

RUNWAY

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WORLD ISSUE NO.63

MING LEE
SIMMONS



exclusive

INTERVIEWS

DEBORAH LINDQUIST

MS. BRALALALALA

KRISTINA DOW

AJAY FRIESE

JENN TRAN

EVA TERZI

ELISABETH RÖHM

FROM
PARIS
TO
PRESENCE
OIL PAINTER
FRANCINE
PRISTON

SPRING 2026



Color of
the Year
2026

Cloud Dancer
11-4201

RUNWAY

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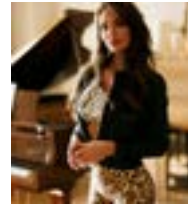
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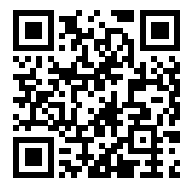
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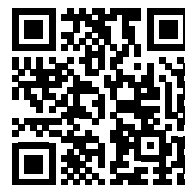
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Runway delivers hot celebrity interviews, shopping ideas, romance advice, beauty tips and self-improvement articles that you can count on.

A woman with long blonde hair is crouching against a plain white wall. She is wearing a beige, long-sleeved, button-down shirt with a collar and matching beige trousers. Her shoes are teal, pointed-toe, mule-style high heels. She is holding a small, silver, quilted handbag with a gold-tone buckle. The lighting is soft, creating a subtle shadow on the wall behind her. The overall aesthetic is clean and minimalist.

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Unveil the symphony of style with the Royal 14K Yellow Gold Emerald & Diamond Necklace, a mesmerizing piece that captures the essence of elegance and sophistication. Adorned with a breathtaking 2.75-carat oval-shaped emerald as its centerpiece, this necklace exudes a timeless allure. The vibrant green hue of the emerald contrasts beautifully with the dazzling brilliance of the surrounding diamonds, totaling 2.25 carats.

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MING LEE SIMMONS
"It's Like That"

Photographer Kimberly Metz
Fashion Stylist Julia Perry
Makeup Nancy Nicholson
Hair Larry McDaniel
Nails Tracy Sutter
Interviewer
Samantha Goldberg
Location Studio Stropa

Gown RVNG

A LETTER FROM THE THE EDITOR

Welcome to the Spring 2026 issue of RUNWAY! The stunning Ming Lee Simmons graces the cover of the Spring 2026 issue, and an amazing list of talent are featured in the Entertainment section. As always, our staff at RUNWAY has created FUN & FRESH creative editorials inspired from the 1980's, to western fashion, and everything animal print featuring this seasons fashion favorites & trends. If you see something that you love, reach out and let us know. We would love to hear from you!

Check out the insider view of the Spring/Summer 2026 global fashion collections from some of our favorite designers featuring a vibrant mix of sustainability, bold colors, and innovative fabrics. From the runways of Paris and Milan to New York and Tokyo, designers are blending technology with craftsmanship, showcasing eco-conscious materials alongside daring silhouettes. The season highlights fluidity in gendered fashion, playful accessories, and striking patterns that celebrate individuality.

If you have a PASSION for FASHION, be sure to check out www.runwaylive.com for all of your latest Fashion News & Trends, or to buy a copy of this issue and/or previous issues. We hope that you LOVE it as much as we do and we truly appreciate your continued support!

Julia Perry





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Artist Contact: fishfingerfb@gmail.com

BRUNWAY
Beauty



Mesh top: Atelier Cillian
Two necklaces: Ghostline Designs

CULTUE CLASH

Photographer: Michael Pool @michaelpoolphotography

Fashion Stylist: Julia Perry @juliperrystyle

Makeup Artist: Emily Perez @em_perez

Hair Stylist: Nancy Fuchs @nancyfuchshair

Beauty Products: Insight Professional North America @insightprofessional_na

@insightprofessionalofficial

Models:

Tara Barnes @tribbelwocky

Anais Alessandra @huckleberry_femme

@theadreamersmgmt

Tino @tinoglamour

Leather vest: Jonathon Marc Stein
Necklace: Ghostline Designs
Handcuff: Ghostline Designs



Velvet jacket: INC

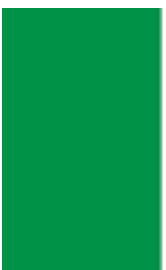
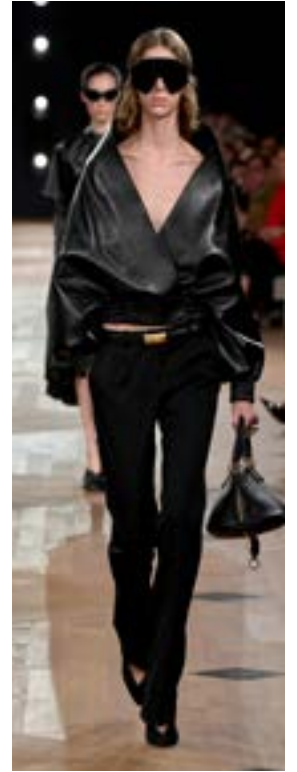


Tweed set: Karolina's Kingdom
Ring: De Liguoro
Bracelet: Georgina Jewelry

Jacket: Atelier Cillian
Dress: Sruti Dalmia
Earrings: Georgina Jewelry
Bracelets: Georgina Jewelry
Purse: Puneet Gupta



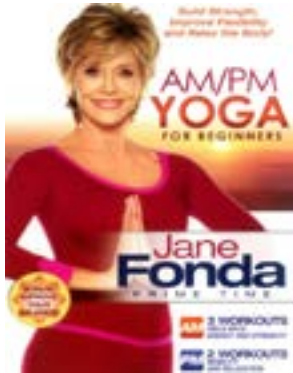




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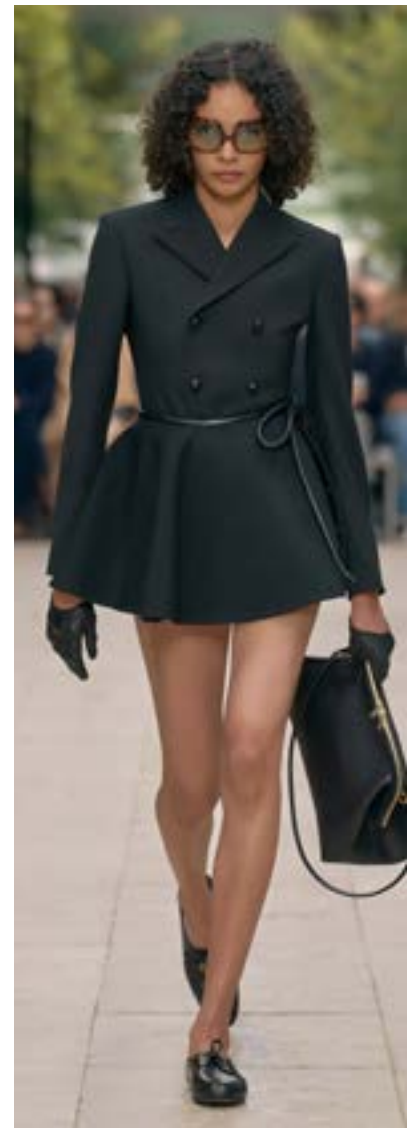
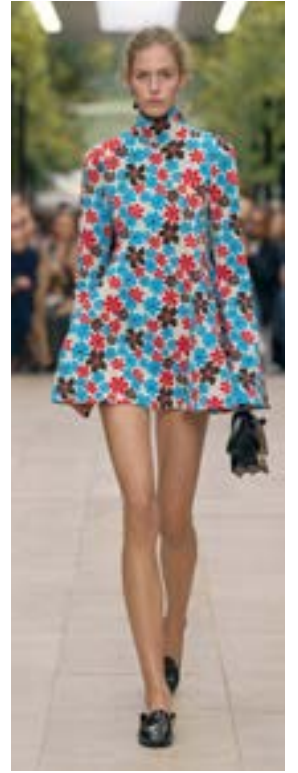
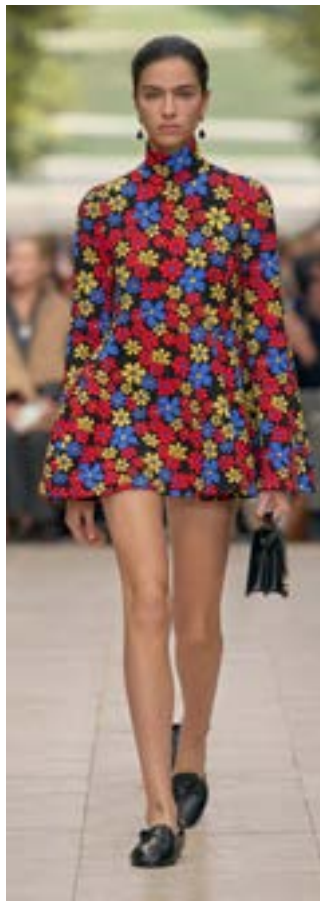
Elisabetta Rogiani
- Queen of Covers -



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RUNWAY
Fashion



28 DEGREES EAST

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MAKE UP ARTIST : AMEL SIOUANI
HAIRSTYLE : SÉBASTIEN ROUYER
& MIKAEL VAYSSE
STYLISTE / ACCESSOIRISTE / CRÉATION
: MIMMO CARABETTA
=POSTPROD : FRANCK BURKHALTER
THANK TO : RANCH CHAPS WESTERN
& PATRICK PATRIGOT

FASHION: CALVIN KLEIN . SANDRO . ZARA . ARIAT .
STETSON . ZOÉ LA FÉE . TONY MORA .
GUESS BY MURCIANO . MURANO . WOLFORD . LEVIS .
PAIN DE SUCRE . HOLY WATER . BRONCO































