

ELLE

ARABIA

SEPTEMBER 2026

YASMINA
ZAYTOUN
HER NEXT ACT

OUR
BIG
fashion
issue
THE NEW
SEASON
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BARÉNIA
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NEW EAU DE PARFUM

ELLE

SEPTEMBER 2026
ISSUE 179

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ON THE COVER

YASMINA ZAYTOUN
in LOUIS VUITTON

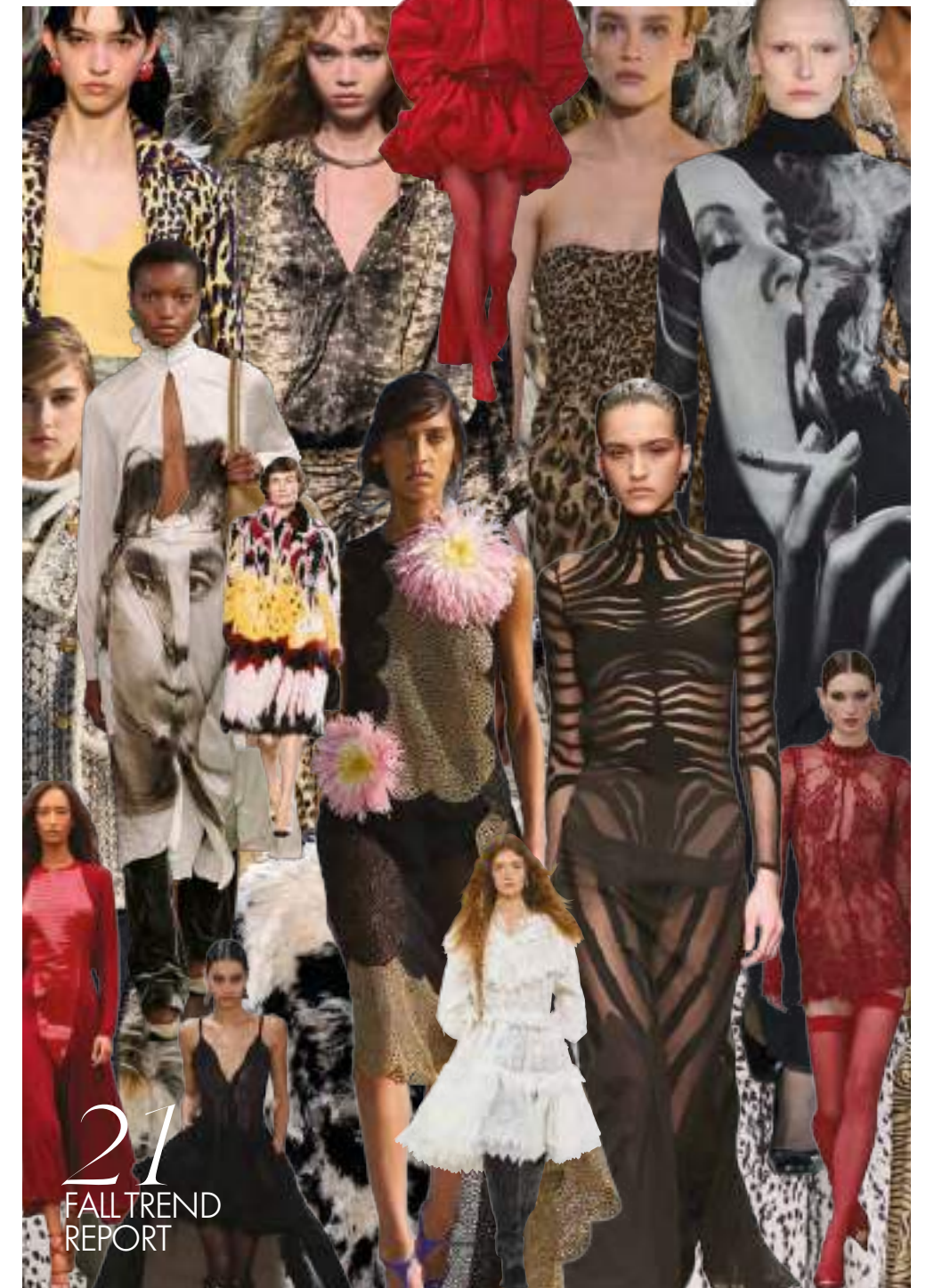
Photographer: Patrick Sawaya

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HMU: Mo Reda

Videographer: Maria Kassab

Talent: Yasmina Zaytoun



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REPORT



BARÉNIA
PLEINE FLEUR



NEW EAU DE PARFUM

REFILLABLE OBJECT

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DOLCE & GABBANA

PHOTOGRAPHED BY STEVEN MEISEL

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MARELLA

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TURN



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M@QUEEN



Fashion Bonanza: WE LOVE THE SHIFT THE NEW
SEASON BRINGS WITH IT. LET'S BEGIN...

What's Next...

We start September with Yasmina Zaytoun, who is entering a very different stage of her career. After pageants and Miss World, acting is now firmly part of the picture, with her first role behind her and another already on the way. In *The Second Act*, she talks about taking risks, starting again and reaching a point where she no longer needs to prove herself.

There are some great women to meet this month, too. Mihika Kothari Javeri is looking at fine jewelry from a new angle with Amaal Jewels, while Emirati sisters Alya and Maitha Al Suwaidi talk about building a design studio shaped by family, local craftsmanship and the way we live today. We also meet Shaikha Alanood bint Humood AlKhalifa, whose approach to fashion begins close to home.

September, of course, means getting properly back into fashion. Our Fall Trend Report has more than 50 pages of the clothes, accessories and ideas that caught our attention for the season, from great tailoring and oversized proportions to strong color, new bags and the return of dressing up. We were also in Los Angeles for an evening with Hermès, while elsewhere the new season takes us from London to Paris and Rome. One story we definitely couldn't ignore is ELIE SAAB x H&M. It is one of the year's biggest fashion collaborations and an interesting moment for a Lebanese house whose red-carpet glamour is suddenly reaching a much wider audience. We take a closer look at the collection, its archive references and the thinking behind it.

There is plenty more to discover, from new jewelry and beauty to design, travel and a few destinations worth adding to the list.

Welcome back, and enjoy the issue.



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The Hobo

Back from the archives, Saint Laurent's Mombasa returns in supple Santal brown calfskin with tonal suede lining, its slouchy hobo shape and distinctive leather-covered handle bringing a cult early-2000s design firmly into 2026.



The Necklace

Inspired by the wild ivy Frédéric Boucheron observed around the Palais Royal, the Lierre de Paris necklace wraps the neck in a cascade of diamond-set leaves, with 1,049 round diamonds set across sculpted white gold.



The Tote

Prada's new Allusion bag makes a strong case for dark brown suede, with a roomy, softly structured shape, sliding handles, front pocket and discreet embossed logo giving this everyday tote just enough detail.

ELLE

radar

COURT CLASSIC...
Celine and
Reebok revisit the
iconic Freestyle
sneaker, pairing
its unmistakable
'80s shape with a
sharper, fashion-
first finish.

The New Edit...

FRESH ARRIVALS, SMART COLLABORATIONS
AND THE PIECES MAKING THEIR WAY ONTO
OUR RADAR THIS SEASON



Everybody's Wearing... Checks

Plaid, tartan, gingham — whatever your preference, checks are giving the new-season wardrobe a graphic refresh.



Fashion Memo

A CURATED ROUNDUP OF THE BEST NEW FASHION AND NOTEWORTHY PIECES TO PAY ATTENTION TO NOW!

PARIS STR F26

Going Once...

Fashion meets the auction block as FRAME and Sotheby's reunite for another limited-edition collection, blending California cool with the storied auction house's art-world credentials. Think elevated classics, collegiate touches and the kind of pieces that deserve a spot in your own collection.



Scent Appeal

Maison Margiela is taking its Artisanal approach somewhere new with The Scentsorium Collection, a debut line-up of six genderless perfums that gives fragrance the couture treatment. Much like the Maison deconstructs and rebuilds fashion, familiar ingredients are stripped back, manipulated and reimagined into unexpected pairings; from neroli, fig and musky suede in Blaze of Stillness to black rose and suede in Anguish and Awe, and liquorice, incense and smoke in Tender Defiance. Each scent explores a different emotion, while the fractured-glass flacons make a statement of their own. Consider it haute couture for your fragrance wardrobe.



Go Big

Fashion is scaling up. Supersized totes and roomy carryalls are making a case for carrying absolutely everything.

1. JACQUEMUS 2. PROENZA SCHOULER 3. PARIS STR F26 4. TOTEME 5. BALENCIAGA



Book Club

Sandy Liang is taking her world from the runway to the bookshelf with her first fashion book — a nostalgic deep dive into the clothes, references and wonderfully specific universe behind the cult New York label.

Coveted Collab

WHO: KHY X GIA BORGHINI

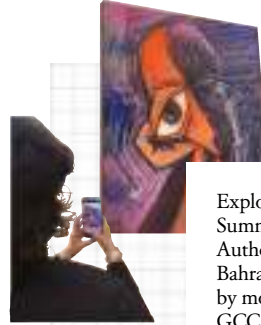
WHAT: Kylie Jenner expands the Khy wardrobe from head to toe, joining forces with Gia Borghini on the brand's first footwear collection and translating its body-conscious aesthetic into sleek, sculptural shoes that demand a night out.

LAUNCHMETRICS SPOTLIGHT



Bubble Trouble

Miu Miu is putting a little bounce into the new season with its Fall/Winter 2026 Bubble sneakers. Chunky, padded and deliberately oversized, they're further proof that the "wrong shoe" might just be the right one.



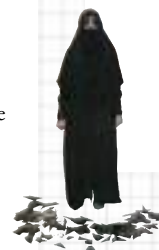
1-8

Explore art in all its forms at the first edition of the AlMaysaf Summer Art Show. Held at the Art Center of the Bahrain Authority for Culture and Antiquities in collaboration with the Bahrain Arts Society (BAS), the exhibition showcases works by more than 200 Bahraini artists and artists from neighboring GCC countries, with a special segment dedicated to those under 18. For info, visit Bahrain.com



11-15

As the season begins to pick up, head to Alserkal Avenue to catch 'The sky held it, the earth remembered', presented by the Ishara Art Foundation. The group exhibition brings together the practices of Rohini Devasher, Sarker Protick and Shahana Rajani to examine how land, water and the cosmos can serve as living archives of memory and history. Running until December 15, the exhibition explores the traces left on the natural world and how artists document ecological change through their practices. For details, visit Alserkal.online



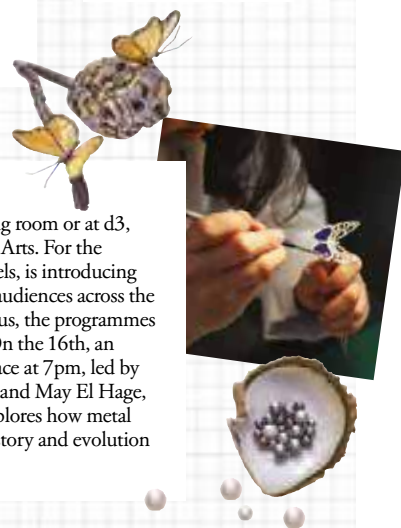
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If you're keen to enjoy the outdoors, head to the AlJadidah Arts District in AlUla, Saudi Arabia, where you can explore independent boutiques at your leisure. Stop by the striking heritage doors and outdoor murals for a few photos, then stroll through the district to discover the library rooftop, artisan cafés and hidden gems while taking in the culture, sounds and flavors of this creative hub. For details, visit Experiencealula.com



10

Make it a date night and head to Qatar for a one-night-only performance by John Legend. Celebrating a career spanning more than two decades, the award-winning artist will take to the stage for an intimate performance featuring some of his biggest hits, including 'All of Me' and 'Tonight'. Taking place at the Qatar National Convention Center (QNCC), it's also a good excuse to book a longer stay and make a weekend of it. For details, visit Visitqatar.com



16

Take a seat, either from the comfort of your own living room or at d3, for talks and courses by L'ÉCOLE, School of Jewelry Arts. For the first time, the School, supported by Van Cleef & Arpels, is introducing Arabic-language courses, talks and podcasts to reach audiences across the region. Available online or on-site at the Dubai campus, the programmes will be delivered in Arabic by experts and lecturers. On the 16th, an in-person talk on 'The Art of Enameling' will take place at 7pm, led by Noural Al Serkal, Jeweler and Lecturer at L'ÉCOLE, and May El Hage, Art Historian and Lecturer at L'ÉCOLE. The talk explores how metal and glass are combined and applied, alongside the history and evolution of the craft. For details, call +971 4 451 3200



COMPILED BY ODELLA MATTHEWS



The trends to know
AUTUMN - WINTER 2026/27

DIOR

GIVENCHY

STELLA MCCARTNEY



So what is the mood of AW26? A slick **masculine-feminine** mix or artsy, handworked **crafts**? Pared-back **minimalism** or heightened **romanticism**? **Neo-heritage** or **future-facing**? All this – and more – is up for grabs in a season that **celebrates instinct** over rules.

WELCOME TO THE NOW

MANIFESTO

Women take charge

Fashion is about more than getting dressed; it's about making a **statement of intent**. In AW26/27 that intention is simple: it's about women taking up space. Claiming it on their own terms. Despite the simplicity of the seasonal message (be whoever you want to be!), the execution is as nuanced as the women who designers are talking to. **Strength and sensuality** co-exist with ease; stripped back minimalism finds its place alongside no-holds-barred opulence; the past informs the moment, feeling both reassuringly familiar and radically new at the same time. Breaking dresscodes is encouraged, and clothes are to be thrown on with a haphazard instinctiveness. With emotion. With **personal style**. In a chaotic world, this moment for the self is transformative and emboldening. Women are **visible, grounded, and unafraid**. They take space not by force, but by legitimacy. Fashion is about more than appearance; it's about presence.



Vintage

Lace with plaid (Rabanne). Graphic shirting with utilitarian leather (Marni). Shrunken jackets (Acne) or oversized ones (Chloé). Anything goes in this joyfully haphazard, mash-up of retro references.



Blending in? Forget about it. From Cola can brights to rich Merlots, gala-worthy gowns to sportif separates, luminous satins to slick leathers, there's a **red rendition** for everyone. Wear with own-the-room, own-your-power **confidence**.



THE TREND GOLDEN TOUCH

Intricate embroideries, lustrous brocades and twinkling metallic fringing usher in a new mood of **opulence** that's part Rococo, part 1980s, and yet somehow, **totally now**.



THE CLOSE UP

THE GILDED AGE

Decadent detailing invites a second look.

Ornate fabrics have forever been synonymous with the **rare** and **precious**. (See: brocade - revered by Byzantine nobility, Renaissance royalty, and every blingy individual since - which traces its roots back to ancient China). But **Tory Burch** makes a compelling case this season for a more grounded way to wear **twinkling** textiles. For AW26/27, Burch was inspired by **personal style** and **classics reinterpreted** (her muse? Bunny Mellon). Cue intricately hand-worked *badla* embroidered cardigans and jacquard coats worn with a refreshingly unprecious ease. 'The mix reflects how women dress now: by instinct, not rules,' she says. Now *that* is luxurious.

Round & Rangy



Curved shoulders and sloping sleeves create a silhouette that is **soft yet strong.**



THE DETAIL **BUTTONED UP**

Big, bold buttons in a **contrast colour** are the **go-to embellishment** for the woman who doesn't do embellishment.



THE PIECE **GO FAUX**

Fantasy 'furs' (fake it!) run the gamut from **sleek siren** to **outré glamazon.**



Super. natural



A desire to feel **grounded** gives way to this season's **bucolic-inflected** sets, from Louis Vuitton's surreal, mossy monoliths (1) to Valentino's manicured lawn (2) and Miu Miu's trampled grass (3). Dior's Jonathan Anderson transformed a walk in the park into a 'performance' at his Jardin des Tuileries set, blurring the boundaries between the real and artificial (5). At Chloé (4), where models walked out in front of a painterly landscape with folkloric dresses whipping up a dusty ground, Chemena Kamali spoke about 'fashion not as escape, but as connection'. **Just like nature, then.**

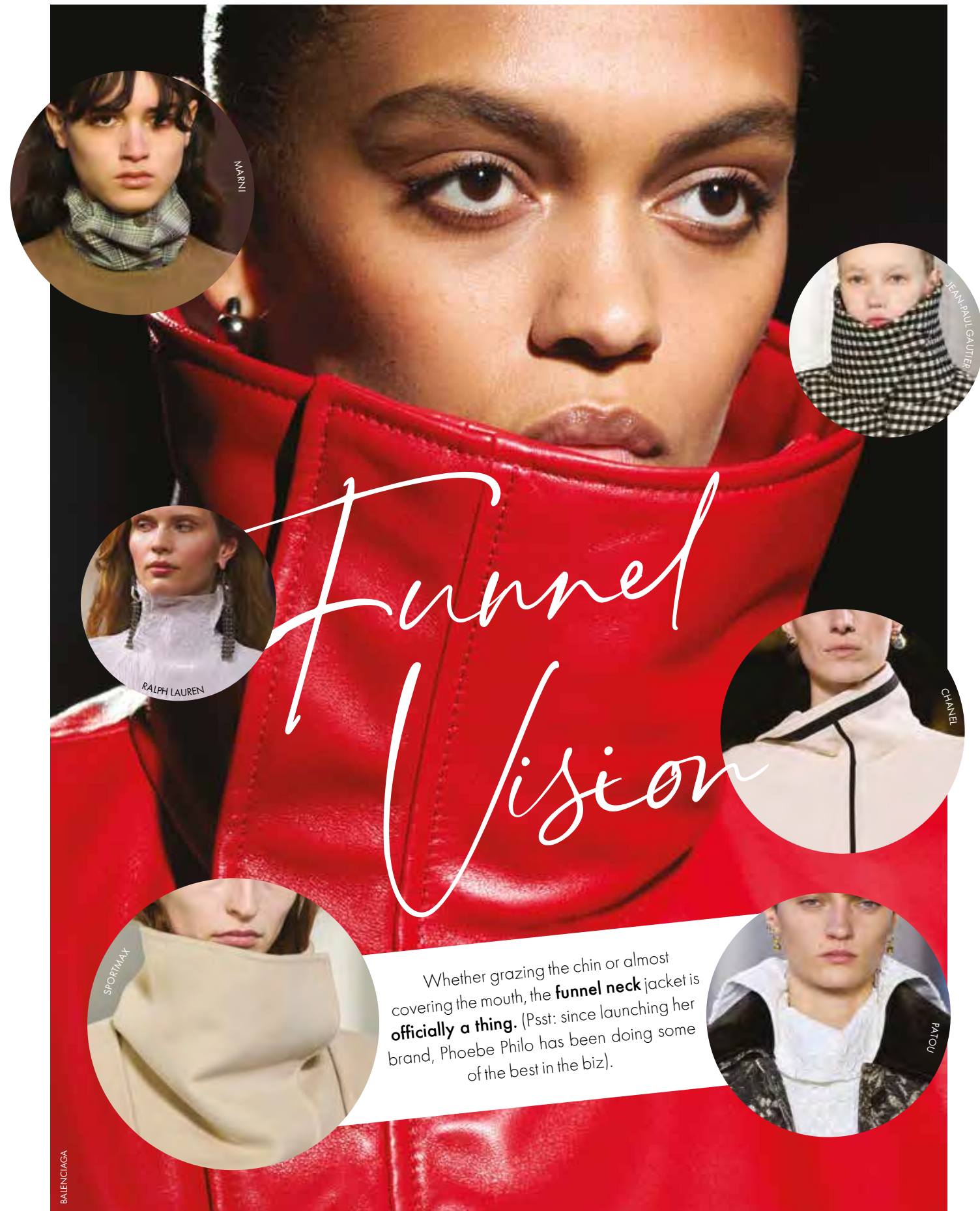


THE MOOD COMFORT SEEKING

Oof, doesn't the world feel particularly harsh right now? Soften the edges where you can via **swaddling** silhouettes, **generous proportions** and **super-soft, super-snuggly** knits. And that creamy, neutral palette? The perfect excuse, should you wish, to stay in.

TRY THIS LAYER UPON LAYER

One girl, one look, **four ways**. A tight cast of 15 models - including Bella Hadid - demonstrated **Miuccia Prada** and **Raf Simons'** exploration of **layering**. For the woman who contains **multitudes**.



Funnel Vision

Whether grazing the chin or almost covering the mouth, the **funnel neck** jacket is **officially a thing**. (Psst: since launching her brand, Phoebe Philo has been doing some of the best in the biz).



