

# VOGUE AUSTRALIA

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**BACK & BRAVER**  
**THAN EVER**

**BRAIN FOG**  
**WHY OUR**  
**MEMORY IS**  
**STILL IN**  
**LOCKDOWN**

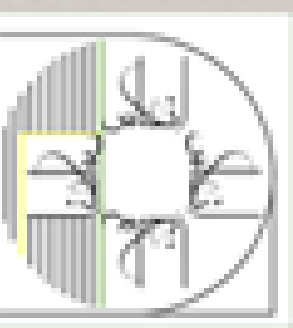
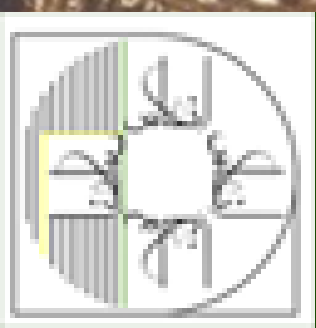
**PLUS**  
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**VOGUE**  
**BRIDES**  
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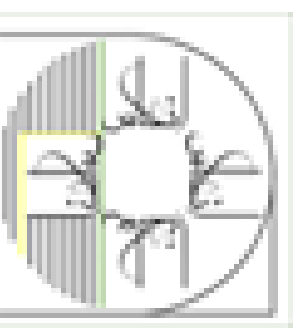
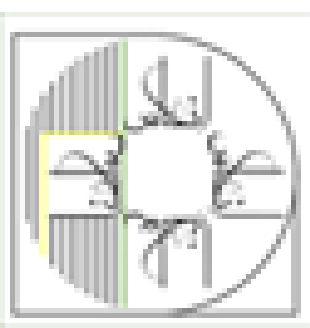


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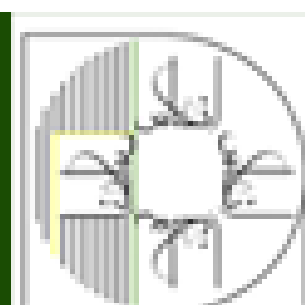
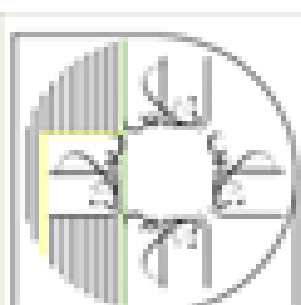
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**JUSTE UN CLOU**  
*Cartier*



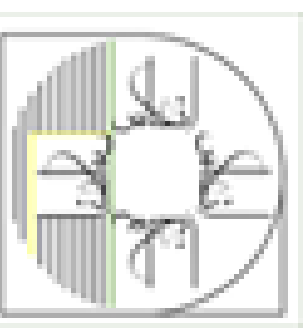
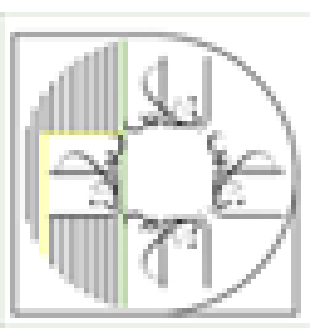


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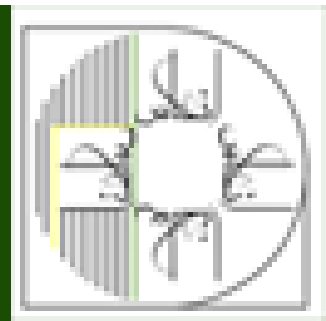
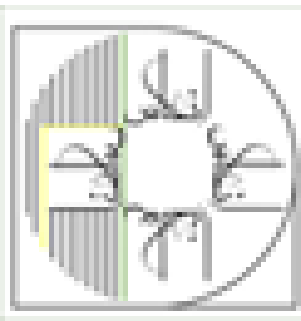


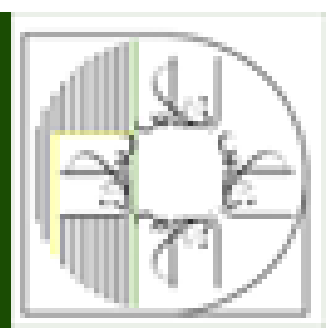
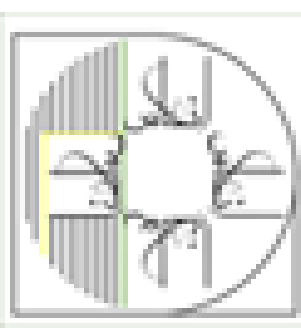
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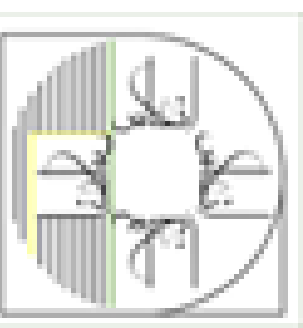
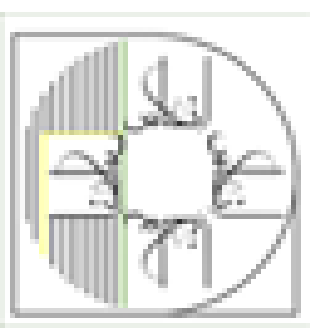
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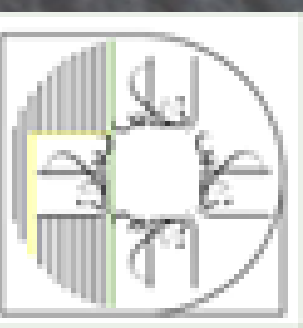
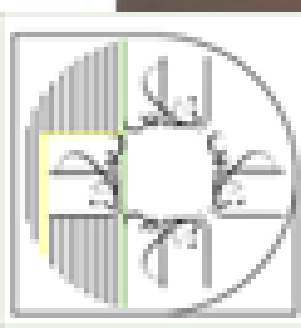




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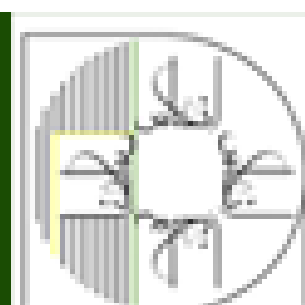
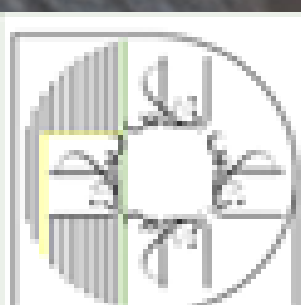


TRÉSOR COLLECTION

### KAIA'S CHOICE

Surrounded by fashion from a very young age, Kaia Gerber is no stranger to the modelling world. While following her famous mother onto the most exclusive runways and photoshoots, she is now choosing to walk a unique path, bringing her own sense of style and personality to the role. It's a family passion, with a very bright future.

**Ω**  
**OMEGA**



# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906

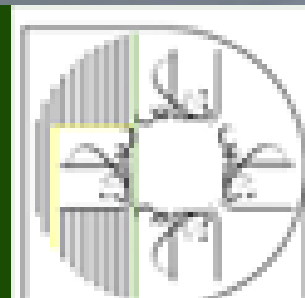
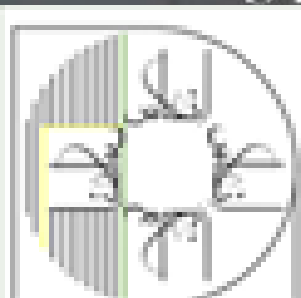


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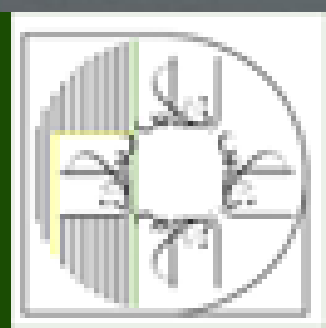
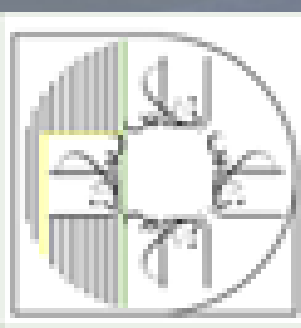
Alhambra, celebrating luck since 1968

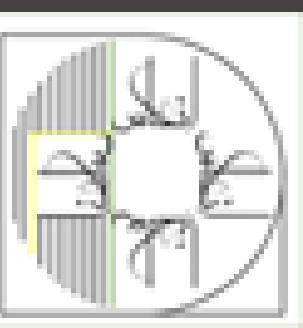
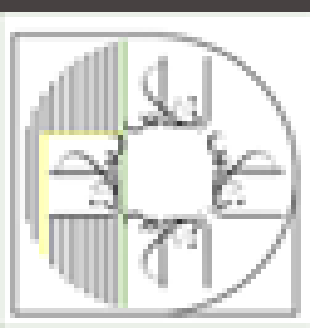


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Discover Beyond Rare™ beauty at [argylepinkdiamonds.com.au](http://argylepinkdiamonds.com.au)

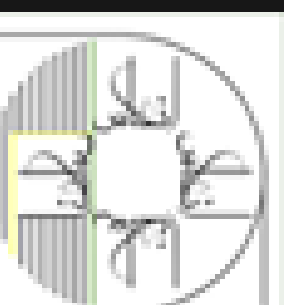
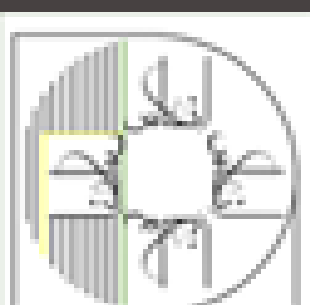
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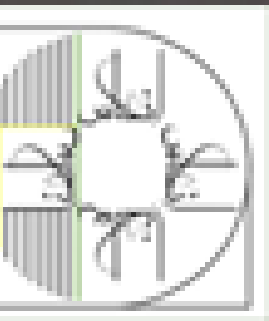
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# Tomorrow made for today.

The future is never certain. So we made one that is.  
The first, all-electric Audi is set to define a new era of mobility.

The all-electric Audi e-tron.

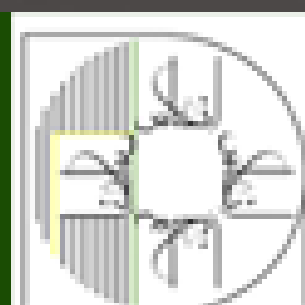
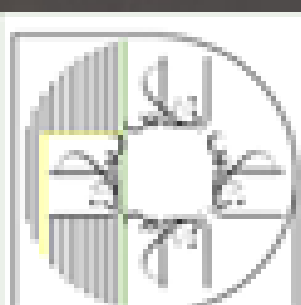


#FutureIsAnAttitude

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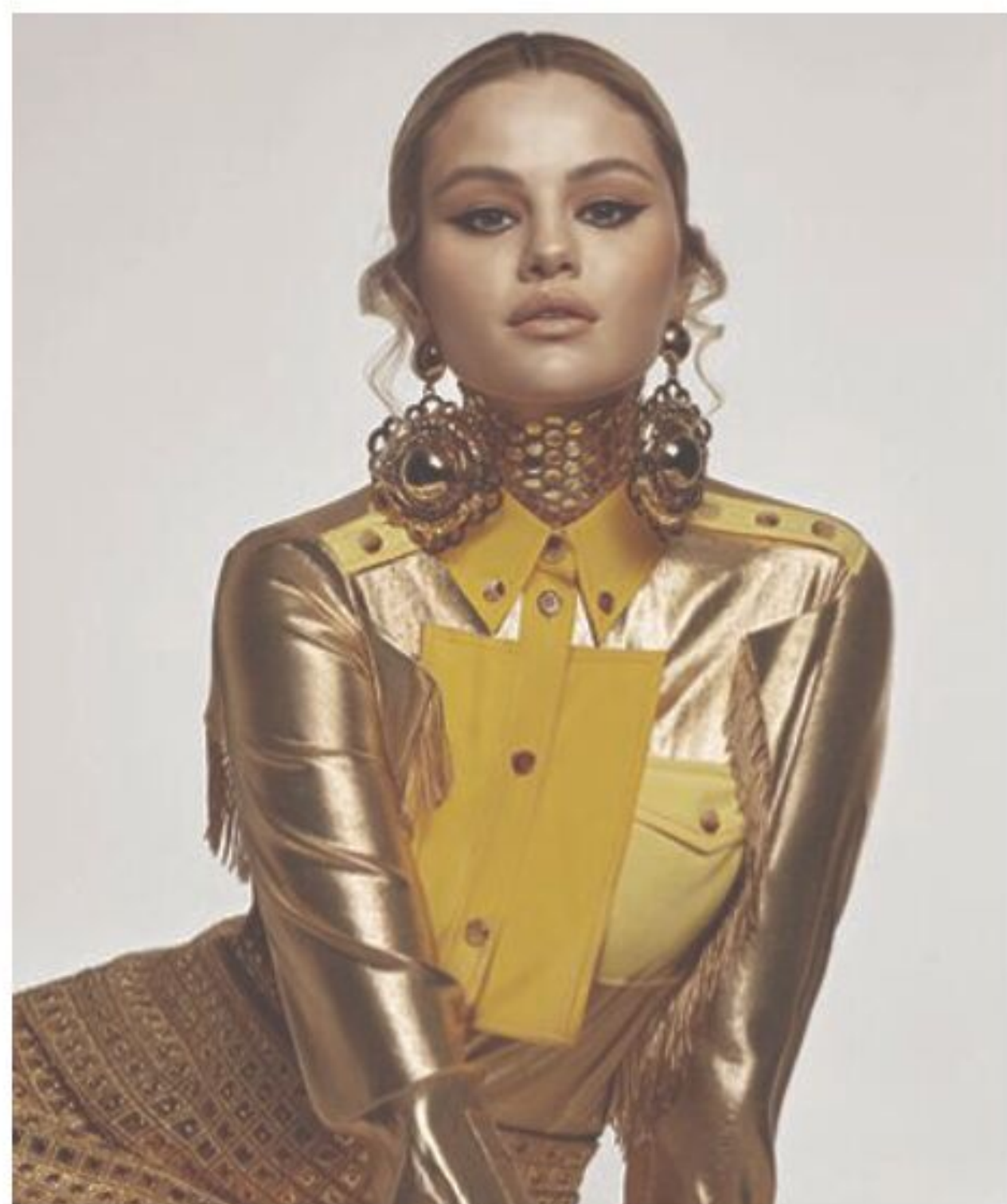


# VOGUE

AUSTRALIA

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JULY 2021



Selena Gomez wears a Burberry shirt, skirt and choker. New York Vintage earrings. Make-up from Rare Beauty starting with Liquid Touch Weightless Foundation in 180W and Liquid Touch Brightening Concealer in 180W; on cheeks, Stay Vulnerable Melting Blush in Nearly Mauve and Positive Light Liquid Luminizer in Mesmerize; on eyes, Stay Vulnerable Liquid Eyeshadow in Nearly Neutral and Perfect Strokes Matte Liquid Liner; on lips, With Gratitude, Dewy Lip Balm in Praise.

**Stylist:** Patti Wilson  
**Photographer:** Alique  
**Hair:** Chris McMilla  
**Make-up:** Hung Vanngo  
**Manicure:** Tom Bachik  
**Set designer:** Ali Gallagher  
**Producer:** Gabe Hill

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## VIEWPOINT

### 34 Well suited

In summer there's the dress – the go-to easy piece to slip on – for winter there's the suit. *Vogue* editors select the best suits to stave off the cold, without compromising on polish.

### 36 Spun out

Take out the homemade feel, but keep the cosiness, in lively colours and playful intarsias. Nana's knits these are not.

### 38 Layer play

An advocate for inclusion, Nawal Sari works her personal style into warm winter cover-ups that play with proportion.

### 40 Take you higher

Prada's retro platform boots in optic print and space-age silhouette.

### 42 Serene scene

A refreshed home signals a new chapter for Australian-born, London-based creative powerhouse Yasmin Sewell.

### 44 Weaving magic

For NAIDOC's 2021 theme Heal Country, creative and writer Nina Fitzgerald tells of materials and cloth as conduits for culture.

### 48 Check mate

The striking contrast of a checkerboard print is the winning move for home style.

## CULTURE

### 51 Love is all you need?

A star-studded new adaptation of *The Pursuit of Love*, the beloved Nancy Mitford novel, attempts to answer that very question.

### 54 Right on Pugh

At 25, Florence Pugh has already gained an Oscar nomination, been named one of *Time's* 100 next most influential people and is taking on the lead role in a superhero franchise.

### 56 Helping hands

Tech businesses are providing education and employment to those who need it most.

### 58 Coming of age

Melissa Doyle writes about turning 50, and why she has launched Elli, a digital space for women ageing with purpose and meaning.

## BEAUTY

### 62 Head strong

Delight in the transformative and versatile nature of a dynamic hairstyle as we forgo textbook trends for the creative freedom to reflect exactly how we feel.

### 66 Pop icon

Chanel celebrates No. 5's 100th anniversary with a limited-edition body collection.

### 68 Hand shake

From berry to brick red and burnt orange, the warmest winter nail shades fit like a glove.

### 70 Cold snap

When a skin reset is in order, winter provides the perfect pause point.

### 72 Neck minute

It's a neglected part of our body, but paying special attention to your neck and décolletage will bring surprising rewards.

## FEATURES

### 75 Selena

She had a five-year gap between albums, but now Selena Gomez is front and centre again, with fresh music, a major TV show and a new beauty brand of her own.

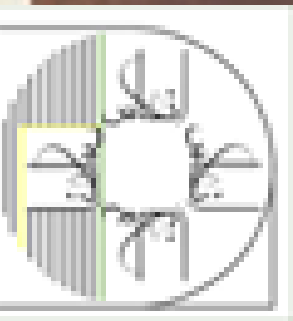
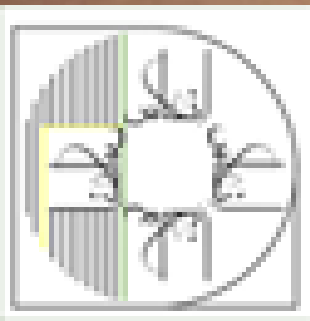


DOLCE & GABBANA

*light blue*



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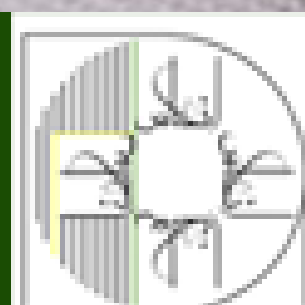
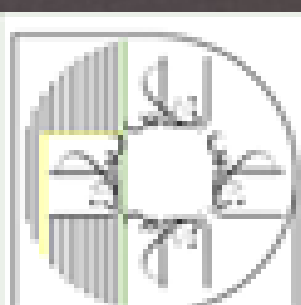
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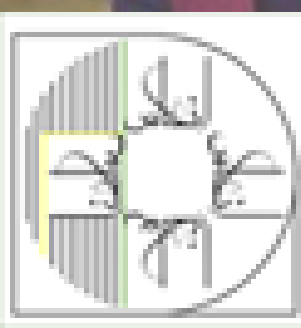
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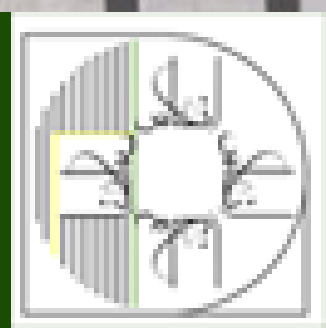




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# VOGUE

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Sure, you can shop around the globe from your sofa. But, as Lynn Yaeger knows, that's a far cry from hitting the ground running.

## 102 All rites reserved

The first major retrospective of Melbourne-based artist and designer Maree Clarke delves into more than three decades of excellence.

## 106 Heavy load

The pervasive feeling for many in 2021 is of being in a perpetual mental slump. The good news is there are ways to reclaim your clarity.

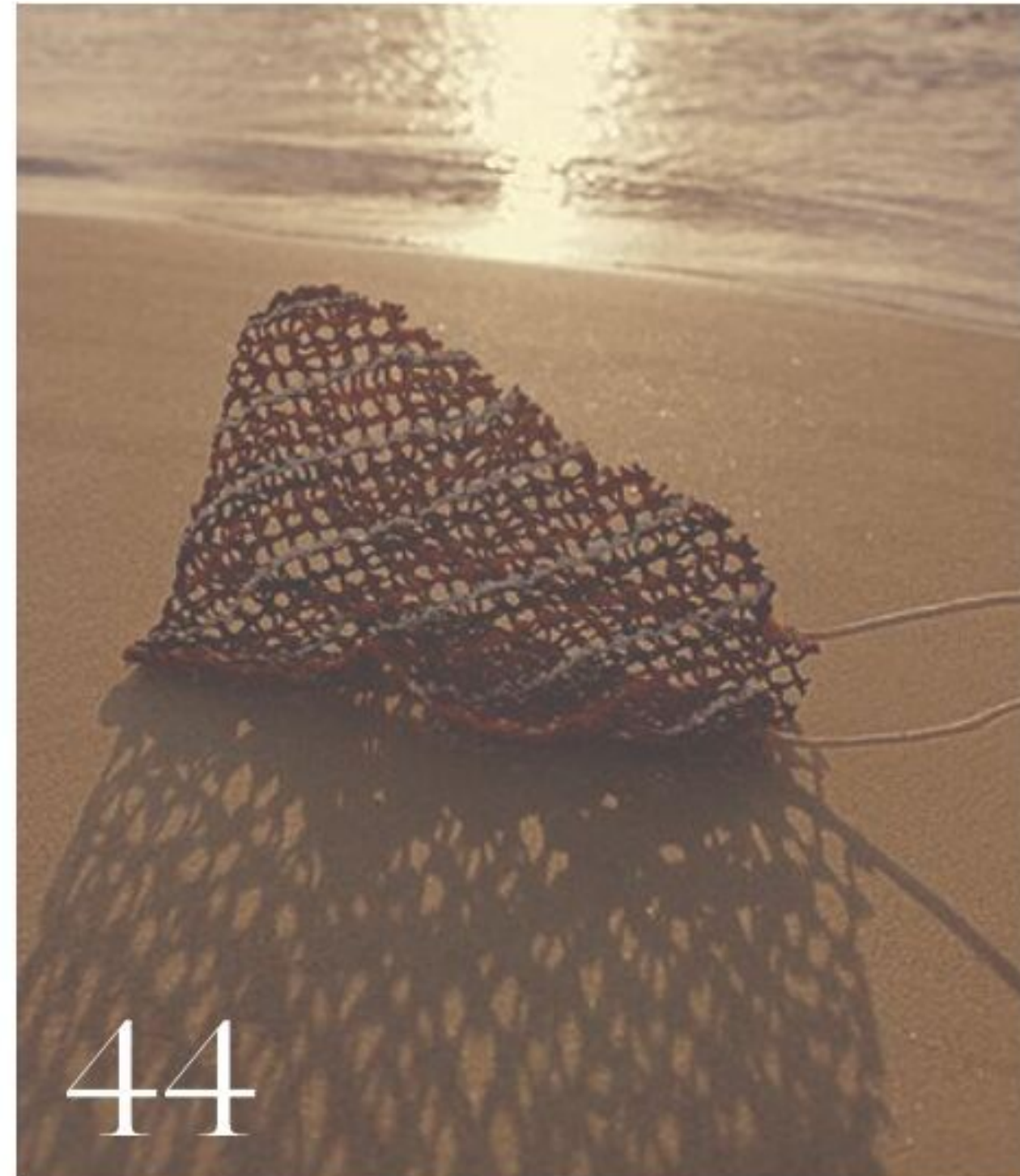
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Winter dressing gets a remix. Gloves meet hoods meet midriffs, mingling with leather and bare skin, knits and sequins.

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### 124 Curated by: Nell Diamond

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Romance Was Born's Anna Plunkett and Luke Sales have unveiled their first bridal collection.

### 130 Save the date

The pandemic has put weddings worldwide on pause. London-based bride-to-be Camille



Charrière navigates the do-you, don't-you, of waiting to wed on the other side.

### 132 Fair Aisle

A wedding might be a day of decadence, but there are ways to ensure your big day is more ethical with a smaller environmental impact.

### 134 Scrub up

A few extra steps in your wash routine can lead to your healthiest hair come wedding day.

### 138 Real weddings

From London to Noosa, *Vogue* profiles nine dreamy weddings that inspire and enamour.

### 168 Final note

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# BVLGARI

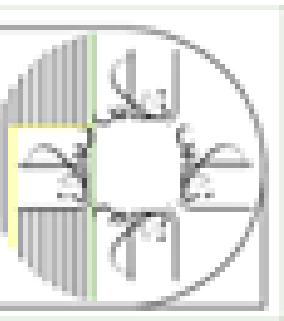
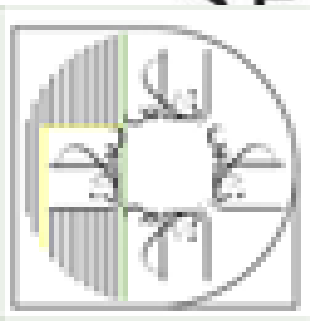
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Edwina McCann

Editor-in-Chief [editor@vogue.com.au](mailto:editor@vogue.com.au)

Deputy Editor JESSICA MONTAGUE

Fashion Director CHRISTINE CENTENERA  
Creative Director (Condé Nast Australia titles) JILLIAN DAVISON  
Visual Director ALISON VENESS

[ART art@vogue.com.au](mailto:ART_art@vogue.com.au)

Art Director MANDY ALEX  
Deputy Art Director DIJANA MADDISON  
Designer ARQUETTE COOKE

[FASHION\\_fashion@vogue.com.au](mailto:FASHION_fashion@vogue.com.au)

Senior Fashion Editor and Market Director PHILIPPA MORONEY Fashion and Market Editor KAILA MATTHEWS  
Junior Fashion and Market Editor HARRIET CRAWFORD Fashion Assistant RACHAEL FAIR

[BOOKINGS\\_bookings@vogue.com.au](mailto:BOOKINGS_bookings@vogue.com.au)

Executive Producer and Talent Director RIKKI KEENE  
Senior Producer LAUREN BARGE Producer DANICA OSLAND

[FASHION\\_FEATURES\\_vogue@vogue.com.au](mailto:FASHION_FEATURES_vogue@vogue.com.au)

Fashion Features Director ALICE BIRRELL  
Fashion Features and News Assistant JONAH WATERHOUSE

[FEATURES\\_vogue@vogue.com.au](mailto:FEATURES_vogue@vogue.com.au)

Prestige Features Editor HANNAH-ROSE YEE Prestige Features Writer AMY CAMPBELL

[BEAUTY AND HEALTH\\_beauty@vogue.com.au](mailto:BEAUTY_AND_HEALTH_beauty@vogue.com.au)

Senior Beauty and Health Editor REMY RIPPON  
Health Editor at Large JODY SCOTT

[COPY\\_copy@vogue.com.au](mailto:COPY_copy@vogue.com.au)

Copy Editor and Lifestyle Writer CUSHLA CHAUHAN

Managing Editor LOUISE BRYANT

[DIGITAL\\_vogue@vogue.com.au](mailto:DIGITAL_vogue@vogue.com.au)

Director of Digital Strategy and E-Commerce FRANCESCA WALLACE  
Head of Digital Content and Growth MAHALIA CHANG Head of Brand Vogue.com.au ANNIE BROWN  
Head of Shopping and Travel ANGELICA XIDIAS Digital Content Editor ANA EKSOUZIAN-CAVADAS  
Digital Content Editor PEMA BAKSHI Digital Content Editor GLADYS LAI

**CONTRIBUTORS**

KATE DARVILL (Fashion Editor) ALICE CAVANAGH (Paris)  
VICTORIA BAKER (Vogue Codes Editor) JENNY HAYES (Special Projects Producer)

**EDITORIAL ADMINISTRATION AND RIGHTS**

Digital Assets and Rights Manager TRUDY BIERNAT Digital Assets and Rights Coordinator KATRINA TRINH

**ADVERTISING - SALES AND STRATEGY**

General Manager, Sales *The Australian* & Prestige Titles NICOLE WAUDBY  
Group Commercial Integration Director *The Australian* & Prestige Titles AMANDA SPACKMAN  
Head of Product *The Australian* & Prestige Titles HANNAH DAVID WRIGHT  
Commercial Creative Director *The Australian* & Prestige Titles ADELINA CESSARIO  
Group Product Manager CATHERINE PATRICK (02) 8045 4613. Commercial Manager GARINEH TOROSSIAN 0410 742 745.  
Prestige Sales Managers CHEYNE HALL 0452 045 372 KATE CORBETT JENNIFER CHAN 0433 610 198.  
Senior Commercial Integration & Strategy Manager ELISE DE SANTO  
NSW Commercial Integration & Strategy Managers ADRIANA HOOPER SOPHIE GALLAGHER  
IZABELA GOWER ALEX WILSON  
Project Manager - Partnerships KATE DWYER Campaign Implementation Manager MATILDA McMASTER  
Campaign Implementation Executives JORDAN LOZINA MOLLE DIXON  
Victoria Commercial Integration Manager NADINE DENISON 0402 743 884.  
Victoria Commercial Integration Specialist JO CONSTABLE 0410 558 673.  
Victoria Client Service Executive ISABELLA PIRRIE 0451 533 396.  
Business Development Manager Outbound DARREN PENNY  
Classifieds Creative Designer Asia: KIM KENCHINGTON, Mediaworks Asia

**ADVERTISING - CREATIVE**

Head of Creative RICHARD McAULIFFE Head of Creative Operations EVA CHOWN Head of Art KAREN NG  
Head of Content BROOKE LEWIS Senior Art Director RACHEL PINK  
Senior Content Writers ROSIE DOUBLE JULIAN HARTLEY TIFFANY PILCHER COLIN SEVITT  
Creative Producers LOUISE DAVIDS SARAH MURY KRISTIE WALDEN

Production Manager MICHELLE O'BRIEN

Imaging and Retouching Services, Prestige MICHAEL SYKES

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Marketing Manager, Loyalty Partnerships STEPHANIE HALL Marketing Executive, Loyalty ANNA SINDONE

Director of Communications SHARYN WHITTEN

**Publisher, News Prestige Network NICHOLAS GRAY**

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Postal address: Vogue Australia, NewsLifeMedia, Locked Bag 3030, Alexandria, NSW 2015. Email: [edit@vogueaust.com.au](mailto:edit@vogueaust.com.au).  
Melbourne office: HWT Tower, Level 5, 40 City Road, Southbank, Victoria 3006. Tel: (03) 9292 2000. Fax: (03) 9292 3299. Brisbane office:  
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# VOGUE

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**Vogue Australia**

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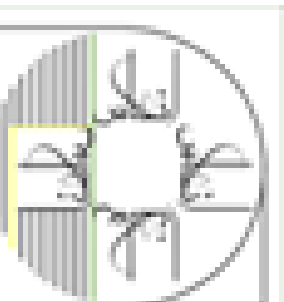
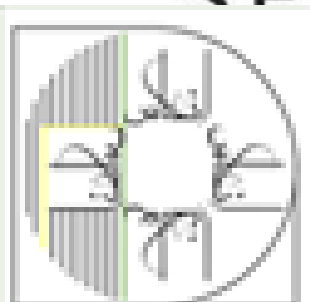
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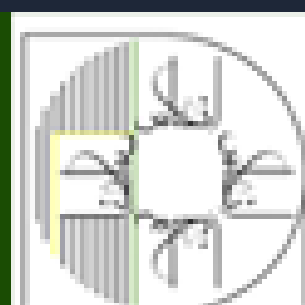
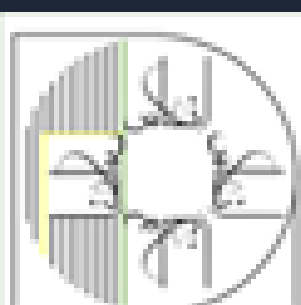
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Elegance is an attitude

*Kate Winslet*  
Kate Winslet





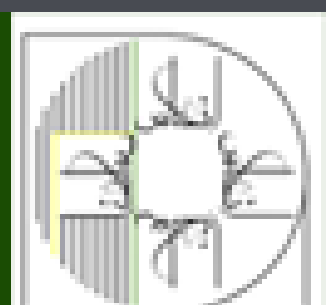
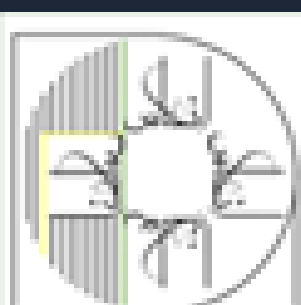
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## EDITOR'S LETTER

Sending the July issue to print this year coincided with Afterpay Australian Fashion Week, where designers showcased their upcoming Resort '22 collections. Not only was the week exceptional, because we're the first country *in the world* post-Covid to host a fashion week attended in person, but also because, for the first time ever, the schedule included shows from both First Nations Fashion + Design and Indigenous Fashion Projects.

Their inclusion in fashion week is long overdue, and the First Nations Fashion + Design show, in particular, marked a key moment in Australian fashion history. The first all-Indigenous runway with an all-Indigenous cast of models and performers, showcased seven incredibly talented independent designers, under the guidance of creative director and designer Grace Lillian Lee. As one model walked by during the finale, tears streaming down her face to the backing vocals of Electric Fields (who performed a cover of *From Little Things Big Things Grow*), I also couldn't help being overcome with emotion along with many others in the audience. How has it taken 25 years to get here? In that moment, the importance of what we were witnessing was definitely not lost.

When *Vogue* Australia celebrated its 60th anniversary back in 2019, we pledged to share Indigenous stories on our pages and raise Indigenous and First Nations voices across our platforms. We remain just as steadfast in this commitment as we did when we first made it.

This month, to mark NAIDOC Week, we engaged creative and writer Nina Fitzgerald to curate a range of textiles from artists around Australia whose works tie in with this year's theme of Heal Country (see page 44). "For First Nations artists, textiles are an expression of culture with layers of meaning far deeper than simple aesthetics," she writes. "If we honour textiles as art, valued for longevity and worth, far beyond the model of fashion, we can understand their stories and their strength."

Also in this issue, we celebrate the work of Melbourne-based artist and designer Maree Clarke, who is connected to the traditional lands of the Mutti Mutti, Wamba Wamba, Yorta Yorta and Boon Wurrung peoples. To mark a new retrospective at the National Gallery of Victoria titled *Ancestral Memories*, we asked curator of Indigenous art (and regular *Vogue* contributor) Myles Russell-Cook to pen a piece honouring her expansive work created across three decades.

Elsewhere in this issue an underlying theme of love comes through. Selena Gomez returns to our cover this month after a five-year gap between albums and an eight-year hiatus from television. In an open and frank conversation, she reflects upon her mental health and chronic illness (Gomez has lupus and in 2017 received a kidney transplant) and reveals why she's finally ready to love herself. We also have author Esther Freud consider the love threaded



Selena Gomez  
photographed for  
her cover story  
from page 75.

through the three generations of women in her life (in *Vogue* Voice, page 32); a *Zeitgeist* read on the new adaptation of Nancy Mitford's *The Pursuit of Love* (page 51), and a multigenerational shoot featuring Australian creatives and their close kin, in partnership with Gucci for their Beloved bag collection (page 110).

And what would an issue about love be without *Vogue* Brides? This issue includes a special edit featuring heirloom dresses, his-and-her rings and real weddings to be inspired by.

Writing this on a cold winter's day, I am warmed both by the passion and pride evident at the Indigenous shows and also the stories of human connection in this issue. I hope we can impart some of that warmth to you, too.

Edwina McCann

EDWINA McCANN EDITOR-IN-CHIEF

# WANDERERS

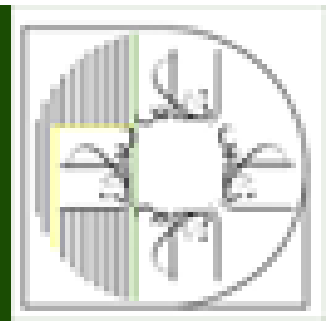
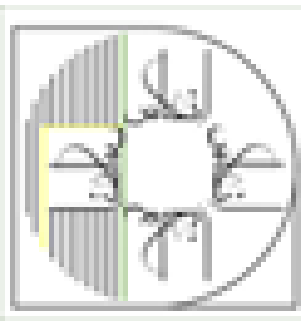
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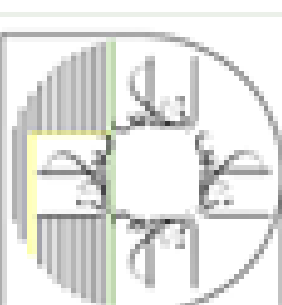
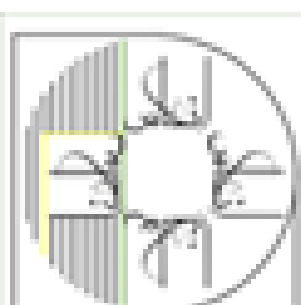


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*“We believe that innovation and technology can help solve the most significant and systemic societal challenges of our time. Technology has the ability to create connection and bridge both social gaps and physical divides. We celebrate the amazing innovators who have said ‘yes’ to this pursuit, who are using their passion and skill for the benefit of others both locally and globally. There has never been a better time in history to pursue change-making solutions that have the power to make a meaningful difference.”*

Edwina McCann, Editor-in-Chief, *Vogue* Australia  
&  
Helen Maisano, Director Group Sustainability OPTUS

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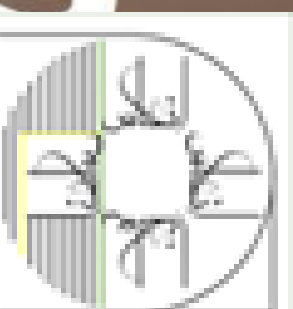
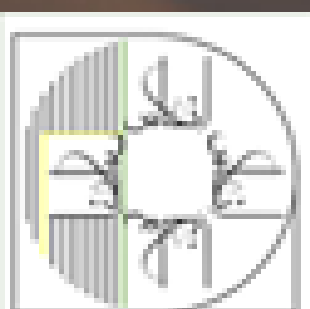
**It starts with yes**

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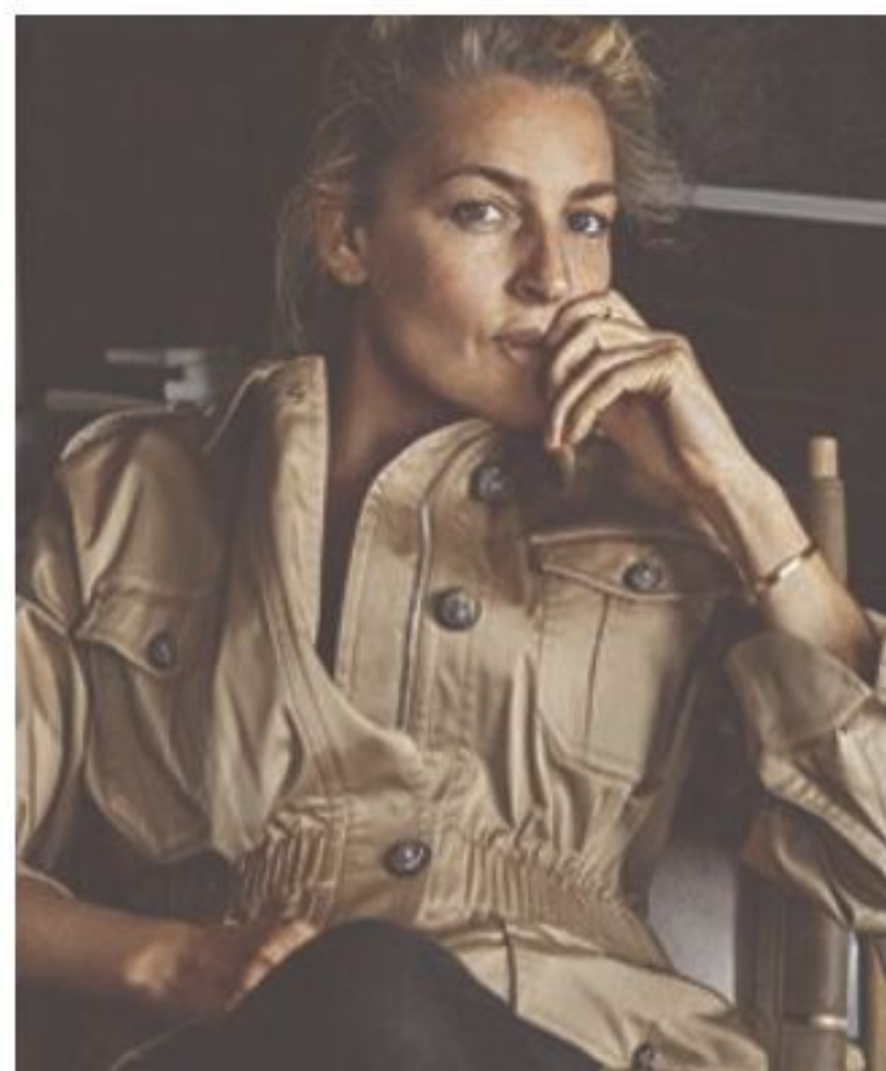
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VOGUE

# CONTRIBUTORS



## Alique

Collaborating with *Vogue* Australia for the very first time, celebrated Dutch photographer Alique captured the multi-hyphenate phenomenon Selena Gomez for the cover of this issue. Drawing inspiration from 1960s model and muse Penelope Tree, she set out to recreate the essence of her iconic look on the set of the LA-based shoot with a series of designs by the likes of Burberry, Saint Laurent and Balenciaga. "I thought it would fit Selena; Penelope is an iconic woman with a cool and fun energy," says Alique. "When Selena walked in with the big silver dress, she looked at me and we both laughed."



## Camille Charrière

Tasked with reflecting on the impact of the global pandemic on her upcoming wedding in 'Save the date' on page 130, French writer, broadcaster and all-round It girl Camille Charrière wants to remind people there's no need to feel guilty for wanting it all. "Although the pandemic has helped us feel more grateful for all the little things, it's still okay to dream big. There is nothing I want more than a big white wedding with all my loved ones," she says. When quizzed on her advice for fellow brides-to-be, Charrière says: "Don't sweat the small stuff. Figure out what really matters to you and go from there."



## Nina Fitzgerald

In honour of NAIDOC Week's 2021 theme Heal Country, Aboriginal and Torres Strait Islander curator Nina Fitzgerald worked with *Vogue* to showcase a selection of textiles designed by Indigenous artists in 'Weaving magic', from page 44. "To collaborate on a piece which shares the stories that honour the rich and deep knowledge of First Nations Australia is incredibly powerful and close to my heart. I am so proud to be a part of this growth in the fashion industry, and grateful for the platform *Vogue* is providing here," says the creative director of the National Indigenous Fashion Awards. "With more empathy, understanding and compassion, our Country will only become richer."



## Esther Freud

"It's always an honour to write for *Vogue*, the high priestess of glossy magazines," says British author Esther Freud, who penned *Vogue* Voice on page 32 in conjunction with the release of her moving new novel, *I Couldn't Love You More*. "Women often have very complicated relationships with their daughters and I hope that sharing my own journey might be useful for others," Freud explains of the motivation behind her essay, which reflects on the intricacies of motherhood and the line of strong women in her family. "It gave me a chance to think, yet again, about the intensely complicated and wonderful relationship I had with my mother, and the great luck of having a daughter to discuss it with."

WORDS: ANGELICA XIDIAS PHOTOGRAPHS: JILLIAN EDELSTEIN  
TIJL-DHE-NIJE STEFAN WELLSMORE INSTAGRAM: @CAMILLECHARRIERE

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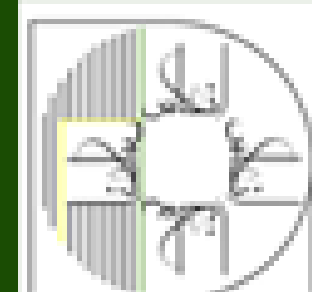
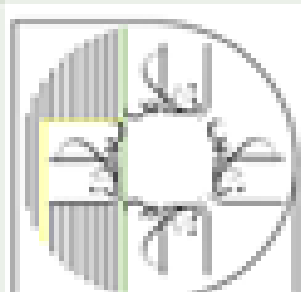
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VOGUE TRIBUTE

IN MEMORY OF

# MARION VON ADLERSTEIN

*For decades, Marion von Adlerstein contributed her voice and wit to these pages, while in person she was an enduring doyenne of style and charm. Here, former Vogue Australia editor Marion Hume, who is now based in London, pens an homage to her friend of more than quarter of a century.*



Marion von Adlerstein  
in 1978.

I faltered over writing this farewell to Marion von Adlerstein – both of us formerly of this magazine. Not only is it odd to say goodbye to a friend with whom you share a name, I have found myself in what I suspect must be a widely shared time warp I'll call 'grief disbelief'.

For how many others must there be all over the world, who, separated by closed borders and quarantine, denied by the global pandemic the necessary rituals with which we deal with death, feel the same? In the past, we rushed for planes in response to teary late-night phone calls. We packed black. We arranged for flowers. We said goodbye. I find my brain tricking me into believing I might once again say hello.

Marion – MvA as I always called her – was not taken from us by Covid, simply by the complications of growing old. That, too, is hard to fathom, because, aged 88, she was forever young.

So excuse me for thinking that, the next time I can fly in from London, I'll rap on her blue door, be ushered in from the blistering heat of the street into the cool of a house with its fireplaces filled with blousy white blooms. Can it be true the champagne – Taittinger – won't be waiting for me, chilled on a starched white cloth?

And before you think, 'how grand', MvA was the opposite of extravagant. She made an effort. She coupled the beautiful with the frugal. Of the many lessons she taught me, here's one I do twice daily: I turn off the tap when brushing my teeth. She told me she did that. She never wasted anything.

Today, we boast of sustainability and hashtag #lovedclotheslast, but MvA was onto that years before. She had rigid discipline, never wanting more than she needed. She looked after things; the epitome of style *and* substance. She nurtured friendships, too. On the latter she was careful, unwaveringly loyal.

She taught me the power of NO. If she wanted to do something, she said an emphatic YES and participated either in an immaculately pressed, pearly-white shirt or in pleats by Issey Miyake. If she didn't, she was straightforward in the manner of declining. Her decisions were as crisp as her ironing.

The fancy surname came courtesy of marriage to a baron – her second husband, although far from her second love affair. Hans von Adlerstein had died a decade before she and I met. By birth, she was an Aylward, her father, Ernest a boilerplate maker from Bankstown in Sydney's west. Far from aristocracy, MvA was steel, which does not mean she didn't exude class.

Over our quarter of a century of friendship, people would occasionally report: "Your friend Marion is looking frail". Ha! She was one of the toughest people I've known and with a strong sense



of right and wrong. She told me that she was certain she had convict blood on her mother, Eileen's side – a young girl, she thought, whose misdemeanour might have been as trivial as pinching a handkerchief. She explained to me that women and girls had been transported to Sydney Cove for far lesser transgressions than the men, because the blokes would need female company, wouldn't they? A sense of social injustice burned under that immaculate exterior. Our conversations would range from feminism to fashion, politics to Paris.

She had the body of a bird (in that, we could not be more different). When a new collection of Dior landed, I betted she was the only adult in Sydney who could fit into the slim-hipped silhouettes of then menswear-designer Hedi Slimane. Off we went to the boutique. "Mother and daughter?" said the saleswoman as MvA emerged from the fitting room looking wonderful in tailored dove-grey suiting. We loved that.

We loved our Christmases hosted at her house, with family and friends including Akira Isogawa whose birthday is Christmas Day. No tree, instead white hydrangeas everywhere and presents by 'lucky dip'. It was rigged though. She made sure the right person got the silly gift that would make them howl with laughter, while another would get a treasure you knew was intended for them alone. I rigged it, too, to make sure she got the guest towel from Buckingham Palace (I didn't steal it – after you visit, there's a gift shop across the road), because she was always our queen. "That's for the dunny," she declared, relishing the old Aussie vernacular while heading towards the downstairs lavatory which, like everything else in the house, was perfect.

She was the first person I knew who discovered something called Amazon would ship books to Australia. She subscribed to *The New Yorker*. She read – my goodness how she read, perhaps to make up for having left school aged only 15. Then she wrote – on every subject imaginable for *Vogue* long before I arrived as editor. In our brief era together at the magazine, her subject was travel, although she rarely went anywhere by that stage. Instead, she somehow, marvellously pulled off deals which enabled the young members of the team – as desperate to get to Italy, Spain, New York as she had once been – to see the world.

Of her non-fiction books, there's the one which knocked the snobby stuffing out of etiquette while upholding essential good manners, in a way that was both worldly, kind and quintessentially Australian. Then that first novel, based on her Mad Men days at an advertising agency. *The Freudian Slip* shocked some readers because of the sex in it. It was published in 2011 when she was 79.

MvA was liquid mercury, her instruction that her ashes be returned to Venice, where she lived, and loved, for a time. That most liminal of cities, fragile, mysterious, hard to grasp, held up by tradition, history and wonder. When it's possible to get there again, we will gather by the water's edge. There will be tears and Taittinger and then I will know that she is gone.

HUGH STEWART



Photographed by  
Hugh Stewart for the  
December 2013 issue  
of *Vogue Australia*.

"Every word Marion spoke was worth listening to, just as every word she wrote was worth reading. Her writing was authentic and she didn't glorify without substance. Marion was never flowery in either her language or her way of dressing. Her style was striking and she brought a pared-down glamour to everything she did. As a colleague, friend and inspiration to us at *Vogue Australia* for more than 20 years, Marion helped shape the magazine into the iconic publication it is today."

- Eve Harman, former managing director & chair, *Vogue Australia*.

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# ESTHER FREUD

## ON LOVE AND LINEAGE

*Raised with a sister, designer Bella Freud, and by a single mother after the separation from her father, artist Lucian Freud, author Esther Freud grew up surrounded by women. So when she gave birth to a daughter, she anticipated a close relationship. The reality was a complicated journey towards the deep love the two share now, a love that is also threaded through the three generations of women in her life.*

In my family, it was the women who were at its heart, at least that's how it seemed to me, but it may have been that there were just so many of us – the men standing singly on the sidelines, powerful but removed. I was one of two daughters, brought up by a single mother, who later joined forces with the father of three girls, merging us into a troupe of five. We lived in the English countryside in a sort of 1970s world of Laura Ashley offcuts and home baking. For the most part relations were cordial, although occasionally there were explosive fights – my mother once chased my sister around the garden with a breadknife before collapsing in tears of laughter and frustration – but our female connections felt vital and important and worthy of intense examination.

In London, where my father lived, there was another tranche of girls – his daughters from assorted marriages and affairs – my half-sisters, glamorous and unknown.

From as far back as I can remember I wanted a daughter of my own. I was still a child when I made a list of names – Isolde, Heloise – and imagined in great detail how she might turn out. Exotic, watchful, exceedingly wise. Family relationships have always fascinated me, and when I embarked on a novel that follows the stories of three generations of women, it gave me a chance to examine the bond I had with my mother, the complicated relationship she had with hers, and the love I feel for my own daughter.