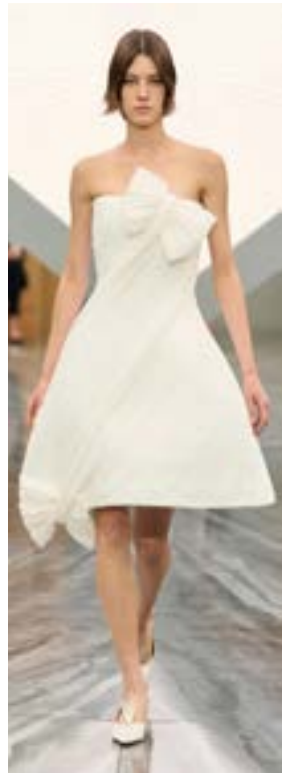




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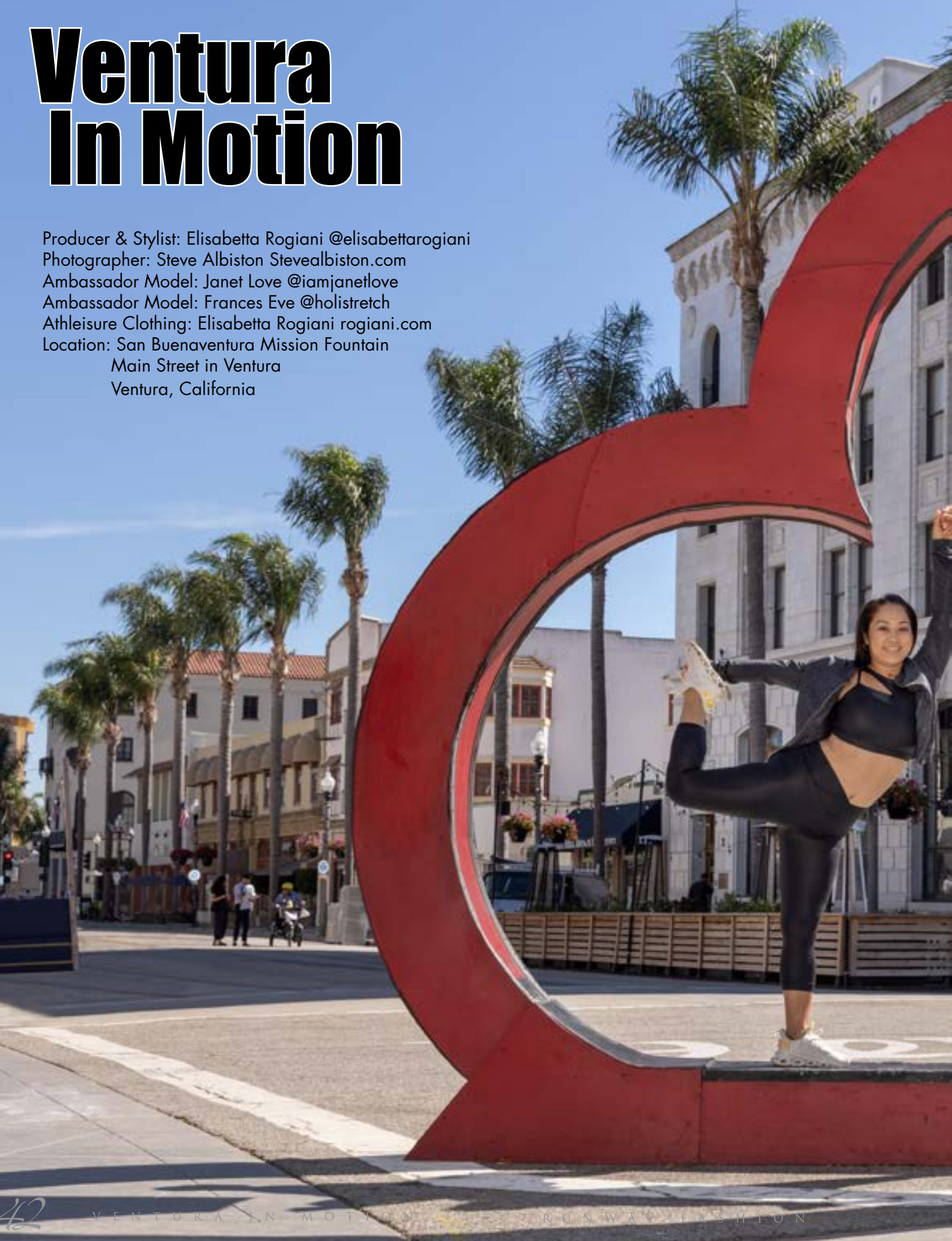


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Ventura In Motion

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Photographer: Steve Albiston Stevealbiston.com
Ambassador Model: Janet Love @iamjanetlove
Ambassador Model: Frances Eve @holistretch
Athleisure Clothing: Elisabetta Rogiani rogiani.com
Location: San Buenaventura Mission Fountain
Main Street in Ventura
Ventura, California





























WILD GRACE

photographer & stylist KIMBERLY METZ
talent SOPHIA THOMAS



LACE TULIP PUFFY SLEEVE DRESS

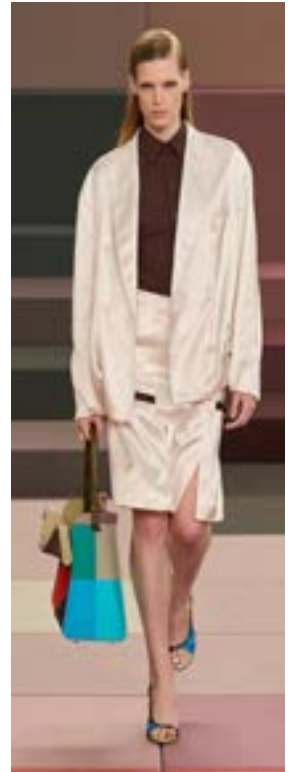




RUCHED BELL SLEEVE
LACE CHIFFON BLOUSE
ALEX PERRY LACE STOCKING
RUFFLE MINI SHORTS



WUNDERMOST SLEEVELESS
BODY SUIT
SWEDISH ROSA LACE TIGHTS







Dress Deborah Lindquist @deborahlindquist,
Earrings Georgina Jewelry
@georginajewelryofficial

Daydreaming in Descanso Gardens

@descansogardens

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Model Taylor Brueggenjohann @taylor_bruegg

Makeup & Hair Ricardo Ferrise @ricardoferrise2

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Photo Assistant Natalie Smalley @smileyfacefotos



Top Fashiondrug By Anahit @fashiondrug_by_anahit,
Necklace Veronica Tharmalingam
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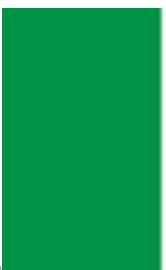
Choker Georgina Jewelry
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Top Deborah Lindquist @deborahlindquist



Earrings Veronica Tharmalingam
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Dress Deborah Lindquist @deborahlindquist,
Earrings Georgina Jewelry
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RUNWAY ENTERTAINMENT



On Ming Lee Simmons:
Dress Kaftan Studio
Earrings Rocknot,
Ring Mahrukh Akuly
Nails OPI

Special thanks to Donato Sepulveda for Studio Stropa @studiostropa, Kimberly Metz Photographer @kimberlymetzstudio, Julia Perry (Fashion Director/Stylist) @juliaperrystyle, Nancy Nicholson (Makeup) @nancynicholsonbeauty, Larry McDaniel (Hair) @ldmhair using Philip B products, Tracey Sutter (Nails) @tlsutter using OPI, Samantha Goldberg (Interviewer) @sassisammi68 with production assistants, Billy Manou, Chloe Segui, Daniella Vasquez and Jazmine Hernandez.

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Ming Lee Simmons

IT'S LIKE THAT

Photographer: Kimberly Metz
Fashion Stylist: Julia Perry
Makeup: Nancy Nicholson
Hair: Larry McDaniel
Nails: Tracey Sutter
Interviewer: Samantha Goldberg
Location: Studio Stropa





Leopard Jacket: KAFTAN
Earrings: ROCKNOT
Ring: MAHRUKH AKULY
Heels: SAINT LAURENT



You grew up in the spotlight. What's something people assume about you that's completely wrong?

Yes, I am definitely appreciative and grateful for the fact that my last name has opened as many doors as it has. I recognize the work and dedication my mom put in in order to get her (and now her kids) to where we are today. She worked really hard to be able to give us opportunity, to be able to do what we want with our lives, to be able to go after our dreams and our passions. She didn't hand us things, she made things reachable. She made a life for us that wouldn't be possible without her, and with that comes a lot of responsibility. Responsibility to do good, be kind, and make her proud. I'm forever grateful for the way she raised us. We learned really early that anything worth having requires hard work. Things did not come easily for us in our own home, no matter how much it seems so from the outside.

This new reality show with your mom introduces you in a new way. What did you insist the cameras not get wrong about you?

It's funny because I originally insisted the cameras didn't film anything about me. I was really nervous about being on the show at all. When you're a kid it's really easy to not exactly understand what's going on and not be afraid of the cameras. When we started filming again I felt awkward but as we got further along I realized that it wasn't as big of a deal as I had thought.

There's a generation watching you that knows your parents as icons—but wants to know who "YOU" are. When did you first feel the need to separate "Ming Lee" from "Simmons"?

I can't say that I've ever felt the need to separate the two. I respect my parents' legacies immensely, and am amazed

everyday at what they built, I'm proud to be a part of that. To say that I want to separate myself from them is not true. As far as who Ming Lee is, she's fun, she likes spicy margaritas, she likes fashion, she likes taking care of herself, but most of all she really cares about people; her family, her friends, she (I) just love my people a lot.

Fame used to be something inherited. Now it's something you have to earn daily. What does "earning it" look like to you in today's world?

I actually think about this a lot just in a sociological way. It's super interesting what's going on now, where you kind of have to give a lot of yourself up in order to stay relevant. Being able to be super intimate and vulnerable with your audience is what keeps or makes people "famous". I try to share as much of myself as I'm comfortable with. Having grown up in the public eye, I'm actually a pretty private person. I like keeping things close to me, and I wouldn't say I ever feel the need to share more than I already am. The show was a good tool to help me break out of my comfort shell, I feel myself being ready to try new things and that feels really exciting.

You've grown up in the public eye, but adulthood hits differently. What truth about your family did you only understand once you became an adult?

This is an interesting question because it's not like I had some big realization when I became an adult about how the public perceives me or my family. I always understood that there are just things that the world will never really understand about my family, and I don't really pay attention to how they think anyways, because it's none of their business. I get it, when people see you grow up on their TV, when they've seen you grow from a baby to a full grown woman, they think they know you, but the truth is they don't.

There is an amount of responsibility that public-facing figures might feel to their audiences, like today we see TikTok stars sharing everything they did in a day, every single day. Their audiences of course feel super attached to them, and it has created this huge rise in these para social relationships that I don't believe existed before at the level they do today. I enjoy sharing my days with people too, but I have become very aware of the dangers behind being in the public eye, and I understand now more than ever where I draw the line, where my boundaries are, and what stays mine.

Reality TV can blur lines fast. What part of your life did you decide stays off-limits, no matter how good the storyline might be?

My dating life. It's a boundary I set from day 1. It's too personal and intimate for me. I care a lot about people and want my relationships to be mine. My relationships aren't up for criticism or scrutiny, I'm just a girl in her 20's having fun, which everyone is and should be allowed to do - without the pressure of making the "wrong" or "right" decision. I'm just having fun! And I love having fun. Everyone should have fun.

Kimora, your mom, has always modeled strength and reinvention. What's the most important lesson she's taught you about womanhood that viewers might be surprised by?

She has always taught me to be independent (of a man). To be my own person. She has instilled in me a very secure level of confidence in myself. I know who I am, I know what I like, I know what I will not put up with, and none of that will ever change. I know my worth, and no man, partner, or person in my life will ever be able to make me feel differently. I mean look at the role model I have. My mom has accomplished so much in her life, and I have her to look up to not only as a person, but as my mom! I know what women are capable of. There is nothing someone can offer me that I can't give to myself, and for that reason there is nobody that can make me feel like I am less than, incapable, or unworthy of anything. That's been my mom's greatest gift to me. It's a lesson I hope every woman understands.

If someone watches this new show and thinks they "know" you—what's the one thing you hope they still get wrong because you're still becoming it? Who is Ming Lee?

As much as I'm having fun and enjoying my 20s, I also am becoming who I want to be in the professional world. I'm very creative. I've been exposed to a lot of different mediums and industries throughout the years, which has given me a lot of perspective, and a lot of experience to say what I like and don't like. What I'm interested in or not interested in. Boulangerie was a big project this past year, being the Creative Director is a lot of responsibility, but a lot of freedom to express the way you feel and think about the brand. It's gotten me really excited about what the future holds and how I'd like my part to look in that. Ming Lee is still becoming who she will be in a professional

sense, but at the same time, it'll always just be me at my core. I'm pretty simple in that sense, I like what I like, I know what I like, and I'm going to always do exactly that.