Collaging and crocheting, whip-stitching and embellishing: you can see the **human hand** (and heart) in **arty-inflected** looks. But make no mistake: while they might have a craft table patina, each and every piece is **masterfully**, impeccably executed.

Romantic Heroine



What's your sartorial love language: **wistful** and **dreamy** or **dark** and **mysterious**?
Lace, ribbons and sweeping proportions star in two very different (but equally intoxicating) takes on **romance**.



Demna's **highly-charged** Gucci debut closed with Kate Moss practically prowling down the runway in backless dress (with G-string provocatively peeping out) verifying the LBD's power to thrill. Go as **demure** or **daring** as desired, but whatever you do - RSVP 'yes' to the **black dress**.



Lustrous, slinky satins in intense, saturated shades are equal parts **strong** and **sensual**. Power shoulders (Stella McCartney), sweeping skirts (Valentino) and liquid draped shirt dresses (Acne Studios) convey a **luxuriantly** languid mood.



Slick and body-skimming (as seen at Saint Laurent and Gucci), or poufy and pretty (see Givenchy and Chloé), let lace be as **suggestive** or **brazen** as you desire.



prep up

With his **reinvigorated** take on the Bar jacket, Dior's Jonathan Anderson leads the **peplum renaissance**. The new interpretations? **Architectural** and **unapologetic**.

Thigh Scraper

ISABEL MARANT

ALAÏA

JIL SANDER

MUGLER

FENDI

VALENTINO

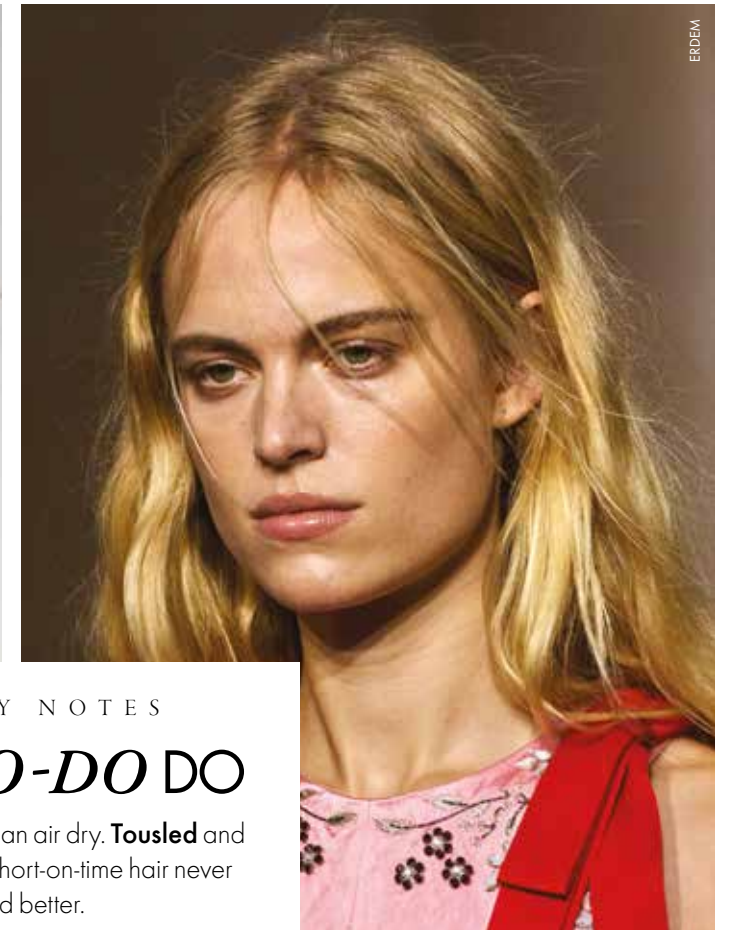
Should you subscribe to the **hem index** mindset - that skirt lengths go up and down with the economic and social climate - you might think these high-low skirts are reflective of turbulent times. Or maybe you just think those dramatic slits are **sexy** and **fun**.





THE TREND
SHEER NERVE

Wispy, transparent fabrics tow the line between **sweet** and **subversive**.



BEAUTY NOTES

THE NO-DO DO

Skip the blow dry for an air dry. **Tousled** and (mostly) **untamed**, short-on-time hair never looked better.



THE PIECE
PENCIL SKIRT
Your lean, ladylike **outfit sharpener**.



THE CLOSE UP

WELL TAILORED

This gentlemen's club is run by women.

Given how **modern** Yves Saint Laurent's *le smoking* – the men's black tuxedo tailored to a woman – still looks today, it's remarkable that the **iconic design** turns 60 this year. Current custodian of the house, Anthony Vaccarello, is well aware of its significance, and included several iterations of the suit in his AW26 collection. Today it's a lauded, **much admired** design – but it wasn't always so. The socialite Nan Kempner was denied access to a Parisian restaurant in 1968 for daring to don trousers (YSL, of course). Her solution? To remove them and dine bare legged. While the sight of a woman in trousers no longer evokes outrage, a tingle of **subversion** remains in wearing a suit, especially to events that might typically call for a dress. And whatever the occasion, there is an **irresistible authority** to the knot of a tie, a silhouette bolstered by shoulder pads, hands languidly tucked into pants. This is a **woman's world**.

Girl meets boy meets boy meets girl.
Commanding tailoring, ties and tuxes exude **authority**.



THE TREND

LUXE LEATHER

The **little black jacket** serves can't-go-wrong cool, but why limit leather's powers to one take? Try it on a **glossy dress**, with a **matching skirt**, or in a different hue: **red** is **delightfully dangerous**, but **cream** is for the **real risktaker**.

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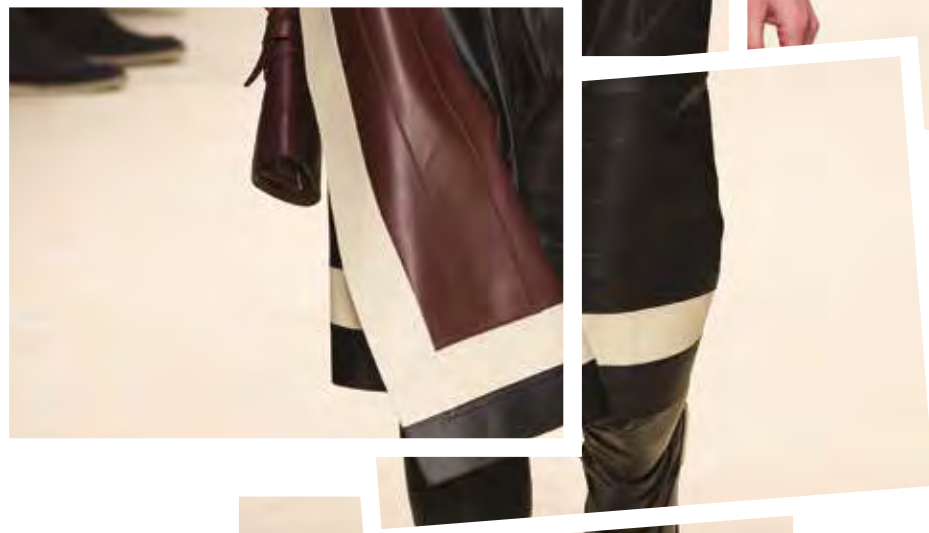
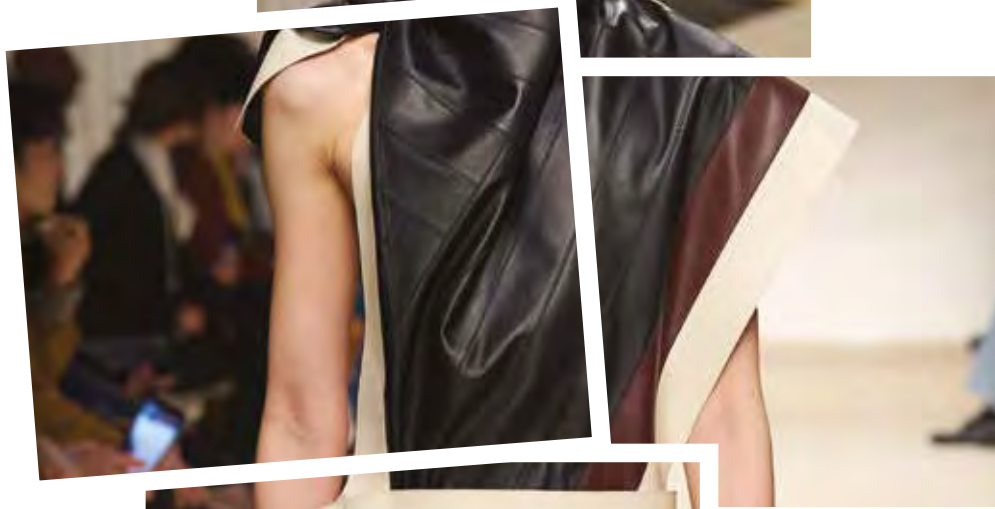
Grey Matters

Winter calls for **robust** fabrics that **swaddle** and **protect**; heritage tweeds, fluid wools, chunky knits. But how to make them look **light**? Try **head-to-toe grey** (subtle variations in tone strike a modern note), a **softer alternative** to blacks and browns.

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ELLE TREND REPORT FASHION 2026



TOD'S

CÉLINE



With their cantilevered folds, swooping drapes and angular, expressive flashes of colour, it's easy to envisage these **architectural constructions** on the art and design fair circuit this year (on guests, or on display). Your new blueprint for interesting looks – and conversation.



The 80's called*

That most (unfairly) maligned of decades is back to prove you wrong. Time to give **stone washed** denim, **boxy** jackets and even **shellsuits** (thank you, Lacoste) a **second chance**.

*your landline, obviously.



THE PIECE STIRRUP *LEGGINGS*

Surprisingly **chic**. Wear high on the waist and tucked under stiletto heels.

JIL SANDER

MUGLER

STYLING GUIDE

IN THE *HOOD*

Your cosy **comfort** dressing essential is elevated to a luxe new level.



HOW TO WEAR IT WELL *REVERSED*

Small styling tweaks can update an entire look. **Asymmetric** lapels and **uneven** popped collars speak to a perfectly imperfect approach to tailoring.



Wild Thinning

She's on the prowl, marking her territory, showing who's the **queen of the jungle**. Worn head-to-toe, tiger, zebra and snake prints are shamelessly fierce. The piece you can't go wrong with? A wear-forever, confidence-generating **leopard** coat, as seen at Celine, Nina Ricci, Marni, Ermanno Scervino and many, many more. (Note: while the roar is real, the fur is most definitely fake).



THE TREND *STAR DUST*

Sometimes you just want to lean into your leading lady moment. **Molten gold** and **liquid silver** dresses are made to be accompanied by red carpets, popping Champagne corks and a million-dollar smile.



THE PIECE *PHOTO FINISH*

Consider **precise, photographic** prints (Acne borrowed Paul Kooiker's art student portraits) all the motivation you need to finally do something with all those iPhone snaps.

Net Sporty

Sure, the sub two-hour marathon record was broken this year, but if you're more of a 'party' than a 'protein' type you can still get a **go-faster, athletic look.**

Nipped at the waist, full in the body;
there's a **satisfying swoosh**
to these ultra elegant pieces.

Nipped at the waist, full in the body;
there's a **satisfying swoosh**
to these ultra elegant pieces.

Mix to the **max**: an anorak over a spangley dress (Marni), lumberjack checks with dance-floor fringing (Rabanne), a glitzy top with slouchy PJ pants (Vuitton)

Big knickers, hot pants or teeny tiny shorts? Don't stress the semantics; just **get your legs out** (sheer layers and opaque stockings are your friends if you're feeling shy).

Big knickers, hot pants or teeny tiny shorts? Don't stress the semantics; just **get your legs out** (sheer layers and opaque stockings are your friends if you're feeling shy).

ellecarabia.com 61



Play the blues

From inky, almost-black navy to zingy cerulean, Yves Klein to electric, the collections are awash with blues. A hope for (metaphorical) bluer skies? Maybe. Maybe they just look great on.



THE MOOD SCHOOL CLUB

What happens when the head girl and the smoking-behind-the-bike-sheds rebel buddy up? The new look **academia**. Think **preppy polish** (pleated skirts, cricket sweaters, varsity jackets) offset with a **skewwhiff** spin.



THE PIECE BLUE JEAN BABY

Eternally cool and forever in style, denim returns to its roots – almost. Meaning? It's **back to the blues**, from stone washes to deepest indigos; but take your silhouettes amplified and exaggerated, or finished with luxe flourishes (see: Dior's lavish, twinkling embroidery).



Know your (right) angles: trad tartan, bourgeois houndstooth, grungy plaid, classic Prince of Wales. All sorts of check are there for the taking now. The boldest way to wear? In **contrasting** and **clashing** combinations, as seen at Dries Van Noten, Vivienne Westwood and Missoni.



THE INSIDER

THE NEW SHIFT

Jonathan Anderson's AW 2026-2027 collection for Dior makes the return to dressing up interesting again

For autumn, the office wardrobe loosens up. September calls for a wardrobe reset, and Dior offers plenty to work with. Jackets take the lead, coats add shape and volume, denim relaxes the formality, while structured bags and short boots bring everything together for a new season.



NEW DENIM: Jeans and denim break up the tailoring throughout the collection, bringing a more relaxed attitude.



THE ACCESSORIES: Structured bags provide the polish, while short boots offer an alternative to the season's more dramatic runway footwear.



THE PROMENADE: The collection takes its cue from the Parisian tradition of dressing to see and be seen. Jonathan Anderson brings together House codes, historical references and familiar wardrobe pieces that move easily between the elaborate and the practical.



© ESTELLE HANANIA



JACKET REQUIRED: Blazers and jackets are central to the collection, from new interpretations of Dior's Bar silhouette to cropped and double-breasted shapes. Worn with trousers or denim, they make tailoring look fresh.

BACK IN TOWN

For Winter 2026, Daniel Lee brings Burberry back to London with a collection that mixes familiar house codes with sharper tailoring, rich textures and a more dressed-up approach to everyday pieces

Burberry returned to London for Winter 2026, taking over Old Billingsgate for the first time. Inside, a replica of Tower Bridge, scaffolding, streetlamps and rain-like puddles set the scene, with FKA twigs providing the soundtrack. After recent seasons spent looking towards the British countryside, Daniel Lee turned his attention back to the city and the way people actually dress for it. The result was polished, easy and a little more grown-up.





THE COLLECTION

The trench naturally remained part of the conversation in fluid faille, check, leather and shearling, or simply layered over satin dresses. Its familiar details were also picked up on coats, knits and dresses.

Leather played a major role, from soft suits and long coats to biker jackets, bombers and parkas. Shearling, mohair and satin softened the mix, while beading and sequins brought a more evening-focused finish.

The colors were straightforward and appealing: black, champagne white, ink blue, dark brown, burgundy and plum.

THE DETAILS

A Better Trench: Ruffles, leather, woven textures and new proportions gave the Burberry staple a fresh update.

Leather Layers: One of the strongest elements of the collection, appearing across tailoring, dresses and outerwear.

Easy Evening: Satin dresses and embellished pieces were paired with substantial coats and jackets, keeping things relaxed.

A Little Shine: Beading and sequins appeared across dresses and trousers, catching the light rather than dominating the look.

Familiar Faces: Rosie Huntington-Whiteley, Romeo Beckham, Edie Campbell and Nora Attal were among the cast.

FROM THE GROUND UP

The new Pillar pumps and Windermere Oxfords played with classic brogue detailing, check and small studs, while motorcycle boots offered a heavier option. For evening, the Linton sandal came woven in soft nappa leather and chainmail check



BAG NOTES
Slim shoulder styles borrowed the Bridle bag's equestrian-inspired hardware, with sculptural metal and leather straps. Other versions featured whipstitched leather flowers and Burberry Check shearling, while mini chain bags offered a smaller evening option.





THE INSIDER

WEST COAST STORY

For the second chapter of Hermès Fall-Winter 2026, Nadège Vanhée headed to the hills of Los Angeles, bringing together dresses, leather and dance against a California sunset. ELLE Arabia was there for the evening.

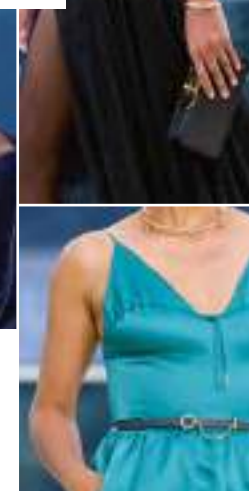


Five things we loved

THE EVENING LOOKS: As night fell, black satin, deep velvet and embroidered gowns caught the light and brought the show to its final chapter.



THE CARRE, REWORKED: The Soleil de Soie Tattoo carré was transformed through smocking, gathering and draping, creating volume and movement.



THE BALLET DETAILS: Ribbons, piping, gathered bustiers and slipper-inspired shapes brought dance references into the clothes in subtle ways.



THE LEATHER: Biker jackets and glossy coats worked particularly well against the softer dresses, adding an easy contrast.

On a Summer evening in Los Angeles, Hermès gathered guests in the Bel Air hills for the second chapter of its Fall-Winter 2026 women's collection. With the city in the distance and the sun beginning to set, a pavilion lit in pale yellow became the setting for a show that mixed fashion and dance. ELLE Arabia joined the house for the event, where models and dancers moved through the space as daylight slowly gave way to night. It was relaxed, intimate and a very different setting from the usual Paris runway.

At the center of the collection was the dress. Nadège Vanhée, Artistic Director of Women's Ready-to-Wear, explored a softer side of Hermès, working with draping, knits, satin, silk velvet and embroidery alongside the leather for which the house is known.

Dance provided many of the details. Ballet slippers inspired satin dresses in rouge tango, vert impérial and jaune flave, while piping, grosgrain ribbons and gathered bustiers referenced elements of a dancer's wardrobe. Wrap knits were incorporated into dresses, and smocked knit jumpsuits with flared legs and embroidered details offered a dressed-up version of rehearsal wear.

Later, the mood became looser. Silk velvet foulard dresses were paired with biker jackets and glossy leather coats, giving the softer pieces a sharper edge and bringing the collection back to one of Hermès' strongest codes.

THE DRESSES: From jewel-toned satin to silk velvet and embroidered gowns, dresses took the lead in this second chapter.

Primary Business

Bold color meets a sharper new mood, with short blazers, pumps and bags delivering a playful take on weekday polish



FENDI



VERSACE



MIU MIU



DOLCE & GABBANA



GUCCI



KHAITE



BOTTEGA VENETA



MAX MARA



JIMMY CHOO

ELLE

accessories



OBJECT OF DESIRE...
Accessories take a more decorative turn for the new season, as Chanel transforms a classic quilted bag with rich green leather, golden details and a playful mix of charms.

New Direction...

THE NEW SEASON BRINGS A FRESH ACCESSORIES MOOD, WITH STANDOUT BAGS, SHARP SHOES AND UNEXPECTED DETAILS SETTING THE TONE FOR WHAT COMES NEXT

future

NEW COUTURE

Maria Grazia Chiuri's first Couture collection for Fendi starts with the body. Presented at Rome's Galleria Nazionale d'Arte Moderna e Contemporanea, the Fall/Winter 2026-2027 collection explored desire and freedom through clothes that followed the body. Dresses were long and fluid, draping replaced rigid construction and the waist was often left undefined. Kimono shapes appeared across jackets and coats, chiffon brought transparency and movement, while velvet and grain de poudre added weight and texture.

Perfect

Maria Grazia Chiuri begins her Fendi Couture chapter in Rome, as the return of Karl Lagerfeld's landmark 1985 exhibition puts the House's long culture of experimentation into fresh context.

THE MOOD IN FOUR



Valeria Golino, Yara Shahidi, Sarah Jessica Parker, Elisabetta Dazzi, Pietro Beccari, Yan Tang



Maria Grazia Chiuri with models, Fendi Couture FW26

THE FENDI EFFECT

Fendi has always been particularly good at making one material look like something else. Chiuri gave the ateliers plenty to work with. Black-and-white fur was cut into fine strips, held together by tulle and transformed into something resembling feathers. Across cloaks and capes, arabesques became leaves, flowers and plumage made from combinations of fur, leather and fabric. A white double-faced cashmere coat was traced with an intricate leather labyrinth. Couture, leather and textile techniques crossed over throughout the collection. The workmanship could be extraordinary, but the end result was often surprisingly light.

LOOK TWICE

THE WHITE COAT

Double-faced cashmere met an elaborate leather labyrinth, turning a clean silhouette into one of the collection's more technically interesting pieces.

THE CAPE

A recurring shape for women and men, sometimes decorative, sometimes closer to a protective blanket or cocoon.

ONE TO WATCH!

