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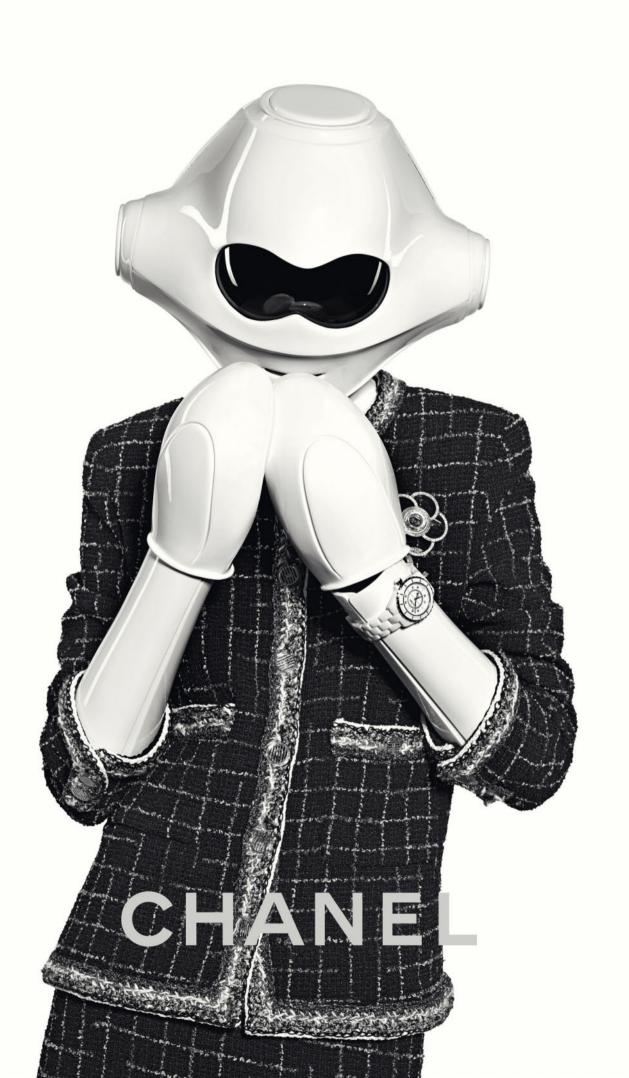








# DIOR















EMPORIO ARMANI





EMPORIO ARMANI







SAINT LAURENT



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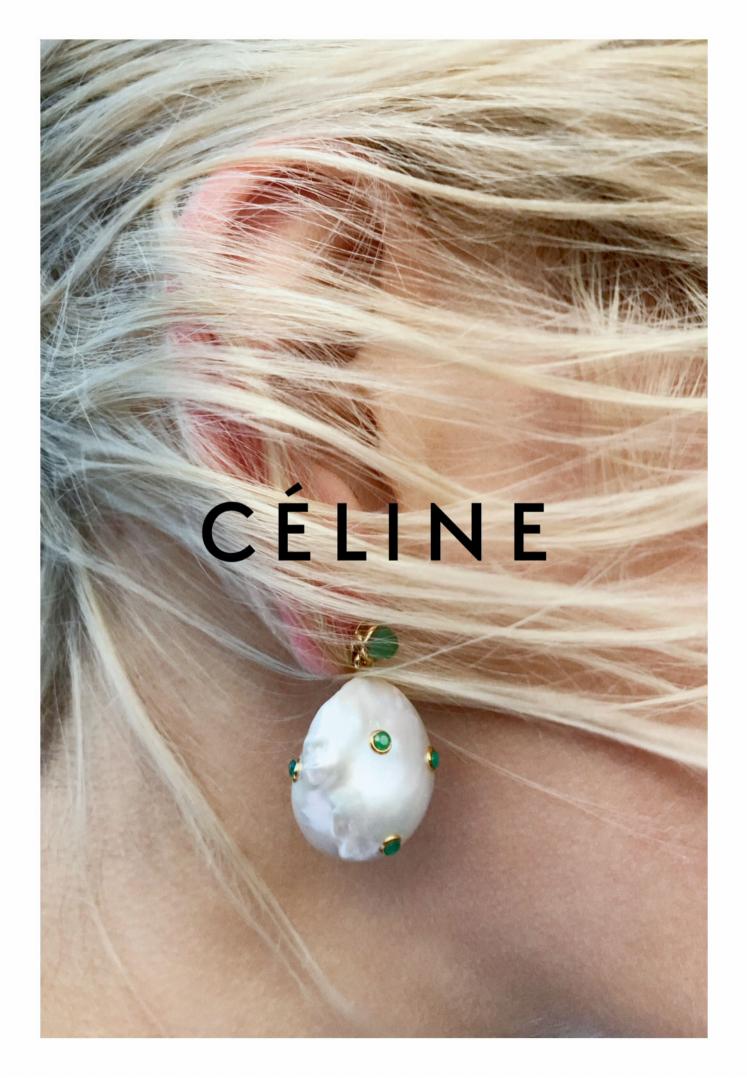
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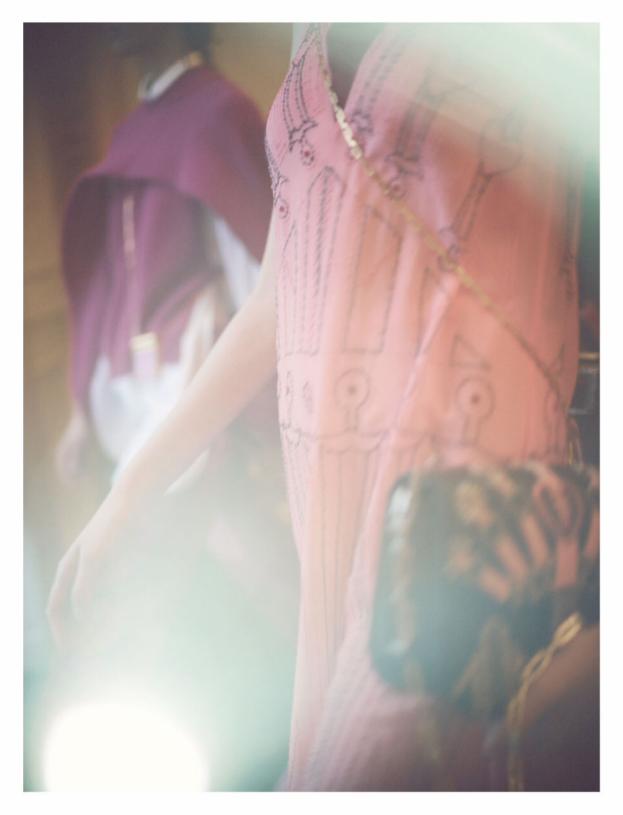


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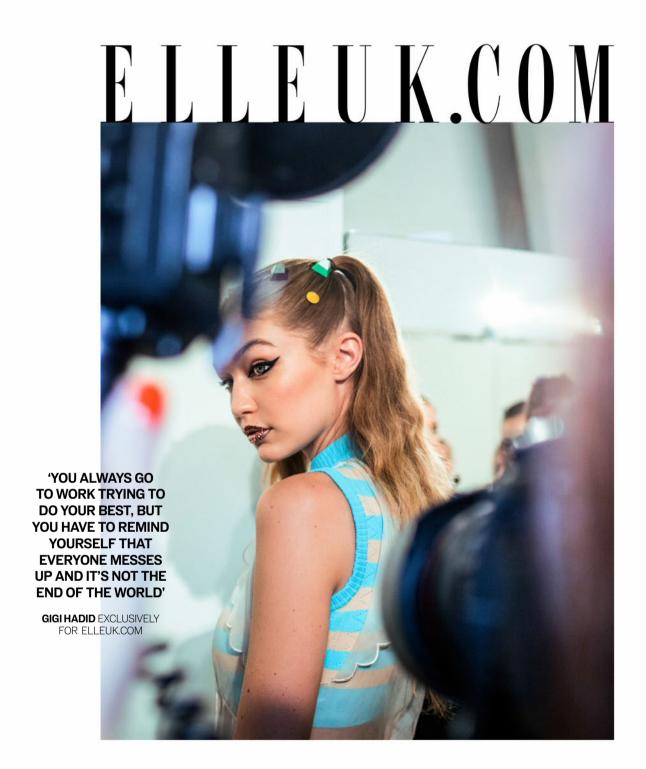


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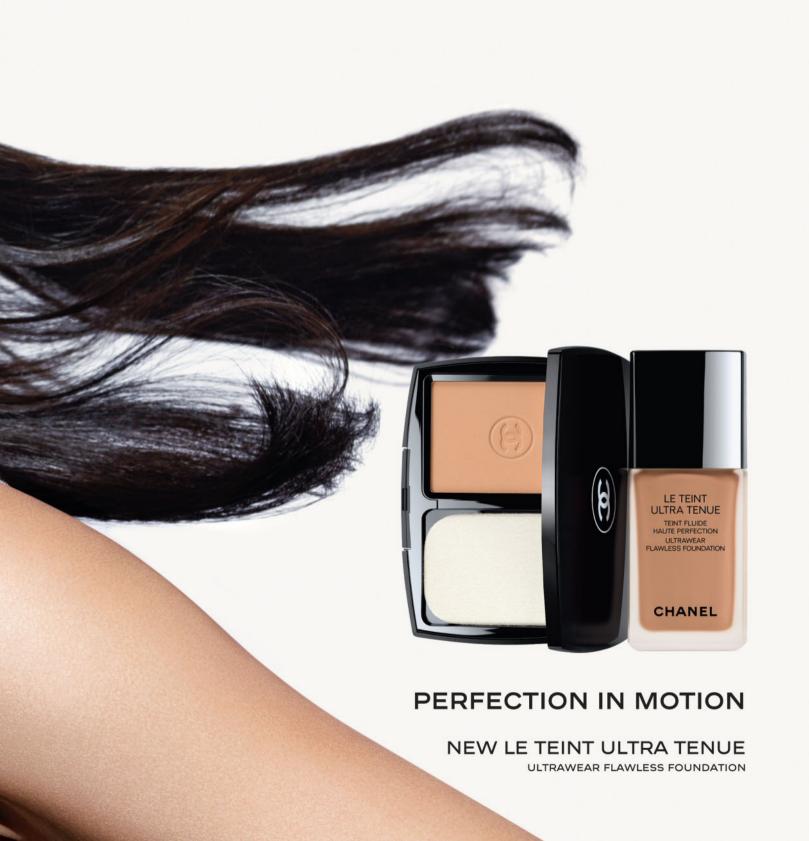


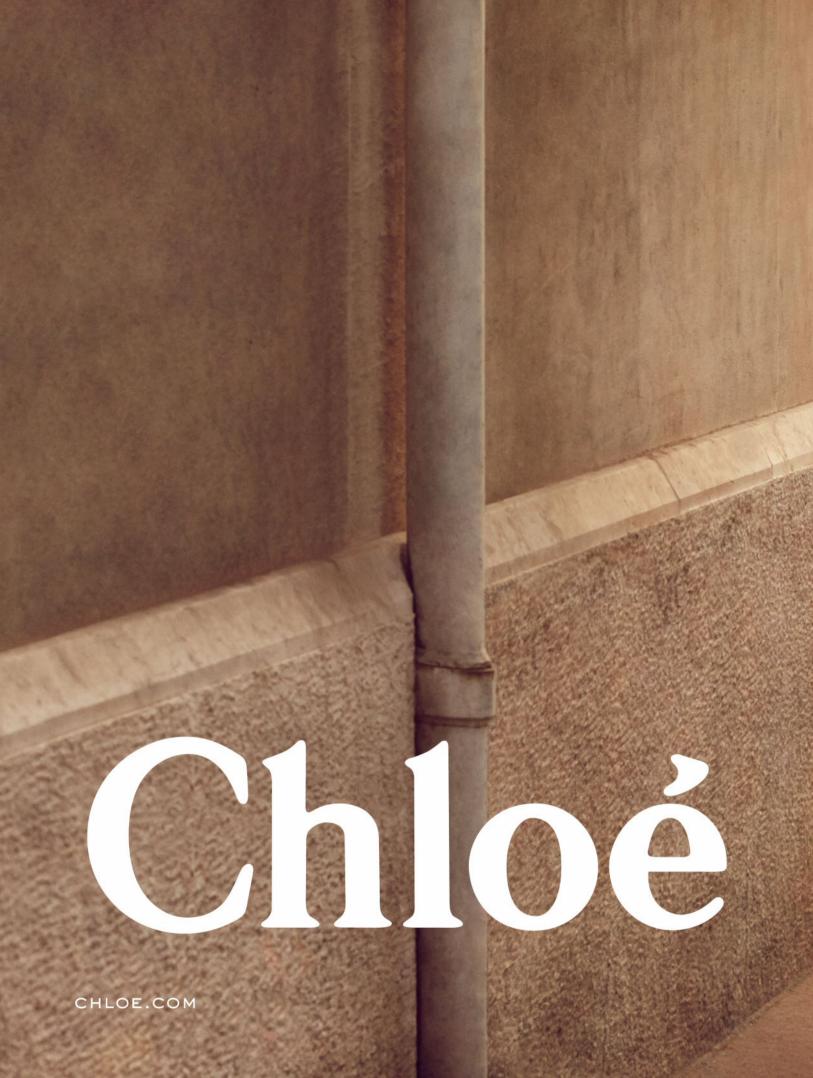
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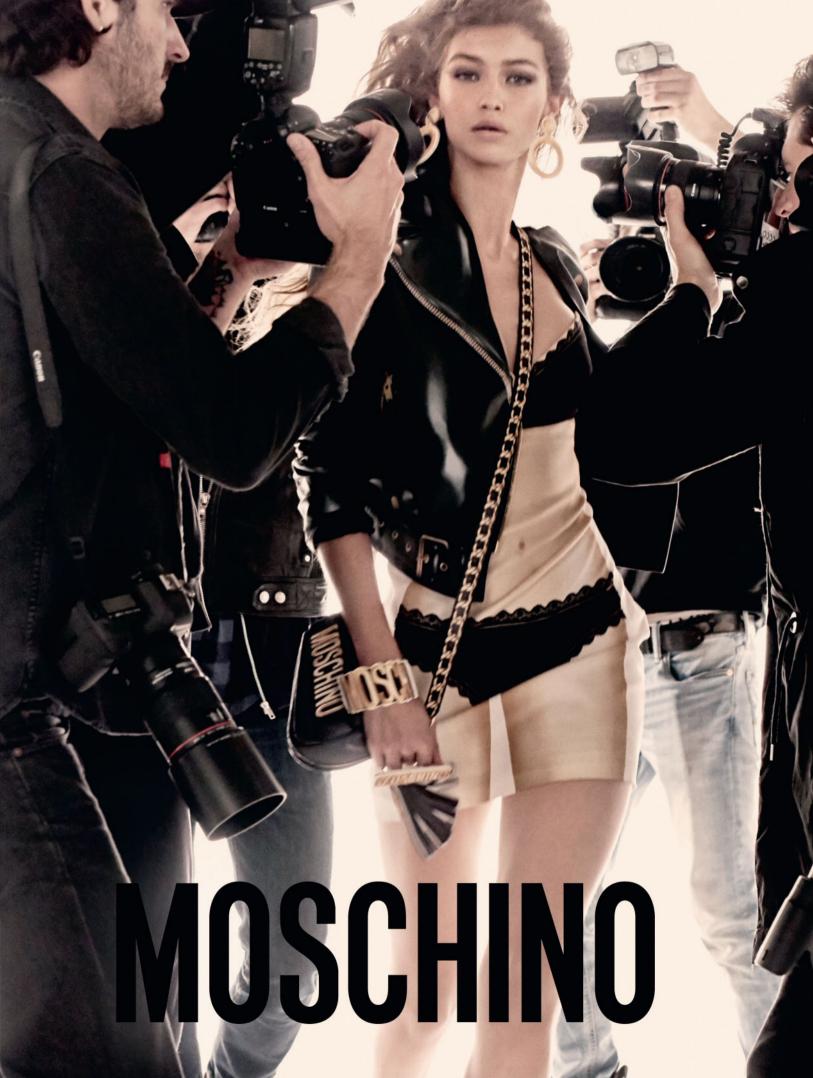
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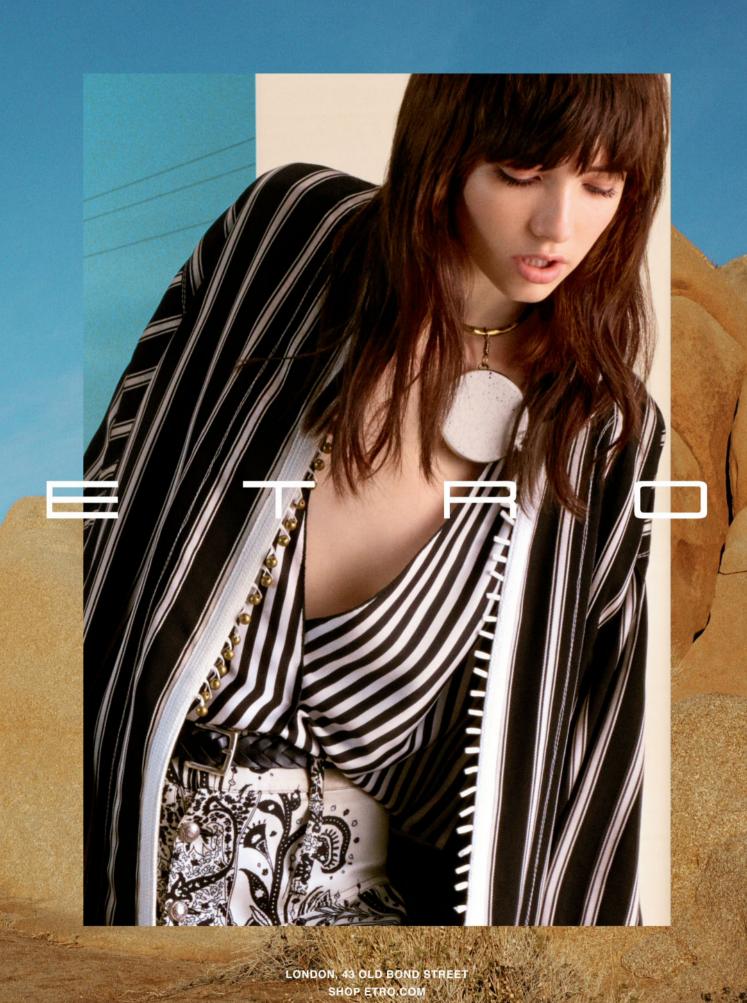






















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TAYLOR AND ROMEE, 2017



# MICHAEL KORS

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1. AMALIE AND CECILIE MOOSGAARD

walking for Valentino, Miu Miu and J.W.Anderson. The three words

that best describe Cecilie are, she

is 'kind, forgetful and logical'. The

sisters can't escape comparison

and claim they don't feel like they

exist as individuals, but say 'it's

is marching around their home

with banners, demanding a puppy:

dogs, which means a lot of morning

'It backfired, as we now have four

walks.' Amalie and Cecilie star in

Sublime Pastoral on page 210.

nice to know you always have someone'. Their earliest memory

says, 'strong-minded, independent, and a globe trotter', while Amalie

After walking for Prada's SS16

show, Danish models and twin sisters Amalie and Cecilie have had a whirlwind year, shooting with Steven Klein and Tim Walker, and

#### 2. SARA PASCOE

London writer and comedian Sara has no secrets: 'My job as a stand-up comic involves me telling everybody everything.' Describing her career as '10 years trying to be an actor, followed by 10 years managing some kind of comedy,' Sara has appeared on Mock The Week, Never Mind The Buzzcocks and Live At The Apollo, and has published her first book, Animal: The Autobiography of a Female Body. On page 188, Sara writes about the moment she saw her mother as a real person.



Writer and author Yomi says her greatest career achievement is securing a publishing contract for her book, Slay In Your Lane: The Black Girl Bible: 'There was a nine-publisher bidding war over it and we were like, "Wow, all these white men fighting over our black-girl book." Yomi also works for Channel 4 and edits Birthday Magazine, which is aimed at young black girls. She is currently re-reading Patricia Hill Collins' Black Feminist Thought. Yomi writes about confronting post-truthers in 2017 on page 182.

@YOMIADEGOKE

3. YOMI ADEGOKE



#### MARCH ELLE

### **POWERED BY**

#### 4. DECCA AITKENHEAD

If journalist Decca could have dinner with anybody, it would be Simon Cowell: 'I'm a hopeless, incorrigible and obsessive X Factor fan.' Having worked for The Independent and The Guardian, she says that the best part about her job is 'asking fascinating people nosy questions'. She is currently mentoring an aspiring writer, believing that 'what a young writer needs isn't a journalism diploma, but someone on the inside who knows how to help them break in.' Decca interviews Debbie Harry on page 164.

@DECCAJOURNO



# (7.5)

@AMALIEMOOSGAARD @CECILIEMOOSGAARD



#### 5. VI SAPYYAPY

French hair stylist Vi says her spirit animal is a turtle: 'To me, they represent luck, wisdom and strength.' Self-taught, Vi began her career aged 18, and has since worked with Léa Seydoux, Leonardo DiCaprio, and now ELLE March cover star Emma Watson. The last thing she bought was some Japanese tea for her husband from Jugetsudo By Maruyama Nori in Paris. See Vi's work on page 202.

@VISAPYYAPY

#### FIVE THINGS THAT MADE THE MARCH ISSUE

'Sessions at 1Rebel no-contract gym,' **KELSEY FREEMAN, DESIGNER.** 'Jarr Kombucha nutrient drinks,' **HANNAH NATHANSON, COMMISSIONING EDITOR.** 'Childish Gambino's new album, *Awaken, My Love!*,' **KENYA HUNT, FASHION FEATURES DIRECTOR.** 'Brazilian Netflix series 3%— the new *Hunger Games*,' **KATIE O'MALLEY, DIGITAL WRITER.** 'Pret's Choc Bar—pure decadence,' **EIRWEN OXLEY GREEN, CHIEF SUB EDITOR.** 



















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# E L L E MARCH



ou probably have a book you love above all others, but if you tell me to read it, I won't. It sounds harsh, and it's not because I doubt your taste (you are reading ELLE, after all). It's because the experience of loving that novel was yours. It belonged to you. I wouldn't want a passionate love affair with the same person you'd just had the best night of your life with (well, there may be exceptions), and I feel the same about books: I'd rather find my own to fall in love with.

Of course, refusing to read anything popular or from 'the canon' would be silly. It'd mean I'd never have had the pleasure of Zadie Smith or Raymond Carver, Armistead Maupin's *Tales of the City* or Ernest Hemingway's *The Sun Also Rises*. I'd have missed out on Alice Munro and Katherine Mansfield, and not had Jeanette Winterson to counsel me through coming out as a teenager. But no one gave me these books and told me I had to read them – I discovered these writers for myself. Whether it was browsing Waterstones, my parents' shelves or the local library, something drew me to their works and when I read them I felt they were talking directly to me. Now, these books line my shelves at home, each one a brick that has helped build the person I am today.

On page 190, Ruby Tandoh explores the intensely personal relationships we feel we have with writers whose work we love. The late Nora Ephron is someone Ruby takes both comfort and inspiration from. Nora is one of my literary icons, too, and her famous saying, 'Everything is copy', really resonates. She meant that one's real life is a rich source of material for storytelling, and I agree. Often, when I'm in the middle of some ridiculous scenario, I can't help playing it out a bit longer because I'm thinking what a great anecdote it'll make. I'll exaggerate the good bits and leave out the boring parts, but the very act of telling a story fictionalises it, so embellishing or getting creative with the facts isn't exactly lying... is it?

I'm interested in the idea that we're living in a 'posttruth' world, where politicians can make wildly inaccurate statements and 'news' stories can be completely fake, but it doesn't matter as long as the delivery is passionate, or authoritative enough. I asked several new writers to unpick their own relationships with 'truth' on page 182, and their essays are a fascinating insight into secrets, lies and the tension between our public and private lives.

No one understands this tension more than our cover star Emma Watson, having been cast at the age of ll in the film adaptation of the world's most popular novel series, *Harry Potter*. Emma has grown up inhabiting the reality of a fiction that people feel belongs to them. Today, she is part of another story as a celebrity, where a narrative about who she is can be imposed on her, whether she likes it or not. It's no wonder Emma is such a private person: her truth must be very precious. On page 202, she talks about this, and how her feminist book club, Our Shared Shelf, brings women together and generates important conversations that can lead to positive action.

If you've read *The Devil Wears Prada*, you'll know that magazine editors call their publication the 'book'. Ithink of each issue of ELLE in this way. It has a beginning, a middle and an end, as well as a protagonist – the cover star. There are lots of voices and tangents within it, but there's also a strong narrative to an issue that carries you through. Our fashion shoots are some of the most compelling subplots. Just turn to 'Sublime Pastoral' on page 210 to see what I mean: stunning twin girls, a wild Sicilian landscape and clothes that tell their own story. ELLE's Fashion Director Anne-Marie Curtis and photographer Kai Z Feng will have had an idea in mind when they shot it, but the beauty of their pictures is that they allow us the space to create our own meanings.

The writer (and recent Céline campaign model) Joan Didion wrote, 'We tell ourselves stories in order to live.' It's so true and evident in the photos we post to Instagram as much as the daily outfits we choose to wear. This issue of ELLE is a celebration of books, new writers and the stories we tell about ourselves and the world we live in. Enjoy it, and remember: if life's a book and you're its author, make it unputdownable.

LOTTE JEFFS ACTING EDITOR-IN-CHIEF

 ${\it Instagram @LotteJeffs}$ 









## **CALVIN KLEIN**





### This month The Saturn Sisters predict...

LOVE IS IN THE AIR IN FEBRUARY AND IT HAS A BOLD, CHEEKY FLAVOUR. EXPECT A SURGE OF PROFOUND PASSION WITH A SIDE ORDER OF DRAMA AROUND VALENTINE'S DAY. BOTH OLD AND NEW AFFAIRS OF THE HEART FEEL EPIC AT MID-MONTH. AFTER YOU GET THE THEATRICS OUT OF YOUR SYSTEM, SETTLE IN FOR A MAJOR CREATIVE GROWTH SPURT TOWARDS THE END OF THE MONTH. YOUR MAGNUM OPUS IS WAITING IN THE WINGS.

### **AQUARIUS**

### Your month to sparkle

Happy birthday, Aquarius — you're the star of the show. Close connections ruled your world in early February, and now some radical relationship changes are in store. After the 19th, your focus turns to finances as you mastermind a strategy to take your income to the next level. The eclipse on the 26th wants to make you rich — it's up to you to manifest the abundance you deserve.

**Date for your diary:** 16th You have It-girl status: use it or lose it over the next 48 hours.

### **PISCES**

### Your month to dream and do it

You're stuck in a daydream on a 24/7 loop this month. Your already vivid imagination is even more elaborate, and your fantasies are more detailed than ever. Don't just sit around musing: turn your ideas into art around mid-month and you'll be super-productive. The eclipse on the 26th instantly changes your life mission. No more sitting on the sidelines, Pisces: it's time to live big.

**Date for your diary:** 19th It all begins now: 30 days of birthday bliss. Start celebrating!

### **ARIES**

### Your month to get it on

Romance-besotted Venus moved into your stars early in February and now you're set up for months of starry-eyed conquests. If you're single, this is the best moment to fall head over heels for someone who quickens your pulse. If you're already hitched, renew your vows and stick to them. Venus will be retrograde in early March, bringing about some strange reversals (and potentially a salon mishap).

**Date for your diary:** 15th Text an ex to say, 'I'm over you.' Don't respond to follow-ups.





### **TAURUS**

### Your month to race to the top

Your career is catching fire this month, Taurus, but first deal with family entanglements or you may encounter flareups of old issues. Heal those wounds and move forward into a smashing success. The end of the month's powerful eclipse flings open the door to a buzzing social scene – enter and don't look back. Connecting with people will boost you both personally and professionally.

**Date for your diary:** 22nd You're hungry for art today. Get to a museum, pronto.

### **GEMINI**

### Your month to globe trot

The stars are igniting your wanderlust this month, Gemini. And yet, you won't want to travel solo this time – you might be jetting off with mates for pleasure or with colleagues for business. By the end of the month, a thrilling professional venture can level-up your status in a way you never thought possible. The eclipse on the 26th charges up your career for the next six months.

**Date for your diary:** 28th Socialising is your job today—it could bring about a promotion.

### CANCER

### Your month to be a lover

Intimacy is where it's at this month, Cancer. You cannot and will not abide being alone, but after the 18th, you prefer to cuddle on the road. Your idyllic scene is a hotel room with a fireplace and your partner curled up on the bed – you might even want to stay there forever. The strong eclipse on the 26th incites your thirst for travel and adventure – plan out your next six months for life on the road.

**Date for your diary:** 21st Communicate your feelings; not everyone is as in tune as you are.

### LEO

### Your month to date and mate

Love and sex are calling you this February, Leo — loud and exceedingly clear. A life-changing eclipse hit your sign early in the month and it rocked your world considerably, so now is the time to process any issues that first arose at your last birthday. Don't worry: you can make them work this time round. Clear the air so you can prepare yourself for another eclipse on the 26th. Your sex life is about to get really, really interesting.

**Date for your diary:** 14th Talk through any romantic tensions with your partner.

### **VIRGO**

### Your month to organise

Heightened productivity is key this month, Virgo – you're on top of all your deadlines and then some. But first you've got to get through a super-intense eclipse. Give yourself plenty of opportunities to drift, dream, and meditate, and you'll be entirely refreshed – it doesn't have to knock you for six. The end of the month sparks a big relationship initiation, one so deep it hardly matters whether you're currently partnered or single: it's all about you.

**Date for your diary:** 19th Nostalgia is calling – reconnect with someone from the past.

### **LIBRA**

### Your month to get yours

Right now, you're all about guilt-free pleasure addiction. Find an obsession and lust after it for best results. It's time for indulgences: the stars shine an intense spotlight on love, romance and creativity from mid-month through to the end of February. Get it out of your system, though, because by the time the eclipse arrives on the 26th, you'll be working hard.

**Date for your diary:** 20th Clarity will get you everywhere – be pithy and to the point.



### **SCORPIO**

### Your month to get cosy

Cuddle up, Scorpio, because the stars suggest you spend some quality time on your sofa this month. There could be a brief professional frenzy, but after mid-month, you'll be even more successful when you work from home. Romance and creativity are your raison d'être leading up to the eclipse on the 26th. You're ready for date night to flow into the next morning.

