



V\*GUE



MODEL IS TOO FAT



*Fear of the poor  
rising up*



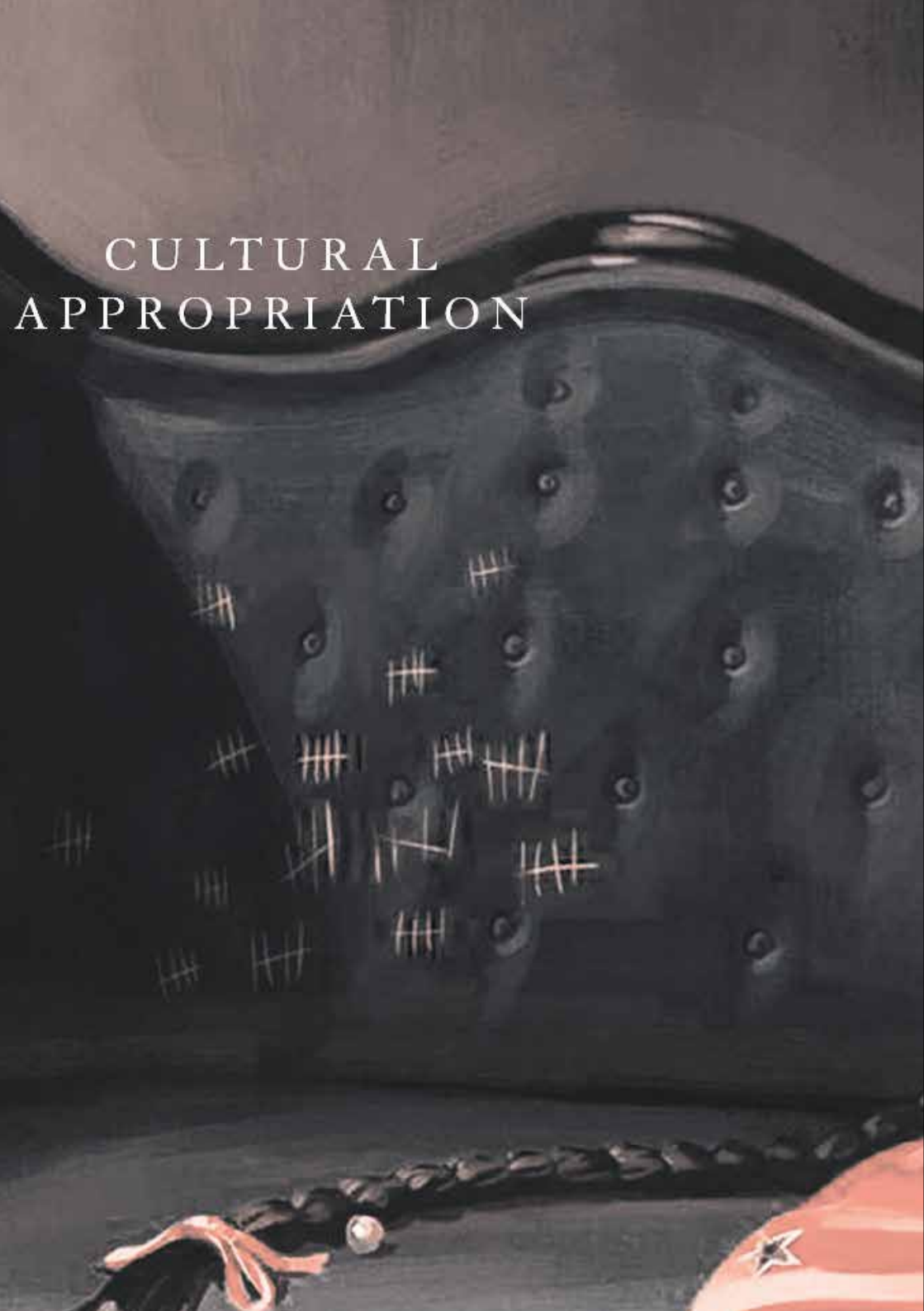
# FUNDING GENOCIDE

ETERNAL BEAUTY



COUTURE FUR

# CULTURAL APPROPRIATION





NAZI SUPPORTER

A black and white photograph of a modernist building facade, likely the Guggenheim Museum in Las Vegas. The image shows a grid of thick concrete columns and beams, with large, dark, rectangular openings. The lighting is dramatic, with strong shadows and highlights on the concrete surfaces. The text 'UNDERAGE MODELS' is overlaid in white, serif, all-caps font on the left side of the image.

**UNDERAGE  
MODELS**



# ADVERTISEMENTS INDEX

by Maria Gil Mendoza



*She was cancelled from the show at the last minute for being 'too fat' and was told to 'drink only water for the next 24 hours'.*

Ahmed, O. (2017) *Business of Fashion*. [online] Available at: <https://www.businessoffashion.com/articles/news-analysis/ashley-brokaw-responds-to-louis-vuitton-casting-controversy> [accessed: 13/03/2018].



*Multi-billionaire owner of luxury jewellers Cartier says the thought of the poor rising up and overthrowing the rich keeps him awake at night.*

Crone, J. (2015) *Daily Mail Online*. Available at: <http://www.dailymail.co.uk/news/article-3117048/Multi-billionaire-owner-luxury-jewellers-Cartier-says-thought-poor-rising-overthrowing-rich-keeps-awake-night.html> [accessed: 12/03/2018].



*Could buying Christmas jewellery be funding genocide?*

Lownsbrough, H. (2017) *The Guardian*. [online] Available at: <https://www.theguardian.com/commentisfree/2017/dec/20/christmas-gift-jewellery-genocide-luxury-bulgari-myanmar-violence-rohingya> [accessed: 12/03/2018].



*The Italian brand's first haute couture or 'couture fur' show, he said: 'For me, Fur is Fendi and Fendi is Fur, Fun Furs! Fendi is my Italian version of creativity'.*

Sharkey, L. (2015) *The Independent*. [online] Available at: <https://www.independent.co.uk/life-style/fashion/news/a-butcher-shop-is-worse-karl-lagerfeld-fights-back-against-peta-and-defends-use-of-fur-in-fashion-10087884.html> [accessed: 13/03/2018].



*It's not the Italian company's first time at the centre of the cultural appropriation debate, either.*

Lingala, A. (2018) *Business of Fashion*. [online] Available at: <https://www.businessoffashion.com/articles/opinion/op-ed-%E2%80%8Banother-season-another-cultural-appropriation-controversy> [accessed: 12/03/2018].



*Not only that Chanel was 'fiercely anti-Semitic' even before 1939 but carried out missions on behalf of the Abwehr to Madrid and Berlin during the war.*

Samuel, H. (2011) *The Telegraph*. [online] Available at: <https://www.telegraph.co.uk/history/world-war-two/8704910/Coco-Chanel-was-a-Nazi-agent-during-Second-World-War.html> [accessed: 13/03/2018].



*It features underage models eerily trying to be seductive -- one was only 13 years old when she shot the ad; the others were 17 and 18.*

Bhasin, K. (2011) *Business Insider*. [online] Available at: <http://www.businessinsider.com/teens-prada-ad-2011-8?international=true&r=US&IR=T> [accessed: 13/03/2018].

V\*GUE is the result of a workshop in which a *Vogue* magazine was dissected, critically analyzed from various perspectives and put together again in an alternative form. The goal was to examine the concept of 'luxury' today, and the way it is being sold through fashion's mass media. We chose British *Vogue* as our material because of its renowned status within the fashion world and the excessiveness and extravagant use of glossy words and visuals adhering to the 'fashion dream' as a commodity.

This workshop is initiated by Hanka van der Voet and Femke de Vries as a part of their individual research into fashion magazines (*Press & Fold* and *Garment Grammar*). The content is developed by MA Fashion Strategy students of ArtEZ Gen#27: Adriana Fox Hopper, Chinouk de Miranda, Cinzia Magnani, Hester Brands, Ieva Uzkuraitė, Julia Kaleta, Karmen Samson, Maria Gil Mendoza and Marina Sasseron de Oliveira Cabral. With a contribution by Chet Bugter and guest lectures by Elisa van Joolen and Chet Bugter.

This is a Warehouse production For ArtEZ Fashion Masters, MA Fashion Strategy Designed by Corine van der Wal In collaboration with WALTER books

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The Monthly Package  
of *Vogue* Life  
by Ieva Uzkuraitė  
(receipt around V\*GUE)

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de Oliveira Cabral



## EDITOR'S LETTER

Mes petites chéries,

Do you remember the year 2009, when the world was startled by the European debt crisis? The consequences were grave - major distrust in banks and governments, massive protests, the destruction of relationships between EU member states, and even the oh-so-ominous Brexit. But let's look on the bright side: planning a shopping holiday in London, the Mecca of luxury, has never been so cheap!

As said by the late and great Coco Chanel: "The best things in life are free. The second best are very expensive." The lure of luxury remains real: try and imagine the feeling when buying a new Hermès Birkin, Alessandro's Dionysus GC Supreme or one of Karl's stunning Chanel dresses that transforms you into a *Vogue*-tastic princess. The shine that comes with buying luxury fashion will not only help you to feel better about yourself: it will transform you into the woman you are meant to be.

As Condé Nast's main Luxury and Lavishness Editor-at-Large, I was absolutely enchanted when the girls of V\*GUE asked me to write this editor's letter. Just imagine the cacophony of chitter-chatter and giggles in the editorial offices with a staff of nine women! I must say: our texts have never been more profound, re-written by a special story-telling curatorial team. Become enchanted by the layers of luxury and experience the luxury of choosing how to read. Learn about the democratic and maybe even military power that luxury fashion holds, or get inspired by our fairy tale shopping section. Don't forget to take a close look at the advertisements, which were specifically tailored for this issue.

Always remember: look your best, feel your best, be your best (by buying what we tell you to buy).

Bisous et à bientôt  
Chet Bugter, Guest Editor-in-Chief



# VOGUE

EDWARD ENNINFUL

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DIRECTOR OF EDITORIAL ADMINISTRATION & RIGHTS

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# LUXURY & LIPOVETSKY

## THE DEMOCRATIZATION OF LUXURY

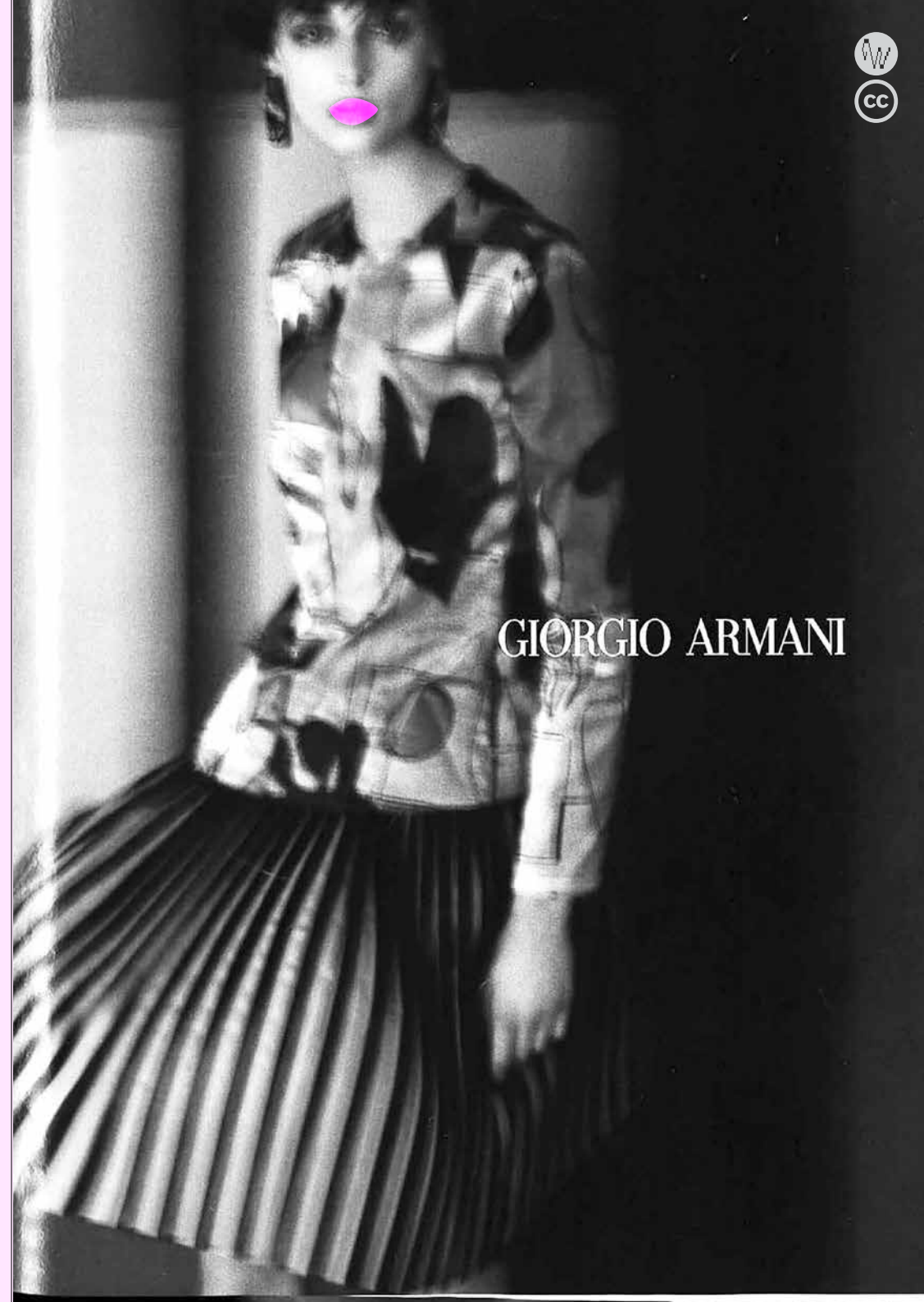
by Hester Brands

High fashion and luxury brands, as we know them today, use various marketing strategies to influence and manipulate our behaviour as consumers. These strategies, that become very obvious in the form of editorial advertisements in fashion magazines, form the main actor in one of the traits of our Western capitalist societies: buying for the sake of buying. As a consequence, luxury goods are being mass produced for an ever-expanding clientele under the guise of the 'luxury for all' concept. This phenomenon - mass consumerism and production - evidently and paradoxically seems to turn luxury in a non-luxurious product.