The Ateliers: Chiuri deliberately brought Fendi's different ateliers into dialogue for the collection. Rather than assigning each material its own territory, techniques crossed between fur, leather, textiles and Couture. The result was strongest when it became difficult to tell where one craft ended and another began.



ON FILM Valeria Golino's Love Monster, starring Leila George and Pietro Castellitto, opened the Couture presentation. Filmed in Villa Borghese and after hours at the Galleria Nazionale, the short follows two lovers between attraction, separation and reunion, introducing the collection's theme of desire without giving too much away.



© GAETANO MANISI

BACK TO 1985

At the same museum, another Fendi project was getting a second life. Steps Through Work. Fendi / Karl Lagerfeld originally opened at the Galleria Nazionale in October 1985, marking the first twenty years of Lagerfeld’s collaboration with the House. Rather than a conventional fashion exhibition, it showed how an idea became a finished piece: sketches, toiles, patterns, experiments, techniques and, finally, clothes. It was an unusual idea at the time. Fashion had yet to become the museum fixture it is today, and the decision to show Fendi inside an Italian art institution prompted a debate among critics about whether fashion belonged there at all.

Forty-one years later, After Steps Through Work returns to the same museum. Initiated by Chiuri and curated by Maria Luisa Frisa, it is a restaging rather than a perfect reconstruction. What makes it interesting now is how much of the working process is left visible. Toiles are marked with strips of black tape that map out the eventual garment. Original patterns carry cuts, numbers and technical notes. The sample boards record experiments in tanning, dyeing, weaving, inlay and combinations of different furs. Some resemble abstract art; others depict flowers, geometric patterns and the skyline of Rome.

And then there is the Theater: eighteen fur pieces displayed at different heights on exposed pulleys, rails and mechanisms. Influenced by Bauhaus theatre and Oskar Schlemmer, it was described at the time as a “dance of the furs.”

BY THE NUMBERS

22	7	50	180	25
PAPER MODELS	PREPARATORY CANVASES	SAMPLE BOARDS	SKETCHES	FURS

KARL, UNFILTERED 180 SKETCHES

Lagerfeld drew constantly, and the exhibition brings together 180 of his sketches, from quick ideas to drawings accompanied by detailed annotations. For Lagerfeld, drawing was both a way of developing an idea and communicating it to the teams who would eventually turn it into a garment.

THE SAMPLE ROOM

One of the most visually satisfying sections is also one of the most technical. Sample boards record experiments with different furs, tanning and dyeing methods and new combinations of materials. Rome appears alongside florals, geometric motifs and abstract compositions. These weren’t decorative mood boards; they were working experiments.

THE FUTURE, CIRCA 1985

This is where it gets particularly interesting. Lagerfeld created a series of storyboards looking at how fashion might work in the future. Among his ideas:

REMOTE WORK

New ways for teams to work together from different locations.



THE DIGITAL MODEL

Using video to study models from front and side views.

BODY TALK

How changes in the female body might influence fashion.

CRAFT + TECHNOLOGY

The possible impact of new technologies on traditional craftsmanship.

Originally edited into video in 1985, the storyboards are now laid out individually, making it possible to look properly at the drawings and accompanying notes. Some are clearly products of their time; others are surprisingly close to how fashion operates today.

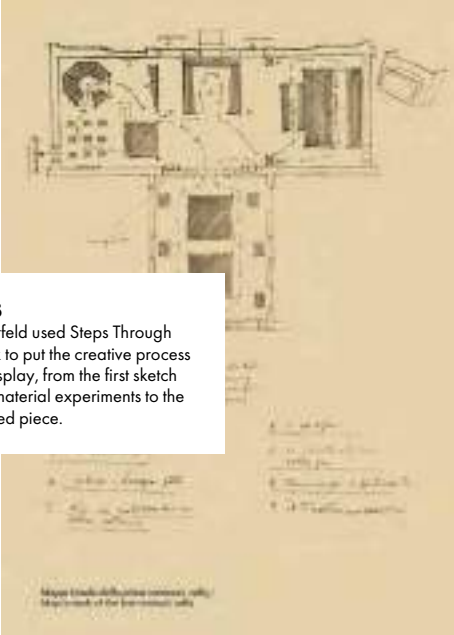


Galleria Nazionale d’Arte Moderna e Contemporanea

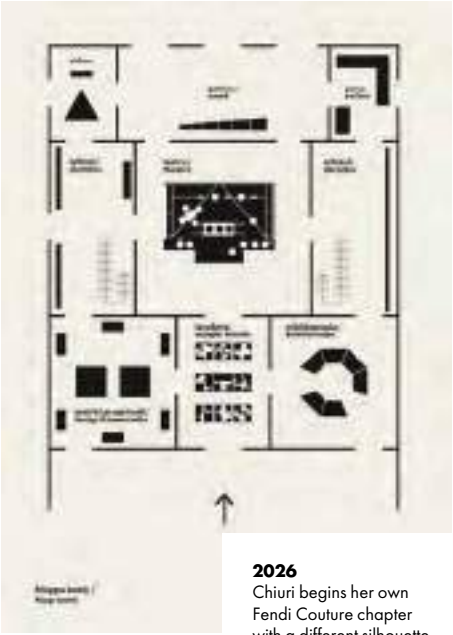


Maria Grazia Chiuri
FENDI 2026

THEN / NOW



1985
Lagerfeld used Steps Through Work to put the creative process on display, from the first sketch and material experiments to the finished piece.



2026
Chiuri begins her own Fendi Couture chapter with a different silhouette and relationship with the body, while continuing the House’s focus on craft and experimentation.

SEE IT: After Steps Through Work. Fendi / Karl Lagerfeld 1985; Galleria Nazionale d’Arte Moderna e Contemporanea, Rome; Until 25 October 2026; Tuesday to Sunday, 9am–7pm

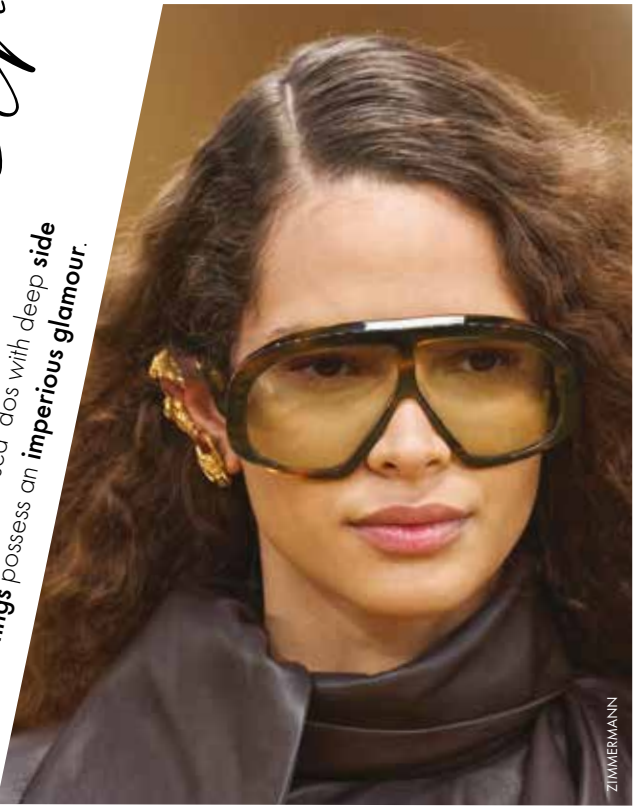


ACCESSORIES ALERT
MINIMALIST
JEWELRY

What minimalist means: **sculpted** shapes,
clean lines, **pure** finishes.
What it doesn't: dainty.



helmet hair
As in Newton. Glossed 'dos with deep side partings possess an imperious glamour.



ACCESSORIES ALERT
MASK UP

Can't decide between wanting to be seen
and wanting to go incognito? **Shield**
sunglasses, somehow, do both.



Square Dance

Big for SS26, even bigger for AW26: lightning strikes twice for the **square-toe shoe**. As seen on geeky loafers, dance shoes, snazzy sandals and grown-up slingbacks; **right-angled footwear** has hit hot property status. Get in line!



THE DETAIL
COLLARED
Who needs a **necklace**?



THE PIECE
CLUTCH CONTROL
A **grab-and-go** bag gets **straight to the point**:
your social calendar is overloaded, but you aren't.



BEAUTY NOTES
SMOKEY AREA
Nothing says **after dark glamour** – or
morning-after stories to tell – like a **dark**,
slightly **smudged** eye.



FOCUS
BELT UP
Breaking free of waistbands,
find **belts** wrapped around
wrists and **bags**.



TRY THIS
TAKE THE PLUNGE
Navel-baring necklines are for the **brave**.
Do you **dare**?



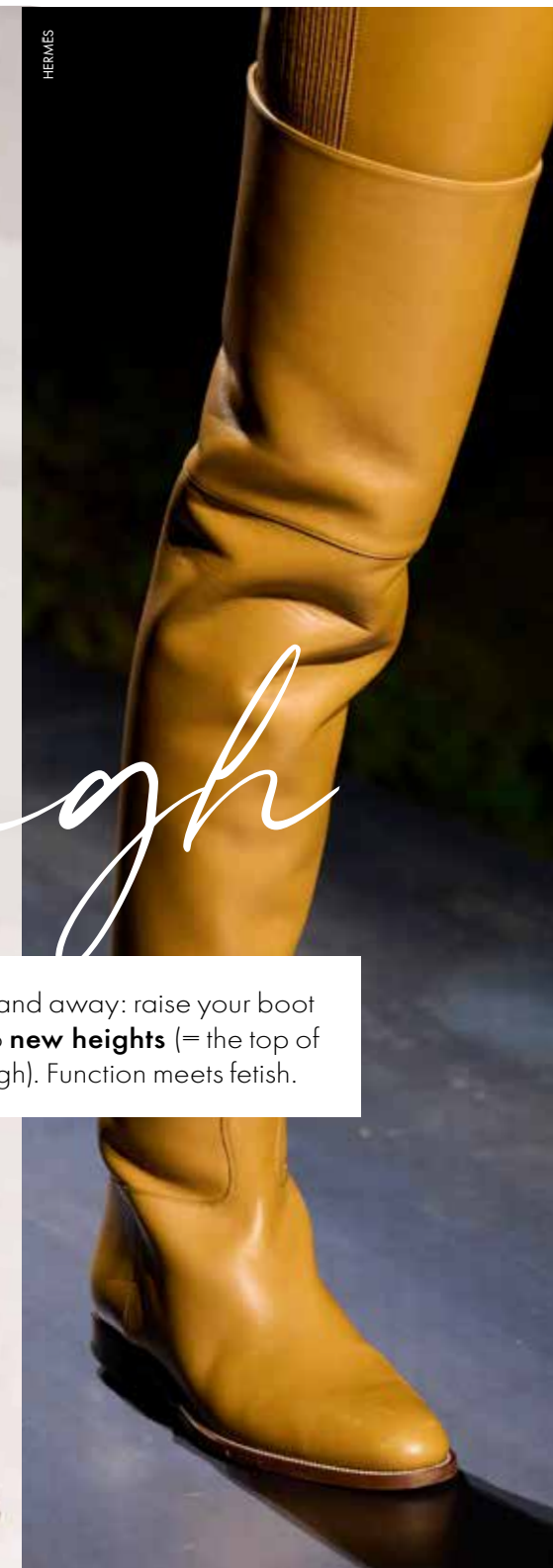
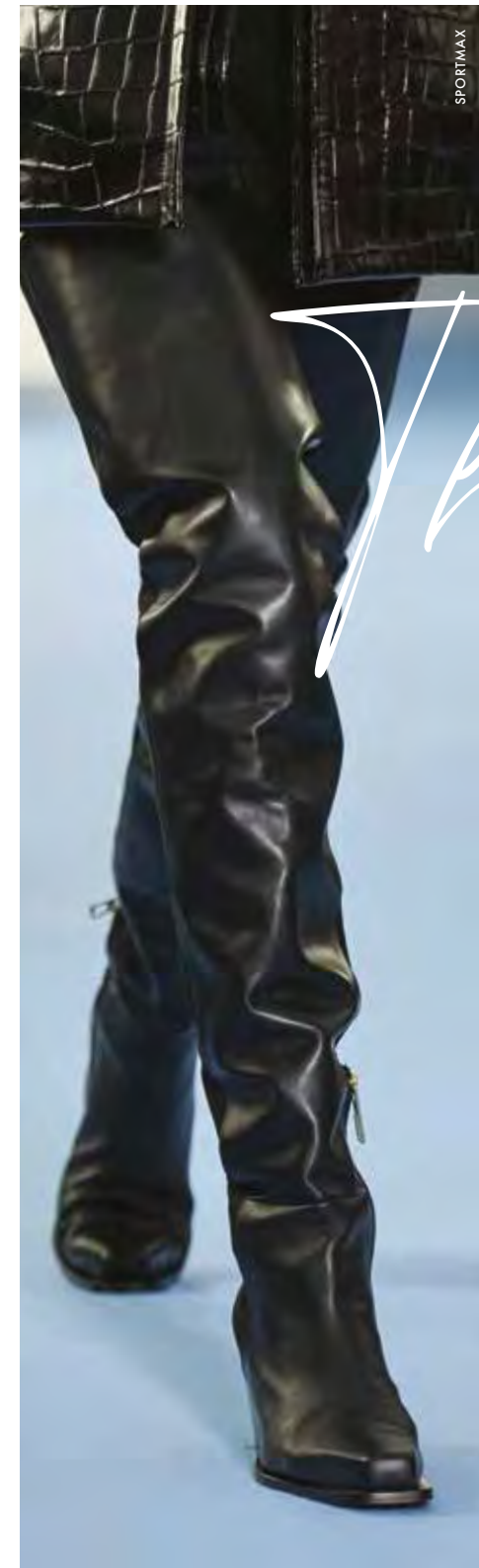
THE DETAIL OPERA GLOVES

Embrace the **undeniable glamour** of pulling on a glove up to the elbow.



THE TREND VELVET TOUCH

Not (just) for party season, velvet slips into cool girl gear.



Thigh High

Up, up and away: raise your boot game to **new heights** (= the top of the thigh). Function meets fetish.



TRY THIS

PUT A BOW ON IT

Less sweet, more **sculptural**: structured and supersized bows are **strangely gutsy**.



Gilding the lily in the best possible way: floral prints get a joyous **upgrade** into **explosive, tactile** forms.



THE TREND
SPOTLIGHT SKIRTS

With its swooshes, swathes and sweeping own-the-room proportions, the **statement skirt** stakes its claim as the season's **main part piece**. The key takeaway? **Bigger** - and **bolder** - is absolutely **better**.



Swish Swish

A neat little trim won't cut it; take your tassels **unapologetically long and lavish**.

THE DETAIL

**FRESH
BERETS**

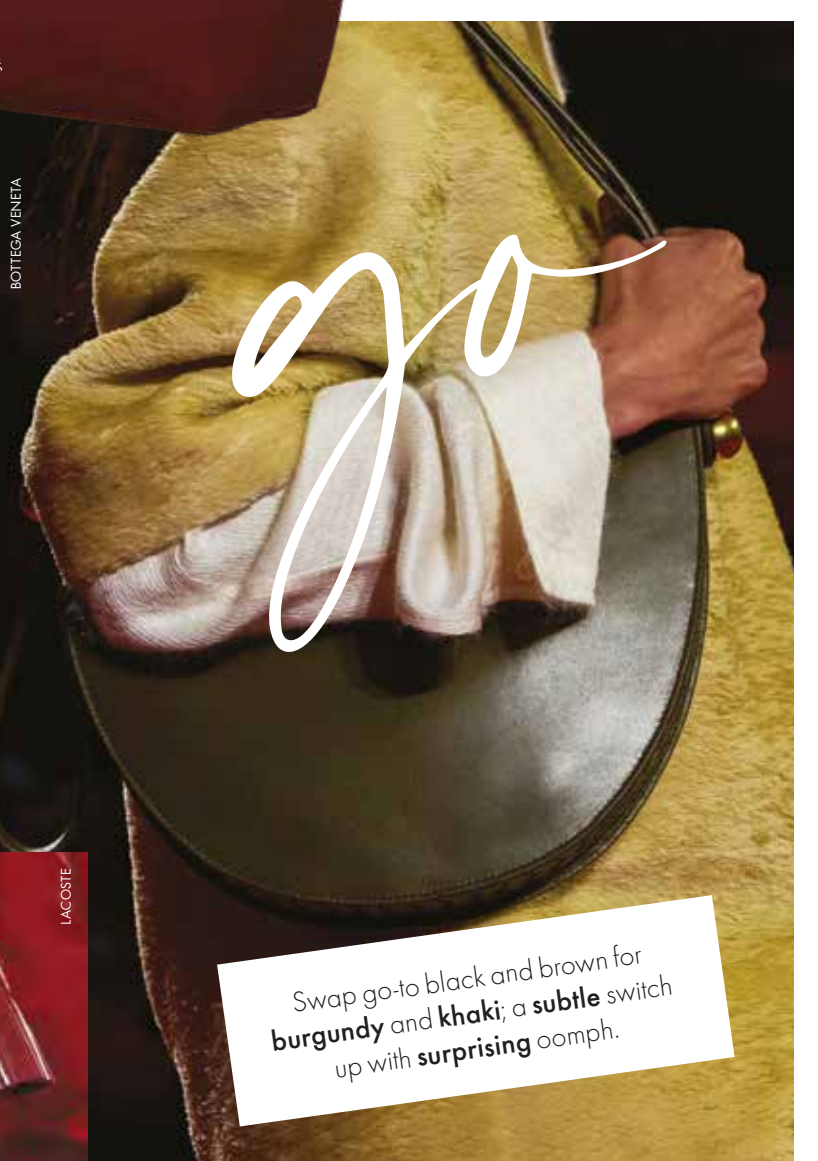
Classic hats – like the baker boy cap and the forever **charming** beret – are reimagined with a jaunty **new swagger**.



TRY THIS

PIN IT

The new ring stack? Piling on **brooches**.



Swap go-to black and brown for burgundy and khaki; a subtle switch up with surprising oomph.

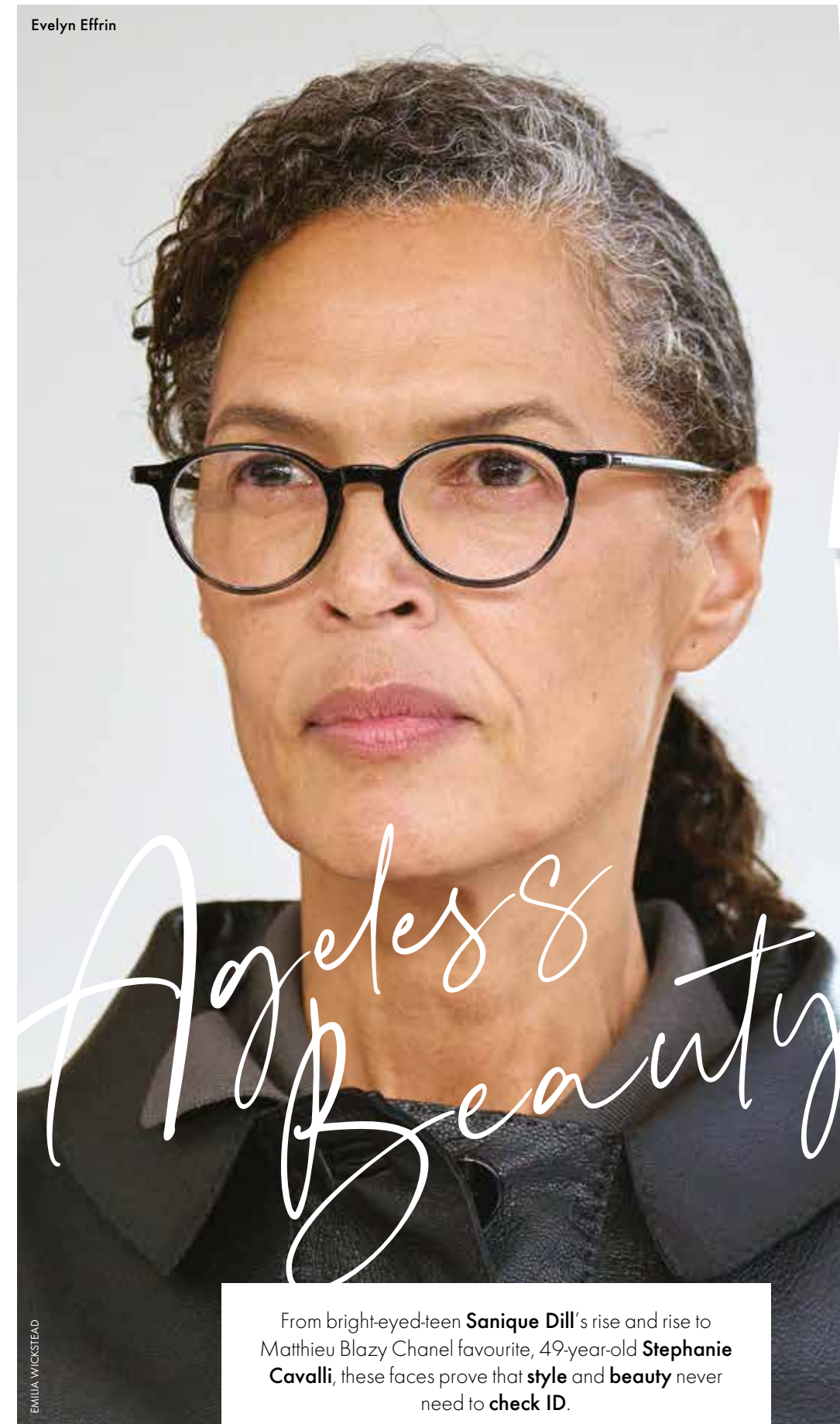




THE PIECE
**BEST FOOT
FORWARD**

Stompy boots and spiky stilettos
are both made for **strutting
with purpose.**

Evelyn Effrin



EMILIA WICKSTEAD

From bright-eyed-teen **Sanique Dill**'s rise and rise to Matthieu Blazy Chanel favourite, 49-year-old **Stephanie Cavalli**, these faces prove that **style** and **beauty** never need to **check ID**.