**Date for your diary:** 25th Relationships are pure pleasure right now. Tiffs will melt away.

### SAGITTARIUS

### Your month to be chatty

Your words are your bond in February, Sagittarius. The art of diplomatic communication will get you everything you want (and more). Mid-month, the stars beg you to get out of town, or to at least expand your intellectual horizons: this could be life-changing. By the end of the month, you're more in the mood to chill out at home with your nearest and dearest — or simply kick back on your sofa and watch old movies.

**Date for your diary:** 17th All eyes are on you because of your inner strength. Use it.

### **CAPRICORN**

### Your month to go first class

Your finances flourish this month, Capricorn. Your fiscal ambitions cannot be stopped. But, take a break mid-month to enjoy an exciting, erotic time that could bring a new romantic interest into your life, or strengthen your feelings for an old partner. Focus on honing your communication skills in preparation for the strong eclipse on the 26th. If you've ever wanted to write a novel, now is your time to do it.

**Date for your diary:** 27th Your inner diplomat will be on call today – keep people calm.









### THE ELLE STYLE AWARDS

IN ASSOCIATION WITH





### **THE STARS**



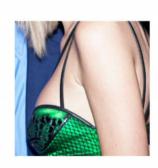
















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# TOPSHOP



UNITED NATIONS ACTIVIST, HOLLYWOOD

ACTRESS, BOOK-CLUB FOUNDER, ETHICALFASHION CAMPAIGNER, FEMINIST SPEAKER, FRIEND

OF GLORIA STEINEM AND JUSTIN TRUDEAU: ELLE'S

FAVOURITE COVER STAR IS THE ULTIMATE HIGH

ACHIEVER. IN THE MONTH SHE STARS IN

BEAUTY AND THE BEAST, EMMA WATSON

# RETURNS TO ELLE TO MARK AN ENTIRE ISSUE DEDICATED TO STRONG FEMALE VOICES, DEBUT NOVELISTS AND NEW WRITING THAT WILL CHANGE THE WORLD



### THE PLAYLIST

We Can't Stop by Miley Cyrus, Shake It Off by Taylor Swift, Don't Touch My Hair by Solange, Two Weeks by FKA twigs, Send My Love by Adele, Formation by Beyoncé.





### THE LOOK

Taking cues from the biggest beauty trend of the moment —luminous skin highlighter gloss makes Emma's look fresher than ever.

### THE FASHION

Styling was all about soft tailoring in neutral tones with exaggerated silhouettes. We also worked with Eco-Age to ensure the brands behind the clothes had ethical values.

### THE TEAM

Photography: Kerry Hallihan. Styling: Anne-Marie Curtis. Hair: Vi Sapyyapy at Management+Artists for Leonor Greyl Haircare. Make-up: Yumi Mori at The Wall Group for Marc Jacobs Beauty. Manicure: Deborah Lippmann for Deborah Lippmann. Shot at Milk Studios in New York.



Photography: Kerry Hallihan, Felicity Kay, Imaxtree.





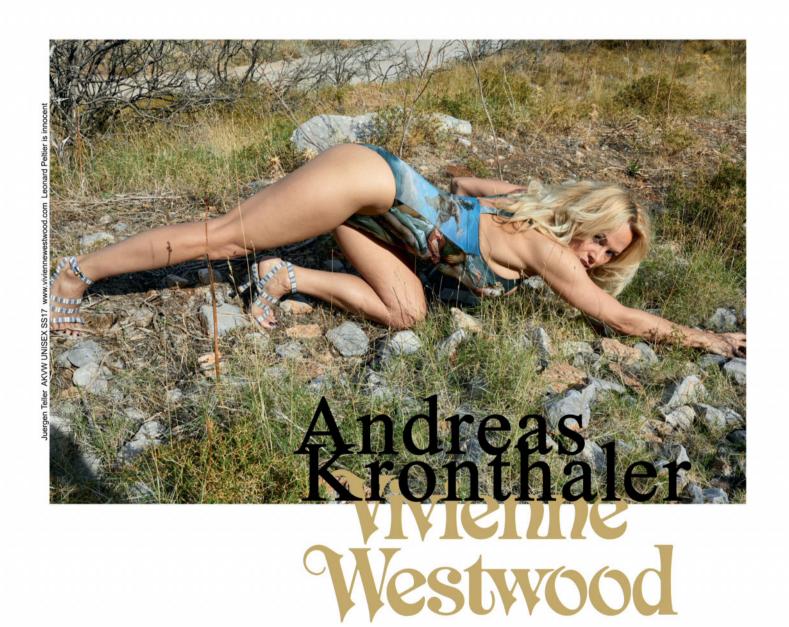


spotted this on my way to work.















hen was the last time you danced so hard you got light-headed, or laughed so hard your cheeks hurt? Fashion wants you to do more of this, my friends. Case in point: the SS17 runway season, where the clothes were a riot of print, colour, fizz, vivacity, sparkle and joie de vivre. A celebration of life, honey! With gorgeous girls dancing. And dancing. And dancing.

Fashion has entered a stage

of wilful, rebellious optimism, challenging you to be happy and giving you permission to wear any colour or print you desire, preferably all at once. Ideas that were once considered too frivolous, uncool or downright tacky are now highly encouraged. As I write this, for example, I'm strongly considering a graphic Prada skirt, trimmed in lemony ostrich feathers... for work. It's the kind of piece I might have balked at in 2015, but in 2017, it just feels right. When anxiety levels have risen among women, and employment rates are high but the number of people feeling their life is worthwhile isn't, the jolt of sartorial serotonin is much appreciated'.

The party began at the shows. At Molly Goddard, a small rave happened at the foot of the runway during London Fashion Week, models swaying and bobbing in neon-coloured smocked tulle, like they were high on, well, molly. The following week in Milan, models performed

a choreographed lindy hop in cheery gingham at Antonio Marras, then a flash mob, complete with blinking lights and blingy sequins, broke out at Dolce & Gabbana, while jazz hands clad in white gloves bounced around primary-coloured leather handbags at Tod's.

Later that month in Paris, interpretive dance was the backdrop for Maison Rabih Kayrouz's voluminous lilac and yellow dresses – all this just days before Stella McCartney's models surprised the audience with a dance battle, her 'soldiers' dressed in vibrant slogan tees and graphic bodysuits. When the models weren't dancing on the SSI7 runway, the clothes were: those feathers shaking to and fro at not only Prada, but Marques'Almeida and Proenza Schouler too, or full skirts swinging side to side at J.W.Anderson.

Meanwhile, pop culture has experienced its own jollification. Who could resist the image of Los Angeles rush-hour commuters, singing and twirling on top of their stalled cars in the awards-season hit film La La Land?

But back to the fashion: you could read all this revelry in one of two ways. A) It's a gimmick. A grab for headlines and social media likes because the industry has become so oversaturated that people literally have to stage a party and whip up an Instagrammable kaleidoscope of print and trimmings to grab and hold your attention. Or B) It's an attempt to put a sense of fun and buoyancy back into our wardrobes and seize our happiness back from world events. And while there are examples of option A, I think this brighter new mood is a result of the latter. Dance is fun! Colour is enjoyable! And print can make you feel good. There's no time like the present to cheer up.



Ideas that were once considered too frivolous, uncool or downright tacky are now highly encouraged'







'SS17 runways were a riot of print, colour, fizz, vivacity, sparkle and joie de vivre. A celebration of life, honey'



## KURT GEIGER

#### THE MOOD



LEFT NYLON RAINCOAT, £99, WAREHOUSE. COTTON DRESS, £65, AND SILK TROUSERS, £65, BOTH & OTHER STORIES. LEATHER SANDALS, £275, SOPHIA WEBSTER **BELOW** NYLON RAINCOAT, £99, WAREHOUSE. POLYESTER-MIX DRESS, £59, MARKS & SPENCER. LEATHER SANDALS, £175, RUSSELL & BROMLEY. MESH SOCKS, £3.50, CALZEDONIA. STERLING-SILVER RING WITH BIRTH STONE, £40, AND STERLING-SILVER RING WITH CUBIC ZIRCONIA, £45, BOTH PANDORA BOTTOM RIGHT COTTON JACKET, £1,295, ACNE STUDIOS. CANVAS CORSET, £29, FINERY. SILK-MIX SHIRT (WORN UNDERNEATH), £59.99, H&M. CREPE TROUSERS, £584, CARVEN. LEATHER SHOES, £79.99, H&M. SYNTHETIC BAG, £55, WAREHOUSE BOTTOM LEFT SILK-MIX SHIRT, £1,155, PREEN BY THORNTON BREGAZZI. COTTON TOP, £595, PETER PILOTTO





'The jolt of sartorial seratonin is much appreciated'



Photography: Ben Parks. Hair: Tomorni Roppongi using TIGI. Make-up.: Marie Bruce at Eighteen Management using Laura Mercier. Manicure: Lauren Michelle Pires using Chanel Le Gel Coat and Body Excellence Hand Cream. Model: Leita Zandonai at Next Model Management. Set design: Bryony Edwards.











Embroidery takes your wardrobe from winter to spring, giving you the levity of the coming warmth with the practicality needed for colder days'

Michelle Duguid, Senior Fashion Editor



## SEW COOL Styling Roberta Hollis Photography Luke J Albért

I. COTTON-MIX JACKET, £69.99, H&M 2. LEATHER JACKET, £200, V BY VERY 3. POLYESTER DRESS, £160, TOPSHOP 4. COTTON JEANS, £239, SANDRO 5. PU BAG, £35, TOPSHOP 6. LEATHER SHOES, £45, NEXT 7. VELVET SHOES, £130, KG KURT GEIGER 8. POLYESTER SKIRT, £45, RIVER ISLAND 9. LEATHER BOOTS, £570, ZADIG & VOLTAIRE

116



WITH CHARLOTTE

### GERARD DAREL

# STUART WEITZMAN







FROM LEFT LEATHER TROUSERS, f99, MANGO. LEATHER SHOES, f55, VAGABOND. VISCOSE TOP WITH COTTON BRA, £35, TOPSHOP BELOW WOOL COAT, £959, BAUM UND PFERDGARTEN. SILK TOP, £537.60, EMMA CHARLES. POLYESTER TOP (WORN UNDERNEATH), £29.99, H&M. POLYESTER TROUSERS, £540, TOGA. PU SHOES, £32, AND STEEL EARRINGS, £12, BOTH ASOS



## WOMAN OF INFLUENCE

It's not what you wear but how you style it. Here, the ELLE girl takes three of the season's big fashion trends and gives each a real-world twist

Photography **Elliot Kennedy** Styling **Felicity Kay** 



She was the girl at university who slashed her mini skirts and hacked her tees, all the better for showing off her legs and abs. And though she's a career woman today, she's still all about the sass. Only now it's with a sense of fashion credibility: that means a corset worn over a zippered rollneck (strategically undone), and the newest street-style hit: split-seam trousers.



FROM LEFT METAL EARRINGS, £90, FOLLI FOLLIE. LEATHER BAG, £28, ASOS. COTTON TOP, £79, JIGSAW



#### THE GIRL













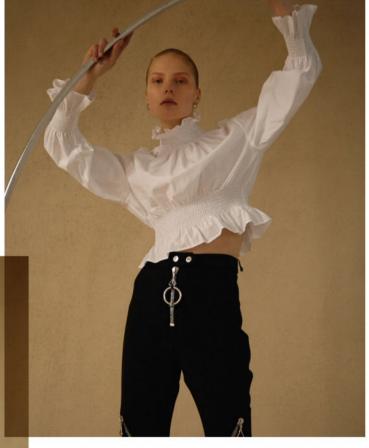








LEFT SILK DRESS, £3,510, MARNI.
SUEDE SHOES, £65, DUNE.
GOLD EARRINGS (WORN
THROUGHOUT), £2,100, CARTIER.
SILVER NECKLACE, AS BEFORE
BELOW RIGHT COTTON TOP,
£29.99, H&M. COTTON-MIX
TROUSERS, £1,430, ELLERY. SILVER
EARRINGS, £60, PANDORA BELOW
LEFT SILK TOP, £325, ZADIG &
VOLTAIRE. COTTON-MIX JEANS, £205,
AG. SUEDE SHOES, AS BEFORE.
ELASTIC BRACES, STYLIST'S OWN



#### **ARMED FORCES**

Photography **Ana Larruy** Styling **Sophie van der Welle** 

**SCULPTURAL AND BELL-SHAPED,** softly draped and gathered, or split and buttoned – the sleeve is fashion's favourite new focus of attention, as proven by the design world's cool, young arbiters of taste: Ellery, J.W.Anderson, Jacquemus and more. It's the thing that gives your shirt fashion fortitude, and is the element that will add a real sense of styling know-how to your look. Most importantly, as one of the season's biggest ideas, it's the quickest route to SS17 newness. Wear with a sense of poetic languor – and don't order the soup.

ELLE/MARCH 129



#### THE STYLING







TOP LEFT SILK DRESS, £1,260, JIL SANDER. LEATHER SHOES, £425, MULBERRY ABOVE VISCOSE-MIX TOP, £160, JAEGER. LINEN-MIX TROUSERS, £365, AND LINEN-MIX BELT, £220, BOTH ISABEL MARANT. SUEDE SHOES, £525, JIMMY CHOO. WHITE GOLD EARRINGS, £160, ERNEST JONES LEFT COTTON-MIX DUNGAREES, £260, CLAUDIE PIERLOT. POLYESTER-MIX TOP, £40, RIVER ISLAND. GOLD EARRINGS, £2,100, CARTIER.

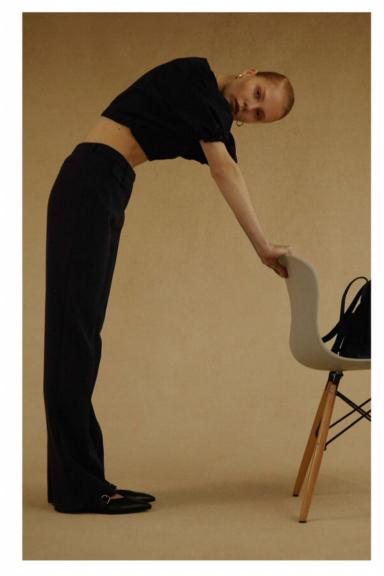
#### THE STYLING

RIGHT COTTON-MIX DUNGAREES, POLYESTER-MIX TOP AND GOLD EARRINGS, ALL AS BEFORE. GOLD RING, £1,820, CARTIER





ABOVE CREPE DRESS, £1,150, J.W.ANDERSON.
WHITE GOLD EARRINGS, AS BEFORE RIGHT
COTTON TOP, £380, TIBI. VISCOSE TROUSERS,
£80, BA&SH. LEATHER SHOES, £60, VAGABOND.
GOLD EARRINGS, £199, ERNEST JONES.
LEATHER BAG, £460, LONGCHAMP



Photography: Ana Larruy, Hair: Hiroshi Matsushita using Oribe Hair Care, Make-up: Anne Sophie Costa using Estée Lauder Cosmetics, Manicure: Roxanne Campbell using Roxanne Campbell Nail Lacquer and Apothaka Recovery Nail & Cuticle Oil. Model: Sofie Theobald at The Hive Management.

# E L L DECORATION

**NEW ISSUE ON SALE NOW** 



HOW TO BE
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COOL
STYLISH
AT HOME





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## PAUL & JOE

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This season is turned on by the Eighties' shameless celebration of sexiness, so have a fling with spike heels, latex boots, mini skirts and glittery nipple pasties. From Saint Laurent to Balenciaga to Topshop, everyone's putting out. **Jess Cartner-Morley** unzips today's most glamorous iterations of the decade

he night sex came back into fashion began with an invitation in a black leather envelope to a catwalk show in a former monastery. It was a sultry evening in Paris, and the sun was setting behind the iconic YSL initials, picked out in neon, as the new designer at the storied house of Yves Saint Laurent, Anthony Vaccarello, unveiled his debut. The collection was Robert Palmer's *Addicted To Love* video meets a young Kardashian on a date night, spiked with a twist of Helmut Newton. Long legs in high heels, oversized earrings grazing bare, oiled shoulders, boned velvet corsets and sheer black lace. And then – just in case the message wasn't getting across – Binx Walton strode the catwalk, resplendent in a black leather mini-dress, cut away to reveal a single glittery, silver nipple pasty.

It may have been the moment sex appeal made its official Paris Fashion Week comeback, but the signs had been there a while. Two weeks earlier, in New York, Jeremy Scott's show was a love letter to sleazy Eighties' Manhattan nightlife, all latex trench coats and jerseys printed 'Rated X'. There were bikini-clad pin-ups on the shirts at Alexander Wang, and 'Hustler' logo polo shirts at Hood By Air. And in Paris, the scent of sex stayed in the air all week, from the catwalk corsets at Olivier Theyskens to the latex 'condom cape' at Balenciaga.

Hold up. What's going on here? After all, we're talking about the same Paris Fashion Week where, just three days after the nipple pasties, Dior's first female Creative Director, Maria Grazia Chiuri, celebrated her landmark moment with slogan T-shirts proclaiming, 'We Should All Be Feminists'. The Paris Fashion Week where, in contrast to the thigh-high boots on the catwalk, many in the front row were comfortable in simple white trainers and classic Gucci loafers. How do nipple pasties and latex boots – with all their associations of porn and stripper-wear – fit with fashion's new-found feminist consciousness? Is fashion having a sexual awakening or an identity crisis?

Antonio Berardi, whose dresses are loved by Gwyneth Paltrow, Blake Lively and a league of loyal clients for their killer combo of knockout sex appeal and silky sophistication, believes that seduction will never go out of style. 'Never. Sex and clothing fundamentally go hand in hand. Every man and woman dresses to impress, whether it be the other sex, the same sex or both,' he says. From American Apparel to Calvin Klein, from Sophie Dahl for YSL's Opium fragrance to Gucci's infamous logoed pubis, the briefest history of fashion advertising confirms sex as a fashion perennial – as does the view of Natalie Kingham, Buying Director of Matches Fashion: 'If we ever see sexy clothes, we buy into them.' Sex sells.

But what looks sexy right now has a distinctive contemporary feel. Think of the corset trend and how fashion likes it best when worn over a T-shirt. That idea began on the Prada

catwalk in February and was recently championed by an offduty Gigi Hadid. It subverts the traditional sexuality of the corset, so it looks 'almost like armour', as Selfridges' Women's Designerwear Buying Manager Jeannie Lee puts it: 'Sexy now is very strong.' This is a sentiment echoed by Stuart Weitzman, the godfather of the over-the-knee boot: 'Sexy today is about confidence.' Sleek, chic and versatile is how he characterises the look; sex appeal is almost incidental.

'To me, the image of the season is the velvet corset and jeans with a YSL heeled shoe, from Vaccarello's first collection,' says Natalie Kingham. 'Something about the silhouette and the message sums up the woman we call our "warrior woman", who wants to look powerful and sexy. The rise of Balmain, of shoulders and corsets and thigh-high boots, but also the aesthetic of Givenchy, Alexander McQueen, Versace and Altuzarra all appeal to this customer.'

You might assume fashion is simply reflecting a culture more sexualised than ever, but Sarah Shotton, Creative Director of Agent Provocateur, believes the opposite is true. 'The problem is we are having too little sex, rather than too much. That's why fashion is obsessing over it now. It's a fantasy, because in real life we don't have time for sex any more. Ten years ago, you could go home and be intimate, but now we go home and stare at our phones all evening. Fashion expresses our fantasies as much as our real lives.'

Technology is never far away from any aspect of how we live now. One of the iconic 'looks' of the modern age, which has had a measurable impact on fashion, involves no clothes at all: the nude selfie. This seems counter-intuitive, until you consider that not even the most-liked catwalk photo of any given season could hope to reach a fraction of the audience who saw Kim Kardashian and Emily Ratajkowski's topless photos. According to e-commerce site Lyst, in the 48 hours after Kim Kardashian posted her infamous, 'When you're like I've got nothing to wear LOL' bathroom selfie, wearing only two black censorship bars, searches for 'black bandeau' bikini-style tops were up 406% as shoppers attempted to recreate the look\*. A black, bandeau-style bikini by Lisa Marie Fernandez received 82,000 page views in just three days\*\*. In a visual world where the nude selfie rules, fashion is taking its cues from stylish images in which clothes barely feature.

Kim Kardashian maintained that nude selfies represent female empowerment and liberation. Others would argue that they perpetuate the commodification of women's sexuality for commercial gain, and send a message to young women that being sexual revolves around how you look to *others*, rather than how you yourself experience sex. The jury remains out on that one, but the debate has brought female sexual empowerment back into the spotlight.

#### THE STORY

Jess Morris is the Co-Founder and Designer of Rockins, the cult brand that began with silk scarves and now makes the sexiest, most apple-bottomed jeans in Britain. Her personal aesthetic, honed over two decades as a fashion PR and by being on the guest list of any party worth being at, is classic rock'n'roll sex appeal: spiky heels, tight jeans, black eyeliner, Mica Arganaraz-esque shaggy curls. 'Fashion helps us identify each new cultural stage,' she says. 'It can be a reflection of oppression, either politically or sexually, or of freedom.' Rockins celebrates a freedom that she sees in young women around her, 'who can now express their equality through wearing gender-neutral clothes and a band T-shirt, or cut-off denim shorts and fishnets. It's about expressing yourself freely and being heard.'

he modern take on sexiness comes in many guises. 'The last time we saw a real resurgence of "sexy" was with the popular rebranded Hervé Léger bandage dress in the early Noughties,' says Jeannie Lee. 'And the Preen power dress. The impact of that style and shape was massive. It reminded women of the power of sex. It was a fresh antidote to the new bohemia, which was popular at the time. By contrast, sexy feels much more multifaceted now. You have the classics, such as Alaïa corsets or the peek-a-boo sheers at Lanvin, but also the new boudoir pyjama dressing – decadent, sensual and tactile.'

In other words, the new sexy is relevant to your wardrobe, even if you're not in the market for stilettos or corsets. 'Being sexy nowadays is as much about what you're *not* revealing as what you are,' says seasoned fashion exec and street-style star Sarah Rutson. 'It's no longer about showing your cleavage or being overt in body-hugging mini dresses. Women can be sexy wearing a deconstructed dress with cut-out details revealing their shoulder and collar bone. We're seeing the reworked cotton shirt worn off the shoulder, or tied at the waist to reveal a hint of skin, as seen at J. Crew and Jacquemus. I also love Ulla Johnson's reveal-and-conceal dresses, which feel both flirty

and feminine, and show off tiny slivers of midriffs and shoulders. In pretty prints or simple cottons, these feel like a modern approach to what is the new sexy.'

The fact that sexy dressing has moved beyond showing skin is particularly pertinent at this time of year. Even the most dedicated Saint Laurent fan isn't going to be busting out those miniscule dresses anytime soon, unless she wants to risk hypothermia. 'Right now, she's using knitwear to be sexy,' says Sarah Rutson. 'Look at Tibi's one-shoulder, cut-out knitted sweater and Dion Lee's open-back jumper. Sexy knitwear would once have been seen as an oxymoron, but it's big business now.' And then, of course, there are shoes: Balenciaga's white, pointed, stiletto boots and Attico's satin shoes with ankle cuffs can both bring fetish attitude to a winter wardrobe.

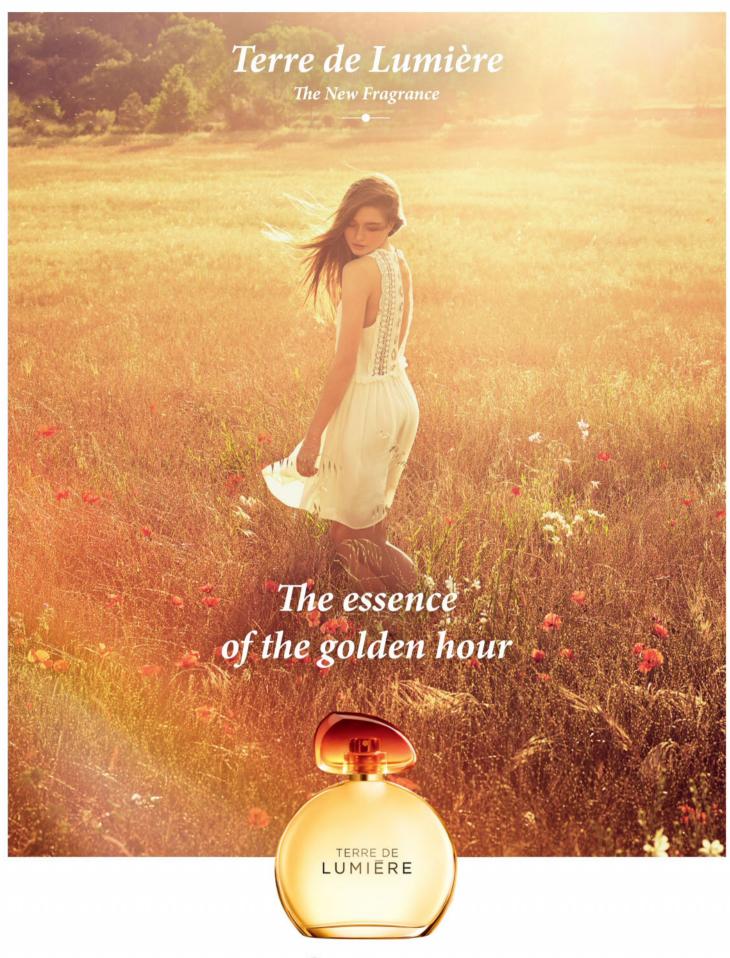
The new sexy defies neat pigeonholing. Its messages are most defiantly mixed and this is precisely what gives it a fashionable spin. Judith Clark was the Curator of *The Vulgar: Fashion Redefined*, a recent exhibition at the Barbican Art Gallery, London, which explored what vulgarity means and how it has changed, with pieces from Vivienne Westwood and Manolo Blahnik on display. 'The thing that most people think of when they hear of the word "vulgar" is someone who doesn't know what to show, and what to conceal,' says Judith. 'It's about what is fitting and what is appropriate. "Sexy" is usually the description given to something that conveys a seductive message explicitly, making the intention very clear, while "vulgar" is associated with not knowing where those boundaries lie.' In fashion, with its dramatic tide tables, the tectonic plates of those boundaries are liable to undergo volatile shifts.

Whether or not nipple pasties are to your taste, there's no denying that fashion would be a far duller place without sex. 'I am one for flavours in fashion,' says Antonio Berardi. 'That doesn't mean an excess of salt, but a hint of spice and seasoning, well used. Even the most conservative fashion has the potential to be sexy. A button is there to be unbuttoned, a zip to be unzipped, and an imagination to run rife with possibilities.'  $\blacksquare$ 



#### **FASHION'S SEXIEST MOMENTS**

1. JEAN-PAUL GAULTIER 1983 Before Madonna made his cone bra famous, Iman wore it on Gaultier's catwalk. 2. GUCCI AW96 Everything Tom Ford did at Gucci had sex at its core, even the floor-length cut-out dresses. 3. VERSACE SS00 The look made famous by Jennifer Lopez at the 2000 Grammy Awards, it ultimately broke search-engine records and inspired Google Images<sup>77</sup>. 4. LOUIS VUITTON AW11 Marc Jacobs' collection for Louis Vuitton was disciplined kink at its very best. 5. ALEXANDER WANG BY STEVEN KLEIN 2015 Anna Ewers and some skilful text placement are what really make this campaign.
6. CALVIN KLEIN BY HARLEY WEIR 2016 Harley Weir lent her uniquely sexy aesthetic to Calvin Klein. Never before has a crotch shot been so appealing.



L'OCCITANE

#### THE EYE HAS TO TRAVEL Styling Donna Wallace Photography Luke & Nik

From the tiniest trophy bags to the most oversized chandelier earring, the new season's accessories explore the full scope of ingenuity



SIZE UP TO SCALE ELIMINATE ALL RULES: THERE'S NO SUCH THING AS TOO BIG OR TOO SMALL

1. COTTON DRESS, £429, JACQUEMUS. LEATHER BAG, £1,085, BALENCIAGA 2. COTTON SHIRT, £295, REJINA PYO. MODEL'S RIGHT HAND, FROM LEFT: GOLD SINGLE RING (WORN THROUGHOUT), £830, AND GOLD MULTI RING (WORN THROUGHOUT), £1,540, BOTH BULGARI. MODEL'S LEFT HAND: GOLD MULTI RING (WORN THROUGHOUT), £1,370, BULGARI. METAL COMPACT MIRROR, £590, VALENTINO GARAVANI 3. COTTON-MIX JACKET, £1,299, LEATHER-MIX TROUSERS, £2,426, AND LEATHER BAG, £1,213, ALL CÉLINE 4. COTTON SHIRT, AS BEFORE. LEATHER BAG, £1,050, CHLOÉ. 18CT GOLD CUFF, £9,875, TIFFANY 5. COTTON SHIRT, £240, SELF-PORTRAIT. LEATHER TROUSERS, £1,205, TIBI. LEATHER BAG, £1,675, LOEWE 6. COTTON SHIRT, £65, & OTHER STORIES. METAL AND CANVAS PHONE CASE, £745, LOUIS VUITTON



A NEW WAVE OF PALE, PALETTE-CLEANSING BAGS AND SHOES HIT REFRESH

LEATHER BAG, £850, COACH **2.** SATIN SHIRT, £800, VALENTINO. ACRYLIC BAG, £1,695, JIMMY CHOO. FROM LEFT: WHITE GOLD RINGS, £1,620, £860, AND £1,440, ALL BULGARI **3.** LEATHER BAG, £825, MICHAEL KORS COLLECTION **4.** WOOL-MIX TROUSERS (WORN THROUGHOUT), £695, BALLY. LEATHER SHOES, £485, TOD'S **5.** LEATHER BAG, £175, POLO RALPH LAUREN **6.** VISCOSE-MIX TOP, £725, BALLY. METAL AND ENAMEL BAG, £5,900, DIOR. MODEL'S RIGHT WRIST: 18CT GOLD CUFF WITH GREEN JADE, £7,700, TIFFANY. MODEL'S LEFT WRIST: 18CT GOLD CUFF, £12,400, TIFFANY.



