

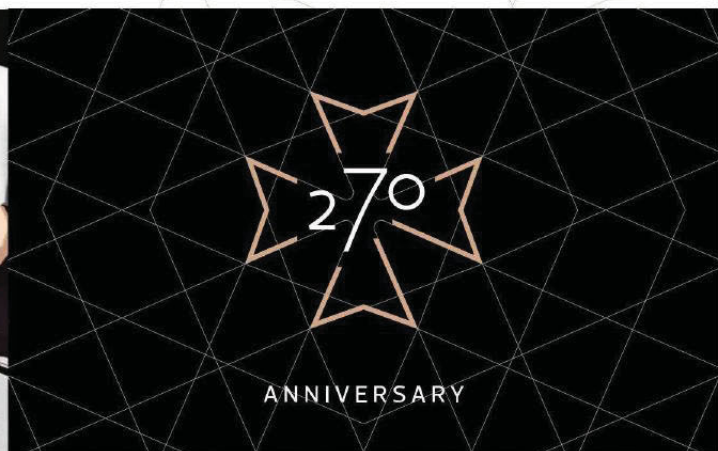
WWWD

The Quest



VACHERON CONSTANTIN

GENÈVE



WWD WEEKEND

MAY 2025

ALL SMILES FOR ANA

ANA DE ARMAS TALKS ABOUT
HER NEW FILM "BALLERINA,"
ACTING, AND WHAT IS NEXT.



**Designer
Getaways**

**Hot Summer
Jewels**

**The New
Grand Tour**



GETTING AWAY FROM IT ALL

Summer in the city – or town, or country, or beach. Wherever one plans to spend it, the arrival of warmer months almost always lifts the spirits. It continues the year's fresh start that began with the first snowdrops and bluebells and gathered pace as daffodils, tulips, roses, forsythia and, in some climes, heavenly scented jasmine blossomed.

As Memorial Day in the U.S. arrives, it marks the unofficial kickoff of summer – even though schools have at least another few weeks to go; summer holidays haven't really begun – and the recent weather in the Northeast has been more like October or March than summer.

Nonetheless, one's anticipation for the months ahead can set the heart racing, perhaps a memory of those long-ago days when, as students, we would all sit in class gazing longingly out the window wishing for the school year to end.

One of the pillars of those warmer months has always been the Summer Blockbuster – a movie, generally an action film, aimed at attracting hordes of fans desperate to be among the first to see it. Our cover this issue features Ana de Armas, the actress set to star in one of the year's first blockbusters, "Ballerina." It's a continuation of the mega-successful John Wick series – whose fans have even surprised her with their intensity.

"I have never seen that many people in my life," she told WWD Weekend Eye editor Leigh Nordstrom of the crowd that greeted her at Comic Con in Brazil. "It was crazy. That's the closest you can be to being a singer."

Of course, a new season also brings new fashions, and de Armas models many of them in a shoot styled by WWD Weekend style director Alex Badia. But there also is the latest in summer jewelry; the top watches from Watches & Wonders in Geneva (after all, time still rolls on, even in summer); inside looks at the Gucci Archive, Hermès' secret workshop where it can fulfill any designer's order, one of Chanel's factories, and more.

There also is London bureau chief Samantha Conti's report on fashion's new Grand Tour, undertaken by the less-than-1 percent of the wealthy who are driving the industry today. WWD's legendary publisher John B. Fairchild called them the Ladies Who Lunch and the BPs, for Beautiful People, who were the women of the '80s and '90s who dominated society. While today's Ladies Who Lunch generally work and might not be filling Instagram (they value their privacy), they are now more influential than influencers and brands are taking them from Capri to Courchevel, Aspen to Avignon to give them unique experiences and get them to spend. The BPs are back.

This issue also rounds up designers' favorite getaway spots, and as they can attest, summer is really about getting away (even in our dreams). Since many of them travel so much for work, it's perhaps no surprise that a lot say their best getaway is to stay at home.



Dior bomber jacket, top, skirt and high-waisted briefs; Coperni shoes; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds necklace, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamond.

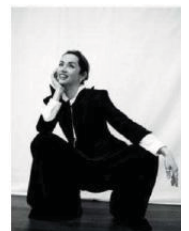
For those traveling afar, WWD Weekend's deputy Eye editor Kristen Tauer examines the trend in mega yachts and the demand for ultra-luxurious interiors. Beauty news editor Noor Lobad outlines beauty routines for four favorite party spots – the Hamptons, Ibiza, Thailand and Mexico City – and European beauty editor Jennifer Weil and wellness reporter Emily Burns look at spas you can't miss.

A new season can often bring about a new look – from a different hairstyle to changing our furniture. WWD Weekend is no different and this issue marks a redesign, overseen by senior design director Mariya Ivankovitsner, aimed at adding more and bigger visuals, simplifying the sections, and making the Scene pages more eclectic. The logo also has been tweaked for a cleaner design.

We hope you like the new look – and the issue. Have a wonderful summer and, above all else:

Have fun.

JAMES FALLON
CHIEF CONTENT OFFICER



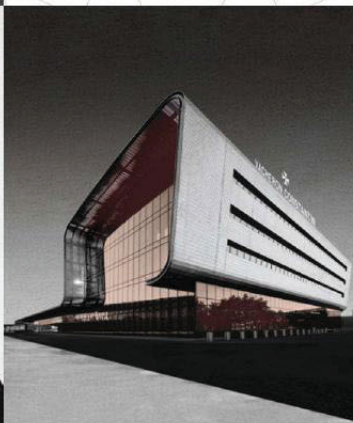
ON THE COVER
Ana de Armas in Willy Chavarria faille pants and blazer; Celine by Hedi Slimane silk crepe and acetate shirt; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.

Cover photograph by Matthew Sprout



270 YEARS
OF DOING BETTER
IF POSSIBLE

*And That is
always
Possible*



IN 1755, IN GENEVA, A QUEST BEGINS. A QUEST FOR EXCELLENCE IN HIGH WATCHMAKING.
A QUEST OF PASSION, PERSEVERANCE AND MASTERY.
A QUEST TO « DO BETTER IF POSSIBLE, AND THAT IS ALWAYS POSSIBLE ».
A QUEST THAT NEVER ENDS.

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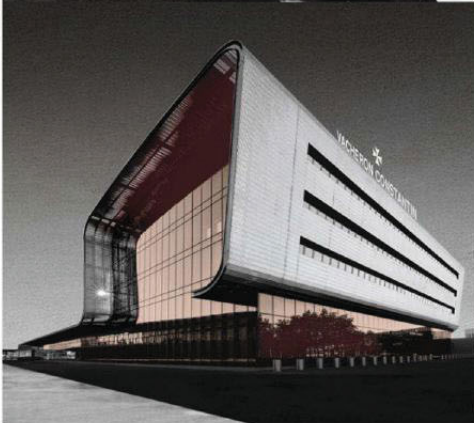
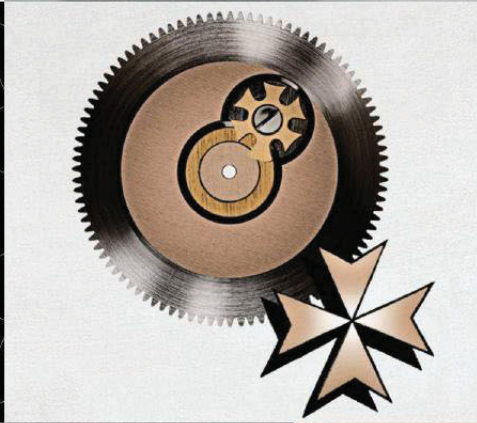
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270
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270 YEARS
OF DOING BETTER
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*And That is
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Future in Frames

Cult '80s sci-fi movies got many 21st century tech predictions right.

Think about the multimedia specs seen in the 1989 "Back to the Future Part II" film. At \$599, you can now get the real thing.

They are called

Even Realities

G1 smart glasses. Available at about 300 high-end opticians globally, they promise to make working, playing, traveling – and essentially your whole life – a lot easier and more productive.

Unlike some of their predecessors, and many of the options currently on the market, these come with a functionality- and business-first ethos. No social media-intended camera or music-playing speakers.

Crafted from magnesium and titanium, they boast a minimalist, intellectual cool design, courtesy of a team of eyewear designers led by Philipp Hoffmann, cofounder of Mykita and ICI Berlin.

Even Realities is the brainchild of founder and chief executive officer Will Wang, a Chinese mechanical engineer who trained in Silicon Valley and returned home in 2018 with the ambition to get ahead of the wearable tech game.

"If I were to start in a fresh new industry or category for wearable tech, what would be the greatest category that's even bigger than watches? smart glasses, because that's the most intimate item that you can put on your face, in front of your eye and near all your sensing [and they are] already needed by half of the [world's] population," Wang explains.

In a nutshell, he

sees eyewear as the wearable most prone to be disrupted by technology – and with good adoption rates. Sleek and versatile, equipped with clip-on sunglasses, the frames come with a built-in display projecting retro-looking green text and graphics onto the lenses that the user sees floating in their visual field.

It's called Holistic Adaptive Optical System technology, an AI-powered hyperreality layer.

It provides real-time translation of your foreign language-speaking interlocutors; teleprompting; transcription; map directions, and interaction with an AI assistant. Ask your GIs when WWD was founded and the correct green text answer (1910) instantly appears.

Soon, Wang says, they'll be able to "order you an Uber in five minutes," when the proprietary Even AI code is fully developed and implemented (they currently run on ChatGPT and Perplexity).

All these features and the customizable dashboard – featuring various widgets from weather forecast, news feeds and stock tickers to calendar and messages notifications – can be cleared from view with a simple upward tilt of the head.

As much as there's room for improvement in the user experience – notably the need to resort to the associated smartphone app or to tap the end tips to trigger most of their functions – this retro-futuristic gadget feels like a peek into the near future. — MARTINO CARRERA

Golden Views

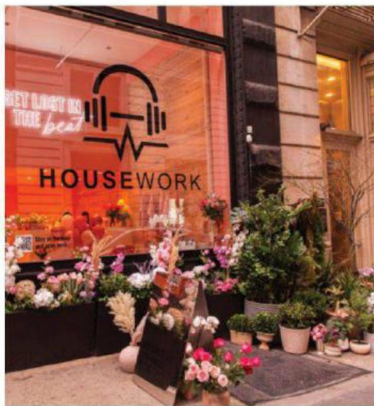
A perennial stylish, go-to Japanese for the fashion flock, Kinugawa now beckons diners for golden-hour views of the Eiffel Tower from its new Left Bank perch.

Kinugawa Rive Gauche recently opened on the seventh floor of the swanky new L'Hôtel SAX Paris, offering 180 seats inside and space for up to 200 on the rooftop terrace.

The vast restaurant is itself dressed in sunset hues of orange and rust, boasting curving banquettes, a U-shaped eating counter and a large central bar that turns out serious cocktails — not always a sure bet at Paris restaurants.

Regulars will be pleased about the bento boxes at lunch, and the signature black cod on the menu, alongside more surprising fare like the wagyu burger and a salad with tuna sashimi and blueberries. — Miles Socha

55 Avenue de Saxe, 75007 Paris; Tel.: +33-1-81-69-07-49.



House of Fit

Fitness guru Sydney Miller, who built a strong online following during the pandemic, recently entered the brick-and-mortar game, opening **Housework** studio in Flatiron in New York City.

The workout blends low-impact Pilates-based exercises with high-intensity cardio and strength training, choreographed to the beat of the music. In fact, the studio's name is inspired by Miller's love of house music and it just launched a once-monthly Housework viral Live DJ Series.

"I didn't always know I wanted a brick-and-mortar space, but by early 2024, my in-person events were giving me and the Housework community so much life that I felt called to create something more permanent," says Miller. "One day, I was walking through Flatiron, reflecting on where it all began, when I noticed leasing signs going up on the very building where I had spent years teaching. It felt like fate. At the same time, I saw so many of my peers in the industry taking the leap, and I thought — why not me? Why not now? I can do this!"

The studio offers a full schedule of classes, seven days a week, with multiple instructors. "Until now, I've been a one-woman show, which is tough since I can only teach so much. I'm beyond excited to have an incredible team of women joining us who will bring even more variety to the Housework community," adds Miller.

It is also gearing up to head out east this summer with pop-ups at Posthouse, Gurney's (Fourth of July weekend), and Montauk Yacht Club. — KATHRYN HOPKINS

FOR STARS AND POETS

Athénée, a fine dining restaurant that turns into a cocktail bar by night in Athens, Greece, has become the destination for a glossy crowd, so much so that Isabella Rossellini, Valentino Garavani, Diane von Furstenberg and Jean Paul Gaultier have become regulars.

The restaurant opened its doors in 1939 and was a hot spot for Greek poets and creatives such as Odysseas Elytis, Nikos Gatsos and Manos Hatzidakis. But it was also visited by film stars Sophia

Loren and Anthony Quinn. But as the years went by, its allure waned and the restaurant eventually closed.

Now Athénée is thriving once again thanks to brothers Spyros and Chrysanthos Panas, who took over the its management in 2019 and reopened it. It helps that the restaurant is in central Athens and a stone's throw away from the Pallas Theater and the city's luxury shopping strip. — Hikmat Mohammed

Voukourestiou 9, Athens 106 71; Tel.: +30-31-0325-1430.



Kinugawa Rive Gauche photograph by Claire Israeli



Suite Tree

If there is one address that embodies the idea of an urban sanctuary, it's the newly opened **Aman Nai Lert Bangkok**, the hospitality group's 36th location and its third venture in an urban setting.

While it's in the middle of the bustling Thai capital, the hotel sits at the heart of Nai Lert Park, a verdant oasis that can be seen from the floor-to-ceiling windows of the 52 suites on offer in this latest Aman, leaving the city's skyscrapers in the distance.

The park, the oldest Western-style one in the city, owes its name to the late Lert Sreshthaputra — colloquially known as "Nai Lert," which loosely translates to "Mr. Lert" — a prominent tycoon

remembered for his business successes as much as his efforts in preserving the city's environment.

Taking pride of place in the park that still belongs to his descendants is the Nai Lert Park Heritage Home, a house built by the late businessman in the 1910s that was the family's residence until it was turned into a museum in 2012.

The teakwood building was one of the principal inspirations for Belgian architect Jean-Michel Gathy, a long-time Aman collaborator who is also behind numerous striking hotels around the world.

Another influence in the design of the 36-story building is a century-old

Sompong tree that grows up to the ninth floor. An elliptical void was worked into the building's layout to account for its upper branches, which now lightly shades the pool on that level. It is echoed in a monumental sculpture in the lobby.

Behind the striking facade is a suite-only hotel with 52 keys, including the Aman Suite, a sprawling 76,000-square-foot apartment with three bedrooms and a private spa. Also in the building are a 16,000-square-foot spa and wellness center, 34 branded residences on another 18 floors as well as four restaurants, with two reserved for residents and Aman Club members only. — *Lily Templeton*

1 Soi Somkid, Lumpini, Pathum Wan, Bangkok 10330, Thailand; Tel.: +66-2-035-1111.

Born From Love

Just off the main road of the quaint, historic village of Sag Harbor lies **ici**, the hospitality lovechild of founders Joseph Licata and Samantha Raynor, who met just steps away from their new venture. After the third date, the couple realized their shared dream of opening a communal culinary space.

A bakery and café by day, wine bar and restaurant by night, the year-round spot offers gluten- and dairy-free baked goods and natural wines, cocktails

and small plates to share. With produce locally sourced from farms in the South and North Forks, **ici** offers a seasonally curated menu along with the option to dine al fresco in their garden during warm weather. There will also be an artisanal market housed next door for a range of sundries to shop.

Formerly a picture house, ice cream parlor and most recently Joey Wölffer's boutique, Licata and Raynor found the location to be welcoming, where family and friends



can get together, slow down and hang out.

"We quickly discovered that — long before we knew each other — we'd both secretly imagined creating a hospitality space of our own. For me, it had always been

an all-day gathering spot, the kind of place where people could drift in for a morning coffee, a bite, a glass of wine, or something sweet no matter the time. When we found 23 Washington, it felt like the kind of spot

where people could meet and start their own stories, just like we did."

Through their interest in food and sense of community, **ici** was born.

Licata is the founder of Future Foods, with experience in hospitality

across Europe, and Raynor is a brand strategist.

ici will open in late June and offer a full-service dinner menu at a later date. — *KATHY LEE*

23 Washington Street, Sag Harbor, N.Y.

Fully Vested

Fat burner or fashion statement? Depending on one's personal preference, weighted vests can deliver either.

While some military and law enforcement types have used the items for training, a wider range of individuals are picking them up for more enhanced cardio workouts and improved endurance. Whether training in weighted vests improves bone density is still a matter of debate.

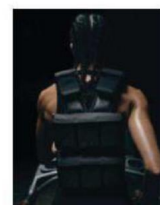
For starters, physical trainers advise bulking up by adding 5 to 10 percent of your body weight. While the more athletically inclined might increase that percentage over a period of time, one baseline is to avoid piling on more than 20 percent of your body weight. The versatility of walking and the popularity of rucking lend themselves to weighted vests. Last year 115.3 million Americans walked as a form of fitness compared to the 114 million who did so in 2023, according to Statista.

Equinox is upping its performance training with what it is calling the world's first treadmill-based hiking class.

"Fully Vested": The wellness operation has introduced a proprietary weighted vest called "the Precision vest" that people can use for the 60-minute class or their own adventures. The item was developed in collaboration with Kilogear and costs \$375 for a 20-pound version.

The class and the vest are the latest evolution of Equinox's Precision Run ecosystem. Precision Run's creator David Silk said skeptics will be surprised by "what a low-impact way it is to have a really big energy burn in such a short amount of time. It also helps you to discover how your body moves in a very different way," he said.

Silk was inspired fashion-wise by Angelina Jolie's role in "Lara Croft: Tomb Raider" and, as he says, the sturdy and tactile vest often makes wearers feel like "a bit of a badass." — *ROSEMARY FEITELBERG*





DIOR



DIOR



SIXTINE, THE NEW JEWELLERY WATCH COLLECTION



PIAGET

Maison of *Extraleganza* since 1874

Roberto Coin: Masterpieces Of Italian Craftsmanship And Creative Expression

Celebrating ethical luxury through **ICONIC COLLECTIONS** — jewelry that spotlight stories, traditions and innovation.

THE WORLD OF FINE jewelry shines with Roberto Coin's exceptional vision and artistic talent, which surpasses most other designers. The luxury brand represents both the brilliance of diamonds and an enduring artistic passion that has endured for more than 20 years.

At its core, is a brand ethos built upon diversity, innovation and high craftsmanship. The brand is the embodiment of what it means to be Made in Italy.

Through continuous production and endless innovation, the house of Roberto Coin established itself as a global jewelry leader by creating unique pieces that inspire and surprise customers above all else. Roberto Coin is laser-focused on giving every woman the power to celebrate her individuality. The company's design philosophy guides all creative decisions including collection development as well as gemstone and metal selection.

"From the first steps that I took in this amazing field, I've always wanted Roberto Coin to be an eccentric entity, born in an unusual way and definitely unlike anyone else in both personality and objective," the designer said. "As a matter of fact, it was already clear to me in 1996 that this brand would represent diversity, and I knew that it was exactly this diversity that would become the fundamental characteristic of its identity."

Coin admits that it has never been his goal "to be recognized through the use of my designs with similar, thematic characteristics that make them recognizable at first glance; that would have been too easy."

Roberto Coin continues to passionately support individuality even after two decades of design. The designer endlessly explores different cultural and natural elements and geographical landscapes through his work, which creates jewelry that connects historical periods to modern times thereby creating timeless luxury.

"Through the tireless production of new designs, our mission is to create something that inspires, that surprises and that most of all...is never boring."

A STORY IN EVERY SPARKLE

Each of Roberto Coin's creations carries a story. Made by the expert hands of Italian craftsmen — guardians of centuries-old jewelry traditions — these treasures emerge as miniature masterpieces, imbued with an unmistakable allure. Within



every bracelet, necklace, ring and earring lies not just craftsmanship, but a piece of Roberto Coin's imagination. And inside every piece lies his iconic signature: a small ruby.

This ruby serves as a magical talisman that marries ancient lore with modern sophistication and has evolved into a distinctive signature element of Roberto Coin's jewelry. The pharaohs of Egypt believed this fiery gem brought joy, love and health when kept close to the skin. Burmese warriors cherished rubies for their protective properties during battle. And ancient Hindu myths considered rubies to be the sacred fruit of the Kalpa tree — a tree reflecting hope and desire.

Such myths resonate beautifully with the mission of Roberto Coin, which is to craft jewelry that not only

adorns, but also touches the soul.

"Even the idea of the ruby has dual significance — the signature and romantic symbol is also a means to identify the jewel as belonging to the brand," Coin explained. "The ruby is the anchor that visibly ties all of my jewels to the same origin and that also guarantees maximum aesthetic freedom."

VENETIAN PRINCESS: THE POETRY OF VENICE

Among Roberto Coin's collections, one emerges as a lyrical ode to the architectural grandeur and cultural vibrancy of Venice: the Venetian Princess collection. Inspired by the ornate decorations of palaces overlooking Venice's canals, this collection transforms the city's rich

symbolism into wearable works of art. But as Venice enchants its visitors with timeless beauty, the Venetian Princess collection keeps evolving, adding layers of creative genius year by year.

The latest jewel in this crown is the VP Pirouette, which is a testament to design innovation. It features a rotating flower that reveals two opposing aesthetics in a single design. One side sparkles brightly with color — a cheerful expression of rebirth and springtime, featuring stones like chrysoprase, mother-of-pearl and rhodonite in delectable pastel hues. The other side, which is encrusted with diamonds, captures the essence of haute couture for the most exclusive occasions.

Symbolizing petals kissed by sunlight on one side and shimmering raindrops on the other, the Pirouette encapsulates moments of ordinary life elevated into cherished memories.

Similarly, the Venetian Princess Carnival collection bursts forth in celebratory brilliance, echoing Venice's jubilant festivities. It presents a medley of colorful stones that celebrate life, vibrancy and all the magical hues of a festival.

MEDALLIONS: AN ODE TO CREATIVITY

Ingenuity is the Venetian Medallion collection. Here is a series of floral, colorful wearable medallions adorned with luminous diamonds. These pieces radiate Roberto Coin's ever-expanding creativity, drawing inspiration from a tradition of *patere*, or circular decorative motifs. The pieces are crafted with precision, and each medallion symbolizes both the artisanal excellence and the artistic innovation that define Roberto Coin's oeuvre.

APPASSIONATA: THE COLLECTION THAT BEGAN IT ALL

The evolution of his collections demonstrates the designer's dedication to craftsmanship, which started when he introduced the Appassionata collection in 1996. The Appassionata collection became the foundation of the brand's legacy while establishing the ruby as Roberto Coin's signature design element. Through his first collection, Roberto Coin announced his artistic vision, which holds creativity as the essential element of authentic luxury.

A COMMITMENT TO ETHICAL LUXURY

For Roberto Coin, luxury does not end with beauty, craftsmanship, or innovation — it extends to responsibility. From the beginning of his career, the designer expressed a profound commitment to social and ethical responsibility. Reinforced by his encounter with Earl Mountbatten during his years in the hospitality industry, Roberto Coin adopted a philosophy of "remembering to have a heart" — a principle that would guide his approach to sustainability in the jewelry business.

▲ Stack of rings from the Love in Verona Collection.



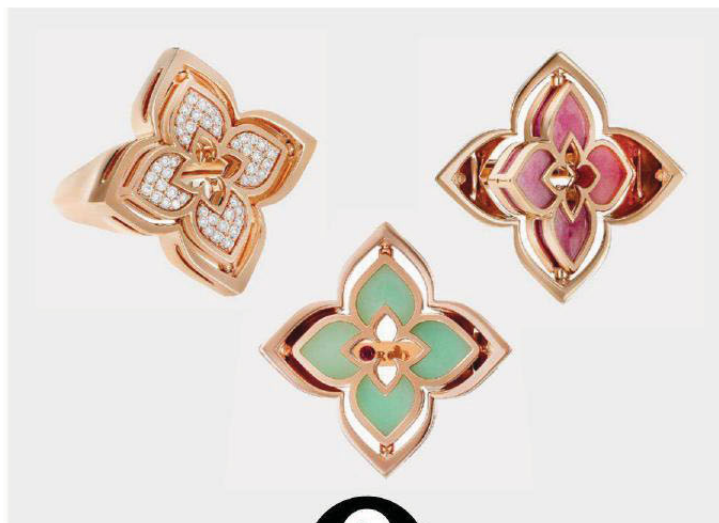
Roberto Coin's ethical practices are as iconic as his ruby signature. As a member of the board of directors for the World Diamond Council, Coin helped establish the Kimberley Process Certification Scheme alongside the United Nations – an endeavor that ensures the diamonds in every Roberto Coin creation are sourced from conflict-free zones. Beyond diamonds, the brand maintains similarly stringent standards for gold, abiding by the Dodd-Frank Act to prevent gold associated with human rights violations from entering its supply chain.