A little bird shared that you are working on both a skin care and makeup line. Can you share what your inspiration is behind "Boulangerie Beauty" and do you plan on launching it further in 2026?

The inspiration behind the brand is a big mix of things, but to start, I've always felt a strong admiration and sort of connection to France. My mom spent a lot of time there growing up, I've spent a lot of time there, I went to a French school most of my life. The name immediately resonated with me and I felt very inspired by what we could do with this brand. My mom is my inspiration for most things lol.

I also love nice smelly things, especially when they make me smell good. I've always been that way. My shower has different body washes depending on how I want to smell that day, same with body lotion, perfume, hair products, etc. If I can make something that smells good and is good for your skin, that's my dream.

I've had a little journey with my skin, and it's grown to be a really big passion of mine. I'm always recommending things to my friends on what to use or what not to use on their skin. There's so many different products out there today it's hard to know what actually works. I love learning about all things skin, hair, face, body. I love taking care of myself in whatever capacity that is. Boulangerie has a lot of basis in that, taking care of yourself for you. Smelling good and feeling good for you. Whatever 2026 holds for Boulangerie, it will be an extension of that.

If you could pick one goal for 2026- What would it be?

It's not a goal, but more a sort of mantra I've been living by over the past few years; to not take life so seriously. I think in today's world, there's this constant talk about getting on the right path, or figuring out what you want to do for the long-run. It's like this overwhelming pressure to make the "right choice". I think, no matter what situation you're in, you can always benefit from not thinking so deeply about that one decision.

Like, let's just do what feels right, which I recognize in some situations is easier said than done, but even then, let's not get into the logistics. I'm never up in bed in the middle of the night ruminating between two choices or decisions. You ask yourself which choice feels better, and you go with it, full-heartedly. It lets you feel and act free-er, when there's less weight on every decision you make. Half the time we put the weight here ourselves, for no reason. Whether it's between choosing chocolate or strawberry for your milkshake flavor (strawberry obviously) or which career choice will make you happier, it's never as serious as you make it seem in your head, and for that reason, we should be spending less time thinking and more time doing. I'm here to live life, not dwell on the past or worry about the future.



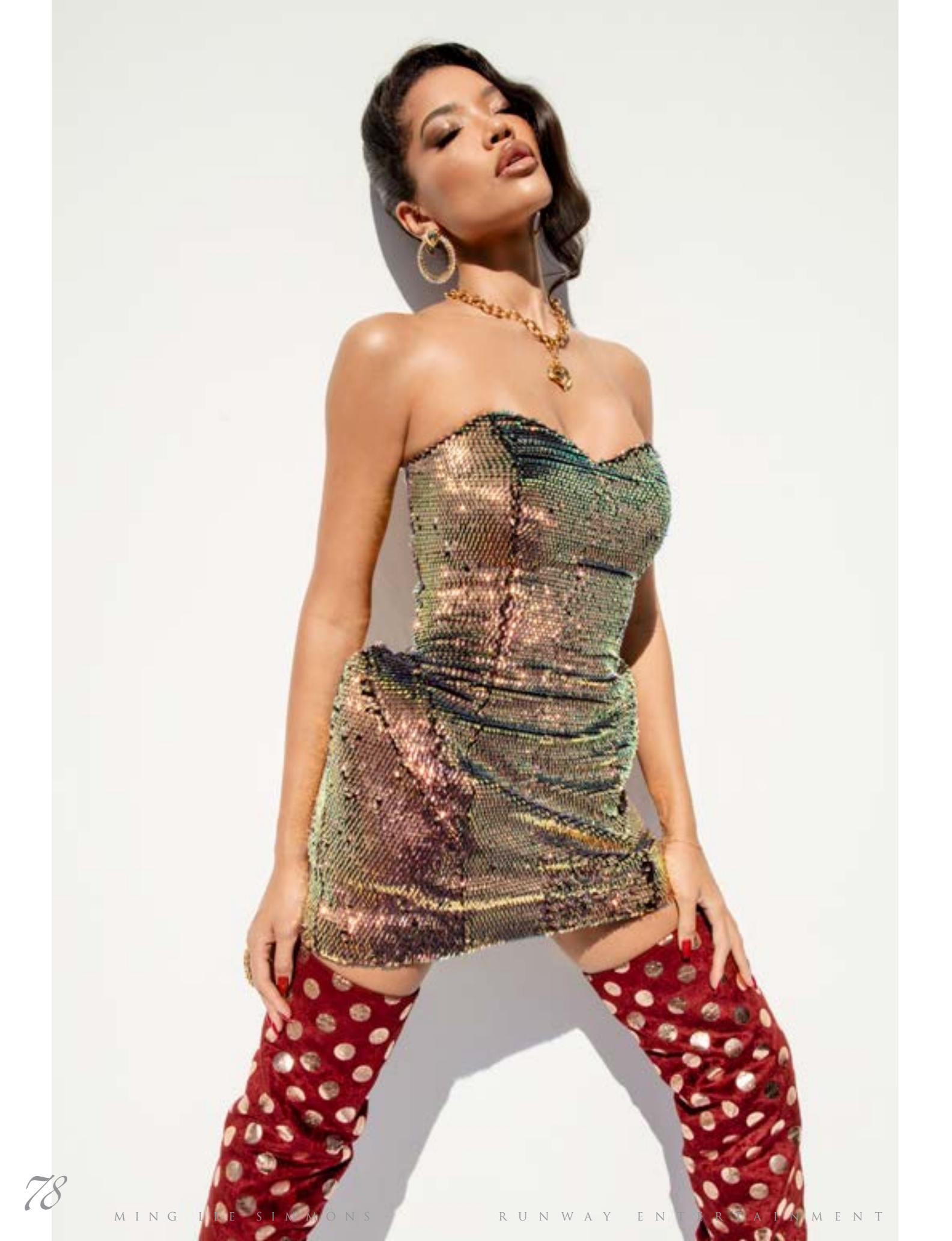
Dress: KRISTINA K
Earrings: DEAN DAVIDSON
Heels: CLAUDIO MERAZZI







Top, Skirt & Belt: GERT-JOHAN COETZEE
Sunglasses: GUCCI
Heels: CLAUDIO MERAZZI





Dress: UVENTA
Necklace: CAPSULE ELEVEN
Ring: VERONICA THARMALINGAM
Boots: CLAUDIO MERAZZI





Dress: APRIL & ALEX
Earrings: Dominique Renée
Ring: Dominique Renée
Boots: CLAUDIO MERAZZI



Deborah Lindquist

Eco Conscious Sustainable Fashion Designer
Interview by Joline Towers

Photography & Fashion Styling Joline Towers @jolinetowers
Model Taylor Brueggenjohann @taylor_bruegg
Makeup & Hair Ricardo Ferrise @ricardoferrise2
Retoucher Nadiia Penzenyk @pen.retouch
Photo Assistant Natalie Smailey @smileyfacefotos
Location Descanso Gardens @descansogardens

Deborah Lindquist, you're a pioneering eco-conscious fashion designer who has been demonstrating that you don't have to sacrifice style for sustainability since the 80's.

Can you tell us a bit about the beginning of your career and what sparked your interest in sustainable fashion?

I grew up on a farm in Minnesota, surrounded by nature and animals. That early connection to the land shaped everything—it taught me to be resourceful, to care for what we have, and to see beauty in what's real. Even before the word 'sustainability,' was used, I was living it.

After designing for brands in New York City, I felt the pull to create something that aligned with those values. One day I found a piece of milanese mesh in a trim shop—leftover yardage that was likely headed for the trash. I paired it with leather from an old, beat-up jacket I discovered on St. Mark's Place and added some studs. That became my first design: a belt. And it launched my line.

From the beginning, I was drawn to using real, worn materials—distressed leather with a story, vintage findings with soul. It wasn't about chasing trends. It was about making beauty from what already existed. For me, fashion has always been about honoring the Earth, respecting the creative process, and designing with purpose.

What are the main principles that your brand follows?

My brand is built on principles that respect both the Earth and the creative process. Zero waste is one of the core values—I design in a way that minimizes waste, often repurposing leftover materials into new pieces. I work with organic, sustainable, and deadstock fabrics, as well as upcycled vintage materials that already exist in the world and don't require new resources to be created.

Everything is made locally in Los Angeles, with a focus on craftsmanship and thoughtful production. I believe in making pieces that are timeless, intentional, and meaningful—not trend-driven. My work is a form of expression that reflects care—for the planet, for the people who make it, and for the ones who wear it.

Tell us about some of the alternative techniques, modalities, and resources you use.

When people ask about the techniques and modalities I use, it really comes back to three things: intention, craftsmanship, and resourcefulness. I'm a classically trained designer, so I know how to do things the traditional way—but when I'm working with vintage or unconventional materials, I often invent what I call a 'ninja' version of classical technique. It's intuitive, adaptive, and often something I make up on the spot to make the textile work with the design. That's part of the fun—and the art—of working this way.

I started my line with belts made from repurposed leather, mesh, and vintage findings, but I pivoted drastically when I moved to Los Angeles due to a poorly executed knockoff of my belt line and evolved into full clothing collections.

Today, I work mostly with upcycled cashmere, denim, and military parachutes in the upcycled category. These materials have lived. They're strong, textured, full of memory—and I love giving them new life. My favorite sustainable fabric is hemp.

I cut everything by hand and design in a way that reduces waste. Off-cuts become embellishments, vintage elements get reimagined, and nothing is treated as disposable.

Sustainability is about honoring the life of the materials and designing pieces that carry story, beauty, and soul.

Do you have any favorite highlights of your journey as an eco-conscious designer?

There have been so many beautiful moments along the way. Seeing my work in top boutiques, featured in major magazines, on stages, and worn by incredible people has been deeply rewarding.

I'll never forget the excitement of seeing one of my bustiers in Rihanna's 'Unfaithful' video. I've also had the privilege of working closely with performers to create custom pieces for performances—Christina Aguilera, Gwen Stefani, the Pussycat Dolls. Designing for the stage is especially meaningful because it blends fashion with performance, energy, and identity.

While it's always exciting to see my work on well-known artists, what moves me most is when someone—famous or not—connects with a piece and feels powerful in it. That spark of transformation, that sense of alignment between beauty and purpose, is what makes the journey worthwhile.

What have been some of the obstacles?

There have definitely been challenges along the way. Early on, the impact of NAFTA shifted a lot of manufacturing overseas, which made it harder for small, independent designers committed to local production. Fast fashion also changed the landscape—encouraging overconsumption and undercutting the value of thoughtful, sustainable design. When my belt line was knocked off, I saw it as a “welcome to Los Angeles” moment. Overnight I launched a clothing line. It’s hard to see something so personal turned into mass production without credit or integrity.

The financial crisis in 2008 hit many of us hard, and then years later, the COVID lockdown brought a whole new wave of disruption. Each of these moments forced me to adapt, pause, or reinvent parts of my business. But through it all, I stayed true to my core values—craftsmanship, sustainability, and creativity. In some ways, the obstacles deepened my commitment. They reminded me that this work isn’t just about fashion—it’s about resilience, connection, and creating something meaningful in a world that often moves too fast.