She was my second child, (imagine the shock when my first was a boy!) and from the start our relationship was all-consuming. I stared down into her rosebud face, and saw however closely she'd inherited her nose, her mouth, she was her own sweet self. My mother soon arrived to visit, and as she cradled her tiny granddaughter, I wondered how it had been when she'd had babies of her own, a teenager, unmarried, estranged from her parents. She'd been born into a strict Irish Catholic family, leaving home at 17 to embark on a relationship with my father, the artist Lucian Freud, who was 20 years her senior. At 18 she became pregnant, and fearful of her parents' disapproval, she kept the news a secret. Two years later, when I was born, she told them nothing.

I was six when I first met my grandparents, and over the years, as I came to know and love them, I began to watch my nana, to wonder at the reason for my mother's silence. Why was it that she'd kept us hidden? Never taking us to Ireland? What was the reason for the tension, still palpable, between them? It was only later that I understood the true reasons for her fear. It was not simply disapproval that she dreaded, but the real terror that their Catholic faith might

have compelled her parents to seek guidance from the Church. The local priest would then have intervened to have her locked away in a home for morally defective women, her illegitimate children removed and given up for adoption. I saw the legacy of this, the shame and isolation, and how, for all her rebelliousness and fire, the damage of it left my mother wounded. She could be fierce and withdrawn, and I soon learnt that in order to stay close, I had to push through her hurt.

Relations with my own daughter would only be straightforward and simple. Soon she was sandwiched between two boys but, to my surprise, I found it was the boys that I could read – hungry, tired, in need of football or a cuddle – while my girl was a mystery. I hadn't ever known boys, never imagined them, and without my intervention they could be anything they liked. My daughter drove me into

a confusion. All my preconceptions – Isolde and Heloise – were washed away. She was fiery and fearful, stubborn and contrary. Never in my life has anyone caused me such frustration. I swear there were times when I actually saw red. I thought of my mother chasing my sister round the garden, and I blanched.

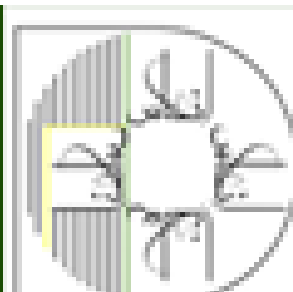
Sorry, I learnt to say, and again, and often. Sorry. Once we were separated during an argument over Spanish grammar. It's taken me 20 years to really understand my daughter. A lifetime of learning to step back, and listen, of allowing her to grow into who she actually is. I think of my grandmother who left home at 17, leaving rural Ireland to seek her fortune in

London, my mother who was forced to break away and make the same journey, how they both lost touch with their mothers as they fought to form their lives.

I left home, too, as a teenager – it was expected – although I didn't go far. But my daughter, as young people are often forced to do now, came home again after university. I've had the luxury of getting to know her as an adult. We live and work in the same house. She has started a business in her bedroom, designing hand-embroidered T-shirts and an online magazine, and whenever she's assailed by the highs and lows of commerce she bounds down the stairs and tells me about the latest triumph or disaster. She knows, ideally, I don't like to be interrupted when I'm writing – just a few hours, I'd beg her when she was small and would appear, ferocious, in my study – but she knows, too, that I can't resist her. That there is no gulf between us. Sorry was the best and most useful word there was. There's nothing between us now but love.

*Esther Freud is the author of I Couldn't Love You More (Bloomsbury, \$29.99), on sale now.*

**She was fiery  
and fearful,  
stubborn and  
contrary ... I  
swear there were  
times when I  
actually saw red**





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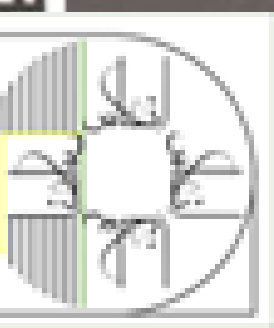
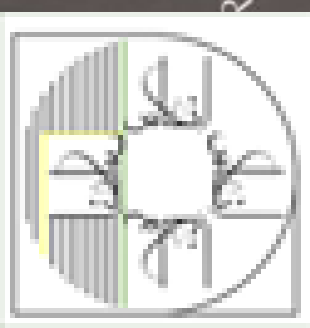


PLEASE MODEL SHOWN

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EDITORS' HANDBOOK

# WELL SUITED

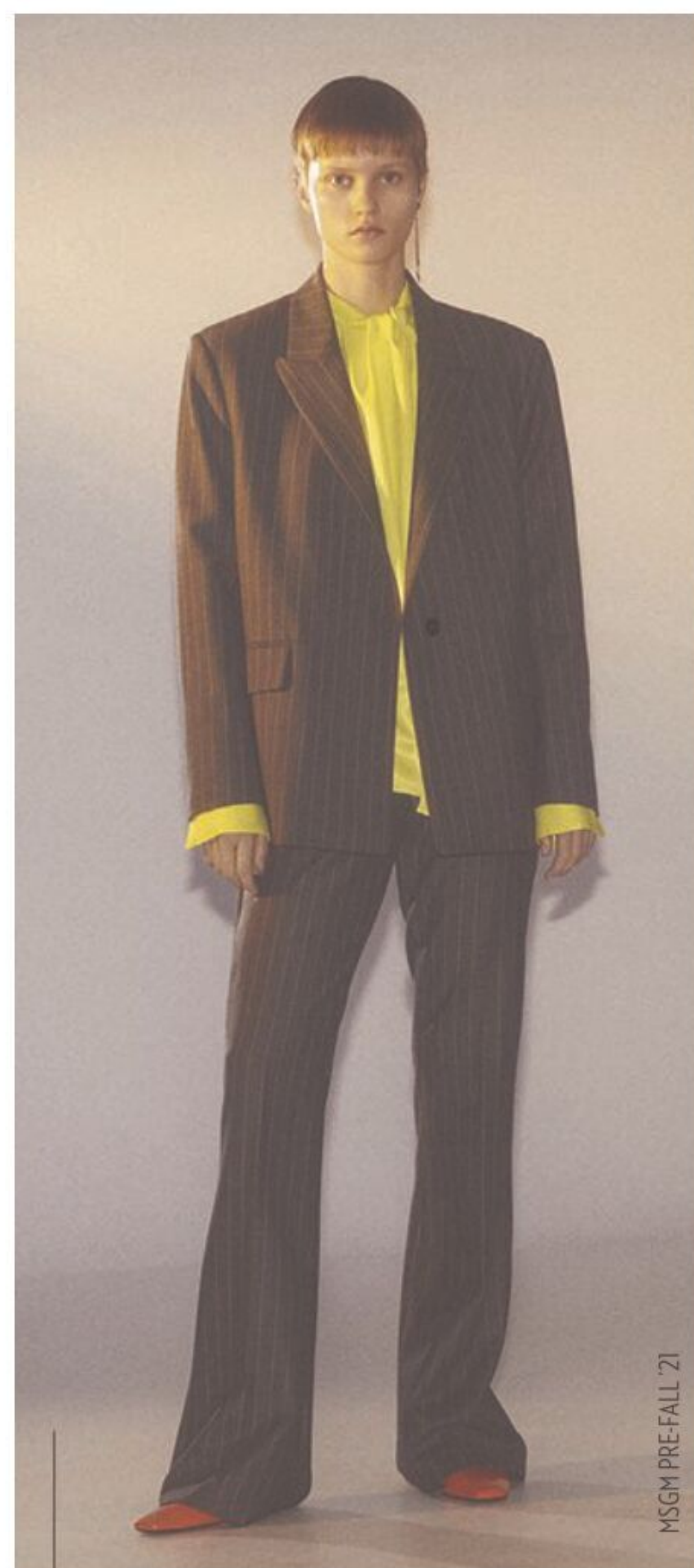
*In summer there's the dress – the go-to easy piece to slip on – for winter there's the suit. The kind that requires little thought but packs maximum impact. Vogue editors select the best to stave off the cold, without compromising on sleek polish.*



THE ROW PRE-FALL '21

“Brands such as Max Mara and The Row have staked a claim on great tailoring and they somehow manage to come up with sharper, fresher takes every season. The key? Anchoring it to the tried-and-true codes of good tailoring: high-quality fabrics, excellent cut, and that's what you should look for, too.”

– ALICE BIRRELL, FASHION FEATURES DIRECTOR



MSGM PRE-FALL '21

“If you want to really add to your tailoring repertoire, consider the lighter palettes of the moment, such as soft latte or taupe, a smoke grey, or, a favourite, pinstripes.”

– JONAH WATERHOUSE, FASHION FEATURES AND NEWS ASSISTANT



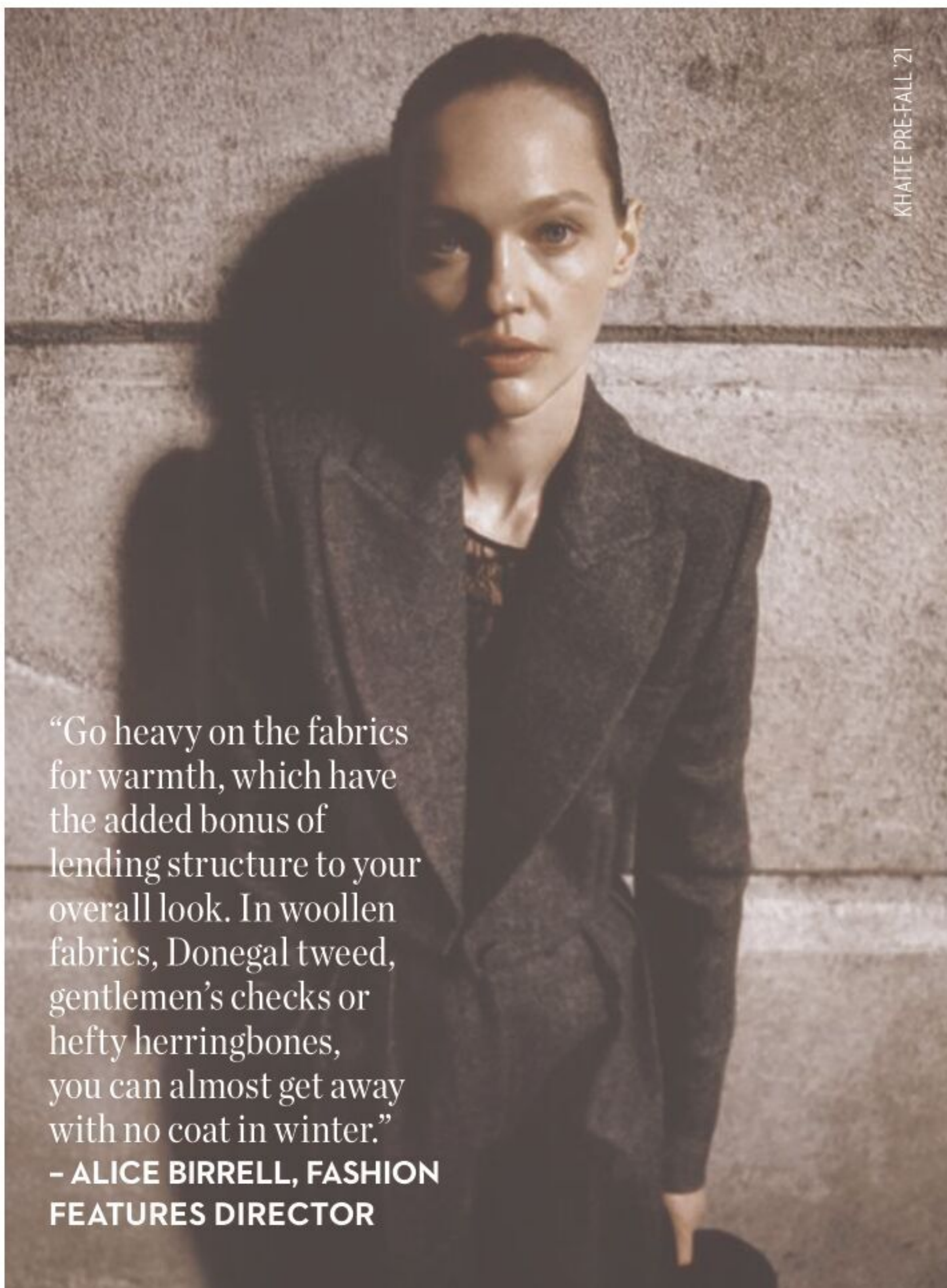
“For a different spin on a classic suit, play with the blazer shape, such as a cropped micro or an hourglass version, but keep the pants strict and straight. Come trans-seasonal months, break up the suit and wear the blazer over a dress for that bonus wardrobe mileage.”

- KAILA MATTHEWS, FASHION AND MARKET EDITOR



“Consider velvet in place of more traditional fabrics for a hint of bohemian decadence. Flat or Western boots enhance the rock’n’roll feel.”

- HARRIET CRAWFORD, JUNIOR FASHION AND MARKET EDITOR



“Go heavy on the fabrics for warmth, which have the added bonus of lending structure to your overall look. In woollen fabrics, Donegal tweed, gentlemen’s checks or hefty herringbones, you can almost get away with no coat in winter.”

- ALICE BIRRELL, FASHION FEATURES DIRECTOR

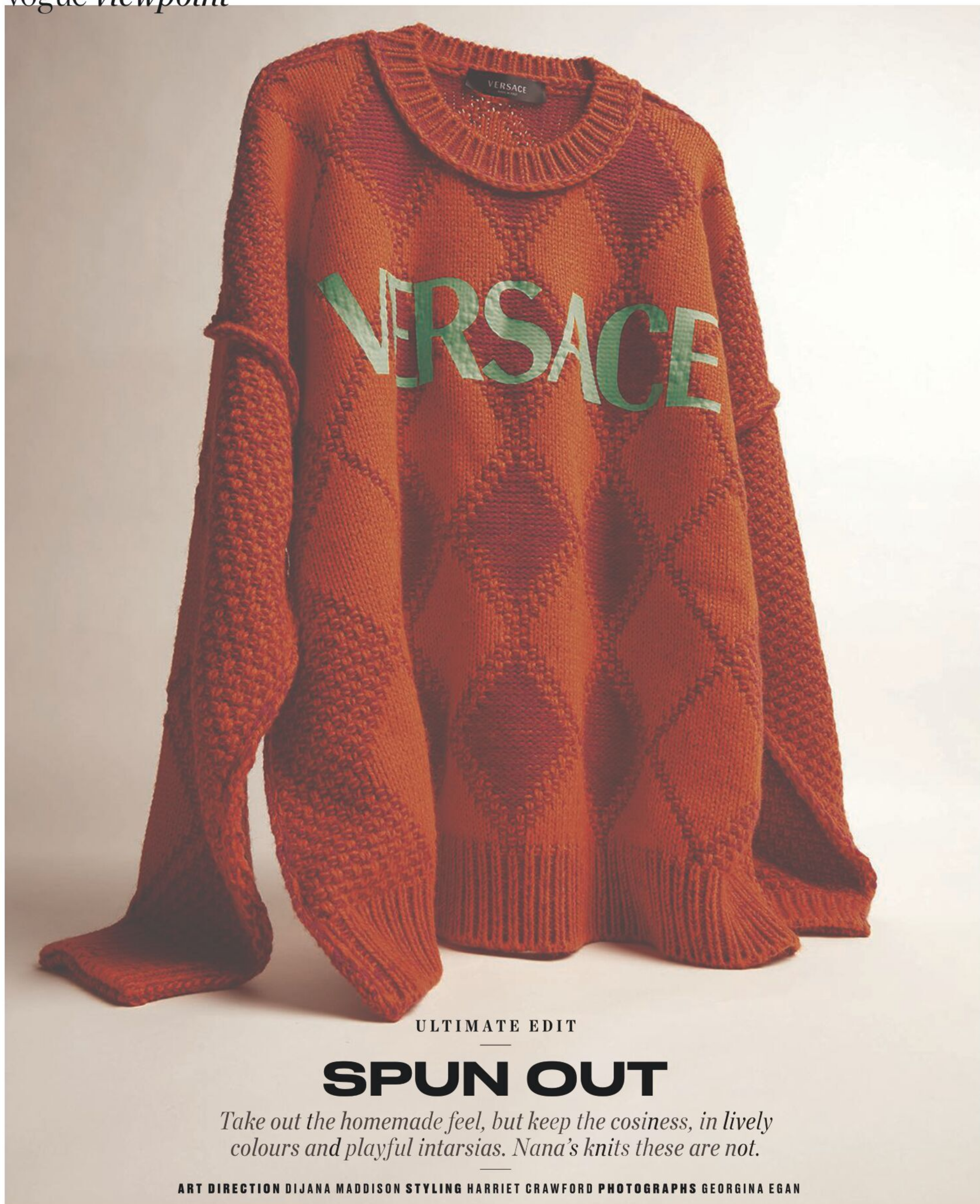
## COOL YOUR HEELS

For easy transference of tailoring after dark, try an elevating heel in a fashion-forward silhouette, avant-garde shape or daring hue.

Clockwise from top left: Celine shoes, \$2,300; Proenza Schouler shoes, \$1,365; Jimmy Choo shoes, \$1,550; Amina Muaddi shoes, \$1,370.



vogue viewpoint



ULTIMATE EDIT

## SPUN OUT

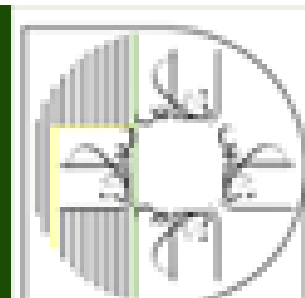
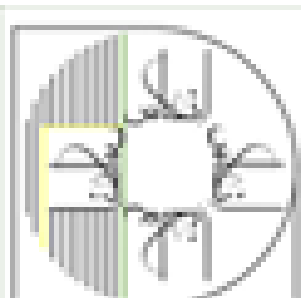
*Take out the homemade feel, but keep the cosiness, in lively colours and playful intarsias. Nana's knits these are not.*

ART DIRECTION DIJANA MADDISON STYLING HARRIET CRAWFORD PHOTOGRAPHS GEORGINA EGAN

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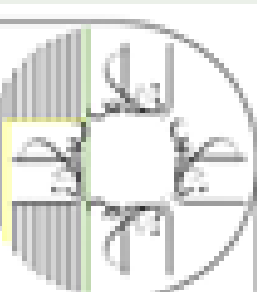




**Opposite page:** Versace knit, \$1,740. **This page, clockwise from top left:** Christian Dior cardigan, \$6,200; Louis Vuitton knit, \$2,150; Celine cardigan, \$2,100; Coach vest, \$895.



WORDS: ALICE BIRRELL  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB



STYLE

# LAYER PLAY

*An advocate for inclusion, with a knack for winter layering, Nawal Sari works her personal style into warm winter cover-ups that play with proportion and experiment via tonal neutrals. By Alice Birrell.*

PHOTOGRAPHS YASMIN SUTEJA

Nawal Sari is vocal about fashion's power. For her, it's an important form of expression, and a vehicle for creativity that should be available for everyone. "There's nothing more empowering and non-oppressive than me wearing whatever I want to, which every woman should have the right to do." With an engaged Instagram following, the Muslim Australian and Lebanese 22-year-old posts about things close to her heart, from inclusion, human rights and gender equality, as well as modest fashion – claiming its rightful place in the mainstream. "When you wear the hijab, you are so visibly different. When I first wore it, I tried to blend in and not be too 'crazy.'" Tired of toning herself down back in school, she's emerged now with a confidence and a digital platform on which to be herself. "I want to reflect my creativity and authenticity ... Dressing for myself means wearing an outfit that allows me to feel empowered, confident and unique." Reminding us of the joy of dressing up in winter layers (recent favourites include dresses over jeans and skirts with knee-high boots), she here deftly melds style influences, layering unexpected combinations showing scope for different engagements.

### Out for the night

"When I'm out with friends, I love to style more eccentric pieces in my wardrobe. I styled this detailed corset over an oversized white button-up for modest coverage but to also make it appropriate for cooler weather. I definitely encourage everyone to not think too deeply about being matchy-matchy. What's in now is just fun expressive outfits that reflect the individual."

### NEXT LEVEL

Workshop separates worn one over the other with a flourish for singular style.



Prada shirt, \$1,470.

Dion Lee corset, \$490.

Fendi scarf, \$1,100.



### Downtime

"For a weekend or off-duty look, I like to layer with an oversized white button-up and a cosy sweater. To keep my casual outfits from being sloppy, I believe balance makes all the difference: an oversized top with a more fitted bottom or vice versa."

Nawal Sari wears a Telfar sweater. Her own top, pants and shoes. Gucci bag.



Her own top, pants, corset and shoes. Jacquemus bag.

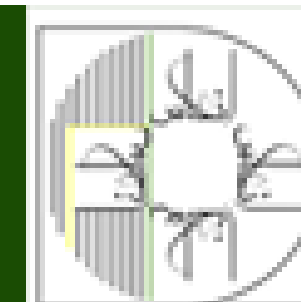
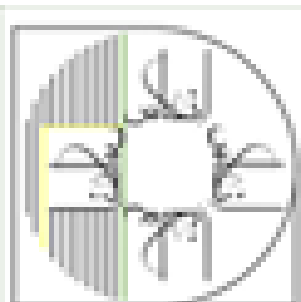
### On the clock

"For my work look I've chosen to style an oversized white button-up with a vintage men's blazer. A button-up is very traditional for a work setting, yet the oversized blazer makes it modern. When choosing a hijab, I tend to stay neutral as I like to make my outfit pop more."



Her own vintage blazer, top and skirt. Bally bag.

ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB





THE X-PANDER'S 40-MILLIMETRE ARCH AND HINGE CREATE THE APPEARANCE OF AN IN-MOTION, FORWARD-PROPELLING SHOE



## X FACTOR

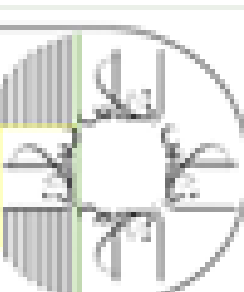
This season, level up with a head-turning Balenciaga sneaker that takes the bouncing sole to stylish new heights.

**T**he athletic design of the Balenciaga X-Pander is inspired by the style of a classic running sneaker, but with a fresh, dynamic twist. The shoe is mounted on exposed, springy structures and the heels expand and collapse with each step to generate a buoyant, weightless walking sensation. Lightweight and durable, the X-Pander's pre-worn look and feel is achieved with a stone-washing process and the shoe is finished with the B., X-Pander, and Balenciaga logos, plus an embroidered shoe size on the back. It's time to get moving.

## BALENCIAGA

Available at Balenciaga, Level 4, Westfield Sydney, corner Pitt Street Mall and Market Street, Sydney. Go to [balenciaga.com](https://www.balenciaga.com).

The Balenciaga X-Pander sneaker was first released in the men's summer '21 pre-collection, and is now available for women in a range of bright and neutral colourways.



vogue viewpoint

OBJECT OF DESIRE

# TAKE YOU HIGHER

*Prada's retro platform boots in optic print and space-age silhouette capture both a heady nostalgia for parties past and excitement for future pleasures. Get up to get down.*

ART DIRECTION DIJANA MADDISON  
STYLING HARRIET CRAWFORD  
PHOTOGRAPH EDWARD URRUTIA



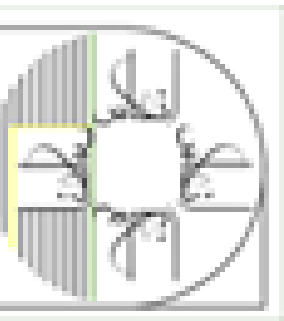
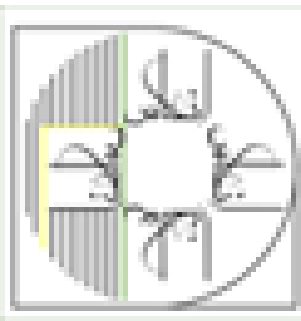
Prada boots,  
\$2,440.

WORDS: ALICE BIRRELL  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/WTB

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# A WARM RECEPTION, WITH IFFY PHONE COVERAGE

— The drive was long. The map got a little confused. And your playlist is limited to a couple of offline albums.

But the heater's cranking, and there's more blankets than you can throw a throw cushion at.

Suddenly, no bars sounds a lot like freedom.

No news. No notifications. The only feed is whatever's bubbling away in the oven.

If that sounds like your idea of a good time, come down to Tasmania this Off Season, and leave the world on silent.

→ Visit [discovertasmania.com.au/off-season](https://discovertasmania.com.au/off-season)

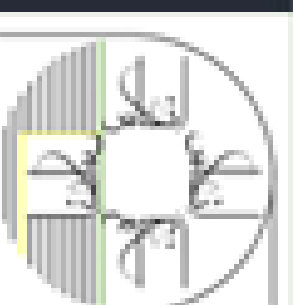
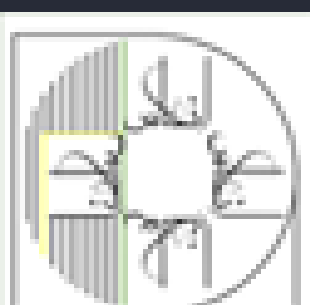
THE OFF

TASMANIA

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STYLE SPACE

# SERENE SCENE

*A refreshed home signals a new chapter for Australian-born, London-based creative powerhouse Yasmin Sewell. In parallel with the launch of a new endeavour, rooted in holistic health, a mood of reflective serenity takes over her Dalston sanctuary. By Alice Birrell.*



"The green room is paper and paints - 'light Egyptian green' mixed with 'dark Egyptian green' and turquoise. We even painted the ceilings and you'd think it would feel a little mad, but it's actually serene and enveloping."

### Who:

Yasmin Sewell, former fashion buyer, consultant, and now founder of Vyrao, a new holistic wellness and fragrance line.

### Where:

The Dalston home she shares with her two sons, where she has lived for six years.

### What:

A reworked Victorian home recently refreshed with the help of interior designer, friend and Vyrao co-founder, Joel Bernstein.



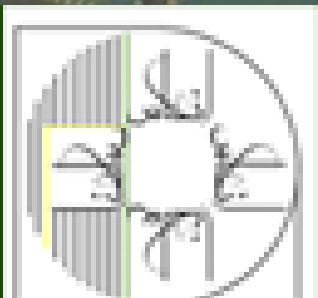
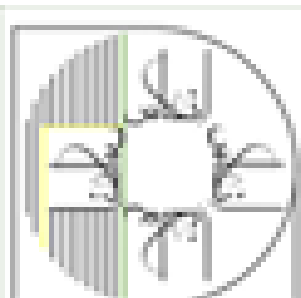
"I have a few great Australian artists in my space including Miranda Skoczek and Jordy Kerwick. I fell for them the minute I saw them."



"We found some antique citrus-yellow satin curtains at Kempton market that gave the room a bit more of a 'mood' - it can be bright and airy in the day and quite sultry and at night."



"My house is a typical Victorian home, so taking out the traditional fireplaces and replacing them with handmade Moroccan tiles really made it feel new."





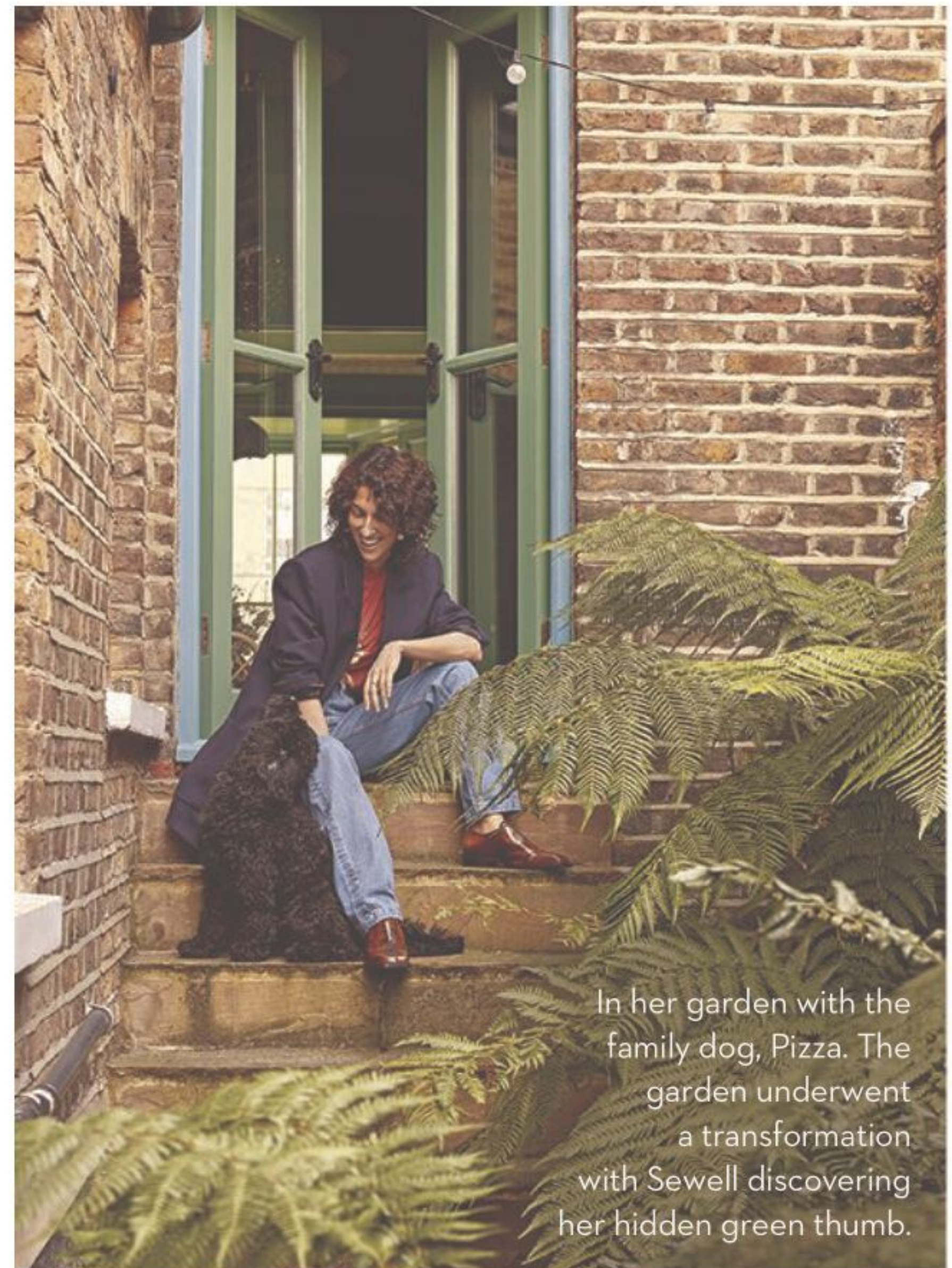
**Above left:** “My friend Christabel MacGreevy created this piece of art titled *Entwined* (2019). She’s a favourite young artist of mine and I quite often just lie in bed staring at it.” **Right:** “We covered the entire kitchen in tongue and groove because I wanted it to feel like an urban rural kitchen. This is where my kids play and draw and where we hang their pictures on the wall; there’s a portrait of my grandmother Georgette there.”

**IF EVER THERE** was a home that embodied the introspection brought on by enforced pause, the verdant dwelling of Australian-born fashion creative Yasmin Swell could be it. Shrouded in lush shades of green, from electric emerald to enigmatic Scheele’s, it recalls something of the enveloping hush of a forest glen, or mossy grotto. Instead of soft foliage underfoot, however, it’s The Rug Company carpets and treasured furnishings reflecting her bowerbird style. It was all conceptualised with the help of friend and interior designer Joel Bernstein. “When I decided to do my home, the message and word I kept hearing was green – I think it’s an incredibly healing colour, as all colours are,” she explains.

Home to Sewell, who moved to London in her early 20s to start her own fashion store, and her two young sons, plus their pet cavapoo, Pizza, it’s a bewitching bolthole conducive to dreaming up creative ventures, like her newest one – Vyrao. Launched last month with a line-up of fragrances that were developed drawing on Sewell’s many years practising energetic healing – each has a Herkimer ‘diamond’ crystal in the bottle – and mirror the warmth of earthy spices, the sensuality of tobacco to the dynamism of fresh green growth found in spring gardens.

In fact, the rework extended outdoors, with Sewell’s backyard undergoing a revamp to create her personal Eden. “It wasn’t something I’ve ever done before in my previous living spaces, but now I’m a fully-fledged addict,” she says. “It’s summer here now and everyone around me is a bit bored of me talking about my alliums, peonies, wisteria, euphorbia and roses.”

The healing power of the natural world underpins Vyrao with plans for incense and candles to follow fragrance, before Sewell extends into concept spaces. “There is a phrase, *genius loci* which means the soul of a space. A space isn’t what it looks like but how it feels,” she reflects. No doubt an intoxicating candle will conjure the right feeling.



In her garden with the family dog, Pizza. The garden underwent a transformation with Sewell discovering her hidden green thumb.

**Rukaji Designs**

*Eucalyptus dyed silk*  
Eva Nargoodah, Walmajarri,  
WA; Jonian Ivy Nargoodah,  
Walmajarri/Nyikina, WA;  
Margaret Albert, Nyul Nyul/  
Bunaba and Bardi Jawi, WA.

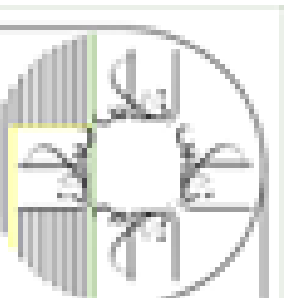
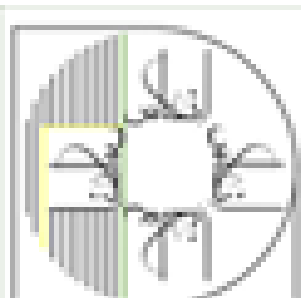
Striking patterns representing the powerful matriarchal knowledge of Country that flows through generations is shared through dyeing practices. Eucalyptus leaves, a powerful healing bush medicine, produce the dye used to permeate this silk, just as knowledge permeates from mother to daughter. "Gum leaf has always been used in cooking, and boiling for when you have a cold. It's a bush medicine," says artist Margaret Albert. "We saw the colours when we boiled the water. The silks connect to our traditional knowledge, and the world can see."

*This story contains the names and works of Indigenous people who have passed away, which may cause distress to some Indigenous people.*

# WEAVING MAGIC

*Beyond the clothes and accessories they may become, the works of First Nations artisans and textile artists carry ancient stories. In step with NAIDOC's 2021 theme Heal Country, creative and writer Nina Fitzgerald tells of materials and cloth as conduits for culture, as she curates works from around Australia.*

STYLING KAILA MATTHEWS PHOTOGRAPHS SASKIA WILSON





### **Bábbarra Women's Centre**

Screen print on silk

Man-ngarre (Native Grasses)

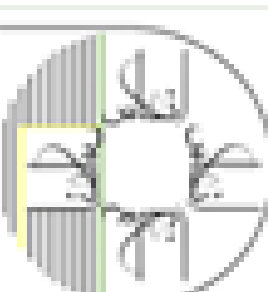
Elizabeth Kandabuma (deceased),

Gurrgoni (father language) and Kuninjku

(mother language), NT.

Native grasses are the unwavering constant reflected across the plain Country of Arnhem Land. Overlooked as simply grass to the untrained mind and eye, to those who are knowledge keepers, *man-ngarre* is vastly useful, in cooking, for art and in the traditional back-burning practices that keep Country healthy.

"They [*man-ngarre*] grow when the rains come, the wet season," says Elizabeth's close relative Raylene Bonson. "So we don't take them then. We take them when it's dry and we can burn them. Then they are used for flavour for fish we cook on the fire, and sometimes long-neck turtle. Sometimes we can use the grass on the bark painting ... it's like a paintbrush." →



## vogue viewpoint

Textiles occupy a unique space that encompasses art, culture and fashion, but all those elements are not mutually exclusive, just different sides of the same coin. Often, however, where fashion is the focal output that loudly speaks to the masses, the artisanal quality of textiles can get lost, with no depth of meaning beyond the transactional.

For First Nations artists, textiles are an expression of culture with layers of meaning far deeper than simple aesthetics. If we honour textiles as art, valued for longevity and worth, far beyond the disposable model of fast fashion, we can understand their stories and their strength. We see the preservation of First Nations Australians' knowledge systems and cultures as old as they are modern, but still deeply rooted in their strong connection to Country, ceremony, kinship, cultural practice, language and everyday life.

When textiles are cycled back into the world of fashion, the power of these art pieces is immense, but the real value of them is not fully understood, or not relevant to those outside First Nations' culture.

This year's NAIDOC (National Aborigines and Islander Day Observance Committee) theme is Heal Country! For First Nations Australians, connection to, and the maintenance of, Country has the utmost importance to everyday life, as it does in all communities across the world; it is our beating heart.

First Nations textile artists often document this deep environmental knowledge within their designs. In these contemporary and constantly evolving iterations of culture, not only does the artistic practice maintain connection to Country and the stories as old as time, but it also allows sharing of some of this knowledge with the world. To heal Country everyone needs to engage with these stories, so that our precious Country, and the rich First Nations cultures it nourishes, can thrive for many more generations. It's a step on the path to changing the relationship Australia has with Aboriginal and Torres Strait Islander peoples.

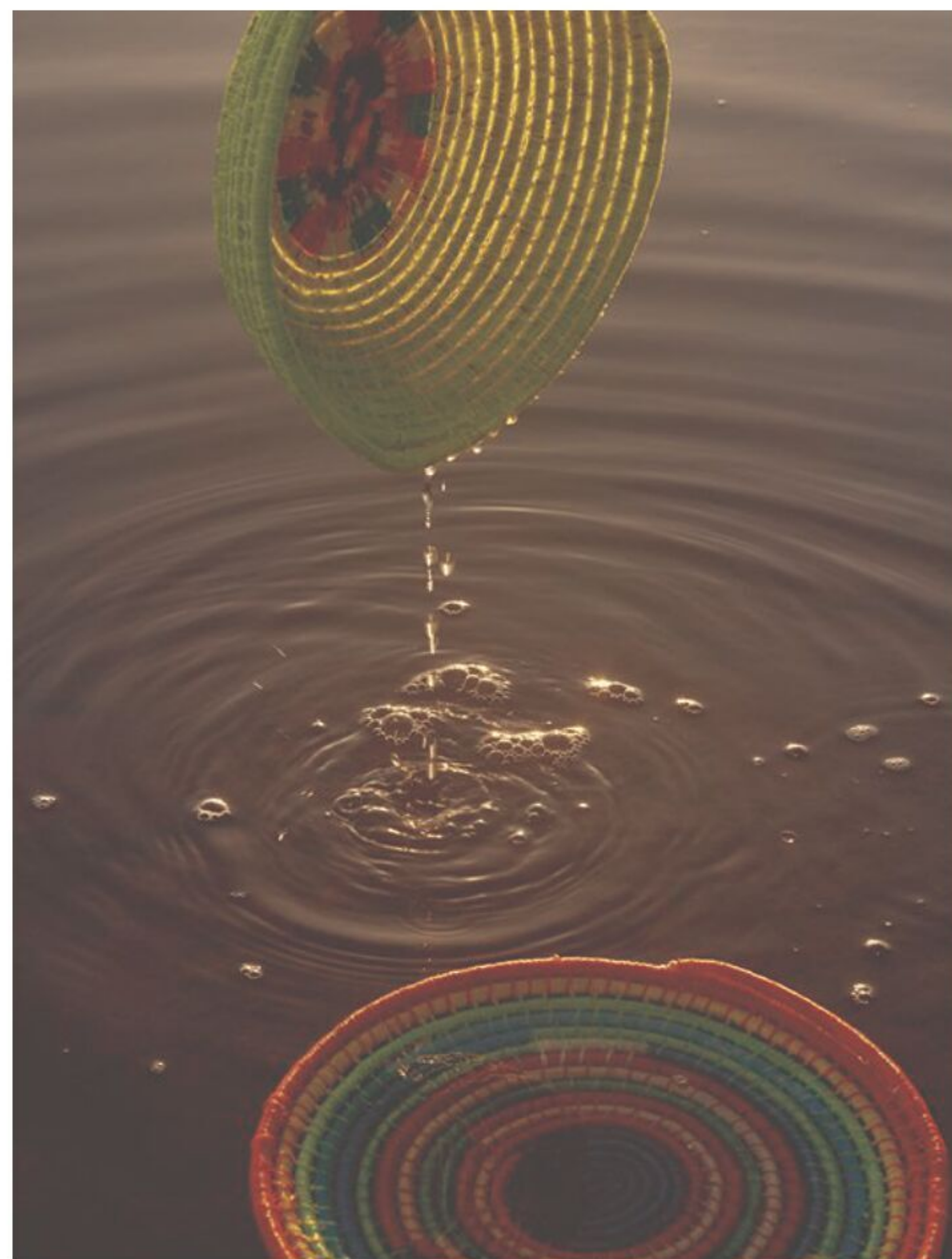
Here, we present the artistic qualities of textiles, and the deeper, powerful narrative woven into each one by the artisans who have designed them. Soft silks shift and shimmy, as do First Nations cultures adapt, as myriad stories connect us to the very essence of the oldest living cultures on earth. Heal Country! Heal our nation. ■



### Ngaruwanajirri

Batik and handpainted silk scarf  
Alexandrina Kantilla, Tiwi Islands, NT.

Jilamara, or design, traditionally done in ochre from Country, is contemporarily imagined with wax and vibrant dye upon silk. Perfectly unique, these hold the stories not of Country itself, but the love of artistic expression made among the calm energy Country provides.



Right

### Numbulwar Numburindi Arts

Top: Wulbung (basket), ghost net and recycled materials.

Joyce Murrungun, Nunggubuyu, NT

Bottom: Wulbung (basket), ghost net and recycled materials

Mawungumain Nundhirribala, Nunggubuyu, NT

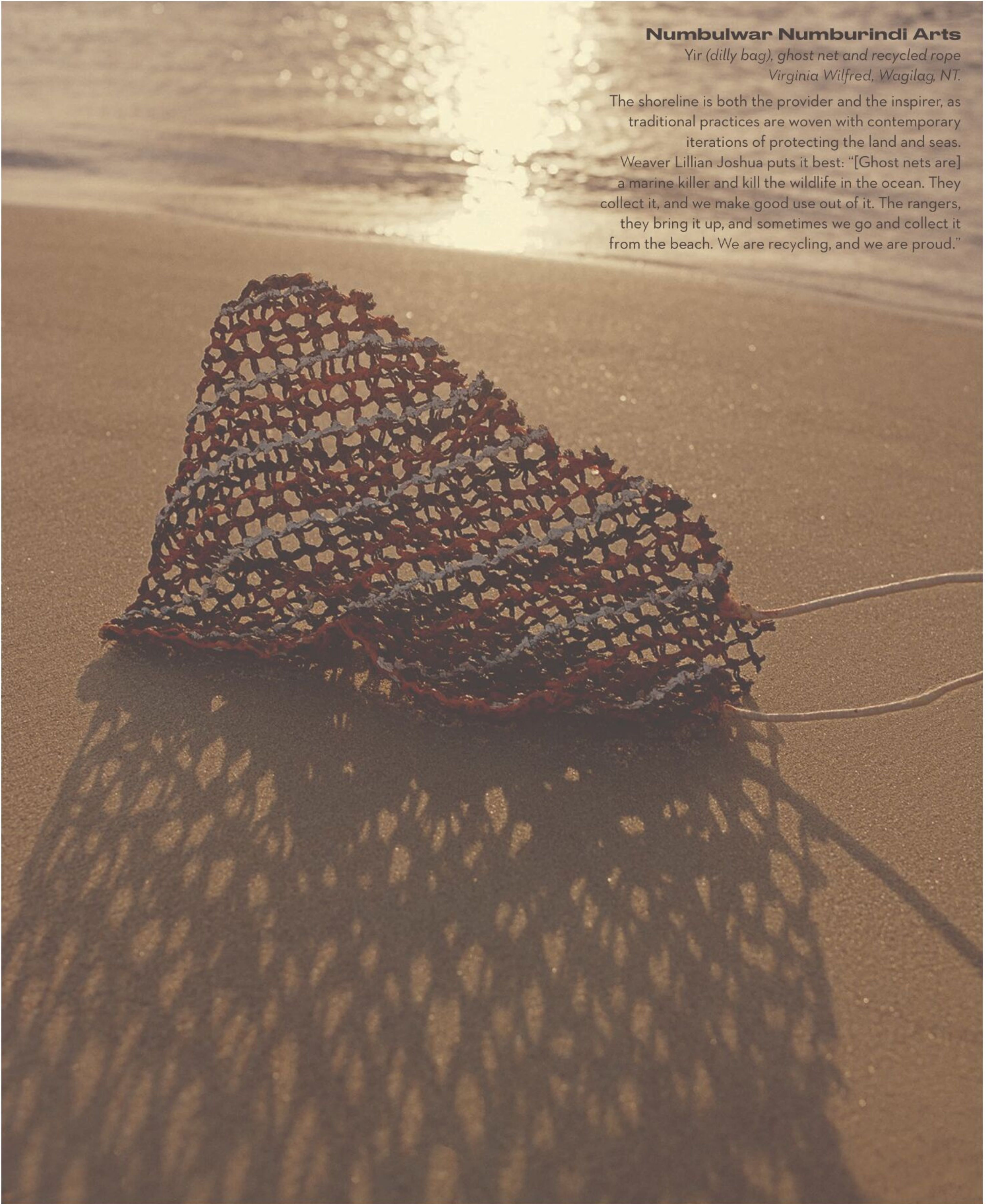
Each woven wulbung holds generations of traditional knowledge and stories in an intricate connection to its country of origin. However, in the recycling of hazardous fishing nets, the deep care and connection to the land and seas is further reinforced as this knowledge is innovatively adapted to meet the challenges of the present day. The old ways ripple into the present day in a beautifully vibrant ode to sustainability.



## Numbulwar Numburindi Arts

Yir (dilly bag), ghost net and recycled rope  
Virginia Wilfred, Wagilag, NT.

The shoreline is both the provider and the inspirer, as traditional practices are woven with contemporary iterations of protecting the land and seas. Weaver Lillian Joshua puts it best: “[Ghost nets are] a marine killer and kill the wildlife in the ocean. They collect it, and we make good use out of it. The rangers, they bring it up, and sometimes we go and collect it from the beach. We are recycling, and we are proud.”

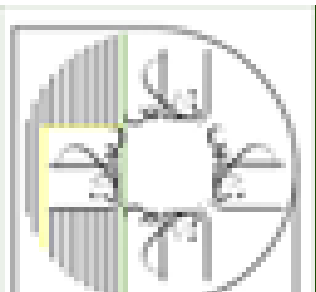
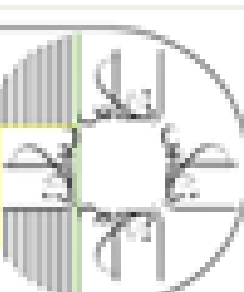


SASKIA WILSON

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Esfera ottoman, \$5,910, from Kelly Wearstler.



GUCCI PRE-FALL '21

**Outside the square**

“Bold patterns, such as these, are best introduced in an accent piece. If you want to go all out, then look for grids of varying scale to create visual interest and depth.”

Baina towel, \$110, from Mytheresa.com.



Memphis Milano lamp by Michele De Lucchi, \$2,215, from Artemest.



INTERIOR LIFE

**CHECK MATE**

Vogue Living’s style editor at large, Joseph Gardner, divulges the home style cues to take now from the world of interiors. This month, the striking contrast of a checkerboard print is the winning move.

“THIS BOLD YET classic pattern is appearing on everything from furniture to footwear. Whether your earliest memory of the motif is a traditional tiled floor, learning to play chess or a pair of slip-on Vans, there’s no doubt this trend will stir up a feeling of nostalgia.”

Moooi chess table by Front, \$1,870, from Space.



Dinner plate, \$170, from Soft Edge Studio.



Blanket, from \$480, from Curio.



Mellow Ceramics vase, \$380, from Pan After.



Cushion, \$200, from Bonnie and Neil.



Tiled plinths, from \$450 each, and low table, from \$900, from Occasional Pieces.



Ben Kelly Column C3, \$45,513, from Alex Eagle.



CHANEL MÉTIERS D'ART '20/'21

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SYDNEY  
**VIVID**<sup>TM</sup>  
6 - 28 AUGUST 2021

# It's Time to Talk

JAMEELA JAMIL

**BODY POLITICS**

FASHION • KAREN WALKER • PERKS & MINI • ROMANCE WAS BORN • ART • RICHARD BELL • LYNETTE WALLWORTH  
MAVERICKS AND MISFITS • MAGDA SZUBANSKI • JULIA BAIRD • BRIGGS AND NAT'S WHAT I RECKON  
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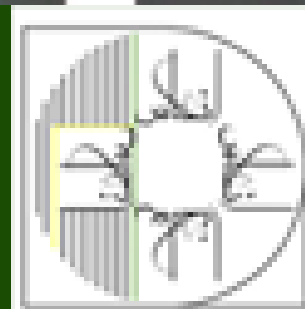
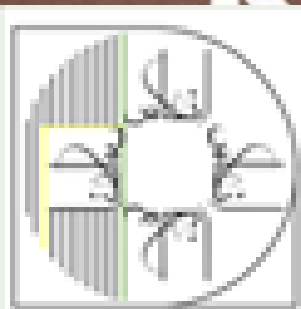


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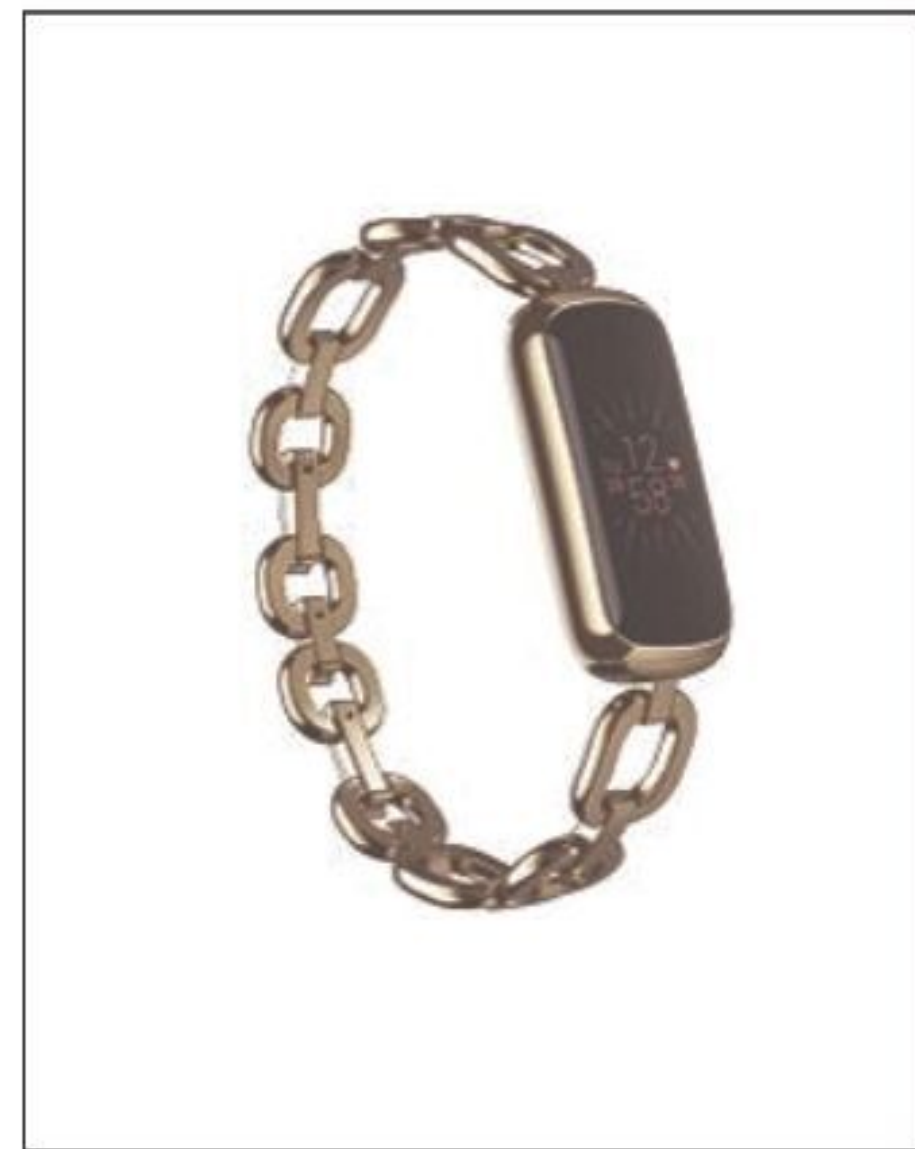
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# VOGUE DIARY

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



## Gold star

The Fitbit Luxe means business. Not only is it packed with tracking features, it also looks sleek and sophisticated. A special edition fitness and wellness tracker with a gold stainless-steel Parker link by bracelet jewellery brand Gorjana, the Luxe examines metrics such as activity, sleep and heart rate to determine stress levels along with giving you access to call and text notifications. [digidirect.com.au](http://digidirect.com.au).