The brand's membership in the Responsible Jewelry Council further underscores its dedication to responsible human rights, ethical practices and environmental

sustainability. In addition, Roberto Coin's commitment to eco-conscious luxury reached new heights in 2023, when the construction of the new boutique in Kuwait was analyzed for its carbon footprint. By planting olive trees in Vicenza to offset its emissions, Roberto Coin demonstrated his belief that sustainability should shape the future of the jewelry industry.

SHAPING THE FUTURE WITH CRAFTSMANSHIP

Craftsmanship at Roberto Coin marries the elegance of tradition with the bold possibilities of technology. In his atelier, seasoned artisans sit beside younger technicians, exchanging ideas and perspectives that ultimately lead to



designs that bridge centuries. The dexterity of Italy's jewelry artisans is matched only by their ingenuity – they hold the secrets of ancient practices in their nimble fingers while incorporating cutting-edge tools to achieve an unparalleled balance of old and new.

It's a balance Roberto Coin values profoundly – the ability to bring to life something antique and something new, often within the same project, on the same day. This convergence defines Roberto Coin's approach to artistry and ensures that each creation is wearable, eternal and stirringly beautiful.

THE JEWELRY OF INFINITE STORIES

It is important to note that Roberto Coin's jewelry collections demonstrate endless narratives that are expressed through materials beyond metal and gemstones. The Venetian Princess



Click to learn more about the enduring legacy of Roberto Coin.

Arabesque ring with a close up of the signature ruby.

Trio of Venetian Princess Pirouette rings.

Venetian Princess Carnival earrings.

collection, for example, stands as a tribute to Venice while Medallions present original motifs and Appassionata showcases historic rubies in each piece.

Roberto Coin continues to build his brand through courageous artistic methods combined with empathetic values. He supports humanitarian organizations such as Youth Aids and Every Mother Counts while delivering lectures in Geneva and Dubai to promote ethical brand practices that focus on social responsibility. Roberto Coin jewelry functions as an exchange that unites the creator with the wearer while connecting historical moments to upcoming times.

A LEGACY ETCHED IN GEMSTONES

Roberto Coin is not just a name or a brand; it is a universe – a living testament to craftsmanship, creativity and individuality. With collections such as Venetian Princess, Venetian Princess Pirouette, Venetian Princess Carnival, Venetian Princess Medallion and Appassionata, Roberto Coin has sparked a legacy defined by beauty, artistry and substance.

And as the ruby burns quietly on every piece, it echoes the sentiment that began this journey and endures triumphantly: to create jewelry that inspires, that surprises and that is never, ever boring.

"Brands tend to be iconic only when they are defined by a few recognizable designs," Coin explained. "In my opinion, this means limiting creativity, which is the expression of freedom par excellence. Not being recognizable at first glance has given me the liberty to create, and to be, something innovative and unique."

Coin said even today, after 30 years, "I can confirm that my vision is the same as when I began, a vision that guarantees a more dynamic and curious future and, above all, a future capable of surprising again and again."



IN PARTNERSHIP WITH



TALL ORDER

The notorious British chef Gordon Ramsay is taking his cuisine to new heights.

His latest opening at 22 Bishopsgate, one of the tallest buildings in London, features not one, but three restaurants.

The first is **Restaurant Gordon Ramsay High**, a 12-seat chef's table experience that's 890 feet above the ground with swivel chairs and a view that makes the city's skyscrapers look like a paper town. It's also the tallest restaurant in Europe.

The sample menu starts at 250 pounds a person with a taste of an oyster vichyssoise that uses imperial gold caviar, buttermilk and dill; scallops from the Isle of Skye with pumpkin, nori, and pine crème, and a Cornish turbot made with marteau sausage, thyme, black garlic and yellow wine.

Other items on the menu include 14-day aged Sladesdown farm duck; a twice baked cheese soufflé, and a sorbet made with rhubarb, Champagne and rosé.

The restaurant is headed by James Goodyear, who was previously head chef at Evelyn's Table, a fine dining restaurant that has won a Michelin star.

Ramsay's other openings in the same building are **Lucky Cat Restaurant and Bar**, serving Asian-inspired cuisine and drinks until late. The restaurant is one of few in London that stays open late — on weekends it closes at 3 a.m.

The menu offers an array of sashimi and nigiri to dumplings and bao buns using fried duck leg, tofu and spicy avocado, and chicken and shitake mushrooms.

But what the restaurant has become most famous for is its maneki-neko figurines, otherwise known as a beckoning cat, which has become a mascot for the restaurant.

Ramsay recently revealed that more than 500 of the lucky beckoning cats have been stolen from the restaurant — at a total cost of more than 2,000 pounds.

— HIKMAT MOHAMMED



Country Escape

Between its excellent cuisine made using produce grown on site and a clutch of cozy farmhouse-chic rooms, **Le Doynné** was already a favorite day-trip escape for the Parisian fashion set.

Now there's one more reason to make the one-hour trip outside Paris: a 10-seat private dining room. It's the latest collaboration of the establishment with Project 213A, the four-year-old design firm of Theresa Marx, Clement Deboeuf and Jurgita Dileviciute, who also cofounded footwear label Jude.

They were already behind the artisanal pieces ranging from ceramic side tables to custom headboards that add a contemporary je-ne-sais-quoi to this address owned by Australian chefs James Henry and Shaun Kelly.

After cutting their teeth on the Parisian bistronomic scene, the friends moved to the area in 2017 and began this project that comes an impeccable historic, artistic and now gastronomic pedigree.

To wit: Early records place a stately

hall dating back to feudal times on the property, which later became the country retreat of the Countess du Barry, the favorite of French king Louis XV. It is now owned by the Mortemart family, who have called it home for over two centuries.

In the 1970s, the space now occupied by Le Doynné's restaurant was the workshop in which artists Niki de Saint Phalle and Jean Tinguely created their monumental sculptures.

Some five years and a host of highly skilled local artisans capable of preserving the integrity of a listed historical site were needed to convert the centuries-old barn into its current incarnation.

Lofty windows in the restaurant open onto an orchard and expansive vegetable garden, cultivated following regenerative agricultural practices. It has since yielded the excellent produce that's found on the table — and a Michelin star in 2023. — Lily Templeton

5 Rue Saint-Antoine, 91770 Saint-Vrain; Tel: +33-6-58-80-25-18.



Paul Perez and Nicolas Flores

Salon Starter

He's the hairstylist to the hairstylists — and the L.A. cool girls. Now he has his own salon.

Nicolas Flores' regulars include Sofia Richie Grainge, twins Simi and Haze, Marianna Hewitt and Tania Sarin, along with celebrity hairstylists like Jen Atkin, who styles Kendall Jenner, and Amanda Lee, who works with Hailey Bieber.

"I still have my pinch-me moment when I walk in," Flores said of opening his flagship, located steps from Melrose Place.

Flore Salon, at 8873 Melrose Avenue, is a joint venture with Paul Perez, his business and life partner. They run a team of 15.

"It was the hardest thing, finding a space," he said of the 2,400-square-foot salon, which formerly housed a Danish lingerie company. "Finally, we came across the space after six months."

He collaborated with Studio Four Eleven on the design and Raw Builders on construction, featuring a glass facade, high ceilings, stone and wooden floors, brass accents, natural light, with warm touches and earthy materials throughout.

On a Friday morning, the salon is buzzing with energy — a typical scene as Flores sees 20 to 25 clients a day, with daily

foot traffic ranging from 70 to 90 visitors.

"It just seemed like a big undertaking," he said of branching out on his own after leaving Sally Hershberger. "But then, as I was getting busier and busier, I just started thinking, 'OK, maybe I can do this.'"

Originally from Orange County, 36-year-old Flores moved to Los Angeles at 21 to pursue his career. "I worked super hard. I never said no to anything, and just absorbed as much as I could," he recalled of his early hustle.

Today, he's the go-to stylist for those looking for the layered, '90s-inspired haircut that's been making a comeback. "It's all about this bombshell hair," Flores said. He stocks his salon with products he believes in, like Rōz by celebrity hairstylist Mara Roszak, whose clients include Emma Stone and Zoe Saldana, and Milbon from Japan.

Also on trend: fullness and movement.

"Everyone wants healthy, shiny hair," he added. "Highlights are still around, but I'm noticing a lot more clients wanting to stick to their natural colors and having just super healthy, shiny hair that's layered, of course, and has a lot of bounce to it and softness."

— RYMA CHIKHOUNE



Royal Nature

What could be more British than Burberry and the royal family?

In 1983, the then Prince Charles stepped out with Princess Diana on holiday in Nova Scotia, Canada wearing matching his-and-hers trenchcoats from the British brand, which has held a royal warrant from Queen Elizabeth II and Charles, who is now King Charles III.

This spring, **Burberry** teamed with the king's gardens in Highgrove, the private residence of the monarch, for a nature-inspired collection of 28 pieces including men's and womenswear and accessories.

The brand also worked with the artist Helen Bullock, whose starting point was the gardens.

"The gardens are so vast and rich it was hard to decide where to start. But I soon fell for the tangled sway of wildflowers and that special combination of dancing poppies and cosmos," she says, adding that Highgrove's trees, arbors, flowers, honeybees and fountain sparked her creations. — H.M.

CANALI

Inner Beauty



Eye

THE WHO, WHAT AND WHERE OF ARTS AND CULTURE.

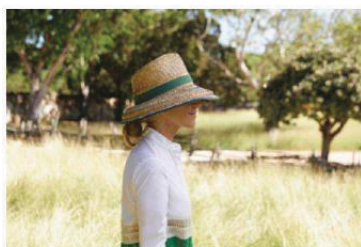
These Weekend Getaways Are Designer-approved

Many creative types head for the countryside or mountains in search of nature, while others prefer a city break.

BY MILES SOCHA, JOELLE DIDERICH, LILY TEMPLETON, SANDRA SALIBIAN, SAMANTHA CONTI, LUISA ZARGANI AND LISA LOCKWOOD

JENNY PACKHAM

“Paris has the edge for me. It’s an inspiring getaway and my home from home. The Parisians’ love of tradition and romance combined with its youthful modernism is the pull for me. It’s a place for hedonists, dreamers and voyeurs. Everyone dresses up to go to Paris. It’s a fashion designer’s visionary delight.”



TORY BURCH

“Antigua. The minute I arrive, I can breathe, and I feel an overwhelming sense of calm. The beauty, the nature, the birds — it’s always impossible to leave.”

LORENZO SERAFINI
ALBERTA FERRETTI

“Capalbio, because I think it’s the perfect location to immerse oneself in nature and unplug, but at the same time also to enjoy an artistic and cultural offer that is always stimulating.”



MARIA GRAZIA CHIURI
DIOR

“If there is the sea not far, it could be great. I love the sea. But I am a very simple person. I like very simple things — seeing exhibitions, films, normal things: to see my friends, to read my books, to stay at home, too. People like me that are born in Rome, we are not obsessed with the weekend. We don’t have this attitude. It’s something more in the cities that have no parks, no greenery. Honestly, I was very surprised when I was younger and I started to go very often to Milan, and one of my friends living in Milan was obsessed with organizing every weekend in the mountains, on the lake. If you have to organize all the time your weekend, it’s another job.”

ROKSANDA
ILINČIĆ

“Apart from traveling back home to visit my family, which always is one of the nicest weekend gateways, I also adore hotelier Marie-Louise Sciò’s getaway, La Posta Vecchia. Situated just outside Rome, by the sea, this hotel and museum offers an incredible, stylish escape. Its famous Getty suite still has the original furniture and Gobelin tapestries brought in by its first owner — J. Paul Getty — who was a great collector of rare vintage furniture. The hotel is the perfect mix of escape and culture, paired with an incredible welcoming atmosphere.”

MARC JACOBS

“More than anything, I just like to be home. I am grateful to get to spend time in this beautiful house in Rye, (N.Y.)... There is no place I would rather be.”

NICOLAS GHESQUIÈRE
LOUIS VUITTON

“I enjoy getting out of the city to go to my country house. It is located just outside of Paris in a charming town called Montfort-l’Amaury. The house is nestled in between a beautiful historical landmark and next to an immense forest. It is a place where I like to be surrounded by friends and family, which is my favorite way to spend a weekend.”



DEAN AND DAN CATEN
DSQUARED2

“Mykonos holds a special place in our hearts. We not only spend many weekends there, but also most of our summers. A dear friend introduced us to the island 30 years ago, and since then, every visit has been more enchanting than the last. The energy of Mykonos is truly electric. Whether you’re soaking up the sun on the beach or dancing the night away, it’s impossible not to get swept up in the vibrant atmosphere. Beyond that, the iconic whitewashed buildings and cobblestone streets of Mykonos Town beautifully blend Greek charm with modern luxury. The shops, restaurants and cafés create a relaxed yet chic vibe, making it easy to unwind. And spots like Little Venice offer breathtaking sunsets that stay with you long after they’ve faded. We have a few favorite spots on the island. Nammos on Psarou Beach feels like home to us. Spilia on Kalafatis Beach offers a peaceful retreat, while JackieO’ Beach Club brings a fun and lively atmosphere. Finally, Principote on Panormos Beach boasts elegant design, and before you know it, you’ll find yourself dancing as the sun sets! For us, Mykonos represents freedom.”



Paul Smith



SPRING SUMMER 2025
paulsmith.com



TOMMY HILFIGER

"There's something about the Bahamas that feels like an instant reset. Just a 30-minute flight from Florida, it's close enough for a quick getaway yet worlds away from the everyday. A personal favorite, the Exumas, are pure magic – endless turquoise waters, hidden coves, and some of the best snorkeling you can find. Whether floating in the shallows, exploring the marine life, or soaking in the natural beauty, it's the ideal balance of adventure and relaxation."



DANIEL ROSEBERRY
SCHIAPARELLI

"I like to go to Switzerland. Two of my best friends and my goddaughter live in Lugano, so any chance that I can, I'm going to Switzerland, or I'm going to New York. I love Lugano. It's so beautiful. The weather is always incredible, and you've got the lake there. It feels like an up-and-coming city with a younger scene coming on to it. But it's also a great place to go and feel completely anonymous and completely detached from fashion."

HUN KIM

KARL LAGERFELD

"I'd say Mallorca. Over the past 10 years, it's been the place I've returned to most for a quick escape. I really love the old town – so full of charm – and the beautiful cathedral right by the ocean. Gaudí actually worked on a big restoration project there, presented to Bishop Campins. One of the major changes he made was removing two altarpieces that had been blocking the view of the bishop's throne. It totally opened up the space and gave it a whole new feel. And I can't forget Sóller – such a gorgeous little stone town. It has this Old World charm and the views are just breathtaking. I honestly can't describe how much I love it – it's one of those places that just sticks with you."

ROCCO IANNONE
FERRARI

"Athens, not only for its historical and cultural stratification but also for its beautiful riviera with excellent accommodation facilities, breathtaking sunsets and a scenery where, through mythology, everything about us has been told!"



OLIVIER ROUSTEING
BALMAIN

"My favorite weekend getaway is the Sha Wellness retreat in Spain. It's my sanctuary to reconnect with myself and with nature. I go there to take a breath of fresh air, meditate, do yoga, and focus on my mental well-being. I take the time to learn new routines, to listen to my body, and to talk with experts who sometimes make me laugh, sometimes make me question myself, but always help me grow. I indulge in massages, spend time at the spa, take care of my skin, and soak in the extraordinary Mediterranean sunsets. I always come back feeling refreshed, reenergized, and ready to face the next season, or the new week, with clarity and strength."

NIGO
KENZO

"I like to escape to the Japanese countryside, especially the mountains, to do pottery. It's a chance to disconnect from technology and reset my mind."



Nigo firing ceramics in the Japanese countryside.

ALESSANDRO MICHELE
VALENTINO

"I have two places that I really love to go: my countryside house in Umbria, an hour and a half from Rome, and Venice. I always loved Venice, but maybe now that I'm trying to escape from many things – escape, or change the view – to be in a very surreal place that I love, I feel myself in between. I mean, there are no cars, just these decadent, amazing gates in the water, and it's hard to go almost everywhere, because to go on the other side of the canal, you have to do a long trip around. Everything is poetic and hard, and sometimes it's foggy and wet and slippery walking, and alive and dead at the same time. I have roots in Abruzzo and we had a nice house on the mountain, and I went there when I was young, but I decided to build my temple, my own. I care about my roots so much, but I also discovered, living, that I need to build my own roots. Many people, friends of mine, they said, 'Why didn't you go there?' because it's a crazy, beautiful, hidden place. I don't know, because there is a part of me that is obsessed and scared to drown in the past. That was the place of my dad, my mom, my uncle, my granny, and it's incredible with memories. It's still with me, but I love to do my own thing now."

JULIAN KLAUSNER
DRIES VAN NOTEN

"I like to go home to Brussels. That's where I grew up. And I think Brussels is having a great moment in the last few years, it's becoming a very young city and has a lot to offer, great food, people, and beautiful galleries."



MARCCAIN

Marc Cain Sports



STEPHEN JONES

“Home [in London], because I travel all the time, so my favorite getaway is home. It’s the complete opposite to most people.”



BURÇ AKYOL

“Pantelleria, Italy. Everybody goes there but you can’t see anyone because it’s so private. It’s very rural. We work in the capers field and the vineyards. It’s where I go to disconnect and recharge that Mediterranean blood I have.”

BRUNELLO CUCINELLI

“None among the most fascinating locations I have visited in every part of the world is more dear to me than the island of Capri. I consider its inhabitants, descendants of the ancient Greeks, among the most amiable, generous and witty people. I love Capri for its balsamic air, which reaches the balconies of its beautiful villas filtered by the fragrance of lemon and orange blossoms. I honor Capri, which 2,000 years ago Augustus turned into a Roman town and after that Tiberius chose as a summer residence.”



DIANE VON FURSTENBERG

“At this point of my life, my favorite weekend getaway is home in Connecticut.”

IAN GRIFFITHS
MAX MARA

“My cottage in Suffolk, [England]. I’ve got a beautiful garden there, and it’s in the middle of the countryside, only five miles from the sea. You can walk to the beach if you want to through the woods, the estuary and the warrens. The first kings of England lived there, the Anglo-Saxon kings, so it’s a historic place, too. Lots of creative writers and painters live there, and there’s a lovely social life that’s completely informal. It’s got everything.”

ALBERT KRIEMLER
AKRIS

“I love the Engadin because it’s the most beautiful valley on earth. It’s at an elevation of 1,800 meters high, it has four lakes, and it has a wideness you would not expect to find in Europe. There is a sensation of color in the sunlight during all the seasons.... Whenever I go there, I find a new sensation of discovery of nature.”



ADRIAN APPIOLAZA
MOSCHINO

“I would say Ibiza — it’s always the best energy and you can always count on friends being there.”

MARCO DE VINCENZO
ETRO

“My first weekends at the seaside are always on the Amalfi Coast. I found in Positano a place I really like, because after a winter spent mainly in the north [of Italy], I immediately feel the need to head south, and that’s the easiest place for me to reach. I go there often, it’s a little bit like my refuge in June — I think I’ve been there for a few years now.... I don’t get bored staring at the sea, and that kind of isolation is very enriching for me. There are people who ask me, ‘How can you sit there for an hour?’ but for me it’s an important thing to do. And I don’t switch off — I think, I mull over things and I reconnect with a Southern aesthetic that is essential to me.”

MAIKO KUROGOUCHI

“Since the altitude of my vacation home is quite high, 1,600 meters, it feels like stepping into a completely different world. There, I do nothing but cooking, take walks, and go hiking, enjoying a way of life that is entirely different from Tokyo. It only takes one hour to walk to the summit, where I can see breathtaking views that make me feel like I’m above the clouds. The view changes every day, and I just embrace myself in the landscape, staring at the sky for hours. When I get tired from walking I take a break at a mountain hut where I always enjoy my favorite treat — a plate of honey toast.”

PHILIPP PLEIN

“I go away every weekend to my home in Cannes — even if it’s for a short weekend. It’s my personal paradise, and the weather is always beautiful. I’ve owned a house there for 13 years and I keep expanding it. Now it’s four houses. Every May [during the Cannes Film Festival] we have a fashion show and this year, we’re doing a pop-up of Philipp’s Club in the garden. Cannes is three-and-a-half hours from where I live in Lugano, Switzerland. I have four sons and we go to the beach throughout the year — even in December. We are two minutes from the beach, and the kids just love it.”



SARAH BURTON
GIVENCHY

“I love going to the Lake District [England’s largest national park] and being surrounded by nature.”

ALEXANDRE MATTIUSI
AMI PARIS

“My favorite escapade is leaving the office and going home in Paris’ lively and multicultural 20th arrondissement.”



PILOTI

Designed by Drivers, Made for Drivers.



WES GORDON
CAROLINA HERRERA

“Our farm in Roxbury, Conn. In spring, summer and fall we love to spend every weekend there with the horses, sheep, and chickens.”

LUIS DE JAVIER
“My favorite place to escape is my mom’s house. I just go surfing. [Sitges is] calm, it’s a little town, a little gay town. There’s always so much noise [around me] that whenever I need to just stop, I go there, get in the water, dive. I think [that’s] it’s the only time I actually forget about everything.”

YOHJI YAMAMOTO
“When it looks dangerous, I’m attracted. Can I climb up this dangerous [mountain] or can I swim this hard-weaving water? I feel strongly attracted by beautiful nature, even if [it’s] dangerous.”

STACEY BENDET
ALICE + OLIVIA
“Aspen is one of our favorite family trips. We have a home there, and both my husband and I have been visiting since childhood. My kids are great skiers, but I actually love Aspen most for its summer beauty – hiking, great yoga, and, of course, our Aspen Alice + Olivia store, which is one of my favorites. The beautiful scenery, overall vibe, and all the cool locals who live there make it a very special place.”



DAVID KOMA
“If I’m in the U.K., I love the countryside, and spending time in the beautiful house of my friends, where we always chill. We spent time during COVID-19 there, so it’s very special. But when I’m in Italy, there are so many beautiful places, so every time I go to a different one. Because of work [Blumarine], I go quite a lot to Bologna, which I love, but also Florence or Rome. I’m still new here, so I’m still exploring.”

CHEMENA KAMALI
CHLOÉ
“Definitely Trouville, because it’s by the beach, and if you know your way around, there are amazing, beachfront hotels, and little restaurants that are very local, that not many people know. The kids can play in the sand, and you can have moules-frites [mussels and french fries] by the beach, even on a colder day when the sun is shining.”

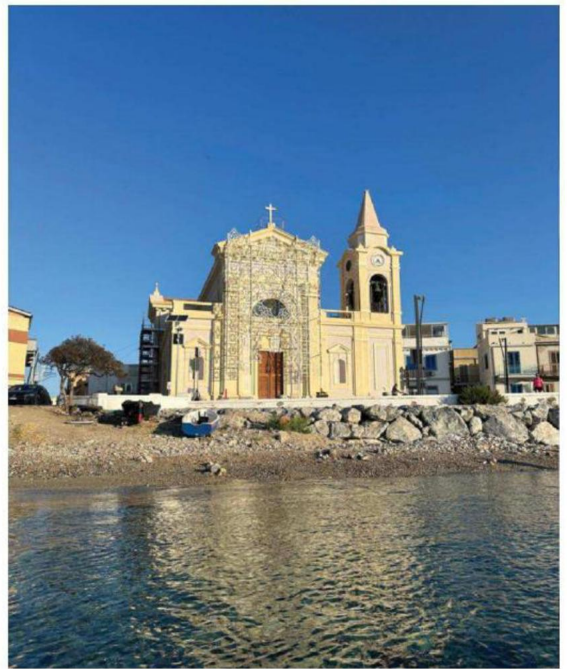
RICK OWENS

“I don’t travel as much as I used to, because I feel guilty because of the whole ecological element of it. Plus I’m thinking, I live in f–king Paris! My every day could be a walk through the Tuileries to the Louvre. How am I gonna wear that out? Also, just my own little neighborhood with its church, the cafés and stuff. Everything I want is within walking distance.”



FAUSTO PUGLISI
ROBERTO CAVALLI

“I was born in Messina. I miss the sea in Messina, and I miss its natural light. I love the places where the light and the colors shine bright and brighter together. It’s a special light. Every morning, when I wake up, ideas and inspiration come together in the easiest way, it’s a natural approach and I feel so happy. That sky light is unique. It shines bright and it blinds you, and for me it’s like a creative hug. That’s the light in the Stretto di Messina that you can’t find somewhere else in Italy....I find that same light in Miami, it’s a beautiful emotion. I adore Miami and its history. It’s wild and it’s about freedom. When I am in New York, the city I love most, I find the time to fly to Miami. It’s fast and easy. And when I am in Miami Beach I feel like I’m living back my childhood happiness.”



