

# Art Department



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## Liv, in the MOMENT

*This season's chicest '60s-inspired pieces could have been fashioned with LIV TYLER in mind. The actress talks to TOM SHONE about her independent life choices, the importance of good manners and why she is really an old-fashioned girl at heart*

Photographs by MIGUEL REVERIEGO  
Styling by NATALIE BREWSTER



Coat by Rochas

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*"I was RAISED by the women in my life. That's made me incredibly STRONG and resilient"*

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Sweater by The Row.  
Earrings by Marni

him. To have a son was huge for me, because it's been the most solid, healthy, consistent relationship I've ever had with a male in my whole life."

Recently, Milo has been asking to move to the countryside. "He says, 'I'm tired of the city and these people. I just want to be free, I just want to run around.'" She takes a sharp breath: "It pulls at my heartstrings because I would love to give him that. That's how I grew up." But Tyler is torn; the city is where work is. "I'm in a moment right now where I am trying to figure out what I want, what I want phase two to be like," she adds.

To this end, Tyler is currently working on the foreword to *Modern Manners*, an etiquette book written by her grandmother – "Basic please and thank yous, looking someone in the eye, really listening, not being distracted on your phone all the time" – and wants to write a book containing all the beauty tips passed onto her by her mother. "She always smelled so good," she

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*"I'm in a MOMENT right now TRYING to figure out what I want PHASE two to be like"*

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says, recalling watching Buell put on her makeup in five minutes as a child – "So fast and so beautifully and so thoroughly." Tyler has even had thoughts of starting her own line of clothing: the perfect black dress, black pants, undergarments, the basics. "Pipe dreams," she says, laughing. "I have to get on it."

As for acting, she went to the cinema last night to see *The Hangover Part III*, and there were three trailers for movies of scripts she had been sent, two of which her agent had pushed her to audition for. "I just didn't love them. And then when I watched the trailers, I didn't even like the movies," she confides. "I can only follow my heart." *Modern Manners: Tools To Take You To The Top (Potter Style)* is out in October

SHOP LIV'S SHOOT ▶



Top and skirt by  
Maiyet. Pumps by  
Sophia Webster

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## The RULE BREAKER

*From her genre-defining performances on screen to her rebellious frontwoman persona, JULIETTE LEWIS is the antithesis of the Hollywood stereotype. But as EVE CLAXTON finds out, that uniqueness is exactly what makes her a thoroughly modern lady*

*Photographs by VICTOR DEMARCHELIER  
Styling by KARINA GIVARGISOFF*

Dress by Giambattista  
Valli; shoes by Jimmy  
Choo; ring by Lanvin

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Dress by Erdem; shoes  
by Jimmy Choo



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## She's in the Money

Stardom in the U.S. wasn't part of the plan for Sofia Vergara, but she's embraced stereotypes and seized business opportunities

BY STEVE POND • PHOTOGRAPHY BY PETER HURLEY

**I**t was an adventure that somehow turned into a career. When Sofia Vergara got a call to audition for a Barry Sonnenfeld movie called *My Double* back in 2001, the 29-year-old Colombian wasn't an aspiring actress. She was a TV hostess on the Spanish-language Univision network, a former dental student who'd fallen into modeling and then hosting for the Latin market. She had dreams of fame and fortune, to be sure, but most of them didn't focus on the United States, and they certainly didn't include acting. "I really had no interest in being an actress," Vergara told *TheWrap*. "But I wanted to see what happened. I got the part and I liked it and said, 'Maybe I can do this. I'll stay here six months, one year, and see what happens.'"

"Twelve years later, I haven't left!"

