

THE INFLUENCERS

They create showstopping hairstyles, design the most coveted clothes, and devise ways to melt fat from our bodies. Introducing the seven innovators who could change everything about the way we look. By Danielle Pergament

THE BODY SHAPER

It pays to daydream—just ask Ami Glicksman. The Tel Aviv plastic surgeon was researching the potential of ultrasound in 1999 when he began to ponder fat. “What if there is an easier fat-removal method than liposuction?” he recalls thinking. “What if it was painless? That would be very nice.” Very nice, indeed. Glicksman turned his idea into UltraShape—an ultrasound procedure that melts fat cells permanently and painlessly, without breaking the skin or requiring any anesthesia. “The ultrasound shakes the fat cells to the point that they break down and are naturally metabolized by the liver,” he explains of the device, which he hopes will get FDA approval this year. Still a dreamer, Glicksman is back in the lab testing his latest invention: a new breast implant. “Instead of liquid silicone or saline, it has a silicone skeleton inside that holds its shape, so there is nothing to leak,” he explains. And next, he’s turning his attention to tissue regeneration—in hopes of tightening “sagging eyelids [and] sagging breasts.”

Ami Glicksman at the St. Regis Hotel in New York City. Bra and panties by Eres. Satin sandals by Christian Louboutin. On Glicksman: Shoes by Thom Browne. Hair: Brent Lawler. Makeup: Brigitte Reiss-Andersen. Manicure: Tatyana Molot. Model: Elena Baguci. Prop stylist: Viki Rutsch. These pages: Fashion editor, Siobhan Bonnouvrier. Details, see Credits page.

PHOTOGRAPHED BY NORMAN JEAN ROY



Fat Blasters

For women considering fat removal, here are the key differences between liposuction and newcomer UltraShape:

LIPOSUCTION

- Can remove large amounts of fat (with anesthesia); pain typically lasts for two to three weeks, and swelling can last months
- Can't make a fat person thin; can't increase muscle tone; can't eliminate cellulite
- Cost: \$5,000 and up

ULTRASHAPE

- Can remove small amounts of fat painlessly and with no recovery; works best on bulges in the stomach area, saddlebags, and knees
- Can't remove as much fat as lipo; can't increase muscle tone; can't eliminate cellulite
- Cost: about \$2,500



Francisco Costa at the Calvin Klein offices in New York City. Wool silk twill dress and patent-leather pumps by Calvin Klein Collection. Hair: Rita Marmor. Makeup: Brigitte Reiss-Andersen. Manicure: Martha Fekete. Model: Karmen Pedaru. Prop stylist: Viki Rutsch. Details, see Credits page.

THE MINIMALIST

Francisco Costa may have achieved the impossible. As creative director of Calvin Klein, the designer has perfected a simple, uncluttered aesthetic of understated tops, artfully cut pants, and dresses that veer close to origami—and in the process, turned the classic American fashion label into a coveted line of minimalist art. In other words, he's made Calvin Klein even Calvin Klein-ier. But despite a résumé that includes jobs at Gucci and Oscar de la Renta, plus two CFDA awards for best womenswear designer, Costa wasn't so confident when he was offered the job in 2002. "When I first met with Calvin, it was so intimidating," he says. "His work is so complete. How do you even touch it? Then Calvin said to me, 'There is no right and wrong, just what is right for the time.'" Costa now feels sure enough of his own vision to revisit his past—growing up in the mountains of Brazil—for inspiration. "I hope I've brought a little of Brazil's sensuality to the house," he says. He also hopes he's brought a little objectivity. "I think when women design for women it can be too personal," Costa says. "But then again, Coco Chanel really liberated women, and my mother was a great influence on me—but I shouldn't say that. A designer talking about his mother? It's such a cliché."



The Essentials

"The unfortunate thing about fashion is that it changes too fast," says Costa. His ideas of timeless style:

A single-breasted cashmere coat. "If you're tired of black, navy is a beautiful option. Three-quarter length is the most flattering, and it should be elegant enough to wear in the evening."

Dark, straight-leg jeans. "You only need one pair—but they have to be the perfect pair that you absolutely love."

A black shell dress. "It's beautiful in its simplicity. That and a cashmere coat make for the perfect evening outfit."

A pair of great pumps. "They should be comfortable, of course, and you should be able to wear them with jeans as easily as you could with a cocktail dress."

A metallic gold or silver leather clutch. "I like things that are versatile and go with any outfit, day or night."