## Hip, hip, hooray

This year marks the 25th anniversary of Australian accessories brand, Mimco. To honour the milestone, Mimco will launch a capsule collection and a coffee table book that explores 25 years of iconic accessories, designs and memorable moments. It also comes with an 'est. 1996' tote bag produced in partnership with the Ethical Fashion Initiative. To find out more, visit [mimco.com.au](http://mimco.com.au).

## A real classic

Form and function spring to mind when describing the luxe leather Como handbag – a classic style with plenty of internal pockets to hold all those little essentials, including a handy central zippered segment designed to keep loose items safe. The addition of a magnet closure is a welcome feature. An eye-catching bag that is sure to be a wardrobe essential. [wandererstravelco.com](http://wandererstravelco.com).

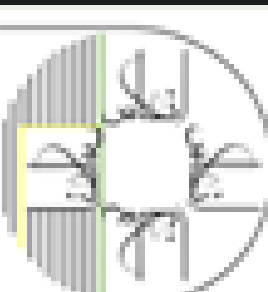


## Beauty sleep

Your little one will feel like royalty in Boori's Sleigh Expandable Cot Bed. Offering a modern take on a traditional sleigh design, this elegant cot bed is made from sustainable wood chosen for its beauty and durability. And once baby is ready to move to a big bed, this cot cleverly transforms into a full adult-sized single bed. For more information, visit [boori.com/au](http://boori.com/au).

## Smooth move

Who doesn't want plumper, firmer skin? Olay Regenerist Micro-Sculpting Cream is formulated with 99 per cent pure niacinamide (vitamin B3) and amino peptides to visibly reduce fine lines and wrinkles. Its luxurious formula instantly leaves skin feeling hydrated and, according to 92 per cent of women who tried the cream, the moisturising effect is long-lasting. Visit [olay.com.au](http://olay.com.au).



Lily James (left)  
as Linda and Emily  
Beecham as Fanny in  
*The Pursuit of Love*.

TELEVISION

# LOVE IS ALL YOU NEED?

*A star-studded new adaptation of The Pursuit of Love, the beloved Nancy Mitford novel, attempts to answer that very question. By Hannah-Rose Yee.*

The first episode of *The Pursuit of Love* ends as Linda Radlett (Lily James), naive and romantic and hectic with glamour, walks down the aisle. This isn't really a spoiler, in the sense that it shouldn't be possible to spoil the plot of a story that, in novel form, was published in the year 1945, but also because the entire point of *The Pursuit of Love* is right there in the title: this is the tale of the search, fruitful and fruitless, desperate and eternal, for a happy ending. Weddings are a necessary part of such a search, and so Linda, the beautiful daughter of an eccentric English lord, finds herself in a white gown and glittering with jewels on the day of her wedding. She is 18. As she walks towards her incumbent and deeply inappropriate husband Tony (Freddie Fox) and away from her cousin and best friend Fanny (Emily Beecham), the grungy wail of Sleater-Kinney begins to play: 'My baby loves me, I'm so hungry. Hunger makes me a modern girl.'

*The Pursuit of Love*, a new miniseries coming to Amazon Prime Video this month, is an adaptation of the iconic novel by the writer Nancy Mitford. Herself the daughter of an eccentric English lord, she was the eldest of six sisters whose lives careened from the highest echelons of society – one sibling became Duchess of Devonshire and the mistress of Chatsworth – to the lowest. (Another sister married an infamous fascist.) Written during World War II and published just after it, *The Pursuit of Love* crackles with sardonic wit and is buoyed along by the great, pervy fact that it was loosely based on Mitford's own life. Yes, just like in the series, Nancy's mother once tried to school her wayward daughter by entreating her to plan a household budget on, to her mind, the measly sum of £200. Nancy's idea of economising? Allocating £199 for flowers.

"I put that in the show," grins Emily Mortimer, the writer and director of *The Pursuit of Love*, over video call from her home in Brooklyn. This real-life story was relayed to Mortimer by her father,

who would often regale his daughter with tales of the Mitfords and their grand antics. "It was just such a brilliant fuck-you to the expected conventions of what it is to be a good woman," Mortimer explains. "And the fact that the fuck-you was so chic – £199 on flowers – is perfect."

The British actress, known for *The Newsroom*, does triple duty on this series: penning the scripts, helming the episodes and making a small appearance as The Bolter, Fanny's exceedingly badly behaved mother who keeps 'running orf' with new men. "I really thought he was the love of her life," Fanny laments, to which The Bolter replies: "But one always thinks that, darling, every, every time." ("It was really difficult to keep a straight face around her," says Beecham.) Mortimer grew up adoring the writing of Nancy and her sister Jessica, buying Jessica's memoir *Hons and Rebels* in sixpacks to dole out as gifts. But when she was first approached to adapt *The Pursuit of Love*, Mortimer was hesitant. "I really love that book, but I'm not sure that the world needs another period drama right now about rich people," Mortimer recalls. "And then I read it again and I was like, 'wow.' Even more than I'd remembered, it just felt so fresh, and honest, and brave. And courageous in its honesty about the thorny business of what it is to be a woman, and how to make choices, and how to live your life."

Mortimer approached the adaptation, which marks her first time as a director, with some of Mitford's trademark brisk and brilliant brio. Drawing inspiration from Sofia Coppola's *Marie Antoinette*, Mortimer soundtracked the series with rock'n'roll icons: New Order, T. Rex and Cat Power. Though the interwar setting is meticulously recreated, under Mortimer's direction each period vignette comes alive with its own mischievous energy. With costume dramas, "there are a lot of rules – and we wanted to break them all," muses Lily James, speaking from Los Angeles, where she is currently →

undergoing a “big transformation” into Pamela Anderson for a forthcoming miniseries about the *Baywatch* star. The way James sees it, “there’s this energy, and this spirit of abandon and exploration [in the story], particularly with Linda, where you want it to feel modern, and dangerous and chaotic.”

The introduction of Lord Merlin, played by *Fleabag*’s Hot Priest Andrew Scott, is worth whatever the Amazon Prime Video equivalent of price of admission is alone. As Merlin, Scott plays a naughty *bon vivant* who dyes his pet doves fuschia, buys diamonds for his dogs and schools Linda and Fanny in the ways of love. He enters, completely debauched, in the first episode wearing silk pyjamas unbuttoned to his navel, rescuing the pair of lovesick teenagers from an utterly miserable debutante ball. “I don’t know what to tell you, apart from he’s as good as he looks,” enthuses Mortimer. “He’s also the sweetest, most gentle person ... That’s not to say he’s not devastatingly charming. Everybody swoons: men, women, children, animals are all swooning.”

Scott’s presence is equaled by both James and Beecham, who leads the series as steadfast narrator Fanny – she is also coincidentally a drama school friend of Scott’s *Fleabag* collaborator Phoebe Waller-Bridge. *The Pursuit of Love* is a breakout moment for Beecham, who is currently based in a “quite sparse” flat in Berlin, filming a blockbuster Netflix horror series. Fanny is perhaps Mitford’s greatest trick: the unassuming best friend who, when all is said and done, emerges as the real love of Linda’s life. James estimates that she shares more screen time with Beecham than she does any of her romantic partners. “The husbands feel kind of irrelevant,” James jokes. “I’m often acting opposite men in romances, so to do this, and just to be with another woman, it made me better for sure.”

Friendship is a “really passionate feeling,” suggests Mortimer. “This person on earth who you love the most, and want the most for, but you also kind of want dead at times. The one person on earth who drives you absolutely out of your mind.” That complexity is, she adds, evident in “those feelings of ‘fuck you I hate you’ that are a big part of being in a relationship with someone who you really love.” James agrees. “God, I feel emotional talking about my friends because I’m away, but I was just on the phone for two hours to one of my best friends,” she sighs. “I just feel so inspired by my friends.” James believes Fanny is Linda’s true soulmate. “The show is like a love letter to friendship, and how important it is, and how it forms who you are as a person,” she adds.

Beecham and James had never met before filming, but they built intimacy over hours of pre-production Zooming. Mortimer encouraged them to tap into their 18-year-old selves, to imbue Linda and Fanny with the energy of cloistered adolescents finally being let loose into the great wild world. (“I want to have fun, wear high heels, go to the cinema and have sex,” moans Linda, in the series.) “At that time, life feels so unknown, and you just don’t know what’s going to happen,” reflects Beecham. “You don’t know who you’re going to meet, or if you are going to fall in love. Who is it going to be? What are you going to do?”

In Mitford’s story, Linda and Fanny represent opposite ends of the spectrum when it comes to love. Linda is a hopeless romantic, something that gets her into no end of trouble. Stoic Fanny, on the other hand, gets into hardly any trouble at all, but not for want of desire for it. “They both really contrast each other,” Beecham explains. “The girls may be very different, but they’re still not quite sure how to be.” James jokingly describes herself as a Linda through and through – “someone who sits in bathtubs crying, reading books.” “I think I’m definitely a romantic person,” adds James. “I think that you often ask yourself: ‘Are you a Linda or are you a Fanny?’ Actually, most people have both within us. I would like to be as bold as Linda – but also, it didn’t end so well.”

This is a tale as old as time. “I think we all have a Linda side, a feeling of: ‘Oh fuck it, I just want to live life and make mistakes and fuck the consequences ...’ And yet that attitude is a very difficult one to have as a woman, still,” muses Mortimer. “Then there’s the other side, which is: ‘Oh, maybe it’s better to be more careful and more observant, and more considered.’ But that has its own cost, too. Every choice is a loss.”

And still we have to make it, every, every time. *The Pursuit of Love* is both deeply skeptical of romantic love and hopelessly devoted to it, walking that line effortlessly. It’s why the novel has endured, almost 80 years since it was first published. “Romantic love I find completely fascinating,” Mortimer muses. “Of course, one has to be happy without it. You can’t be happy unless you are happy with yourself ... And yet, you need someone to put your lipstick on for in the morning. It’s so important to feeling alive! After all, that’s how the human race continues – people falling in love with each other.” She pauses for a moment, grinning. “Or thinking they’re in love with each other, even if it’s only for a night.” *The Pursuit of Love* streams on Amazon Prime Video from July 30.



James and Beecham in a scene from *The Pursuit of Love*.

“The show is like a love letter to friendship, and how important it is, and how it forms who you are as a person”



Andrew Scott, as Lord Merlin, hosts an art salon for the Radletts in an episode of *The Pursuit of Love*.



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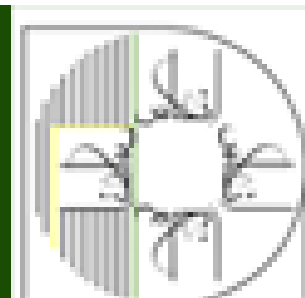
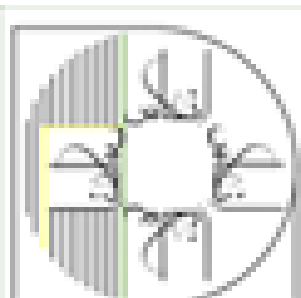
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**آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی**

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FILM

# RIGHT ON PUGH

At 25, this acting trailblazer has already gained an Oscar nomination, been named one of Time's 100 next most influential people and is taking on the lead role in a superhero franchise. It's Florence Pugh's world, we're just living in it. By Jen Nurick.

If you set out to dismiss Amy March in Greta Gerwig's 2019 adaptation of *Little Women*, it's safe to assume you failed. You probably protested just as much against Paige Bevis in the wrestling comedy *Fighting with My Family*, before coming around to her side of the ring and cheering on the anti-protagonist from the nosebleeds. And, if you dared to watch Ari Aster's folk horror film *Midsommar*, you'd be forgiven for warming to the troubled Dani, even as she smiles at the sight of her boyfriend trapped inside a bear's body while being burnt alive. That's because in this strange trilogy of diverse performances, Florence Pugh's distinct ability to soften the edges of disagreeable characters comes into focus on screen, as everything we dislike about them recedes into the background.

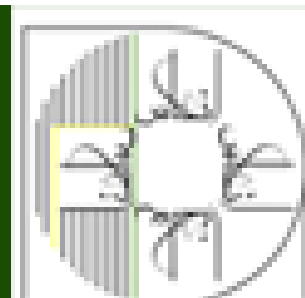
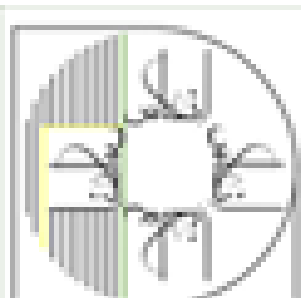
Born in Oxford, England, Pugh made her film debut in *The Falling*, a mystery-drama set in an all-girls school rocked by sexual exploits. The titular role in 2016's cult drama *Lady Macbeth* came next, followed by the part of Cordelia in a 2018 adaptation of *King Lear*. But it was the following year that solidified Pugh as an ascending star. Appearing in three blockbuster films, none resembling the other, each proving her unique power to try different characters on for size. Slipping back into the 19th century – where she held her own next to Meryl Streep, who played Aunt March in *Little Women* – before returning to the 21st in *Midsommar* and *Fighting with My Family*, Pugh deftly circumnavigated Hollywood's trap of falling into a predictable repertoire. Her next three films will be equally diverse: Pugh will soon star as a killer robot in a sci-fi courtroom drama, produce and star in a whodunnit murder mystery, and lead *Don't Worry Darling*, a 1950s domestic drama directed by Olivia Wilde and co-starring Harry Styles.

So, as she enters the Marvel universe this month, playing sister to Scarlett Johansson's character Natasha Romanoff in *Black Widow*, the film feels like an apt diversion both at odds and in step with Pugh's nonlinear path to stardom. On the phone from Los Angeles, where Pugh is living at the time of writing, the 25-year-old flits between each project she has worked on with ease, effortlessly wrapping her head around



her disparate films as if in a neat bow. "I think it's really important to have these complicated, amazing, weird, wonderful, quiet, passionate, feisty characters – all of them," she says of the roles she has taken on so far. There are heroines, underdogs, murderers and misfits (and heroines disguised as misfits) in her arsenal, and she welcomes the opportunity to hover on either side of their moral code. "I have to be really inspired by the person that I'm playing. For me, I've never really minded if they're good or bad, it's just down to my connection with the characters when I read the script," she says. Fear, too, is a driving force. "The biggest win I can feel when I read a script is if I'm scared of playing her – that usually means that I want to," she explains. "It kind of doesn't matter how far I've come. It doesn't matter what I proved to myself or others or my family. I'm back to square one and I really like that sensation."

Her mentality may seem atypical of most newcomers to Hollywood, who tend to tread its beaten path with more caution than risk. But growing up in a family of performers (she is one of four siblings) has provided a Pugh-shaped safety net – strengthened by her siblings' own experiences in the field – to fall back on if she needs. Her older brother, Toby Sebastian, is an





actor and musician who starred in *Game of Thrones*, while her two sisters, Arabella Gibbins and Rafaela Pugh, are also actors. They've helped Pugh tease out parts of the job others learn on the fly.

"There are certainly things I learned to look out for by the time that I got into it," she reflects. "I knew how taping worked, how auditions worked. I knew that just because you're going to get an audition for *Spiderman*, it doesn't mean you're going to get it. And I think that's a massive learning curve that you spend the first four years [of an acting career] trying to understand." It's meant she's been able to share the spotlight and avoid feeling alone. "The fact that we all do it and we all understand how harsh this industry is, it's been incredibly supportive to go through all of it, for me, with them and them with me. It feels very safe."

Working in the company of women, both on and off screen, has also been instrumental in cultivating a sense of comfort and familiarity, and has helped Pugh to navigate Hollywood in the wake of #MeToo. She identifies her experience as a teenager on *The Falling*, and the ways director Carol Morley nurtured the young cast, as a precedent for the expectations she later set when working on future films.

"There's a sensation I had on *The Falling* that I didn't realise I wouldn't usually feel when I was working on set. Carol cradled us and looked after these 17-year-olds and was so protective and aware of what the industry would do to young girls ... and in some ways I think I felt that with [*Black Widow* director] Cate Shortland as well." Pugh recalls how Shortland defused any reservations she had about the project and the concomitant fandom that comes with starring in a Marvel film. "She was so interested in how you understood that scene, what you thought creatively, how you'd change it, and it just made everybody feel so included," Pugh says. It reinforced why she took on the role in the first place: to fill a female-shaped void in a realm of superheroes dominated by men. "It's the film that has been desperately needed for so many years and I get to represent a whole new type of woman, and that's so exciting."

It's easy to imagine Pugh taking flight in the Dries Van Noten gown she wore to the 2020 BAFTAs; a soft-punk vision in magenta, skirt billowing above the skies of the Marvel multiverse. Or perhaps to picture Pugh fighting evil in her tiered teal Louis Vuitton dress, worn to the Oscars last year, her gadgets hidden discreetly by her floor-skimming train. Thanks to stylist Rebecca Corbin-Murray, Pugh has become a bona fide superheroine on the red carpet, and cites the requisite costume changes as being among her favourite parts of the job. "I love colour and I love bold. I love materials and interesting fabrics from specific places in the world," she says of her vibrant style. But, she confesses, "the problem with me is that I don't mind being everything on the red carpet". Her openness to experiment has landed her on *Vogue's* best-dressed lists, but she credits Corbin-Murray. "When a stylist and an actor finally get who they are and what they want

to be on the carpet, then [it's] fantastic," she says. "I really, really enjoy it. It's all a show."

Another career perk she notes has been working with Johansson. "I used to watch *Scarlett* as a kid," Pugh remembers. "So when I had my first rehearsal with her and she walked through the door, I was genuinely a bit taken aback." But Pugh says Johansson's time in the role (she has developed the character of Natasha Romanoff for a decade) ironically helped her own transition. "Scarlett knows how it works ... how much of a voice she has now – she also knows how little of a voice I have now," Pugh says. "She was so amazing in easing me into that world and keeping me up to date ... She went above and beyond to make sure I was a part of the story as much as she was."

Her rapport with Johansson is also, perhaps, a testament to Pugh's natural camaraderie with all the female co-stars who have taken her under their wing. "The women I've worked

with since I've started my career have inspired me and informed new ways of thinking," she says, calling out Emma Thompson and Emily Watson, both of whom she worked with on *King Lear*.

Pugh is outspoken about driving the Black Lives Matter movement forward in Hollywood, emphasising the need to champion greater diversity in casts and on sets. She realises that means casting some scripts aside to let those with lived

experiences step into the role. "When I read a script I have two jobs," she says. "One job is to ask 'Do I like it?' The other job is to think to myself, 'Is this really my story?'"

Being a role model in her own life in this way, it's easy to recognise why portraying a positive female superhero on screen is important for Pugh, and why her film choices have kept her on a star-bound track. She identifies that now there is space for all kinds of superheroes "that mean different things to different people" to inhabit the screen, and is hopeful *Black Widow*, and Marvel, carry this forward. "It kind of taps into everybody's childhood. Everybody's wishing that their superhero does the right thing and doesn't die," she says. "It translates into all of the things we fear and love as adults."

*Black Widow* is in cinemas July 8 and on Disney+ with Premier Access from July 9.

"The biggest win I can feel when I read a script is if I'm scared of playing her"

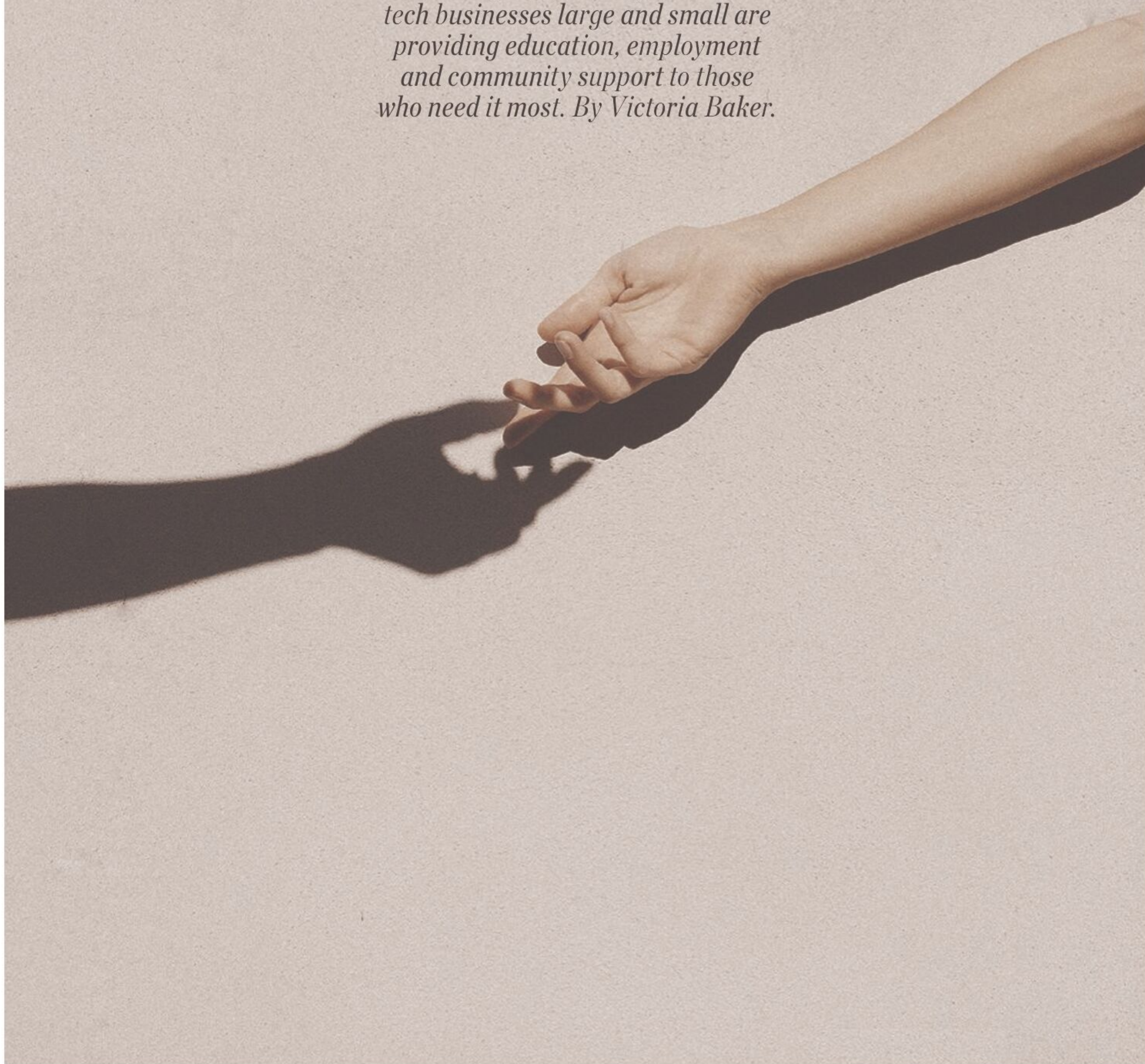


From left: Florence Pugh on screen in *Lady Macbeth* (2016); *Little Women* (2019) with Laura Dern (far left) and Meryl Streep; and *Black Widow* (2021) with Rachel Weisz (right).

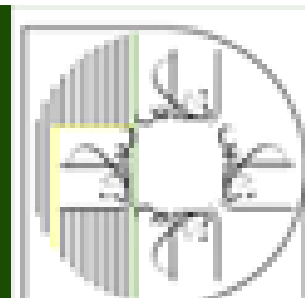
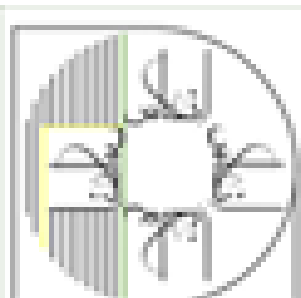
CODES

# HELPING HANDS

*Harnessing the power of connection, tech businesses large and small are providing education, employment and community support to those who need it most. By Victoria Baker.*



GETTY IMAGES



**M**ea Campbell had the idea at night. Her husband Scott was away, and the lawyer and legal writer was at home in Dubbo worrying about the pandemic. Thankful that her late grandfather had been spared the social isolation brought about by lockdown, she was concerned about other vulnerable people like him, with little access to technology.

She reflected on the connection that could be felt through the simple act of writing and receiving a letter – the ultimate in low-tech communication – and considered how she might use modern tools to enable a way to help. The next day, she set up a website and social media accounts for Connected AU.

Just over a year later, Connected AU has hundreds of people registering every day to write or receive letters, and has engaged with more than 15,000 individuals. More than 450 schools have registered students to write letters and Campbell is aiming to impact the 250,000 Australians in residential aged care and 6,000 young people with disabilities in permanent residential care. Campbell admits to being “utterly exhausted” by the incredible growth and the learning it has entailed.

While she doesn’t necessarily think of it as a tech organisation, Campbell concedes the grassroots letter-writing of Connected AU is supported by a platform that’s quite complex. “When I started, everything was DIY – I did the legals, set up a Squarespace website, and did the social media,” she says. “After two or three months of growth, I realised the manual systems I’d set up to match letter writers and receivers weren’t sustainable, so I had to find specialist help.”

Part of the challenge was the vetting required; rather than a simple matching system, Connected AU receives and checks all the letters at their regional New South Wales hub. “What I want Connected AU to be known for, in addition to connecting people, is our foundation of safety and security,” says Campbell. “The people we’re trying to support are vulnerable and we have to protect them.”

She engaged a specialist who rebuilt the website and incorporated an automated workflow that notifies participants what’s happening every step of the way, using off-the-shelf software elements. The website and the backend have both been built to scale and have virtually unlimited capacity. “The learning I’ve done!” says Campbell. “I get impatient, so I had to learn a bit of coding to make changes to the website.”

Connected AU is a social enterprise – that is, a commercial business set up for purpose. The Letterbox Project, as it’s known, is free for all users, thanks to a sponsorship from Tetley, and Campbell says it always will be. Another arm of the organisation, which facilitates online hobby groups, collects fees designed to sustain the business.

Bronwyn Covill is a co-founder of Need a Tutor, a social enterprise launched in 2017 with a mission to remove some of the barriers stopping remote and disadvantaged students from accessing educational support. Its proprietary platform, funded initially by its founders and now supported by corporate partners and donations, connects teachers and tutors with students in real time and has so far enabled more than 7,000 tutoring sessions. “Ninety-five per cent of our students are fully funded through corporate sponsorship, grants, or the charitable organisation itself which utilises our service. We do not receive government funding,” says Covill. More than 90 per cent of the students currently benefiting from the service are Indigenous.

Need a Tutor also runs a Donate A Device program which provides preloved, refurbished computers to children who are seeking tutoring, but who don’t have a device to learn from. “We hope to step up this program considerably over coming months,” says Covill. “So many children could not learn remotely through Covid last year and we want to make sure that never happens again. Technology is so important to closing the digital and educational divide.”

This belief, and Covill’s mission, attracted support from Optus, which included Need a Tutor in its Future Makers program for 2020. Designed to support businesses looking to leverage tech for social impact, Optus Future Makers go through a program that provides business advice and connection through the Optus teams. “The biggest benefit for Need a Tutor was capacity building through the Future Minds program,” says Covill. “This gave us exposure to Optus’s top talent, enabled us to pitch for funding and also allows us to connect with them in relation to future opportunities. Optus has been extremely important in allowing us to scale and connect, and reach more communities.”

For Optus, and for many larger businesses, creating social impact is no longer a siloed ‘corporate social responsibility’ sideline; it’s a key part of ensuring alignment with the values of their employees and their customers. The Future Makers program is designed to share the business and tech talent within the organisation with startups seeking to do good. Another key initiative, again designed to make best use of Optus resources, is the Donate Your Data program, which was launched in 2019.

“For many of us, data is something we take for granted,” says Optus CEO Kelly Bayer Rosmarin. “However, for some young Australians, accessing the internet

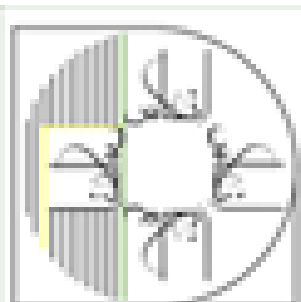
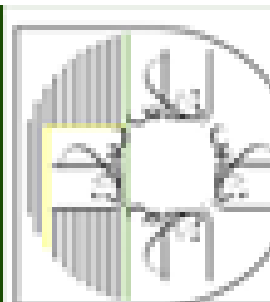
“For some young Australians, accessing the internet and staying connected with the world is a real challenge”

and staying connected with the world around them is a real challenge. This entails everything from studying through to searching for jobs, watching videos or even doing a quick internet search.”

Through the program, Optus customers are invited to donate unused data using the Optus app and, in partnerships with charities including The Salvation Army and Aboriginal community support network KARI, those in need receive a prepaid SIM. “This project makes it incredibly simple for eligible Optus customers to make a real difference and with just a simple tap have the opportunity to contribute to the future of Australians in need,” says Bayer Rosmarin.

Data donations are pooled monthly and distributed to boost the service. “By partnering with charities such as The Smith Family and the KARI Foundation we want to enable connectivity to vulnerable members of our community. This includes young people in need, those experiencing homelessness, people facing domestic violence, and people living in disadvantage and seeking a job,” says Bayer Rosmarin. “We believe all Australians should be able to stay connected and not feel disadvantaged.”

*Mea Campbell and Bronwyn Covill are part of Vogue Codes 2021. Find out more and book tickets at [vogue.com.au/vogue-codes](http://vogue.com.au/vogue-codes).*



## COMING OF AGE

*Melissa Doyle writes about turning 50, and why she has launched Elli, a digital space for women ageing with purpose and meaning.*

It wasn't until I was constantly asked how I felt about turning 50 that I really stopped to think about it. Other than the hope for a fancy present, it didn't feel much different than any other birthday. And that realisation was a bit of a light-bulb moment: 50 today isn't what we've been taught it's supposed to be. I am not my mother's 50, certainly not my grandmother's 50, and most certainly not what my 20-year-old self imagined that 50 would be.

My friend and colleague Naima Brown and I have just completed *Age Against the Machine*, an Audible Original podcast series. It's a global exploration of women and ageing and it taught us both a lot about why women today are feeling less focused on our age as a number. For starters, we now have more (but not nearly enough) political power, we have more (but not nearly enough) financial power, we have more education, access to health care, knowledge about our bodies, visibility but – you guessed it – not nearly enough.

As women in our 50s, it seems we are at a real inflection point. So many women over 50 are vulnerable in so many ways. Housing insecurity, financial insecurity and employment insecurity are just a few of the 'insecurities' that make ageing as a woman in Australia feel so daunting for so many of us. Add on the social pressure to remain looking as young as we can for as long as we can, the hormonal changes happening in our bodies, and the changes taking place in our personal lives, such as ageing parents and kids leaving home, and it's easy to see why it's such a fraught time. All of this adds up to women constantly telling us that they feel invisible.

But there are reasons to be hopeful. The very fact that Audible commissioned us to make *Age Against the Machine* signals an awareness that this is a conversation we need to have. Covid has brought women's leadership to the fore the world over, and the film that took home the Oscar this year – *Nomadland* – saw a 63-year-old actress, Frances McDormand, awarded for portraying the life of an older homeless woman. Instagram is full of accounts of women over 50 who are challenging the norms and refusing to be invisible (if you're not following Paulina Porizkova, you're missing out).

Women over 50 are more engaged with every aspect of life than corporations, the media, governments and sometimes even our own communities recognise. It seems the only time corporations target us is with anti-ageing products. But we are out here pounding the pavement protesting with our daughters, we're in boardrooms, we're at home getting our kids through school while we help our parents' transition to the next phase of their lives. We are working our butts off, we are creating art, music, books, films, television and podcasts.

I am very aware that my ageing experience is made considerably easier by my health, education, relationship, race and financial status. I am one of the lucky ones and I never take it for granted.



Melissa Doyle

**For me, becoming an elder means owning my age, position and status and deliberately using it to cultivate and champion the next generation**

Those of us who are thriving in our 50s and beyond want to raise the alarm for those of us who aren't.

Naima and I both felt strongly that the podcast was just the beginning of a wider conversation, and when we looked around for somewhere to have that conversation, we couldn't find anywhere, so we launched Elli ([elliwomen.com.au](http://elliwomen.com.au)), a digital space for women who are ageing with purpose and meaning.

Elli is the name of the Norse goddess of ageing. One version of her story has her beating Thor in a wrestling match. Elli isn't the kind of goddess to knit in the corner and bake cookies (although we do love knitting and baking cookies) – her ageing is present, commanding, fierce, relevant and kind of in your face.

The primary question of *Age Against the Machine* is: what is the difference between becoming an elder, and becoming elderly? Every woman will answer this differently – but for me, becoming an elder means owning my age, position and status and deliberately using it to cultivate and champion the next generation. I'm not competing with younger women, I'm not concerned that they have less wrinkles or less grey hair. I'm concerned about their wage gap and their access to affordable childcare so they can stay in the workforce. When women stop competing and start mentoring each other, watch out!

These are the kinds of things I want us to talk about, but also fun stuff – fashion, skincare, travel, pop culture, health and wellness. And that is what we're doing over at Elli, so come join us.

Audi ambassador Mel Doyle is part of Vogue Codes 2021. Go to [vogue.com.au/vogue-codes](http://vogue.com.au/vogue-codes) to book tickets.

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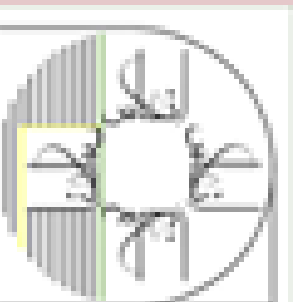
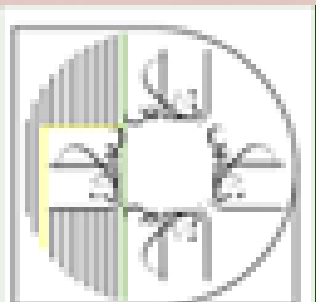
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# PARTY BAGS

To mark its 25th birthday, MIMCO has launched a capsule collection of accessories and a coffee table book.

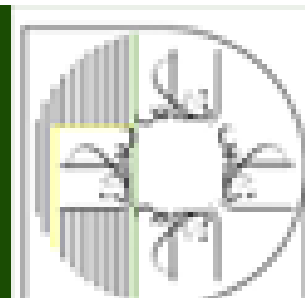
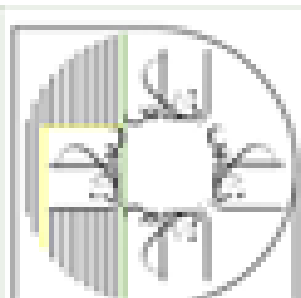


MIMCO's 25th birthday capsule collection bags modelled by Vi Lath, Charlee Fraser and Emma Balfour.

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**CLOCKWISE  
FROM LEFT:**  
The Ode scarf;  
limited-edition  
bags; bags from  
the collection.

**F**or a quarter of a century, MIMCO has been adorning Australians with its distinct, design-led, and instantly recognisable accessories. In celebration of this milestone moment, the Melbourne-based brand is releasing a limited-edition coffee table book alongside a capsule collection of bags, jewellery and soft accessories that each pay homage to the brand's rich past, present and future.

The 25th birthday capsule collection, available now in MIMCO stores and online, features nods to the 90s and the brand's heritage with nostalgic recreations of favourite bag designs, accessories with heritage hardware, statement jewellery pieces, and soft accessories featuring a commemorative print of negatives from early campaign images. The beautiful coffee table book journeys through MIMCO's evolution from a small boutique to a much-loved Australian brand. It explores the brand's past and present campaigns, designs and memorable moments and comes housed in a bespoke tote bag, produced in association with the Ethical Fashion Initiative, an organisation that MIMCO has had a long-standing partnership with.

"As we celebrate the brand's 25th birthday, I've loved reflecting on MIMCO's long history," managing director Sarah Ravis says. "Looking back on our humble beginnings, iconic designs, inspired campaigns and the talented creatives who helped put them together, [plus] our continued commitment to sustainability and giving back to the community, there is so much that makes the MIMCO brand unique."

Ravis says the festivities and celebrations will continue with a milestone birthday event, instore experiences for the brand's most loyal customers and a celebratory gift with purchase.

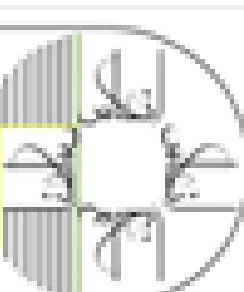
"Looking back on our humble beginnings, iconic designs, inspired campaigns and the talented creatives who helped put them together ... there is so much that makes the MIMCO brand unique."



**MIMCO**  
est. 1996 —

For more information and to shop the collection, go to [mimco.com.au](http://mimco.com.au).

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vogue *beauty*

**Shapeshifters**

With the right cut and arsenal of products, natural texture lends itself to angular shapes with dramatic effect.

Evo Baby Got Bounce, \$45.

Shu Uemura Tsuki Shape

Blow Dry Spray, \$49.

Balenciaga dress,

\$4,390.

# HEAD STRONG

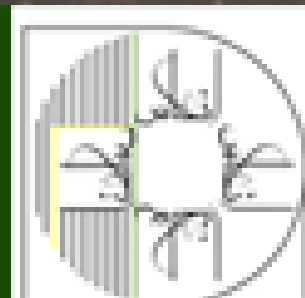
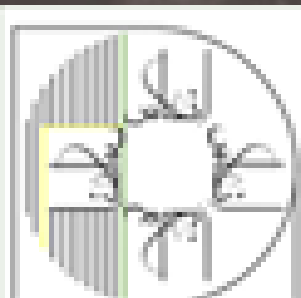
*Delight in the transformative and versatile nature of a dynamic hairstyle as we forgo textbook trends for the creative freedom to reflect exactly how we feel. By Remy Rippon.*

PHOTOGRAPHS MAX HOELL HAIR KENNA MAKE-UP JOSEPH CARRILLO

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### Top loader

To get towering height at the roots, spritz a root lift spray into wet tresses and sweep the hair upwards with a barrel brush. The higher the better.

Ghd Pick Me Up Root Lift Spray, \$35. Joico Power Spray Fast-Dry Finishing Spray, \$32. Alaïa top, \$2,330, and skirt, \$2,899.



### Side step

A pixie cut is liberating but for an androgynous take on a cropped style, sweep back the sides and affix with the heartiest hairspray in your beauty cabinet.

Redken Forceful 23 Super Strength Hairspray, \$35.

Gucci top, \$800.

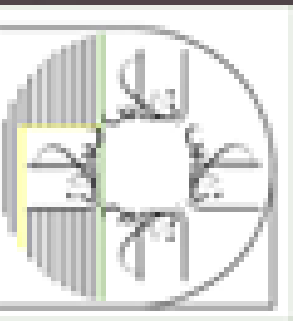
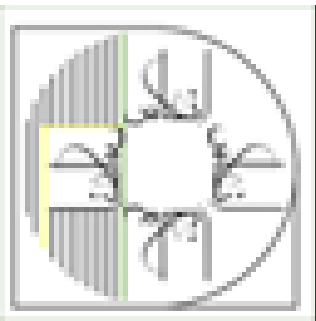
Vintage jewellery.

STYLIST- LAUREN BENSKY MODELS- JULIA BELYAKOVA  
ESTHER ROSE MCGREGOR ELLIA SOPHIA AKETCH JOY WINNIE  
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### Up style

The humble ponytail may be the default style between wash days, but that's not to say it can't be architectural and considered. How to elevate it further? With an equally creative metallic liner.

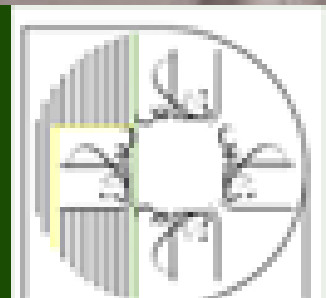
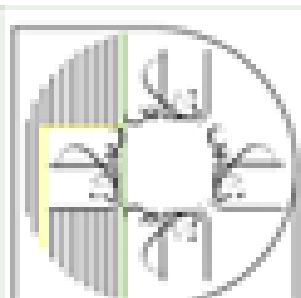
Oribe Flash Form Finishing Spray Wax, \$63. Hair Rituel by Sisley Precious Hair Care Oil, \$135. Altuzarra dress, \$3,090.



### On the fringe

Fringes in every iteration are a mainstay backstage, but the key to one that frames the face with aplomb is in the cut. Keep the rest of the strands short for a contemporary take on the iconic pageboy style.

Kérastase Chronologiste Thermique Leave-In Spray, \$55. L'Oréal Professionnel Nutrifier Blow Dry Cream, \$26. Valentino dress, \$4,100. Andy Wolf Eyewear glasses, P.O.A.





### Big mullet energy

2021 is the year of the mullet, but this time around the style's typical tiered layers are in the name of movement and texture. For this look to work every time, embrace dry texturising or sea salt sprays to add workable hold and definition.

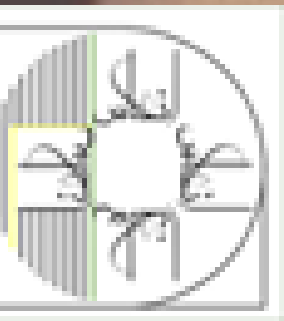
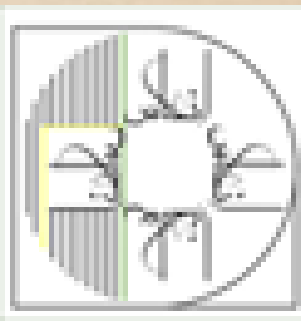
R+Co Zig Zag Root Teasing + Texture Spray, \$48. Kevin Murphy Hair Resort Spray, \$40. Bottega Veneta dress, \$28,840, and necklace, \$4,430.

MAX HOELL  
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FRAGRANCE

## POP ICON

*Catch them if you can: Chanel celebrates No. 5's 100th anniversary with a limited-edition body collection that's as avant-garde as ever. By Katrina Israel.*

ART DIRECTION DIJANA MADDISON PHOTOGRAPH EDWARD URRUTIA

It was a scene that played out as pure fashion hysteria. For autumn/winter '14/'15, Paris's Grand Palais was transformed into Karl Lagerfeld's 'Supermarket Sweep' extravaganza, which saw catwalk aisles stocked with Cambon Jambon, Coco Choco cereal, Paris Dallas ketchup and Mademoiselle Privé doormats; commonplace items reimagined as exclusive objects of desire. By recasting the ordinary as extraordinary, Lagerfeld delivered a Warholian spectacle of consumer hedonism that turned even the most composed buyers and editors into frenzied shoplifters – his novelty merchandise simply too *magnifique* to resist.

Seven years on, the house may be set for a similarly well-heeled stampede with the limited edition launch of Chanel Factory 5. In celebration of Chanel No. 5's 100th birthday, the maison has formulated 15 collector's edition bath and body products that are as covetable as they are collectable. "When we started to think about the celebration of No. 5, I was obsessed [with the idea] that it had to be a jubilation moment," begins Thomas du Pré de Saint Maur, Chanel's head of global creative resources for fragrance and beauty as well as fine jewellery and watches divisions, talking from Paris via video link. "If luxury is not a moment of jubilation, what is it about, especially now? We are going through a period where we need to be pampered to feel alive, and are more than ever in a self and instant-reward time."

Centenary celebrations aside, Chanel Factory 5 is anything but retrospective. "We wanted to do new and fresh, fun and unexpected," he continues. "When you are 100 years old and very famous, there is the moment when you could shift from being desirable to admirable. That's the beginning of the end. We're not in a museum and I think that's why we wanted this to be a daily [use] product. Luxury has to happen every day to make life more exciting. What has value is the experience."

The playful result of elevated everyday items remixes the iconic perfume's signature black and white design identity in myriad iterations, from No. 5 Bath Tablets housed in a custom tea box to No. 5

Body Oil pumped into a burette bottle. All of which were primarily inspired by Gabrielle Chanel's penchant for practicality: "Paying tribute to the original spirit, you have to remember the first [No. 5] container was a lab bottle," says du Pré de Saint Maur, while referencing her revolutionary rebranding of jersey (at the time being used for men's underwear) for her fluid dresses. "So it's in the genes."

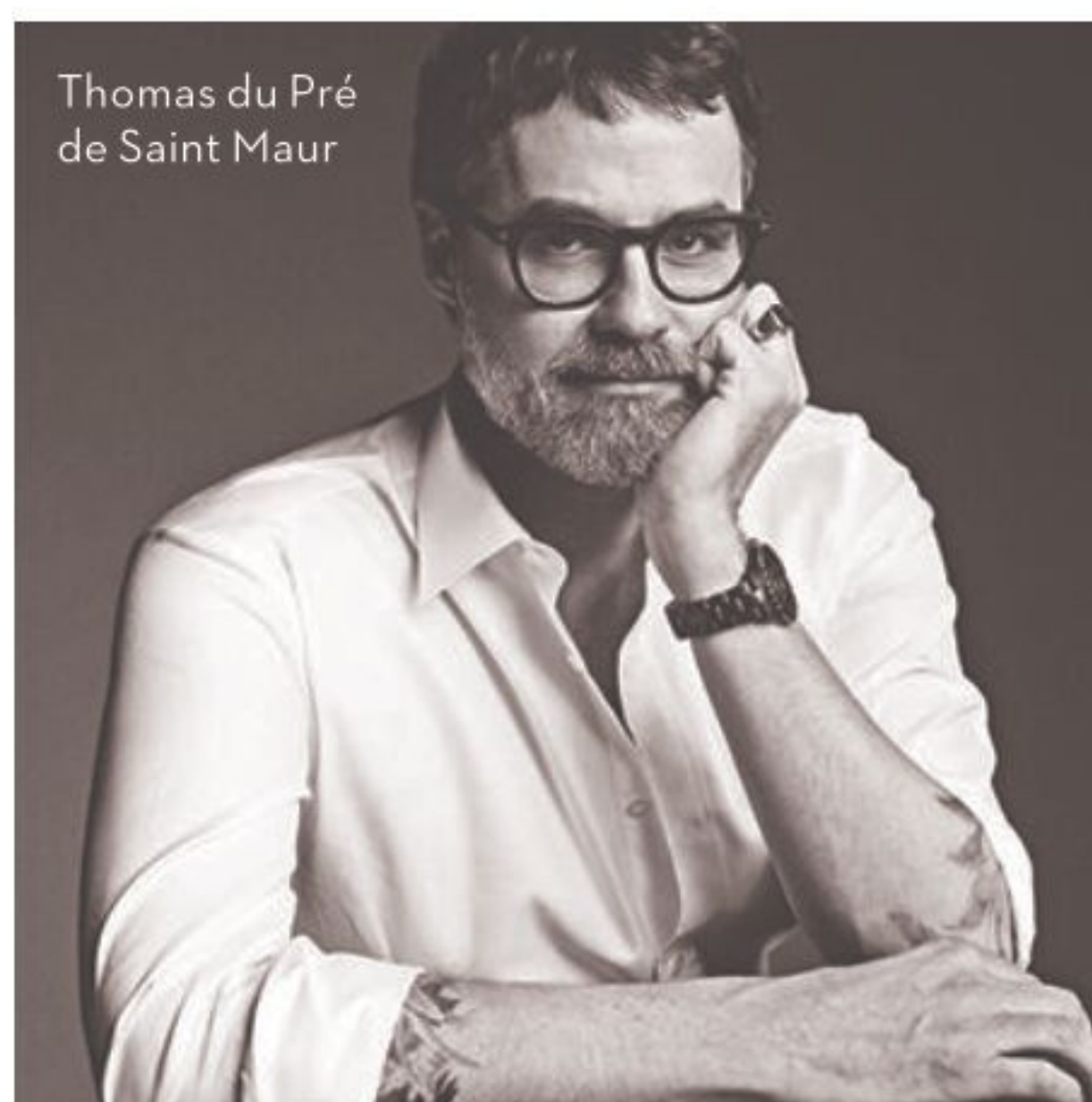
As for the collection's Factory moniker? "We started to think about the containers that come from commodity products and also how we can celebrate 100 years of celebrity, because what makes No. 5 unique

is its enduring celebrity having been in the spotlight for 100 years ... and who talked about celebrity? Andy Warhol," he smiles, citing the pop culture icon's '15 minutes of fame' quote. "He took the anonymous and made it famous for a minute," he adds, referencing Warhol's popular use of Campbell's Soup, Coca-Cola and, of course, No. 5 in his artworks – the latter also renowned for being the first perfume to enter the prestigious Museum of Modern Art in New York City. "So for our packaging it works with the idea of taking something anonymous, putting a No. 5 on it and making it a star for the time of the collection."

What remains unchanged is the legendary fragrance's potent juice combining aldehydes with jasmine, May rose, ylang ylang, lily of the valley, Mysore sandalwood and iris. "It's a collection that I think people will be battling with themselves for," continues du Pré de Saint Maur. "Do I use it? Should I keep it? I feel like I'm doing a QVC," he says with a laugh, as he toys with his monochrome paint pots and gouache tubes. As you

might expect, there will be a one unit per product limit for customers in-store at Chanel beauty boutiques across the country. And if Lagerfeld's Supermarket Sweep showcase is anything to go by, Chanel Factory 5 may only get a few minutes of shelf time before it's snapped up, but will no doubt garner enduring fame.

