna and Mercado Municipal Adolpho Lisboa to marvel at the fish, from massive tambaqui and jaraqui to tucunaré (also known as 'peacock bass' for its striking markings resembling peacock feathers) and bodó (catfish with solid black armour). Next, go to Feira Moderna da Banana, a market devoted to bananas and plantains in all shapes and sizes.

For lunch, head to Tambaqui de Banda and try the eponymous tambaqui fish, prized for its meaty ribs. Alongside, order pirão (a fish and cassava porridge), feijão fradinho (black-eyed peas) and vinagrete (a salsa made from onions and tomatoes). Ask for pimenta no tucupi: a hot sauce made from fermented yellow cassava. Take a tour of the Teatro Amazonas opera house, then refresh yourself at Skina dos Sucos, a juice bar that uses Amazonian fruits. Go to Bar do Armando, a *boteco* (casual bar) with live music, and get a chope (draft beer) or a caipirinha cocktail. I have mine *sem açúcar* (without sugar) or *pouca açúcar* (little sugar), because caipirinhas are so sweet. Try cachaça infused with jambu, a herb that makes the tongue tingle, and order torresmo (fried pork belly) and calabresa com cebola (sausage with onions) to line your stomach. For dinner, visit Caxiri: a beautiful spot with an elevated take on Amazonian cuisine.

From Manaus, continue your journey into the Amazon with a guide. I recommend Kenrick Lacruz (Amazon Extreme Tours, @kenricklacruz). He grew up in the Wapishana tribe and his knowledge of the jungle is extensive. He can arrange transport, accommodation, food and activities. If you want to bliss out for longer, Anavilhanas Jungle Lodge is an all-inclusive eco-lodge, at one with its natural surroundings. *'Fusão'* (£28, Ebury Press) by Ixta Belfrage is published on 28 August. □

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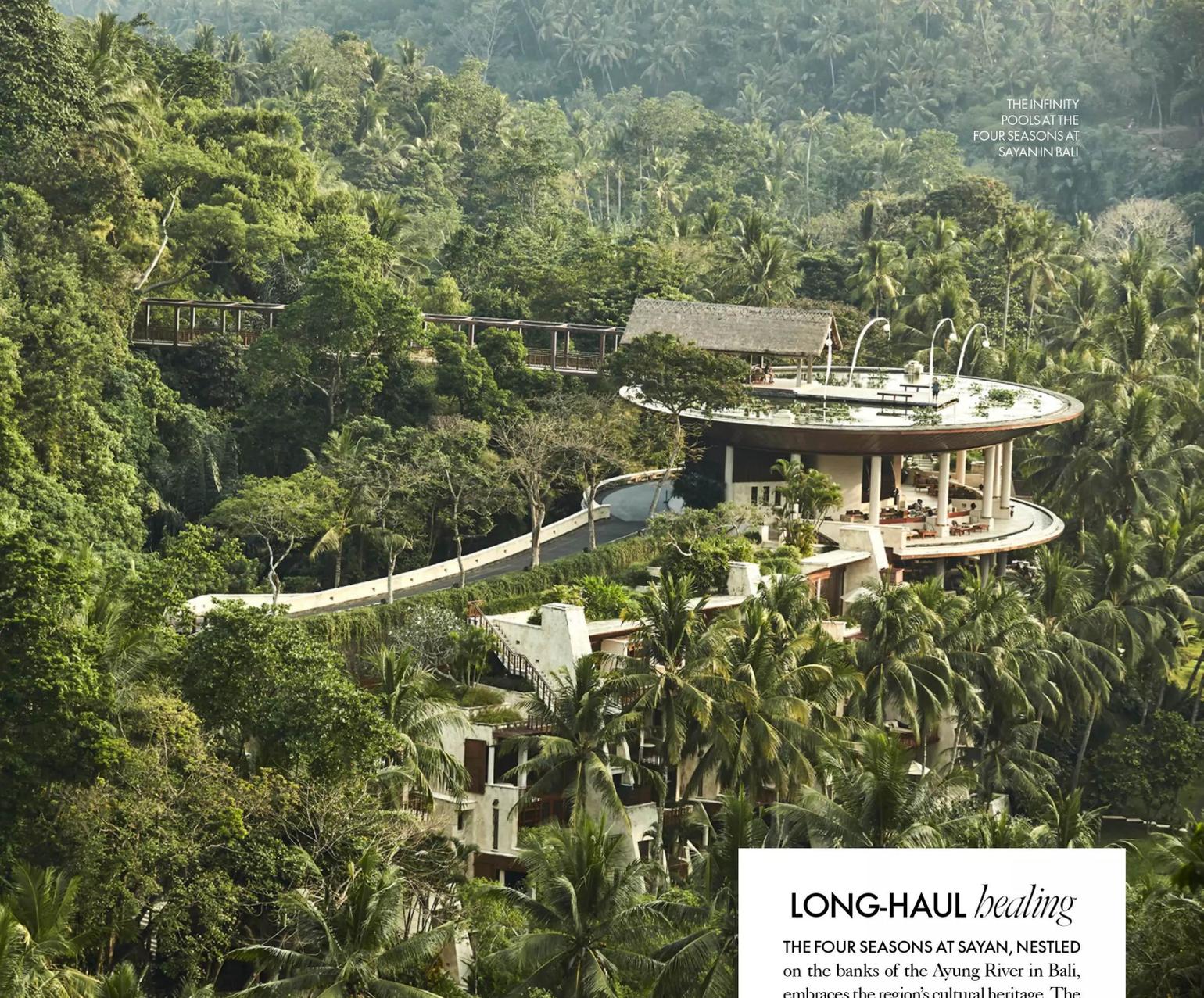
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SAYAN IN BALI