THE EXTRAS MAN

The fashion world churns out plenty of shoe, bag, and jewelry designers. Pierre Hardy, however, has earned a reputation by wearing all three hats—which, come to think of it, is the one accessory he hasn't made. As an accessories designer for Balenciaga and Hermès, his creations have inspired some of the longest waitlists in recent fashion history. (Remember last summer's Balenciaga gladiator sandals? You have Hardy to thank.) But it's his namesake line that has really made him famous. At a time when fashion is either starkly minimal or over-the-top embellished, Hardy's bold

handbags and heels straddle the two. "I try to be radical," says the Paris native, who sketched his first shoes at 13. "Sometimes very heavy, sometimes very light, sometimes very dominatrix." And sometimes very...normal. Last year, Hardy became the first accessories designer to contribute a special collection for Gap—where his wedge sandals caused such a stampede, they're returning this spring. "I never really worry about making a mistake, because you always get a second chance every three months," he says of his success. "Fashion is so fast, it gives you the right to fail."

Final Touches

When it comes to accessorizing, Hardy doesn't like a lot of fuss. "Personally, I am on the side of less," he says. His tips:

"Accessories can be the starting point of the silhouette, not just the final touch. If you really love a specific item, build the rest of your outfit around that piece."

It's either flashy shoes or a wild bag—not both. They cheapen each other when worn together, Hardy says. Given the option, "I'd choose shoes, usually."

Keep the area around your face uncluttered. "Earrings, glasses, bangs, and a big hat all at the same time—that's too much. Your face is not a hanger."

Pierre Hardy at his atelier in Paris. Prop stylist: Jean Hugues de Chatillon.



THE POPULIST

In the past decade, nearly every makeup artist worth her weight in powder has put her name on a line to sell in Saks or Sephora. But makeup pro Sonia Kashuk—who built her reputation swirling blush and eye shadow on Cindy, Christy, and Naomi—had another plan back in 1999: “I wanted to do a line that was affordable, edited down, and still great quality.” She also had a decidedly less glamorous destination in mind: Target. “I remember how daunting it felt walking down the aisles of Target,” she says. “There must have been 60 red lipsticks. I thought, If it’s this daunting for me, how do regular women feel?” Now, in the era of bailouts and budget tightening, Kashuk’s idea that inexpensive makeup doesn’t have to look or feel cheap has made her more popular than ever—with her namesake foundations, powders, and brushes lining both the aisles of Target and the shelves of Bloomingdale’s and Space NK boutiques. It’s all pretty amazing, considering her first makeup job was for the “Funkytown” video. “I was actually the costume designer, but then the makeup artist didn’t show up,” Kashuk says. “I had no clue what I was doing.” She certainly can’t say that anymore.

The Biggest Makeup Mistakes

- 1. Choosing the wrong foundation and concealer.** “People often pick a color that’s too light, and then they look like they didn’t rub in their sunscreen completely.”
- 2. Overdrawn eyeliner.** “Don’t use eyeliner, especially liquid liner, to exaggerate the shape of the eyes or attempt fancy tricks to make your eyes look larger. Just get the liner as close to the lashes as possible.”
- 3. Emphasizing too many features.** “Focus on the eyes or the lips—not both.”
- 4. Overshimmering.** “Don’t do the eyes, cheeks, and mouth—choose one.”
- 5. Adding mascara to the bottom lashes.** “Lashes should look natural, not spiky. So if you have very long lashes on the bottom, adding mascara looks odd, and sometimes it smudges onto the skin.”
- 6. Whiting out the brow bones.** “It’s pretty to put highlighter just under the brows—but if it’s too light or too chalky, it looks odd. Make sure you can see skin through it.”

THE HEAD MASTER

There are hairstylists who find poetry in a blunt-cut bob or a swooshing updo. And then there is Julien d'Ys. "I never liked being a hairstylist," says the man who, with his scissors, made models Linda Evangelista and Nadja Auermann famous and transformed Madonna into Marie Antoinette for her Re-Invention tour. "For me, hair is torture. Maybe that's why I'm good—I'm not thinking about the hair." D'Ys, in fact, created some of the most memorable looks on the runways while his thoughts were otherwise occupied with vinyl (shiny black wigs at Yves Saint Laurent), rebirth (bobbing clouds of white hair at Comme des Garçons), and his recently deceased mother (cotton-candy bouffants at John Galliano). D'Ys is often credited with being a true artist—not just because he's an accomplished painter, but for the tinfoil, Coca-Cola cans, wet plaster, and vegetables he's worked into hair. Even he, though, has his limits when it comes to styling. To d'Ys, it's the women on reality television who have gone too far. "Their hair is too blonde, too straight—they look so fake and vulgar and untouchable," he says. "To me, that's over-the-top."