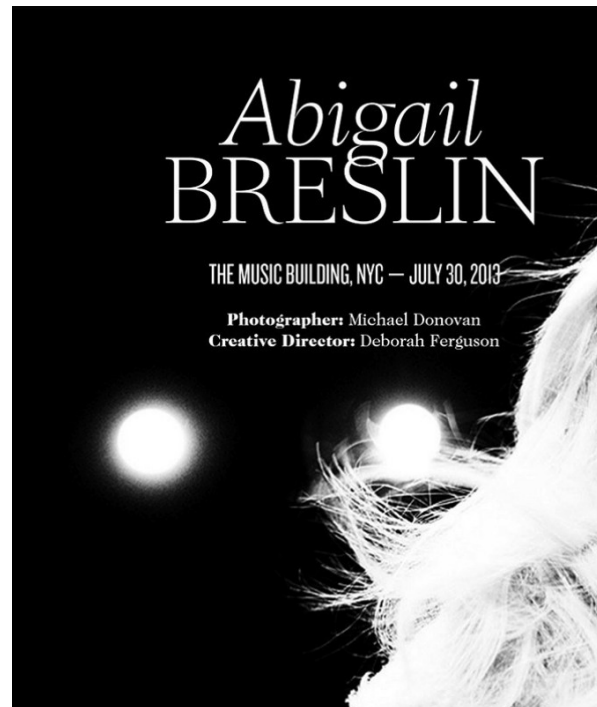
Not only is she still here—still in the U.S. and still acting—but Vergara is fairly ubiquitous. She's a core cast member of *Modern Family*, which has won the Emmy as TV's best comedy series for three years in a row; she's a three-time Emmy nominee herself, going to her costume Julie Bowen twice, and as Gloria Delgado-Pritchett, the younger wife of family patriarch Jay Pritchett (played with very aplomb by Ed O'Neill), she's TV's reigning bombshell, embracing the tight dresses and dishing out the fractured English with gusto and volume.

For Vergara, who'd begun her unplanned move into acting less than two years after being diagnosed with (and recovering from) thyroid cancer, the success still comes as something of a shock. "I don't know what I'm doing, definitely," she insisted. "I knew I could be funny, because I was always making my friends laugh, but I didn't think I was going to be in a super-successful sitcom being funny."

MAY 13, 2013 // [THEWRAP.COM](#) / 21



PHOTO BY PETER HURLEY



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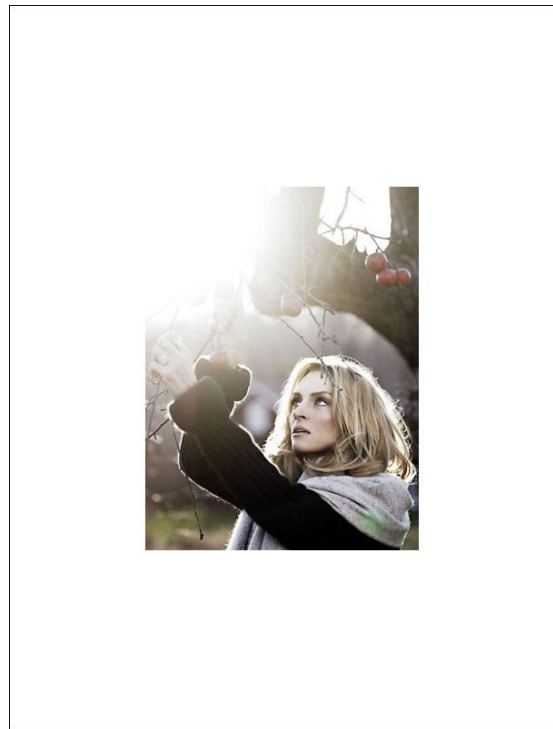