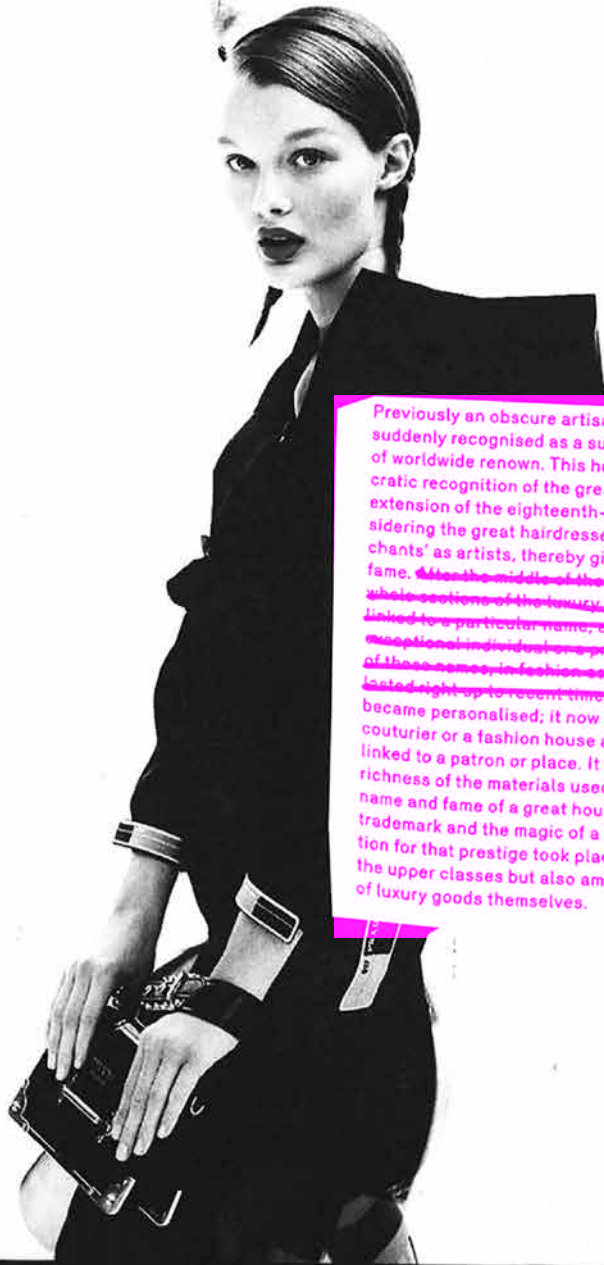
In his text *Modern and Post-Modern Luxury* Gilles Lipovetsky discusses the general concept and history of luxury. He addresses how the shift towards the democratisation of luxurious goods came into being. In *Luxury&Lipovetsky* I use his words in combination with *Vogue's* luxury advertisements to inform the reader on the extraordinary irony that can be found in the suggested exclusivity of these luxury products while they are actually globally mass-produced. Trapped into an endless copy-cycle every luxurious design ends up being produced repeatedly for the sake of profit. By the act of copying Lipovetsky's quotes into, yet again, copied advertisements I try to visualize the simulation of richness and extravagance in the advertisement of mass-produced luxury products. I therefore indirectly suggest that every product can be seen as luxury, as long as we advertise them as such.

Texts: Lipovetsky, G. (2007). *Modern and Postmodern Luxury*. In Teunissen, José with Brand, Jan (eds). *Fashion & Accessories*. Houten: Uitgeverij Terra Lannoo bv.

Images: Vogue UK, (February 2018, pp. 1-6)



# PRADA



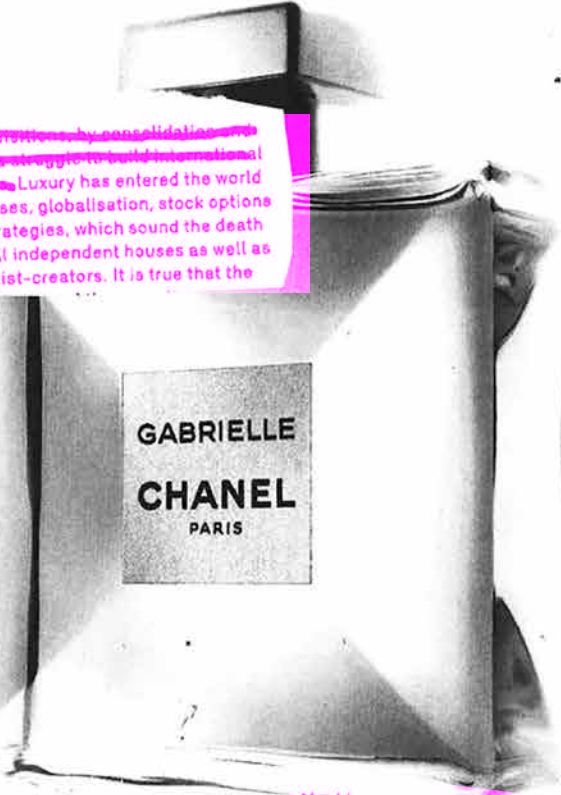
Previously an obscure artisan, the couturier was suddenly recognised as a sublime artist, a creator of worldwide renown. This honouring, this democratic recognition of the great couturiers, was an extension of the eighteenth-century trend of considering the great hairdressers and 'fashion merchants' as artists, thereby giving them a claim to fame. ~~At the middle of the nineteenth century,~~ whole sections of the luxury universe would be linked to a particular name, either that of an exceptional individual or a prestigious firm. Some of these names, in fashion as elsewhere, have lasted right up to recent times. Luxury thus became personalised; it now bore the name of a couturier or a fashion house and was no longer linked to a patron or place. It was no longer the richness of the materials used but the aura of the name and fame of a great house, the prestige of a trademark and the magic of a brand. And competition for that prestige took place not only among the upper classes but also among the producers of luxury goods themselves.



White haute couture embodied the union of arts and crafts with industry, advances in mechanisation during the same period led to the appearance of cheaper 'semi-luxury' or 'pseudo-luxury' goods aimed at the middle classes. The modern era is contemporaneous with the rift between the authentic, exclusive and priceless, on the one hand, and the shoddy imitation, standardised and democratised goods on the other. ~~As a result,~~

# CHANEL

mergers and acquisitions by consolidation and restructuring in an attempt to build international mega-enterprises. Luxury has entered the world of corporate strategies, which sound the death knell for the small independent houses as well as the sovereign artist-creators. It is true that the



The sublime artistic age of luxury has given way to a hyper-realistic financial age, in which creation and the search for high profitability have become inseparable.

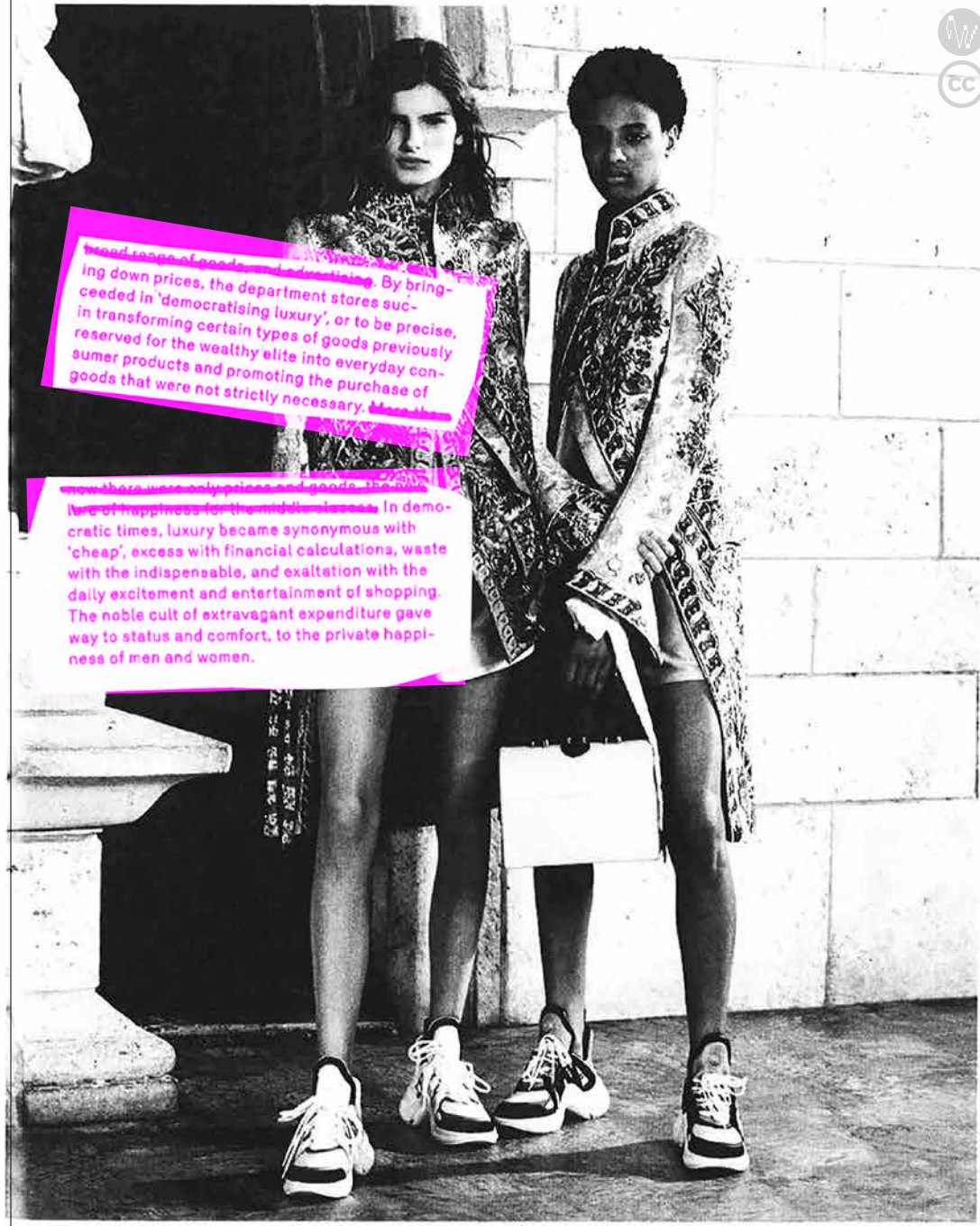
# GABRIELLE CHANEL

THE NEW FRAGRANCE



By bringing down prices, the department stores succeeded in 'democratising luxury', or to be precise, in transforming certain types of goods previously reserved for the wealthy elite into everyday consumer products and promoting the purchase of goods that were not strictly necessary.


In democratic times, luxury became synonymous with 'cheap', excess with financial calculations, waste with the indispensable, and exaltation with the daily excitement and entertainment of shopping. The noble cult of extravagant expenditure gave way to status and comfort, to the private happiness of men and women.



# LOUIS VUITTON

## ADVERTISEMENT DIET

by Julia Kaleta



With the rapid increase in demand<sup>8</sup> and growing competition, the luxury universe is beginning to imitate the behaviour of the mass-market brands. It is marked by hugely expensive product launches and publicity, transgressive or shock advertising campaigns, a vast increase in new product launches,<sup>9</sup> shorter shelf-lives, a slew of promotional offers for perfumes and cosmetics, and the demand for short-term financial performance.<sup>10</sup> True, these new strategies may not last forever, particularly since they could have a negative result in the long term. But they do show that luxury industries have entered the marketing era with a bang.

FENDI

It's enough to hold a Vogue in your hands just once, to learn that the opening pages of every issue are mostly advertisements of luxury brands. Only after 35 pages you'll run into the colophon. It is a common fact that advertising, in many different types of media, is the main source of revenue. Within fashion media specifically, the revenue is determined by the involvement of luxury brands like Chanel, Armani and Saint Laurent, and it is undeniable that their involvement highly influences the content and determines the power structure of the magazine. As a result, magazines for example publish mainly commercially (luxury - brand) tied content with a tone of voice that focuses on worshipping fashion from a consumer perspective rather than a (critical) journalistic perspective.

The following case-study of British Vogue February issue (2018) dissects and maps the structure of a fashion magazine from the perspective of the powerful presence of commercial partners. This dissection is translated into a visual overview of the magazine that shows the spreads with the placement of advertisements, texts, images and editorials. Because the luxury - brand advertisements on the opening pages are very dominant I've decided to focus on these specific brands and their product placement throughout the rest of the magazine. With this approach I hope to underline the involvement of commercial luxury brands throughout the content of the magazine and to give an insight into the commercial power-structure of Vogue.

Firstly, I counted the amount of adds inside the magazine. Secondly, I ripped out every page on which a brand is being promoted. My initial aim was to make a distinction between text, article, advertisement, images and editorials. However, during the process of tracking the adverts I got lost inside the sponsored content and



consequently asked myself where I should draw the line between content, text, article and advertising. The most confusing case is the 'advertorial': when magazines use a template based on their design style to create an advert for a brand. Since these carefully designed 'supportive editorial atmospheres' aim to place the merchandising in the magazine in a non-distractive manner, it requires a thorough reading to recognize the commercial character. On the other hand, it is easily identified by a tiny title in the top-right corner which says 'Vogue partner', meaning that the brand has paid Vogue about £6000 for these two pages (as can be found on the Condé Nast webpage *Vogue media kits & rate cards*). Although this is just one example of all the sponsored content that can be found in the magazine, it strikingly reveals the strong interlinkage of commercial interest in something that seems to offer genuine content. Generally, this dominant interference of commercial partners leaves very little hope for independent, critical content.

The fact that the brands featured on the opening pages were repeatedly featured in editorials throughout the magazine wasn't surprising, it was however, quite disproportional. For example; Chanel bought 6 advertising pages (which approximately cost £115 320) and the back (outside) of the cover which is the most expensive page in the magazine (£46 220). Besides that, Chanel was mentioned 11 times in editorials throughout the magazine. While both Giorgio Armani and Max Mara bought 4 pages each, Armani products were mentioned twice as much as Max Mara's.