ZADIG & VOLTAIRE PARIS

LIGHT BONDAGE WITH CHAINS, LEATHER AND RIBBONS IT'S A WRAP

I. COTTON-MIX JACKET, AS BEFORE. COTTON TOP, £416, AND LEATHER, BRASS, CULTURED PEARL AND AGATE CHOKER, £1,040, BOTH CÉLINE 2. ORGANZA DRESS, £650, REJINA PYO. CREPE BRA, £385, DAVID KOMA. POLYAMIDE-MIX BRIEFS, £26, CALVIN KLEIN. LEATHER-MIX BAG, £430, EMPORIO ARMANI 3. RHODOIDE TROUSERS, £490, CARVEN. VELVET AND CANVAS SHOES, £585, ATTICO 4. SATIN SHOES, £629, GIVENCHY BY RICCARDO TISCI. COTTON-MIX SOCKS, £12, PANTHERELLA 5. ORGANZA DRESS, AS BEFORE. LEATHER AND BRASS CUFF, £250, LOEWE 6. SILK TOP, £805, AND COTTON-MIX TROUSERS, £805, BOTH BOTTEGA VENETA. LEATHER BELT BAG, £740, STELLA MCCARTNEY >

Photography: Luke & Nik.

#### **DONNA'S DETAILS**



ALL EARS LOBE CANDY IS THE ONLY STATEMENT YOUR EVENING LOOK NEEDS

I. ALUMINIUM EARRING (PART OF A PAIR), £320, ALTUZARRA 2. SILK-MIX TOP, £352, HAIZHEN WANG. COTTON-MIX TROUSERS, £505, TIBI. CRYSTAL EARRINGS, PRICE ON APPLICATION, KENZO 3. RESIN AND STRASS EARRINGS, £640, MARNI 4. SILK-MIX TOP, AS BEFORE. BRASS AND POLYCARBONATE EARRINGS, £295, BALENCIAGA 5. GOLD AND METAL EARRING, £515, CHANEL 6. LEATHER DRESS, £3,940, BRASS AND STRASS YSL EARRING, £300, AND BRASS AND STRASS L EARRING, £600, ALL SAINT LAURENT BY ANTHONY VACCARELLO >

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Photography: Luke & Nik.



#### **DONNA'S DETAILS**



FIND A HAPPY HUE NOSTALGIC TONES WITH A GROWN-UP SPIN

I. LUREX-MIX TOP, £2,030, LUREX-MIX TROUSERS, £1,300, AND EMBELLISHED BROCADE BAG, £1,130, ALL GUCCI. MODEL'S RIGHT HAND: METAL, VELVET, CRYSTAL AND PEARL RING, £270, AND METAL AND RESIN BEAD MULTI-FINGER RING, £450, BOTH GUCCI. MODEL'S LEFT HAND: PINK METAL AND CRYSTAL RING, £415, AND METAL AND CRYSTAL RING, £230, BOTH GUCCI 2. LEATHER BAG, £3,470, FENDI 3. COTTON MESH AND LEATHER FRINGE TROUSERS, £745, JOSEPH. SATIN SHOES, £89.99, MANGO 4. LEATHER SHOES, £669.54, DOLCE & GABBANA 5. JERSEY AND FEATHER TOP, £1,030, AND LEATHER BAG, £1,510, BOTH PRADA. YELLOW GOLD AND DIAMOND RING, £12,000, CARTIER 6. LEATHER BAG, £199, KURT GEIGER

l54 ELLE/MARCH

Photography: Luke & Nik. Hair: Yusuke Morioka using Bumble and bumble. Make-up: Martina Lattanzi at One Represents using Giorgio Armani Beauty and Skincare. Manicure: Roxanne Campbell using Roxanne Campbell Nait Lacquer and Apothaka Recovery Nait and Cuticle Oit. Model: Manna at The Squad.



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#### **READY TO DARE**

The future of fashion (and our wardrobes) looks bright, thanks to a host of exciting new designers. Meet the labels you'll want to wear

Words **Bibby Sowray** 



Thad no idea who Margiela was. I barely knew McQueen,' says Y/Project Creative Director Glenn Martens of his fashion knowledge when he began to study design at the prestigious Royal Academy of Fine Arts Antwerp a decade ago.

Originally from Bruges, Belgium, he had a degree in interior architecture under his belt but, feeling too young to enter the professional world, decided to give fashion design a go. 'I went to the interview with a portfolio full of chairs and furniture. I never thought about the fact I would have to sew,' he says from Y/Project's Paris studio. He graduated first in his class in 2008, walked straight into a job at Jean Paul Gaultier and also started an eponymous brand, which debuted at Paris Fashion Week in 2012 and ran for three seasons.

It was in 2013 that Martens heard from menswear brand Y/Project, which had been founded by French designer Yohan Serfaty and business partner Gilles Elalouf in 2010. Serfaty passed away, and Elalouf was looking for a new helmsman. After joining, Martens immediately added a womenswear line, and the brand's profile rocketed. It's been credited with sparking the sense of revolution that's currently happening

#### C/MEO COLLECTIVE

Beloved by the blogger set since its 2010 inception, Australian label C/MEO Collective (pronounced 'cameo') is riding a new wave of fandom after a buzzy collaboration with Solange Knowles. Clean lines mixed with directional shapes make it a go-to for women who want a blend of on-trend and timelessness (pictured, below).

CMEOCOLLECTIVE.COM



#### **NABIL NAYAL**

Syria-born, England-based Nayal's line is only six years old, but it already has the approval of fashion greats including Karl

Lagerfeld, Nicolas Ghesquière and Delphine Arnault thanks to a LVMH Prize shortlist in 2015. His USP? Modernisation of Elizabethan pleats and crisp shirting (pictured, below). Minimalism, this is not. NABILELNAYAL.COM





within the industry, alongside fellow French brands such as Vêtements and Jacquemus, all of whom have broken through the strict Parisian system once solely ruled by older, iconic houses.

'We ask customers to think about what they see,' Martens says of Y/Project. 'We ask them what they want to own, and what they want to become.' The SSI7 collection is full of adaptable pieces (pictured, above and right), in celebration of women in the world. 'There's streetwear next to velvet cocktail dresses, next to unisex pieces. We take inspiration from wherever we want, whether it's subculture or a historical era. It's an eclectic melting pot.'

The next step for the brand is to add footwear and accessories, but Martens wants to keep the fun factor. 'I hope people can see that there are a lot of jokes and personality in the clothes. Inside any company, you need fun, or you can't deal with the stress. Take it easy.' What better motto to live life by than that? YPROJECT.FR

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#### **RIXO**

There aren't many successful labels that can say they were born out of a mistake, but Rixo (pictured, above) is one of them.

Having spotted a gap in the market for beautifully made, vintage-inspired dresses at an attainable price, Orlagh McCloskey and Henrietta Rix left their jobs as buyers at ASOS in 2015 to start the brand from their west London flat. They had recruited a friend to design the prints for their collection, but a last-minute schedule clash occurred and the duo, who had no formal design training, were left to do it themselves.

#### TEIJA

Finland-native and Royal College of Art graduate Teija Eilola was mentored by Burberry's Christopher Bailey before launching her label in 2012. Stocked at Matches Fashion, style editors love her crisp take on summer/city dressing: striped and gingham shirts, and dresses and skirts with smock detailing (pictured, below). She says her sartorial spirit animal is 'the awkward introvert', but no matter what your personality, you'll want in.



#### **GANNI**

Creative Director Ditte Reffstrup and her CEO husband, Nicolaj, are the brains behind this Copenhagen-based brand. Founded in 2000, its playful aesthetic has found new favour in the era of Scandi-cool (pictured, below). Fans range from Alexa Chung and Kendall Jenner to the buying team at Net-a-Porter, where Ganni is stocked. The brand cleverly fills the void between high-street heroes such as COS and Acne.



#### **ROBERTS WOOD**

Royal College of Art graduate Katie Roberts-Wood founded her conceptual line in 2014, which explores femininity (pictured, below), construction and proportion. Her whimsical references, frills and drapery promptly earned the attention of influencer retailers; Dover Street Market now stocks the brand in its London, Tokyo and New York stores. ROBERTS-WOOD.COM

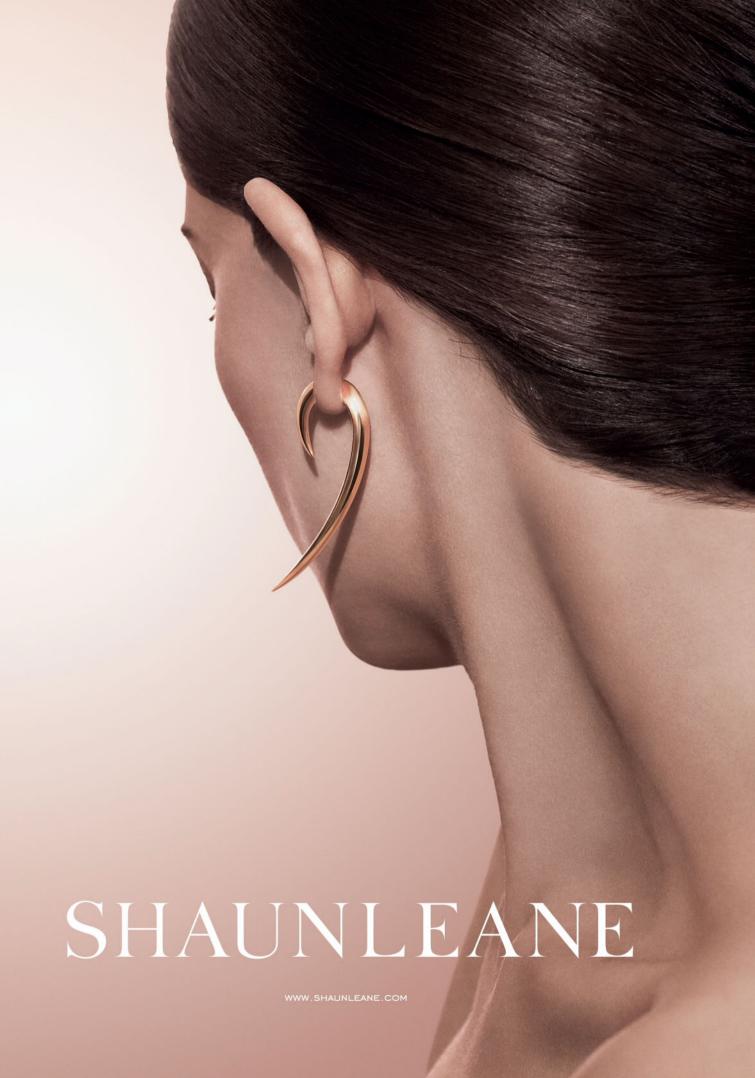


'We spent the whole weekend with paint brushes!' says Cheshire-born Rix, who met McCloskey, from Northern Ireland, while they were studying Fashion Management at the London College of Fashion. 'We'd never intended Rixo to be a print-heavy brand, but the reaction to our first two prints was so great that we said, "We can actually do this ourselves."

Once the prints were placed on their silk 'Camellia' dress – a breezy midi-length style with blouson sleeves and side-splits – a sell-out was born, beloved for its dress-up, dress-down versatility. 'People have got behind the story of the brand and the fact it's me and Orlagh doing everything from our home,' adds Rix. 'It's not trend-led at all: we want customers to simply see a dress and fall in love with it.'

Rixo has grand plans for the future: an essentials range, handbags, accessories, jewellery and even a concept store are all on the cards. And we don't doubt for a second that McCloskey and Rix will achieve it all. RIXO.CO.UK









## E L L E COLLECTIVE

#### THE INTERVIEW / Debbie Harry

SHE HAS ALWAYS BEEN A **REBEL** – MUSICALLY, VISUALLY, AND EVEN SEXUALLY. NOW, AT 71 YEARS OLD, AFTER **40M RECORD SALES** AND 40 YEARS OF ROCKING, HER BAND **BLONDIE** IS BACK. **JUST DON'T CALL HER AN ICON...** 

Words Decca Aitkenhead

**I NEVER** 

CONTEMPLATED

RAISING A FAMILY.

I'VE ALWAYS BEEN

ON A PERSONAL

SEARCH, OR QUEST,

**DEDICATED TO ART** 

magine a sensuous, languid cat with the sex appeal of Rihanna and the personality of a punk, and you will have a picture of Debbie Harry. Blondie's lead singer has lost none of her sultry dissidence that first captivated fans more than 40 years ago.

It's quite a relief for her to be in the UK, for back home in the US, Donald Trump dominates every conversation
- 'You can't get away from it.' And to make matters worse, Debbie's own relatives are supporters of the new president. 'Sadly, yes. I come from a conservative family and that's a dreadful thing. It's horrible to know they are, and to not call them and scream

at them. But,' she smiles with a shrug, 'I can't do that.'

Debbie always knew she was a misfit, and escaped her small New Jersey town as soon as she turned 18. 'I knew I wanted to be some sort of artist, and I knew that if I had to stay, get married and have a family, I would have a nervous breakdown by the time I was 40.' In Sixties

New York she partied wildly, making friends with everyone from David Bowie to Andy Warhol and joining various bands before forming Blondie in 1974 at 29 years old with a guitarist who would become her boyfriend, Chris Stein. Blending disco, punk, rock and pop, Blondie's 1978 album Parallel Lines made them global superstars. After hits with Heart Of Glass, Hanging On The Telephone, Call Me and One Way Or Another, Blondie broke up in 1982 and Debbie nursed Chris

through a rare autoimmune disease before the couple also split up. The band reformed in 1997, playing at festivals until releasing their comeback single in 1999, Maria, which went straight to number one. Having sold more than 40m albums , they are now about to release their 11th, Pollinator, an irresistible record that sounds unmistakably like Blondie yet is so contemporary that hipsters from Brooklyn could have made it.

Debbie puts the current sound down to collaborations with Sia, Johnny Marr, Charli XCX and others. It was a fresh approach for us to bring in

so many outsiders,' says Debbie. 'And it's kind of perfect for the stage in our career to do that. One of the comments I hear from a lot of people my age is, "Oh, there's no good music these days." It's unfathomable to me how anybody could say that. There's so much great music.' She pauses to consider. 'People's lives change when they start having families, I guess. They're not going to experiment so much.' As for Blondie, by contrast: 'Maybe we all have delayed adolescence or something,' she grins.

Debbie and Chris remain close friends. 'My partnership with him has been, you know, a phenomenal, wonderful experience that's lasted my entire adult life. For some

reason, it's just held up. I don't know why, exactly, but it was a true meeting of the minds.' He's married and has two daughters – to whom Debbie is godmother – but she never wanted to start a family and settle down. She is great friends with the performance artist Marina Abramović: 'And you know, she says the very same thing – that she never contemplated raising a family. It's always been a personal search, or a quest, dedicated to art.'

To her teenage self, it would have been unimaginable for a woman to still be making music in her seventies, but it seems perfectly natural to her now: 'I'm not a sociologist, but women's roles have changed and [my career is] totally correspondent to that. We're the lucky ones, you know, to have a sort of break in that bondage.' Debbie lives alone in Chelsea, New York, and likes it that way. She laments the city's gentrification – she can't stand the preppy way the wealthy all dress the same, 'in that dreadful uniform', and finds the tourists a bore – but she can't imagine living anywhere else.

People often assume she is fabulously wealthy herself, but in fact Blondie signed a disastrous record deal in the Seventies. 'It sucked. It really was very bad. We didn't make any money for a long time.'

# \*YouGovco.uk, 2015, Photography: Brendan Freeman. Hair: Ben Jones using Windle and Moodie. Make-up: Kirstin Iggott at Julian Watson Agency for Rimmel London. Manicure: Ami Streets at LMC Worldwide using Nails Inc.

## E L L E G O L L E G T I V E



COTTON BLAZER, VIVIENNE WESTWOOD. COTTON SHIRT, VÊTEMENTS X COMME DES GARÇONS

Does she still need to make money? 'I like to make money,' she grins. 'I really like to make money.' She has always been a feminist, because 'I wanted my freedom, and freedom of choice. I was kind of stubborn. I could never understand why guys got to do everything.' She wasn't always fearless, though. 'I had to overcome fear, you know. I didn't like having it but, as I say, I was really, really stubborn and determined. I mean, when I left home I guess I was terrified. You know, what on earth would I do? God, I had no wherewithal. I just knew I wasn't happy, and I wanted to be happy. And I was drawn to an underground culture…' She breaks off abruptly. 'Let's not dwell too much on the past. Let's talk about the future.'

I'm curious to know how far Debbie's private, domestic self differs from her public persona, but she looks puzzled by the question – 'I don't know. I'm just me' – suggesting the answer is: very little. She doesn't buy much music these days, and isn't even sure if she has a Spotify account, but likes to listen to cable radio in the car and watch new bands on YouTube. Her fascination with fashion has only deepened over the years. 'I just love it.

Idon't know if it means I'm a girly girl or what, but it is definitely an art form.' She is currently working on her own clothing line, which will be 'a very, very street vibe kind of thing. It's based on urban camouflage, very wearable and comfortable.'

She does date, but only men these days. 'My bisexual days have gone by, actually. I have great affection for some of my female friends, but I think maybe when I was younger it might have been a little bit more hormonal, and our hormones change.' She's not surprised that 50% of millennials say they're not 100% heterosexual\*.' They're exploring all the options, and perhaps that's what I was doing. It just seems that now we can deal with it a little bit better, for some reason.'

Debbie is so magnificently insouciant that I wonder what she makes of her status as an icon of pop. 'The first time I heard [that phrase] was in the Nineties, and I was sort of horrified. All I could think of was, you know, a religious figure or something. And, oh God, I can't bear that.' Gradually, she came to see what people meant by it, 'but I don't know if I believe that's a good word for it. I think I like the idea of being a star, a superstar or a pop star. It seems more in keeping with your real, relative value. Icon is like, you need to die first, right? You should be dead and then you can become an icon.' She laughs, a gravelly purr of defiance. 'And I'm not dead yet.'

Blondie's new album, Pollinator, is released with BMG on 5 May



## E L L E G O L L E G T I V E

#### **SELF PORTRAIT**

In the past, MTA would have stood for model turned actor. Now meet these three fashion faces entering the art world.

#### 1. GABRIELLE RICHARDSON

Founder of Art Hoe Collective, model Gabrielle, 22, from Philadelphia, provides queer artists of colour a platform to show their work and challenge art-world norms.

#### 2. JAZZELLE ZANAUGHTTI

Discovered by photographer Nick Knight via Instagram (@UglyWorldWide), this Chicago-born model/artist is known as much for her blonde buzz-cut as she is for documenting her life through sketches, selfies and performance art.

#### 3. CARLOTTA KOHL

This 23-year-old German-born artist is best friends with photographer Petra Collins and has become celebrated for her overtly feminine paintings and sculptures, which range from candy-coloured dreamscapes to intimate portraits of close female friends.









#### **OVERRULED**

'DARING TO THINK THAT THE RULES DO NOT APPLY IS THE MARK OF A VISIONARY. IT'S ALSO A SYMPTOM OF NARCISSISM,' WRITES ARIEL LEVY IN HER NEW BOOK, THE RULES DO NOT APPLY (PICTURED, ABOVE). A MEMOIR THAT WILL CHANGE THE WAY YOU THINK ABOUT MONOGAMY AND MOTHERHOOD, IT FOLLOWS HER PATH AS A WRITER, FALLING IN LOVE WITH HER WIFE, OVERCOMING LOSS, AND REBUILDING A LIFE. WE DEFY YOU NOT TO READ IT IN A SINGLE SITTING.



#### Screen obsessions

Award season is over, so now is the time to embrace the best of world cinema. First up, watch Romanian breakout actress Maria-Victoria Dragus make her mark in *Graduation* (out 17 March), a tender and subtle Cannes Palme d'Or-winning drama about a father who is obsessed with his daughter passing her exams. Next, *Basic Instinct* director Paul Verhoeven brings provocative thriller

Elle (out 10 March), to the big screen. Starring phenomenal Paris-born actress Isabelle Huppert, the story follows a businesswoman who sets out to snare her rapist. And don't miss The Salesman (out 31 March). Having won an Academy Award for his first film, A Separation, Iranian writer/director Asghar Farhadi returns with another tense relationship drama.



## AUST BR

#### **DUE SOUTH**

Fly away to Texas for either one (or preferably both) of these festivals.

#### MARFA MYTHS (MARCH 10-13)

Taking place in the small desert town of Marfa (pictured, above), the world's coolest music event sees unique artists including Jenny Hval, Cate Le Bon and Julia Holter take to the stage to perform against the mystical west Texas landscape.

#### SOUTH BY SOUTHWEST (MARCH 10-19)

The music-loving, film-inclined masses will head to Austin, where both Michelle Obama and rapper Anderson Paak (pictured, top and right) appeared in 2016. This year, the line-up includes Nile Rodgers, Marc Jacobs, and Terrence Malick's first screening of Song to Song, starring Ryan Gosling and Natalie Portman.



#### LIAR LIAR

Hollywood takes over the box this month as Nicole Kidman, Reese Witherspoon, Shailene Woodley and Zoë Kravitz (pictured, below) join forces for HBO's stunning adaptation of Liane Moriarty's novel, *Big Little Lies*. Following the lives of three mothers in southern California, the story takes a dark and deadly turn as the trio grows increasingly more intertwined. With plenty of unhappy marriages, blingy jewellery, and a loaded gun, this is trashy TV at its best. *Sky Atlantic* 



#### **DRAWN OUT**

IN SEARCH OF A NEW FEMALE ILLUSTRATOR? TAKE A CLICK THROUGH 'WOMEN WHO DRAW' (PICTURED, BELOW). SET UP BY NEW YORK ILLUSTRATOR JULIA ROTHMAN, IT'S AN OPEN DIRECTORY OF WOMEN-ONLY ARTISTS, WITH THE AIM TO INCREASE THE VISIBILITY OF MINORITY GROUPS IN THE JOB\*. WOMENWHODRAW.COM















#### **ACTRESSES ON THE VERGE**

Florence Pugh First spotted in 2014's The Falling opposite Maisie Williams, 20-year-old Florence from Oxford (pictured, above) shows what she's made of in the intense new film Lady Macbeth (out 28 April), as a young bride in 19th-century England who is sold into marriage to an older man.

Anya Taylor-Joy Best known for her breakthrough role in 2015's *The Witch*, the 20-year-old (pictured, left) is now making her name in thrillers. Last month, Miami-based Anya starred in *Split* with James McAvoy, and she is now opposite Olivia Cooke in *Thoroughbred*, about a murderous friendship, and *Marrowbone* with Mia Goth about the death of a mother.

*Molly Windsor* At just 11 years old, the British actress was lauded for her role in Samantha Morton's Baftawinning TV film, *The Unloved*. Now 19 (pictured, below), she stars in BBC drama *Three Girls*, about uncovering a paedophile ring in Rochdale.

#### **HERE'S LOOKING AT YOU**

IMAGES OF THE FEMALE BODY ARE ALL OVER BILLBOARDS, FASHION MAGAZINES AND **EROTICA.** BUT FINALLY, WOMEN ARE TAKING OWNERSHIP IN A NEW COFFEE-TABLE BOOK. GIRL ON GIRL: ART AND PHOTOGRAPHY IN THE AGE OF THE FEMALE GAZE (THE PLACE I LEFT BEHIND, SHEA DE TAR, 2014, PICTURED BELOW). AUTHOR CHARLOTTE JANSEN, EDITOR-AT-LARGE OF ART CULTURE MAGAZINE ELEPHANT. INTERVIEWED 40 WOMEN FROM 17 COUNTRIES; THE BOOK INCLUDES SOUTH AFRICAN ZANELE MUHOLI, WHO HAS PHOTOGRAPHED THE LGBT **COMMUNITY** IN HER COUNTRY, AND ROMANIAN MIHAELA NOROC, WHO WANTS TO PHOTOGRAPH WOMEN ON THE STREETS OF EVERY SINGLE COUNTRY IN THE WORLD. AND PULL THEM TOGETHER IN ONE PLACE. OUT 3 APRIL







Mark International Women's Day (8 March) by picking up a copy of Attack of the 50ft Women (pictured, right), penned by co-founder of the Women's Equality Party, Catherine Mayer. The new political party was launched in 2015, and has grown to more than 70 branches across the UK. Catherine's insightful book explores how there could be a f8.3tn boost to global GDP by 2025 through narrowing the gender pay gap, and envisages a gender-equal utopia called Equalia. We'll see you there.





## E L L E C O L L E C T I V E



## SHE'S ADORED BY KENDRICK LAMAR, WENT ON TOUR WITH LAURYN HILL, AND HAS WORKED WITH THE INTERNET'S SYD THE KID. NOW LONDON-BORN RAPPER LITTLE SIMZ (PICTURED, ABOVE), 22, HAS A NEW ALBUM OUT, STILLNESS IN WONDERLAND. ALSO KNOWN AS SIMBI AJIKAWO, SHE BEGAN RAPPING AGED 9. PREPARE



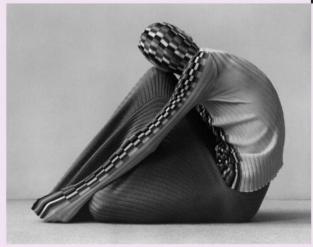
#### PLAY IT AGAIN, SAMPHA

He's the singer everyone wants on their album, having already appeared on Frank Ocean's Endless, Solange's A Seat at the Table and Kanye West's Saint Pablo. Now London-born, 27-year-old Sampha (pictured, left) is releasing his own debut album, Process, this month. With a voice that has the sex appeal and soul of D'Angelo, and all the cool of Tracey Chapman's tracks, you'll be playing this on repeat.

#### **Body of work**

The man who had us all pining after a Loewe puzzle bag, designer J.W.Anderson (pictured, right) is now turning his hand to curating art. In his new exhibition, *Disobedient Bodies*, he draws together sculptures by Louise Bourgeois and Henry Moore, with fashion pieces by designers such as Christian Dior and Issey Miyake, to explore the human form at the Hepworth Wakefield gallery. Shaped by his long-standing passion for modern art and the underlying questions of gender that have been posed by his own fashion collections, it's worth making the trip to Yorkshire for. *From 18 March-19 June* 





#### Great dane

Forget Copenhagen – Denmark's second-largest city, Aarhus, has been named 2017's European Capital of Culture and Region of Gastronomy. It is worth the flight over for its renowned food scene alone, led

by restaurants such as Substans, Gastromé, Frederikshøj, and Domestic. Stay at the new, Twenties-inspired boutique Hotel Carmel and take a walk to the nearby Mols Bjerge National Park.



FOR A RECORD FILLED WITH R&B. GRIME. AND JAZZ.

## E L L E GOLLEGIIVE

#### **STREET STYLE / Pink**

FROM SWEET **CANDY FLOSS** AND HOT **MALIBU BARBIE** TO SACCHARINE **SALMON**, THESE WOMEN SHOW YOU HOW TO **RETHINK PINK** 













Thought the streetwear moment was over? Think again. Designer Eleonora Carisi keeps it alive with her pink Lacoste hoodie-dress





## E L L E COLLECTIVE



WE LIKE STYLISH PEOPLE WHO FILL THEIR WORLDS WITH **MEANINGFUL STUFF**. SOME OF IT BRINGS THEM JOY, SOME OF IT IS JUST **FASHIONABLE CLUTTER**. EITHER WAY, IT MAKES THEM **WHO THEY ARE** 

JOY, SOME OF IT IS JUST

FASHIONABLE CLUTTER.

EITHER WAY, IT MAKES

THEM WHO THEY ARE

MY WORLD / Frédérique Harrel

Parisian-born blogger, confidence
coach and owner of Instagram's
most-loved smile Frédérique
Harrel, aka Freddie, 28, has had a

Parisian-born blogger, confidence coach and owner of Instagram's most-loved smile Frédérique Harrel, aka Freddie, 28, has had a life-altering 12 months. She moved from London to Geneva with trader husband Tom, soft launched her own brand of hair extensions called Big Hair No Care, and gave birth to her first baby, a boy named Hugo.

Fashion wasn't always on the cards for Freddie who graduated with a master's degree in finance and later returned to study for an MBA. After souring on the corporate world, she tried digital marketing for brands including Vestiaire Collective, Topshop and ASOS. In 2013, Freddie began her blog, Igobyfrankie.com (now freddieharrel.com), a platform for positivity, style and candid rants, such as, 'Before I Am a Woman, Before I Am Black, I Am Freddie.' After realising her strengths as



a motivational speaker, Freddie extended her brand to confidence coaching, holding her popular workshops, SHE Unleashed, around London.

Now, established as one of Instagram's most colourful new stars, she's focused on the next phase: returning to London. 'I miss the place,' she says. 'When you're in a bad mood, you can sit on the bus and just look at people and how they're dressed. You know, how in London everyone loves to have purple hair? That's stimulating. It's exciting.'

#### THE DRESS THAT MAKES ME HAPPY

'I think fashion is just an expression of yourself. I don't really follow trends or designers. I shop mostly on the high street, but this outfit is from a Nigerian brand, Grey Project, which I found through a friend and I love the collections. They are so colourful and beautiful.'



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#### VINTAGE FURNITURE

'I found this fabric-covered coffee table [pictured, right] in my in-laws' loft and it looked old and shabby, but I thought, "I want that!" I like surrounding myself with unexpected things.'

Don't Quit Your Day Dream



#### SNOW GLOBES

'Tom started this a few years ago. He went on a ski trip and bought me a snow globe. I said, 'I don't like snow globes,' and now he always buys me them. So I bought this "Fuck You" one for him from New York.'

MY PINTEREST WALL



#### FRÉDÉRIQUE'S LOVES

#### GO-TO SPOTIFY ALBUM:

Solange, A Seat at the Table

#### **NETFLIX PICK:**

Jane the Virgin, Luke Cage, Black Mirror. So many!

#### FAVOURITE PLACE TO EAT IN LONDON:

Shoreditch House

#### FAVOURITE PLACE TO EAT IN GENEVA:

Chez Philippe

#### BEST PLACE TO SHOP IN LONDON:

The Dahlia Boutique, Carnaby Street, London

#### TOP GALLERY IN LONDON:

Barbican Art Gallery



#### **MY AFFIRMATIONS**

'After years of not always feeling confident in my own skin, I decided to do a confidence and wellbeing course in 2015. This is a reminder that I can do whatever I put my mind to.'



'I love to have bright things around me,

so I made a board on Pinterest of pieces

I liked and printed them out in different





#### **COLOURFUL FOLIAGE**

'Green is my favourite colour to wear, but I like having yellow and mustard in the house, so I found this suitcase in Habitat. I love having plants but I don't look after them – Tom does, because I always forget. We need to get better because we just kill them.'