## LONG-HAUL *healing*

THE FOUR SEASONS AT SAYAN, NESTLED on the banks of the Ayung River in Bali, embraces the region's cultural heritage. The word to learn before going? 'Niskala', the ancient Balinese notion of unseen energy. This principle guides the menu of treatments at the revived Sacred River Spa, designed to soothe the body and mind (think sound healing and chakra ceremonies). Also on the menu is Restu Bumi, a cleansing ritual featuring local instruments, herbs and a gemstone massage; and Tirta Ening, which aims to channel the healing power of Bali's 'clear water' for renewal and purification. Resident wellness mentor and former Buddhist nun Ibu Fera, who helped to integrate the ancient knowledge with five-star contemporary luxury, leads the meditation sessions, talks and a daily 'sacred nap'. If you still want to hit the beach, the Healing Village Spa at its sister resort Four Seasons Jimbaran Bay offers a colour-therapy 'Illume Room', Longevity Garden and more. [fourseasons.com](http://fourseasons.com)

# EVERYONE'S GOING TO... *Wellness retreats 2.0*

By 2028, the wellness industry is set to be worth £7 trillion. We chart the newest getaways that promise to supercharge your health, wellbeing and spirituality

WORDS: LAURA ANTONIA JORDAN, LENA DE CASPARIS AND ELE TEAM;  
PHOTOS: ROBERT FRANKENBERG/FOUR SEASONS SAYAN,  
ROBERT TREGER/ANWANGIR/GETTY IMAGES



## CHECK IN *and check UP*

Prevention and early diagnosis are the buzzwords of 2025, so it's no surprise that everyone is running to the new clinics by Neko Health, the brainchild of Spotify co-founder Daniel Ek (the waiting list is in the thousands). Having launched in Stockholm, it now has two London locations in Marylebone and Shoreditch. Expect futuristic, spa-like surroundings and pastel dressinggowns designed by Hay when you go in for the £299 body scan, which maps millions of health-data points on your body – both inside and out – in just 15 minutes. The process involves checking for moles, symptoms of metabolic syndrome and risk factors for stroke and heart attacks, along with blood fats and blood-sugar levels to assess pre-diabetes risk. Classical music and soft-spoken nurses ensure the experience remains relaxing. [nekohealth.com](http://nekohealth.com)

## NEXT-LEVEL *nutrition*

How well do you know your circadian rhythm? It can influence all facets of your body's functionality, from your sleeping pattern to digestion. Unlock better health with chrono-nutrition, the science of eating for your circadian clock. Head to Artah for the Chrono-Reset, a programme created by nutritionist Rhian Stephenson that helps you realign your eating patterns for a healthier gut, metabolic efficiency and increased energy. Or sign up to the R Health Club, run by Nineties super-model Rosemary Ferguson, for nutrition and workout challenges, direct access to Ferguson's expertise and Q&As with leading wellness experts (membership starts at £18.90 a month). [rhealthclub.roseferguson.com](http://rhealthclub.roseferguson.com)



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TOP LEFT: NEKO MARYLEBONE. LEFT: A SOUND BATH AND YOGA SESSION AT AMANGIRI UTAH. BELOW: ITS MASSAGE ROOM. BOTTOM: THE AMANGIRI'S POOL



## LEAN INTO *longevity*

For an unforgettable wellness getaway, head to Amangiri's Utah outpost, set among 900 acres on the Colorado Plateau. The resort uses its desert landscape for full impact: prepare for outdoor sound baths, mindfulness walks and adventurous excursions. But it's the new longevity retreats that have really piqued our interest. Led by the renowned Buddhist monk Geshe La, the three-night programme incorporates movement, meditation, breathwork and plenty of mantra chanting. [aman.com](http://aman.com) □



# STYLE EDIT



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# JEWELLERY EDIT

## JENNA CLIFFORD: HEIRLOOM REVIVAL & BESPOKE FINE JEWELLERY

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# LIFESTYLE EDIT

## THE NEW LANGUAGE OF LUXURY GIFTING



Genuine connection has become the rarest luxury of all. Penseru, a premium UK gift box company, speaks this language fluently through curated collections that transform ordinary gifting into extraordinary moments of recognition and appreciation.