Intuitively, I was expecting to find out that the particular amount of advertisement pages purchased by a brand would have a concrete correlation to the number of product placements by this same brand throughout the rest of the magazine, but this wasn't the case. In fact, Prada, Tiffany and Saint Laurent bought the same amount of commercial space but in the editorial pages Prada's items were mentioned 16 times, Saint Laurent 8 times, while Tiffany's showed up only 2 times. So, what is

the driving force between the difference in appearance of the brands throughout the magazine?

A possible explanation can be found on page 173 of the magazine. This is the page where you can find the contact information of the shops that have these brands or items in their assortment and thus sell the items featured in the editorial. This made me realise that the boutique owners are the go-between involved in shaping sponsored editorial content. As a result, we could say that one of the forces that shape the commercial content of the magazine are brands who buy pages for regular advertising and another force would be the shops that actually sell the items that are featured in the editorial parts. To make it easier for the reader to buy the featured items, the magazine actually publishes phone numbers and websites of particular shops in the country. This page, with the contact information of the shops, also openly unravels the mixed message of advertorials. It shows directly that the items mentioned in the advertorial are for sale and thus presents us with the underlying goal of such an article.

While I was dissecting the magazine from the perspective of commercial partners, the role of text also came to the fore. Personally, I have always found Vogue literally hard to read, and this research made me aware that I couldn't focus on the text because of, on the one hand, the purposely strong visual distraction and secondly because of the missing page numbers.

Another remark about text in magazines, that goes beyond the structure of the pages, is the fact that text in fashion media is mainly used to dictate the reader what to wear, how to live and where to buy all the 'luxury necessities'. We are, of course, talking about a lifestyle magazine and not a magazine of critique, but still I wonder: do these commercial magazines ever use text to create genuine 'readable' content or is text used only to create an 'intellectual air'? This use of text underlines that it's Vogue's aim to seduce the reader with a fashion dream about a luxury life. Upholding this fashion dream



or fashion myth is an old game which makes people believe that purchasing new clothing will transform their life into a fairy tale. Being aware of this, I find it crucial to stress that this communication strategy, as used by the most renowned fashion magazines in the world, is undermining the potential of fashion. I personally believe that fashion is not only about disproportionately expensive clothing that makes you feel special and exclusive, fashion is in fact the perfect vehicle for great analysis of the current state of society and culture.

Although we already knew that Vogue, the fashion myth-maker, was born to encourage readers to buy luxury fashion products and not to educate them with intellectual content, this research clearly visualizes the involvement and effects of the presence of brands throughout the magazine. And while trying to get an insight into the commercial dominance of luxury brands in the magazine, I bumped into one of the most interesting and unexpected finding: 11 out of 60 commercial pages were used to promote brands that belong to Condé Nast, the publisher of Vogue itself... Is Vogue an advertisement magazine for itself? I was amazed by the broad range of items promoted: from Vogue fashion courses and books to Vogue cafe. My favourite Vogue advertising is the one with the Vogue colouring book.

#### sources

<sup>1</sup> Hoskins, T. (2014) stitched-up. The Anti-Capitalist Book of Fashion, London: Pluto Press, p.39

<sup>2</sup> Titton, M. (2016) Fashion Criticism Unravelling, a sociological critique of criticism in fashion media. International Journal of Fashion Studies. Volume 3 (Number 2) pp. 209-223

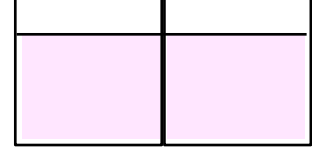
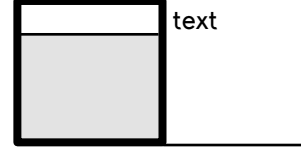
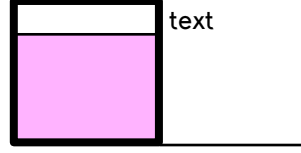
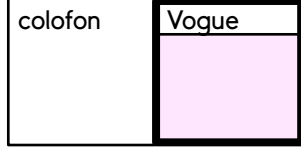
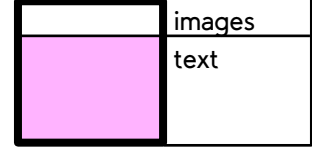
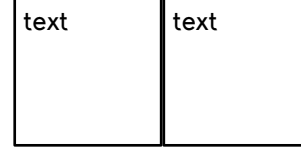
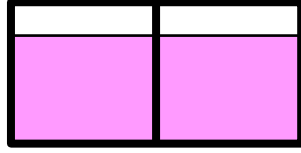
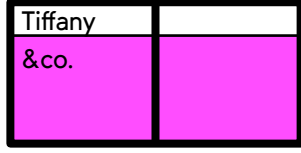
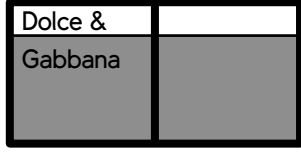
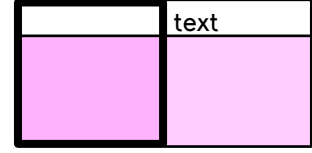
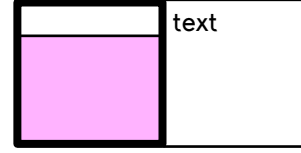
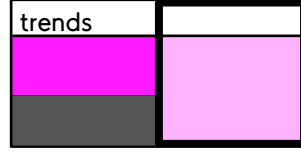
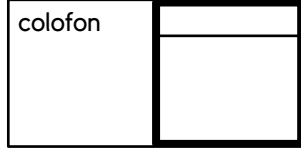
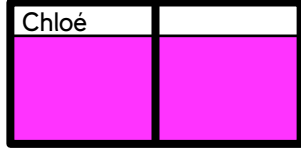
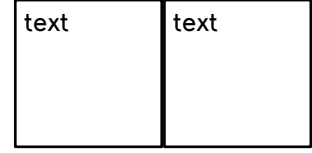
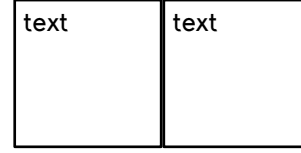
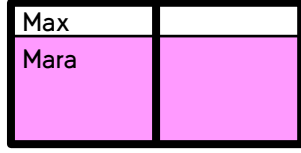
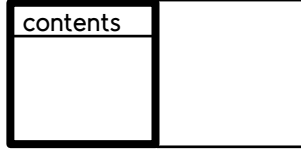
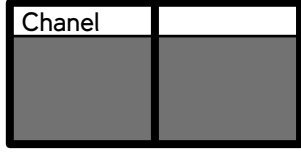
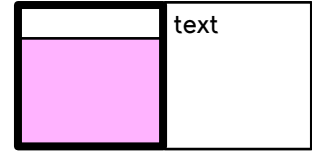
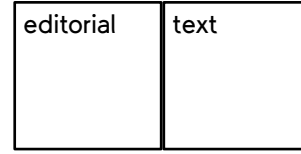
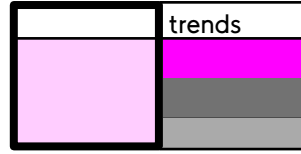
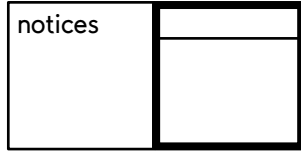
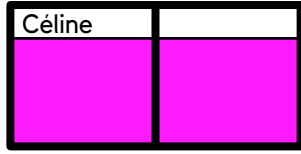
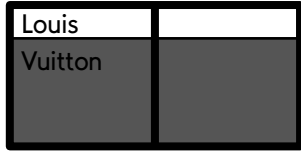
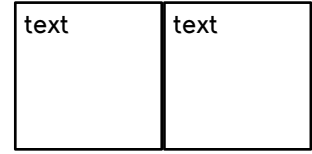
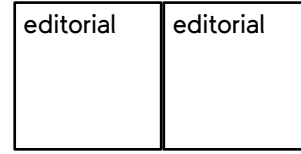
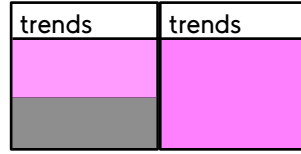
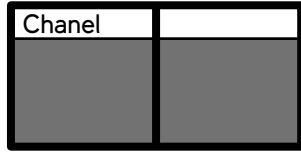
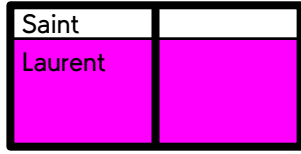
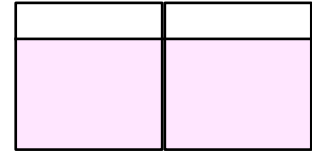
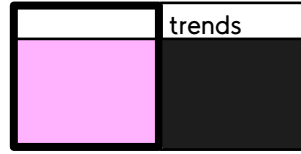
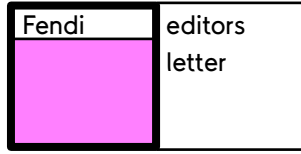
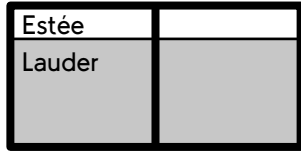
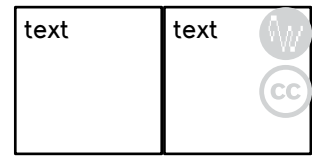
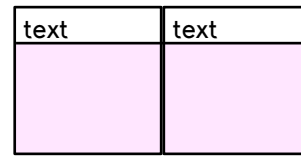
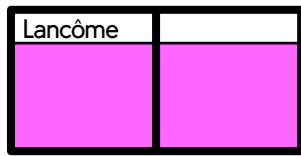
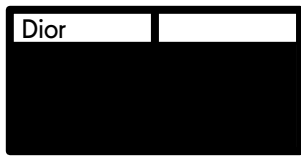
<sup>3</sup> Vogue media kits & rate cards, [online] available from : <http://www.condenastinternational.com/media-kits-rate-cards/> , [accessed : 14.03.2018]

<sup>4</sup> Flaccavento, A. On mercantile liaisons, [online] available from: <http://vestoj.com/on-mercantile-liaisons/> , [accessed : 14.03.2018]

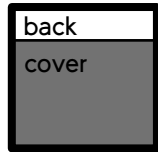
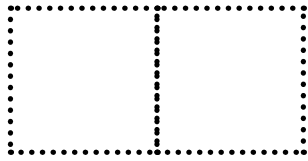
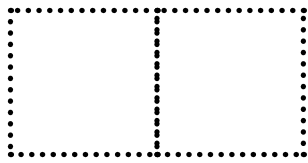
## BRAND INDEX

	Dior		Saint Laurent
	Prada		Céline
	Gucci		Chloé
	Louis Vuitton		Tiffany
	Chanel		Lancôme
	Dolce & Gabbana		Fendi
	Giorgio Armani		Max Mara
	Estée Lauder		Condé Nast Publications (Love Magazine, Tatler, Vogue's Brands)
	All brands that bought singular adverts: De Beers, Selfridges & co., Jil Sander, British Fur, Oxfam, Olay, Herbal Essences, World Land Trust, Look Good Feel Better		Amazon
	Advertisement page		Vogue advertising feature









## THE DICTIONARY OF THE DREAM

by Cinzia Magnani

Since their most important goal is to promote products, fashion magazines utilise the 'language of the dream'. This language is composed by specific types of words and expressions with peculiar connotations. Depending on the situation, the tone can vary between imperative, ironic or highly dreamy. It can be filled with fairy-tale concepts, but it is hardly ever critical. Reading the magazine through the perspective of this specific use of language reveals how, in every edition, various linguistic weapons are used to call the attention of the public and win their hearts.

On page 53, for example, we can feel how the text, through the use of certain metaphors and allusions to positive moments of daily life, is inviting us to purchase high-waisted leather skirts: *high-waisted leather skirts looked to be an instant passport to a good posture (and a number scribbled on a napkin – this is a skirt in which to win dates and attract glances).*

The fashion magazine is therefore not only a vehicle of information and culture, but also, and with even more intensity, a tool for inspiration to enhance consumption.

And although the price (only five pounds) makes us presume that the magazine is intended to reach a very broad public, the clothing items, occasions of use and the prescriptions to buy are aimed at the 'stars' or a richer/higher class public. Take for example the gentle invitation to buy a new jewellery piece on page 65, which actually implies that the reader already owns (and has experienced) various valuable jewellery pieces, either bought or inherited: *While there is no thrill or excitement to compare to wearing a new piece for the first time (the Vogue pick right now is a pair of Lacrima pendant pearl-and-diamond earrings), think of how returning to an old favourite or family heirloom can induce nostalgia and an extra sense of confidence.*

The discrepancy between the people or lives pictured



in the magazine and the type of reader (probably middle class, non-fashion savvy), shows how the magazine uses the dream-world of the stars and 'upper class' fashionable people to ignite the sparkle of the fashion dream in the readers' mind. This is one of the ways the magazine creates the desire among the larger reading group to be part of a world from which they are excluded and which is actually unreachable; 'the fashion dream'.

This *Dictionary Of The Dream* will guide you through the words that are used to evoke the readers' fantasies. It highlights expressions and sentences which are considered particularly relevant for recreating 'the dream' and shows the prestige of the magazine. In this dictionary the vocabulary is divided into different categories to guide the user while reading through the different weapons of the language arsenal: time, fairy-tale/celebrity, feelings, military and power.

Each entry of the dictionary comprehends first a vocabulary explanation from a dictionary, secondly (in italics) *the quotation from the British Vogue February 2018 with the page where it can be found* and thirdly (underlined) the specific references to the meaning in the context of Vogue. Through this enumeration, the reader becomes aware of how dense the magazine is with emotional narratives and imperative gestures, gaining a new understanding of the fashion magazine and how it creates 'the fashion dream'.

sources

<sup>1</sup> Merriam-webster.com. (2018). [accessed: 19/03/2018].

<sup>2</sup> Dictionary, (2018). Meaning in the Cambridge English Dictionary. [online] Dictionary.cambridge.org. [accessed: 19/03/2018].

<sup>3</sup> Collinsdictionary.com. (2018). Collins English Dictionary. [online] [accessed: 19/03/2018].