## E L L E COLLECTIVE

#### MY STORY / Dr Jeanette J. Epps

SHE HAS A **PHD IN AEROSPACE ENGINEERING**, WORKED FOR THE **CIA IN IRAQ**AND ONCE LIVED **50FT UNDERWATER**. BUT IN 2018, NASA'S DR JEANETTE J EPPS, 46, WILL UNDERGO HER MOST AMBITIOUS MISSION YET: SPENDING **SIX MONTHS IN SPACE** 

As told to Hannah Nathanson

eing an astronaut is one of those jobs where you're guaranteed perspective in life. As we take off, I imagine I'll be thinking about the newness of all the sounds and sights. I've spoken to a lot of fellow astronauts about what it's like going into space; I remember NASA's Gregory Chamitoff describing what it felt like to space walk. He said he remembered being surrounded by the deepest black you can think of. I've always had strange dreams of being in nothingness, just floating in complete darkness or going through the matrix. Soon, it will no longer be a dream.

Space-walk training is one of the coolest parts of myjob. NASA operates a Neutral Buoyancy Laboratory (NBL) at the Sonny Carter Training Facility in Houston, Texas; it's a huge pool that's 40ft 6in deep, 102ft wide and 202ft long. There are mock-ups of the International Space Station (ISS) there. We have to get into the space-walk suit, which weighs about 140kg, and then they lower us into the water to simulate what it will be like in space by making us neutrally buoyant, so we neither sink nor float.

We can be training underwater for six hours, which is pretty draining. At some point, you start feeling the weight of the suit. It's also mentally exhausting, because you have to figure out how to make the suit work. When you spacewalk, you don't actually use your legs very much – you mainly use your upper body, so you need to be able to operate tools and work wearing gloves, which feel like oven mitts. If something breaks while I'm on the ISS I might have to do a space walk to fix it. I'll be one of the flight engineers, so my main duties will be conducting science experiments and maintaining the ISS systems.

As a child, I wanted to go into aerospace engineering and work for NASA, but I never thought I'd be selected as an astronaut. Growing up in Syracuse, New York, my twin sister Janet and I were always interested in science and maths. We were the youngest of seven children; my mother Luberta, who worked as a keypunch operator for a local computer company, was very protective of us and always stressed how important education was.

When we were nine years old, my older brother Michael came home from university and saw our school grades on our report cards. I remember being surprised by how proud he was. He said we could become scientists, aerospace



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engineers or even astronauts. At the time, Sally Ride, who would become the first American woman in space, had just been selected by NASA. I guess his encouragement planted a seed in my mind.

I decided I wanted to study engineering when I was 16. I was doing an internship in pathology at the New York Health Science Center to figure out what it was I wanted to do. The only reason I didn't continue down that path was because one of the doctors invited me into the autopsy room. When he started taking out the intestines, it was the worst thing I'd ever seen, and I knew I would be more suited to engineering.

As a graduate student at the University of Maryland with my sister Janet, I worked all the time. My adviser always told a story about how he had been out of town and stopped by the lab late on Sunday evening, and Janet (who later went into genetics) and I were there collecting data. We worked constantly, but we didn't think it was strange; we thought it was a good way to spend our time. After grad school, I went to work at Ford Motor Company in their scientific research laboratory as a Technical Specialist.

Sexism and racism are always present, and I've had some pretty negative experiences, both at university and in my career. One of the questions young women often ask me is whether I've had any problems being a black woman working in engineering. I always tell them I have no problem with it, but other people may have and that's their problem. If I make it mine, it stops me from moving forward. The intention [of their negativity] is to stop you from progressing and limit your creative thinking.

In 2003, I went to Iraq as a Technical Operations Officer with the CIA to look for weapons of mass destruction. As a lab geek, making the decision to go to Iraq was daunting, but I told myself, "I have to do this." I had to do something different and gain a new perspective. I was there for four months and it was an amazing, life-changing experience, but it's not for everyone. As a scientist I'd spent most of my time doing design work and trying to create things, so going to Iraq, helping to solve a national issue and really getting a sense of what was happening, fuelled my desire to know and to understand.

Iget very excited when I think about being up in space, partly because I compare it to going into a war zone. Both are very dangerous but, for me, it's a no-brainer: I would rather face the dangers in space than go back to a war zone. I'll never forget the night when we were in the airport in Iraq and a young man had just come back from a convoy; he looked totally different to when I had seen him the previous week. He showed me the rounds that had struck

#### 'I'VE ALWAYS HAD STRANGE DREAMS OF JUST FLOATING IN COMPLETE DARKNESS. SOON, IT WILL NO LONGER BE A DREAM'

his body armour that day. He was just sitting there thinking about how he was nearly killed. Seeing him and realising that our wars are fought by people's children, people's husbands and wives, had a real impact on me.

I constantly think about work, but when I get home I like to have a domestic life. Once a month, I'll go out to a happy hour, just chat with friends and try not to talk about work. I don't have any kids and I'm one of those people who seems to always have a boyfriend or something romantic going on. I don't know if men are intimidated, but it's hard to keep a relationship going when I'm preoccupied with work.

I'll be one of six living on the ISS and the only woman. I'm not too worried about that, though. I completed the underwater NASA Extreme Environment Mission Operations (NEEMO), which places trained astronauts in an underwater laboratory off the coast of Florida for up to three weeks. I was the only female out of six people and we had close quarters, sleeping in bunks. When you're living 50ft underwater, your blood becomes saturated with nitrogen, so it's one of the closest equivalents to space; you can't just get up and leave. You have to do a 17-hour acclimatisation to purge the nitrogen out of your blood, otherwise it can be dangerous. NEEMO was one of my favourite training exercises. It was tough, but it was so much fun living and working underwater.

The space suits look strange from the outside because they appear as though you're squashed in, but they're more comfortable than they look. We're allowed to pick some of the clothes that will be shipped up to the ISS before we arrive. There are polo shirts, cargo trousers and a couple of uniforms, some of which have Velcro on them so you can attach tools for when you're going about the space station doing maintenance work. We also get to choose home comforts to take. Ilove woolly sweaters, so I'll pick some of my own; I like that they make it relatively comfortable and you can make the ISS your home.

I'm healthier and stronger now than I was when I was 20. On the ISS, they have an exercise device that helps load your bones so you don't lose any density; there's also a bicycle and treadmill. I'm not a long-distance runner, but I do like putting on my headphones, going for a run and forgetting about the world. There will be iPads and laptops up there so we can watch movies while we run.

When people come back from space, I see how much they want to go again. I suspect I will be one of those people. I'd find myself at the back of the queue, but it's worth the wait – or at least that's what I think I'll come back saying.

Photography: Courtesy of NASA

## ELLEGOLLEGIIVE

#### **BOOK CLUB**

FOUR-TIME OLYMPIC GOLD MEDALIST, GYMNAST **SIMONE BILES**, 19, SHARES THE BOOKS THAT HAVE SHAPED HER LIFE

Words Alex Holder





#### Find Your Purpose, Master Your Path

by Matthew B James My mum gave me this self-help book a couple of years ago

to guide me through different stages of my life. Right now, I'm an athlete and that's my purpose, but if I ever wanted to take a break from gymnastics and perhaps become a university student, I could turn to this book. Even looking towards the future, one day I might be a mother myself, and then that will be my purpose and, again, this book will help me.



### **Wait Till Helen Comes**by Mary Downing

by Mary Downing Hahn I didn't have a lot of time to read when I was a kid, because

I always training. But when I did, I was drawn to creepy books. This is about Helen, a ghost who died in a mysterious fire over a hundred years ago. She visits two young girls who now live in her house, and she makes them go to places they aren't allowed. She's a naughty ghost! I read more by the same author; all her books scared me.

'RIGHT NOW, I'M AN
ATHLETE AND THAT'S
MY PURPOSE. BUT IF
I EVER WANTED TO
TAKE A BREAK FROM
GYMNASTICS AND
BECOME A STUDENT,
I'D TURN TO THIS BOOK'

#### Wake Up Happy

by Michael Strahan
Michael was an NFL Football
Player who is now a morning
talk-show host. I'd read this on
the way to the gym and it would
remind me to stay happy, stay



focused and keep a positive outlook. Istay away from blogs and the news, as they aren't positive and Idon't think they're good for me.

#### The Fault In Our Stars

by John Green
This novel is about Hazel, a 16-year-old girl with cancer, who falls in love with another cancer patient called Augustus.



I read this for school with my class when we were 16 – the same age as Hazel and Augustus. It's so sad and hard to read without crying. Luckily, I cried when I was reading it alone and not in class, in front of my school friends.



#### Jennifer Jones Won't Leave Me Alone

by Frieda Wishinsky and Neal Layton When I was learning

to read, I'd go to my mum's office, flip the bin upside down, sit on it and read to her. I went through a lot of the Jennifer Jones books. This one is about a little boy who is getting fed up with all the attention he's getting from a little girl, but misses her once she's gone.



#### Courage to Soar: A Body In Motion, A Life In Balance

by Simone Biles Iwanted to tell my life story. Iwanted people to hear it from

me and not from other sources. It's about how my faith and my family got me to the 2016 Olympics, and how it all started with a day-care field trip [Simone was inspired after visiting a gymnastics centre at 6 years old.]

#### FIRST WORD ELLE'S LITERARY EDITOR SHARMAINE LOVEGROVE ON THE

DEBUT NOVELIST TO WATCH. *Montpelier Parade* by Karl Geary When two worlds collide in rain-soaked Eighties Dublin, the question of forbidden love arises in this taut and moving debut novel. We follow 16-year-old Sonny, who is lonely and desperate for attention from his large family. A chance meeting with Vera, an older, affluent women, changes Sonny's direction and they fall in love. Vera is not only his lover, but the mother figure he craves, and through art and literature, she opens his eyes to the wide world he would never have otherwise known. Reflective, poignant and intriguing, *Montpelier Parade* is a bittersweet love story that will stay with you for a long time.





# E L L E COLLECTIVE

ELLE'S ACTING EDITOR-IN-CHIEF LOTTE JEFFS TAKES **A SIDEWAYS LOOK** AT A WORD **THE FASHION WORLD** CAN'T STOP SAYING AND ASKS: 'WHAT DOES IT REALLY MEAN?'

#### **LEXICON**

## 'I DIE'

#### Verb: The absolute pinnacle of cool

nthony Vaccarello's Yves
Saint Laurent? DEAD.
New season of Stranger
Things? DYING. Drake and
JLo? I DIE. Gucci's gold
loafer? LITERALLY DEAD.
But before you dust off
that vintage black Givenchy
veil, no one has actually
died, silly. By 'literally' I mean
metaphorically (do keep up), and by
'dead' I mean all these things make
me happy; I can't imagine anything
better. Confused? I can explain, but
you'll need to concentrate.

You know how bad is good and wicked is great and sick is amazing? Well, using antonyms like this is a way of implicitly adding emphasis to the word's opposite, which is what I really mean. So the more someone or something kills me, the more I'm enjoying it. We have super-stylist Rachel Zoe to thank for bringing the eschatological into popular fashion speak. Her ridonkulous 2008 'reality' TV show saw Zoe and her team dressing celebrities and flicking through rails of designer clothes, sending everything major to the morgue. 'I die' was her catchphrase, and it works as the ultimate last word. As in, there are literally no remaining superlatives to describe how spectacular this shoe is, so we might as well all just die. That didn't stop Zoe getting creative with the concept: 'I'm having a fucking Chanel heart attack right now' was one of her most memorably morbid exclamations of delight.

I wonder whether Zoe realised she wasn't the first to equate death and joy in this way? Even before the Eighties' love of the phrase 'to die for', a certain William Shakespeare had fun with it as one of his favourite metaphors for sexual pleasure. In *Much Ado About Nothing*, Benedick tells Beatrice: 'I will live in thy heart, die in thy lap, and be buried in thy eyes' (text translation: 'ur bae'), and *la petite mort*, French for 'the little death', has been an idiom for sexual climax for more than 150 years. So why am I talking about all this now?

While the millennial fashion world is busy dying over handbags, we are also asking ourselves what *literally* dying means today. After 2016, a year in which we lost some



#### 'THE MORE SOMEONE OR SOMETHING KILLS ME, THE MORE I'M ENJOYING IT'

of our most-loved pop-culture icons, public outpourings of grief on social media have become de rigueur. But as the writer Claire Wilmot argued in a brilliant piece for The Atlantic last summer, 'Social media often reproduces the worst cultural failings surrounding death, namely platitudes that help those on the periphery of a tragedy rationalise what has happened, but obscure the uncomfortable, messy reality of loss.' She gives the example of an old classmate of her recently deceased sister Lauren, who hadn't kept in touch over the past few years but had found 'perhaps the only photo of the

two of them together and posted it on Lauren's [Facebook] timeline. Beneath it, she wrote "RIP" and something about heaven gaining an angel.' Wilmot, while grieving for her sibling, wished she hadn't.

Death in the age of social media is a Black Mirror-like conundrum, rich with the possibility of interpretations neither William Shakespeare nor Rachel Zoe would know what to do with. As long as our Facebook and Instagram profiles live on, in some ways so do we. There are even services now that will post to social media on your behalf after your death. Oh, and let's take a moment to reflect on what could be the ultimate millennial response to FOMO: the London teenager who, last year, knowing she didn't have long to live, successfully argued for her body to be cryogenically frozen so that, when medical science catches up, she may be brought back to life.

I can't help but admire the linguistic longevity of 'dying': from the theatres of the 1600s to fashion shows in 2017, it's been used to describe a kind of ecstasy - what other slang word has had such staying power? But this month, I hope you'll join me in saying RIP to 'I die' for good (or at least until we really mean it), because in its place is my new favourite internet phrase, 'Giving me life,' which, in a brilliantly contrary turn of events, means the exact same thing as dying (I said you'd need to pay attention). And I think we can agree that living for fashion is always better than dying for it. Literally.

Instagram @lottejeffs

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UK JEWELLERY DESIGNER OF THE YEAR

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# NEW WRITING

In this strong female voices special, Ruby Tandoh writes an ode to Nora Ephron, the six top debut authors of 2017 unpick the meaning of post-truth, feminist author and comedian Sara Pascoe goes deep into our relationships with our parents, and ELLE's Literary Editor prescribes the perfect books to cure modern ills, from social media overload to when you can't accept the party is over...

## YOU CAN'T HANDLE THE TRUTH



Love your new haircut; sorry to cancel, working late; of course yellow is your colour... Which of these statements is true, which is false, and does it matter either way? We're living in a post-truth age. Whether it's a hashtag or news headline, your BFF or a president, knowing who and what to believe has never been more complicated. ELLE asked five debut authors about the lies they tell and the truths they speak. Oh, and seriously – it is a great haircut

#### 'IF SPEAKING THE TRUTH, EVEN WHEN THAT'S DIFFICULT, IS BEING A BULLY, THEN I'LL BE THAT'

Luvvie Ajayi, cultural commentator and author of I'm Judging You: The Do-Better Manual (Henry Holt & Co)

One of my biggest core values is honesty; telling the truth about life is of utmost importance to me. Lying is something I try my best not to do, because whatever I say, I feel like I need to be able to stand by it. Plus, to tell a lie is to add something else to my brain's rolodex of things to keep track of, and who has the time? I'd rather catalogue senseless pop-culture trivia, like the fact there are 14 actors who appeared in the *Harry Potter* films who have also been in the *Game of Thrones* TV series. You're welcome.

I'm not saying that, from time to time, lying is something we need to do to function in the world. Yes, your son burned the toast, but you might give him a high five and say it tastes OK to encourage him to try again later. Sure, you tell your best friend that her tennis game is getting better, even though she misses most serves. Those are small things and, in the larger scheme, they don't do much damage. But lying about who we are, what we believe in and the things around us that influence larger systems is detrimental to all of us.

As a writer and culture critic, I'm known for speaking my truth, even when it ruffles feathers. After all, I'm the author of a book called I'm Judging You. I consider myself a professional troublemaker, and many agree, because I am the person who says what people are thinking but won't say. Like when your really loud aunt who loves Facebook posts a link to a site that isn't real, and is outraged by whatever 'news' it's spouting. I'm the person who rolls through to tell her to delete it because it's not real. And people come behind me to co-sign, but I have to be the one to say it first. Or the fact that the new make-up trend of contouring and highlighting has people looking like cartoon villains. A make-up artist tried it on me once, and I promise I looked like

Cruella de Vil's twin. I'm the person who will write an opinion piece about how the world goes to hell in a handbasket because, historically, 'good people' have allowed bad people to do bad things.

I'm the person who recently went on a Twitter rant, telling bloggers to speak up when injustice happens, even though it might not fit their 'brand'. Why? Because real people are being affected by what's happening in the real world. Colour me shocked when that simple challenge was met with a severe backlash. Those who felt my appeal was a personal affront called me a bully. If speaking the truth, even when that's difficult, is being a bully, then I'll be that.

My opinions, although often tough to swallow, are based on consideration of facts and logic. That is necessary, and it makes me uncomfortable to know that others do the opposite.

There is no doubt that social media has helped create this throne of lies we're sitting on. With the information superhighway at our fingertips, we should be more discerning about what we consume. Google is open 24 hours a day and doesn't even charge you for parking, but people won't visit it to get the information they need. Instead, they will rely on whatever comes across their social media timeline, regardless of the source. The internet has ruined our ability to know what's real, what's fake and what needs to be questioned or disregarded. This information is getting just as much consideration as bona fide news, and that is the problem. I've fallen for fake news in the past, but then I realised I just need to ask myself three questions: does this seem believable on the most basic level, is the website reputable, and is this news reported elsewhere?

It grinds my gears to see how fast fake news spreads on the web now. Every other day, celebrities who are alive and well find out that they've died via the internet.

Do you know how many times Morgan Freeman has been killed by the internet?

Too many to count. But Morgan was

Jesus' locker partner in the third grade, and he will not succumb to these hoaxes!

There are, and of course always will be, the conspiracy theorists who think Beyoncé had a phantom pregnancy and Blue Ivy was delivered by a surrogate. Or the people who are convinced that Elvis Presley is still alive and well. Those people can't be helped.

Lies aren't just harmless. We see what happens when people take falsehoods and run with them. At the minimum, it's annoying. However, on a large scale, things like the EU referendum result and the outcome of the US presidential election actually happened. People allowed fake news to inform their political choices, which had global ramifications that aren't easy to come back from.

Sometimes, fake news is meant to be satirical. But satire doesn't just mean 'tell a lie and put a winky face behind it'. As a humorist, I think it's lazy, and 'satire' cannot be a get-out-of-truth card. You cannot use the guise of satire to be libelous, because all it does is remove accountability from someone who is being irresponsible. Not all satire is bad, but the line between lambasting culture by poking fun with irony and tricking people into believing you're giving them news is too thin. In this post-truth world, where critical thinking seems to be on permanent vacation, here we are. People have to ask themselves how this loose definition of satire is damaging our world.

Where do we go from here, though? Start by telling your friends who question nothing to take a stand every time they're outraged about fake news. And those of us who are truth-tellers need to recommit ourselves to speaking up. It might get more difficult, but these are the times when it is most necessary. We cannot let this 'post-truth' atmosphere silence us, because a whisper of truth still matters in an echo chamber of lies.

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#### 'I REIMAGINED THE ROAD TRAFFIC ACCIDENT THAT KILLED HIM, PIECING TOGETHER ALL I KNEW ABOUT THE EVENT AND ADDING A DIFFERENT ENDING, WHERE HE EMERGED FROM THE WRECKAGE'

Ayobami Adebayo, author of Stay With Me (Canongate), published in March

If I had to pick the day I decided to let people believe my father was still alive, I would choose the day before his funeral. I was at our pastor's house in Ilesa, Nigeria. playing in front of the parsonage with his two daughters. The radio was on inside the house, and we could hear the broadcast as we played a game of tag. Although I'd been spending a lot of time with them since my father passed away, my playmates didn't talk about my father or what had just happened to him. We played games, chatted about what we wanted for our next birthdays - my sixth birthday was a few months away - the pastor's wife plied me with snacks whenever I seemed subdued, and it was easy to pretend that my world hadn't recently been upended. Then, that evening, the local radio station ran my father's obituary.

The game of tag stopped as soon as my father's name was mentioned. My playmates stared at me as the voice on the radio reeled out the raw facts of my father's life: date of birth, date of death, funeral arrangements, and survivors, of whom I was one. Whatever the pastor had told his daughters about tact hadn't prepared them for this moment. After what felt like a million years, the obituary, which was sponsored by a charity my father had presided over, ended. But the girls continued to stare, as though a third eye had appeared on the bridge of my nose.

About a year later, my family moved to another town, I started attending a new school and my classmates presumed that, like them, I still had a father. When they talked about their fathers' idiosyncrasies, I would talk about my father, too, always in present tense. When older people greeted me by asking, 'How is your dad?' I simply said, 'Fine.' I deflected direct questions by reaching for stories about him and framing them as though the events had happened just the day before. I knew I was lying when I talked about him as though

he still took me to watch him play table tennis on Saturdays, but the deception was comforting and no one looked at me as though I had a third eye.

It wasn't long before I began to wonder: what if? What if when I said he was fine, he actually was? What if the lies I told by omission and prevarication were true, and what I had believed to be reality – that my father had died in a road traffic accident – was the lie? What if he had been alive all along?

Istopped talking about my father altogether. When a discussion turned to fathers among my classmates, I would tune out or excuse myself. But in my mind, he came alive. I spent hours thinking about where he was and what he was doing, how in that moment he was trying to find his way back home, back to me. I reimagined the road traffic accident that killed him, piecing together all I knew about the event and adding a different ending to it, one where he emerged from the wreckage alive.

I realised during this phase that in order to build a plot that is compelling enough to compete with reality, the details are crucial. That's where the delusion lies. In my favourite scene, set in a future time when my father came home again, it wasn't convincing if I imagined that he was wearing a suit. If he was wearing a dark-blue suit, a white shirt and a red tie, things came into focus. If all the clothes were frayed because they were second-hand, then it could all be true. After all, his certificates were still at home, so he couldn't have been able to get a job and would have had to depend on charity until he found his way back home...

'My father is dead.' The first person I said those words to was a friend whose father lived abroad. We'd known each other for four years, and she thought that my father, who had now been dead for nearly a decade, was still alive. We were in secondary school, we'd just finished exams and would soon be going on holidays. She was talking about how excited she was to see her father during the holidays when I blurted out, 'My father is dead.' She stared at me for a while, then reached out and held my hand. There was no going back to thinking my father might still be alive after that day.

Something strange happened during the holidays: I opened a blank notebook and, before the break was over, filled it with short stories. Why did I suddenly turn to fiction when all I'd written until then was poetry? Perhaps it was just time, or I was bored. It could be that I'd finally



admitted the truth and, as painful as it was, it had set me free from the single story that had consumed my imagination until then.

# 'HE LIED ABOUT HIS JOB AS A DOCTOR, UNTIL ONE EVENING IN 1983, WHEN, BELIEVING HE WAS ABOUT TO BE EXPOSED, HE MURDERED HIS WIFE'

Emma Flint, author of *Little Deaths* (Picador)

We all lie. I lie out of laziness and habit, to make stories interesting or more amusing. I lie because I'd rather stay at home and

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read a book than venture across London on a damp evening to make conversation with people I don't know. I lie because, yes, your haircut does look awful, but there's nothing to be done until it grows back. These are the small lies; the kind lies.

Some of us tell bigger lies because we've lost our jobs, or we're in debt – we no longer love you, or we're having affairs, and we're too sad or too scared or too ashamed to tell the truth.

Crime novels are built on these lies. The biggest lie of all is at the core (I didn't kill her), but this is concealed among the other lies (I came straight home; I was asleep;

we never argued). The job of the crime writer is to mete out the truth in careful spoonfuls, sprinkled among the untruths and red herrings, and make the reader work to understand who is lying, and why.

I write stories about murder, and so I write about lies and the people who tell them, and the people who are hurt by them. My novel, Little Deaths, began with a lie. I first read about the real Ruth Malone [the novel's real-life protagonist] when I was 16, and the details stayed with me for 20 years. I remembered the photographs of her two smiling children who vanished from their New York apartment one hot

and make the reader work to understand who is lying, and why'

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July night, and were later found dead. I remembered the photographs of their mother: perfectly dressed and made-up, tiny amid groups of men in suits and police in uniform. And I remembered the discrepancy between what she told the police she'd fed the children for their last meal, and what was discovered at the autopsy - and wondered why, of all the lies she could have told to cover up what happened, she would lie about that detail. I became fascinated with lies and what they can lead to when I read about Jean-Claude Romand, who lied to his family and friends for 18 years. He lied about his job as a doctor, about what he did every day, until one evening in 1993, when, believing he was about to be exposed, he murdered his wife and children, his parents and their dogs.

I find it hard to tell lies, especially in person: I blush, I stammer, I worry that the lie will unravel and become worse than the truth. I can't imagine the kind of mind that would be able to maintain a lie of Romand's magnitude for this long – and it intrigues me that it exists. We all think we're good at spotting lies and liars, yet this man fooled dozens of people for almost 20 years.

In fiction, good writing is built on magic, not on concepts of truth and untruth - and yet, truth is central to its success. Good writing makes the ordinary extraordinary. Think of a group of people on a station platform waiting for a train, and then think of Ezra Pound's poem, In a Station of the Metro, viewing them as 'petals on a wet black bough'. Or think of plants in water and the shapes they make - and then read Ernest Hemingway's description of a 'great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket' in his novel, The Old Man and the Sea. Good writing turns something that we've seen or tasted or smelled a hundred times before into something that we experience with fresh senses - and yet we have to hold a true memory of a row of pale faces, or the sight of waving seaweed in the ocean, for either of these examples to work. And equally, good writing turns the extraordinary - terror, grief, ecstasy into something so ordinary, so relatable, that it can be experienced by the reader as true feeling rather than as rational thought. Is that alchemy a lie? A trick? Do you read

a piece of writing that you love and feel deceived? Or do you feel transported?

I believe that fiction make us see the truth of the world and the people in it more clearly. Imagine a world where we could only recount exactly what has happened. Fiction and stories would not exist without the concept of lies; imagination would be stifled without the realisation that we do not have to deal only in facts. Once that is accepted, our imagination is limitless.

#### 'FACEBOOK USHERED IN THE SOCIAL SURVEILLANCE MY GENERATION IS NOW USED TO, WIKIPEDIA MADE US FACT-CHECKERS AND GOOGLE MADE US SLEUTHS'

Olivia Sudjic, author of Sympathy (One/Pushkin Press), published in May

I find telling lies, or the fear of being caught, fairly traumatic. I remember telling a French teacher at primary school that the reason I was making sobbing noises was not, in fact, due to playground politics, but because I'd developed, aged nine, a form of incurable cancer. What kind? A new kind. I wanted her to stop asking questions, and cancer was a word that shut people up. 'Blue cancer,' I said. Mademoiselle Sauvage, if you're reading: I'm so sorry.

That was pre-smartphones, before lies could be caught out instantly. In the early days of secondary school (MSN messenger era), I told a classmate who suspected me of being a lesbian that I'd recently kissed a boy. The boy was real, the kiss was not. He was someone I was sure she'd never meet, but it felt more convincing to attach a real name to the lie. Then later, when Facebook colonised our school, the classmate and the boy somehow became 'Friends' and I decided I could never speak to either of them again.

Facebook ushered in the social surveillance my generation is now used to, Wikipedia made us fact-checkers and Google made us sleuths. It now seems impossible to lie without being caught. Blue cancer still haunts me. I'm certain that, as the inventor of this fictitious disease, I'll become its first victim.

As I wrote my first novel, *Sympathy*, in 2014, about the deceptive charm of living out our fantasies online, events I made up began to manifest around me. I drew a lot from newspaper articles to contextualise my fictional plot, and, eerily, it was as if that brought some of the fictitious elements to life. Without having read my writing, a boy I was dating started saying things straight

# The truth is uglier and more unpopular than ever, which means there is all the more need to tell it'

out of the mouth of the male character the protagonist begins dating. The first chapter is about one of the main characters having a terrible fever and going to hospital in New York, which happened to me when I went to the city to promote the book. Coincidence? Maybe, or just another example of the fluid relationship between the real and imaginary worlds.

Some people think novelists lie for a living, but it's a definition that feels alien to me because I'm more interested in telling a kind of truth. By weaving in what my readers will remember from the news at the time my book is set, I wanted all the characters and events in that book to feel as if they might have really happened. Novels aren't aiming to conceal anything. Except perhaps their author, but even then, I feel exposed by writing.

Fiction writers have an important role now. We need to harness ambiguity and lure our readers into sympathising with people unlike them. Grab them by the plot twist and make them think about reality in a different way. Novels aren't 'real', and they don't pretend to be, but as philosopher Albert Camus said: 'Fiction is the lie through which we tell the truth.'

#### 'IT'S HARD TO REMEMBER WHAT WAS WHAT SOMETIMES; EVEN WHAT I NOTED IN DIARIES WAS PART FACT, PRIMARILY FIBS'

Yomi Adegoke, journalist, producer and co-author of Slay In Your Lane: The Black Girl Bible (Fourth Estate), published in spring 2018



My childhood memories tend to blur, largely because of my propensity for fudging the truth as a child. It's hard to remember what was what sometimes; even what I noted in diaries was part fact, primarily fibs. The childhood anecdotes I scrawled consisted of the sleepovers I hadn't been allowed to attend, like some kind of alternate reality where my strict Nigerian parents were far more laid-back. I'd spend Sundays at church being told specifically not to lie and then,

come Monday morning, spin the answer to the question, 'How did you spend your weekend?' into a fabulous funday. Prayer in church pews became a trip to a petting zoo, puffy and frilled 'Sunday best' mutated into an outfit fresh from a Mis-Teeq video. I didn't just stick to white lies by any means: mine were a whole rainbow of untruths.

When I was five, I told my little sister that the reason the concoction of rain water, lavender and leaves we mixed in a bucket in our garden had disappeared the next day was because fairies from our garden shed had drank it, making tiny straws out of blades of grass. I hadn't yet learned what evaporation was, but I knew what I was telling her was a crock of shit. Like most children, I soon tired of imaginary things and became far more fixated on reality.

Fast-forward several years and porkies were replaced by harsh realities. But telling the truth as an adult has brought its own problems. Telling friends what Ithink of a new hairstyle, a new boyfriend or a life-changing decision has often seen me on the receiving end of sarcastic, 'Wow, tell us how you really feel,' type comments from those who really wish Ihadn't. Honesty, while honourable, moral and inherently right, is not always easy.

This has been nowhere more evident than with writing. More specifically, articles about the truth - uncomfortable truths have never been as easy to write as simply penning whatever it is people want to hear. Pieces on white supremacy and sexism, and how the two combined create a doubly crippling cocktail of fuckery, have won me more enemies than friends on the internet. I've been bombarded with racial slurs and insults, and I've been trolled on Twitter in a way I could have avoided had I said these problems no longer existed. But that would be lying. And while it may be cute at five, 20 years later, one would like to think that the truth can't be too difficult to tell nor too difficult to hear. However, as the horrifically prejudiced, offensive comments section on just about any article calling out racism prove, for many, the truth is something they cannot handle.