What are your thoughts on sustainable brands in the future of fashion?

I believe the future of sustainable fashion depends on bringing production back home—wherever ‘home’ is. Local production is not only more environmentally responsible, it’s also the most cost-effective long-term. It supports jobs, craftsmanship, creativity, community, and pride in making something well. That matters. One of the biggest challenges we face is the loss of skills. Fewer and fewer people know how to sew or construct garments. We need to invest in rebuilding those skillsets—training new generations in the art and technique of design and production. Sustainability isn’t just about materials. It’s about the entire ecosystem—how we make things, who makes them, and the energy and intention behind that process. If we want a truly sustainable fashion industry, we have to value the human hands and minds behind every piece. That’s where real change begins.

What are you working on now?

Right now I’m expanding my hemp line to include knits—both stripes and solids—designed as seasonless capsule collection pieces. Hemp is one of the healthiest fibers we have, both for the planet and for people, so working with it feels deeply aligned.

I’m also adding new bomber jackets to my parachute line, growing my upcycled denim collection, and developing a spring/summer capsule using deadstock linens and cottons—lightweight, breathable pieces with a timeless feel.

Bustiers have also come back into focus, and I’ve been creating new versions of these sculptural, often one-of-a-kind pieces. They’ve always been part of my signature, and it’s exciting to see a renewed appreciation for their craftsmanship and statement power.

And I’m always working with wedding dresses. Sometimes it’s custom gowns, but more often, brides come to me to reimagine heirloom pieces—something from their mother or grandmother, or even both. I love transforming those garments into something fresh while keeping their essence intact. It’s not just about the dress—it’s about weaving family memory into a new moment. And as someone who’s become an expert at alterations, I’ve come to see how powerful a perfect fit can be—not just physically, but emotionally. It brings people together.

Where can our readers find you and your designs?

You can explore my collections and learn more about my work at deborahlindquist.com. That’s also where you’ll find links to shop, whether you’re a customer or a retailer. I offer a private wholesale page as well as a direct link to Faire Direct Wholesale for boutique buyers.

For those interested in designing consciously, I also teach eco fashion design through my online platform: creatingecoconsciousfashion.com. It’s a space where I share tools, techniques, and guidance for building a sustainable design practice from the ground up. @deborahlindquist



Reincarnated cashmere cardigan with iris applique, Semiprecious beaded top made from retired fishing net, and Pink skirt created from a retired military parachute by Deborah Lindquist @deborahlindquist



Blush toned hand-beaded silk velvet dress by
Deborah Lindquist @deborahlindquist,
Earrings Veronica Tharmalingam
@veronicatharmalingam



English net gown with 3D butterfly and floral appliques in coconut/silk, pineapple blend, and peace silk by Deborah Lindquist
@deborahlindquist,
Earrings Georgina Jewelry
@georginajewelryofficial



Aqua jacket, Theory blouse, David Yurman chain necklaces,
and vintage pendant necklace Ms. Bralalalala's own

Ms. Bralalalala

Transgender Award Winning Hard Rock Heavy Metal Artist

Interview by Joline Towers

Ms. Bralalalala, tell us about the beginning of your Bralalalala journey.

Bralalalala the band was formed in 1995 in San Francisco, California . After over a year of working together on songs I wrote the debut album, "Well Come to the Galaxy" was released and was followed up by a tour that included a number of dates in Europe . As the years passed I released 4 additional albums including a new one entitled, "Intangibles," released last year.

It must have taken a lot of strength and confidence to release 5 albums as an openly transgender singer during that era.

Well being myself has always come natural to me, ha. However , yes there have always been social obstacles with people in the industry not expecting a trans woman singer in the hard rock metal music realm, which at one point in the year of 2000 winded me up on an ABC court TV show told by well known political media personality Larry Elder I can expect to be discriminated in the music business given my looks, among many other stories of melee and mishaps surrounding people's reactions to my gender over the years. Nevertheless, the music of the band has always gotten great music reviews as to the music itself.

You write all of your music yourself. Can you tell us a bit about your sound and your process?

Yes I write all the music and lyrics to my songs. My songs are consistent with my life story and personal growth .

Would you share a bit about your stories and the messages they convey?

The songs often encourage self confidence, talent in the midst of personal challenges , stories specific to my life as well as support for transgender rights in the fight against the patriarchy of course.

That's beautiful!

Photography & Fashion Styling: Joline Towers @jolinetowers
Makeup: Hee Soo Kwon @heeezooo
Hair: Chad Cardoos @chadthealchemist
Retouching: Carlos Armando @armandovisualartistown

What is your proudest moment in your musical career?

Putting out four albums which include Dirk Verbeuren (current Megadeth drummer) and producer Chris Rakestraw (Megadeth, Danzig, Deftones among others). Regardless of the social struggles I've had over being transgender in a music world that has often been foreign to it in the past, the quality of these albums is as strong as they ever could have been which is proof my spirit never let up in hard times.

Amazing! Tell us about your new album.

Intangibles is an album about overcoming impossible odds lyrically. Never say never. Musically the compositions delve into many surprising unpredictable places delivering those places with strong melody lines and hooks to compliment the heavy sound.

What are you working on now?

Right now I'm talking with a number of musicians about performing the new album live. I'm optimistic about recent developments and hope to have specific tour dates shortly .

How would you describe your personal sense of style?

I like specific strict dress . I like dress that conjures imagination in a serious way.

Who are a few of your favorite designers and why?

I love Stella McCartney designs and also because the designer is vegan. I enjoy wearing Louis Vuitton, Gucci, Burberry and Prada as well.

Where can our readers find you?

Bralalalala has an official site at Bralalalala.com that will lead you to YouTube where you can hear the albums . You can also download songs at places like Amazon, Apple , Spotify and Pandora.



Stella McCartney sweater & skirt, Versace belt,
Saks Fifth Avenue heels, and Honey Birdette
stockings Ms. Bralalalala's own



Agent Provocateur dress, Saks Fifth Avenue heels,
and Honey Birdette stockings Ms. Bralalalala's own



Photographer: Kimberly Metz
Makeup & Hair: Nancy Nicholson

Mock neck blouse,
midi ruffle skirt
by Akira: shopakira

Kristina Dow: *The Siren Effect*

British-born artist and host Kristina Dow reflects on a journey shaped by global travel, music, beauty, her love for the ocean and living a life with purpose.

Your life has taken you from England to Dubai to California. How did those experiences shape you?

Experiencing different cultures around the world has definitely shaped my values and outlook on life. Growing up in England instilled strong traditional values, gratitude for the small things in life and the dry British sense of humor — it's part of everyday life over there! Working as a flight attendant for Emirates allowed me to travel extensively. Traveling through India and Bangladesh was especially meaningful as my mother is Anglo-Indian. Visiting places where my grandparents lived, including Mumbai and Hyderabad, meant a great deal to me, as my grandmother was a nurse at JJ Hospital in Mumbai, which I was grateful to visit. I also became involved with my friend Maria Conceicao's charity supporting children from the slums of Dhaka. Today I feel incredibly fortunate to live by the ocean in Laguna, California, a place I truly love, and after living in California for more than 15 years I was proud to buy my first home here.

Was there a moment that changed your perspective on life?

In 2023 I survived a serious car accident that was close to a near-death experience. It shifted my perspective and reminded me how precious life is and that we cannot take any day for granted. That experience changed me in a positive way and helped me realize my purpose is helping people discover their own path and recognize they have the power to achieve their dreams.

What advice would you give your younger self?

I would tell my younger self to trust the journey and believe in myself even when things don't work out the way I expected. Every experience shapes who we become and often leads us exactly where we are meant to be. The way people treat you is not a reflection of you — it is a reflection of them.

What fulfills you most creatively?

Modeling allows me to tell visual stories, and working in TV and live hosting has allowed me to connect with audiences in real time. My work in beauty and skincare reflects a passion I've had for many years helping people look and feel their best. I'm excited to be partnering with Ciblé Skin Paris, a longevity-focused, clean, medical-grade skincare brand delivering results by targeting inflammation and visible signs of aging. I truly believe age is largely an illusion — when you take care

of yourself and invest in your skin you can look just as good as you did years earlier. Music has always been one of the most powerful forms of expression for me and I believe sound and frequency can uplift and heal.

What might surprise people about you?

Before moving to California I spent six years in Dubai working for Emirates, where I also modeled and performed internationally. I've always felt deeply connected to the ocean and nature. I love swimming, snorkeling, water sports and recently completed my PADI scuba certification in the Bahamas. I also practice martial arts including kickboxing and Kenpo. I am a passionate animal lover and always try to help all animals whenever I can, and one of my goals is to open an animal shelter. I also have a beautiful cat named Starlight, rescued as a kitten and now almost 13 years old.

What causes matter most to you?

I care deeply about women's rights, animal welfare and the wellbeing of mind, body and spirit. I'm a Sagittarius, so living with purpose and following what feels meaningful has always been very important to me. Protecting the oceans and marine life is incredibly important to me, especially whales, dolphins and all the beautiful animals that share our planet.

What inspires your music today?

Music has always been one of the most important things in my life. I almost always have music playing because of the powerful effect it has on how we feel. The ocean inspires much of my music, including my song Waves with affirmation artist Toni Jones, which features whale sounds and explores the healing power of nature and sound. My track Stardust will also be released as a remix by internationally acclaimed DJ and producer Myon. It has a high disco vibe, is tuned to 432 Hz and the response so far has been amazing. Especially in a time where the world is changing so quickly, I feel many people are reconnecting with their true purpose, and that's something I hope to support — helping others flourish, live authentically, and create a life that truly feels like their own.

Kristina Dow's upcoming EP will be released this summer, including a remix of her track Stardust with internationally acclaimed DJ and producer Myon. Discover more at www.kristinadow.com and follow @kristinadowofficial





Lace maxi dress
by Akira



Ari tulle ruffle
dress by Akira



Mock neck blouse,
midi ruffle skirt
by Akira:
shopakira

Ajay Friese

Interview by Samantha Goldberg

Everyone loves watching the highlight reel of an actor's career—but what's the moment behind the scenes where you thought, "This industry is way tougher than people think"? What was the defining moment where you said "screw it" I am making it happen regardless?

You're right, this industry is really tough – that's actually why growing up, I never let myself dream of being a professional actor. I was a theatre kid, doing it purely out of love. I began to gain momentum and success in my hometown theatre scene, and from the time I was 11 to 18, I acted in a dozen productions.

Film/TV was another deal – I auditioned for 6 years and booked only two very small roles.

Then, during my gap year, I landed a lead role – a Canadian kids show on the channel I grew up watching – 20 episodes. While filming, I booked a series regular on Netflix's *Lost in Space*, and while filming that, I booked a major guest star role on *Dirk Gently's Holistic Detective Agency* with Elijah Wood.

I think I turned 18 having worked about 6 days on film and tv sets, and in that year I worked over 100 days on set. I've been fortunate to have made my living solely on acting and music ever since. For me, it just kind of happened when I least expected it to, and when I most needed it. But without those years of experience doing theatre – purely because I loved it and never motivated by career ambitions – I know I wouldn't have the skills or experience to be able to do what I do now.