Tuileries photograph by Getty Images



The Art of Timeless Design

CAROLINA CUCINELLI on Brunello Cucinelli's first women's handbag.

HIDDEN WITHIN the bustling streets of New York City is Casa Cucinelli, an oasis of timeless elegance that mirrors the serene beauty of the Italian countryside. It is here where Carolina Cucinelli, vice president and co-creative director of Brunello Cucinelli, recently sat down for an interview with Alex Badia, style director at WWD, to reveal a milestone moment for the luxury brand: the launch of the brand's first women's handbag. The discussion focused on craftsmanship, sustainability and the "feminine voice" shaping Brunello Cucinelli's future.

A SISTERHOOD IN DESIGN: COLLABORATING ON THE BC DUO

When asked about the impetus behind the launch of the BC Duo handbag, Cucinelli described it as an intimate foundation born from a collaboration between her and her sister, Camilla Cucinelli. Despite years of co-creating designs for the brand, this project was a uniquely personal venture.

"It was beautiful because we both wanted to create something dedicated to us — not just for clients similar to us," Cucinelli said. The name "Duo" encapsulates their relationship, a harmonious interplay between sisterhood, duality and their shared creative vision. While remaining deeply rooted in the brand's identity, the handbag represents a subtle departure toward the contemporary, reflecting the sisters' unique perspectives.

Regarding the vision behind the handbag, Cucinelli said it reflects a thoughtful awareness of modern life. The BC Duo isn't just a handbag — it's an accessory designed to adapt to the dynamic rhythm of a contemporary woman's day. From morning meetings to

an evening Aperitivo, the Duo transitions seamlessly between styles and occasions.

"We wanted to create a bag dedicated to women who balance life between work, family and social moments," Cucinelli added. Available in multiple sizes, the Duo accommodates everything from essentials for a long day to the elegant simplicity needed for a night out. Its versatile design mirrors the effortless adaptability many women strive for, she said.

CRAFTSMANSHIP ROOTED IN UMBRIA

Craftsmanship is a cornerstone of Brunello Cucinelli's ethos, and the artistry behind their first handbag is no exception. The bag is meticulously crafted in Umbria, away from the brand's Solomeo headquarters, where leather isn't traditionally used. This geographic shift placed the handbag production in the hands of distinguished Tuscan artisans whose expertise in leather-making aligns with the brand's uncompromising quality standards.

The design features clean lines and high-quality artisanal techniques, and while Brunello Cucinelli remains a "no logo" brand, subtle design elements and details nod to the brand's identity. For Carolina Cucinelli, these thoughtful touches capture the elegance the Cucinelli name is renowned for while ensuring enduring simplicity and timeless appeal.

Brunello Cucinelli, named for the visionary founder behind the brand, has long been recognized for its values-based philosophy. But under the guidance of Carolina and Camilla Cucinelli, the brand's legacy now incorporates a distinctly feminine viewpoint, a shift that serves their family's broader vision of balance.

"It's all about balance," Cucinelli told Badia. "We've had the privilege of working with Brunello for 15 years. We learned so much, and we share the values of the



From top: Carolina and Camilla Cucinelli; The BC Duo bag; Alex Badia and Carolina Cucinelli at Casa Cucinelli in NYC.



Exclusive interview with Carolina Cucinelli.

company. But at the same time, we're living in a different moment, and we want to breathe new energy into the brand."

For Carolina and Camilla, their feminine influence expands not only through design but also through nurturing relationships with artisans and collaborators. Their approach blends heritage and innovation, ensuring the company evolves to meet the needs of contemporary consumers while retaining the values that shaped its origins.

THE FUTURE: A VILLAGE, VISION AND RESPONSIBILITY

The conversation then shifted to the brand's rural roots in Solomeo, a tiny village in central Italy that Brunello Cucinelli himself transformed into a hub of artisanship, culture and sustainability. Cucinelli expressed pride in the company's commitment to community development and its efforts to create opportunities for younger generations.

"The company supports the village, and the village supports the company," she explained. "It's important for us to create a future where young people choose to stay in the village rather than move to cities like Milan or New York. We dedicate resources to fostering culture, art, and a way of life that feels sustainable and fulfilling."

This philosophy, built around respecting the past while investing in the future, is integral to the Cucinelli brand. It's as much about nurturing a way of life as it is about creating timeless products.

BUILDING A SUSTAINABLE WARDROBE

The BC Duo is more than just a bag — it's a representation of the brand's vision of sustainability. "Young generations are very sensitive to the idea of buying less but buying better," Cucinelli told Badia. This ethos aligns perfectly with Brunello Cucinelli's long-standing philosophy of crafting garments and accessories intended to last a lifetime.

From their meticulous focus on high-quality materials to their signature palette featuring neutral tones such as chocolate and light beige, every aspect of the BC Duo is designed to integrate effortlessly into an enduring wardrobe. "The idea was to create something that complements what's already in your closet, something you can wear forever," Cucinelli added.

This approach serves not only the environment but also the customer, who can rest assured that their investment is one that transcends fleeting trends.

TIMELESS ELEGANCE FOR GENERATIONS

Cucinelli closed the conversation with a hopeful vision for the future: "We want to create something that you don't store away after six months," she said. "Something you want to pass down to your son or daughter one day."

The BC Duo bag, like everything Brunello Cucinelli produces, is designed not just for the present, but for generations to come — a symbol of the brand's enduring commitment to quality, artistry and legacy.

IN PARTNERSHIP WITH



BRUNELLO CUCINELLI

Hamptons Retail Happenings, What's New for the Season

Along with lounging by the pool, on the beach or barbecuing, it's all about strolling the quaint streets of the Hamptons villages, bidding hello to the neighbors and checking out the shops. BY DAVID MOIN

There might be a squeeze for retail space in the Hamptons, but there are enough high-profile launches happening this season to make the shopping scene interesting – and a bit different for those summering on Long Island's luxurious East End.

"There are always new brands looking to make their mark here," said Jeff Sztorc, a partner in the Hamptons real estate team at Compass. "For those looking for a prime spot on the main streets, there's been a tremendous amount of demand."

Still, "Since COVID[19], there hasn't been the normal shuffle after every summer," said Lee Minetree, associate real estate broker at Saunders Associates. Compared to years past, "There are not a lot of retail openings this season. It's pretty slim pickings. There is not a lot of space left in the main shopping areas."

But that's a clear sign that business is strong in the Hamptons. "People seem to be staying out here for longer periods," Minetree said. "The retail business is good out here."

"The Hamptons is a natural extension for our brand," said Geri Moran, vice president of marketing at ABC Carpet & Home, which opened its first store in the Hamptons on Thursday, a 5,600-square-foot unit at 1 Pond Lane in the heart of Southampton. ABC has a store in Manhattan's Flatiron District and in Greenwich, Conn. "Our customers here – designers, creatives and home lovers – share our passion for intentional living and unique, meaningful design. With this new space, we're excited to deepen our relationships with the local design community and continue building a home for artistry and inspiration." Beyond shopping, the Southampton store is envisioned as a hub for creativity and collaboration – a place where local designers, makers and storytellers can connect and co-create." The store sells sustainably sourced rugs from around the world, new and vintage furniture, decorative accents, textiles and gifts, and will be staging trunk shows.

But there's always room for another pizza place. Crazy Pizza, known for its thin-crust pizza with ingredients flown in from Italy, is planning to open at 47 Montauk Highway in East Hampton next month. The menu also offers classic Italian dishes, antipasti, thin-crust pizzas and signature desserts like Nutella pizza.

Also, football legend Tom Brady is opening one of his CardVault by Tom Brady shops at 47 Newtown Lane in East Hampton over Memorial Day weekend. Earlier this year, the seven-time Super Bowl champion acquired a 50 percent stake in CardVault, then changed the name of the business to CardVault by Tom Brady. His involvement portends aggressive expansion of the chain, which sells sports cards, trading cards and memorabilia. "This isn't just about buying and selling cards. It's about curating history, building community, turning fans into collectors, and giving them access to own great moments in sports," Brady said when he bought into the business.



From the RH Outdoor "Striata" Teak Collection.

RH Outdoor East Hampton, dedicated exclusively to RH Outdoor Collections, opens mid-June at 53 Main Street in East Hampton. The space features exclusive furniture collections by renowned designers, along with outdoor fire tables, umbrellas, lighting, rugs and decor, as well as the Striata Teak Collection, Sedona Teak Collection and Lagos Teak Collection, and key items from the existing assortment. There will also be the RH Interior Design service to reimagine your patio, poolside, beach space or balcony.

RETAIL RISINGS AND MORE

Elysewalker will unveil a pop-up at 57 Main Street in Southampton on Memorial Day, which will operate through Labor Day. While Elysewalker has never before had a location in the Hamptons, it has hosted private events and styling suites in the area since 2018. The 1,800-square-foot space will carry a mix of heritage, new and emerging brands including Alaïa, Chloe, Dior, Gabriela Hearst, Johanna Ortiz, Khaite, Miu Miu, Saint Laurent and The Elder Statesman, and contemporary brands such as Toteme, La Ligne, Sablyn, Still Here, Agolde and Citizens of Humanity.

RH Outdoor East Hampton, dedicated exclusively to RH Outdoor Collections, opens mid-June at 53 Main Street in East Hampton. The space features exclusive furniture collections by renowned designers, along with outdoor fire tables, umbrellas, lighting, rugs and decor, as well as the Striata Teak Collection, Sedona Teak Collection and Lagos Teak Collection, and key items from the existing assortment. There will also be the RH Interior Design service to reimagine your patio, poolside, beach space or balcony.

Sézane, a Parisian direct-to-consumer B Corp.-certified brand, will open an immersive pop-up at The Maidstone, in East Hampton. The 150-square-foot pop-up, which marks Sézane's first store in the Hamptons, debuts June 20 and will remain open until July 29. Sézane will reimagine Maidstone's Retail Shack into "a transportive Paris-meets-East Hampton experience with a curated selection of bestselling essentials and accessories, including the Justine basket bag, and limited-edition pieces designed for the season. Prices range from \$30 to \$400.

Vivrelle, a luxury accessories membership club, in partnership with Fwrd, is opening a pop-up in Bridgehampton where shoppers can buy or borrow coveted pieces from both brands. Officially opening Memorial Day weekend, the 1,500-square-foot space will be a luxury destination and will feature a Fwrd shop-in-shop with a curated assortment of clothing, beauty and home items, as well as an expansive collection of handbags from Vivrelle's assortment, including

accessories from brands such as Prada, Loewe, and Christian Dior. The space will be a "showroom" allowing members to swap and browse the collection, sign up for membership and borrow items on the spot.

House of Olita, a women's boutique on Madison Avenue, will open a pop-up at 53 Jobs Lane in Southampton.

J.Crew, which has for years operated a store in East Hampton, opened another permanent store at 88 Main Street in Southampton.

Brunch, a relatively new lifestyle brand with a range of products and a particular focus on footwear, reopens its Brunch Playhouse format at 14 Amagansett Square in Amagansett. The 1,000-square-foot retail space offers swings, slipper art, puzzles, board, storytelling moments and a matcha bar in collaboration with the Montauk General Store.

LT Burger is returning to Sag Harbor, moving into the space that was occupied by Tacorea, at 62 Main Street.

The HUB, which stands for health, unity and beauty and is the newest project from Toni DeMauro and Michael Catalano, opened at 2183 Montauk Highway in Bridgehampton. Described as an "intersection of luxury retail and entertainment and creative venue" showcases fashion, home goods, gifts, lifestyle products, art installations, pop-ups, collaborations with designers and brands, and events. Fitness guru Isaac Boots has a residency at The HUB and will be holding classes this season.

Salon 21, a fine art and interior design studio, is collaborating with The Maidstone in East Hampton on an exhibition, "La Dolce Vita," featuring a diverse array of local and international artists including Alli Conrad, Clare Dufournier, Beau Gabriel and Danielle Kosann. The exhibition captures sun-drenched moments, intimate gatherings and the simple pleasures of life, according to Alex Bass, founder and chief executive officer of Salon 21, which will host cocktail parties and events with the artists.

Blue&Cream is opening at 133 Main Street in Sag Harbor Memorial Day weekend with a dedicated space for quiet luxury brand Grey/Ven. Blue&Cream and Grey/Ven continue to have stand-alone stores in East Hampton. "We believe in partnering with those who share our vision for timeless, understated luxury," said Scott Weissman, CEO of Grey/Ven. "Blue&Cream has a legacy of championing rising brands." Grey/Ven will introduce exclusive capsule collections at all five Blue&Cream stores with resort and summer pieces, from sets to dresses and outerwear. Additionally Blue&Cream will launch handbags. Also on Memorial Day weekend Grey/Ven x Aroma360 will drop a home fragrance collection of candles, diffusers, room sprays and more at both the Grey/Ven East Hampton flagship and at Blue&Cream Sag Harbor.

Mary Lou's bar/restaurant is slated to open in Montauk this summer, at 474 West Lake Drive. It's a partnership of Alex Melillo, Joe Cervasio, Topher Grubb and NDT Development. The concept launched in West Palm Beach, Fla., this past winter with food and drinks described as "seasonal, strong and never overly serious." Mary Lou's is named after Melillo's grandmother Mary Lou Curtis, who owned a popular fashion boutique in West Palm Beach called La Shack.

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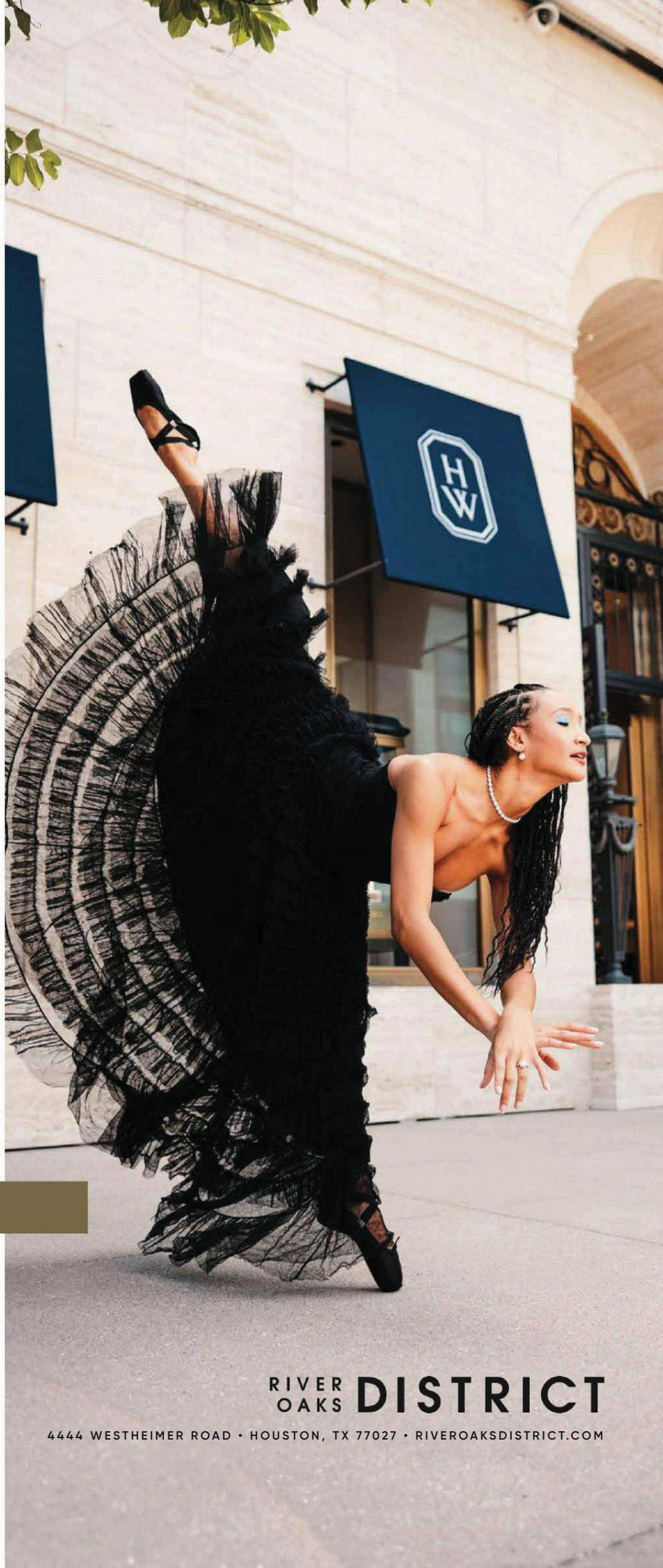
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Who Lives Where: Hamptons

Memorial Day weekend marks the official start of the Hamptons season, and the Hamptons, of course, are where you can bump into the famous and fashionable all summer long. Here, we map out where they all call home.

BY LEIGH NORDSTROM ILLUSTRATION BY ALY MILLER



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Rob Franklin Gets Bold in Debut Novel

His coming-of-age novel, the "Great Black Hope," relaunches the Summit Books imprint. BY KRISTEN TAUER

The opening pages of Rob Franklin's debut novel, "Great Black Hope," take readers into the thick of late-night Hamptons debauchery. It's Labor Day weekend

Out East, and the privileged twentysomethings are partying at a Southampton club, but the fun quickly evaporates for main character Smith. The recent Stanford grad, who's Black and queer, is arrested for minor cocaine possession, initiating a legal journey that unfolds parallel to his life back in the city. While anticipating his court case, Smith navigates family expectations, shifting post-college social relationships, and the emotional aftermath and mystery of his roommate's death.

"Great Black Hope" will be released on June 10, kicking off summertime reading and the relaunch of Summit Books, an imprint of Simon and Schuster.

Franklin, himself a Stanford alum, began writing the novel as an MFA student at New York University. After moving to Berlin in 2019 to write, he returned to New York in fall 2020 during the height of the pandemic.

"I was coming back to a very different New York than I had left," says Franklin, who before that had lived in the city off-and-on for a decade. "Everything was shuttered; it was quiet. Luckily grad school was in person; we were masked and testing every week. So I still had human contact through that. But otherwise it was a very lonesome time for me and for many other people."

Franklin soon decided to step away from his Berlin novel-in-progress and refocus on another idea that had been percolating: a coming-of-age novel set in New York, with the backdrop of the city's downtown party scene.

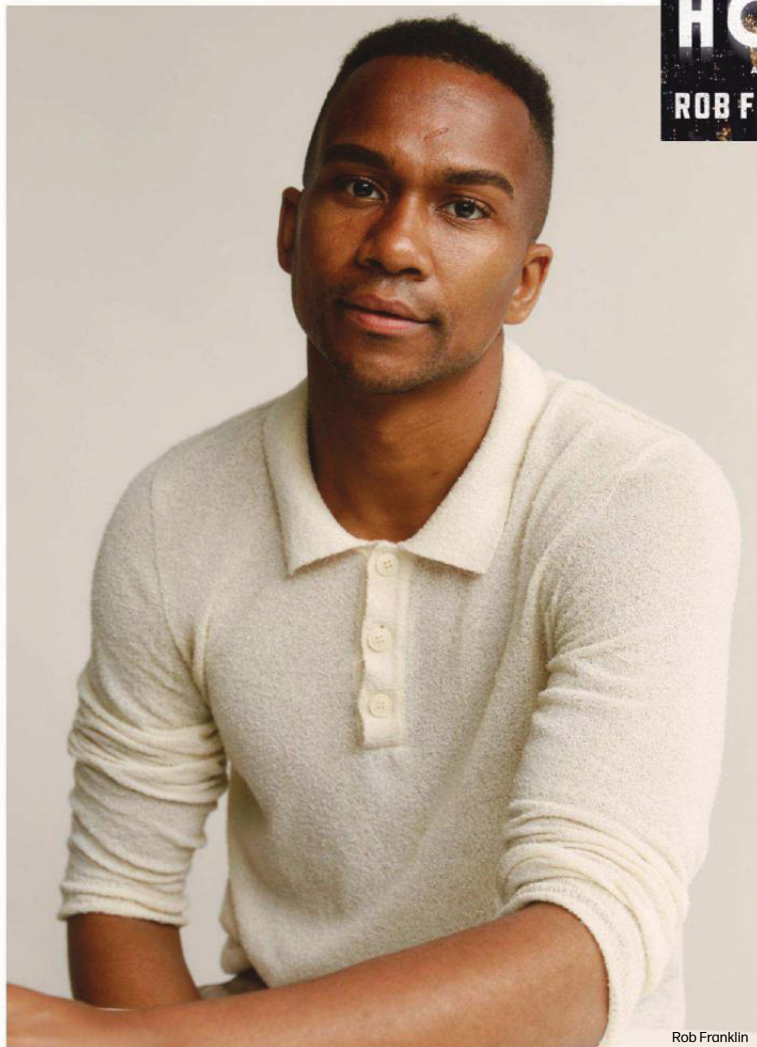
"With a character who, like me, lived life split between worlds, who had this sort of southern Black bourgeoisie background, but also had a foot in the downtown party scene of New York," he says. "Once I started writing it, it quickly became clear to me that there was quite a lot of there, there."

"Great Black Hope" is not a pandemic book, although the story is very much about people "sequestered in closed-off space together and going insane," Franklin says. "So it is in some ways informed by the pandemic. And likewise, I think my desire to depict an alive, dynamic New York City was probably in part precipitated by the fact that I was in a very quiet, closed off New York City at the time, and wanting to reflect on the version of New York that I had moved to in the front half of my 20s."

While New York shaped the texture of the book, the plot stemmed from Franklin's desire to write about Black respectability politics. "And specifically with characters who are from the Black bourgeoisie, looking at how these respectability politics and obsession with achievement can become a sort of almost pathology within that community," Franklin says. "Which is a community that I come from and that really shaped me. These have been kind of themes in my own life."

The character of Smith, from a privileged academic environment in Atlanta, leans on his family to help navigate his legal situation while contending with the inflection point of their expectations. Smith's story is structured around the start and conclusion of his legal case, weaving around the mechanics of the legal system and an interrogation of his substance use.

"It was only once I started writing [the novel] in earnest in grad school that I zeroed in on the subject of addiction," Franklin says. "Really



"Great Black Hope" by Rob Franklin.

NEW AND NOTABLE BOOKS

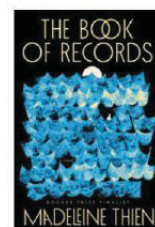
A family epic from a National Book Award winner, a drama about the 1980s Space Shuttle program and historical speculative-fiction that spans centuries. Here are three recent titles to add to your summer reading list.



"Flashlight" by Susan Choi, June 3.



"Atmosphere" by Taylor Jenkins Reid, June 3.



"The Book of Records" by Madeleine Thien, May 20.

thinking about – in these different worlds that I have moved through – how differently drug use and addiction are talked about. That downtown party scene versus the world of Smith's parents, the Black professional class that kind of was reared on the belief that you have to be twice as good to get half as far."

With various themes running throughout the story in tandem – race, class, addiction and recovery – readers have multiple avenues for personal connection to the story.

"There's been such a breadth of reactions," Franklin says. "Some people read it as mostly satire of this wealthy New York scene, other people read it as a family drama. The things that people point out to me kind of reveal how they're reading it."

The book is fiction, although there are parallels between the writer's lived experience and his characters that underscore the close third person narration. Like Smith, Franklin initially set out to be a poet while studying at Stanford, veering to a more corporate path after graduation. Both are from esteemed academic families – and the sons of former college presidents – still based in Atlanta.

Throughout the book Smith mourns the sudden death of his roommate Elle, the effervescent daughter of a famous soul singer whose death has become media fodder, her story

flattened by tragedy on the night of her birthday. Franklin's writing pays loving tribute to the young woman as a fully formed character, although the reader only meets her through Smith's loving remembrance. In that plotline, too, there is a personal connection. In 2018, shortly before he moved to Berlin, Franklin's roommate in New York was Lyric McHenry, a Stanford classmate whose death on the night of her 26th birthday was widely covered by the press.

The book's title, "Great Black Hope," was inspired by a Vanity Fair feature story written about Colin Powell during the '90s, when he was in the process of leaving the military and pivoting to politics.

"People didn't know what his politics were. They didn't know if he was gonna run as a Democrat or Republican. They were looking at his upbringing as this cipher to understand where his allegiances lay," Franklin says. "The profile depicts him as playing the game of respectable Black man very strategically. And so it struck me as this tongue-in-cheek title for this book about an upwardly mobile, downwardly spiraling, Black twentysomething."

"Once I committed to that title and other people started to read it, I realized the double meaning of the title," Franklin adds. "Because I also think that there's a hopeful valence to the end of the book."