BALENCIAGA
Ana Plisnic



CECILIE BAHNSEN
Sanique Dill



CHANEL
Bhavitha Mandava



MIU MIU
Chloë Sévigny



CHANEL
Stephanie Cavalli



Short and not-so-sweet: a cropped 'do exudes **instant cool girl sass**.

CREATIVE DIRECTOR : IRIS ROMBOUTS / ART DIRECTOR : MAGALI PERETTI / FASHION DIRECTOR : ALEXANDRA BERNARD / PRODUCER : YANNICK SELVA / GRAPHIC DESIGNERS : AMBRE DELMOTTE & GIA UTEN NGUYEN / WRITER : LAURA ANTONIA JORDAN / PHOTOS : LAUNCHMETRICS SPOTLIGHT & ALAMY



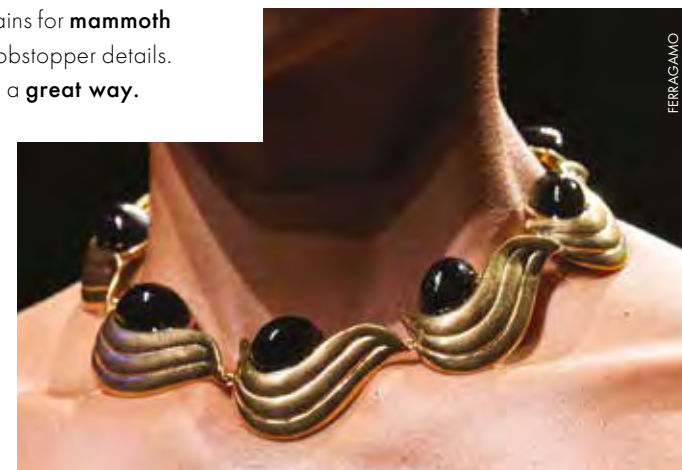
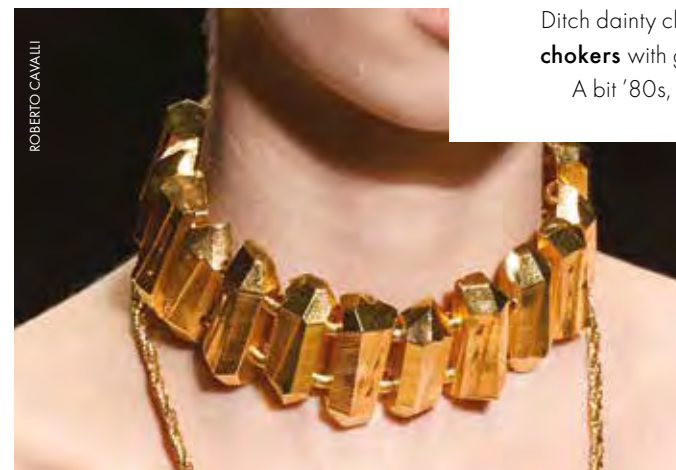
THE TREND HOTDROP

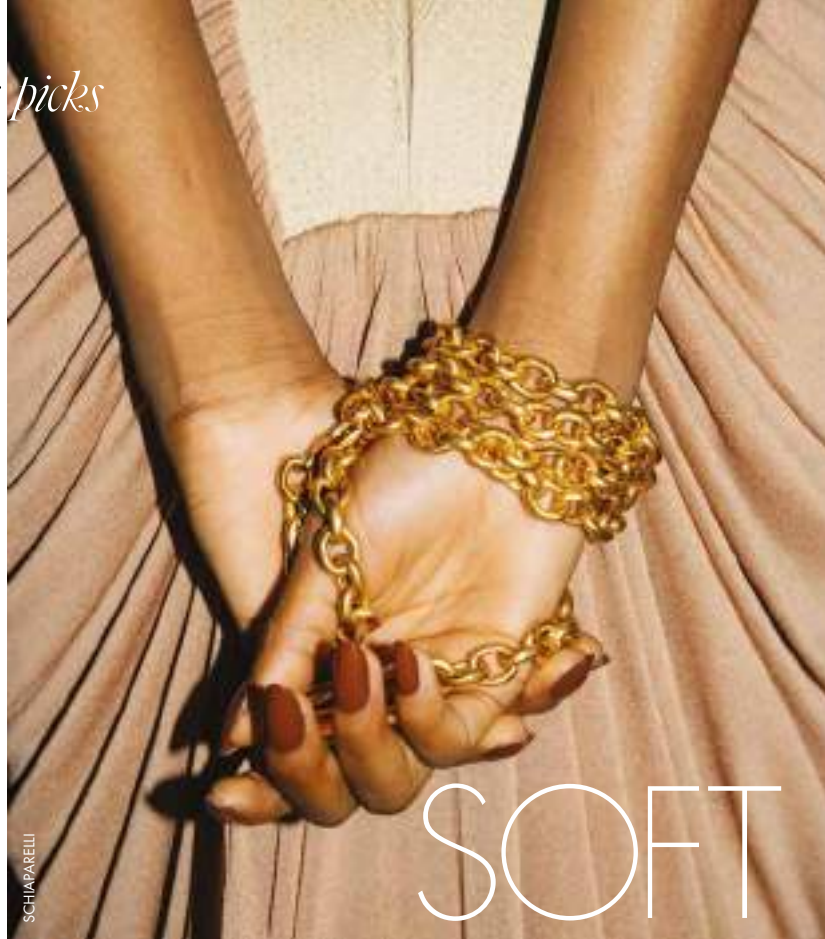
Spearheaded by Chanel's Matthieu Blazy, the **low-slung** 1920s-inflected **dropped waist** rules for the 2020s.



THE DETAIL NECK AND NECK

Ditch dainty chains for **mammoth chokers** with gobstopper details. A bit '80s, in a **great way**.





SCHIAPARELLI

SOFT

STATEMENT...

WE'RE FEELING PRETTY
IN FEMININE LACE, SOFT
HUES AND RICH GOLD
- WITH A TOUCH OF
MODERN EDGE !



1. BRUNELLO CUCINELLI
2. GUCCI 3. OLYMPIA LE
TAN 4. SIMONE ROCHA
5. JACQUEMUS 6. JIMMY
CHOO 7. BVLGARI

ELLE

jewelry

ANIMAL INSTINCT...
Cartier expands its
legendary animal
kingdom with Into the
Wild, a new jewelry
and timepiece
collection of
sculptural creatures,
including this
extraordinary Faune
& Flore de Cartier
tiger ring in white
gold, onyx, sapphire,
aquamarine,
dumortierite quartz
and diamonds.



Right Now...

THE STATEMENT PIECES
DEFINING THE MOMENT

Mihika knows diamonds, but she also understands that the way women shop for them is changing. Amaar is built around that idea, with pieces designed to be bought for yourself, worn often and enjoyed rather than saved for special occasions. As the brand expands across India and Australia, she talks diamonds, sustainability, travel, gifting and what women really want from jewelry today.

What inspired you to build Amaar Jewels, and what did you feel was missing from the jewelry world when you started the brand? I've always loved jewelry, not just for its beauty, but for the way it becomes connected to people, memories and different stages of our lives. Growing up around the diamond industry gave me an early appreciation for beautiful stones and craftsmanship, but I also saw an opportunity to make fine jewelry feel more relevant to the way women live today.

When I started Amaar, I felt there was a growing desire for jewelry that offered the same sense of quality and luxury, but in a more thoughtful and accessible way. People were looking for sustainable alternatives to mined diamonds, as well as a different price point that allowed them to enjoy fine jewelry more freely; not only for milestones, but as part of everyday life.

That became the foundation for Amaar: beautiful, well-crafted jewelry with a contemporary approach to luxury, giving women more freedom to choose, wear and enjoy their jewelry in their own way. **Lab-grown diamonds are at the heart of Amaar Jewels. How do you see them changing the way a new generation thinks about luxury, value and desirability?** I think the next generation is redefining what makes something truly luxurious. For a long time, luxury was closely tied to rarity, exclusivity and price. Today, people still value exceptional quality and craftsmanship, but they are also asking more questions about origin, responsibility and whether something genuinely adds value to their lives.

New Rules

Growing up around the diamond business gave Mihika Kothari Javeri an insider's view of fine jewelry. With Amaar Jewels, she is taking that knowledge in a new direction, putting lab-grown diamonds at the heart of a more modern way to buy and wear jewelry.



MIHIKA
KOTHARI
JAVERI,
FOUNDER
AMAAR
JEWELS



Lab-grown diamonds are part of that shift. They give you the beauty, quality and characteristics of a diamond, while offering a more accessible price point and an alternative to traditional mining. For us, that doesn't make the jewelry any less luxurious – it actually allows you to enjoy it more freely, while thinking of the environment and the bigger picture.

I think that is where the idea of desirability is changing. Jewelry doesn't have to be reserved for a milestone or kept in a safe for a special occasion. You can buy a beautiful piece for yourself, wear it every day, layer it, travel with it and create memories in it. To me, that is a much more modern definition of luxury: exceptional quality and craftsmanship, but with the freedom to actually enjoy it.

Sustainability is a core value for Amaar Jewels. Beyond lab-grown diamonds, how are you making the entire journey from design to



production more responsible? For us, sustainability starts at the source but doesn't end there. We work with lab-grown diamonds that are created in facilities powered by renewable energy, so responsible production is built into the process from the beginning.

We also believe sustainability is about creating

jewelry that's made to last. That's why every Amaar piece comes with a lifetime warranty – we want our clients to wear and enjoy their jewelry for years to come, knowing it's crafted with quality and longevity in mind. **Jewelry is often associated with emotion and investment. Do you think lab-grown diamonds are changing the meaning of what it means to "invest" in a piece of jewelry?** I think lab-grown diamonds are encouraging us to look at the idea of investment in jewelry more broadly. Traditionally, we've often measured a piece by its potential to hold or increase its financial value. But I think jewelry can be an investment in so many other things, for example, yourself, your confidence, your personal style and, most importantly, the memories you create wearing it.

Lab-grown diamonds also make fine jewelry more accessible, which means women can buy pieces they genuinely love and wear them more often, rather than waiting for a milestone or feeling that they need to protect them for a special occasion. For clients who do think about the investment aspect, we also offer a 70% buyback guarantee within the first year. We introduced this because we believe strongly in the value of what we sell and want our clients to feel confident in their purchase. Ultimately, I think the greatest value in jewelry is owning something beautifully made that you love enough to wear, enjoy and eventually pass on because of what it means to you.

You have spoken about jewelry being particularly practical for travel, destination weddings and special occasions. What are the pieces every modern woman should be able to take with her anywhere in the world? For me, the best travel jewelry is versatile enough to give you a different look without taking up half your suitcase. A beautiful pair of diamond studs, a few rings, a tennis necklace, a tennis bracelet and a solitaire pendant would be my go-to's. I love pieces that you can wear individually for a more understated look, then layer or stack in the evening to completely change the feel. When I travel, I want jewelry that feels effortless, but still makes me feel dressed. To me, that's the real luxury; pieces you can wear, enjoy and make your own wherever you are in the world.

Amaar Jewels is expanding across India and Australia, with Secrets by Amaar in Australia. What do these markets tell you about where the future of jewelry is heading? Expanding into India and Australia has shown me that, while the way women wear and buy jewelry can be very different from market to market, the underlying shift is surprisingly similar. Women are becoming more independent in how they shop, increasingly buying jewelry for themselves and looking for pieces that fit into their everyday lives rather than being reserved only for milestones. India has such a deep appreciation for jewelry, craftsmanship

and tradition, while Australia has a more relaxed, effortless approach to luxury. For me, both markets reinforce the same belief: the future of jewelry is about making luxury more personal, versatile and accessible. **The US and Australia have shown a strong appetite for lab-grown diamonds. What do you think is driving this shift, is it accessibility, sustainability, or simply a new definition of luxury?** I think it's a combination of all three, but ultimately it comes down to a changing definition of luxury. People still want exceptional quality, beauty and craftsmanship, but they're also thinking more consciously about what they buy and why they buy it. Lab-grown diamonds offer the opportunity to enjoy fine jewelry at a more accessible price point, while also appealing to consumers who are looking for a more considered alternative to mined diamonds. For me, it's not about luxury becoming less desirable, it's about luxury becoming more personal, more conscious and more enjoyable.

You introduce capsule collections throughout the year, often playing with colored stones and seasonal inspiration. What inspires you when creating a new collection, and how do you decide when a piece feels truly "Amaar"? I'm often inspired by color, travel and the little details I notice around me, from the softness of flowers in spring to the richness of emeralds, sapphires and champagne tones. I love creating pieces that feel fresh and modern, but still have a timeless quality to them. For me, a piece feels truly "Amaar" when it has that balance of beauty and wearability. It should catch your eye, but also make you want to put it on and never take it off. Ultimately, I want every piece to feel special and precious, but still effortless.

Your personalized home service brings the jewelry experience directly to the client. Why was creating a more intimate, at-home way of shopping important to you? I've always believed that choosing jewelry should feel just as personal as wearing it. I love taking my time with a piece; trying different styles, seeing how they feel and eventually finding the one that simply feels like you. I wanted our clients to have that same experience, but in an environment where they feel completely at ease. There's something special about choosing jewelry at home. You can see how a piece works with your own wardrobe, involve the people closest to you and take your time without feeling rushed. Our personal shoppers curate each selection around the client's style and preferences, so the experience feels relaxed, but remains thoughtful and beautifully considered. That sense of connection is something I really wanted to bring to Amaar.

Your gifting concept allows someone to set a budget while Amaar curates pieces for the recipient to choose from at home. What does this say about how you believe jewelry should be gifted and experienced, today? The concept is very simple: the gift giver shares their budget and a little about the recipient; their style, what they usually wear and what they might love. Our team then curates a selection and takes it to the recipient at home, where they can choose the piece that feels most like them.

I love this because jewelry is such a personal gift, and sometimes the most meaningful part isn't just what you give, but how you give it. Instead of simply handing someone a beautifully wrapped box, you're creating a moment around the gift and giving them the excitement of choosing something they truly love.

Today, we value experiences and memories as much as the things we own. This brings those two together and makes the jewelry personal, the experience memorable and the gift something they're likely to remember for years.



Forever FRED

From a daring *Paris debut* in 1936 to *Force 10* and the legendary *Soleil d'Or*, FRED celebrates 90 years of creativity, color and doing jewelry differently.



In a world where fine jewelry can sometimes take itself a little too seriously, FRED has always preferred to have a little fun. This year, the Parisian Maison celebrates its 90th anniversary and 9 decades of doing things decidedly its own way: with color, character, technical know-how and an unwavering sense of joie de vivre.

It all began in 1936, when Fred Samuel, not yet 30, opened his first boutique at 6 Rue Royale in Paris. Rather than following the jewelry establishment to Place Vendôme, the young entrepreneur chose his own address and put "Modern Jeweler Creator" on his business card, a quietly rebellious statement of intent. A specialist in cultured pearls with an expert eye for stones, Samuel believed jewelry belonged in real life, not just behind glass or reserved for grand occasions. His early designs were versatile, transformable and made to be worn, an approach that was surprisingly modern for its time. That spirit would become the FRED signature. Growing up in Argentina, Samuel was surrounded by brilliant sunlight,

the reflections of the sea and the colors of precious stones, memories that followed him throughout his career and ultimately earned FRED its nickname, "The Sunshine Jeweler." Gold became a playground, worked polished, brushed, carved or chased, while color arrived through everything from lapis lazuli and turquoise to emeralds, sapphires and rubies.

Then came the icons. In 1966, Samuel's son Henri designed a bracelet for his wife inspired by the family's love of sailing, pairing steel marine cable with yellow gold rivets. Named *Force 10* after the Beaufort scale's designation for storm-force winds, its unexpected mix of precious and utilitarian materials helped introduce a new, sporty attitude to jewelry. Today, its interchangeable cables and buckles remain one of the Maison's most recognizable signatures.

There were spectacular moments, too. The *Soleil d'Or*, a yellow diamond of more than 100 carats discovered in 1977, became part of FRED lore and returned to the Maison's heritage collection in 2021. High Jewelry creations have ranged from the 42-colored-diamond *Rainbow* set to a 275-carat Ceylon sapphire that could transform from tiara to necklace—proof that behind FRED's playful personality sits some serious savoir-faire. And playful really is the word. Over the years, FRED has created miniature Eiffel Tower charms, mischievous animal jewels and even a diamond-gauge necklace designed to discreetly check the size of your best friend's rock. As Henri Samuel once summed it up: "Our philosophy: to craft jewelry seriously, without taking ourselves too seriously." Ninety years later, that philosophy feels remarkably current. Now under the creative direction of Fred Samuel's granddaughter Valérie Samuel, FRED continues to balance heritage with innovation, including the exclusive 36-facet FRED Hero Cut. Because while diamonds may be forever, FRED's real legacy is perhaps something even more irresistible: a reminder that precious jewelry should also be a pleasure to wear.



A CLOSER LOOK AT...

LA D MY DIOR TIMEPIECE

Created exclusively for the Middle East, *La D My Dior* brings together yellow gold, vivid green and the House's signature Cannage in a limited-edition timepiece by *Victoire de Castellane*



Crafted in 18K yellow gold, the watch sits between fine jewelry and watchmaking, very much in *Victoire de Castellane's* world

Polished Dauphine hands keep the hours and minutes clean and precise against the intricately worked dial

A shot of vivid green lacquer is a bold contrast to the warmth of yellow gold

Produced as a limited edition, this green interpretation of *La D My Dior* is available exclusively in the Middle East

The finely engraved bracelet reworks Cannage as a supple, mesh-like pattern, extending the graphic lines of the dial around the wrist

The Cannage motif, inspired by the Napoleon III chairs at Christian Dior's first shows, is engraved across the dial and bracelet

THE SECOND ACT

From pageant stages to the screen, Yasmina Zaytoun is stepping into a new chapter on her own terms. With her first acting role behind her and another on the horizon, she talks reinvention, taking risks and why she's finally done proving herself.

Photographer PATRICK SAWAYA
Stylist YASMINA KARAM

Top with ruffles, pants with seam pompoms
& luna pumps, all Louis Vuitton



Cropped top with tuxedo tail, mini skirt with band and mirror embellishments & luna pumps, all Louis Vuitton



Fitted blazer, slim pants, squire east-west bag & luna pumps, all Louis Vuitton



Abstract patchwork dress & luna pumps, all Louis Vuitton



Buttoned dress with leather embellishment
& rounded shoulder cape with leather
embellishment, all Louis Vuitton



PHOTOGRAPHER: PATRICK SAWAYA, STYLIST: YASMINA KARIM, HMU: MO REDA, VIDEOGRAPHER: MARIA KASSAB, TALENT: YASMINA ZAYTOUN

You've lived several lives publicly in a very short space of time: journalism, Miss Lebanon, Miss World, presenting and now acting. Who is Yasmina Zaytoun in 2026, and does she feel different from the woman we first met? I agree that I've lived through many different chapters and experiences in a relatively short period of time, but Yasmina in 2026 is different. I've now had my first experience with acting, and today I'm preparing for what comes next. I feel more mature, more confident in myself and richer for everything I've experienced. Every challenge and experience I've faced over the past few years has made me much stronger, and far more grateful for everything I've achieved. With each passing day, I feel I'm learning more about how to set my goals, plan for them and work towards making them happen.