*The full Chanel Factory 5 collection is available at Chanel Beauty boutiques from June 29 for eight weeks or until sold out. Chadstone Shopping Centre will also house a pop up for two weeks from June 29.*



**"If luxury is not a moment of jubilation, what is it about, especially now? We are going through a period where we need to be pampered to feel alive"**



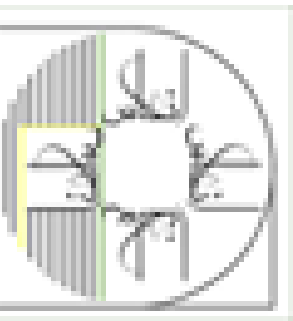
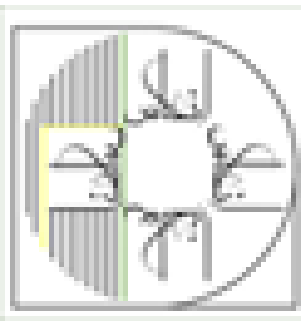
**Clockwise from top left:** Chanel Factory 5 The Body Lotion, \$100, The Shower Gel, \$125, The Body Cream, \$115, The Bath Tablets, \$125, The Body Oil, \$110.

PORTRAIT: COURTESY OF CHANEL  
ALL PRICES APPROXIMATE DETAILS AT [VOGUE.COM.AU/WTB](http://VOGUE.COM.AU/WTB)

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UP CLOSE

# HAND SHAKE

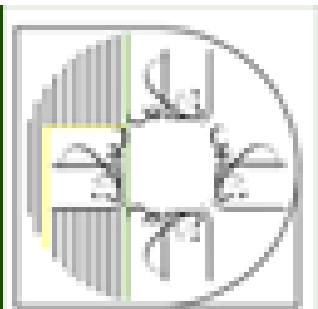
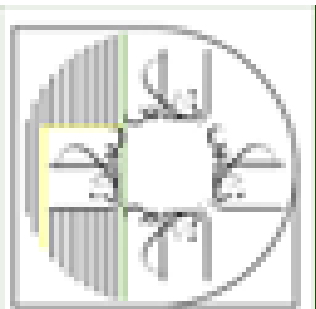
*From berry to brick red and burnt orange, the warmest winter nail shades fit like a glove.*

ART DIRECTION ARQUETTE COOKE  
PHOTOGRAPH EDWARD URRUTIA

**Clockwise from top:** Dior Rouge Dior Vernis in Rouge Cinema, \$41; Rimmel Super Gel in Influential, \$10; Sally Hansen Insta-Dri Nail Color in Go Garnet, \$9; Dior Rouge Dior Vernis in Nuit 1947, \$41; Chanel Le Vernis Longwear Nail Colour in Golden Sand, \$42; Sally Hansen Miracle Gel nail colour in Dig Fig, \$17; Chanel Le Vernis Longwear Nail Colour in Sunlight, \$42.



WORDS: REMY RIPPON  
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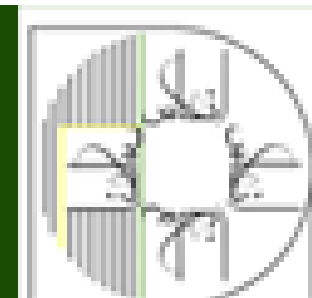
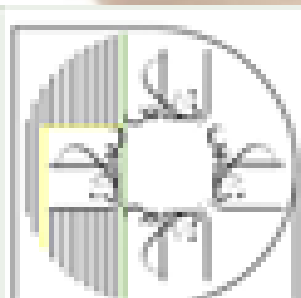
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NEW LAUNCHES

# COLD SNAP

*When a skin reset is in order, winter provides the perfect pause point. By Remy Rippon.*

**WINTER IS WIDELY** considered ‘skincare downtime’ for good reason: with less beach days and a tendency to hibernate during the cooler months, there’s ample time to focus on brawnier skincare treatments. Those services are the ones that often come with the caveat of being housebound for a few days post-treatment (cue flaking, peeling, redness) or leave skin vulnerable to hyperpigmentation when exposed to ultraviolet light in the days and weeks following the appointment. What’s more, if you’re targeting a specific concern (melasma, acne) your facialist may suggest a handful of treatments over a couple of weeks or months. But don’t let that deter you. Here is our round-up of the top treatments to reboot your skin.

## Fraxel

When people talk about “getting laser”, they’re probably talking about Fraxel. The in-salon treatment applies microscopic lasers on small sections of the skin to promote the skin’s natural healing systems as well as collagen production. What does that mean for your complexion? Fine lines, acne scarring and pigmentation can all benefit from a single treatment, but you’ll need a few days out of the office post-treatment as redness, flakiness and even peeling are fairly common.

## Clear + Brilliant

If you’re not prepared to free up the calendar, then Clear + Brilliant – often dubbed ‘baby fraxel’ – is an ideal skin pick-me-up. While it also deploys fractional lasers, these only go so far as the top layers of skin (and take as little as 30 minutes) to gently reduce fine lines and address uneven skin tone.

## Cosmelan

If you know anyone who has had Cosmelan, then you know it’s a marathon, not a sprint. The approach is twofold: the first step involves the application of an in-clinic peel, which is later removed at home. This is followed up by a precise daily skincare regimen, which is adhered to for the next six months (we didn’t say it was speedy). If you manage to stick to it, the results are worth it: dark spots and blemishes are dramatically reduced as the treatment progresses.



## Cushion covered

When it comes to coverage, pillowy-soft and ultra-lightweight are two descriptors we can get behind. These tick both boxes.



Dior Forever Cushion Powder in Light, \$94.

Burberry Ultimate Glow Cushion Foundation in Light Warm, \$95.

## Pencil it in

Whoever said lip pencils were superfluous obviously hadn’t tried Gucci’s version. Blendable, long-wearing and available in six universal shades, the brand’s latest foray into make-up not only pairs with lipstick, it’s smooth enough to wear on its own.

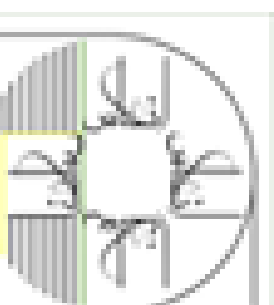
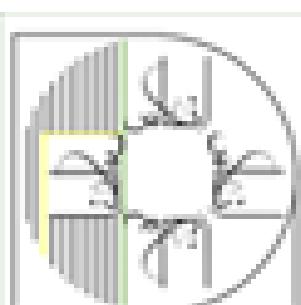


Gucci Crayon Contour des Lèvres Lip Pencil in Rouge, \$52.



## WATCH THIS SPACE:

TWO POWERHOUSES UNITE AS HOMEGROWN SUPERMODEL ADUT AKECH BIOR JOINS FORCES WITH ESTÉE LAUDER AS ITS NEWEST GLOBAL BRAND AMBASSADOR. LOOK OUT FOR THE NEW CAMPAIGN DROPPING SOON.





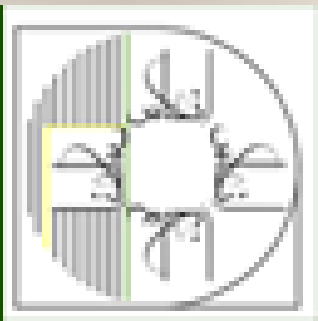
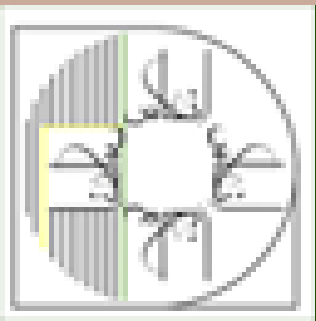


BEAUTY  
IS  
SKIN  
DEEPER

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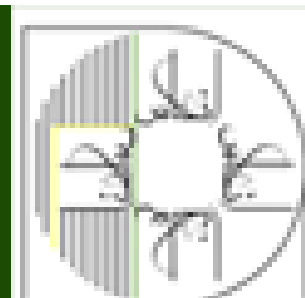
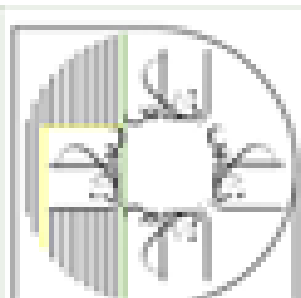
HEALTH

# NECK MINUTE

*It's a neglected part of our body, but paying special attention to your neck and décolletage will bring surprising rewards. By Remy Rippon.*

**C**all it a 2020 hangover spurred on by the inordinate amount of time we spent staring at our own reflection through a screen, but the real estate from our chin to our chest is coming into focus. Once a bit like flossing – the added extra we know we should do but seldom muster the energy for – a multi-step neck-care regimen, as well as a suite of hi-tech collagen-boosting devices, and a menu of in-clinic treatments are drilling down, literally, on the neck, chest and décolletage.

“No matter how healthy your face looks, your neck can tell a very different story,” warns Emma Hobson, director of education



at Dermalogica. The reason those accordion lines and general laxity may begin to show up on our neck at an accelerated pace, is both biological and influenced by the outside world. First and foremost, the skin on our neck is thinner and more delicate than the skin on our face. What's more, the area between our shoulders is basically a walking receptacle for the sun's rays. The other key unavoidable: gravity. "Although neck skin is more elastic and 'stretchy' than facial skin to allow free movement of the head and neck, this repetitive movement, combined with photo-damage and the downward pull of neck muscles and gravity, makes the neck skin more prone to deeper wrinkles," explains Dr Michele Squire, founder of prescriptive skincare brand Qr8 Mediskin.

Those are contributors we have little control over, but lifestyle factors come into play, too. Tech neck is a term coined a few years ago when physiotherapists began noticing a spike in patients presenting with neck pain, headaches, and trouble focusing on work tasks. "It's the stress or strain that is placed on our neck, shoulders and upper back as a result of our sustained posturing when using devices such as our phones and laptops," says Alex Nicholson, physiotherapist and director of Sydney Physio Solutions.

As it happens, the effects of a tech-induced slump aren't just at a muscular level, with horizontal folds from routinely tipping our chin down ("a hallmark of tech neck," adds Squire) showing up as early as our 20s. "One study showed that they are the first sign of ageing to appear in neck skin, becoming significantly noticeable in the 26- to 30-year-old age group, well before other signs, such as neck sagging and skin changes," she says.

Your usual arsenal of face creams can – and should – be extended beyond the jawline, but for a targeted approach there are a host of formulas specifically designed for the neck and décolletage. "Don't scrimp with your skincare – make sure you treat this area as generously as you do your face," advises Hobson, pointing to Dermalogica's recent launch, Neck Fit Contour Serum, which comes with a handy cylinder roller to gently dispense the formula into the skin.

Hard-working ingredients are paramount. For daily protection, sunscreen application is non-negotiable, while niacinamide (to lock in moisture), vitamin C (for brightening), retinol (for fine lines) and hyaluronic acid (for hydration) are equally beneficial. A neat all-rounder, Estée Lauder's Resilience Multi-Effect Night Tri-Peptide Face and Neck Creme delivers a super-charged dose of the brand's 'tri-peptide complex' to repair and boost collagen while you snooze.

But a word of caution when introducing new steps into your regimen: your neck and chest are more sensitive than the rest of your face. Several studies have found the neck area is prone to transepidermal water loss, which suggests a compromised skin barrier function and often results in increased sensitivity.

**“Don't scrimp with your skincare – make sure you treat this area as generously as you do your face”**

"In a practical sense, this means taking care with skincare products in this area as it is more prone to reactions," explains Squire.

As for the age-old technique of only sweeping skincare formulas in an upward motion: it can't hurt, but it may not be necessary. "Skin is designed to stretch and bounce back," attests Squire. "So applying skincare in either an upwards or downwards direction will have no effect, positive or negative, unless you're doing it for hours every day."

Other everyday practices, however, can have an impact. Forgo the delicate collarbone when spraying your signature scent and instead, spritz it into freshly washed hair, the pulsepoints on your wrist, or the lapel of your jacket. The reason? Alcohol – the base of many fragrances – is not only drying on the skin (cue dehydration), it acts as a lightning rod for ultraviolet rays.

At-home rituals aside, there are a host of hi-tech dermatologist's office treatments in the name of correction over prevention. Aesthetic physician Dr Joseph Hkeik from Sydney's All Saints Skin Clinic uses a combination of protocols – ranging in intensity and downtime – to address overall skin tone and the underlying 'scaffolding'. The Transformer-sounding Morpheus8, is among the newer treatments on offer and combines micro-needling and radio-frequency heat to remodel skin tissue and promote collagen production in the neck. Ultherapy, too – which involves heat-regulated ultrasound to precisely target deeper layers of the skin – is regularly used on both the face, neck and décolletage, and works to kick-start the skin's own collagen stores. "Most patients feel the tightness immediately after the treatment and start to see results at about six weeks, with a great improvement at three months," says Hkeik.

As with most things, we should never neglect the basics. "Just as we move our body to keep it toned and healthy, we can do the same with our neck," explains Hobson. If you're deskbound, start by tipping your head back to expand the chest and if you have the space, a downward dog yoga pose works twofold to stretch the back and shoulder muscles. "Daily neck stretches will go a long way to keeping the skin smooth and taught," says Hobson. Ditto sleeping on your back; while gravity plays a part, so too does the inevitable face and neck scrunch that comes with sleeping on both your side and belly. And finally, heed Nicholson's sound advice: "Minimise or limit time spent on devices – put a timer on your phone to have an occasional break from screen time." Not only beneficial for your skin and muscles, but your head will thank you, too.



**Clockwise from top left:** Dr. Dennis Gross DRx SpectraLite BodyWare Pro, \$760; Estée Lauder Resilience Multi-Effect Night Tri-Peptide Face and Neck Creme, \$150; Dermalogica Neck Fit Contour Serum, \$135; Bareminerals Ageless Phyto-Retinol\* Neck Cream, \$79.

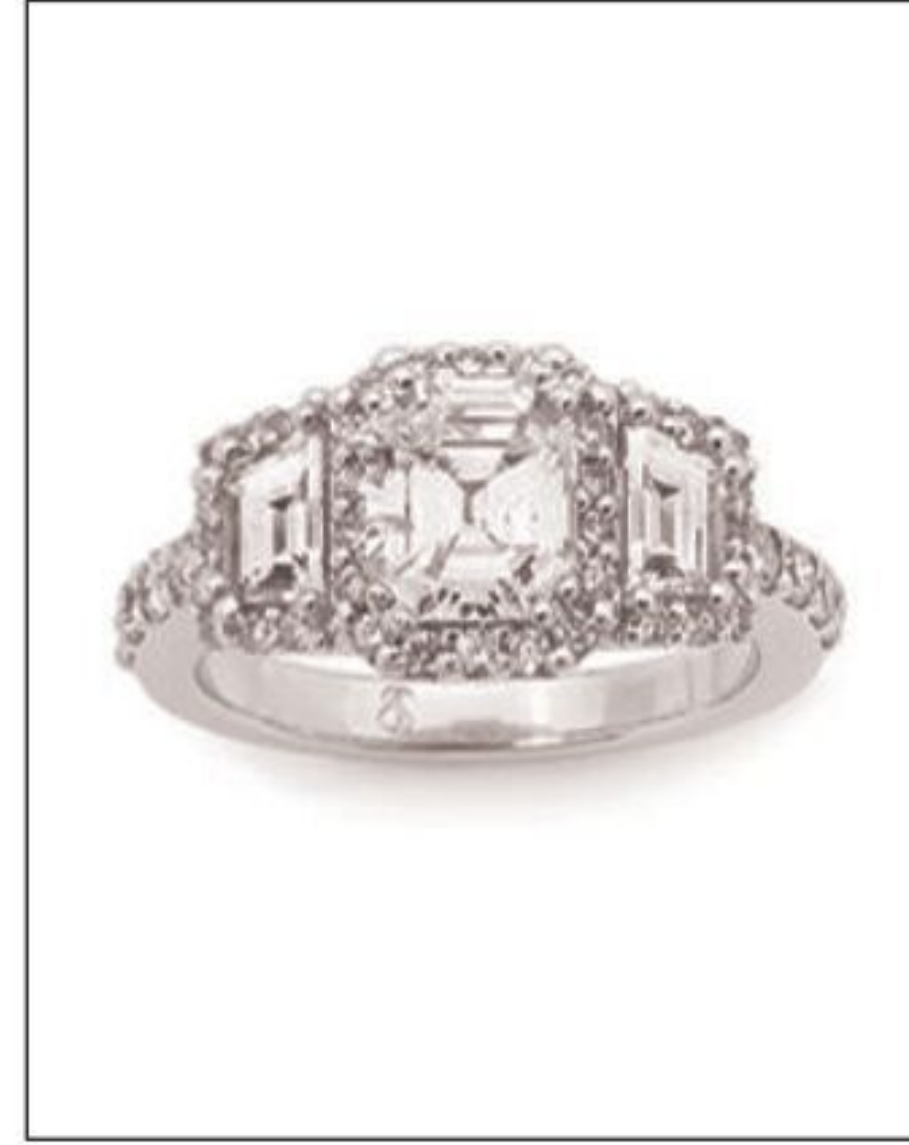
# VOGUE DIARY

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



## Pure vision

The search for the perfect wedding dress should be a magical time in your life. With Two Birds Bridal, you'll be taken care of by a team of experienced and professional stylists, seamstresses and designers who provide the highest quality customer service and are there to listen, advise and guide you from your first visit to the day you pick up your gown. [twobirdsbridal.com.au](http://twobirdsbridal.com.au).



## Fine times

When the time comes to choose your bridal jewellery, it's hard to go past Bond Street Jewellers. Each fine piece is intricately handcrafted, ensuring that every stage of the creation is carefully considered, from the design to the setting and the final polish. Whether classic or contemporary, your piece will look exquisite for years to come. Visit [bondstreetjewellers.com.au](http://bondstreetjewellers.com.au).

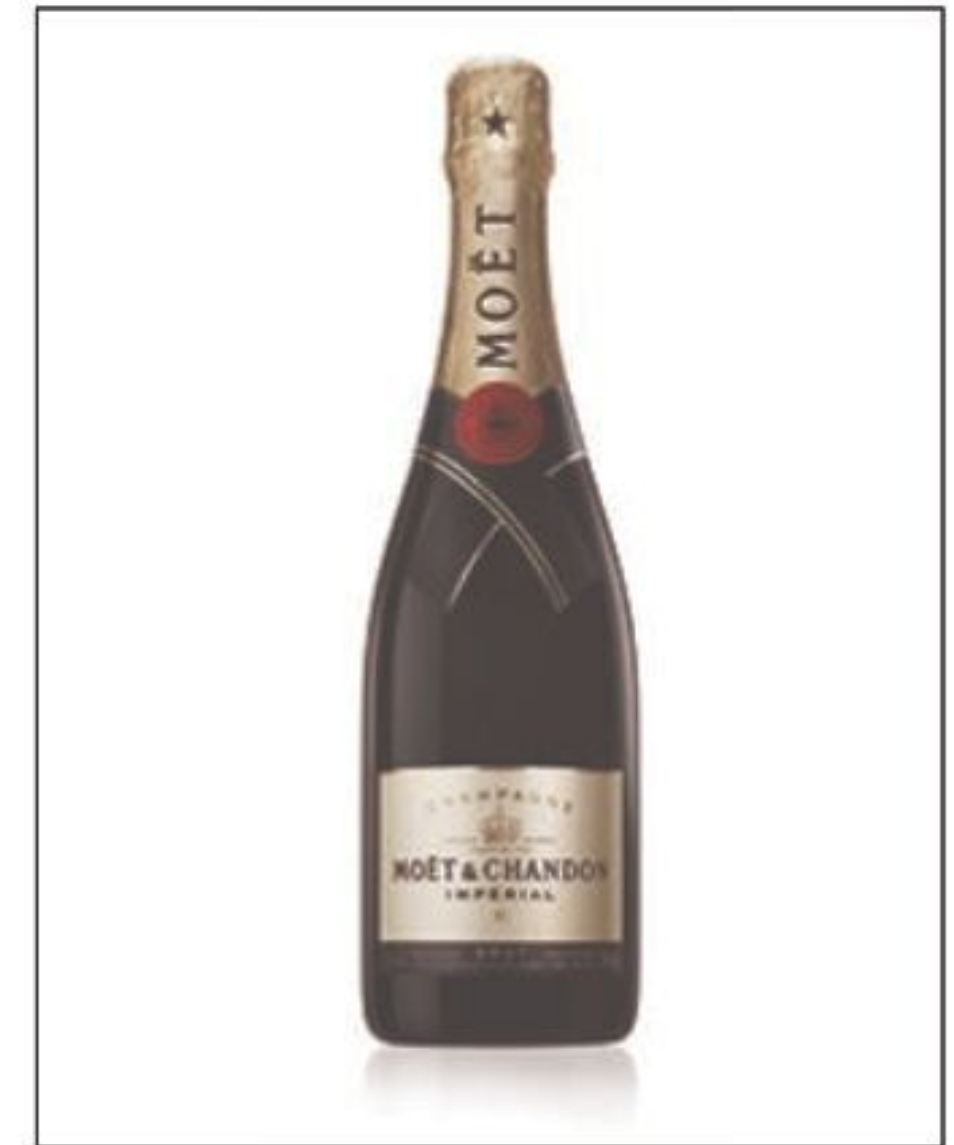


## Face to face

Whether you choose the blue or grey sunburst dial, a beautiful Patek Philippe Twenty~4 manchette quartz watch will take you through your day in style. This updated model replaces the former Roman numerals with applied Arabic numerals in gold, and trapeze-shaped gold markers take the place of the diamond markers. To find out more, visit [jfarrenprice.com.au](http://jfarrenprice.com.au).

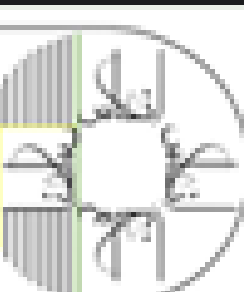
## With love

It's not a wedding without a celebratory glass or two of champagne to toast with. Moët & Chandon knows a few things about celebrating: a bottle of its champagne is opened every second around the globe, and life's memorable moments wouldn't be the same without it. Your wedding deserves a champagne crafted with love. Visit [vintagecellars.com.au](http://vintagecellars.com.au).



## Treasure forever

When it comes to the jewellery of love, you want timeless pieces that bring your vision to life and will be treasured and worn for generations to come. This Fairfax & Roberts Signet Ring is a standout choice. It imbues vitality and longevity with its softer appearance, greater movement and remarkable sparkling points of light. Visit [fairfaxandroberts.com.au](http://fairfaxandroberts.com.au).



# VOGUE

AUSTRALIA

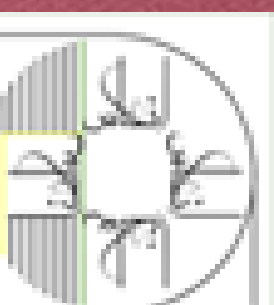
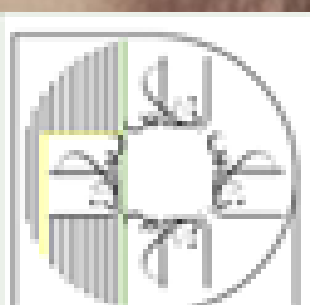
**ALL MIGHTY**  
**SELENA GOMEZ HAS RETURNED**  
**AND IS READY TO LOVE HERSELF**

PHOTOGRAPH: ALIOUE | SELENA GOMEZ WEARS A VERSACE DRESS AND HEADSCARE BY BERNARDO BERTOLINI  
ALL PRICES THROUGHOUT, P.O.A. | DETAILS AT VOGUE.COM/AU/WTB

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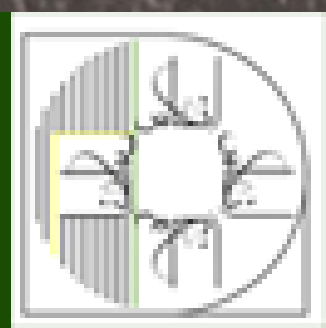
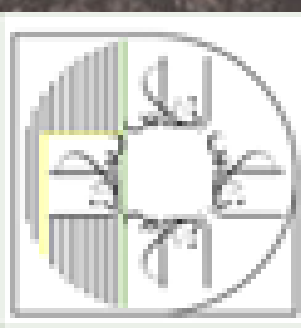
Chanel tunic, from  
the Chanel boutiques.  
New York Vintage  
hat. All prices  
throughout, P.O.A.



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# SELENA

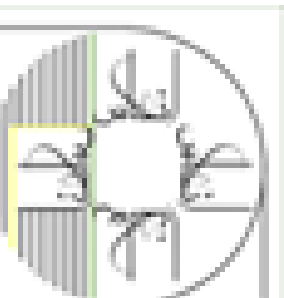
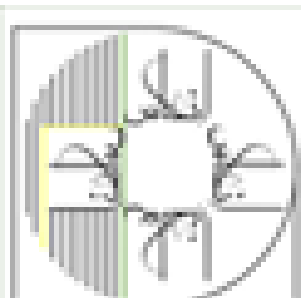
She had a five-year gap between albums – and an eight-year hiatus from television – but now Selena Gomez is front and centre again, with fresh music, a major TV show and a new beauty brand of her own. By Hannah-Rose Yee. Styled by Patti Wilson. Photographed by Alique.

Issey Miyake  
dress and boots.  
Schiaparelli earrings  
and rings. On  
right wrist: Ariana  
Boussard-Reifel  
bracelets.  
On left wrist:  
Sterling King cuff.

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**A** perk of the job, if your job is being Selena Gomez, is that you get a front-row seat to the whole entire world. Back in the day, before coronavirus put a dent in global travel, and arena concerts, and the very premise of loud and sweaty live music, Gomez travelled the world most months; performing to crowds of people, walking red carpets at premieres and galas, meeting fans in cities as far flung as Rome, Manila and Nairobi.

Or Sydney, which Gomez last visited in 2018. "I miss it ... I feel like I could live there," says Gomez, Zooming into this interview from her new home in Los Angeles, the afternoon light filtering through gauzy cream curtains. "I just love the energy." It's been three years since she was in Australia, and they have been three big years in Gomez's world. Three years in which she has emerged from the shadow of two relationships that made her feel, she says, "less than". Three years in which she logged off social media for good, despite being at one point the most followed Instagram user *in the world*. Three years in which she returned to the realm of music after a five-year break between albums, and is poised to return to television after a long absence from the small screen. Three years during which she has used her platform to advocate for awareness around mental health, chronic illness – Gomez has lupus, and in 2017 received a kidney transplant as part of her treatment – and politics, working with US politician Stacey Abrams to encourage voter turnout during the 2020 presidential election. Three years in which Gomez settled in to the grooves of her life, comfortable and comforting as they can be when you have them figured out.

Another perk of the job, if your job is being Selena Gomez, is that one day in the middle of pandemic-related aimlessness, you might have the idea for an unscripted television series called *Selena + Chef* in which celebrity chefs teach you how to cook. And one of those chefs might be Curtis Stone, and he might send you a care package of Australian snacks for you to sample on camera in the second season of your show – sleeves of Tim Tams and Mint Slices, a jar of Vegemite, and one distinctively wrapped chocolate bar called Violet Crumble that you're going to really detest. At the first mention of Violet Crumbles, Gomez laughs. The truth is, she's more of a savoury girl. "I remember when I was there, I loved – are they called Cheezels? I remember those little things," Gomez says, grinning and relaxed over Zoom in a black sweatshirt and big hoop earrings. ("I'm going to the studio after this," she jokes. "This is what you get.") And anyway, it wasn't just the Violet Crumble that Gomez didn't like. "I already knew from years ago that I was not a Vegemite girl," she admits.

Gomez moved into her new house in the middle of lockdown. It became her quarantine sanctuary, complete with its own studio, where Gomez is currently recording her next album, the kitchen for filming *Selena + Chef*, and space for working on Rare Beauty, the make-up brand that Gomez launched in 2020 and that is now available at Sephora in Australia. As well as being the home of Rare Impact Fund, which Gomez established to help drive conversations around mental health. She has always used her platform to raise awareness about subjects close to her heart, whether it's her own mental health, or, more recently, the importance of political activism and the dangers of social media. "I think before, as a celebrity, it's like: 'Don't say certain things.' People are like: 'Who are you? You're

just a singer,'" Gomez reflects. "I was like: 'You're right. That's what I am. But I also really care about this.' I may not know the ins and outs, but I'm not going to stop."

**VOGUE AUSTRALIA:** *The past year has been a year. How are you feeling?*

**SELENA GOMEZ:** "Well, I feel like there's so much that is happening that's good with the vaccinations, but at the same time, I feel like we haven't even scratched the surface of what really needs to be done with these vaccines. So I have made it a point to not only educate myself, but to also be aware of what I can do with my platform."

**VA:** *Have you been vaccinated? What about your family?*

**SG:** "Yes. I'm from Texas, and so there's some family members who are a bit wary, but everyone in my immediate life has gotten it ... I know it comes with a lot, but I was completely fine. And I feel – even though I wear my mask, I take all the precautions – but there is definitely a feeling of protection."

**VA:** *Do you have any hopes as we move into our new normal?*

**SG:** "I do. I hope people understand how fragile life is, but how beautiful it is at the same time. I've seen people become lighter, more patient, actually [having] a lot of intellectual conversations, real substance. You can tell that's happened with people. It's not just like: 'Oh, how you're doing? Do you want to go and get dinner?' It's so special when you're with someone. You never get to value that, or you're so involved in your phone. I can just tell that the world is craving connection with people, and to be honest, I think we lacked that."

**VA:** *You're currently filming the third season of Selena + Chef, the cooking show you started during lockdown. What have you learnt about cooking?*

**SG:** "I've learnt one thing – not one thing, millions of things – but I am *not* a baker. I found that out very quick! And [also that] I enjoy cooking. This was actually kind of a nice surprise. I didn't really think I would do something like this. But during quarantine, I was like: 'What is something I can put out in the world that can make people laugh, or make people smile?' And what do I love more than anything? Food. I did not think we would be making it to season three, but it's so enjoyable ... All my friends were texting me: 'What are you doing trying to cook?' But I love cooking. I'm not great at it, but I like to add my own things ... It's been really fun."

**VA:** *People really loved watching Selena + Chef when it premiered last year. What have you been watching or listening to?*

**SG:** "I'm really, really trying to support my industry. I'm buying every movie that I want to rent, and I've been buying music and making sure that I'm contributing. I watched *The Undoing*, *The Queen's Gambit*, *Succession*, *Broad City*, and *Saturday Night Live* [SNL] – that's actually been one of the biggest things. I've never followed SNL consecutively, I just watch it wherever I can, but I became such a fan, and now I watch that as my little calm-down thing ... As far as podcasts, it's really funny, the TV show that I did [*Only Murders in the Building*] is kind of based on murder podcasts, because there are so many out there and so many people have these fascinations, and we kind of make fun of that in a way, because everybody is obsessed with them ... I'm very much into [them]. It's so weird to say because it's kind of morbid, but I think I just like the psychology and how they figure it out, because I'm not as smart as that." →



Chloé dress. Vintage  
Lanvin necklace,  
from Paumé Los  
Angeles. Louise  
Olsen x Alex and  
Trahanas earrings.  
Cartier rings.

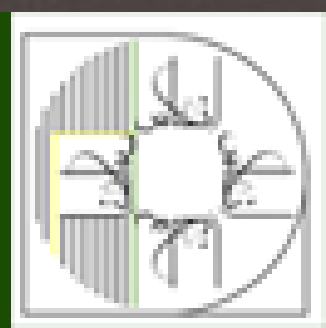
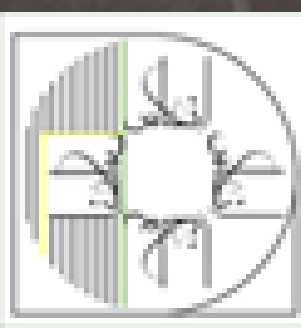
**Beauty note:**  
Rare Beauty Brow  
Harmony Pencil and  
Gel in Cool Brown.



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Saint Laurent dress  
and necklace.  
Swarovski earrings.  
Bond Hardware  
choker.

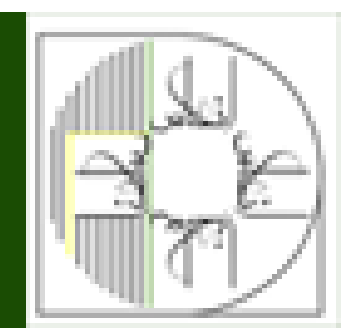
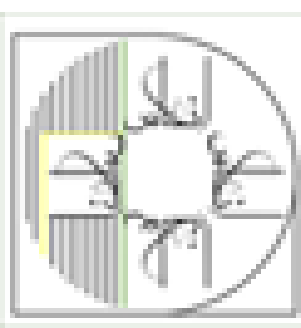


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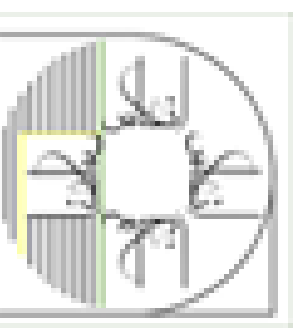
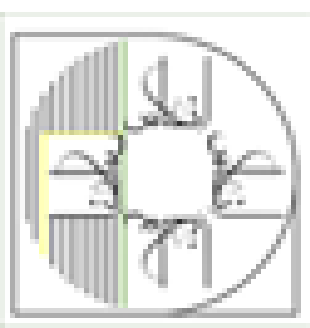




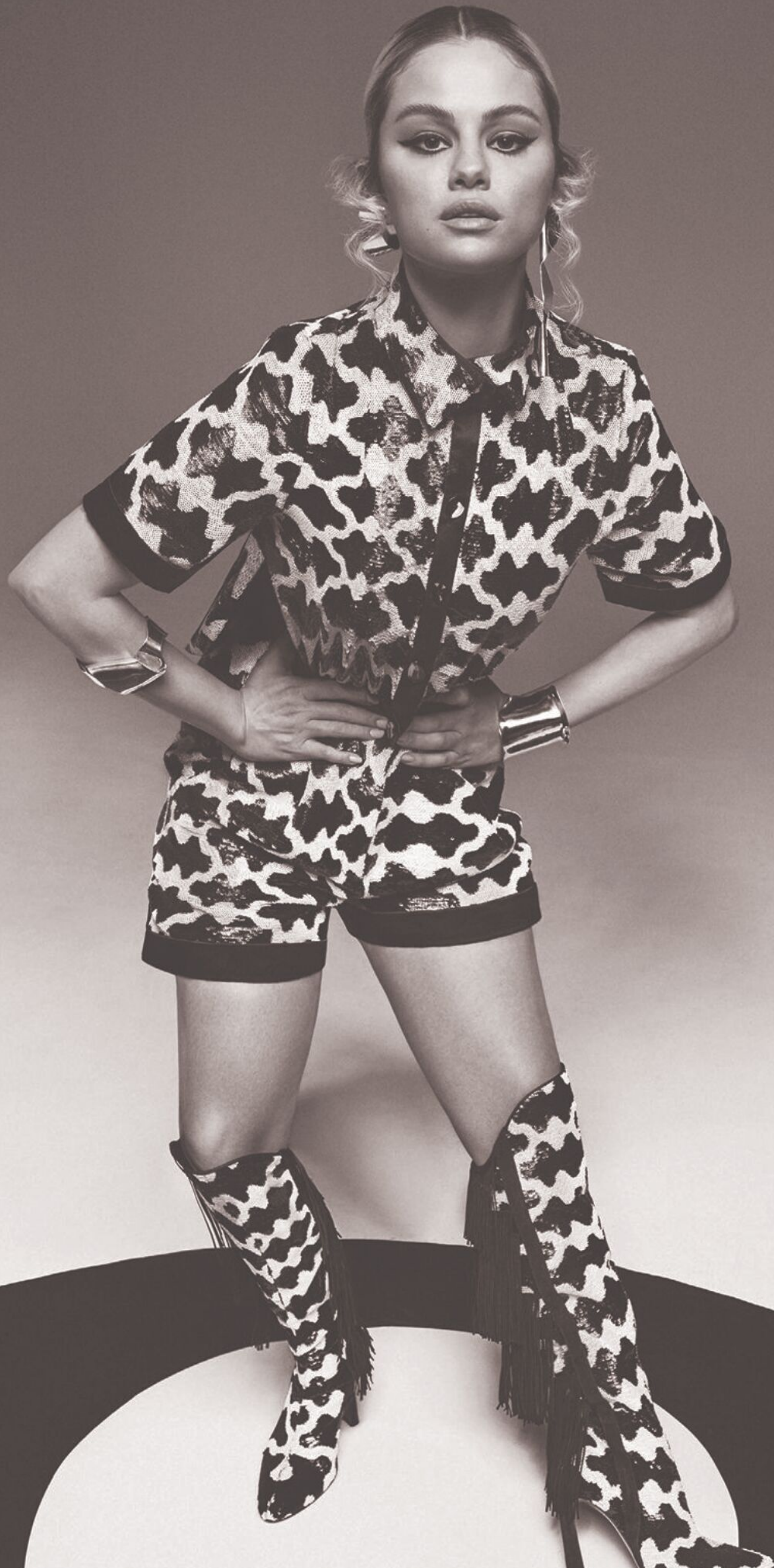
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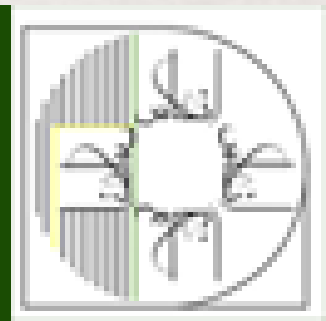
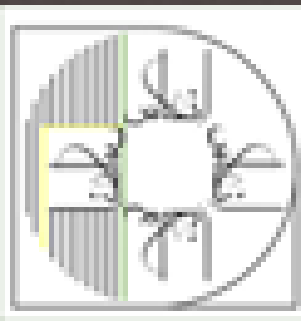
Halpern jumpsuit  
and boots. Sara  
Robertsson earring  
(left). Louise Olsen  
earring (right).  
Ariana Boussard-  
Reifel bracelets.



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Balenciaga jacket.  
Paula Mendoza  
ear cuff. New York  
Vintage necklace.  
On right hand:  
Sterling King ring.  
On left hand:  
Jennifer Fisher  
ring, (index finger).  
Schiaparelli ring.

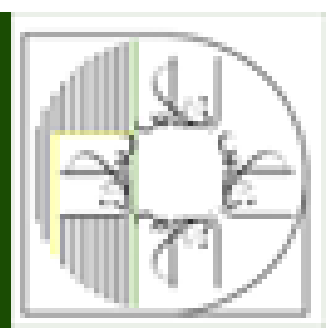
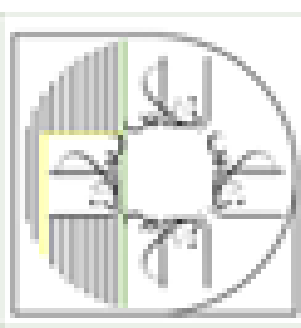


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**VA:** *Only Murders in the Building* sees you team up with Steve Martin and Martin Short as part of an unlikely crime-solving trio. What was it like working with them?

**SG:** "First off, they're brilliant. They're legends, and they have lived so many different lives, and it's like I'm a sponge and I'm just soaking all of that in. They were just like uncles. Marty calls me Bubbala, like: 'How's my little Bubbala?' They're so quick and witty and established. I want to be where they are. I love when people challenge me, and they would tell me things I would never know. I think you're going to see on screen how much we did love each other."

**VA:** *You're a producer on Only Murders in the Building and have been on various other projects, including 13 Reasons Why. What do you get out of that role?*

**SG:** "I get to have a say. I get to see what works and doesn't work, and that's exciting for me. Because I don't know what's going to happen when I grow up. I would maybe love to write something, I'd maybe love to direct something. Producing has been like dipping my toe in the water. When I'm acting – I don't want to say this because there are multiple things I feel with all my projects – but acting to me is just my favourite. It's really, really wonderful, and I'm very happy when I'm on set."

**VA:** *Do you have any career ambitions that you haven't yet achieved?*

**SG:** "I think my life has been dominated by music. And I don't mind it whatsoever, I'm so grateful. I'll always probably make music, even if it's just for me, and that's something I'll cherish. But what I do have goals for is to be in the acting space a bit more, and continue to work hard on my cosmetics brand because I want it to be a safe place."

**VA:** *Let's talk about your brand Rare Beauty, which has just launched in Australia at Sephora. The word 'rare' is a very important one for you. It's the name of your brand, the name of your last album, and you have it tattooed on your neck. What does it mean to you?*

**SG:** "I think most of my experiences in relationships have been cursed. I've been way too young to be exposed to certain things when I was in relationships. I guess I needed to find what was that word for me, because I felt so less than in past relationships, and never really felt equal. And so that word to me – when I first heard it [used in the single *Rare*] with Nolan [Lambroza], one of the writers, I just said this is what I want to feel about myself. So it wasn't even necessarily like: 'Oh, I feel that way, let me sing it.' It was almost like: 'Actually, I need to feel that way about myself.'"

**VA:** *Are there people in your life who embody that word for you?*

**SG:** "Yeah. I think that my family, and my chosen family – I feel like I'm surrounded by real people."

**VA:** *Why did you want to start Rare Beauty?*

**SG:** "I wanted it to be the bare essentials, and, of course, we come with colour and lip liners and all this stuff that we're releasing. But I just wanted it to be that place where you feel good, it covers what you want to cover. And to be honest, I wanted it to become a platform for mental health and for young women or men who deal with anything – insecurities, depression, anxiety. That's why it was necessary for me

to start the Rare Impact Fund, and our goal is to raise a hundred million dollars in 10 years. I believe in that so deeply. We have so much access to help in so many different ways ... Why wouldn't there be a place for mental health? Because that's so important."

**VA:** *This is something you have spoken about a lot. What are the things that help you when it comes to your day-to-day mental health?*

**SG:** "I've studied DBT, which is Dialectical Behaviour Therapy. I've been to four treatment centres. I think in mental health, I never understood the stigma until I went to my first treatment centre, because that was years ago. But then there was a photograph that got out, and it's wild to see how mean they were. It was like: 'She's the next this person, she's the childhood star,' whatever. And: 'She's doing drugs.' They're saying all this stuff about me. I'm watching

all of that change, slowly but surely, because now, if any media outlet made fun of me, they're the ones that look like the asshole because we don't tolerate that anymore. It's actually crazy that I'm watching it happen, even though I know we have so much more to do. And I have goals. I want to put this as a curriculum into schools. I feel like I practise [DBT] every day ... And then I also love being in the studio. Because the first hour I'm in a studio, I just talk. It's like therapy. You just go in and you share your heart."

**VA:** *Do you have a message for women who might be struggling with their own health journey right now?*

**SG:** "Honestly, I never want to be a person that's like: 'I got medication, it's fine now.' I do believe in medication, obviously, therapy – all of these things I've done to try and make myself better. But my advice isn't going to be: 'Oh, you're going to get over it.' It's actually an everyday practice. So if I'm thinking about something, I want to catch it before then. Or if I've been alone and isolated for too long, I'll be like: 'Oh wait, I need to be around people I love.' And like I said, I also go to therapy. You can find ways to live in it. But once you understand it, the fear of you admitting that you have something goes away."

**VA:** *In the past few years, you have bravely revealed your lupus diagnosis and the fact you have had a kidney transplant. What things are important for you in order to feel healthy?*

**SG:** "It's something I've had to prioritise and set boundaries to ensure my health always comes first. I love what I do, but sometimes I feel overextended and it's those moments when I have to step back and make sure I'm getting enough sleep, finding the time to have [time off] to enjoy time with my friends and family."

**VA:** *You're almost 29. What do you hope the future holds for you?*

**SG:** "I am beyond grateful that my loved ones were really safe during the pandemic. And I'm just really happy with who I am. I'm grateful that as I step into 29 – even just two years ago – I was different. It's only gotten better, and that's kind of what people say, you know, when you get older, you feel a bit more confident with who you are. I don't know if that's gonna be every year for me. Maybe it is. But I just feel like I'm constantly growing in the right direction."

Selena + Chef is streaming now on Binge. Rare Beauty is available from Sephora Australia. Only Murders in the Building will stream on Disney+ later in the year.

**"NOW, IF ANY MEDIA OUTLET MADE FUN OF ME, THEY'RE THE ONES THAT LOOK LIKE THE ASSHOLE BECAUSE WE DON'T TOLERATE THAT ANYMORE"**

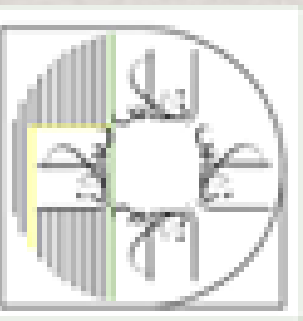
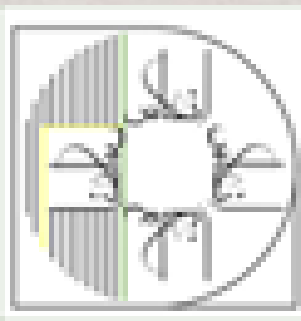


Noir Kei Ninomiya coat.  
Church's x Noir Kei  
Ninomiya boots. New  
York Vintage earrings.  
Hair: Chris McMilla  
Make-up: Hung Vanngo  
Manicure: Tom Bachik  
Set designer: Ali Gallagher  
Producer: Gabe Hill

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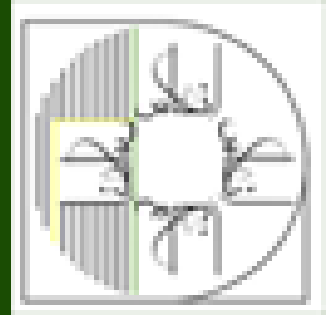
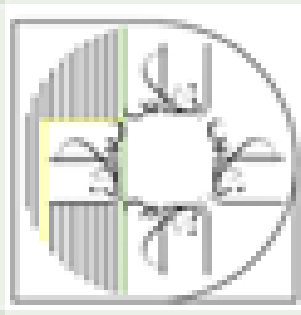
**This page:** Supriya Lele top, \$650, skirt, \$590, pants, \$875, and bra, \$610. Bulgari earrings, \$35,600, and ring, \$4,400. Manolo Blahnik shoes, \$1,505. **Opposite page:** Giorgio Armani coat, \$10,500. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).



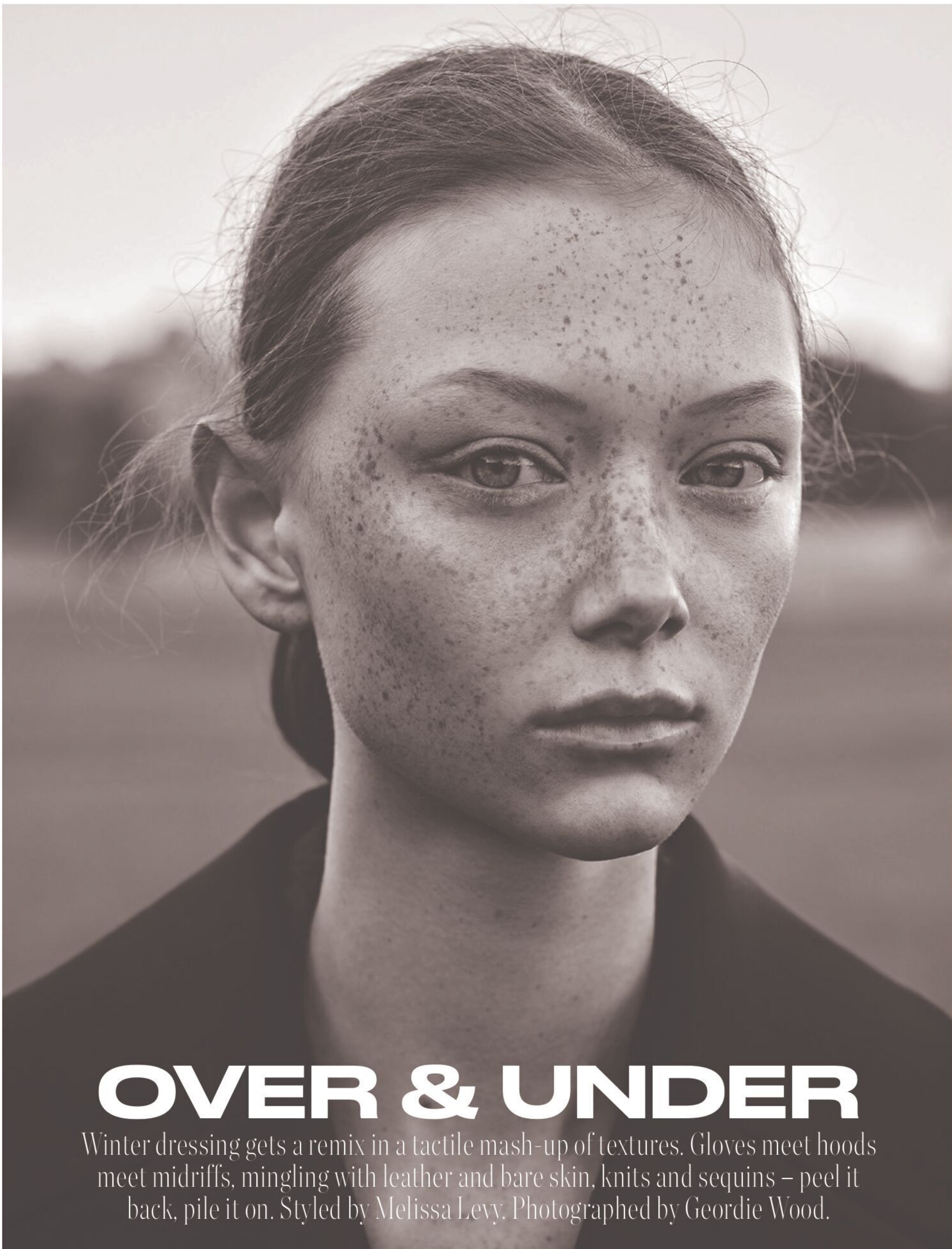
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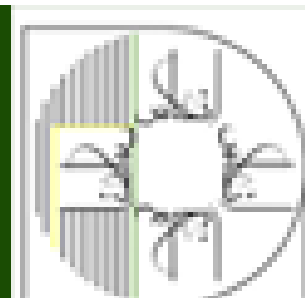
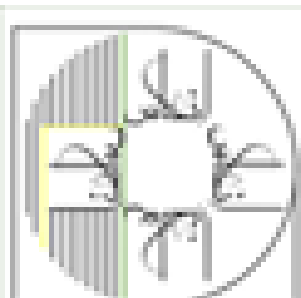
# OVER & UNDER

Winter dressing gets a remix in a tactile mash-up of textures. Gloves meet hoods meet midriffs, mingling with leather and bare skin, knits and sequins – peel it back, pile it on. Styled by Melissa Levy. Photographed by Geordie Wood.