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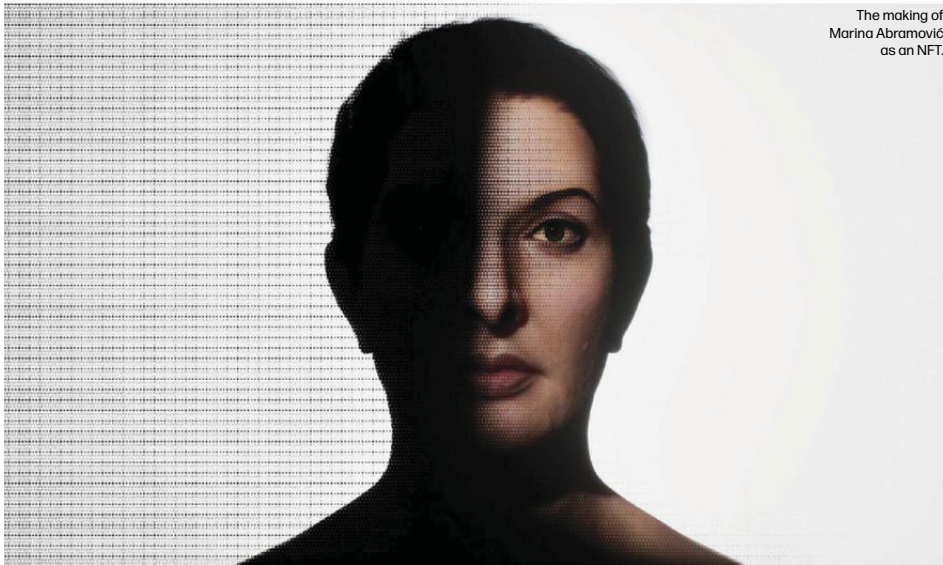
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The making of Marina Abramović as an NFT.

The Artist Is an NFT

Marina Abramović, the grandmother of performance art, wants to teach the masses, specifically her burgeoning young audience, how to disconnect from technology. BY HIKMAT MOHAMMED

Marina Abramović is a workaholic, and a brave one at that. In the name of art, she has laid inside a burning wooden star, been strangled by thick snakes; fasted for 12 days, and let an audience take control of her body using objects such as glass, candle, rose, hairbrush, mirror, gun, chains, axe and an array of sharp knives.

At 78 years old, the Serbian artist plans to go further with her next venture and enter – literally – the world of non-fungible tokens, otherwise known as NFTs.

In “Marina Abramović Element,” the artist will come to life digitally with help from TAEX, the digital art marketplace.

“I would love to have my avatar to do things my real body can’t. I can’t levitate, walk on fire or knives, or fly, but my avatar can. This could create all the performances of my dreams and that’s fantastic,” she says during an interview at the Jumeirah Carlton Tower in London.

The project is based on a fictional story she’s written titled “Legend.” Three chapters of the story have been translated into NFTs. “Art” will be released in mid-June with a focus on her portraits followed by “Life,” which touches on locations and gestures; while “Marina Abramović Method” will be released in September in what she describes as a “pursuit of self-discovery.”

Abramović is currently in the process of finetuning the NFTs with TAEX.

The final NFT drop, “The Great Mint,” will happen in November. People will be able to use the NFTs they’ve collected to access video artworks or extended animations.

Users gameplay as an avatar based on the artist and are rewarded with collectible items.

The avatar has all of Abramović’s Balkan characteristics including her raven-colored hair, striking nose and hazel eyes.

Each movement that Abramović’s avatar makes has been practised by the artist in a green room over a hundred times for the technology to pick up on her nuances.

Abramović has spent much of the past year on the project – and still continues to refine it. For the artist, patience is not only a virtue, but a way of life. “I sat for three months in a museum looking at [more than] 1,500 people in the eyes for eight hours a day. Is this called patience or not?” she asks?

Repetition is a meditative act for her that she

says opens up her consciousness and unlocks a fifth dimension, which is something she wants users to participate in.

One of the movements in “Marina Abramović Element” shows the artist opening a door and taking a step without entering the frame of the door. It’s one of the many drills of entering the fifth dimension, she says.

“The first five or six minutes of doing the movement is amusing, then you start to go crazy and wonder, ‘She’s totally out of her mind, why am I doing this stupid s-t?’” Then after an hour, the door is no longer just a door – the door becomes the opening of the consciousness and a space for the mind to shift,” Abramović adds.

“Marina Abramović Element” is dotted with crystals such as clear quartz and amethysts. She calls crystals “simplified computers of the planet, all information is in crystals.”

The NFTs project opens up a world of possibilities to what she can do as a performance artist. She agreed to engage with this new format as a way to connect with her ever growing new audience of young people who are discovering her work for the first time.

She said her audience now starts at the age of 14, and she now gets recognized in public.

“If you really want to have some kind of relationship with a young audience, you have to embrace technology because that’s what they start with at school. I’m using technology to create my own method of using it in a spiritual, meditative and positive way,” Abramović explains.

She says she hates how addictive technology is becoming and hopes her project will introduce more holistic practices in the lives of her younger fans.

Abramović has started working with a group of children and one of the exercises she has them doing is putting on headphones without any sound playing to block out outside noises.

“They told me the headphones are broken. I said, ‘No, it’s about silence.’ Young kids have never heard silence in their life. I am actually taking technology and bringing them back into something that can completely transform their attachment [styles] and make them [break out of being] impatient and moving too fast. Kids can’t concentrate [for] more than 10 minutes,” she says.

Abramović says she finds her focus by being in nature. She calls studio work a trap.

“I like to go to countries where they don’t know what Coca-Cola is or they don’t have electricity – somewhere as far as I can go to see Indigenous cultures and to learn from them and nature. I

live life and then from life comes the idea. I’m interested in the idea that I’m most afraid of, otherwise it’s the same s-t over and over again,” she says.

She finds that she’s most transformed when she’s doing long-term work over a period of months, to a year. “When you do something for three months, life and art become one thing – there’s no separation,” she adds.

Abramović’s most recent expedition was in the Mexican mountains.

“I loved Mexico because nobody spoke about Donald Trump and the [Mexican] people have dignity and traditions they still believe in,” she says.

In Mexico, a shaman told her that her energy is “too male” and to balance it out Abramović now wears a moonstone bracelet for “feminine energy.” She describes herself as a warrior who’s always working on the front line.

Abramović is acknowledged as a pioneer, and refers to herself as the “grandmother of performance art.”

She was the first female artist to host a major solo exhibition in the Royal Academy of Arts’ 255-year-old history. In May, she was the first woman to show at the Accademia di Belle Arti at the Venice Biennale.

“It looks like I’m a bulldozer or a tractor – first me and then the girls can come. I always think women are so strong – just the power of creating life in your body is a huge power. And we just take this role of being submissive to men, which is complete bulls-t because we can actually do it very well,” she says.

Abramović has been making art and pushing her body for more than five decades yet she’s still indefatigable in her work ethic. “I love working, honestly,” she says.

In the autumn, she will present “Marina Abramović: Balkan Erotic Epic” at Factory International in Manchester, which explores eroticism, spirituality and rituals. The latter two are themes the artist first discovered as a child at her grandmother’s house.

Abramović’s work has always been educationally infused with Balkan wisdom and sensibilities from her childhood – she was born in Belgrade, Serbia, then part of Yugoslavia.

She does not see her art as a commercial venture. Even though NFTs have diminished in popularity, Abramović’s approach is totally different and far from the “tech bro” association.

Sébastien Devaud, a multidisciplinary artist better known to the Web3 space as Agoria, argues that the NFT and digital art space may seem more quiet because an “inflated value of works with no real substance has vanished” leaving room for works with deeper meaning.

Digital artists’ creations are now being taken more seriously and studied with care, he said.

Agoria was invited by the Musée d’Orsay in Paris last year to present two pieces of digital artwork.

He said he prefers the muted scene of NFTs and digital art now.

“The noise from gambling and the wave of speculators chasing quick money has faded. What remains are those truly passionate about the technology, the meaning, the innovation. Now, real progress can begin,” he added, reiterating that he’s genuinely optimistic about the work that’s being produced.

The numbers of people interacting with NFTs are not what they used to be, but the audiences engaging with NFTs are more “intentional” with their choices and are there for “the right reasons.”

Abramović is purposeful in what she sets her heart on.

She’s entering the NFTs space at a calm time that suits her rhythm, one that could almost be reminiscent of life in the ‘70s, before the boom of technology.

Abramović is an artist from simpler times. “Telegrams were the way to communicate. You’d pay by the word when sending a letter at the post office and then you’d wait 10 days to get an answer, nowadays you write one email and you get an answer immediately. It’s hell,” she says.

But Abramović is a disrupter. It’s hard to imagine her making art that’s considered steady. She loves extremes and danger, no wonder a scorpion crawls across her face in one of her NFTs while remaining still and present.

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ART & DECORATION

ANDY WARHOL

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BRUNCH WITH BOB

VIENNA 1900 ART & DECORATION

A CONVERSATION
WITH RONALD S. LAUDER
16 AUG – 11 AM

TALES FROM THE FACTORY

A CONVERSATION
WITH BOB COLACELLO,
PETER MARINO, JANE HOLZER,
VINCENT FREMONT
27 AUG – 5 PM

PETER MARINO BOOK CLUB

"LOST TIME"

JONATHAN BECKER
14 JUNE – 11 AM

"MY EDUCATION"

BRUCE WEBER
19 JULY – 11 AM

"WOLFGANG TILLMANS"

PETER HALLEY | KRISTIAN VISTRUP MADSEN
02 AUG – 11 AM

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SARAH SZE
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The Grand Tour Is Back. Are You Invited?

Luxury brands are courting the world's wealthiest like never before, whisking them away to postcard-perfect locales, hosting intimate gatherings and arranging cultural "wow" moments.

BY SAMANTHA CONTI PHOTOGRAPHS BY LODOVICO COLLI DI FELIZZANO

The Ladies Who Lunch are back, but for a new generation of shopaholic socialites, lunch is just the beginning.

There are green juice breakfasts and Champagne dinners; private tours of the Sistine Chapel, La Scala and Frieze; resort hopping on the Italian coast; afternoon tea at designers' homes, and front-row seats at fashion shows, right next to the brand ambassador actors and K-pop stars.

The world's richest are back on the grand tour. But instead of roaming around 18th century Europe fueled by an aristocratic family fortune, today's Beautiful People (also called the BPs) are traveling the world and soaking up culture courtesy of big luxury brands. The brands are wining and dining them, taking them on cultural adventures and offering up "once in a lifetime" experiences.

For years, since well before the pandemic, the top 2 to 4 percent of customers have been driving 40 percent of sales, sometimes more, at the big retailers and brands. In tough times for luxury they need these big spenders now more than ever, and they're giving them whatever they want.

Some would argue that it's about time. "These are the brands' true customers, giving feedback on the collections the moment a show ends and preordering 15 runway looks at a time," says one fashion insider, referring to the VVIC or very very important customer.

"In the old days, these customers would have

to sit down with the store director to make their order, but not anymore. And they don't want to attend special client shows either. They want to be front row at the big show, where the action is," the person adds.

Amrita Banta, managing director of Agility Research & Strategy, a consulting firm that advises luxury brands on how to treat high-net worth clients, says rich shoppers want "recognition – and something out-of-the-ordinary. They want experiences and discovery."

A 'New Language of Affluence'

Banta argues that luxury today "isn't just about what you sell, but how you connect" and many brands need to learn "the new language of affluence." Brands also have to speak to a variety of VVICs – old money, nouveau riches, as well as the second- and third-generation wealthy.

"You might have crypto millionaires who suddenly made a whole lot of money, while others' wealth has moved down generations. We can't put them all in one basket," Banta adds.

He isn't alone. Mark Miller, chief strategy officer at the brand agency Team One, says the global rich have moved beyond asking, "What do I own?" to "Who am I becoming?"

Influential customers, he adds, are not just measuring value by accumulation, "but by how they contribute to the world and develop themselves in the process," hence the brands and retailers trying to outdo each other by creating special moments.

The Rich Are Different

In the old days, there wasn't as much money sloshing around, and everyone knew who fashion's top customers were.

They were Truman Capote's Swans – women including Babe Paley, CZ Guest and Marella Agnelli. In the '80s, the BPs arrived – including Ivana and Blaine Trump, Gayfryd Steinberg, Caroline Roehm, Susan Gutfreund, Carolina Herrera, Nan Kempner and Princess Caroline of Monaco – jet-setting and hanging around with Karl Lagerfeld, Yves Saint Laurent, Valentino Garavani and Oscar de la Renta, and partying with Calvin Klein.

As the years passed, there were more rich insiders, with a new generation getting MBAs, starting brands, managing the family business and making millions. Meanwhile, international wealth has rocketed, and there are fashion lovers everywhere.

"You've never even heard of these people," says one luxury brand executive, "but they are the most sought-after clients in the world." Some of their money is old but most of it is new – from tech, finance, art, film, real estate and manufacturing.

With an annual spend ranging from \$1 million to the multimillions, these VVIPs are quite a catch for brands. But they're also busy professionals spending their money on art, automobiles, real estate, health, wellness, travel and private education for their kids.

"They already have their own things going on," says one retail executive. "They come to Paris on a private jet, they have their own security, they stay at the Ritz. These are the people who make the fashion world go around, and they want to be entertained."

At Your Service

As a result, the brands have become concierge services, wedding-style planners and cultural companions on these trips around the world.

Mytheresa has been courting these top clients for years, offering "memorable, money-can't-buy" experiences in places ranging from Venice and Paris to Aspen. The company currently organizes around 10 big trips a year, and more intimate ones in between. ▶



The front-row rich were out in force at the latest Chanel cruise 2026 show at Villa d'Este.

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Anamaria Vartolmei, Keira Knightley and Caroline de Maigret at the Chanel cruise 2026 show held at the Villa d'Este in Lake Como, Italy.



Last October, Mytheresa's top clients traveled to Milan, where they had cocktails at Camparino in the Galleria Vittorio Emanuele II; took in a performance of the ballet "La Dame aux camélias" at La Scala, and went on a private tour of the Cenacolo Vinciano, to see Leonardo Da Vinci's "The Last Supper."

The year before, Mytheresa whisked its top clients to Rome and gave them a private tour of the Valentino archive and the new Spazio Musja museum, which houses the collection of the late businessman and art lover Ovidio Jacorossi. They were also able to shop an exclusive capsule of all-pink Valentino summer looks.

Dinner was at Pierluigi, a restaurant near Campo de' Fiori famous for its fish dishes, while lunch the following day was at Dal Bolognese. The dress code was "urban Riviera."

More recent trips have included afternoon tea with Guillaume Henry, artistic director of Patou, at his Paris apartment, a tour of the Alaïa factory and archives outside Venice, and a visit to the Oasi Zegna, a vast forest and biodiverse expanse in the Italian alps near Ermenegildo Zegna's original wool mill.

During that alpine trip, guests took a ride on the oldest chairlift in Italy, with a choir singing in the background. That was followed by lunch at Villa Zegna, where the family spends its Christmases. But, more than anything else, the guests loved the orange cake – a Zegna family recipe – which they had for dessert.

"From the beginning, our approach has been about how we get that really deep emotional connection with our client, how we create that level of loyalty that is above and beyond anything transactional," says Amber Pepper, chief customer experience officer and a member of the senior leadership team at Mytheresa.

In its pre-pandemic heyday, Matches was courting customers, too, and even referred to its trips as "the Grand Tour." On one, customers sailed between a trio of Italian hotels on a 1930s yacht that had been transformed into a pop-up resortwear shop.

The yacht started at Il Pellicano in Porto Ercole, Tuscany, moved on to La Posta Vecchia, outside Rome, and finally to Il Mezzatorre on the island of Ischia.

In the next weeks, Burberry will be taking a handful of international customers on a trip to Highgrove, King Charles' private home and gardens in Gloucestershire, England, to mark the launch of the brand's latest collaboration with the estate.

"We want them to experience the fullness of the environment and the extraordinary home of Their Majesties, King Charles and Queen Camilla," says Josh Schulman, chief executive officer of Burberry, which commissioned the artist Helen Bullock to create a capsule collection inspired by the king's flowers, trees and honeybees.

On Home Turf

Between all that jet-setting, the VVICs are able to call on their personal stylists provided by the brands and retailers. At Farfetch, those stylists and personal shoppers cater to the VVICs' every whim, working their phones and keyboards 24/7.

So far this year, Farfetch's fashion concierge service has tracked down millions of dollars' worth of Birkin bags and high-end watches. The company sold a Patek Philippe earlier this year for \$870,000, and recently arranged for one client's \$650,000 order for more than 100 pairs of made-to-order shoes – from a single brand.

"These are often extremely busy people, and the more that we can do to make their lives easier, the better," says Stephen Eggleston, chief commercial officer of Farfetch.

Meanwhile, the major brands are hosting special appointments at their showrooms all year round.

"They welcome you with Champagne, vodka and caviar and let you choose the exotic skins for your handbag. You can also buy couture, one-of-a-kind pieces. Sometimes, you take them away on the same day – like cash and carry," says one customer, with a smile.

The Big League

But the fashion shows, showroom appointments and 24/7 styling support pale in comparison to the destination couture jewelry events, which one industry insider describes as "the highest expression of luxury. Everything else is junior varsity."

Brands including Dior, Chanel and Van Cleef & Arpels take over major luxury hotels such as Villa d'Este on Lake Como, where Chanel just staged its cruise 2026 show, or Hotel du Cap-Eden-Roc in Antibes, with its "Tender Is the Night" mystique, and long list of celebrity, political and aristo guests over the years. At these events, guests bring ballgowns – usually couture – layer on their new jewels and watch the fireworks after a long day of shopping, and chatting with the jewelry designer under the blue skies of the Côte d'Azur. The brands bring around 200 pieces, worth multimillions of dollars, and the sell-throughs are usually 100 percent.

Earlier this month Bulgari invited its top clients to Taormina, Sicily, where under a starry sky it showed off its latest collection at the San Domenico Palace, followed by a dinner at the Grand Hotel Timeo and ending with a performance and high jewelry show at the iconic Teatro Greco.

Even the jewelers' smaller events in Place Vendôme are a spectacle. "They shut their shops and invite the VVICs for dinners, special events and a first look at the new collections," says the retail executive, adding that fashion has a lot to learn from the high-end jewelry world.

"The fashion world was so closed for so long. But it's finally opening up – really opening up – to these customers, who are the real influencers," the executive adds.

Just don't expect a lot of publicly shared selfies. These Ladies Who Lunch may be driving the fashion world more than ever, but they're doing it privately. Discretion is everything. No one wants the criminal gangs, divorce attorneys or, heaven forbid, the tax man chasing after those Dior diamonds.

Unlike social media influencers, these ladies have no one to impress – except for each other. They have turned the tables on an entire industry, and with millionaires multiplying from Scottsdale, Ariz., to India's Silicon Valley, there is more disruption to come. ■

“

The fashion world was so closed for so long. But it's finally opening up — really opening up — to these customers, who are **the real influencers.**”

STEPHEN EGGLESTON, Farfetch

WWD

BACKSTAGE

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Are Summer Resorts a Self-parody?

The European royals question whether the hardworking locals at famed summer destinations – from the Hamptons to Capri and Cap d'Antibes – are quietly laughing at the gullibility of the rich. BY LOUIS J. ESTERHAZY

And again summer approaches and one must sift through all those spoiling invitations that inevitably come rolling in when one is an indolent (and impoverished) European aristocrat – who needs to freeload off the rich and hardworking.

I have offers to bob around the Med on a plutocrat's gleaming white yacht and go swanning up and down the northeast coast of the USA, doubtless visiting a healthy roster of infamous summer resorts, all of which have become bywords in seasonal destinations for the "rich and famous."

Many of these places have been the preferred playgrounds "to summer" for literally generations. Think of the Cote d'Azur, the Hamptons, the Amalfi coast and the islands of Nantucket and Martha's Vineyard.

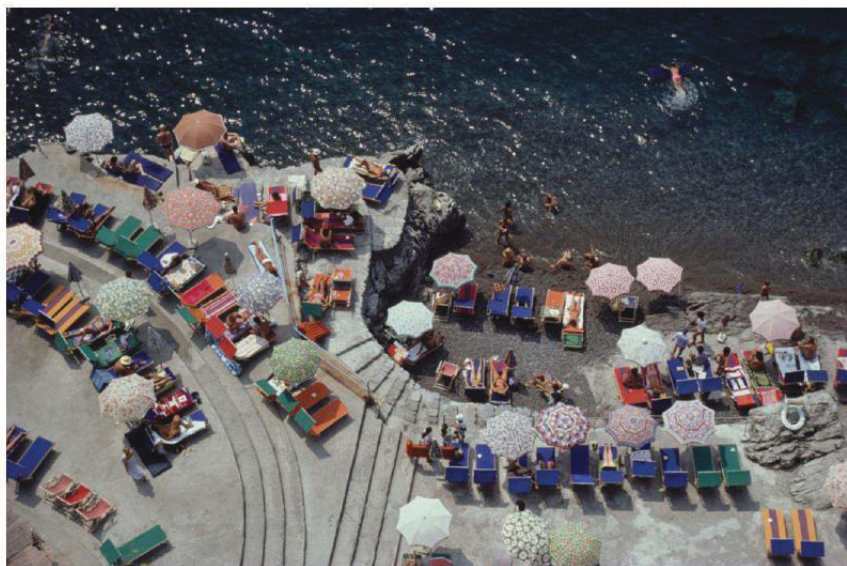
However, the thought occurs to me, having stopped off last summer in Cannes on the glittering coast of the South of France, that increasingly all these places are rapidly becoming a parody of themselves and their own brands. Are the locals quietly laughing at us behind our backs? Or, more worryingly, do we deserve their mirth?

Why? Well, at the Cannes Palais des Festival, the home of the most glamorous annual movie gathering on the planet, one can find at any time of day or night a long line of enthusiastic tourists patiently waiting their turn to take selfies on the "red carpet" next to their favorite film celebrities (although the festival, which took place earlier this month, this year tried to prevent the tourist hordes from doing so, just as it attempted, unsuccessfully, to ban gowns with long trains and barely-there looks). The iconic red carpet is now a permanent fixture and the celebs are mere cardboard cutouts. The town council of Cannes is cleverly, but cynically, milking their own brand to pull in ever-higher volumes of tourists to have the "Cannes red carpet experience."

In East Hampton, Long Island, last summer's storm-in-a-teacup, or more accurately, in a salad, was the offering from a well-known town deli of the \$120 portion of lobster salad. A local paper, enthusiastically consumed by the phenomenally well-heeled residents, gave a breakdown of the actual cost of a 1-pound portion of local lobster. Many customers had a sense of humor failure. Had things just gone too far, even for the Hamptons' super-wealthy? The deli wisely removed the price, but even more wisely kept on selling their summer gold dust to the unwitting.

Back on the Cap d'Antibes in France, having lunch at the beachside restaurant of the beautiful Belles Rives Hotel (once the home of F. Scott Fitzgerald and his wife, Zelda), I realized we were all but surrounded by characters that had apparently been plucked from central casting. At the next table was an elderly man entertaining what could only be described as his current mistress. She was possibly a quarter his age, but still sported lips of such size and pneumatic quality that they easily competed with the inflatable dingy tethered just meters away. Nearby, an apparent yet-to-be-sanctioned Russian gentleman repeatedly ordered magnums of Ruinart Champagne. The need to keep the orders coming was that each time the ice in the wine cooler had melted, he required a fresh bottle.

The Hungarian Countess Louise J. Esterhazy was a revered – and feared – chronicler of the highs – and generally lows – of fashion, society, culture and more. It seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has been contacted by the Countess' long-lost nephew, the Baron Louis J. Esterhazy, who has written from Europe to express his abhorrence of numerous modern fashion and cultural developments. The Baron's pen is as sharp as his late aunt's and here is his latest column on the not-always-warm summer season.



The idea of ordering more ice, at possibly 1/1000th the cost of a new magnum, did not seem to occur to the fellow. In his mind, I think he was simply doing what a rich person in Antibes does.

Toward the end of last summer, when we stopped off on Nantucket, I thought to treat the GeneralQuartierMeister (aka the German wife) to dinner at a brand new and achingly fashionable restaurant on the island. Through some type of miracle, we secured ourselves a reservation. Upon arrival, the fawning maitre d' led us through the main restaurant and out onto a lovely terrace overlooking a well lit and verdant garden.

"How pleasant," we thought as we took our seats. We soon learned, apparently not so for most New Yorkers. "I must apologize that I cannot give you a better table," groveled the maitre d'.

"Better?" I inquired. "This couldn't be nicer." "Ah, well, as long as you are happy, sir," he responded.

"I don't understand. What could be better than this?" I asked, sweeping my arm across the charming view in a theatrical manner.

"Inside," he answered. "Because only there can you see all the other diners and they can also see you" was his comeback. Oh dear, has society in these places really sunk so low, I thought.

Earlier in the summer, we had an extraordinary, but exemplary, conversation with a hotel parking attendant in the South of France. As we walked to the entrance, we stopped to admire a stunning silver 1964 convertible E-Type Jaguar, surely one of the most beautiful and iconic roadsters ever built. Directly in front of the hotel's revolving door was an orange McLaren P1 and a Lamborghini Veneno – to us both looking more like NASA space modules than beautiful road cars. The young-shaver who was the parking attendant told us he preferred "the new ones, as they drive and park themselves, whereas that old thing [pointing dismissively to the Jaguar] is simply impossible. You really must know how to drive when inside that ancient machine," he sheepishly admitted. Again, oh dear!

