

WWD



Cartier

WWD WEEKEND

JUNE 2025



Yohji on Yohji

The Best
Sunscreens

Splendid in
Portofino

WINNING!

DAMSON IDRIS BREAKS OUT IN THE
SUMMER BLOCKBUSTER "F1" BESIDE BRAD PITT.



Christy Turlington

A Nod to the '90s

The photographer Nick Waplington is bringing a piece of New York fashion to London at the Hamiltons Gallery on Mount Street.

"Nick Waplington: We Dance in Mysteries," on until Sept. 23, displays candid moments that the photographer captured behind the scenes at Isaac Mizrahi's fashion shows from 1989 to 1995.

There are photographs of the supermodels Christy Turlington, Linda Evangelista, Naomi Campbell and Veronica Webb in the chaos of fittings and moments before stepping onto the runway.

The exhibition also touches on Waplington's exploration of New York City's vibrant house and techno scene. The photographs were taken at the now-defunct clubs The Sound Factory and Save The Robots.

He says bringing together the chaos of a fashion studio together with nightlife "describes the vibrancy of a vanished moment in New York's cultural history."

There's a fine line between what's been shot in the day or night in Waplington's work. He's blurred the lines purposely to highlight the heyday of the '90s.

The photographer was introduced to Mizrahi through their mutual friend, the legendary photographer Richard Avedon. — *Hikmat Mohammed*

Hamiltons Gallery, 13 Carlos Place, London

Oysters and Martinis

Restaurateur Madina Kazhimova is conquering all the elements, one by one. The cofounder of the open fire restaurant Firebird in central London has a new place in east London inspired by the fact she's been living on an island since 2020.

Noisy Oyster is a seafood restaurant with Brutalist interiors and a knack for mini-martini cocktails.

"We're surrounded by so much water and there are many great seafood and fish options, but I've been surprised to find that it's either very high-end or casual such as a fish-and-chips shop," says Kazhimova, who's hoping to bridge the gap between the two.

The menu consists of 25 items that will change seasonally, starting with freshly shucked oysters and ceviche to maritozzi with mascarpone and black Italian caviar, orechiette with crab and Guinness bread with whipped butter and caviar.

A big focus of the restaurant is the mini-martinis menu with three signature options using vodka, gin and tequila.

"We believe the martini should be ice cold, short and it shouldn't be too boozy because it should uplift your spirits," says Kazhimova, adding that she wants guests to start their meal with a martini and oysters before moving on to the wine list.

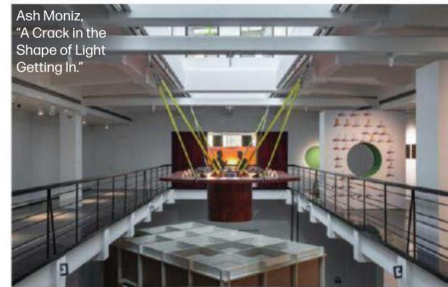
The ice-cold drinks match the steely interiors.

The Saint Petersburg-born restaurateur is heavy on the environment of Noisy Oyster. She enlisted the help of Crosby Studios, who are synonymous with working in fashion and with brands such as Jimmy Choo and Balenciaga.

"Eating at Noisy Oyster is basically dining in a living installation," says Kazhimova.

The restaurant borrows its name from the British tongue twister "What noise annoys an oyster most? A noisy noise annoys an oyster most." But can you say that after five mini-martinis and a dozen oysters? — H.M.

2 Nicholls and Clarke Yard, London



Ash Moniz, "A Crack in the Shape of Light Getting In."



Irena Haiduk, "Nula."



Cici Wu, "Lanterns From the Unreturned."

'THRESHOLD OF COLLAPSE'

Rockbund Art Museum, one of Shanghai's most experimental art institutions, is celebrating its 15th anniversary this year with a trio of exhibitions themed around "transnational solidarity" — a way of looking at art beyond the trappings of national identity.

More specifically, its spring and summer exhibition will focus on three artists who "work at the threshold of collapse, of economies, of cultural memory, of logistical systems," says X Zhu-Nowell, Rockbund's executive director and chief curator.

The three artists — Irena Haiduk, Cici Wu and Ash Moniz — occupy individual spaces within the six-story Art Deco building and transform the building with dynamic narratives that offer critical yet poetic views on the world.

New York-based Haiduk's "Nula" imagines an alternative financial system within the museum. The project includes a feature film starring exhibition visitors, created in collaboration with acclaimed cinematographer Manuel Alberto Claro, a longtime collaborator of Lars von Trier.

Hong Kong-based Cici Wu, known for her delicate paper lanterns, unearthed a buried chapter of the museum's history — when the building held confiscated books during the Cultural Revolution.

Ash Moniz, who works in New York and Cairo, explored the violence embedded in supply-chain logistics and "the history of efficiency."

The exhibitions will run until Sept. 28.

"They focus on what breaks, what leaks, what is withheld," explains Zhu-Nowell. "Some structures die, others are unearthed. These projects ask: When the systems we inherit no longer hold, what becomes thinkable?"

"I'm interested in collapse not as an ending, but as a space of potential," the star curator adds.

The museum, now part of the broader David Chipperfield-designed Rockbund mixed-use development completed in 2023, began offering free admission in May — a rare gesture in Shanghai's increasingly commercialized art scene.

To continue its celebration, this fall the museum will unveil a solo show of the American sculptor Barbara Chase-Riboud — her first in Asia. The show will trace her artistic legacy and highlight her experience visiting Maoist China in the 1960s. — DENNI HU

Rockbund Art Museum, 20 Huqiu Road, Huangpu District, Shanghai
Tuesday to Sunday, 11 a.m. to 7 p.m.

Gigi's at Gurney's

There's a new spot in the Hamptons. At the eastern end of the cluster of affluent beach towns lies the year-round resort Gurney's Montauk, and inside it, the new dining destination **Gigi's**.

With 180-degree oceanfront views, the New American coastal restaurant offers an upscale culinary experience that highlights local offerings — seafood from Montauk fishermen and produce from nearby farmers such as Stone's Throw in Sagaponack — and stays true to Montauk's heritage.

"We believed Gurney's needed a more genuine dining experience that highlighted the best products from both land and sea. While Montauk is famous for fishing, it also played a significant role in cattle farming during the 1800s," says Michael Nenner, president and chief operating officer of Gurney's Resorts.

Executive chef Jason Lee leads the kitchen and hails from chef Michael Mina's team at the Mina Group.

Among the highlights Lee has concocted for Gigi's is a pepper-crusting tuna au poivre, which according to Lee is inspired by the classic French dish "steak au poivre," using yellow fin tuna that's dried for 24 hours, crusted with a trio of peppercorns and a sauce that includes just a hint of Birba cheese from Murray's Cheese Farm in New York. Another is the agnolotti pasta, house-made using Gran Mugnaio 00 wheat flour from Italy with a filling made of camembert goat milk cheese crafted by master cheesemaker Sean O'Connor from Cohoes, N.Y. There are plenty of steak options, too, from prime porterhouse to bone in ribeye with a decadent option of bone marrow butter to top it off.

Spanning the west side of the restaurant is a bar offering a selection of inventive cocktails and coastal wines.

In addition to Gigi's, Dune Café & Lounge debuts this summer along with the Dolce & Gabbana Beach Club Takeover. — *Kathy Lee*

290 Old Montauk Highway, Montauk, N.Y.



PROVENÇAL FASHION HISTORY

Opening July 6, **Fragonard's latest museum in Arles** is the story of two dynasties united by friendship, a love for heirloom crafts and a knack for collecting.

On one side are the French beauty and lifestyle brand's directors Anne Costa, Agnès Webster and Françoise Costa, who had already opened the Fragonard Provençal Costume and Jewelry Museum in the perfume epicenter of Grasse to display their mother's expansive collection of

traditional garments and adornments.

On the other there is costume and jewelry historian Odile Pascal, a lifelong collector of traditional Arlesian costumes, whose passion was shared with her mother Magali. Before the latter's passing, the Costa siblings pledged to purchase the Pascal collection to preserve it.

As a home for this lifelong labor of love meant to encapsulate every facet of the history of Arlesian fashion, Fragonard chose

the Hotel Bouchaud de Bussy, a mansion in the historic heart of the southern French city of Arles named after a prominent family who contributed a number of illustrious figures to the city.

Several years of renovation were needed to bring back to its former glory this 17th- and 18th-century building, which had been a maternity ward then a hospital in the second half of the 20th century. Paris-based Studio KO, formed by Karl Fournier and Olivier Marty, was

entrusted with this project, which saw a meticulous restoration but also the addition of a striking contemporary staircase and a gilded brass door reminiscent of Provençal jewels.

For its inaugural exhibition, titled "Collections-Collection," the museum will display the Costa and Pascal collections side-by-side in a chronological order that gives a comprehensive overview of Provençal fashion since the 18th century, thanks to some

10,000 items.

There will also be a video installation commissioned from French artist Charles Fréger and offering a glimpse at the dressing rituals of Arlesian women throughout the seasons.

The new museum is located only a stone's throw from Maison Fragonard, a chic guest house offering six bedrooms in three apartments — each spanning one floor — that the brand opened in 2021. — LILY TEMPLETON

Fragonard Musée de la Mode et du Costume, 16 Rue de la Calade, 13200 Arles, France

Barefoot Adventure

No footwear is required in order to experience the immersive set of **"Viola's Room."**

The theatrical experience is in residence at The Shed in New York, following its debut in London last year. Created by Punchdrunk, the theater company behind "Sleep No More," "Viola's Room" is an intimate audio-guided show that leans into sensory details. Audience members, in groups of six, navigate the "Viola's Room" set barefoot, making their way through the experience — walking, crouching, crawling — guided by light and sound.

"We touch what happens when the surface changes beneath your feet," says Punchdrunk artistic director Felix Barrett, who's also in the process of opening "Sleep No More" in Seoul this summer. "When you have a bit of sensory deprivation, you isolate one sense and you really tune into it," he adds. "Suddenly the impact really is tenfold."

Based on a Gothic fairytale, the show begins in a mid-'90s-era teenage bedroom, with the premise of the audience attending a slumber party. "You don't often do that as an adult, so it really takes you back and you feel playful and adventurous — which is what you need, because you don't stay in the bedroom for long," says Barrett. "Like all good adventures, you don't quite see what's coming around the corner."

There are no actors and the audience is guided by Helena Bonham Carter's narration, pre-recorded and delivered through individual headphones to plunge listeners deeper into the disorienting dreamscape. "Using binaural sound, it's as though she's there," says Barrett of Carter's distinct voice. "You can almost feel her lips touching your ear because it's just so close and it creates a level of intimacy."

The show, with a modest run time of around an hour, has been fine-tuned since its initial London run "so it's got even more mystery within," says Barrett. "My number-one goal in making shows is to flip the show on its head and give audiences something they're not expecting." — KRISTEN TAUER

The Shed, 545 West 30th Street, New York. "Viola's Room" runs through Oct. 19.



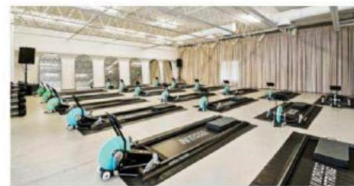
Room Upgrade

NH Hotel Group, part of Minor Hotels, is celebrating its 10th anniversary by strengthening its presence in Europe, particularly in Spain, with the opening of two locations in the cities of Ibiza and Marbella.

The new boutique hotel in Ibiza is located a few steps away from the resort town's marinas and the historic city center. The original project of the building was entrusted to the Spanish architect José Ribas Folguera in 1981, renovated in 2017, and refurbished to match NH standards following a minimalistic aesthetic. The 38 rooms across four floors were designed by the B&K studio of Alon Baranowitz and Irene Kronenberg, which integrated nautical elements of the island with whitewashed wooden floors and polished stainless steel panels. The bathrooms were designed with Carrara marble and wooden details. The five-star hotel also has two, 702-square-foot penthouses each, with a 864-square-foot terrace equipped with private Balinese beds. These suites can accommodate up to 35 people for business or leisure.

The brand has debuted in Costa del Sol with a new hotel opened in the famed Golden Mile, halfway between the city center and Puerto Banús. The property is surrounded by gardens and complemented by a swimming pool and an adjacent poolside bar. Five floors contain 163 rooms, all with a balcony and view. The restaurant, which seats 70 guests, offers recipes from traditional Mediterranean cuisine mixed with some international plates. The hotel cafe is open for drinks and snacks with direct access on the terrace. — *Andrea Onate*

Passeig Joan Carles I, 1, Eivissa, Illes Balears, Spain. Av. Conde Rudi, 531, Marbella, Málaga, Spain.



Nordic in New York

Skiing just became a summer sport. **Nordic Strong**, a Copenhagen-based ski workout concept, has made its way to New York. This summer, the brand will be hosting a pop-up fitness studio in Sag Harbor at 11 Bridge Street until Labor Day, followed by a permanent outpost in Flatiron at 35 West 21st Street in Manhattan in early September. A single drop in class costs \$50.

Nordic Strong employs a patented machine, which the fitness brand now owns, that replicates cross-country skiing. The machine can create 50-plus low-impact, full-body workouts and can be customized in a variety of ways.

"We found our first location in Copenhagen and opened that two years ago as a proof of concept. We knew we wanted to take it to the U.S.," says Nordic Strong founder and chief executive officer Nicole Roth. "All classes are centered around the machine, but because it's so versatile we use it in different ways. We do a strength class, a cardio class and a sculpt class that's Pilates-based."

Each class is 50 minutes and also may employ mat work, weights and Bala accessories.

Inspired by its Copenhagen roots, the space incorporates a cozy, Nordic-esque design, while the classes feature custom color lights inspired by the Northern lights. Roth described the concept as "rooted in the Nordic heritage, but still globally relevant."

— *Emily Burns*

11 Bridge Street, Sag Harbor, N.Y.

Making Marks

The Watermill Center is feeling especially playful this summer.

The arts center, founded by Robert Wilson in Water Mill, N.Y., will unveil its "**Upside Down Zebra**" exhibition on June 28. Co-curated by artist Brian Belott and Watermill's curator Noah Khoshbin, the show includes over 300 pieces from the Rhoda Kellogg International Child Art Collection, co-mingled with 40 works by contemporary artists, installed across the art center's six indoor galleries.

Kellogg was a leading researcher of early childhood art, exploring the spontaneity and significance of unfiltered mark-making at young ages. Her collection

features millions of childhood artworks across developmental milestones — from scribbles to finger paintings and pictorial works — and has served as a major source of inspiration for Belott's own artistic practice.

"The scribble itself is probably the most meaningful work that exists, because it's where meaning is born and where form is born," says Belott. "And [Kellogg] dedicated her life to tracking the taxonomy of mark making, from the scribble through various stages."

The exhibition stems from a previous exhibition staged by Belott, who has performed his "sound scribble" audio works at Watermill and was an artist-in-residence at the center during the

pandemic. "So now he's back, as an artist and a curator," says Khoshbin, adding that he's "utterly blown away by the quality and power" of the Kellogg collection.

Contemporary artists co-mingled in the exhibition include Belott, Katherine Bernhard, Robert Nava, Eddie Martinez, Carroll Dunham, Walter Price, Richard Tuttle, Christopher Wool, and more. Around half of the artists created new works in response to the collection, while others selected existing works that felt in conversation with the theme.

"I wanted something abrupt and jumbled," says Belott of the "celebratory and nonsensical" title "Upside Down Zebra." "What Rhoda is all about is lines, gestalts and patterns," he adds. "What

separates a horse from a zebra? Its stripes. So I think of 'Upside Down' as being kind of like a scribble."

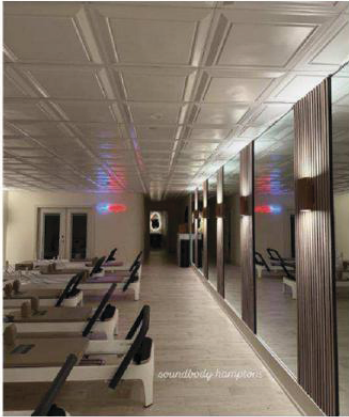
The exhibition is dedicated to late Watermill supporters Donald Baechler and Lisa de Kooning, who both have connections to the Kellogg collection and artwork in the show. On July 26, Watermill will honor Isabella Rossellini and Francis Kéré at its annual gala fundraiser, themed "Scribble," and debut new outdoors installations by artists Petrit Hallaj and Ugo Rondinone.

There's plenty of time to make it out east to join the fun: "Upside Down Zebra" will remain on view at the Watermill Center through early 2026. — KRISTEN TAUER

39 Water Mill Towd Road, Water Mill, N.Y.



Gerasimos Floratos, "Untitled," 2025. Oil and acrylic on canvas, 48 x 60 inches. Courtesy of the Artist and Pilar Corrias, London.



HEALING SOUNDS

A mindful workout is headed to the Hamptons.

Soundbody Hamptons, a fitness meets mindfulness concept, has officially opened in Westhampton Beach at 135 Main Street. The studio, founded by instructor Loulou Gaget, offers Pilates, heated mat sculpt, mat Pilates, sound healing, meditation and more. A drop-in class costs \$44.

"We are so proud to open our doors in the vibrant and health-conscious community of Westhampton Beach," Gaget said in a statement. "Soundbody is more than just a fitness studio — it's a sanctuary where people come to reconnect, recharge and build lasting friendships while building strength."

Ahead of the opening, Grande Cosmetics founder Alicia Grande invested in the concept, adding in a statement: "I believe beauty and wellness go hand in hand. I've been helping women transform in beauty for years. Now is a great time to focus on transforming wellness, too. Soundbody Hamptons created a space where people can feel strong, connected and radiant from the inside out."

For the opening, Gaget hosted a star-studded ribbon cutting, welcoming guests like comedian and reality TV star Hannah Berner, who says she is "obsessed" with Soundbody's classes, adding, "The energy at this studio is unmatched." — *Emily Burns*

135 Main Street, Westhampton, N.Y.

Mountain Sanctuary

Aman Group has added a mountain sanctuary to its roster of 37 locations. A refuge with an outdoor pool overlooking the snow-capped forest and proximity to some of the world's best ski slopes, **Aman Rosa Alpina** lives up to its Italian name, the alpine rose.

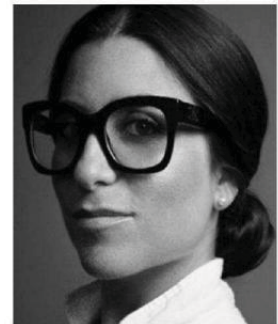
Located in the picturesque village of San Cassiano, it's built into the UNESCO World Heritage Dolomites, a 90-minute drive from Bolzano. The historic location is owned by the Pizzinini family and has undergone a revamp spearheaded by Jean-Michel Gathy, founder of Denniston. The Belgian architect is the mastermind behind some of the impressive hotels that have helped build Aman's aesthetic to what it is today.

Inside, the transformation includes a complete renovation of rooms and suites, which include two 1,614-square-foot Aman Suites. Separately, the new Chalet Zeno is composed of two larger suites and serves as a retreat for up to four guests. Testament to its culinary heritage, Aman Rosa Alpina will debut new dining concepts including a family-style grill, an all-day lounge for afternoon tea and cocktails, and a breakfast room with open kitchen stations. There will also be an evening lounge for fine cigars and aged spirits. For the winter season, a Japanese restaurant is planned.

With the new Aman Spa, the brand's exclusive wellness philosophy is centered around the healing nature of the mountain region. It offers three pools (two indoor and one outdoor), a jacuzzi, and a treatment menu inspired by the regenerative properties of the flora-rich Dolomites.

The ski Lounge, equipped with boot warmers and curated gear, will help ensure an easy transition between indoor comfort and outdoor adventure. — *Sofia Celeste*

Aman Rosa Alpina, Strada Micurà de Rù, 20, San Cassiano BZ



Brow Artistry

When it comes to **Jimena Garcia**, there's more than meets the eye.

The brow artist, who is based in New York's SoHo neighborhood, has become a go-to for the downtown set and nabbed a contract as Chanel's brow artist in the process. But her journey to her range of services, which starts at \$275 for brow shaping and \$395 for brow shaping, tinting and eyelash tinting, started before she opened her studio.

"People come to my studio with no idea what they should do. I almost see people as characters, and my job is to play to that," Garcia says. "It's like watching a movie — are you wearing a pointy-toed shoe, or a square toe? Do you want to look sexy, or soft? That's how I look at brows."

She derives inspiration from pop culture as much as she does from her educational background, when she first studied fine arts and art history. "I think of David Bowie or Madonna — there are seasons of our lives, and what do we want to portray?" she says. "We art-direct everything in our lives and I think like that, too. It's what differentiates me from other people who just go to aesthetician school."

Although Garcia doesn't necessarily have a favorite period in art history, she often finds herself referencing the Bauhaus movement. "The reason why is that it shows that details can say everything. And that has to do with brows, too," she says. "Art history in general has expanded my mind, opened up how I see things and I think I would be too simplistic had I not had that exposure."

Her suggestions run the gamut from a few plucks here and there to some more adventurous moves, depending on the client. The craziest thing she's done? "Really thin out the brows and color them blue," she recalls. "A lot of brow artists wouldn't have done that, or told the client they can't grow them back after that. But this wasn't about that — it was meant to be theatrical."

Color plays as much of a role as shapes do for Garcia, who also throws in a few different tints to better complement a client's undertones or eye color. "It's similar to doing your makeup — it's about character and building character," she explains. "In the world of today, we should experiment with it. That means we can experiment with ourselves."

Her reception has been strong, and her client base is broadening. "Men's brows and lashes are becoming much bigger," she says. "I can take 10 years off of someone's face. I know that sounds wild, but it's what a graceful, soft or strong brow can do. We all have to care for ourselves, and that's becoming a thing that's more talked about." — *JAMES MANSO*

Jimena Brows, 110 Greene Street, New York, NY.

BORN MAGNIFICENT
REBORN THROUGH TIME
ETERNALLY ICONIC





BVLGARI

ROMA 1884



SIXTINE, THE NEW JEWELLERY WATCH COLLECTION

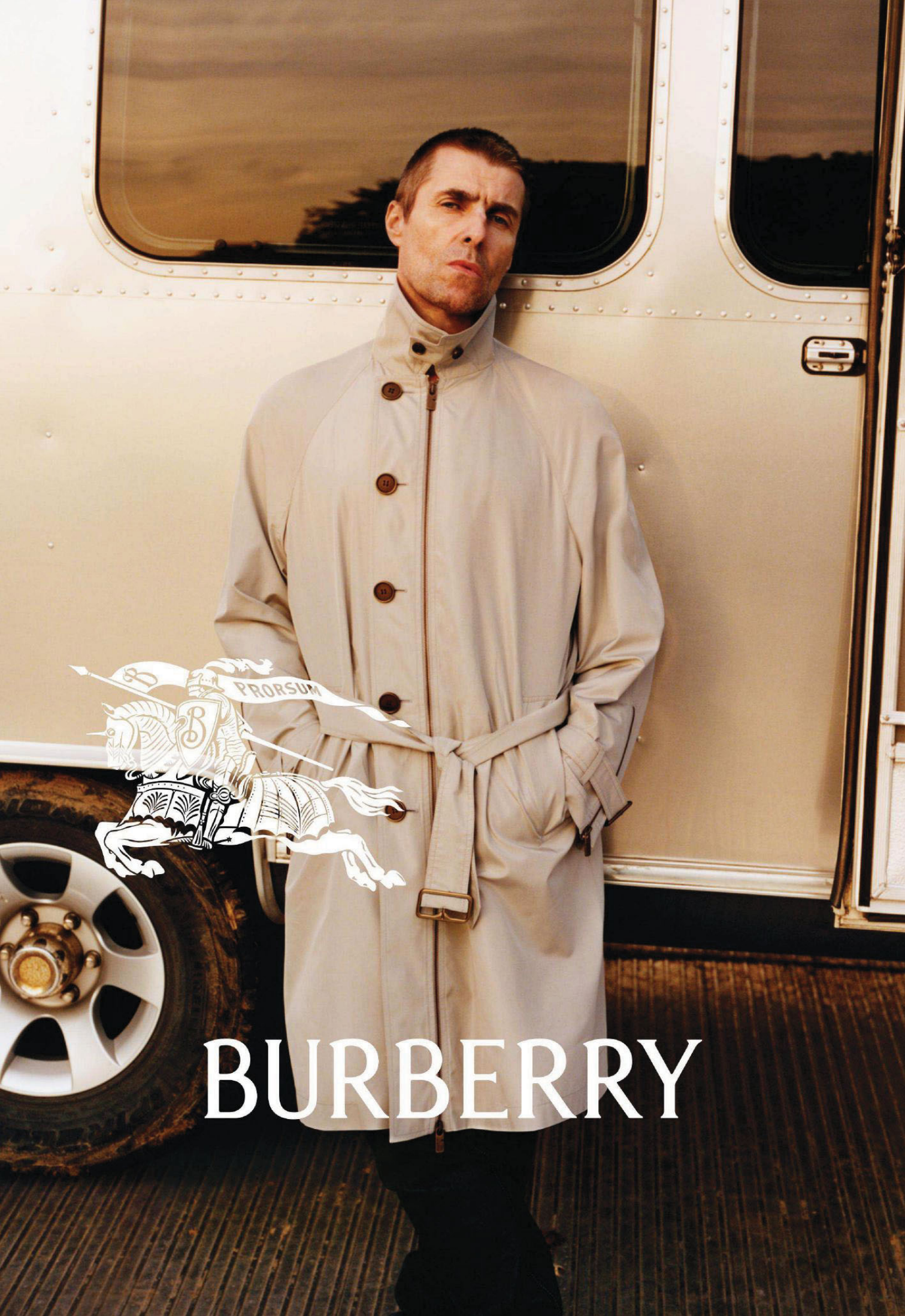


PIAGET

Maison of *Extraleganza* since 1874



BURBERRY



BURBERRY

Reed Krakoff Ushers In a New Era for John Hardy With a Nuanced Expression of Aesthetics

The Bali-inspired brand has undergone a revitalization under its creative chair with a focus on the **LAID-BACK ATTITUDE** of its birthplace.



JOHAN HARDY has officially entered a new era. Nearly 50 years after launching, the Bali-inspired jewelry brand reflects a less literal interpretation of its birthplace, now focusing on the laid-back attitude of the island. The new outlook on design comes from Reed Krakoff – formerly the president and executive creative director at Coach and first chief artistic officer at Tiffany & Co. – who has taken on the role as creative chair at the brand just under three years ago.

In an exclusive interview with WWD editors, Krakoff explained that for the first few decades the brand's designs stemmed from an interpretation of Bali that considered the island's colors, the vegetation and the ocean, along with other symbols of the location.

"When I started working with the John Hardy brand, it was this amazing interpretation of Bali, Southeast Asia, but in quite a literal way," said Krakoff. "The way we're evolving the brand, and I think what's going to create a meaningful next chapter, is to take that concept and abstract it and maintain the sort of laid back, unstudied, cool elegance, refined style, but not replicate the elements of Balinese culture, and Bali as a place literally."

Over the last two years, designs have continued to draw on the essence of Bali, with an interpretation of the "kind of attitude" that the destination has. Put simply, he said, the concept

addresses Bali's spirit, beach culture and sense of freedom and imbues the product with how it feels.

"This kind of laid back, cool, unstudied style is really what we love to kind of imbue the product and marketing with, rather than this kind of literal interpretation of Bali as an actual place," said Krakoff. "The idea of laid-back style, or sort of unstudied style, is something that's really central to the next chapter of John Hardy, and I think it also is what separates the brand from its competitors."

The idea translates this attitude into jewelry that is refined, special and elevated but meant to be worn every day. Krakoff understands that jewelry

▲ Spear Flex Cuff in Silver and Diamonds; Icon Wrap in Sterling Silver and Leather; Spear Rings in Gold and Diamonds, Silver and Diamonds; Surf Ring, Sterling Silver, Diamonds.



becomes part of people's wardrobes, uniquely worn every day for years and years versus apparel which might only be worn a handful of times.

"We wanted to always keep in mind the idea that jewelry is something precious, something personal and something that kind of [lasts] for years and years," said Krakoff. "As we're designing, we're always thinking about, is it something that feels modern and feels unique, but also something that is easy to wear, easy to integrate with things you already own, easy way to update your wardrobe."

One of the first collections to launch under Krakoff's direction is the Spear collection. The designs

take on the essence of the brand's substantial archive and reinterprets woven precious metal chains, making them sexier, more refined and more elevated.

"We took that pattern and we created this titanium band that created a flexibility for the bracelet, that made it super comfortable, but then added this diamond-pavé keeper and these high polish tip ends to each piece," said Krakoff. "It was sort of an amalgam of all the different symbols and textures and ideas from the archive, but rendered in a much more modern, cool way."

Notably, the Spear collection became an instantaneous best-seller, becoming immediately recognizable. The design is now considered an icon in the brand's offerings and has launched in multiple finishes.

"It was something that immediately became recognizable," said Krakoff. "It's always something that all of us designers try to accomplish. It's not easy to do, and there's a little bit of luck involved, but it was actually the first collection that we had worked on, and [put out] in the market within the first year."