Spring Styles

D'Ys offers advice on how to wear his favorite hairstyles from the spring fashion collections:

French twist at Yves Saint Laurent. "There is nothing more elegant than a French twist, pulled back with a black or silver clip."

Pink hair at John Galliano. "The pink wigs reminded me of cotton candy—it was pure fantasy." For real life, d'Ys recommends wearing a big, colorful hat.

Turbans at Dries Van Noten. "They were simple black head wraps. I love the look of twisting the hair up in a scarf."

Julien d'Ys holding a scrapbook of clippings that inspired his runway looks. Prop stylist: Viki Rutsch. Opposite page: Sonia Kashuk in New York City. Models' tops by Marni. Hair: Fernando Torrent. Manicure: Elisa Ferri. Models: Katrina Hunter and Norina Sandra. Details, see Credits page.

THE CAMERA MAN

In an industry not exactly known for warmth, photographer Patrick Demarchelier is something of a paradox. He's caught virtually every celebrity of the past 30 years on film and created some of the most memorable fashion images of our time, and he was handpicked by Princess Diana to shoot her personal portraits. Still, Demarchelier has a reputation for being a really good guy—a trait that's served him well. "I have that one second, the moment she forgets about the camera, when I can make someone relax and become her real self," he says. "That is the moment I want to capture." That may explain his favorite image: "The one of Diana wearing the crown and laughing," he

says. "She was just such a nice person." That photograph, along with 357 more, was recently exhibited at the Petit Palais in Paris. "I still can't believe it," he says of the show. "Fame was never the goal. You just do what you love, what interests you, and then one day you get to walk through the Petit Palais, and you feel so proud." Although he insists he'll never tire of portraits and fashion spreads, Demarchelier also has his lens focused on more exotic subjects: the animals of Africa. "The lions, the elephants—that is real, natural beauty," he says. "I don't worry too much about the picture being a cliché—I take the picture I want to take and hope for the best."



Patrick Demarchelier with model Marija Vujovic. Hair: Diego Da Silva. Makeup: Brigitte Reiss-Andersen. Manicure: Elisa Ferri. Prop stylist: Viki Rutsch.



Don't Blink

If you've ever seen a picture of a frozen-faced doll only to realize it was you, Demarchelier has some advice:

Think of a joke that is particularly funny. "The camera knows the difference between a real and a fake laugh."

Don't pose for a picture when you're feeling blah. "If you're not feeling good, [your expressions] will look forced."

Ignore the photographer. "And have no fear of the camera. It's just a machine."

Sharp Shooting

For Demarchelier to get the best from his subjects, saying "cheese" isn't as important as having some on hand. "I always put out food," says the photographer. "People are happier if they can eat something." And nothing makes a great picture like a happy subject. "By talking to the person, you find out what they're interested in and ask them about it. Just getting them talking relaxes them." Of course, perfect lighting, professional models, and a Hasselblad don't hurt, either. But according to Demarchelier, he knows he's got the right picture when *he's* relaxed: "If you're tense, the picture won't work."

THE SHOWSTOPPER

Millions of grown women turn on their TVs every week to see what a pack of spoiled teenagers are wearing. But for Eric Daman, the costume designer for *Gossip Girl*, high school wasn't always the ultimate fashion show. "I grew up in the '80s—the girls wore chunky socks, Reeboks, stirrup leggings, Forenza sweaters," he recalls. "If you couldn't buy it at the mall, you didn't own it." From the Michigan suburbs, Daman meandered into a fashion career. He studied French literature at the Sorbonne in Paris and was asked by Steven Meisel to model with Kate Moss in a Calvin Klein campaign. He spent years styling shoots for photographer Terry Richardson ("I stopped modeling because Steven told me I had great taste.... I didn't even know being a stylist was an actual job"). Patricia Field hired him as her assistant for *Sex and the City*. And that led to his current gig: style arbiter for Blair Waldorf and Serena van der Woodsen. "As soon as I got the job, I went to look at real private-school girls in New York," he says. "I was that creepy guy checking out the teenagers. I'd analyze what they wore—the Tory Birch flats and Chloé bags—and use it on the show." TiVo forward a few seasons...and those same girls now turn to *Gossip Girl* to see which Phillip Lim and Chanel pieces Daman has selected. He says, "It's so strange to see life imitating art."

Eric Daman in the *Gossip Girl* costume room in Long Island City, New York.
Prop stylist: Viki Rutsch.





Find Your Style

Get inspired. "It doesn't matter if it's Audrey Hepburn or Kate Moss: Having a style icon will help you focus on what you like. When you shop, look for things you could imagine on her."

Do some research. "Once you identify a woman with great style, look into her: Where does she shop? What colors does she like? Maybe you don't lift her entire look—just the outfits that work on you."