In Kennebunkport, one of Maine's most exclusive summer retreats, these days you can buy yourself an extortionately priced lobster stuffed animal and in Saint-Tropez, back on the Med, a four-minute water ski session this coming summer will set you back more than \$150. That makes a Wall Street lawyer look underpaid. I know that the hardworking locals in these places have short summer seasons and need to cash in as best as possible, but one can't help think that they return home each evening and quietly chuckle to themselves at our gullibility.

On the Amalfi coast, which has long been a summer destination of the world's glamor crowd, a key stop-off is Positano, the picture perfect Italian village tumbling down the cliffside into the sparkling Mediterranean. There, the hotel of choice is the truly special Le Sirenuse. This family-owned hotel is achingly tasteful, the service is second to none and the restaurant completely sublime. Ninety-nine percent of visitors to Positano can barely afford

an Aperol Spritz at Le Sirenuse's gorgeous bar, let alone a room with a view. But that doesn't stop them coming to the tiny town in their droves. Every day they descend in their thousands, thronging the narrow alleys and passageways, fighting for towel space on the all-too-ungenerous black sand beach (ugh!) and leave with T-shirts that admit to the world, apparently with no irony, "I visited Positano and all I could afford was this lousy T-shirt."

How brilliantly can a humble T-shirt catch the zeitgeist of an entire socioeconomic travel sector? Again, someone, somewhere is having a laugh.

A brief sail along the coast from Positano, one can drop anchor at Capri. Along with Bikini in the Pacific, these are the only two islands I know of that have given their names to a lady's fashion item. While Bikini was all but vaporized after a series of nuclear tests, leaving only a slither of land – much like the slither of material that can constitute the swimwear of the same name – capri pants summon to mind the iconic photos of Audrey Hepburn and Marilyn Monroe in the cropped trouser.

But fashion aside, Capri in truth is an utterly inhospitable piece of high rock surrounded by churning seas, with not a single accessible beach to its name. So why do dozens of ferries disgorge thousands of backpacking day-trippers all through the summer season? It's the "Capri" brand, of course. And what they discover is a clutch of unaffordable designer shops that rival Paris' Rue Faubourg Saint-Honoré and Rome's Via del Corso in glamor and prices. I can't believe that most depart disillusioned, if not considerably poorer. But, on the plus side, they can say they visited Capri.

At the height of last summer's season, there was a power outage in the Hamptons area. Word got out that an upmarket food retailer was selling their caviar stock at 50 percent discounts while their refrigeration units were out of action. As I sauntered past the grocery store, dodging enthusiastic shoppers in an unseemly rush to get their fish roe, I passed a balding man sitting in his open top Porsche, bellowing into his cell phone: "Honey, is it the Beluga or the Sevruga we need?" I particularly liked the use of the word "need" in the question. Everyone in the Hamptons needs caviar.

A fitness-freak friend in the Hamptons informs me that there is a "keen-as-mustard" waiting list approaching 100 people for her local SoulCycle classes, in large part apparently, because the instructors are "so very hot" and perhaps all the clientele have gorged on too much caviar?

And lastly, back to Cap d'Antibes, where it's not uncommon to pay over \$50 million for a seafaring home, and where a casual lunchtime cheeseburger at the utterly gorgeous Eden Roc Hotel will set you back 90 euros. Therefore, you surely wouldn't flinch at the 480 euro ticket price for a good old-fashioned steak at the same table.

All perfectly reasonable, no?

So, if you can ignore the background noise of all the locals laughing at all of us, I do hope you have a lovely summer.



- JUN 2** FN 80th Anniversary / **NYC**
- JUN 5** WWD Culture Club / **LONDON**
- SEP 8** FMG Women In Power Forum / **NYC**
- SEP** Beauty Inc Power Brands Celebration / **NYC**
- SEP 25** SJ Fall Summit / **NYC**
- OCT** WWD LA Beauty Forum / **LA**
- OCT 28-29** WWD Apparel & Retail CEO Summit & WWD Honors / **NYC**
- NOV** WWD Fashion Loves Food Gala / **MILAN**
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Where Heritage And Innovation Meet

Discover the rich history and evolution of Gucci at the brand's archive in Florence, where the brand showed its cruise 2026 collection on May 15. BY LUISA ZARGANI

FLORENCE — Those lucky enough to visit the Gucci Archive are in for quite a few surprises.

A Gucci paper knife? A lighter shaped as a tiny equestrian boot finely detailed with the GG logo? These are only a few of the discoveries elegantly displayed in one of the rooms of Palazzo Settimanni, where the archive has been located since 2021.

There's plenty more in this area of the building, from shaving, beauty and sewing kits to desk sets and fountain pens, porcelain tea sets and hip flasks, to name a few.

Of course, these are dwarfed by the dizzying range of Gucci clothes and accessories present across the five floors of the building. Gucci exceptionally opened the archive for its cruise 2026 show on May 15, in a moment of transition following the exit of Sabato De Sarno in February and the arrival of newly appointed creative director Demna after his Balenciaga swan song haute couture show on July 9 and his start at

Gucci shortly thereafter.

In fact, chief executive officer Stefano Cantino says "choosing Palazzo Settimanni for the cruise 2026 show is a deliberate gesture. The archive is a living testimony to over a century of creativity, craftsmanship, and innovation. It is where our roots and our future come together with clarity and purpose."

The archive is not open to the general public because, Cantino says, this is "an intimate space, one that demands time, care, and emotion. We welcome passionate researchers and true brand connoisseurs, because entering the heart of Gucci isn't something you purchase — it's something you earn."

The venue is open to guided tours, friends of the house, clients, celebrities and the press and to students in collaboration with Polimoda and Bocconi University, for example.

By contrast, Gucci has a dedicated public exhibition space in Palazzo Gucci in the city's Piazza della Signoria, the former Gucci Garden. Guccio Gucci founded the brand in 1921 in

Florence, which remains central to its identity.

Palazzo Settimanni, on Via delle Caldaie, dates back to the 15th century and is nestled in the Santo Spirito neighborhood, in the area known as "Oltrarno," on the left bank of the Arno River. This is where artisans and artists had their workshops, and by the 16th century, following the Medici family's move to Palazzo Pitti, they had established themselves near the residences of the aristocratic families gravitating around the political and banking dynasty.

Despite its grandeur, over the centuries the palace proved to be a flexible structure, capable of accommodating additions, splits, partitions, changes of ownership and use. The building was acquired by Gucci in 1953 — a milestone year for the company, which saw the death of its founder. That year, Gucci also opened its first store outside Italy, in New York, and launched its first moccasin.

Over the years Palazzo Settimanni became an integral part of the brand, serving as a factory, a workshop and a showroom. Conservatively restored starting in 2018 under the lead of former president and CEO Marco Bizzarri and then-creative director Alessandro Michele, it has housed the Gucci Archive since June 2021, helping to mark the house's 100th anniversary celebrations that year.

The archive now comprises 46,000 pieces plus documents, look books and editorials — both physical and digital.

"What struck me the most when I first visited Palazzo Settimanni was how tangibly you can feel the soul of Gucci," says Cantino of his first visit to the location. "It's a layered narrative, where history and passion, beauty and creativity, past and future continuously intertwine." ►

The display of Gucci archival foulards.



“

We welcome passionate researchers and true brand connoisseurs, because entering the heart of Gucci isn't something you purchase — it's something you earn.”

STEFANO CANTINO

Inside the Gucci Archive.



Cantino believes the archive is “first and foremost, a place of belonging.” Asked what kind of emotions he thinks the location triggers, he says “it conveys a sense of deep affection for our heritage and a forward-looking perspective. It is a shared legacy for all those who have shaped Gucci's story over time.”

A memorable comment that stayed with him once came from an Italian visitor who said “they had never experienced a place where culture, fashion, beauty and history coexisted in such perfect harmony.” This remark “speaks to the unique emotional balance of the space,” Cantino says.

Of the curatorial approach, the executive says the archive “is shaped by a continuous process of research and renewal. The displays evolve regularly to highlight different facets of Gucci's identity — bringing forward elements that resonate with the present while remaining deeply rooted in our heritage. It's never static: each object contributes to a narrative that is always moving forward.”

The work of all creative directors, from Tom Ford through Frida Giannini and Michele to De Sarno, are represented in the archive, which “reflects Gucci in its entirety, and that means honoring every creative director who has contributed to making our legacy contemporary and relevant. It's a dynamic evolution, and just as we preserve the work of the generations of artisans who have shaped Gucci's identity, we also celebrate the creative visions that continue to define our journey,” Cantino says.

Incidentally, the first Gucci menswear show by Ford as creative director was held here in 1995.



Palazzo Settimanni

Across the five floors, which include the ground floor and the basement, all the structures accumulated in recent times were stripped away during the restoration to reveal 19th century decorations, 18th century trompe l'oeils, late 17th century frescoes and even earlier ornamentation.

The main alteration was the restoration of the central portico to its original proportions, removing a canopy in the entrance hall that had been added in the 1990s, a move which allows for more light. Local specialists were recruited, who, for example, painstakingly produced each terracotta floor tile in wood-fired ovens — one by one. Intriguing details include handles that replicate a pair of scissors.

The archive is divided into themed areas. On the ground floor, in one room dubbed “the Swan” for its beautiful fresco depicting the waterbird, Gucci highlights three of its iconic bags — from the very first Bamboo dating back to the end of the 1940s to the first examples of the Jackie 1961, and the first Horsebit from 1955. Row after row they reflect the evolution of each of Gucci's signature bags through the years, presented in different versions and materials, bridging the past with the present.

The oldest bag, a velvet clutch with a floral pattern, dates back to the end of the 1920s.

On the ground floor there is also a window display dedicated to its signature web motif in green/red/green and in blue/red/blue established in the mid-1950s.

Another signature code, the diamond pattern from the 1930s, first seen on hemp suitcases, evolved into the GG monogram in 1969. A fashion show of a men's and women's collection entirely embellished with the monogram was held that same year at the Smithsonian and those designs are also presented at the archive.

The GG logo has gone through changes over the years, from the rounded motif in 1971 on the Blondie bag to interlocking on the brand's first fragrance in 1975.

Luggage is also part of the location's treasure trove, from the trunk dating back to the end of the 1930s to the first printed canvas luggage and bags trademarked in 1959, and suitcases with the patterns of pinecones and pomegranates. Small leather goods and jewelry are on display in a salon near the suitcases.

Scarves, dresses, textile designs and footwear are shown on the first floor. There is a focus on the Flora scarf, which was created in 1966 when Princess Grace of Monaco put in a request for a colorful and exuberant design and Rodolfo Gucci, son of the founder, asked illustrator Vittorio Accornero de Testa to assist.

The motif was painted by hand, inspired by the flowers blooming naturally in Tuscany and by 15th-century artist Sandro Botticelli's “Allegory of Spring.” The elaborate composition required 37 distinct colors, each applied through separate printing steps. The motif inspired the brand's first silk dress in 1969 and has been reimagined by Gucci's different creative directors over the years across the categories. There are also 58 original watercolor designs by Accornero de Testa on display.

Ahead of the cruise show, Cantino said returning to Florence and to Palazzo Settimanni was “both a tribute and a declaration of intent,” describing the archive “as not merely a repository of our past; it is a living space where Gucci's identity codes are preserved and reinterpreted through an ongoing dialogue.”

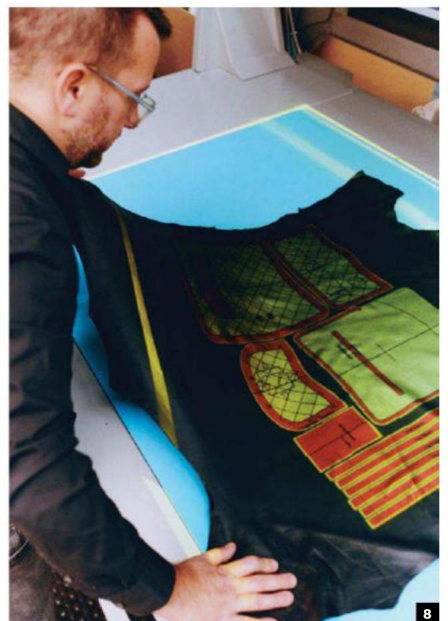
The choice of the location in his view reaffirms Gucci's “bond with the cultural and artisanal heritage that defines us, while projecting it into the future with coherence and ambition.” ■



MAKING A \$10,000 *CHANEL* *BAG*

For the first time, the French luxury house has opened the doors to one of its leather goods factories as part of an ongoing push to promote its pillar style.

BY JOELLE DIDERICH



VERNEUIL-EN-HALATTE, France – Chanel is lifting the lid on the making of its \$10,000 classic flap handbag. For the first time, the French luxury house has opened the doors to one of

its leather goods factories as part of its ongoing push to promote its pillar style. The move comes on the heels of last year's high-profile advertising campaign for the 11.12 handbag, starring Brad Pitt and Penélope Cruz.

Bruno Pavlovsky, president of fashion and president of Chanel SAS, said that while the ad blitz helped to burnish the aura of the timeless bag, it coincided with a sharp drop in luxury spending, particularly in China, and growing pushback against a series of price increases that have placed Chanel in the same bracket as rival Hermès.

"This context has led us to gradually open up and explain the situation," he told WWD.

"We offer high value-added products that require exceptional know-how and materials, as well as extensive training with passionate teams," he added. "If we don't show why it's expensive, people can't know."

Regardless of market fluctuations, the quilted handbag is intrinsic to the house's mystique, maintaining its draw across generations. "At Chanel, there is No.5 and there is the iconic bag," said Pavlovsky. "These are the two drivers of the brand."

Unlike Hermès, which has established a network of directly owned leather goods workshops across France, Chanel has historically worked with a group of manufacturers in France and Italy that collectively employ several thousand people.

Though most of its suppliers also work with other brands, Chanel has partnered with many of them for decades and supported them at critical junctures – during the coronavirus pandemic, for example, or when the original owners retire and hand over the management reins.

Often, that support has come in the form of discreet investments. Among its most recent acquisitions are stakes in two Italian companies: costume jewelry and metal accessories maker Leo France and shoe manufacturer Grey Mer.

A French Specialty

Nowadays, Chanel produces two-thirds of its bags with factories that it controls, and one third with suppliers that remain independent, Pavlovsky specified.

"At Chanel, we have always favored a balance between the teams and factories that we control and those that we don't control. I pay particular attention to those we don't control, because they are the ones that keep our feet on the ground," he said. "It's what allows us to stay connected to the market."

Its signature handbag is made exclusively in France. Les Ateliers de Verneuil-en-Halatte, or AVH, is one of its key production sites, due to its location an hour and a half's drive from central Paris. Based in the Oise department since 1990, the factory moved into its current premises in 2021.

On a recent visit to the bright and airy leather goods workshop on the edge of the Halatte forest, visitors were walked through the making of the bag, which involves some 180 steps.

The 270,000-square-foot factory was built according to exacting environmental standards and produces part of its energy thanks to solar panels, said Célia Barani, managing director of AVH. It's home to 470 people, including 300 artisans who work in north-facing workshops on the second floor to guarantee the best light.

In the atrium that houses the communal dining area, a large screen broadcasts footage of the brand's latest runway display at the Grand Palais. On show days, all the artisans gather there to see which of their bags made the cut, Barani said.

The workshop specializes in producing the 11.12, a reinterpretation of the 2.55 bag launched by founder Gabrielle "Coco" Chanel in 1955. It crested in popularity under the house's late creative director Karl Lagerfeld after he took over in the '80s.

"Since then, it hasn't changed. Its proportions remain the same, and the manufacturing techniques are identical," Barani said.

Chanel likes to call it a "couturière" bag because it's sewn and turned inside out like a jacket, and comes not just in leather – including the kind of ultrasoft lambskin used by glovemakers – but also seasonal materials including tweed, denim, sheepskin and embroidered designs created by the specialist workshops at its craftsmanship hub Le19M.

Where Generations Meet

Unlike Hermès bags, which are produced by a single artisan, Chanel's classic bag requires the input of some 30 people, from model makers to preparers, cutters and assemblers, who work in clusters of four.

"To fully train one of our leather goods artisans takes around four to five years," Barani explained, noting that workers generally begin by specializing in a single step.

"The aim is for each artisan to eventually be able to make their bag from A to Z, but it's very gradual. Our priority is to preserve this know-how through a system of apprenticeship, whereby experienced artisans work hand-in-hand with more recent recruits so that, over time, they learn how to master all these skills," she added.

The facility has an on-site training school, which welcomes groups of 10 apprentices at a time and also provides on-the-job training for existing employees, who are 82 percent female and range in age from 18 to 65.

They include veterans like Sylvie, who's been making Chanel handbags for 38 years and is in charge of braiding their distinctive leather and metal chain straps.

Faced with a chronic shortage of skilled workers across the luxury sector, Chanel welcomes both newcomers to the job market and people seeking to change careers, with hires including former florists and carpenters, according to Barani.

The group has hired 1,200 people under age 30 per year since 2022 as part of the French government's "One youth, one solution" program. At AVH, it brings on between 40 and 50 artisans a year, mainly to replace those who have reached retirement age, said Barani. As a result, a third of the workforce there is under age 30.

Chanel has had to adjust to the expectations of these younger workers, who demand higher salaries and more flexible working hours, Pavlovsky said. "COVID-19 marked a real turning point in terms of people's expectations," he said. "A lot of people decided to change lives and it's been hard for us to train people to replace them."

Among the more recent recruits is Jennifer, who used to be in the army and now stamps the gold Chanel logo inside the bags.

The Verneuil-en-Halatte site is home to a materials storage unit with more than 900 leather and fabric references and 1,100 varieties of hardware and thread. "All our materials come from supply chains that are traceable, sustainable and responsible. We work with tanneries in France, Italy and Spain that belong to our ecosystem," Barani said.

Each bag requires 20 pieces of leather, with offcuts recycled to make salpa, a bonded leather fiber material used for prototypes, or heels for the brand's slingback shoes.

There is a test laboratory where samples of materials and finished bags are put through their paces, and a repair workshop where a weathered brown bag awaited rescue, its flap chewed by a dog.

A Hotline to Fashion

But what really sets the facility apart is its development and design workshop, which is in constant dialogue with the creative teams at the design studio on Rue Cambon in Paris and the specialty workshops at Le19M, including embroiderer and tweed-maker Lesage; embroidery workshop Atelier Montex, and Lemarié, in charge of flowers and feathers.

In tandem with the ready-to-wear schedule, AVH turns around eight collections a year. A team of 40 people translate the creative brief, which can come in the shape of a sketch, an inspiration image or a bag from Chanel's sprawling archives.

"We are truly a fashion leather goods company,"

“

At Chanel, there is No.5 and there is the **iconic bag**.

BRUNO PAVLOVSKY

said Barani. "Keeping pace with these ready-to-wear collections means you're always working with new models and materials. As a result, you're always learning. You never get bored."

A case in point is the new 25 bag, which is also produced on site. Launched in March, it's backed by a global campaign featuring Dua Lipa and Blackpink's Jennie Kim, nicknamed "Human Chanel" by her fans.

The medium-sized version in black grained calfskin retails for \$6,400, broadly in the same range as the brand's previous launch, the 22, which sells for \$5,800.

Meanwhile, the price of a Chanel Medium Classic bag has gone from \$5,800 in 2019 to \$10,800 in 2025, an increase of 86 percent, according to New York-based reseller Madison Avenue Couture, which touts it as an investment that outperforms gold and the stock market.

For the past few years, Chanel has increased its prices in March and September to reflect inflation in raw materials and harmonize its prices between different regions.

Pavlovsky said the price in euros is raised once a year. "We're deciding how much it will be for 2025 and when the price increase will take effect, and then you have the adjustment linked to the dollar exchange rate," he said. "We don't move prices all the time. We monitor currencies and in general, we time it to the launch of collections."

Nonetheless, he reiterated that Chanel has no intention of changing its pricing policy.

Rather, it will continue to provide more insight into its fabrication process, something he believes will become increasingly important as the European Union implements a new regulation requiring nearly all products sold in the zone to feature a digital product passport.

This initiative, part of the Ecodesign for Sustainable Products Regulation, aims to enhance transparency by providing comprehensive information about each product's origin, materials, environmental impact and disposal recommendations.

"The day the digital passport is implemented, it will include mandatory information to calculate the carbon impact of each product, but it will probably also feature more marketing-oriented information about what makes the product specific," Pavlovsky explained.

"The idea is not to do this for thousands of products, but perhaps to progressively enrich these digital passports for certain products with information that highlights the know-how that goes into them," he added. "What you're seeing today is a glimpse of the future." ■

PREVIOUS PAGE

- 1 The materials storage unit at Chanel's AVH handbag factory.
- 2 Chanel's signature 11.12 handbag goes through quality control.
- 3 Inspecting a handbag.
- 4 Stamping the gold leaf Chanel logo on the lining of a handbag.
- 5 Checking a section of quilted leather.
- 6 Getting ready to flip a handbag inside out.
- 7 Braiding a leather and metal chain strap.
- 8 Preparing leather for cutting.



The exterior of Chanel's Les Ateliers de Verneuil-en-Halatte (AVH) handbag factory in France.

SUN-KISSED STATEMENTS

A Loewe tomato handbag, a Schiaparelli fish skeleton necklace, Dezso by Sara Beltrán shell charm jewelry and more are some of the best choices for the ultimate luxury bohemian escape.

*Photographs by Andres Jaña
Styled by Alex Badia
Prop Styling by Jeffrey Miller*





Loewe napa lambskin tomato clutch; Ulla Johnson raffia bag; Tory Burch brass and rubber flower earring.



Polène upcycled full grain calf leather Dalium, Touka, Tul and Orki flowers; Celine by Hedi Slimane micro Tilly raffia bag charm; Balmain B-Spirit matte injection-molded plastic sunglasses.



Rabanne aluminum necklace;
Piaget rose gold, white diamonds
and turquoise Possession
pendant necklace; La Double.J
acrylic resin earrings.



Dezso Sara Beltran rose gold Mexican opal pendant with onyx tentacle, natural clam and coral inlay Polki diamond charms; JW Anderson leather bow flat sandal.



Paul Smith cotton beach towel; Hermès rope and clémence bull calf leather Cordage bag.



Four Saint Laurent by Anthony Vaccarello brass cuffs; Khaite gold bracelet cuff, right.



Dior Ocean sandal; Schiaparelli gold brass, rhinestone wire and pearl fish skeleton necklace.

Senior market editor, accessories: **Thomas Waller**

Senior market editor: **Emily Mercer**

Fashion assistants: **Ari Stark** and **Kimberly Infante**



The Art of Attolini

Known for creating the Neapolitan-style jacket, the Naples-based brand credits its 140 highly skilled artisans with producing its luxury tailored clothing.

BY JEAN E. PALMIERI PHOTOGRAPHS BY FRANCESCO GUERRA

Far from the bustling restaurant and shop scene on Spaccanapoli and the endless lines of tourists waiting to board ferries to Capri lies a different Naples.

The third-largest city in Italy with a population of around 1 million, Naples has long been known as a luxury menswear Mecca, home to some of the world's most prestigious tailoring brands including Kiton, Isaia and Mariano Rubinacci.

Lesser known, but no less distinguished, is Cesare Attolini. Its history dates to the 1930s when Vincenzo Attolini, a young tailor in Naples,

broke with the Savile Row-inspired suit-making tradition and developed a new silhouette that eliminated the padding and shoulder pads, resulting in a new light and unstructured fit. His creation would eventually come to define Neapolitan style.

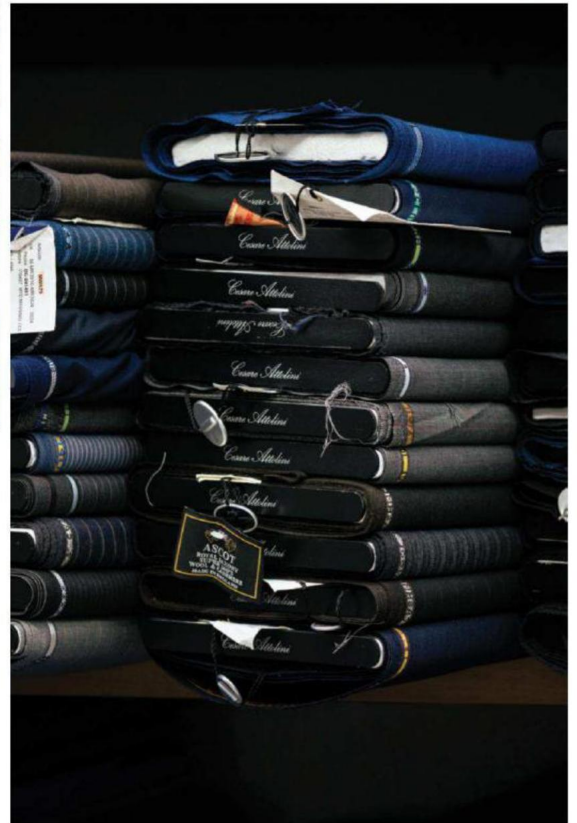
His son, Cesare Attolini, began working alongside him in the tailor shop as a young man, learning to cut fabrics and shape and construct his father's distinct silhouette. He went on to study in Turin at one of the city's most prestigious tailoring schools and then returned to Naples and the family business.