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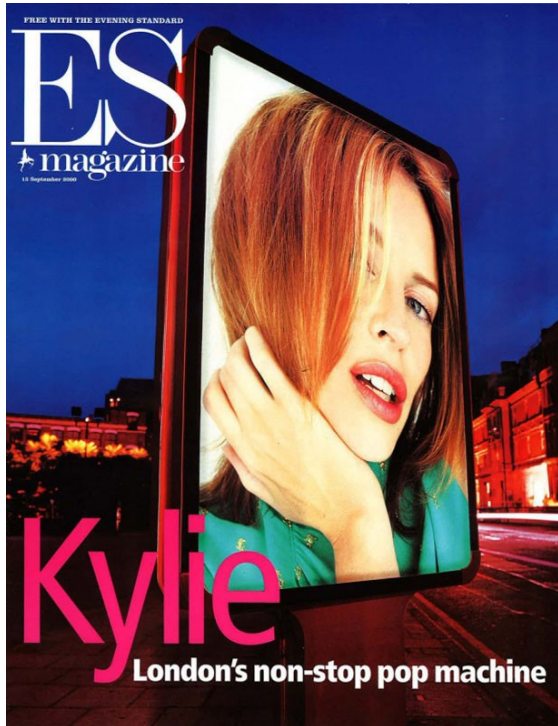
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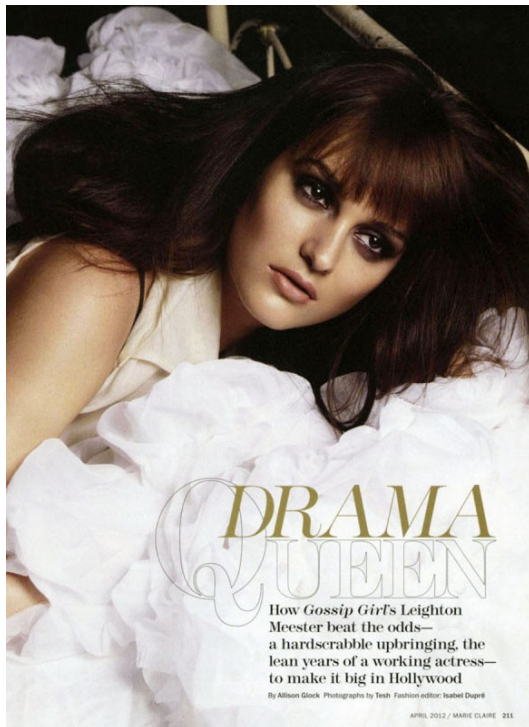


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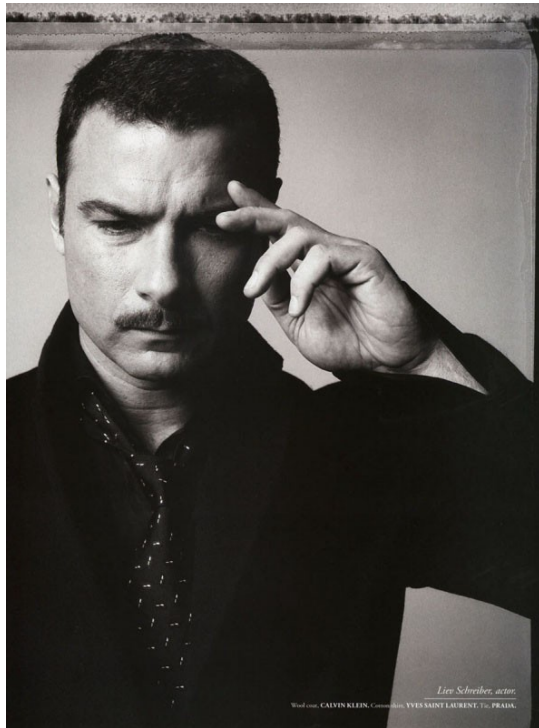


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"Do you think this sort of look will ever come back?" she mused to the mirror

Prada" said Joan Collins with scorn. "I hate Prada!"

The interview was scheduled for 11am at her London flat. I paid off the taxi at five to, feeling tense: my experience of global mega-celebrities has taught me that an interviewer who arrives with only five minutes to spare may be deemed to be running late. (Your megastar interviewee, on the other hand, is often assured to be graciously prompt if you get ushered into their presence within an hour or two.) Another cab came skidding round the corner and a woman exploded out of it and flew up the steps. It was her publicity director. "Joan will go mad about this!" I said. "I know, I know, oh dear, sorry," she said. "She's completely paranoid about people being early."

Early or not, Joan couldn't have been sweeter. I was ushered into a light and pretty flat decorated in an unexceptional upper-middle-class English way with chintz and gilt, the walls crammed frame-to-frame with drawings and sketches and one big Victorian picture. Robin Hurstone, her boyfriend of eight years, is an art dealer. It looked like an art-dealer's flat. Joan was smiling, eyes twinkling, looking every inch the authors' champion, high on victory and vindication and the triumph of American justice after her spat with Random House. She offered coffee. I sat down and switched on my tape. She sat down and switched on hers.