Interrogate your closet. "When you look at your closet, what does it tell you about yourself? Who are you, based on your clothes? If you can't answer that, make a rule that you will only buy things that you really love, and then get rid of things you don't wear anymore—that way your style will start to take shape."

FAVORITE THINGS

Five of the style visionaries name their best pieces—and top inspirations.



FRANCISCO COSTA

This spring, Costa created his twelfth collection for Calvin Klein, driven by the "level of simplicity that is the reputation of the label—the element of truth and restraint." These are the stars of his line:

1. Cropped matte twill straight-leg pants. "They're slimming and elegant. In white or black, these are pants you would wear for the rest of your life."

2. Metallic-thread knit sweater. "You can dress it up for evening or wear it with jeans, and it looks equally elegant."

3. White wool-and-silk-matte-twill shift dress. "It goes with anything, day or night."

4. White shiny twill box-cut jacket. "This jacket is really versatile and youthful. It's a great piece that you can wear day to evening."

5. Knit metal square-toe pumps. "It's hard to choose the best color among silver, natural, and black, because they're all such chic and practical shades."

PIERRE HARDY

Hardy loves neon colors and unexpected materials—as demonstrated by these five standouts from the Pierre Hardy collections:

1. Patent-leather platform sandals.

"The colors are very strong and classic and rather plain, which is the exact opposite of the body. This heel makes the leg look much more feminine, and the whole thing is like a frame around the foot."

2. Suede platform sandals by Pierre Hardy for Gap. "I like these because they're between a clog and a sandal, so they can be casual or dressy."

3. Patent-leather-and-neoprene sandals. "They're like geometric blocks for the feet. And the pink and black is so graphic."

4. Suede-and-satin strappy heels. "Lingerie is nothing without the body—and shoes are nothing without the foot. I love doing two totally different moods on one foot: the wish to be nude and the promise to be protected and strong."

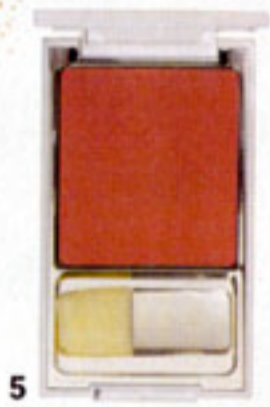
5. Patent-leather patchwork tote bag. "There is nothing dull about this bag. It's very optic, very graphic."



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SONIA KASHUK

Kashuk's idea of a spring awakening is pink lips, flushed cheeks, and smoldering eyes. These are her essentials:

1. **Sonia Kashuk How to Create the Smokey Eye Cosmetic Palette.** "This palette has instructions—you can't mess it up, and the colors are universal."
2. **Sonia Kashuk Eye Palette in Neutral.** "I put in every color you need for day."
3. **Sonia Kashuk Dual Ended Lip Color and Plumping Glossy Tint in Hibiscus.** "Worn together, they give a juicy freshness to the face. I like them without lip liner so it looks more natural."
4. **Sonia Kashuk Hidden Agenda Concealer Palette.** "I included pressed powder to set the concealer in place."
5. **Sonia Kashuk Cream Blush.** "Cream blush looks the most natural on the skin. I like to put it on the apples of the cheeks and along the cheekbones."

"It doesn't matter if it's Audrey Hepburn or Kate Moss: Having a style icon will help you focus on what you like."

—costumer Eric Daman

PATRICK DEMARCHELIER

Demarchelier relies on some of history's great painters for photographic inspiration. "I am constantly amazed by the work of Gauguin, Picasso, Renoir, Matisse, Warhol, and Richard Prince," he says. "I remember when I went to the Guggenheim 15 years ago and saw a Basquiat exhibit. I fell in love right away."



Basquiat



Gauguin



Renoir



Picasso

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ERIC DAMAN

There are four key pieces every woman should own now, according to Daman:

1. **Khaki Burberry London trench coat.** "It's a timeless classic that looks great on everyone, and that will never change. I love it layered over a cashmere hoodie or with an oversize scarf for chilly days."
2. **Diane von Furstenburg wrap dress.** "Floral wraps in watercolor shades remind me of Hitchcock heroines, and they're flattering on almost any body type."
3. **A cropped, fitted leather jacket in brown or black.** "I love the ones from Gucci [left] and Rag & Bone—they look supercasual with a pair of skinny jeans but chic over a patio dress."
4. **Slightly distressed, loose-fitting jeans.** "They give androgyny a new twist," says Daman, who is partial to the ones at Charlotte Russe, where he is creative director. "Pair them with Lanvin flats and Roger Vivier oversize sunglasses."