Today, the business is run by his sons, Massimiliano, president, and Giuseppe, vice president, who have remained true to the heritage of the company while also working to build a more-visible profile. Their game plan is open Cesare Attolini stores worldwide while carefully monitoring its wholesale distribution.

Unlike many brands that are aggressive in their expansion plans, Attolini is much more conservative. And that's intentional – due to its limited production and high-quality standards. Each suit can take 25 to 30 hours to complete and no more than 35 pieces are produced daily.



Giuseppe and Massimiliano Attolini are the third generation to helm the family-owned business.



Above: The luxury menswear firm employs 140 artisan tailors at its workshop in Naples.

The ready-to-wear jackets retail for \$6,500 to \$7,500 while suits sell for \$7,500 to \$9,500. Custom garments start at 30 percent more. Each fabric is exclusive to the firm – most are from Scotland – and no more than 15 pieces are made from each one.

Because of the detail and handwork in each garment, Cesare Attolini keeps its production limited to no more than 8,000 garments a year.

“It’s mind boggling,” said Massimiliano. “If an American entrepreneur heard this, they would say: ‘Let me run away from here, because this is not a business I’m interested in.’ That’s why I keep emphasizing to our clients that this is a mission, a passion of a family lineage. There’s no other way that someone in their right state of mind would choose this as a business model. But we inherited this business model, and we’re making it work. It’s a family affair – that’s the best way to describe it.”

Today, half of the production is ready-to-wear and the other half custom or bespoke. The core of the business remains jackets and suits but the firm also produces trousers, shirts and knitwear and outerwear in a knitwear-focused factory they purchased a decade ago in Umbria. There’s also a

small factory in Naples that produces ties.

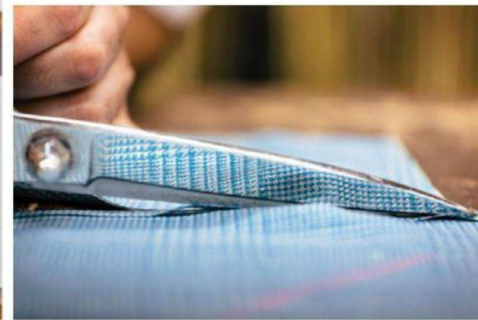
Maintaining the quality it has become known for remains paramount for the Attolini family, and its ace in the hole is the 140 artisans in its main workshop in Naples. These craftsmen and women are highly skilled in the distinct art of creating a Cesare Attolini Neapolitan garment, using only needle, thread and scissors. Many specialize in just one part of the production process, such as cutting collars, sleeves or buttonholes, said Giuseppe, while the most skilled are able to work on all parts of the garments.

“Our workers are 100 Neapolitan – local people,” said Massimiliano, who added that many have worked for the family for generations. “To produce high-quality clothing like this, you need to have not only good tailors, but good relationships. We know the name of every employee, their daughters and sons, their husbands or wives. It’s like an extended family. We take care of them because it’s a very important asset. They are specialized for this kind of product. In other factories, there’s not as much handwork.” ▶

“ In the last two years, people have started to really understand and finally appreciate the **Neapolitan style**.”
 MASSIMILIANO ATTOLINI



Left: Each worker is highly skilled in the use of needle, thread and scissors. And no more than 15 garments are made from each fabric selected by the company.



But he admitted that it's getting harder and harder to find tailors with the skill level needed to build an Attolini garment.

"We have a lot of people with white hair," he said. "Probably in the future, we'll have to bring in people from outside and teach them how to make Neapolitan style."

It takes a special kind of person to be willing to spend the time it takes to master the art of tailoring at this level, they said. And while a lot of the workers are older, they have managed to attract some young people. But keeping them is a challenge and only three out of 10 apprentices typically remain.

"It's too hard," Massimiliano said. "They have to be patient. Young people come in and work, sometimes for years, next to a tailor so they can learn everything from the beginning. And then, step by step, we move them after one year to a different department of the workshop. The system we have to train young tailors depends a lot on what their sensibility, their passion, their talent and skills are. After five or six years, they are still learning."

They bemoaned the fact that the government of Italy provides little support for young artisans, making it harder for companies like Attolini to sustain their craft. "Italy is the country of high-quality manufacturing and the politicians do nothing to protect this kind of business," Massimiliano said. He suggested that the government offer incentives such as tax cuts or assistance in buying a home to young people who follow this path.

"It's not like it was 40 or 50 years ago when people were not going to school and they needed a job and would take anything," he said. "Today, young people go to school, they want to not only have money but also be proud of where they work."

And if things don't change, he predicted that small production facilities such as Attolini will disappear within the next 20 to 30 years.

But for now, Attolini has enough staff to create the collections needed to grow its business.

Today, there are five Cesare Attolini stores around the world: New York, Miami, Milan, Monte Carlo and the most recent addition, London. The plan is to open no more than 20 globally so the company can continue to service



its most-important wholesale clients such as Bergdorf Goodman in New York and Stanley Korshak in Dallas.

"We're much more selective in our distribution and verticalizing into our own shops, with companies like Hermès already leading the way in that direction," Massimiliano said. "But it's a natural direction because when you have a such limited production, you have to be selective in the way you distribute your product."

Although the bulk of the business continues to be its handmade sport coats, suits and shirts, the family knew that when it got into the retail business, it had to offer more products.

"The turning point was when we opened our New York shop 12 years ago," Massimiliano said. "It was evident that we had to have complete collection — it couldn't be just tailoring, so we also had to develop sportswear. These categories are not as artisanal and labor-intensive as the handmade clothing. We don't have unlimited production, but we have more capability in those categories than we do in the clothing."

This fall, the company will also introduce shoes for the first time, launching with three styles of a Leisuretime loafer that will retail for \$1,300 and be available at its own stores.



Massimiliano, the late Cesare and Giuseppe Attolini in their Naples factory.

Going forward, they said two stores will be added in the Middle East through a franchisee and cities such as Tokyo, Munich, Dubai and Los Angeles are also on their radar.

While still small compared to its Italian competitors, the brand has most definitely developed a foothold in markets such as the U.S., shining a light on its distinct Neapolitan style.

"Thirty years ago when we started to sell in the U.S., we had to explain what Neapolitan style is — very soft and unconstructed like a second skin," Massimiliano said. "In the last two years, people have started to really understand and finally appreciate the Neapolitan style." ■



TOP TIME

From record-breakers and feats of engineering to timekeeping jewels and the heart-racing appeal of Formula 1, the best releases of the spring show that the watchmaking industry's creativity keeps ticking ever stronger. The main complication? Having only two wrists.

BY LILY TEMPLETON



- 1 Bulgari Octo Finissimo Ultra Tourbillon
- 2 Chanel J12 Bleu Collection
- 3 Cadenas by Van Cleef & Arpels
- 4 Piaget Sixtine
- 5 Chopard Alpine Eagle 41 SL Cadence 8HF
- 6 Patek Philippe Calatrava
- 7 Tag Heuer Formula 1 Solargraph
- 8 IWC Schaffhausen Ingenieur 40
- 9 Vacheron Constantin Les Cabinotiers Solaria Ultra Grand Complication – La Première



Add to Cart

Sarah Staudinger's Summer Essentials

As WWD Weekend's May guest editor, the Los Angeles-based designer curates her favorite fashion, beauty and lifestyle pieces to add to cart for her ultimate "Summer of Staud."

BY EMILY MERCER

When Los Angeles-based designer Sarah Staudinger burst onto the scene in 2015 with her namesake contemporary label, she quickly found a strong fan base for her playfully chic fashion and accessories designs.

Since then the designer has opened numerous retail stores, collaborated with the likes of New Balance, Birkenstock and the St. Regis, and has unofficially coined the warmer months as the "Summer of Staud." The catchphrase caught on thanks to her fish-shaped and sardine beaded handbags, wedding-friendly dresses, and elevated yet cheeky summer fashions.

Each season Staudinger talks to WWD about the inspirations for her seasonal collections, citing global travels, hobbies and sheer love of fashion. She also shares her appreciation of style, vintage and modern, on social media, as seen from her stellar Alaïa, Staud and Valentino wedding looks to her latest archival finds – after all, she did recently purchase Carolyn Bessette-Kennedy's collection at Sotheby's.

Here, the stylish designer shares a selection of her summer essentials, with her wider assortment on WWD.com.



1 The Staud Wade dress in Linus stripe, the Birkenstock + Staud Arizona woven embossed sandal in ecru, the Staud large Maude Carryall in nautral rouge and the Vogue VO5606S sunglasses. "Effortless from day to night: inspired by my favorite vintage Ts that I always wanted in a dress," the designer says of the frock, noting that her latest Birkenstock collaboration shoe is "your favorite shoe upgrade with the Staud subtle leather details." Furthermore, she says the handbag is "your chic travel bag. This is my carry-on, and carry off," while she's also "obsessed with these shades – no pun intended."

2 Thistles the Atlas Sunglasses "Surprisingly styles well with every look. Pro tip: great for a hangover."

3 Rhode Pocket Blush in Toasted Teddy "The one makeup product always in my bag – perfect shade for eyes, lips and cheeks."

4 Vintage YSL Headscarves From Vintage Scarves Bazaar's Etsy Shop "A great secret Etsy shop with a variety of scarves, bandanas and handkerchiefs. They add the perfect touch to a summer look. Wear it all the different ways. An easy pack."

5 Fachie the Balm "My absolute body must all year round but I go through 10 in the summer. Smells incredible and fresh. Pro tip: hide from your significant other."

6 Staud Alexis Bikini top and Sisley String Bikini Bottom, both in Dark Chocolate, and the Staud Cove Hat in Espresso "Perfect fitting, classic bikini in my favorite summer neutral. Pro tip: wears well with the Staud Cove hat," she says, adding the Cove hat is "the coolest hat for vibes and sun protection. Caution, pack carefully."

7 Eterne straight-leg sweatpant "Don't let my other looks fool you – the second I get home I put these on. I love the red for summer. Pro tip: wear on the plane with the Maude red and canvas bag."

8 Chloé, spring 1998 dress "If I could find this, it would be in my cart. And I'm not giving up," Staudinger says.

9 Brigitte Tanaka Marathon Organza Bag "This really makes me hydrate. My best accessory."

10 Contax T2 Camera "The best way to capture your summer. Leave your phone at home."

11 Aveene Mineral Tinted Compact SPF 50 "Coverage and protection. Always in my bag."

12 Oakley Factory Team Nubuck Chop Saw mule "For adventures or at least making you look like you're on one."

13 Staud Christos Large Tote in Espresso "My Mary Poppins summer bag. It fits literally everything. Wear it to the office or the beach."

Beauty

THE PRODUCTS AND PEOPLE TO KNOW.

What Hosts With the Most Serve

Aerin Lauder, Isabelle d'Ornano, Bobbi Brown and more share their must-haves.

BY JAMES MANSO AND JENNIFER WEIL

Ask any of beauty's heavyweights what they prepare for guests when they host and you'll find that they are arbiters of taste in more ways than one.

Take Aerin Lauder, who, as she puts it, opts for dishes "that are easy and light. I love to incorporate local produce, and other items that are simple and delicious." Indeed, "easy" is in the name of the lobster paella created by Ina Garten and first published by the Food Network that Lauder favors.

Also on the seafood front, Harry Slatkin and Laura Slatkin start with a simple-yet-extravagant caviar dip, served best with potato chips. Frédéric Fekkai and Shirin von Wulffen favor ratatouille.

"Every summer we love to prepare, cook and eat our favorite dish – la ratatouille. We usually serve it with a loup de mer," says Fekkai, referring to Mediterranean sea bass.

Bobbi Brown even created a cocktail she named after herself. True to the entrepreneur's modus operandi, she couldn't find her right beverage of choice, and so decided to concoct her own.

"I wanted to create a delicious cocktail that was low on carbs and calories and that wasn't sweet. I also wanted something that was hydrating – not easy to do with a cocktail unless you infuse it with fresh cucumber juice," Brown says. "Add a little mint on top, and it's the perfect summer drink."

Here are the top hosts on what they serve their guests for summer entertaining.



Isabelle d'Ornano

COFOUNDER AND CHAIRMAN
OF THE SUPERVISORY BOARD AT SISLEY

Fontainebleau (serves eight)

Ingredients:
300 gr. of fromage blanc 0%
50 cl. of liquid (and cold) crème fraîche
3 egg whites
150 gr. sugar

Preparation: Mix half of the sugar with fromage blanc. Pour the crème fraîche (must be cold) into a bowl that has been previously refrigerated in order to be cold also and beat to a whipped cream consistency. Whisk the egg whites until they form peaks. Delicately mix all three batters with a spatula to keep air in the egg whites. Coat a strainer with a mousseline and let it drain in the refrigerator for 48 hours. Unmold and give it the form you wish. Pour a red fruit coulis on top. Note: you can serve the Fontainebleau with a lemon juice, red fruit salad.

Richard Christiansen

FOUNDER OF FLAMINGO ESTATE,
CHANDLER ESTATE AND OWL BUREAU

Dungeness Crab Dip, by Alex Magaña (serves eight)

Ingredients:
2 lbs. freshly picked crab meat
100 g. mayonnaise
100 g. sour cream
25 g. lemon juice
25 g. bell pepper (finely minced)
25 g. shallot (finely minced)
10 g. mint (finely minced)
10 g. parsley (finely minced)
5 g. oyster sauce
5 g. soy sauce
5 g. fish sauce
5 g. salt
2 g. ground black pepper

Preparation: Combine and mix all ingredients except the crab in a mixing bowl. Gently fold in crab meat.



Bobbi Brown

FOUNDER,
JONES ROAD

The Bobbi Rocks

Ingredients:
1 part freshly squeezed cucumber juice
1/4 part freshly squeezed lemon and lime juice
1 sprig of mint
1-2 parts club soda, to taste
Choice of vodka or tequila

Preparation: Mix club soda, juices and alcohol of choice. Pour over rocks, top with mint sprig and serve.



Harry Slatkin

FOUNDER OF SLATKIN & CO.,
HOMEWORK AND DWELL212

Laura Slatkin

FOUNDER OF NEST NEW YORK

Caviar Dip

Ingredients:
1 1/2 cups crème fraîche
1 1/2 cups sour cream
1/4 cup chopped chives, plus more to garnish
1 pound caviar
Terra blue potato chips

Preparation: Combine chives, sour cream and crème fraîche, then fold in caviar. Top with garnish and serve.



Frédéric Fekkai and Shirin von Wulffen

COFOUNDERS OF BASTIDE

Ratatouille

(generally eaten with Mediterranean seabass)

Ingredients:
4 tbsp. olive oil (divided)
4 garlic cloves (minced)
1/2 small onion (chopped)
1/3 cup carrot (shredded)
14 oz. crushed tomatoes
2 tsp. dried basil
1/2 tsp. dried parsley
2 small eggplants (sliced 1/8-inch thick circles)
3 small zucchinis (sliced 1/8-inch thick circles)
3 Roma tomatoes (sliced 1/8-inch thick circles)
salt (to taste)
black pepper (to taste)

Preparation: Preheat the oven to 375 degrees F. In a 10-inch nonstick sauté pan, heat 2 tablespoons of olive oil over medium high heat. Add in the onion, garlic, and carrot and cook until tender, about five minutes. Next, add in the crushed tomatoes and seasonings and simmer for 15 minutes. Taste and adjust the seasoning with salt and pepper. Once the sauce has thickened, pour into a two-quart baking dish. Arrange the sliced vegetables in a circular pattern standing upright in the dish over the sauce. Brush with the remaining olive oil. Cover and bake for 30 minutes, then uncover and bake until vegetables are tender. Serve immediately.

Aerin Lauder

FOUNDER AND CREATIVE DIRECTOR OF AERIN,
AND STYLE AND DESIGN DIRECTOR OF
ESTÉE LAUDER RE-NUTRIV

Ina Garten's Easy Lobster Paella

Ingredients:
1/4 cup olive oil
1 1/2 cups chopped yellow onion
2 red bell peppers, sliced
2 tablespoons minced garlic
2 cups white basmati rice
5 cups chicken stock
1/2 teaspoon saffron threads
1/4 teaspoon crushed red pepper flakes
1 tablespoon kosher salt
1 teaspoon black pepper
1/3 cup licorice-flavored liqueur
1 1/2 pounds lobster meat, cooked
1 pound kielbasa, sliced
10 oz. frozen peas
1 tablespoon minced fresh flat-leaf parsley leaves
2 lemons, wedged

Preparation: Add onions over oil in a dutch oven on medium-low heat. Add in peppers, lower heat, add garlic and stir in rice, chicken stock and seasonings. Bring to a boil, cover and cook in oven at 425 degrees F for 15 minutes. Remove from oven, stir, then return uncovered to the oven for 15 minutes. Place back on the stove, add in liqueur, and stir in lobster, kielbasa and peas. Cover over no heat for 10 minutes, garnish with lemon wedges and parsley.



Celine Kaplan and Elisabeth Holder

The Business Inspired By Never Working

OOF, an acronym for Out of Office Forever, is the brainchild of publicist Celine Kaplan and her cofounder Elisabeth Holder. **BY JAMES MANSO**

It might seem paradoxical that the notion of being out of office forever sparked an entrepreneurial endeavor. But for Celine Kaplan and Elisabeth Holder, OOF is a brand built on a state of mind rather than an actual working arrangement (or lack thereof).

"When COVID happened, we were all out of the office, which I always love," says Kaplan, a publicist who splits her time between Portugal, France and New York. "The idea was what we wanted ourselves to do: go from the corner office to being out of office forever. That was the starting point, and COVID pushed it a bit further."

Although the brand is built off of the sense of a permanent vacation, it was actually their careers that brought them together.

"We met 15 years ago because Celine was my PR when I ran L'Oréal, and we are very used to working together after all these years," Holder says. "Around two years ago, we had this conversation around what we should do. We like

to travel, we like to discover new brands to buy, and seeing things that nobody has."

Holder says the genesis of the brand took "about five minutes," noting that the name resonated for English speakers and Francophones alike. "We did this brainstorming, Celine was thinking in terms of communication and I in terms of marketing. The name was strong, the design was great, and that was it. In French, you can use 'oof' in so many ways, such as to say, 'it's amazing, it's incredible, it's crazy.' It's a phrase we use a lot."

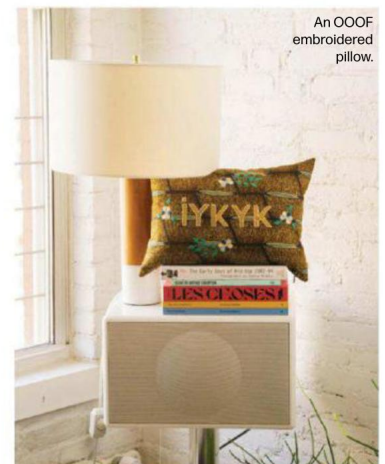
And thus, a business was born. OOF launched in 2023 with a necklace charm fashioned off of a flipper and has since grown to entail branded ceramic mugs, caftans modeled by Kaplan and embroidered pillows with phrases like "Bla bla bla" and "Oh oui!" on the brand's website. Prices range from \$25 for a keychain to \$780 for the necklace charm.

The launches are led more by intuition than by a business plan. "We're not following a marketing calendar because we don't have to," Kaplan says. "We go by travel, discovery, reading, exhibitions — everything can be an inspiration."

Adds Holder, "It's all about lifestyle and pleasing our customer by having the best product at the best moment. Of course, we could follow a marketing schedule, but what's fun is to be totally free."

The pillows, for example, came from a friend of the duo who has a charity workshop in Senegal called CSAO. "We asked her to make a special collection for us," Kaplan says. "It's all about opportunities, and the next step is a very small drop from everything I was inspired by during my time in India."

The brand relies on collaborations such as that with CSAO. In that vein, OOF also offers bag charms in collaboration with jewelry brand Don't Let Disco, which was founded by Ashley Harris in 2021 and who sourced materials from Italy, Spain and Mexico. Limited-edition beanies boasting the



An OOF embroidered pillow.



OOF-branded mugs.

brand's name were made in Cova Do Vapor, a fishing village near Lisbon.

Although wearable, Kaplan thinks of the launches as being more about desirability than function. "Our first collection was the gold 18-karat flipper charm. It's useless, and at the same time, everyone needs it," she says. "We're doing that one in enamel. It's in production as we speak."

Kaplan may have drawn branding inspiration from her professional life as a publicist, but says the overlap between her two jobs is sparse.

"It was a big learning curve for me to talk about inventory," Kaplan says. "I trust my instinct, but with clients it can be a bit different and we have to obey certain rules. With OOF, I apply my creative freedom to the brand without any constraints." my creative freedom to the brand without any constraints."

Party Here, Party There

As summer encroaches and the return of club culture – which saw a rise last summer thanks in part to Charli XCX's popular dance-pop "Brat" album – commences, WWD Weekend rounds up the club-girl beauty must-haves for excursions to four of the season's trendiest hot spots – from the Hamptons to Bangkok and beyond.

BY NOOR LOBAD



1 | Polte Society Cabana Club Bronzer, \$34 A buttery, hyaluronic acid-infused bronzer that you can toss into your tote bag and reapply on-the-go as needed.

2 | Emi Jay Chantilly Wings Hair Pin, \$29 Emi Jay's claw clips may be the "it" hair accessory of the moment, but the brand's take on a French hair pin adds a sophisticated touch to an updo – while keeping your hair out of your face.

3 | Eadem Le Chouchou Lip Softening Balm, \$24 It's viral for a reason: Eadem's hero lip balm doesn't only buff away dead skin with lactic acid, it also offers a glossy shine in six subtle shades with names ranging from Boba Bounce to Fig Sauce.

4 | Refy Brow Sculpt, \$24 Sometimes a tan alone is the ultimate summer makeup look – pair it with a strong-hold brow gel like this one from Refy and you're (literally) golden.

5 | Summer Fridays Jet Lag Eye Patches, \$24 For the morning after, these hydrogel under-eye patches tap caffeine and peptides for a 10-minute, post-antics boost.

6 | Henry Rose Windows Down Eau de Parfum, \$120 The name of this fragrance is perhaps as effective in encapsulating its vibe as the notes that comprise it, which include orange flower, jasmine, guaiacwood and neroli.

7 | Sarah Creal Today's Highlights 12H Peptide Balm Luminizer, \$55 Perfect for those seeking glow but not glitter, this highlighter balm from Sarah Creal's beauty line imparts a rose-gold sheen meant to last up to 12 hours.



1 | Make Up For Ever Artist Color Crayon, \$33 Make Up For Ever's latest multipurpose artistry crayon comes in 24 matte and shimmer shades suitable for lining eyes and lips, but also eye shadow, contouring, bronzing and highlighting. Oh, and they're all waterproof.

2 | Phlur Tangerine Boy Eau de Parfum, \$99 Match the bright lights of the city's bustling nightlife strips not just in spirit but in scent, too, with Phlur's citrusy Tangerine Boy, which blends its hero note with lemon, ginger, moss and black pepper.

3 | Nécessaire The Deodorant, \$22 Dance-filled summer nights in Thailand call for a trusty deodorant. This one from Nécessaire skips the aluminum and taps pH-balancing mandelic acid to prevent odor.

4 | Charlotte Tilbury Rock 'N' Kohl Long-lasting Eyeliner Pencil, \$32 For smudgy liner that isn't all art but at least somewhat of a science, consider this high-pigment pencil that features a smolder-perfecting brush tip.

5 | Urban Decay Face Bond Self-setting Waterproof Foundation, \$40 Because the entire face needs to be waterproof if its going to survive a night of bar-hopping: enter this matte, buildable-coverage foundation that aims to absorb sweat and oil during wear, sans powder.

6 | Lâncome Teint Idôle Ultra Wear C.E. Skin Transforming Highlighter, \$45 Infused – as the name would imply – with vitamins C and E, this powder highlighter comes in five glittering shades meant to offer a lasting glow while nourishing the skin.

7 | MAC Cosmetics Strobe Beam Liquid Blush, \$30 Inspired by sunset and sunrise hues, this iridescent blush offers a warm, shimmer-infused glow in 10 shades from Lightning to Plummy Bare.