What has it been like building an identity that exists beyond the crown and deciding what you want to be known for next? Identity is one of the most important things a person can build, especially as a public figure. Throughout this journey, I've been fortunate to get to know myself better, to discover what I love, what I want to share with people and, most importantly, the kind of inspiration I want to leave with them. I've always been careful to stay true to myself and remain that same simple girl who is working towards her goals and dreams, constantly growing and developing, and taking steady steps that bring her closer to where she wants to be.

Acting marks a completely new chapter for you. What did B Khams Arwah unlock in you that you perhaps hadn't discovered before? Acting changed many things in my life, both personally and professionally. The character I played was a real challenge for me because she is completely different from who I am in my everyday life. At the same time, the experience gave me a great deal of strength and confidence. It made me realize that I'm capable of stepping into someone else's shoes and taking on very different roles, even when there is a significant distance between who I am and the character I'm portraying. Professionally, it also gave me the opportunity to show people a different side of myself and to see me in a way they hadn't before. I feel that through this role, I was able to reveal a significant part of my potential and what I'm capable of as an actress.

Take us back to your first day on the set of B Khams Arwah. Were you nervous, excited, completely out of your depth or secretly very ready for it? I was a little nervous, even though I was incredibly excited. When I arrived, everything felt new. It was my first time in front of the camera as an actress, meeting the director, the cast and crew, and experiencing the atmosphere of a set for the first time, so naturally there were some nerves. But the director was incredibly supportive and did his best to reassure me and make everything feel as natural and easy as possible. That really helped me relax and gradually step into the character.

You've spent years being incredibly aware of the camera. As an actress, did you have to learn how to forget it was there?

I've been used to being in front of the camera from a young age, and that has always made me feel a great sense of responsibility whenever I'm in front of one. But as an actress, I had to learn to forget the camera was there, live in the moment and perform as naturally as possible. That was a challenge for me, especially as I would sometimes overthink the camera and the number of people around

me on set. Having such a supportive team and fellow actors around me really helped me overcome that, and I'm incredibly grateful to them for all the support they gave me.

How much of yourself ended up in your character, intentionally or otherwise? Although the character was very different from me in many ways, I did find certain qualities we shared. Perhaps it was her rebellious spirit, or her constant desire to improve both her life and her husband's, and to create something better for the two of them. Those qualities made me feel connected to her in certain ways, despite how different we are in so many others.

And what did you borrow from her? Is there anything about the character that stayed with you after filming ended? First of all, I kept her wedding ring. I always love to hold on to something from the set or from the character as a little keepsake from the experience. Perhaps I also borrowed the way she gets angry; she's actually very funny when she's mad, and sometimes I find myself wishing I could borrow that from her too!

What are you looking for in your next role and is there a side of yourself you're waiting for the right character to reveal? For my next role, I want to explore more of my range as an actress, show different sides of myself and continue to challenge myself. I definitely hope the character will be completely different from the first one I played, and that's what makes me so excited about this next experience; everything I'll learn from it, the reactions it might bring and all the new experiences that will come with it."

If this moment is the beginning of Yasmina Zaytoun's second act, what do you want the next few years to look like not in terms of titles or achievements, but in terms of the woman you want to become? I'm always trying to become the woman I aspire to be, working every day, even through small steps, to get closer to that version of myself. But my main goal for the next few years is simply to experience my twenties in all their fullness; to keep learning, read more, discover new things and make more time for the things I love, from my hobbies to writing, playing the piano and dancing.

Has success made you more fearless, or simply more aware of what you're willing to risk? I've always been bold, and I love taking on new experiences when I feel passionate about them and curious to discover where they might lead. But of course, when you're in the public eye, you have to be more conscious of the risks you choose to take, because your decisions no longer affect only you. There is always a sense of responsibility towards the image you put out into the world and towards the people who follow you.

What are you no longer interested in proving? From the very beginning of my journey, from Miss Lebanon and Miss World to the Joy Awards and now acting, I've approached every project with real dedication. Each step has been part of my dreams and the plan I've had for my future. But because I experienced all of this at such a young age, I always felt I had to prove to people that I deserved to be where I was and that I was worthy of the opportunities I had been given. Today, I no longer feel the need to prove that I deserve anything. Deep down, I know who I am. I know how much work I put into my dreams, and I'm constantly working on myself, expanding my abilities and discovering new sides of who I am.



THE BIG ONE!

ELIE SAAB and H&M join forces for one of the year's most anticipated fashion collaborations, bringing the Lebanese house's glamour, archive signatures and unmistakable sense of occasion to an entirely new scale. ELLE Arabia takes a closer look at the clothes, the thinking behind them and why this one matters.

Elie Saab with Ann-Sofie Johansson, Head of Design for H&M



Elie Saab with Ann-Sofie Johansson, Head of Design for H&M

Some fashion collaborations make perfect sense on paper. Others make you stop scrolling. ELIE SAAB H&M belongs firmly in the second category. For more than four decades, Elie Saab has built a world around exceptional dresses, red-carpet glamor and the kind of couture workmanship usually experienced from a considerable distance. On October 22, that distance becomes considerably smaller.

The new ELIE SAAB H&M collection translates some of the house's most recognizable signatures into a surprisingly expansive wardrobe spanning womenswear, menswear and accessories. There are gowns, naturally, but also sharp tailoring, leather, knitwear, lace, a hoodie, T-shirts, tuxedos, shoes, bags and jewelry.

And that breadth is important. This isn't simply an exercise in producing a handful of recognizably "Elie Saab" evening dresses at H&M prices. The more interesting proposition is the idea of taking the 'world' around those dresses and letting more people inside it. For Saab, that meant returning to the archive. Gradient color, lace, monograms, hourglass construction, draping and dense embellishment recur throughout the collection, sometimes faithfully and sometimes in considerably more relaxed forms.

A green floor-length gown fading into deep inky tones references one of the house's best-known visual signatures. Elsewhere, a black gown twists around the body before finishing in an exaggerated bow; tailoring is covered in graduating sequins; leather moves from black into chocolate brown; and lace appears on everything from evening pieces to a merino twinset.



WHAT'S IN THE WARDROBE?

Womenswear: Gowns, tailoring, coats, leather, knitwear, lace, separates and casual pieces. **Menswear:** A compact capsule built around tuxedo dressing, silky separates and monogram pieces. **Accessories:** Shoes, bags, jewelry, belts, scarves, gloves and evening extras.

Elie, Unfiltered

FOR ELIE SAAB, OPENING HIS WORLD TO A MUCH LARGER AUDIENCE DID NOT MEAN DILUTING IT. THE DESIGNER TALKS ARCHIVE, QUALITY AND WHY H&M WAS THE PARTNER THAT MADE SENSE.

Why H&M, and why now? H&M was the best partner to execute a project of this kind. They have the know-how, the right approach and the ability to bring this type of project to consumers in the right way. Many have tried to imitate them, but they have not reached the same level.

The project also fits perfectly with us, with everything we do and with our lifestyle. It allows us to bring our product to a much wider audience of people who dream of owning it. We were simply a perfect match.

Was maintaining the quality particularly important to you? From the beginning, we agreed that we wanted to pursue this partnership at a high level, with product quality exceeding what they usually offer. They were

very responsive to our requests. The quality is exceptional. Certain levels of quality and materials have been introduced into their products for the first time. They understood our value and our expectations.

The archive plays a major part in the collection. Why return to it? Our archive is a dream for every woman, every girl and every star. Many of our most important clients return to our 1996, 2002, 2004 and 2006 collections. We are a timeless brand. You could take a dress from 1995 and wear it today and it would look as though it had been made now. For us, the archive does not consist of dead pieces. They are precious pieces that never die, and they carry a code. The Elie Saab codes are present in every piece.

The collection goes well beyond eveningwear. Was creating a complete wardrobe important? This collection reflects what the modern woman wears today. One of the most important points for us was to expand our ready-to-wear offering. We wanted to translate the lifestyle that we express through our ready-to-wear into a full lifestyle collection with H&M. It was about creating a complete wardrobe and a world that reflects the woman of today.

Was there one piece that started everything? We don't think about it that way. We think globally and about the collection as a whole. We think first about the woman we want to dress, even before thinking about an individual piece. It is much more than a single piece or colour. It is about the vision and spirit of the entire collection.

FROM BEIRUT OUTWARDS

Elie Saab began his career in Beirut more than 40 years ago, first becoming known for bridalwear before establishing himself internationally and becoming one of the first international members of France's Chambre Syndicale de la Haute Couture. Today the house spans couture, ready-to-wear and accessories, but Beirut remains an essential part of its story. This collaboration takes that story somewhere new: to an audience that may have known the dresses for years, but never imagined owning one.

SAVE THE DATE!
22 OCTOBER
2026: The ELIE
SAAB H&M
collection arrives
in selected stores
and online.





Raiding The Archive

THE COLLECTION GOES BACK TO THE SILHOUETTES, COLORS AND TECHNIQUES THAT HELPED ESTABLISH ITS VISUAL LANGUAGE.

Saab speaks about his archive almost as a living wardrobe rather than fashion history, pointing to collections from 1996, 2002, 2004 and 2006 that clients continue to revisit. That thinking runs throughout the H&M collection.

The headline piece is arguably the green gown: floor length, slit high at the thigh and graduating from vivid green into almost-black at the hem. The technique has appeared repeatedly throughout Saab's career and immediately connects the collaboration to the house.

Then things get more interesting. A sculptural black gown with a dramatic bow was actually shaped by Saab himself on a model in his Paris atelier. A gold strapless gown is embroidered with black and gold glass beads and sequins. An emerald dress combines trumpet sleeves with lace, while another sequin dress takes the collection into shorter, sharper territory.

The codes migrate into daywear too. A leather bomber and pencil skirt fade from black to chocolate brown. A tailored black coat uses pleating at the back to pull in the waist before opening into a fuller hem. A tuxedo shirt uses the same construction trick.

The archive, in other words, isn't simply being copied. It is being taken apart and redistributed.

ARCHIVE CODE 01: THE GRADIENT

One of the collection's strongest recurring devices. Green dissolves into ink; gold sequins descend into black; leather shifts from black into deep brown.

ARCHIVE CODE 02: THE WAIST

Saab's long fascination with the female silhouette moves beyond gowns. Pleating gives a tailored coat its hourglass shape and reappears on shirting.

ARCHIVE CODE 03: THE SHINE

Glass beads, sequins, rhinestones and hot-fix crystals make this an unapologetically dressed-up collection. Even the hoodie gets beaded shoulders.

ARCHIVE CODE 04: THE LACE

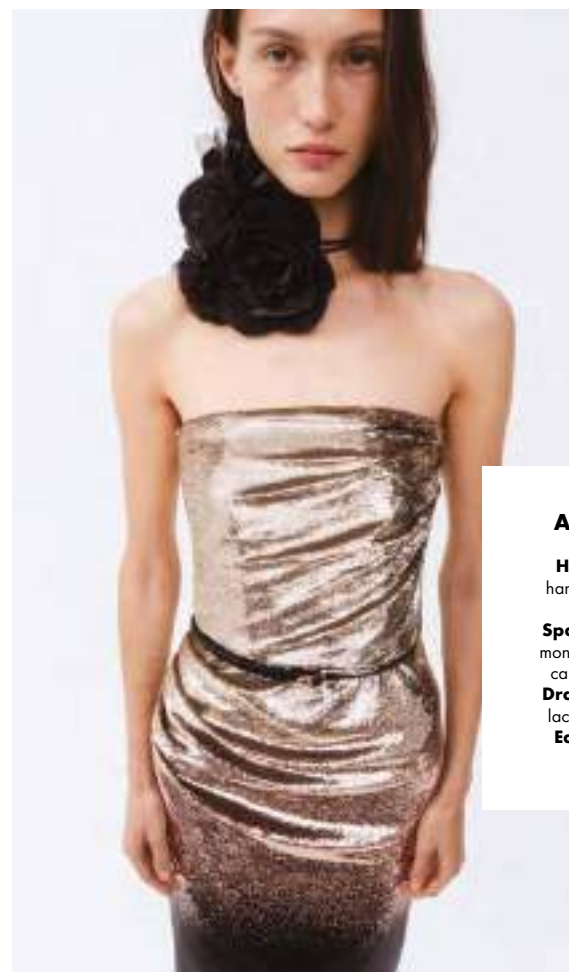
Perhaps the easiest Saab signature to recognise, but here it moves between evening dresses, tops, skirts, chiffon shorts, knitwear and gloves.



Beyond Evening

THE GOWNS MAY COMMAND THE FIRST LOOK, BUT SOME OF THE COLLECTION'S MOST INTERESTING IDEAS APPEAR WHEN ELIE SAAB MOVES INTO TAILORING, KNITWEAR, SEPARATES AND THE SMALLER DETAILS.

Tailoring is one of its strongest departures. A blazer reveals a cape-style construction at the back, while a black coat uses carefully placed pleats to draw in the waist before opening into a fuller hem. The same technique reappears on a tuxedo shirt, proving that the house's approach to shape isn't reserved for dresses. A black satin off-the-shoulder top is finished with butterfly draping at the back, while a fluid twist blouse loops around the neckline to create cape-like sleeves. Lace appears on a merino wool cardigan and tank, while chiffon is used for a blouse and matching shorts.



ACCESSORY REPORT

High: Croc-effect handbag + matching platform heel.

Sparkle: Rhinestone monogram choker and cascading earrings.

Drama: Embellished lace evening gloves.

Easy: Monogram slingbacks.



LOOK AGAIN

The cape blazer Sharp from the front, unexpected from the back, where the construction opens into a cape. **The tuxedo shirt** Pleating through the back creates an hourglass shape, with a bow at the neck and a discreet monogram at the nape. **The twinset** Merino wool cardigan and tank meet delicate lace, an unlikely combination that works.

The chiffon set A blouse and matching shorts take lace detailing somewhere lighter and less formal.



AND THEN THERE WERE MEN...

The menswear capsule is concise and suitably dressed up: Silky monogram pyjama-style shirts and trousers sit alongside a double-breasted black wool tuxedo, satin-striped trousers and an embroidered tuxedo shirt. A T-shirt, reversible belt, silk tie, bandana and cufflinks loosen things up.

Why This One Matters

Beyond the clothes, ELIE SAAB H&M brings together two very different fashion worlds, and opens a house built on couture to a generation that has largely experienced it through a screen.

For a younger customer, the collaboration offers something that following runway shows, red carpets and celebrity dressing cannot: the possibility of actually owning a piece from that universe. Elie Saab Jr. says the house already has a significant following among those aged 18 to 25. This collection gives that audience a physical entry point.

For the established ELIE SAAB customer, meanwhile, the proposition is almost the reverse. The appeal may lie in seeing familiar house codes applied to pieces and categories that sit far outside couture.

And for H&M, there is another challenge entirely: how much of a house built around craftsmanship, construction and detail can survive translation to global scale? That is what makes October 22 more than another launch date.

"IT IS A GLOBAL COLLABORATION AND A NATURAL EXTENSION OF THE WAY ELIE SAAB HAS BEEN EVOLVING TOWARDS A WIDER AUDIENCE AND DIFFERENT GEOGRAPHIES"

FOUR DECADES, ONE COLLECTION

Beirut: Where Elie Saab began his career more than 40 years ago, initially making his name through bridalwear.

PARIS: Saab became one of the first international members of the Chambre Syndicale de la Haute Couture, an important moment both for the designer and for fashion from the region. **Hollywood:** Red carpets helped turn the name into a global shorthand for high-impact evening dressing. **A new generation:** Today, a substantial part of the house's following is under 25. This collaboration gives that audience a new way to experience the brand.

ELIE SAAB H&M
Launches in selected stores in
KWT, KSA, UAE, BAH,
QTR, and EGY and online
on October 22, 2026.

THE GENERATION GAME

There is something particularly interesting about a teenager discovering Elie Saab through a beaded hoodie or slingback rather than a couture gown. The house already speaks to a substantial younger digital audience, according to Saab Jr. This collection gives that audience something imagery cannot: an actual object. And perhaps the first Saab piece someone buys at 20 doesn't need to be a gown.



THE LITTLE EXTRAS

Double duty The rhinestone monogram earrings have two fastening systems, allowing them to be worn on pierced or non-pierced ears. **Full flower** A statement flower choker references the floral motifs that have appeared throughout Saab's work. **Glove story** Lace evening gloves come scattered with sparkle, bringing an old-school evening accessory firmly back into the conversation. **Borrowed from him** Silk ties, bandanas, cufflinks and pins are technically part of menswear. We see no reason to respect that distinction.



From The Other Side

H&M'S ANN-SOFIE JOHANSSON AND ELIE SAAB JR. TALK ABOUT PUSHING THE COLLABORATION FURTHER, REACHING A NEW GENERATION AND CREATING THE KIND OF PIECES PEOPLE BUY BEFORE THEY KNOW EXACTLY WHERE THEY ARE GOING TO WEAR THEM.

Ann-Sofie, what does Elie Saab bring to the H&M customer?

Ann-Sofie Johansson: Glamour, elegance and beauty. I think beauty is sometimes underrated. The dresses, fabrics and craft are incredible, and I think customers will be surprised by what we have put together. Fashion is emotional. Sometimes you see something and don't even know when you're going to wear it; you just know you have to have it. You take it home and dream about that moment.

Mr. Saab has spoken about pushing the quality. How challenging was translating that vision?

Johansson: Mr. Saab pushed us! This is one of the most glamorous collaborations we've made. It is sophisticated, and we have a very skilled H&M team who worked incredibly hard on it. Our job was to translate his vision using our fabrics and production capabilities while making it possible for H&M. We all pushed ourselves. When you see the collection, I don't think it looks as though there were many compromises.

Does a project like this change the benchmark for future collaborations?

Johansson: Hopefully we just keep getting better. These collaborations are also about

sharing fun, joy, knowledge and experience.

Elie, why was H&M the right partner from the house's perspective?

Elie Saab Jr.: The only partner we could actually see ourselves collaborating with was H&M. We have watched them move from one universe to another while respecting each brand's DNA. We are very cautious about approaching a collaboration, and their track record put us at ease before entering into this one.

Is there a particular piece you expect everyone to want?

Saab Jr.: We are happy when customers are confused about which piece they want to own. Take the jacket with the bow. I don't know any woman who wouldn't want that in her wardrobe. Every piece has its own statement and its own moment.

Could this also be an introduction to Elie Saab for a younger generation?

Saab Jr.: One hundred per cent. It is a global collaboration and a natural extension of the way Elie Saab has been evolving towards a wider audience and different geographies. We already have a strong following below 25. They want to experience Elie Saab beyond imagery, and this gives anyone who wants it an entry into the universe.

A Sense of place

Emirati sisters Alya and Maitha Al Suwaidi are developing a design language rooted in place, craftsmanship and the way we live today. They talk to ELLE Arabia about family legacy, local production and creating pieces made to last

Design, much like art, has the ability to move us, connecting emotion with identity and a sense of belonging. For Alya and Maitha Al Suwaidi, the sisters behind design studio Contemporary Spaces, the spirit of Emirati hospitality, home and gathering shapes their approach. "Growing up in the UAE, we have always understood the home as a place of gathering, hospitality, and expression. That naturally shapes our approach to design," they share. Their furniture is distinctly contemporary while remaining grounded in craftsmanship and identity, creating a modern Emirati design language that avoids obvious references to tradition. "We believe the most beautiful spaces are refined but never feel untouchable," they say, an idea reflected in pieces where material, form and proportion are carefully considered.

Drawing on a family legacy in furniture manufacturing that dates back to 1987, the duo takes an intuitive approach to craftsmanship, informed by lessons learned through the family business. Each piece is made locally, with longevity at the heart of the process. The aim is to create pieces that can become heirlooms, with sculptural details and precise craftsmanship. "We design with longevity in mind. Proportion, material, craftsmanship, and comfort are always at the centre of our process," they explain. Across new collections, limited editions and special commissions, Alya and Maitha also work alongside architects and designers to create pieces that bring character to a space. "For us, the best conversation starters are not necessarily the loudest pieces. They are the ones that make you pause, look closer, and wonder about their story."

Inspired by light, nature, architecture, materials and the way people inhabit a space, they often allow an initial idea to develop organically. "We often begin with a feeling or an observation, then allow the materials and



forms to shape the collection," they note. Their connection to the UAE is similarly understated rather than literal. "Our connection to the UAE is intentionally subtle. For us, cultural relevance is about creating something that could only have come from a particular sense of place, while still feeling completely contemporary. In that way, craftsmanship becomes a quiet form of storytelling," they explain. Warm materials, natural textures, organic forms and the changing relationship between light and shadow all find their way into the work.