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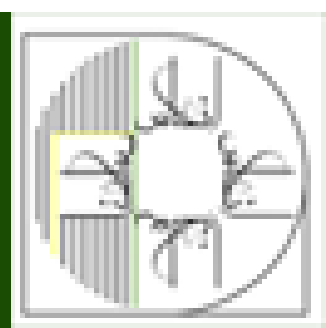
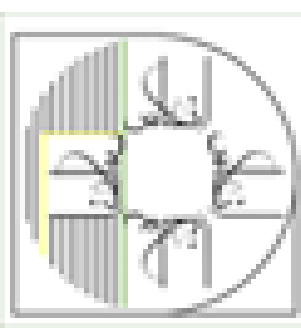
Fendi top, \$1,330, and skirt, \$1,980. Jennifer Fisher ear cuff, \$215. Cartier rings, \$49,100 (on right hand), and \$24,400 (on left hand).



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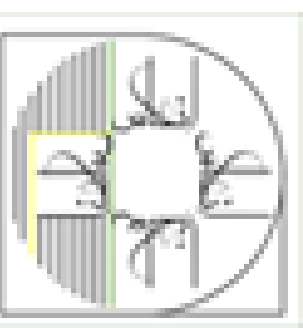
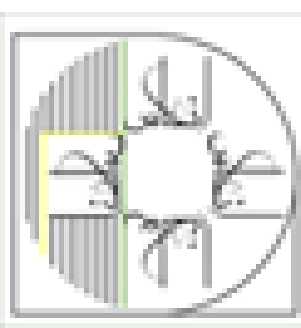
Prada dress, \$2,060,  
and bag, \$1,680.  
Falke tights, \$35.

GEORDIE WOOD

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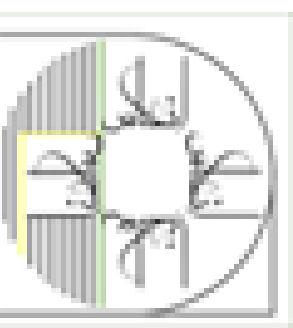
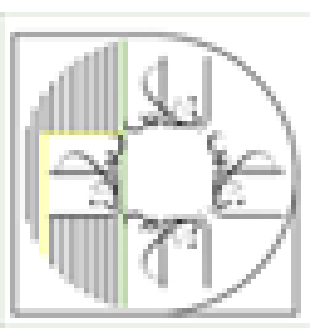


Christian Dior coat, \$10,000,  
dress, P.O.A., and shoes,  
\$1,790. Carolina Amato gloves,  
P.O.A. Falke tights, \$35.

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Versace top, \$2,740.  
Rick Owens jumpsuit,  
\$3,270. Ruslan  
Baginskiy hat, P.O.A.

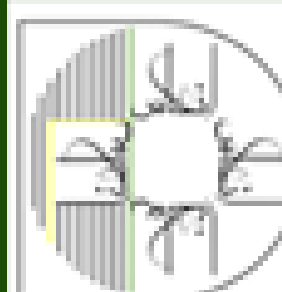


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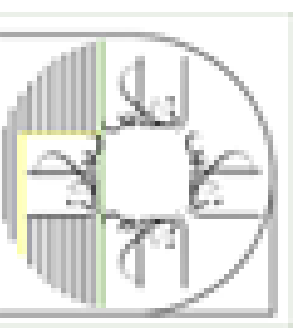
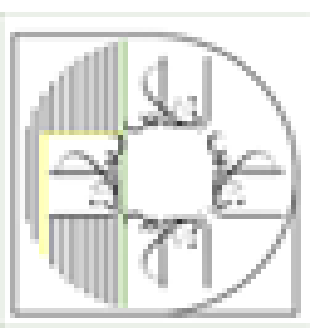


Baserange top, \$160.  
Isa Boulder bra,  
\$175. Saint Laurent  
pantaboos, P.O.A.

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Hermès jumper, \$1,870.  
Jennifer Fisher ear  
cuffs, from \$215. Isa  
Boulder bra top, \$190.

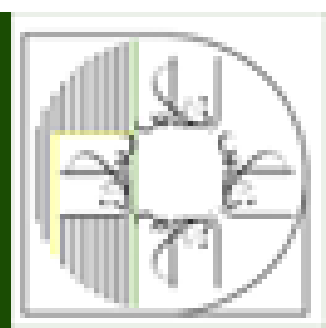
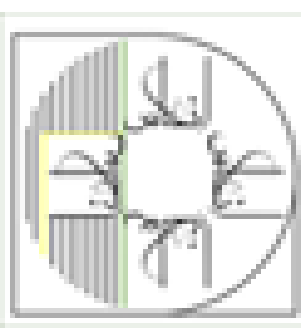


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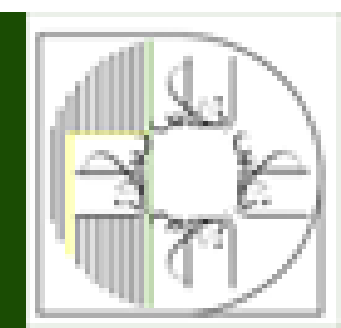
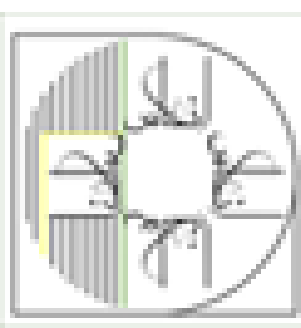
Chanel jacket,  
\$16,360, skirt,  
\$15,800, and  
earrings, \$890,  
from the Chanel  
boutiques.



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Bottega Veneta  
dress, \$34,770,  
and bag, \$26,080.

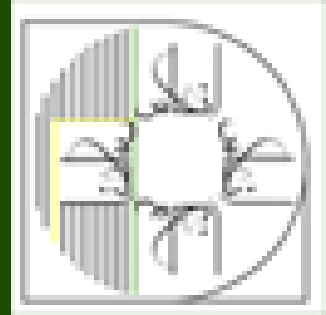
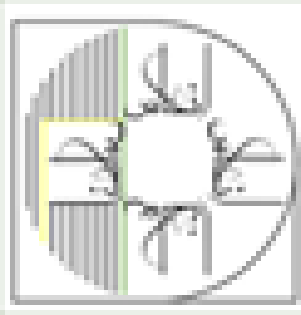


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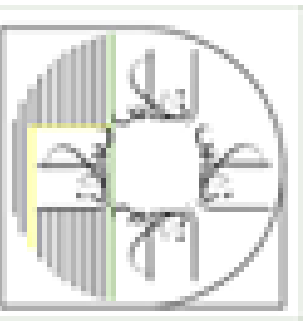
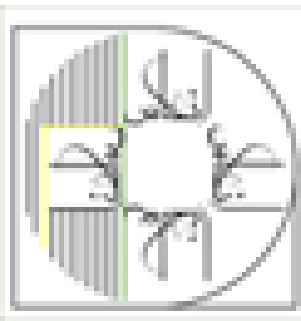
Gucci dress, \$8,500. Patricia  
Von Musulin rings, all P.O.A.  
We Love Colors tights, \$30.  
Isabel Marant boots, P.O.A.



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Louis Vuitton jacket,  
and top, both P.O.A.  
**Beauty note:** Estée  
Lauder Pure Color  
Envy Illuminating  
Shine lipstick in  
Dreamlike.

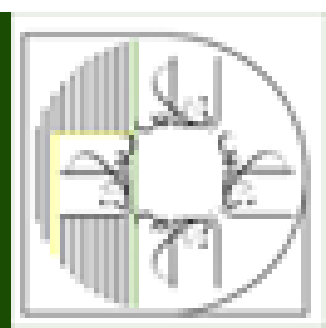
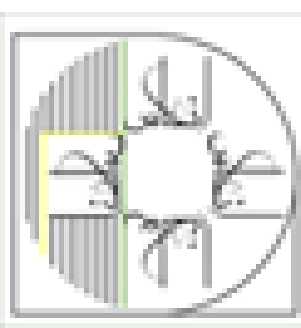


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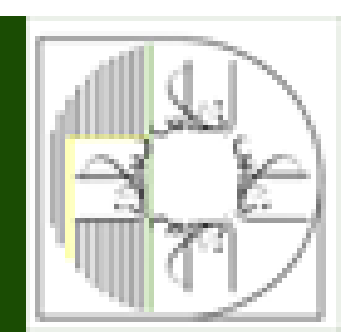
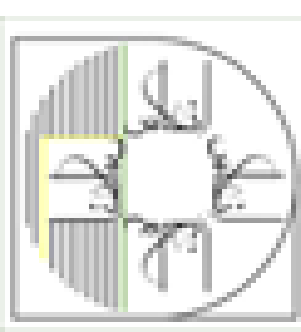
Celine jumper, \$1,450,  
hat, \$590, and bag,  
\$2,450. JW Anderson  
pants, P.O.A. Jimmy  
Choo shoes, \$995.



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Coach coat, \$1,495. Hildur  
Yeoman dress, P.O.A.  
Clyde bonnet, \$375.

Hair: Eric Williams  
Make-up: Grace Ahn  
Production:  
LOLA Production  
Model: Sara Grace  
Wallerstedt

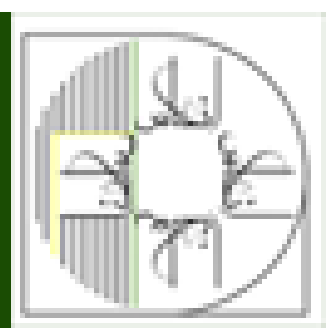
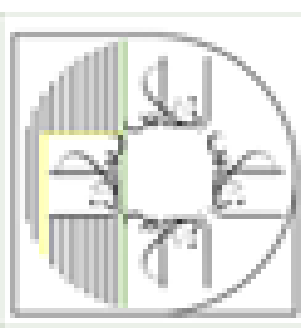


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# ALL THE WORLD'S A STORE

Sure, you can shop around the globe from your sofa. But, as Lynn Yaeger knows better than most, that's a far cry from hitting the ground running. Artwork by Jaye Schlesinger.

**S**ome people dream of hiking to the top of Machu Picchu, riding a mule to the bottom of the Grand Canyon, or exploring every crevice of the Hermitage, but I have a rather different sort of bucket list. Before I shuffle off this mortal coil, I want to make sure there is not one corner of the globe – not one Alpine village, not one desert island – where I haven't shopped.

I travel to shop. The prospect of the world emerging from this year of hell, with borders and restaurants and theatres but, most of all, stores reopening with happy, fully vaccinated people crowding the aisles, is frankly what I am living for. There are those who believe that a long period of self-reflection may quell the desire to get and spend. Not me. I am fairly certain that a year of travel deprivation has only made me more determined to hit the ground running to those shops and markets that I have so sadly missed, and that, I believe, missed me.

Of course, when I visit a new place I do other stuff, too – if you drag me. I will deign to darken the door of the occasional museum – especially if it has a gift shop. I will join you for a fancy lunch (but not too leisurely, please, especially if I am in a city for only one day and this fine dining cuts into my shopping time).

Lest you hastily dismiss me as a brain-dead vulgarian waving my credit cards, blind to the delights of distant destinations, be assured that I am hardly immune to the charms of the great capitals of the world. But, I ask you, isn't the Vendôme Column all the more stately because it casts its shadow on Charvet, where Proust had his waistcoats made? And yes, Notre-Dame is a nice church, but Galeries Lafayette also has a phenomenal dome – and, unlike the cathedral, houses a restaurant where you can eat a chicken sandwich while gazing up at the stained glass.

All this far-flung shopping has made me develop my own kind of Lynn-specific itineraries. In Milan, I never fail to be impressed by the majesty of the Duomo, but I am also awestruck by the architectural wonder of the spectacular Galleria Vittorio Emanuele II arcade, which happens to house the original Prada store. Despite the fact that I am pitifully clumsy and the world's worst dancer, as soon as I arrive in England I make a pilgrimage to replenish my supply of chic ballet slippers from Freed of London on the edge of the theatre district, at the corner of tiny Cecil Court, a Dickensian passageway lined with antiquarian book shops. (I do, by the way, love a West End show, especially since, by the time the curtain goes up, most stores have closed.)

My lust for shopping while travelling has deep roots. A mere college girl, I arrived in France decades ago with a carefully culled wardrobe that seemed perfectly serviceable for a young woman who lived with her parents in Massapequa and attended school in Manhattan. One glance at the soignée Parisiennes on the street, however light years away from my hippie dishabille, sent me running to Printemps for a beige linen Cacharel dress and a Daniel Hechter blazer, which I wore every day of the trip.

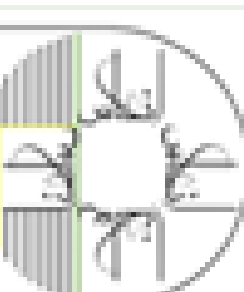
Of course, the internet makes it theoretically possible to shop the world from the comfort of your living room sofa – but really, haven't we all had enough of remote everything by now? Clicking 'add to cart', though tempting, will never compete with the joys of finding an extraordinary Venetian silk dressing gown (featuring the signature pleating Mariano Fortuny invented more than a century ago) at the glimmering Fortuny flagship off the Grand Canal.

Shopping to submerge myself in another culture has always made perfect sense to me. When friends brag about bungee jumping in Bora Bora, you can tell them about the time you arrived on foot at Maxfield on Melrose Avenue in LA – the security guard ran out to ask if your car had broken down, but "No!" you replied: "I am a New Yorker, and I walk!" – or talk about when you were in Miami (Ocean? What ocean?) and discovered that Sevan Biçakçi, a brilliant jeweller you first encountered in Istanbul, has his own shop in the Design District. (As for Istanbul: Who doesn't love a place where a major tourist attraction is the Grand Bazaar – 61 covered streets and more than 4,000 shops!)

How do I get all my purchases home? I confess that more than once, I have hightailed it to the Longchamp store for yet another lifesaving nylon tote. (I recommend the kind that unzips in the middle to accommodate, say, a trousseau of embroidered antique linens.) It isn't as if I have packed so lightly in the first place – all those guides on how to survive for six months on the road with a single pair of black trousers, two interchangeable and deeply undistinguished blazers, and maybe a single sparkle top for evening, frankly, make me sick. What's the point of travelling if you can't honour these beautiful places by looking as beautiful as possible?

Let others wait for the reopening of sports arenas and concert venues. For me, only strolling down some as-yet unexplored street in Dubrovnik or Delhi, Barcelona or Buenos Aires, all dressed up with no place to go but shopping, my heart full to bursting as I uncover one wonderful new shop after another, will mean that the dark days are finally over and the world has emerged into blazing light.

**SHOPPING TO  
SUBMERGE  
MYSELF IN  
ANOTHER  
CULTURE HAS  
ALWAYS MADE  
PERFECT  
SENSE TO ME**



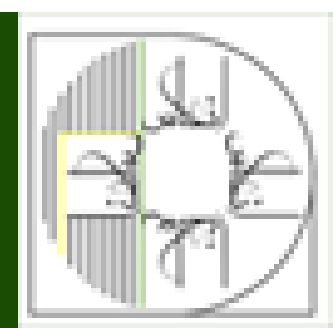
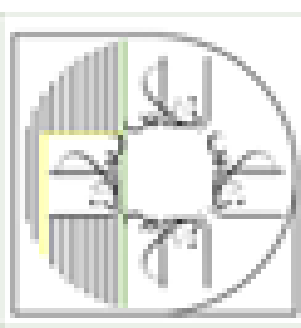


Hermès, from the 'Bags' series by Jaye Schlesinger.

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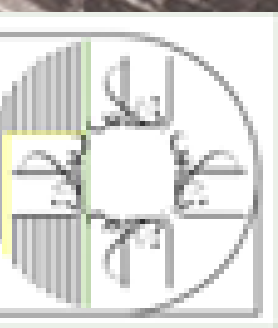
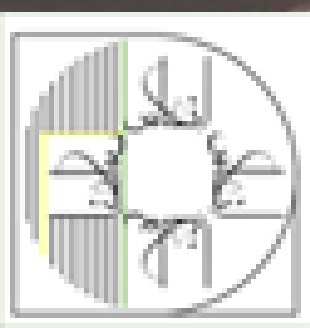


Maree Clarke  
in her studio.

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# ALL RITES RESERVED

Opening this month, the first major retrospective of Melbourne-based artist and designer Maree Clarke delves into more than three decades of excellence and proves why she is such a pivotal figure in the reclamation of south-east Australian Aboriginal art and cultural practices. By Myles Russell-Cook. Photographed by Julian Kingma.

**M**aree Clarke is an artist who has made Melbourne her home for many years, and who has contributed immensely to the local art community. Born in Swan Hill in the north-west of Victoria, Clarke is connected to the traditional lands of the Mutti Mutti, Wamba Wamba, Yorta Yorta and Boon Wurrung peoples. The National Gallery of Victoria (NGV), in the city of Melbourne or Naarm, is built on the traditional lands of the Boon Wurrung and the Wurundjeri, making the new retrospective *Maree Clarke: Ancestral Memories* the second solo presentation of a person upon whose Country the NGV stands, and the first-ever solo exhibition by a living artist and a woman with ancestral ties to Naarm.

In 2019, Clarke's jewellery featured as part of a five-page spread in *Vogue Australia's* 60th anniversary edition. The unique collaboration of sculptural neckpieces were displayed alongside bespoke silk garments produced by textile artist, Gunnai, Wiradjuri, Gunditjmara and Yorta Yorta woman Lyn-Al Young. Worn by Yolngu model Magnolia Maymuru, the two vastly different artists celebrated a shared connection to cultural heritage. Juxtaposed against Young's silk drapery, Clarke's oversized body adornment embodied hard-edged vibrancy and her love of texture. Clarke explained her reason for supersizing those customary objects as being a way to reflect the scale of the loss of knowledge of cultural practices post-colonisation.

So much of Clarke's work is made from and about memory. Whether it is a personal memory, such as recalling sleeping as a child in a suitcase on the banks of the Murrumbidgee River; or of growing up and visiting her nan's house, or a cultural reflection inscribed in the landscape, written on Country. Ancestral memories echo across time – they are found in forgotten objects and in new renditions of ancient crafts. These recollections forge and reinforce connections that are at the heart of contemporary Indigenous art.

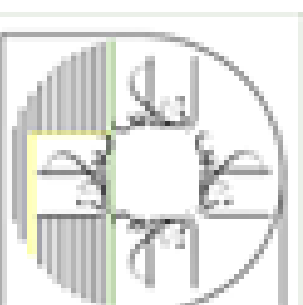
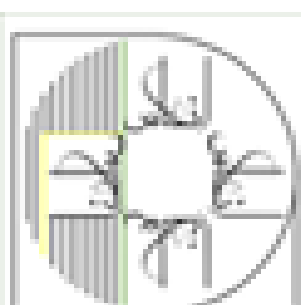
Throughout the years Clarke has developed a deep and contemplative multidisciplinary practice that continually reclaims and celebrates customary ritual, language and art. *Ritual and Ceremony* (2012) is an installation work comprising 84 portraits of named Aboriginal men and women from Victoria. For her exhibition at NGV, these portraits are displayed throughout the show on blackened-out walls of the gallery, acting like a spine that connects people with culture.

"The work represents the mourning practices of Aboriginal people along the Murray/Darling rivers. It talks about loss of land, language and cultural practices," explains Clarke. "All 84 people had the opportunity to share their stories of loss, sorrow and mourning."

Alongside the photographs in *Ritual and Ceremony* are contemporary *kopi* (skull caps). *Kopi* were traditionally made from gypsum →



The artist working on her newly commissioned possum skin cloak for the NGV retrospective exhibition.





**From top:** Clarke's *Made from Memory - On the banks of the Murrumbidgee River II (Army tent and suitcase)* (2019); *On the banks of the Murrumbidgee River* (2019).

(a soft calcium, chalk-like substance) and ochre and would be worn by women on their heads as a part of mourning ceremonies. Through Clarke's art, *kopi* become both a symbol for and give an insight into the tradition and disappearance of south-eastern mourning ceremonies. In 1967 and 1974, the discovery of the skeletal remains now known as Mungo Lady and Mungo Man confirmed that for Aboriginal people, complex funeral rituals of caring for and mourning the deceased have existed for at least 42,000 years. Clarke extends on those ancient mourning ceremonies, using present-day art-making to revive and reflect on the loss of contemporary Aboriginal ritual mourning practices throughout Victoria and south-east Australia.

The continuum of old and new can be felt throughout the artist's practice. She has spent a great deal of her career researching museum collections in Australia and overseas, trying to piece together the past and the future. In many ways, Clarke represents a contradiction to those old ways in which cultural institutions treated south-eastern Aboriginal artists and their material culture. Most collections of south-eastern material were amassed with the intention of 'capturing' Aboriginal culture before it became – as was popularly expected – 'extinct'. Through her art as well as her physical presence, Clarke stares back at the museum exhibition, engaging and reclaiming the collection itself as inspiration for her contemporary art and design.

In 2014, Clarke produced her single-channel video projection, *Born of the Land*. The video shows Clarke dressed in black, buried in earth, only to emerge and stand tall, interrupting the horizon line of blue and red. "Rising up from the red dirt where the land itself is representative of my connections to Country, this work evokes the spirit of my ancestors and draws on the traditional mourning practices of the past to tell new stories about the history of Aboriginal resilience in south-east Australia," says the artist.

In addition to photography, video, fashion and jewellery, Clarke is also known for major contemporary installations. In 2019, she worked with Canberra Glassworks to produce *Ancestral Memory* and *Ancestral Memory II*, two suspended glass installations that reference the migratory paths that short-finned eels take within sewers and underground waterways across and underneath Melbourne. During their journey from the tropics to Victorian waterways, the eels metamorphose into clear and tubular animals before taking on their final pigmented form. Aboriginal people from the south-east have traditionally observed and interacted with eels as signs of seasonal change, as well as sources of food.

Clarke has imbued these two sculptures with a male and a female spirit energy, made physical in the form of clear glass. Clarke's use of glass, both literally and metaphorically, draws attention to the fragility of south-eastern Aboriginal stories and the wildlife ecologies of these sacred animals. As with much of her work, Clarke's *Ancestral Memory* and *Ancestral Memory II* displace historical practices from their temporality, pushing audiences to think about how Indigenous knowledge can shape the future.

"As Aboriginal people, we are connected to place, yet we may live away from place; we are connected to stories and people from the past, yet they continue to resonate in our lives today," she says. "All these things and more inform my work, as I create and reclaim my cultural heritage as a contemporary Aboriginal artist."

Maree Clarke: *Ancestral Memories* is on show until October 3 at the Ian Potter Centre, National Gallery of Victoria Australia (NGV). Go to [ngv.vic.gov.au](http://ngv.vic.gov.au). Myles Russell-Cook is curator of Indigenous art at the NGV.



IMAGES COURTESY OF THE ARTIST AND NGV

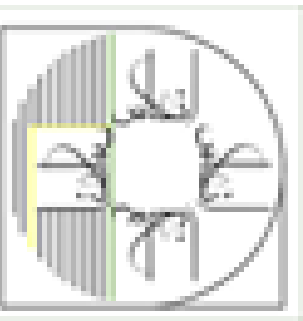
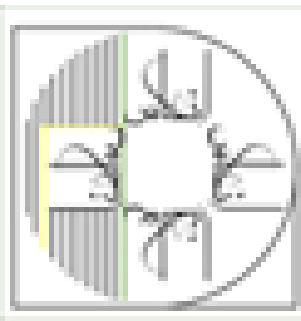
Clarke's Ancestral  
Memory II (2019)  
on display as part of  
Translating Tradition  
at Canberra  
Glassworks, 2019.

**"WE ARE CONNECTED TO PLACE, YET WE MAY  
LIVE AWAY FROM PLACE; WE ARE CONNECTED TO  
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**آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی**

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# HEAVY LOAD

Back to work and socialising but still feel out of whack? It's not just you. The pervasive feeling for many in 2021 is of being in a perpetual mental slump. While scientists say it's our brain's response to chronic cognitive overload following the pandemic, the good news is there are ways to reclaim your clarity. Fiona MacDonald investigates.

**L**ately, no matter who I talk to, one subject eventually seeps into the conversation. It's not the vaccine rollout, or work, or the strange state of the world. No – people want to talk about fatigue. Not so much a case of burnout or lack of sleep, more a cloudy and forgetful feeling of apathy that's settled over us in 2021 as the pandemic drags on.

Friends and colleagues share their symptoms quietly, knowing how lucky we are here in Australia. No one wants to sound ungrateful, what they really want to know is: Why am I feeling like this now?

"Last year I ate badly, I stayed up until 3am scrolling my phone. It was stressful and different, but I still was able to accomplish things," says Alicia, a 35-year-old living in Melbourne with her partner. She studies part-time while working four days a week, and ended up doing 10 uni subjects last year. "This year I'm trying really hard to get back to the gym and back into my routine, eat better and do all the right things for my mental health, but suddenly I can't function. I'm only doing one subject at uni and I can't concentrate. Some days I can't even look at a computer."

She's definitely not alone. A friend working in marketing recently uploaded a work post on social media about a charity event her company was running ... only to later realise she'd shared a link about the new *Spice World* movie instead. Another left her laptop on the roof of her car and drove all the way home. Struggling to find the right words, cooking dinner without turning on the oven, flooding the laundry ... the anecdotes are endless.

In one of her more concerning moments earlier this year, Alicia spent two weeks writing a systematic review for uni and received her best mark to date. When someone asked her what the assignment was a few days later, she couldn't tell them. "I actually just could not think what I'd spent all this time writing, I couldn't even remember the topic." Pre-pandemic, these brain slips may have been considered comical. But collectively they're emerging as a very real issue as Covid-19 drags on.

Organisational psychologist Adam Grant from Wharton captured the feeling in a viral April opinion piece for the *New York Times* aptly titled, 'There's a name for the blah you're feeling: it's called languishing.' "Languishing is a sense of stagnation and emptiness," wrote Grant. "It feels as if you're muddling through your days, looking at your life through a foggy windshield. And it might be the dominant emotion of 2021."

The feeling itself isn't linked to any objective and measurable brain changes, Dr Caroline Gurvich, a clinical neuropsychologist from

Monash University, tells me. But it definitely encapsulates a very common feeling that people are struggling to put a name to.

"Recognising it is the first step," she says. "Many of us are feeling like there's something wrong with us, but it's not just us, it's incredibly common."

Gurvich and her team have been tracking the mental health of Australians since the start of the pandemic. In the beginning, anxiety and depression both spiked – with 47 per cent of respondents reporting some kind of psychological distress between April and May 2020. Those numbers dropped progressively lower as the year wore on, albeit still not down to the levels seen before the pandemic.

But her team also noticed that last year around 30 per cent of people who filled out the survey were reporting concentration

issues. They're still analysing data from the start of 2021, but based on anecdotal evidence, Gurvich anticipates that those numbers may have gone up.

A similar survey being carried out in the UK by the University of Westminster found that in 2020, around 50 per cent of participants reported difficulties finding words, forgetting what day things occurred, and a general feeling of fuzziness.

All of these issues are typical of what's referred to as 'brain fog', a symptom common in autoimmune conditions, brain injuries, and even Covid patients – with evidence now growing that the virus is able to directly damage the brain.

But brain fog is becoming an increasingly common complaint among otherwise healthy individuals, and it turns out there's a good reason for that during these unprecedented times.

While in small doses, stress can be good for us, causing our adrenal glands to produce cortisol that puts us in a heightened 'fight or flight' mode, ongoing stress can actually stop our hippocampus

– the brain region linked to learning and memory – from properly storing working memories. Working memories are the ones we use day-to-day to hold things in our minds and 'process' new things, as opposed to long-term memories.

"Chronic stress makes laying down those memories a little more difficult. Basically our hippocampus is not functioning the way it should," explains Professor Susan Rossell from Swinburne University, who specialises in neuropsychology and neuroimaging.

Within neuropsychology circles, mental health issues in the general population are considered the 'fourth wave' of the Covid pandemic, Rossell tells me – one that we're yet to fully appreciate or realise as we continue to focus on the health impacts of the virus itself. →

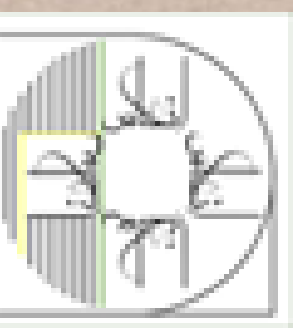
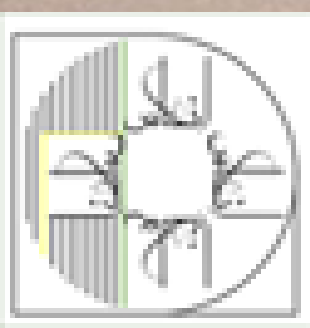
**"THE ARTIFICIALNESS OF GOING BACK TO WORK WHILE STILL NOT KNOWING WHAT IS GOING TO HAPPEN IN THE WEEKS AND MONTHS TO COME IS FEEDING INTO THE MENTAL FATIGUE"**



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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It's important to note that neuroscientists don't have any objective data or brain scans from the past 16 months to show exactly what's happening in the brains of those of us fortunate enough not to have had Covid. But the link between chronic stress and memory problems is well established.

"We know that chronic stress causes inflammation across the whole body and brain," she adds. "So the brain is under this constant pressure of not really being able to function to its capacity – that's the brain fog feeling. Your brain is actually having to work harder."

So why are many of us only feeling this foginess now, when last year was arguably more stressful for many of us, with job uncertainty, extended lockdowns and constantly changing guidelines?

Well, it turns out that many of the stressors we experienced last year haven't actually gone away, we're just more numb to them.

"For an event to trigger a psychological stress response, there are three key things that it needs to be: unpredictable, novel and something an individual doesn't have control over," explains Gurvich. "All three of those things define this pandemic and continue to define it in 2021."

"Even though Australia is doing really well at the moment, we can't avoid the reality that across the globe the pandemic is still there and the virus is evolving. It's not like we're all vaccinated," she adds. "The artificialness of going back to work while still not knowing what is going to happen in the weeks and months to come is feeding into the mental fatigue."

Stress hormones aren't the only factor at play. Last year was made more bearable for many of us in Australia – at least those of us who weren't faced with international separations or loved ones becoming sick – because it had an element of 'newness'.

"Stimulation and change up to a point will make us more cognitively alert," explains Catherine Loveday, professor of neuropsychology at the University of Westminster in the UK. But as we slowly get used to working from home and travelling less, and the novelty of Zoom parties and bread-making wear off, it's inevitable that our days start to blur into one. "Moving around stimulates the hippocampus, it stimulates the mind," says Loveday. "It also gives our brains changing context. If everything is happening in exactly the same place – say, your house – then the brain is unstimulated and it goes to sleep, so to speak."

Even though these changes may now feel mundane, they're still a lot. Neurologically, we haven't had enough time to adapt, so we're also relying on our struggling working memory a lot more.

Take work, for example. In the past, a physical meeting required walking into a room, smiling at co-workers, sitting down and taking part in a conversation. Now we're dealing with Zoom, wifi lags, headsets, talking over the top of each other while on mute.

"We've got the double bubble – over the past year, our lives have become more mundane and the stimulation has worn off, which leads to our brain becoming less alert," says Loveday. "But at the same time we're having to do so much mental processing to have to adapt to our new circumstances, and we've also got this continued worry of what's coming next."

For many of us, it's simply become too much. In the US, nearly three million women have left the workforce because of the pandemic, many due to issues getting childcare during school closures.

In Australia, despite school closures being more limited to a few months at a time, women were also more likely than men to leave the

workforce – a Grattan Institute study found that in April 2020, almost eight per cent of Australian women had lost their jobs, compared to four per cent of men. Mothers in relationships and single parents (of which 80 per cent are women, the report notes) were more likely to depart the workforce than any other demographic.

**E**arlie Ballard, 40, a sustainable fashion designer living on the New South Wales Central Coast, had her work upended when the workshops in India where her garments are hand-loomed shut down. Her father was also one of the first people in Australia to catch Covid.

In the early days, she and her fiancé kept their two children home from day care, and her business had to be put on the backburner. As things began to return to normal in Australia, she found a new ethical workshop in India and changed to a made-to-order business model. But in April, the whole country went into lockdown.

"I haven't been able to pop in an order and know it's going to arrive since the pandemic began. I'm also incredibly worried about my friends and business partners over there," she says. "It's been this constant weight on my shoulders of how am I going to keep making money? Sometimes I just stare into a blank space, I get lost in the thoughts of how am I going to make this work?"

Gurvich's survey has shown that females in Australia are definitely experiencing higher rates of depression, anxiety and stress in response to the pandemic compared to men. "This finding is replicated across the globe," she says.

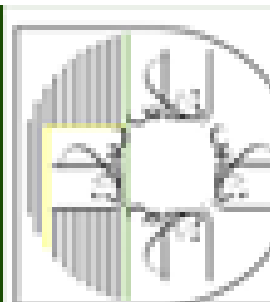
There are several theories on why this might be the case: it's possible that the rates reflect the fact that women were already more predisposed to mental health issues prior to the pandemic, or they may be a result of the 'mental load' so many of us carry around each day. Women are still overwhelmingly responsible for domestic and childcare duties in Australia, even as more emerge as significant income earners in their households.

People who identify as women have also been shown to have different coping strategies when it comes to chronic stress – they're more likely to focus on caring for family and friends, while those who identify as men often lean into the 'fight or flight' response, says Gurvich, and they may turn more to substances and other outlets to escape the hard times.

A recent survey by the Australian Bureau of Statistics on the household impacts of Covid showed that over the first 12 months of the pandemic, over a third of women spent more than 20 hours per week supervising or caring for their kids, compared to 17 per cent of men. On top of that, there's the spike in domestic violence women have experienced during the pandemic.

What's intriguing is that neurochemistry may also play a part. There's evidence that stress actually seems to impact male and female brains differently. Historically, most of the studies performed so far on our brains have been done on men – but more and more, scientists are seeing evidence in both rats and humans that sex hormones interact with stress hormones, and can produce drastically different responses in the brain.

Ashleigh, a 35-year-old in Sydney who was three months pregnant when the pandemic started and gave birth last year, has felt the impact acutely. "It's like groundhog day, I love being a mum, but the past year has felt so slow. I often can't remember how many months old [my son] is," she explains. "We have no family in Sydney, which



didn't feel like a big deal before Covid, but now we have no support and no grandparents have met him. The days just blur into one."

Her husband is working full-time from home and she's returned part-time to her role in HR for a beauty company, but is fitting emails and meetings between naps and at night. While it can be tough, work is actually a chance for her brain to function in a different way again, but she's had to deal with anxiety about how to get everything done in a day. "I just want to know when things are going to go back to normal and when I'll feel like myself again," she says.

Unfortunately, scientists don't have a concrete answer on that. Rossell speculates that when more of Australia is vaccinated and borders begin to reliably open and our family and friends are able to return or visit from overseas, then we might begin to enter a new phase of normal.

The good news is that it's highly likely that the mental fog we're experiencing, and to an extent even the anxiety and depression, will be entirely reversible with time.

"I think there will be a small handful of people, particularly those who've been very significantly impacted by Covid, or who already have a condition like dementia, where the changes may be too significant," says Loveday. "But for the vast majority of us, there's no reason to think we won't bounce back. Our brains are highly malleable and adaptable to our environment. It's almost like a muscle – some connections will shrink if you're not using them, but they can come back with exercise."

The key to getting back mental clarity – and perhaps coming out of this pandemic more resilient than before – is twofold. First we need to find ways to reduce stress, but we also need to work on getting our brain the right kind of stimulation.

Barbara Sahakian, a neuropsychologist from the University of Cambridge, has been studying how we can fight what she calls the "tsunami" of stress-related disorders predicted to stem from the pandemic, and suggests six evidence-based strategies. Firstly (and unsurprisingly) there's exercise. No matter what you do, getting active stimulates serotonin and dopamine, both of which are important for brain function and are decreased during periods of chronic stress. Keeping socially connected is also important, although Sahakian stresses that this needs to be in a way that leaves people feeling energised and happy, not overwhelmed.

The third tip is to learn something new, whether that's a language, pottery, piano, surfing, or simply using brain-training apps. Taking a holiday is great brain stimulation, but in the time of Covid can actually be more stressful.

"Learning throughout our lives is what gives us cognitive reserves and resilience," says Sahakian. "Research shows that people who have this resilience are more protected from the worst consequences of Parkinson's and Alzheimer's; it even protects you from some of the lasting impacts of brain injury."

Interestingly, her work also shows that you can stimulate your brain's reward centre by volunteering, giving to charity or simply performing random acts of kindness.

Then there's diet, which is a sore subject seeing as sourdough and wine helped many of us survive last year. A survey released by market research firm Ipsos in January 2021 showed that 35 per cent of Australians reported gaining weight during the pandemic, and 21 per cent of us said we were drinking more – double the global average of 10 per cent. "Cut back on alcohol, reduce the comfort food," says Sahakian. "If you want to get rid of brain fog, then sugary or high-fat foods aren't going to help."

Finally, the importance of sleep can't be overstated. A UK survey from May last year showed 29 per cent of participants reported sleeping more than they were before the pandemic, but were waking up feeling less rested. "People are feeling unnaturally tired from not really having done very much," says Sahakian. "If you haven't tired yourself out in the right way then you're not going

to sleep as much, or the quality isn't right, and the next day you're fatigued and so you don't do much again – it's a cycle and it's contributing to our motivation problem."

All of these suggestions may feel like a laundry list of things to add to an already impossible load. But breaking down tasks into manageable and bite-sized chunks can help, as can speaking with a counsellor and using online tools to practise mindfulness and meditation.

Routine may not be sexy, says Gurvich, but the more things we can commit to long-term memory and get out of our daily working memory, the better. Sometimes, in trying to break the cycle, it can be useful to take a step back. Whether it's time off or just permission to give yourself some free evenings to explore what makes you happy.

In May, Alicia got a medical certificate to take two weeks off work due to stress. During that time, she caught up on some uni work, but also made the effort to cook some meals, go for a walk in nature every day, and return to regular pilates classes. It definitely hasn't been easy.

"Just going to the gym, which I used to fit in after work, now takes up all my energy," she says.

"But I do feel a difference physically, at least. I'm sleeping better and my shoulders aren't up to my ears all the time. Everything still feels hard, but I do think I needed to prioritise rest and taking care of myself. I'm not back to where I was, but I'm coping again."

Of course, for some of us, none of these strategies may help. If stress and brain fog isn't getting better and is affecting your daily life or social life, reach out to your GP about whether you may need some more support or if there are other health issues at play.

The reality is that we still have a long way to go before we start to feel any kind of predictability or normalcy in this pandemic. Coping strategies are important, but so is being realistic about where we're at. "We need to accept that this is not a moment of mental clarity," says Gurvich, "but it won't always be this way. Having hope and positive things to look forward to, whether it's next week or after the pandemic, can lift our mental state and improve that fuzziness."

With everything else still very much out of our control, perhaps that's the best we can do for now. We may be muddling through the fog, but at least we're in it together. ■

**"THE BRAIN IS UNDER THIS CONSTANT PRESSURE OF NOT REALLY BEING ABLE TO FUNCTION TO ITS CAPACITY – THAT'S THE BRAIN FOG FEELING. YOUR BRAIN IS HAVING TO WORK HARDER"**

# CARRY ON

A mix of exuberance and classicism has proven Gucci's transgenerational appeal. Here, four distinguished Australian creatives and their close kin continue the tradition, making style legacies of their own, all carrying the brand's perennial bag collection, Gucci Beloved. Styled by Kaila Matthews. Photographed by Jesse Lizotte.

## Jenny Kee and granddaughter, Estella Heifetz

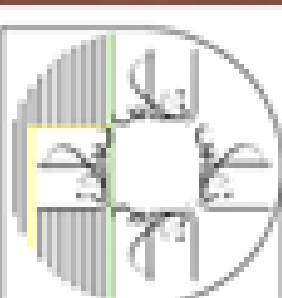
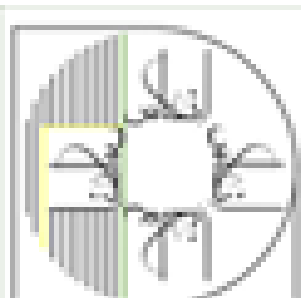
If there was cosmic fashion energy that flows through families, iconic Australian designer Jenny Kee has it. Firstly, her granddaughter Estella Heifetz began dancing to the Beatles as a baby with her grandma 'Keekee', before she could have known of Kee's romantic links to John Lennon (Heifetz inherited a Beatles-memorabilia watch Lennon gave her). Then there's the Japanese greats: Masahiro Nakagawa, who Kee has worked with, Comme des Garçons and Yohji Yamamoto, who they share a fanaticism for. "She wants every Yohji jacket," says Kee. "[With] her boyfriend Jackson, they just raided my closet."

Serendipitously Ken Scott – the American artist whose hothouse botanicals Gucci's revived today – Kee met in Milan in 1977. "We had a fabulous dinner and he particularly loved Linda [Jackson] and I." She now treasures two Gucci goblets Scott gifted to her from the era. More kismet: the Gucci Jackie 1961 handbag harks back to Beatles heyday, and its enduring relevance grandmother and granddaughter embrace, Heifetz loving "the stories that come along with looks – I think that's really interesting", and Kee appreciating the staying power of good design. "It's got to transcend time."

As family, they share more than wardrobes. "She was the light in my life when she was born," Kee says of Heifetz. "She's not only a grandma, but a friend," says Heifetz. The best thing Kee can imagine handing down, outside Gucci? "My mother had this amazing relationship with Grace [Ramsden, Kee's daughter] ... and now it's happening through the generations," she says. "Family is everything. Love is everything. And Stella's the love of my life." →

**"MY MOTHER HAD THIS AMAZING RELATIONSHIP WITH GRACE [RAMSDEN, KEE'S DAUGHTER] ... AND NOW IT'S HAPPENING THROUGH THE GENERATIONS"**

Jenny Kee and her granddaughter, Estella Heifetz. Estella wears a Gucci jumper, \$1,300, shirt, \$1,300, pants, \$1,350, and Jackie 1961 bag, \$3,300. Jenny wears a Gucci jacket, \$4,900, waistcoat, \$1,700, shirt, \$1,700, pants, \$2,100, Jackie 1961 bag, \$3,300, and rings, all P.O.A. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).



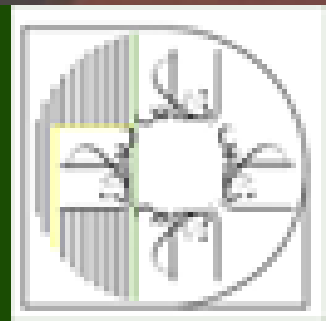
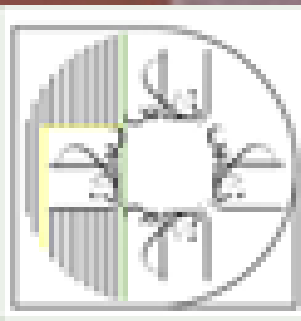




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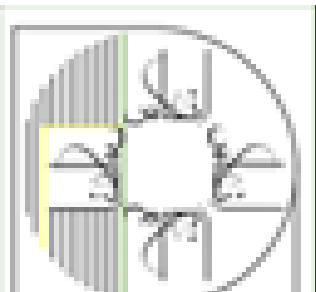
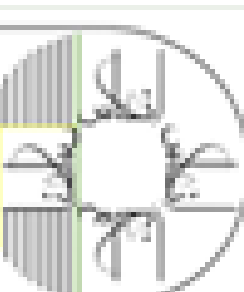
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## Ondine Seabrook and her mother, Lizzie Spencer

Like her paintings, artist Ondine Seabrook's style has a visceral effervescence. She credits this to her mother, psychotherapist Lizzie Spencer, who allowed Ondine and her sister, musician Ella, to "play around and wear whatever we wanted. We even cut our own hair, I still do!" Lizzie admits her wardrobe is subdued – she gravitated towards a tweed trench and sandals on set – so Gucci's enduring 1955 Horsebit bag works as a safe landing between their distinct tastes. In Lizzie's words: "I like the way [Gucci] puts together what in some people's minds are real clashes. You can have something conservative with something totally different."

Ondine Seabrook and her mother, Lizzie Spencer. Lizzie wears a Gucci coat, \$5,150, dress, \$4,350, Horsebit 1955 bag, \$3,870, and shoes, \$750. Ondine wears a Gucci jumper, \$2,500, turtleneck top, \$800, skirt, \$2,600, jewellery, all P.O.A., shoes, \$1,265, and Horsebit 1955 bag, \$3,390. Gucci chair, \$4,185.



## Nina Treffkorn and sons Max and Oscar

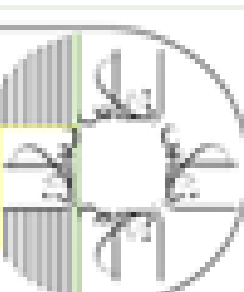
Shared dressing is already a familiar concept between the wardrobes of Nina Treffkorn, the manager of China Heights Gallery, and her teenage sons Max and Oscar. "I borrow as much from them as they occasionally do with me ... laundry days are a nightmare," she says, laughing.

Incongruous with menswear expectations of years past, Treffkorn is delighted to see her sons experiment with androgynous style, her Gucci Dionysus serpent-clasp bag working as a modern family heirloom.

"It's really cool to see [this] kind of confidence in the youth. They're more confident in themselves, so they'll wear whatever they want, if they like it."



Nina Treffkorn with sons Oscar, top, and Max. Nina wears a Gucci jacket, \$2,800, pants, \$850, belt, \$850, bracelet, P.O.A., and shoes, \$1,175. Oscar wears a Gucci cardigan, \$1,700, top, \$1,700, and pants, \$1,900. Max wears a Gucci jacket, \$2,250, pants, \$700, Dionysus bag, \$3,900, and shoes, P.O.A. Gucci chair, \$9,120.



## Louise Olsen and daughter, Camille Olsen-Ormandy

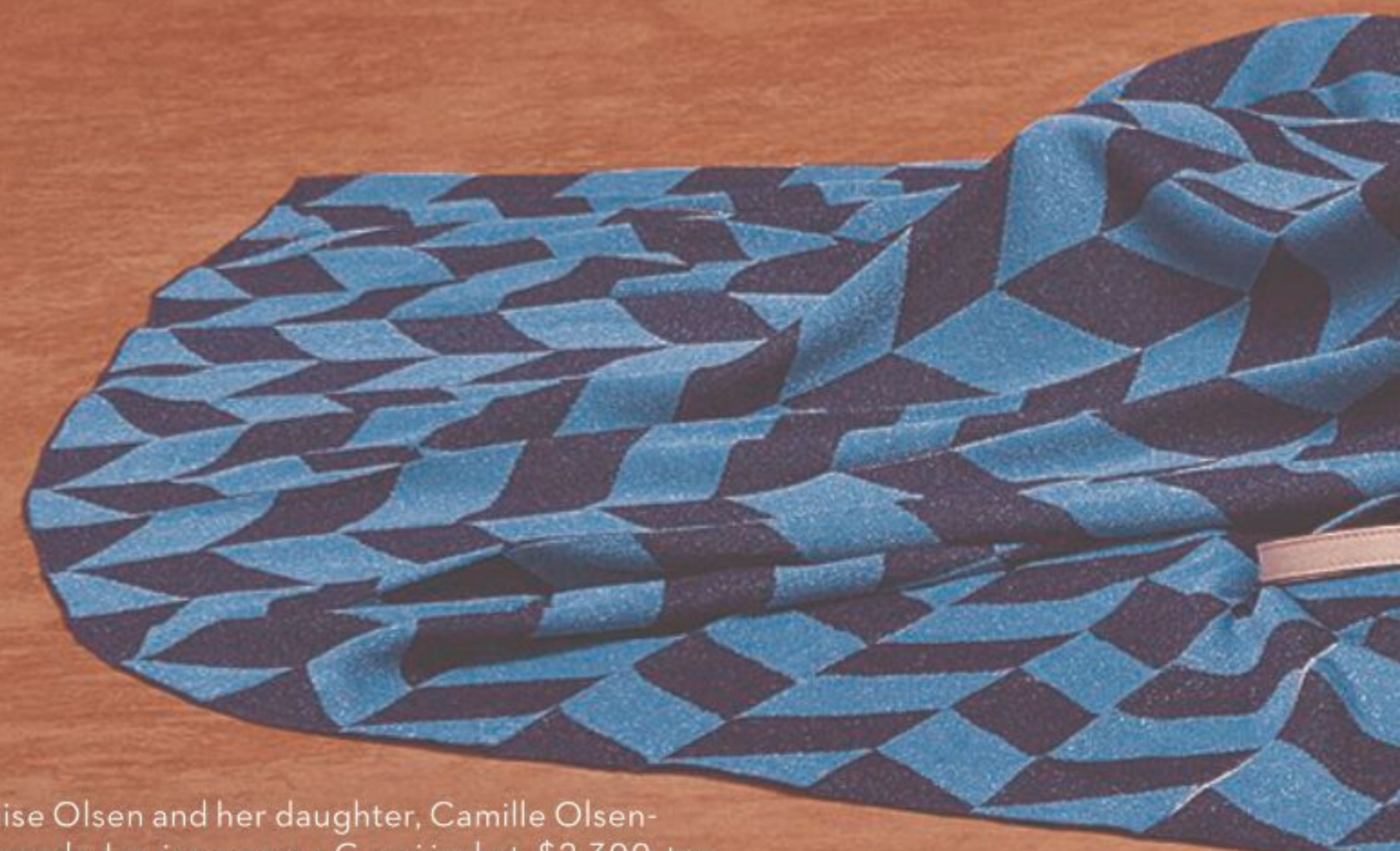
The common theme in the Olsen-Ormandy household? "Colour is such a life force. I love that saying 'colour rushes'," shares Louise Olsen, an artist and the creative force behind the iconic jewellery and homewares brand Dinosaur Designs. "There's something so stimulating and luscious about colour, but you need that touch of tone, which is like the soul, to balance it."

Having grown up at Dinosaur Designs "since she was a little baby in a cart", Olsen says, her daughter has naturally inherited her family's flair for the artistic. "I think we're very in harmony together, even with Steve," she says, referring to Stephen Ormandy, her husband and long-time creative partner. "We're three little creative spirits together and have had some wonderful times travelling, going to galleries and talking about paintings we love."

Olsen-Ormandy, who is 22 and also an artist, describes her own style as a mix of vintage, thrifted fashion and pieces from her mum's wardrobe. "We both have this sense of freedom to our style as well as expression and excitement," she says. "I like how fashion is moving towards this more archival renewal perspective of having something that lasts forever. I definitely see Gucci's Marmont bag as something that will never go out of style," she says, referencing the design both women wore for this shoot. "Even in red, sometimes you just need that touch of colour in the outfit and a good red bag is always a classic," echoes Olsen.

The family is already adept at passing down pieces through the generations, with Olsen-Ormandy regularly wearing dresses and scarves that once belonged to her grandmother. "An heirloom is something that has a history to it that you remember," says Olsen. "There are memories wrapped up in it and when you wear them, it brings back those memories and that's something you share through generations. Lovely, isn't it?"

