

ELLE



# ELLE | NO.444

March Volume XXXIII Number 6



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Kylie Jenner stuns in an  
all-black fitted leather dress  
from her own brand, KHY  
by Kylie Jenner, a sleek and  
powerful look that captures  
her edgy style. Her makeup,  
a seamless blend of sculpted  
and glowing elements,  
features products from both  
Makeup by Mario and Kylie  
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the Makeup by Mario Soft  
Sculpt Shaping Stick in "Light  
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while the Kylie Cosmetics  
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nature statement. Her eyes  
are highlighted with the Kylie  
Cosmetics Bronze Palette,  
creating a smoky effect that  
complements her look, and a  
touch of Kylighter in "Cheers  
Darling" adds a radiant,  
luminous finish to her skin.  
Photographed by Mert Alas  
and Marcus Piggott (styled  
by Jill Jacobs, hair by Jesus  
Guerrero, makeup by Ariel  
Tejada using both Makeup by  
Mario and Kylie Cosmetics;  
set design by Mary Howard  
at MH Design; production by  
Laura Holmes Production).  
This striking cover captures  
Jenner's sophisticated yet  
bold aesthetic, underscoring  
her influence in both fashion  
and beauty.



HERMÈS  
IS



# It's Kylie Jenner's World. We're Just Living in It.

*The front-row fixture and budding  
designer expands her growing  
empire*

BY VERONIQUE HYLAND  
PHOTOGRAPHED BY CARIN BACKOFF  
STYLED BY ALEX WHITE

Ask Kylie Jenner what it feels like to have been famous her whole life, and it's like asking a fish what water feels like. "It's really hard for me to answer that question," she says, "because I just don't know what it would've been like otherwise." Unlike her older siblings, who can dimly recall their salad days of making Vons runs undisturbed by TMZ, there was no "before" for Jenner, no regular existence to miss. Fame, she says, "is just something I've learned to grow up with, or grow up in."

If fame is the substance in which Jenner swims, she's been going with the flow lately. If you're going to be in a fishbowl, you might as well have the most eye-catching finery. For the last few Paris couture weeks, she's been front and center in looks from Schiaparelli and Jean Paul Gaultier, styled by Alexandra and Mackenzie Grandquist. "I just woke up one day and was like, 'I want to go to Paris Couture Week,'" Jenner says of the takeover. Her first season, "I had the most fun and didn't sleep the whole time. Just got a taste for couture. I can't ever go back now."

This past November, she entered the fashion world herself, with a line, Khy, that is built to launch seasonal pieces at accessible price points. Her goal was "to make high fashion more attainable," she says. Jenner follows the young-designer landscape closely, scouring Pinterest and Instagram. "I just got Tumblr again. I'm always searching for inspiration." She's collaborated with rising talents like Natasha Zinko, and Antonin Tron of Atlein (whom the Grandquists introduced her to); her newest linkup is with Danish designer Sia Arnika.

When we speak, Jenner is getting ready to head to Paris Fashion Week. She's stressed, but "I'm trying to remember how I felt the first time and just have fun with it. It's hard to have so many iconic looks because you're always trying to outdo the last one, but I think just remaining myself, being classic, and wearing what makes me feel great is where my head's at right now." Minimalism doesn't really speak to her. "I think I'm actually

going in the opposite direction. I've definitely had some moments of quiet luxury, as they would say, but I'm always experimenting. At the root of my authentic style, I think I'm more dark feminine," she muses. She attributes her aesthetic changeup to the fact that "I haven't had a baby in a few years. The first part of my twenties was having children, learning what my personal style was and then losing it—not knowing how to dress, gaining 60 pounds for both pregnancies. It took me a year to feel like myself again," she says. "At 27, I feel more confident and more like myself than ever."

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"I had a free day," she says, and she and her glam team decided to get playful. That era "will always be a part of who I am, but it'll never be what it was when I was younger. I probably would never wear lash extensions and thick eyebrows. There are just certain trends that I've grown out of."

When she was younger and first getting interested in makeup, long before she became a lip-kit mogul, the modern landscape of Sephora tweens didn't exist. "There were one or two beauty influencers on YouTube showing you how to do eye shadow," she marvels. Now "girls are getting great at their makeup. These 12-year-olds are doing makeup amazing! Even my daughter is so interested in wanting to play with makeup, and she's six."

Jenner's own approach to beauty has evolved over the years. She has talked about regretting getting breast augmentation as a teen. "I have to give my younger self grace. I don't like to have too many regrets in life. I think my path is what got me here today," she says. "I'm happy with where I am and just have to keep moving forward."