The sisters are currently developing a new lacquer collection inspired by retro and vintage design, continuing their exploration of material, form and craftsmanship. "The collection explores rich lacquered finishes, distinctive silhouettes, and refined details that reference the charm of past eras while being reinterpreted for contemporary interiors," they share.

What remains constant is the knowledge passed down through their family business since 1987. "We want our pieces to have an emotional quality to belong to a space, become familiar, and gain meaning through time. That sense of permanence is something we hope to bring into contemporary design."

1. DINING TABLE. 2. WORKSPACE
3. CRIMSON DESK 4. ARCUS STEEL
ARMCHAIR

BY ODEIA MATHEWS; ALL IMAGES SUPPLIED COURTESY OF CONTEMPORARY SPACES

ELLE

fashion

BENEATH THE SURFACE...
Alexander McQueen
AW/2026 plays with
polish and provocation,
as Seán McGirr brings
razor-sharp tailoring,
tactile textures and a
darker femininity
into focus.



New Attitude...

FROM STRONG TAILORING TO STATEMENT LAYERS,
AUTUMN ARRIVES WITH A LITTLE MORE PERSONALITY

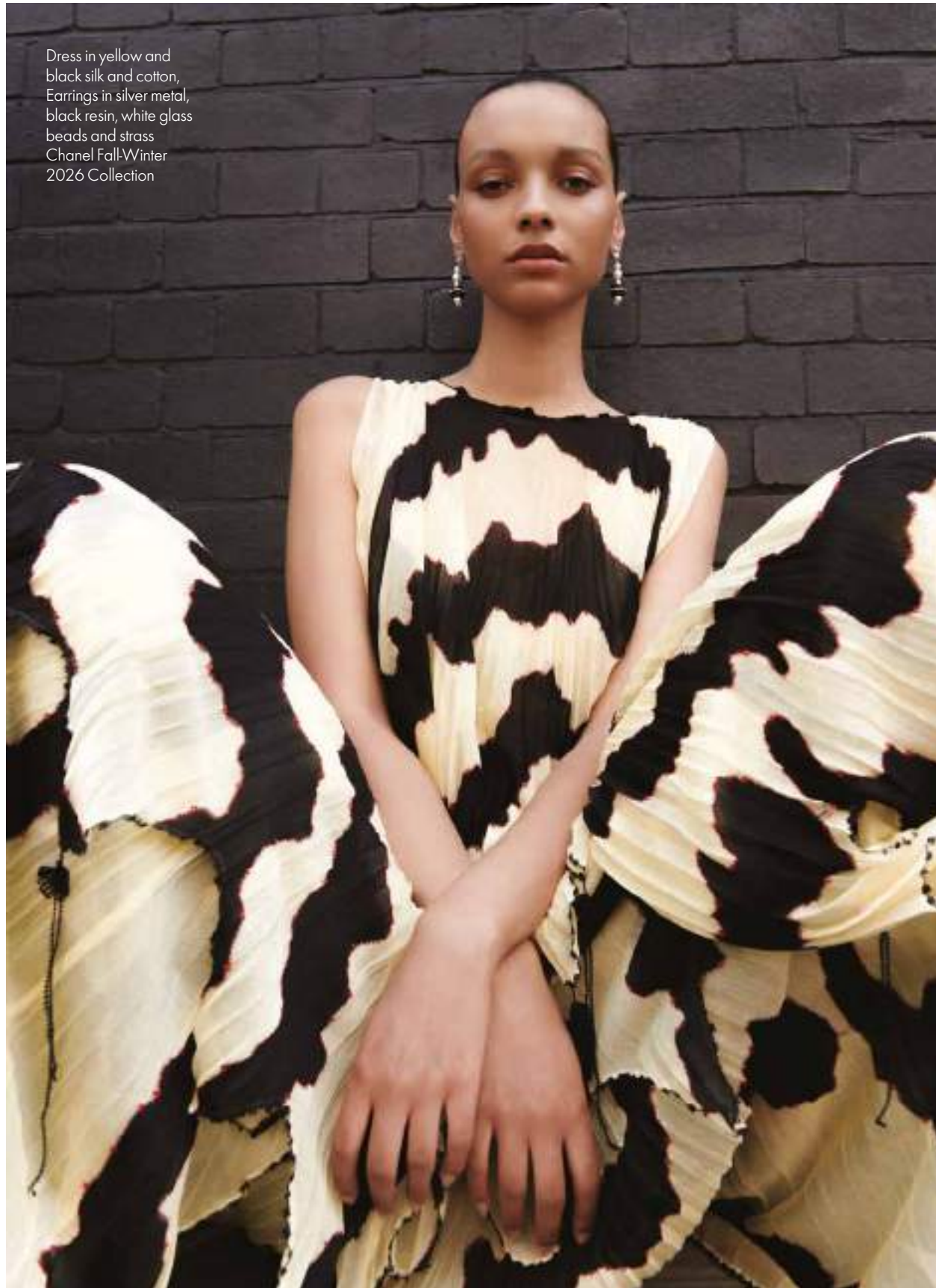
Jacket in grey tweed with black checks, Skirt in grey tweed with black checks, Thigh boots in pink stretch lambskin leather and burgundy patent calfskin leather; Earrings in gold metal and clear crystals
CHANEL Fall-Winter 2026 Collection

GRAND GESTURE

Photography STELLA MORAIS
Stylist ARADIA CROCKETT

Chanel Fall-Winter 2026 plays with proportion, texture and unexpected color, bringing a fresh irreverence to the House's unmistakable fashion vocabulary and making a case for dressing with impact!

Dress in yellow and black silk and cotton, Earrings in silver metal, black resin, white glass beads and strass Chanel Fall-Winter 2026 Collection



Coat in light yellow and grey checked tweed, Black silk jacket Black silk trousers, Earrings in silver metal and purple mother-of-pearl, Clutch in shiny black lambskin lather and gold metal, Heeled mules in light yellow, gold and red patent calfskin leather Chanel Fall-Winter 2026 Collection





Blouson jacket in charcoal grey wool with navy blue checks, Skirt in black wool and silk Earrings in gold and silver metal, Shoulder bag in pine green lambskin leather, calfskin leather and gold metal Chanel Fall-Winter 2026 Collection



Overshirt in black, navy blue and white slubbed wool, Silver metal earrings Chanel Fall-Winter 2026 Collection



Coat in white and red silicone tweed, Skirt in grey tweed with black checks, Earrings in silver metal and purple mother-of-pearl, Flap bag in white and red silicone tweed embellished with red woven braid Chanel Fall-Winter 2026 Collection



Black textured wool dress, Earrings in gold metal and clear crystals, Flap bag with top handle in metallic Grained Calfskin & Silver-Tone Metal, Thigh boots in beige stretch lambskin leather Chanel Fall-Winter 2026 Collection

Shirt and Skirt in off-white and jade green silk and viscose, Belt in leather and gold metal, Earrings in gold metal and red, black, green and white glass, Shoulder bag in pine green lambskin leather, calfskin leather and gold metal, Heeled mules in burgundy and mint green lambskin leather
Chanel Fall-Winter 2026 Collection



Dress in black and red silk, Necklace in silver metal, black resin, white glass beads and strass, Earrings in silver metal, black resin, white glass beads and strass, Slingbacks in white lambskin leather and black patent calfskin leather
Chanel Fall-Winter 2026 Collection



STYLIST: ARADIA CROCKETT; PHOTOGRAPHER: STELLA MOBIS; VIDEO: NATACHA MANTOVANI; MODEL: SOPHIA AKOSA; HAIR: MASAYOSHI FUJITA; MAKEUP: NATSUBA NARTIA

The SHAPE SHIFT

McQueen Autumn Winter 2026 places silhouette at the center of the conversation, where sharp tailoring, fluid draping and rich textures redefine modern dressing

*Photographer AMER MOHAMAD
Creative Director & Stylist CARMEL HARRISON*

Mini dress in ivory crepe de chine, organza and chiffon with winter floral embroidery and oversized bow detail, McQueen Autumn Winter 2026





Dress with sculpted cup and hip details in white floral lace layered beneath pistachio organza, McQueen Autumn Winter 2026



Tailored jacket with pointed lapel details in grey melange pinstripe wool, Sweetheart bumster capris in grey melange pinstripe wool, McQueen Autumn Winter 2026



Shift dress in black
quilted silk organza
with trapped black floral
heritage lace,
McQueen Autumn
Winter 2026



Shift dress in black
quilted silk organza with
trapped black floral
heritage lace, Locke
bag in black leather,
McQueen Autumn
Winter 2026

Sculpted mini dress in black tweed, silk georgette and chiffon with oversized bow detail, Niko Mary Jane pumps in ivory and black leather, McQueen Autumn Winter 2026

PHOTOGRAPHER: AMER MOHAMAD, CREATIVE DIRECTOR & STYLIST: CARMEL HARRISON, HAIR: BETTY BEE, MAKEUP: MARS, LOCATION: ME HOTEL

Dress in lilac silk georgette and satin with oversized bow detail, McQueen Autumn Winter 2026

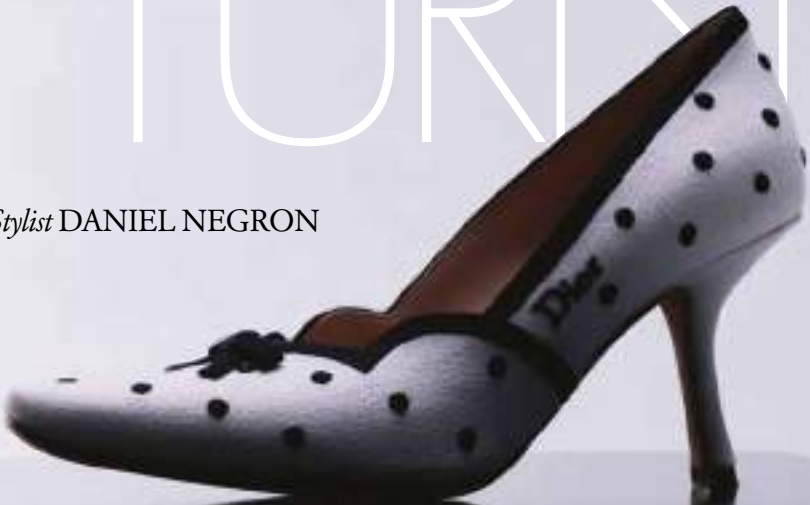


Black "Dior Initials" Sunglasses, Off-white Bar Jacket, Black and White Asymmetrical Skirt, Black "Dior Rose" Sandals

Dior's Ready-to-Wear Autumn-Winter 2026-2027 Collection gives familiar house codes a new attitude, mixing *sharp tailoring* with *playful proportions*, strong color and accessories made to stand out

SHARP TURN

Creative Director & Stylist DANIEL NEGRON



Photographer SAM RAWADI

White "Dior Romance" Pumps with PolkaDior Pattern



Black "Dior Initials" Sunglasses, Off-white Bar Jacket



Black Coat, Black "Dior Toujours Hobo" Bag, Black "Diorly" Boots, "Dior Medallion" Earrings



Beige Jacket, Pink Skirt, "Dior Medallion" Earrings



"Dior Medallion" Earrings, White Shirt, Green "Lady Dior" Bag Embroidered with Daises, "Dior Medallion" Ring



Brown Jacket, White Pants

PHOTOGRAPHER: SAM RAWADI, CREATIVE DIRECTOR & STYLIST: DANIEL NEGRON, HAIR: SARIYAH CASSIM, MAKEUP: SARRAST GU FOR DIOR BEAUTY, LOCATION: JEL STUDIO

Purple "Dior Promenade Shopper" Bag



TOMBOY

The boyfriend shirt, the slouchy trouser, the perfectly oversized jacket – consider this your cue to borrow freely from the boys.



Photographer ARTHUR DELLOYE
Stylist MÉGAL GROUCHKA
Fashion Director ALEXANDRA BERNARD



Jacket, Shirt & Boots, Lacoste; Glasses, Emmanuelle Khanh



Shirt, Sweater, Pants & Shoes, Prada; Ring & Earcuff "My Dior", Dior Joaillerie



Jacket, Cardigan, Shirt & Shoes, Chanel; Pantaloni, LEVI'S;
Rings & Necklace, Chanel Joaillerie

PHOTOGRAPHER © ARTHUR DELLOYE, STYLIST: MEGAN GROUCHKA, FASHION DIRECTOR: ALEXANDRA BERNARD, © ELLE INTERNATIONAL, MODEL: MARIA ARAUJO & JULIA
MANAGEMENT: HAIR: MAXIME MACE, © CALISTE AGENCY, MAKEUP: JUSLEGRAND, © AIRPORT AGENCY, DIGITAL ASSISTANT: ROY BORGES LOPEZ, DIGITAL TECHNICIAN:
LAURA DE LUCIA, STYLIST ASSISTANTS: AMBRINE MAROUANI & MARVA MALLIER, CASTING DIRECTOR: MANON SASSY, PRODUCER: YANNICK SELVA, © ELLE INTERNATIONAL

ELLE

beauty

WOVEN IN SCENT...
Bottega Veneta's Alta collection pairs Italian ingredients with notes from around the world with 10 new fragrances, from basil and vetiver to fig and cedarwood.

VELVET STEPS BRINGS TOGETHER SYRUPY ITALIAN PLUM ACCORD AND RICHLY ENVELOPING SPANISH LABDANUM.

What's Next...

A FIRST LOOK AT THE BEAUTY LAUNCHES, IDEAS AND TRENDS SETTING THE TONE FOR THE SEASON AHEAD



Hot lips

Red lipstick is always a good idea.



BEAUTY NOTES

BRIGHT *EYES*

Never mind getting your nine hours.
A **dramatic** slash of **vibrant** shadow
or kohl equals **instant zing**.

CREATIVE DIRECTOR: IRIS ROMBOUITS / ART DIRECTOR: MAGALI PERETTI / FASHION DIRECTOR: ALEXANDRA BERNARD / PRODUCER: YANNICK SEIVA / GRAPHIC DESIGNERS: AMBRE DELMOTTE & GIA UYEN NGUYEN / WRITER: LAURA ANTONIA JORDAN / PHOTOS: LAUNCHMETRICS SPOTLIGHT & ALAMY

Florence Pugh KNOWS WHEN SHE'S READY

As the face of Max Mara's first fragrance, the actor reflects on quiet confidence, instinct, and why the strongest women are the ones who never feel the need to prove themselves.

There are women who command a room the moment they enter it. Not because they speak the loudest or demand attention, but because they possess something far rarer: a quiet certainty in who they are.

Florence Pugh belongs to that category. Across a career built on fearless choices rather than predictable ones, she has become one of the defining actors of her generation, guided less by the pursuit of an ideal than by a deep trust in her own instincts. On screen and beyond she has consistently challenged expectations, embracing vulnerability and strength in equal measure.

It's precisely that effortless self-assurance that makes her the natural face of *Max Mara Le Parfum*, the House's first fragrance that envelops the skin with the softness of cashmere, balancing structured woody notes with the creamy sensuality of tuberose. Inspired by the idea of an "invisible coat", the scent extends the philosophy that has shaped Max Mara for 75 years: elegance that doesn't overpower, confidence that doesn't announce itself, luxury that is felt before it is seen.

The campaign's message - When you're ready, you'll know - feels less like a slogan than a philosophy. Readiness isn't about perfection; it's about recognizing the moment when you feel aligned with yourself. It's an idea that resonates deeply with Pugh, whose career has been guided as much by instinct as ambition.

Here, she speaks to ELLE about confidence, femininity, finding stillness in a fast-moving world, and why the most powerful kind of presence is often the quietest.

Max Mara has spent 75 years celebrating a very particular kind of woman, one defined by confidence rather than convention. What was it about the House that resonated with you from the very beginning? I actually discovered Max Mara through fashion magazines before I experienced the clothes themselves. There was something captivating about them, a blend of strength and elegance that felt authentic. Over time, I naturally came to associate Max Mara with its coats. What touches me most about the House is its timelessness. Every piece, every image feels thoughtfully considered, never demonstrative, but always utterly confident. There's also this quiet power in the way Max Mara dresses women. The clothes don't try to transform you or speak for you, they support you. They allow women

to feel grounded, composed and aligned with themselves. That subtlety is what always brings me back to Max Mara.

The campaign revolves around the idea of When you're ready, you'll know. What does "being ready" mean to you today? It has much less to do with perfection than people think. Being ready is really about trusting yourself, your choices and your intuition. Today women face so many expectations, and it's important to be able to move forward in a way that stays true to yourself. Listening to your own rhythm instead of outside pressure and knowing when the moment is right to take the next step.

Confidence is often portrayed as something bold or extroverted. Your interpretation feels much quieter. I've never believed confidence



needs to announce itself. I hope to show that women can feel empowered not by force or showing off, but through the quiet, inner glow of their own self-assurance. Confidence can be subtle, instinctive, deeply personal. It's about knowing who you are and feeling comfortable enough to let that show naturally. If there's one thing I'd like women to take away, it's that their strength already exists. They don't need to add anything, just recognize it.

Max Mara describes *Max Mara Le Parfum* as an "invisible coat". What did that idea mean to you? I understood it immediately. We all have those rituals before stepping into the world, something no one sees, but everyone feels. I've always relied on intuition and on what I feel, and this concept captures that perfectly. It's a form of support without ever imposing a shape.

Fragrance can often become part of our memories. What was your first impression when you experienced *Max Mara Le Parfum*? My first thought was simply, "Oh, this is intimate." There was something warm and elegant, but also undeniably modern. I remember closing my eyes for a moment because the emotion came before the words. First there was a woody note, confident, almost masculine. Then a creamier floral note. As the fragrance settled, the vanilla appeared, subtle, but addictive in the way it lingered. It felt like a second skin, as though it had been made for you, and only you. You were behind the lens of Mario Sorrenti for the campaign. What was that collaboration like? Mario creates an environment where nothing feels forced. He gives you space to

explore instead of asking you to perform. He waits, observes and lets things happen naturally. This made the experience feel instinctive, and very much in the present moment. It actually reminded me a lot of acting: recognizing that precise instant when everything comes together - posture, gaze and energy - and capturing it without overthinking. That's when the image becomes real.

In a life that moves so quickly, what helps you slow down and reconnect with yourself? Bath time. Pouring in a good bath oil and lighting a candle. Giving myself a moment to trace the skin on my body and allow myself to stop. It's been the saviour and tonic to many crazy days.

You've become a role model for many young women, whether you intended to or not. What would you hope they

take away from your journey? That they don't have to wait for someone else's approval. They can trust themselves, listen to their instincts, embrace what makes them different, and not let anyone define who they should be. Confidence comes from being fully yourself, unapologetically.

Finally, if *Max Mara Le Parfum* captured a single moment in your life, what would it be? It would be that quiet second before stepping into something new, fully aware of your own strength, without needing to prove anything. It's the feeling of being ready, whether it's walking onto a set knowing you trust yourself, making a decision without overthinking it, or simply entering a room feeling comfortable in who you are. That sense of claiming your space in the world: that's *Max Mara Le Parfum*.



Forget rose-tinted glasses, Guerlain's Director of Perfume Creation Delphine Jelk is seeing, and smelling, blue as she brings a fresh new perspective to one of Guerlain's most legendary fragrances.

L'Heure Bleue is a monument in perfumery. How did you approach working on such a masterpiece emotionally? Rather than a reinterpretation, I prefer to speak of a tribute. Again, this is not a replica but a contemporary interpretation with the same emotion. I drew inspiration from how Jacques Guerlain interpreted L'Heure Bleue, with its very impressionistic approach. For me, it is a pastel fragrance—a fragrance of blur. There are no sharp contrasts or clear cuts: everything lies in gradients and tonal variations. What moves me most in L'Heure Bleue is its tenderness, which I find in the iris, marshmallow, and orange blossom accord. That is the emotion I wanted to preserve and reinterpret for today. Today, I have access to a palette of raw materials Jacques Guerlain did not, particularly ozonic notes that evoke fresh air and the scent of the sky. I wanted to bring this airy freshness while respecting the fragrance's original soul.

What was the founding question behind this creation?

What would L'Heure Bleue look like today? This question guided my entire creation. I told myself the story of that precise moment when day is gone and night has not yet arrived, a moment of transition, passage, and flight. Day is obligation. Night offers new freedom. This moment is soft, intimate, poetic, almost unreal. That emotion deeply guided me, along with the idea of contrast, between warmth and freshness, between the sensuality of fragrance on skin and the cool air that creates a shiver. A shiver both atmospheric and emotional: the thrill of freedom and endless possibilities.