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<sup>5</sup> Urban Dictionary. (2018). [online] [accessed: 19/03/2018].

# Time

**Believe in a brighter future** The act of being optimistic towards the future.

*Believe in a brighter future. p.32*

Waiting for the results of your super expensive cream.

The attitude towards the future a woman using expensive skincare has.

**Eternally** Having infinite duration: everlasting of or relating to eternity characterized by abiding fellowship with God.<sup>1</sup>

*Something eternally inspiring. p.35*

That has no end and will somehow shine forever.

**Forever** For a limitless time at all times.<sup>1</sup>

*If you are looking for a forever piece, this is it. p.60*

A characteristic which may be valid for a product, if it wasn't replaced the day, week, month, year, era after.

**Fresh(er)** Having its original qualities unimpaired: such as (1): full of or renewed in vigour refreshed rose fresh from a good night's sleep (2): not stale, sour, or decayed fresh bread original, vivid a fresh portrayal just come or arrived.<sup>1</sup>

*Renews a fresher, youthful look. p.19*

*(...) where the freshest take on Americana offers up ultra-flattering angular shoulders (...). p.57*

*Exaggerated collars will freshen up a classic shirt (...). p.61*

Highly desirable quality of an object or human feature, often obtained by acquisition of additional products.

**Future proof** To design software, a computer, etc. so that it can still be used in the future, even when technology changes.<sup>2</sup>

*Future proof. p.102*

A person who uses the creams and serums advertised in the article.

A person who uses creams and serums to prevent their skin from aging.

*Buy nothing until you buy Vogue*

**Instantly** Without the least delay.<sup>2</sup>

*Re-ignites skin's radiance - instantly. p.19*

How fast all the things should be done / have effect, an adds value to an action.

**Love your age** *Love your age. p.32*

The act of spreading an anti-age cream on one's face.

**Modern** Involving recent techniques, methods, or ideas: up-to-date of, relating to, or having the characteristics of the present or most recent period of development of a language.<sup>1</sup>

*More modern touches? p.61*

A product, that is up-to-date with the current trends and aesthetics.

*Slide into the season with pins and bows*

**New** Having recently come into existence: recent, modern having been seen, used, or known for a short time different from one of the same category that has existed previously of dissimilar origin and usually of superior quality.<sup>1</sup>

*(...) but add a pair of plain, neon or patterned pop socks to your favourite kitten heels and they're as good as new. p.59*

*Hockey-style knee-high socks will put a new spin on exuberant party shoes. p.59*

*There's a new beauty mood in Hollywood, says*

*Charlotte Tilbury. p.96*

All everyone wants.

**Reinvent** To make as if for the first time something already invented, to remake or redo completely, to bring into use again.<sup>1</sup>

*The power signal that reinvents the beauty sleep. p.19*

A cream that changes the sleep in-depth without changing the act of sleeping.

**Renew** To make like new: restore to freshness, vigor, or perfection to make extensive changes in.<sup>1</sup>

*Renews a fresher, youthful look. p.19*

Transforms the person's appearance into a new, younger looking one.

**Ultimate** Last in a progression or series: final the best or most extreme of its kind.<sup>1</sup>

*The ultimate accessory for hands-free living. p.61*

Coolest, biggest, unbeatable, freshest, product to have now.

**Younger-looking** Having the appearance of youth.<sup>3</sup>

*Our no. 1 serum for glowing, younger-looking skin. p.33*

What you actually want to look like while loving your real age.

## Build a bold new-season wardrobe

**Youthful** Relating to, or characteristic of youth. Being young and not yet mature. Marked by– or possessing youth. Having the vitality or freshness of youth.<sup>1</sup>  
*Renews a fresher, youthful look.* p.19  
How everything is supposed to be.

# Fairytales/ Celebrity

**Award season tips** This month's contributors share their award-season tips and predictions. p.38  
Advices to live the season of cinema prizes at its best (if you have the chance to).

**Beauty sleep** Sleep considered to be sufficient to keep one looking young and beautiful.<sup>4</sup>  
*The power signal that reinvents the beauty sleep.* p.19  
Aurora's sleep in Sleeping Beauty.

**Celebrity** The state of being celebrated: fame. A famous or celebrated person.<sup>1</sup>  
*(...) and the world's most gifted documenter of celebrity at its most intimate and off-duty.* p.35  
*Celebrity interviewer(...)* *Celebrity make-up artist(...)*. p.38  
A person who embodies the dream and is admired for it by the consumer.

**Lipstick** A waxy solid usually colored cosmetic in stick form for the lips.<sup>1</sup>  
*Lipstick! It's instant glamour in a tube.* p.38  
Instant glamour in a tube.

**Oscar** Used especially for any of a number of golden statuettes awarded annually by a professional organization for notable achievement in motion pictures.<sup>1</sup>  
*... buzziest Oscar tipped films.* p.38  
An event which is seemingly on the agenda of every reader of Vogue.

**Ritual** Of, or relating to rites or a ritual: ceremonial. According to religious law.<sup>1</sup>

*...the dressing table is a mainstay of actresses' pre-stage rituals.* p.65  
The act of embellishment of the self that requires specific instruments generally featured in the same article (which need to be purchased all in order to make it happen).

## Roll out the red carpet

**Star-filled portfolio** *Star-filled portfolio featuring the best names in cinema.* p.35  
*Our first-ever Hollywood portfolio.* p.35  
*Visit vogue.co.uk/video this month to watch the stars of our Hollywood portfolio share their 'firsts'(...).* p.47  
What Vogue already has, a network of people who virtually are the best and most desirable.

**Star maker** A divine being responsible for the creation of the stars (now rare). A person, studio, etc., noted for turning people into film stars, pop stars, etc.; (also) a performance, film, etc., that results in a person becoming such a star.<sup>4</sup>  
*Star maker.* p.79  
A person who makes connections in Hollywood making it possible for someone to have various new faces.

# Feelings

**Believe in love** The act of allowing love out of oneself.<sup>1</sup>  
*Believe in love Tiffany.com.* p.29  
What you are practising by buying a diamond ring at Tiffany & Co for your loved one.

**Best** Excelling all others. Most productive of good: offering or producing the greatest advantage, utility, or satisfaction.<sup>1</sup>  
*Best film (...)* *Best track (...)* *Best play (...)*. p.38  
The excellence of people and products at Vogue.

**Darling** A dearly loved person.<sup>1</sup>  
*Vogue darling.* p.63  
Friends, someone in the circle.

## Remember to smile and avoid massive hairdos

**Date** A social meeting planned before it happens, especially one between two people who have or might have a romantic relationship.<sup>2</sup>  
*High-waisted leather skirts looked to be an instant passport to good posture (and a number scribbled on a napkin – this is a skirt in which to win dates and attract glances).* p.53  
Something to long for that can be conquered by purposely wearing the right outfit.

**Faithful** Firm in adherence to promises or in observance of duty. True to the facts, to a standard, or to an original.<sup>1</sup>  
*The party faithful.* p.70  
Continuously returning to parties.

## Beauty will have its say, beauty will cast her vote

**Femininity** The quality or nature of the female sex effeminacy.<sup>1</sup>  
*I feel very strongly that femininity isn't something that can be pigeonholed as one particular thing or 'look'.* p.52  
*Ah, femininity – often a byword for sensuality.* p.53  
The attribute of being feminine, which nevertheless can have different meanings for different people.

**Home** The social unit formed by a family living together. A familiar or usual setting: congenial environment.<sup>1</sup>  
*De Beers Jewellery The Home of Diamonds.* p.24  
The perfect place to be.  
The base or central place where something belongs.

**Individuality** Total character peculiar to and distinguishing an individual from others.<sup>1</sup>  
*The spring collections in a word? Individuality.* p.130  
Something everyone and every brand longs for.  
Word used and misused to indicate the personal sphere of each person.

**Joy** The emotion evoked by well-being, success, or good fortune or by the prospect of possessing what one desires. A state of happiness or felicity.<sup>1</sup>  
*The joy of socks.* p.49  
An emotion brought by the rediscovery of an item enriched with a new interpretation.

**Legendary** Of, relating to, or characteristic of legend or a legend legendary creatures of the sea. Well-known, famous.<sup>1</sup>  
*Having already begun my preparations with legendary interviewer (...).* p.35  
Person who works at Vogue.

**Object of desire** Something that people want to have.<sup>1</sup>  
*Pack a mac: windbreakers are now bona fide objects of desire.* p.51  
What many products in the magazine are supposed to be.

**Spring** The season of spring. Youth. An early or flourishing stage of development.<sup>1</sup>  
*Put spring in your step (...).* p.49  
Making one's steps fabulous by adding the right socks to it.

**Thing of beauty** What you say about anything that is favourable, appealing, ...or just plain nice.<sup>5</sup>  
*The practical, pack-away windbreaker has been recast as a thing of beauty.* p.51  
Something that is appealing and nice to have around.

# Military

**Armoury** A supply of arms for defence or attack. A collection of available resources.<sup>1</sup>  
*For both Trump women, a pencil skirt is an indispensable weapon in the internationally sleek, business-casual armoury (...).* p.52  
Set of the above-mentioned weapons.

**Fighting back** To attack or try to defeat someone who is attacking or trying to defeat oneself to make a new effort against an opponent.<sup>1</sup>  
*But the pencil skirt is fighting back.* p.52  
Another way to say that something is, against expectations, trendy again.

**Life-proof** That a particular quality exists.<sup>3</sup>  
*Life-proof.* p.31  
Surviving the actions of daily life.

## Follow the leaders

**Must have** Something that is essential to have or obtain. Essential or highly desirable.<sup>1</sup>  
*Entrepreneur Miroslava Duma lines up her digital must-haves.* p.91  
A (quite broad) set of products one cannot afford not to have.

**Radical** Very different from the usual or traditional: extreme. Favouring extreme changes in existing views, habits, conditions, or institutions. Associated with political views, practices, and policies of extreme change. Advocating extreme measures to retain or restore a political. State of affairs.<sup>1</sup>

*Radical chic. p.156*

The elegance of protesting while wearing expensive clothes.

The kind of chic in Vogue this season.

**Rules** A prescribed guide for conduct or action. An accepted procedure, custom, or habit.<sup>1</sup>

*Adwoa Aboah's digital dating rules. p.87*

*Diane von Furstenberg shares her rules for everything from dealing with critics (...). p.38*

All-encompassing set of impositions which ensures success when followed correctly.

**Surviving** To continue to exist or live after. To continue to function or prosper despite.<sup>1</sup>

*What's your tip for surviving the red carpet? p.38*

The act of being safe after a troublesome event such as the Oscars.

**Weapon** Something (such as a club, knife, or gun) used to injure, defeat, or destroy. A means of contending against another.<sup>1</sup>

*For both Trump women, a pencil skirt is an indispensable weapon in the internationally sleek, business-casual armoury (...). p.52*

Something aimed to stun someone at one's disposition.

# Power

**Brilliant** Very bright: glittering. Striking, distinctive. Distinguished by unusual mental keenness or alertness.<sup>1</sup>

*In fact, brilliant women are all over this issue. p.35*

The kind of women the issue is invaded by.

**Glowing** To shine with or as if with an intense heat.<sup>1</sup>

*Our no.1 serum for glowing, younger-looking skin. p.33*

The consequence of your new cream.

*A woman's place is in the city*

**Groove** An enjoyable or exciting experience. A pronounced enjoyable rhythm.<sup>1</sup>

*Ellie Pithers on how the pencil skirt got its groove back. p.52*

A very specific rhythm and mood of living, which is 'in'.

*Sheer overlays highlight the beauty of what's underneath, enhancing a natural and unconscious femininity*

**Impact** To have a direct effect or impact on: impinge on. To strike forcefully.<sup>1</sup>

*An image can have a global impact when written in clothes. p.156*

*Low-key pieces can have a high impact. p.60*

Something everyone is supposed to want to make on others.

**Power** Ability to act or produce an effect. Ability to get extra-base hits. Capacity for being acted upon or undergoing an effect possession of control, authority, or influence over others.<sup>1</sup>

*The power signal that reinvents the beauty sleep. p.19*

*Power of the night. p.19*

*Can we talk about the transformative power of the socks? p.49*

*Jewellery, too, can have the most transformative powers. p.65*

Being able to act on a specific situation, often transforming it.

**Powerful** Having great power, prestige, or influence. Leading to many or important deductions.<sup>1</sup>

*Most powerful woman. p.25*

The need to crown someone as the 'most'.

**Radiance** The quality or state of being radiant. A deep pink. The flux density of radiant energy per unit solid angle and per unit projected area of radiating surface.<sup>1</sup>

*Re-ignites skin's radiance – instantly. p.19*

Something the skin is supposed to possess naturally.

**Re-ignite** To subject to fire or intense heat again; especially: to render luminous by heat again.<sup>1</sup>

*Re-ignites skin's radiance – instantly. p.19*

Sets the skin on fire again, making it very luminous in an instant.



When flipping through a conventional fashion magazine such as *Vogue* shiny and sleek advertisements, shopping pages and articles flash by. Most of these images and texts are created for the sole purpose of promoting products from brands that *Vogue* has certain commercial agreements with. Although we are aware of the fact that these magazines have a commercial goal, the use of critical statements in this February issue give the impression that they are trying to think beyond this old-fashioned approach. However, when we take a closer look at these critical statements, it becomes clear that they are only creating the illusion of being critical. And as we know, creating an illusion is some of fashion's finest strengths...

Throughout this issue of the British *Vogue* there are some intriguing texts to be found. Texts such as: *Products with no gender bias, treatments for all* and *Why have there been no great female artists?*. Due to the tone of voice and strong reference to contemporary social discussions both statements create curiosity. However, once the context from which these statements derive is revealed, the notion of criticality that these statements imply instantly disappears. Why? Because the first text is part of a Dior advertisement campaign and the second text is from a beauty shopping page. These strong keywords, which have a critical, powerful and socially-urgent tone, are being used to cover up the magazine's trivial and superficial aim of selling products.

