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INSIDE THE STYLE ISSUE

How Should Presidential Candidates—and Voters—Argue About Politics?

In the September 19, 2016, issue of *The New Yorker*, in "The State of Debate" (p. 38), **Jill Lepore** reports on the history of Presidential debates and speaks to Alan Dershowitz, Bob Schieffer, former Clinton adviser Paul Begala, and others about what to expect from this election's first one, to be held on September 26th—the anniversary of the first televised Presidential debate, between Richard M. Nixon and John F. Kennedy, in 1960. Trump and Clinton were kids when Nixon, then forty-seven, debated Kennedy, forty-three. Today, Trump is seventy and Clinton is sixty-eight; Roger Ailes, who is helping Trump prepare against Clinton, is seventy-six. Lepore writes, "It may be that Ailes will advise Trump not to refer to his penis again on national television, but, honestly, who knows? The candidates are old. This era in American politics is new."

Alessandro Michele Looks at Modern Fashion with a Deeply Historical Eye

In "Costume Drama" (p. 50), Rebecca Mead profiles Gucci's creative director, Alessandro Michele, whose clothes—a blouselike pink shirt fastened at the neck with a pussycat bow; mink-lined mules with horse-bit buckles—would have pleased the earliest inhabitants of Gucci's design headquarters, a Renaissance building in Rome which was completed around 1520. Michele has worked at Gucci for fourteen years, and has served as creative director since January, 2015. When Marco Bizzarri, Gucci's president and C.E.O., was looking for a new creative director, in 2014, it was suggested that he talk to Michele, who might be useful in informing the search. Bizzarri tells Mead, "When I was listening to him I really understood that he is Gucci. He has been living the brand for many years, understanding the history. He is more Gucci than anybody else." Unlike the American designer Tom Ford—who was named creative director in 1994 and revitalized the brand with "outré glamour"—"Michele's clothes are pretty but not overtly sexy. Although they have a youthful verve, he has a preference for long sleeves, high necklines, and below-the-knee skirts of the sort that can also flatter grown women.... Michele's clothes are shaped by the decades he has spent exploring the flea markets, museums, and archives of European cities," Mead writes. The actor and model Hari Nef, who appeared in Gucci's Fall 2016 men's show, and who is transgender, tells Mead, "There is nothing inherently subversive about a robin's-egg-blue blouse with a black grosgrain ribbon that you tie in the front—but, when you put it on a skinny teen-age boy, there is something really sinister about that, and punk about that." While most designers present a new set of looks each season, with the implication that last season's clothes have fallen utterly out of style, Michele lightly tweaks his template from season to season.

Mead reports from Gucci's design headquarters in Rome and from Westminster Abbey, in London, where Michele showed his

Cruise collection, in June. He says, "Everything in England happened inside this church. I love church, and I love Gothic, and I love this kind of aesthetic, so it is kind of a dream to show in this place." Michele's study of English style informed many of the pieces in the Cruise collection—he is impressed by the style of Britons of all types, telling Mead, "the Queen is one of the most quirky people in the world. She is very inspiring. It is clear that she loves color." Mead describes the show as "a fantasia that drew on ideas of Britishness while exploiting Italian luxury and craftsmanship." The next day, in a suite at the Savoy Hotel, Michele reflects, "I was thinking over the past few days that the purpose of fashion is to give an illusion. I think that everybody can create their masterpiece, if you build your life how you want it. Just to create that illusion of your life—this is beautiful."

Patagonia's Conflicted Philosopher-King

In "Wild Man" (p. 62), Nick Paumgarten profiles Yvon Chouinard—co-founder of the outdoor-apparel company Patagonia—who revolutionized the industry, propelled fleece into a cultural convention, and turned his eco-conscious, anti-corporate ideals into the credo of a successful clothing company. Paumgarten—who, in 1992, had a job answering phones at Patagonia's mail-order office, in Bozeman, Montana—visits the company's headquarters in Ventura, California, and the Chouinards' home in Wyoming, where Yvon and his wife, Malinda, also a company co-founder, live for part of the year. Chouinard tells Paumgarten, "The capitalist ideal is you grow a company and focus on making it as