If Hollywood suddenly banned you from playing the "safe" roles, what kind of character would you chase just to prove something to yourself or everyone watching?

I've always been amazed by the incredible character actors I see on screen. The people who can play someone (or something) that acts nothing like a real human does, but somehow still be completely believable. Think Bellatrix Lestrange, Willy Wonka, The Joker. If I was banned from "safe" roles, I would chase characters that aren't trying to emulate real-life human beings... I would aim to make them both unique and believable.

What's a stereotype about young actors in this industry that drives you crazy, and how are you personally trying to break it?

My dad's a psychologist. When I got my first lead role, he sat me down and told me that on set, people are going to get me when I'm needed, constantly check on how I'm doing, listen to

me no matter what I'm saying, etc. And then he said, "what people forget is that that's not real life. People get used to this unrealistic treatment. They become entitled."

I think some young actors can grow up with a skewed worldview, because the industry is abusive in that way – it functions on made-up hierarchies, constantly reinforced into your psyche by the way things are on set. It's not real life. Every cast and crew member's role is equally important and valuable. I really try to look at us all as a collective team, not a hierarchy.

Every actor has that one good/bad audition they still replay in their head. What happened in yours that you'll never forget?

My callback for *American Classic* was the most fun audition experience of my life. They brought six actors for Randall's (the character I now play) together with five *Miranda*'s, in a building in NYC. We just hung out together in a waiting room for three hours while they'd call us into the audition room in pairs. Then, to our surprise, we didn't even act the scene they had asked us to prepare – instead, they gave us some future context for the plot of the show, and asked us to improvise a high-stakes confrontation scene, within that context. It was the coolest thing ever, because with every "Miranda" I improvised with, the scene went completely different. Sometimes it was gentle, others hostile. Sometimes the characters broke up, sometimes they stayed together. The energy and the dynamic of the relationship was new every time. Getting to live all those different experiences was truly unforgettable. Would've been worth it regardless of if I'd gotten the role.

Fame can arrive quietly and then become fast and furious. What was the first moment a stranger recognized you that made you think, "Okay is my life is seriously about to change"?

Honestly the biggest change was with social media. When *Lost in Space* dropped, the percentage of my following whom I had a personal connection with went from, like, 50% to 3%. That was weird, and took probably about a year to get used to. The idea that there's these strangers, who have some sort of 'idea' of who you are, but they don't actually know you, and you have no 'idea' of who they are. It feels unnatural, and asymmetrical. I think a lot of the adjustment came from letting go of what I can't control, thinking about how I can enrich people's experience who feel connected to the art I'm a part of, and just focusing on my personal relationships – the people who really know me.

If a director told you, "Forget everything you've learned about acting," how would you rebuild your craft from scratch?



photo by Tyson Elder

I would probably read the script and ask question after question after question. Why does he say that? What made them want to accomplish that? When did she start feeling that way, and why? Just keep building up the image of the world I'm stepping into.

What's a role you'd take tomorrow even if everyone warned you it might damage your image? Why would you consider it?

It's 2026 and mass terror and violence are being inflicted on innocents in broad daylight by our governments and corporations – from Palestine to Venezuela to here in the U.S. I would have no reservations in participating in a film that aimed to bring more awareness to war crimes, human rights violations, the motivations behind them, and their effects on real human beings and communities.

In a world of what we call algorithms, trends, and streaming numbers, what does success actually mean to you at this time?

Success to me is enjoying doing what you love. If I can read a book, be present, get lost in the world and actually experience the wonder that's on the page... be slow enough to let it connect with me and my life, in deep and unexpected ways. That's a pretty successful book-reading, in my books (pun intended). While presence is really important to me, it's definitely something I struggle with every single day!

If someone watched all your performances back-to-back, what would you hope they understand about you that isn't obvious on the surface?

If someone watched all my performances back-to-back, I'd hope they'd see that I'm really drawn to characters who are searching for something, even if they don't know how to say it. On the surface, a lot of roles can look very different, but underneath there's usually a quiet vulnerability or tension I'm trying to explore. I think what's not always obvious is how personal that is for me, every role is a way of working through something real.



photo by Jamie Frith

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AJAY FRIESE

RUNWAY ENTERTAINMENT



photo by Lena Stewart.

Jenn Tran

Interview by Samantha Goldberg

Before the Bachelorette experience, what did you think love was—and what did filming teach you that completely changed that definition?

Before the show, I thought love was mostly about chemistry and effort, about wanting something badly enough to make it work. Filming taught me that real love is quieter and steadier. It's about emotional safety, consistency, and feeling fully seen without having to perform. That shift changed everything for me.

Was there a moment during filming when you realized, "Oh—this is how I usually self-protect in relationships," and it surprised you?

Yes. I realized I often default to being the strong, understanding one, the person who doesn't ask for too much. Seeing that pattern play out in real time forced me to confront how I sometimes minimize my own needs to avoid conflict or rejection.

What part of yourself did you not expect America to see—and were you nervous about that exposure or relieved by it?

I didn't expect America to see how deeply I feel things. I'm usually very composed, so showing vulnerability, confusion, fear, tenderness was pretty scary at first. But ultimately, it was relieving. It felt honest, and honesty is freeing.

People talk a lot about choosing a partner, but how did this experience challenge the way you choose yourself?

The experience taught me that choosing myself isn't selfish, it's necessary. I learned that honoring my boundaries, my intuition, and my emotional well-being is just as important as finding connection. Choosing myself actually made me a better partner.

What did dating multiple men at once teach you about clarity—both in what you want and what you absolutely won't tolerate anymore?

It stripped away excuses. When you're given multiple examples of how people show up, you become very clear about what feels aligned and what doesn't.

There's a difference between chemistry and emotional safety. Did the show help you distinguish between the two more clearly?

Absolutely. Chemistry can be intoxicating, but emotional safety is grounding. The show made it clear that chemistry alone isn't sustainable. Emotional safety is what allows love to grow instead of constantly feeling like something you have to chase.

Was there a moment when your head and your heart wanted two very different things—and which one did you ultimately trust?

There were moments like that, yes. I've learned that when my head and heart disagree, it's usually because fear is involved. I ultimately trusted the choice that brought me peace, not anxiety. That was a big lesson for me.

What's the biggest misconception people have about being "chosen" on a show like this—and how does it compare to choosing someone in real life?

People think being chosen validates you. Being chosen only matters when you also choose yourself and your values along the way.

How did this experience reshape the way you communicate your needs—especially when it feels uncomfortable or risky?

It taught me that discomfort doesn't mean you're doing something wrong. I became more direct and honest, even when it felt vulnerable, because I realized clarity is a form of respect, for yourself and for the other person.

If you could give one piece of advice to the version of yourself who first stepped out of the limo, what would you say—and why?

I would tell her: You don't have to prove anything. Love isn't earned through perfection or sacrifice — it's built through authenticity. Trust yourself. You already know more than you think.



photographer Sarah Cebulski.

J E N N T R A N

R U N W A Y E N T E R T A I N M E N T

103



photographer Sarah Cebulski.

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JENN TRAN

RUNWAY ENTERTAINMENT



Eva Terzi

Redefining the Architectural Experience in Los Angeles



Founder of Solid Design and Planning, Eva Terzi brings a refined design perspective and a highly structured process to residential and commercial projects across Los Angeles County, delivering clarity, speed, and results in an industry known for complexity. "We do not just design. We lead the entire process and make it work efficiently for our clients."

Your work blends design precision with a very human approach. What defines your philosophy in design?

Design is not just about how something looks, but how it functions in everyday life. I approach every project with a balance of design, clarity, and usability. What defines my philosophy is communication. Understanding the client and guiding them through the process is just as important as the design itself. At Solid Design and Planning, we do not just design. We lead the entire process from concept through coordination.

You are the founder of Solid Design and Planning. What inspired you to build your own firm?

I wanted to create a more efficient and transparent experience for clients. At Solid Design and Planning, we focus on clarity, speed, and structure. Clients come to us not only for design, but for guidance, coordination, and a process that feels organized from start to finish.

Your projects range from residential to commercial spaces across Los Angeles County. How do you approach both?

The foundation stays the same. Strong design, clear communication, and strategic execution. Residential projects are more personal, especially in areas like Malibu or Pacific Palisades. Commercial projects focus more on performance and functionality. In both, we guide the process proactively to keep everything moving efficiently.

Permitting and approvals can be overwhelming. How does your firm handle it?

This is where we bring significant value. We are experienced in navigating complex approval processes, including design review boards, coastal commission requirements, and public hearings. We anticipate challenges early and structure the process to help avoid delays and keep projects moving forward.

You have successfully led projects through public hearings and approvals. What does that require?

Preparation and strategy. We make sure each project is thoughtfully developed and aligned with the expectations of reviewing bodies while maintaining strong design intent. Clear communication and confident presentation are key to keeping the process moving efficiently.

How would you describe your design style?

Clean, intentional, and refined. I focus on creating spaces that feel elevated without being overcomplicated. Every element has a purpose, from proportions to materials to light. The goal is to create something timeless with a modern edge.

As a female founder in this field, how has that shaped your approach?

It has influenced both how I design and how I lead. I am highly detail oriented and focused on the client experience. Clients feel supported and informed throughout the process, which builds trust and leads to better outcomes.

You have an international background. How has that influenced your work?

Growing up in Ukraine and studying across Europe gave me a broader perspective on design. It taught me adaptability and how to bring different influences together into a cohesive approach. That balance is reflected in my work today.

What results do your clients consistently experience?

Clients often say the process feels smooth. We help keep projects on track, communicate clearly, and minimize delays during approvals. That allows projects to move forward efficiently and feel more manageable for the client.

What is your vision for Solid Design and Planning?

I want to continue growing the firm with a focus on both design and execution. We are taking on more complex projects while maintaining the same level of attention and communication. The goal is to elevate the standard of what clients expect from the design process.

Where can readers find you and connect with your work?

Readers can explore our work and connect with us through our website at <https://soliddp.com> and on Instagram @soliddesignandplanning. Our office is located at 7466 Beverly Blvd, Los Angeles, CA 90036, and we work with clients throughout the region and nearby counties. For clients seeking a refined design approach and a process that is as efficient as it is intentional, Eva Terzi and Solid Design and Planning offer a level of clarity and coordination that is redefining the client experience across Los Angeles. All projects are developed in collaboration with licensed professionals as required.

Producer: Elisabetta Rogiani @elisabettarogiani
Photo: Joshua Michael Shelton @headshot_la
Hair: Megan Del Haro @hairbymegandelharo.com
Location: EMTRI Network









SOLID DESIGN
& PLANNING

ELISABETH RÖHM

POWER OF THE HEART

A life shaped by love, loss, and the courage to lead, with heart

After an extensive career in television and film, what first inspired the journey into acting, and which format- TV or film- offers the most rewarding creative experience?

Both television and films are exciting mediums unto themselves. But at first, I wanted to have a film career and as time evolved, I have loved the slow unpacking of a series or limited series. I think a feature film is an incredibly adaptive version of storytelling however I love it more and the more details you can give to a story the better. So I lean more towards television.

The role as Serena Southerlyn on Law & Order brought widespread recognition, and what impact did that role have on career opportunities as well as personal life?