For the brand's 50th anniversary, a new iteration of the Spear collection will be offered. The limited-edition concept, called Spear 50, is an interpretation of the Spear silhouette in a bolder, open-ended cuff with precious stone tips and precious metals. The design incorporates a titanium core with a carved sterling or gold bending.

Another collection that has struck a chord with consumers is the Love



Knot collection. The collection is the first for John Hardy that has taken on a symbol related to the idea of togetherness, love and commitment.

The Love Knot collection's designs utilize John Hardy's signature woven precious metal concepts with a twist to create the infinity symbol. The idea is translated into various silhouettes across ring, bracelet, earring and necklace offerings.

An area that Krakoff said he felt had been underutilized across the John Hardy brand when he joined the company was the idea of men's jewelry, or masculine jewelry. Importantly he noted that the designs within this category are worn by men and women, adding that the masculine identity was "strong within the brand but underrepresented in terms of the assortment."

"We essentially reinvented the entire men's assortment across

different silhouettes, across different attitudes and looks in different metals," said Krakoff. "So, we have a full range of men's jewelry today that very little of it was there even a year ago."

Some of his favorite additions to these offerings include a bolder Spear concept that has found popularity among men for a more masculine look in addition to the Love Knot pieces that transition from men to women. Offerings also include a large array of leather, precious stone beads, mixed metals and materials that are more pared back or simpler for everyday wear.

"What we've added is this idea of modern design," said Krakoff. "It's really the essence of the next chapter of John Hardy. It's this combination of this incredible craftsmanship combined with a modern take on jewelry, accessories, materials, on sort of all the touch points you see across the collections. It's that hybrid of those two things, design and craftsmanship."

Acknowledging the power of the brand's storied history, Krakoff said that he will continue to invigorate John Hardy to remain vibrant and relevant to the consumer, boiling down to the essence of what has made it great, and "creating a next chapter that's even more exciting and brings more people in, continuing the legacy of John Hardy for another 50 years." 🍷

▲ Spear Flex Cuffs in Gold, Silver and Dark Silver; Kami Chain Band Rings in Sterling Silver and Gold Heishi Necklace in Sterling Silver and Hardstones; Hammered Pendant Necklace, Sterling Silver.

IN PARTNERSHIP WITH

JOHN HARDY

ESCAPE.



Prada Shetland chevron coat; wool knitwear; IWC Ingenieur Automatic 40 watch in black and gold case; Didris jewelry.

The word and “summer” seem to go hand in hand. Escape to the beach. Escape to the mountains, another city or country or even one’s backyard or a park. Escape from school or work, whether it be for several months, weeks or days. It is simply the idea of getting away from it all to recharge and refresh.

Of course, given technology, the debate these days is whether we can ever really escape from what is being called the “infinite workday.” But we must keep trying.

This issue of WWD Weekend offers plenty of ways to escape, both physically and mentally. They begin with our cover face, Damson Idris, a costar in one of this summer’s biggest movie escapes, “F1,” along with Brad Pitt, Javier Bardem and Formula 1 legend Lewis Hamilton. Even Idris admits the film is a “juggernaut,” and is his first big Hollywood blockbuster – at an estimated cost of \$250 million. But director Joseph Kosinski told WWD Weekend’s London bureau chief Samantha Conti that Idris stood his own alongside the other stars, even Pitt. “I think Brad, as well, was very impressed,” Kosinski tells her. “After the first week, he turned to me and said, ‘He’s gonna win,’ which is Brad’s way of saying ‘This kid’s got it.’”

The fashion world already thinks so, since Idris is a brand ambassador for Tommy Hilffiger and Prada, and his character wears an IWC chronograph watch in the film. He wears all three brands, plus others, in this issue’s fashion shoot styled by WWD Weekend’s style director Alex Badia. On top of all that, Idris even has his own jewelry brand, Didris, inspired by his mother.

Speaking of accessories, this issue highlights some of the best for summer in the city – no matter the temperature – and senior fashion market editor Thomas Waller talks with Shane Baum of eyewear brand Leisure Society about his inspirations.

Then there are supermodel Gigi Hadid’s picks for the 11 essentials of summer, an easy shopping list for getting away.

As for those hoping to do so to other locales, foreign or domestic, WWD Weekend offers plenty of suggestions, from China to Italy, Los Angeles and London to a relatively undiscovered gem, Luxembourg. There are articles on the iconic Pellicano and Portofino Splendido hotels in Italy; the revamped Orient Express train; Sedona in Arizona and, in Manhattan, the new Lex Yard restaurant in the famed Waldorf Astoria hotel. As for Luxembourg, WWD Weekend’s Paris bureau chief Joelle Diderich headed there to see

the revamped luxury hotel Villa Pétrusse and try its take on the famed Luxembourg sausage. She also provides a reason to visit the tiny country: all public transport there is entirely free, making it easy for a visitor to get around.

Near or far, at work or play, we must never forget to protect our skins from the sun. In that vein, WWD Weekend unveils its first Editors’ Choice picks of 30 of the best sunscreens for all skin tones and needs. The results were determined after six weeks of 40 testers trying 150 SPF formulations. There is bound to be one ideal for you.

So apply the sunscreen, head out the door and get away whenever and wherever you can. Have a wonderful summer and, above all else,

Have fun.

JAMES FALLON
CHIEF CONTENT OFFICER



ON THE COVER
Damson Idris in Tommy Hilffiger tweed coat and Harlem pants; Zegna Oasi cashmere polo; Gianvito Rossi shoes; IWC Portugieser Hand-Wound Tourbillon Day and Night in black with 18-karat Armor Gold® case.

Photographs by Zeb Dreem

TOMMY  HILFIGER


THE MOVIE

Damson Idris
tommy.com

In theaters now

Amanda Smith CEO, Fairchild Media Group
James Fallon Chief Content Officer, Fairchild Media Group
Michael Atmore Chief Brand Officer, Fairchild Media Group

EDITORIAL

Eugenia Richman Editor in Chief
Miles Socha Editor, International
Jenny B. Fine Editor in Chief, Beauty Inc
Evan Clark Deputy Managing Editor
Lisa Lockwood News Director
Alex Badia Style Director
David Moyn Senior Editor, Retail
Samantha Conti Bureau Chief, London
Joelle Diderich Bureau Chief, Paris
Luisa Zargani Bureau Chief, Milan
Jenna Greene Visuals Director
Ritu Upadhyay Bureau Chief, Middle East
Jennifer Weil European Beauty Editor
Kathryn Hopkins Senior Beauty Editor
Leigh Nordstrom Eye Editor
Kristen Tauer Deputy Eye Editor

MEN'S

Jean E. Palmieri Senior Editor
Pete Born Editor at large, Beauty

MARKET EDITORS

Senior Fashion Market Editor, Accessories: **Thomas Waller**
Ready-to-Wear and Sportswear: **Rosemary Feitelberg**
Senior Market Editor, Ready-to-wear and Sportswear Fashion: **Emily Mercer**
Fashion assistants: **Kimberly Infante**, **Ari Stark**
Beauty and Fashion Market Editor: **James Manso**
Beauty News Editor: **Noor Lobad**
Wellness Reporter: **Emily Burns**
Trending Beauty Writer: **Kaleigh Werner**
Director, Sourcing Journal & Fairchild Studios: **Lauren Parker**
Strategic Content Development: **Alexandra Pastore**
Business Reporter: **Kanika Talwar**

CORRESPONDENTS

NEW YORK
Julia Teti Senior Digital News Writer
PARIS
Lily Templeton (Watches, Jewelry and Fashion Editor)
Rhonda Richford (Reporter, Business)
MILAN
Sandra Salibian (Beauty and Business Correspondent)
Martino Carrera (Milan Correspondent)
Andrea Onate (General Assignment Reporter)
Sofia Celeste (Senior Correspondent, Home and Interiors)
LONDON/CHINA
Tianwei Zhang (Market Editor)
LONDON
Hikmat Mohammed
(Fashion and General Assignment Editor)
CHINA
Denni Hu (General Assignment Editor)
LOS ANGELES
Ryma Chikhouna (Senior Reporter)

ARCHIVE

Tonya Blazio-Licorish Editor

WWD.com

Charlie Carballo Executive Digital Director
Fabiana Repaci Digital Director, International
Renan Botelho Deputy Digital Director
Mikahila Bloomfield Linder Senior Social Media Editor

WWD VIDEO

Angel Mizhquiri Video Producer/Editor

WWD Shop

Adam Mansuroglu Director of Commerce
Lauren Alexis Fisher Senior Style Commerce Editor
Stacia Datskovska Senior Commerce Writer

COPYDESK

Maureen Morrison-Shulas Copy Chief
Danielle Gilliard Deputy Copy Chief
Christine Mautone Copy Editor

DESIGN

Editorial

Mariya Ivankovtser Senior Design Director
Emily Harris Deputy Art Director
Allison Honors Designer
Rachael Lupton Designer
Samuel Williams Designer

Marketing

Ken DeLago Art Director
Logan Case Senior Designer
Trinity Krakora Designer

PHOTOGRAPHY

Eryn Norton Senior Photo Editor
Ryan Williams Associate Photo Editor

PHOTOGRAPHERS

George Chinsee, **Lexie Moreland**

ADVERTISING

Melissa Rocco Senior Vice President, Sales
Jennifer Petersen Fashion & Luxury Ad Director
Sam Rumsley Ad Director, Footwear
Deborah Baron Advertising Director
Stacey Lakind West Coast Account Director
Katherine Hogan Account Director, Tech
Phil Redgate Account Director

INTERNATIONAL OFFICES

Giulia Squeri European Director, Italy
Olga Kouznetsova European Director, Italy
Elisabeth Sugy Rawson European Director, France

MARKETING

William Gasperoni Vice President
Christine Staley Senior Director, Marketing and Studio
Sara Shenasky Head of Client Activation
Barbra Leung Director, Integrated Marketing
Alexa Dorfman Senior Marketing Manager
Kayla Gaussaint Associate Integrated Manager

OPERATIONS

Ashley Faradineh Executive Director, Business Operations
Rosa Stancil Media Planner
Emanuela Altmani Senior Sales Coordinator

EVENTS

Julianna DeMaria Executive Director, Events
Joy Chernus Senior Director, Events
Gregory Pepe Senior Manager, Events
Elizabeth Hernandez Manager, Events
Sophie Guzman Event Coordinator
Lauren Simeone Senior Director, Audience Development
Trish Reidy Attendee Sales Manager
Savannah Gihl Manager, Audience Development

EVENT PROGRAMMING

Caroline Daddario Executive Director, Head of Programming
Alice Song Director, Programming and Special Projects

PRODUCTION

Anne Leonard Production Manager
Hector Galvez Distribution Manager
Prepress Production
Therese Hurter PreMedia Specialist



PENSKE MEDIA CORPORATION
WWD IS OWNED AND PUBLISHED BY PENSKE MEDIA CORPORATION

JAY PENSKE CHAIRMAN & CEO

Gerry Byrne Vice Chairman
George Grobar President
Sarlina See Chief Financial Officer
Ryan Young Chief Security Officer
Craig Perreault Chief Strategy Officer
Todd Greene Executive Vice President, Business Affairs & Chief Legal Officer
Celine Perrot-Johnson Executive Vice President, Operations & Finance
Paul Rainey Executive Vice President, Operations & Finance
Tom Finn Executive Vice President, Operations & Finance
Jenny Connelly Executive Vice President, Product & Engineering
Ken DelAlcazar Executive Vice President, Finance
Debashish Ghosh Managing Director, International Markets
Dan Owen Executive Vice President, General Manager of Strategic Industry Group
Brian Levine Senior Vice President, Revenue Operations
Brooke Jaffe Senior Vice President, Public Affairs & Strategy
David Roberson Senior Vice President, Subscriptions
Frank McCallick Senior Vice President, Global Tax
Gabriel Koen Senior Vice President, Technology
Jerry Ruiz Senior Vice President, Operations and Finance
Jessica Kadden Senior Vice President, Programmatic Sales
Judith R. Margolin Senior Vice President, Deputy General Counsel
Karen Reed Senior Vice President, Finance
Lauren Utecht Senior Vice President, Human Resources
Marissa O'Hare Senior Vice President, Business Development
Nelson Anderson Senior Vice President, Creative
Adrian White Vice President, Associate General Counsel
Andrew Root Vice President, Digital Marketing
Andy Limpus Vice President, Executive Search & Head of Talent Acquisition
Anne Doyle Vice President, Human Resources
Ben Feldberg Vice President, Revenue Operations
Brett Goverman Vice President, Data Strategy
Brian Vrabel Head of Industry, CPG and Health
Constance Ejuma Vice President, Content Performance & Analytics
Courtney Goldstein Vice President, Human Resources
Dan Gerber Vice President, Strategic Partnerships
Danielle Levine Vice President, Associate General Counsel
Denise Tooman Vice President, Marketing, Strategic Solutions Group
Eddie Ko Vice President, Advertising Operations
Gurjeet Chima Vice President, International Markets
Hector Nino Vice President, Human Resources
Jennifer Garber Head of Industry, Travel
Joni Antonacci Vice President, Production Operations
Karl Walter Vice President, Content
Kay Swift Vice President, Information Technology
Keir McMullen Vice President, Human Resources
Lise Berichel, Vice President, Associate General Counsel
Michael Reed Head of Industry, Automotive Sector & DS Penske Autosport Team
Michele Singer Vice President, Associate General Counsel
Mike Ye Vice President, Strategic Planning & Acquisitions
Richard Han Vice President, International Sales
Scott Ginsberg Head of Industry, Performance Marketing
Sonal Jain Vice President, Associate General Counsel
Thomas Ferguson Vice President, Product Licensing
Tim Chan Vice President, E-Commerce
Tom McGinnis Vice President, Corporate Controller

JOHN B. FAIRCHILD (1927-2015)



TOM FORD
EYEWEAR

Eye

THE WHO, WHAT AND WHERE OF ARTS AND CULTURE.



William Bracewell in rehearsals.

WILLIAM BRACEWELL'S Jeté to the Top

The principal dancer at the Royal Ballet and Opera has persevered across a rocky road. BY HIKMAT MOHAMMED

William Bracewell, a principal dancer at the Royal Ballet and Opera in London, is tougher than he looks. Getting to his rank has been a painful and slow road filled with scars. He joined the ballet company in 2017 as a soloist and was swiftly landing roles in “Romeo and Juliet” and “Yugen.” But it all came to a halt in 2019 when he had a disc herniation in his lower back.

“Sometimes people live with them for their entire careers or life and they don’t cause any symptoms, but mine started pressing on the nerve and it popped out so far as pressing on the nerve down my left leg, which shut off the power to my left leg,” says Bracewell in his calming voice over tea after a day’s rehearsal.

He went down the surgical route after six months of on-and-off rest and rehab. It took Bracewell a year to get back up properly and three years for him to feel like his old self.

The Welsh ballet dancer lost all his fitness and muscle mass. He started again from block zero. “Rehabilitating from an injury I would say is way harder than dancing full time. I remember

the awful bike sessions, where sometimes I’d vomit afterward because I was so unfit that my body didn’t have the capacity to deal with how far I wanted to push it,” Bracewell recalls.

It’s in his nature as a ballet dancer to be resilient and push through. He returned to the stage with smaller roles in late 2020 as a soloist, but the emotional damage was already done.

Bracewell was forthcoming about asking for help and started seeing a therapist, who helped him understand why he wanted to dance and why he would put his body through such a degree of immense pain.

“For me, dance is a way of communicating with other people and understanding myself, but up until that point, I hadn’t been able to communicate in other ways. Dancers are very in tune with their emotions, but the vocal aspect is less practiced. I can’t sustain that in life because I can’t be with my partner and show them how I feel through expressive dance,” he says.

His ambitions and spirits were still high despite the sudden changes. There were so many ballets he wanted to dance in and choreographers to collaborate with.

Bracewell persevered and was promoted to principal at the Royal Ballet and Opera at the age of 31 in 2022. He’s the first Welsh dancer to hold that position at the company.

“It happened a bit late [for me] because normally that might happen to someone at the age of 26. I generally see my career as being a bit of a late bloomer,” he says.

It was no easy feat for Bracewell to get to his current rank. He took on principal roles for two seasons, which gave him an inkling he might get the top position soon.

Kevin O’Hare, the director of the Royal Ballet, says that Bracewell has a “unique and charismatic presence onstage. His seamless execution of steps and elegance of line form but one part of his distinctive quality; how his technique is imbued with expressive feeling is what makes his performances so potent.

“He is a compelling actor, involving himself fully with every role, and a consummate partner,

always presenting his ballerinas so they shine,” he adds, praising his positive attitude that makes him a “fantastic role model for aspiring dancers.”

Bracewell is now a regular on the Royal Ballet cast sheet with roles in “Onegin,” “Cinderella” and “Alice’s Adventures in Wonderland,” as well as starring in contemporary pieces by Kyle Abraham, Pam Tanowitz and Wayne McGregor.

“He’s an incredible artist and collaborator. Not only a skilled technician in the demanding form of ballet but also a rare dancer who can expertly balance their performative prowess with emotional intensity. William always dances from the soul,” says McGregor, who has cast the dancer in “The Dante Project” and “MaddAddam.”

Bracewell is an in-demand principal and his summer schedule is usually packed with trips to perform in Japan, New York and Italy. He has found that it works in his favor since his surgery.

“I just can’t physically take five weeks off as my body would decondition too far,” he says.

He enjoys being on his feet and always has a camera with him, even during a performance. For instance, when his character Lensky died in act two of “Onegin,” Bracewell spent his free time shooting his colleagues in action.

Bracewell has a philosophical outlook on life, perhaps because he’s played so many fallen characters. In his downtime, he describes himself as an “old grandpa” who loves gardening and ceramics. He has a little studio set up in the bottom of his garden with a wheel and a kiln. He’s been making his ceramics for seven years and often gifts them to his family and friends for birthdays and Christmas.

But it’s putting his fingers in soil that gives him gratification.

“I love the existential connection that it gives me and just seeing the life cycle is really grounding. I find that on a bigger scale, gardening connects me to humanity and the wider world – it just puts your problems into perspective a little bit,” says Bracewell.

Even with his gentle, windswept hair and soothing demeanor, he’s not afraid to get his hands dirty and get to work – onstage or in the garden.



JOHN HARDY

ATHENA CALDERONE X JOHN HARDY

'Jaws' Still Lives on Martha's Vineyard

Movie fans can jump off the "Jaws" bridge, visit the Gay Head Lighthouse and ride the Chappy Ferry, as they remember key scenes from the 1975 thriller. BY ROSEMARY FEITELBERG



Steven Spielberg and "Jaws" author Peter Benchley on Martha's Vineyard.

In 1975, Steven Spielberg's "Jaws" caused thousands of people to fear swimming in the ocean – but it also led droves of tourists to travel to Martha's Vineyard, where the thriller was shot.

They're still coming – now more than ever. With the Universal flick marking its 50th anniversary this summer, the island's visitor population is expected to swell by more than 200,000 visitors, compared to the year-round base of 20,000 residents, according to the Martha Vineyard Chamber of Commerce's executive director Erica Ashton. Day-trippers, weekenders and second home owners will have a tough time walking into any store without finding any teeth-baring great white shark motifs through Labor Day.

Located south of Cape Cod, the 96-square-mile Massachusetts island continues to reel in generations of movie fans a half-century later. Based on Peter Benchley's book of the same name, the silver anniversary is being celebrated with a sundry of talks, screenings and exhibitions. With sweeping beaches, lighthouses and fishing docks and quaint weather-beaten cottages, "The Vineyard" is the quintessential summer escape. Although it was portrayed as the fictitious Amity island in the film, many of the location sites are still favorite destinations with travelers – less so for the traffic and tourist-averse year-round islanders.

Others may be surprised that the settings of numerous scenes from the movie don't look drastically different. "Martha's Vineyard is a very special place, where we have [strict] zoning laws, so what you saw in 1975 is very similar to what you see today. There's not that much that has changed," Ashton said. "'Jaws' is kind of a cultural phenomenon. People are coming from all over the world, because of this summer blockbuster. They can do self-guided tours and/or we have a ton of operators that specialize in 'Jaws' tours."

In Edgartown alone, movie fans will find the largely unchanged Main Street and town hall. Another backdrop in the Hollywood blockbuster, Edgartown Hardware still has the Amity Hardware sign, but the store is now housed at 61 West Tisbury Road. Its former outpost belongs to the aptly named Boneyard Surf Co. Inside of the Rockland Trust on South Water Street, the fictitious Amity National Bank sign still hangs on the wall.

The architecturally minded will appreciate the Georgian-style buildings amid cobblestone sidewalks, including the Captain Benjamin Smith

House at 34 South Summer Street, which dates back to 1790. For more than eight decades the building has housed the Vineyard Gazette, which has published a commemorative "Jaws" 50th anniversary magazine. During the film's shoot in 1974, the then Richard Reston-run newspaper's coverage cited how the production continued "to roam the island in much the same manner as a touring medicine show, playing in each of the island's towns."

That statement stands true today, given the summer swell of tourists, although they could have been retracing the summer flick's locations on Nantucket had Mother Nature not intervened. In 1974, the production designer Joe Alves was bound for that island to scout, before a storm caused his ferry to reverse course. After learning that ferries were still operating to and from Martha's Vineyard, Alves reportedly headed there.

Movie fans can still ride the seasonal Chappy Ferry and envision Chief Brody's showdown about water safety with Amity's mayor. The bare-bones ferry connects Edgartown to Chappaquiddick. Visitors who prefer to see the ferries from afar can walk to the top of Memorial Wharf.

The nostalgia for the film also runs deep with many Martha's Vineyard residents, who were extras in Steven Spielberg's breakout movie. The Fourth of July scene on State Beach, for example, featured 400 locals, who were shepherded around by a crew of 40 that used megaphones to give their cues. Visitors can download the SetJetters app to visit that sandy spot and other locations of their favorite scenes to recreate the moment for themselves.

Wendy Benchley, whose late first husband Peter's book was the basis for the film, praises the four lead actors Roy Schneider as Captain Brody, Richard Dreyfuss as Hooper, Robert Shaw as Quint and Murray Hamilton as the mayor of Amityville for "each being brilliant in their own way." She also said Spielberg was "ingenious in his work with all of the locals to make sure we got to know them," she says. "When you don't see them again in the movie, you really miss them. Having locals instead of actors just made people feel closer to everybody. It made them i.d. with all of these people, and feel the movie so strongly."

Visitors can still find some of those locals

on the island – albeit looking substantially more seasoned a half-century later. At the Martha's Vineyard Museum, the "Jaws at 50: A Deeper Dive" exhibition features all kinds of memorabilia, oral histories and film props including two heads that were made for the fisherman character Ben Gardner, who drowns after a shark attack in the unforgettable "head-popping-out-of-the-boat" scene.

Whether you have seen the movie or not, many venture to Aquinnah to see the Gay Head Cliffs from the historic Gay Head Lighthouse. The area is still inhabited by the Wampanoag tribe and that is the setting for the scene where Hooper, Brody and Mayor Vaughn have a showdown about warning people about the menacing great white shark. This month a new nature preserve has bowed in Aquinnah on property that was once owned by the Kennedy family. Jacqueline Kennedy Onassis was a summer visitor, as was her late son John F. Kennedy Jr., who perished in a plane crash off the coast with his wife Carolyn Bessette and sister-in-law Lauren in 1999.

One must-see is "Jaws" bridge, the American Legion Memorial Bridge that is located near Joseph Sylvia State Beach. Jumping off the bridge into the water is a summer ritual for thrill seekers of all ages, despite the warning signs that are posted nearby. Another picturesque setting can be found at Sengkontacket Pond, a child-friendly locale that is prime for swimming, clamming and kayaking.

Another stop near the top of many travelers' lists is Menemsha, a quaint fishing village in Chilmark, where many go to pull up a seat on the beach or on the jetty to catch the sunset. What they won't find is Quint's shack, which was built for the film and swiftly dismantled afterward. New England classics like lobster rolls and clam chowder can be found at local haunts like Homeport and Larsen's Fish Market.

Shark-themed cocktails, salads and even fudge; "Jaws"-inspired hoodies, and artists' interpretations of the "Jaws" poster for WallPops peel-and-stick wallpaper are some of the ways that local businesses are diving into the scene. CB Stark Jewelers' Cheryl Stark designed the three silver rings that were placed on the prop that was meant to look like the shark attack victim's hand. The local jeweler has created a special charm for the 50th anniversary while the Martha's Vineyard Museum is selling "Barrel Apparel" hoodies and other basics that feature a yellow barrel motif – another symbol of an adrenaline-increasing scene.

For those who want to try to actually spot a shark from above, there's another option – bi-plane rides that lift off from the Katama Airfield and fly above South Beach, where the character of Chrissie Watkins' fatal night swim was filmed. If that experience isn't sharky enough, there's always Katama Candle Co., which is selling a limited-edition "Chrissie's Last Swim" candle in deep red "bloody" water with a shark figure breaching on the surface. The soy candle is apricot-scented as a wink to Quint's apricot brandy.



"Jaws at 50: A Deeper Dive" is on view at the Martha's Vineyard Museum.



MARCCAIN

Marc Cain Collections

Fashion

THE LATEST ACCESSORIES AND STYLES, PAST AND PRESENT.



Chopard ring from the Red Carpet Collection in ethical 18-karat white gold and titanium featuring an emerald-cut tanzanite, set with brilliant-cut sapphires, baguette-cut diamonds and diamond brilliants.



Pomellato high jewelry chain drop Paraiba earrings in 18-karat rose gold with 1 cushion-cut Paraiba tourmaline and 185 diamonds.



Chaumet Sweetshrub brooch in white gold, set with cushion-cut pink spinels, pear-shaped and brilliant-cut diamonds.



Cartier En Équilibre high jewelry earrings in 18-karat yellow gold with topaz, onyx and yellow and white diamonds.

Tiffany & Co. brooch in platinum and 18-karat yellow gold with an aquamarine of more than 23 carats with turquoise, sapphires and diamonds from the 2025 Blue Book Collection.



Boucheron Fuchsia brooch, paved with diamonds, in white gold; Fuchsia pendant earrings set with two D IF pear-cut diamonds, paved with diamonds, in white gold and Roseau brooch paved with diamonds, in white gold, each from the Histoire de Style, Untamed Nature high jewelry collection.



Louis Vuitton high jewelry Florescence bracelet, from the Virtuosity collection, in white gold with a 22.43-carat octagonal step-cut bi-colored blue and green tourmaline and LV Monogram Star cut diamonds.

SHIMMERING SUMMER

The latest creations in high jewelry are full of whimsical details and one-of-a-kind designs –perfect complements to a summer soiree.

BY THOMAS WALLER



Louis Vuitton high jewelry's Maestria ring, from the Virtuosity collection, in yellow gold and white gold, a 2.76-carat octagonal step-cut emerald and LV Monogram Star cut diamonds.



Bulgari high jewelry Tubogas necklace in yellow gold with lapis lazuli elements, 5 cabochon tanzanites, 11 buff-top sapphires and pavé-set diamonds.



Gucci high jewelry Dragonfly brooch in white gold with emeralds, tanzanites and diamonds.



Van Cleef & Arpels Couronne précieuse ring featuring one cushion-cut sapphire of 16.99 carats with emeralds, rubies and diamonds set in 18-karat yellow gold and 18-karat white gold.

AKONI

Akoni.com



This Stealth Brand Is All Buttoned Up

The branchchild of Paris-based designer Dune Chambaud, Autista is built around distinctive, handcrafted buttons and exacting tailoring. BY MILES SOCHA

Autista may very well be the only luxury brand in the world built around distinctive buttons, painstakingly handcrafted in Germany's Black Forest region out of precious materials and anchored securely on handsome, Austrian-flavored tailoring.

It's been operating quietly and by appointment since August 2024 amid a clutch of antique dealers on Paris' Left Bank, its logo etched in stone above the door and its black epoxy garage flooring glinting with the flecks of sterling silver left over after the grinding and polishing of its unique buttons, which we'll call X-shaped for the moment.

If you're lucky, Autista's proprietor Dune Chambaud will be there when you pass by, and you too can be bowled over by her charm and the conviction, passion and attention to detail she has applied to this unique fashion venture.

Her corner storefront, lit like the interior of an E-class Mercedes, intrigues with its vaguely futuristic display cases and its tight cluster of Stockmans displaying her hero product: Janker jackets fronted with those conversation-starting fasteners.

"The button has been completely neglected, completely overlooked by 99.99999 percent of the world's clothing, which is just unbelievable," Chambaud marvels in an interview over tea and madeleines. "I wanted to create an ornament that would be highly recognizable from a distance, but also kind of discreet – not a flower, not a cross.

"To me, the shape is so important because I wanted it to be instantly iconic, unisex and free from symbolism," she adds.

For the record, the ornamental shape is composed of four partial As, the first letter in Autista, the logo spelled out in a vaguely medieval-looking font.

Autista displays its precious, distinctive buttons in velvet trays, as they were realized with jewelry craftsmanship. They come in solid silver, solid gold, Tahitian pearl and a colorful "rave" version that glows under UV light. The latter were inspired by uranium glass and are realized via a complex, proprietary, two-week process involving hand-poured layering and molecular stabilization.

After studying fashion design in Paris, Chambaud went on to get an MBA in luxury brand management in Shanghai and spent her career in departments other than the design studio, working in show production and exhibitions for Acne Studios, the wholesale department of Givenchy and public relations and events at Rue du Mail, the womenswear brand founded by Martine Sitbon.

