

# VOGUE

OCT

**YOUTH IN  
REVOLT**  
THE ACTIVISTS  
DEFINING THE  
CLIMATE DEBATE

**MR.  
AMERICA**  
INSIDE THE  
PRIVATE  
WORLD OF  
RALPH LAUREN

GAME OF THRONES  
**OLIVIA  
COLMAN**  
FROM OSCAR GLORY  
TO THE CROWN

# FALL FASHION

COZY WEEKENDS, ROMANTIC NIGHTS  
STARRING HAILEY BIEBER & FKA TWIGS



## RIANNA + NINA

A single Rianna + Nina garment can feature more than a dozen discerningly pieced-together scraps of vintage textiles—Hermès scarves, Japanese obis. It's a gracefully assembled collection of fabric that usually finds its way to Rianna Nektaria Kounou and Nina Kuhn via sheer happenstance. "We'll get a call from someone who has a client who had a godmother in Palm Springs who knew someone who was a scarf collector," says Kuhn. "Crazy stories!"

## CHOPOVA LOWENA

If Vivienne Westwood's Sex boutique and Balkan folk dress had a baby, it would look something like the skirts made by Emma Chopova and Laura Lowena, which incorporate scraps of traditional handwoven aprons worn by Bulgarian housewives. For these textiles, Lowena explains, they go straight to the source: "Sometimes we even go to people's houses and basements and attics, but they're always in great condition—they're perfect."

## CDLM

"Almost everything is from L.A.; it's not as picked over as New York," says Chris Peters of CDLM and Creatures of the Wind (with partner and designer Shane Gabier) about sourcing dead stocks—the two have long been staunchly committed to upcycling existing fabrics. It might be a Victorian georgette that catches their fancy or perhaps a meshy, techy textile of recycled fibers. "There are endless amounts of unused material," says Gabier. "Once you see how much has already been made, it becomes so apparent that it needs to be used."

## JULIE DE LIBRAN

To create her so-limited-edition-they're-actually-numbered dresses, Julie de Libran predominantly shops dead-stock fabrics—mostly nubby fil-coupés and double crepes—from Lorma, a silk mill in Italy's Lake Como district. "Maybe a green was just a little too bright or a production was canceled," she says. "There is so much out there—so many ways to reuse things and give fabrics a second life." —LILAH RAMZI

# Just Deserts

Set among the sand dunes of Namibia, Sonop luxury tents are no mirage.

**TRAVEL** On the remote southern stretch of the Namib desert in southern Africa, on top of a heap of granite boulders, stands an oasis: a cluster of dusky-colored tents on stilts, newly erected as Sonop, the latest from Zannier Hotels. Outside, oryxes, brown hyenas, jackals, and cheetahs roam the scrubby sands; inside, the decor evokes explorers' encampments of the 1920s, with century-old maps and prints, antique silver-framed photographs, and copper

claw-foot tubs. For those wishing to indulge their inner adventurer, there are three-day expeditions to the majestic landscape where the dunes meet the sea. At night, the stars—nestled amid some of the darkest skies in the world—dazzle above.

"The environment is so expansive and wild," said owner Arnaud Zannier of his almost 14,000-acre compound. "Luxury is not just having a marble bathroom. It's also about discovery." To facilitate the exploration of this

otherworldly region, Sonop is offering tours via horseback, safari jeep, electric bike, or even hot-air balloon. The hotel leaves minimal impact on its vast surroundings: Its water is recycled (some is left out for animals to drink), and it runs completely on solar panels. Sustainability is important to Zannier:

**OPEN AIR**  
THE NAMIB  
DESERT  
REMAINS  
UNTAMED.

"This place is so beautiful and so unspoiled," he says. "There's still a lot to learn about this part of the world." —ELISE TAYLOR