Although these words imply a profound message that is connected with urgent contemporary discussions, they are used only as 'keywords' to create a sense of depth and make the magazine look progressive, while it is still comfortably being as conservative as ever. This concept of a 'provocative image' refers to an idea of Gilles Lipovetsky: "Luxury long ago exchanged its respectable image for one of provocation, taboo-breaking and sensationalism."<sup>1</sup> By incorporating and connecting themselves with weighty sociological movements

and developments, fashion magazines, just like luxury brands, have traded their respectable image for something more spectacular and shocking.

The use of words with a provocative tone such as 'rebel', 'revolution' and 'activist' isn't anything new in fashion and they have become part of fashion's vocabulary. It is however important to realize that, although fashion has always used these words, it has always been in its own context. For example, describing a new trend or collection as a 'fashion revolution'.

Today we see that fashion magazines really try to connect with social/cultural debates while still operating within its own commercial context. This leads to friction and insincerity. On the good side, this urge to connect to a social/cultural debate can eventually open up the possibility for an unmistakable powerful message to appear.

Due to a series of powerful protests and the rise of new movements such as Black lives matter, #metoo, transgender rights and female rights, a lot has changed in our collective mind-set. The sentences found in British *Vogue* February 2018 are all connected to these current debates and movements suggesting a shift in the tone of voice and agenda of the fashion magazine. We can however question if these magazines really want to head in a more progressive direction. If so, they should respect the true value of these movements and stop using related terms and names to enhance consumerism. And most importantly, stop using protest as a luxury item.

By referring to the origin of the words used in this *Vogue* the following visual research shows a new story, a story that isn't based on consumerism or brand image but on real protest, real stories, and real people. It will do justice to the words.

<sup>1</sup>  
Lipovetsky, G. (2007) 'Modern and Postmodern Luxury'. In: Brand, J. & Teunissen, J. (eds), *Fashion & Accessories*. Arnhem: ArtEZ Press/Terra. p.39





*A powerful wordless image can have truly global impact*



During a Black Lives Matter protest in Baton Rouge, demonstrator Ieshia Evans faces two police officers in riot gear as she's about to be arrested. She stands resolute in the middle of the road near the headquarters of the Baton Rouge police department.

BACKMAN, J. (2016). *10 Iconic Protest Photos* [IMAGE]. Available at: [https://www.oddee.com/item\\_99757.aspx](https://www.oddee.com/item_99757.aspx) [accessed: 14/03/2018].

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British Vogue p. 161



In America 1 in 4 transgender people are denied healthcare by medical professionals. Be it a GP, a specialist or hospital staff. This is all the more shocking given that 1 in 4 transgender people attempt suicide - and lack of medical care has a horrific impact on mental health. The impact of being turned away at a time you are most vulnerable and in need of help, is immeasurable.



## Better together

Products with no gender bias, treatments for all... Is this the future of the beauty industry?  
Lauren Murdoch-Smith reports

Unknown, (2016). *Transgender people lacking adequate healthcare 'Report'* [IMAGE]. Available at: <http://canadajournal.net/health/transgender-people-lacking-adequate-healthcare-report-49370-2016/> [accessed: 14/03/2018].

Unknown, (2016). *Transgender people lacking adequate healthcare 'Report'* [ONLINE]. Available at: <http://canadajournal.net/health/transgender-people-lacking-adequate-healthcare-report-49370-2016/> [accessed: 14/03/2018].

British Vogue p. 10

Frances McDormand celebrated her Best Actress Oscar win by sharing the spotlight with all of the women who were nominated for the 2018 Academy Awards. She made it impossible to ignore the strength of women in Hollywood. Meanwhile answering 'why there are no great female artists'.



Huffpost (2018). *Frances McDormand Wins The Oscars With Speech*, [VIDEO]. Available at: <[https://www.youtube.com/watch?v=w\\_iaK3BLmPU](https://www.youtube.com/watch?v=w_iaK3BLmPU)>. [accessed: 14/032018]

British Vogue p. 1

# Follow the leaders

*It's been a century since British women won the right to vote, but the fight for equality is far from over. Eva Wiseman meets the new suffragettes*

Women's March on Washington the day after Donald Trump won the American presidency while Hillary Clinton had three million more votes.



YALKIN, D. (2018). *Inside the Historic Women's March on Washington* [IMAGE]. Available at: <https://www.rollingstone.com/politics/features/inside-the-historic-womens-march-on-washington-w462325> [accessed: 14/03/2018].

STUARTS, T. (2018). *Inside the Historic Women's March on Washington* [ONLINE]. Available at: <https://www.rollingstone.com/politics/features/inside-the-historic-womens-march-on-washington-w462325> [accessed: 14/03/2018].

British Vogue p. 151

A powerful wordless image can have truly global impact

[REDACTED] protest  
 [REDACTED] in Texas, who  
 [REDACTED] gowns and  
 [REDACTED] ruthless  
 [REDACTED] haunted  
 [REDACTED] occupy  
 [REDACTED] confronted  
 [REDACTED] history  
 [REDACTED] opportunity  
 [REDACTED] decided  
 [REDACTED] punchiest  
 [REDACTED] dignity  
 [REDACTED] exposed  
 [REDACTED] crazy  
 [REDACTED] radical  
 [REDACTED] wrong  
 [REDACTED] impossible  
 [REDACTED] powerful  
 [REDACTED] strategy  
 [REDACTED] young activists.  
 [REDACTED] feminism.  
 [REDACTED] fighting  
 [REDACTED] gender  
 [REDACTED] powerful  
 [REDACTED] dressed to protest.



Left: Margaret Thatcher meets the Fashioned Katharine Hammett at Downing Street, 1984. Below left: activist Saffiyah Khan smilingly confronts English Defence League leader Ian Crossland, 2017. Below: Israeli women rally against rape culture in Jerusalem, as part of the global Slutwalk protests, 2015



Right: Charlotte Marsh at a suffrage rally in Hyde Park, 1908, photographed by Christina Broom. Below: anti-nuclear protests at Greenham Common, 1983. Below right: machinists strike for equal pay at Ford's Dagenham plant, December, 1984. Bottom: Russian feminist punks Pussy Riot being sentenced to two years in prison for their guerrilla performance in Moscow's Christ the Saviour Cathedral, 2012



Why we need to talk about race states the cover of British *Vogue's* latest February issue. An issue that is, when clearly examined, full with similar alluring statements and so called 'clickbait' terms. In the online world this term is used when a title sounds exciting, enticing or hype worthy. The tendency to use active verbs that allude to socially relevant and urgent topics is massive, yet when flipping through the pages of this fashion magazine and searching for the actual content on these topics, the reader is left undone. The articles that seem to be about these urgent themes are overshadowed by advertising and shopping pages that content-wise are nowhere near as relevant as the bumpers on the cover suggest. Besides these mixed up pages, it is also within the articles that 'educational' information gets mixed up with subliminal advertising, causing confusion about the readers' position and the framework wherein the readers find themselves. For example: the beauty page titled *better together* acts as if it's an informative excerpt about the need for a genderless future, but it is actually just a page full of products that are dubbed 'unisex' in order to fall into an on-trend shopping category. This, amongst many other texts, is a self-acclaimed 'informative article' placed within a magazine that is actually driven by the promotion of products and services that the reader is able (and maybe even guided) to consume.

Generally, when reading a *Vogue* it is not clear what the intention of the article is and therefore it is unclear 'how' to actually read it. The intention behind the written information is being mystified. Is the reader being motivated and escorted to buy or, as the headline suggest, to keep up with present-day times and issues? Besides the mix-up of blatant and subliminal advertising with 'genuine' information on the topic, the magazine actually does contain articles about race and social diversity. But, although the table of content page shows some (not all) of the articles and their page numbers, searching for the actual content still feels like trying to find your way



through a maze, ending up somewhere lost between Gucci advertising and the Adwoa Aboa's online dating tips.

In today's print/magazine culture, editors and writers get away with promising to inform you about one subject, while subliminally trying to sell you products or alluding to the fact that what you are reading, may it be racial diversity or radical protest, is for sale. The text therefore actually contains several messages.

In institutions such as the government and the FBI they use a censorship (called 'sanitization') to remove sensitive information from a document while still being able to communicate the message to a broader audience. Thus, as seen below, it visibly divides the text into two types of information through masking the parts that are 'irrelevant'. Although it clearly shows that there are various 'storylines'.

IT WOULD BE [REDACTED] REALLY [REDACTED]  
ANNOYING FOR SOMEONE TO [REDACTED]  
[REDACTED] READ [REDACTED] A TEXT [REDACTED]  
[REDACTED] LIKE THIS, BECAUSE [REDACTED]  
[REDACTED]  
OF THE OBVIOUS [REDACTED]  
KNOWLEDGE [REDACTED] THAT INFORMATION  
IS BEING WITHHELD [REDACTED]  
[REDACTED] FROM THE [REDACTED]  
[REDACTED] PERCEIVER OF [REDACTED] THE TEXT. [REDACTED]  
[REDACTED] AWFULLY ANNOYING [REDACTED]  
BUT HONEST. [REDACTED]

The same kind of subdivision within text actually takes place within *Vogue* but without this visual censorship that could make us aware of the presence of the various motives embedded in the text.

These different frameworks within one text become particularly clear when we take a closer look at the article

*Dressed To Protest: Can Fashion Help Bring About Change?* written by Sarah Mower. When analysing this article, there are three different storylines compiled into one. The overall message of the article is actually rather unclear. It holds a historical, contemporary yet commercial tone and especially the latter is subverted throughout the literary tone of the writer. Bumpers like *how is the way we dress at all relevant* and *a powerful wordless image can have truly a global impact when encoded in clothes, a strategy that is ever more brilliantly put to use by young activists* are meant to entice the more 'radical reader' while for the 'consumerist readers' sparks of enthusiasm are created by lines like *anyone can pick up a beret for next to nothing and wear it with the same impact as Beyoncé or the Dior models - or just as an on-trend accessory*.

One of the most interesting takes on this article is the fact that Mower proposes critical questions without answering them, or even investigating/addressing them any further, so they end up being empty question marks fading into the background, overshadowed by the promotion of on-trend accessories that fit right into the radical-fashion category.

Aside from contradicting itself, by on the one hand saying that we can consume garments that generate change by being *dressed to protest*, and on the other hand stating that *what we wear, will in the end, have no impact on creating actual change*, we can conclude that the article underestimates the readers' intellect and the possibility that the reader might be interested in the topic of protest or radicalisation without the motivation of consumption.

When analysing a text like this we can ask ourselves the following: What if non-independent magazines like *Vogue* informed their public that there are various ways to read an article? Or in other words, what if there was a choice in 'reading-perspective'? This concept of choice and the awareness of various ways of reading could be described as a 'luxury in reading'. The idea of 'Reading Luxury' thus presents us with an obvious choice to consciously skip



subliminal information or hidden agendas, preventing us from being suckered in by clickbait titles and persuaded to buy products instead of understanding the content.

By dissecting the article *Dressed To Protest: Can Fashion Help Bring About Change?* according to various reading perspectives and subsequently rearranging the existing material, the following pages give insight in the various frameworks embedded in the text. Together these versions clearly show the chaos that is brought about by all the different types of information the written story contains.

1 — **quotes of relevance** > compiles the usage of radical statements that are addressed but not evaluated in the article according to the original title.

2 — **follow your interests** shows the historical, contemporary and commercial frameworks of the article re-written in their own columns giving the reader an option to choose an approach. These three frameworks are extracted from the different tones of voice Mower uses while writing, as they are all present but mystified by dismemberment.

3 — **the choice is yours** dissects and rearranges the article in favour of the 'radical reader' versus the 'consumerist reader', showing the dichotomy between the writer wanting to inform the reader about one subject, and the magazine at large that is driven by a consumerist incentive.

## DISCLAIMER

[PROPOSAL] — the article *Dressed To Protest: Can Fashion Help Bring About Change?* By Sarah Mower should be read backwards in order to grasp the full concept of the overall structure. Instead of being introduced to the vibe and feel of Prada's newest collection and its 'militant feel' it should be noted that the last few sentences of this text claim the following: *Can what we wear change anything for the better? Of course not: only fighting to legislate for true transparency and gender parity can do that.* By reading the text backwards we can conclude that any further assumptions alluding to the fact that we in the meantime, can see fashion as *a powerful ally as we set out, dressed to protest* should not be taken too literal by the reader. (Except when interested in consuming products or adopting new symbols in order to fight a battle without swinging actual punches.)



# ORIGINAL ARTICLE READ FROM THREE FRAMEWORKS



ADVERTISING FRAMEWORK



COMMERCIAL FRAMEWORK



HISTORICAL FRAMEWORK

## DRESSED TO PROTEST: CAN FASHION HELP BRING ABOUT CHANGE?

When people surged backstage to ask Miuccia Prada about her New Wave mashup of a spring collection, there was only one point she wanted to speak about. “I am suggesting militant women in a very practical way, through clothes. That’s what I do,” she announced. All her thoughts and feelings were driving towards “just wanting to change the world,” she said. “Especially for women, because there’s so much against us, still.”

And that was even before the #metoo dam had burst; or British women had woken up to the news that female BBC staff are paid, on average, nine per cent less than their male counterparts; or that, for women in their twenties, the gender pay gap has “significantly grown” in the past six years, according to data released by the Fawcett Society.

As the lids are blown off in all directions on sexual harassment, racial injustice, gender pay inequality, the rolling back of women’s rights, the gap between rich and poor - and a zillion other issues, daily -

how is the way we dress at all relevant?



Perhaps the only good news at a time when so many political issues are hitting home is that we’re now living in an atmosphere vibrating with the possibility of change. Fashion (or clothing; we can debate what we should call it) isn’t on the sidelines in this: it’s a constant ally in times of trouble, a medium open to infinite nuances of meaning in the hands of ingenious people to show their beliefs. “The more we are seen, the more we are heard”: no one has put it better recently than the women who came up with the idea for the Pink Pussy Hat. The words are emblazoned on [Pussyhatproject.com](http://Pussyhatproject.com), which got women all over the world knitting up that brilliant retort to Donald Trump’s gross, sexist “Grab them by the pussy” remark as a global - cheerful - symbol of feminist defiance.