Working at international auto shows during her pre-college and college years also instilled a passion for fast cars, and luxury branding tactics – all of which came to the fore in the creation of Autista, whose tagline "Rare Things for Rare People" is discreetly written tone-on-tone on a skinny black label sewn into the collar of some jackets.

The German designer also brought to the



A quality check of a handcrafted fluorescent button for Autista.



The Beaune jacket by Autista.



Dune Chambaud

– "button-making machines are only built for round buttons," she laments – Chambaud is also adamant that her stealthy, under-the-radar approach has relevance in a world where everything is overcharged and overexposed.

"I believe in a customer who is curious, bold and free," she says. "People who come in here feel like they've discovered something they've never seen or heard before. It gives them hope that one can still think and feel differently."

Lo and behold, one of the first customers to push on Autista's A-shaped chrome door handles was legendary

actress Charlotte Rampling, one of Chambaud's biggest idols and style icons. It gave her hope – and cued up a "curious and mystical" clientele, which she describes as a "mix of businesspeople, artists, royals, aristocrats and celebrities."

Now Chambaud is working on expanding her product range with outerwear, vests, shirts, knits, pants, skirts and kilts, while placing her unique buttons at the center of all her creations.

"I think I knew from a very young age I wanted to create a luxury brand," she muses, crediting her wide range of professional experiences for helping her understand the business side of things before applying her pattern-making and design skills. "Never did a job twice. Learned a lot," she says.

Her love of antiques, vintage watches, luxury cars and military uniforms also fed a mania for details, which can be felt the minute one steps into her store, which blends elements of an art gallery, jewelry shop, fashion boutique and auto dealership.

Given the preciousness of her fasteners, Chambaud developed a button-shank sewing technique that employs waxed high-utility threads so the buttons can be handled easily and stand away from the jacket proudly. Buttonholes are piped, and then closed with tailor stitches. Rare things, indeed.

task her fascination with military clothing – the nearby Museum of the Legion of Honour is a personal favorite – and her personal collection of Janker jackets, inspired by how elegant they made her father, and the impossibly chic Hubert de Givenchy.

Chambaud has a collection of vintage Janker jackets, some found in Munich and Vienna, but "still they were imperfect in my opinion. They had this very unflattering traditional cut... And also I didn't like the buttons, usually these very primitive, bulky 4 to 5 millimeter high horn buttons. They were so just off-putting."

So she tweaked the fit of Janker jackets to her liking, with no extra seaming as is often done for "women's versions" of Tyrolean tailoring. (The opening price for an Autista jacket is 3,500 euros.)

"I've always thought it was the chicest item of clothing one could wear," she enthuses, tugging hers closed over a black concert T-shirt.

Yet Chambaud's eureka idea for her fashion brand came only when she found the real estate on the Rue de Beaune.

"I always had an eye on this corner and I thought one day, if this space becomes available, the space will be mine. But I didn't know exactly what I was going to do with it," she recalls.

Beside her conviction about buttons being the most overlooked element of clothing



Gigi Hadid in Guest in Residence summer 2023.



1



2



3



5



4



6



7



8



9



10



11

Add to Cart

Gigi Hadid's Summer and Lifestyle Essentials

The model and Guest in Residence founder and creative director is WWD Weekend's June guest editor.

BY EMILY MERCER

Gigi Hadid is one of the biggest names in modeling. She's also an on-the-go mother, founder and creative director of cozy cashmere brand Guest in Residence, and cultural fashion tastemaker.

Over the last year Hadid has been hard at work on her Guest in Residence label, expanding its retail footprint in Los Angeles and collaborating with the likes of Caviar Kaspia, MadHappy and Moon Boot. She recently collaborated with and served as the brand ambassador for the hot sandal brand Havaianas, and has fronted numerous magazine covers and high fashion campaigns, including Miu Miu and Rabanne Parfums. Throughout her career she's become a style icon for her playful wardrobing, which spans from her grounded denim and sporty layers worn around the New York City streets to the high fashion designer ensembles she's worn on red carpets, including the Met Gala, and at events.

"When I design, I like to create a world around a character I want to become," Hadid recently told WWD Weekend's sister publication Footwear News of her upcoming pre-spring Guest in Residence collection, which features a mix of "cozy cabin in the woods" styles imbued with nostalgia through different textures, color combinations and patterns.

As WWD Weekend's June guest editor, Hadid expands on her cozy fashion ethos and shares her summer fashion and lifestyle essentials, spanning from hiking-friendly athletic sets and family-friendly swimwear to new Guest in Residence must-haves to add to cart this season.

1 Abyss Poppler rashguard top and Hoffman bikini short
"I just bought a bunch of their swimwear for this summer...I like more sporty swim options for vacations with my daughter, and don't want to worry about bikini strings and nip slips."

2 Guest in Residence shrunken polo in cashmere
"Easy, breezy summer layering – so cute with jeans or over a bikini," Hadid says.

3 Azur classic fit zip-up and leggings set
"Love these sets. Have them in multiple colors: for errands, mom-life, hikes. Buttery and so comfortable."

4 Maybelline Facestudio glass spray
"My new favorite. Sets makeup and reduces powdery look with a dewy finish...perfect for a summer glow."

5 Étoile vanity case
"Organizing my makeup in here sparked so much joy. Got this for my mom for Mother's Day and will continue to gift these throughout the year."

6 Andola ultimate short-sleeve top
"Love their sets and Ts."

7 Guest in Residence gingham socks
"Fun to style and perfect for lounging."

8 Enza Costa silk knit sleeveless boatneck top, available on Fwrd
"Perfect, simple summer top that can be more formal than a normal tank."

9 Havaianas women's Brazil logo flip-flops
"You know what to do with a good pair of handmade flip-flops..."

10 Jacquemus Spiaggia dress
"This seems like a perfect, easy, tiny, summer dress and I needed something with the Jacquemus polka dots."

11 The Favorites serving bowls
"Perfect for hosting this summer," Hadid says of the brand's cluster of nine round serving bowls in nickel and white.

RADO
S W I T Z E R L A N D

RADO.COM

MASTER OF MATERIALS



RADO ANATOM

Feel it!



Mood Board

LEISURE SOCIETY'S Shane Baum

The founder of luxury eyewear brand Leisure Society, Shane Baum approaches his craft on his own terms and with his own inspirations. BY THOMAS WALLER

Creative Shane Baum sees inspiration in every bit of his life. "If design is just an opinion, your opinions are based on your experiences in life. And if life's just a series of memories, literally everything that you do, you're taking in things and making them part of your opinion," he explains of his design philosophy.

The founder of luxury eyewear brand Leisure Society, Baum approaches his craft on his own terms. "You can always make something fresh again," he says, speaking about a category that is a medical device but also a modern piece of style and fashion. "That's my thing – just to keep myself motivated by having classic shapes that have been reinvented to look fresh and excite people."

Excite people he does with his frames that can cost up to \$15,000 with a focus on craft and luxury materials. Each style is handcrafted in Japan out of pure 12-, 18- or 24-karat gold-plated titanium. "I always say that we're classically inspired, but we're using the world's highest technology," the designer and CFDA member explains.

The Japanese artisans that he employs have made frames for more than a century. "It's one of those places that embrace both technology and techniques, so a lot of the classical things haven't been lost over time," he says of the region.

Baum says that because the level of craft in his pieces, Leisure Society is "opening parameters that other companies don't have, because it's so costly and difficult to manufacture." His creative team designs in 3D, so each part of the frame has design nuances. "If you look from the top of our glasses, there's designs. For example, we're able to put textures on the bridge. You couldn't do this out of any other material, unless it was titanium."

Shane Baum



Baum has quite a pedigree, having worked with Marc Jacobs at Louis Vuitton to help create eyewear for the brand at time when luxury eyewear as high fashion was still in the early stages.

"He's very calm in his approach to design. It was just like running into another eyewear designer. He knew all the vintage brands, you know, that were revered. He knew about vintage Dior frames, Carrera and Vuarnet," he says of Jacobs.

Baum's frames take about nine months to a year to create, and the company manufactures 100 to 150 frames per style, per color. When those are gone, they are gone. Nothing is repeated. Unless, of course, you have access to his vault program, which sees him bring back a few left over styles from his years of design as collectables.

"If you're going to start to collect eyewear, I'd find a brand or two that that you really love and do some research," says Baum, sharing his advice to customers looking to build a stable of frames. "Buy quality."

He recommends working with an expert when looking for eyewear "because there's so many incredible opticians in the world." And he is always considering what eyewear might look like for faces he hasn't fit – yet. "I never did formal training but having my hands on frames for 20-plus years, I know my way around adjustments face and shapes and sizes," he says.

Next up is a new rare buffalo horn frame. Only five pairs are being made and due to the uniqueness of the material, each will be one of one.

But be prepared: each pair will cost a cool \$15,000. ▶



"Belle Époque meets Hollywood Regency with a midcentury foundation."



The Aubrey, 18-karat rose gold with diamond-cut gradient lenses.

SWAROVSKI



Swarovski Zirconia Drop 2025

For all direct components purchasing
inquiries please scan QR code

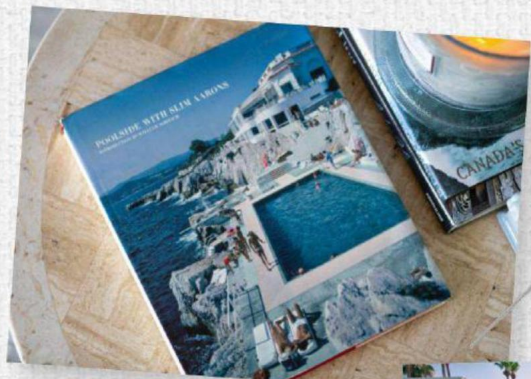


Swarovski For Professionals

"A family that plays together stays together."



"Thrift shopping at Marché aux Puces de Saint-Ouen in northern Paris."



The Lewitt, 18-karat rose gold mirrored lenses.

"Buy every book by Slim Aarons — the road manual of Leisure Society."



"Poolside gamesmanship — a shot from our inaugural campaign in Palm Springs."

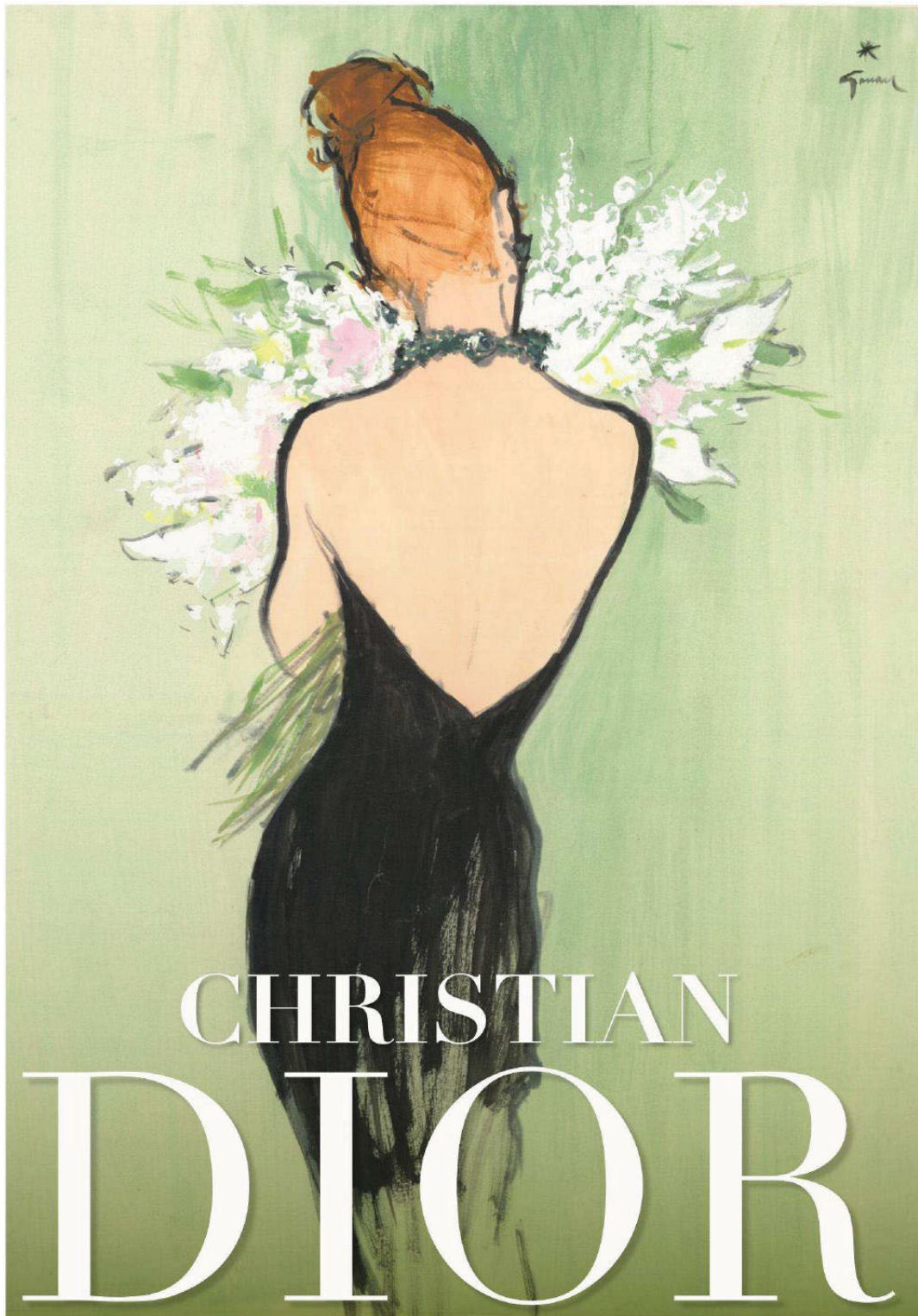


"Italian, elegant, exciting, enduring."



"Thousands of cars designed, one clear winner (in my opinion)."

JARDINS RÊVÉS



© René Gruau

MAY 8/SEPT. 28
2025

RUE BASSE, 84480, LACOSTE, FRANCE
SCADFASH.ORG | @SCADFASH | #SCADFASH



LACOSTE

city

WITH RISING TEMPS AROUND THE
WORLD, THE BOHEMIAN WOMAN
IS EMBRACING THE LEISURE
SUMMER SPIRIT WITH RESORT-MINDED
FASHIONS, AND STATEMENT-MAKING
ACCESSORIES, IN THE CITY.

*Photographs by Alana Ocano
Styled by Alex Badia*

escape



Montce ribbed terry bikini top; Diotima handmade crochet skirt; Tom Ford sunglasses; Hermès shoes; Khaite gold earrings.

Alaïa second skin viscose
lingerie set and stonewashed
denim pants; Sportmax metal
bracelet; Retrouvaï 14-karat
yellow gold earrings.



Chloé embroidered lace bralette, organic silk charmeuse pants, shoes, vintage gold brass and pearl earrings, vintage gold brass bracelet and vintage gold brass and pearl ring.





McQueen cotton gabardine trenchcoat and piqué polo shirt; Tommy Hilfiger crinkle silk-blend shirt; Valentino sunglasses; Zimmermann necklace with 12-karat gold brass detailing, natural tiger's eye, green quartz lapis, aquamarine and freshwater pearl stones.



Moschino silk jacquard slipdress over Versace nylon and elastane bikini top; Adam Lippes cotton jeans; McQueen shoes; Schiaparelli hammered gold-plated brass chain necklace Hermès 18-karat gold Chaîne d'ancre Danae earrings; Joanna Laura Constantine 18-karat gold-plated brass ring; Guita M 18-karat yellow gold, olive green tourmaline and multicolored sapphire ring.



Miu Miu jersey sweater,
jersey shirt, jersey top and
poplin and lace skirt.



Louis Vuitton draped leather bomber jacket; Dries Van Noten polyamide bra top; Dior pants; Adam Lippes and Brandon Maxwell belts; Courrèges shoes; Thom Browne socks; Hermès 18-karat gold Chaîne d'ancre Danae earrings.

Model: **Celine Vivod** at Society
Hair by **Kenta Koda** at L'Atelier NYC
Makeup by **Nana Hiramatsu**
Vehicle sourcing by **Ryan Schostak**
Senior market editor, accessories: **Thomas Waller**
Senior market editor: **Emily Mercer**
Fashion assistants: **Ari Stark** and **Kimberly Infante**

Beauty

THE PRODUCTS AND PEOPLE TO KNOW.



HERE COMES THE *SUN*

AFTER TESTING MORE THAN 150 SPF PRODUCTS OVER THE COURSE OF SIX WEEKS WITH 40 TESTERS OF DIFFERENT SKIN TONES AND TYPES, WWD WEEKEND INTRODUCES ITS INAUGURAL EDITORS' CHOICE SPF AWARDS. HERE, THE 30 SUNSCREENS THAT DELIVER THE BEST RESULTS IN TERMS OF WEARABILITY, COVERAGE, FEEL AND – MOST IMPORTANTLY – PROTECTION.

BY NOOR LOBAD

Photograph by Hannah Khymych

Best Facial SPF's Under \$20

Black Girl Sunscreen Moisturizing Sunscreen Lotion for Face and Body SPF 30, \$15.99

SPF Type: Chemical
Active Ingredients: Homosalate (10%), octisalate (5%), avobenzone (3%), octocrylene (2.75%)

Developed with deeper skin tones in mind, this chemical SPF not only won't leave a white cast, but it addresses dryness, too, thanks to infusions of jojoba and avocado oils. It has a medium consistency that absorbs quickly into the skin, with one tester noting that the product "leaves no residue, and no wasted time." While this formula is designed for both the face and the body, our testers particularly enjoyed its lightweight feel as a facial SPF, also using it in place of moisturizer and primer before makeup. "It's a thoughtfully-crafted product in both formula and presentation that leaves skin feeling refreshed," said one tester.

The Inkey List Polyglutamic Acid Dewy Sunscreen SPF 30, \$16

SPF Type: Chemical
Active Ingredients: Octocrylene (10%), ethylhexyl salicylate (5%), avobenzone (3%), phenylbenzimidazole sulfonic acid (3%)

For a sensitive skin-safe sunscreen that doesn't break the bank, this cream from The Inkey List is a solid choice. For one, it has moisture-retaining properties thanks to an 8 percent concentration of polyglutamic acid, glycerin and squalene, plus it works well under makeup or on its own, according to one tester with dry, sensitive skin who said the formula "makes skin feel hydrated and soft." The product has what our tester described as a "light, sunscreen scent," but was effective in combatting sun damage, offering a "high-quality sunblock that is great for everyday use."

CeraVe Hydrating Sheer Sunscreen SPF 30, \$17.99

SPF Type: Hybrid
Active Ingredients: Zinc oxide (7%), homosalate (6%), octisalate (5%), octocrylene (5%)



Combining mineral zinc oxide with a trio of chemical UV filters, this SPF from CeraVe was developed alongside dermatologists with the aim of offering a flexible, sensitive skin-safe option. It features three kinds of ceramides and niacinamide in addition to its suite of UV filters, and hydrates without pilling, according to one tester, who said the cream "offered strong coverage that blended well, wasn't odorous and felt high-quality."

Hero Cosmetics Force Shield Superlight Sunscreen SPF 30, \$19.99

SPF Type: Mineral
Active Ingredients: Zinc oxide (17.53%)
Leave it to Hero to create a high-performance yet budget-friendly SPF for acne-prone skin. This mineral formula features

one tester, the product "spread evenly and absorbed immediately," working well to balance their complexion before makeup application, and becoming their new go-to formula.

Banana Boat Sport Face Sunscreen Lotion SPF 50, \$11.99

SPF Type: Chemical
Active Ingredients: Octocrylene (5%), homosalate (4%), octisalate (4%), avobenzone (2.7%)
When it comes to outdoor exercise, SPF is arguably the most important form of pre-workout. Our tester recommends this "tried-and-true" chemical option from Banana Boat for those looking for waterproof protection (this one is water-resistant

for up to 80 minutes). Its consistency is on the thicker side, so expect to spend a little more time rubbing it in, but once it does absorb it stays put and doesn't become runny during intense, sweat-inducing activity. The formula also features a sun protection factor of 50 – higher than most other sunscreens around the same price point.

Best Under Makeup



Allie's of Skin The One Invisible Sunscreen Gel SPF 50, \$45

SPF Type: Chemical
Active Ingredients: Octocrylene (10%), homosalate (7%), octisalate (5%), avobenzone (3%)
It's called the One and not the two for a reason. For a gel SPF, this product is surprisingly moisturizing, absorbing into the skin "within seconds," according



to one tester, who added that the finish is – and remains throughout the day – "breathable, velvety and smooth." This formula is not tacky, so prepare to add a primer if you prefer a grippy makeup base. But it is water-resistant for up to 80 minutes, making it a friendly choice for long, hot days in the sun or for wear during physical activity. A multitasker through and through, it's also infused with vitamin C, carrot seed and licorice root.

Charlotte Tilbury Invisible UV Flawless Poreless Primer SPF 50, \$55

SPF Type: Chemical
Active Ingredients: Octinoxate (6.79%), octisalate (4.5%), avobenzone (3%), octocrylene (2%)
When your SPF needs to double as a foolproof makeup base, sometimes it pays to opt for one developed by a makeup artist-led brand. This fragrance-free SPF/primer



Ultra Violette Supreme Screen Sunscreen SPF 50, \$36

SPF Type: Chemical
Active Ingredients: Octocrylene (8%),



Naked Sundays CabanaClear Water Gel Serum SPF 50, \$40

SPF Type: Chemical
Active Ingredients: Homosalate (6%), octyl salicylate (5%), butyl methoxydibenzoylmethane (3%)
For lightweight yet hardworking protection, consider a gel-serum formula like this offering from Australian sun care brand Naked Sundays. Featuring hyaluronic acid and vitamin-rich kakadu plum, this product combines skin care and sun care for SPF 50 that

comes with a dewy finish. Our tester reported that not only did the formula hold up from a protection point of view, but it was hydrating enough to replace her moisturizer and added a subtle glow when worn underneath makeup, as well.

Dr.Jart+ Every Sun Day Sun Fluid SPF 50+, \$44

SPF Type: Chemical
Active Ingredients: Homosalate (9%), octinoxate (6.8%), octisalate (4.5%), octocrylene (4%), avobenzone (2.9%)
Our testers found this product to be one of the easiest SPF's to apply (and reapply) thanks to its fluid texture and rapid absorption. It has a light scent – somewhere between fresh and herbal – and proved capable of fending off sunburn for one burn-prone tester during all-day outdoor wear on sunny days. Its finish errs on the radiant side, and humectants like pentylene glycol and propenediol give it a silky, moisture-retaining feel that also creates a pill-free base for makeup application.

Best for Dry Skin

Dr. Althea Aqua Glowing Sunscreen SPF 50+, \$22.90

SPF Type: Hybrid
Active Ingredients: Bisotrizole (4%), ethylhexyl triazone (3.3%), drometrizole trisiloxane (2%)

From the viral K-beauty brand that brought us Grinding Cleansing Balms: a hydration-forward SPF designed to work for all skin types, but particularly dry to combination skin. Packed with provitamin B5 and marine extracts, the formula plays well with other skin care creams and serums and, despite having a consistency that is "thicker than most K-beauty SPFs," as one tester noted, the formula spreads easily and doesn't feel heavy during wear. It also dries to a neutral finish, so for those who don't want dewiness but also don't wish to compromise on moisture – this could be the one.



Belif the True Cream Aqua Bomb Sunscreen SPF 45, \$38

SPF Type: Chemical
Active Ingredients: Homosalate (9%), octocrylene (9%), octisalate (4.5%), avobenzone (2.7%)

Aqua bomb, indeed. Reported by one tester to have replaced their moisturizer during use, this double-duty offering provides a high sun protection factor while glycerin, marigold and noni fruit extracts work to boost hydration and barrier health. The product is scented – it has a subtle, "spa-like" smell, one tester said – and manages to be moisturizing without feeling greasy or heavy.



Augustinus Bader The Mineral Sunscreen SPF 50, \$140

SPF Type: Mineral
Active Ingredients: Zinc oxide (13.18%), titanium dioxide (9.1%)

A sunscreen that, were it not for the proof in its protection, "doesn't feel like sunscreen," one tester reported of Augustinus Bader's first SPF. Formulated with the brand's signature TCF8 technology – which blends peptides, amino acids and vitamins – in addition to physical SPF filters, this product has a creamy texture akin to that of an ultra-rich moisturizer. It applies "seamlessly over moisturizer and under makeup" and delivered "all-day hydration without feeling sticky or oily," according to a tester.



Live Tinted Hueguard 3-in-1 Mineral Sunscreen SPF 30, \$34

SPF type: Mineral
Active Ingredients: Zinc oxide (18%)

It's an SPF, but it's also a triple threat. This mineral sunscreen from Live Tinted features coconut oil-derived emollients to keep skin supple, as well as vitamin E to combat moisture loss and inflammation. The offering is compatible with makeup – it's a primer, too – but its proposition holds up on barefaced days as well, particularly for anyone looking to keep their skin guarded (as the name would imply) and healthily quenched with a fast-absorbing hydrator.



EltaMD UV Clear Face Sunscreen SPF 46, \$44

SPF Type: Hybrid
Active ingredients: Zinc oxide (9%), octinoxate (7.5%)

Formulated with niacinamide, vitamin E and hyaluronic acid, EltaMD's UV clear SPF 46 caters to skin health in more ways than one. Coming in three shades in order to ensure that it is, indeed, clear on all skin tones (untinted mineral SPFs otherwise tend to leave a white cast on those with deeper skin tones), this product offers sheer but powerful wear. One tester was "amazed how quickly it absorbed," adding that it was "the best sunscreen" she had ever used. It's fuss-free formula is suitable both for everyday wear or long days outdoors, and it aims to improve skin texture over time.

Best Everyday Facial SPFs



Supergoop! Play Everyday Face Lotion SPF 50, \$22

SPF Type: Chemical
Active Ingredients: Homosalate (10%), octocrylene (7.5%), octisalate (5%), avobenzone (3%)

Supergoop's Play Everyday Lotion is one that lives up

to its name. Our testers reported that the cream formula applied with ease, integrating well with prelunging serum and moisturizer steps without feeling dense despite its heavier-duty protection. The offering features a subtle, citrus-y scent, and is one that testers reached for while running errands, dog-walking and doing outdoor workouts, but also for days spent mostly indoors or at the office, during which it also felt comfortable to wear. "It delivers exactly what it promises," one tester said.

Chanel UV Essentiel Sunscreen SPF 50, \$62

SPF Type: Chemical
Active Ingredients: Homosalate (10%), octisalate (5%), octocrylene (5%), avobenzone (3%)

For a splurge-worthy everyday sunscreen, Chanel's UV Essentiel blends luxury with efficacy for a lightweight fluid that "coats the skin in a lovely cocoon," one tester said. The product taps ginger and gardenia extract and, despite its lightness, offers a matte, balm-in-a-good-way finish. "I love everything about this sunscreen," said our tester. "The packaging,

the scent, the richness of the texture and the UV protection – I've never gotten a sunburn with it on."

Avène Mineral Sunscreen Multi-Defense Fluid SPF 50+, \$36

SPF Type: Mineral
Active Ingredients: Zinc oxide (12%)

This fluid SPF from French pharmacy brand Avène offers mineral protection in a sensitive skin-safe formula with calming bisabolol and allantoin. The product is water-resistant for up to 40 minutes and has a featherlight finish, according to one tester, who added that it dries quickly and with a "barely there, demi-matte" feel. Worn under makeup, the product doesn't pill, though for best results add a more gripping primer if planning to wear color cosmetics atop this.

Shiseido Clear Sunscreen Stick SPF 50+, \$32

SPF Type: Chemical
Active Ingredients: Homosalate (10%), octocrylene (10%), octisalate (5%), avobenzone (2.5%)

Out of 10 facial SPF sticks we tested, Shiseido's Clear Sunscreen Stick was

the only one to receive rave reviews across the board. While others in the category were often reported to have filmy, heavy or greasy finishes, this formula – despite its glassy stick – does not leave an ultra-glossy finish, and it doesn't budge. "This format feels sanitary and easy to slather on quickly when I'm trying to get out the door," said one tester. The water-resistant formula also holds up during runs and other physical activity, with one tester reporting it routinely held up during 10-plus-mile jogs outdoors on sunny days.

Dr. Dennis Gross All-physical Lightweight Wrinkle Defense Sunscreen SPF 30, \$42

SPF Type: Mineral
Active Ingredients: Zinc oxide (16%)

Suitable for those with oily skin or who simply prefer a fresh, oil-free finish is this mineral SPF from Dr. Dennis Gross. With its airy, fluid-like texture, the product is "so lightweight that it doesn't feel like you've applied an additional layer of product," said one tester, who has previously been deterred from certain facial SPFs due to their at-times "heavy" feel. With ferulic acid, sea buckthorn and lingonberry, this sunscreen also aims to prevent and treat visible signs of aging.