It's a funny thing, photogenic beauty. Joan Collins is the most photogenic human being I have ever seen. Bounce tungsten lighting off her and she dazzles; her eyes glow green, her cheekbones jut, her face sharpens into that perfect heart shape, her mouth smoulders, 25 years drop away. She was always terribly pretty, from her early days as a Rank starlet. (What is a Rank starlet? I hear you ask. Well children, many decades ago, when Joan was a girl and the *Transporting boys'* mamas weren't even born, there was a British film industry, and Rank was it (and Joan was its bright meteor.) But in ordinary daylight or, as we saw, in the unfattering light of a New York courtroom, she looks like an older, fuller shadow of her former self and the camera-ready make-up – black-rimmed eyes and jammy red lips – looks forced. Today she was wearing a high-neck cream and blue silk shirt she had designed herself, beige Armani-style trousers and high-heeled beige boots. It was elegant and unexceptional. "Kensington casual." She looked like a well-behaved woman in late middle age who could be in the market for an eighteenth-century drawing or a chiffonier.

Her words pour out in a rather clipped and proper English accent, sprayed with >

**D**uring one episode of *Dynasty* ("Dysentery", Joan called it, until she began to take the American long "a" seriously and up "Die-nasty"), there was a drag-dog fight between Alexis and Krystal, the two wives of Blake Carrington. Joan Collins was Alexis and that woodenop blonde Linda Evans was Krystal. The scene was Hollywood version of the forces of light versus the forces of darkness, i.e. blonde goody-goody versus

brunette bitch, with energetic punches and clouts. It climaxed spectacularly with both actresses tumbling into a lily pond, still screeching and clawing and howling like cats; they rose up from the green water with bosoms heaving murderously, hair and shoulder pads dripping with slime. It was a memorable punch-up. Acclip of it was blown up to a vast size and projected on to the walls of one of London's gay clubs – Heaven, I think – where it looped endlessly round until daybreak. Very camp.

Alexis Carrington turned Joan Collins into a living gay icon, like Liz Taylor and the Queen Mother and Tina Turner. A gay icon has three essential properties: 1, knowing and deliberate queerness; 2, a habit of dramatically extending her entrances by trailing things after her into the room – the rest of her feather boa, say, or three little dogs, or a trail of minnows; and, 3, a foreshortened top half, with head and shoulders bigger than the rest of the body to give that necessarily unbalanced, trans-

vestite, *teetering* quality. Big jewels, big bosoms, vast hair (or feather hats, of course, in the Queen Mother's case), all tinneping about on tiny, high-heeled feet. Joan made her entrance for the photographic session with satisfactory aplomb, with a personal hand dresser and publicity minion trailing behind her. She went after The Look with professional care, changing one big, high-sprayed wig for another even bigger: submitting to a million pounds' worth of Bend Street diamonds, flinging

furs and feather boas about her top half with a practised arm. "Do you think this sort of look will ever come back?" she mused to the mirror at one point. "This sort of glamour?" Vogue's fashion director gazed at the million-watt superstar bouncing back the camera flash in a dazzle of diamonds and sequins and scarlet lips and smiled. She knows that this sort of glamour never goes away. Vogue stylists are modestist girls. They are unmade-up, rigorously minimalist and monotone.

Dressing gown by The White House. Pearl jewellery by Mikimoto, diamond and sapphire jewellery by Dior