Bangkok photograph by Getty Images

MEXICO CITY, Mexico



1 | Iconic London Glow All Over Melting Balm Stick, \$30 For a head-to-toe bronze that can be touched up in a matter of seconds, consider this Iconic London balm-stick made with moisturizing squalane, plus coconut and argan oils.

2 | Maybelline New York Colossal Bubble Waterproof Mascara, \$12.99 With a waterproof formula and a brush developed to go the extra mile in separating lashes, this offering aims to amplify volume without any clusters.

3 | R.e.m. Beauty Dreamglow Highlight Serum, \$26 True, this once-limited-edition product was inspired by founder Ariana Grande's glow as Galinda the Good Witch in "Wicked." But as it turns out, it holds up even beyond the bounds of Oz (like in Mexico City for instance).

4 | Arquiste Tropical Eau de Parfum, \$225 Arquiste's Carlos Huber strikes again. For his latest tag-team with perfumer Rodrigo Flores-Roux, the Mexico-born founder has combined bursts of guava fruit with lime, vanilla, mahogany and white plumeria.

5 | Fenty Beauty Gloss Bomb Oil Luminizing Lip Oil 'N Gloss, \$26 With its latest oil-gloss hybrid, Fenty took its hero lip gloss and added even more moisture. Everybody say, "Thank you, Rihanna."

6 | Naked Sundays SPF 50 GlowBalm Mineral Peptide Stick, \$28 Take it from an Australian sun care brand: your blush can, in fact, be both pretty and protective. This mineral SPF 50 stick comes in three pink and brown shades and is meant for easy, swipe-and-dab application.

7 | Color Wow Dream Coat, \$28 If you're not sure whether you have frizziness-prone hair, don't let your first trip to Mexico be when you find out. For a smooth finish that holds up under the most humid conditions, look to Color Wow's signature Dream Coat.

IBIZA, Spain



1 | Byredo Kall Kall Kajal Pencil, \$32 Leave it to Byredo to make something as ubiquitous as pencil eyeliner whimsical. The brand's royal blue Neela Neela kohl pencil makes for a vibrant waterline accent or a smudgy statement.

2 | Clue Perfumery The Point, \$140 With a heart note of ocean water, Clue Perfumery brings the open sea to life via The Point. Ambergis, wet sand, jasmine tea and patchouli complete the vibe.

3 | Clarins Water Lip Stain, \$32 In a brand study involving 33 participants, Clarins' Water Lip Stain was found to last through 300 kisses. Do with that information what you will.

4 | Dior Diorshow Overvolume Mascara, \$33 Designed for extreme volume, the fashion house's latest mascara claims 24-hour transfer-proof wear and taps provitamin B5 to strengthen lashes.

5 | Haus Labs Bio-radiant Glassy Highlighter Balm, \$30 Wear Lady Gaga makeup while listening to Lady Gaga music with this multipurpose, all-over highlighter stick from the pop star's artistry-led makeup brand.

6 | Fur Chafe Cushion, \$20 You shouldn't have to choose between fun and function, and this chamomile- and sunflower-wax-powered chafe stick from Fur ensures an irritation-free night, regardless of how much or how little clothing you're wearing.

7 | Sakara Cell Reset, \$40 A fruity, morning-after pick-me-up acid featuring fulvic acid and blueberry to boost cellular health and combat inflammation.

Top Longevity Retreats

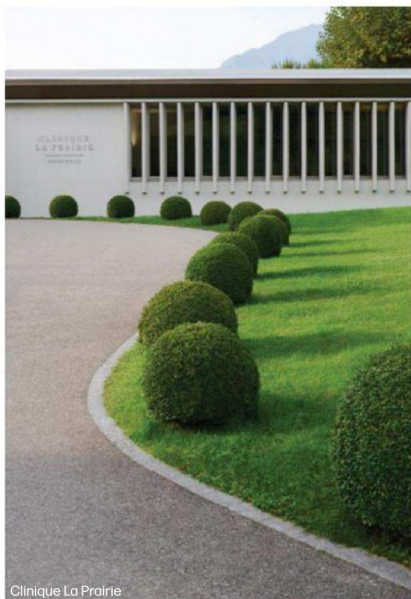
Here, a look at six leading wellness destinations globally, including Clinique La Prairie and The Ranch.

BY EMILY BURNS AND JENNIFER WEIL

Clinique La Prairie | Montreux, Switzerland

starting at approximately \$25,000 depending on program

For many, Clinique La Prairie, nestled on the shores of Lake Geneva, is synonymous with longevity. The medical clinic and wellness destination was founded in 1913 by Dr. Paul Niehans. Clinique La Prairie offers weeklong retreats around an array of focuses including brain health, weight management and more. For those looking for the most scientifically advanced and medical-backed program, Clinique La Prairie is a must. With more than 50 medical specialists and its newest Longevity Master Assessment, a diagnostic that looks at more than 300 biomarkers, guests leave knowing more about their bodies than they learn at a routine doctor's visit. Specifically, visitors can learn the likelihood of a cardiovascular event, discover their inflammation markers and more.



Clinique La Prairie



Six Senses Kaplankaya

Six Senses Kaplankaya | Bodrum, Turkey

starting at 1,855 euros for three-night single occupancy program

Six Senses Kaplankaya offers three-, five- and seven-night longevity programs designed to heighten energy, sharpen mental focus and improve health and fitness. Also working toward the end-goal of living better longer, the retreat's treatments are meant to reduce

disease risk. Guests get a wellness screening and do Pilates or yoga. There are Cellgym sessions; ancient breathwork, called Pranayama; Watsu, and time in a Turkish or Moroccan hammam. A skin analysis is made with Skin Instant Lab and wellness cuisine is served up, among other elements of this program.

Overall, Six Senses sets out to help guests combat lifestyle-related aging effects by combining a healthy body, well-fed gut and happy mind.

The Ranch Hudson Valley | Sloatsburg, N.Y.

starting at \$2,850 for a three-night single occupancy program

While many wellness retreats, including The Ranch's other locations, often take advantage of warm or tropical destinations, the brand's latest outpost is embracing all four seasons. Nestled in Hudson Valley, New York at the Table Rock Estate, guests can take advantage of snow-covered mountain hikes in the winter or kayaking during the warmer months, depending on their vibe. Of course, The Ranch offers all the typical

treatments of a wellness retreat, like saunas, cold plunges, fitness classes and daily massages, the destination also features a few unexpected highlights like reiki and hypnotherapy. Each

program is fully customizable based on the guest, who is also prepped ahead of the trip to ease into the program — think stopping coffee a few weeks in advance so that The Ranch's detox isn't quite as drastic.

Lanserhof | Sylt, Germany

starting at 9,510 euros for seven to eight days of treatment excluding accommodation, food, supplements and medicine

Guests at Lanserhof on Sylt are given a diagnostic and personalized consultations to gain insight into their genetic makeup, which are then used for targeted programs created to reduce health risks and increase life expectancy. Medical practices involve bioimpedance analysis as well as blood pressure, lactate and metabolic checks. Hands-on treatments include foot reflexology massage, classical massage therapy, detox drainage and a natural detox hay pack. Nutrition from locally sourced ingredients is a key part of the program. There are also sunrise exercises by the North Sea or in the forest, and a focus on mental clarity, emotional resilience and spiritual well-being.



Lanserhof Sylt

Euphoria Retreat | Mystras, Greece

starting at approximately \$8,700 for a seven-day program excluding accommodations

For many, the highlight of Euphoria is the location. Situated on a hillside along a pine forest, the property overlooks ancient Sparta and the ruins of Byzantine Mystras. While the destination is teeming with history, the offerings combine the ancient atmosphere with state-of-the-art wellness tech, such as hydrotherapy, sound therapy, on-call doctors, custom IV drips and a Human Regenerator machine, which heals the body via cold atmospheric plasma. However, with the natural setting and calming design elements, Euphoria doesn't give off a clinical feel. Guests can explore a variety of wellness-centric programs from more medical plans to leadership retreats.



Euphoria Retreat

Mount Med Resort | Wildschönau, Austria

starting at 4,988 euros for a seven-night single occupancy program

Nestled in a high alpine valley, Mount Med Resort is a medical spa focusing on a holistic and integrated approach to health and beauty. It uses solutions to promote natural aesthetics and cell rejuvenation. Here, a doctor determines a personalized diagnostic and then the number of therapies required based on a person's own needs. The resort's longevity program integrates the MyLife Changer method and anti-inflammatory metabolic program that targets detoxifying and cell-regeneration treatments, biohacking and movement.

Specifically, there is neuroscience biohacking billed to enhance cognitive fitness, the reduction of inflammation markers and free radicals, as well as anti-inflammatory nutrition said to rejuvenate biological age. The treatment menu offers intensive detox and slimming programs for weight optimization, the promotion of gut health and microbiome balance, as well as personal training to bolster physical fitness.



Mount Med Resort

Shop



Bowers & Wilkins Px8 Headphones in Tan
\$699



Gucci Bloom Parfum
\$180



Janessa Leone Felix Packable Raffia Bucket Hat
\$247

Guerlain Rosa Rossa Hand Cream
\$60



WORK

Summer city style is made easy with your on-the-go beauty goods and compact commuter must-haves to look fresh and fabulous from morning to night.

DeMellier The Hudson Salt & Pepper Canvas Black Smooth Bag
\$745



The Summer Bag Essentials Shopping List

From city to seaside, invest in a chic summer carryall companion to haul from the 9-to-5 grind to your out-of-office oasis in style.

BY ADAM MANSUROGLU

WEEKEND

Beat the heat with summer glam goodies that'll enhance your natural beauty and elevated fun-in-the-sun accessories for optimal off-duty relaxation.

Ferragamo Sunflower Print Bandeau
\$360



Dior Lip Glow Butter in 104 Black Cherry
\$42



Orbe Après Beach Wave and Shine Spray
\$46



Chanel Hydra Beauty Essence Mist
\$92

Morgenthal Frederic's Christie Horn Sunglasses in Crème/Black
\$2,695



JONES ROAD



Jones Road Miracle Balm in Dusty Rose
\$40

Jacquemus La Petite Pouchette Rond Carré
\$990



Tiffany & Co. Personal Essentials Notebook in Cerise Leather
\$150



Polène AirPods Case Edition Duo Black
\$100

Longchamp Le Pilage Fliet XS Mesh Bag in Eggplant Canvas
\$95



Stanley Cup Quencher H2.0 FlowState Tumbler in Butter Cabana Gloss
\$45



Augustinus Bader the Mineral Sunscreen SPF 50
\$140

ANA in ACTION



COMING OFF A HISTORIC OSCAR NOMINATION, **ANA DE ARMAS** TURNS TO ACTION AND TAKES OVER THE JOHN WICK FRANCHISE IN NEW MOVIE 'BALLERINA.'

*By Leigh Nordstrom
Photographs by Matthew Sprout
Styled by Alex Badia*



PREVIOUS PAGE: Coperni viscose and Lycra rib gown and shoes; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.

THIS PAGE: Marc Jacobs virgin wool boxy pant with leather belt; Dior top and bra; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.



Louis Vuitton silk scarfed long-sleeve dress, silk asymmetric knotted skirt and Legacy pump; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.



Coperni viscose and Lycra rib gown and shoes; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.



Schiaparelli double-wool crepe tuxedo coat with satin shawl collar; Dior top and bra; Khaite stretch suiting pants; Versace pumps; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds.

Willy Chavarria faille pants and blazer; Celine by Hedi Slimane silk crepe and acetate shirt; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.



A

Ana de Armas has been in a James Bond movie, has been to the Oscars as a nominee and has premiered a film at Cannes – and yet nothing prepared her for the scope of fandom that greeted her at Comic Con in Brazil last fall.

“I had never seen that many people in my life,” the actress recalls. “It was crazy. That’s the closest you can be to being a singer.”

Since its announcement, the John Wick spinoff movie “Ballerina” has been feverishly anticipated, as its star experienced in Brazil. Officially out June 6, “Ballerina,” which Tom Cruise has already promised “kicks ass,” sees de Armas step into the lead of the John Wick universe in a new chapter for the Oscar nominee.

“It feels like it’s a big responsibility, or at least it feels that way to me,” the 37-year-old says, over avocado toast on a recent morning in New York. The actress, dressed in a white knit Louis Vuitton dress, has been up since pre-dawn hours to tape “Good Morning America,” but you’d never know it from her enthusiasm for talking about her new movie.

“You also feel the love. And I think people are really excited for this movie, and I think we’re going to give them what they expect,” she says.

De Armas was approached by the filmmakers when the script was still in process, but she saw the potential “right away” on the pages.

“I loved what Chad [Stahelski] and Keanu [Reeves] have done with these movies and how the fans loved these movies and how many people these movies bring into the theaters. So it was a big deal,” she says.

“Ballerina” is set between the Chapter 3 and 4 John Wick films, released in 2019 and 2023, respectively. It follows Eve Macarro, an orphaned ballerina assassin who sets out to avenge her father’s death. Eve is introduced in other John Wick films but “Ballerina” is her origin story, and the character depth appealed to de Armas in equal measure to the full-on action.



Louis Vuitton silk scarfed long-sleeve dress, silk asymmetric knotted skirt and Legacy pump; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.

“As much action as there was on the page, I could see the heart too,” she says of reading that initial script. “The character has such a beautiful journey. The emotionality of the character is so important in the film, I was just like, ‘oh, I have to do this.’”

“Ballerina” is a reunion for de Armas and Reeves, who first worked together in the 2015 movie “Knock Knock,” which was the actress’ first fully English-language film.

“The first day I met Keanu, he had just finished the first ‘John Wick,’ and he was telling us about it at lunch,” she recalls. “It’s crazy because I grew up watching his movies, ‘Speed’ and ‘The Matrix’ and this and that, and back then I couldn’t believe I was working with him. But even now, that I’m a part of something that means so much to him and that he’s put so much work into...by joining me in the movie, it was kind of like his blessing or passing the torch to me,” she continues. “Every day on set with him, rehearsals and then on set, I just learned so much from him just by watching him. He’s just nonstop. He’s like me: we are perfectionists. We want to do it again and again and again, and it’s never enough. So it is tough to say ‘cut’ when we’re filming.”

De Armas was in Budapest shooting “Ballerina” in early 2023 when she found out she was nominated for an Academy Award for her portrayal of Marilyn Monroe in the movie “Blonde.” The filming schedule meant she missed much of the lead up to the Oscars, including events and opportunities to get to know her fellow nominees, but in hindsight working was a fitting way to mark her nomination.

“I love those kinds of moments, good news days or my birthday or things like that, when I’m filming. Because it’s an amazing reminder that I am actually doing what I love to do,” she says.

Getting a nomination for a serious dramatic role while at work on a blockbuster action film was especially sweet for de Armas. ▶



Natasha Zinko silk dress; Skims modal and elastane minidress; Louis Vuitton Le Damier de Louis Vuitton necklace in yellow gold and diamonds, three rings in yellow gold and diamonds, two rings in white gold and diamonds and earrings in yellow gold and diamonds.

Hair: **Jenny Cho** Makeup: **Melanie Inglessis** Nails: **Naomi Yasuda** Photographed on location at **The Mark Hotel**
Senior market editor, accessories: **Thomas Waller** Senior market editor: **Emily Mercer** Fashion assistants: **Ari Stark and Kimberly Infante**

“

Moving to L.A. was never part of the plan. I never thought I was going to move to the U.S. in general, even less to Hollywood or anything like that. And I did see the opportunity and I took it, because that's what I do.”

“It was a reminder of ‘look at the career I’m having, look at all the things I can do. This is exactly what I wanted.’ It’s usually that you are either only an action star and you can only do that, or you are doing indie low-budget films that not many people get to see because they’re barely publicized,” de Armas says. “So to be able to manage both sides of it and have it all in my own way, it’s amazing.”

It’s especially remarkable considering the actress only moved to the U.S. 10 years ago, and didn’t speak much English at the time. In fact, when she first met Reeves, for “Knock Knock,” they weren’t able to have a full conversation.

“Moving to L.A. was never part of the plan,” de Armas says. “I never thought I was going to move to the U.S. in general, even less to Hollywood or anything like that. It just kind of came my way and it happened. And I did see the opportunity and I took it, because that’s what I do. But it was challenging. It made me feel very vulnerable.”

While working in Spain after immigrating from Cuba, de Armas spent all her paychecks on English and accent classes.

“I didn’t have money for rent – my team, my agents, my manager, my lawyer, everyone had to loan me money to pay my rent and food. But I knew that that was a priority for me,” she says of learning English. “I wanted to do it. I started doing auditions before I could even speak English, I would just learn this script.”

Several of her initial English-language projects, such as her 2016 films “Hands of Stone” with Robert De Niro and “War Dogs” with Jonah Hill and Miles Teller, were done in this way, where she would memorize the lines without understanding what they meant.

“Acting in a different language is very tricky. But to perform is not about saying the lines – the lines mean nothing. You need to understand what you are saying and how you can change the meaning of that line if you hit different words and the humor and the culture of what you’re playing. And the moments where directors would change the line on the spot, as happens all the time, or an actor would improvise, and I would die. I would literally walk to a corner and cry,” de Armas says. “I remember telling [“War Dogs” director] Todd Phillips, ‘Please don’t change the line. I can’t say that.’ And it made me feel less, less of who you know can be, like you’re not complete.”

The same struggle prevented her from getting to connect with those costars in the way she dreamed of.

“I remember my first movie, ‘Hands of Stone,’ when I met De Niro, I was dying of frustration because I couldn’t just stick to him and ask him a million questions. And the same with Keanu and the same later with Todd Phillips and everybody I worked with. But it only got better,” she says. “And I still managed to somehow communicate with Keanu and bond with him and show him who I am to him and the kind of artist that I am. And that’s how we created that friendship and how all the other jobs came after.”

Several of her next moves are still under wraps. She’s completed work on the David O. Russell series “Bananas” with Oscar Isaac, and is currently in London for a couple projects that, given her costar, have been tabloid fodder for months.

“Obviously, everyone knows I’m working with Tom Cruise. We’re working on something with Doug Liman and Christopher McQuarrie, and those guys are unbelievable at everything they do. And they’re so lovely and a great team, and the process we’re having is amazing,” she says. “And of course I’m doing crazy training, as you do when you’re working with Tom. It’s another level that just keeps setting the bar higher and higher. But it’s so much fun. And we’re not only working on that thing that we’re training for, but also a couple other things too,” she adds. “We just got excited.”

Following her Oscar nomination and the completion of “Ballerina,” after five years of back to back movies, de Armas decided to take a several month break, despite the urge to use the momentum to book the next thing.

“It was a weird time. I wanted to find what was

next for me. I really wanted to see what I wanted to do and what I wanted to get involved in and who I wanted to work with. So I just took my time,” she says. “Yes, I did have meetings and I did get some scripts, but sometimes that’s also kind of hard. You make it harder on yourself because somehow you make up your mind and you have certain expectations about something that should be arriving, but it’s not. Or maybe it is, but you’re so fixed on something that you might be missing out on whatever you have in front of you.”

She took some time to regroup at home in Vermont, where she’s lived for the past few years, answered Ron Howard’s call to take part in his film “Eden” and now is back at work with renewed focus.

“I was just still finding my thing. And I think I’m in a good place now,” she says. “I think I know what I want to do, and I also want to be surprised. I want things to come my way. And sometimes you get in that dynamic of project after project after project, and you are doing a project while you’re reading the next thing. It works better for me if I just take my time and just see what I really want to do.” ■

SETTING THE BARRE



In **Elie Saab** at the Vanity Fair Oscar Party, 2017.



In **Bottega Veneta** at the Bottega Veneta fashion show, 2018.



In **Dolce & Gabbana** at the Vanity Fair Oscar Party, 2018.



In **Alexandre Vauthier Couture** at the “Knives Out” European premiere, 2019.



In **Ralph & Russo** at the 77th Annual Golden Globe Awards, 2020.



In **Louis Vuitton** at the premiere of “Blonde,” 2022.



In **Louis Vuitton** at the 95th Annual Academy Awards, 2023.

Photographs (left to right) by WireImage/Getty Images; Film Magic/Getty Images; GC Images/Getty Images; WireImage/Getty Images; WireImage/Getty Images; Michael Buckner/Variety

Design

THE BEST OF EXCESS.



Kismet, built by Lürssen.

Inside the World of Superyacht Design

With price tags reaching into the mid-nine figures, bespoke boats are full of technical and aesthetic feats. BY KRISTEN TAUER

In mid-May, Amor à Vida, a new superyacht, set out on her maiden voyage. The boat, which features a sleek and sloped white exterior, made its photogenic debut at the Ferretti Group shipyard in Ancora, Italy, earlier this year. But what's inside the boat remains a mystery – to most.

Italian design firm Nuvolari Lenard, responsible for both the exterior and interior styling, possesses an intimate understanding of the yacht, which boasts eco-friendly systems onboard.

"Nobody comes here to get a copy of something else," says Dan Lenard, whose three-plus decade design collaboration with business partner Carlo Nuvolari melds technical engineering and aesthetic design. "Each [of our boats] is iconic enough to be a brand by itself, so that really forces us every time to invent something completely

different and speak a completely different language in design."

Nuvolari Lenard was responsible for the striking exterior design of the 122-meter Kismet, built by German shipyard Lürssen, which launched last year and won motor yacht of the year at the most recent Superyacht Awards.

Kismet's exterior features an elongated stainless steel bow with a leaping jaguar – a nod to owner Shahid Khan's NFL team, the Jacksonville Jaguars. "Nothing looks like Kismet right now," claims Lenard, describing its design as "neoclassical" and "postmodern." "Now, Kismet sets the standards."

The world's 50 largest yachts all fall in the 110-plus-meter range, with the largest currently topping out at 180 meters. While Kismet has received a lot of attention since its launch, other impressive yachts fly intentionally under the radar.

"Boats like Nord are very private, very silent,

going to very remote places where there is a lack of Instagram-chasers," Lenard says of the 141-meter Lürssen-built boat, currently owned by Severstal chairman Alexei Mordashov, describing it as "probably the most complex boat ever built."

"Unfortunately, it's also so private that there's not really much known about it," he says. "Nord is built to go basically anywhere and be totally autonomous – but that doesn't mean just that it can move. There is so much hiding in that boat that allows everything from exploring to underwater archeology, and these things are really complex to include in a boat that primarily is a very nice place to be. Very nice interior, very nice and pleasant spaces – and behind that, it's hiding all these functions."

When it comes to the interior vision, Nuvolari Lenard's approach is rooted in celebrating the owner's individual aesthetic and interests.

"What you do is you maximize the dream of the owner," Lenard says. "I often say that we are paid to start dreaming from the point that the owner cannot dream anymore. We are expanding that dream into the next level."

Beyond that, "The common factor of all of [these interiors] is really quality and attention to detail," says Lenard, citing the level of quality as best-of-best of any field. "There's no hotel built like a super yacht, and quite frankly, I don't think even any private home has ever used the budgets that we use to build these interiors."

Which isn't to say that there's no budget. ▶

Big Design, Small Margins

"Budgets are huge, but they are limited," Lenard says. "We have to really always work within the budget, even if the budget seems really almost infinite. The expectations and the requirements for the quality are so high that suddenly these budgets very soon appear to be restrictive."

Lenard describes each bespoke boat as an artisan product, the collective work of many collaborators. "There is no industry in building a superyacht. Everything is going down to a man with two hands," he says.

"Honestly, you have to know that nobody really makes big bucks on designing or building mega yachts. The margins are very small. The majority of that budget goes into materials and into payrolls," Lenard adds.

"What I like to say is that building a superyacht is probably the biggest injection of private money into the middle class," he continues. "We are distributing this money between the people, between thousands of people that are building it."

Building a Branded Boat

The work of building a fully custom yacht takes time, and not all clients are in the market of waiting.

Confronted with the limitations of time and money in a difficult custom market for midsize superyachts, brands and designers are dreaming up semi-custom designs.

Nuvolari Lenard recently unveiled a branded design line, starting with a 52-meter model, in partnership with the Turkish MengiYay shipyard, an approach that leverages the totality of the studio's design experience. "And then you design each yacht a little bit with the owner to customize it," Lenard says. "These clients actually go through the same process as if they were building a 100-plus-meter yacht with us. Although the boat is delivered in two, rather than four, years."

An Interior Approach for an Ever-changing View

New York design firm Bonetti/Kozerski Architecture, which has worked on luxury projects including retail boutiques for Tod's, the Audemars Piguet House and Pace Gallery, expanded into the yacht interior design space through a collaboration with Italian shipbuilder Benetti. While yacht design only represents a small portion of the business, it's becoming bigger.

The team is working on the 32nd order of their 40-meter "Oasis" model, a semi-custom design that can accommodate different levels of design adjustments. There's also a 34-meter version of the boat, and a new explorer series, the B.Yond available as 40-meter and 57-meter boats, launched last year. Another new line will debut at the Monaco Yacht Show later this year.

Common requests for the semi-custom line include material modifications, like switching a marble or stone choice, along with layout tweaks like moving room placement, or adding accessibility accommodations like elevators.