@crazypizza.us
47 Montauk Hwy
East Hampton
(631) 819-6910



Crazy Pizza
Makes a Scene in
the Hamptons

Best Tinted SPF

Merit The Uniform Tinted Mineral Sunscreen SPF 45, \$38

SPF Type: Mineral
Active ingredients:
Zinc oxide (15%)

This first sun care foray from Merit offers slightly more color coverage than other tinted SPFs we tried, which testers liked because it still maintains a lightweight, layerable feel. Absorption is quick with this one, according to one tester, though the product needs to be "rubbed in well" to ensure it blends fully. Coming in 15 shades, the tint is versatile in the sense that it can be applied by finger, brush or sponge, and it "integrated seamlessly with my skin care routine underneath, and both cream and powder makeup products over it," said another tester.

Naturium Dew-glow Tinted Moisturizer SPF 50+, \$22.99

SPF Type: Chemical
Active ingredients:
Homosalate (10%), octisalate (5%), avobenzone (3%)

The typical pitfalls tinted moisturizers can befall—wear that skews too far in the direction of one or the



other rather than offering a true hybrid; thickness that leads to patchy coverage, and so on—don't exist with this Dew-glow offering from Naturium. It comes in three light, medium and deep varieties, is unscented with a "mess-free pump," as one tester described, and offers a "dewy finish that absorbs easily and feels light." Formulated with niacinamide, glycerin and squalane, it hydrates while offering a dose of color that balances the complexion just enough for barely there wear.

Beauty of Joseon Daily Tinted Fluid Sunscreen SPF 40, \$20

SPF Type: Mineral
Active ingredients:
Zinc oxide (21%)

Beauty of Joseon has long been a chemical SPF crowd-pleaser and its tinted SPF, launched this year, marks the first mineral formula for the K-beauty brand. This tint comes in 12 shades and offers sheer,

buildable coverage that one tester reported was easy to spread, even imparting a skin-blurring effect in addition to camouflaging discoloration. No testers were sunburned in the process of assessing this sunscreen, which became a go-to on "no makeup-makeup days" for one tester. Pro tip: this formula is more fluid than most, so shake well before application.

Ciele Tint & Protect Tinted Serum SPF 50+, \$44

SPF Type: Mineral
Active ingredients:
Zinc oxide (12%)

Developed by makeup artist Nikki DeRoest, this tinted serum features mineral SPF 50+ and glides easily across the skin and over skin-prep steps including vitamin C serum and moisturizer, according to one tester. The 13-shade formula is buildable,

and the sweet spot for lightweight coverage that still imparts protection is at least eight drops-worth of the formula, which is non-comedogenic and features skin-soothing ingredients like bisabolol and allantoin.

Colorescience Sunforgettable Total Protection Face Shield Flex Sunscreen SPF 50, \$58

SPF Type: Mineral
Active ingredients:
Zinc oxide (12%)

Because it features encapsulated pigments, this mineral formula appears white when first dispensed from the



bottle though it quickly—and, as one tester said, "fascinatingly"—develops into its respective tinted shade upon blending. It has a demi-matte finish and comes in six shades. While the formula is layerable, our testers found that best practice is to wait at least one minute in between applying additional layers, with two layers being the sweet spot for foundation-like coverage that doesn't look cakey. "This is the most long-wearing skin tint I've ever used," said one tester, adding that the formula "stays put and doesn't leave an oily sheen on my combination skin, even after hours of wear."



Best Body SPF



Neutrogena Ultra Sheer Body Mist Sunscreen SPF 70, \$9.99

SPF Type: Chemical
Active ingredients:
Homosalate (15%), octocrylene (10%), octisalate (5%), avobenzone (3%)

As far as sprayable sun protection goes, this SPF 70 body mist from Neutrogena gets the job done—and at an affordable price point. "The value is great; the product is consistent, and the SPF factor is high—I feel comfortable putting this on my face or my body," said one tester. This non-comedogenic formula is also water-resistant for up to 80 minutes and dries down with a clear, "weightless" finish. Because it applies clear, though, be sure to spray and spread thoroughly to ensure adequate protection without missing a spot.

Dune Suncare The Bod Guard Invisible Gel Sunscreen SPF 30, \$25

SPF Type: Chemical
Active ingredients:
Homosalate (5.5%), octisalate (4.5%), octocrylene (4%), avobenzone (2%)

For those with sensitive or breakout-prone skin, this gel-cream hybrid offers protection without any fuss. Featuring vitamin E to protect skin from

free radicals; hibiscus extract for hydration and neem extract to clarify inflammation, this hero from Dune is also water-resistant for 40 minutes. One tester with sensitive skin noted its easy, nonstick application and "light and fresh scent."

Kopari Sunglaze Sheer Body Mist Sunscreen SPF 42, \$39

SPF Type: Chemical
Active ingredients:
Octocrylene (10%), octisalate (5%), avobenzone (3%), homosalate (0.5%)

Kopari's suite of SPF products goes wide, but this sheer SPF body mist is among those that add a sense of whimsy—without sacrificing practicality—to sun protection. Coming in the brand's signature Coconut Milk scent, described by one tester as "mild," this spray is water- and sweat-proof for up to 80 minutes. While the formula sparkles in its bottle, it applies clear, though it did add a welcome glow for our tester while it protected her skin.

Vacation Classic Whip Sunscreen Mousse SPF 30, \$22

SPF Type: Chemical
Active ingredients:
Homosalate (7.5%), octocrylene (5%), octisalate (5%), avobenzone (3%)

While this SPF mousse from Vacation may have initially taken over TikTok feeds for its novelty factor, it made an impression among our testers for its combination of fun and efficacy. Featuring coconut oil, aloe vera and banana extract, this hydrating formula "looked and felt great" on skin, said one tester, while another added that its protection held up during long park days and time spent outdoors. One thing to note: For some, the product's texture created a slight learning curve when it came to portion control. But the brand recommends applying ping pong ball-sized dollops per limb for sufficient coverage.

La Roche-Posay Anthelios Melt-In Milk Sunscreen SPF 60, \$37.99

SPF Type: Chemical
Active ingredients:
Homosalate (10%), octocrylene (7%), octisalate (5%), avobenzone (3%)

Glycerin, vitamin E and La Roche-Posay's signature thermal spring water combine in this luminous-finish formula, which was designed to be suitable for use on the body and the face. The formula is on the thicker side and thus takes some time to work into the skin. But for people with dry, combination or normal skin types, this cream offers a "protective, great quality, no-frills product," said one tester.

COSMOPROF

NORTH AMERICA
LAS VEGAS | MIAMI

• THE LEADING B2B BEAUTY
EVENT IN THE AMERICAS,
DEDICATED TO ALL SECTORS
OF THE INDUSTRY

• **LAS VEGAS**
MANDALAY BAY CONVENTION CENTER

• **JULY 15 - 17, 2025**

• COSMOPROFNORTHAMERICA.COM

• **REGISTER NOW AND SAVE 25%**
WITH CODE LV25WWD



• **MIAMI**
MIAMI BEACH CONVENTION CENTER

• **JANUARY 27 - 29, 2026**

Heads Collective

Organizer – USA Beauty LLC

informamarkets



A new world for beauty

Bologna, Hong Kong,
Las Vegas, Mumbai,
Bangkok, Miami

The Ultimate Guide To Lymphatic Drainage

Here, a look at 10 of the best products to depuff and detox this summer. BY EMILY BURNS

Ready for a summer detox? Lymphatic drainage has become all the rage with vibration plates going viral on TikTok, massage spots like The Tox and Ricari Studios earning a spot in consumers' regular self care routines and more supplements, topicals and tools hitting the market.

The lymphatic system works to remove toxins in the body and may become stagnant due to an array of factors including illness, dehydration, lack of movement, poor diet and more. Additionally, when the lymphatic system isn't working properly, it may lead to swelling, inflamed skin, a weakened immune system, fatigue and other issues. When the lymphatic system needs to be worked out, most people may notice puffiness, bloating or fluid retention, which can be addressed with manual massage, devices and other methods.

While there are a slew of options for lymphatic drainage massages and intensive treatments on the market, these can get expensive, particularly with regular use. Now there are plenty of devices, supplements and topicals on the market that can be used daily to support the lymphatic system without breaking the bank.



Normatec 3 Legs, \$899
The Hyperice Normatec Legs use seven levels of air compression to address swelling, circulation and recovery. The brand recommends using the zip-up boots for 20 to 60 minutes per session.



HigherDose Body Sculptor Ritual Set, \$399
HigherDose's latest device combines red light and microcurrent into a gua sha-like device that can be used to sculpt the body and drain excess fluid. When combined with the Sculpting Activator Gel and Transdermal Magnesium Spray, included in the set, the sculpting and recovery effects are enhanced.



Elastique Le Monde Bra, \$175, and Leggings, \$235
These signature leggings from Elastique feature the brand's gradient compression and microperles that press into the skin and support lymphatic drainage. While these leggings can be worn daily, they are especially beneficial when traveling to support circulation and prevent swelling.



Kate McLeod The Body Gua Sha, \$95
Body gua shas provide similar sculpting benefits to their facial counterparts and

can be used to get the lymphatic system moving. This option from Kate McLeod can be used in conjunction with the brand's Daily Stone, a cocoa butter-based lotion bar, for a gliding massage that depuffs and tightens the skin.



The Skinny Confidential Butter Brush, \$84
Dry brushing, which should always be done toward the heart for best results, helps move any buildup in the lymphatic system to ensure toxins are removed and blood flow is supported. This option from Lauryn Bosstick's The Skinny Confidential features a long handle for easy use across the entire body.



Mary Ruth's Organic Lymphatic Support Herbal Blend, \$30
This tincture from Mary Ruth's features a proprietary organic blend of echinacea root, European dwarf elderberry and other ingredients to promote lymphatic drainage from the inside out. According to the brand, 1 ml should be taken one to three times a day.



Love Wellness Bye Bye Bloat Depuff & Sculpt Bundle, \$60
Inspired by the brand's bestselling Bye Bye Bloat Supplement, Love Wellness' Bye Bye Bloat

Depuff & Sculpt Bundle starts with the Firming Clay Body Mask, which features ingredients like kaolin to activate the lymph nodes to prep them for massage. The mask is followed by the Detoxifying Body Oil, featuring rosemary oil to detox, peppermint oil to reduce inflammation and grapefruit oil to address swelling, in conjunction with the Lymphatic Massage Roller.



Gente Lymphatic Drainage Oil, \$26, and Gua Sha, \$16
Gente's latest launch, a Lymphatic Drainage Oil for face and body, employs green coconut oil fraction, patauaí oil, mulateiro oil, tucumã and other ingredients to reduce inflammation, hydrate the skin and support barrier function. It can be used in conjunction with the brand's face or body gua shas, \$16, for added sculpting effects.



Biotyspa Body Sculpt Kit, \$147
Biotyspa's Body Sculpt Kit is an in-shower system that features a Hydrating Shower Gel, which is used in conjunction with the suctioning Body Sculpt Cup for a manual massage. The Firming Body Oil is applied after to boost the effects and support firmer-looking skin with organic oils and caffeine.

Life Pro Waver Vibration Plate, \$230
Vibration plates have become all the rage on TikTok for their lymphatic drainage benefits. On social media, users swear by standing on these oscillating plates to get their lymphatic system moving, removing toxins and fluid buildup. Life Pro also suggests that performing workouts on the plate may improve the benefits.



Christy Turillington photograph by Arthur Elgort/Conde Nast via Getty Images; HigherDose (Normatec) and Biotyspa (Body Sculpt Kit) by Sarah Chandler; The Skinny Confidential Butter Brush by Sarah Chen Photo.

*Perfectly located
in the heart of Houston.
With over 60 global luxury
brands, local boutiques, and fine
dining, featuring*

HERMÈS
DIOR
CARTIER
HARRY WINSTON
PATEK PHILIPPE AT
DEBOULLE
DOLCE & GABBANA
VAN CLEEF & ARPELS
STEFANO RICCI
BRUNELLO CUCINELLI
ZIMMERMANN
PUCCI
BRIONI
KITON
BIOLOGIQUE RECHERCHE
BACCARAT
HÄSTENS
SAINT BERNARD
L'AGENCE
ALICE + OLIVIA
MAISON FRANCIS KURKDJIAN
LOVESHACKFANCY
JENNI KAYNE
CYNTHIA ROWLEY

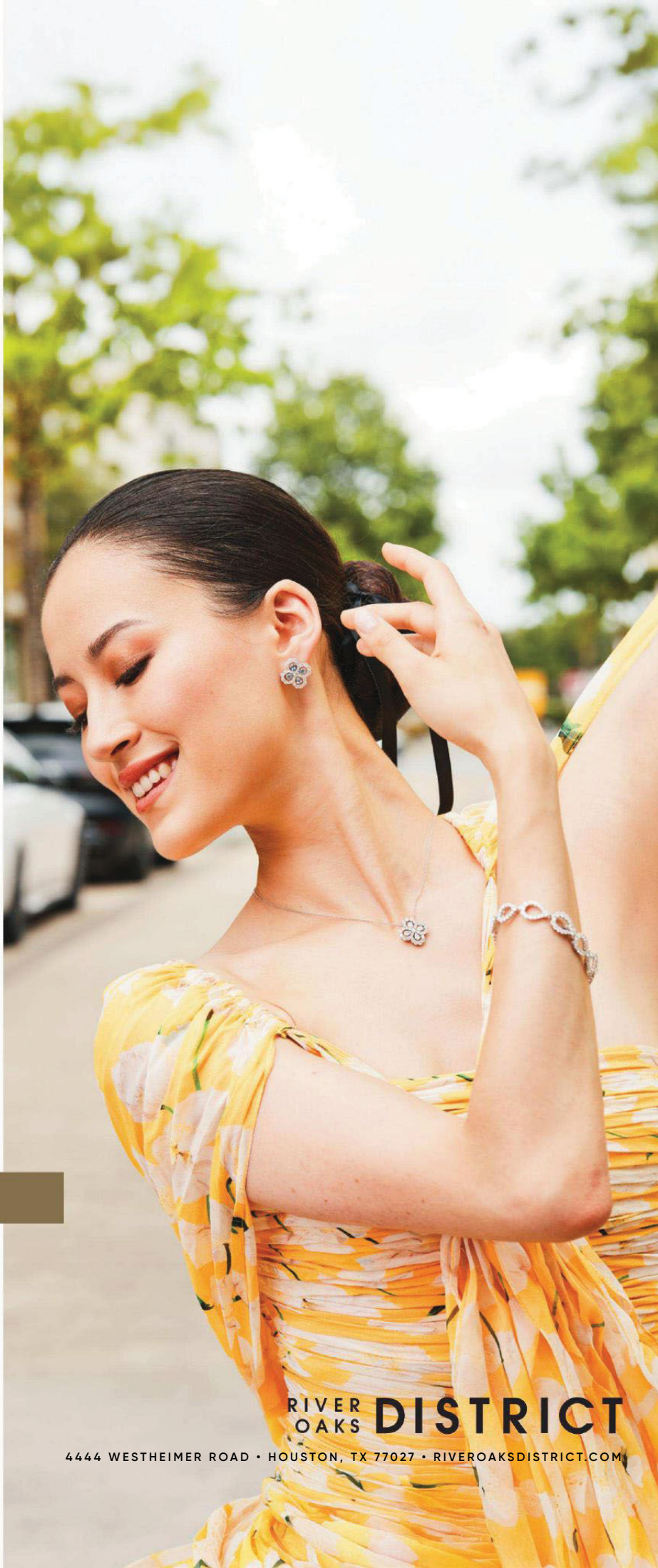
STEAK 48
LE COLONIAL
AZUMI
MAD
BARI RISTORANTE
TOULOUSE
LITTLE HEN
OJO DE AGUA

THE DISTRICT. IT'S A MOVEMENT.



THE POST OAK HOTEL
AT UPTOWN HOUSTON

*Experience Texas' only Forbes
Five-Star Hotel and Spa. Enjoy
true Southern hospitality
with exclusive Shop & Stay
packages and complimentary
roundtrip transportation to River
Oaks District. Learn more at
ThePostOakHotel.com.*



RIVER OAKS **DISTRICT**

4444 WESTHEIMER ROAD • HOUSTON, TX 77027 • RIVEROAKSDISTRICT.COM

One of five pools at Calamigos Ranch.



A No-longer Hidden Malibu Sanctuary

Once reserved exclusively for members and overnight guests, the spa at Calamigos Ranch is now open to the public on weekdays for the first time. BY RYMA CHIKHOUNE

Calamigos Ranch, a 250-acre Malibu retreat, has opened the doors to its spa for weekday visits – previously reserved exclusively for members and overnight guests.

“Come and decompress, that’s definitely the sense here,” says general manager David Stork, who oversees the property. It’s nestled in the Santa Monica Mountains, between the coastline and valley.

“You’ve got to stay for two days to really make it work, in my opinion,” he goes on. “The first day, you can decompress. The second day, you can really focus on yourself. We do believe that people should be able to have access to these locations as well, from a daytime point of view. You don’t have to be part of the resort to be here. We encourage it, but we do have this open to the public, so they can come weekdays. Otherwise, it’s membership and resort only.”

Spa offerings include the \$280 Malibu Glow Facial, featuring iS Clinical products for cellular renewal paired with LED light therapy, and the Calamigos Signature Massage, a personalized treatment starting at \$275 for 50 minutes. There are body treatments like the \$385 Earth and Sea Scrub, which uses algae, sea salts and coconut oil to exfoliate and hydrate. Guests can opt for wellness experiences like the Chakra Massage, which uses stones to “release your energy and let positivity flow,” and Reiki therapy, the

energy-healing practice involving light touch for emotional and physical balance. A sauna and cold plunges are also available, along with access to the spa’s pool, where bites and drinks can be ordered.

“It’s about relaxation,” says spa director Martine Blanchett. “And wellness is not only about treatment. This is a lifestyle. When you arrive here, we want people to feel disconnected. It’s a complete disconnection.”

Immersed in nature, surrounded by native oaks and rolling hills, Calamigos Ranch is an escape. It’s the kind of place passed along by word of mouth, says Stork.

Dating back to 1937, it’s privately owned by the Gerson Family. Beginning with J. Grant Gerson, the ranch has been run by five generations.

“Every evolving generation of the family has changed it somewhat, and it’s evolved into what it is today,” says Stork, noting it started as a kids’

camp. “It’s a hidden gem.”

Those in the know have mostly been Malibu locals, who make up the largest share of the roughly 170 members, along with residents from nearby Calabasas and Agoura Hills.

Membership is one of the three core pillars of the business, alongside the resort (with rooms, suites, cottages and bungalows of all sizes, with the latter ranging between about \$600 and \$3,000 a night) and events. Access is granted through an application and interview process, offering members exclusive areas of the property. The resort caters to overnight guests, while the events arm includes five venues of varying sizes for weddings and private gatherings.

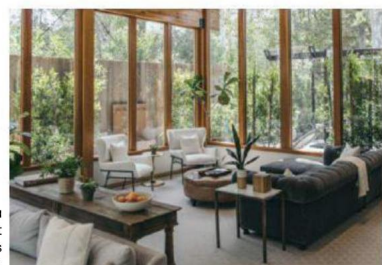
Across the grounds – which has vineyards producing cabernet, chardonnay and rosé – are five pools, pickleball courts, a fitness center, co-working spaces, a kids’ club, The Ranch Club restaurant (serving seasonal dishes with local ingredients), a House Bar, Gentry Market café, guided hikes, yoga, meditation sessions, concierge services, and more. Members and resort guests also have access to nearby Calamigos Beach Club, a 10-minute drive away and steps from the ocean.

“Everything is designed with low impact to the environment and really thought out in terms of how it affects the Malibu canyons,” Stork says of the design, which blends nature and architecture.

Stork and Blanchett are among a new era of leadership in recent months, with Peter Deacy as activities and experiences director. Together with membership director Adir Tal and operator Garner Gerson, they are working to restructure the property and bring on more activities, including horseback riding and paddleboarding.

“It’s an exciting time,” claims Stork. And it comes at a perfect time as summer kicks off, with the Pacific Coast Highway open once again after the L.A. fires. There’s a quiet revival underway, with locals and visitors returning to Malibu with a renewed sense of purpose to support its independent businesses.

Calamigos Guest Ranch is located at 327 S Latigo Canyon Road, in Malibu, Calif. Rooms can be booked online at calamigosguestranch.com or by calling the front desk at (818) 540-2440. Public Ranch Club restaurant reservations are available on select nights and can be booked through Resy. The spa is available to the public Monday through Thursday.



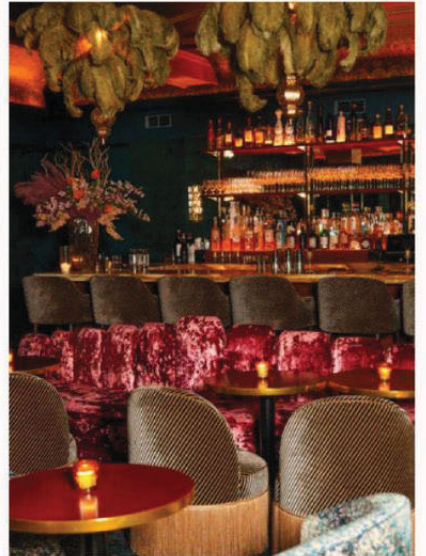
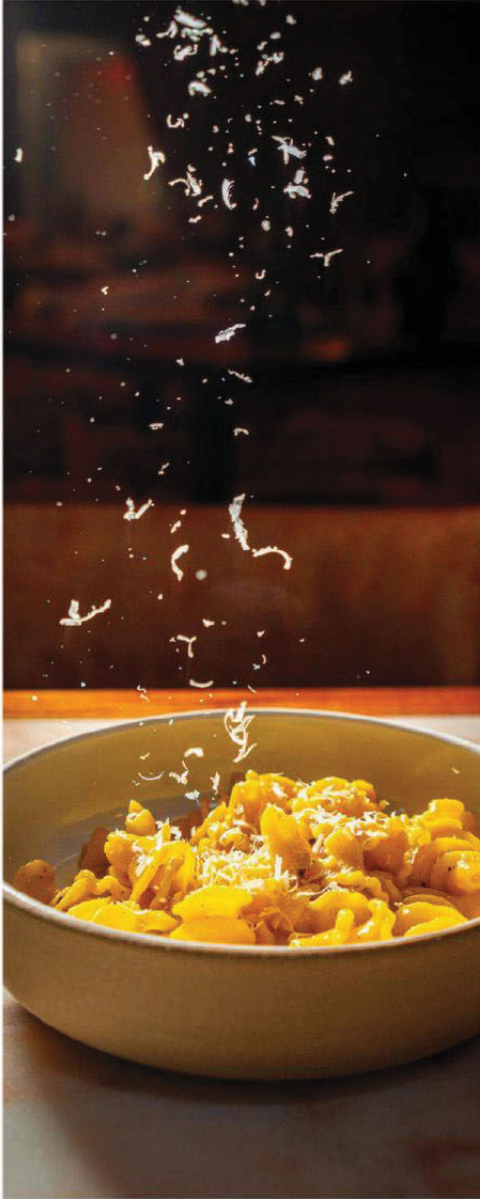
The spa lounge at Calamigos Ranch.



A Calamigos Ranch bungalow.



FLYFISH CLUB



DISCOVER NYC'S PREMIER
CURATED MEMBERSHIP CLUB,
ROOTED IN ELEVATED DINING
AND SOCIAL EXPERIENCES,
FEATURING A RESTAURANT,
LOUNGE, AND OMAKASE BAR.

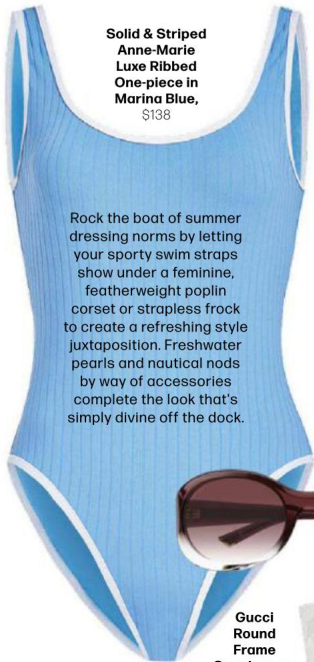
WWW.FLYFISHCLUB.COM

Shop

The Swim-to-shore Shopping List

Dive right into the new ways to wear swimwear that make the most of your summer investment, inspired by runway collections from Miu Miu to Hermès.

BY ADAM MANSUROGLU



**Solid & Striped
Anne-Marie
Luxe Ribbed
One-piece in
Marina Blue,**
\$138

Rock the boat of summer dressing norms by letting your sporty swim straps show under a feminine, featherweight poplin corset or strapless frock to create a refreshing style juxtaposition. Freshwater pearls and nautical nods by way of accessories complete the look that's simply divine off the dock.



**Gucci
Round
Frame
Sunglasses,**
\$640



**John Hardy
JH Essential
Pearl Hoop
Earring,
Sterling Silver,
16mm,**
\$495



**Heaven
Mayhem
Nency
Earrings in
Red,** \$90



**Simkhai
Emerson Bustier,**
\$295



**Frame
The Harrington
Jacket,**
\$798



**Eres Chrome
Bikini Top, \$335
and Gredin
Bikini Briefs,
\$300**

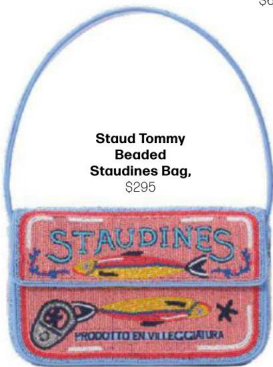
Dip your toes into the season's sensual fashion trends that give a glimpse of your minimalist bikini bralette and briefs. A structured, utilitarian top layer provides a delightful contrast to the fluidity of a sheer slip skirt that makes a splash off the beach with slivers of glistening, sun-kissed skin.



**Lisa Eldridge
Desert Gloom
Eyeshadow Palette,**
\$62



**Cult Gaia Fiore
Belt in Espresso,**
\$258



**Staud Tommy
Beaded
Staudines Bag,**
\$295



**Cinq à
Sept
Dionne
Short,**
\$325



**St. Agni
Transparent
Skirt in
Black Olive,**
\$455



**Röz Santa
Lucia
Styling Oil,**
\$45



**Lines
by Dr.
Marnie
Lip Serum,**
\$45



**Savette
Symmetry
Pochette
in Black
Mesh With
Leather Trim,**
\$1,290



**Refy
Brow
Sculpt,**
\$24



**Veraffed
Silver
Comb
Charm,**
\$38



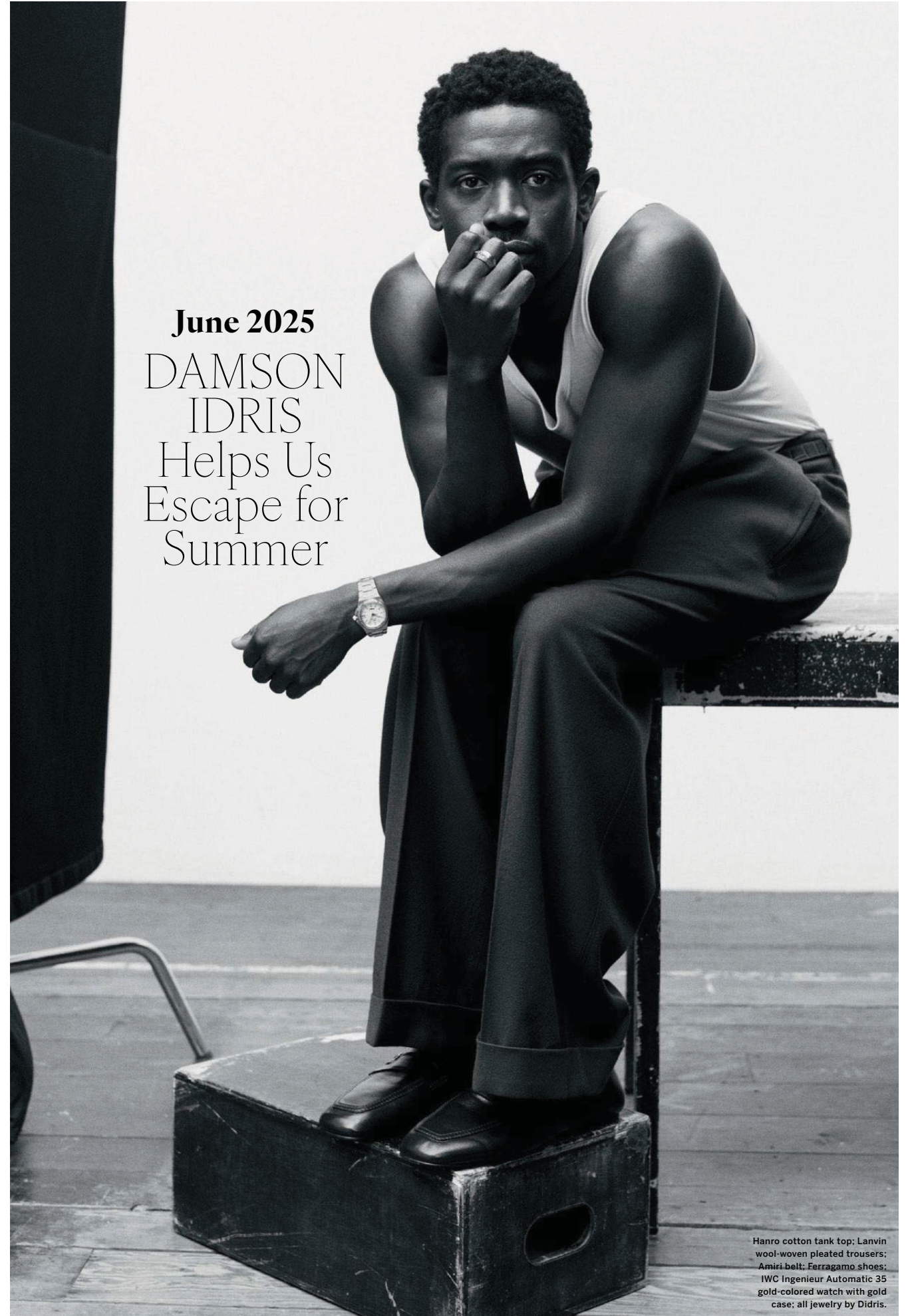
**Prada
Beauty
Light
Glowing
Lip Oil
Stick,**
\$50



**Morjas
The Boat
Shoe,**
\$380

**Larroudé
Gaia Sandal in
Ivory Leather,**
\$315





June 2025
DAMSON
IDRIS
Helps Us
Escape for
Summer

Hanro cotton tank top; Lanvin
wool-woven pleated trousers;
Amiri belt; Ferragamo shoes;
IWC Ingenieur Automatic 35
gold-colored watch with gold
case; all jewelry by Didris.