**"WE HAVE THIS SENSE OF FREEDOM TO OUR STYLE AS WELL AS EXPRESSION AND EXCITEMENT. I LIKE HOW FASHION IS MOVING TOWARDS THIS MORE ARCHIVAL RENEWAL PERSPECTIVE OF HAVING SOMETHING THAT LASTS"**



Louise Olsen and her daughter, Camille Olsen-Ormandy. Louise wears a Gucci jacket, \$2,300, top, \$690, skirt, \$2,610, and GG Marmont bag, \$3,175. Camille wears a Gucci jacket, \$4,405, pants, \$1,650, GG Marmont bag, \$3,160, and shoes, \$2,320.

Hair: Pete Lennon  
Make-up: Joel Babicci

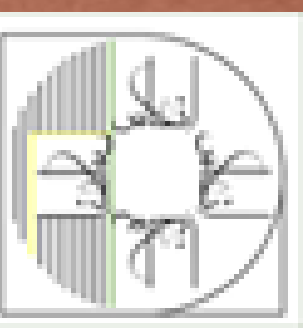
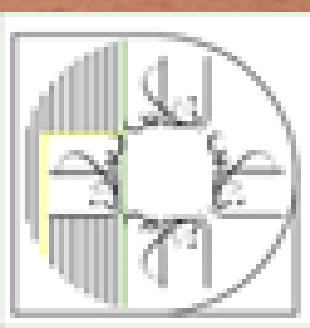
JESSE LIZOTTE



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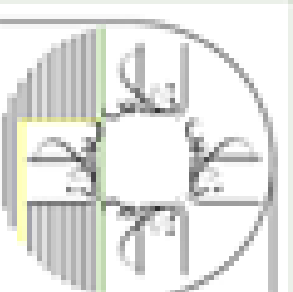
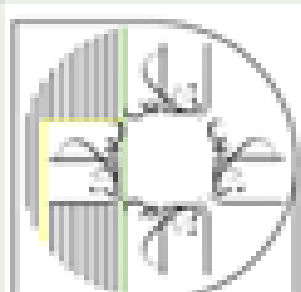
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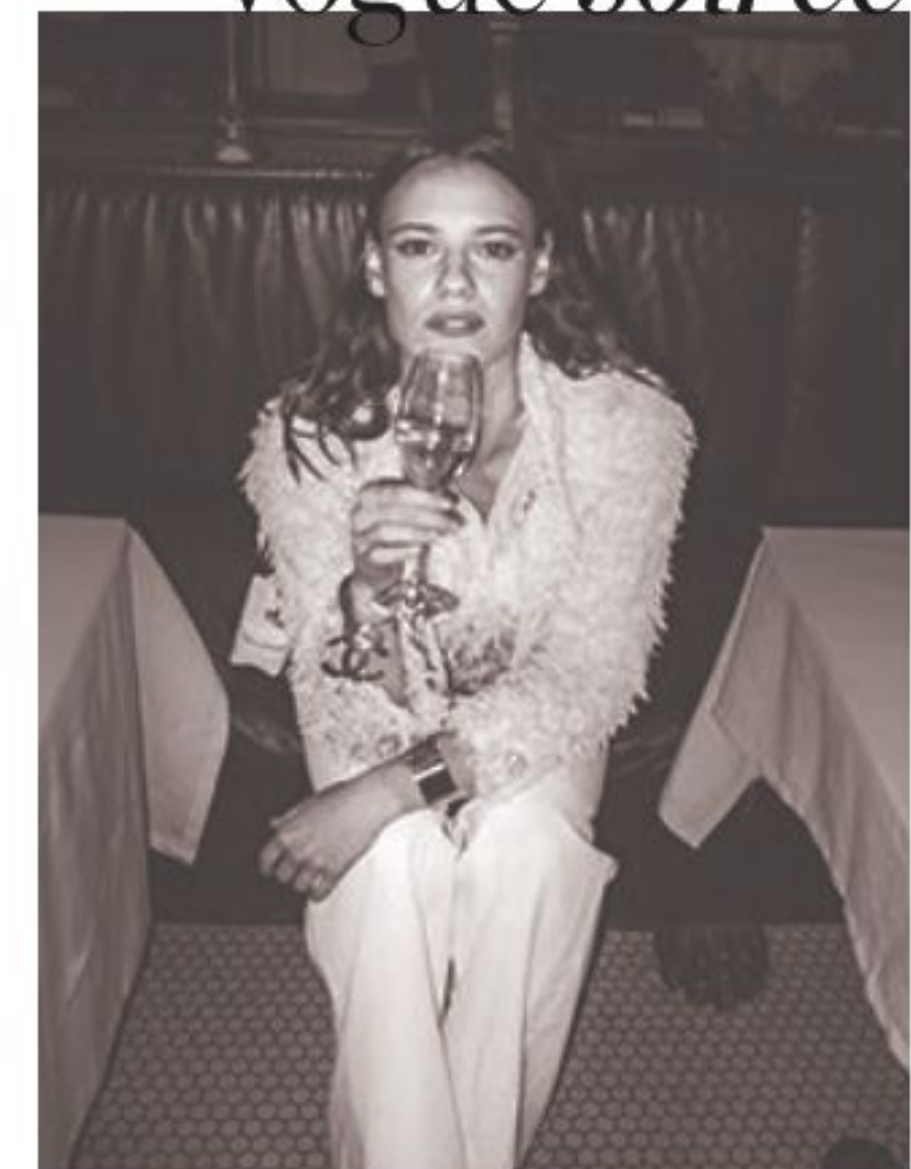




**Above:** Gabriella Brooks. **Below left to right:** Olivia DeJonge; Genesis Owusu performing on stage during the night.



**Above:** Isla Fisher(left) and Jocelyn Petroni.



Lily Sullivan



**Above, from left:** Victoria Lee, Vanessa Axente and Georgia Fowler.



Lara Worthington (left) and Bella Heathcote.



## FAMOUS 5

The glamorous guests who poured into Sydney's Felix Bistro & Brasserie for Chanel's '100 years of Chanel No.5' dinner on a crisp autumn eve, were instantly transported to Paris. Romantically lit, with intimately arranged tables and fine French fare, the setting was the perfect tribute to the iconic French brand's signature fragrance. It was 1921 when Gabrielle 'Coco' Chanel sought to create a scent representing the liberated woman of the 20s, and of the 10 samples presented, it was number five she chose. One hundred years later in Sydney, dinner attendees posed for photos dressed in Chanel and spritzed, of course, with the scent of honour. As one of the first truly glittering events of the season since pre-Covid, there was a tangible frisson of excitement on the night, only heightened by a special performance by Ghanaian-Australian singer Genesis Owusu.



Bella Thomas



Darren McDonald and Jerico Tracy.



Maina Doe



Nicole Warne



Vanessa Axente and Gabriella Brooks.



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Infused with the richness of global artisanal craft and grounded in a bold palette, ANDEAN COLLECTIVE's designs offer refined motifs and casual romance that will be loved for seasons to come. Dreamt of in the heart of Byron Bay and handmade with love in Peru, two beautiful cultures are woven together using premium fibres to create high-quality, low-impact, long-lasting designs.

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## CANCER 22 June–22 July

It's your month to shine. Refresh your look now, as investing in yourself could be an investment in your love life, too. The planets are aligning to help you make connections that could boost your self-esteem and bring the romance you crave. You might also feel more obsessed with money now, so be aware of your cashflow but don't let it rule your life.

**STYLE ICON:** Joan Smalls

## VIRGO 24 August–22 September

Lately you've had a taste of how great relationships are likely to be for you in 2022, and if you've felt lucky in love you're about to get even luckier now as your personal magnetism hits a rare high. Your health and career still need all the kindness you can give them, but this is also your best month to start any new projects.

**STYLE ICON:** Pippa Middleton

## SCORPIO 24 October–22 November

Do what you love for a living and it will never feel like hard work. You get to test this theory while your career's in the spotlight. Collaborations are where love and joy may be found this month, and as a talent turns insular do the work or do some work on yourself. You have the power now to write a novel, influence the internet and make a difference.

**STYLE ICON:** Katy Perry

## CAPRICORN 22 December–20 January

You've been beguiling others with your way with words lately. This is a taste of things to come next year, but right now aim to set your eyes on the prize – freedom through knowledge – and go for it financially. It's a cosmic prompt to do something you love, ideally with someone you love as close connections may get more intimate now, too.

**STYLE ICON:** Sienna Miller

## PISCES 19 February–20 March

You're in the last stages of an exceptionally lucky phase. This is how 2022 will be when your recent good fortune returns for a year-long stay. Feeling awkward about your home, roots or family is possible this month yet there's so much love in the room for you, and romance, health and your creative juices also get an extra energy burst.

**STYLE ICON:** Lupita Nyong'o

## TAURUS 21 April–21 May

Any mixed messages can be resolved now as you're thinking more clearly and communicating more genuinely, especially at home where the chances of a deeper kind of love are off the scale. A recent focus on friends, hopes and dreams shifts back to your career now. You'll know whether to celebrate your current role or consider other options.

**STYLE ICON:** Jenna Coleman

## LEO 23 July–23 August

There's huge potential for meeting 'the one' now if solo, or for putting a ring on it if you're loved up. Life has been magical lately but things get real. You could see how to fund a dynamic duo or finance a team goal. Want to do your own thing? That's well-starred now, too, as your best relationship may be the one you have with yourself.

**STYLE ICON:** Kylie Jenner

## LIBRA 23 September–23 October

Pour some love into your dreams this month to make them happen. A romance may become official or end on a 'we're good' note as friendship is super important now. As duties ease, focus on constructive pleasures, especially any involving developing a talent. Your career could rock now but avoid 'compare and despair' syndrome.

**STYLE ICON:** Kate Winslet

## SAGITTARIUS 23 November–21 December

If what you desire feels elusive, you've more chance to manifest it now. Home life eases after a full-on phase that's set to return in 2022, and this could influence a need to retrain or relocate to accommodate what's ahead. A new health kick gets a boost, and if relationships seem more intense, it's all part of your karma, so go with the flow.

**STYLE ICON:** Amanda Seyfried

## AQUARIUS 21 January–18 February

Your spending may have been erratic lately. Supporting needy friends' art or music projects and maybe even working for free may have become an obsession. While relationships are set to get deeper now, it's also time to look after your own needs, as self-care gets a boost with a six-month window to balance health and happiness.

**STYLE ICON:** Alicia Keys

## ARIES 21 March–20 April

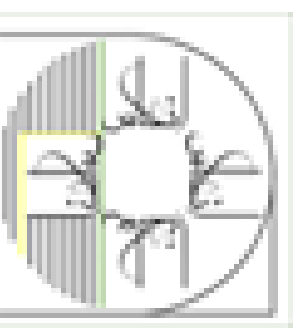
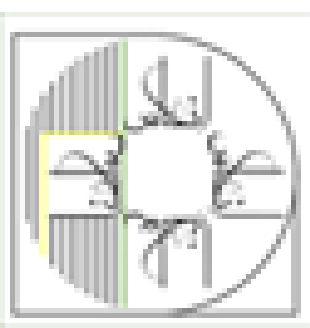
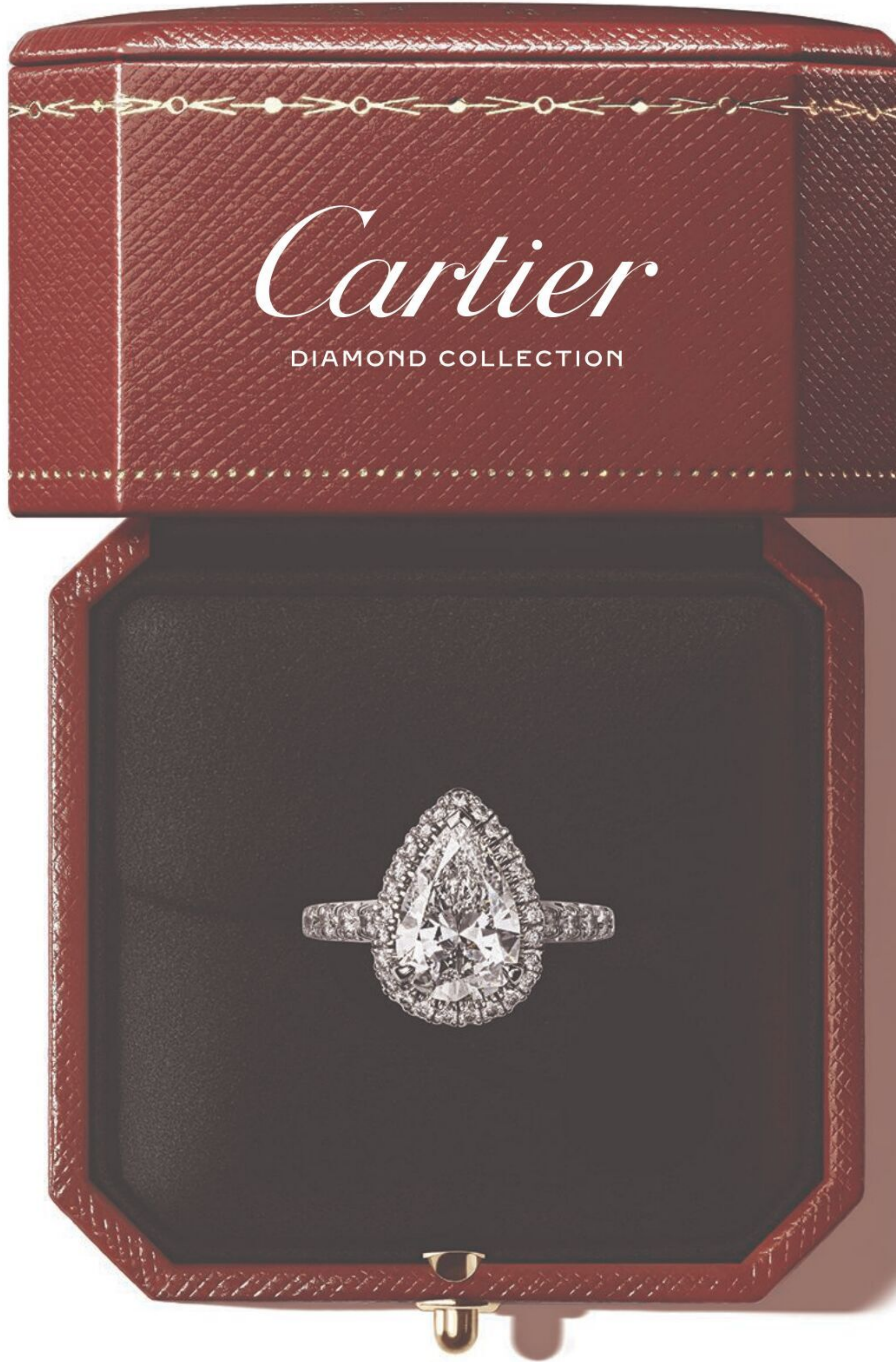
Put fresh ideas and energy into your home life this month to feel safe, snug and secure *chez vous*. Heartfelt conversations could clear up muddles that occurred last month. It's also a seriously good time for romance, whether you're coupled-up or solo. Your confidence is back on full power, so push ahead with big ambitions and collaborations.

**STYLE ICON:** Victoria Beckham

## GEMINI 22 May–21 June

There's a chance to reboot your finances now. You may have concerns about being paid what you're worth, and after a lucky phase with work you might have a yearning to diversify so the freedom to study or try a different role could hold extra appeal. Relationships gel in amazing ways now, and a focus on home life arrives as the month ends.

**STYLE ICON:** Georgia Fowler



# VOGUE BRIDES

## EVERLASTING LOVE

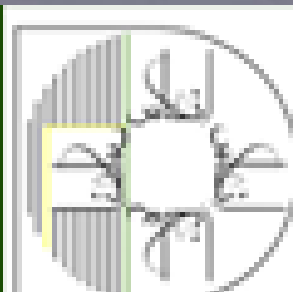
*Heirloom dresses,  
forever jewels &  
weddings with  
a difference*

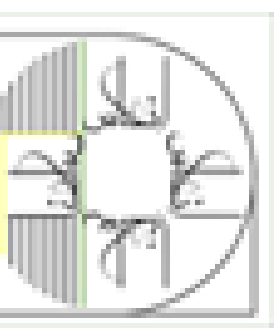
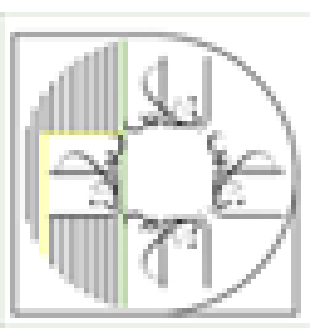
STYLIST: KAILA MATTHEWS PHOTOGRAPH: ROBERT FIMIANO  
ROMANCE WAS BORN BODICE AND SKIRT, \$8,500. CARTIER EARRINGS, \$26,600. AND RING, P.O.A.  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM AU/WTB

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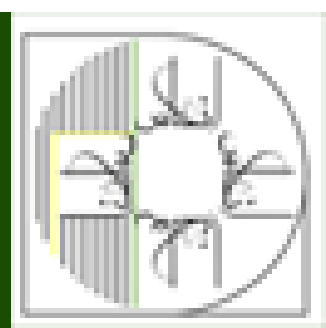
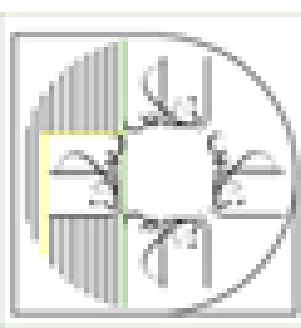
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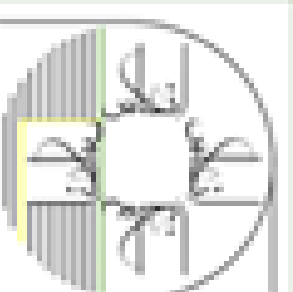
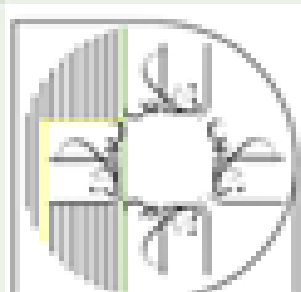
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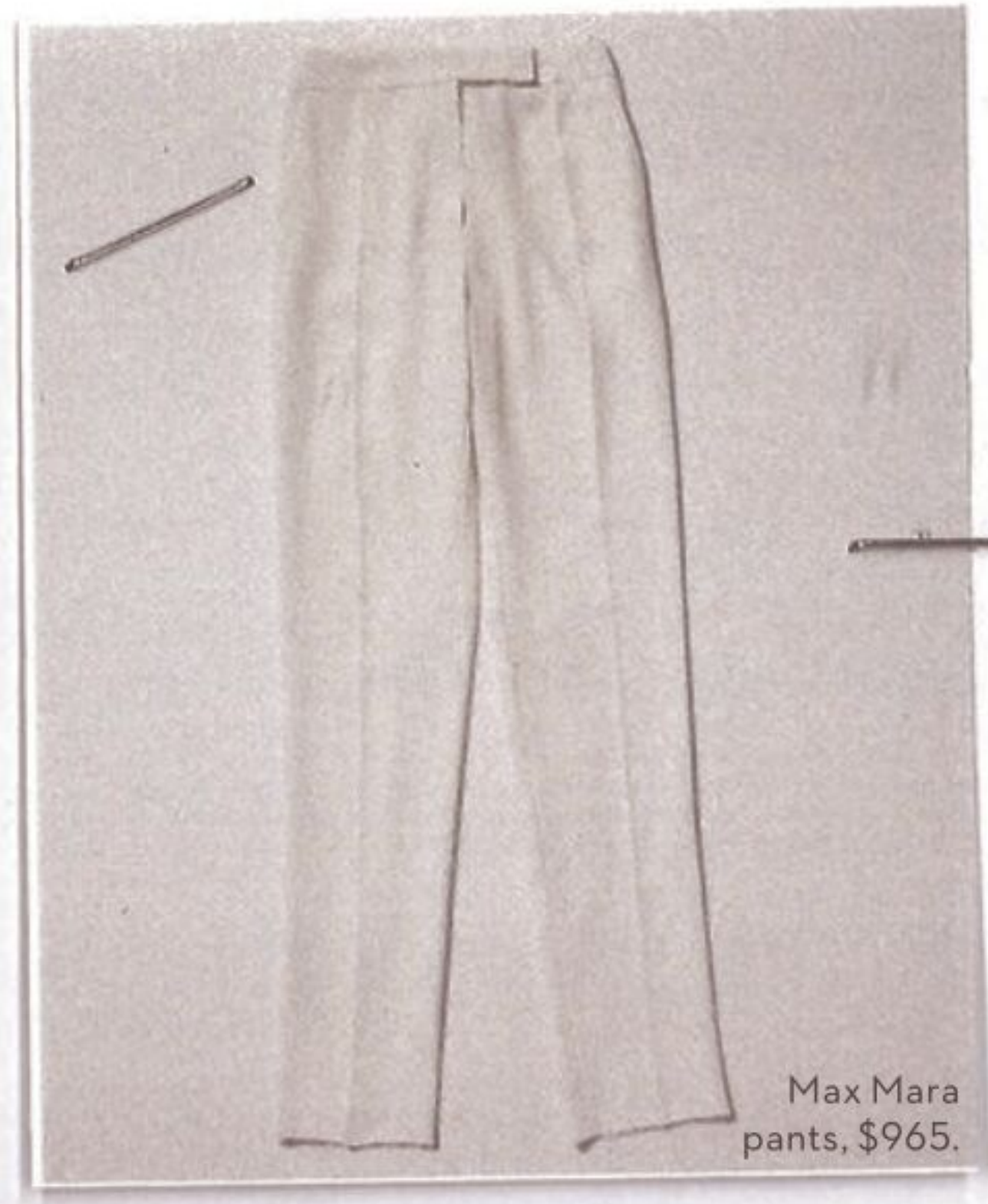
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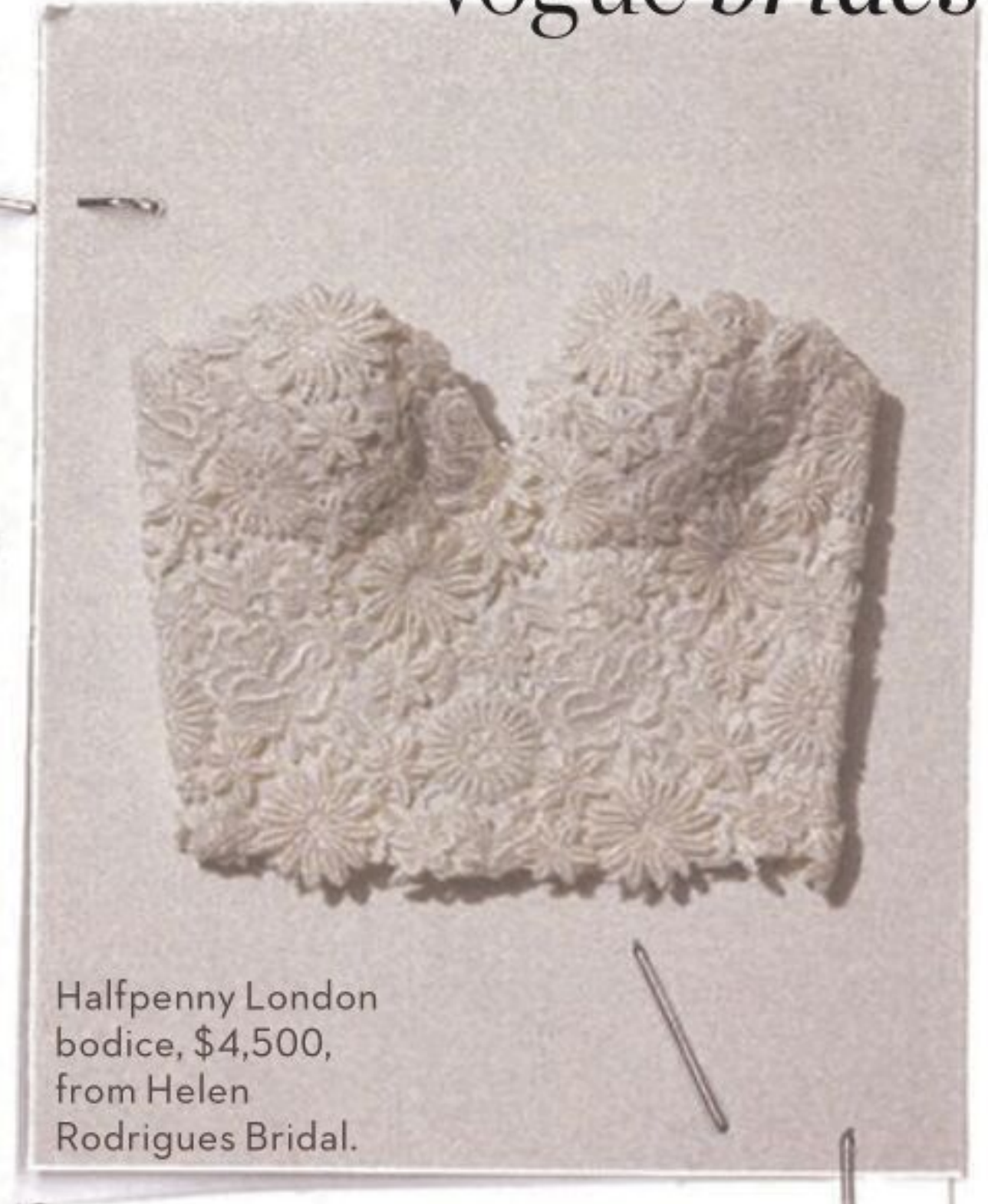




Saint Laurent jacket, \$2,590.



Max Mara pants, \$965.



Halfpenny London bodice, \$4,500, from Helen Rodrigues Bridal.



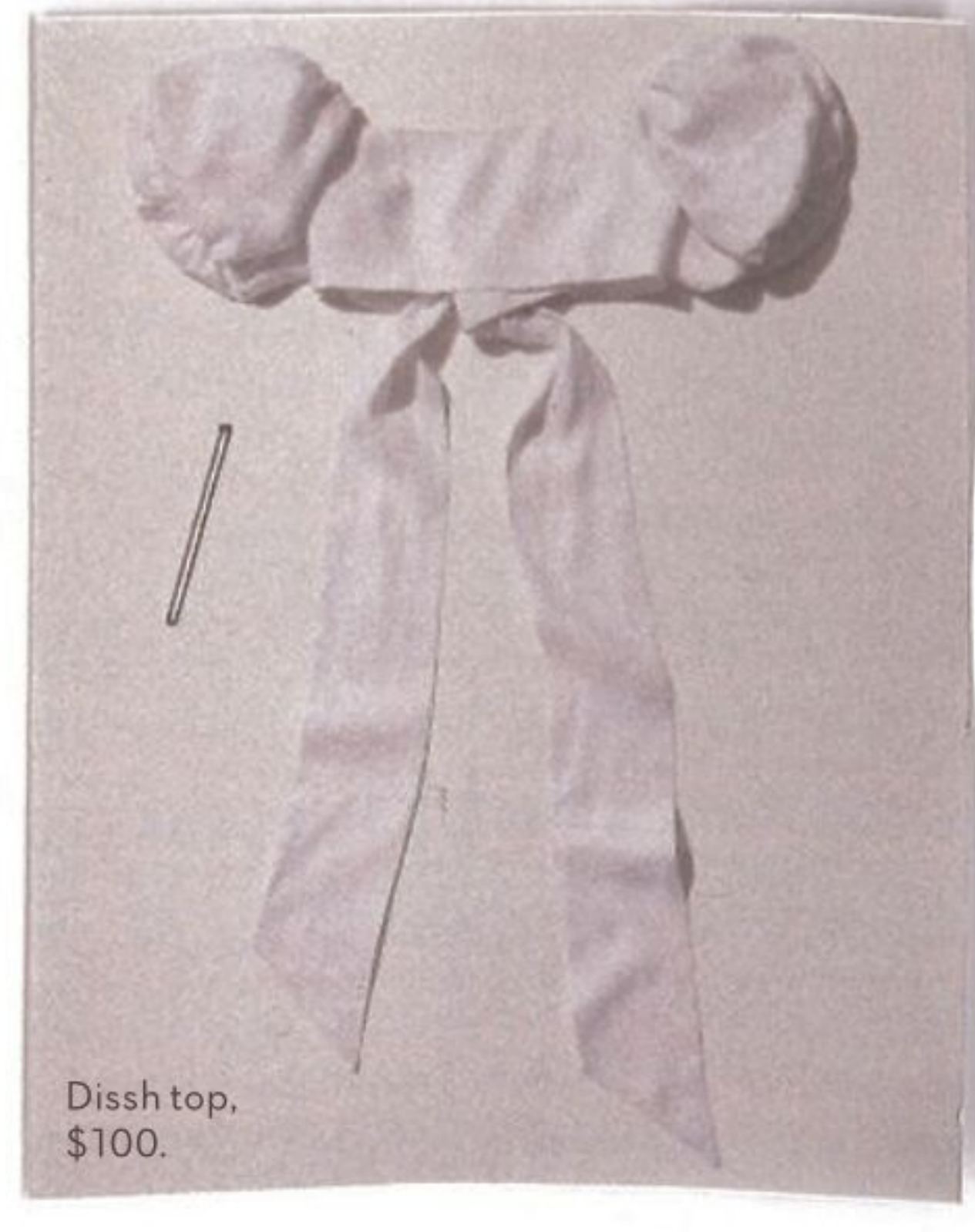
Anna Quan dress, \$750.

## SHOPPING LOVE FOREVER

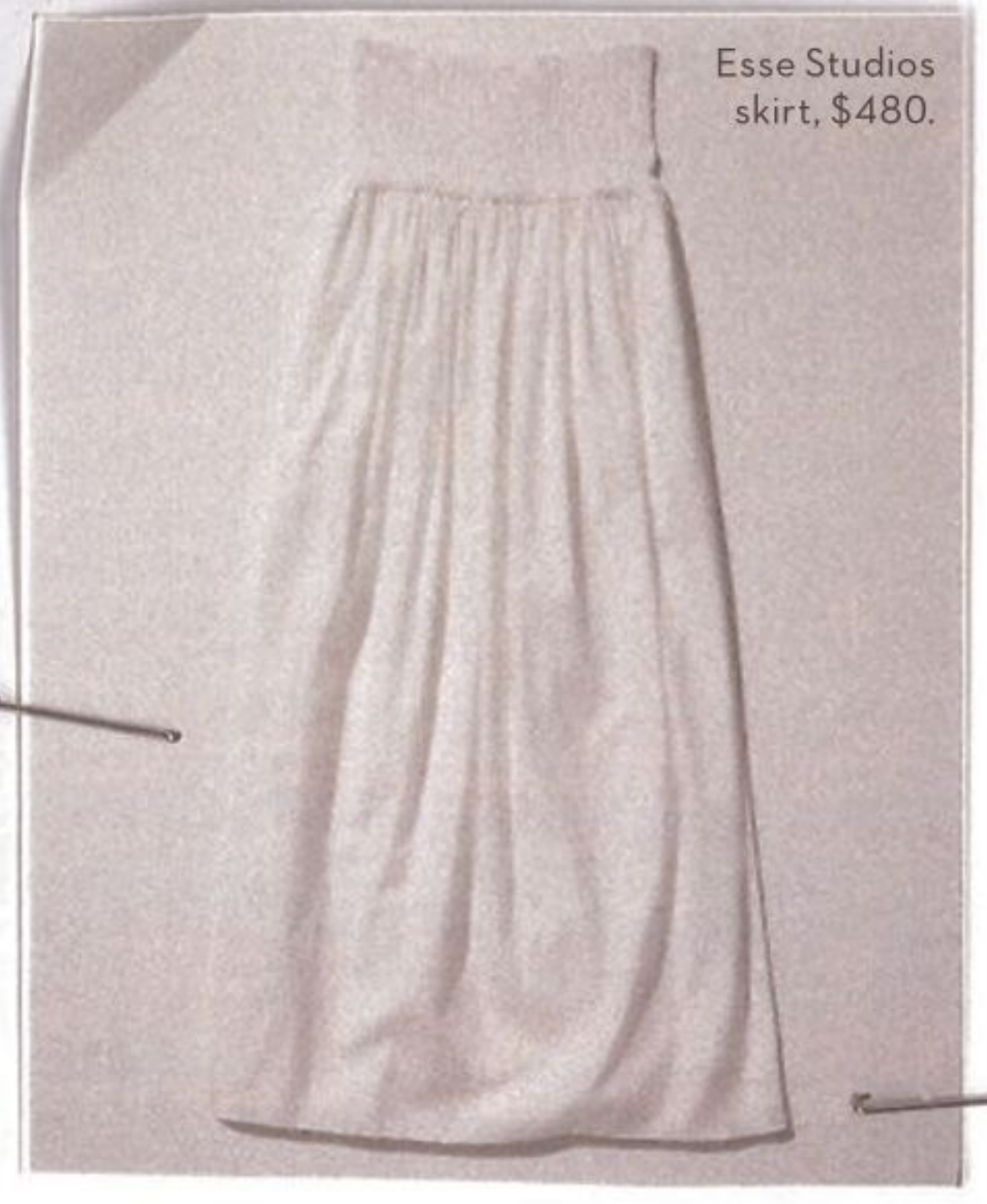
*Bridal separates that can be worn again are a modern and sustainably sound way to approach wedding-day dressing, rendering them as ready for the registry as they are the dance floor.*



Christopher Esber dress, \$1,490.

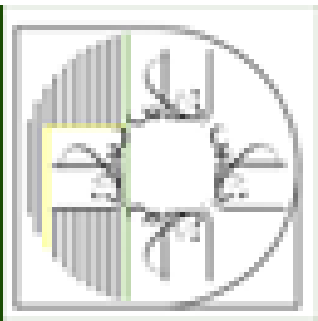
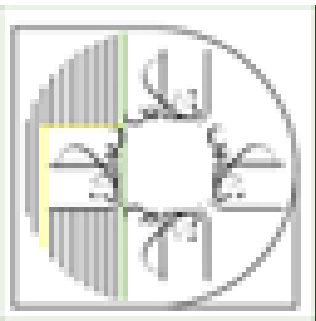


Dissh top, \$100.



Esse Studios skirt, \$480.

WORDS: ALICE BIRRELL PHOTOGRAPHS: GEORGINA EGAN ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/WTB

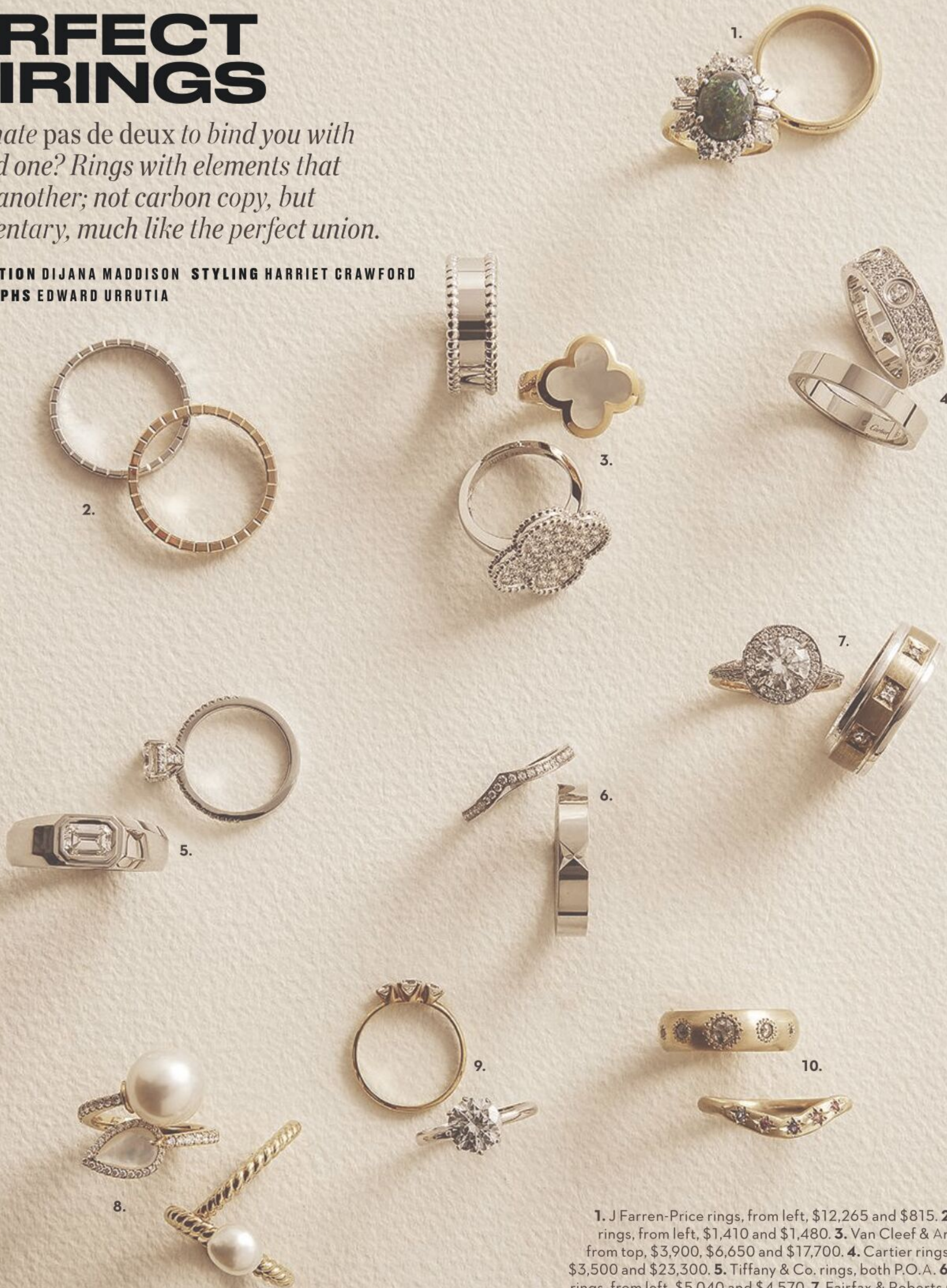


OBJECT OF DESIRE

# PERFECT PAIRINGS

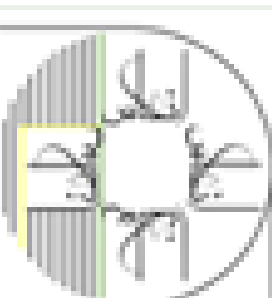
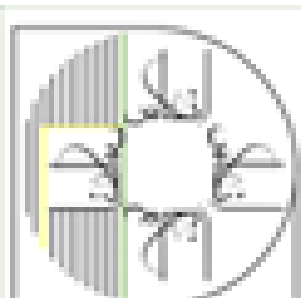
*The ultimate pas de deux to bind you with your loved one? Rings with elements that echo one another; not carbon copy, but complementary, much like the perfect union.*

ART DIRECTION DIJANA MADDISON STYLING HARRIET CRAWFORD  
PHOTOGRAPHS EDWARD URRUTIA



1. J Farren-Price rings, from left, \$12,265 and \$815. 2. Chopard rings, from left, \$1,410 and \$1,480. 3. Van Cleef & Arpels rings, from top, \$3,900, \$6,650 and \$17,700. 4. Cartier rings, from left, \$3,500 and \$23,300. 5. Tiffany & Co. rings, both P.O.A. 6. Chaumet rings, from left, \$5,040 and \$4,570. 7. Fairfax & Roberts rings, both P.O.A. 8. Paspaley rings, from top, \$7,880, \$1,180 and \$1,980. 9. William Édouard rings, from left, from \$4,250 and \$38,000. 10. Sarah Gardner rings, from top, \$2,900 and \$1,420.

WORDS: ALICE BIRRELL  
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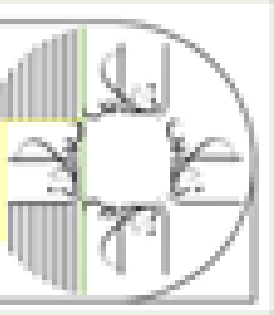
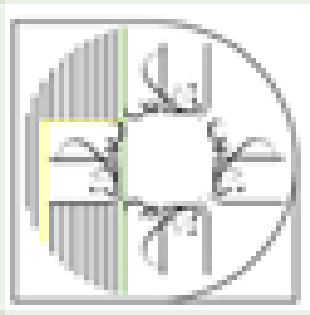
PLANNERS AND STYLISTS SUNSHINE COAST



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CURATED BY

# NELL DIAMOND

*We ask fashion's preeminent talents to mine their bridal inspirations and curate their world through wedding style. Nell Diamond, the New York-based founder of Hill House Home and its bridal collection, shares hers.*



1. Hill House Home's Nap dresses reinterpreted as bridesmaid wear.



1. Hill House Home top, \$95, and pants, \$65.



Nell Diamond with her father on her wedding day in 2014.



2. Grace Kelly and Prince Rainier on their wedding day in 1956.



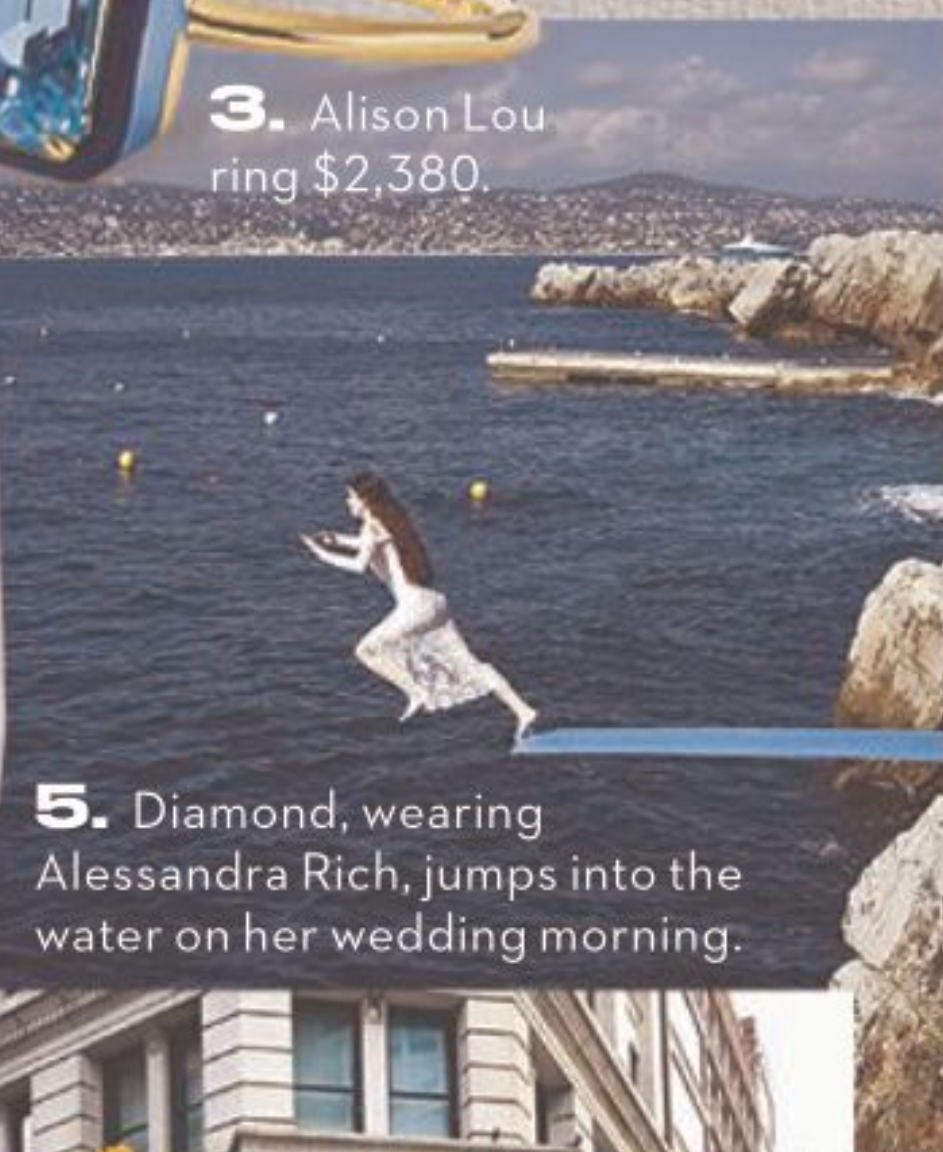
3. Alison Lou ring \$2,380.



1. A Hill House Home bow from the Bridal Collection.



4. Olivier Theyskens autumn/winter '20/'21.



5. Diamond, wearing Alessandra Rich, jumps into the water on her wedding morning.



6. A floral installation by Lewis Miller Design.



4. Prabal Gurung autumn/winter '20/'21.



7. A scene from *Father of the Bride* (1991).

1. "For me, the perfect attire for the night before the wedding is Hill House Home's Jewel Jammie in white for the bride and black for the bridesmaids."
2. "Grace Kelly is the epitome of timeless glamour, and always a reference point for many brides."
3. "I love all types of jewellery, honestly. I can never have too many accessories. My favourite jewellery is always sparkly and just a bit different. My engagement ring by Alison Lou was inspired by vintage 1920s jewellery and feels timeless with a modern twist."
4. "Olivier Theyskens and Prabal Gurung are two fashion icons and also the most wonderful humans. Each knows how to dress a woman and make you feel so strong and powerful in their clothes. My wedding dress was by Olivier and our fittings in his Paris atelier were some of my fondest memories. We initially talked about ideas over tea at the Standard Hotel and he sketched the dress right there at the table. He knew I wanted lots of drama, a long train and a real 'waist' moment. I then changed into an incredible look by Prabal Gurung. It was perfect for dancing: flowy, light fabric with a fun cut-out and amazing neckline."
5. "The smell of freshly cut grass reminds me of my wedding day and the perfectly mown lawns at Hotel du Cap-Eden-Roc in Cap d'Antibes, where my wedding was held. The beauty of it is remarkable and speaks for itself."
6. "[My favourite florist for weddings is] Lewis Miller. I love how he plays with both texture and colour."
7. "The backyard wedding in *Father of the Bride* is an iconic movie moment, and the first time I remember seeing a movie and wondering: 'What's my wedding going to be like?'"
8. "My aunt Alicia collected leaves and a few petals from around the ceremony and had them pressed onto paper and framed for us as a keepsake. Such a thoughtful gift."

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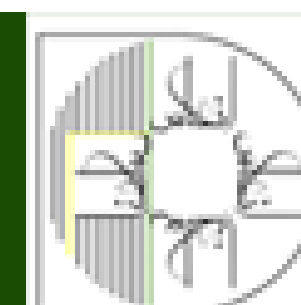
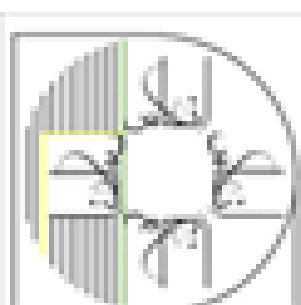
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TALENT

## NEW ROMANTICS

*After 16 years in the fashion industry, Romance Was Born's Anna Plunkett and Luke Sales have unveiled their first bridal collection, which is embedded with as much thought and purpose as their signature creations. By Jonah Waterhouse.*

STYLING KAILA MATTHEWS PHOTOGRAPH ROBBIE FIMMANO

When Romance Was Born founders Anna Plunkett and Luke Sales speak about their approach to fashion it is wise to listen. The duo's brand, launched in Sydney in 2005 and noted for its playful irreverence, has become an industry mainstay for almost 16 years by offering its devoted customer base the polar opposite of conventionality. In the case of their newest collection, think delicate embroidery, designs made from the likes of repurposed wedding veils, bedsheets and duvet covers, plentiful sequins, and maximalist silhouettes that don't align with fleeting fashion trends of the moment.

"For us, we are just always ourselves, so that might come across pretty campy," Plunkett says, when reminded that Romance's creations even made it to the Metropolitan Museum of Art's revered camp-themed Costume Exhibit in New York in 2019. "We're really unapologetic about it because we're just doing what we love."

Designing for weddings is a new first for Plunkett and Sales, who debuted their bridal collection, RWB Forever, at Afterpay Australian Fashion Week at the end of May. Inquisitive eyes might wonder why a brand so renowned for its exuberant hues might pivot to bridal – a field populated with predominantly white dresses – but by their brand's very nature, Romance's wedding offerings are designed to stand out.

"We see it as a really fluid thing that's an extension of our ready-to-wear. It's not like we're trying to differentiate it – it's our way of saying you can think about how you dress for your wedding differently than traditional ways," Plunkett says. "We're not all about white or ivory, but more about having something that you love and will re-wear."

Spellbinding as it is, the ivory gown pictured opposite is a slight outlier in the rest of the range; only a few RWB Forever creations aren't made in a bold colour. The accompanying looks don't only incorporate hues such as orange, red and forest green, but also upcycled materials like lace, beading and crocheting found around Romance's plentifully stacked office space. Along with further external material sourcing from those close to the brand, the one-of-a-kind pieces were fused together with the intention of lifelong re-wear.

"I think from our collector angle, we just love objects. Luke especially collects a lot of fabrics, it's something we've always done. It's trending now, which is great, because it's a really positive message, but [upcycling] is something that's been in our business from the get-go. So, it's cool to champion it now because people are getting it, and listening, and thinking a bit differently about fashion through Covid-19."

The wider acceptance of repurposed fashion, spurred on by the pandemic and climate change, has become well-documented in 2021. Romance Was Born has always seen it that "fashion more than ever needs to have a purpose or a reason for being", and in that vein, believe in "giving things a bigger life". Plunkett and Sales are ardent about this; so much so that the designers encourage their clients to bring RWB Forever garments back after their wedding day for repurposing. Where other designers would balk at the concept – more work for less pay-off – it's the duo's affinity for turning old into new, with the

help of deadstock materials, that's allowed them to stay ahead of the curve.

It's at a later point in the conversation that Plunkett reveals she's actually not a newcomer to bridal – she worked in a bridal boutique in the 2000s when she and Sales were in the formative stages of their label. It means she's familiar with the concept of a secret known only by the wearer – the 'something blue' that many brides request for their wedding dresses. In RWB Forever pieces, it's a blue label with a ribbon on it, and the option to personally customise.

"Once the dresses are for someone, we can do more [customisation] ... I love that idea," she muses. From the outset, Romance Was Born's bridal customers will be offered formative input in how their fully realised wedding-day look turns out – anything else wouldn't feel right with these two at the helm.

The road to launching bridal has been long, but a natural evolution of the label, and it's evident that Plunkett and Sales's brand, launched when they were rambunctious fashion design students, has come of age with them. But despite years of experience, Plunkett's youthful energy is nowhere more visible than in her self-effacing outlook.

"We don't expect [the collection] to 'go off', because we're a niche brand and we know the concept's a bit left, but it's such a cool idea for people to even see it and think about it," she says.

It's Plunkett and Sales's trademark unconventionality that flung them to the top of their field, so applying their skills to bridal is every bit a natural progression. After all, romance is in their name.