In the space of little over a year since Trump’s election, the subversive possibilities of visual communication in clothing have unleashed an astonishing, uplifting, do-it-yourself level of creativity. The like hasn’t been seen since the marches and protests of the youth uprisings of 1968 - the revolution that swept

from San Francisco to Paris and London 50 years ago, and a generation that dressed to change the world in tight polonecks, flares, minis and duffel coats.

### Meet The New Suffragettes

What's fascinating now is seeing how high fashion and the simple, democratic - even no-cost - gestures of street protest are moving along in the same direction in the age of social media. Layers of the history of past movements are liberally cross-coded to take on the punch of new relevance. Look around right now and you'll see one very obvious example echoing the spirit of the 1960s and 1970s: the beret.

The irrevocable symbol of the Black Panthers movement is out there and totally fashionable again, thanks to Beyoncé's sizzling channelling of the Panther's uniform on her Angela- Davis-afro-haired feminist dancers at the Superbowl in February 2016 - visual imagery played against the backdrop of the Black Lives Matter movement. A few months later Maria Grazia Chiuri (another fashion feminist-in-chief) put leather berets designed by Stephen Jones with every look on her Dior catwalk. "Suddenly, it was the balance and counterpoint

to the clothes," Jones remembers. "She saw it could look like an army of strong, independent women, on their way."

Anyone can pick up a beret for next to nothing and wear it with the same impact as Beyoncé or the Dior models - or just as an on-trend accessory. It's textbook radical fashion practice that ideas should be open-access - that anyone can use the templates as they wish.

What's so often forgotten is that there's always somebody who actually designed the symbol or had the creative brainwave of assigning a meaning to a look. Go back to the bold slogan T-shirt graphics, for a start - they were forged by the original anti-war eco-warrior designer-campaigner, Katherine Hamnett. The peace symbol - horrendously back in currency as thermonuclear war threatens - was designed by RCA graduate Gerald Holtom for the Campaign for Nuclear Disarmament in 1958. The Gay Pride rainbow - cemented forever as the symbol for LGBTQ identities - was designed by American artist Gilbert Baker in 1978. Who knew?

*"A powerful wordless image can have truly global impact"*

Hamnett is back again, with her "Cancel Brexit" T-shirt campaign, and reissuing her sustainably sourced cottonBrexit and silk designs from the 1980s through her website. The story of how she made the anti-nuclear-missile "58 per cent don't want Pershing" T-shirt, with which she confronted Mrs Thatcher at Downing Street reception in 1984, is a priceless piece of fashion history. She made it on the day. "I did think it was an opportunity, I suppose. I wasn't going to go until I decided that afternoon. I thought, what are the punchiest graphics? I was passing a newsstand, saw a billboard for The Sun, and thought: that's it! There was no Snappy Snaps or anything where you could get T-shirts done. So I did the lettering, got it exposed on to linen graphics paper, and stitched it on to a silk T-shirt." Why London's Time's Up Rally Needs Your Support Hamnett opened her jacket as she shook the prime minister's hand; the cameras went crazy, and one of the most indelible and forever-copied radical fashion statements in history was made. "The thing is to make the words so big, you can't not see them, you've had it. The words are inside your brain." In one way, it didn't quite play as she'd planned with Mrs

Thatcher. "She bent over, read it and squawked," Hamnett laughs. "Then, quick as a flash, she said, 'We haven't got Pershing here, we've got cruise. You must be at the wrong party, dear.'" Today, when every phrase is instantly dissected on social media, it would be impossible to get away with such an inaccuracy. On the other hand, a powerful wordless image can have truly global impact when encoded in clothes, a strategy that is being ever more brilliantly put to use by young activists. Once seen, never forgotten: the protest of a group of Latina girls on the steps of a town hall in Texas, who stood wearing their traditional quinceañera 15th-birthday gowns and sashes, drawing worldwide attention to Donald Trump's ruthless deportation legislation. Other young women have haunted American senate buildings where anti-abortion legislation is being heard, filing in silently to occupy empty rows of seats dressed in the red robes and white bonnets of *The Handmaid's Tale*.

**Here Come The Women In Black**  
They are, of course, only following in the honourable tradition set over a century ago by the suffragettes, who harnessed fashion, and the meaning of colour, as methods of communication in the early days of photography. In

1980, Emmeline Pethick-Lawrence devised the scheme of purple for dignity, white for purity and green for hope - branding for the cause, which triggered Liberty and Selfridges to start selling ranges of tricolour ribbon, underwear, bags and soap. Christina Broom, considered Fleet Street's first woman photographer, documented marches of thousands of suffragists and suffragettes wearing white dresses designed to prove to the country the dignity of their cause.

“Same shit, different century”, read a beautifully hand-painted placard in art nouveau script which was waved by three young women dressed in historically accurate suffragette outfits at the Women's March in London last year. As far as women's rights are concerned, there are generations - daughters and mothers (women in their fifties are even worse off, in comparison to men) - who are now realising the extent of the unfinished business left by the suffragettes, and by the first waves of feminism. **Can what we wear change anything for the better? Of course not: only fighting to legislate for true transparency and gender parity can do that. But in the meantime, fashion can be a powerful ally as we set out, dressed to protest.**

Article written by SARAH MOWER, Published on 21 Jan 2018 on [vogue.co.uk](http://vogue.co.uk)  
This entry was also featured In the February issue of British Vogue 2018

## 1—QUOTES OF RELEVANCE

possibility of change  
gender pay inequality

*“The more we are seen, the more we are heard”*

YOUNG ACTIVISTS  
*the lids are blown off in all directions*  
sexual harassment  
WOMEN'S RIGHTS  
militant women in a  
very practical way



the thing is to  
make the words  
so big, you can't  
not see them

“Same shit,  
different century”

TEXTBOOK

RADICAL FASHION

PRACTICE

visual communication

BRAINWAVE

no-cost  
gestures

## 2—FOLLOW YOUR INTERESTS

COLUMN FOR THE SHOPPER

When approaching this *Vogue* from an advertorial point of view you are able to read that *people surged backstage to ask Miuccia Prada about her New Wave mashup of a spring collection, there was only one point she wanted to speak about. “I am suggesting militant women in a very practical way, through clothes. That’s what I do,” she announced. In relation to this ‘dressed for protest’ trend, the irrevocable symbol of the Black Panthers movement is out there and totally fashionable again, thanks to Beyoncé’s sizzling channelling of the Panther’s uniform on her Angela-Davis-afro-haired feminist dancers at the Superbowl in February 2016 - visual imagery played against the backdrop of the Black Lives Matter movement. A few months later Maria Grazia Chiuri (another fashion feminist-in-chief) put leather berets designed by Stephen Jones with every look on her Dior catwalk. “Suddenly, it was the balance and counterpoint to the clothes,” Jones remembers. “She saw it could look like an army of strong, independent women, on their way.” And because trends seem to reoccur every somewhat year, Hamnett is back again, this time with her “Cancel Brexit” T-shirt campaign, and reissuing her sustainably sourced cottonBrexit and silk designs from the 1980s through her website.*

In italics quotes from the original Sarah Mower article.  
In pink additional text.



## 2—FOLLOW YOUR INTERESTS

### COLUMN FOR THE CONTEMPORIST

Reading this article with reasoning that you will find contemporary examples of the ‘radical movements’ as promised on the cover, you are able to read that even before the current events we face regarding the #metoo dam that has burst; British women had woken up to the news that female BBC staff are paid, on average, nine per cent less than their male counterparts; or that, for women in their twenties, the gender pay gap has “significantly grown” in the past six years, according to data released by the Fawcett Society. **In regards to this gender gap, no one has put it better recently than the women who came up with the idea for the Pink Pussy Hat. The words are emblazoned on Pussyhatproject.com, which got women all over the world knitting up that brilliant retort to Donald Trump’s gross, sexist “Grab them by the pussy” remark as a global - cheerful - symbol of feminist defiance. Protest is currently everywhere around us.** Once seen, never forgotten: the protest of a group of Latina girls on the steps of a town hall in Texas, who stood wearing their traditional quinceañera 15th-birthday gowns and sashes, drawing worldwide attention to Donald Trump’s ruthless deportation legislation. “Same shit, different century”, read a beautifully hand-painted placard in art nouveau script which was waved by three young women dressed in historically accurate suffragette outfits at the Women’s March in London last year.

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In pink additional text.

## 2—FOLLOW YOUR INTERESTS

### COLUMN FOR THE HISTORICIST

In order to become more aware of the historical context and to be able to broaden your general knowledge writer Sarah Mower provides you with the facts such as the do-it-yourself level of creativity within visual communication hasn’t been seen since the marches and protests of the youth uprisings of 1968 - the revolution that swept from San Francisco to Paris and London 50 years ago, and a generation that dressed to change the world in tight polonecks, flares, minis and duffel coats. Look around right now and you’ll see one very obvious example echoing the spirit of the 1960s and 1970s: the beret. Go back to the bold slogan T-shirt graphics, for a start - they were forged by the original anti-war eco-warrior designer-campaigner, Katherine Hamnett. The peace symbol - horrendously back in currency as thermonuclear war threatens - was designed by RCA graduate Gerald Holtom for the Campaign for Nuclear Disarmament in 1958. The Gay Pride rainbow - cemented forever as the symbol for LGBTQ identities - was designed by American artist Gilbert Baker in 1978. Who knew? The story of how she made the anti-nuclear- missile “58 per cent don’t want Pershing” T-shirt, with which she confronted Mrs Thatcher at Downing Street reception in 1984, is a priceless piece of fashion history. Tradition was set over a century ago by the suffragettes, who harnessed fashion, and the meaning of colour, as methods of communication in the early days of photography. In 1980, Emmeline Pethick-Lawrence devised the scheme of purple for dignity, white for purity and green for hope - branding for the cause, which triggered Liberty and Selfridges to start selling ranges of tricolour ribbon, underwear, bags and soap.

In italics quotes from the original Sarah Mower article.  
In pink additional text.



### 3—THE CHOICE IS YOURS

#### HOW IS THE WAY WE DRESS AT ALL RELEVANT?

--- read as consumer

..... read as radical

Branding for the cause, which triggered Liberty and Selfridges ranges of tricoloured ribbon, underwear, bags and soap.

Hamnett opened her jacket as she shook the prime minister's hand; the cameras went crazy, and one of the most indelible and forever-copied radical fashion statements in history was made.

Can what we wear change anything for the better?

It's textbook radical fashion practice that ideas should be open-access – that anyone can use the templates as they wish.

"I thought, what are the punchiest graphics?"

Anyone can pick up a beret for next to nothing and wear it with the same impact as Beyoncé or the Dior models – or just as an on-trend accessory.

Hamnett is back again, with her 'Cancel Brexit' T-shirt campaign, and reissuing her sustainably sourced cotton Brexit and silk designs from the 1980s through her website.

Especially for women, because there's so much against us, still. And that was even before the #metoo dam had burst; or British women had woken up to the news that female BBC staff are paid, on average, nine per cent less than their male counterparts; or that, for women in their twenties, the gender pay gap has 'significantly grown' in the past six years, according to data released by the Fawcett Society.

Fashion (or clothing; we can debate what we should call it) isn't on the sidelines in this: it's a constant ally in times of trouble, a medium open to infinite nuances of meaning in the hands of ingenious people to show their beliefs.

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Perhaps the only good news at a time when so many political issues are hitting home is that we're now living in an atmosphere vibrating with the possibility of change.

The like hasn't been seen since the marches and protests of the youth uprisings of 1968 – the revolution that swept from San Francisco to Paris and London 50 years ago, and a generation that dressed to change the world in tight polonecks, flares, minis and duffel coats.

The more we are seen, the more we are heard: no one has put it better recently than the women who came up with the idea for the Pink Pussy Hat. The words are emblazoned on [pussyhatproject.com](http://pussyhatproject.com)

As far as women's rights are concerned, there are generations – daughters and mothers (women in their fifties are even worse off, in comparison to men) – who are now realising the extent of the unfinished business left by the suffragettes, and by the first waves of feminism.

# INVISIBILITY IS A CRIME. TO BEDAZZLE IS TO SHINE



1



*This IT bag is everything, and it can hold everything. Always make sure to carry it with you; worst-case scenario, you have your own body bag with you.*

2



*These statement earrings are a must-have. The bigger, the better. People have got to notice you from miles away. Invisibility is a crime. To bedazzle is to shine.*

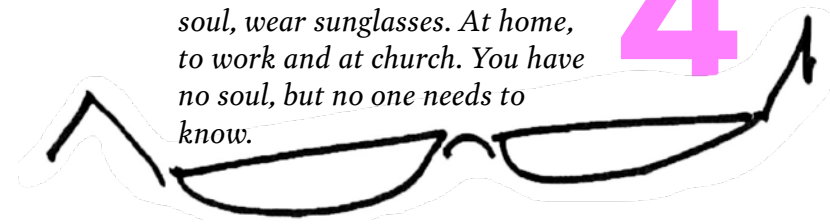
3

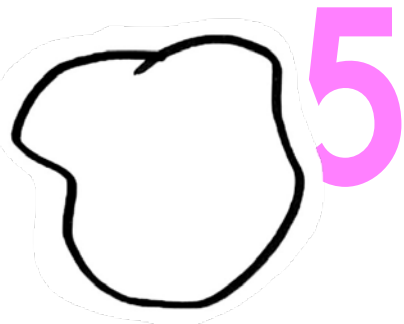
*A chain belt for convenience. You can hang your keys or earrings on it, or perhaps even your entire wardrobe.*



4

*If eyes are the windows to the soul, wear sunglasses. At home, to work and at church. You have no soul, but no one needs to know.*





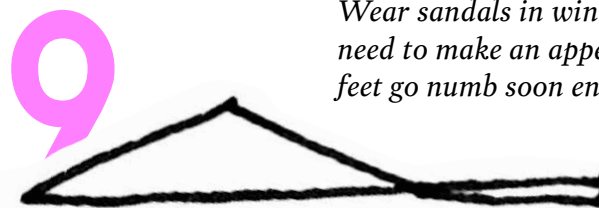
*Lipstick should always be red; the colour of passion and desire.*

*Buy this luxurious shampoo to make your hair shiny. The bling will make you a beacon of light. You are a shiny object of desire.*