I would not have predicted that Serena on Law & Order would be the role I am most recognized for. There certainly have been productions like American Hustle that have meant the world to me to get as an artist. Given that I transformed physically in it & it was a far more challenging role and David O Russell is a multiple academy award nominated Director, however, being a part of television history with the casts of the Law And Order franchise will forever be one of my most proud achievements. What Dick Wolf has created is an absolute unheard-of achievement. And to be a part of it is so meaningful to me.

Having portrayed characters in major films like American Hustle and Blood on Her Name, how important is character range, and how is an emotional connection built with each character?

I think transforming physically and vocally is such an essential part of portraying a character to me. I want to be challenged and I want to disappear into a character. So the work that I did with David O Russell is by far what I am most proud of as an actress. I would love to work with him again because he takes such risks and he's absolutely fearless when it comes to creating with the actors whom he's collaborating with.

In what ways did a career in front of the camera, influence the founding of "Rohm Feifer Entertainment," and how does the company support female representation within production crews?

Creating the production company was more an offshoot of directing given that as directors you have to really develop your own material. What I've grown to discover is that innately both myself and my producing partner Kara have history as actors and as creatives so as producers, we are incredibly conscious

of the artists we're working with, behind and in front of the camera. We're incredibly respectful and very narrative-forward in leadership roles. So all of the work that I've done as an actress and director really fuels the company. We are artists and narrative forward.

How was the journey of becoming a mother shaped the way you view your life and the kinds of stories you want to tell?

I'm not sure that my becoming a mother has informed my creative choices. I tend to tell very dark true crime narratives on the regular so if I was thinking from the parenting perspective, I might be in the PG lane, but that's not my particular taste as an artist. Rohm Feifer Entertainment is brand-forward with true crime, true stories, being at the center of our slate. And I continue to be inspired by adult stories that are psychologically riveting and hard to tell. However, I think being a parent makes you very compassionate and empathetic and that has definitely fueled my work creatively.

What advice would you give aspiring actors who are trying to find the way in the entertainment industry and balance in it?

My advice to actors is to never give up. I don't think there's ever an expiration date for the human experience or the human heart. In fact, I think we always get better. I think obviously working your craft with a coach is important, and staying active as a creator when you're not working is incredibly important. Creating a community with artists that you love and that are friends and that you elevate each other and inspire each other because it's a tough business and you have to stay ambitious and yet humble all at the same time.

Looking back on an entertainment career, what aspects of acting continue to inspire, and what challenges have helped encourage growth as a performer?

Now that I've been directing for five years and haven't acted in a little while, I would say that all aspects of acting inspire me. In fact, it's very easy to miss being able to focus on a character, create empathy and compassion for the human experience and the freedom with which to portray it. Finding your way in is an absolute marvel and to be able to get into the skin of another human being is an incredible release and very freeing & healing to be a performer.

Photographer Kimberly Metz
Makeup-hair Nancy Jambazian
Stylist Linda Medvene
Nails Rosie Valdivia
Location W Residences



What is something about you that people might be surprised to learn ?

I think most people would think of me as very career focused and ambitious but at the end of the day what I'm really most interested in is my family and my friends.

If you could spend a day anywhere in the world with no plans, where would it be?

If I could spend anywhere in the world, it would be to go to heaven and be with my mom again. Do I get to say that?! If not then, I think it would be being with my kid. We just took a road trip to look at colleges and it was so incredibly fulfilling, exciting, emotional and frankly just fun. He's my favorite person.

As a global ambassador for the American Heart Association, why is raising awareness about heart health important, and what steps can women take to better protect their health?

The American Heart Association is my work dedicated to my mama and my aunt Laurie. I would encourage women to not put themselves last, to make sure they're really doing the self-care that they need and to be knowledgeable about heart disease, which is the number one killer of women. To definitely be your own advocate. Nobody else is gonna do it.



Organza top & skirt
Aliona Kononova



Sequin Suit
Alice & Olivia



Lime dress
Aliona Kononova



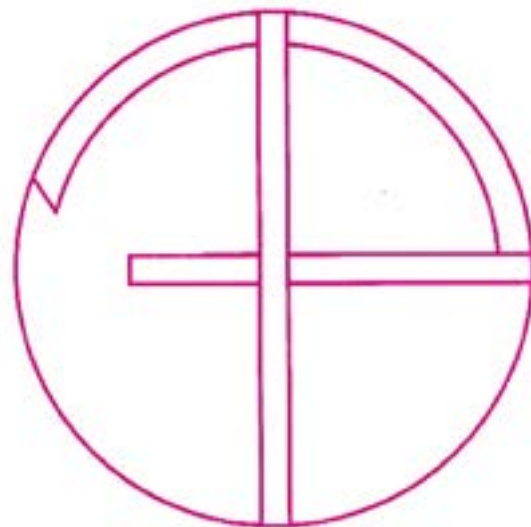
Julea Domani by
Zeena Zaki gown

FRANCINE PRISTON

oil painter

ARTMOSHPERE: FROM PARIS TO PRESENCE

There are artists who exhibit. And there are artists whose work becomes part of a country's cultural memory. Born in Paris, formed within the traditions of French traditional art, Francine Priston emerged from a lineage that values discipline before expression. Structure before excess. Precision before spectacle.



In the 1980s, French President Nicolas Sarkozy formally acknowledged in writing the exhibition she conceived and directed during 8 years — Artmosphere. Artmosphere was a spatial composition for French President Nicolas Sarkozy — an environment constructed through tension, light, and disciplined color. It was special, because it was ahead of its time. Her trajectory would extend to international exhibition circuits, public installations like the French airport, and private aristocratic collections. But it began, unmistakably, in Paris — in a culture where art is not accessory but inheritance, and Continued in Scottsdale, AZ cultivated her presence through colors.





THE PARISIAN FOUNDATION

Paris does not forgive carelessness. Within the framework of French arts education, Francine Priston absorbed the discipline of proportion, spatial equilibrium, and compositional architecture. Her early training grounded her in classical rigor — a foundation that would later allow her work to stretch, to create, and intensify without collapse. Her exhibitions in Neuilly's Hôtel de Ville and museum placed her within established French cultural institutions. Press documentation and world exhibit prizes affirmed her seriousness — not as experimental novelty, but as a structured modernist voice. Then came the French International airport exhibition — a symbolic gesture of expansion. Installed within a major French airport, her paintings confronted international transit with stillness and force. In a place defined by departure, her canvases anchored space through colors and forms. Airports are thresholds. Her work became permanence within movement.

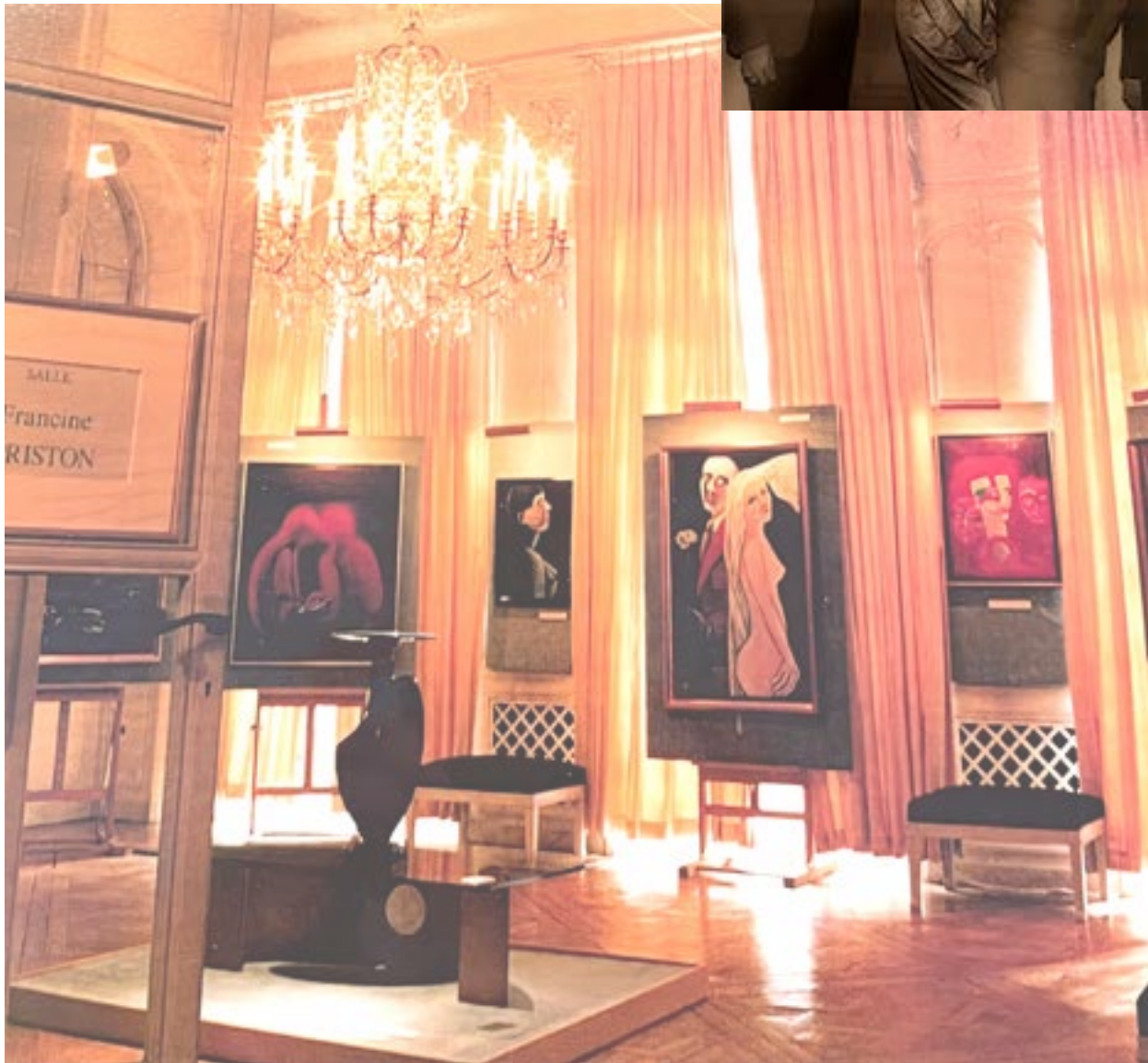




ART & CIVIC RECOGNITION

When Artmosphere opened, it was not an isolated cultural event. It was acknowledged at the state level — a formal recognition recorded in the written foreword by French President Nicolas Sarkozy. Artmosphere was conceived and directed by Francine Priston as an immersive environment. Light, scale, placement, and chromatic sequencing formed a unified atmosphere. The viewer did not stand before paintings; the viewer entered a constructed space of tension and rhythm. This capacity — to create not only images but environments — distinguished her within Parisian circles. Recognition began in Paris, but its implications extended outward. State validation affirmed her legitimacy within France's cultural hierarchy.

