

VOGUE

February 2015



VOGUE

FEB

**DAKOTA
JOHNSON**
FIFTY SHADES
OF GREY,
100
MILLION
FANS,
ONE BREAKOUT STAR

**LUXURY
LINER**
THE ONLY
MAKEUP
YOU
NEED
RIGHT
NOW

HEAT WAVE
SUPER SEXY
DRESSES FOR
SPRING

**WALK
THIS WAY**
HEAD-TURNING
PANTS

AMERICAN CHIC

GORGEOUS GRAPHIC LOOKS
FROM THE NEW YORK COLLECTIONS



letter from the editor



NEW YORK GIANTS
CAROLINE TRENTINI,
IN ALTUZARRA, ON THE
ROOF OF THE BEEKMAN.
PHOTOGRAPHED BY
MIKAEL JANSSON.



DON'T LOOK BACK
VOGUE HEADS
DOWNTOWN.
PHOTOGRAPHED BY
PETER LINDBERGH,
VOGUE, 1989.

we ♥
NYC

As I write this month's letter to you, I have a whole new view to gaze upon from my office. Last November, *Vogue* was one of the first magazines to make the move from Condé Nast's offices in midtown Manhattan to the new 1 World Trade Center, which is why when I look up from my desk now I see the National September 11 Memorial & Museum with its somber and respectful atmosphere

and no longer the gaudy and cacophonous attractions of Times Square. News of our move may or may not have come to your attention, but for the *Vogue* staff and myself it has been a radical and exhilarating redrawing of the map of the city that many of us knew so well—even for the many of us who, like me, live downtown.

One of the first visitors to our new space was the photographer Annie Leibovitz. Annie told me she thought the relocation a brave act of

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leadership, which it is—and entirely typical of the way that Condé Nast has always thrived on thinking big and looking forward. The company's last move, from Madison Avenue to Times Square in 1999, was a far shorter distance but perhaps an even greater leap: The new locale was still pretty sleazy and unpalatable, but things quickly and dramatically altered, and the Times Square of old disappeared. That is the fascinating thing about living in New York: The city's restless energy fuels its constant and fast-paced makeovers. Condé Nast's arrival downtown is, I am sure, going to precipitate more changes to the neighborhood, creating one of those moments when you feel the center of gravity shift. It will be fascinating to see how the landscape is transformed (I hope one result will be an outpost of Starbucks a little closer to the office!). At any rate, you can read about the forging of downtown's emergent twenty-first-century identity—and of *Vogue's* first few days on the twenty-fifth floor of 1 World Trade Center—in Robert Sullivan's story "The New New York" (page 153), with Bob trailing along as we made the move and began to settle in.

February is traditionally our American issue, so in celebration of the neighborhood, Fashion Director Tonne Goodman and photographer Mikael Jansson shot the New York collections on the streets and buildings around our new offices, documenting the clothes against the backdrop of a city in flux. It's not the first time that we've photographed fashion amid the hustle and bustle of the streets, of course—yet there is something about what our designers do that makes their work so well suited to that particular setting. The best homegrown fashion is always reflective of a spirit of modernity, and in the last couple of decades, downtown has propelled the image of American fashion around the world—thanks first to the brilliant Marc Jacobs, then to the likes of Lazaro Hernandez and Jack McCollough of Proenza Schouler, and, more recently,

GLASS CEILING
TRENTINI, IN RODARTE,
AT THE BEEKMAN.
PHOTOGRAPHED BY
MIKAEL JANSSON.



to Alexander Wang. Each of these designers has found a constant source of inspiration and a sense of home at the southernmost tip of the island of Manhattan. We're very happy to be joining them.

Ana Wintour

FASHION EDITOR: TONNE GOODMAN.
HAIR: JAMES PECIS; MAKEUP: MARK
CARRASQUILLO. DETAILS: SEE IN THIS ISSUE