That's the thing about lying: it's easier for all involved. It requires no skill, no hard work and, most of all, no courage. It's why we do it so much as children – it's lazy, it's a shortcut and one that often avoids the discomfort of both parties involved. The recent boom in fake news and post-truth politics proves it: people would rather be coddled with lies than confronted with facts.

Ilook back and laugh at my childhood fabrications, but the stakes of a cheeky child trying to lie their way out of homework are far less high than the ones we currently face. With ever-increasing xenophobia, the truth is uglier and more unpopular than ever, which means there is all the more need to tell it. Deceptive, scapegoating articles must be combatted with the facts. The terrifying fallout from the lies is far worse than the consequences of the truth, as scary as they can be. The truth right now isn't simply noble – it's needed.



### STAND-UP COMEDIAN AND ACTRESS SARA PASCOE ON THE WOMAN WHO HELPED HER SURVIVE, IN MORE WAYS THAN ONE

I feel guilty about the years I treated my mum as a chef, a taxi driver and a cleaner. Her life, her personality, her needs and her wants were all obscured by my own. That is, until I turned 18: the age she was when she became pregnant with me

here is a young woman opposite me on the tube. She is drunkenly lolling, skirt riding up, head leaning on the glass behind her. Her wedges are rain-splashed, on her leg a streak of crusted mud. She's got green in her hair, braces on her top teeth. She might be 14, she might be 20.1'm filled with maternal instinct, despite being nearly as drunk as she is, and I stay on past my stop to guard her like an egg. I didn't sit on her – I'm not a weirdo. I'm just a normal 35-year-old woman staring creepily at a sleeping stranger, ready to snarl if any predators move too close. But the egg hatched without incident and jumped off at Highgate, leaving me heading in the wrong direction, wondering if she lived near the station and hoping she got home OK.

How am I me and not her any more? When I was 14, 15, 16, I lived for clubbing. I grew up in Romford, a 20-minute ramble from Hollywood nightclub (famous because Martine McCutcheon might have been in there once), Pulse (where the bouncers had no lower age limits – seriously, a teenager could bring her baby), and Time and Envy (two clubs for the price of one, with a staircase that everyone fell down on the way out). I never had any money but I knew how to get drinks (ask men in suits), how to hitch a lift (ask men in cars), and I took shortcuts through parks (how was I not murdered?). And before you assume my rancid social life was the result of lax parenting or neglect, I didn't have permission to go. My mum fought hard to keep me in: she hid clothes and double locked the doors, she confiscated shoes and dinner money. But she had to sleep sometimes and, when she did, out I'd run. Climbing down drain pipes and squeezing through windows, retrieving copied keys and wearing my sister's too-small plimsolls. I was an intensely committed burglar, stealing my own freedom.

Through screaming rows, as my mum begged, cried and despaired of me, I fought back as though she were my kidnapper or some hyper-emotional prison warden. I thought she hated me and was jealous. Why else would she want to stop my fun? 'Just you wait,' she

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#### "WHEN I HAVE KIDS, I'LL GO OUT CLUBBING WITH THEM," I PROTESTED STROPPILY. "AND BUY THEM DRINKS"

yelled once as I fell noisily into the bathroom at 4am having enjoyed pound-a-pint night at Pacific Edge, 'until you have kids.'

It's the sort of thing all parents say to their thoughtless offspring, alongside, 'I was your age once' (how could that be true? She was so old now) and 'Don't treat this place like a hotel' (I'd never been to a hotel but I knew they didn't lock you in and hide your shoes). 'When I have kids, I'll go out clubbing with them,'I protested stroppily. 'And I'll buy them drinks and dresses because I'll never forget how it feels to be a teenager. But I'll never even have kids because it clearly makes people so uptight and miserable!' Sorry, Mum.

I'm now the same age she was then, and I appreciate her so differently, as a woman in her own right rather than as a caregiver alone. A woman who gossips about *Emmerdale* characters as if she knows them, who'll put on a ballgown to vacuum ('I've got nowhere else to wear it'), a woman who hasn't knowingly eaten carbs since 2002. I feel guilty about the years I treated her as a chef (much criticised) and taxi driver (one star: too much nagging and Michael Bolton), as a cleaner ('Where is my outfit? I left it safely on the bathroom floor') and personal shopper ('I'm not wearing that'). Her life, her personality, her needs and her wants were all obscured by my own. That is, until I turned 18: the age she was when she became pregnant with me.

When I was 18, I moved out of home. I decided to try to be an actor, so took myself off to slum it with nine humans and a million mice in a red Leytonstone house. I was skint and emotional, I was ambitious with no self-belief. I could barely function as an adult; I slept through alarm clocks and lost train tickets mid-journey. I discovered flatmates are even less understanding about red wine puke in the kitchen sink than relatives. I could barely keep myself alive. How had my mum managed all this with a baby as well? As I got older, I continued to contrast my life with hers. The holidays she hadn't been on, the nights out she'd been denied. By the age of 25, my mum was bringing up three girls by herself with no financial support (Dad moved out to be a jazz musician and live with other ladies). When I was 25, I was still thinking long and hard about what I wanted to be when I grew up. Luckily for me, I had most of those thoughts while sunbathing on Australian beaches. Only now do I appreciate the long hours my mum worked in comparison to my own laziness. I have friends who are single mums and I see the support they need, the life-juggle necessary to get their kids to school, themselves to work and prevent anyone from starving to death.

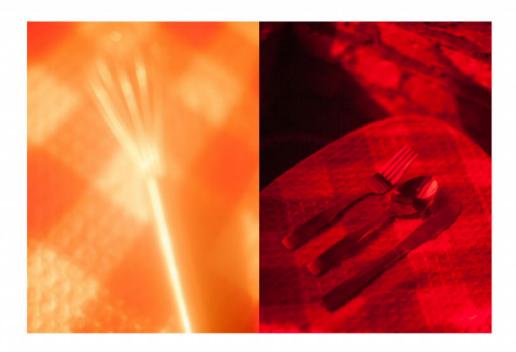
I was baffled by my mum's exercise rituals as a child. Who does voluntary PE? Who would choose to get up early and run around a field in the cold? Who says they'd go crazy without the release of a swim or a step class? Me, 10 years later, that's who. It was the same with her studying. I hated school and didn't believe that a single thing the teachers said had any relevance to me and my future pop career (a pop career that is still in the future – I just haven't picked an outfit yet). Many of my memories of my mum are of her in the bath with a book, utilising her limited

spare time by simultaneously washing and studying. She left school with no qualifications and now has a PhD. If I seem like I am bragging about this, I am. She inspired my ambitions, not by telling me that I could do anything, but by showing me. If I love reading now (and I do), it wasn't nurtured in lap-sitting story time, but because my mum demonstrated how knowledge is strength and a weapon. Knowing more than your work colleagues is a strategy for success, gaining qualifications is the only way out of poverty (unless you're a character in a film, in which case some guy with a square jaw will be along in a second to save you). The more you learn, the more becomes possible in life.

But what I feel guiltiest about - where I judged my mother most harshly - was her relationships. I berated her for having no friends, all the while not realising she simply didn't have the time. I hated her boyfriends and I hated her for inflicting them upon me. I swore at them, spat in their teacups and hid their car keys. The perfect karmic punishment for my teenage rebellions against Tim, Roy, AJ and Geoff (Idon't know why she only fancied guys with dogs' names) was that I became her. Of course I did: now it is me who defends the cruelty of emotionally unstable men because I love them (all of them, bring them to me). Now it is Mum telling me that I can do better, that I deserve more. So I'm trying to be stronger, I'm trying to be OK on my own. Just like she was, and now is. Women in films might need good-looking men to save them, but we don't. We can save ourselves.

There is a wonderful part in The Argonauts by Maggie Nelson, where she contemplates that all of us, every single person who survived childhood, did so because a diligent caregiver made sure we didn't choke on anything. For each of us, someone cared enough to fish things out of our mouths and save our lives daily. It's such an ordinary and profound thing to think about. Being vulnerable before we knew it. My protestations of 'I didn't ask to be born' as a teenager were because I didn't want to be grateful. My mum said, 'You'll understand when you have kids', but I haven't (so ha, I still win). Our relationship is good now, the kind of healthy, unconditional friendship you can only have with someone who has seen you at your worst and cleaned up the sick.

Idon't have kids, but I know that you don't have to be a parent to feel maternal. Becoming an adult and living life ourselves teaches us what we owe them, those parents we didn't realise were people.



FOOD WRITER AND ESSAYIST RUBY TANDOH ON THE MENTOR SHE NEVER MET

'Now Nora Ephron's spirit is right here at my kitchen counter. She's telling me I'm using the wrong dessert cutlery. Often, her voice is sharp with criticism, although at other times it slows and softens as she coaxes me into adding another spoonful of butter to the pan'

#### Photography Samantha Casolari

here's this one story I like to tell anyone who'll listen. It's about how I made my now-girlfriend pancakes the first morning she woke up at my flat. I ran to the shop for eggs and lemons, hoisted her on to the kitchen counter and made her sit there sleepily with a cup of tea while I cooked. I found a perfect recipe with five-star reviews. I followed it to the letter and turned out a really awful batch of pancakes.

People say you can taste the love that went into something. Those people have clearly never tried my pancakes. They were all kinds of bad: some heavy and thick, some anaemic, others somehow sweaty, crunchy, or crumpled into a craggy mess. When I tell people this story, the joke is not how terrible those pancakes were, but the fact that Leah ended up falling in love with me in spite of them.

There was a time when I would have scraped the lot into the bin and run to the bakery for croissants or maybe a couple of almond Danishes, and prayed never to see Leah again. I might have uninstalled Tinder and thrown my phone into the sea. But that morning, there was a third person in the kitchen. She leaned over the stove, wrinkled her nose at the pancakes and told me they looked like crap. 'But forget about it,' she yawned. 'Everything is copy.'

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I hear Nora Ephron, the late screenwriter, director, journalist and food lover, a lot these days. Last year, actress Grace Gummer played her in Amazon's series Good Girls Revolt, chronicling the struggle of women working in journalism in the late Sixties, pushing for the right to be allowed to write, and be credited for, all the smart, unflinching commentary they had to offer. She was best known for writing films such as When Harry Met Sally, Sleepless In Seattle and You've Got Mail, and now her spirit is right here at my kitchen counter, even though I never met her and she died in 2012. Most times, she's screaming at me for using the sea-salt flakes that, she insists, scratch the top of her mouth, or telling me I'm using the wrong dessert cutlery. Often, her voice is sharp with criticism, although at other times it slows and softens as she coaxes me into adding another spoonful of butter to the pan.

She's a little demon on my shoulder with a New York twang and this real, unshakeable conviction about the right way to serve meatloaf. I don't know if she's the best cooking teacher I've ever had, but she definitely thinks she is. The thing that always comes to me, though, when I've made some kind of culinary faux pas, is that one phrase,

'everything is copy', that Nora's screenwriter mother drilled in to her, which she then fed, through her writing, to a generation of porous minds. It's the phrase she uses when something goes so terribly wrong that the only way to stop it knocking you flat is to turn it into the punchline of a joke, the crux of an article or the

With a philosophy like 'everything is copy', it's little wonder that so much of Nora's life became fodder for her art. You'd be forgiven for thinking that her life - as messy and complex and painful as anyone's - wasn't even the main event, but just a prelude to the punchline that she'd construct from it. In her books and screenplays, that singular acerbic voice splits into a chorus of different personalities, each carrying with it a small part of Nora. Each of those voices is impassioned and creative and whip-smart. Most of all, though, they're hungry. Nora loved food.

In Heartburn, a 'thinly veiled novel' based on Nora's real-life marriage to and divorce from her second husband, she becomes Rachel, a cynical wife and beleaguered food writer, or cynical food writer and beleaguered wife, depending on the day. In her screen adaptation of her book, Meryl Streep's Rachel cooks spaghetti carbonara and brings it to Mark (played by Jack Nicholson) in bed at 4am, after their first night together. When I first saw that scene, as an impressionable 18-year-old, I thought that was true love. As you grow older, you lose that romantic streak, though, and realise that, first and foremost, no matter how vigilant you are, the other person in your bed will always drop crumbs or sauce or a rogue tail of spaghetti on to the sheets, and it's you who is going to have to live with it. You don't let someone eat in your bed unless you love the bones of them. Through all the bluster, Nora was a hopeless romantic, and it's impossible to watch her films without being infected by that funny, clumsy, romantic spark.

The whole of her body of work is just like that, though: every romance she wrote was a metaphorical crumb-strewn, rumpled bed. These things are all wrapped up together, and they come hand in hand with the inevitability of mess along the way. In When Harry Met Sally, Meg Ryan's Sally channels Nora's own eccentric

way of ordering ('I'd like the pie heated, and I don't want the ice cream on top, I want it on the side, and I'd like strawberry instead of vanilla if you have it. If not, then no ice cream, only cream, but only if it's real'), and it's that quirk that both infuriates and entraps Harry, played by Billy Crystal. In Sleepless In Seattle, it turns out the measure of a person is how well they make potatoes.

By Nora's final film, Julie & Julia, in 2009, food and love had become pretty much one and the same. Butter was love, boeuf bourguignon was care and struggle and the pay-off for devoting vourself to a cause. Just as food blogger Julie's life mirrors the path of TV chef Julia Childs, the romantic fates of the two heroines become bound up in the food they cook and, crucially, the relationship they have with that food. Food is life, love is food,

you can eat yourself out of love and cook your

way into it. As someone who had a troubled relationship with food for a long time, that emotional, even mystical power of food in Nora's films was deeply cathartic to me: if I could love someone, and love them enough to cook great food for them, then there was no reason I couldn't extend that same care to myself. That self-care is revolutionary.

When you look at Nora's work, it hardly makes sense that this wistful romantic - a foodie long before anyone had even coined the term - is the same woman who wrote biting takedowns in her newspaper and magazine columns, and who got her big break in journalism thanks to a parody article where she coolly tore apart the New York Post (the newspaper's then publisher, Dorothy Schiff, promptly gave Nora a job because, by her logic, if she could parody the paper then she could write for it). By all accounts, she was tough.

But vulnerability and tenacity aren't incompatible. They're not incongruous in all the ways that some self-righteous men would have us believe. The key to Nora's success - the thing that gave her the power to reach out and grab you by the heart and drag your neurotic ass to enlightenment - was that she was an incurable sharer. She put her life at the centre of her art, and when she did that, she gave a thousand other women licence to do the same. I used to balk at the smallness of my work. I looked at those writers tackling the big issues, and I felt embarrassed at how my writing was peppered with little, self-conscious 'I's. But learning from Nora changed all that. Everything was copy for her, and that meant being unembarrassed to root your art in the real, difficult, undignified messiness of your own life. As a terribly self-absorbed person, naturally I was thrilled to realise this, and I've been boring people about the finer details of my life ever since.

In her final essay collection, I Remember Nothing: And Other Reflections, written in 2010, Nora lists 'What I Will Miss'. Roughly a third of that list is food: waffles, the concept of waffles, bacon, butter, dinner at home... She was hungry for more right until the end (she died of complications resulting from leukaemia). Every time I watch her films I get this pang, sometimes in my heart, sometimes in my belly (it's getting harder and harder to tell them apart), so I take her lead and head to the kitchen to feed my soul. I'm ready to retry my pancakes, but they're as thick as placemats and wet like flippers. Nora's there, rolling her eyes at my uselessness. I look her dead in the eye as I flip a pancake on to the floor. 'What kind of a damn food writer are you that can't even make pancakes?' she says. I shrug, as I start to write.

Ruby Tandoh's book, Flavour: Eat What You Love, is out now

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'FOOD IS LIFE, LOVE

**EAT YOURSELF OUT** 

OF LOVE AND COOK

YOUR WAY INTO IT'

IS FOOD. YOU CAN





ELLE'S LITERARY EDITOR SHARMAINE LOVEGROVE ON THE BOOKS TO CURE YOU

Books have healing powers. The right character, in the right novel, read at the right time, can soothe heartbreak, ease anxiety and make you feel a little less alone in the world. Here are the perfect literary panaceas for all of life's ailments

Books have always been in my life. I had no siblings until the age of seven, so I had plenty of time to be by myself and read. I grew up in south-west London, surrounded by brilliant libraries, and I clearly remember borrowing Roald Dahl's Matilda, a book that first taught me the personal impact of reading. As a pre-teen, I went to an amazing primary school with an incredibly scary head teacher who was Miss Trunchbull 2.0. I was having a hard time adjusting to the arrival of my new little sister and felt as though my love of books put me at odds with everyone around me. Reading Matilda showed me that stories were powerful, and magical, and the more you read, the more you could achieve.

At 13 years old, I went through some awful teenage angsty moments as I started at a convent school. Being a black girl with afro hair, spots, glasses and Bugs Bunny teeth, I was never seen as attractive by those I wanted to attract. Through reading Judy Blume's *Are You There God? It's Me, Margaret*, I found solace and power in Margaret's struggle, which seemed to echo my own. I began to realise that the more I read, the more empathetic I became. From that moment, I would always turn to books when I needed to take time to reflect on a situation.

Fast-forward 15 years, and I found myself in Berlin as the proprietor of a bookshop. The gift of empathy through reading was something I wanted to share with my customers, so my right-hand woman Nerys and I set up 'book doctor' sessions at the shop. Customers would fill in questionnaires so we could diagnose their literary likes and dislikes, and then we'd dig deep and prescribe 15-20 titles for them to consider. I loved these 'bibliotherapy' sessions, where our customers would discuss their life ailments and we'd prescribe a literary remedy. People wanted fiction to help soothe

breakups, maternity-leave books and dating advice (I once had a request to help a grandmother who was on the scene again and wanted to know how people talked on dates). One of my fondest memories is prescribing *The Comedians* by Graham Greene to someone who was going on a silent retreat; they told me afterwards they'd nearly been expelled for laughing out loud while reading it.

We never know what's going to hit us in life, what will change our path, and who we'll end up sharing the joyous highs and the murky lows with. Here are my suggestions for books to help you get out of your stink, remind you that you're not alone, and what to do when you don't want the party to stop.

FOR WHEN YOU'RE STUCK ON A CRAMMED COMMUTER TRAIN IN THE CITY OF YOUR DREAMS Getting your dream job in the city is both exciting and daunting. In these books, we encounter two brave women tackling life and forging their paths in new environments. Reading Andrea Levy's Small Island will remind you that, although you are on a big personal journey, you are not the first person to move to a city, and you have what you need to get ahead. The novel, set in 1948, is based on four characters who move from Jamaica to England. The well-mannered Hortense has hopes of becoming a teacher, but instead faces racism for the first time and must deal with life in shabby London. If things feel tough as you navigate a new city, remember Hortense, take a deep breath and put your best foot forward.

Though over 50 years old, *The Bell Jar* by Sylvia Plath remains the rite-of-passage book for women stepping out into the metropolis. Follow Esther Greenwood as she moves to New York in the Fifties to start an internship at a fashion magazine. Balancing cocktails and manuscripts, Esther's life unravels as depression takes hold. A vivid, dark story that should be on everyone's bookshelf.

FOR WHEN YOU SWIPE RIGHT ON TINDER AND FALL FOR SOMEONE Dating has dramatically changed over the past decade. These days, it seems few meet their soulmate randomly. I've been married for six years, but by living vicariously through friends who are online dating, I hear both horror stories and happily-ever-afters. These books are perfect for those who have found the right match and are unsure what happens next.

I am a big fan of *Sliding Doors*-style narratives, and Laura Barnett's *The Versions of Us* is one of the best. Eva and Jim are 19 and studying at Cambridge University when their paths cross for the first time. We are led through three different versions of their future, both together and apart, spanning a period from the Fifties to the present day. This novel is perfect at reminding us that the smallest decisions can affect the rest of our lives.

Love at first sight, paintings, politics, family secrets, Russian oligarchs and the art of food – there is so much to take from *The Improbability of Love* by Hannah Rothschild. Annie McDee finds a painting in ajunk shop and intends to give it to her new beau as a birthday present, but when he doesn't turn up, she has to keep it. On a visit to a gallery, Annie meets a guide who falls in love with her while she begins a quest to uncover the original owner of her painting. I laughed and cried when I read this novel, and took from it that we should be open, curious and listen to those around us to uncover true happiness.

#### FOR WHEN SOCIAL MEDIA IS TAKING OVER YOUR LIFE Sometimes the internet and social media can be overwhelming. I long for more time away from screens, but the gaps between logging on and off seem to be getting

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shorter. These two novels will make you rethink your use of social media and obsession with your smart phone.

IHate The Internet by Jarett Kobek is an indictment of the greed of the tech community and those who fund it. A satire at its finest, it follows Adeline as she goes from being a kind-of-famous comic-book chick to the focus of internet trolls for some unpopular opinions she once shared. Adeline becomes a victim of a culture that hates women, and this insightful, evocative novel reminds us to think before we post.

The Circle by Dave Eggers imagines a terrifying world dominated by an internet company, The Circle, for whom there is no such thing as privacy. Mae is thrilled to be working for the business, but as the company's grip on society tightens, she realises that her identity and status are bound up with how much she is prepared to reveal to The Circle's vast community. Will she sacrifice family, friends and even herself to live up to the company's motto, 'Secrets are lies, sharing is caring, privacy is theft'? Being made into a film with ELLE cover star Emma Watson, out this year, The Circle is a thrilling page-turner that will make you think before you log on.

## FOR WHEN IT FEELS LIKE YOUR FRIENDS ARE BECOMING MORE SUCCESSFUL THAN YOU

It's tough when a group of friends slowly disintegrates as the responsibilities and realities of adult life require you to take your own path. It can also be tricky when old mates seem to be flying off on holiday to ever-more exotic places while you're counting pennies in order to afford meals for one at the end of the month.

How career choices affect friendships is the subject of *Invincible Summer* by Alice Adams. In it, we meet a group of friends on their last day at Bristol University discussing their hopes and dreams as they head out into the world. Over the course of the novel we join them for 20 years of ebbing and flowing friendship and encounter their personal trials and tribulations.

Another take on this theme is *The Interestings* by Meg Wolitzer. In 1974, a squad of teens are planning the rest of their lives by the pool while smoking pot and drinking vodka. Decades later and it's as though this talented bunch has allowed the grind of everyday life and the pace of New York to get in the way of their dreams. Insightful and funny, *The Interestings* captures our hopes, fears and the reality of grown-up life and friendship on every page.

#### FOR WHEN YOU JUST DON'T WANT THE PARTY TO END

There's a time in our lives when we feel the party has to end, but it's hard to look around and realise that moment hasn't vet

#### 'INSIGHTFUL, FUNNY AND EVENTFUL, THE INTERESTINGS CAPTURES THE HOPES, FEARS AND REALITY OF GROWN-UP LIFE'

come for your friends. Do you go it alone or do you stick with your gang? These titles will help you see the party from the outside.

Irvine Welsh's *Trainspotting* was first published in 1993 and was made into a film three years later. Its catchphrase, 'Choose life', became a mantra for a generation. With the follow-up *T2 Trainspotting* now in cinemas, it's great to read the original book and join Renton and friends deep in the hedonistic underbelly of Eighties Scotland, where the kicks never come for free.

Slouching Towards Bethlehem is Joan Didion's epic portrayal of Californian life in the Sixties. Published in 1968, her first collection of essays is an unflinching examination of the reality of the counterculture (including an episode of a preschool child being given LSD by her parents). It is raw, redolent and, despite its age, feels as fresh as ever. Writing this book helped Didion to become unstuck, and I'm sure it will challenge you, too.

The journey of four young Londoners in *The Bricks That Built The Houses* by spoken-word supremo Kate Tempest is a rollercoaster of desperation to get away from a claustrophobic south-east London existence of drug dealers and dead-end jobs. Weaving through time and written in poetic prose, this will make you glad you're tucked up in bed and not out on the town.

FOR WHEN YOU FANCY SOMEONE BUT THEY DON'T KNOW YOU EXIST How do you get through the day knowing that the person you love doesn't know you exist? I believe it's about getting real and reminding yourself that love is about mutual respect. In *The Girls' Guide to* Hunting and Fishing by Melissa Bank, Jane has been following the advice from a manual called 'How to Meet and Marry Mr Right', through which she learns that, in love, there is neither pattern nor promise. A very funny collection of connected stories underscored by a portrait of a woman manoeuvring her way through love, sex and relationships.

In Jenny Offill's *Dept Of Speculation*, we meet a couple who used to write letters to each other for fun, but with the crushing reality of family life, the ties that once bound them are severed. Vividly written, this is an insightful, darkly funny and wise novel of a modern marriage.

#### FOR WHEN YOU THINK YOU MIGHT NOT BE STRAIGHT

Bibliotherapy is a good way of dealing with big life issues, and confronting your feelings on sexuality can be a particularly challenging conundrum. Reading the zeitgeisty memoir *The Argonauts* by the celebrated Maggie Nelson, we delve into what it means for your partner to change sex, which also entails changing your own sexuality. Through Maggie's reflective and philosophical writing, we go on an intrepid exploration to uncover feelings on love, motherhood, gender politics and family.

Erotic stories are a sensual way of being turned on and tuned in to your sexual needs, and no one writes more seductively than Anaïs Nin. Groundbreaking when published in 1979, *Little Birds* captures the essence of human sensuality in 13 stories exploring female subjectivity through themes such as same-sex desire and pornography. It is written in a spellbinding way that is as complex as it is simple. Reading *Little Birds* will make you think about yourself and sex in a new way, and that can only be a good thing.

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# ITEM m<sup>6</sup>

THE INTELLIGENT LEGWEAR







#### **INSIDE THE ELLE EDIT**

Sign up to receive these seasonal heroes in your Lookfantastic Beauty Box:

SkinChemists 24h Aqua Repair Facial Serum: Rich

in vitamins and antioxidants for brighter, smootherlooking skin.

Caudalie Vine Active 3-in-1 Moisturiser:

Corrects and protects while imparting a healthy glow.

Redkin Heatcure Treatment:

This intensive self-heating mask helps restore hair's look and feel.

**St. Tropez Instant Gloss**: Colour and shine for a healthylooking finish.

Starskin Eye Catcher Smoothing Coconut Bio-Cellulose Second Skin Eye Mask:

Brightens and refreshes the eye area in minutes.

Pur Disappearing
Act Concealer:

Cares for skin while effectively hiding imperfections.



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# ELLE WRITING COMPETITION

Here at ELLE we have always been committed to finding new voices and supporting emerging talent. And never has this been more vital than in 2017, when the next generation of women's voices needs to be heard

As our writing competition enters its ninth year, we want to hear from you. Don't procrastinate – just start typing. Make this the year you realise that dream of being a writer.

This time we'd like you to write a memoir. Strong life stories get the ELLE team every time, from Gloria Steinem's My Life on the Road, which inspired the activist in all of us, to Patti Smith's Just Kids, whose relationship with artist Robert Mapplethorpe taught us how to love and celebrate our friends. And not forgetting Ariel Levy's The Rules Do Not Apply, which reveals what makes and breaks a woman in 2017, or Lauren Collins' When in French, a love story with the power to make us question our own identity.

**YOUR TURN** Write a 500-word memoir called *The Outfit I Will Never Wear Again*. Treat the title as a springboard; your memoir doesn't have to be fashion focused. Perhaps there was a situation that led to you lending your coat to stranger, a disastrous interview that you still blame on inappropriate shoes, or a much-loved dress that last fitted you aged five. Where you take it is up to you – make the judges laugh, cry or cringe. Visit elleuk.com/talent-competition-17 for full details on how to enter. Deadline for entries is midnight, 17 April 2017.

The winning memoir will be printed in ELLE July, and the five finalists will be mentioned in the magazine.