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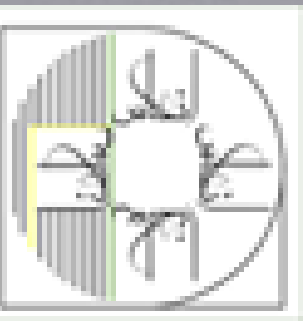
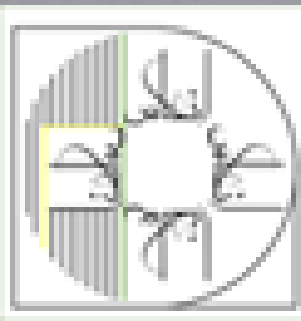


Romance Was Born gown, \$8,900. Cartier earrings, \$26,600, and ring, P.O.A. Prada shoes, \$1,400.

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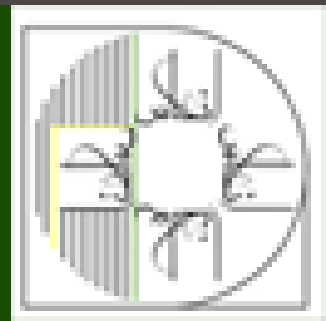
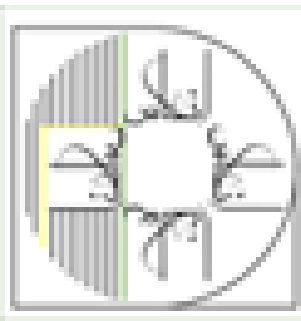
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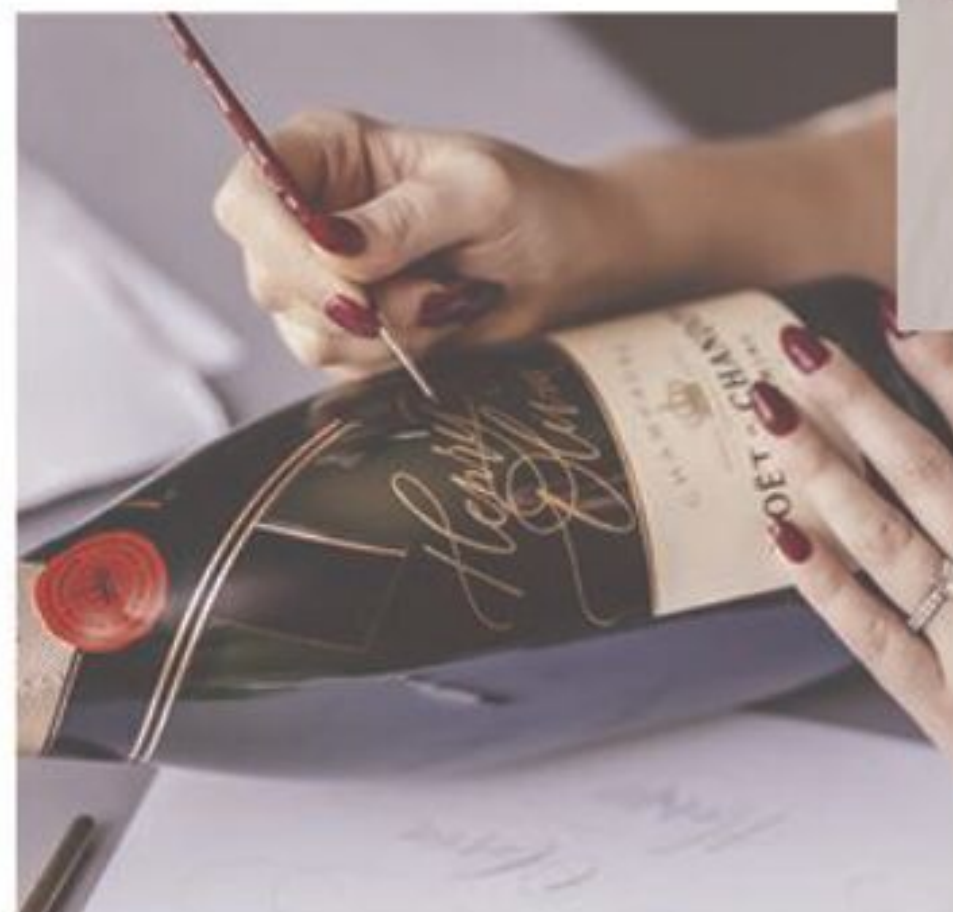


# FIRST GLASS

Moët & Chandon's new bespoke Bridal Collection is sure to take your wedding into next-level territory.



NOTHING CAPTURES THE SPIRIT OF LOVE LIKE MOËT & CHANDON, SO SAVOUR THOSE PRECIOUS WEDDING MOMENTS WITH THIS SET OF UNIQUE OFFERINGS.



**From top:** Moët & Chandon adds an elegant touch to every setting; the eye-catching Moët & Chandon gold goblets are light and have beautiful, large bowls, making them picture-perfect for outdoor celebrations; a champagne pyramid is synonymous with glamour; a personalised Moët Impérial magnum, in collaboration with leading calligraphy artists.

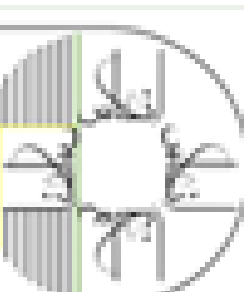
**A**s one of the oldest champagne houses in the world, Moët & Chandon has a rich history as the drink of choice for celebrations, especially weddings. Now, a new bespoke Bridal Collection, available for wedding planners, brides and grooms, is set to up the luxe factor. Just launched exclusively in Australia, the collection offers exquisite packages ranging from simple elegance to something from your wildest dreams.

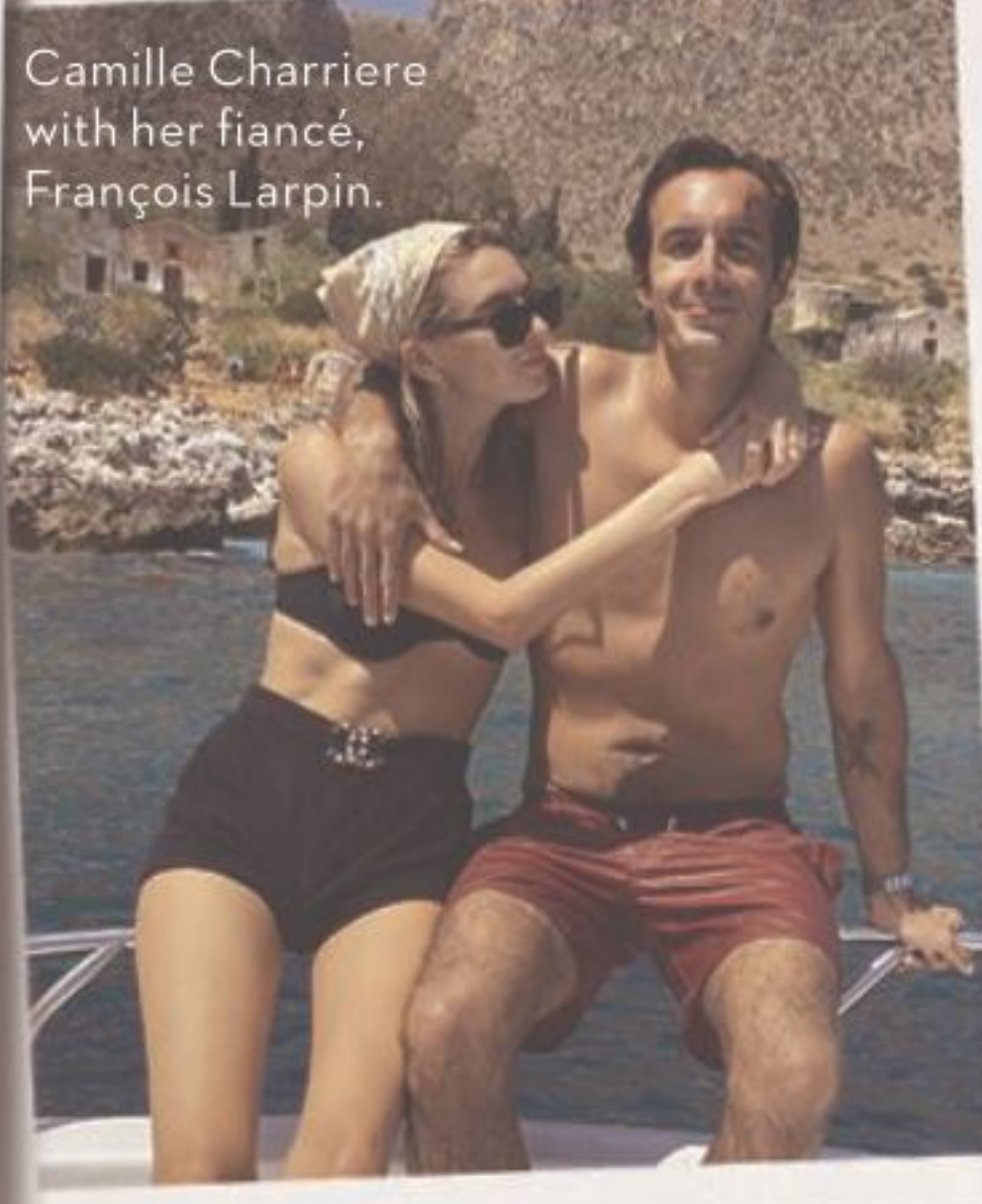
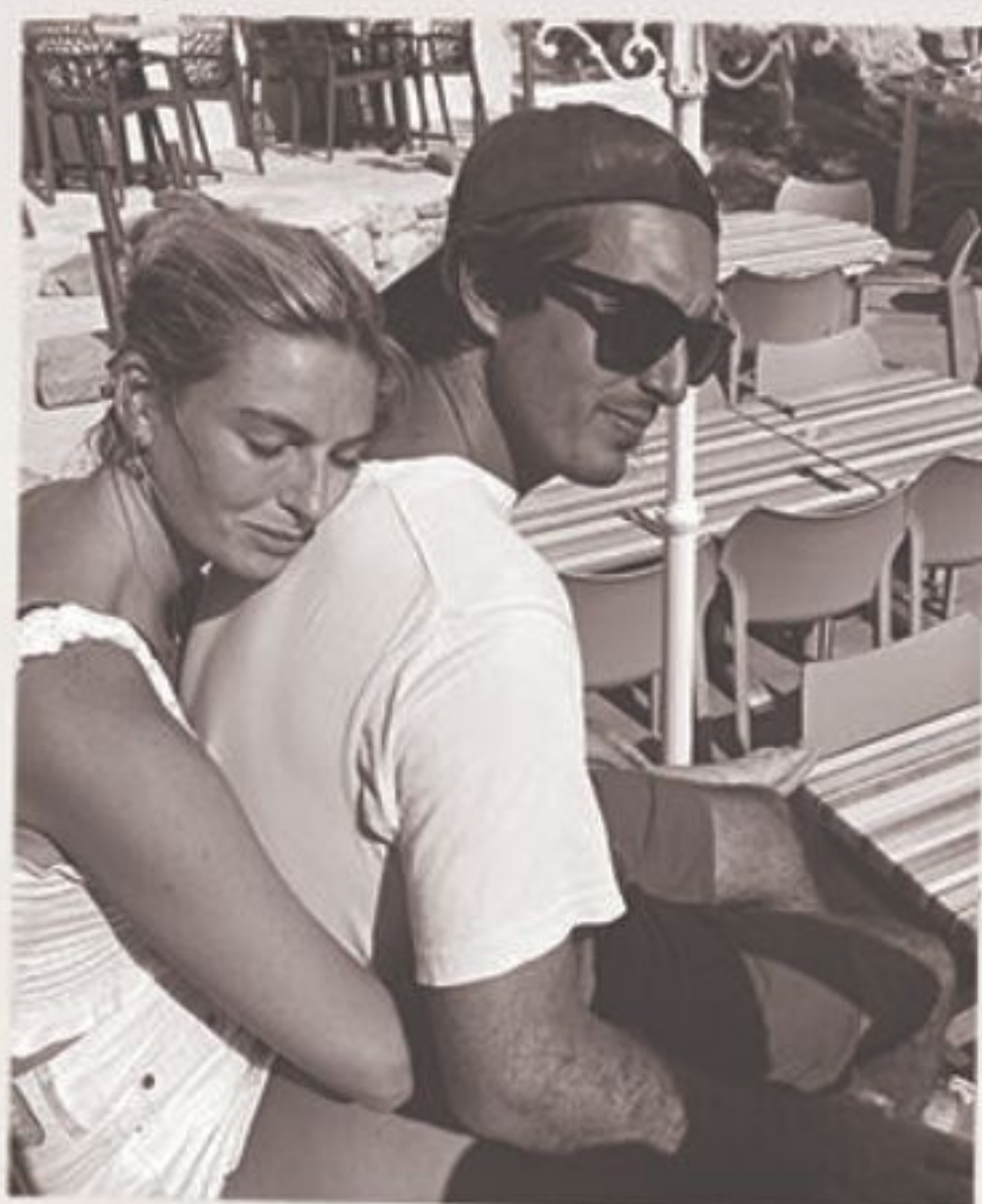
Choose one that features the perfect inclusions to suit you and the style of your wedding, from beautiful gold or clear goblets that are ideal for al fresco dining, to acrylic white goblets that channel the French Riviera, matched with the innovative Moët Ice Impérial or Moët Ice Impérial Rosé. Looking for a touch of splendour? A Moët champagne pyramid provides the ultimate wedding moment. Or add a finishing touch with personalised Moët minis or magnums. And for next level, you can't go past the iconic Moët & Chandon vending machine that can house more than 200 minis. #MoëtMoment indeed.

If you're a wedding planner looking to access these exclusive packages, or a bride or groom wanting to view the different bridal collections on offer or find a Moët & Chandon wedding planner, visit [weddings.maisonone.com.au](http://weddings.maisonone.com.au).

FRANCE  1743  
**MOËT & CHANDON**  
CHAMPAGNE

To discover more about Moët & Chandon, visit [moet.com](http://moet.com)





Camille Charriere  
with her fiancé,  
François Larpin.

## SAVE THE DATE

*The pandemic has put weddings worldwide on pause. London-based bride-to-be Camille Charrière navigates the do-you, don't-you, of waiting to wed on the other side.*

**I AM TERRIBLE** at logistics. It's a running joke among those who know me that I shouldn't be let anywhere near a diary. Ever. I'll either double-book you, forget, or show up on time at the wrong address. Let me caveat that my abysmal logistical brain is not something I am proud of. Neither is it a reflection on how much a commitment means to me. I often joke that if left to my own devices, I would show up at the wrong church for my own wedding.

So, to cut my losses I got engaged to a film producer. He proposed during 'golden hour', aka that brief period of respite in between lockdowns last year, when most of us still thought that second waves and variants were nothing but pessimistic hearsay. We had a date, a location and a ton of optimism. The way I saw it, having one operational brain between the two of us would solve all my nuptial woes. It would, at the very least, guarantee we send out a straightforward 'save the date' to all our guests – unlike the last dinner party I hosted, where I inadvertently invited half my friends on one day, and the other half for the next. Nevertheless, I was determined not to make a mess of the 'happiest day of my life' (ahem). I naively assumed tying the knot with a highly organised fellow – a professional planner, as I like to see it – would ensure a smooth operation for all involved.

How very wrong I was. A reliable 'save the date' is such a thing of the past. Like with almost every recently engaged couple, Covid threw a massive spanner in our wedding works. Though it was not so much of a spanner, as a high-velocity curveball. That's how I think all of us felt trying to organise our big day: out-of-breath, out-of-pocket, pissed off and ready to walk away from the dang game ... as opposed to happily down the aisle.

I was vaguely aware from speaking to frazzled friends that betrothed couples BC\* (\*before Covid) had to perform an exhausting dance; a whirlwind of an orchestration to synchronise a busy town hall/church/mosque/synagogue with chosen venues, caterers and overbooked bridesmaids. But these days, it's all obstacles and no solutions. Key steps were now illegal. It sounds so dystopian when you say it out loud, doesn't it? But you're not planning a wedding if no one is allowed to travel or meet up, let alone leave the house. I spoke to so many wannabe-just-married folk who felt emotionally and financially drained after pouring their time, heart and soul into planning a fabulous day, only to see it moved. First once. Then twice. To make things worse, we still have no visibility on when the world

might allow for us to start planning properly again. Many bridezillas hung up their claws and gave up altogether. A few eloped. Some settled for smaller, socially distanced gatherings, without elder family or friends from overseas present – but even that was only possible in countries like Australia where the pandemic has been more contained. To put things in perspective, I only know two couples who got married over the past year and a half, and have only one invite for the future. Which, given my age (my mid-30s, aka peak 'I do' time), says a lot.

That brings me to the big question I have been asking myself for months, as my fiancé and I watch each tentative ceremony evaporate before our eyes. Does saying "I do" in front of a sea of familiar faces a marriage make? Why is it we still feel the need to plan gigantic gatherings that take over our lives and wallets, instead of focusing on sharing the moment with the person we are promising our future to? Am I a narcissist for wanting so badly for my big day to go ahead?

Judging by the number of times my mother has asked if we have a(nother) date in the diary, it's not just me who desperately wants weddings to go ahead like they used to. Sometimes I think a wedding is basically just a big fun party. But it's also so much more than that. You don't need a ceremony to commit to someone. Even I can see that. Rituals are a huge part of life, and very reassuring, too, especially in tough times such as these. They give a deeper meaning to our roller-coaster of a journey – and, boy, has 2021 been one hell of a ride. They allow us to pause and celebrate the things that matter. But a champagne-drenched sunset in Lake Como featuring gram-able chocolate fountains, a string quartet playing Billie Eilish and three outfit changes do not equal a meaningful union. If anything, I am grateful to the pandemic for helping me see that the backdrop and details don't matter. Truly, they don't. But getting my people together to mark this special occasion still does. Perhaps even more so! I'd settle for anything at this point, just as long as I can guarantee we all be in the same space and able to embrace.

The author and self-proclaimed love guru Dolly Alderton recently reminded us nothing represents the freedom of BC life better than a wedding: "Train journeys, tightly packed churches, hundreds of fingers diving into a platter of food in miniature, crowded dance floors, hugging elderly relatives, scooping up excitable children, sharing lipstick in a Portaloo, shagging someone you met three hours previously on the bonnet of a car." These are the things I have missed, and the reason why I shall continue to defend the importance of getting my nearest and dearest in the same room to hear me say "I do". I'll be damned if I can't watch my favourite aunt totter around, drunk on life and Moët as my maid of honour convinces her to attempt the WAP for TikTok, while my new husband breakdances with someone I went to school with and two friends who just met are snogging in the corner. This is pure fluff, of course, and that's also what weddings are for. The memories, the laughs, the joy and absurdity of it all. An intimate communion of all the people in your life who matter. I'd do anything to experience this alongside my other half. I'll wait for as long as it takes and promise to show up on the right day. I might even help with some of the planning.





# MASAL

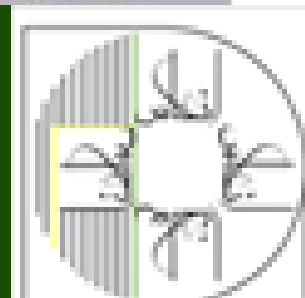
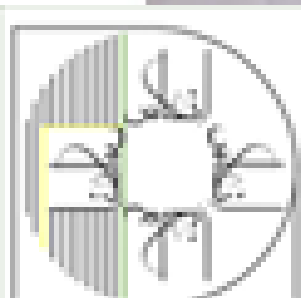
TWOBIRDS BRIDAL

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## FAIR AISLE

*A wedding might be a day of decadence, but with a thoughtful pause brought on by the pandemic, there are ways to ensure your special day is more ethical, with a smaller environmental impact.*

**AS THE ALL-IMPORTANT** embellishment for any wedding day, selecting your florals is a decision that requires discernment. Many of Australia's market-bought flowers are imported from overseas – creating a large carbon footprint. Sustainability-minded couples can opt for a florist that cultivates locally, such as Sydney florist Bess, which mixes market-bought flowers with local varieties grown on its family farm, Passchendaele, on the New South Wales Central Coast. Similarly, event horticulturist Bethan Lacoba's studio, Saint Fleur, aims to educate its customers on the environmental implications of importing flowers, as well as veering away from the use of 'floral foam' (a potentially harmful substance used in elaborate floral arrangements) and single-use plastics.



Laura Miers ring, from \$850.

Alexandra Dodds ring, \$3,000.



Laura Miers bespoke ring, from \$800.

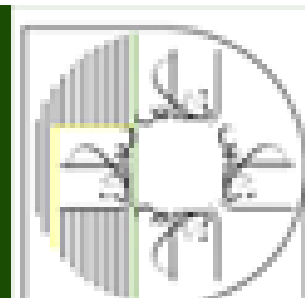
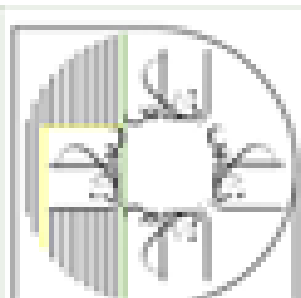
### Love is in the heir

The once tricky option of reinventing an heirloom jewellery piece has never been more accessible. Nowadays, brides have the ability to transform their family's precious regalia into something that appeals to their personal sensibilities, reducing the need for new materials in the process. Laura Miers is an Australian fine jeweller leading the charge, using provided metals and gems to create pieces for her clients. Based between New Zealand and Australia, jeweller Alexandra Dodds also offers a bespoke jewel restoration service, with the option of incorporating heirloom pieces into her engagement ring designs.

### Something borrowed

The costly and environmentally unfriendly exercise of splurging on a wear-once bridesmaid or wedding attendance dress is being eschewed by some in favour of rental. Australian online marketplace Fashion Alta Moda ([fashionaltamoda.com.au](http://fashionaltamoda.com.au)) offers gowns for hire from labels such as Roland Mouret, Ellery, Solace London, Alexander McQueen and Alessandra Rich at a fraction of the retail price. Its services also include in-house styling in order to help you settle on the perfect, eye-catching ensemble to attend the all-important proceedings. What's not to love?

WORDS: JONAH WATERHOUSE PHOTOGRAPHS: PEPE LOBEZ  
INSTAGRAM: @ALEXANDRADODDS @LAURAMIERSJEWELLERY  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB





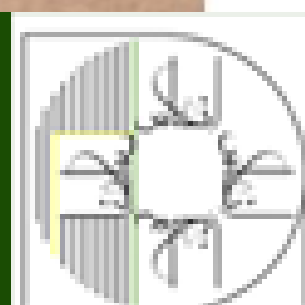
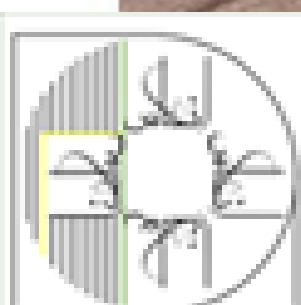
**MASAL**

THE LABEL OF LOVE

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BEAUTY

# SCRUB UP

*If you're dedicated, a few extra steps in your wash routine can lead to your healthiest hair come wedding day.*

**ANY GOOD HAIRSTYLIST** will attest that healthy hair starts with a healthy scalp. It may not be the sexiest topic, but it's entirely necessary if you're looking to rehabilitate limp, lacklustre, oily (or dry and flaky) strands. And given our hair grows at a rate of half an inch per month, sprouting new nourished growth is a bit of a long game.

But it's worth it. And there are a host of hard-working formulas to get you there. Gwen-approved Goop G.Tox Himalayan Salt Scalp Scrub Shampoo, may sound, well, Goop-ish, but the addition of Himalayan pink salt satisfyingly exfoliates product build-up (think of it like a clean sweep) while cold-pressed moringa oil imparts nourishing vitamin E to promote shine. If your hair is naturally prone to dryness, then forgo the deep clean for Hair Rituel by Sisley Paris's Restructuring Nourishing Balm. Built for the mid-length and ends, this pre-shampoo conditioning balm-to-oil, can be applied to dry strands weekly for an express 30-minute mask, or overnight for when your hair is lacking volume and shine.

**Below, from left:** Hair Rituel by Sisley Paris Restructuring Nourishing Balm, \$160; Goop G.Tox Himalayan Salt Scalp Scrub Shampoo, \$64; Eleven Australia Gentle Cleanse Shampoo Bar, \$19.



## GET SET

When it's time to say "I do", the last thing on your mind is whether your make-up has the requisite staying power. Take the guesswork out of it, with palettes and powders that withstand both weather events and air kisses.

**Clockwise, from below left:** Dior Backstage Face and Body Powder-No-Powder in 5N Neutral, \$70; Dior Face Brush No. 18, \$82; Hermès Rose Hermès Silky Blush Powder in Rose Pommette, \$110; Ciaté Watermelon Burst Setting Powder, \$40.



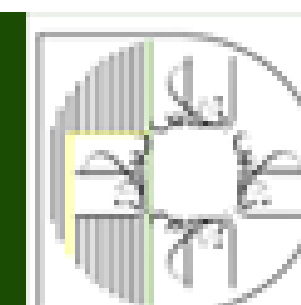
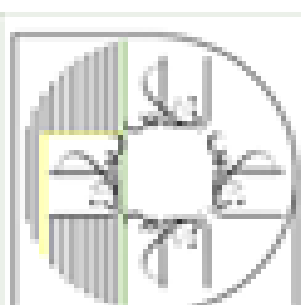
### Pin drop

#### The Parlour Room, Clovelly

#### SIGNATURE TREATMENT: Bespoke skincare packages

If it's a 360-degree approach to bridal beauty prep you're after, then The Parlour Room in Sydney's leafy eastern suburbs has you covered. Offering three-, six- and even 12-month skin packages, which include bespoke facials, infrared saunas and regular skin check-ins, The Parlour Room's therapists are on board for the complete skin journey until the big day arrives. And when that day is around the corner, they can take care of the small stuff - think manicures, brows and champagne - for brides and the bridal party, too. Cheers to that.

WORDS: REMY RIPPON PHOTOGRAPHS: GEORGINA EGAN FELICITY INGRAM / TRUNK ARCHIVE  
INSTAGRAM: @THEPARLOURCLOVELLY ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB



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# LOVE AFFAIR

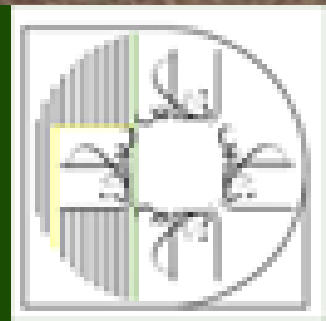
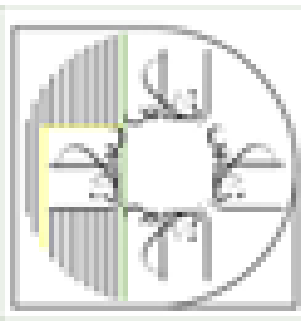
Your wedding day is about celebrating what matters most – you and your loved ones – and finding the dress that will bring you the most joy.



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**Far left:** Part of Dissh's Aisle Edit collection, the Aisle Linen Backless Long Dress. **This page:** the Aisle Linen Bow Midi Dress has accentuated bows on an elegant, pared-down silhouette.

**T**he most memorable wedding dresses are those that enhance, not overwhelm, the bride's look on the day.

From those first exquisite moments as you walk down the aisle to share your vows through to the all-important photo shoot and, at the end of the day, when you're surrounded by loved ones at the reception, you're the centre of attention. So a dress that lets you shine is a must.

Pared-down silhouettes with thoughtful detailing set Dissh's Aisle Edit collection apart. Design elements such as boned busts, accentuated bows,

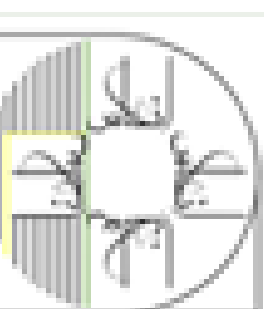
full-bodied panelled skirts, and exaggerated sleeves add interest, but don't fight for attention.

Wearability and volumes of the crucial wow factor, plus the elegant drape of 100 per cent linen, create a look of effortless poise.

From the hens' party to the nuptials to the day-after festivities, the Aisle Edit has you – and those closest to you – covered, with timeless designs that aren't weighed down by over-the-top additions or exorbitant price tags. Instead, experience your special celebrations feeling completely yourself and super confident in a look you love.

# DISSH

Shop the collection exclusively through Vogue until mid-July at [dissh.com.au/pages/vogue-brides](https://dissh.com.au/pages/vogue-brides).



# NADIA & MICHAEL

*When girl-about-town Nadia Fairfax married Michael Wayne, their Sydney garden wedding was an extravaganza of colour, celebration and glamour, with the party rolling on long after dark.*

**How did your partner propose?** "Under a giant blazing maple tree in Bowral. I was admiring the enormity of the tree, turned around, and he was on one knee. I bawled like a baby. It was the day before the wedding of two friends, so we chose to keep it a secret so as to not take attention away from the bride and groom, which turned out to be incredibly romantic – it was our little secret. We must have enjoyed that feeling very much as we ended up keeping the engagement to ourselves for weeks."

**How would you describe the theme your wedding?** "A theatrical castle garden party with a modern execution. At the heart of the entire event was fun. I wanted every touchpoint to make each person feel joyful – bright, bold florals, maze-like tables, colourful glassware, a cake that looked like something out of *Alice in Wonderland* ... All of that, but still a little informal, so guests felt carefree and ready to let their hair down."

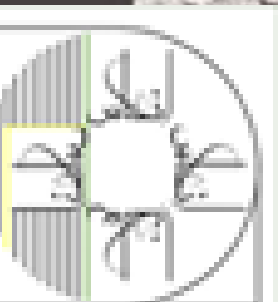
**What were some of the styling details?** "A harmonious mix of colour on neutral backdrops. It was about scalloped edges, muted tones and pops of contemporary hues. We used mismatched Maison Balzac coloured glasses and carafes. Our entrees were all served on Dinosaur Designs platters, and the artist who did our invitations, menus and place cards also made each of the inconsistent vases across the tables."

**Why did you pick your venue?** "We thought about what we wanted our wedding to look like and kept circling back to 'garden soir e', so this entailed finding a place with grand garden (relatively tricky, might I add!) and we were hoping to find a location somewhat locally. We approached the beautiful Moran family about potentially using their incredible heritage-listed home Swifts mansion for our special day. Mr Moran was warm, welcoming and helpful, and I was drawn to the estate's colossal tress and luscious lawns."

**Tell us about your dress.** "This was the easiest part for me. I worked as brand manager at Aje for over five years; [designers] Adrian and Edwina are like family to me. It felt the most natural to ask them and thank goodness I did. I adored my dresses. I wanted something relatively classic, but still staying true to my audacious personal style. They executed it perfectly. →



Joyous: Nadia Fairfax and Michael Wayne celebrate their big day on the grounds of Swifts in Sydney's Darling Point.





Exchanging vows under the trees in front of the couple's 90 guests.



Nadia arrives at the venue ahead of the ceremony wearing Bond Street pyjamas.



Bridesmaid and jeweller Olivia Bond adjusts the bride's necklace.



Mother-of-the-bride Sharon Fairfax in Dries Van Noten, inside the historic building with her daughter.



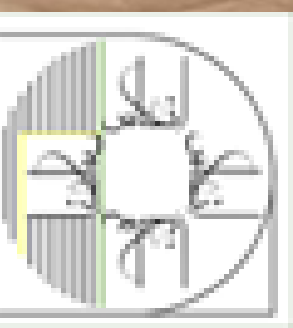
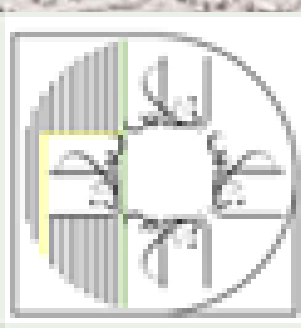
Nadia's father walks her down the aisle.



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The ruching at the front made me feel like I was a big wildflower, and gave me an element to play with while waltzing around the venue. The extended corset kept it refined and elegant. Aje made the mini version of my dress without even asking. They know I think my pins are my best asset, so I like to have them on show"

**Describe your hair and make-up.** "I take much delight in the style of the 1960s, so my hair and make-up gave a nod to that era while not being over-the-top. I put an emphasis on making sure my skin, hair and eyebrows were in topnotch condition for the day, as I did want my make-up to be relatively natural. Dr Joseph Hkeik at All Saints Skin Clinic is my regular, and we set a little program for both my mum and I in the six weeks prior."

**What about your accessories?** One of my best friends and bridesmaids is the most elegant jeweller in the country – Olivia Bond. She made my engagement ring and bracelet, and my wedding ring. I also wore a simple tennis necklace, diamond studs and my signet ring, all from Olivia Bond Diamonds. When I changed dresses, I also changed accessories. I went for something more fun and popped on some bold Chanel drop earrings."

**The most unexpected part of your wedding day?** "It bucketed down rain during cocktail hour and we had to think on our feet. We ushered everyone into the ballroom where Michael and I entered to *Singing in the Rain* by Gene Kelly. I grabbed two microphones and threw chairs on the stage and did a little Q&A with my father to fill some of the time until the storm passed." →

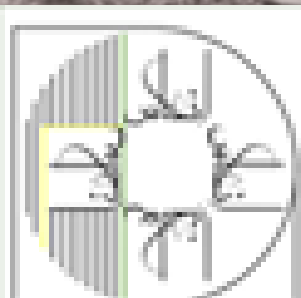


Guests follow the jazz band and couple to the cocktail and canapés area.



Michael and Nadia after the ceremony, the bride showing off her Jimmy Choos.

The flower girls dressed in Labubé.





Tables spread out across the manicured lawns of Swifts mansion.



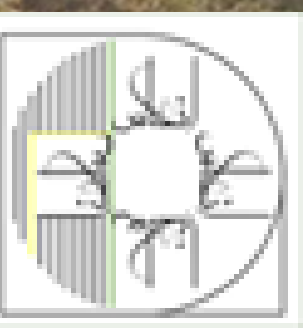
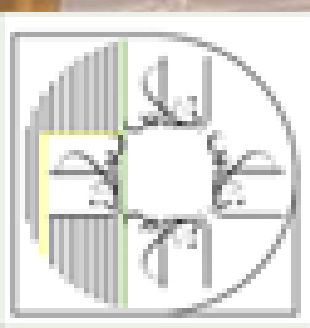
Kate Waterhouse, right, one of the 14 bridesmaids who each chose their own outfit.



Bright florals complement the colourful Maison Balzac glassware.



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Signing the registry witnessed by the couple's dear friend Jenna Larter.



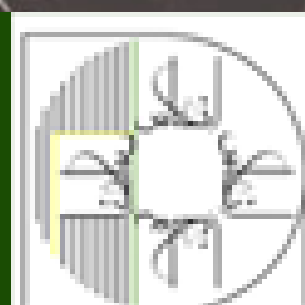
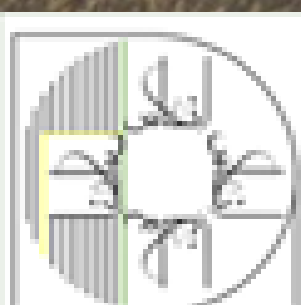
Guests inside the venue look on during the couple's first dance.



The three-tier Lush Empire cake inspired by Alice in Wonderland.



Nadia changed into her second dress for the afterparty on charter superyacht Ghost 2.



Pouring the Perrier-Jouët  
champagne tower.

## WHITE BOOK

**VENUE:** Swifts, Sydney; *Ghost 2*

**DRESSES:** Aje

**SHOES:** Jimmy Choo, all three pairs

**RINGS:** Olivia Bond Diamonds

**HAIR:** Paloma Garcia of Paloma Salon

**MAKE-UP:** Joanna Luhrs

**NAILS:** Jocelyn Petroni

**FRAGRANCE:** Tom Ford

Beau De Jour

**GROOM'S ATTIRE:** P Johnson

**PHOTOGRAPHY:** Alice Mahran

**FILM PHOTOGRAPHY:**

Sophia de Vries

**FLOWERS:** The Dani Dean,

The Make Haus

**CATERING:** Kate White, Katering

**FIRST DANCE:** *Rock Your Baby*

by George McCrae

**INVITATIONS:** Chanel Tobler

**WEDDING PLANNER:**

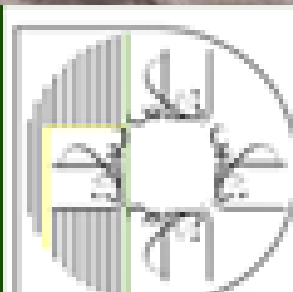
Ally Considine MG events

**CELEBRANT:** Pip Best, In Light

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Newlyweds Crystal and Andrew at their outdoor summer wedding at Noorilim Estate in Warring, Victoria.

# CRYSTAL & ANDREW

*A wedding in Italy wasn't possible for Crystal Kimber and Andrew Peters this year, but they beautifully recreated the setting, magic and menu on a garden estate in Victoria, the bride a vision in florals.*

**How would you describe the theme of your wedding?** "A Tuscan white wedding under the stars. Our wedding dress code was 'white cocktail' and we designed an Italian-style menu. The reception was open-air, under a light structure in front of the mansion. We really wanted to transport our guests to Italy."

**Why did you pick your venue?** "Noorilim Estate is incredibly special and unique – it features a heritage mansion, botanical gardens and a vineyard all on the one property, so we imagined showcasing all the beautiful areas of the estate to our friends and family. We love Tuscan weddings and really wanted to bring that little piece of Italy to life in regional Victoria."

**Are there any styling details you can share?** "We wanted to keep our styling simple and elegant, ensuring the beautiful gardens could be the showcase. We kept everything in whites and neutrals from the white dance floor and candles to the table florals, which meant my wedding dress and the groomsmen would stand out."

**Tell us about your wedding dress.** "I always dreamt of a floral print; I love statement sleeves and lots of volume, so I envisaged the dress straight away, and the only person I wanted to make it was my

incredible mum, Gail. What proved difficult was finding the right print, it was a good six months of searching before we found it at Mood Fabrics in New York. After finalising the design with Mum, she started bringing our creation to life. She then made second dress, a fun, short feather dress, and the three bridesmaids' dresses!"

**What about your accessories?** "I spent 10 months sourcing a specific vintage Chanel barrette to wear with my veil, as I thought it could become my own family heirloom one day. From there, I wanted to pair it with statement fine pearl earrings, which are from Tasmanian jewellery brand Francesca. The look was finished with gold snake-texture Saint Laurent heels with a square toe. Pieces I can wear again."

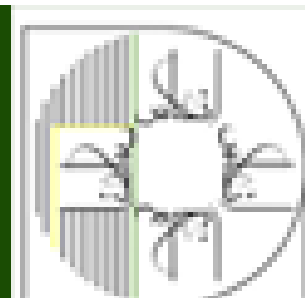
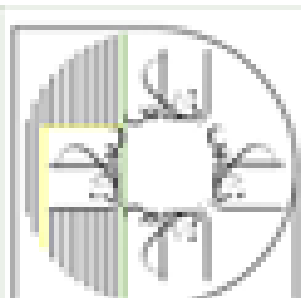
**Describe your hair and make-up.** "I like my make-up quite natural, so I wanted something a little more glam than usual but to still look like myself. We opted for a light brown smoky eye with a rose lip and my hair was in a low textured bun with front sections out."

**The most unexpected part of your wedding day?** "The Cessna Dragonfly flying over our celebrant during our ceremony. My Dad passed away when I was quite young and for our family, the Dragonfly has always represented him." →

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Signing the registry witnessed by the couple's mothers – the bride's far left, the groom's next to her.

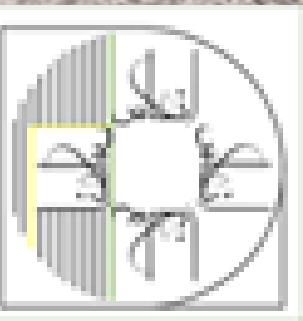
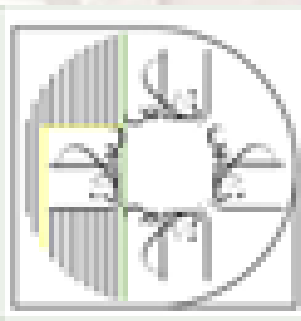


The Tuscan-style setting strung with lights in front of Noorilim Estate's regal mansion.

The bridal party amid the trees. The bridesmaids' dresses were designed by Crystal and made by her mother.



Guests applaud the newlyweds.





Cutting the Adele Aitken cake. The bride changed into a fun feathered dress for the party.

Whites and neutrals set the simple, elegant tone of the table setting.



Laughter during the speeches.

Under sparkling fairy lights, the couple get ready for the party. Crystal paired her dress with playful Amina Muaddi heels.



## WHITE BOOK

**VENUE:** Noorilim Estate

**DRESSES:** Designed by Crystal Kimber; made by Gail Taylor

**SHOES:** Saint Laurent (ceremony); Amina Muaddi (reception)

**RINGS:** Benjamin and Co; family heirloom (wedding band).

**HAIR:** Caterina Di Biase

**MAKE-UP:** Janice Wu

**GROOM'S ATTIRE:** Suitsupply  
**PHOTOGRAPHER:** Jenna Fahey-White

**FLOWERS:** The Petal Project

**CATERING:** David Powell, Eighteen Sixty

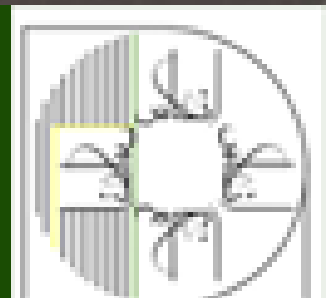
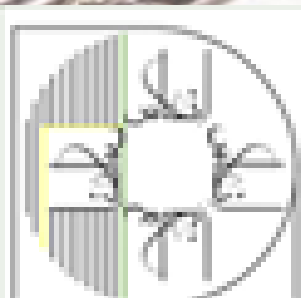
**FIRST DANCE:** *No Such Thing* by John Mayer

**WEDDING PLANNER:** Poni Studios

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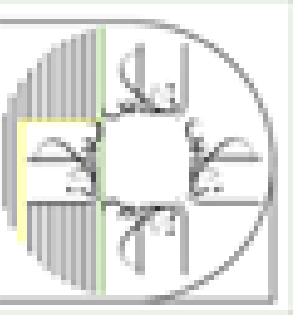
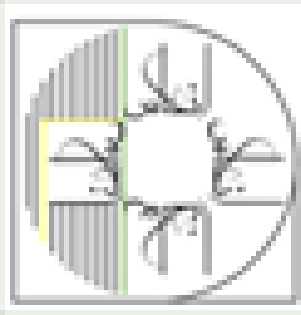


Photographed By: Courtesy: Heidi Photography

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# PRATYANCHIA & LUCIANA

*While Covid-imposed restrictions in London meant a more intimate wedding than expected for Pratyancha Pardeshi and Luciana Lopes, their day proved as joyous and filled with love as they'd hoped.*



**How did you meet?** "We met in London when Luciana (Lu) was taking a sabbatical from her job in Brazil for six months. Although we only spent three to four months physically together, we continued dating long distance, which involved lots of long weekends where one of us would fly to São Paulo or London!"

**Describe the style of your wedding day.** "We wanted to create a minimalist atmosphere, which is why we chose a conservatory with the main decoration there being the beautiful plants and natural light."  
**Why did you pick your venue?** "Plants, plants, plants! The conservatory at Bombay Brasserie is adorned with plants and also gave us the feeling of being outdoors (even though we were indoors) on a cold yet sunny December day."

**Tell us about your wedding attire.** "We went for minimalist outfits but ones that still made us feel beautiful. Lu wore a graceful white dress while I wore an Indian outfit called a *lehenga*, which had shades of white, blue and pink."

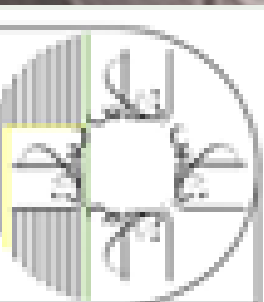
**What about your accessories?** "I wore a necklace and earrings with blue and pink stones (known as *jhumkas* in India), while Lu wore vintage pearl earrings."

**Describe your hair and make-up.** "Lu did both our hair. Our friends helped us do make-up on the day – we wanted it to be natural while highlighting our features to go with the beautiful venue as well as our choice of outfits."

**What was the most challenging part of the process?** "The constant uncertainty and change in plans due to Covid – our wedding got cancelled and postponed twice."

**The most unexpected part of your day?** "For both of us, it was a more overwhelming and emotional day than we were expecting. We were overcome with the love and support of our family and friends who made a special effort to celebrate with us, even if it meant being there virtually!"

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Inside the conservatory at Bombay Brasserie where guests enjoyed an intimate dinner with the brides.



Pratyancha's mother, Dipti Pardeshi, delivers her speech.

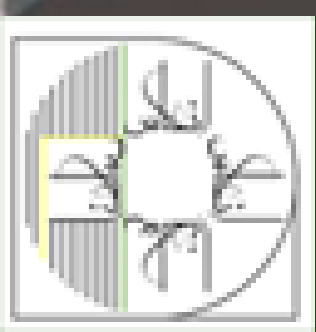


Luciana Lopes (left) and Pratyancha Pardeshi, opposite page, at their wedding venue in London, and here, listening to speeches.

**WHITE BOOK**  
**VENUE:** Bombay Brasserie, London  
**DRESSES:** Reformation (Luciana); Lehenga by Anita Dongre (Pratyancha)  
**MAKE-UP:** By our friends!  
**FRAGRANCE:** Chanel Coromandel (Pratyancha); Tom Ford Black Orchid (Luciana)  
**SHOES:** L.K.Bennett  
**PHOTOGRAPHY:** Sarah Burton  
**FLOWERS:** Blossom Story by Meghna Bongirwar  
**DESSERT:** A variety of Indian desserts



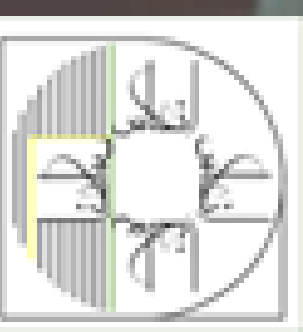
Speeches with friends tuning in digitally.



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# DANIELLE & DAVID

*A garden gathering and fine dining was followed by disco dancing late into the night for the elegant and fun-filled wedding celebration of Danielle Pinkus and David Wheeler.*



The couple in Sydney's McKell Park on Darling Point where the ceremony was held.

## WHITE BOOK

**VENUES:** McKell Park; Hubert; Big Poppa's

**DRESSES:** J. Andreatta; Marina Moscone

**SHOES:** Prada

**RINGS:** Nicky Burles (engagement) Mendel & Rose (wedding band)

**GROOM'S ATTIRE:** Remy Ghougassian

### BRIDAL PARTY

**ATTIRE:** Vintage Gucci

**HAIR & MAKE-UP:** Teneille Sorgiovanni

**PHOTOGRAPHER:** Diego Lorenzo Jose

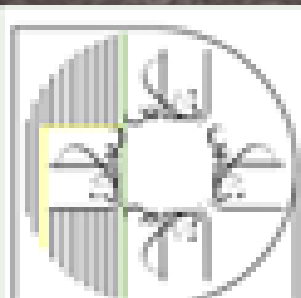
**FLOWERS:** Georgia, House of Ivory

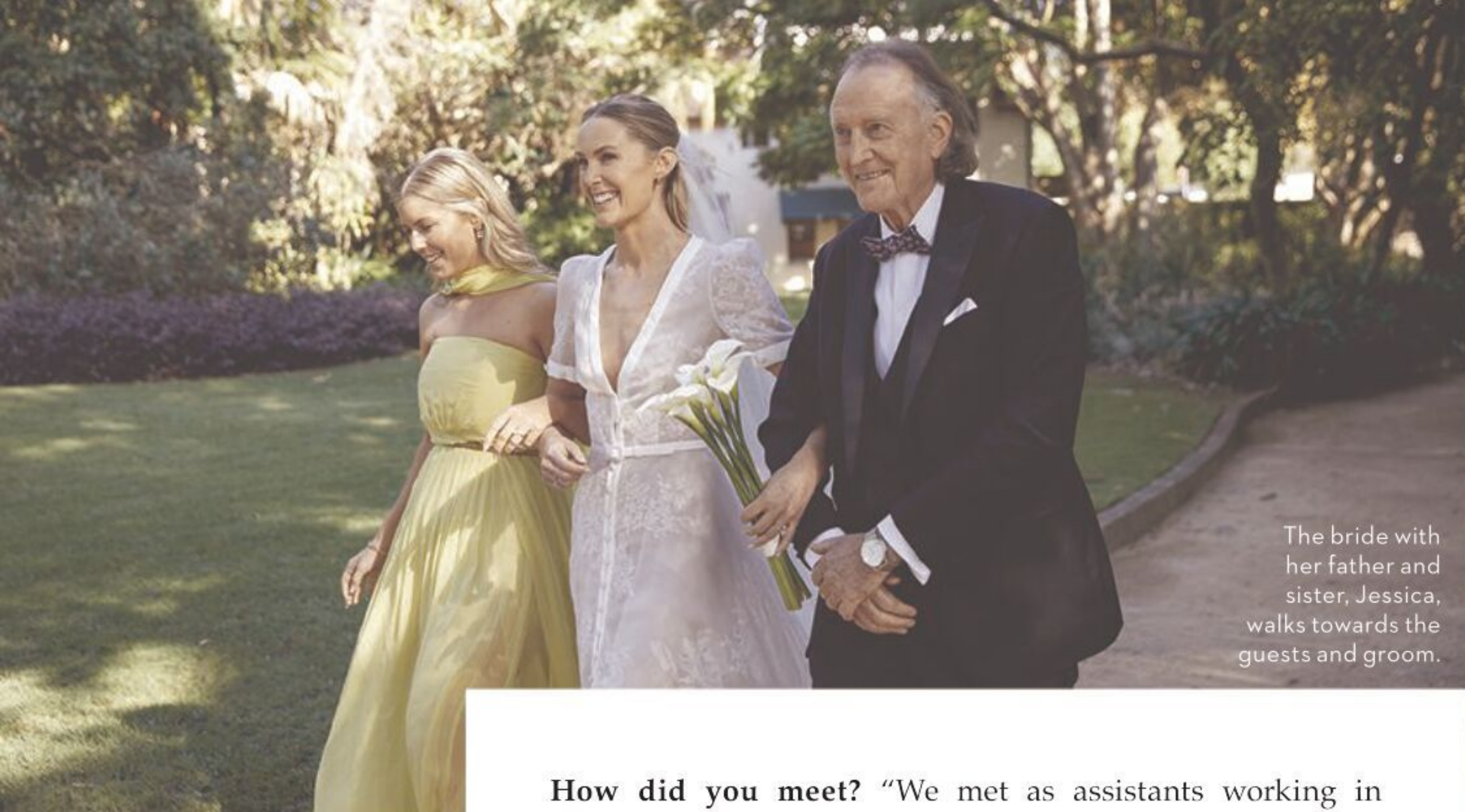
**FIRST DANCE:** *Could Heaven Ever Be Like This* by Idris Muhammad

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The bride with her father and sister, Jessica, walks towards the guests and groom.