“IT FELT LIKE FLYING,”
DAMSON IDRIS SAYS OF
ZOOMING UP TO 180 MILES
PER HOUR ON THE RACE TRACK
WITH “F1” COSTAR — AND
FAN — BRAD PITT, WHO
HELPED HIM MASTER THE
RACE CARS’ TRICKY CLUTCH.

READY TO

REV

UP

*By Samantha Conti
Photographs by Zeb Daemen
Styled by Alex Badia*



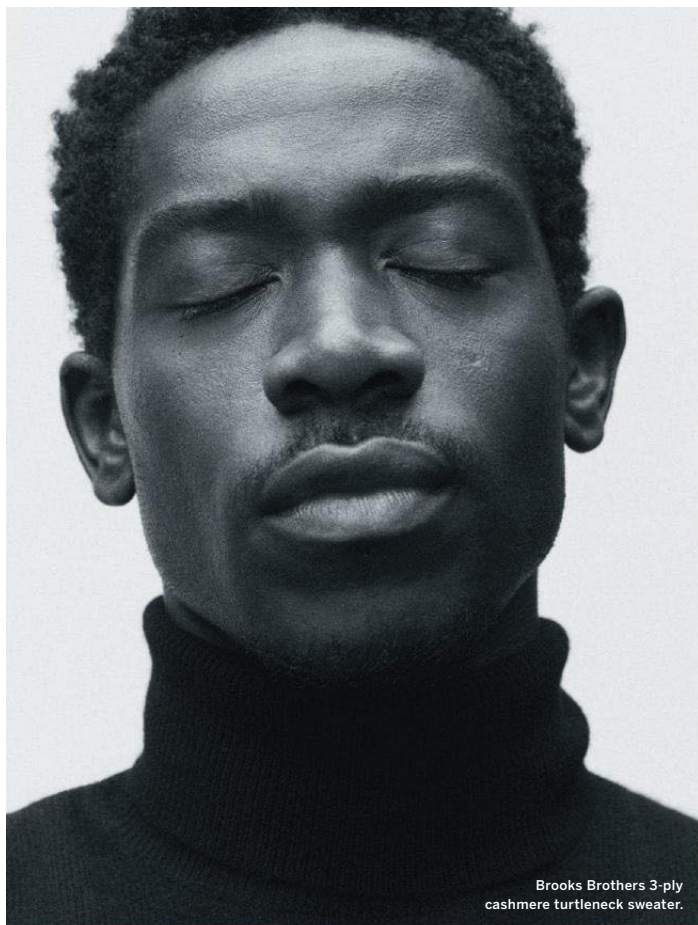
Brooks Brothers 3-ply cashmere turtleneck sweater; Willy Chavarria 100 percent wool trousers; Hermès belt; IWC Ingenieur Automatic 40 watch with gold case; all jewelry by Didris.



Versace leather jacket and pants;
Cesare Attolini superfine cotton
shirt; Thom Browne tie; Gianvito
Rossi boots; IWC Portugieser
Hand-wound Tourbillon Day
and Night watch in black with
18-karat Armor Gold® case.

Cesare Attolini cashmere
double fabric coat; Hanro
cotton tank top; Lanvin wool-
woven pleated trousers; Amiri
belt; IWC Ingenieur Automatic
35 watch with gold case; all
jewelry by Didris.





Brooks Brothers 3-ply cashmere turtleneck sweater.

D

Damson Idris is riding high – and low – at great speed.

The multitalented star of “F1” can drive a race car, and even ride a panther, his mode of transport in the upcoming fantasy adventure film “Children of Blood and Bone,” in which he plays Prince Inan alongside his good friend Idris Elba and fellow actors Cynthia Erivo, Viola Davis and Chiwetel Ejiofor.

None of this has come easily. The 33-year-old Idris, who was raised in Peckham, south London, in a big Nigerian British family, failed his driving test multiple times. “But when I finally passed, I was such an amazing driver – the best in Peckham,” says Idris with a cheeky smile during a fashion shoot in a north London studio.

Now it’s hard to peel him away from his motor – or anyone else’s. He pulled up to the Met Gala in a race car resembling the one in “F1,” dressed in a Tommy Hilfiger jumpsuit and a red, white and blue helmet ablaze with 20,000 Swarovski crystals.

The cars don’t have to be fast. In his downtime, he tools around south London in one of his sports cars, or his Jeep. “I have loved driving since I was young – especially convertibles. Now and then the family come out, and jump in,” says Idris, the youngest of six siblings and uncle to 17 – and counting – nieces and nephews.

When the chance came to be an F1 driver in the film directed by Joseph Kosinski and produced by Jerry Bruckheimer, F1 legend Lewis Hamilton, and others, Idris jumped. He did

everything he could to get the role, which he describes as a “juggernaut” of an opportunity.

“I was manifesting before the audition,” says Idris, who practiced on F1 simulators, competed in online games and binge-watched “Drive to Survive,” the Netflix documentary that takes a behind-the-scenes look at F1 drivers and races.

But his high energy, sense of fun – and nonstop smiles – probably also had a lot to do with him getting the part. Between outfit changes during WWD Weekend’s fashion shoot, he bounded up and down the studio’s metal staircase – often half-dressed – punched the air with joy, and made a special request to have R&B – and Lauryn Hill in particular – playing.

WATCH OUT FOR THE CLUTCH

Still, he had a lot to learn about race cars and his character, Joshua Pearce, a talented rookie helping has-been Sonny Hayes, played by Brad Pitt, make a comeback. The two, who ride with the fictional APXGP F1 team, have terrific chemistry, especially when they’re lobbing insults at one another.

Off-screen, there was a sense of camaraderie between the rookie and his seasoned counterpart, one of the highest-paid actors in Hollywood. Idris looked to Pitt for help in many ways, but especially with the clutch which, in an F1 car, is on the steering wheel, not the floor.

“I was horrible on a clutch – and Brad was amazing,” he says. “He rides bikes [motorcycles], so he’s good on the clutch. But me, every time I’d stall it was like, ‘Damn!’ The hand clutch is not as easy as you think, especially when you’re turning the wheel” at the same time.

Idris’ positivity – and persistence – served him well during the filming, which was challenging in so many other ways.

“F1” took around 20 months to film, with the production interrupted by the actors’ strike, which ran for 118 days in 2023.

Although some of the shooting was at Silverstone, the motor racing circuit in Northamptonshire, England, the cast and crew spent much of the time jetting to Grand Prix races in the U.K., France and the Middle East, and filming in between actual races.

“We’d have these small, 10-minute windows to get out on a track, drive around it safely – and not crash in front of the crowd,” says Idris, who’d alternate driving with Pitt.

“We’d have to say our lines at specific places on the track, go at a certain speed, keep the right distance away from the car in front. It was incredibly challenging, and we were so focused, it was almost like performing theater,” recalls Idris, who began his career on stage in Ade Solanke’s “Pandora’s Box,” a family drama where he played a delinquent London teen sent back to boarding school in Nigeria.

Still, the actors managed to have a laugh. “Abu Dhabi was a hot drive – but it was so much fun,” says Idris, adding that he and Pitt “also played about in France. We got to jump in an actual F1 car – and that was interesting.”

The actors drove F2, F3, F4 and electric vehicles, which were adapted to look like F1 machines, and clocked up to 180 miles an hour, which Idris says “felt like flying.”

NEW KID ON THE TRACK

Still, the pressure was always on. “F1” is Idris’ first big Hollywood film, the budget was an estimated \$250 million and the director, Kosinski, is known for star-studded action movies including “Top Gun: Maverick” and the sci-fi pictures “Oblivion” and “Tron: Legacy.”

But Kosinski says Idris rose to the challenge. “This was the first large-scale movie he’s ever done, but he had six years under his belt heading up the television show, ‘Snowfall.’ He feels like a newcomer to film, but he actually has a lot of experience and that shows because we threw him in a scene with Brad Pitt on Day One, and he held his own, went toe to toe,” Kosinski says.

“It doesn’t matter how much experience you have – I’ve seen many an actor freeze up when they step on set with an icon like that, but Damson brought it right from the beginning, and that’s exactly what I needed from him, and that character, in this film,” he adds.

Idris made his name first on stage and later with “Snowfall,” the six-season FX crime series that garnered him multiple awards for playing a young drug kingpin. He was in critically acclaimed films including “Farming,” for which he won a best performance award at the Edinburgh International Film Festival for his role as a self-loathing Black skinhead in 1970s England.

“I think Brad, as well, was very impressed,” Kosinski says. “After the first week, he turned to me and said ‘He’s gonna win,’ which is Brad’s way of saying ‘This kid’s got it.’”

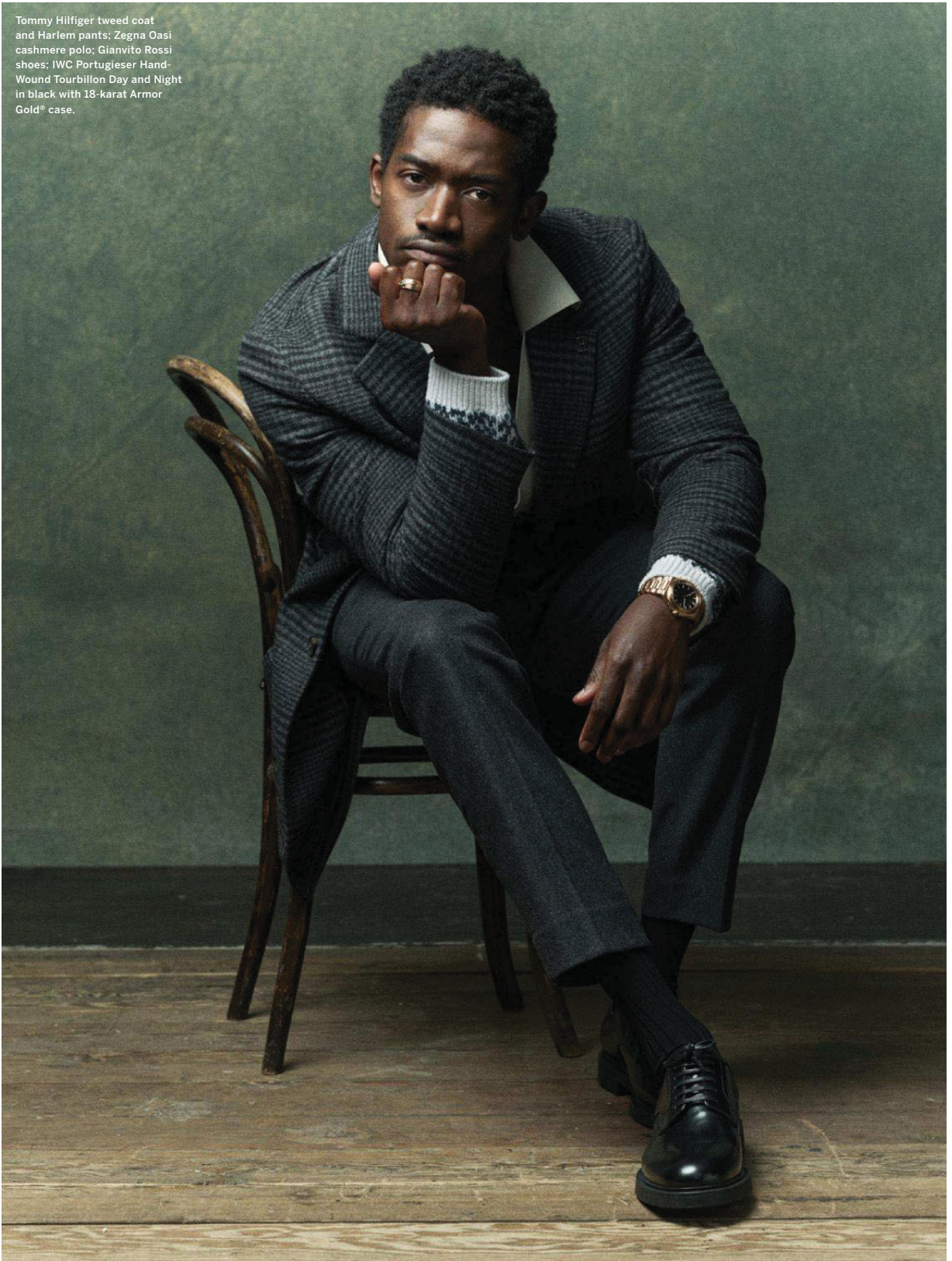
The director was also impressed with Idris’ driving, even with the clutch fumbles.

“He trained for three months and went from having no racing experience to being put in a 650-horsepower, full-on, professional race car with cameras mounted – and they were blocking his eye line,” Kosinski says. ▶

They may have sparred frequently on screen, but costars Brad Pitt and Damson Idris developed a strong bond during the 20 months they spent filming “F1.” Director Joseph Kosinski says Pitt was “very impressed” with Idris. “After the first week, he turned to me and said ‘He’s gonna win,’ which is Brad’s way of saying ‘This kid’s got it.’”

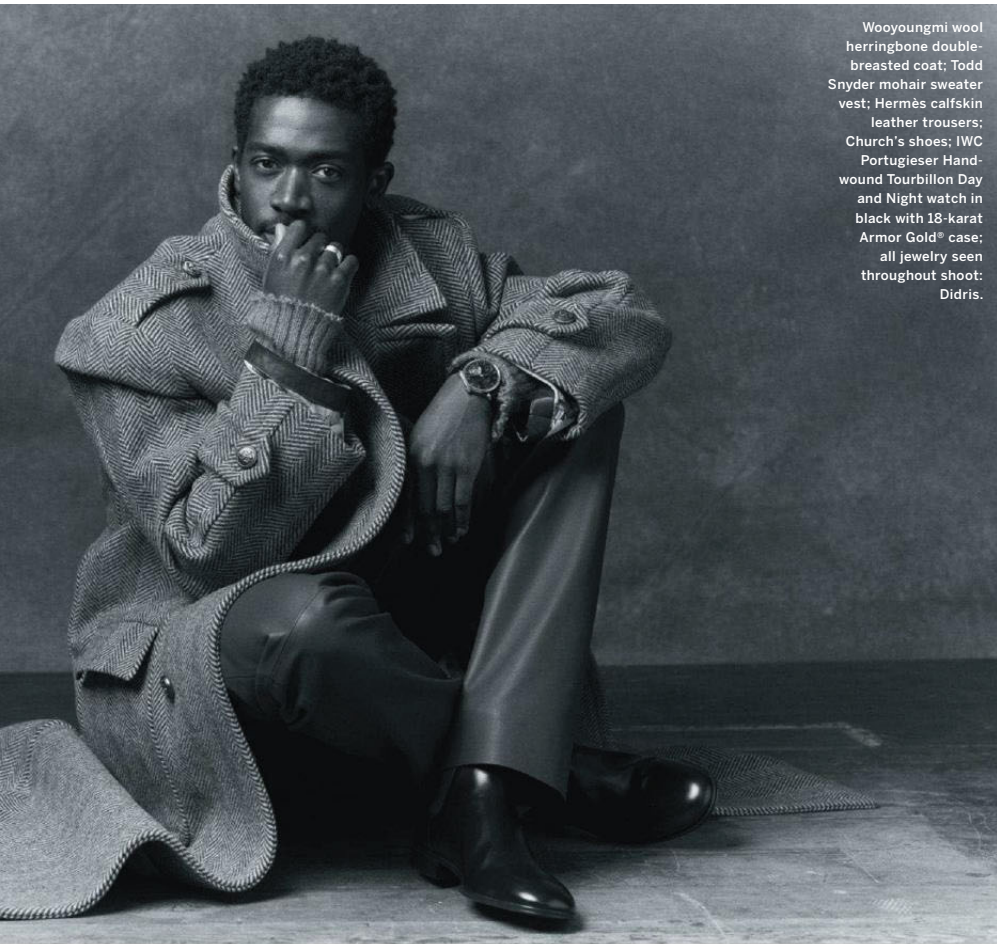


Tommy Hilfiger tweed coat
and Harlem pants; Zegna Oasi
cashmere polo; Gianvito Rossi
shoes; IWC Portugieser Hand-
Wound Tourbillon Day and Night
in black with 18-karat Armor
Gold® case.





Prada Shetland chevron coat;
wool knitwear; stuoia trousers;
spazzolato leather loafers.



Wooyoungmi wool herringbone double-breasted coat; Todd Snyder mohair sweater vest; Hermès calfskin leather trousers; Church's shoes; IWC Portugieser Hand-wound Tourbillon Day and Night watch in black with 18-karat Armor Gold® case; all jewelry seen throughout shoot: Didiris.

Showing Off Tommy Hilfiger, Prada on the Red Carpet



1 Arriving at the F1 Grand Prix of Great Britain at Silverstone Circuit on July 7, 2024 in Northampton, United Kingdom. 2 At the Tommy Hilfiger, spring 2025 fashion show during New York Fashion Week in New York City. 3 At the Prada, fall 2025 Menswear Fashion Show on Jan. 19, 2025 in Milan. 4 At the 2025 Met Gala Celebrating "Superfine: Tailoring Black Style" held at The Metropolitan Museum of Art on May 5, 2025 in New York.

Red carpet photographs by Kym Iltman/Getty Images; Taylor Hill/Getty Images; Vittorio Zunino Celotto/Getty Images for Prada; Lexie Moreland

"I learned from 'Top Gun' that when you're wearing a helmet and all the gear and being in something that's moving so fast, and having to perform your scenes, it's very tricky. A lot of times you end up with a wide-eyed, frozen stare. But Damson is doing the driving, and the focus and intensity are there. And he's also playing the character at the same time. You never doubt for a second that it's Joshua Pearce in the car," the director says.

He adds: "Damson was always able to keep the car on the track and play the intention, the emotion of the scene that we needed him to play, which is a lot to process and juggle for any actor. He went above and beyond. He had that from the beginning. You can't teach that. It's something you're born with."

He also likes that Idris failed his – famously difficult – London driving test so many times.

"That's a good thing, because on the racetrack, you have to be willing to push it to the limit – and to look convincing. You don't want someone playing it safe in the middle of the track. You want someone who's willing to go to the very edge, to look like he's pushing, because that's what these Formula 1 drivers do every single weekend. Maybe it's good that Damson had a hard time following the rules," he says.

MORE SPARKLING WATER, PLEASE

Idris' costar Kerry Condon, who plays Kate McKenna, the first female technical director of an F1 team, says she understood Idris' work ethic – and determination – from the get-go.

"We weren't established film stars like Brad, and the both of us had this feeling like, 'Oh my god – this is big for us, and we really want to nail it, to do a good job.' There were hundreds of millions of dollars on the line, and we're acting opposite Brad, so there was this undercurrent of 'I hope I'm doing a good job,'" says Condon, whose role in the 2022 film "The Banshees of Inisherin" earned her a BAFTA and an Academy

Award nomination for best supporting actress.

Condon, who's originally from County Tipperary, Ireland, also points out that she and Idris come from a "working-class background," which added a whole extra layer of pressure. "It's very different if you come from nothing and you have absolutely zero connections in this business. I was really proud of Damson. And we made it fun. Joseph really encouraged fun on the set."

Condon felt protective of Idris during the filming, which was often grueling. Idris and Pitt had to eat and train like professional race drivers, who hover around a minimum weight of 80 kg, or about 175 pounds, which includes the helmet, shoes and suit.

"It's double the work because you have to practice the driving, be on a diet and prepare your scenes," Condon says.

"You're hungry because you have to watch your weight – and not for aesthetic reasons. You can't get into the seat and drive if you don't diet. It's so physical and there were lots of times when he was hungry, and I kind of took care of him in those moments. Because I know when you're hungry, your emotions can kind of run riot," she adds.

"I would always look out for Damson. If he seemed like a little down or tired or was in a bad mood, I would suggest sparkling water. I suggested it so much that it became a joke on the set," she says.

Forgoing a hearty meal would have been difficult for Idris who, during the interview, talks about his favorite Nigerian restaurants in London: Enish, 805 and Stork in Mayfair. "I'm giving you all the shout-outs. Go and get some goat, some jollof rice and some plantain – you'll like it," he says.

LEARNING FROM THE MASTERS

Between filming – and sparkling water breaks – Idris filled his time asking questions.

"I was just a sponge, really. I was able to just be a kid around these guys and ask them questions about their experiences. I would ask Javier Bardem questions about 'No Country for Old Men,'" he says referring to the actor who plays Ruben Cervantes, the APXGP team boss who recruits Pearce and convinces Hayes to return to racing.

"Every single day was a life lesson, a moment of history that I'm going to use in my career," Idris adds.

His career is destined to be an eclectic one. Idris already has set up a production company with FX called Keep Quiet, which he says specializes in "fun crime." He also has a fine jewelry line called Didiris, inspired by his mother Silifat's business.

"Didiris is an homage to my mother. She loved gold and she bought it in Nigeria in her 20s. Then she'd fly to Europe, sell it, make a profit, go back to Nigeria. With that profit, she would better the livelihood of my family in the U.K. This new venture is me picking up where she left off," says Idris, adding that his mother is very proud of his work.

"She wants all the pieces. I'm probably still gonna have to charge her," he says.

The designs are made from 18-karat yellow and rose gold; the pieces are handcrafted in Mumbai with diamonds and gemstones sourced from Namibia, Botswana and South Africa. The diamonds are certified by the Kimberley Process, which was established by the United Nations General Assembly Resolution to remove conflict diamonds from the global supply chain.

"Because of the heritage of Africa, our natural diamonds mean so much to me, and my DNA," says Idris, adding that he's "excited to be a young man in the fine jewelry space – there are not a lot of people like me."

The Didiris jewels are bold, glittering with diamonds and colored gemstones and inspired by Nigerian rope and bead craft. The logo is an interlocked double D, which Idris describes as an "embrace," while studs are held in place by six claws, representing Idris' six siblings, all of whom moved on to corporate careers.

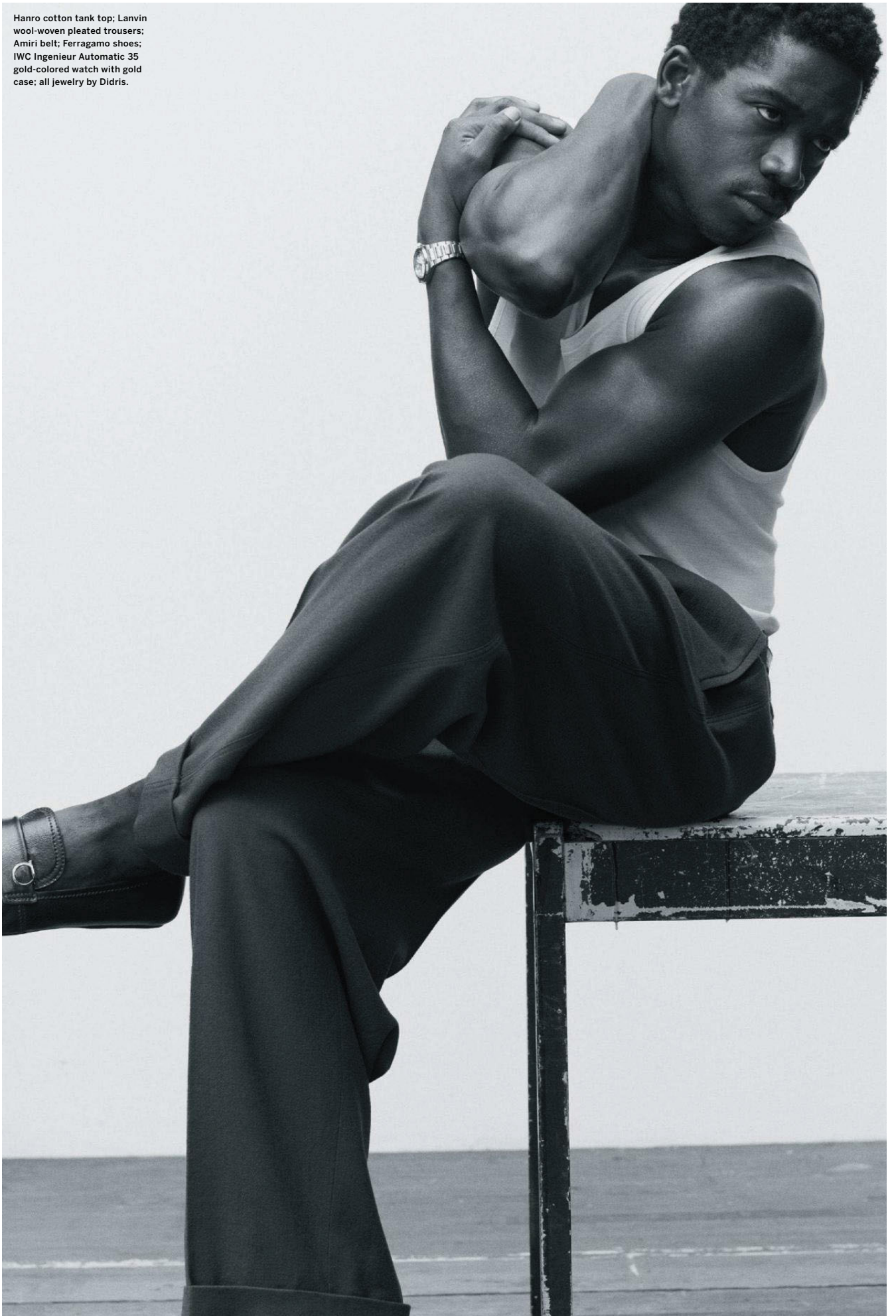
He was the baby, the showman, but he still had to get a university degree. His mother would not have had it any other way. "I knew I had to go to university because everyone in my family did and my mum was like: 'You need to get your picture up on the wall with everyone else,'" Idris says. ▶





Thom Sweeney silk lecce collar fly-front shirt; Todd Snyder wool and nylon trousers; Hermès belt; Gianvito Rossi boots; IWC Ingenieur Automatic 35 watch with gold case.

Hanro cotton tank top; Lanvin wool-woven pleated trousers; Amiri belt; Ferragamo shoes; IWC Ingenieur Automatic 35 gold-colored watch with gold case; all jewelry by Didris.



HITTING THE BOOKS AND THE STAGE

Idris' siblings had grown up watching him perform, whether that was playing soccer, rugby or impersonating people, so they urged him to study drama. He went to Brunel University in London, and left with a BA in theater, film and television studies. And he'd do it all over again.

"I would recommend university to anyone, for the life experience. You meet so many people from different walks of life who grew up in different areas. It was refreshing," Idris says, adding that today he gets a similar buzz from traveling. "It's the cure to all ignorance," he argues.

He always loved film, but it was only when he landed the role of Tope in "Pandora's Box," which debuted at East London's Arcola Theatre in 2012, that he knew acting was for him.

"It was when I got my first laugh that I realized this is definitely something I'm gonna do forever," he says. "Having my family come and watch me pretend to be someone else in front of other people" was a big thing. "They have supported me ever since. It really is beautiful."

He's supporting them right back. During the interview Idris says one of his nephews recently had an audition for the "Harry Potter" HBO series, which is set to be released in 2027.

"He's nine years old, so we'll see. And he needs to be prepared for the lovely rejections that come in this business," says Idris, who's had to swallow many of them.

"Not only is it humbling, but it lets you know that acting is really a 10,000 hour sport. If you approach it from an arrogant, foot-stamping point of view, you'll have a very short career. My advice to anyone starting out is 'Leave your ego at the door,'" he adds.

His mother is fan number one, follows all his moves on social media and wonders – like everyone else – about his love interests.

"If I post something on social media – no matter how many comments I have – my mom's reading all of them. She's like, 'How many wives do you have? They keep saying they want you to get home for dinner.'"

Asked about his love life, he declines to comment.

Condon says Idris had a lot of fun going out after shooting was over for the day. "I loved hearing about his escapades. He had a lot of dear friends on the movie, especially Samson [Kayo, a fellow Peckham native]. He's another wonderful actor, and the two of them were a real pair," she says.