#### **THE PANEL**



**LAUREN COLLINS**Award-winning
journalist and writer



**EMMA PATERSON**Literary agent for Rogers,
Coleridge & White

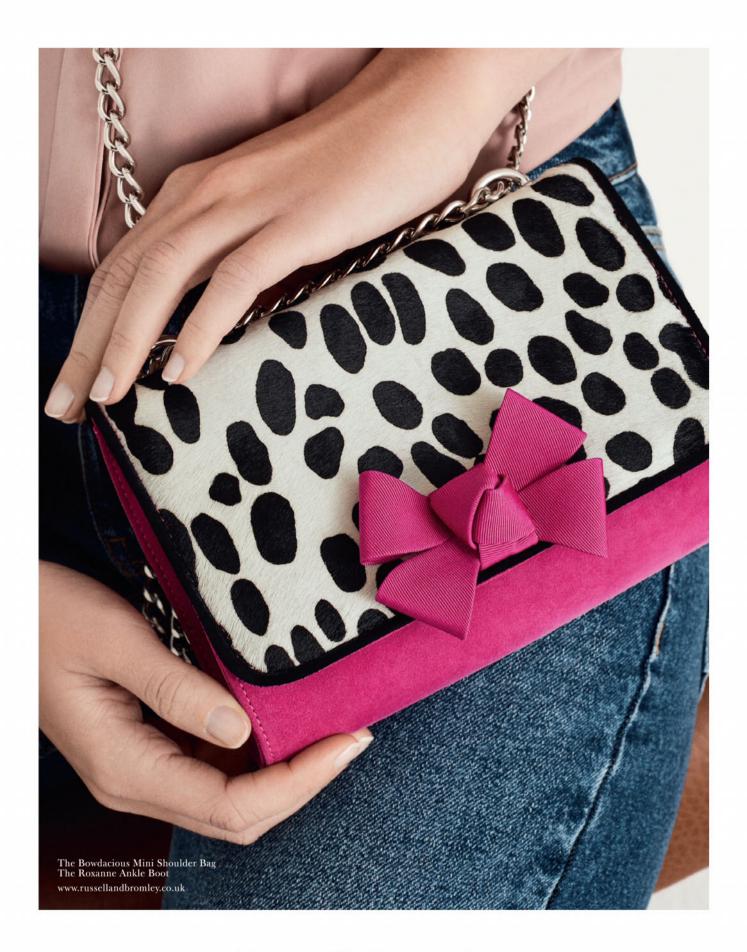


SHARMAINE LOVEGROVE ELLE's Literary Editor



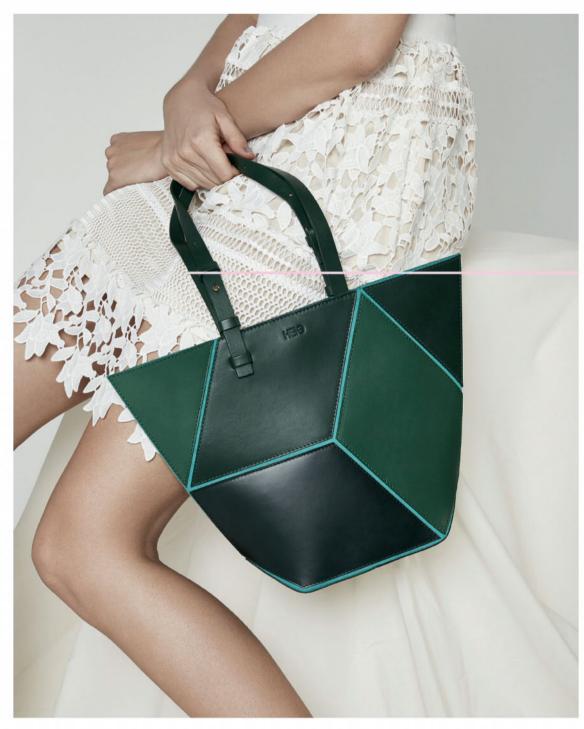
**LOTTE JEFFS**ELLE's Acting Editor-in-Chief and PPA Writer of the Year 2016





# Russell&Bromley

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Emma Watson: the fearless next chapter



**PROPORTION PLAY** 







Pastoral elegance



YOUR NEW WORK WARDROBE



## The next chapter

'I often wonder what mischief I can make to spread feminism in a playful way. You can't take everything in life seriously, can you?' – Emma Watson

Interview Lorraine Candy Photography Kerry Hallihan Styling Anne-Marie Curtis

EMMA WATSON HAS HAD A YEAR OFF - BUT NOT THE KIND of year off you or I might have, more a Hermione-style one. During her break, Emma has done the following (brace yourself, it's a long list): visited Malawi with UN Women, given several high-profile speeches on gender equality, interviewed feminist activists and actresses for various publications and websites, met with the coolest of PMs, Canada's Justin Trudeau, to take part in the One Young World youth-leadership conference (and secretly toured Toronto on the back of the first lady's Vespa). She's guest-edited Esquire with Tom Hanks, attended the Davos gathering to launch a gender-parity report, beat-boxed with the musical Hamilton's Lin-Manuel Miranda as part of the UN's HeForShe campaign, taken part in the World's Largest Lesson for the Global Goals movement, worked with Eco-Age on how to dress more sustainably, and launched her own book club, Our Shared Shelf, with a series of one-to-one interviews with authors including Caitlin Moran and Gloria Steinem (just imagine the research you'd have to do before meeting any of that lot). Oh, and she's also read 46 books - almost one a week and the year hasn't even finished when we meet to chat in Manhattan.

'Crikey,' I say, 'that sounds exhausting. Couldn't you have just gone to a few spas? I mean, what were you trying to prove?' Emma laughs. I have to wait for her reply, because she's quaffing a giant piece of chocolate cake and an accompanying glass of red wine.

'It wasn't about me necessarily proving anything,' she says with a smile. 'I was just thinking that I have this year to myself, so let's see what we can do to move the needle and make a difference.'

In truth, I'd expect nothing less of Emma, who I first encountered when she was on the cover of the August 2009 edition of ELLE UK. She was 19 and at the beginning of her post-*Harry Potter* journey. For a while, 'Em', as her friends call her, fought to prove she was nothing like Hermione, but then, with ever-increasing and impressive emotional







Kerry Hallihan

THIS PAGE AND OPPOSITE
JUMPSUIT, GABRIELA
HEARST. T-SHIRT,
VINTAGE. BOOTS,
STELLA McCARTNEY



maturity, she realised she and her wizard alter ego actually had a lot in common, from their studiously perfectionist tendencies to their need to 'do the right thing'. Now 26, there is what I call a 'controlled curiosity' about Emma, an attractive quality in a woman who truly realises and values the huge influence she wields in an uncertain world.

She was never going to waste a year off pottering about at home, though she does love her London and New York flats and is, by her own admission, 'a fanatical nester'. 'I'm the kind of person who needs 24 hours where I don't see another living thing,' she says.

I have been consistently intrigued by Emma since our first meeting. She is an extremely private person, yet was willing to expose herself for feminism, a cause she strongly believes in, weathering some brutal personal criticism along the way. Sometimes this level of serious activism can endow a famous face with a rather earnest persona. In Emma's case, it risks giving a one-dimensional view of the actress, who is more complex, and indeed fun, than the sum of her campaign work.

**LAST TIME WE MET, TWO YEARS AGO, WE WALKED** through Central Park the day after her historic and statesman-like HeForShe gender-equality speech at the UN HQ, which I'd witnessed. It was a heartfelt plea to engage men in the battle for equality, which reached 1.7 million people on YouTube alone and made global front-page news.

She was understandably, but subtly, euphoric. The speech was a success, but Emma was mature enough to be mindful of appearing to be an expert on a subject she was still learning about. She's come a long way since then. She has, indeed, 'moved the needle'.

For such a shy person, Emma is an enthusiastic hugger, and this always takes me by surprise when we meet. Friends describe her as fiercely loyal, and she pays special attention to anything that involves family, often kindly pointing out to me, a mum of four, new facts or statistics she's read on why working mothers shouldn't feel guilty. This is endearing. Half the celebrities I interview barely remember my name, let alone the fact I have kids.

This time we meet to talk about her feminist book club and her new film, the Disney blockbuster *Beauty and the Beast*, a luscious musical retelling of the fairytale, out in March. The trailer has become the most-viewed teaser ever, with more than 127 million views in the first 24 hours after its release. Emma has a 'killer singing voice', as someone who has seen an unedited version of the film tells me. *Beauty*, which also stars Dan Stevens and Luke Evans, was filmed the year after HeForShe, and Emma refers to it as 'princess boot camp'. She learned to ride, as well as having intensive waltzing and singing lessons.

'For me, Beauty was the perfect, most joyful thing to do after a heavy year,' she says. 'It felt very "full circle", because the day we finished filming was the anniversary of the day 15 years before that I'd been cast for Harry Potter. There was something connected about Hermione and Belle, and it was good to be reminded that I am an actress; this is what

I do. This film is pure escapism, which came before my year off.'

And what a year - one in which she acknowledges she has grown up.

'It really toughened me up,' she explains. 'There is a level of criticism that comes with being an actress and a public figure, which I expect, but once you take a stance on something like feminism, that's a completely different ball game. There were a couple of days when I just didn't want to come out from under the duvet. At first I wasn't sure if I should allow myself to be upset by it, but then I realised I needed to give myself 24 hours to sulk, and then move forward. I got a lot of support from other feminist voices, too. Laura Bates [of Everyday Sexism] sent me a care package with sequins and glitter, notes of encouragement and chocolate, which more or less said, "Don't let the bastards grind you down." I had to remind myself that the criticism wasn't personal and it was par for the course.'

Perhaps the most difficult were the attacks from other feminists, who suggested the campaign positioned men as saviours of women, and blasted Emma for speaking from the 'privileged position of a rich white woman'. 'It's difficult to hear criticism from people you consider your peers and who you believe are on the same side. But, you know, I just carried on, and some of the stuff made me more thoughtful and questioning of my approach. But some of it you just have to not engage with, and you become more robust. And, of course, sometimes you just have to laugh at the absurdity of it all. Feminism can be humorous, and we all have a different way of approaching that. I often wonder what mischief I can make to spread the word in a playful way. You can't take everything in life seriously, can you?'

Last November, as part of her book-club project, Emma left copies of Maya Angelou's final book, *Mom & Me & Mom*, in tube stations all over London, and then across the New York subway the day after Donald Trump was elected. She posted pictures of her 'book ninja' antics on her Instagram. 'People are so busy

#### **EMMA'S READING LIST**

MOM & ME & MOM BY MAYA ANGELOU HALF THE SKY: HOW TO CHANGE THE WORLD BY NICHOLAS KRISTOF AND SHERYL WUDUNN
PERSEPOLIS BY MARJANE SATRAPI HUNGER MAKES ME A MODERN GIRL BY CARRIE BROWNSTEIN
MY LIFE ON THE ROAD BY GLORIA STEINEM THE ARGONAUTS BY MAGGIE NELSON HOW TO BE A WOMAN BY CAITLIN MORAN
ALL ABOUT LOVE BY BELL HOOKS THE COLOR PURPLE BY ALICE WALKER



looking at their phones that no one noticed me,' recalls the star, who is usually swamped by *Harry Potter* fans every time she leaves a building.

Emma's Our Shared Shelf, on the Goodreads website, is an informative list of great books – both new and old – that every woman should read, discussed by members in a useful way. The power of book clubs is undoubtedly huge. Oprah's Book Club saw many obscure titles becoming bestsellers, with sales in some cases increasing by as many as several million copies.

I'd asked Emma to recommend books that had moved her during her year off so that we could discuss them, and the list she supplies is mainly made up of women like Maya Angelou, who've been fearless, even reckless, in their life journeys. I ask her if this is something she seeks. 'I gravitate towards these women,' she says. 'I am trying to figure out their secret, because I don't think I'm fearless, but I try to push through to being it. It isn't effortless for me.'

I say I think perhaps fearlessness comes from not caring what people think about you, but Emma thoughtfully corrects me: 'I'm not sure I care too much now what people think; it's more I don't live up to my own expectations. This is exhausting. I certainly feel that, after this year off, I care much less about offending people or trying to make everyone around me comfortable all the time. You know, sometimes you have to do what you have to do, and you will live.'

Aside from Angelou's *Mom & Me & Mom*, there is Gloria Steinem's autobiographical *My Life on the Road*; Marjane Satrapi's graphic memoir, *Persepolis*; the critically acclaimed *Hunger Makes Me a Modern Girl* by Carrie Brownstein; *The Color Purple* by Alice Walker; Caitlin Moran's *How To Be a Woman*; *Half the Sky* by Nicholas Kristof and Sheryl WuDunn, and finally, Maggie Nelson's *The Argonauts*, about the experience of building a trans relationship and queer family.

Emma says she chose *Persepolis* because her grandparents spent time in Iran and her father was born there. I had a sense of connection with that book and it paints a larger picture of feminism around the world, she explains.

Half the Sky: How to Change the World is a journey through Africa and Asia, meeting women in poverty-stricken situations, many of them sex workers. It's a harsh but informative read, and one Emma admits to dipping in and out of because 'it really affected me emotionally'.

I ask Emma if she would consider writing a book, knowing she has been approached to do so, particularly around feminism. She has 12 journals she's kept over the years but, wisely, says she thinks she will save her writing for later in life, acknowledging it's a craft that takes time to learn, and Emma would do something only if she could do it well.

'I need to see and do a bit more first. It's not like I have been reading this material for years and I don't have an encyclopedic knowledge. It can be a lot of pressure sometimes, as people expect me to know so much. I'm no expert, and when people push me into a

corner of "here's Emma Watson to lecture you on feminism", it's uncomfortable because I am aware I have a long way to go. I am not sure I deserve all the respect I get yet, but I'm working on it.'

And one can sense there is enormous pressure on Emma to be knowledgeable, as someone in the full glare of the new feminist spotlight. She will no doubt meet Trump this year as part of her UN Women work – and what book would she give him, I ask. 'Probably bell hooks' *Feminism is for Everybody*,' she says, 'as it's simple, well argued and reasonable.'

Right now, she is reading the extraordinary but unusual *Nights at the Circus* by the late Angela Carter, but I ask her if she ever dips into anything as fluffy as Jilly Cooper?

'Of course,' she giggles. And she tells me she is drawn to self-help literature, something I did not expect to hear. 'I love it. I will get really excited reading something like Arianna Huffington's *The Sleep Revolution*. I am a sucker for anything that promises to change my life.'

No conversation about feminist books is complete without asking the interviewee about their favourite love story. For Emma, who has studied all manner of historic romantic literature, at both Brown and Oxford universities, it is a surprising choice: *Just Kids*, the evocative New York memoir of punk poetess Patti Smith's lifelong love affair with photographer Robert Mapplethorpe. 'I adored the idea that their love was like a ship that always needed balancing, and their affair transcended a sexual relationship and lasted right to the death. It was so ahead of its time.'

It's good to discover a softer side to Emma, and it's something I suspect we'll be seeing more of as she grows in confidence heading towards her thirties. She seems less serious this time round and there is a growing lightness to her manner that shines a hopeful light on the future of our feminist role models.

Beauty and the Beast is out on 17 March; join Our Shared Shelf at goodreads.com

WHY ECO FASHION MATTERS For our main fashion story with EMMA WATSON, ELLE UK worked closely with ECO-AGE, an ideas consultancy promoting ETHICAL and SUSTAINABLE ways to dress, and home of the GREEN CARPET CHALLENGE (GCC). The goal was to showcase brands that are REDUCING THE IMPACT they have on PEOPLE AND THE PLANET, including VINTAGE clothing, which has a huge role to play in reducing the fashion industry's global footprint. Each of the brands featured in the shoot were assessed against ECO-AGE'S GCC PRINCIPLES for Sustainable Excellence, which address a range of social and environmental impacts typically caused by the fashion industry. FOR MORE INFORMATION on the GCC principles and brands featured in the shoot, visit eco-age.com



Kerry Hallihan

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LAISSEZ-FAIRE, RUSTIC DRESSING TAKES A SURREALIST TURN AS TWINS AMALIE AND CECILIE
MOOSGAARD GIVE THEMSELVES OVER TO THE SPIRIT OF THE LAND IN SMOCKS, SHIRTS
AND LACE DRESSES. REPLETE WITH RIBBONS, FRAYED HEMP AND, OF COURSE, A JACQUEMUS
STRAW HAT, THIS IS THE SEASON TO SET YOUR INNER FARM GIRL FREE



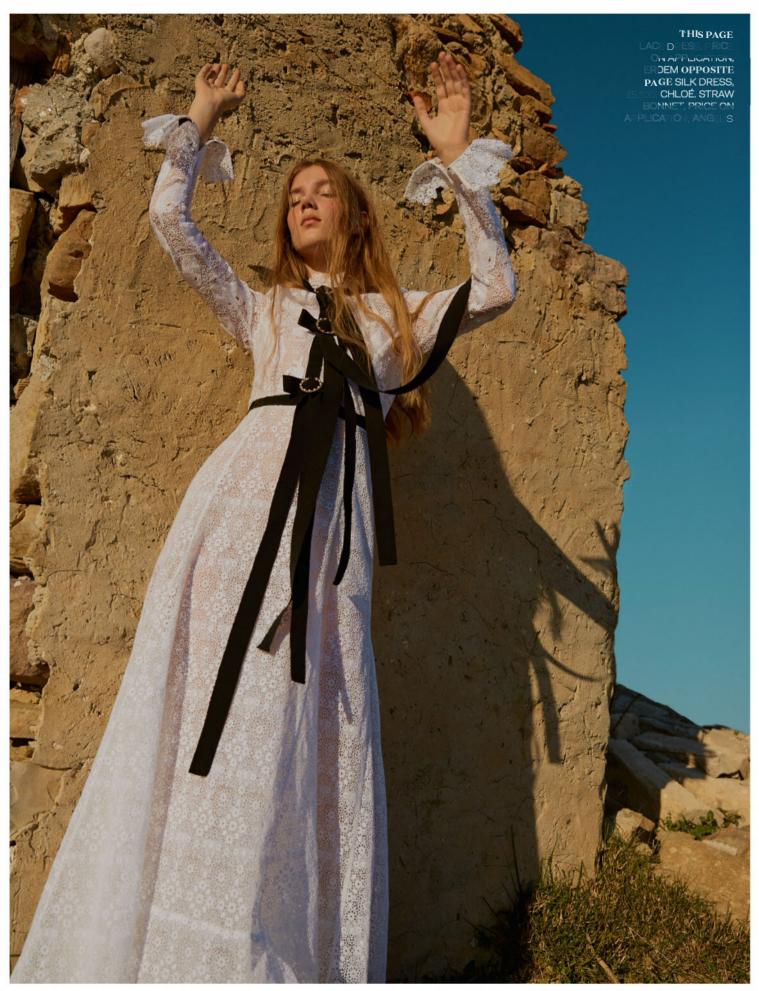




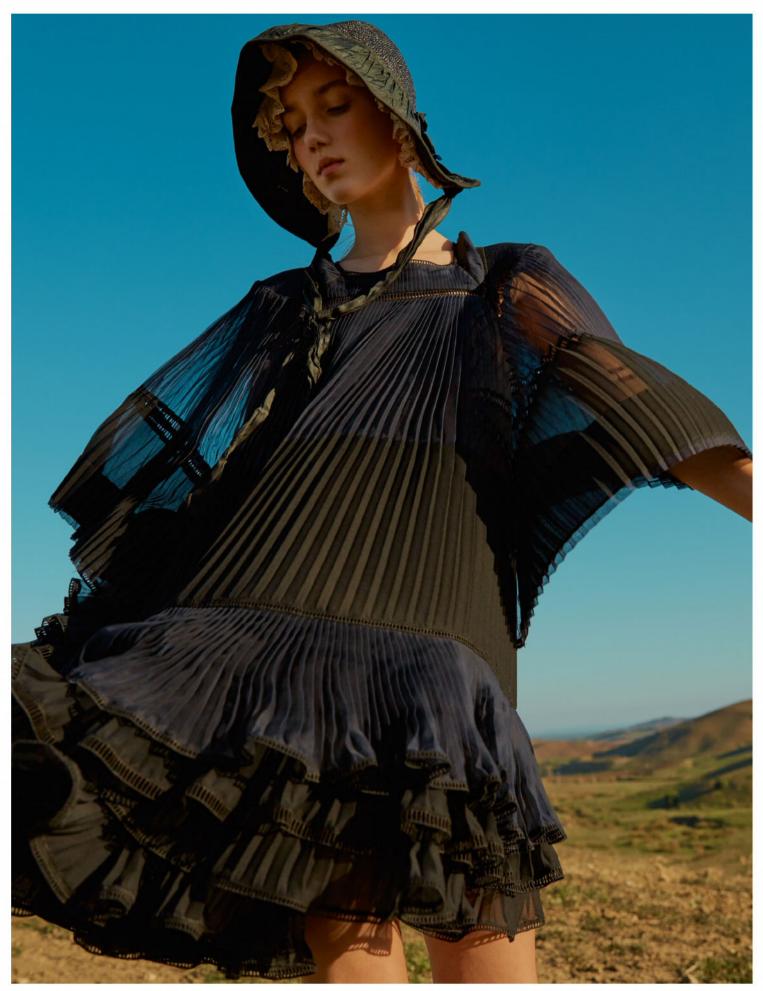






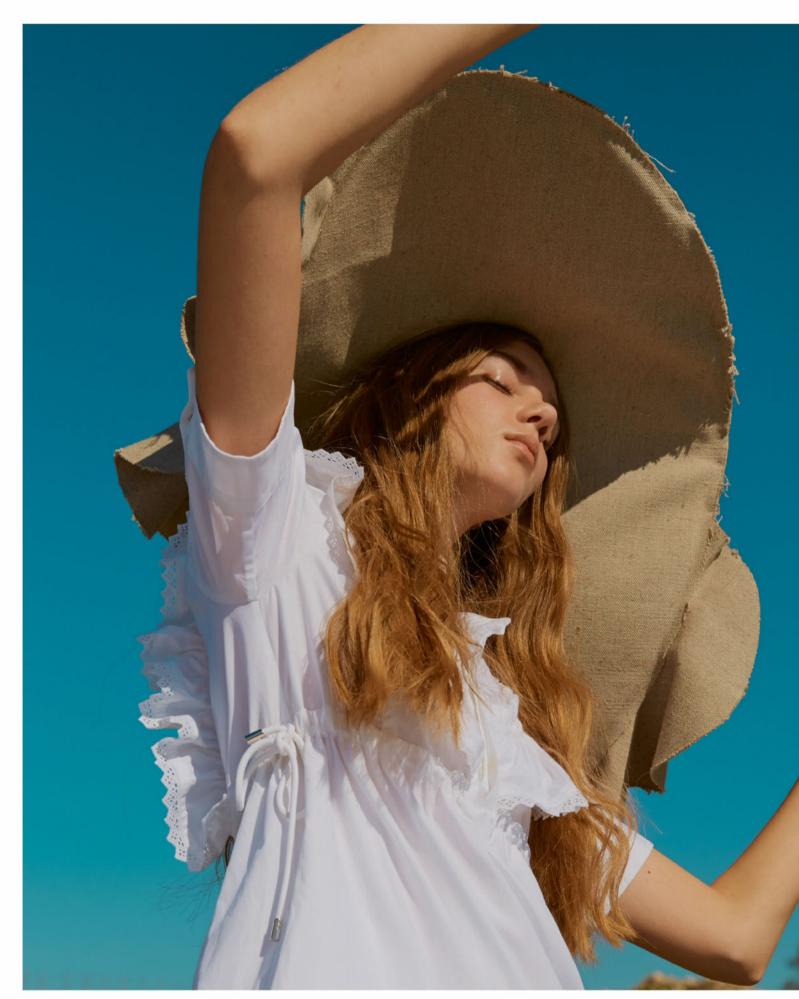


Kai Z Feng



























 Kai Z Feng
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THIS PAGE (L-R) AMA
WEARS: COATED-COTTON
DRESS, £3,180, MARNI.
LEATHER SHOES, £67.90,
SANITA AT LOTTA FROM
STOCKHOLM. CECILIE
WEARS: COATED-COTTON
DRESS, £2,930, MARNI.
LEATHER SHOES, £360,
VANESSA SEWARD
OPPOSITE PAGE COTTON
BRA, £815, COTTON-MIX
SHIRT, £360, AND COTTON-MIX
SHIRT,













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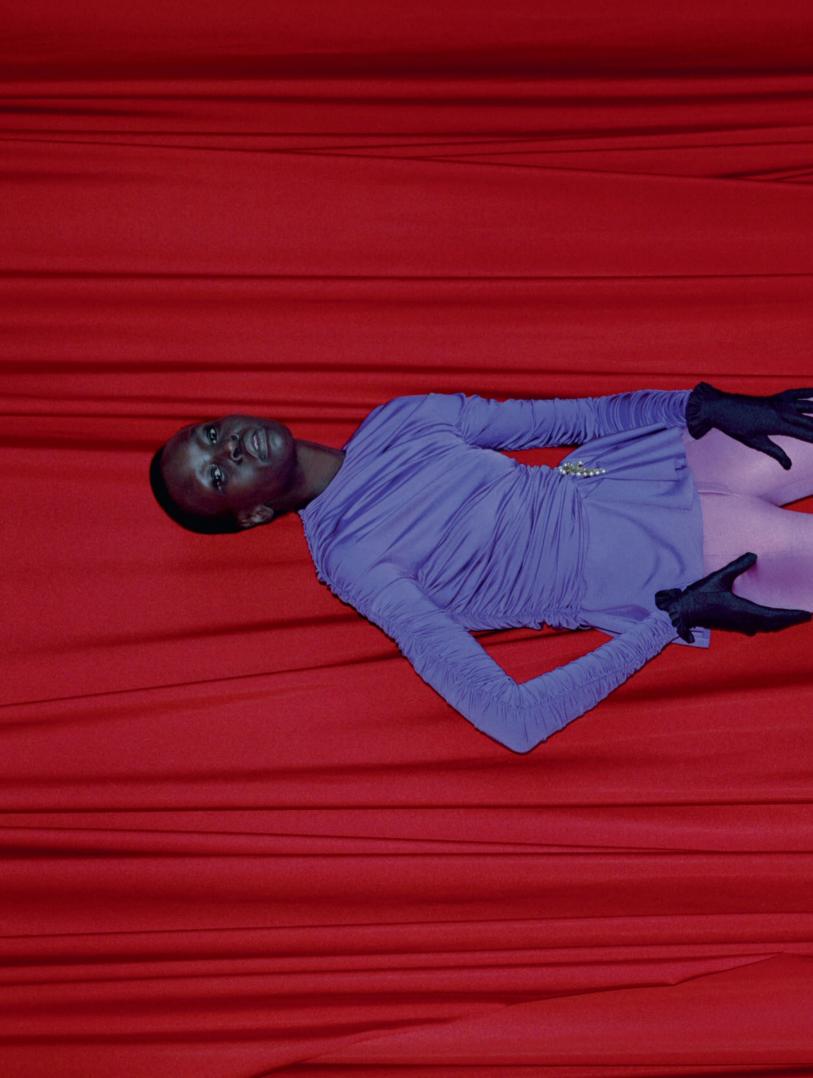






















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WOOL COAT, £149.99,
H&M. POLYAMIDE-MIX
BRA, £41, CALVIN KLEIN.
COTTON-MIX TROUSERS,
£286, PORTS 1961.
LEATHER SHOES, £280,
CLAUDIE PIERLOT
OPPOSITE PAGE
COTTON-MIX JACKET,
£345, AND MATCHING
TROUSERS, £185, BOTH
SANDRO. SATIN SHIRT,
£300, TIBI. LEATHER

£300, TIBI. LEATHER SHOES, AS BEFORE















Mattias Björklund



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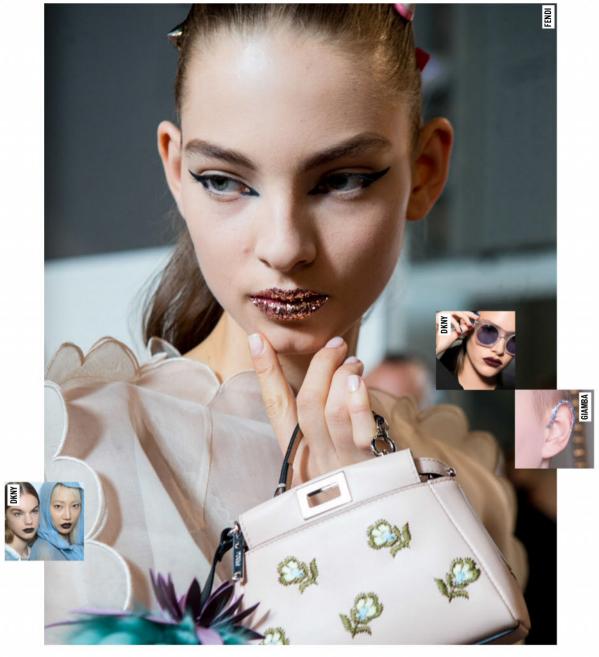
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### L'ORÉAL PARIS



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### THE GLITTER LIP

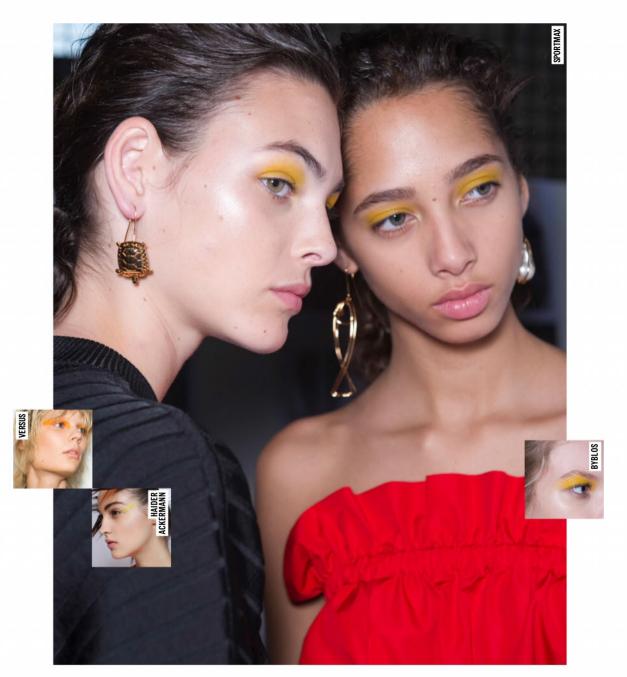
The most selfie-friendly trend so far, the one that started an Instagram frenzy and one the models at Versace went mad for. There was glitter everywhere; most notably, the ear helix at Giamba and the cuticle at Rodarte.



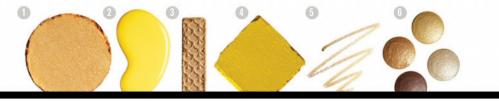
I. L'ORÉAL PARIS COLOR RICHE GOLD OBSESSION LIPSTICK IN PURE GOLD, £6.99 2. BEAUTY BOULEVARD GLITTER LIPS IN GUILTY ROSE, £12.50 3. STILA GLITTERATI LIP TOP COAT, £18 4. YVES SAINT LAURENT GLOSS VOLUPTÉ LIP GLOSS IN GOLD, £22 5. H&M GLITTER DUST IN MIRROR BALL, £6.99 6. H&M GLITTER DUST IN SHOOTING STAR, £6.99

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### **Trend Report**



**PRIMARY PASTELS**There's a new hero shade: yellow, from soft lemon to burned ochre. Primary pastels can be bold and soft at the same time, and are best in painterly sweeps, according to make-up guru Pat McGrath. Clever, eh?



I. MAC EYESHADOW IN GOLDMINE, £13 2. NAILS INC GEL EFFECT NAIL POLISH IN SEVEN DIALS, £15 3. GUERLAIN ÉCRIN 1 COULEUR EYESHADOW IN GOLD'N'EYES, £25 4. ILLAMASQUA LONG-LASTING POWDER EYESHADOW IN HYPE, £16 5. MAX FACTOR EXCESS INTENSITY LONGWEAR EYELINER IN GOLD, £6 **6.** CHANEL LES 4 OMBRES IN CODES ÉLÉGANTS, £42

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### **ISLAND GIRLS**

Also known as 'extreme beach', these girls went beyond wet-look or sunkissed – they looked rolling-in-the-surf authentic. Wearability wise, roots are damp but dishevelled, the face is flushed, and the overall vibe is carefree.



I. L'ORÉAL PROFESSIONNEL TECNIART WILD STYLERS BEACH SPRAY, £14.99 2. BUMBLE AND BUMBLE SURF FOAM WASH SHAMPOO, £19 3. OUAI WAVE SPRAY, £22 4. TONI & GUY CLASSIC WAVE MEMORISER, £4.99 5. AVEDA BE CURLY INTENSIVE DETANGLING MASQUE. £6 6. GHD CREATIVE CURL WAND, £120





### TARGETED TANNING

This is multipurpose at its best. Artists used one tone of bronzer/blusher/contour stick for everything (Val Garland at Erdem used a Nars Lipstick), tying in lips, cheeks and lids to a beautifully, tonally pleasing end.