Why recreate an iris tincture specifically for this perfume? Iris tincture was part of Guerlain's historical know-how,

and I wanted to revive it. What I love about tincture is both its natural production process and, olfactorily, its richness and immediate freshness.

Iris expresses itself from the top notes and then unfolds on the skin through multiple facets. At Guerlain, we have this unique expertise in creating in-house tinctures. It is an immense asset.

Can you tell us more about this process? What does it involve?

Tincturing consists of macerating a natural material in alcohol to extract its full olfactory richness.

It is an ancestral technique that the House has mastered for nearly 200 years, especially through its famous Madagascar vanilla tincture. For L'Heure Bleue, I wanted to create a new nuance in our palette—something more alive, more vibrant. Iris is emblematic at Guerlain, central to the Guerlinade and deeply tied to the history of this fragrance. But working with iris as a tincture allows for a different expression: more airy, more diffusive, more immediate. We undertook extensive research. First, selecting the right rhizomes, the underground part of the iris where its scent is concentrated. We found the quality we were looking for in Italy, an exceptional terroir for this "blue gold" of perfumery. Then, we refined the process: maceration time, proportions, gestures. Three years were needed to achieve the right balance. I worked closely with the teams who perpetuate Guerlain's know-how.

How did you work on the ozonic accord and this "sky on skin" sensation? Through contemporary ingredients, notably Cascalone, which evokes fresh air. It allows me to translate this sensation of pure air, breath, and blue sky, in contrast with the warm sensuality of the skin.

Vanilla and Ambroxan play a key role in the sillage. Why? Their combination is delicious.

Ambroxan brings a skin-like sensuality, almost salty, which tempers the sweetness of vanilla.

Together, they create the effect of warm sun-kissed skin, non-gendered. This reflects an idea I deeply value: blue for girls, a free and authentic femininity.

Blue replaces pink here. What does it symbolize? I created a fragrance that smells blue, it was obvious.

Blue is the color of the sky, of serenity and trust. It soothes and opens the space for dreams. It is also a universal, non-gendered color that calls for a nuanced, free, and authentic femininity.

If L'Heure Bleue were an invitation, what would it say to women today? Live fully.

This moment of transition offers immense freedom: the freedom to make no compromises, to dare, to be bold. It is not always easy to fully be oneself. L'Heure Bleue is that subtle breath that reminds us everything is possible, in that suspended moment when day gently slips into night.



The Moment

At Rabanne FW26, makeup artist Diane Kendal gave the smoky eye a softer, slightly slept-in spin, surrounding the eyes with hazy brown tones and keeping skin and lips decidedly low-key. The trick is in the imperfection: smudge chocolate and tobacco shades around the lash line, concentrating color underneath the eyes rather than creating a perfect wing. A little louche, a little morning-after and much easier to wear than full-on noir.

From top to bottom: BROW HARMONY TINTED FLEXIBLE LIFTING GEL, RARE BEAUTY; ROUGE À LÈVRES MAT LIPSTICK, GUCCI LIPSTICK; DIORSHOW 5 COULEURS EYESHADOW, DIOR



Beauty Memo

STAY IN THE KNOW OF ALL THE BEST BEAUTY NEWS MAKING A BUZZ THIS MONTH

Pick a Side

The updo is getting a little off-balance this season. Swept to one side and pinned into place, it's polished, a little dramatic and proof that symmetry is overrated.



Eyes on you

WHO: BRAU, Dubai's specialist destination for brows, lashes and semi-permanent beauty
WHAT: The ultimate eye-framing double act: HD Brows + Lash Extensions. HD Brows is a bespoke six-step treatment involving brow mapping, a custom-blended tint and precision shaping using waxing, threading, tweezing and trimming. Then it's over to the lashes, where extensions are individually tailored to your eye shape, with the length, curl and volume adjusted depending on whether you want barely-there definition or something with a little more drama. Brau.ae



Emotional Baggage

Forget signature scents. Maison Margiela is making a case for a fragrance to match every version of you. Scentorium, the Maison's new haute parfumerie collection, translates six contrasting human emotions into six olfactive chapters: hope, anger, wonder, audacity, euphoria and folly. Think Blaze of Stillness, where luminous neroli, fig and soft suede capture that anything-could-happen feeling, or Silent Fury, which turns anger into something altogether more seductive with spicy tobacco, leather and woods. Elsewhere, rose takes a darker turn in Anguish and Awe, while Tender Defiance, Delight in Despair and Fit of Folly explore everything from rebellion to complete abandon. Each comes in a 75ml bottle inspired by antique crystal decanters and deliberately fractured in true Margiela fashion. Six moods, six scents and, frankly, far more interesting than committing to just one personality.



1. BL+ THE SERUM, BLUE LAGOON 2. HYDRA BEAUTY MICRO SERUM, CHANEL BEAUTY 3. HYALURONIC ACID 2% + B5, THE ORDINARY 4. HYALURONIC CERAMIDE MOISTURIZING JELLY CREAM, MEDICUBE

Soak it up

Summer was fun; your skin may disagree. Months of sun, heat, travel and overzealous air-conditioning can leave complexions feeling decidedly thirsty, making September the perfect time to replenish lost moisture. Enter hyaluronic acid: the hydration hero that helps draw in and hold onto water, leaving skin looking plumper, smoother and decidedly more alive.



Ripe for the picking

Beauty is digging up its latest inspiration. From tomato-leaf scents to garden-grown skincare, this season's freshest beauty haul is coming straight from the vegetable patch. Five a day has never looked this good.

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Beauty in THE BAG

Pat McGrath and Nicolas Ghesquière take their creative chemistry beyond the runway with *La Beauté Louis Vuitton*'s first limited-edition collaboration



There are collaborations, and then there are creative partnerships that have been quietly brewing for years. Dame Pat McGrath and Nicolas Ghesquière fall firmly into the latter. For more than two decades, McGrath has been behind the beauty looks at Louis Vuitton, while her work with Ghesquière has helped translate his vision of the Louis Vuitton woman from clothes into character. Now, that backstage conversation is making its way into our beauty bags.

Their first limited-edition collection for *La Beauté Louis Vuitton* takes inspiration from two of the Maison's most recognizable canvases, Monogram Dune and Monogram Infrarouge, as Louis Vuitton celebrates 130 years of its Monogram. The result? Two beauty wardrobes with completely different personalities.

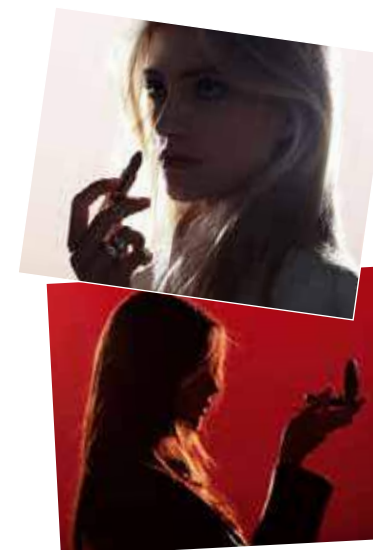
First up, Monogram Dune. Think soft light, desert tones and that expensive-looking, barely-there beauty we are forever trying to master. The LV Ombres palette mixes icy white, rose gold, hematite gray

and an unexpected anise shade with pink reflections, while the coordinating LV Rouge comes in a warm rosy beige. Our wildcard? Stellar Veil, a transparent, holographic lip topper designed to catch the light whether worn alone or layered over lipstick.

Then night falls. Monogram Infrarouge switches the mood entirely, taking its cues from

the canvas's graphic red-on-black combination. Its four-shadow palette moves through rosy beige, cool taupe, sparkling anthracite and velvety burgundy, joined by a blackcurrant-toned satin lipstick and Galactic Veil, a holographic glitter lip topper for those occasions when subtle simply isn't on the agenda.

And because this is Louis Vuitton, what holds the makeup is almost as tempting as the makeup itself. For the first time, the Dune and Infrarouge canvases appear on *La Beauté Louis Vuitton* compacts, with Dune dressed in warm rose gold and off-white and Infrarouge in matte black and vivid red. The eyeshadows, lipsticks and balms are refillable, making the cases objects intended to stay in your collection long after you hit pan. There are even matching Mini Vanities, lipstick pouches, brush sets and beauty accessories, bringing Louis Vuitton's famous Art of Travel right down to the contents of your handbag. Dune by day, Infrarouge by night? We'll take both.



ROUGE HERMÈS, LIP BALM
©STUDIO DES FLEURS



BARE NECESSITIES

Hermès turns lip care into the ultimate little luxury with two new beauty bag essentials.

ROUGE HERMÈS, LIP MASK
©STUDIO DES FLEURS



There are lip balms you lose at the bottom of your handbag, and then there are lip balms you absolutely do not. The latest additions to Rouge Hermès fall firmly into the latter category. The new Complete Lip Care Balm and Nourishing Lip Care Mask see Hermès turn its attention from lip color to the canvas underneath it. The idea is refreshingly simple: great lips don't necessarily need pigment. Sometimes, a little hydration, softness and healthy-looking sheen are more than enough.

First up, the Complete Lip Care Balm, a colorless everyday essential made with 95 percent naturally derived ingredients. Shea butter, plant-based waxes and castor oil bring the nourishment, while ceramides help support the moisture barrier and

hyaluronic acid adds hydration. The finish is deliberately subtle (soft, semi-matte and barely there) making it equally good worn alone or slipped underneath your favorite lipstick. Naturally, this being Hermès, the packaging deserves its own moment. Pierre Hardy has housed the refillable balm in a sleek white lacquer and brushed permaabraz case, finished with the house's ex-libris. In other words, far too pretty to keep hidden in a makeup bag.

Then comes the Nourishing Lip Care Mask, the richer, glossier half of the pairing. It looks orange in its frosted glass pot, but melts onto lips completely sheer, leaving behind shine rather than color. Its formula combines shea butter with macadamia, jojoba, sweet almond and castor oils, alongside hyaluronic

acid, ceramides and antioxidant astaxanthin. The result? A serious moisture hit without the sticky, overly heavy feeling that can come with intensive lip treatments. Use it as an overnight mask when lips need rescuing, or — our preferred approach — wear a whisper of it during the day for that expensive-looking, naturally glossy finish. The little lacquered wooden applicator only adds to the ritual.

Together, the two make a compelling case for treating lip care as more than an afterthought: balm by day, mask whenever the mood strikes. No bold color, no complicated routine, just beautifully cared-for lips with a little Hermès magic thrown in. Rouge Hermès Complete Lip Care Balm and Nourishing Lip Care Mask will be available from September 2026 at selected Hermès stores worldwide.



HIGH SHINE

A little dab, a lot of glow. Meet the highlighters making cheekbones, brow bones and everywhere in between shine brighter.

1. HIGH LIGHT LUMINOUS CREAM HIGHLIGHTER STICK, MILK MAKEUP 2. REFLECT HIGHLIGHTER STICK, VICTORIA BECKHAM 3. PRISME LIBRE HIGHLIGHTER POWDER, GIVENCHY BEAUTY 4. BAUME ESSENTIEL, CHANEL BEAUTY 5. FLUID SHEER GLOW ENHANCER, ARMANI BEAUTY 6. UNREAL RADIANT GLOW LIQUID HIGHLIGHTER, HOURGLASS 7. LIQUID SUPER LOADED TINTED HIGHLIGHT, WESTMAN ATELIER 8. DIOR FOREVER GLOW LUMINIZER, DIOR BEAUTY 9. GLOWY SUPER GEL LIGHTWEIGHT DEWY MULTIPURPOSE ILLUMINATOR, SAIE BEAUTY

LAUNCHMETRICS SPOTLIGHT

ELLE

lifestyle

ROMAN ADDRESS... Set above the Spanish Steps, Hotel de la Ville combines the character of an 18th-century palazzo with contemporary Italian design. From its panoramic rooftop to its elegant rooms and serene spa, it offers a refined base for discovering Rome on foot.



New Horizons...

AS THE SEASON SHIFTS, THE BEST JOURNEYS ARE LESS ABOUT DISTANCE AND MORE ABOUT DISCOVERING PLACES THAT MAKE YOU WANT TO LINGER A LITTLE LONGER



SUITE DE LA VILLE
SITTING ROOM



HOTEL DE LA VILLE

Perched above the Spanish Steps on Via Sistina, Hotel de la Ville makes Rome remarkably easy to explore on foot. Mornings naturally begin with a stroll towards Piazza di Spagna or Villa Borghese, afternoons often end with a stop back at the hotel before heading out again, and taxis quickly become unnecessary.

THE LOWDOWN

Occupying an 18th-century palazzo, the hotel has been restored while keeping its historic character intact. The interiors draw on the spirit of the Grand Tour, blending antiques with contemporary furniture, colorful textiles and carefully chosen artwork.



DE LA VILLE SUITE



JUNIOR SUITE
BEDROOM

The overall impression is relaxed luxury with spaces that feel lived in, while the central courtyard is an unexpectedly peaceful contrast to the busy streets just outside.

THE ROOMS

The 104 rooms and suites feature rich fabrics, marble bathrooms and original artwork that give each room its own personality. Despite the central location, the rooms are impressively quiet, creating a welcome retreat after a full day exploring the city. Looking for something more spacious? There are several suites with private terraces overlooking Rome's rooftops, but even the entry-level rooms feel generous and well considered.

FOOD & MOOD

Dining is spread across several venues, each with its own atmosphere. Breakfast at Mosaico is relaxed, with excellent pastries,

seasonal ingredients and made-to-order favorites. Café Ginori is perfect for a leisurely lunch or afternoon coffee, while Cielo Rooftop comes into its own towards sunset, when panoramic views across Rome become the backdrop for aperitivo and dinner. For a quieter end to the evening, Julep Bar offers inventive cocktails in a more intimate setting.

CHILL & RELAX

After navigating Rome's hills and cobbled

streets, the Irene Forte Spa is a welcome change of pace. The indoor pool, thermal circuit, sauna and steam room make it easy to spend an hour unwinding before dinner, while treatments using Irene Forte Skincare continue the hotel's distinctly Italian approach to wellness. The 24-hour fitness center is very well equipped for those wanting to keep active between sightseeing.



JULEP BAR



DE LA VILLE
DINING ROOM

What to pack...



MAX MARA



VERSACE



TOD'S



GUCCI



BOTTEGA VENETA

Hotel De La Ville, Rome

A Roman **Address** With Character

JW Marriott Cannes

From beach clubs and rooftop **sunsets** to **designer** shopping along **La Croisette**, it's places the best of the French Riviera within **effortless reach**



THE LOWDOWN

There are few addresses in Cannes that place you quite so effortlessly in the middle of everything. Facing La Croisette and only a short stroll from the Palais des Festivals, JW Marriott Cannes makes it easy to experience the city on foot. Mornings begin with the Mediterranean just across the road, afternoons disappear between the boutiques of La Croisette and Rue d'Antibes, and by evening you're back at the hotel just in time for sunset from the rooftop. The 262 contemporary rooms and suites offer generous proportions, comfortable beds and plenty of natural light. If you're fortunate enough to have a sea-facing terrace, it's worth lingering over your morning coffee before the city comes to life.

CHILL & RELAX

For a city hotel, the amenities are surprisingly complete. The rooftop pool is one of the hotel's greatest assets, offering uninterrupted views across the Bay of Cannes while remaining peaceful above the crowds below. There's also a well-equipped

fitness center for those who like to keep to their routine, while the beach club directly opposite means you can move from your room to a sun lounger in just a few minutes without sacrificing the convenience of staying in the centre of town.

FOOD & MOOD

One of the pleasures of staying here is that you never feel obliged to leave the property for a good meal. Lunch at Palais Stéphanie Beach quickly became part of our daily routine, thanks to its relaxed atmosphere and front-row position by the sea. Later, Panorama Rooftop offered exactly the kind of setting you hope for in Cannes,



with panoramic views stretching from the Lérins Islands to the Estérel mountains as the sun disappeared into the Mediterranean. Dinner at Scalini was a fitting finale, with generous Italian cooking served in a lively dining room that stays busy well into the evening. Even between meals, Sunset Terrace proved an easy stop for a glass of Champagne before heading back out onto La Croisette.

PRIME POSITION

Location is where JW Marriott Cannes truly earns its place. Some of the city's best shopping is literally outside the front door, while the beach, restaurants and cafés are all within easy walking distance. During our stay we rarely found ourselves reaching for a taxi, something that's surprisingly rare in Cannes during the busy summer months. It embraces the energy of Cannes while providing a comfortable place to step away from it whenever you choose.



Armenia, Unfiltered

Ancient monasteries, wild mountain landscapes, late nights in Yerevan and lavash straight from the fire: **Armenia is the under-the-radar** escape that deserves a spot on your travel list.

There are destinations you visit for the sights, and others you remember for how they made you feel. Armenia belongs firmly in the latter camp. Compact enough to explore without spending half your holiday in transit, yet diverse enough to feel like several trips rolled into one, this small country packs in pink-hued cities, vast alpine lakes, forest-covered mountains, ancient monasteries and a food culture that makes leaving the table almost impossible. And perhaps that's exactly its appeal. Armenia doesn't feel overly curated for visitors. Its history, landscapes and traditions aren't staged; they're simply part of everyday life.

START IN THE PINK CITY

First stop: Yerevan. Built largely from volcanic tuff, the Armenian capital has earned its reputation as the "Pink City" thanks to buildings that shift from soft blush to apricot and gold as the light changes. The mood, however, is anything but sleepy. Wide boulevards, busy cafés and leafy streets give way to Republic Square and the monumental Cascade, where the Cafesjian Center for the Arts brings contemporary sculpture into the heart of the city. Come evening, Yerevan really wakes up. Terraces fill,

music drifts from hidden venues and the city moves easily between wine bars, cocktail spots, restaurants and open-air cafés. Start with a glass of Armenian wine and small plates and don't make too many plans for what comes next—nights here have a habit of stretching well past midnight.

GO WILD

Beyond the capital, Armenia changes scenery remarkably quickly. Lake Sevan delivers the first big wow moment: an enormous expanse of high-altitude freshwater surrounded by mountain ridges. The best way to experience it? From the water. Sailing across the lake, with little more than the wind, mountains and flashes of sunlight bouncing off the surface, offers the sort of quiet luxury that's becoming increasingly difficult to find. No crowds, no elaborate set-up, just space. Further north, Lori turns the color palette green. Think rolling meadows, deep forests and mountains disappearing into low clouds. Hike through the countryside, explore it on horseback and then spend the night glamping beneath the mountains. It's immersive without trying too hard to be adventurous — the landscape does most of the work. Nearby, Haghartsin Monastery appears



almost unexpectedly among the trees of Dilijan National Park. Centuries-old stone churches sit beneath a dense forest canopy, with candlelight flickering inside and little to interrupt the silence. Continue to Old Dilijan, where wooden balconies, artisan workshops and quiet courtyards make a convincing case for slowing down for an afternoon.

For a different perspective, head higher still to Tsaghkadzor. Known as a ski destination in winter, during the warmer months its ropeway carries you above forested slopes towards huge mountain views and cooler air.

COME HUNGRY

One thing becomes clear very quickly in Armenia: food is never an afterthought. Tables arrive crowded with local cheeses, bunches of fresh herbs, tomatoes, grilled vegetables, pickles, dolma and smoky grilled meats, with warm lavash ready to wrap around almost everything. Meals aren't designed to be rushed. Plates sit in the middle, bread is torn by hand and lunch has a tendency to become an afternoon activity. Near Garni, you can see lavash being made the traditional way inside a tonir. Dough is stretched paper-thin before being placed against the scorching walls of the underground clay oven, emerging blistered, warm and slightly smoky. Eat it immediately with cheese, herbs and ripe tomatoes. Simple? Yes. Forgettable? Absolutely not.

SAVE THE DRAMA FOR LAST

Armenia's natural world can be surprisingly theatrical. In Garni Gorge, the Symphony of Stones looks almost too precise to be natural: enormous vertical basalt columns created by volcanic forces rise above the landscape like the pipes of a giant organ. Above it sits Garni Temple, its classical columns framed by rugged mountains and open countryside. The contrast sums up Armenia rather perfectly — history and wilderness constantly overlapping, with very little separating one from the other. And then there's Levon's Divine Underground, perhaps the trip's most unexpected stop. What began as one man's attempt to dig a cellar beneath his home evolved over more than two decades into a hand-carved labyrinth of staircases, chambers and passages. Eccentric, deeply personal and unlike anything else on the itinerary, it's a fitting final reminder that Armenia rarely does predictable. Five days later, it's not necessarily the landmarks that stay with you. It's Yerevan glowing pink at sunset, the silence of Lake Sevan, horses moving through Lori's hills, the smell of bread coming from a tonir and yet another table appearing with far more food than anyone could possibly finish. Armenia may still fly under the radar, but that's precisely why now feels like a very good time to go.