In an interview, Condon also talks about Idris' "movie star" looks, but says she didn't gush too much on set "because I didn't want him to get cocky."

DRESSING THE PART

Idris is certainly working those looks, and says it was his mother who encouraged his love of dressing up.

"Since I was a child, my mum would dress me in these suits for my birthday. On my fifth birthday, everyone was wearing whatever they wanted, but of course, I was in a full-on, three-piece suit with jewelry and everything," he says.

"I always had a love for the luxurious side of fashion, because I knew it linked to special moments and special events. It would be for my birthday, for a party or for Christmas. Then as I grew older, I kind of just fell in love with fashion through many of my heroes, Marlon Brando and Sidney Poitier.

"Those guys were very classic to me, and I wanted to emulate them. I wanted to be a good example of prestige and good taste, so fashion just was something I always knew I'd get involved in, no matter what I did for a living," he adds.

During the shoot, he looks at a photocopy of fellow racing enthusiast Gene Hackman as a young man and says, almost under his breath,

"Gene Hackman...that man could wear a tux."

Idris spent some of his first paychecks from "Pandora's Box" on a pair of Prada shoes, and has never looked back. Now, he's a brand ambassador for Tommy Hilfiger and Prada, while his character Pearce wears an IWC performance chronograph on screen. (IWC logos also appear across the race cars, drivers' race suits and helmets in "F1," a clever blast of branding.)

Although he knows the brands well, his love of fashion goes far beyond the logo.

"I definitely like to make an impression. I think for me, how you dress really defines your mood. I had a long period where all I wore was black, and I had a summer where I only wore beige," he says. "It really does change, depending where I am in my life. Now, I'm definitely at the fine boy, no-pimple stage in my life, so it's luxury, luxury, luxury," and at full throttle.

FAST FORWARD

Sometimes he feels it's all too good to be true.

Kosinski says Idris told him during one of their many airplane journeys that he'd developed a bit of a fear of flying.

"He told me that he now realizes he has so much to lose. And I'm thinking to myself, 'That is so Damson, that's such his point of view.' Things are going so well for him that now he is actually scared of flying," the director says.

"But you get this feeling when you work with someone – and I've had it a couple times in my career – where you can tell someone's just about to take off, and go into the stratosphere, and I definitely have that sense with Damson. It's going to be very exciting to see where he goes from here," Kosinski adds.

Wherever it is, wheels or not, he'll likely get there at high speed. ■



Zegna fine wool suit; Lanvin cotton woven high-neck top.
Grooming: **Nohelia Reyes**
On-site production: **Joel Gilgallon**
Senior market editor, accessories: **Thomas Waller**
Fashion assistants: **Violet Goldstone, Kimberly Infante and Ari Stark**
Fashion and general assignment editor: **Hikmat Mohammed**

A black and white portrait of Yohji Yamamoto. He is wearing a dark, wide-brimmed hat and a dark suit jacket over a striped shirt. He has long, thinning hair and a beard. He is sitting in a wooden chair, resting his head on his hand. The background is dark and out of focus.

THE ORIGINALS

Yohji Yamamoto

THE TOKYO-BASED DESIGNER REFLECTS ON HIS PARIS DEBUT, HOW HIS SOLE PROBLEM TURNED INTO A FIVE-DECADE CAREER AND HOW HE'S BUILDING HIS COMPANY'S FUTURE.

*By Lily Templeton
Portrait by Kuba Dabrowski*

“Why did you want to interview me this time?”

So begins a rare sitdown with Yohji Yamamoto. From one of the fashion greats of our times, the question isn't posturing – it's genuine curiosity from someone whose lifelong North Star is the pursuit of the new and interesting.

Plus, as far as the 81-year-old designer is concerned, he has said plenty already over the course of a career five decades long and counting.

It's his designs that have done most of the talking, a conversation that spans collections for women and men, the 23-year-old Y-3 collaboration with Adidas plus a galaxy of lines under his eponymous company's umbrella.

The Tokyo-based designer has been busy carving a singular track that started in 1972 under the Y's moniker.

Contrary to the fashions of that era, what he offered was somber menswear-inflected looks that enveloped the female form in soft architectures of fabric. It became the founding act of his upheaval of the female silhouette that would ripple through the decades since.

It netted him a cult following in Japan from his first show in 1977 and was amplified globally with his debut in Paris in 1981, an era that also saw the arrival of fellow designers and compatriots such as Rei Kawakubo, Issey Miyake and Kenzo Takada.

In a nutshell, the way of fashion today would be very different had Yamamoto stayed on the course set by his 1966 law degree from the prestigious Keio university.

A Law Unto Himself

For fashion historian and Palais Galliera curator Alexandre Samson, “Yamamoto is one of the leaders of a movement that forced the Western gaze to evolve its definition of beauty in clothing but also the technical and structural development of garments.”

There would have been no “Belgian Wave” had there not been Yamamoto and his Japanese designer compatriots who came to Paris in the 1980s, Samson believes.

“Designers such as Craig Green, Rick Owens, and even some luxury streetwear owe a debt to Yamamoto's blend of intellectual rigor and anti-fashion aesthetics,” agrees Prof. Andrew Groves, director of the Westminster Menswear Archive at the University of Westminster. “His impact is less about surface imitation and more about shifting what fashion can be.”

His design logic hinging on reframing, say, tailoring through new codes taken from uniforms or workwear “now feels ahead of its time” for the academic.

“In an era where fashion is once again asking questions about purpose, material and identity, Yamamoto's approach of combining function, craft and ambiguity offers a clear alternative to fast, superficial design,” Groves continues. “It remains radical because it still resists easy consumption.”

If the veteran designer continues to be relevant today, Groves says it “isn't about reinvention but about remaining unshaken within a fashion system addicted to change.”

But being an innovator on the long run – and therefore one of WWD's Originals – is no mean feat, particularly in the early days.

Imagine a then-conservative Parisian scene confronted with “clothing considered violent because they were deconstructed with an omnipresence of layers of dark, mostly black, tones, soft asymmetries and perforations that were treated like decoration,” Samson says.

Each show set off furies of commentary – good and bad. French press panned Yamamoto's first Parisian offerings while U.S.-based retailers raved, noting a surge in sales of wares from Japan's designers.

Selma Weiser, the late founder of New York-based boutique Charivari, told WWD in 1981 that she found Yamamoto to be the most innovative designer to come along in years, noting that “his details and structure are just wonderful” and naming a split-level jacket and matching black wool contoured, cropped pants as bestsellers in her store.

By 1986, WWD opined “Sayonara” under a long pin-striped jacket and patching skirt paired with a jaunty hat shown in March that year, noting that Saks Fifth Avenue had “hated” the collection, and analyzing how Japanese fashion became “the wave that crested and crashed” six months later.

No matter to Yamamoto, who kept marching to the beat of his own drum. He took multiple “bites into the Big Apple” with New York City boutique openings, inked a fragrance deal in 1994 and the Y-3 collaboration in 2002. That year, he also shifted his ready-to-wear shows to couture timings.

A New Look for Men, Too

Meanwhile, his designs for men were equally remarkable – and perhaps even more influential than in womenswear, posits Samson.

Here, too, the Japanese designer brought radical change, explains Groves.

“Yamamoto expanded what menswear could mean to a Western audience by introducing a radically different visual and cultural language into the heart of Paris fashion,” he tells WWD. “His work disrupted dominant ideas of structure, fit and masculinity not through confrontation, but through quiet insistence on other possibilities, loose silhouettes, draped forms, and a refusal to idealize the male body.”

It's an approach that has suffused menswear since, palpable in the rise of conceptual menswear, designers focusing on silhouette rather than shows and an embrace of black as a creative language, according to the academic.

Needless to say, accolades for his contribution to fashion have been aplenty, including France's Ordre des Arts et Lettres, where he is now a commander, and the Ordre National du Mérite.

Cementing his pivotal position are exhibitions ranging from the 2005 “Just Clothes” at Paris' Musée de la Mode et du Textile, now a department of the Musée des Arts Décoratifs, and a 2011 retrospective at London's Victoria & Albert museum to a 2013 exhibition at the National Gallery of Victoria in Melbourne, Australia, that put Yamamoto on an equal footing with Christian Dior in redefining the female silhouette.

Yamamoto's unwavering line also served his company well. Revenue grew from the neighborhood of \$15 million in wholesale in the early 1980s to some \$100 million in the early 2000s.

Bar a blip around 2009 when poor management led to debt and a subsequent deep restructuring, it's a healthy enterprise that has topped the \$200 million mark.

With around 700 employees and over 300 doors worldwide across all brands, growth is currently in the double digits. Store openings are coming at a steady clip, the most recent in Taipei, Taiwan, and Guangzhou, China.

As for Y-3, it's been a pioneering endeavor that has helped define athleisure, then and now.

A Lifelong Quest

Not that you'd catch Yamamoto reminiscing about his considerable body of work. That's an exercise he hates as he's not shy about reminding anyone who probes in that direction.

He has his eyes firmly forward, guided by the one imperative that drives him: “When I start designing, I want to do something new – for me,” as he told WWD after his spring 2024 show.

And in his view, it's all been boiled down to one thing: a continuous iterative process to use black on a woman's body.

That's not to say the designer, who often prefers to describe himself as a tailor and dressmaker, has eschewed references in his collection to Madeleine Vionnet, Dior, Gabrielle Chanel and Azzedine Alaïa shortly after the designer's passing.

The fall 2018's passage influenced by the late Tunisian designer, a longtime friend of Yamamoto's, was “a rare moment in fashion history in which a living designer paid tribute to another designer who had passed away...so early and so literally” says Donatien Grau, adviser for contemporary programs at the Louvre Museum.

“What you can say is that he's taken developments in the history of clothing and made them his own,” he continues. “What's very interesting in [his] process is that it's both completely self-standing but that doesn't preclude it from having relations.”

It's this deep awareness of historic codes and knack for shifting, contradicting and “bringing tension into them” that make his clothes “never mere product” as Grau put it. “They're crystallizations of these multiple ways of thinking and working, and it's never just one thing.”

Neither is Yamamoto.

Grau points out that the designer writes prose and poetry, as evidenced in “My Dear Bomb,” a 2010 biography where he gives a poetic glimpse into his creative processes blended with personal recollections; has a talent for drawing, appearing on occasion in his collections; and is a musician who has performed songs that are often the soundtrack to his shows. Oh, and he's a black belt in karate and judo, too.

“It's quite interesting to see somebody who works within his language [of clothes] but is also aware of, speaking to and at times partaking in other creative languages.”

Case in point, the designer's outfit entry for “Copyists,” an exhibition born from a collaboration between the Musée du Louvre and the Centre Pompidou-Metz that runs until Feb. 2, 2026. Artists ranging from Jeff Koons and Paul McCarthy to French collective Claire Fontaine were invited to create their own take on a work at the Louvre of their choosing.

Because it's not just in fashion that Yamamoto has left a mark. For Grau, there's no better proof of Yamamoto's importance in the creative community at large than his January menswear show, which saw artists Luc Tuymans and Robert Montgomery, photographer Mohamed Bourouissa and dancer Hugo Marchand take a turn on his fall 2025 men's runway.

“I don't recall any fashion house having such figures walk a show,” Grau said. “Having these people there [shows Yamamoto] is someone who understands the world we live in in many ways.”

But true to form, Yamamoto said it was all about finding interesting people that exude “charm,” a term that occurs as often as the idea of novelty in conversations with the designer.

This unrelenting quest for both goes beyond clothes.

Exhibit A: seasonal catalogues done in the 1980s and '90s with the likes of Nick Knight, Peter Lindbergh, David Sims, Paolo Roversi, Inez van Lamsweerde and Vinoodh Matadin – all fresh signatures when they collaborated with Yamamoto. Since, there have been further projects with British lensman Max Vadukul for Y's 50th anniversary, and a 2025 book with French photographer Sarah Moon.

There were also plenty of collaborations on top of Adidas, such as a bag with Hermès, pearl jewelry with Mikimoto, footwear with Doc Martens, and a line with Italian handbag and luggage brand Mandarina Duck.

More recently, those coalesced into Wildside, a conceptual project with a flagship in Osaka that's brought hooksups with brands Ambush, Casetify and God's True Cashmere, as well as artists like photographer Daido Moriyama. ▶

Needless to say, his post-show huddles are less reporter scrum than a hushed assembly seeking to unpack the worlds contained in a lineup with a few words, a hint of a wry smile and Yamamoto's trademark twinkle in the eye.

And when he does speak at length, Yamamoto proves that had his path not led him into fashion, he would have made a splendid lawyer.

As deft with ellipses as he is with scissors and fabric, here Yamamoto talks with WWD Weekend about his Paris debut, how a sole problem turned into a five-decade career and how he's building his company's future.

Yohji Yamamoto: Before we start the interview, can I tell you about how we started the fashion show in Paris? Two or three years after opening the ready-to-wear company, I had a map of the Japanese islands on the wall and I was putting a red mark on each city in Japan – I have a shop here, here, here. In the end, I felt like there was no area where I didn't have a shop in [the country].

And then I started to talk to Rei Kawakubo [when] I was invited to open a store at Seibu department store. Yohji Yamamoto and Comme des Garçons were neighbors. That was the first time we met. And after finishing the [set-up], I asked her how she would get back and she said she was in Aoyama, which is located between Seibu in Shibuya and my office, so naturally I said I would [drop] her off.

[Our relationship] started from that point, we were together for five years – good memories and at the same time, bad memories. Eventually, our connection became so bad that when I suggested staging a fashion show in Paris, she told me it was impossible for her company. But then when I opened my first very tiny shop [on Rue du Cygne], I remember seeing [Barbara Weiser] from Charivari, who told me Comme des Garçons was doing a show in a hotel. I was so surprised; she hadn't told me.

WWD: So your first shows in Paris ended up happening during the same season by coincidence?

Y.Y.: For foreign publications, it looked like we had talked to each other. After [a March 1986] fashion show, WWD put my outfit on one side and on the other, a Comme des Garçons outfit, writing underneath "Sayonara," (or "goodbye" in Japanese). It started from "Sayonara."

WWD: All these coincidences must have felt like signs from the universe. Is this something you believe in?

Y.Y.: No, I don't. But sometimes, I pass a woman on the street wearing my outfit in her own way and I'm surprised by how her outfit is coordinated. I didn't think this jacket could be

worn like this. Oh, she's so good – good surprise. And of course, I [also] have bad surprises.

[In the beginning], the girls who are wearing Y's were always in black outfits so young men didn't approach them. I heard "the girls who are wearing Y's don't have boyfriends." So I thought "OK, I will make Y's for men."

WWD: Very soon, Y's became "Yohji Yamamoto." What made you change the brand's name?

Y.Y.: I wanted to make a fashion show under the name Y's but at that time, Yves Saint Laurent was working nicely. At the same time, a letter of the alphabet could not be registered properly. My assistant, who had gone to Paris five or six months before me to prepare the show, sent back news that we couldn't use "Y's" for the brand [so] could I just do a signature? So I did. Then my show became Yohji Yamamoto, although I didn't want to use my name.

WWD: Why not?

Y.Y.: Because I don't want to be famous [as a] designer. Y's could be famous but I am totally separate.

WWD: "Yamamoto and Yohji," the title of the Rizzoli book, feels like it embodies this dichotomy. Who then is Yamamoto and who is Yohji?

Y.Y.: My name is my father's family name. My mother's [last] name is Yonekawa. She came to Tokyo to get married but within two years, she had lost her husband. When I was four or five years old, the people around her pushed her to have a funeral [service] and my mother looked so confused. So I felt her so sad and I got mad, [becoming] anti-adult. My mother told me "Yohji" was chosen by my father and "Yamamoto" wasn't her birth name so it's separated.

WWD: Before becoming a designer, you wanted to be a lawyer. What led you to switch paths?

Y.Y.: I went to Keio University, a very famous and prestigious university, where the business and medical programs are the most [reputed] and difficult. When I was in high school, I decided to pass the exam to study law. I wanted to become a lawyer and by chance, I passed.

[But] to be a real lawyer, after the first degree, you had to join a special law [team] to be able to study seriously and professionally about law but I didn't do [that]. I just wanted to play around, play music. We traveled a lot with my classmates – all over the world, all over Japan.

I have no memory about Japan because [it was] four guys, four boys who went traveling together. Every evening, we were playing mahjong – I remember the results!

WWD: Over the years, you've shown us many facets – fashion of course but also your music, illustrations and writing. How do they each play a part in your creativity?

Y.Y.: As I said, I hated adults so I didn't want to become an ordinary adult. I was always thinking whether I should be a singer, a musician, a painter – or something else. I wanted to be free. I wanted to be free. So finally, I started helping my mother [Fumi Yamamoto] in her shop.

After losing her husband, she had started making clothes for the neighborhood. [Seeing her] trying so hard to create her own job made me respect women, strong women.

WWD: Was it because she too wanted to be free?

Y.Y.: No, she was pushed to be free, just pushed to be independent – alone. My father's brothers gave her the smallest house in the Yamamoto family. She was pushed to the corner. In that point, I was also angry, but she didn't give up. She worked so hard.

WWD: You once said that being a fashion designer or an artist, you had to be angry. Are you still angry?

Y.Y.: Oh yeah, I'm still angry.

WWD: What triggers you these days?

Y.Y.: For example, [anytime] I look at the dark blue suits and ties businessman wear, I really hate them and our top decision-makers, [our] politicians, they are wearing that outfit. I hate them.

WWD: Yet menswear and tailoring are a fundamental part of your work. Can you explain why you became interested in exploring that direction for women?

Y.Y.: Oh, that's very simple. The neighborhood customers who came to Mother's studio brought fashion magazines – Seventeen, Vogue, famous magazines – and they wanted my mother to make the same [outfits]. That's how things were done. But if I look at this customer – it's impossible to make this for her.



Yohji Yamamoto's fall 1986 got a "Sayonara" review from WWD.



Yohji Yamamoto, fall 1987



Yohji Yamamoto Y's for Men in 1983



Yohji Yamamoto, spring 1987



Yohji Yamamoto in WWD in October 1996.



Model Jodie Kidd on the Yohji Yamamoto fall 1998 runway.

Before I started my collection, there were no menswear-wearing women – they didn't exist. I was probably the first one who wanted to do menswear for women.

The photographs in the magazines were all floral prints, so many colors mixed. I thought those colors bother people's eye. From that point, I started wearing black T-shirts. So I wanted to make something that doesn't bother people's eyes – which is black or navy blue.

WWD: Was it also a reflection of your interest in garment structure and tailoring?

Y.Y.: Let me say it directly: Ladies' white skin matched with the color black is so sexy and beautiful. Imagine you're wearing a red T-shirt, it doesn't fit you. This is my personal opinion and philosophy.

WWD: You've explored color in many forms in your work over the years. What role do you give it?

Y.Y.: Colors that don't [highlight] women's charm, I hate. I prefer ordinary colors like black, dark brown or gray, which don't bother. You be the judge but I was probably the first designer who used black – 80 percent black – for ladies' outfits. So until the third showroom [in Tokyo], no buyers came. But I never gave up. I continued.

WWD: What sustained you in this desire to continue?

Y.Y.: As I already told you: ladies' white skin and dark colors, which is so sexy.

WWD: Yet after your fall 2025 women's show, you jokingly told Chappell Roan backstage that she was too sexy. What is the right balance between just right and too much?

Y.Y.: When a model or woman thinks they are sexy, they are too attractive, I hate it.

WWD: Is there a particular source of inspiration for you?

Y.Y.: When I'm driving the car from my house to the office. When I stop at the red light, I look at people passing by in front of me, I find the idea, [it] falls down, comes down, catch it. Then I tell myself, "You have to have the talent to catch it; so many ideas keep falling down in front of you, even for you." Ideas are everywhere.

WWD: Throughout the years, did you ever have moments of self-doubt or second thoughts about your path?

Y.Y.: Not really. I'm not doubting myself. I'm doubting society. Why do my black outfits not sell? [I told myself] I will continue; I never give up.

WWD: You once said that designing is a young person's business. Do you really believe that?

Y.Y.: You better forget it. Designing women's clothing takes time, takes years, because you have to understand the woman, what women are.

WWD: Would you say you understand them now?

Y.Y.: Not yet. But I always tell myself I have to continue [designing].

WWD: What are you pursuing season after season?

Y.Y.: I have just one type of question, one type of problem. I wanted to continue the same outfit forever, but I have to do two shows [a year] in Paris. I cannot make the same thing for the second show in a year. So finally, I became a very technically trained designer who can change how to use black on a woman's body.

WWD: Like a concert pianist who could perform Beethoven a hundred times?

Y.Y.: Exactly.

WWD: Back to your desire to be a musician, then?

Y.Y.: Yes. Even now, even making the last collection, I'm thinking about [whether] I should be a singer or not. Maybe I stop designing. Maybe I will change to painting or writing or singing, composing music. I'm always doubting myself.

WWD: Your words, drawing and singing all appear in your shows. Is that about expressing those doubts?

Y.Y.: Yes, my doubt is coming out every time. If you don't have doubt, you can't create new. Don't you agree? Do you mind if I smoke?

WWD: But isn't this [packet of Hi-Lite cigarettes] an exhibition piece – from the A Magazine anniversary?

Y.Y.: People say smoking is very bad for health, but I'm believe in smoke. [It] is very good for your mental condition. If my mental condition is OK, then I can continue creating. I hate using this so-called "creation" word. I'm not creating. I'm just playing with women's faces, the neck, the body and black fabric, dark fabric. It's my pleasure.

WWD: Is there a particular ideal you're pursuing in your collections?

Y.Y.: Every time the title or purpose is different. So, every time I struggle differently, sometimes I get bored with dark, dark fabric on women's bodies. So I'm very, very, very careful in [selecting] models' proportions and skin.

WWD: Are there moments where you felt stuck in a creative rut?

Y.Y.: Yes – don't you? I had some moment [where] I became blind, became not talented. It happens very often.

WWD: How do you overcome that?

Y.Y.: I go out, walking, driving, and find something to bring down those ideas.

WWD: Some of those ideas seem to turn into new lines such as Y's or Discord. What is the motivation behind adding each one?

Y.Y.: You can say "cheaper brands." (Laughs.)

WWD: Do you ever look at fashion and the industry, and feel you've had enough or are bored?

Y.Y.: Not really, but recently, I've been worrying very much that fashion [manufacturing] companies are disappearing around the world, those that produce Japan-made, Italian made...

WWD: Is that why you've been working increasingly with Japanese specialty companies and weavers recently, to support them?

Y.Y.: You're pointing [out] a very, very, very difficult issue, because we are losing people who are weaving the fabric, making the threads, and the fabric specialists. These people became old. In that respect, I'm afraid of the fashion industry disappearing. If I stopped working with some of my long-standing professional people, they stop [completely]. So it's very hard to stop, don't you think? ... That's why I started [putting] my daughter's outfits in my [fall 2025] collection.

WWD: Is this sentiment amplified because two of your children are making their own careers in the industry?

Y.Y.: Of course, I'm worrying about the future. Even Limi [Yamamoto, who designs Limi Feu] and Oshi [Yamamoto, his 25-year-old son who studied at Studio Berçot and Paris' AICP pattern-making specialist school] cannot do exactly the same thing I do. The outlook is going to change and that's OK, it's normal. But if they work hard, honestly hard, the outfits will come out charming. I believe in that.

WWD: Is something else you'd like to share?

Y.Y.: Recently, I started thinking about my age. [That's why] this time, I added my daughter's outfits. I'm gradually building my future, my company's future. It is very rare that a designer educates their son or daughter [in fashion] but I started to try it. ■



Yohji Yamamoto, spring 2003



Model Tamukai in the Y-3 campaign marking 20 years shot by Daido Moriyama in Tokyo, 2023.



A Limi Feu look in the Yohji Yamamoto fall 2025 show.

The exhibit at the Centre Pompidou-Metz.



Yohji Yamamoto, men's fall 2025



Louvre exhibit.



Yohji Yamamoto, fall 2018

Travel

PLACES TO GO, NEAR AND FAR.

Sun on the rocks at Il Pellicano hotel on the Tuscan coast.



The Pellicano Brief

Wellness? Pfft. Italy's Marie-Louise Sciò, CEO and creative director of Il Pellicano, has a winning formula for her family's hotels. "A mixture of sunshine and salty water, great people and great food – and maybe too much wine," says Sciò of her approach to hospitality. **BY SAMANTHA CONTI**

Eloise lives – but not at The Plaza. Instead she's in Italy where her counterpart, Marie-Louise Sciò, is running the family hotel business in the maverick spirit of the naughty 6-year-old in Kay Thompson's famous book series from the 1950s. Much like Eloise, who lived with her parents in the penthouse suite – along with a pug, a pet turtle and nanny – Marie-Louise grew up mostly at Il Pellicano in Porto Ercole, on the Tuscan coast, which her father bought in 1979.

The hotel, which Sciò refers to as "the Pelli," is the flagship property of the family's burgeoning luxury hotel group. That group includes La Posta Vecchia near Rome, a 17th century Renaissance villa and former home of John Paul Getty, and the Mezzatorre hotel and thermal spa on Ischia in the Bay of Naples.

Sciò grew up at La Posta Vecchia and spent spring and summer holidays at Il Pellicano, where she had a front-row seat at the greatest fashion show in Europe.

From April to October she watched a stream of socialites, artists, designers, movie stars and business moguls flow in and out, dress up for dinner on a Friday night – the ladies all wore

gowns – and sip cocktails with maraschino cherries, without a drop of irony – or concern for E-numbers.

Slim Aarons was there, photographing the scene at the hotel, which marked its 60th anniversary in early June with a party where guests included Harris Reed, Roksanda Ilincić, Angela Missoni, Tim Walker, Edie Campbell and Delfina Delettrez. Another guest, Haider Ackermann, loaned Sciò a silky, acid yellow gown from his first Tom Ford runway collection to wear on the night.

The glamorous guest profile hasn't changed much since the hotel was founded on a rocky promontory of Tuscany's Argentario coast by Michael Graham, a British Royal Air Force pilot, and Patsy Daszel, an American socialite, in the 1960s. They hosted guests including Douglas Fairbanks, Charlie Chaplin, Gianni Agnelli, Emilio Pucci and a host of European royals.

Unlike Eloise, Sciò didn't create much mischief as a child, but she's certainly breaking the rules now as chief executive officer and creative director of the family hotel group, which she joined 20 years ago.

Sciò didn't approach the hospitality business in a conventional way. Instead of going to hotel school, she got an architecture degree from

the Rhode Island School of Design, and began her career in New York with Costas Group. She later returned to Italy to work with the architect Massimo Zompa, gaining expertise in interior design, and started her own practice.

That experience, coupled with her first-hand knowledge of the hotel business, helped Sciò forge her unconventional approach to business. She's not necessarily interested in what the customers – many of whom are repeat guests – want. She simply does what she wants – and her strategy works.

Il Pellicano, she says, "is not a home away from home. It's an escape. You want to get out of your everyday life sometimes, don't you? And the hotels are little dimensions, little worlds. Every time I leave the Pelli, I'm closing the door on a world, and I think I'm always missing out on something fabulous that's happening."

She adds: "I grew up here – it was like a film set – and you notice everything. I've seen the hotel's evolutions, I know what's in the layers of these walls. I know what people want, and I'm not afraid to take chances."

Sciò curates every detail. She tapped her old friend, the stylist Robert Rabensteiner, and the Italian tailoring brand Giuliva Heritage to create "old school" double-breasted jackets for staff, fills the shelves with proper books and makes her own playlists instead of buying generic ones.

"We don't do books by the meter – which a lot of hotels do – and we don't have coffee table books. We put out books for reading – like 'The Odyssey' – or 100 books to read in a lifetime, curated by various authors. We curate the magazines, too. It's all about caring and making sure that everything comes with good quality, and good intent," she says.



Marie-Louise Sciò on the tennis court at Il Pellicano.



The Teller Negroni (serves eight)

**1/3 "Antica Formula"
Campano Red Vermouth
1/3 Bitter Campari
1/3 Pellicano gin
1 splash of original Chinotto**

A classic Negroni made with three parts gin (at Pellicano, we use our own gin, says barman Federico Morosi, but Tanqueray or Beefeater are also perfect. Decoration is a simple orange slice, and the drink is made in a tumbler, with ice).

The music is all hers, too, although sometimes there is no music. "I sacked the music in the restaurants because there are natural, beautiful sounds. We don't need music – there are birds," says Sciò, who looks after the interiors and operations of all three hotels, with another on the way near Siena.

She's on a mission to recreate her childlike sense of excitement about the day-to-day happenings at the hotel – and the anticipation about the people who might show up.

"When I was a kid, even the red cherries at the bar were so exciting, so I brought them back – and people have such a laugh about it. It's a small thing, but the hotel experience is emotional."

Reed is one of many guests who tunes into the vibe at Il Pellicano.

"There is no better people-watching than at hotel Pellicano, because it's literally this melting pot of artists, creatives, lawyers, investors – and everyone really has this attitude of peacocking. You sit down for your aperitivo, and every single person is wearing a color, a print, a feather. You have the fabulous housewife from Palm Beach next to an amazing Italian painter being their most decadent. It has this really old-world glamour," says Reed.