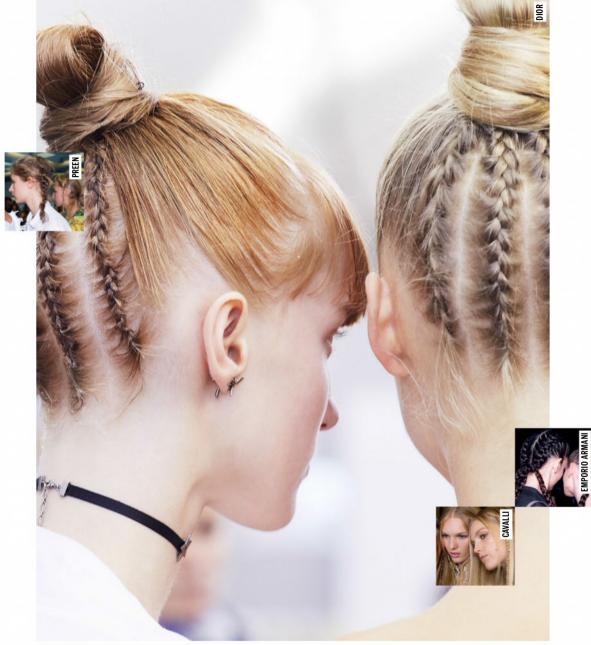


1. BENEFIT DEW THE HOOLA LIQUID BRONZER, £22.50 2. CLINIQUE CHUBBY STICK IN CURVY COLOUR, £19 3. ESTÉE LAUDER PURE COLOR LIP AND CHEEK IN ALLURING PINK, £27 4. SMASHBOX STEP-BY-STEP CONTOUR STICK TRIO, £35 5. TOM FORD SKIN ILLUMINATING POWDER DUO IN MOONLIGHT, £56 6. LANCÔME BELLE DE TEINT POWDER GLOW TRIO, £35

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# Photography: Jason Lloyd-Evans; Rex; Ambra Vernuccio; Graham Walser at Hearst Studios.

### **Trend Report**





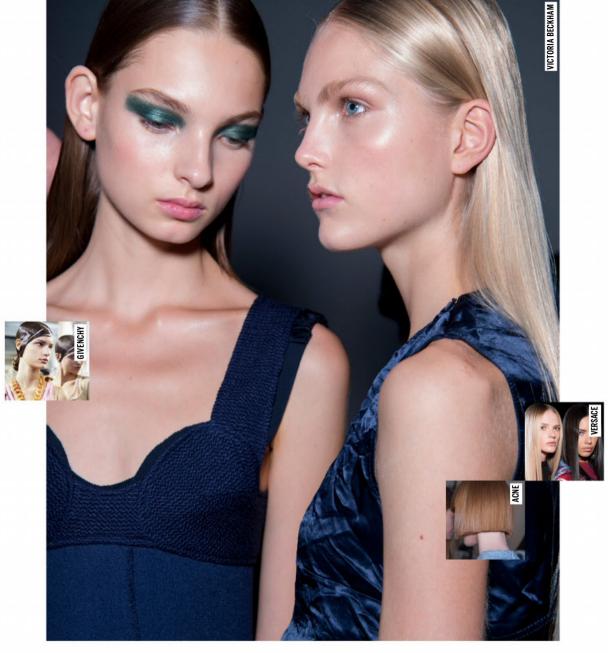
SS17 heralds the braid glory days. It's hard to choose between the folksy, festival-ish Preen mini-braids, the romantic fat plaits at Valentino, or even the woven knot at Dior. We say: try them all. >



I. L'ORÉAL PARIS ELNETT SATIN STRONG HOLD CURL CRÈME MOUSSE, £5.99 **2.** REDKEN BRAID AID DEFINING HAIR LOTION, £17  $\textbf{3.} \, \mathsf{MOROCCANOIL} \, \mathsf{TEXTURE} \, \mathsf{CLAY}, \\ \mathsf{£15.85} \, \textbf{4.} \, \mathsf{WELLA} \, \mathsf{PROFESSIONALS} \, \mathsf{EIMI} \, \mathsf{SUGAR} \, \mathsf{LIFT} \, \mathsf{SPRAY}, \\ \mathsf{£9.90} \, \textbf{5.} \, \mathsf{BUMBLE} \, \mathsf{AND} \,$ PRÊT-À-POWDER, £22 **6.** L'ORÉAL PROFESSIONNEL TECNI ART WILD STYLERS CRÊPAGE DE CHIGNON, £15

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**POWER PARTINGS AND SYNTHETIC SHINE**There's an anti-volume movement afoot: strict partings, blunt ends and wig-like shine. McQueen sculpted hair to the head, Versace used super-long extensions, and Victoria Beckham went for a 'silk sheet of hair'.



I. GHD PLATINUM STYLER, £165 2. LABEL M SHINE MIST, £14.25 3. REDKEN SHINE FLASH GLISTENING MIST, £15 4. WELLA PROFESSIONALS EIMI SCULPT FORCE GEL, £10.50  $\bf 5$ . TRESEMMÉ LIQUID GOLD ARGAN OIL PERFECTING TREATMENT, £7.34 6. KERASTASÉ REFLECTION CHROMA CAPTIVE FONDANT CONDITIONER, £20.90

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### **Trend Report**







### THE GLOSSY POSSE

Everything gets glossed, starting with the skin. But this is a 'dry' gloss, achieved through new 'holographic' powders. The biggest trend of the season, it's also known as 'sweaty skin'. And yes, that is a good thing.



I. TOPSHOP GLOW STICK IN PLAY UP, £10 2. ILLAMASQUA GLEAM CREAM IN AURORA, £22 3. NARS RADIANCE PRIMER, £27 4. NYX LID LACQUER IN CLEAR, £5.50 5. THE ESTÉE EDIT FLASH ILLUMINATOR IN DAY LIGHT, £22 6. MAC EXTRA DIMENSION SKINFINISH IN DOUBLE GLEAM. £24







### THE CHROMATIC LIP

Go bold or go home. From diverse neon mattes at Mary Katrantzou (there were three shades in total) to a whole lip wardrobe at Marco De Vincenzo, every model had a different lipstick to go with her outfit.



I. ILLAMASQUA ANTIMATTER LIPSTICK IN NEBULA, £20 2. NARS VELVET LIP GLIDE IN DANCETERIA, £22 3. MAC RETRO MATTE LIQUID LIP COLOUR IN FASHION LEGACY, £17.50 4. MAC TREND FORECAST SPRING 17/LIP PALETTE, £35 5. DIOR ROUGE DIOR LIPSTICK IN 999 MATTE, £26.50 6. TOM FORD LIP COLOR MATTE IN FLAME, £39

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### ON MY DAYS OFF, I'LL

MOSTLY... be chilling WISH KIRS OLD SIKE AND TO THE FIRST MAJOR ROLL AS THE SANTON TO THE SANT with friends, watching hockey games or going to concerts, which is my favourite thing to do. I'm I've been taking pictures of practically everything. THE OLD TO A DE THE OR ALL SO A DE THE STATE OF THE STATE OLDER BROTHER TAKING COACH AND MENTOR

### MY FAVOURITE BOOK IS...

Emily Brontë's Wuthering Heights. I have read it at least 10 times since I was 14. In my opinion, the romance in it is scarcely found in books today.

### I AM NOT A BIG FAN OF...

overly done make-up. I prefer a fresh look, so I go for facials with dermatologist Dr. Lancer, who has transformed my skin.



is to take the time to wash my face, no matter how tired I am. I swear that using good-quality olive oil makes for great skin, contrary to what people think.

EARS OLD, SIK I AND HIT I REST WAS OR ROLE AS NAME AND IN SORTE AND THE AMERICAN THE AMERICAN AND A STATE OF THE AMERICAN THE AMERICAN

FOR MY LAST MEAL ON EARTH... I'd go to Emmett's, which does the best pizza in New York.





### THREE WORDS THAT **DESCRIBE MY FITNESS** PHILOSOPHY ARE...

regular, fast and fun. I do lots of Pilates, yoga and cycling, as much for my mental health as for physical.



I love Killer Curls [£28].

W. O. S. S. K. W. S. N. T. W. R. M. G. R. A. S. L. S. L. S. C. S. MY FAVOURITE HAIR **PRODUCTS...** are all by Kevin Murphy. Depending on the look I'm going for,

Chloë Grace Moretz

THE AS IN THRE ARE REAL TELES OF THE YEAR. The actress, 20, has built up an IMDB page that would make half of Hollywood jealous, becoming the face of a generation (and a perfume) in the process



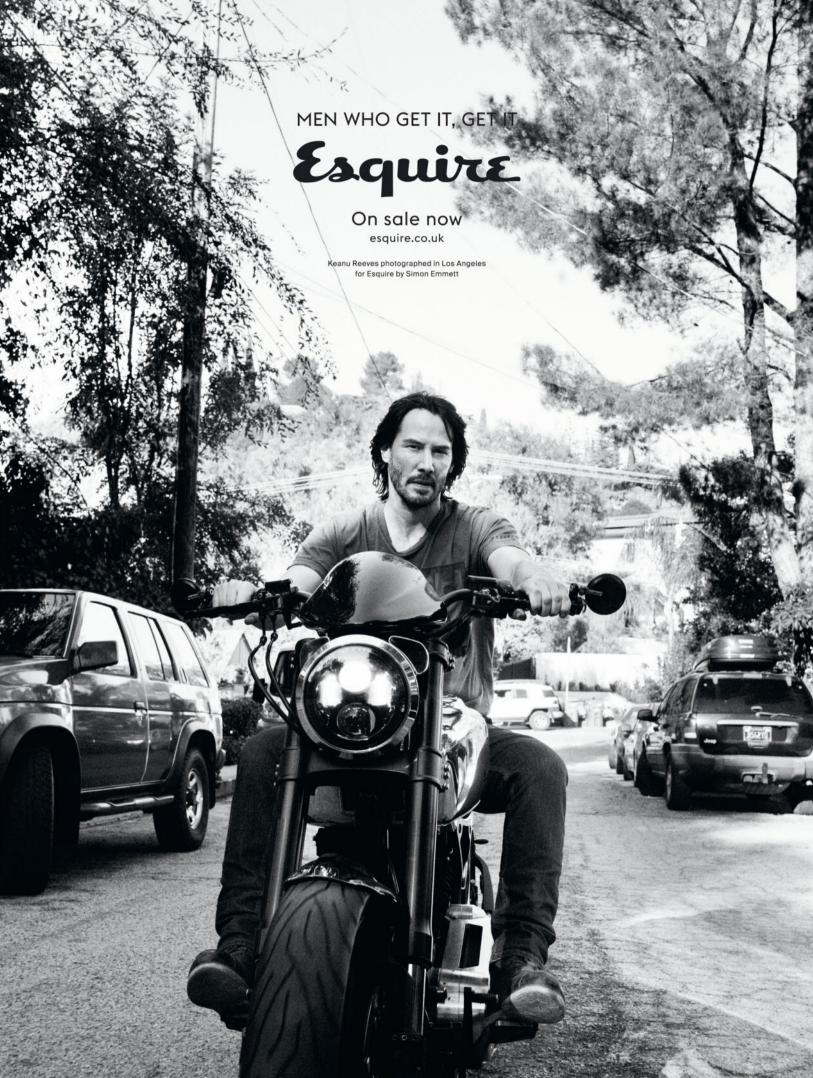
THE ONE PRODUCT I COULDN'T LIVE WITHOUT... is Lucas' Papaw

Ointment [£5.99]. It's an Australian multi-purpose balm and it is incredibly healing - I use it for everything. Equally, I swear by CeraVe Moisturizing Cream [£11.42], and Crème de la Mer The Lifting Eye Serum [£180].



I'M DRAWN TO... musky, spicy and floral fragrances. My first perfume was Viktor And Rolf Flowerbomb [£69 for 50ml], and my current is the new Coach Eau de Parfum for Her [£69 for 50ml], which I love. It's feminine but unexpected, and the floral notes aren't overpowering or stuffy. It feels sophisticated in a cool way.

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### **Beauty Movement**



Morde: lookyMollor

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BAD HABITS. We've all got them. None more so than my ELLE team mate, Joely Walker. While she is a mine of beauty information, always devising the next big editorial idea and keeping my diary more organised than the National Archives, she is also splitting hairs. Literally splitting them: taking a blonde strand and then peeling the ends into oblivion.

'Joely, I need a gripping article for the website,' I say. Joely sits back in her chair, stares at her split ends, and then splits them further. 'The 15 most-Googled celebrity eyebrows?' The girl is a genius. One with terribly ravaged ends, but a genius nonetheless.

My own beauty faux pas is chipped nail polish. By chipped, I mean only about 20% of the polish remains on each nail. Sometimes, I apply a long-wearing gel, but then I get impatient and pick it off, which is the nail equivalent of split ends, so I'm not one to talk. I guess at least 78% of you are reading this with peeling polish and chewed hair too, so let me impart my wisdom (via Joely, who may know the best split-end deterrent, but clearly doesn't use it).

First, let me explain the damage cycle. Our nails are made of layers (or cells), like fish scales. When you paint nail polish over the top, let it dry and then peel it off, you're going to take those protective fish scales off with it. For the more vulnerable lower layers, this is disastrous. But in my bag, I have an Essie Professional Cuticle Pen, £11.25, and I put it

on whenever I don't have to type for the next 10 minutes, which actually is never, so my nails aren't in the best shape. Sally Hansen has saved my problem with Moisture Rehab Strengthener, £9.95. It's a paint-on product that works overnight – when all the best rejuvenating happens – so it dries, doesn't oil-up my keyboard and makes my nails look (and feel) a million times better. When I go for gels these days, the technician doesn't furrow

her brow and look at me with disdain. Most importantly, I can post my DryBar glitter shellac on Instagram without any fear of not-so-photogenic flaky nail beds.

Back to the hair! I hate to tell you, but it's true: you can't unsplit a split end.
You can make them less visible and you can stop the cycle of abuse (Joely Walker),

but you have to resist the urge and invest in some hardcore reinforcements. Ghd Advanced Split End Therapy, £19.95, is like a salon treatment that you blow dry into your hair after shampooing, then pass your straightening irons over the top to seal with heat. Your ends will appear visibly sealed, so hopefully you'll feel less urgency to scrutinise them, and more to get your work done.



Sophie Beresiner ELLE Beauty Director @ElleSophie



TRY IT OUT NOW OLAY ULTIMATE EYE CREAM, £24.99, FOR



THE ONE PLACE ON MY FACE WHERE

I WANT 'ULTIMATE' HELP. ILLAMASQUA ANTIMATTER LIPSTICK IN BINARY, £20, THE MOST EXCITING BULLET IN THE BAG. CAROLINA HERRERA CH, £78 FOR 80ML, A PERFUME SO COOL IT HAS ITS OWN LEATHER JACKET.

**WHEN IT COMES** 

TO TELL YOU BUT

TO HAIR, I HATE

**IT'S TRUE: YOU** 

**CAN'T UNSPLIT** 

A SPLIT END'



### **'STOP RIGHT THERE: BEFORE YOU DISMISS BLUE LINER. KNOW THAT IT'S** THE MOST FLATTERING COLOUR FOR BROWN AND BLUE EYES'

We witnessed the transformative effect this full-coverage base had backstage at the SS17 Giorgio Armani show. Three words: we want in.

Giorgio Armani Power Fabric Longwear High Cover Foundation. £40 (below)

If ever a palette had been designed with going 'out, out' in mind, this is it. Some of the most incredibly pigmented, bold eyeshadows we've ever tried surely deserve an audience.

Estée Edit Gritty & Glow Magnetic Eye Palette, £42 (above)

Think one nude shade suits all? Oh, no. Nude's ability to flatter lies in the finer details - something Topshop has nailed with its dedicated lipstick collection.

Topshop Nude Smoke Lipsticks in Wicked, Suspected and Bequiled. £8 each (below)

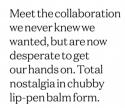


Stop right there. Before you dismiss blue eyeliner, know that it's one of the most flattering colours going for blue and green eyes. This jumbo pen makes applying it foolproof, too.

3INA The Color Kajal in 408, £8.95 (above)

**MAKE-UP** 

Perfecting primers, luxe liners and pretty palettes



Clinique Crayola Chubby Stick in Brick Red and Red Violet, £17.50 each (right)

Ever felt like you needed a product so badly that you couldn't be held accountable for your actions if it

> YSL Beauty Couture The Street and I Palette Collector I Have A Blush

sold out? Quite clearly,

this YSL blush falls

into that category.

Rimmel Brow This Way with Argan Oil in Dark Brown and Blonde, £4.99 each (above)

Cara Delevingne's

go-to brow gel

has undergone a revamp and now

features Argan

oil to make it even more amazing. Well

played, Rimmel.

They say: 'The golden hour, on demand.' We say: 'The most glowy, flattering primer we've tried.' Magic, indeed.

Smashbox Photo Finish Foundation Primer Radiance, £30 (below)



### **Beauty Directory**



Don't get us wrong, we love a good sea-salt spray, but sometimes - namely when we're not actually on a beach - we want that easy texture with a little less crunch. This mousse does just that. No ocean necessary.

Moroccanoil Beach Wave Mousse, £16.85 (above)

We love a brand with a sense of humour. We also love soft, shiny hair. With shea butter and macadamia oil (to mimic egg yolks in mayonnaise), this mask provides both.

Tony Moly Haeyo Mayo Hair Nutrition Pack, £13.50 (below)



Want to breathe life

back into thin, limp,

tired hair? Then try

thisthickening serum-gel, which has

Gelée, £30 (below)

This is no ordinary hair bobble. This is a 100% silk tie, which defies kinks, dents and snapping. Want in? Thought so.

Silke London Hair Ties in Champagne, £21 for



If your carefully crafted curls fall out faster than you can say hairspray, then that's exactly what you need. But a soft-hold one isn't going to cut it; you need to call in

Bumble and bumble Strong Finish Firm Hold Hairspray, £22 (left)

the big guns, like so.



Thicker, healthier and softer, from root to tip



Prepare to have your mind blown. These single-use hair masks heat up when you open the sachet, activating cleansing agents that erase up to a year's surface damage.

Redken Heatcure Intense Self-Heating Treatment, £18,75 for four (above)



a patented molecule shown to create denser strands. L'Oréal Professionnel Serioxyl Denser Hair



**'PREPARE TO HAVE YOUR MIND' BLOWN: SELF-HEATING HAIR** MASKS THAT GET RID OF A YEAR'S WORTH OF SURFACE DAMAGE'

One million hours and 22,000 tests went in to creating this conditioning formula, which adapts to the level of damage in each strand to deliver truly targeted repair.

Pantene Smart Pro-V Repair and Protect Conditioner, £3.99 (below)



If you want thicker hair, then you need to focus on your scalp - and get to know new haircare brand Stemm while you're at it. It puts follicles first, with impressive results.

Stemm Black Fulvic Conditioner, £28 (above)



So if we douse

and uplifting.

This toner turns from a cooling gel into a clarifying water that gets rid of dirt and oil, making your skin perfectly matte. As out-of-this-world as the name suggests.

Sunday Riley Martian Mattifying Melting Water-



In Kiehl's we trust. This fast-acting dermatology solution heals spots quickly without drying out the skin around them. A beauty-bag staple, if we ever saw one.

Kiehl's Breakout Control Targeted Blemish Spot Treatment, £24 (right)



Don't worry about how much the science has improved since Hydra Sparkling launched in 2009 – just know this addition hydrates and energises, leaving skin better than ever.

Givenchy Hydra Sparkling Moisturizing & Embellishing Foam Mask, £40 (below)



**SKIN & BODY** 

Transforming toners and mattifying masks



designed to be used in the run-up to your nuptials, but we want brighter, firmer, wedding-day-worthy skin every day, please.

Aveda Tulasara Wedding Masque, £53.56 (above)



Ananné Oculissimum Eve Balm, £90 (below)



The genius buvers at Selfridges cut through the masses to discover new products like this gel: a gentle enzyme peel that dissolves dead skin instead of scrubbing it off.

Peter Thomas Roth FIRMx Peeling Gel, £32.95 (above)



Combattingwrinkling skin is over: we want more realistic goals. This serum promotes skin longevity and cell preservation. Think agelessness instead of anti-ageing.

Chanel Blue Serum, £90.67 (right)



**'MARTIAN MATTIFYING TONER TURNS FROM A COOLING GEL INTO CLARIFYING WATER. AS OUT-OF-THIS-**WORLD AS THE NAME SUGGESTS'

### **Beauty Directory**

The latest addition to the Tom Ford Orchid collection is smooth and sweet, with a purified rum extraction that makes it unique.

Tom Ford Velvet Orchid Lumière Eau de Parfum, £36 for 40ml (right)



'IT'S KIND OF JUICY, KIND OF WARM. LIKE SUNSHINE ON YOUR SKIN'



Inspired by the social media photography filters we all know and love, this dry-oil base further enhances any perfume you layer over the top. The olfactory Insta has arrived.

Maison Margiela Replica Filter in Blur, £45 in 50ml (above)

Translated from French as 'evening dress', this is for the evening, yes, as it's intense. But it's also like said dress because it feels so elegant.

Annick Goutal Tenue De Soirée Eau de Parfum. £80 for 50ml (below)



Truman, the campaign kitten of Miu Miu, is back! A follow-up to the original, this spring scent has managed to capture both dewy grass and fresh air in a beautiful bottle.

Miu Miu L'Eau Bleue Eau de Parfum, £68 for 50ml (above)



The most bohemian offering from Jimmy Choo, this is light, effortless and makes vou feel fresh. It's mostly floral, but with a cool twist and a musky finish.

Jimmy Choo L'Eau Eau de Toilette, £47 for 60ml (above)

### **FRAGRANCE**

Grown-up springtime scents: dewy and fresh



Marc Jacobs Daisy Kiss Fau de Toilette £55 for 50ml (above)

on your skin.

warm. Like sunshine



Pink has made its way into our lives thanks to fashion osmosis. so we love the bottle. The contents? Floral and woody, a perfect spring blend if you like something a bit pretty and a lot sexy.

Michael Kors Sexy Blossom Eau de Parfum, £82 for 100ml (below)







# 

A review from Laura; one of over 800 five star reviews on paiskincare.com.











Claim your FREE Camellia & Rose Gentle Hydrating Cleanser and Rosehip BioRegenerate Oil samples at paiskincare.com/ELLE

## MAKE YOUR EARTH HAUR MATTER

On 25 March 2017 do something great



### Bounce to it

The perfect trampolining threads are lightweight and cool. Grab some air in a kit that's up to the job

I. ROSIE FOR AUTOGRAPH ACTIVE POLY-MIX SPORTS BRA, £35.50 2. BLOCK RUBBER SHOES, £42 3. NEXT POLY-MIX LEGGINGS, £40 4. ADIDAS X STELLA McCARTNEY RUCKSACK, £109.95 5. SWEATY BETTY STEEL BOTTLE, £20









'WHO DOESN'T LOVE THE WEIGHTLESS FEELING OF TRAMPOLINING? JUST MAKE SURE YOU WEAR A GOOD SPORTS BRA'

### **GRAVITY FIT TRAMPOLINING**

Team ELLE Fit tests the latest workouts and gives you an honest verdict. This month: trampolining

Words Rachel Macbeth



**WHAT IS IT?** Exercise and fun have officially joined forces. Trampolining, that children's-party favourite, has been transformed into a low-impact cardio-training class targeting legs, bums and abs.

**How does it work?** Under the guidance of your instructor, you will follow a routine that will have you doing everything from jumping jacks to squat jumps.

**WHAT DOES IT DO?** Revolving around HIIT, Gravity Fit classes rely on short, sharp reps of quick movements, such as high-knee running on the spot and burpees, followed by 20-30 seconds' rest. The result? Fat burning.

### DO YOU NEED TO BE SUPER-FIT TO DO IT?

Not at all. The instructor offered alternatives to the basic movements to make your workout harder (or easier). The spring bed offers a soft landing, too, which means your joints don't take such a pounding.

**IS IT ENJOYABLE?** Absolutely. Who doesn't love the weightless feeling of trampolining? Just make sure you wear a good sports bra.

**ON A SCALE OF ONE TO 10, HOW HARD IS IT?** 5/10. The movements are straightforward and easy to follow, but the endorphin rush

that follows is mighty. **BEST THING ABOUT IT?** It's great fun and so unlike your normal gym session. On average, you can burn 500 calories in a single session and not have to lift any weights.

**AND THE WORST?** The motion-sickness feeling when you first get on the trampoline, combined with the co-ordination of the

movements, means initially it feels a bit weird.

### **WOULD YOU DO IT AGAIN?**

100% yes. Get me on the next train to St Albans.

A 60-minute class at Gravity
Force Trampoline Park in
St Albans costs £7.50



### Soul food

BEETROOT IS RENOWNED
FOR ITS HEALTH-GIVING
PROPERTIES. DRINK THIS
ENDURANCE-BOOSTING SMOOTHIE
BEFORE A WORKOUT, SAYS MODEL
AND FOUNDER OF HEALTHYBREAKFAST BRAND QNOLA,
DANIELLE COPPERMAN

### Ingredients

10g raw spinach
100g raw grated beetroot
2 Medjool dates or sweetener
35g cacao powder
1 heaped teaspoon
maca powder
1 cup plant milk or
250ml water
30g almonds
4 ice cubes
30g avocado

### Method

It's not much of a recipe this one. Chuck everything into a blender and blitz on the highest speed for 2 minutes, until smooth. Serve straight up.





THE PAST FEW YEARS have seen us all jump aboard the fitness train, and it shows no signs of slowing down. The fitter we get, the more intense our quest to find new challenges. How can we push ourselves further, dig deeper and get a bigger endorphin high? I love a good buddy workout: partnering up with a friend is the perfect way to push and encourage each other.

to a workout, having your flagging stats project.

'DON'T LET THE

**FOOL YOU. THEY** 

**DON'T SHOW THE** 

STRUGGLES OR

THE SETBACKS'

**INSTAGRAM POSTS** 

But occasionally, that friendly competition can edge into something more sinister: comparison.

Comparison is the enemy of growth. Oh sure, it all starts out innocently enough: glancing at each other's treadmill stats as you take on those hill sprints, seeing if you can do just one more chest press than your friend in the weights section. But when the workout's over

and you didn't sweat as much as your friend, you might start to question your motives, your performance or your goals. From there, it can be a slippery slope to discouragement.

We all have a competitive edge, even if we don't like to admit it. Fitness studios have noticed this trend, and many are

incorporating it into their classes. Ride Republic, a cycle studio in south-west London, has a 'burn board' that projects live scores on to a screen at the front of the class as you ride. Orange theory Fitness, just taking off in the UK, has you wearing a heart-rate monitor, with results projected on to a screen so you can see how hard you're working compared to everyone else.

But sometimes you just want to work out. Life is competition enough - you don't necessarily want it every time you step into the gym. If you've been having a crappy day and can't find it in yourself to give your all to a workout, having your flagging stats projected on to a screen isn't exactly going to make you feel better.

Comparing yourself to others is futile. Everyone's starting points and end goals differ. We're all fighting a different battle. Don't let the Instagram posts fool you. These often don't show the struggle, the setbacks, the days we just can't be bothered. So, in reality, you may well be comparing yourself to an illusion.

Often, comparison can come down to body types.

That's understandable – working out will have an effect on the form of your body. That's what we see, so it's easy to latch on to someone's weight loss and feel discouraged if you're not seeing those results for yourself. People work out for stress relief, bulking up, battling depression... the list is endless. Without

knowing those reasons, you can't judge success based on someone's changing body shape.

If only there were a device that could monitor how happy, badass and confident a good sweat session makes us feel, and project those stats on to a big screen. Surely those variables are more important than anything a set of scales or tape measure says.

You are your only competition. Comparing yourself to others does nothing but take your eyes off the prize. Let people motivate and push you, but stay true to why you started and what you want to gain.



Bangs AKA Muireann Carey-Campbell ELLE's Fitness Columnist is a spinning instructor and fitness blogger. Read more of her motivational writing at elleuk.com



3 THINGS THAT HAVE INSPIRED ME 1. RICH ROLL PODCAST-



TO REACH YOUR PERSONAL BEST (RICHROLL.COM) 2. FIND A WAY BY EXTREME SWIMMER DIANA NYAD -

THIS WILL MOTIVATE YOU 3. TERRI CROP TOP (LEFT), £45, ACTIVE IN STYLE - TALK ABOUT SUPER-SLICK



### ARE SELF-HELP BOOKS THE SECRET TO SUCCESS AT WORK?\*

CAREER CHANGER ALEX HOLDER HUNTS FOR THE PERFECT JOB

### YOU'RE REALLY

**THIS IS A SENTENCE I'VE HEARD MANY TIMES RECENTLY.** A few months ago, I quit my job as Creative Director at an advertising agency and left behind the 12-year career that went with it. I'd spent my adult life trying to get that job, and then suddenly found I didn't really want it after all.

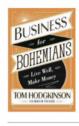
Every time someone tells me I've been brave, I feel they really want to use the word 'stupid'. 'That was a really brave (slash stupid) thing to do.' They have a point: the job was actually great. I got to be creative, I worked with smart people, there was an office dog and I could tell myself I was terribly important. But it was making me unhappy every single day. The Ancient Greeks had a concept called *eudaimonia*, which meant happiness and fulfilment. 'Human flourishing' is said to be the most accurate translation, and I guess I wasn't flourishing. I was unproductive, mean to my boyfriend and the only thing flourishing was the list of reasons I hated my life.

So one day, I quit. Just like that. You say the words and you can't go back. The relief was incredible. I felt brave. I felt stupid. I felt liberated. I was no longer terribly important, no longer 'busy' and no longer had a place to go every day.

I quit to be happy, which isn't something you can just tick off a to-do list. I am well aware how entitled this quest for fulfilment sounds, but I'm not the only one unhappy at work. A study by the London School of Business and Finance found that 47% of professionals in the UK want to change their job". That figure jumped to 66% among millennials. If we believe psychologist and social commentator Jean M Twenge, author of *Generation Me*, an examination of the generation born between the Seventies and the Nineties, the traits of millennials are 'narcissism, entitlement, confidence and laziness'. We want more. We want it now. We want it our way. But how do I find this elusive career, one where I don't hate my life and can pay the bills? The one I jacked in a good job for? I picked up three new business self-help books to find out.

# BRAVE

\*OR ARE THEY LIKE BEING STUCK AT AN 'AWAY DAY' WITH DAVID BRENT?



