

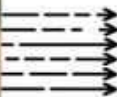


 **Sarvada**
CREATION



The key is to contrast two elements so you don't end up over doing the feminine quotient.

JIYARA-1012



SARVADA



 **Savada**
CREATION

The key is to contrast two
elements so you don't end
up over doing the feminine
quotient.

JİYARA-1010

SARVADA 

Jiyara



1007



1008



1009



1010



1011



1012

 Sarvada
CREATION



 **Sarvada**
CREATION

The key is to contrast two elements so you don't end up over doing the feminine quotient.

JYARA-1012

 **SARVADA**





 **Sarvada**
CREATION

The key is to contrast two elements so you don't end up over doing the feminine quotient.

JIYARA-1011

SARVADA 



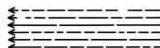
 **Sarvada**
CREATION

The key is to contrast two elements so you don't end up over doing the feminine quotient.

JIYARA-1009



SARVADA





 Sarovada
CREATION



The key is to contrast two elements so you don't end up over doing the feminine quotient.

JIYARA-1007

SARVADA 

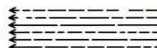


 **Sarvada**
CREATION

The key is to contrast two elements so you don't end up over doing the feminine quotient.

JYARA-1008

SARVADA





 **Sarvada**[®]
CREATION



The key is to contrast two elements so you don't end up over doing the feminine quotient.

JIYARA-1012



SARVADA

Entre 1936 y 1962, *Times* Vreeland expuso toda su imaginación y estuvo en Harper's Bazaar. Ahora, LISA IMBORINO VREELAND, nos recuerda por qué se convirtió en una de las editoras de moda más influyentes de la historia.

[illegible]

JIYARA