He adds that Sciò "has this way of connecting people that's so effortless. She's the matchmaker of a good time on a holiday. It's just extraordinary. It never feels overwhelming or bombarding. It just feels so seamless."

She took the Pellicano magic to Claridge's in London earlier this year. Chef Michelino Gioia and barman Federico Morosi whipped up favorites including shrimp risotto with ginger and lime and the famous Teller negroni, an homage to Juergen Teller and one of Il Pellicano's many signature cocktails.

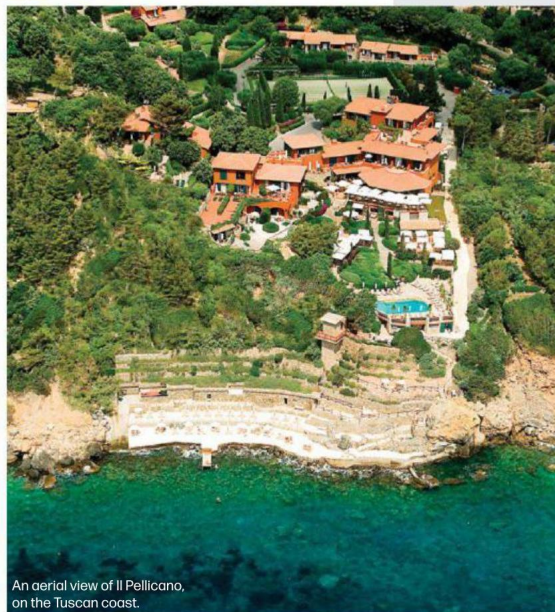
Sciò describes the Pellicano experience as "restorative hedonism. It's a mixture of sunshine and salty water, great people and great food – and maybe too much wine. But the whole thing makes you feel good."

She adds: "You can go to the gym and to the spa. You get the sports, the hike and the massages and the clean food, which is all farm to table. That's health for the body. Then there's health for the soul – which comes from fun, love, laughter – and dancing."

The entire family loves to party. Ilinčić, another regular, says Sciò's parents Roberto and Marie-Louise Brulatour Mills, sister Yvonne, and son Umberto were all dancing at the 60th anniversary party.

"It was three generations on the dance floor – and her mother is always the last one to leave. Marie-Louise builds this atmosphere within the hotels which makes you feel like you're part of the family – a very special family. And that extends to the people who are working there as well," says Ilinčić.

She adds: "She knows how to live in the moment, enjoy life and bring you along on that journey. That kind of inclusivity and understanding of her customers, many of whom



An aerial view of Il Pellicano, on the Tuscan coast.

are her friends, is very important."

Sciò's unconventional approach also applies to bigger projects. She forged ahead with Mezzatorre in Ischia even though people around her said it would never work.

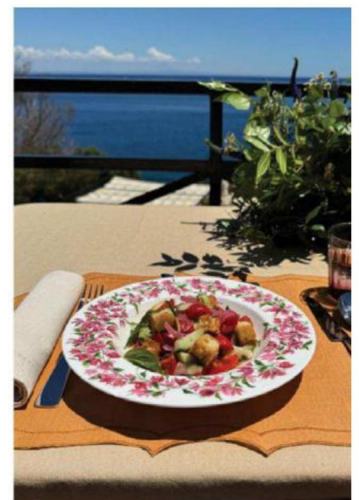
"When we opened in Ischia, people said, 'Are you mad? Why are you going to Ischia, a sleepy island from the 1950s where there are no luxury hotels?' They asked me, 'Why don't you open in Capri?' But why would I do that?" she says.

Although Ischia and Capri are both a quick aliscafo ride from Naples, they are vastly different islands. Capri is smaller and has the pedigree, attracting visitors from the Roman Emperor Tiberius to Jackie O to J.Lo. Ischia, known for its greenery and thermal springs, is a bigger island and has traditionally attracted a less-glamorous crowd.

Now Sciò is taking another gamble. Two years ago, she forged a strategic partnership with Aermont Capital to help build a group portfolio across Italy, and the next stop is La Suvera, an aristocratic home (currently a boutique hotel) near Siena that was built by the 16th century architect Baldassarre Peruzzi.

"I could see immediately when I walked in. I just sat there for a bit, and it started coming alive in my imagination," says Sciò, who's promising something bold, and eccentric.

"One room is Chinese, another has Japanese furniture. There's a Baroque room and another with Napoleonic furniture. There's a horse theme throughout one of the wings. It's really eccentric. But there will be a lightness as well, a lightness of the soul, and of the design," says Sciò as she prepares to shake up expectations once again. ■



Tuscan Vegetable Panzanella (ingredients for 4)

**Stale Tuscan bread - 360g
Water - about 220g
White wine vinegar - 50g
Cherry tomatoes - 250g
Cucumber - 220g
Celery heart - 250g
Red onion - 80g
Fresh basil - 40g
Tuscan extra virgin olive oil (EVO) - 110g
Salt and pepper to taste**

1. Cut the stale bread into small cubes and place them in a deep dish.
2. Separately, clean all the vegetables. Wash and slice them thinly on a bias. Quarter the cherry tomatoes.
3. Place all the cut vegetables in a bowl and season with EVO oil, vinegar, water, salt, and pepper.
4. Let the mixture marinate for about 30 minutes so that the flavors blend.
5. Take the bread cubes and moisten them with the leftover marinade from the vegetables.
6. Then pour the seasoned vegetables over the bread.
7. Finish the dish with a few fresh basil leaves and a drizzle of EVO oil.

Chef Michelino Gioia's Note: Panzanella is a traditional peasant dish meant to reuse what's available in the garden and leftover bread. There are many versions throughout Italy, showing that tough survival conditions existed across the country. This dish is simple, refreshing, and perfect for summer – often served at Pelligrini as a salad. It reminds the chef of a similar dish from his youth in Campania called pane all'acqua pazza.

The private dining room at Villa Pétrusse's gastronomic restaurant Le Lys.



Redefining Tourism In Luxembourg

Following a five-year, 40-million-euro renovation, luxury hotel Villa Pétrusse is keen to give visitors a taste of the elusive local culture. BY JOELLE DIDERICH

If the mention of Luxembourg conjures visions of banks, European institutions and a vague whiff of royalty, most people struggle to place the tiny country on a map.

The nation of 660,000 people is seeing a rise in leisure tourism, but has so far lacked the kind of destination hotels to match its reputation as a haven for some of the world's biggest fortunes.

That's about to change with the opening of Villa Pétrusse, an exclusive retreat in Luxembourg City that combines historical pedigree with fine dining and an interior design by Tristan Auer, known for his renovation of the Carlton hotel in Cannes, among others.

The 19th-century listed residence, which features 22 rooms, including suites and a penthouse, reopened in mid-June following a painstaking five-year, 40-million-euro renovation.

Its ornate reception rooms now house a gastronomic restaurant, Le Lys, helmed by local chef Kim de Dood, who cut his teeth at the Michelin-starred Saint Pierre in Singapore. His innovative menu blends traditional Luxembourgish cuisine with Asian influences.

The renovation has been a labor of love for Arthur Carvas, director of development of the

real estate division at private investment firm Compagnie Financière La Luxembourgeoise, which owns one of the country's top insurance companies and bought the property in 2017.

Previously a private family home, the storied villa and surrounding park had been abandoned for 20 years when he was handed the keys to the project. Now part of the Relais & Châteaux network, it is open to the public for the first time.

"The spirit was really how to respect this heritage, to give back this heritage to the people of Luxembourg, and then to build a hotel business around that," Carvas says. "You can't look at it in terms of profit. It's about legacy."

Ravaged by dry rot, entire sections of the building were taken apart stone by stone and rebuilt. Centuries-old underground passageways, remnants of the former city fortress known as the "Gibraltar of the North," now house a wine cellar.

"Some of the artisans who worked here also worked on the restoration of Notre-Dame de Paris," Carvas says during a tour of the premises.

Traces of the Past

Far from erasing signs of the renovation, Auer wanted to celebrate it.

In the former boudoir of the lady of the

house, now part of the Suite Pétrusse, a section of woodwork shows off the successive layers of paint uncovered during the construction works. On the walls hang Éric Chenal's atmospheric photographs of the villa in its raw state.

"What's interesting is the process, more than the end result. If you don't show how it was done, you miss out on the emotion," Auer says.

The overall decor is faithful to the history of the house, which was built in 1880 by architect Pierre Kemp for textile industrialist Eugène Kerckhoff. Its private park, overlooking a verdant valley, was the work of French landscape artist Edouard André, who also designed the city park across the street.

Some of the original wallpapers were scanned and reprinted, while headboards feature large-scale reproductions of watercolor landscapes by Sosthène Weis, the Luxembourgish painter whose works are on display at the National Museum of History and Art.

For Auer, designing is all about the personality of the space. "For me, a hotel, a building, is a character. In this case, I felt it was more of a male character," he says.

With their grand neo-Renaissance chimneys and imposing chandeliers, the reception rooms were designed to impress. "The public areas are a bit like being on a theater stage," he says. "So they had to be a little grandiose, a little intimidating too."

The rooms retain a sense of intimacy, despite the addition of bathrooms, which were built into box-like structures to preserve the heritage site.

"It's a restoration, so obviously there are elements that have to remain historical, but nevertheless it's not a pastiche, as it has to be fit for modern use," Auer explains. "It's a complex and delicate alchemy and above all, you must not feel the hand of the designer."

The service is designed to make visitors feel at home. "This is not one of those 200- or 300-room hotels where you feel like just a number. Here, it's more like you're a guest at someone's house," Carvas says.

A Little-known Culture

De Dood has elaborated dishes based on homegrown specialties like kniddelen, small dumplings made from flour dough that are usually served with bacon. In his haute version, they come in a velvety morel and yellow wine sauce.

The chef notes that Luxembourgish cuisine is deeply rooted in the country's farming past, with simple, comforting fare based on locally sourced ingredients.

"You have to enhance it with a little gastronomic touch, but the soul of the dishes must remain intact," he says, adding that he hopes to encourage guests to explore the local culture. "We're a very small country, but with a lot of things to discover, not just in terms of food."

Luxembourg's attractions include picturesque castles, vineyards on the Moselle river, and cultural institutions that include a contemporary art museum designed by I.M. Pei – all easy to explore thanks to free public transport, a world first.

And next October, public celebrations will spotlight the country's monarchy, as Crown Prince Guillaume succeeds his father Henri as Grand Duke.

Sebastian Reddeker, chief executive officer of the Luxembourg for Tourism authority, says the sector had its most successful year ever in 2024. Arrivals were up 16 percent compared with 2019, the previous record year, and are on track to increase by 4 percent in 2025.

Of these, two-thirds were leisure tourists, with residents of neighboring Belgium, Germany and France flocking to the countryside for its scenic hiking trails. Investment has been poured into campsites, which now offer glamping options, and the government is working on a wine tourism action plan.

In the capital, the Marriott chain is about to open its first prestige hotel opposite the central train station. But there's still a gap between potential demand and offer in the high-end segment, making Villa Pétrusse a welcome addition, Reddeker says.

"For Luxembourg, it's high time to have these kind of locations," he says. "We need more on the five-star segment, more individual concepts, perhaps also some of the luxury brands that bring their own clients."

Hermès, Louis Vuitton and Chanel are among the brands with stand-alone boutiques in Luxembourg, which also counts 11 Michelin-starred restaurants. Its residents are fluent in Luxembourgish, French and German, and usually speak English, too, making it a welcoming place for travelers.

Reddeker notes that while Luxembourg scores high on quality, safety and reliability, the overall vibe is more down-to-earth than other European capitals like Paris or Brussels.

"Even if you're seeking something luxury, you should be ready to feel the Luxembourg pulse,

“Even if you're seeking something luxury, you should **be ready to feel the Luxembourg pulse**, which includes meeting people, getting out, being on the streets.”

– SEBASTIAN REDDEKER, CEO of the Luxembourg for Tourism authority

which includes meeting people, getting out, being on the streets," he says.

This summer, the city is hosting public events including the open-air Luxembourg Urban Garden exhibition, a Summer in the City program including a free outdoor concert by the Luxembourg Philharmonic, and the annual Schueberfouer fun fair.

Carvas remarks that while Luxembourg has always been open to other cultures, including the majority of foreigners who work on its soil, it has struggled to project its own personality. He hopes Villa Pétrusse will provide a glimpse of local hospitality, beyond the "tax haven" stereotypes.

"We are very welcoming, but we also like to be ourselves," he says. "We're just waiting for people to get to know us better." ■



Luxembourg City

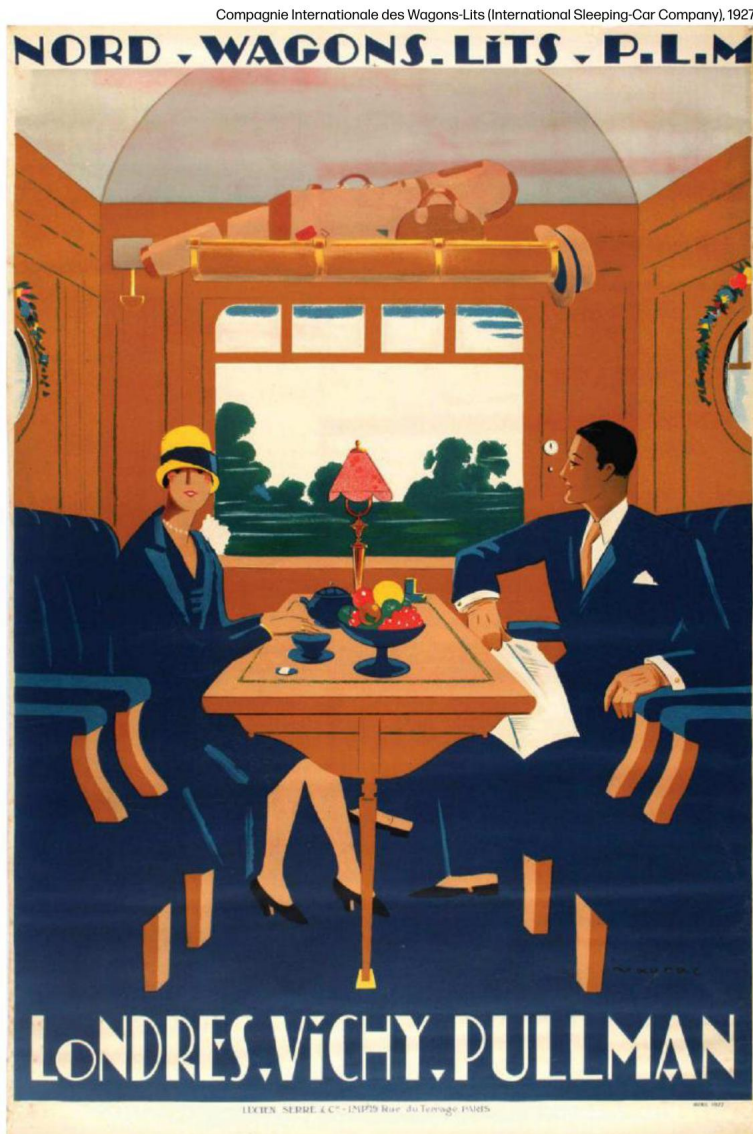


Villa Pétrusse in Luxembourg.



Villa Pétrusse's gastronomic restaurant Le Lys.

Headboards at Villa Pétrusse feature details of watercolors by Luxembourgish artist Sosthène Weis.



Orient Express
La Minerva, Rome.

main suite of what was known as La Minerva, first built in the 17th century as the residence of a Portuguese noble family and which later became a main stop on the Grand Tour for international aristocrats of the era. The Stendhal Suite now houses bespoke bedside trunks, rich wooden detailing reminiscent of the legendary carriages, and luxurious bedding crafted by Rivolta Carmignani, the same linens once gracing Orient Express sleeper cars and which make it ever more possible to travel in time. Initially founded by a Belgian rail company and famous for connecting Europe with Asia, the Orient Express train embarked on its first journey, from Paris to Vienna, in 1883 and eventually extended services across continental Europe through to Istanbul. The first Orient Express yacht will set sail in 2026.

Dimorestudio on Channeling Old Maestros

April also marked the maiden voyage of the new and improved Orient Express, with interior designs by Dimorestudio, the architecture and design firm established by Emiliano Salci and Britt Moran. The duo propelled the decor into the '50s and '60s, celebrating the brilliance of Italian masters Giò Ponti, Nanda Vigo, Gae Aulenti and Osvaldo Borsani.

"It's about creating spaces where travelers can fully immerse themselves in the experience, where every detail contributes to a sense of wonder, comfort, and escape from the ordinary," Salci reflects in an interview.

Moran said the design process involved understanding this new traveler. In a lot of ways they are a lot like the upscale design client in search of rare pieces steeped in history and ultimate quality.

"We imagine a curious, cultured traveler, someone who appreciates design, craftsmanship, and storytelling. A person who seeks not only to reach a destination but to savor the journey itself, embracing both the historical legacy and the contemporary reinterpretation of this legendary train," he says.

Designing for the Elite Traveler

Paris-based designer Aline Asmar d'Amman is working on Orient Express' upcoming Venice location, which will open inside the fabled Palazzo Donà Giovannelli later this year. Asmar d'Amman explains that she's also designing for the type of person who took journeys in the '50s through the '70s, a time when generally only the elite travelled, experiencing lavishness and glamour in every detail.

Reviving the Golden Age of Travel

A journey through luxury experiences that blend nostalgia with curated slow travel moments.

BY SOFIA CELESTE

ROME – Inside the new Orient Express La Minerva hotel in Rome, the lobby bar is punctuated with ferns and palms, big band music is playing as waiters in impeccable white uniforms and well-coiffed hair serve gin and tonics to the international jet set. If it weren't for the absence of cigarette and cigar smoke, one might feel directly transported to the 1930s.

Opened in April, it also unveiled Gigi Roma, a swanky bar and restaurant terrace furnished with the brass detailing and plush velvety furnishings prevalent in dining cars of yore. The talk of the town for locals and visitors alike, it's so close to the Pantheon one can almost touch the travertine

benches carved into the exterior of its dome.

Is this experience a relic or replica of a bygone age? One of the Orient Express' key partners, Arsenale Group, says the provocative mix of both is key.

"We are giving shape to a new concept of ultra-luxury hospitality," says Arsenale chief executive officer Paolo Barletta, adding that Rome, the cradle of the Roman Empire, is the perfect playground for such an experiment. Accor, which owns the Orient Express brand with LVMH Moët Hennessy Louis Vuitton, says a lot of it has to do with the training of its staff and the design, for which award-winning artist and architect Hugo Toro made bespoke Art Deco-era pieces constructed to mirror the group's train.

French writer Stendhal once stayed in the

“The Golden Age meant haute couture uniforms and tailored suits, gastronomy and socializing in plane lounges fit for a party. Now we’re just a click away from overcrowded, overwhelming traveling experiences. Artistry and spaces that embrace a rich cultural tapestry, make you want to dress up, unleashing character and attitude. A discerning traveler seeks these tailored experiences where culture and lifestyle are elevated to the utmost refinement,” she muses.

Asmar d’Amman is also involved in the design of the Middle East’s first five-star train, which will afford travelers a privileged view of the desert for the very first time. Named the Dream of the Desert, the train is also another project of which Arsenal is involved, this time partnering with the Saudi Arabian Ministry of Culture and Saudi Arabia’s Railways.

Saudi heritage elements feature inside the Dream of the Desert, as Asmar d’Amman said she spent hours looking at the details of a Saudi facade, the intricate textile weavings, the wood carvings, and the oil lamps whose light diffuses a cinematographic mood, interpreting these through a delicate modern lens, adapted to the train space and constraints. The suites, she said, are characterized by rich wood marquetry, luxurious upholstery, sensual lighting and bespoke furniture.

“From the reception lounge to the restaurant, the interiors become a continuous meditation on presence and place in motion, touching upon a noble notion of travel. Passengers who seek to feel a sense of belonging, of suspended time – where comfort, beauty and culture come together in a sensorial crescendo – will be served. My aim is to induce this feeling by

translating it into a tactile and visual language: velvety textiles that invite touch, warm woods that recall traditional dwellings, sculptural lighting that creates intimacy,” she adds.

An Investment Opportunity

Cashing in on the heyday of the Golden Age and its landmarks is on the rise. Earlier this month, Yoox Net-a-porter Group founder Federico Marchetti revealed his foray into the hospitality world, joining a consortium of investors to restore the old Belle Époque landmark Grand Hôtel des Bains on the shores of Venice’s Lido.

Opened in 1900, the fabled resort was long a Venetian refuge for cultural glitterati and has hosted Winston Churchill, poet Ezra Pound and celebrities including Elizabeth Taylor, Marcello Mastroianni, George Clooney, Johnny Depp and Madonna. “Venice is the land of dreams – and the Des Bains is its antechamber,” wrote Thomas Mann, author of “Death in Venice,” about the Grand Hôtel des Bains.



Hôtel Des Bains

Slow Travel Replaces Revenge Travel

Earlier this year, data analysts and research firm Euromonitor International said “slow travel” has replaced the “revenge travel” that permeated after the COVID-19 pandemic. “Consumers are still spending well on things that really matter, and travel consistently remains a spending priority... consumers are willing to trade up to options that offer a combination of more meaningful experiences, but also good value for money

and pricing transparency,” the firm’s Insights Research Manager Stephen Dutton said, adding that this is extending itself into the mass market.

Research like this is indicative of a changing mindset, says Alessandro Isola, product manager at luxury travel specialist Abercrombie and Kent USA. “Travelers are seeking quieter, more meaningful off-the-beaten-path experiences... because they have done all those touristy trips. People are going more remote, to more exotic places ... it’s about slowing down, they aren’t in a rush to go from one place to another.”

The Ultimate Luxury

Ultimately, the Gilded Age of travel is driven by the hardest luxury of all to obtain: time. It’s all about slowing down and savoring the splendors of life, Asmar d’Amman says. “Slow travel is about surrendering to the moment with the outmost attention to details of a curated lifestyle.”

Salci agrees. “It is not simply about nostalgia, but about evoking a certain state of mind, one that values slowness, refinement, discovery, and the luxury of time.” ■



Interiors of the Orient Express Dolce Vita train designed by Milan-based Dimorestudio.



Alline Asmar d’Amman’s designs for Dream of the Desert.



In a recent Raffles campaign, May Siu, Waris Ahluwalia and Robert Rabensteiner appear as Raffles guests, while Tim Easton appears as the butler.

Hôtel Des Bains photograph by NurPhoto via Getty Images; Raffles campaign by Dylan Don



Baratta Sedici, the new bar at the Splendido in Portofino.

Even More Splendid

A reference for luxury hospitality since the '50s, the renovated Portofino Splendido hotel has been overhauled by owner Belmond. A private, five-suite villa is also an option. BY MILES SOCHA

Already the pinnacle of luxury hospitality in Portofino, the Splendido has reopened after a multiyear renovation and upgrade – and there's also an adjunct, five-suite villa that takes the grandeur of this upscale holiday playground to a new zenith.

The observation tower crowning Villa Beatrice offers the freshest breezes, the most exclusive dining table in the region, and a gobsmacking 360-degree view of the area's natural beauty – and its glitziest homes and harbors.

"It's such a stunning place and you have a front-row seat to all the yacht watching," Swedish interior architect Martin Brudnizki says during a tour of the villa, an ornate, terra-cotta-colored gem built in a Gothic Renaissance style – and now zhuzhed up with modern amenities and authentic Ligurian design features. "We knew this would be quite an important villa. There are not that many villas in the world in this kind of location."

Splendido owner Belmond hosted a weekend of festivities earlier this month to inaugurate the rejuvenation of the iconic 52-room hotel, also exquisitely positioned high in the hills. There's now a permanent Dior Spa, a terrace-adjacent bar of glowing white onyx, a coffee room, and a completely new décor that feels as fresh and luxurious as it does familiar and reassuring.

"It feels like it always could have been this way," marvels Dan Ruff, chief executive officer of Belmond, lauding Brudnizki's invocation of noble Italian living via sun-bleached colors, unexpected materials like wicker for bathroom vanities, and playful references to sea life here and there. "It recognizes the heritage of the place. It also feels super contemporary."

He calls the hotel "a stage onto Portofino. And I think what he did so brilliantly – and this is hard for some designers to do – but he let his design be a backdrop so you don't feel overwhelmed in any of the rooms, in any of the public space, because

actually, the star is that, right?" he says, pointing to the verdant hills and the idyllic Gulf of Tigullio, at that moment bathed in golden-hour light.

Still, what a backdrop, with details that reveal themselves slowly as guests settle into the "slow luxury" pace that Belmond extols: The medallion-flecked marble floors in the public areas; the floridly hand-painted room numbers and signage; the antique cabinets sheltering minibars and espresso machines.

The Splendido reopened for bookings on June 7, while the Villa Beatrice – with its stepped gardens, plunge pool, private beach, gym and a crescent-shaped terrace bigger than most Portofino restaurants – is inviting stay inquiries from June 29. (Prices for the villa are given upon request and understood to be well into five figures per night. Rooms at the Splendido start at 3,000 euros a night, plus VAT.)

Arguably one of the most picturesque fishing villages in Italy, Portofino has long been a magnet for famous tastemakers including Franca Sozzani and Domenico Dolce and Stefano Gabbana, who prize the area's wall-to-wall sunshine, turquoise waters, cozy bays and historic charm.

To be sure, staff at the Splendido are enthusiastic ambassadors for local delicacies, which include crisp, citrus-tinged white wines, the finest pesto in Italy, worm-like and hand-rolled trofiette pasta, and a local gin gaining international renown with its notes of rosemary and lavender.

Cocktails, breakfast, dinner, tennis, poolside lounging and open-air massages are all served up with Splendido's famous vistas – which were appreciated by monks when it was a Benedictine monastery in the 16th century; past guests including Ava Gardner, Humphrey Bogart, Elizabeth Taylor and Madonna, and by filmmaker Baz Luhrmann at the opening night bash earlier this month.

"Absolutely love it. It's one of a kind," Luhrmann says, hoisting a gin martini with a big green olive. "There's a family quality to the staff here, and there's a sort of magic in this idea of slow luxury, not meaning slow and boring, meaning actually being in the moment."

Catherine Martin, his costume-designer wife, was likewise charmed by it all. "Possibly one of the most romantic and extraordinary places I've been to – the position, the softness of the light, the view," she enthuses. "It's a very elevated experience, but very relaxed at the same time, which is lovely."

Actor Jeff Goldblum, who surprised guests by tickling the ivories with his jazz band, scattered a string of superlatives about how the place made him feel, including magnifico, perfetto, Fabio, Marlon Brando, and splendid, of course.

A cohesive décor rooted in the Genoese style was Brudnizki's goal, hence the furniture painted with flowers, the embroidered textiles, the

botanical prints, the colorful Albissola ceramics, and mosaic terrazzo floors known as graniglia. "Fresh, light, summery," he says.

A flagship of the Belmond portfolio and a beacon for the global jet-set since the '50s, the Splendido is the first of many properties being updated and upgraded to meet the demands of discerning travelers, and helping them disconnect, switch off and enjoy the finer things. "It's becoming more and more important as our lives become faster," Ruff says.

Acquired by luxury giant LVMH Moët Hennessy Louis Vuitton in 2018, Belmond operates the Venice Simplon-Orient-Express train and hotels including the Copacabana Palace in Rio de Janeiro, Hotel Cipriani in Venice and Villa San Michele in Florence.

The Splendido has become a showcase for other LVMH properties, including Moët & Chandon vintages at the hotel's grill restaurant, Aqua di Parma toiletries in all the rooms, and, of course, the Dior Spa, complete with a small boutique selling high-end skin care, perfumes and resort wear and accessories.

Ruff insists he's not obliged to use LVMH suppliers. "We look at it on a case-by-case basis, and where it fits the property brand, we do it," he says. "Obviously the benefit of being part of LVMH is incredible. They have this unbelievable collection of really, really desirable brands. But it has to fit."

And having Dior operate the spa was a "no brainer" in his view. "We talked about Splendido being this glamorous stage overlooking Portofino. Dior is the obvious partner for that."

Splendido also operates Splendid Mare, a separate 14-room hotel with a retro décor and a different vibe, set in Portofino's picturesque piazzetta with its row of spice-colored buildings, bustling village life, and bevy of luxury boutiques.

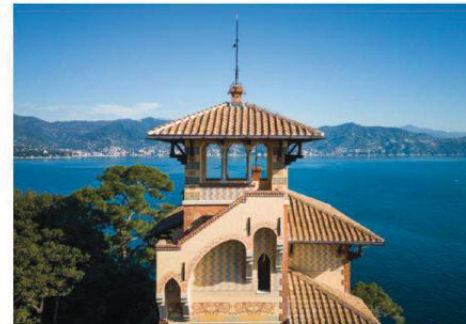
Now Villa Beatrice offers a third option, and it's the first such private villa in Belmond's portfolio. "I'm always asked, 'OK, great, so this is going to be the first of many?' I wish! But there's only one Villa Beatrice in the world."

Built in 1912 by local industrialist Attilio Odero, the villa was used as a summer residence until 2021, when Belmond acquired it, recognizing its exceptional bones and idyllic positioning, with a private lane, no nearby neighbors and a perch that takes in Parraggi bay with its luxurious beach clubs, all the nearby villages, and the open sea said to have claimed Percy Bysshe Shelley, who died in a boating accident in 1822. (Lord Byron was also a famous habituee of the region, and the Bay of Poets, aka Porto Venere bay, in La Spezia, was named after him.)