***The moment was not theatrical.
It was documented. Artmosphere became a word
Francine Priston with French President Sarkozy***



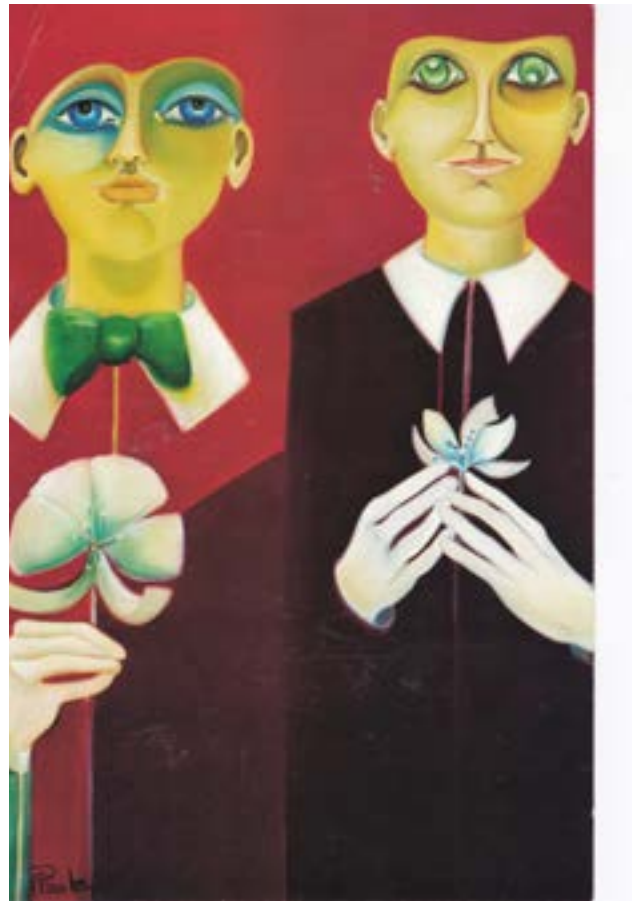


INTERNATIONAL EXPANSION

From France, her work traveled outward — Germany, Italy, Japan, and the United States. During an era when international exhibition circuits were selective, her participation signaled sustained mcredibility. Medals and honors accompanied these appearances, reinforcing her standing within competitive artistic arenas of the late twentieth century. Recognition accumulated quietly —not through spectacle, but through repetition of seriousness. In Washington, D.C., her work entered American institutional awareness through the Museum of Women art. In Japan, she joined an international festival of Osaka and placed Bronze. To move across borders, winning medals in top world exhibits while retaining sovereignty is rare. She achieved it.

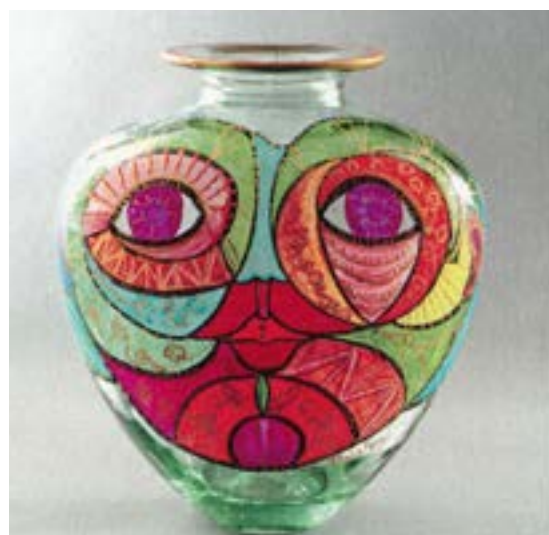


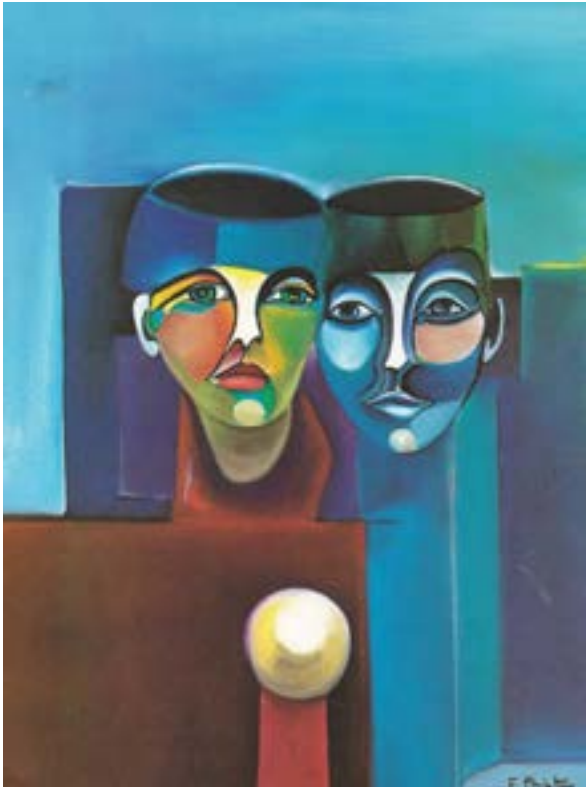
1982 New York Colosseum Silver Medal



ARISTOCRATIC PATRONAGE

Public exhibitions build visibility. Private acquisition builds permanence. Over time, Francine Priston's paintings entered distinguished private collections, including that of a baronne of the Rothschild lineage — a name inseparable from European cultural patronage and aristocratic stewardship. Such acquisition is not impulsive. It reflects discernment shaped by generations of aesthetic cultivation. Her canvases, structured yet emotionally charged, resonated within environments where legacy is preserved rather than performed. Her paintings did not decorate estates, They conversed with them. There is a distinction between ownership and belonging. Her work belonged.





LEGACY OF ATMOSPHERE

Francine Priston's career reflects layered legitimacy.

A Nationally acknowledged exhibition. A public installation within a French airport.

International medals and cross-continental exhibitions. Aristocratic acquisition rooted in European lineage. Each layer strengthens the foundation beneath her name.

Legacy is not declared loudly. It is built deliberately.

From Parisian discipline to international presence, from civic recognition to



RUNWAY
Shopping

BORN TO BE WILD



Producer: Elisabetta Rogiani @elisabettarogiani
Photographer: Leigh Hagen @lee_ihgfx
Model: Whitney Johns @whitneyjohns
Collection: Elisabetta Rogiani rogiani.com









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BORN TO BE WILD

RUNWAY SHOPPING





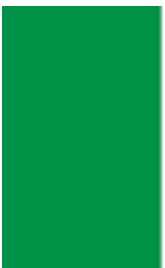
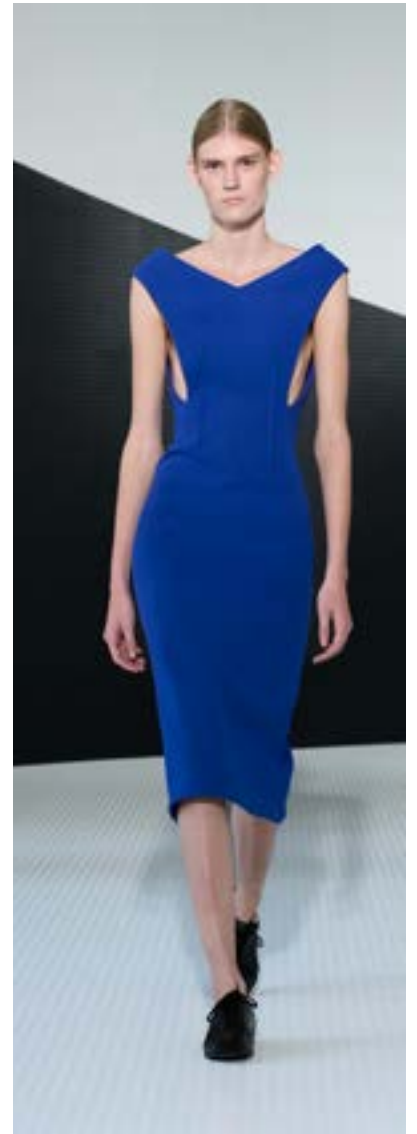






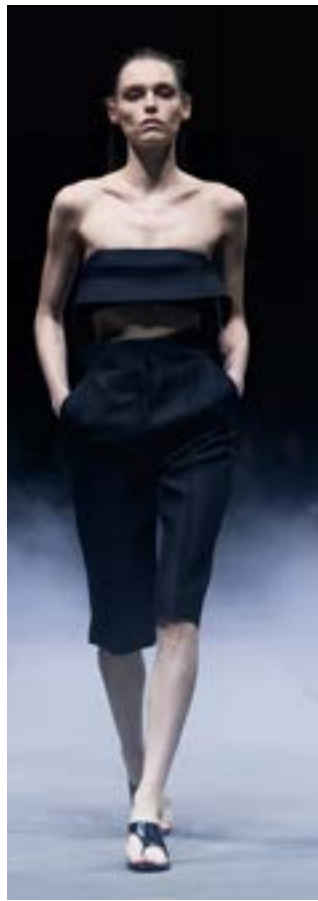






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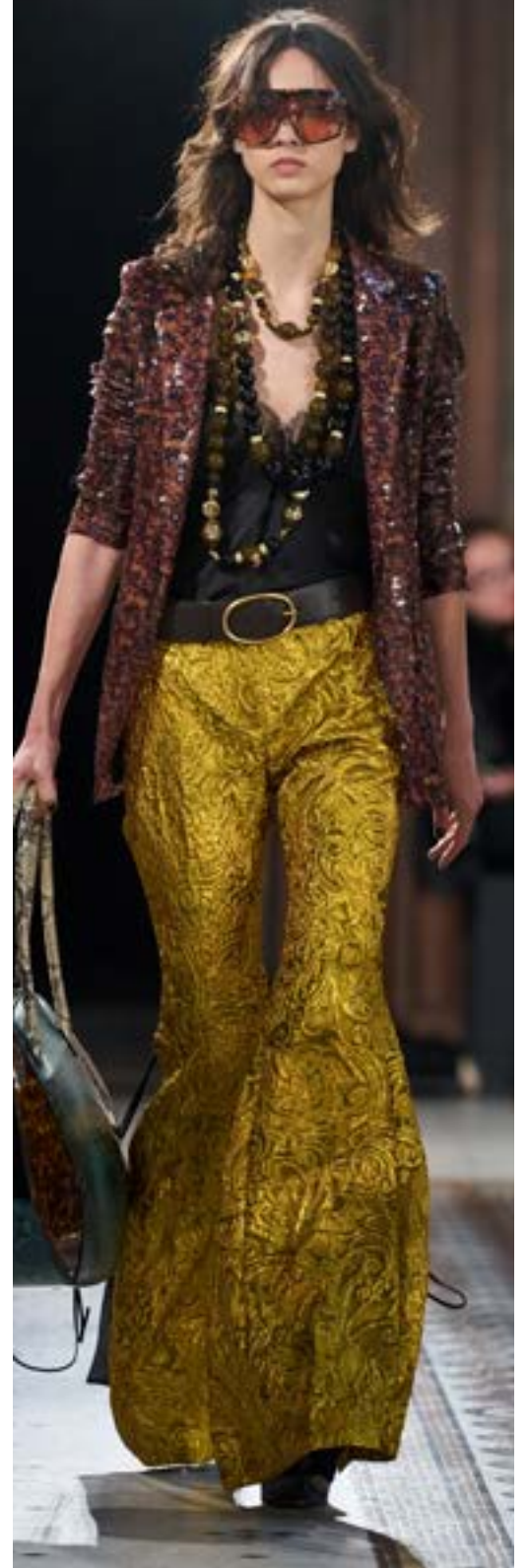