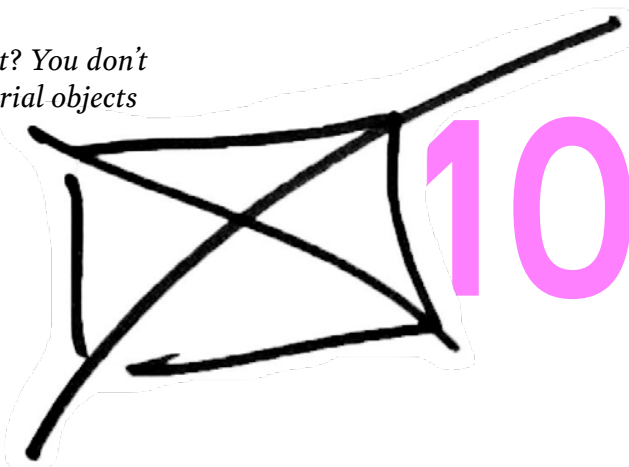
*Real robot dog! Real dogs don't have much of a life span, and can be quite a pain in the ass, so go for a robot dog. It is just like a normal dog except that you can make it shut up when it's barking too loud. Also, no dog shit to clean up.*

*No fairy-tale without a diamond ring. It is the key to 'happily ever after'. A man has to give it to you though, you can't buy it for yourself. Good luck.*



*Wear sandals in winter. You always need to make an appearance. Cold feet go numb soon enough.*

*Food? What is that? You don't need it. These material objects will feed your ego.*



*You need this luminous eyeshadow to make your eyes light the path towards finding a husband.*

*This conceptual art piece will cover up your superficiality. Make up a story about its meaning. Hashtag fakedeep.*

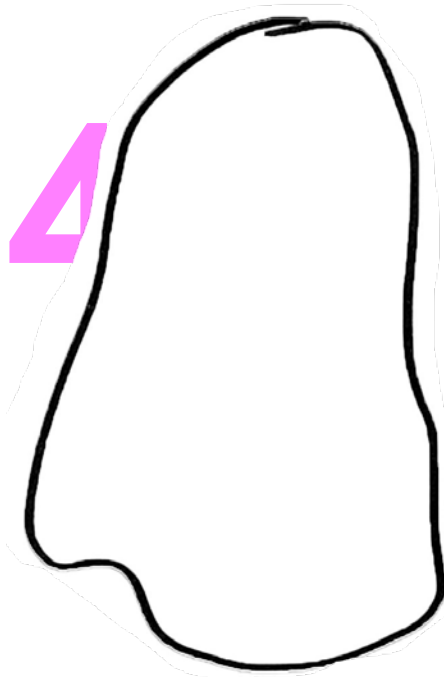


*Wear a bustier so you can tuck in any excess fat. God (V\*GUE) forbid, you have a bit of extra meat.*

13



14



*This raincoat will protect you from the elements of nature, but it will also protect you from other resentful women who are trying to live the same fairy-tale lifestyle. The shade will just slide off.*

15

*This belt bag is a multi-tasking miracle. And it will give you a cinched waist.*



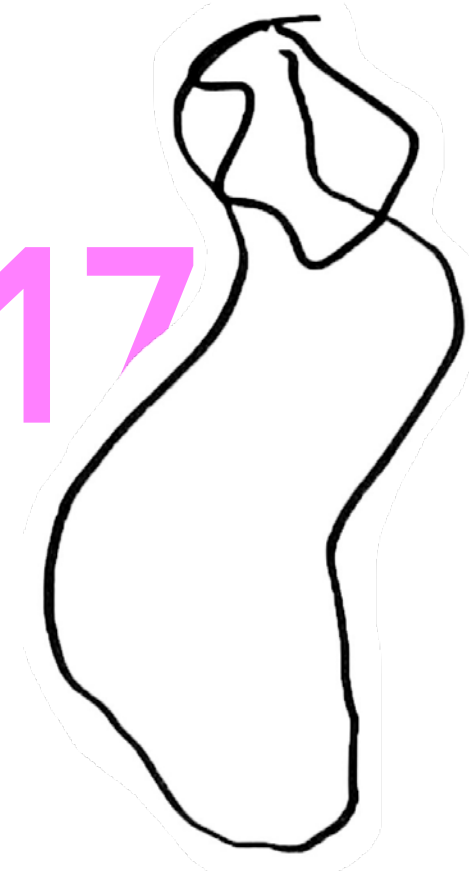
16



*Here are some high heels that will make you taller and enable you to look down on people. It doesn't matter if the heels are painful. The road to success is uncomfortable.*

*Wear this dress so your figure will look like an hourglass so people will be jealous of you. Feed your ego with their judgemental eyes.*

17



18



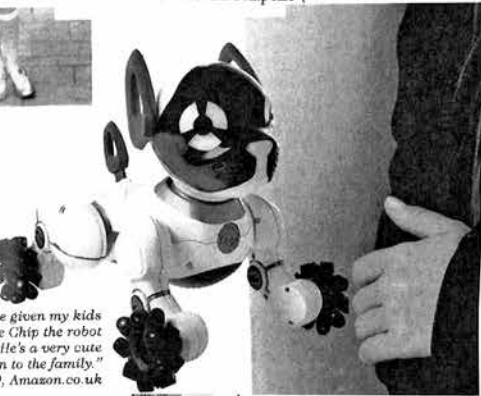
*You absolutely need this tea pot for your cake and tea time with your envious friends. This is the only social activity which enables you to bitch about other people.*

# layers

of

## A MIU luxury

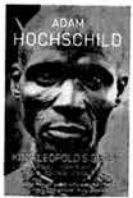
and former employers in  
"David LaChapelle"



"I've given my kids  
the Chip the robot  
He's a very cute  
to the family."  
Amazon.co.uk



Palace [left].



"Amazon's Alexa,  
the Echo, which  
connects to, are  
digital personal  
assistants - and  
great for when  
want to blast out  
Bill's 'Happy' on  
command." £89.99,  
Amazon.co.uk

## WELL CONNECTED

Publisher and digital entrepreneur  
Miroslava Duma shares the devices  
that keep her world in motion

ARTEZ FASHION MASTERS  
KORTESTRAAT 27,  
6811 EP ARNHEM  
THE MONTHLY PACKAGE  
OF VOGUE LIFE  
BRITISH VOGUE FEBRUARY  
ISSUE PROVIDES YOU WITH :

RING X	9
NECKLACE X	8
SOCKS X	6
SHOES X	34
JACKET X	30
WAISTCOAT X	3
BRA X	1
BAG X	9
EARRINGS X	34
UNDERWEAR X	1
BELT X	5
SHORTS X	5
SKIRT X	17
GLOVES X	2
DRESS X	16
BLIN X	6
PLAY SUIT X	1
SCARF X	5
TOP X	18
HOODIE X	2
PANTS X	11
SWIMSUIT X	1
HAIR ACCESSORIES X	7
BRACELET X	12
WATCH X	1
BOOK X	1
ROBOT, DOG X	1
PHONE, HORSE X	1
SNEAKER X	1
BEAUTY PRODUCT X	40
FACIAL TREATMENT X	2
SUNGLASSES X	5
BUSTIER X	1
BODYSUIT X	3
LEGGINGS X	1
FEATHER SLEEVES X	1
JUMPSUIT X	1
PACKAGE FOR YOUR GENTELMAN:	
TROUSERS X	4
SHIRT X	3
JACKET X	1
TOP X	1
GLOVES X	1
SUIT X	1
SHOES X	2
SWEATER X	1
TSHIRT X	1
SWEATSHIRT X	1
SWEAT PANTS X	1
SOCKS X	1
CAP X	1
COAT X	1

XSXXAXXTIXXSXFAXXCXXTIXXXOXXN

TOTAL ITEMS 335

I HAVE, THEREFORE I AM



"Levi's head of design,  
Jonathan Cheung (left,  
centre), is an inspiration.  
In the portrait above, I'm  
wearing Levi's ground-  
breaking new Trucker  
Jacket. It's woven from  
conductive thread  
that syncs with your  
smartphone, meaning you  
can play music or get  
directions simply through  
touch-sensitive clothing."  
Levi.com

## LAYERS OF LUXURY

by Marina Sasseron de Oliveira Cabral

Luxury is a complex and layered concept that has been evolving since the rise of modern society and fashion has taken a unique and intimate role in it. Especially through contemporary fashion media we can see how the interlinkage of various elements leads to the creation of an overall concept of luxury. We can therefore consider the fashion magazine as a compilation of all these layers. A guide to the luxury ideal.

If we want to explore the relationship between luxury and fashion we will have to unravel these layers. *V\*GUE* will therefore critically explore the objects, brands and other elements of luxury that are present on the pages of this *British Vogue*.

As if cutting vertically right through the pages of the original magazine, the upcoming pages of *V\*GUE* show these various layers of luxury assembled together again per specific element. By preserving the original positioning on the page, a hierarchical order of the elements becomes visible. But first some more research into the meaning of these layers of luxury.

The *V\*GUE* that you have in your hands right now was wrapped in a receipt which presents us with one perspective on luxury; quantity and price. This 'receipt of the monthly package of *Vogue* life' shows an inventory of the amount of money you need to be able to purchase all the products featured in *British Vogue* - February Issue, 2018. It sums up the specific types of products but also the frequency in which particular products appear throughout the magazine. In the piece *Advertisement Diet* another relevant layer of luxury is being questioned; the involvement of brands or commercial partners of *Vogue*. While flipping through the pages of *Vogue* it becomes clear that certain luxury codes are more dominant than others.

Beauty products are the goods that appear the most throughout the content of this February issue. With a rate of 40 products the list includes makeup items, hair products, perfumes and cosmetic creams (or dreams). Headline statements announce miraculous properties like *Saving face*, *Skincare regime* and *Future proof*. In the text *Modern and Postmodern Luxury*, the philosopher Gilles Lipovetsky (2007) observes a shift in the



dynamics of luxury throughout time. He states that today luxury is seen as “a theatre of appearance [in] devoting itself to the private individual and to subjective sensations, thus [becoming] luxury for one’s self.”<sup>1</sup> It seems as if luxury has become something closely tied to the individual, to the self and to the physical body. It could even be said that luxury has literally obtained a bodily form, explaining the high status of luxury beauty products.

In this regard, Lipovetsky argues that “the importance lies not in displaying one’s fortune but in looking young and enhancing beauty.”<sup>2</sup> This focus on looking young and beautiful also explains the appearance of luxury earrings as the second most relevant product among the layers of luxury. Although before the 20th century wearing jewellery indicated ‘prosperity’ of the wearer, it now seems to have acquired a different meaning.<sup>3</sup> Earrings are the accessories closest worn to the face, forming a kind of frame to show off the well-treated face. It is interesting to note how big the earrings featured in this *Vogue* are, reminding us of the frame of a painting.

Back to the bodily form of luxury; as Akiko Fukai mentions in her text *Luxury in Fashion*

*Reconsidered*, there has been a “transition from a visible luxury to a luxury not apparent at first glance.”<sup>4</sup> In the era of the ‘democratization of luxury’ or the ‘democratization of desires’<sup>5</sup> luxury seems to have shifted from a material level of showing off ornamental clothes and brands as a sign of class distinction, to luxury of the bodily.

Luxury in post-modernity has thus reached skin level. It is not an additional superficial layer of ornament placed on the body but it is now part of the body itself, it is now the skin. According to Lipovetsky, this shift “gives rise to practices that are more hyper-realistic and emotional than symbolic.”<sup>6</sup> The ‘preservation of youth’ is thereby added as a layer to the realm of luxury. Inherently dismissing growing old or showing the marks of time (wrinkles) as something of value, luxury today is thus about an ephemeral experience of youth, not the experience acquired over a lifetime.

‘Eternal youth’ as a rule of luxury explains the use of teenage models in fashion editorials aimed at adults. Their angelical and innocent facial expressions combined with a very skinny childish body shows how fashion magazines still struggle with the display of unhealthy body standards. The choice of

British *Vogue* to have Hollywood celebrities from different ages pose for one of the fashion editorials, visibly stresses the low age of the models throughout the rest of the magazine.

Another important layer of luxury is the fashion product. The goods that appear the most are shoes. Cowboy and punk boots seem to be the highlights of the next season. However, it seems as if the stylists of the Hollywood celebrities don’t agree with this trend preferring to let them wear classic stiletto pumps instead.

Last remark; does the presence of specific types of technological products in *Vogue* point out an additional layer of luxury? An immaterial (or agnostic) layer, one of service and the virtual realm. Is virtual reality emerging as a new luxury?

- 1 Lipovetsky, G. (2007) ‘Modern and Postmodern Luxury’ In: Brand, J. & Teunissen, J. (eds), *Fashion & Accessories*. Arnhem: ArtEZ Press/Terra. p.34
- 2 Ibid.
- 3 Fukai, A. (2009/2010) *Luxury in Fashion Reconsidered*. [Online] Available from: [http://www.kci.or.jp/research/dresstudy/pdf/e\\_Fukai\\_Luxury\\_in\\_Fashion.pdf](http://www.kci.or.jp/research/dresstudy/pdf/e_Fukai_Luxury_in_Fashion.pdf) [accessed: 19/03/2018]
- 4 Ibid.
- 5 Lipovetsky, G. (2007) ‘Modern and Postmodern Luxury’. In: Brand, J. & Teunissen, J. (eds), *Fashion & Accessories*. Arnhem: ArtEZ Press/Terra.
- 6 Ibid.





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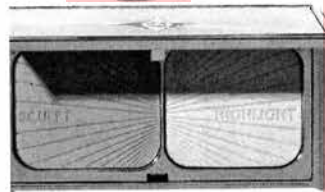


"The perfect demi-matt foundation that creates camera-ready skin in seconds"



"Champagne tones bring freshness to red-carpet eyes, and the classic scarlet lip will never die"

"With a rose-gold hue, this flatters all skin tones"



"Inspired by Jennifer Lopez's golden glow, this is the ultimate contouring kit"



Clockwise from top left: Contour Magic, £30. A Flashed, £33. F&G Beauty, £29. F&G Glamour, £29. Diamante, £29. Matte Lipstick, £29. All Cl...



"Inexpensive mascaras are the best. I love lashings of Bourjois Volume Glamour Push Up Ultra Black [£8.99]."