Each thoughtfully assembled selection showcases diverse talents creating on British soil. Drawing from a network of over 100 different artisans, makers and producers, Penseru brings together an impressive breadth of treasures—hand-turned wooden pieces, perfectly glazed ceramics, silky-smooth whisky liqueurs, recycled wool blankets, sustainable skincare, preserved flower jewellery and more. These carefully selected items arrive with a handwritten note on FSC-certified Kraft card, the final touch that transforms a gift into an emotional experience.

There's a profound intimacy in receiving something chosen with genuine consideration. These artisanal pieces carry the warmth of human touch and intention—each one selected not merely for its beauty, but for how it might resonate with the recipient's spirit. Small-batch preserves, hand-knitted baby garments, and characterful handcrafted animals become vessels for connection. In this thoughtful exchange lives the true essence of gifting: a meaningful relationship that transcends the physical objects themselves, celebrating skilled British creativity in all its diverse, beautiful forms.



Prices for boxes start at £65. Elle readers can enjoy 25% off their purchases using code ELLE25. Simply scan the QR code to explore collections that deliver more than just gifts—they create meaningful moments of connection and appreciation, celebrating both exceptional craftsmanship and the simple joy of being thoughtfully remembered.

## HUGO LOVAGE PATISSERIE



Led by Michelin-trained pastry chef Cindy Kosmala, Hugo Lovage Patisserie specialises in handcrafted patisserie

and desserts. Boasting its own shop in Burford, at the heart of the Cotswolds, the patisserie's decadent range attracts locals and visitors all year round. Alongside taking away macarons, eclairs, bavarois, cheesecakes, and a breadth of other sweet treats, visitors can dine in for a sumptuous afternoon tea.

The judges were particularly impressed by Hugo Lovage Patisserie's extensive range of handmade desserts, which are also sought-after by businesses in the region. As a high-end patisserie, its indulgent creations attract wholesale demand from cafés, hotels, and other businesses, showcasing the quality of her range which includes gluten free, vegan, and dairy free varieties too.



## REDEFINING PARENTHOOD, TOGETHER

Parenthood changes everything. Relationship coach Rachel Childs is revolutionising the way couples navigate this transition—from the first conversation about children, through pregnancy, parental leave, and beyond.

Through Parents That Work, she helps couples thrive in parenthood, share the mental load, and sustain two flourishing careers without losing themselves or each other.

With coaching, retreats, and her book *Beyond Baby Talk*, Rachel is transforming parenthood and careers with intention, equality, and connection.

Join the movement at [parentsthatwork.co.uk](https://parentsthatwork.co.uk)  
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# HEALTH & BEAUTY EDIT



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## ELLE *at* 40

before I start. I let it shape and come together during the day. Sometimes, you get a miracle that you haven't really planned for.'

Bensimon is not one to dwell too much on the past, but he happily reminisces about his relationship with ELLE UK. 'It has always been special, and always exciting. We tried to find something different with every shoot,' he says.

For the Frenchman, who was once married to supermodel Elle Macpherson – another regular on this magazine's pages – it was a certain British sensibility that endeared him to working with ELLE UK. 'People always talk about the French and the Italians when it comes to fashion, but it's often the British who generate new movements, which frequently start on the street. I'm a big fan of the Brits in terms of their creativity and innovation.'

'When you put people in fashion, it's no longer just clothing. It's expressing your freedom and who you are, and the British understand that more than anyone else.'

At 81 years old, Bensimon has no plans to hang up his camera just yet. For him, inspiration abounds, just as it always has: 'I think it's important to look around you. I love to watch people in the street and notice what they're wearing. Fashion is a big part of my life – the way you choose to dress means something.' □

IN ELLE UK'S 40 YEARS, AN IMPRESSIVE roll-call of photographers has captured fashion imagery for the pages of the magazine, pushing boundaries and going on to define a visual moment – but none more so than Gilles Bensimon.

Among the subjects he has photographed for ELLE UK is Gwyneth Paltrow, when the 29-year-old was shot for the December 2001 cover in a wardrobe featuring the best of the turn-of-the-millennium collections, from Tom Ford's Gucci to John Galliano – a day Bensimon remembers fondly. His process on that shoot was true to his signature philosophy: lead by intuition and let the outcome be defined by the team around him. 'It's always about the people you're working with,' he says on reflection. 'I don't like to have an opinion

## BEHIND *Bensimon's* LENS

The legendary French photographer talks about his long-standing relationship with ELLE UK

WORDS BY NAOMI PIKE

# ELLESPORT

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