# **BUSINESS FOR BOHEMIANS** by Tom Hodgkinson, founder of lifestyle website The Idler

#### THE PROMISE

To teach even the most hippie of us how to run a business. From spreadsheets to managing cash flow, this is a how-to guide.

#### THE REALITY

I'm embarrassed to read this in public. The words 'bohemians' and 'business' fight each other and I feel like I'm telling the world I'm setting up a new age company, perhaps a taxi firm that allocates drivers based on the compatibility of your star signs. But Tom lures me in with his chatty writing and his obvious expertise in the ability to 'earn money while enjoying it'. It reads like a dream, and if you can get over Camden being the epicentre of his London, his ultimate business person being the founder of Viz and his recommendation for reading Bookkeeping For Dummies, then you'll learn the basics of setting up and running a business. He explains what gross profit is, he takes you through Excel formula and, as actor Dominic West says on the back of the book: '[It's] indispensable to those of us whose eyes start to close at the thought of a spreadsheet.' (I would love to know what spreadsheets Dominic West is creating.)

#### THE RESULT

Tom genuinely makes me feel good about striving for happiness over money, security and status. He makes me write a list of what my idea of a good life is. It's a simple task and gives me something to judge future job prospects by. Rather than the subjective 'Will it make me happy?', he explains what it is like to set up a company in just the right level of detail. For some, this would be practical and motivating, but it made me realise I don't want spreadsheets to be part of my daily life, and even the most hippie of businesses (like my star-sign taxi firm) would require them.

#### THE TOP TIP

Remember that 'We do it because we love it' is the mantra of the business bohemian. Oh, and pay your taxes.



#### THE 10% ENTREPRENEUR

by Patrick JMcGinnis, an investor and writer

#### THE PROMISE

You don't have to quit your job to become an entrepreneur; you can do it by applying just 10% of your time and money.

#### THE REALITY

Patrick is a man with two feet firmly placed in reality. It's just that his reality is an MBA from Harvard University, and a job as a venture capitalist. Unlike Tom from The Idler, who listed all the times he had got it wrong, Patrick lists all the times he got it right, which actually, Patrick, is the opposite of motivating. His aim is to take away the risk of being an entrepreneur, which in principle I like. But the reality is that you have to keep your day job, and find extra time and money to take on other opportunities. Patrick suggests you find time by combining passive activities 'like exercising on the elliptical machine' (his example, not mine) with thinking activities such as 'listening to podcasts about oil and gas'. I bet Patrick checks LinkedIn before Instagram when his alarm goes off at 5am. I'm pretty confident that Patrick and I wouldn't get on.

#### THE RESULT

The book leaves me thinking that if MBA venture capitalist Patrick is only 10% entrepreneur, then I am about 0.0001% entrepreneur. He gave me that quitting feeling again, and I don't even have a proper job to quit. I should have doubted Patrick when he mentioned his 'friends from Bible study group' on the first page.

#### THE TOP TIP

Don't quit your day job. Yet. Hmm, maybe this book could have been useful six months ago.



#### **PIVOT**

by Jenny Blake, a former career development programme manager

#### THE PROMISE

A guide for people who want a career change but are too scared to go for it.

#### THE REALITY

Although Jenny uses some terrible graphs, I like her. The book is like life homework. You need a pen and paper with you, and you need to be up for drawing 'life wheels'. It's not one for the tube. The book begins with a series of quotes: 'I think I'm going crazy', 'I just can't do this any more' and 'Will I ever be happy?' Oh! I think Jenny understands me - that's exactly how I felt before quitting. Then Jenny tells me, 'This book is not a rallying cry for quitting your job.' Whoops - already done it, Jenny. Now what? The idea behind 'pivoting' (determining your best next move) is focusing on positives: what things are already working and what does your perfect future look like? This is a really important attitude shift: when you're unhappy, you can spend a long time listing all the things you can't do.

#### THE RESULT

She makes me feel good about my choice. I quit based entirely on a feeling and, looking at my life through the methodical lens of *Pivot*, I know I was right about that feeling.

#### THE TOP TIP

Let people know you're looking for a career change – they might just be able to help.

#### THE VERDICT

You really have to like someone to take career advice from them. Tom 'The Idler' Hodgkinson is the only author I felt a real connection with. Patrick was all status. And Jenny was the nice teacher who gave you too much homework. Both Jenny and Tom made me think about and write down my ideal future, then spent a couple of hundred pages convincing me that I can have it. They helped a scrambled brain gain some focus and belief. They made me feel more brave and less stupid.





#### Travel



#### HOTEL TRI LANKA SRI LANKA

For a detox from modern life, without the stern discipline and abstinence, this luxe eco-retreat is heaven. Eleven rooms with living roofs spiral around the palm-shaded banks of Koggala Lake, and an infinity pool gazes out over the water. There's first-class quantum yoga instruction and a small spa for wellness, but just being here is restorative. Be wowed by the inventive fusion food (kurakkan cereal grass, cocoa and cinnamon risotto, anyone?), and spend hours kayaking around the lake, watching kingfishers swooping low in the sky. • Koggala Lake, Galle, Sri Lanka (i-escape.com/trilank; +94 777 708117). Doubles from £218, half board. BATU BATU RESORT MALAYSIA

As close to paradise as you can get, this island is surrounded by clear-blue shallows, white sandy beaches and deep-green jungle. It's only a 20-minute boat ride from the town of Mersing, but it feels utterly Robinson Crusoe in its isolation. Between thriving coral reefs and swaying coconut palms, Batu Batu is the only hotel on the otherwise uninhabited island. Its 22 traditional Malay villas are quietly luxurious, with four-poster beds and outdoor bathrooms, but the biggest treat here is the laid-back pace. There's an on-site PADI diving school and various nature walks, but you'll be equally content by the pool, eating delicious, slowcooked beef rendang made with the island's own coconut milk and lemongrass. True barefoot luxury. • Mersing District, Pulau Tengah, Malaysia (i-escape.com/batu-batu; +60 07 2277000). Doubles from £139, room only.

HOXTON BOUTIQUE HOUSEBOATS LONDON Everything about these two houseboats will wow you; the adventure of living on water, the thrill of finding peace in central London yet being able to stroll to east London's bars, sitting out on deck for breakfast, the spoils of local delis. And the style: vintage chairs, sheepskin rugs, copper-lined lamps and wood-burners to keep things cosy. But, best of all, the price: it's incredible value for such a quirky stay. • The Palmer (sleeps four) and The Osbert (sleeps two), Gainsborough Wharf, London (i-escape.com/hoxton-boutique-houseboats: 0117 946 7072). From £160, for one night.



Hidden in lush jungle on the remote Havelock Island, The Jalakara is the very definition of secluded, yet it's as stylish and spoiling as a top hotel. British chef and entrepreneur Mark Hill has created a look that blends traditional. Indian-polished plaster and woven bamboo with block-print fabrics and luxe furnishings. The six rooms are full of imagination: one has a lily pond, while another has a film projector for private screenings under the stars. Come here to rejuvenate - eat tropical-fruit salads, have deep-tissue massages, then swim in the infinity pool. There are no phones or TVs to distract you, just nature at its best. • Village No. 4, Havelock Island, India. (i-escape.com/the-jalakara; +44 20 7183 0711). Doubles from £155, B&B. Words: Liz Simpson, Editor of i-escape.com







From top: Tri Lanka hotel, the sandy beaches of Batu Batu, and The Palmer houseboat. in London

#### TINTSWALO ATLANTIC LODGE

#### **CAPE TOWN**

If, like us, your dream house would have a bedroom so near to the sea that you could watch the waves without lifting your head from the pillow, then Tintswalo Atlantic Lodge will come pretty close. You'll find it at the base of Table Mountain National Park, down a steep stony track from Chapman's Peak, where ll cabins line the rocky shore, newly rebuilt after the Cape Peninsula fire of 2015. Each has a private deck over the water and a fireplace for chilly nights, and interiors are pared back and muted, but the food from chef Jeantelle Van Staden is delicious - Thai coconut mussels. oriental line fish with zucchini ribbons - and perfect for eating on the breezy terrace or in the cosy restaurant. The sea is too nippy for swimming, even for hardy Brits, but you can do your laps in the small heated pool, looking out over the ocean. • Chapman's Peak Drive, Hout Bay, Cape Town (tintswalo.com/atlantic; +2711 300 8888). Doubles from £365, half board.

#### HEATHLAND COTTAGES DORSET

From the outside, they don't look much - three corrugated-iron cottages in the middle of the windswept Dorset countryside. And when you hear they were used as the home for nurses on the tuberculosis quarantine wards back in the day, even less promising. But inside, they're as cosy as a ski lodge, and the big treat is being able to step straight through the front door on to miles of wild heathland. Each cottage has two or three bedrooms, and tables outside for summer barbecues. Take over all three



for a birthday camp-out you won't forget, as there's no one else for miles to complain about party noise. • Wareham, Dorset (nationaltrustholidays.org.uk; 0344 800 2070). Sleeps six, from £279 for two nights. Words: Susan Ward Davies, Travel and Lifestyle Director, ELLE and elleuk.com

#### SHEPHERD'S HUT DORSET

This simple shepherd's hut sits in a beautiful garden in the village of Pentridge, just outside Salisbury. The inspiration for Thomas Hardy's Tess of the d'Urbervilles, Pentridge is less than an hour from Dorset's Jurassic Coast, and it has beautiful walking and cycling routes on the doorstep. The hut itself is light and stylishly furnished, with a large bed and wood-burning stove. The Airbnb host, Jessica, can give you the lowdown on the best places to eat and drink, and provide locally sourced breakfast, with eggs from her own chickens. • Salisbury, Dorset (airbnb.co.uk/rooms/2783437). Sleeps two, from £80 per night.

#### TREEHOUSE BLUE MOUNTAINS AUSTRALIA

If you want a stylish, back-to-nature experience (without skimping on the luxury), you're going to love this place. The treehouse is set among 600 acres of private wilderness in Australia's Blue Mountains, New South Wales, between two national parks and a World Heritage-listed rainforest. It's not often you find a tree-top cabin with a spa, but here you get that, as well as a kitchenette and a fireplace. Look out over the forest below through the floor-to-ceiling windows, which let in lots of natural light. Thoughtful host Lionel even provides a telescope for late-night stargazing through the glass roof. • Bilpin, New South Wales, Australia (airbnb.co.uk/rooms/3415111). Sleeps two, from £606 per night. THE RANCHO COSTA RICA

A one-of-a-kind wooden house made from beautiful tropical hardwoods, set in four acres, The Rancho is just 30 minutes from San José airport. It has a beautiful, open living/dining area, a mezzanine bed you have to clamber up a ladder to, and a kitchenette with a carved wooden sink. Best of all is the bathroom: 20ft long, with walls of black lava from the Arenal Volcano, and a bathtub carved from a single tree trunk. If you're into birds, it's like Planet Earth up here, surrounded by fruit trees and orchids and flanked on three sides by coffee farms. • Atenas, Alajuuela, Costa Rica (airbnb. co.uk/rooms/941447). From £103, sleeps two. Words: James McClure, Airbnb General Manager for Northern Europe

#### CASA KIMBERLY MEXICO

Casa Kimberly was the Sixties' love nest of Elizabeth Taylor and Richard Burton, when he was filming the iconic The Night of the Iguana. The two connecting casitas are now



a nine-suite boutique hotel: there are six rooms in the main house, boasting hot tubs and terraces with views of Bahía de Banderas bay and the Sierra Madre mountains. The one to book is, of course, the Elizabeth Taylor suite, which still has her specially commissioned Swarovski crystal chandelier and her pink, heart-shaped bath tub. • Calle Zaragoza 445. Puerto Vallarta, Mexico (casakimberly.com; +52 322 222 1336). Regular doubles from £230, Elizabeth Taylor suite from £892, room only.

#### TRIPLE CREEK RANCH MONTANA

If you've ever fancied life as a cowboy but without the hardships, you're going to love Triple Creek Ranch. In the heart of the beautiful Montana Rockies, the resort is made up of luxury log cabins and ranch homes with access to the lodge, which features original western art. Try your hand at all kinds of outdoor pursuits, such as fly-fishing, whitewater rafting, mountain biking and off-ranch adventures, exploring by helicopter, horse or even dog sled. • 5551 West Fork Road, Darby, Montana (triplecreekranch.com; +1800654 2943). Doubles from around £826, including full board and alcohol, and many activities. Words: Tom and Jeremy Jauncey, Founders of @BeautifulDestinations on Instagram

#### NIMMU HOUSE INDIA

Sprawled across a vast apricot orchard near the confluence of the Zanskar and Indus rivers, Nimmu is a Twenties' Tibetan house turned haute homestay. Owned by the Nangso family, descendants of the Ladakhi royal family, it's intimate and familiar, and a welcome change from the touristy frills of Leh city. The main house has 12 rooms, all finished with local stone, latticed wood and with beautiful views of the Himalayas. But my favourite spot is one of the five tents in the garden, tucked between yak stables and fruit orchards. They're dressed in local nomadic style with Changpa rugs, and a hammock slung in the entrance.

• Nangso House Nimmu, Leh, Jammu and Kashmir, Ladakh, India (nimmu-house.com: +91 84477 57517). Doubles from £117, half board. >



From top: The Rancho, Costa Rica, Mexico's Casa Kimberley, and Triple Creek Ranch, Montana



Top: Heathland



Below and

bottom: Uxua Casa

Awasi Patagonia, Chile. Far right:

Hotel and Spa, Brazil. Right:

Kichic, Peru

#### UXUA CASA HOTEL AND SPA BRAZIL

Uxua Casa's unassuming exterior hides an ELLE Decoration-worthy retreat. It stands in the heart of the international gypset hideaway, Trancoso, a town that was once on its way to extinction, only to be revived by a hippie invasion in the Seventies. Uxua's II brightly coloured casitas were beautifully restored by fashion designer Wilbert Das (former Creative Director of Diesel) with the help of local artisans, using traditional techniques and reclaimed materials. Book Casa da Árvore – an actual tree house – and indulge your inner Tarzan. • Porto Seguro, Bahia, Brazil (uxua.com; +55 73 3668 2277). Doubles from £329, B&B.

**AWASI PATAGONIA CHILE** 

Twelve isolated cabins with a minimalistic, almost nordic personality pepper a 6,000 hectare private estate inside Torres del Paine National Park. Floor-to-ceiling windows and a thoughtful geometric layout draw your gaze towards the raw immensity of the outdoors. There are no TVs, phone signal is spotty, and wifi is unreliable due to a lazy satellite signal. But you won't need them, as each cabin comes with a personal guide and Jeep so you can explore the surroundings at your whim. Rooms are a perfect balance of ultra-modern lines and a warm cottage feel, thanks to the natural wood and alpaca-wool finishes and wood-burning stoves, making for total comfort in the wild. Estancia Tercera Barranca, Torres del Paine,

Chile (awasipatagonia.com; +0 808 101 6778). Cabins from £1,200, min. three nights, all inclusive. **KICHIC BOUTIQUE HOTEL PERU** Near the sleepy fishing village of Máncora,

Near the sleepy fishing village of Máncora, at Peru's northern tip, you'll find Kichic, a bohemian beachside retreat dedicated to



the balance of body and spirit. Shady nooks, daily yoga classes and energising cuisine are some of the things that make this go-to hideaway in South America. The nine suites, connected by lantern-strung paths, dot the coconut palm and bougainvillea gardens. Each room is unique, though they all have useful canopy beds (mosquitoes beware) and the soothing sound of the ocean surfat night. The Himalaya suite has the best ocean views, but the Piedra suite is our favourite: cosy and intimate, with an open-air bath on a private terrace. • Las Pocitas, Máncora, Peru (kichic. com; +51 73 411518). Doubles from £225, B&B. Words: Marta Tucci, Co-founder of nayatraveler.com and documentary photographer

#### ILHA DO PAPAGAIO BRAZIL

In southern Brazil, this private island resort, with just 30 rooms, is a few miles south of supermodel hotspot Florianópolis. The Mata Atlântica subtropical forest, which once stretched the length of Brazil's southern coast, is well preserved near here, and the local oysters are legendary, as is the loripira, their version of caipirinha. Book cabin two, which looks out between enormous boulders over an empty beach to distant Atlantic rainforest. It's like everyone's idea of a perfect playhouse, with a fireplace, large bathroom and wide veranda.

 Palhoça, Santa Catarina, Brazil (papagaio. com.br or search for 'Ilha Do Papagaio' at lastfrontiers.com; +55 48 88113411). Perola rooms from £430, B&B.

Words: Edward Paine, Managing Director of lastfrontiers.com

#### SATOYAMA JUJO HOTEL JAPAN

Two hours from Tokyo, Satoyama Jujo Hotel defies every cliche of a traditional 'retreat'. Instead, it sweeps you up in the vision of Creative Director Toru Iwasa, and the indigenous narrative of the region. The rhythm of the age-old harvest is expressed via the hotel's farm-to-table concept, while the mountainous location keeps it in splendid isolation. Rendered in cedar wood, Japanese

Protography: Cnf18 Catdicott, Fescape.com, Mike Henton, David G F Smith, Pam Voth.



Above: Ilha do Papagaio, Brazil. Below right: The Birdhouse, Somerset

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lacquer and tatami grass, the design of the hotel's 12 bedrooms and communal areas is a reflection of the region's architectural heritage. If you're heading to Japan, this is one for your must-stay list. • Oosawa, Minami-uonuma, Niigata, Japan (en.satoyama-jujo.com or designhotels.com; +81 25-783-6777). Doubles from around £312, room only. CASAS NA AREIA PORTUGAL

A conceptual design project by architect Manuel Aires Mateus, the four former fishermen's huts, in the Comporta dunes (one hour south of Lisbon), are the perfect bohemian idyll. With local timber overhead, sand underfoot and the crashing waves of the Atlantic just moments away, Casas na Areia gives you a meaningful connection with your surroundings. You can go looking for dolphins, ride horses on the beach, or just find a quiet spot to watch the elegant flamingos. • Sitio da Carrasqueira, Comporta, Portugal (casasnaareia.com; +351 934 418 316). From around £167, min. three nights. Words: Claus Sendlinger, Founder and CEO of designhotels.com





#### THE BIRDHOUSE SOMERSET

A 30-minute drive from the Jurassic Coast, this treehouse looks like a giant bird box, with its large round window, and the surrounding woodland echoes to the chatter of finches and starlings. Inside, you'll find a beautifully designed handmade bed, bathroom, kitchen, dining table and living area. Created from locally cut cedar, the treehouse has views of the trees through every window and sits behind a yurt pitch in its own woodland garden, where you can build a camp fire and lie watching the stars. The Birdhouse, Fordscroft Farm, Crewkerne, Somerset (cabinly. co.uk; 07773 505671). From £120, sleeps two.

#### THE SHINGLE HOUSE DUNGENESS

On the vast shingle beach of Dungeness, near Romney Marsh, is a random collection of fishermen's huts (many of them owned by artists, including – most famously – the late film-maker Derek Jarman), two lighthouses and the terminal of a miniature coastal steam train. The entire beach is classified as a nature reserve and is filled with unusual plants and birds. The Shingle House was designed by Northern Office for Research and Design (NORD), who were inspired by the natural drama of the site to create a simple black house, finished in tarred black shingles on the outside and a beautiful palette of concrete and timber within.

Dungeness, Kent (Living-architecture.co.uk).
 From £735 for four nights, sleeps eight.
 Words: Gary Rayner, Founder of cabinly.com and goglamping.net



#### THE BISON KABINI WILDLIFE RESORT INDIA

The Bison's seven luxury tents, plus two Machan suites (elevated watchtowers) on wooden stilts, are ranged along the shore of the Kabini backwaters, and connected to the main lodge and a separate, two-bedroom cottage suite by white walkways. All the rooms have polished hardwood floors, four-poster beds with mosquito nets and verandas with lake views. The resort may not have the tiger numbers of some other Indian wildlife parks, but leopard sightings are common and this is the best place in India to see large herds of wild elephant and gaur (Indian bison). Game viewing can be by boat or Jeep and even, if you're lucky, from your bed - if a herd of elephants strolls past. The food is amazing, with regional dishes such as 'jungli maas' (marinated lamb curry) and breakfasts of masala dosas and steaming hot chai after early morning game drives.

 Nagarhole National Park, India (thebisonresort. com; +91 806 559 0271). Doubles from £160, full board

#### VALEA VERDE RESORT ROMANIA

Surrounded by the wild Carpathian mountains, in the rural heart of Transylvania, this old farmhouse attracts a hip local crowd, yet still manages to feel quite medieval. The village is all horses and carts, haystacks and ancient buildings, and the farmhouse's four gorgeous rooms have polished wooden floors and wood-burning stoves. When these fill up, there are more rooms scattered in outbuildings and apartments throughout the village, just beyond the man-made swimming pond. Owner Jonas Schäfer is an enthusiastic foodie serving foraged wild truffles, organic produce and an excellent wine.

• Strada Principala 119, Cund, Romania (discover-transilvania.com;+40 265 714 399). Doubles from £50, room only. Words: Chris Caldicott, travel writer and photographer ■

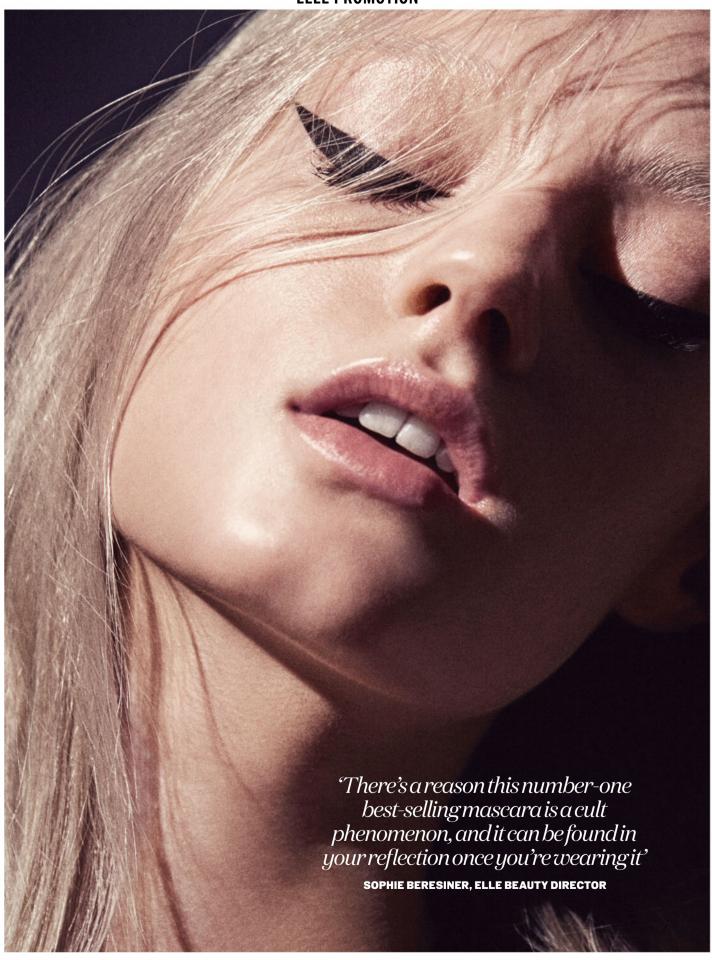




From top, clockwise: The Shingle House in Dungeness, The Bison Kabini Wildlife Resort in India, and Valea Verde Resort in Romania



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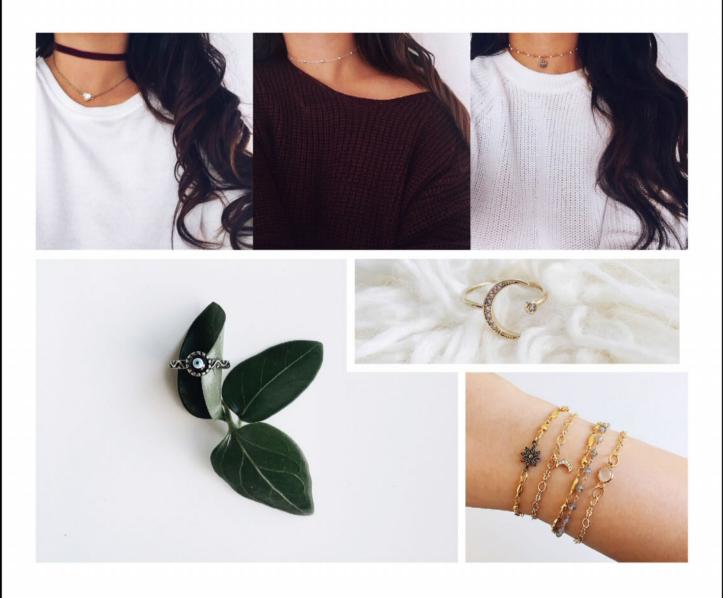
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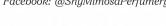
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#### SIELLA SWIMWEAR

Unique, colourful and fully reversible bikinis; Siella swimwear is the passion project of two active Australian sisters. Inspired by cheeky European cuts and vibrant, original prints to compliment a confident and playful lifestyle, Siella is the new summer wardrobe staple. Use 'ELLEUK' for an exclusive 10% discount www.siellaswimwear.com.gu



#### FRANK MOJADO

A carefully crafted range of luxury men and women's swim and beachwear inspired by the vibrant spirit of Ibiza. Frank Mojado's well-crafted pieces are manufactured in Europe from the finest fabrics and techniques with a strong emphasis on fit and form and function. www.frankmojado.com
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#### NOW\_THEN

Inspired by the connection with the Ocean and adventures to come, the brand features exclusive swimwear and wetsuits responsibly made from eco-premium materials like recycled fishing nets. Fusing style and functionality, the label is the ultimate call for ocean-loving women in search of fashionable saltwater attire.

www.nowthenlabel.com/IG+FB: nowthenlabel



#### 7ΪΔΗ

is an Australian swimwear brand that believes in the integration of art into its designs. Details like their trademark leather straps bring sophistication into creation. Ziah swimwear is true artwork, made for the sand, the sea and the streets. www.ziah.com.au @\_ziah\_\_



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From the unique elegance and luxury of its accommodations to the high quality of its services and facilities to the unspoilt beauty and wonder of its surrounding locales, Kenshō welcomes you to discover "the hidden gem of Mykonos" and see for yourself why it's the newest Ornos Bay gem of Mykonos, Greece!

The cosmopolitan Mykonos town is waiting for you to discover its romantic small little streets and corners, using the complimentary transfers to and from Mykonos town with Kensho's luxury cars. Many of Kenshō's rooms and suites also come complete with private plunge pools and hot-tubs. No matter the choice, at Kenshō you can expect only the finest

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www.kenshomykonos.com info@kenshomykonos.com

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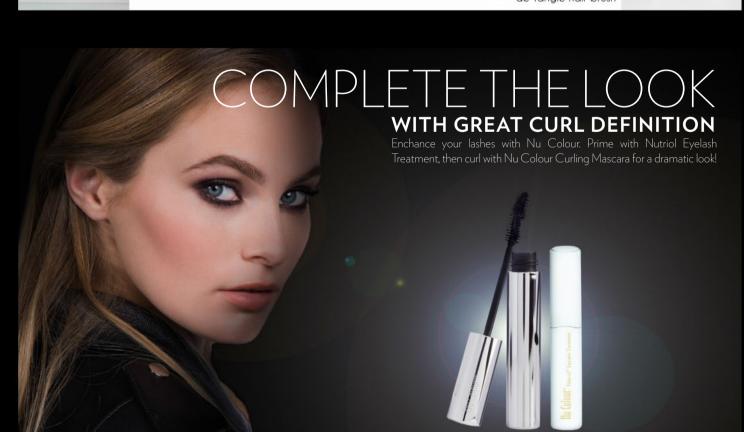












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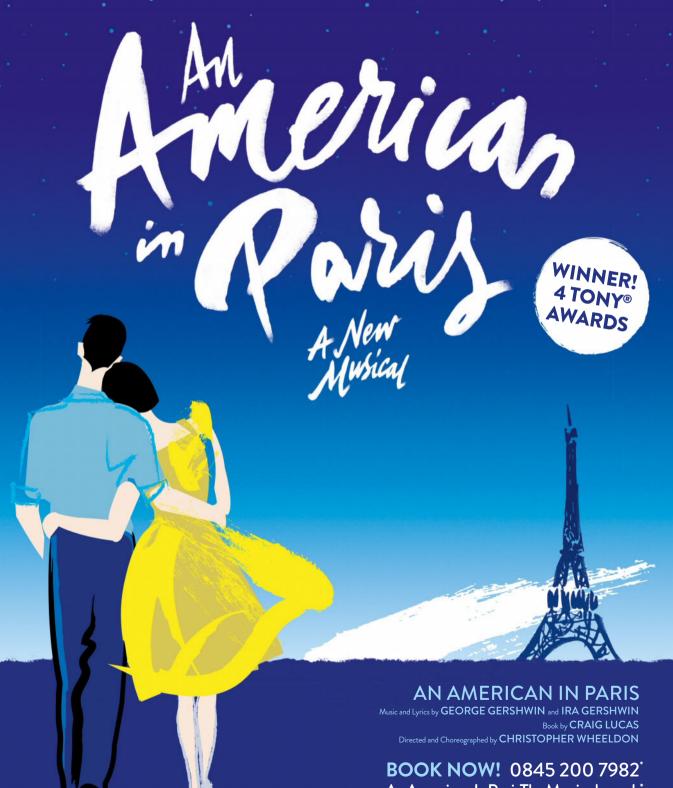




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My favourite book is ten of the dimbarilles what do you collect?...

because it's County side

On Sundays, I like to Walk and Clan My Sheets

in the studio cuailing and making the studio cuailing and making

If you ruled the fashion world, what's the first thing you would do?

turn number 1 London into my studio

Describe your current collection for us in

big granny, party

Could you draw us a scribble that sums it up?

could you haw us a scribble that sums it up?

Ned or dead white from platforms















hat is the last thing you did last night?

What is the fashion word you overuse the most?

What was the first thing you did this morning

Snoored for an now

What would be your personal theme tune

the could be your personal theme tune

What's the screensaver on your phone? Siste

which sweaming age 6 That's the meaning of life? Cating

Swimming and Taughing
Do you wear socks in bed? never

What does love smell like?

ampits

What was your first email address?

gimbo 2005 @gmail com

If you could relive one moment from the last 24 hours what would it be?

oysters and guiners at the

What's the biggest perk of being you?

can buy clother on the buisneys

phone? a couple wearing matching

What never goes out of fashion?....

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