Below: Penel, Nicol, mode

emporium in its now-famous Wigmore Street location. Back then, John Bell and his son Jacob played key roles in the founding of the profession of pharmacist in Britain. Now, the store is much loved by celebrities, beauty insiders and loyal Londoners alike, and stocks more than 12,000 products from all around the world, sourced by a team of buyers dedicated to bringing customers the very best in beauty, health and wellbeing

From left: Dermalogica PreCleanse Balm, £14.95; Natura Bissé Diamond Life Infusion, £490; Vitage CO2 Micro Peel, £29; Pai Rosehip B...

ONE FOR ALL

3INA Utility uses matt textures and colours to "champion anti-glamour and gender neutrality". From top: The Matte Nail Polish in 505, £5.95, The Chubby Lipstick in 110, £7.95, The Shadow Paint in 703, £8.95



Maison Margiela Replicas Dancing On The Moon, £125, with vanilla, white jasmine and musk, is one of a range of "gender anonymous" scents



...to how the latest science can tailor products just for you. So what



photographer Rankin, this limited-edition scent celebrates individual

...mit, and those longer reverberate

...explains. "Having been so focused on correcting, today we are looking at what

gave a pretty but soporific. Then there were crystal bows, taking style to another level. Sam McKnight's (rhinestone partings) ponytails were one of the things I like to use unexcused. McKnight. "At Charlemagne, the hair appears through the tubes with over function. I think more thoughtful than there is no gem or hair who needs a fresh elaborate hair decor is the season's crown



Elizabeth and Nirvana Box, £69, forms part of a unisex collection. With gender-neutral packaging, the brand is designed to

CHECKLIST



Estée Lauder Pure Color Eye Perfector, £25. Liquid Lipstick in Elusive, £25. Avonchy Le Rouge Mat in Violine Retro, £25.

Defense Serum, £26; YourGoodSkin Balancing Skin Concentrate, £16.66



and crystal,

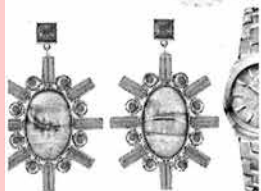
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Virginia Chadwyck-He

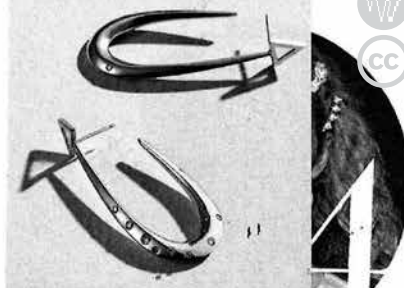
### oft touch

most elegant way  
to give a nod to  
ng's pastel trend?

With a pair of  
tering earrings or  
e-catching watch.



## JEWELRENDS



### THE PEARL EARRING

Cool girls do wear pearls, especially when they come oversized, natural in shape and crafted in hammered gold.



Earrings, from top:  
from £845, C  line.  
£350, Alighieri.  
£240, Sarah &  
Sebastian, at  
Net-a-Porter.com

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*Breathe*  
"Every time I read a script and it calls to me, then I get scared. If

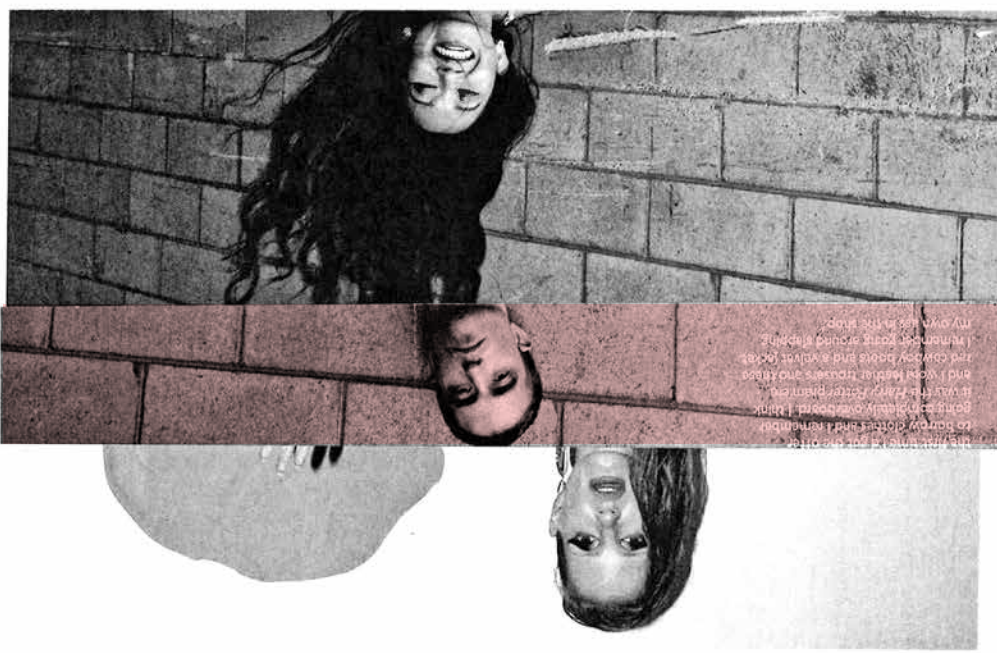


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VIEWPOIN

This page: Dress, \$1,445, Calvin Klein; 205W39NYC. Lary, gold hoops and black sapphire ear cuff, as



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to show, don't  
to show, don't



*Oppenheimer* Sara Grace wears jacket, \$7,890, shirt, \$670, both Prada, Hoodie, £300, T by Alexander Wang, Skirt, \$1,899, Hirois, Beret, from £30, Bagal, Star plus, from £11 each, Rothco, Kris wears jacket, \$6,430, Prada, Hoodie, \$65, Levi's, Shirt, £284, Kanye, Beret, from £10, Galaxy Army Navy, Star plus, from £11 each, Rothco

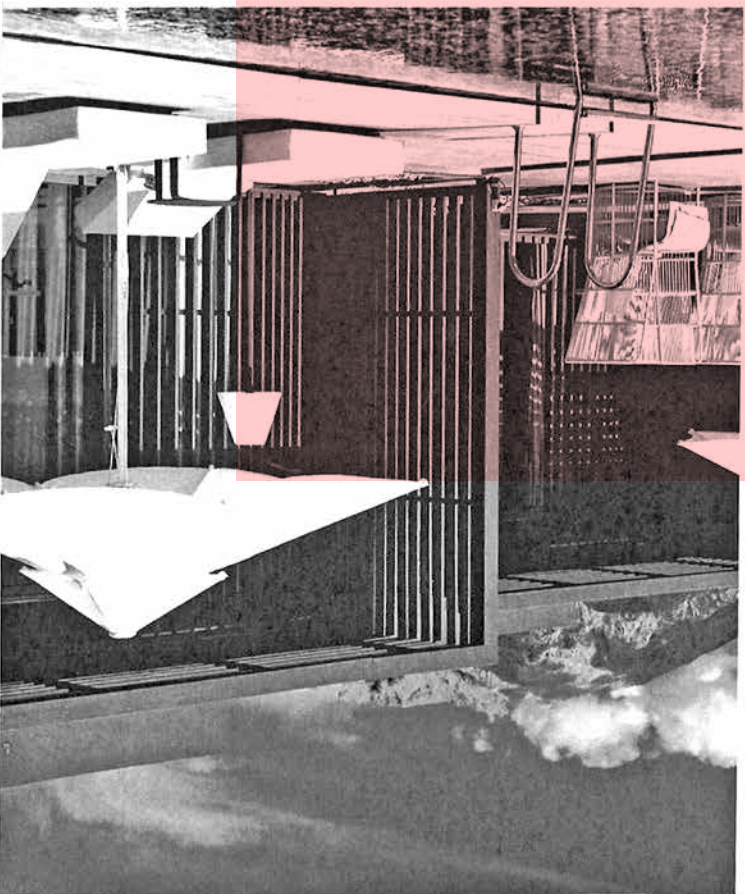
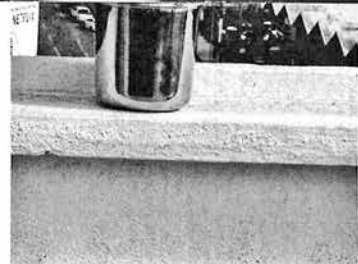
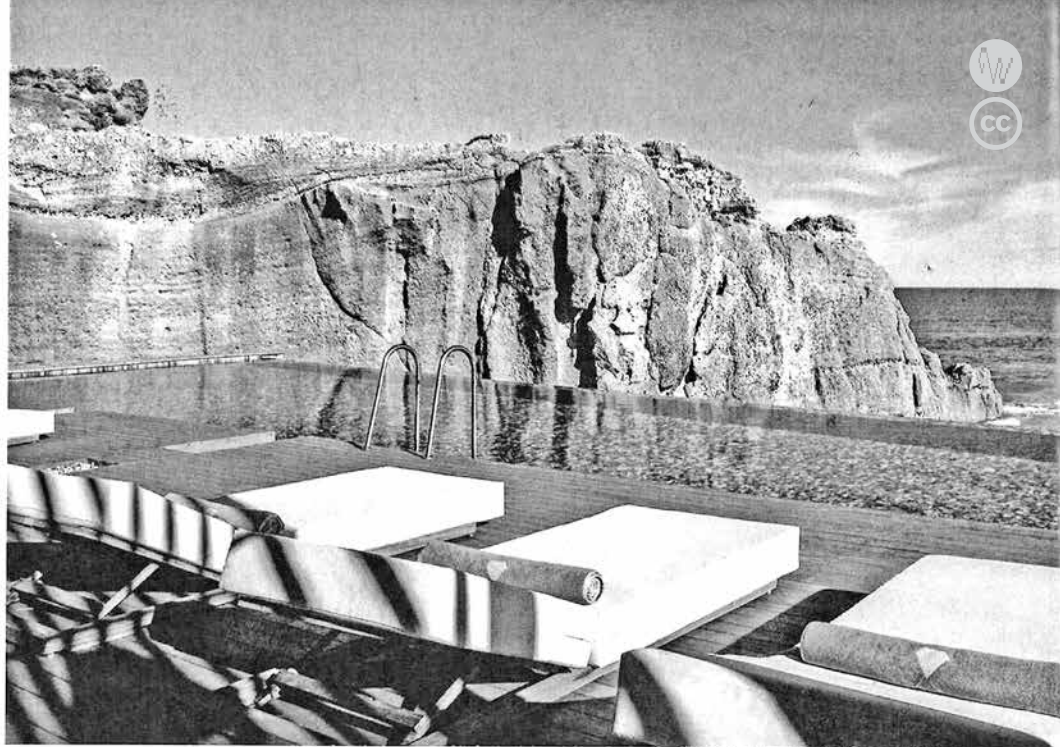
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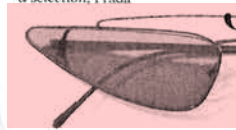
*Oppenheimer* Sara Grace wears jacket, \$7,890, shirt, \$670, both Prada, Hoodie, £300, T by Alexander Wang, Skirt, \$1,899, Hirois, Beret, from £30, Bagal, Star plus, from £11 each, Rothco, Kris wears jacket, \$6,430, Prada, Hoodie, \$65, Levi's, Shirt, £284, Kanye, Beret, from £10, Galaxy Army Navy, Star plus, from £11 each, Rothco







Sunglasses, from a selection, Prada



Cotton shirt, £345, Joseph



**THE MICRO**  
Forget oversize  
streamlined, stretch  
the cat's-eye is th

**WIDE LAR**

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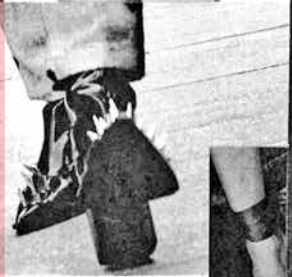
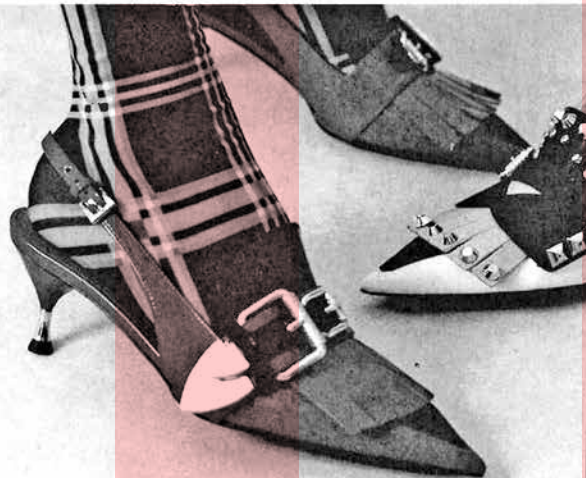


Snake skin boots, \$1,680, Chloé



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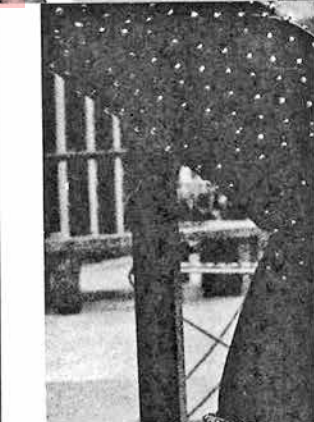




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Aaliyah wears fringed leather jacket, \$7,000. Lycra body, \$610. Leather miniskirt, £1,595. Leather belt, £887. Leather boots, £887. All Versace. Sunglasses, from \$60. Kendall & Kylie, at Reecolee.com. Beret, as before. Milena wears lacquered leather dress, \$3,500. Cashmere/silk socks, \$300. Boots



Valentino. Socks, \$145. Miu Miu. Milena wears windbreaker, \$790, Tod's. Shorts, \$2,575, Valentino. Socks, \$140, Prada. All wear hoop earrings, from £340, Annelise Michelson. Cord earrings,





landscape



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SA  
10.99  
AN  
10.99  
4.70

BRI

W  
OD'S  
MARGOT  
Margot Robbie  
Nicole Kidman  
Emma Stone  
Gal Gadot  
Saoirse Ronan  
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more of