Crossing Sydney Harbour by ferry.



Place cards and menus by Sam Pauletto.



**How did you meet?** "We met as assistants working in magazines. We always got along really well, made each other laugh and loved hanging out from the beginning. It wasn't until we were out one night at a friend's farewell that I started to realise there was maybe something more there."

**How would you describe the style of your wedding day?** "Our ceremony was a relaxed but elegant garden theme. For the reception, I can only describe the theme as a good old-fashioned prohibition party with a touch of Paris in the roaring 20s. A burlesque dancer opened the reception and signalled it was time to enter the dining room. We had a jazz band throughout dinner and swing dancers to open the dance floor. Later, a magician entertained guests taking a break from the dancing."

**Why did you pick your venue?** "I loved that [Sydney restaurant] Hubert feels like stepping into a vintage Parisian or New York City speakeasy. The winding stairs lined with the miniature spirit bottles down to the dining room are so fun and theatrical."

**Tell us about your wedding dress.** "As soon as I saw the J. Andreatta San Michele dress, I knew it was exactly what I wanted. I thought I'd never wear lace, but it was so delicate and I loved the shirt-dress style. For my reception dress I wanted something fun that I could dance in. I found my Marina Moscone cut-out twist dress on Moda Operandi."

**Describe your hair and make-up.** "I chose make-up artist Teneille Sorgiovanni, as I loved her editorial work. She does the most beautiful dewy skin, so I left myself in her hands for a no make-up look. For my hair, we went with a more elevated version of the loose low bun I wear every day. I took my hair out for the reception for a messy bed-hair look."



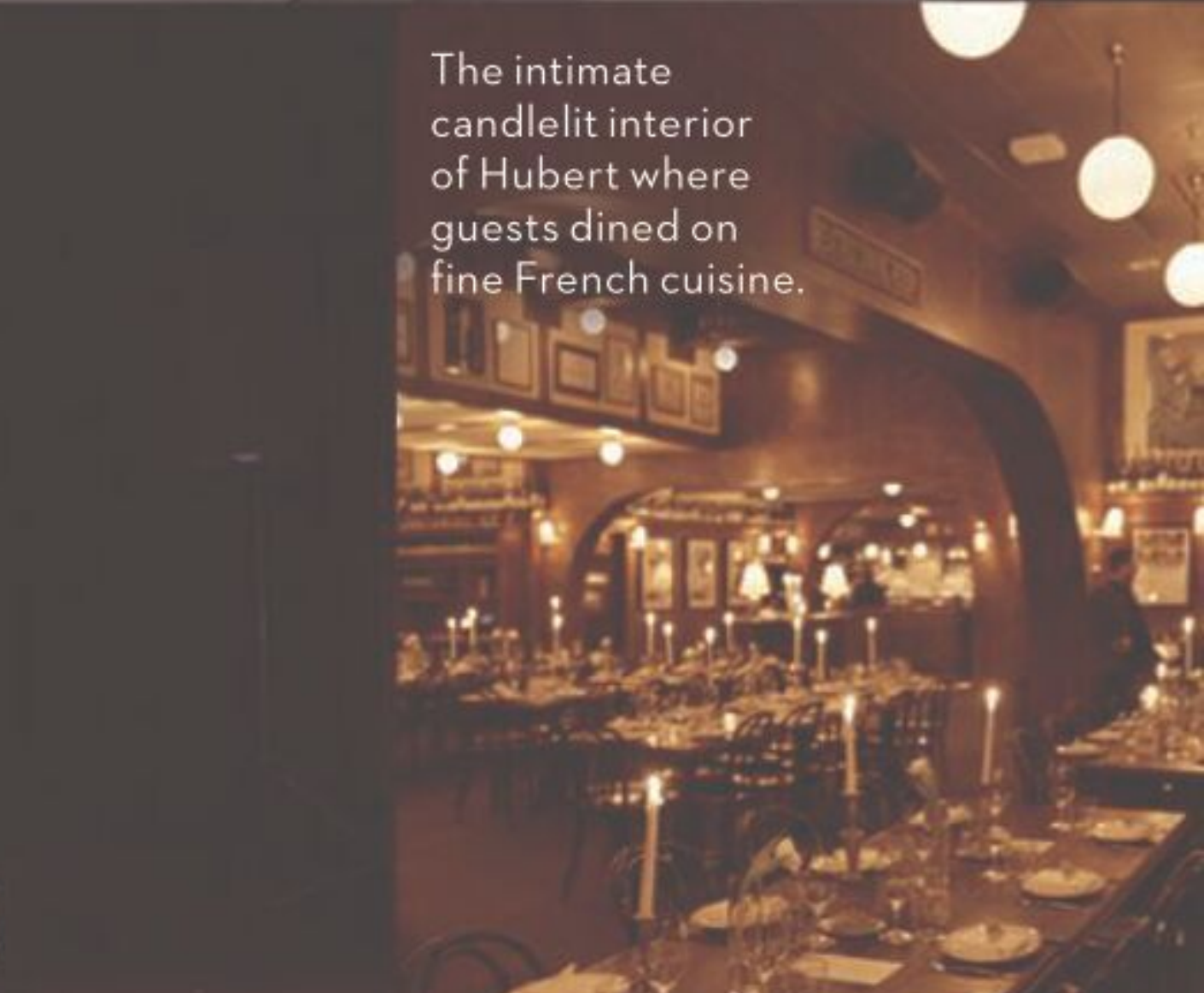
Hand-in-hand as newlyweds walking through the gardens.



A burlesque dancer opens the reception in keeping with the roaring 20s theme.



Dancing to disco at Big Poppa's.



The intimate candlelit interior of Hubert where guests dined on fine French cuisine.

# JOSEPHINE & MICHAEL

*Hospitality royalty Josephine Perry and Michael Clift dined in lavish style at Sydney's famous Rockpool Bar & Grill on their wedding day.*

Hand-poured beeswax candles by Tony Assness adorn tables.

Inside the opulent Rockpool Bar & Grill, Sydney.

**How did you meet?** "We met at the original Rockpool back in 2012. Mike was working in the kitchen and I was hosting. I had a huge crush on him from the minute I saw him. We realised we lived on the same street and it was one fateful night after knock-off drinks that we ended up in the same taxi and I never went home."

**Why did you pick your venue?** "I have always loved Rockpool Bar & Grill [originally opened by Neil Perry, Josephine's father] and I had always dreamt of getting married there. We met at Rockpool, we walked to Rockpool the night we got engaged and had dinner ... it just seemed so fitting for us as a couple as we had shared so many special memories there over the years."

**What was the style of your wedding day?** "We tried to keep it very simple as Rockpool Bar & Grill is such a statement on its own. Mike and I both prefer neutrals and natural tones to colour, so we kept it very classic."

**Tell us about your dress.** "I found my Roksanda dress on Net-A-Porter and I was immediately drawn to the sleeves. It fit like a glove, it was very me and true to something I would wear – my favourite thing about it."

**Describe your hair and make-up.** "I found this beautiful image of Margot Robbie on a red carpet. She had a super-clean and simple base, beautiful rosy cheeks and a touch of gold on her eyes, and that was the inspiration." →

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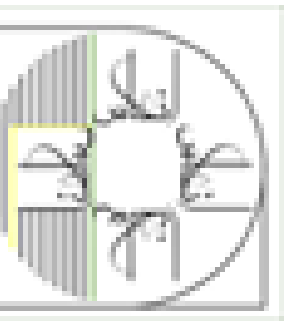
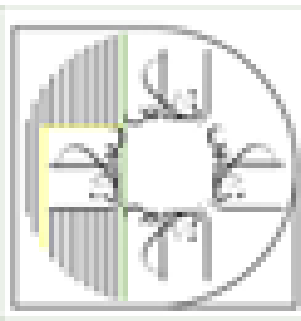
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The bride with her parents, Neil and Adele Perry (far left and right), and three of her close friends.



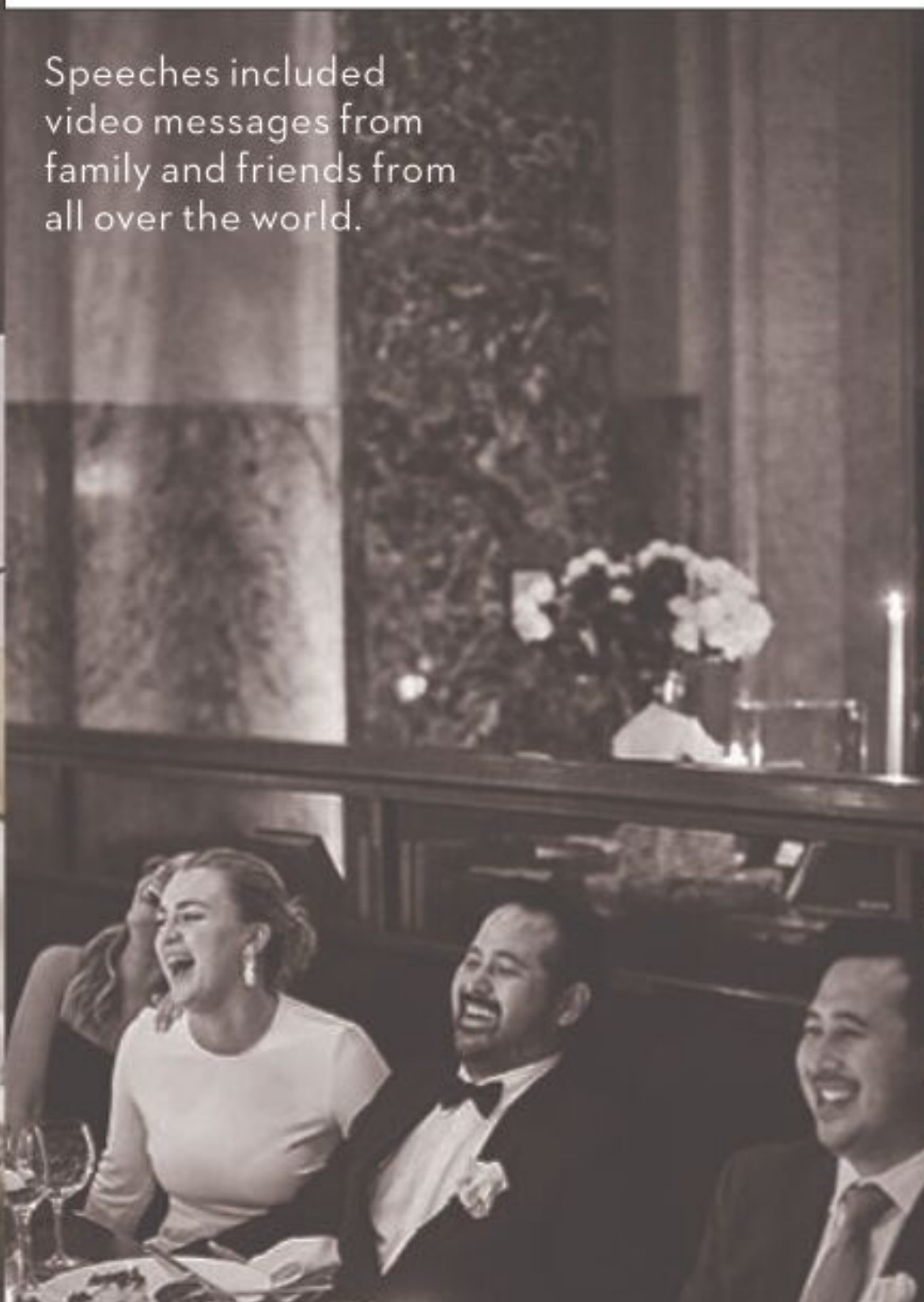
Exchanging rings at the altar.



Saskia Havekes from Grandiflora's stunning floral arrangements.

**WHITE BOOK**  
**VENUE:** Rockpool Bar & Grill  
**DRESS:** Roksanda  
**SHOES:** Sophia Webster  
**RINGS:** Leroy & I  
**HAIR:** Ash-Leigh Croker  
**MAKE-UP:** Molly Warkentin  
**FRAGRANCE:** Saskia by Grandiflora.  
**GROOM'S ATTIRE:** Burberry  
**BRIDESMAIDS' DRESSES:** Dion Lee  
**PHOTOGRAPHY:** Liz Ham  
**FLOWERS:** Grandiflora  
**INVITATIONS:** Paperless Post

Speeches included video messages from family and friends from all over the world.



The newlyweds pose on the steps of the restaurant housed in a magnificent 1936 art deco building in the heart of the city.



The menu was curated by the father of the bride himself.

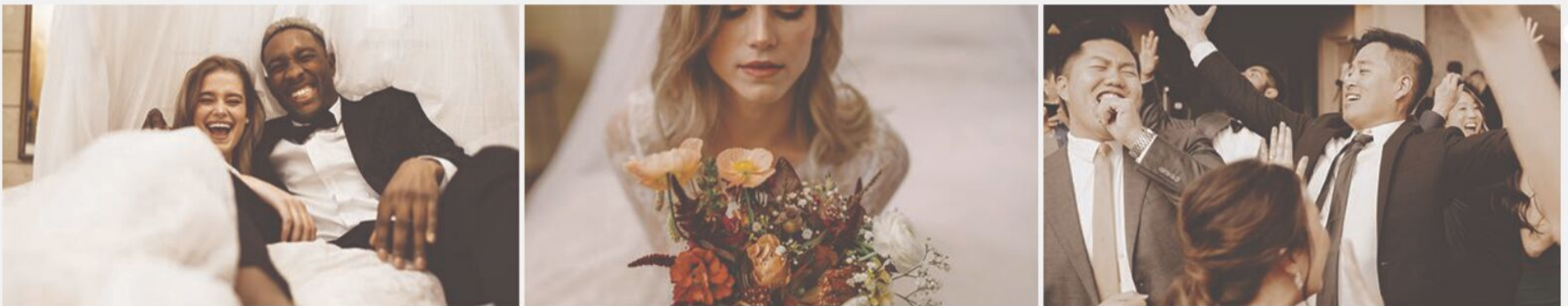


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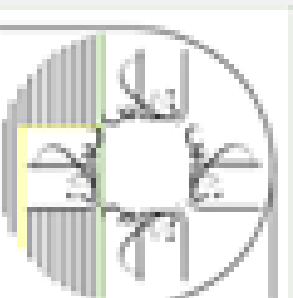
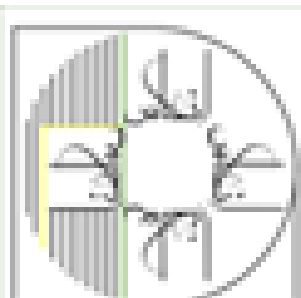
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# ROSHALI & MICHAEL

*From the elegance of a white wedding to the riotous colour of a traditional Kashmiri ceremony, the marriage celebrations of Roshali Kaul and Michael Shang unfolded in stunning contrast.*

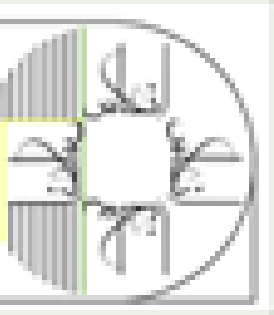
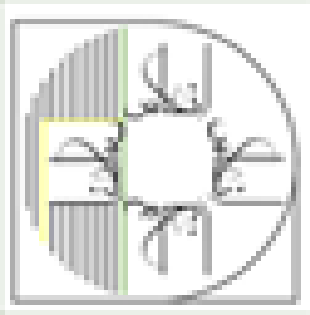


Michael Shang and Roshali Kaul all smiles after their second traditional ceremony and wearing Kashmiri gold headpieces to represent divinity and purity in their union as bride and groom.

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While covered by a special embroidered red shawl, the bride and groom are showered with petals by friends and family as part of the *Posh Puja* ritual.

**How did you meet?** “We met on a night out at an East London club via a mutual friend. I had just moved to London a few months prior to undertake a masters degree and Michael had been living and working there for almost five years. It was January and freezing and he very clearly recalls the shaggy white faux fur coat I was wearing and still teases me about looking like a yeti when we first met.”

**How would you describe the style of your wedding?** “The first wedding was inspired by the venue itself – the magical gardens of Melbourne’s Rippon Lea Estate. I envisioned an ethereal dreamscape reminiscent of Sofia Coppola’s *Marie Antoinette*. I wanted it to be simple with a soft colour palette. Our traditional Kashmiri wedding ceremony was a complete contrast. We celebrated this part of my family’s culture with a riot of colour – surrounded by flowers and showered in thousands of rose petals. Friends and family were outfitted in exquisite fabrics adorned in embroidery. Hands and feet were covered in intricate *mehndi* [henna] designs, and we jingled and jangled in as much traditional jewellery as possible!”

**Why did you pick your venue?** “I think my heart was set on the ballroom and gardens of Rippon Lea Estate because of its natural beauty. For our second ceremony, there was no more perfect place for an intimate ceremony and dinner than my parents’ garden. They have spent years landscaping their beloved garden. It was truly special to have our Hindu wedding *mandap* [a tent-like structure] surrounded by autumn colours and my parents were the most gracious hosts.”

**Tell us about your wedding dresses.** “I work in fashion as a buyer for Harrolds, so I had a very specific idea of what I wanted. When my mum and I saw the dress at the Mariana Hardwick boutique, we instantly knew it was the one. For our traditional wedding ceremony my parents and sister flew to New Delhi in early March 2020 armed with our measurements and thankfully managed to fly home before the borders closed due to Covid. They found my beautiful bridal *lehenga* from Ritu Kumar, which was hand-embroidered and incredibly intricate and heavy. They had Michael’s *kurta* pyjamas custom-made to match the colours of my *lehenga*.”


**What about your accessories?** “I found a beautiful white tulle hair bow by Maison Michel while trawling online. My shoes were a sparkly dream from Mach & Mach. As my father is Kashmiri, for our traditional ceremony there is a specific piece of jewellery that Kashmiri women wear on their wedding day called a *dejhoor* that has important significance. It’s threaded through the bride’s ears on her wedding day by her parents through the conch of her ears [cartilage]. In preparation for this part of our ceremony, I had the conch in my ears pierced a year before. My parents had a very special gold and pearl *dejhoor* made for me in Delhi that I will treasure forever.”

**Describe your hair and make-up.** “For our January wedding, I wanted my hair and make-up to be simple and natural. For our traditional ceremony, I wanted a more dramatic look with a bold cat-eye and a blood-red lips in reference to a classic Kashmiri bride.” →

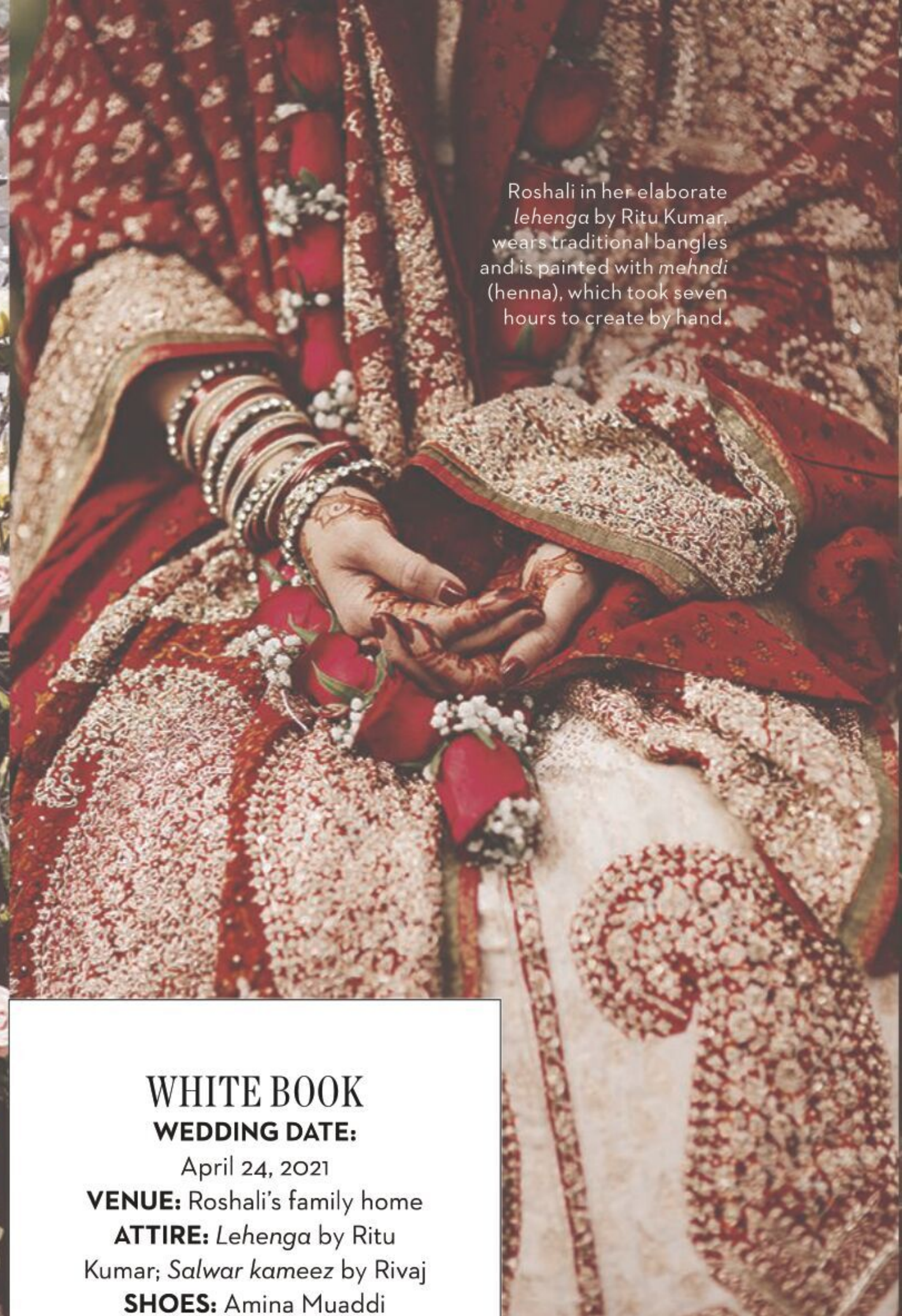
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The bride at centre surrounded by her bridesmaids.



Roshali in her elaborate *lehenga* by Ritu Kumar, wears traditional bangles and is painted with *mehndi* (henna), which took seven hours to create by hand.

## WHITE BOOK

### WEDDING DATE:

April 24, 2021

**VENUE:** Roshali's family home

**ATTIRE:** *Lehenga* by Ritu Kumar; *Salwar kameez* by Rivaj

**SHOES:** Amina Muaddi

**RINGS:** Cartier

**MAKE-UP:** Velvet Thi

**FRAGRANCE:** D.S. & Durga  
Coriander

**GROOM'S ATTIRE:**

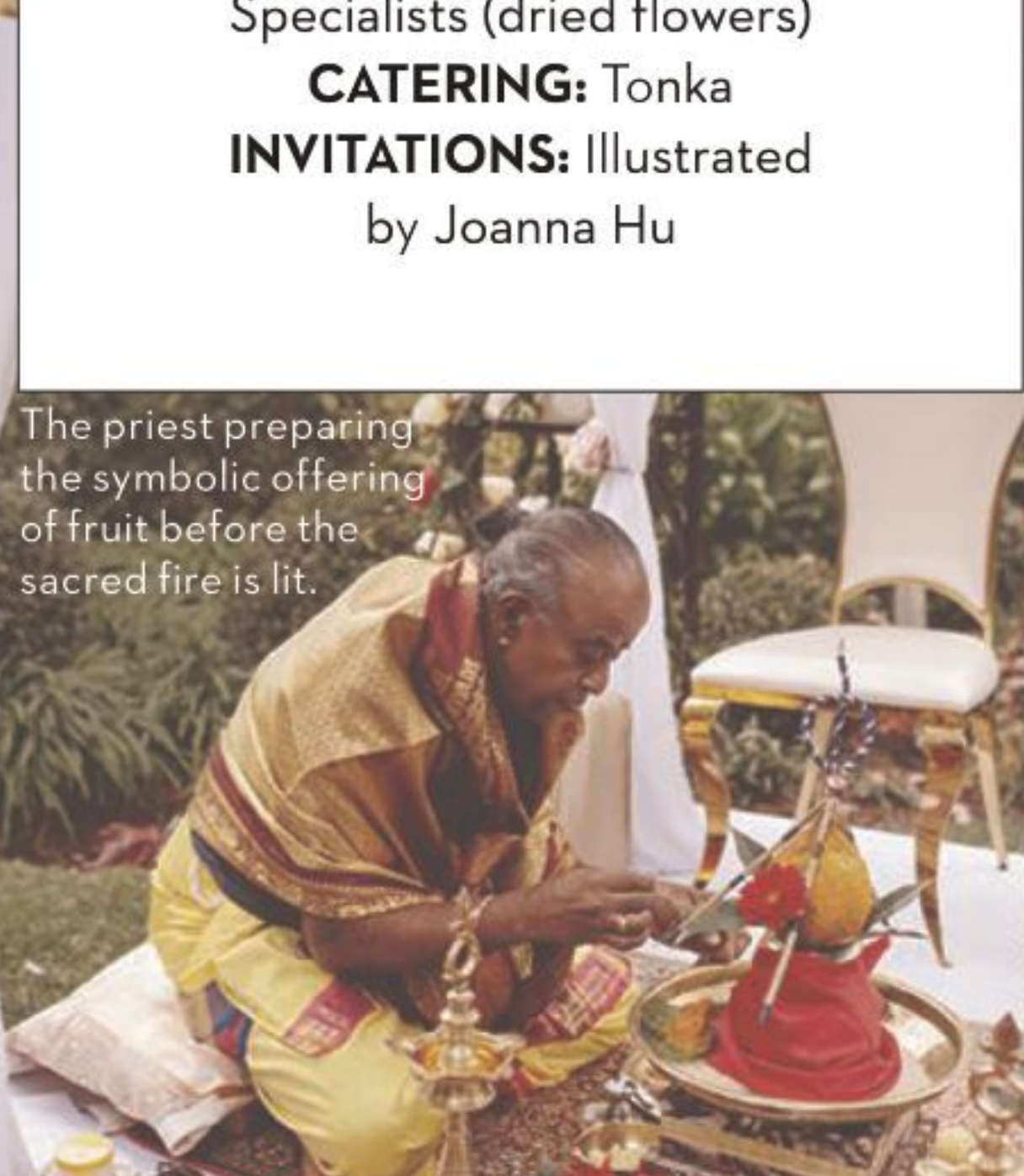
Karan & Moin

**PHOTOGRAPHY:** Scout  
Kozakiewicz, It's Beautiful Here

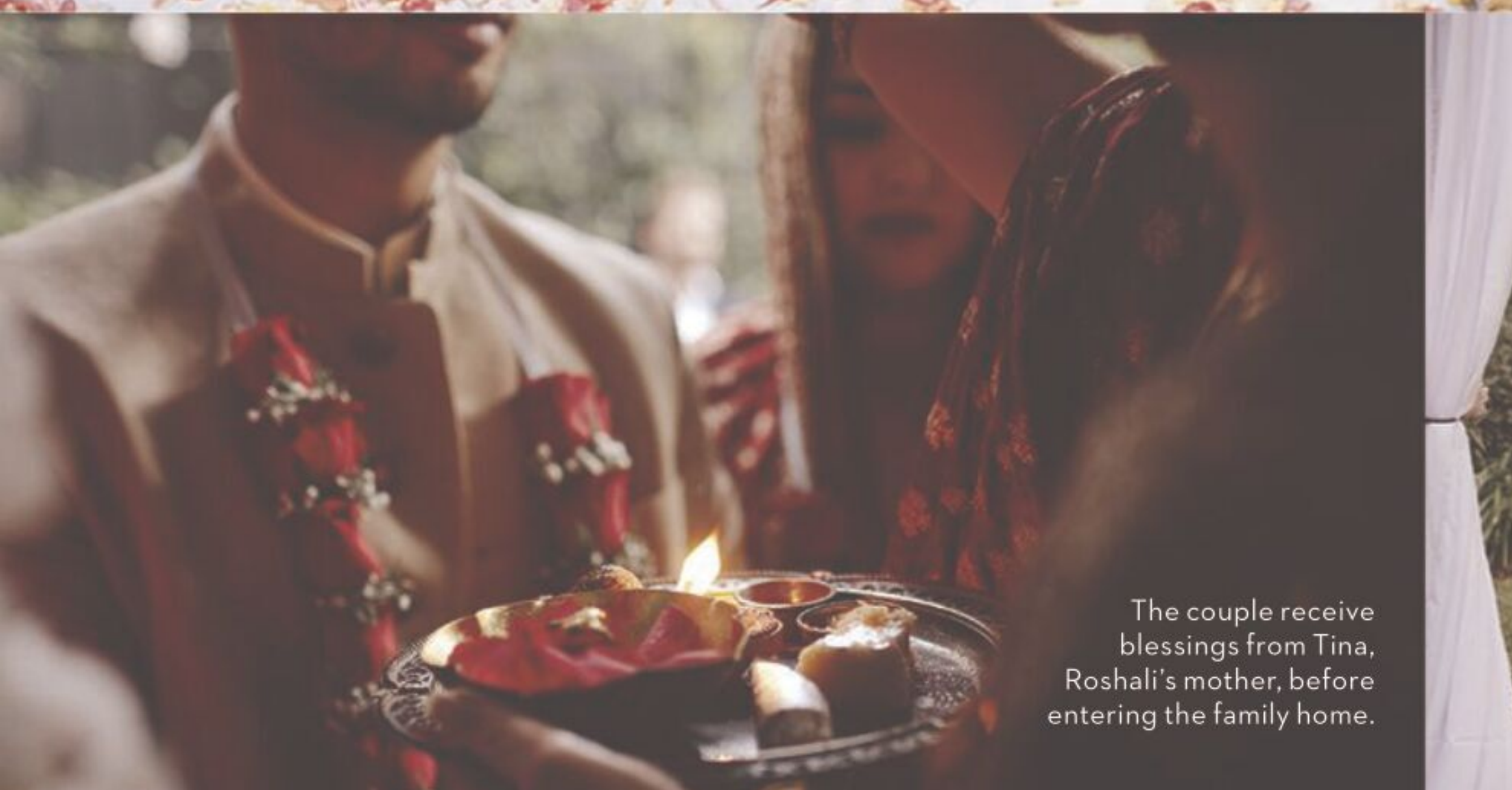
**FLOWERS:** Blossm Bby  
(fresh flowers); S&S Event  
Specialists (dried flowers)

**CATERING:** Tonka

**INVITATIONS:** Illustrated  
by Joanna Hu



The priest preparing the symbolic offering of fruit before the sacred fire is lit.

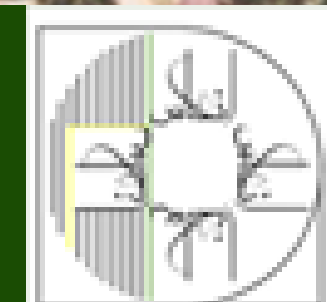
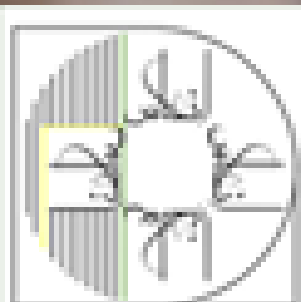


The couple receive blessings from Tina, Roshali's mother, before entering the family home.

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The couple walk through petals thrown by guests after their first ceremony at Melbourne's Rippon Lea Estate.



## WHITE BOOK

**WEDDING DATE:** January 30, 2021

**VENUE:** Rippon Lea Estate

**DRESS:** Mariana Hardwick

**SHOES:** Mach & Mach

**RINGS:** Cartier

**HAIR:** May VL

**MAKE UP:** Velvet Thi

**FRAGRANCE:** Jo Malone

**GROOM S ATTIRE:** Tom Ford

**PHOTOGRAPHY:** Courtney Illfield

**FLOWERS:** Blossm Bby

**CATERING:** Showtime Events

**CAKE:** Kittybakes

**MUSIC:** Heartbreak Hotel

**FIRST DANCE:** Heaven by DJ Sammy

Roses in full bloom after the rain.



A pageboy and flower girl in outfits from Minihaha and Country Road.



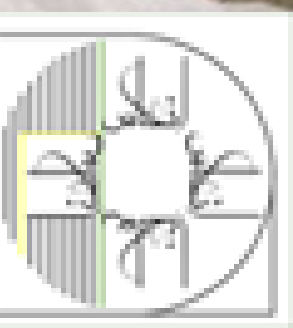
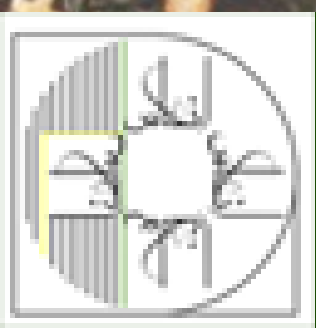
Sitting on a vintage lawn chair on the estate's tennis court, Michael holds Roshali's hand.



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Natasha and Kieran  
under an archway at  
French chateau Deux  
Belettes in the Byron  
Bay hinterland.

# NATASHA & KIERAN

*Inspired by its French chateau location in Byron Bay, the wedding of teenage sweethearts Kieran Ruddock and Natasha Chipman, of Natasha Schweitzer jewellery, was a show of sophisticated glamour.*

**How did you meet?** "At a concert when we were both only 17."

**How would you describe the theme of your wedding?** "Relaxed and romantic. Our venue Deux Belettes, a French chateau in the Byron Bay hinterland, was absolutely breathtaking, and our guests felt like they were transported to France for the day. We really wanted a wedding with a touch of old-world elegance – understated glamour. There were white roses, candles, large umbrellas and a long table that flowed through the vines and bricks of the old French chateau. It was heavenly."

**Why did you pick your venue?** "We fell in love with Deux Belettes as soon as we walked in and saw the towering magnolia trees, lush vines and the buildings – bricks and stone covered in decades of moss and foliage. I felt like we were in the south of France."

**What were some of the styling details?** "White flowers were used in a garden-style and vintage chandeliers dangled from the trees and above tables. White market umbrellas, margaritas and French champagne greeted our guests on arrival to set the scene. We had one long table for dinner, full of candles and flowers scattered between, where we could sit and be with our loved ones."

**Tell us about your wedding dress.** "I knew I wanted to design something completely custom. My initial sketches turned into late-night calls with my creative friend Bruna, who helped bring the vision together. We pulled inspiration from Cher – particularly her feathered Met Gala look – trying to blend elegance with feathers. I eventually had a meeting with Jessica Andreatta from J. Andreatta in Sydney. Jess brought the dress to life and spent countless hours tweaking things, messaging me, calling me, adding in details and layers that were exquisite. Jess created my first couture gown, second gown, and the dresses for my three bridesmaids."

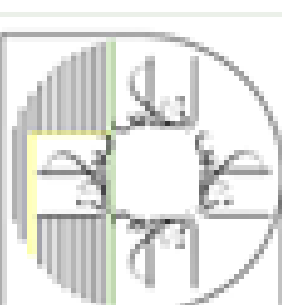
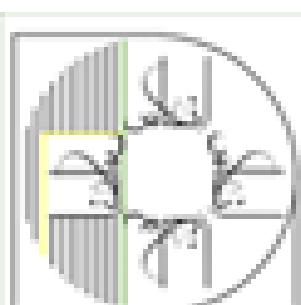
**Describe your hair and make-up.** "We went for a very natural look. My hair was down and had a natural wave, and my very long J. Andreatta veil was sewn in last-minute."

**The most memorable moment from your wedding day?** "The ceremony. I was worried I would feel anxious and exposed reading my deepest personal feelings in front of a crowd, not to mention walking down an aisle in a gown! As soon as I linked arms with my dad, saw the tears and big smiles on our friends and family in the crowd, and then saw Kieran, I completely forgot about my worries."

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Natasha with her bridesmaids wearing dresses by J. Andreatta and Natasha Schweitzer jewellery.

Exchanging vows and Natasha Schweitzer rings before their 85 guests.

The newlyweds in the early evening just before the reception dinner.

## WHITE BOOK

**VENUE:** Deux Belettes

**DRESSES:** J. Andreatta

**SHOES:** René Caovilla

**RINGS:** Natasha Schweitzer

**HAIR & MAKE-UP:**

White Gold Boutique

**GROOM'S ATTIRE:**

Black Jacket Suiting

**BRIDESMAIDS' DRESSES:**

J. Andreatta

**PHOTOGRAPHY:**

Bayleigh Vedelago

**FLOWERS:** Mrs Gibbons Flowers

**CATERING:** Joe Chef

Catering and Events

**FIRST DANCE:** *Because You*

*Loved Me* by Céline Dion

**WEDDING PLANNER:**

Christie Wright, Haus of Hera



The single long table dressed in white with accents of gold.



An outfit change before cutting the spectacular Earl Grey cake by Marina Machado Cakes.

Lauren and  
Yannick pose as  
newlyweds in  
Byron Bay where  
they eloped.

# LAUREN & YANNICK

*Lauren Emmett and Yannick Lecordier didn't plan on an elopement, but with loved ones across the globe unable to travel, their intimate late-summer wedding on the beach was still a day to cherish.*

**How did you meet?** "We met the old-fashioned way at the pub in an era of digital dating! It was a sliding-doors moment as I was on my way home from dinner when a friend texted asking if I wanted to head to her friend's birthday. Not long after arriving there, an incredibly handsome guy came over to the private function area with this incredible smile. After chatting animatedly for hours, I asked how he knew the birthday girl, to which he replied he didn't – he had seen me arrive at the pub and *had* to come over to chat to me to ask me out for dinner. I didn't think those things even happened anymore."

**How would you describe the style of your wedding?** "After planning and postponing two weddings in Cyprus, with no hope on the horizon to get our family and friends together any time soon, we knew we wanted to elope in Australia, just the two of us. The location set the tone for our wedding style, which I like to describe as contemporary coastal."

**Why did you pick your venue?** "There was only one place we wanted to be married – Byron Bay, a place where we fell in love and

had our first weekend away as a couple. A Byron-based photographer suggested Little Wategos beach, which was intimate and ruggedly beautiful and close to Raes's on Wategos where we were staying and having dinner after the ceremony. I loved that the beach was off a walking track and had cascading stone steps down to the little beach, which made for a very natural 'aisle' moment."

**Tell us about your wedding dress.** "After trying nearly 40 dresses I asked my sister-in-law how she managed to choose hers and she said she had cried when she had put on 'the one'. Sure enough, later that afternoon after I tried on Toni Maticevski's Butterfly gown, I burst into tears and knew that was my dress."

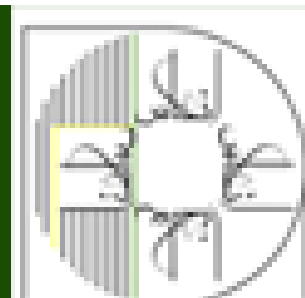
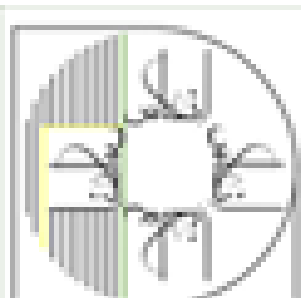
**Describe your hair and make-up.** "I like to wear make-up and love the contrast of fresh skin with peachy/bronzed eyes, so that was my brief for the day – glam but sunkissed. Because my dress was so structured, I opted for long beachy waves for a more relaxed feel."

**The most unexpected part of your wedding day?** "For me, it was how much it felt like a wedding!"

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Walking down the 'aisle' to Little Wategos, a light tulle veil embellished with tiny pearls trailing behind.



The couple toasting with mini bottles of champagne at the ceremony spot with their celebrant, as loved ones join virtually.



On the rocks at Little Wategos, the bride in a Toni Maticevski gown, the groom in a P Johnson tuxedo.

**WHITE BOOK**  
**VENUE:** Little Wategos beach;  
 R ' W g  
**DRESS:** Toni Maticevski  
**SHOES:** Aquazzura  
**RINGS:** Natasha Schweitzer  
 (bride) Armans (groom)  
**HAIR & MAKE-UP:**  
 Alexis Mahoney  
**FRAGRANCE:** Byredo  
 Bal D'Afrique  
**GROOM'S ATTIRE:** P Johnson  
**PHOTOGRAPHER:** Brendan Back  
**VIDEOGRAPHER:**  
 Rolling Dawn Films  
**FLOWERS:** The French Petal  
**MUSIC:** *Kissing You* by De 'ree  
**CELEBRANT:** Cara Gallagher



The bride's accessories including pearl-detail Aquazzura heels, pearl drop earrings and a Natasha Schweitzer wedding band.



Yannick's cufflinks represent the secret nickname he's given his bride.



# MORGAN & TIMOTHY

*Capturing the spirit of its coastal location, the Noosa nuptials of Morgan Suter and Timothy Black embraced sun, sea and parkland.*

**How did you meet?** "Tim and I met through our mutual friend in Bali on New Year's, but it was more in passing. Fast-forward a few months and we added each other on Instagram. We can't remember who added who first, but eventually Tim asked me out for a lunch date, and the rest is history!"

**How would you describe the theme of your wedding day?** "Coastal, elegant and modern."

**Why did you pick your venue?** "Our wedding ceremony was in a hidden grove on the beach in Noosa National Park. We then had our cocktail party on a boat, *Catalina*, which dropped us off at Rickys River Bar and Restaurant at Noosa for our reception. We picked Rickys as we love the feel of the venue and so that we could have our cocktail party roll into our reception without any delays. We also loved that *Catalina* was able to pull up right at Rickys' private jetty."

**Tell us about your dress.** "I wanted my wedding dress to be fun, flowy and comfortable."

**What about your accessories?** "I went for a pearl drop earrings, something that wasn't going to take away from the dress. I also wore a special bracelet passed down to me from my *yaya*."

**Describe your hair and make-up.** "I went with my hair down in soft waves and my make-up was fresh and glowy."



Blooms drape the altar overlooking the ocean at the ceremony spot.



White flowers and green foliage set the scene at the reception.

**WHITE BOOK**  
**VENUE:** Catalina; Rickys Noosa  
**DRESS:** Darb Bridal Couture  
**SHOES:** Loeffler Randall  
**RINGS:** Bakker Diamonds  
**HAIR:** Chantelle Maree Hair  
**MAKE-UP:** Ginelle Dale  
**GROOM'S ATTIRE:** Calibre  
**PHOTOGRAPHY:**  
Jenna Fahey White  
**FLOWERS:** Mondo Floral Designs  
**CAKE:** Zoe Clark Cakes  
**FIRST DANCE:** *Marry Me* by Train  
**WEDDING PLANNER:**  
Lovebird Weddings  
**INVITATIONS:** Laura Elizabeth Design



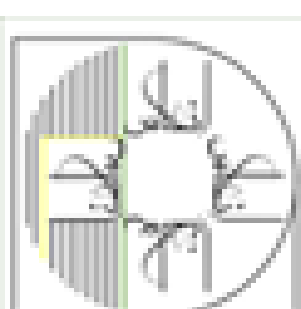
Morgan's Loeffler Randall sandals.



The newlyweds after their outdoor ceremony.



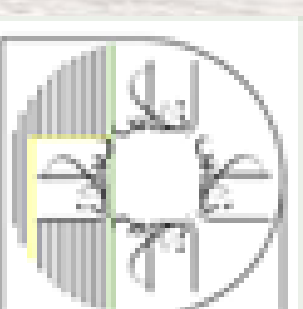
*Catalina* on River Noosa, which hosted cocktail hour.



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**SISMAN**

MENSWEAR

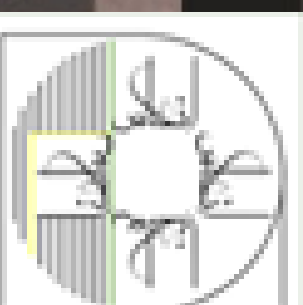
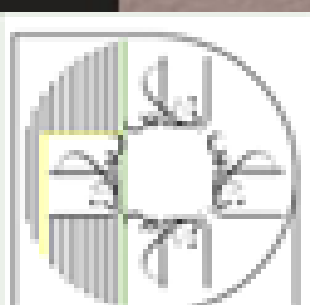
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# THE FINEST OF FOREVERS



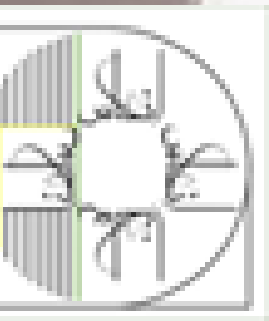
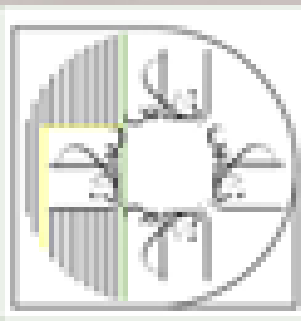
WEDDINGS

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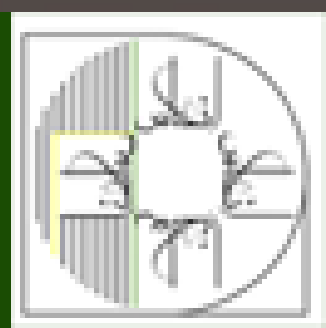
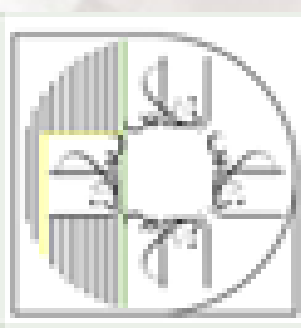




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FINAL NOTE

# HEAD OVER HEELS

*You can step up the party feeling,  
no matter the limitations, in these  
showstopper wedding shoes to  
make your heart skip a beat.*

ART DIRECTION ARQUETTE COOKE  
STYLING RACHAEL FAIR  
PHOTOGRAPH GEORGINA EGAN



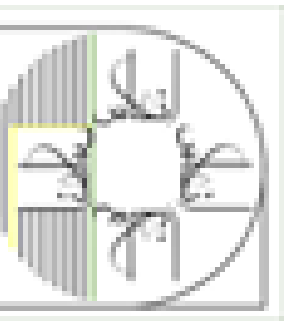
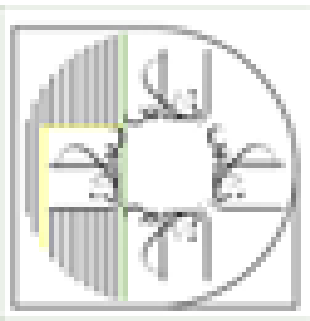
Jimmy Choo,  
shoes, \$2,925.

WORDS: ALICE BIRRELL  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

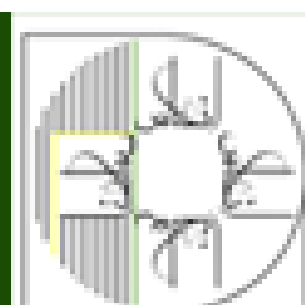
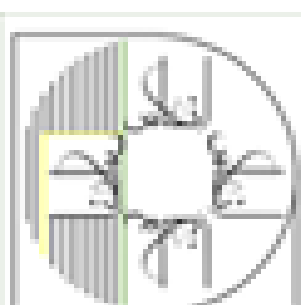
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LOUISE JEAN



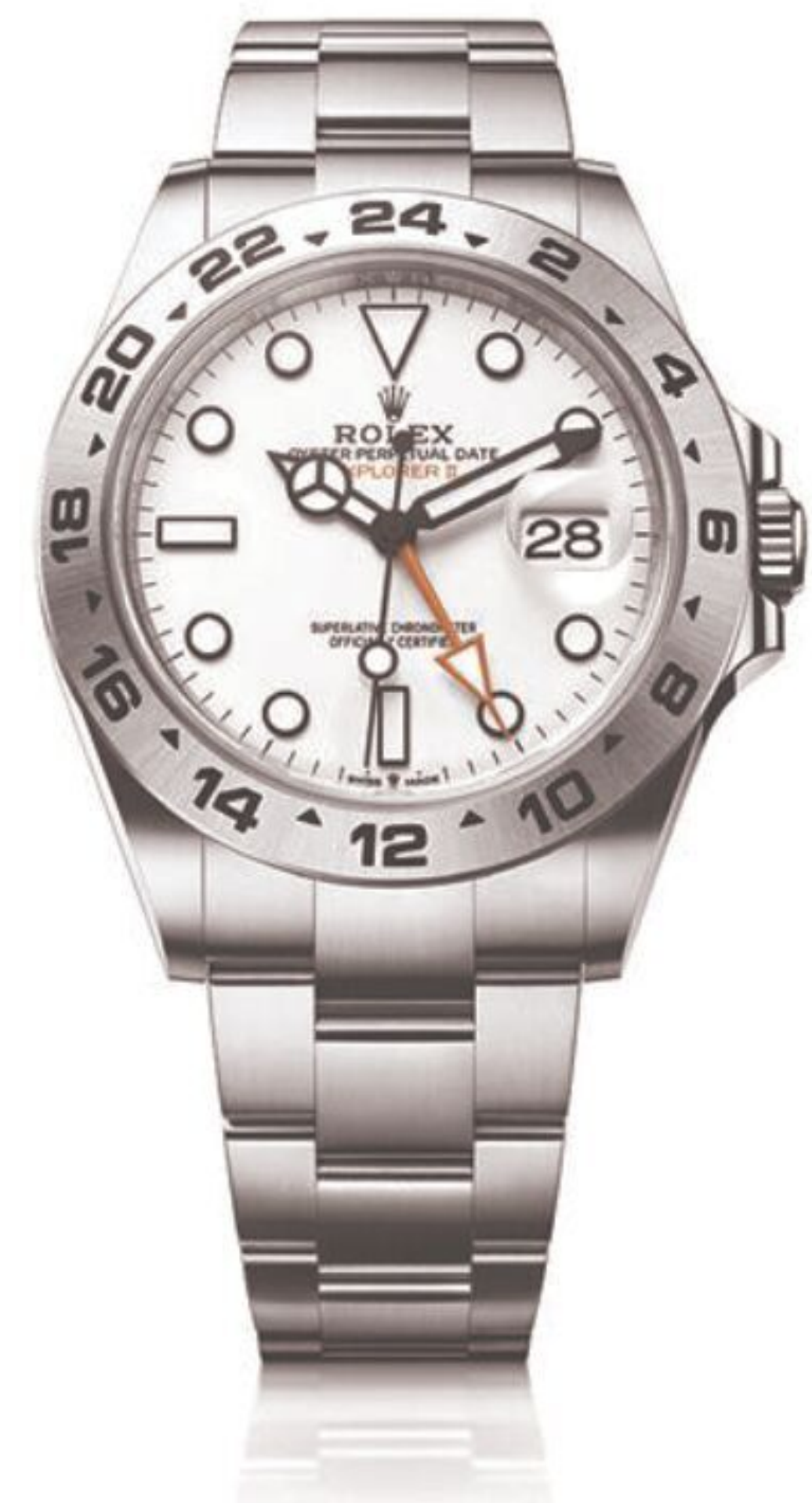


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