profitable as possible. Then, when you cash out, you become a philanthropist. We believe a company has a responsibility to do that all along—for the sake of the employees, for the sake of the planet." He celebrates the spread of an ecological consciousness but laments the disappearance of danger and novelty, and the way that the wilderness has become a hobby, or even a vocation. Chouinard spent 2015 fishing with just one type of fly, for all kinds of fish in all kinds of water, to prove the point that people spend way too much money on way too much gear. Patagonia has enshrined a self-imposed "earth tax" of one per cent of their sales—since 1985, it has given away more than seventy-five million dollars to some thirty-four hundred environmental organizations. Yvon and Malinda give away half their salaries to charity. Chouinard distrusts the stock market, telling Paumgarten, "I had a 401(k), but I took that money out of the market and put it into trees. Second-growth timberland in the Pacific Northwest." Chouinard has made it more comfortable, and more glamorous, to be outside, in harsh conditions. But "to a jaundiced East Coaster," Paumgarten writes, "the fervor can feel almost cultish." He continues, "Chouinard may walk the walk, as far as not buying things—his own Patagonia gear tends to date back to the last century—but his customers are often the kinds of people who can afford as many jackets as they want . . . there are class implications, problems of privilege and access, the lingering taint of monikers like Fratagonia and Patagucci."

Over the last fifty years in the gear business, Chouinard has frequently disappeared for months at a time to climb, kayak, surf, ski, fish, and ramble around the planet's wilder precincts. He says, "I take care of my correspondence, and I'm out of here. Some days, I'm here from eleven to two." Paumgarten writes, "Malinda is virtually invisible, in standard accounts of the company, but in Ventura, and in routine conversation with anyone who has ever been involved with Patagonia, she looms as large, in many respects, as her husband." In 1985, Malinda created what became known as the Great Pacific Child Development Center. (Yvon says, "We've raised fifteen hundred kids so far. None of them have been in prison—that I know of, anyway.") In 2012, Patagonia, at Malinda's urging, became the first California business to become a B Corp, a class of company certified by a nonprofit organization called B Lab, requiring stringent objectives with regard to labor practices and social and environmental impact.

Lately, Chouinard is focussed on Patagonia Provisions, a new venture to source and sell sustainable food. He says, "Organic cotton: You can insist on it, but do people care? If we're going to have a revolution, it's going to be in food." As for the future of Patagonia, Chouinard tells Paumgarten, "Going public would be the death of this company. It's impossible to be a public company and be responsible. My kids realize that. They are taking over more and more."

How the Statue of Liberty Colors the City

In "Patina" (p. 46), **Ian Frazier** reflects on the color of the Statue of Liberty, "that elusive, flickering, familiar, sea-polished shade of copper-green." By 1906, twenty years after the Statue's unveiling, oxidation had covered the monument's exterior with a green patina, and people in positions of authority wondered what to do. Despite several rehabilitations and restorations, and other threats of painting over or polishing off the patina, the Statue has been left its own irreproducible color. "When you have the Statue of Liberty green on the brain, you see it all around you....When you look for the color, the city becomes an electric train set you're assembling with your imagination," Frazier writes. "New York City's official colors are orange, blue, and white, but its secret, sustaining color is Statue of Liberty green."

Plus: In Comment, Amy Davidson examines whether the media holds Hillary Clinton and Donald Trump to different standards, and suggests that, with the polls growing tighter as the election approaches, Clinton would benefit from more freewheeling encounters with reporters (p. 31); in the Financial Page, James Surowiecki examines why police unions have done their best to block policing reforms of all kinds, resisting attempts to change the status quo (p. 36); in Shouts & Murmurs, Calvin Trillin wonders what Donald Trump is hiding beneath his floppy suit jacket and baseball hat (p. 45); Jane Kramer reads Paul Freedman's new book, "Ten Restaurants That Changed America," and recalls her visits to eight of the restaurants on his list (p. 80); Alexandra Schwartz reads Emma Donoghue's new novel, "The Wonder" (p. 86); Emily Nussbaum watches Donald Glover's new FX show, "Atlanta" (p. 90); in a portfolio with accompanying text by Judith Thurman, Pari Dukovic photographs women from Underwraps, a modelling agency aiming to dispel the notion that glamour and Islam are incompatible (p. 60); and new fiction by Rivka Galchen (p. 74).

Podcasts: David Remnick and **Kareem Abdul-Jabbar** discuss the persistence of racism, the exploitation of college athletes, and the challenges facing pro sports figures when their playing days are over; **Dorothy Wickenden** speaks with the Republican strategist James Glassman, who is urging Republicans to vote for Hillary Clinton in this year's election; and **Rivka Galchen** reads her short story "How Can I Help?"

Digital Extras: Photographs from the Gucci Cruise 2017 runway show; photographs of Patagonia's founder Yvon Chouinard; photographs of Naomi Yasuda's nail art; additional photographs by **Pari Dukovic** of Underwraps models; poetry readings by **David Kutz-Marks** and **M'Bilia Meekers**; and **Richard Brody** comments on scenes from Jacques Demy's 1969 film "Model Shop."

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