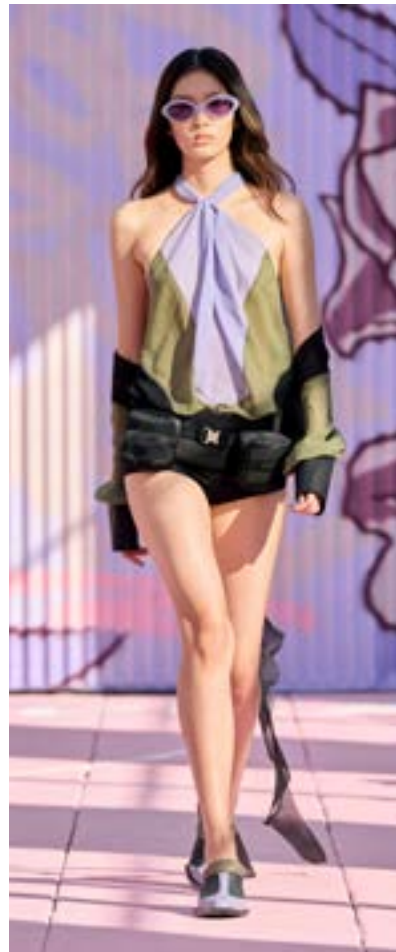


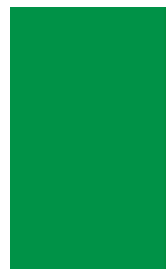
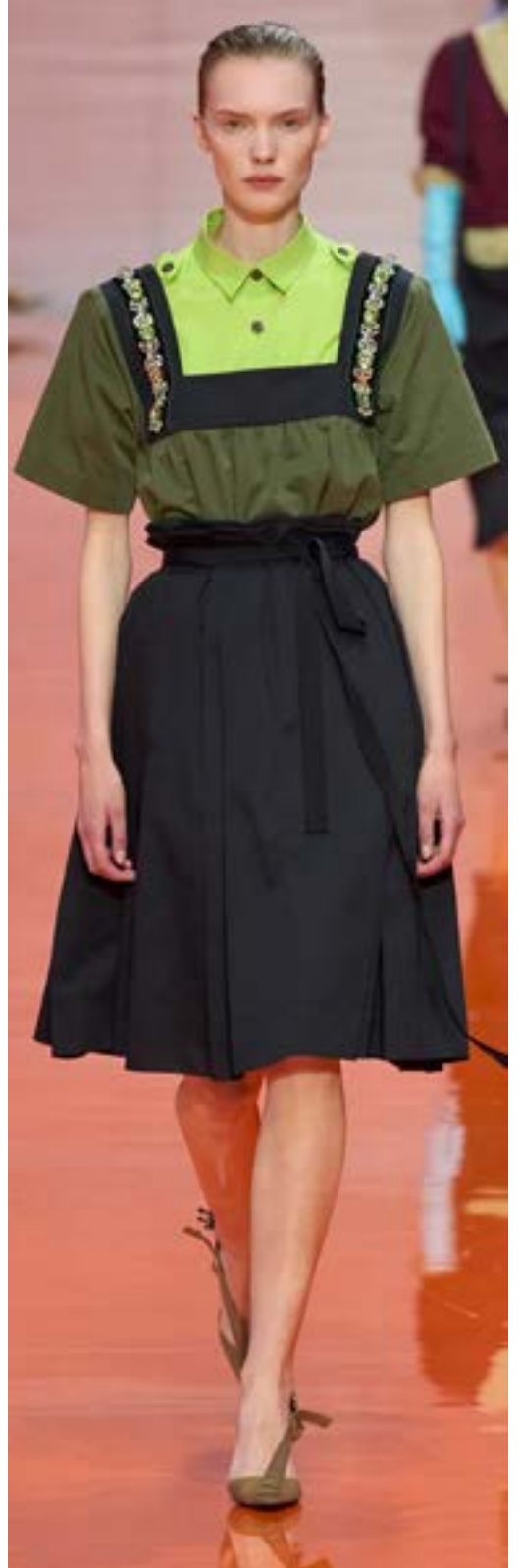
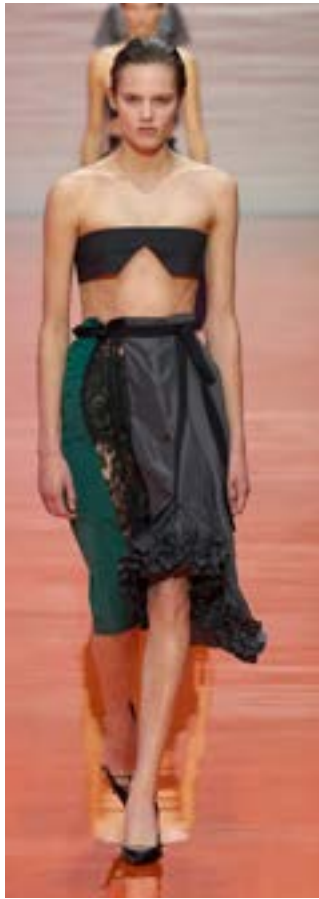


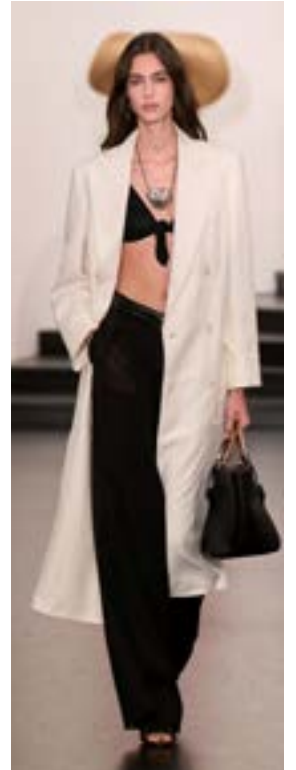
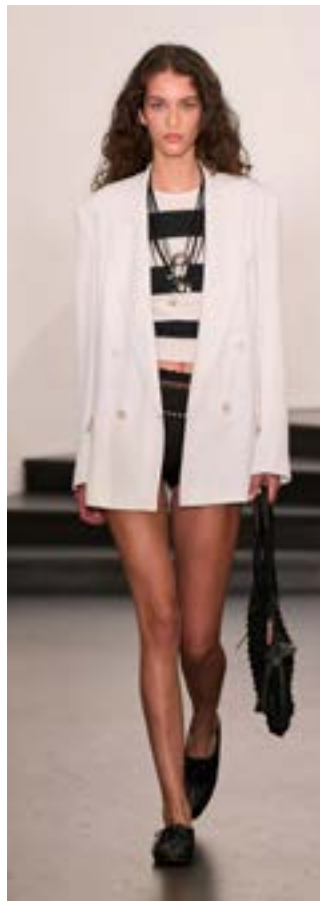












RUNWAY
Lifestyle



SOFTNESS IN SPRING

RUNWAY LIFESTYLE

SOFTNESS IN Spring

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suit & panties : CALZEDONIA

sweater : urban outfiter

pearl & wool

coat : zapa















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SOFTNESS IN SPRING RUNWAY LIFESTYLE





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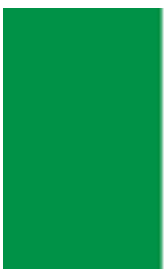
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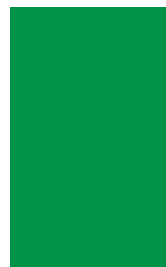
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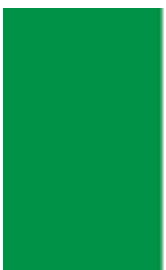
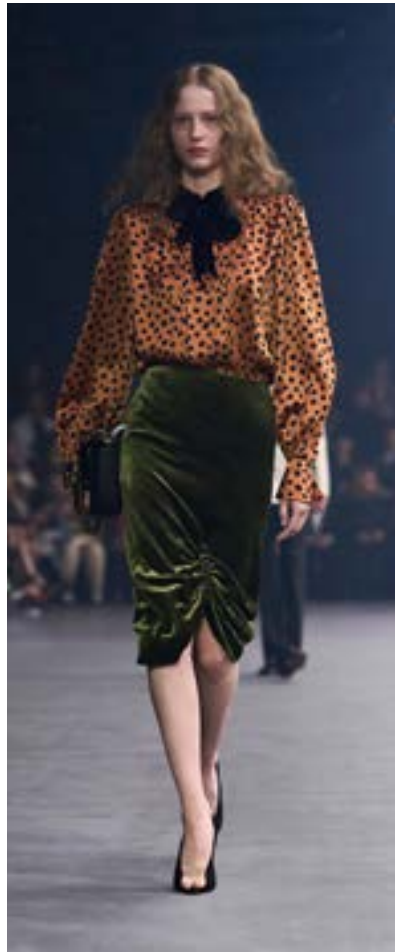
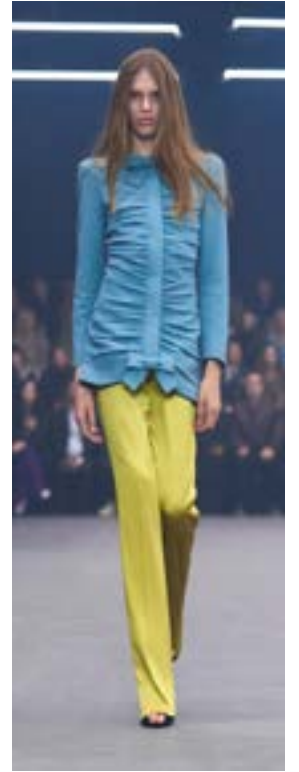
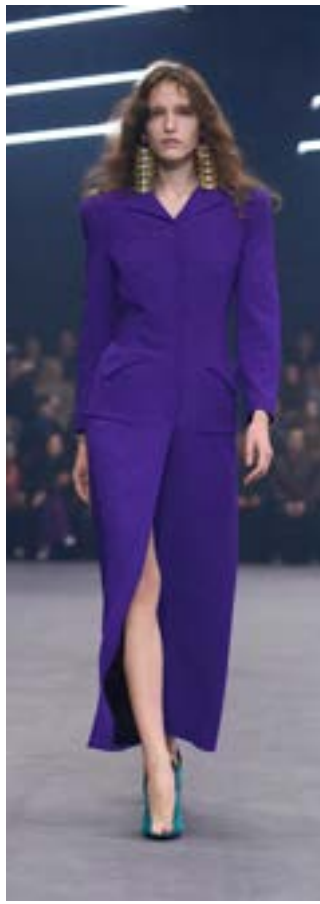


















RUNWAY

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RUNWAY® ISSN 71896-44450

SPRING/SUMMER 2026

International print issue no. 63

RUNWAY® is published quarterly by
RUNWAY BEAUTY INC®

Chief Executive Officer Vincent Mazzotta

Chief Financial Officer Aziz Mohabbat

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Trademark serial numbers:

RUNWAY® - 4449667

RUNWAY BEAUTY® - 3434722

RUNWAY TV® - 3872255

RUNWAY NEWS® - 3964775

RUNWAY® is printed in the USA.

Subscription prices and possessions:
United States, \$250 year or \$65 per issue;
international orders, add \$20 for Canada
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