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Top, KHY,  
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Whether it's motherhood or just arriving at the ripe old age of 27, Jenner has been enjoying being more offline these days. "My friends and I laugh because it's hard to keep up with the internet now. It's exhausting. When I was posting 24/7—waking up, what I'm eating for breakfast, what I'm wearing for the day, the color of my nails, what car I'm driving, where I'm driving to—I didn't have an intense schedule. I wasn't working as much; I didn't have kids and just had more time. If you're not posting three times a day on TikTok, you fall behind." Sometimes she'll delete her socials from her phone for a week in the interest of being present.

She also wants to protect her kids from the worst of social media. "When I do share my children, I want it to come from me or their father." And when it comes to getting their own accounts, "it's no socials for as long as possible. Stormi will come home and she'll know full TikTok dances. I'm like, 'Where did you learn this?'" She hopes that they won't get their own accounts "until they move out of the house," she jokes.

Jenner has also undergone that twenties rite of passage: the friendship breakup (and makeup). She recently posted a TikTok of herself and Anastasia "Stassie" Karanikolau hanging out with Jordyn Woods, with whom she had a well-documented falling-out in 2019. "I was heartbroken" when it happened, she says. "We've always tried to talk through things, so it's never been a full cold-turkey cutoff; it was needed distance. Anytime something happened, good or bad, and I needed to call someone, it would always be her. To lose that person felt really lonely, but I had to go through that. I learned so much, gained so much independence, and was there for myself. It helped me grow up a little bit, because we were so attached at the hip. I think that in order for us both to grow, she needed to spread her wings and do what she needed to do as well."

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# KENDALL JENNER

## IS IN HER

## FEELINGS

BEYOND THE  
GLAMOUR:  
KENDALL JENNER  
OPENS UP ON  
FAME, FEARS, AND  
FINDING HERSELF.

Studded  
Black and  
Silver Dress,  
Balmain..

PHOTOGRAPHED BY

MERT  
ALAS

STYLED BY

TABITHA

ROB STORY  
BY

SIMMONS

HASKEI



Outfit,  
Miu Miu.  
Gold  
Necklace,  
BVLGARI.  
Gold Bracelet  
Cuff,  
David Yurman.

A

t first glance, there was nothing atypical about the photos Kendall Jenner shared following her New Year's trip to Barbados: of string bikinis and gauzy dresses, palm trees in silhouette against sunsets, wine glasses clanking, fireworks popping. But if you were searching for a dissonant note, you might find it in the copy of *The Year of Magical Thinking*, Joan Didion's wrenching 2005 memoir of grief and loss, splayed on the green canvas of Jenner's sun lounger.

"Somebody said, 'Damn, that's a beach read for you?!' " she recalls. "I would read a few pages on the sand, and then my friends would come out and they'd be like, 'Take a shot!'"

A meditation on the peculiar tricks an imagination may play to avoid a goodbye surely chafed against the spirit of the party weekend. But such mental toggling is classic Kendall Jenner. The heavy stuff bubbles up to the point of overflowing, and that's when friends and sisters and horses and other salves come to the rescue. "It's kind of interesting that we're wired to not think about death all the time," Jenner muses. "And yet we don't know the concept of never-ending. We can't visualize a never-ending universe, but at the same time, nothing scares me more than the end of something. I'm so bad at goodbyes." She catches herself and starts to laugh. What better defense against the dark than humor? "These are the thoughts that creep into my mind. I can't let myself get too deep into them, or else I spiral."

Such is the tenor of the chatter one day in early spring on Jenner's back patio, in her home in a gated enclave at the crest of Beverly Hills, halfway between the twin fulcrums of her life: Calabasas (her hometown) and Los Angeles International Airport. The sky is a blue that occurs in Los Angeles only after the rain has rinsed the atmosphere of all man-made assaults. A month earlier, a mudslide landed in and was essentially contained by her swimming pool, though a breeze seen in the surface ripples and heard in the fruit trees and palms has made this a distant memory.

Mud in the water is an apt metaphor for that habit of mind that has been Jenner's burden since she was a little girl. "I'm a negative thinker,"

she says. "That's my problem. I'm always worrying about something that may never happen." Sunshine filters in wide stripes through the dark wooden pergola above us, but there is a chill in the air, and Jenner sits with her knees up and her legs tucked completely inside a giant gray wool sweater from *The Row*. ("I don't wear anything else," she says, exaggerating, though street style observers can confirm that Jenner has made a decisive shift into quiet luxury these last months.) She sees no reason not to say plainly that I have caught her in the middle of a rough patch. "I don't see why I shouldn't be honest about it. In my career right now I feel really stable, really hopeful. But I've had a tough two months. I haven't been myself, and my friends see it. I'm more sad than usual. I'm way more anxious than usual. So I'm not going to sit here and act like everything's perfect. That's life—I'm always going to be in and out of those feelings. In past interviews, when someone's asked me about my mental state, it's always been, 'I'm great right now, but this is what I've dealt with.' Well, right now I'm actually in it."