Clockwise from left: WINTER - GARNI TEMPLE; HOT-AIR-BALLOON; MOSCOW-THEATRE-YEREVAN; PARAGLIDING-LAKE-SEVAN; GEGHARD MONASTERY





METT MARBELLA-ESTEPONA

METT Marbella-Estepona

Bringing together **contemporary** rooms, beachfront living, destination dining and wellness in a relaxed corner of the **Costa del Sol**



AZURE BEACH POOL



METT SUITE PRIVATE POOL & TERRACE

THE LOWDOWN

METT Marbella-Estepona occupies an enviable stretch of the Costa del Sol, with the Mediterranean directly ahead and the Andalusian landscape rising behind it. The setting establishes the mood from arrival: open, bright and centered around outdoor living with subtle references to the region. The rooms and suites are generous in proportions with beautiful natural light and terraces that make the most of the surrounding views. From Deluxe and Sunset Deluxe Rooms to larger sea-view suites, there are many options to choose from with shared or private pools. The Beach Suite with Private Garden & Pool is particularly appealing, with its own outdoor space and immediate proximity to the sea.



BAR DE LOLA

What to pack...



MISSONI

LOEWE

CHLOE

SAINT LAURENT

HERMES

DAYS BY THE SEA

Much of a stay naturally revolves around the water. Days move easily between the beach and pool, with plenty of outdoor spaces for reading, relaxing or settling in for a long lunch. There is a sociable energy around the resort, particularly as the afternoon progresses, balanced by quieter areas for guests looking to slow the pace. Wellness is equally accessible. Elysium Luxury Wellness offers personalized treatments in a calm spa setting, while RAISE Fitness & Wellness is equipped with Technogym machines for cardio, strength and functional training.

AROUND THE TABLE

Dining plays a large role in the rhythm of METT, with several restaurants allowing each meal to take on a different character. Azure Beach is the natural choice for relaxed beachfront dining, while Ammos focuses on Mediterranean flavors and Isola brings Italian cooking into the mix. El Bar de Lola offers tapas and a more casual option for drinks and sharing plates. Lunches tend to linger here, particularly by the water, while evenings bring a livelier mood across the resort. In 2027, D'lrrio will add a Latin American concept to the existing line-up.

THE LOCATION

Positioned between Marbella and Estepona, the resort works particularly well for those who want to experience both sides of this part of the coast. Marbella's restaurants, boutiques and evening scene are within easy reach, while Estepona offers its historic centre, marina and more leisurely pace nearby. Still, some of the best moments are found within the resort itself: an early swim before breakfast, an afternoon by the Mediterranean, a spa treatment before dinner or a table that stretches well into the evening.



AMMOS GREEK RESTAURANT



MEZZANINE SUITE



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There is something particularly satisfying about discovering a city through someone else's little black book. Not the obvious landmarks or the addresses already saved a thousand times on Instagram, but the tiny restaurant worth crossing town for, the gallery you nearly walked past or the studio that somehow explains the character of an entire neighborhood. It is this spirit of discovery that sits behind The Bicester Collection's new City Guides and Local Pocket Guides, a series designed to look beyond the traditional shopping itinerary and towards a more interesting way of experiencing some of Europe's best-loved destinations. Curated by former Condé Nast Traveler Editor-in-Chief Melinda Stevens alongside voices from fashion, food and design, they connect each Village with the city and region surrounding it. The City Guides take the longer view: 128 pages dedicated to neighboring capitals including London, Paris, Barcelona, Milan, Munich and Dublin, filled with the people, places and experiences that make each one tick. The accompanying Local Pocket Guides condense that thinking into two-day itineraries, moving between the Village and its surrounding landscape. Think less checklist, more very well-connected friend telling you where to go next. And that "next" is where things get interesting.

Barcelona: DISCOVER THROUGH DESIGN

In Barcelona, architecture becomes the thread. With the city named UNESCO World Capital of Architecture for 2026 and the year also marking a century since Antoni Gaudí's death, a familiar destination suddenly offers another reason to look closer. That journey continues at La Roca Village, where A Doorway to Barcelona translates the city's creative identity through contemporary Catalan art. Barcelona-based Flowers by Bornay has reimaged elements of La Pedrera and Casa Batlló as monumental floral installations, while artist and photographer Jordi Bernadó turns his lens towards 24 Barcelona homes, offering a more intimate portrait of the city and the people who live behind its famous façades. The result is a journey that begins with Gaudí but expands into craftsmanship, contemporary creativity and the wider Catalan landscape.

From top to bottom: THE BICESTER COLLECTION'S NEW CITY GUIDES; BARCELONA (BCN); BERYL-COOK ELVIRAS-CAFE-TEA-TOWEL, EXCLUSIVE-TO-HOUSE-OF-VOLTAIRE; LVV CAFE LAPÉROUSE.



The New Grand Tour

Forget ticking off the usual addresses. **The Bicester Collection's new Guides invite** us to rediscover Europe through the things that make a destination **worth travelling** for in the first place: fashion, food, art, architecture and a **little local knowledge**.

London: DISCOVER THROUGH ART

London, meanwhile, is approached through its famously eccentric creative streak. From September 10 to October 25, Bicester Village becomes an unlikely open-air gallery for Beryl Cook and Friends, celebrating what would have been the British painter's 100th birthday. Created with House of Voltaire, the mile-long installation



GRAHAMPEARSON

THE BICESTER COLLECTION

More than a destination for shopping, The Bicester Collection brings together a world of distinctive open-air shopping destinations across Europe and beyond — each rooted in its own sense of place, but united by an edit of sought-after fashion, beauty, lifestyle and hospitality. At its heart is Bicester Village, the collection's flagship destination in Oxfordshire, where exceptional brands, considered experiences and the pleasure of a day spent discovering something new come together.



sends Cook's wonderfully exuberant characters out across the Village in life-size cut-outs and large-scale murals. It feels particularly fitting for an artist who found her subjects in the pleasures of ordinary life: dressing up, eating out, dancing, shopping and generally having a very good time. Paired with London's galleries, cultural institutions and creative addresses, it offers a rather different British art trail, one where culture doesn't necessarily require a museum ticket.

Paris: DISCOVER THROUGH TASTE

Paris, naturally, is best discovered around the table. And few tables come with quite as many stories as Lapérouse. First opened on the banks of the Seine in 1766, the legendary address has spent centuries attracting the city's literary and artistic crowd, with Victor Hugo, Gustave Flaubert, Sarah Bernhardt, Colette and Balzac among the names woven into its history. Marcel Proust even gave it a literary cameo in In Search of Lost Time. This September, that very Parisian institution is travelling beyond the capital for the first time, opening an outpost at La Vallée Village. Bringing its French cuisine, storied hospitality and more than two centuries of mythology with it, Lapérouse becomes another way into the city's culture, this time through taste. Paired with the new Guides' insider take on Paris, it turns a day beyond the city into an extension of the Paris experience itself.

COURTESY OF THE FAMILY ARCHIVE.



1. Shaikha Alanood's great grandfather and grandfather, seen here in London, June 1936. *Shaikh Hamad bin Isa Al Khalifa, Ruler of Bahrain, with his sons Shaikh Abdulla bin Hamad Al Khalifa and Shaikh Daij bin Hamad Al Khalifa.*
2. The burgundy lining used inside every ALA blazer.
3. The collection of 5 blazers showing the tailored silhouette and the burgundy lining set inside every piece.
4. The quiet armour design.



BY ODEIA MATHEWS

Designer to know

SHAIKHA ALANOOD BINT HUMOOD ALKHALIFA

CULTURAL PERSPECTIVE

The founder of fashion label ALA, leads with a defining purpose. She talks to ELLE Arabia about her **values and vision**, and what it means to connect **fashion and culture** to identity and authenticity

For the ambitious woman who knows what she wants, fashion no longer defines her. She defines it. That is the thinking behind Alanood AlKhalifa's eponymous label, ALA, derived from the first three letters of her name. Alanood's vision began with something personal: she wanted a blazer with a particular cut and silhouette, and when she couldn't find it, she created it. Her aim, she says, was to build "a house built in Bahrain making tailoring the world would want on its own merit, cut with real precision for the woman living now."

The blazer has since become the foundation of ALA. Signature details include a rich burgundy lining and sculptural construction designed specifically around the female form. "ALA's blazer is cut for a woman's shoulder and waist from the start, built to give authority without hardening her, and constructed so it never needs a second layer to look finished," she explains.

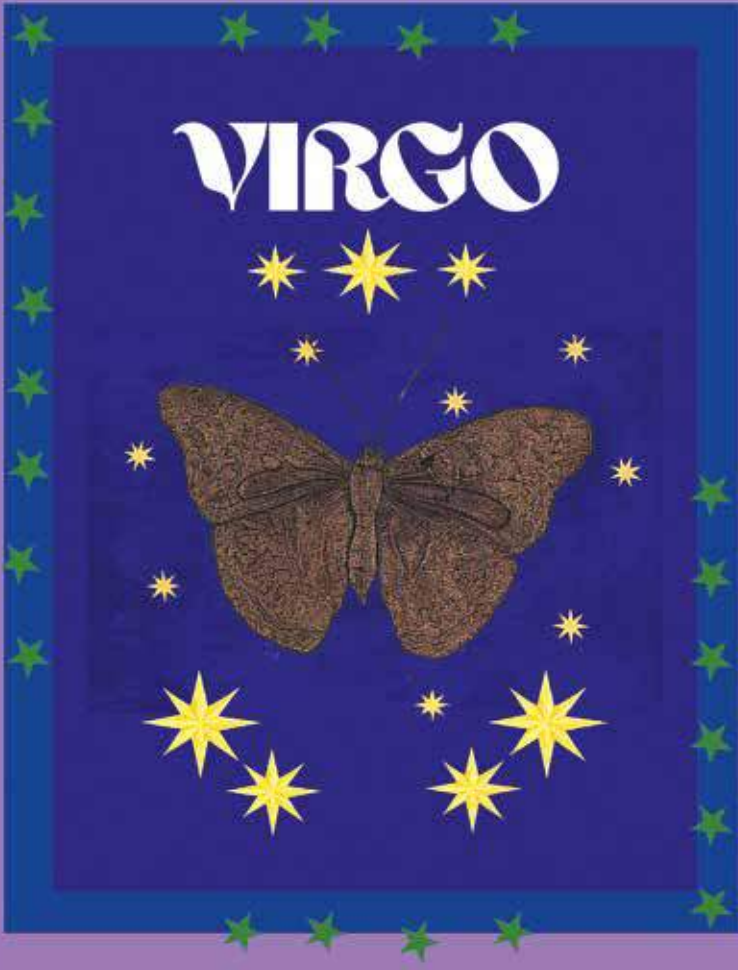
The debut collection took five months to develop, with cinema and architecture shaping Alanood's approach. Cinema informs the world of the brand, while architecture guides the construction. "It decides where the volume sits, how a sleeve holds its form, and where the eye is meant to travel," she says.

A graduate of King's College London, Alanood wanted to create clothes that allow women to express femininity, identity and

cultural heritage in a modern way. Her own family history naturally became part of that story. "For me, cultural identity does not have to announce itself," she says. "It can be felt in the way a garment is cut, carried and worn." It is an approach she describes as "unbothered glamour," created for the woman who "dresses for the room she is walking into, not for the people already standing in it."

The daughter of the late Sheikh Humood bin Abdulla bin Hamad bin Isa Al Khalifa, former Governor of Manama and Bahrain's Ambassador to Saudi Arabia, Alanood credits her father with shaping her approach to work. "What I took from him was that the work comes before the recognition, that you show up prepared, and that carelessness is not something you allow yourself. That is the standard I hold ALA to." Her family archive is another reference point, including a photograph of her grandfather and great-grandfather, the Ruler of Bahrain, visiting London in 1963 in traditional robes. For Alanood, it represents a cultural understanding of dressing with both modesty and authority. "Women in our culture have held authority and been given respect for a very long time. That is what I wanted the clothing to carry," she says.

ALA is already moving beyond its debut. An Emmy-nominated costume designer in New York has selected pieces from the collection for a character in an upcoming production. "Fashion images can create a moment. Costume design has to create a person," Alanood says. "That a first collection from Bahrain was chosen for that purpose is something I am still quietly grateful for."



VIRGO

23 AUGUST - 22 SEPTEMBER

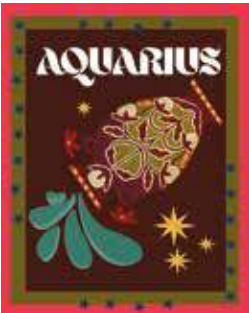
Discovering something about a partner that you never knew before doesn't mean that they have been deliberately trying to deceive you. Before you say that you can't trust them now and don't want to see them again, ask yourself whether their behaviour has actually harmed you. No; you've just seen a different side to them, that's all. In the long term, that will strengthen your relationship, not damage it.



CAPRICORN

23 DECEMBER - 20 JANUARY

Promising new options for the future open up now, and at first sight you will want all of them. They are not all equal, however, so you must be careful. Someone you work with may seem very keen on one specific project, and suggest that you team up to do it together; but before you say yes, work out which of you would gain most from that arrangement, and who would take the blame if it all went wrong.



AQUARIUS

21 JANUARY - 19 FEBRUARY

Long journeys are best done in stages. After each one, you find somewhere to stop for a day or two, and take time to explore wherever it is that you've reached. You can also think about where you want to go next. You're at one of those points now. You have done a lot since the start of the year, so sit for a while and enjoy life. Think about what to leave behind, and what you want to take forwards. But don't rush.



PISCES

20 FEBRUARY - 20 MARCH

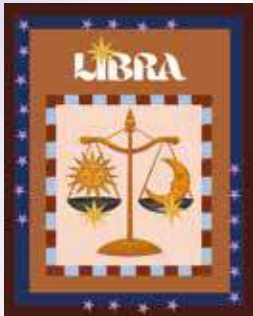
The way we appear on the outside also displays the things we care about on the inside, as when we wear our favourite team's shirt, or a new boyfriend's sweater. The eclipse in your sign at the end of August could prompt a major revision of your visual style, with corresponding emotional changes behind it. Friends will notice your new look at once - but will they realise you're now different on the inside too?



ARIES

21 MARCH - 19 APRIL

Sometimes you can brush obstacles to one side simply through confidence and momentum - but that won't work with what you face now. You'll have to dig in and push, hard. It's all about strength and persistence, and it may be some time before you see any sort of result. But you'll be further forward than when you started, and you will have done it entirely by your own efforts. That's something to be proud of.



LIBRA

23 SEPTEMBER - 23 OCTOBER

You start this month with a less-is-more approach, telling yourself to keep things as they are, not push too far and not expect too much; but then comes a moment of passion which re-ignites feelings you'd forgotten, and of course makes you want more. There's a danger here of going too deep too soon, and you can see that to continue will be expensive, in several ways; but when it feels this good, who cares?



SCORPIO

24 OCTOBER - 22 NOVEMBER

It may be that a romantic relationship is perhaps not turning out the way you first imagined. That's not unusual; first appearances are often deceptive. But take a look at what has developed between you so far. Are there not good things here that you can build on? The way you help and support each other? Or are you still so fixated on what you wanted at the beginning that it prevents you from seeing anything else?



SAGITTARIUS

23 NOVEMBER - 22 DECEMBER

How quickly time passes! You look back to the things you did last year, and realise that it was actually three years ago; and at the things you said you'd do by the time you reached a certain age, and how close that milestone now is. Luckily, you have more time than you think. The long-term planetary cycle you are resonating to right now still has a few years to run, so make a new start on your long-term plans.



TAURUS

20 APRIL - 20 MAY

You have unfinished business with someone from your past, and you must resolve it before you can move on. Your position is stronger than it was before, and the other person's is much weaker, so the outcome is likely to be good; but you should be flexible in your expectations, and look for agreement rather than any specific gain. Could you be friends again? Yes, in a low-level sort of way. Aim for that if you can.



GEMINI

21 MAY - 21 JUNE

When something you had been hoping for doesn't happen, you are understandably disappointed; but there is an upside to the situation, which is that you are then free to try something different. The eclipse at the top of your chart at the end of August will present you with something completely unexpected, which you will dive straight into, joyfully. And that thing you'd hoped for but couldn't do? Already forgotten.



CANCER

22 JUNE - 22 JULY

You have always had high personal standards and kept to rules you have never broken - until now. What has caused this sudden upset? Anger, at being forced to waste your energy and talent on pointless projects. You thought that being quiet and hardworking would help you get ahead, but in fact it has held you back. It's time for change. Convert your anger into action, and show the world what you can do.



LEO

23 JULY - 22 AUGUST

You could be offered the chance to live one of your dreams - but before you say yes, you should think about it carefully. It's not just an add-on to the life you are already enjoying; it's something genuinely different, and will require long-term commitment. Also, it will be expensive, in a simple monetary sense. Can you afford it? Do the maths, both financial and emotional, before you make your final choice.



Beyond the SURFACE

As beauty moves away from dramatic intervention, VISO Wellness Center is championing a *more considered approach* – one shaped by skin health, personalization and *longevity*

For years, aesthetic beauty was often measured by how visible the change was. Today, the mood is different. Women are asking more questions, looking more closely at what they put on their skin and choosing treatments that help them look rested and healthy rather than noticeably “done.” The new luxury is not excess. It is good judgement.

That shift sits at the heart of VISO Wellness Center, where aesthetic care is approached as part of a wider conversation about skin health and wellbeing. Co-founded by Doctor of Pharmacy Joy Baroud Azar, VISO was created around a simple idea: a treatment should begin with the person, not what is trending. “My background in pharmacy taught me to look beyond the visible concern,” says Dr. Joy. “Two clients may come in worried about the same thing, but their skin, lifestyle and expectations can be completely different. Before suggesting a treatment, we need to understand what is actually happening and what would make sense for that individual.”

It is a philosophy captured in VISO’s own line, Beyond Faces. Rather than treating beauty as a series of isolated appointments, the center brings together aesthetic, skin and wellness services within one setting. The aim is to build a thoughtful plan and know when less is enough.

A more thoughtful beauty culture

The change is already visible among clients in Lebanon and across the region. They arrive better informed, often with treatment names discovered online, but with a growing awareness that popularity does not make a procedure universally suitable. What works for one face or skin type may be unnecessary for another. “Social media has made information much more accessible, but it can also make beauty feel like a checklist,” Baroud explains. “Our role is to slow the process down, assess the skin properly and explain the options honestly. Sometimes the right recommendation is a combination of treatments. Sometimes it is a simpler plan. And sometimes it is to wait.”

At VISO, consultations take into account the client’s skin condition, medical history where relevant, lifestyle, previous treatments and desired outcome. Concerns such as acne, uneven tone, dehydration, dullness or early signs of skin ageing are considered individually, with treatment plans adjusted according to the skin’s response. This may involve medical-grade facials, microneedling, platelet-rich plasma or



Beauty beyond the treatment room

VISO’s holistic perspective means recognising that the skin does not exist in isolation. Stress, sleep, sun exposure, daily habits, nutrition, hormones and certain medical conditions can influence how it looks and behaves. When appropriate, that broader context may call for changes in home care, a different treatment schedule or referral to a medical professional. This measured approach is important when aesthetic treatments are often marketed as quick fixes. VISO encourages clients to see results as a process: consultation, preparation, treatment, follow-up and reassessment. Education is part of that process, helping clients understand what a treatment may achieve, its limitations and the care required around it.

The result is a quieter definition of luxury, based on attention, expertise and trust. It can be found in the time taken to listen, in a plan that evolves rather than being oversold, and in preserving what makes a face distinctive. “For me, modern beauty is not about chasing perfection,” Dr. Joy says. “It is about making informed choices, looking after your skin for the long term and feeling confident without losing what makes you look like you.”

energy-based technologies designed to support skin quality and collagen remodelling. The value lies in selecting the technology carefully and placing it within a plan the client can realistically maintain.

From correction to longevity

The industry’s growing interest in regenerative aesthetics reflects the same move toward subtlety. Rather than relying only on treatments that create an immediate visible change, clients are increasingly interested in approaches that work gradually and support the skin’s own renewal processes. The results are often quieter: improved texture, greater luminosity and skin that looks fresher without changing the character of the face. For Dr Joy, this is where prevention becomes meaningful. Skin longevity is about caring for the skin consistently, protecting its function and responding to concerns early. “Healthy ageing is a much more honest goal than trying to freeze the face in time,” she says. “We want clients to recognize themselves. A good result should respect their features and make them feel well cared for, not transformed into someone else.”

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