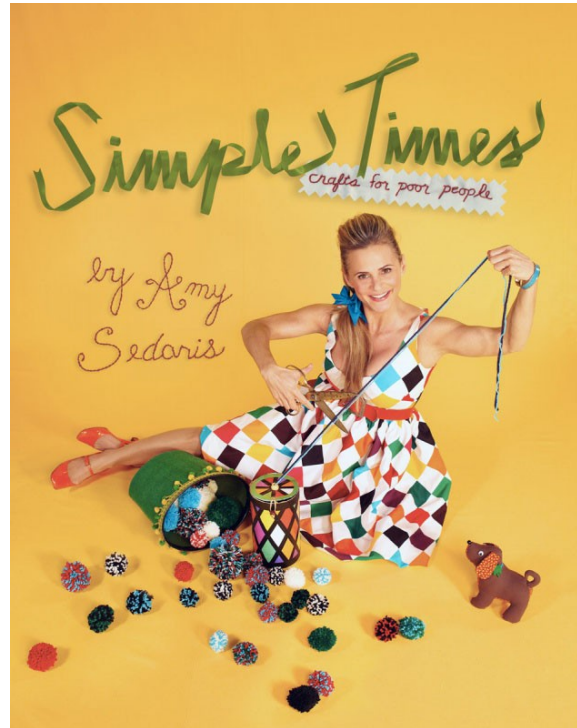
MARCO TESTINO

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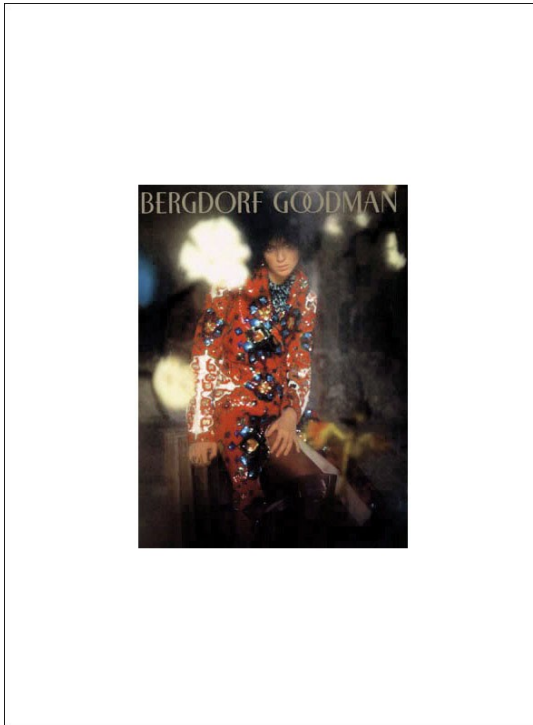


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InStyle interview

## HAPPY GO LUCKY

She may steal the show in *Gossip Girl* as über-brat Blair Waldorf, but in real life, **LEIGHTON MEESTER** is no spoilt princess. Here, she opens up about love, her insecurities, how she really hated high school and why she may just be the happiest girl in the world

BY AARON HICKLIN. PHOTOGRAPHS MATT JONES. STYLING MEL OTTENSBERG

Can anyone be as happy as *Gossip Girl*'s Leighton Meester? Granted, at 23 she is beautiful, famous and rich, but what early twentysomething's sister says things like, "I am living my dream"? And who tweets, "Yesterday was the best day of my life, let's see if we can top it" and follows up with a frankly callous, "Yep. This day is better"? Leighton Meester is who. The happiest girl in the world. Scenicism is only natural and not just because her on-screen queen bee character Blair Waldorf could eat most of us for breakfast. In the age of 24/7 paparazzi, celebrity title-tattle and online chatter that crackles with *Gossip Girl*-style bris, the fairy tale of celebrity has become more Brothers Grimm than Hans Christian Andersen. For all the flashbulbs and 10,000-watt smiles, we expect a sting in the tail. But not, it seems, in this tale. Leighton, who is in bed smiling for the photographer when I meet her, quickly proves to be an honest-to-goodness charmer. "I'm having fun," she says. "Because, guess what? Today was a day in bed."

Lie-ins are in short supply these days. *Gossip Girl*, a private school update on *Reverie* that has captured our texting and Twittering culture, is heading for a fourth season, having made stars of the trio of fashionistas at its core — Meester, Blake Lively and Taylor Momsen.

Meanwhile, Leighton has also just recorded her first solo album (her debut single "Somebody to Love," featuring US singer/songwriter Robin Thicke, was released in November).

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Leighton Meester's *Gossip Girl* rayon top, \$190, and embellished rayon hot pants, \$180, all Marc Jacobs (202.7399.1600). Leather sandals, \$475, Christian Louboutin (louboutin.com). Lucite ring, about \$12, Patricia von Moulin (patricia.vonmoulin.com)

InStyle interview

“Follow your gut and your heart: you'll almost always make the right choice”

Silk chiffon and net dress, price on request, Louis Vuitton (202.7399.4052)

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