Because Jenner developed in the great Kardashian public image incubator, habitually in front of the camera since *Keeping Up With the Kardashians* premiered when she was 11 (now simply called *The Kardashians*), she is a master of the art of talking about feelings while distilling out the facts that might have shaped them. Boyfriends? Breakups? She knows much better than to go there. "Let's just say it's personal-life-journey stuff," she says. "I'm a stresser and a control freak by nature. I'll thank my mom for that one. This is also kind of a transitional period for me. I'm 28 now, and I think I'm in my Saturn return." (For the astrologically uninclined, Saturn, which revolves around the sun every 29.5 years, is the planet of wisdom and personal responsibility, and so a Saturn return involves the shaking off of external influences such as parents, teachers, and bosses, and becoming superintendent of one's own life.) "I'm so tired emotionally, but I think it's good. It's almost like I'm purging something for my 30s. That's my theory." If transitions sound a little bit like goodbyes, it's no wonder Jenner



“I’m huge on the people in my life. I love getting to know people, I love holding on to people from my past. I’m completely the opposite of the super-shy kid that I was.”

should find herself psychically wobbly. This year marks her 10th anniversary as a model, a time for celebration and also, perhaps, recalibration. Though there was assorted juvenilia—a Forever 21 campaign, covers of *American Cheerleader* and *Teen Prom*—Jenner regards landing Marc Jacobs’s fall 2014 show as the true beginning of her career. Eyebrow-less, bewigged, in a sheer brown V-neck T-shirt that left no nipple to the imagination, she was as anonymous as her already operational fame permitted. “I really went into that season thinking, I don’t know how this is going to go, but I’m just going to try,” she recalls. “Then I booked Marc Jacobs, and I thought, Cool, if this is all I get, I can go home happy.” Then Riccardo Tisci of Givenchy called. And soon after, Chanel. “That was kind of like, What the fuck? This is crazy. This is actually happening. I remember the excitement and the disbelief of that time. And from there the takeoff was really fast.”

In a fickle business, her power has proven uncommonly durable; Jenner is the world’s highest paid model for six years running. And while her family’s celebrity may have provided entrée, or at least invited curiosity, it was not an unalloyed advantage. Back then, the Kardashian name evoked either a luxe-suburban vapidness or a meretricious Hollywood style, neither of which had the warm embrace of the fashion atelier. Marc Jacobs remembers having to rise above that initial skepticism when the stylist Katie Grand, his longtime collaborator, suggested he meet Jenner.

“Katie knew me well enough to know that I wasn’t excited by the Kardashian fame,” he explains. “I just wasn’t, to be very honest. I was aware of who they were. There was no judgment. But I have a job to do, a fashion show, and that means finding models who can show the clothes the way I think they should be shown. That show was very much about the uniformity of the cast. Some are more about individuality and maybe exaggerating different models’ features and personalities. But in this one there was this almost narcotic-like pull to the thing. It was this army of

the same person. Kendall couldn’t be Kendall Jenner at all. It was really about anonymity—which is kind of ironic, and that irony appeals to me.”

It appealed to Jenner too because she was so eager to prove people wrong. “I think they didn’t believe in me when I came into the industry. That’s been a constant narrative in the hater world online, and at times that’s been really hard,” she acknowledges. “But I always say, I like being a pleasant surprise. I like that motivation in a way—like, Oh, you thought? You thought! Fashion is always shifting. There are always new vibes and energies. When I came into it, you didn’t really see quote-unquote famous girls. Cara Delevingne was probably the biggest one who was known outside of modeling. She opened that door for me, and from there it blew up into a whole new thing. Now there’s another vibe coming through. You’re seeing a lot of social media creators at the shows. It’s great. It’s always just shifting and changing, and you take it day by day. I suss out the vibe. Does it align with me? If it still does, great. You don’t know what’s around the corner.”

Jacobs feels that while some designers look to leverage the fame of their models, as has lately occurred with the reappearance on runways of the ’90s Supers, there is a real risk that the clothes themselves will disappear beneath those outsize auras. (Addressing this distortion, Jacobs’s fall 2024 show had models walk among an oversized table and chairs by the artist Robert Therrien, as if to make them small again.) “When you put Kendall or Kaia or Gigi or Bella in a show, you can expect that most of what you will read online the following day is about those four people being in the show,” he says. “You will know very little about the collection. I think that’s problematic. But this idea of a personality as a great model is just where we’re at. What might have been the story in the 1970s, with a Lauren Hutton, who started off as a model and became super well-known as a model—now things are different. I think Kendall’s beautiful. She wears clothes with confidence. I think she’s also super nice and charming.

Sneakers,  
Adidas  
Sam-ba,  
\$100.

Jacket,  
Adidas,