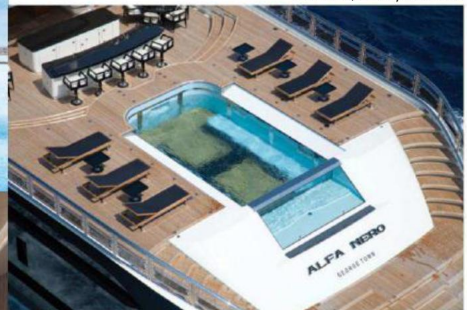
"Although we never designed boats, we had clients who chartered boats regularly, and we got feedback from them," Bonetti says. "It's a vehicle. It's not a house, it's not an apartment — it's something that moves. And so it shouldn't necessarily mimic an apartment," he adds. "When we design a house, we know where the sun is and we know where the views are. This changes all the time [on a boat]."

The studio took a wellness-forward approach to their design, wanting to highlight the connection to water by creating an organic sense of flow between the outdoor and indoor areas, utilizing the same inside and out to create a gentle progression between spaces.

"The same teak that is outside on the deck, we brought it inside," Bonetti says. "We worked on how the light that comes into the space and materials gets progressively softer as you get into your own private areas, like the owner's suite. Everything is organic."



Amor à Vida, built by Ferretti.



Alfa Nero, built by Oceanco.



Benetti-built Oasis 40m yacht "Kahala."



Interior design by Jonathon Quinn Barnett.

Bringing in Outside Inspiration

French designer Jacques Pierrejean looks to nature for inspiration — and on a boat, inspiration is never far away. "Our intention is to reflect something that we can find close to us when we are outside or close to the sea," Pierrejean says. "Because for me it is not a boundary between the exterior or the interior. If you are inside of the yacht, you can feel outside."

The way that the waves break onto the beach might inspire a carpet, or the reflection of the sun on the water might inform placement of gold leaf on an interior wall to cast light inside a room. He's created a carpet to give the impression of grass, and added a small garden to accommodate the comfort of canine companions onboard.

Pierrejean's curved exterior design for Yas, a 141-meter boat currently owned by an Emirati royal, was inspired by the body of a dolphin. The boat, a refit of a former Dutch navy frigate, was rebuilt by ADM Shipyards in the UAE and its superstructure features large panes of glass. "Most of the time we are looking to design something which is not on the market," Pierrejean says. "People have to dream with you, and you have to convince them to dream with you."



Yas, built by ADM Shipyards.

Six-star Service at Sea

"If you can dream it up and make it buildable, you can create all kinds of things," says Jonathan Quinn Barnett, who began his career in Europe working with yacht designers Ron Holland and Jon Bannenberg. The accumulation of wealth in the '70s and '80s brought clients who were increasingly requesting luxury additions outside the scope of naval architects, paving the path for a class of yacht designers who could marry technical and aesthetic engineering. Moving to Seattle in the early '90s, Barnett was well-positioned for the area's tech boom, establishing himself as an American designer with European flair.

Onboard amenities have expanded to include elevators, full-service spas, theaters, underwater observation areas, and practically any other specialized use case that can be imagined.

"You're building the ultimate off-grid six star hotel," says Barnett, whose approach to interiors is rooted in designing intimate spaces that feel personal and connected to the surroundings. "You have to have doors that open and to allow you to live on deck," Barnett says. "And that's where the joy of being at sea is: really being out in the elements and interacting with the ocean."

Barnett worked with Paul Allen to design the interiors of his 126-meter Octopus, which launched in 2003 and has served as an expedition vessel, traveling to climates as remote as Antarctica. The boat also featured a music recording studio, used by U2 and Mick Jagger, among others.

The Art of Being on the Boat

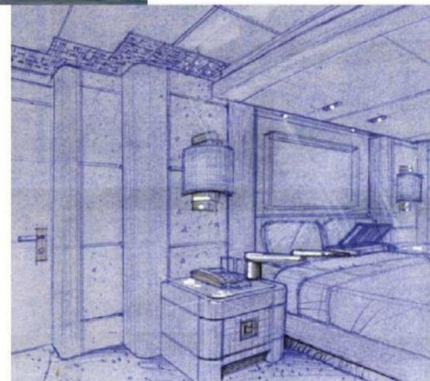
Barnett collaborated with Klara and Larry Silverstein's "Silver Shalis" motoryacht, incorporating the couple's collection of glass art; another recent project for a client included the installation of a James Turrell light art piece.

While Barnett primarily works on yacht projects for individuals, he was tasked by Washington-based corporation Boeing to design the interiors for the company's private yacht, Daedalus, built by Seattle-based shipmaker Delta Marine in the late '90s. Barnett had photographs of the company's archive, documenting the internal structure of the wings of a 1930s China Clipper flying boat, blown up and displayed as artwork.

"The interior is both a luxury space, but it also forms a gallery; a place for them to show off some of these pieces," Barnett says. "The artwork that I've had the opportunity to work with is just mind blowing, as you'd see in any museum, and sometimes even rarer."

Barnett recently designed a semi-custom 42-meter yacht concept with Taiwanese yacht-maker Horizon, which can deliver a boat in around a year depending on customization. "I challenge the shipyard so that my clients' yacht doesn't look like the one parked right next to it," he adds. "If you're gonna spend \$150 million, you don't want a yacht that looks just like the one that came out a year before."

"Perfect" is the word that Barnett lands on when describing a well-built and well-designed motor yacht. "It doesn't matter if it's ten feet or a hundred meters," he says. "There's something about a boat that's so well cared for and so beautifully manufactured." ■



A JBO interior sketch for Octopus.

In the Hills of Kyoto, a Glassmaker's Magical Forest

Akiko Noda shares the secrets to a unique glassmaking technique that highlights the fragility of nature. BY SOFIA CELESTE

High above the city of Kyoto, beyond the famed Philosopher's Path a few minutes from a mountain said to be the home of the gods, is a glass studio that crystallizes the region's natural wonders. Akiko Noda's rare creations – ranging from lotus flowers to ripples of water – reflect the poetry of the forest laden with millennia of history, culminating in the political rise of Kyoto and its now bygone imperial status.

Nobody understands the importance of *shinrin-yoku*, the Japanese practice of “forest bathing” quite like Noda, the Kyoto native who left the city life in Tokyo and a job in advertising to return to her roots.

“There is a historic shrine dating back 1,200 years just a short walk from my house, and I used to play in the mountain behind it as a child. Even now, I pick nuts and wild plants, eat them and go for walks in the snow,” she tells WWD, while serving matcha, offering a warm yet ceremonial reprieve from the wind and rain outside.

Surrounded by finished and unfinished creations, containers of pigments and tools, she explains her unique glassmaking technique, which has given birth to award-winning pieces that have garnered acclaim from Tokyo to New York City: fantastical droplets of water in midair and even upcycled Baccarat crystals turned into a leaf as a part of her “Re-Born” series in 2022. What is most striking about her glass forms is how they mirror Nature – in their true-to-life thinness and the sort of hues only it can provide.

The simple, yet therapeutic act of immersing herself and observing Nature has indeed given birth to otherworldly glass pieces that mimic the wonders of the Japanese forest. Mount Hiei, pinpointed in ancient lore as the home of Shinto deities, continues to be a holy place for her, where she finds a true connection between the physical and the spiritual worlds.

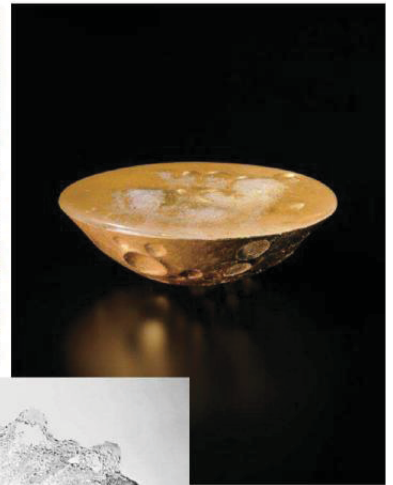
“I often talk to the majestic moon rising from Mount Hiei. In the quiet mountains, where there is no one around, are the most relaxing places for me, and it feels like the breath of nature is entering my body through my veins,” she reflects.

Noda's technique is radically different from those found in the crystal-making landscape of Bohemia in Czech Republic or the glassmaking islands of Venice for that matter, in which sands are melted under dangerously high temperatures and are then quickly blown and modelled into whimsical creations.

Her style combines a wide variety of glass techniques based on the antique and mysterious method of *pâte de verre*, French for “glass paste.” The technique originated in Mesopotamia and was revived in the late 19th century. It involves kneading ground glass with glue, infusing it with pigments and later packing it into a mold.

“These require much more time and effort than glassblowing, but they allow for very detailed expression,” she says, holding up a folded, modeled piece of clay where the realistic veins of a leaf have been delicately etched by her own hands. Containers of colored glass beads filter the light from the outside as she demonstrates how she turns them into a soft powder that is sprinkled over the mold and then placed in a glass kiln.

Her work is further enhanced by her mastery of the decorative arts, particularly ceramics and the traditional Kyoto ceramic artisan traditions of *Kyo-yaki* and *Kiyomizu-yaki*, which she learned at a local public school.



Above and left: Akiko Noda's glass creations.



Noda's mission is to celebrate and draw attention to nature, and she studied environmental marketing at university with emphasis on the environmental protection. After completing a master's course at Tokyo National University of Fine Arts and Music in 2011, she saw her reputation rise in the art world and was awarded the Grand Prize at the 52th Japan Contemporary Arts and Crafts Exhibition in 2013. In 2016 she made a splash on the international art scene after showing in Milan at the Il Vicolo gallery as a part of “Japan My Love,” and the Concorso Arte Milano 2016, an art competition.

She also showed in Paris in 2017 at “Savoir-faire des Takumi,” a collaborative project to support artists and artisans from Kyoto and Paris, where they interact and create new works geared toward the global art market while gaining inspiration through each other's culture and techniques. Today her pieces are on display at New York City's Onishi Gallery, showcasing contemporary Japanese works that celebrate traditional craftsmanship.

No matter where her career takes her, she says

Kyoto is her home. It's the place where she was born and where she was meant to be. In her art, she often returns to the lotus flower, which is a maternal tribute to life, love, fertility and peace. A religious symbol, it often sits at the foot of Buddhist statues.

“As a plant, it is also an ancient species, the seeds live for thousands of years but bloom for a limited time, only four mornings. And it blooms larger flowers in muddy water rather than clean water,” she explains, adding that she's drawn to its eternal, magical nature, which consistently demonstrates both strength and fragility. “It is like a human's way of life. That is why I chose the lotus as a motif, and express the transition from leaves to flowers to fruit as a human life,” she says.

Seasons are often an inspiration for Noda. “The best is when Kyoto is colored with vivid autumn leaves,” she enthuses.

“I would like to express respect for nature, transition and the spirit of Zen with the theme of autumn leaves and moon viewing, which have been enjoyed by Japanese people since ancient times in autumn,” she says, recalling a solo exhibition in 2017 in which she created a glass garden inside the Entokuin temple, part of the Kodaiji Temple complex, a shrine to Zen Buddhism. It's also the burial site of Toyotomi Hideyoshi, one of the nation's greatest samurai generals from the 16th century who is known as the “Great Unifier” of Japan.

“I installed my large works in a dry landscape garden, like a petal floating on the water,” she adds.

She's gearing up for another exhibition at the Kodaiji Entokuin temple from Oct. 9 to Dec. 14. In May 2026, she'll stage a solo exhibition at the Daimaru art gallery in Tokyo Station.

She also has her eye on a collection dedicated to water and its wonders.

“One day I would like to float my works on water and create an installation exhibition where the shadows of the glass works are projected on the water's surface.”

The Hermès headphones at the Ateliers Horizons workshop.



Hermès Expands Into Sound

Ateliers Horizons creative director Axel de Beaufort talks about the making of the \$15,000 headphones. BY JOELLE DIDERICH

At Hermès, there are personalized products – and then there is Ateliers Horizons.

Nestled behind a steel gate on a nondescript side street in the Paris suburb of Pantin, this discreet workshop houses unexpected treasures. A canoe? A foosball table? A jukebox? Horizons can customize all these, and more, not to mention the handbags that make up the bulk of its special orders.

Don't even think of trying to bypass the French luxury house's notoriously long waiting lists by tapping the workshop for a classic Birkin or Kelly. Instead, imagine bags shaped like a birdcage or a pineapple.

"We are trying to be a bit crazy every day," says Axel de Beaufort, creative director of Ateliers Horizons since 2012.

With a degree in naval design and architecture from the University of Southampton in England, de Beaufort has the chops to handle the atelier's large-scale projects like boats, private jet interiors and cars.

He likes to stop by the Horizons showroom to admire the C28 Aéroport, made in 1935 by French manufacturer Avions Voisin, that takes pride of place on the ground floor. Working with a professional restorer, Hermès made the leather interiors of the silver Art Deco-style model, of which only a handful were produced.

"Before I met the owner of this car, I didn't know about Voisin," admits de Beaufort. "This is what we like at Horizons: to find ourselves in this kind of story."

He's just as enthusiastic about more offbeat projects. A fishing rod, boxing gloves and a disco ball are among the commissions the studio has received. "I'm as interested and happy about these little special orders as the seat of a plane," de Beaufort says.



An Hermès connected speaker.

Capsule Collections

In the last decade the bespoke studio has also started to create its own capsule collections, available in selected Hermès boutiques. Initially it asked store managers for creative briefs, making items like a picnic hamper, a hammock and a kite. Now the unit generates its own ideas, adding surfboards, skateboards and speakers to the mix.

De Beaufort is part of a team of around 50 people at Horizons, including designers, engineers and artisans. Aside from a handful of bag specialists based at the Hermès headquarters on Rue du Faubourg Saint-Honoré in Paris, they're all housed under the same roof.

The sound of hammering reverberates around the airy workshop. Two men are conferring around a brown leather airplane seat. In a corner, a young woman with headphones is handstitching

Axel de Beaufort



a leather handle cover for a foosball table.

Creatives and makers work hand-in-hand to develop products that meld technical excellence with traditional craftsmanship – a balance de Beaufort perfected back when he worked on big yachting projects.

"Victor Hugo said: 'The sea is a place of rigor and freedom.' I like this because it's really where we are. When you design a boat, you have to understand every part of the technicity of things and at the same time, it must be a nice object to go wherever you want," he says.

"We need to be super creative and at the same time, as we are here to explore, we need to understand the engineering of things. It doesn't mean that we do the engineering, but we need to understand and we need to be able to push boundaries," he adds. ▶



An Hermès surfboard featuring Gianpaolo Pagni's "Cheval Vague" design.

Avions Voisin C28 Aéroport with leather interiors by Ateliers Horizons.



An Hermès jukebox featuring the Cheval Néon design by Greek illustrator Elias Kafouros.

First Hermès Headphones

A case in point: the first Hermès headphones, which will hit stores this summer, 10 years after the luxury house created a sensation by partnering with Apple on its connected watch.

Ateliers Horizons has dabbled in sound before, developing a first jukebox in 2019, as well as a boombox housing a vertical turntable. Its latest collection also includes a cubic connected speaker, a lacquered mahogany DJ table and a new jukebox featuring the Cheval Néon design by Greek illustrator Elias Kafouros.

Creating the \$15,000 headset was especially complex as the brand pursued an original "Hermès sound." Adding leather and a logo to an existing product is never an option for Ateliers Horizons, which works with specialized manufacturers when it doesn't have the expertise in-house.

"Being able to bring some proper Hermès work on industrial design is very interesting," de Beaufort says. "The edge between industrial design and craftsmanship is so thin."

The minimalist design of the headphones, designed for both Bluetooth and wired use, features signature touches like handstitched cowhide leather and metallic finishes inspired by the Kelly bag. Colors include "naturel," black, chocolate, "rouge H" and Prussian blue.

Like any Hermès product, the luxury is whispered.

"People don't really need to know that what's happening behind it is as authentic as stitching a Birkin in the workshop. There are people, there are hands, there is time. There are no shortcuts," de Beaufort says.

"The idea is not to be able to replicate that 10,000 times as a big headset supplier would do. The idea is to have the few that we will do made perfectly, and that has been a very long learning process," he adds.

It's just as well the Paris-born designer is a connect-the-dots kind of guy, with a passion for problem-solving. "Finding solutions is always something amazing," he says.

He has no set routine for tackling a blank page, instead drawing inspiration from conversations, surfing or playing with his kids. "I'm very curious, I like to ask questions wherever I am," he says. "My brain is always on."

De Beaufort lauds Pierre-Alexis Dumas, artistic director of Hermès, for giving his teams space to exercise their imagination.

"He's never telling you what to do. He's more

listening to you and giving you what the DNA of Hermès is," he says. "It's really a blessing because it's pretty rare to be in this kind of situation."

Bespoke objects are baked into that DNA. After all, Hermès was founded in 1837 as a harness workshop. Its most famous creation, the Birkin, was famously designed for actress Jane Birkin after she met Hermès executive Jean-Louis Dumas on a plane and lamented the lack of large handbags.

"It has never been marketing-driven. It's always been something appealing to craftsmanship, appealing to stories, with values that we're attached to, where we can recognize ourselves," de Beaufort says.

Accordingly, he's loath to turn down any request, no matter how outlandish. In fact, he frequently pushes clients to think even more outside the box.

"We are here to bring oxygen. We are here to bring the unexpected fun or nice situation in a super high quality. That's what we try to do," he says. "People are very happy about that because when they come to Hermès, they come for the entire Hermès [experience]." ■

Inside Makenna Held's La Peetch

Explore the chef's La Peetch, Julia Child's former home, now a cooking school and the inspiration for her debut cookbook, "Mostly French."

BY RHONDA RICHFORD



Makenna Held in the kitchen at La Peetch.

Tucked up in the hills between Cannes and Grasse, a small stucco villa once owned by America's most beloved culinary icon is bustling with the clatter of copper pans at chef Makenna Held's Cook

Camp.

It's been more than half a century since Julia Child and her husband Paul built the Provençal holiday home known affectionately as La Pitchenne – or La Peetch. The house has since grown into a cooking school, and is now the setting of and inspiration for Held's first cookbook "Mostly French."

In 2012, the Colorado-born former consultant and educator became the steward of the culinary landmark after she saw the "for sale" listing for La Peetch in The New York Times. She was burned out on consulting and had an instant reaction.

"I fell in love with the heart-shaped shutters. It felt like a 'download' – this could be a really cool project. Like, why not figure out how to buy it and move to France? So, I just made it happen," Held recalls.

She bought it sight unseen.

Built in the 1960s, the decades had made their mark on the property. "It wasn't neglect," Held says. "It was just erosion over a long period of time."

She began the revamp in small steps. "Scrubbing every corner, bringing the garden back to life, repainting the interiors, redoing the mosaic at the bottom of the pool," she says. Projects such as the pool became much more

intricate than originally imagined, with multiple incarnations of tiles and tests.

"That was much harder than I thought it would be, because how the light reflects from the sky changes the color of the tiles," she says. "It was a slow, deliberate process."

A crumbling 18-ton turret – attached at some unknown point to a 15th-century shepherd's cabin – had to be dismantled for safety. Held repurposed all that stone into a new garden wall.

La Peetch is now home to Cook Camp, a weeklong culinary immersion held in both Child's home and Bramafam, the neighboring house once owned by Simone Beck, coauthor of Child's "Mastering the Art of French Cooking." The course can take up to 19 students at a time, with spaces starting at \$4,500 a week.

But the experience isn't about recreating Julia's recipes – instead, it's about channeling her spirit.

Held teaches classic techniques but always emphasizes ways to use what's available locally. "We start with what's fresh at the market," Held says. "Then we reverse engineer the meal. We don't teach cuisine in the kitchen, we teach extemporaneity. It's about using what you have, what must go and making something beautiful."

That spirit has now been translated into Held's debut cookbook, "Mostly French." The photos for the book were shot entirely on the La Peetch property by British photographer Emma Lee on a Hasselblad camera using nothing but natural light.

"That was really important for me. I wanted to capture Provence's unique light across seasons," Held says. "Not just one golden hue, but the rhythm of the year."

The book is much more than a manual. Held's recipes are rooted in French cooking but meant to be guidebooks more than encyclopedias.

Held's cooking honors heritage without being beholden to it. Her updated coq au vin, for example, adapts the traditional rooster stew, skipping the long wine bath, which would result in a soggy dish, with today's more tender, farmed chickens.

"It was peasant cuisine, and peasant cuisine is delicious, but we have access to much better ingredients now, and we don't have access to the original peasant-driven ingredients," she says. "So it was really important to me as I was developing recipes to make sure to take the best of some of these French traditions."

Held emphasizes fresh garnish can make or break a dish and cites Child's mastery of beef bourguignon as an inspiration.

"That's one of my hat tips to Julia," she says. Child did not use garnish as an afterthought

but made it an integral part of the recipe. They include parsley, butter browned mushrooms, sautéed pearl onions and a starch – Child recommended potatoes instead of pasta. "She has four garnishes in the final recipe, and that takes it from just a stew to exceptional."

It's that kind of all-encompassing experience that inspires her approach to cooking. Held likes to experiment with what is on hand. She missed pear-flavored margaritas from San Antonio, Texas, and without pre-packaged flavoring decided to use the prickly pears from a tree growing on the Provençal property. It's that blend of transatlantic inspirations that make up her unique blends.

Like the cookbook's title, Held's relationship with France is one of balance. "I'm not quite American anymore, but I'm not really French either," she says. "I'm mostly French, and it shows up in my cooking."

Held explains that the move to France has completely changed her approach to food. "Just living in France does that immediately, because typically your refrigerator is so small you have to shop more. It seems you're really dealing with a smaller amount of choice, but the choices change all the time, right?" she says, describing the intricacies of seasonal produce. Peak season peas can be gone from the shelves a week later, for example, so cooks need to adapt and learn to work with what is available.

And that's what she means by "Mostly French" – the book is about the spirit of French cooking, which is hunting at the market and then adapting. Americans who love to follow recipes to the tee can be "a bit nervous" about her method.

It makes sense when you can have perfect fresh peppers all year round, for example.

"There's a uniformity in a lot of American produce that makes exclusively recipe-based cooking very much what makes sense," she says. "That difference creates less off-the-top-of-your-head style cooking. So much about American cooking and about the American food system comes back to the reverence of the recipe, a borderline obsession."

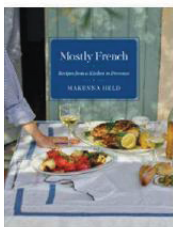
Held encourages instinctive, "extemporaneous" cooking, and hopes to spark curiosity in the kitchen.

Held host multiple types of retreats including Cook Camp. It's held not only at La Peetch and Bramafam, but she's taken it on the road to follow the seasons including Veneto in Italy, and Mexico in February just when "the produce is popping off."

She also hosts in-depth retreats in other locations in France and Italy, as well as Morocco, among others.

Back in Provence, she's beginning the conversion of 2.5 acres into an edible garden, deepening the farm-to-table connection.

At the heart of it all, La Peetch is home to Held's culinary universe, and reminders of Julia, like her pegboard and some old copper pots and pans that hang in the kitchen. "Julia is here, in a way, and the spirit of what she brought to the world," Held says. "There's a joie de vivre that really exists on the property. But I'm not really sure if that's her or the collective energetics of all the people who have been here. It's a collective, convivial space where there's a lot of positive movement that has a distinctive stamp of Julia's."



A view of the communal outdoor table at La Peetch.



John B. Fairchild attends a private showing of the Givenchy spring 1972 couture collection at the House of Givenchy in Paris.

Mr. Fairchild's Fashion World

John B. Fairchild (1927-2015) famously said, "[Fashion] has to have a little humor injected into it.... For most people it's just a tiny part of their lives." But for Fairchild and those engaged in and around fashion — it was everything.

Mr. Fairchild, as he was known to almost everyone in fashion, took the helm of Women's Wear Daily in 1960 after returning from running WWD's Paris bureau (where he earned the industry's nickname of "Enfant Terrible") and immediately began reshaping the daily and fashion journalism. During his 30-year tenure, he became one of the most quotable and often controversial figures in fashion. For Fairchild, a story could be "found in every nook and cranny," and the pursuit of the biggest scoops and the best stories was like a sport, he once said. Those were the headlines

that kept fashion — and the people in and around it — interesting, colorful, uninhibited and oftentimes provocative, even to its naysayers.

"There are icons and *icons*" he told WWD in 2001, a revelation he made public in his groundbreaking tell-all book, "The Fashionable Savages," in which he likened fashion designers to movie stars and obsessed over the socialites and personalities who wore their clothes. His perspective — at once admiring and admonishing — helped to shape one of the most important eras in fashion.

Now, nearly 40 years later, the industry Fairchild touted in "The Fashionable Savages" and in the years afterward is a predictable footnote for those orbiting fashion's now fully exposed world.

— Tonya Blazio-Licorish