The villa offers four suites, the principle one boasting soaring his-and-hers bathrooms with playful marine creatures set into the marble and stone, a full floor for staff – a butler and private chef are included – and a stone cottage set closer to the water.

"We do a lot of work around the positioning of each of the hotels to understand what they really are, what they stand for, what they've always stood for, the history of them, the future of them, and how that red thread should flow through," Ruff says. "It's about giving our guests the opportunity to disconnect from their crazy, daily, hectic lives, reconnect with the things that matter to themselves, discover a new pace, and have fun along the way...We create opportunities, and the guests make their moments."

The Villa Beatrice offers 360-degree views of Portofino and the Ligurian Riviera.



@WWD

FollowFashion

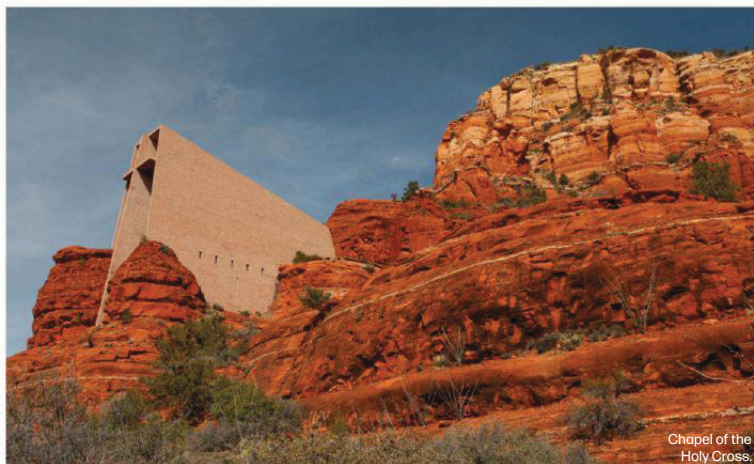
FIRST LOOKS & BEHIND THE SCENES REPORTS. **EVERY** MINUTE. **EVERY** DAY. **EVERY** COLLECTION.



Uncovering the Secrets of Sedona

The red rock mecca in northern Arizona appeals to nature lovers, foodies – and the adventurous.

BY JEAN E. PALMIERI



Chapel of the Holy Cross

Red Rock Fever. That's the condition many people catch after their first glimpse of the stunning crimson sandstone formations of Sedona, Ariz.

Less than a two-hour drive from Phoenix or the Grand Canyon, Sedona has long attracted visitors seeking to immerse themselves in nature or find spiritual awakening from its vortexes, or healing energy spots.

But it's not just yogis and New Age followers who are attracted to the town. With more than 300 trails, world-class resorts and restaurants, wineries and top-notch golf courses, Sedona also appeals to hikers, mountain bikers, golfers, wine aficionados and foodies.

"The allure of the red rocks is what draws people here," says David Key, president and chief executive officer of the Sedona Chamber of Commerce. "There's something for everyone: trails, hotels, spas, high-end luxury, family-friendly, pet-friendly, holistic health, a wide variety of retail and the best art galleries in the state."

Home to around 10,000 permanent residents, the city attracts some 3 million visitors annually. What that means is that traffic is often an issue, with long lines of cars backed up at its roundabouts and no parking at its most popular attractions such as Cathedral Rock – one of the most photographed sights in Arizona – and the Chapel of the Holy Cross, a Roman Catholic church built into a red rock butte.

Designed by architect Marguerite Brunswig Staude and completed in 1956, the chapel features a striking modernist design with a 90-foot cross integrated into its structure. Perched high above the desert floor, it offers breathtaking panoramic views of Sedona's scenic landscape. The chapel is a popular spiritual and tourist destination, attracting visitors for its serene atmosphere, stunning architecture, and connection to the natural surroundings.

To combat the conga line, the city recently instituted a free shuttle system for tourists attempting to access the Cathedral Rock trailhead and other popular spots such as Dry Creek Vista from Thursdays through Sundays.

The shuttle also makes a stop at Posse Grounds Park, where an impressive community outdoor pool – eight lanes, 25 yards – is available to all for \$3 or less. The park also boasts a public skate park, a dog park, bike skills and an outdoor performance venue.

One not-to-miss spot is Red Rock Crossing.

Depending upon the depth of the Verde River – yes, Sedona is a high desert but has a river that runs through it and an aquifer beneath it so there's always plenty of water – visitors can literally step from one side of the river to the other on a series of rocks, hence the name.

Red Rock Crossing can be accessed through a state park on the west side of town for a small fee or for free from the end of Verde Valley School Road in the Village of Oak Creek, home to other scenic hiking trails including Bell Rock and Courthouse Loop. At these trailheads, a Red Rock Pass is required, which costs \$5 a day or \$15 a week. The pass is needed anywhere there are restroom facilities. Otherwise, parking is free. A National Parks Pass also works at most of the fee lots.

Speaking of rocks and water, another attraction to check out is Slide Rock State Park. While some of the local teenagers jump off cliffs into the creek – a cringeworthy sight – it's a lot safer to pay the fee to enjoy this gem 7 miles up the Oak Creek Canyon from the numerous gift shops and eateries in Uptown Sedona. The park, which was originally a homestead apple orchard, is named for its natural water slide where visitors can literally be swept downstream between slick rocks. Don't worry – it's safe, but cold even in the middle of the summer.

As an alternative to the popular Slide Rock, Key says visitors could try the lesser-known Grasshopper Point, a day use area on the Oak Creek that is perfect for swimming and even cliff-jumping for the brave.

About 3 miles farther up the canyon is the West Fork trailhead. For literary buffs, Zane Grey's famous western novel, "The Call of the Canyon," was set in the West Fork area. About a quarter-mile from the parking area are the remains of Mayhew Lodge, a hunting and fishing lodge built in the early 1900s by one of the photographers who worked on the silent film adaptation of the novel in 1923.

Several of Sedona's roads are still dirt, probably intentional to accommodate the popular off-road Jeep tours. The major tour companies offer a range of options, some of which include a view of the White Line mountain bike trail. This precarious strip of quartz in the sandstone on Chicken Point can't really be characterized as a trail and is considered one of the most dangerous routes in the world.

Venturing off-road to check out the White Line or some of the other less visited scenic views is not advised in a regular rental car, or even a standard SUV. A high-clearance vehicle is essential to navigate the rocks and ravines of historic roads such as Schnebly Hill Road or Broken Arrow Trail.

(Fun fact: Schnebly Hill was named after Sedona Schnebly, the pioneer after whom the town is named. Her grave is in the Cook's Cedar Glade Cemetery off 89A near the airport.)

Those properly equipped to venture down these dirt roads are rewarded with some special sights, such as the natural arches of Devil's Bridge or Vultee Arch off Dry Creek Road.

Other outdoor options include hot air balloon rides, paddling a kayak down the Verde River or visiting one of the ancient sandstone cliff dwellings and checking out the petroglyphs at Palatki, Honanki or Crane Heritage sites.

And it's not just North Carolina and Florida that can boast about their golf courses. Sedona has three public courses in the Village of Oak Creek: Sedona Golf Resort – where the view from its 10th hole is touted as the most photographed par-three in Arizona; Oakcreek Country Club, and Canyon Mesa Country Club, a charming executive nine-hole course. Tucked away in West Sedona is the Tom Weiskopf-designed Seven Canyons course, which is private but available to those staying at the nearby Enchantment Resort.

The Enchantment, itself tucked into a vortex site in the Boynton Canyon, is arguably the top choice in accommodations in Sedona for the well-heeled. Originally a tennis ranch, the resort sits on 80 acres and offers luxury casitas, the world-class Mii Amo spa, several pools, a fitness center, outdoor activities and Southwest-inspired dining.

"It really makes you feel like you're out in the wilderness," Key said.

A new addition to the hotel scene is Ambiente. An adult-only Hyatt property, the hotel features 40 cube-shaped guest pods elevated above ground on steel frames built into the landscape with sweeping views of Sedona's red rock formations. Cars are not allowed on the property, but guests, who pay upward of \$1,000 a night, can get around the property on golf carts to access the pool, restaurant and spa.

"It's a sustainably focused property that makes you feel immersed in nature," Key says.

Key also points to the Wilde Resort on Route 89A as a more affordable option. It offers a grove garden, firepits, a pool under Italian cypress trees, and open spots for stargazing.

Once the sun goes down – and the temperature drops like a stone – it's time to hit one of Sedona's numerous restaurants. The choices are endless, from tacos and pizza to fine dining. Perhaps the city's best-known chef is Lisa Dahl, who dominates the city with her six restaurants that range from Pisa Lisa with its artisanal pizzas and Butterfly Burger to Cucina Rustica and Dahl & DiLuca Italian cuisine. But her most acclaimed spot is Mariposa, a Latin-inspired grill on Route 89A with panoramic red rock views.

Getting a reservation at Mariposa is a job in and of itself since the restaurant books up months in advance. One alternative is to stop by for lunch or a drink and some appetizers – ideally at sunset, but the views are spectacular any time.

Other top-notch options include chef Jeff Smedstad's gourmet Mexican restaurant, Elote Café, on Jordan Road in Uptown or Molé Mexican Kitchen or Javelina Cantina on Route 179.

Barbecue lovers can check out the Colt Grill in the Village of Oak Creek, a popular spot that also has locations in nearby Cottonwood, Prescott and Prescott Valley, Ariz.

And Key says a local dining secret is Gerardo's Pizzeria on Route 89A, a family-run spot serving wood-fired pizzas and Italian specialties. "It's tucked away and it's part of the slow food movement," Key says. "They let their dough ferment for 72 hours and use all local ingredients."

For anyone open to venturing outside Sedona, there are some memorable day trips, from the Grand Canyon to Jerome, an old copper mining town built into a mountain. The surrounding area is also home to a variety of wineries, all small production facilities. They include Page Springs Vineyard & Cellars in the town the late senator and former presidential candidate John McCain called home, as well as Oak Creek Vineyards, Javelina Leap or D.A. Ranch Estate.

Key's favorite is Cove Mesa tasting room in nearby Cornville, but he says the Verde Valley Wine Trail lists some 25 vineyards in the area, so everyone can find the one that best suits their palate.

WWD

BACKSTAGE

Join for access, authority and behind-the-scenes exclusives.



FOR ACCESS SCAN CODE OR TAP HERE ON MOBILE

Plats du Jour

EAT, DRINK AND BE MERRY

Michael Anthony
at the restaurant.



SEASONAL SOPHISTICATION

Lex Yard, the signature restaurant of the newly renovated Waldorf Astoria, blends Art Deco elegance with a seasonal, ingredient-driven menu by chef Michael Anthony.

BY KRISTEN TAUER PHOTOGRAPHS BY MEGHAN MARIN

I will admit, I did not see this opportunity coming,” says chef Michael Anthony, seated in one of the olive green chenille banquettes in the upper dining room of Lex Yard. It’s still a few weeks before the opening of the renovated Waldorf Astoria’s new flagship restaurant and while the final detailing is underway, the big picture was already in clear focus.

The handsome dining room is outfitted with Art Deco-inspired decor including gold-tone constellations of orb light fixtures overhead and the circular green marble tables that will soon host dishes from the chef’s all-day menu.

“In some cases, downplaying the design helps to focus on the food. In this case, the building kind of demanded this sort of attention and thought,” says Anthony, reflecting on the contemporary design conceptualized by AvroKO, which nods to the Art Deco architecture of the Waldorf Astoria. Down a curved staircase, a second level includes a long

bar, a lower ceiling and hints of the lively, cozy vibe to come once the sienna leather banquettes are packed with patrons.

“Now we just have to inhabit this space and make it feel alive and authentic,” says the chef, glancing around the empty room, primed for its first diners.

The first full-time Waldorf Astoria residents have already moved in, and the hotel is readying for its grand opening this summer. New Yorkers have been waiting almost a decade for the hotel, which closed in 2017 for a major renovation, to reopen its doors. “So I think the expectations are really electrified,” he adds, with a calmness that belies the flurry of activity soon to come.

Lex Yard marks the first hotel project for Anthony, who has been the executive chef-partner of Michelin-starred Gramercy Tavern for almost two decades. The chef adds that he is still “as in love” with the Flatiron restaurant as ever, and has no intention of leaving.

“But I have more ideas that I’d like to put in

motion. And so when a friend asked me if I would be interested in working on the renovation of this beloved hotel – there’s no way it can’t attract your attention,” he says. “I live a few blocks from here, so I’ve been watching – like everybody who lives in the city – what’s happening. And I was immediately intrigued.”

Anthony’s background is in French and Japanese cooking, and the menu at Lex Yard leans on those techniques, channeled through an American lens. But the chef isn’t afraid to break some “rules of classic cooking in the name of eating well.” He’s particularly excited to introduce the relationships he’s forged with farmers through the Union Square Green Market to the uptown hotel.

“It’s about showing off what’s unique about eating here in New York in a particular season,” Anthony says of his culinary approach at Lex Yard. “I’m aiming to cook food in a simple way so that it highlights the ingredients and hopefully it can be memorable,” he adds. ▶



The chef of the Waldorf’s Lex Yard, Michael Anthony, shopping for produce at the Union Square farmer’s market.



Here and right: Inside the Waldorf's Lex Yard



Anthony shopping for produce at the Union Square farmer's market.



Michael Anthony in the kitchen of the Waldorf's Lex Yard.



"When I say simple, I mean visually attractive and hopefully an indelible image when you see the dish. And then when you taste the flavors, if you can walk away from the table and tell someone about the meal that you've had, and remember a dish and a couple of the ingredients, then we've succeeded."

Lex Yard will feature an all-day a la carte menu served in both dining spaces, along with a "market menu" composed of three savory courses and dessert, which will reflect the chef's in-the-moment point of view. Anthony imagines the market menu as an expression of him walking through the greenmarket, "picking out all the things that I am aiming to eat myself, and translating that to a menu that is simple, that is seasonal, and that hopefully has a level of excellence or an interesting flavor profile; a hook that makes you remember it."

Anthony is also overseeing the menu for the sprawling hotel lobby cocktail bar, Peacock Alley, and room service.

The Waldorf Astoria is embedded in the city's history, an icon of the Gilded Age and a luxury setting for New York society throughout the years. The original hotel, built in 1893, was located on Fifth Avenue and 34th Street, and in 1931 was rebuilt on a city block that stretches between Park and Lexington Avenues, and 49th and 50th Streets. Lex Yard is named for the building's physical location atop city train tracks that were used for

private transportation of dignitaries and VIPs.

Similarly, Anthony's menu builds upon the restaurant's culinary legacy.

The Waldorf Astoria introduced food staples like the eponymous Waldorf Salad and Red Velvet Cake, and popularized dishes like eggs Benedict. Speaking about the hotel's food legacy, Anthony references a copy of the 1896 cookbook written by famed maitre'd Oscar Tschirky. "While the recipes are certainly from a time that has long passed, and the way in which people eat has changed radically, the ideas and loving personal touches that he includes in that book are really a great source of inspiration," Anthony says. "I see this [restaurant] as a continuation of everyone who came here before us. And I hope that we would ultimately make them all feel proud."

Executive pastry chef Jennie Chiu is paying homage to the red velvet cake with her red velvet soufflé tart – "something really simple, but really spectacular," says Anthony, whose version of the Waldorf Salad is also rooted in an expression of

simplicity and elegance. His goal was "to make a salad that you would want to eat every day, that you would come back for specifically because it's so crunchy, delicious, interesting, and beautiful," he says.

"This is not gonna be an architectural wonder of the universe," he adds. "It's a salad for people who love to eat salads in New York City."

The salad will retain the primary ingredients that it's known for, but the accents will change from season to season. For example, the summer version of the salad will highlight sunflower sprouts and toasted sunflower seeds with a bright lemon-y vinaigrette.

In the kitchen, Anthony admires the chef line extending the length of the room and dedicated stations as he passes what he describes as the "Rolls Royce" of oyster stations. Raw bar options will include a seafood tower with local oysters, shrimp from Long Island and a "fully loaded" lobster roll, and a caviar section. At the other end of the line, Anthony stops in front of the "game-changing" broiler, his excitement palpable.

"This broiler has become my best friend. I've never cooked a piece of chicken in a better way in all of the time that I've been working in kitchens," he says, opening the door to the equipment's brief wall of heat. "I just love how the broiler allows me to get this perfectly crispy skin on a boneless marinade piece of chicken. And I can't wait for people to try that."

Lex Yard marks a few firsts for the chef: a foray into breakfast, separate from brunch and an ongoing french fry operation with accompanying sauces. In short: Lex Yard is appealing to the Waldorf Astoria masses. The idea is to offer an elevated experience without a sense of the fussiness or stuffiness that can accompany fine dining. "And certainly it is exempt of the so-called tyranny of the chef," he adds.

"We take every filter off of the choice making. If you want that salad and a taste of a fresh chilled soup and a little side of beautiful artichokes that were hand turned and cooked with some white wine – boom, it's right there in front of you," he says. "Anyone at the table, no matter how you order, can still order that Smash Burger and french fries."

Elegant, simple, and appealing to New Yorkers is at the heart of what the chef ultimately hopes to accomplish with Lex Yard.

"We'll aim to make guests who stay here feel the elegance that this building represents and that this company has championed for years," he says. "We have high expectations for the quality of service and food, but my goal is to make people who live in this city and New Yorkers fall in love with this restaurant." ■

“It's about showing off what's unique about eating here in New York in a particular season. I'm aiming to cook food in a simple way so that it highlights the ingredients....”

When I say simple, I mean visually attractive and hopefully an indelible image when you see the dish.”

– MICHAEL ANTHONY, chef at Waldorf Astoria's Lex Yard

Bakeries Are The New London Pubs

The city has become a speed-dating playground for sugar confections with an influx of independent bakeries and patisseries. BY HKMAT MOHAMMED

Londoners are swapping their pints of lager for sweet treats in a city that's gone sober – or at least partly so. The aftermath of COVID-19, the exodus of European workers post-Brexit and a new generation that's shunning binge-drinking in favor of alcohol-free beer, chai and early-morning running clubs have all transformed the city, which used to party through the night.

Now people are getting high on the smell of cinnamon, vanilla, chocolate and brewing coffee, and piling into independent bakeries, which star personalities are opening across the city.

King Charles' goddaughter India Hicks, an interior designer and former Ralph Lauren model, is just one of many pushing a sugar high.

She's helped two brothers, Can and Cengizhan Ayan, who hail from a family of fourth-generation Turkish chocolatiers, set up Naya, a luxury patisserie on North Audley Street in Mayfair.

"I'm not a qualified person to take on the creation of a bakery, but I do know an awful lot about brand building," says Hicks in an interview from her home in the Bahamas.

She says her expertise lies in creating an atmosphere – and drawing in a crowd. Naya's interiors feature hand-painted de Gournay wallpaper as well as green velvet booths, cream chairs and leopard-print cushions.

The brothers have brought over recipes from their family bakery in Turkey and downsized each pastry, from chocolate éclairs to cream buns, into bite-size portions. Along with Champagne and iced pistachio lattes, there is also a range of detox teas.

Health is a subject that's top of mind at Naya. "We know people are more health-conscious and we had a conversation about perhaps having a keto afternoon tea," says Cengizhan, referring to the ketogenic diet, which is high in fat and protein and low in carbs.

He added that they're working on updating the menu and introducing salads and more savory options, although there are no plans to enter restaurant territory.

A short ride away from Naya, on Fulham Road in Chelsea, is the new bakery called Reemies, which is hard to miss with its bright fuchsia pink and red exterior.



Jessica McCormack's Fruit Salad collection in collaboration with Nicolas Rouzaud at the Connaught.



Reemies in Chelsea.



Naya in Mayfair.

Its founder, Reem Abu Samra, is a lawyer-turned-full-time baker. She opened the shop last April after her cake delivery business started to boom. Her nonfussy cakes are now on the shelves at Harrods, Panzer's Delicatessen in St. John's Wood and Bailey & Sage in Battersea and Hampstead.

"I always loved very homely cakes, and I felt like I couldn't really buy any without it being overly processed," she says.

She's been baking banana bread since she was 14 years old and it continues to win her fans. She started making the bread for friends who own the coffee shop Noxy Brothers, in London's Burlington Arcade, and the orders quickly multiplied.

Fans of Reemies include Idris Elba, the Ecclestone family, Viscount Linley and the Emirate of Dubai royal family.

Abu Samra sees her cakes as everyday treats rather than one-off luxuries. She grew up in a Lebanese household where her mother was a "systemic feeder."

"My cakes are for every generation – a grandma likes eating our cakes, but so does a kid," she says, adding that her cakes offer comfort on a number of levels.

She believes the boom in baking is "because people need that comfort and food feeds the soul," and that you can indulge in baked goods as part of your wellness routine – in moderation. She adds that a majority of the customers who stop by the shop have just come out of a Pilates class.

Luxury brands, too, are progressively tapping into catering for an audience that's closer to becoming teetotal than any other generation. According to the U.K.-based charity Drinkaware, the number of young adults who don't drink has increased from 14 percent in 2017 to 21 percent in 2023.

In London, bakeries and coffee shops have become hangout spots for many Muslims and Middle Eastern tourists who feel more comfortable in a place where alcohol is off the menu.

Café Leon Dore from the brand Aimé Leon Dore, Ralph's Coffee and Nanushka's

in-store café are among the hot spots with young spenders from the Middle East.

The craze and appetite for bakeries is entering institutions such as the Connaught and Claridge's.

Earlier this spring the Connaught Patisserie by Nicolas Rouzaud was rebranded as Nicolas Rouzaud at the Connaught, to reflect his new role as chef partner.

The French pastry chef has found a fan in his neighbour, fine jewelry designer Jessica McCormack. The two have come together to collaborate on a series of deliciously sweet images using small colorful cakes and the designer's Fruit Salad collection, which was inspired by a pair of glass fruit clip-one earrings that belonged to her grandmother in New Zealand.

"I'm in his patisserie daily for my morning coffee. He's a true artist and I feel like we are kindred spirits in our appreciation of expert craftsmanship," says McCormack.

Rouzaud knows how to keep his customers happy and coming back for me.

"You must surprise them, which is why we change the flavor of our croissant balls daily and constantly evolve our dessert collections – we have, as a minimum, one new creation per month and we can go up to three per month. That way, even our regular guests always have something new to discover," he says.

On social media, Rouzaud's sweet treats have taken on their own lives, where each dessert is inspired by the concept of haute couture.

"We wanted to create a space that truly showcases the art of dessert, a place where craftsmanship is pushed to its highest level," he adds.

SWEET STOPS

Naya Mayfair

16 North Audley Street, London, W1K 6WL, info@nayaandco.com

Reemies Cakes

137 Fulham Road, London, SW3 6SD, chelsea@reemiescakes.com

Nicolas Rouzaud at The Connaught

The Connaught, Carlos Place, London, W1K 2AL, 020-7314-3522



The creations of Nicolas Rouzaud at the Connaught.

Design

INTERIOR,
EXTERIOR, AND
IN BETWEEN.



Heart of Glass

French artist Jean-Michel Othoniel is bringing sculptures, paintings and plenty of emotion to his mega solo show in Avignon.

BY MILES SOCHA
PORTRAIT BY VANNI BASSETTI

Jean-Michel Othoniel dug deep into Avignon's history and cultural riches in preparation for his mega solo show there, gleaning inspiration from the 10 museums that will host his sculptures and paintings – and from its famous denizens, notably Francis Petrarch, a 14th-century priest and scholar who wrote reams and reams of poetry about an unrequited love.

Legend has it that in 1327, Petrarch caught sight of a fair-haired, married woman named Laura in the church of Saint-Claire and fell head over heels, inspiring ardent daily writings of passion, anguish and ultimately despair.

Othoniel immortalizes this wrenching tale with a giant heart of red Murano glass beads caught behind a golden fence in what remains of the chapel.

The work succinctly illuminates what's behind the title of the exhibition, "The Ghosts of Love," which runs from June 28 until Jan. 4, 2026.

"I think this energy of love is very important today, and beauty also. So I wanted to pay homage to that," Othoniel muses during an interview at a tearoom that's a glass bead's throw from the Palais des Papes, a UNESCO World Heritage Site. "That's why I say ghosts of love – it means love is not easy. It's something you have to fight for. It's something you have to remember. It's something you have to share, and to cherish."

The sprawling show – his biggest yet – unfurls as a romantic, ultimately poetic promenade through the city's winding, cobblestone streets, historic sights and unique museums.



A sculpture installed on the Pont d'Avignon.

"My work is really connected to strong emotions and the ghosts of love are not just personal stories," he says. "It can be the love of antiques, love of architecture, love of art history. This figure of love is so impressive in this city of Avignon."

So, too, is the notion of the sacred, as Othoniel is taking over 15 rooms of the imposing Palais des Papes, a marvel of Gothic architecture that hosted the papacy for 70 years until 1377 – and welcomed its first fashion show last month, courtesy of Louis Vuitton.

"It's also not just linked to religion," Othoniel explains about the sacred elements to the show. "It's linked also to this idea that works of art can take you to another dimension – a dimension of contemplation, escaping reality in another way."

One of France's most prominent and accomplished contemporary artists, Othoniel is perhaps best known for his whimsical, crown-like canopy over the subway entrance at Palais Royal-Musée du Louvre in Paris, the giant glass necklaces punctuating stairwells in Chanel boutiques, and his swirling golden-bead fountain at Versailles.

The Avignon takeover also puts the spotlight on lesser-known aspects of his practice, including 60 paintings he will mount on one massive wall of the Palais des Papes, and a ballet spectacle scheduled for early August that winks to his roots in performances and installations.

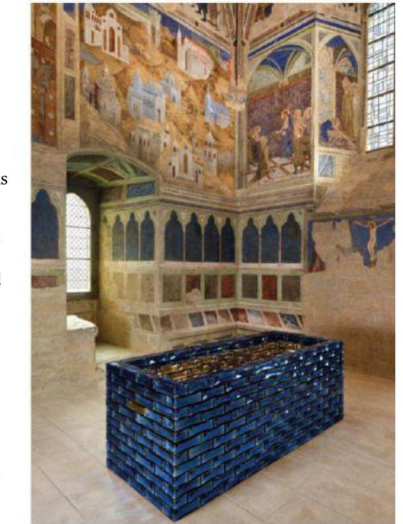
The show features almost 270 works, roughly half of them created for the Avignon showcase and some of the monumental spaces he will take over.

"It's really a big challenge," says Othoniel, who began plotting the exhibition about two years ago, organizing loans from private collectors across Europe and putting his Paris atelier – which includes a warehouse full of glass bricks and beads, his main materials – into overdrive. "In our field, it's quite important this city, maybe it's the most important city [for art] after Paris."

Indeed, the Palais des Papes, a key venue during Avignon's famous summer theater festival, has been a coveted venue for fine artists since Pablo Picasso's landmark shows in 1970 and 1973, and a group showcase dedicated to beauty in 2000 that the city wished to reprise to celebrate the 25th anniversary of Avignon being named the European Capital of Culture.

"The idea of beauty is really part of my work since many years," Othoniel says, casually mentioning the historic divide in art history between Henri Matisse, on the side of beauty, and Picasso, who "was always in this idea of destroying the image."

"Myself, I feel close to Matisse in terms of enchantment, beauty, joy and color," he says. "It's important to build a space where you can



A Jean-Michel Othoniel sculpture at Palais des Papes.

find yourself, and find hope. You come into the show and you find yourself in a sort of suspended moment. You enjoy yourself, you enjoy your emotions, and you leave the show stronger."

The show is also designed to exalt Avignon's many attractions, with a monumental gold archway erected on its partial medieval bridge (only four arches survive) to works housed in 10 museums, all free to enter. Some of them are famous, like the Petit Palais-Louvre Museum, home to early Renaissance paintings from Italy, while others are hidden gems like the Requien, a rickety natural history museum where Othoniel installed a cabinet of curiosities, or the Bains Pommer, a former bathhouse that will temporarily feature a dozen glass fountains.

"The different museums change slightly the meaning of each piece," Othoniel says. "For me, it's very joyful to do because it's like an open book to my heart and my feelings."

He will also install paintings and sculptures at Yvon Lambert's large gallery, whose permanent collection of Donald Judd, Sol LeWitt and Carl Andre works recalls Othoniel's discovery of minimalist and abstract art in his hometown of Saint-Étienne, which harbors a renowned modern art museum.

A 1987 graduate of École Nationale Supérieure d'Arts in Cergy-Pontoise, northwest of Paris, Othoniel gained wider international attention with a show at the Peggy Guggenheim Collection in Venice in 1997, and another at the Fondation Cartier in Paris in 2003.

Once American architect Peter Marino laid eyes on Othoniel's jewelry-like metro entrance, he hunted him down so they could work together.

Marino reckons he's commissioned the artist for dozens of Chanel boutiques as well as fireplaces for projects in New York and Paris, "and even a complete room for a client in Greenwich, Conn.," he marvels.

"Jean-Michel has a real sense of architecture and will enhance every building that he touches in Avignon," Marino says.

Othoniel whorls glass elements into strands, knots, halos, waves, molecular formations, stacks and abstract shapes, while leaving them open to interpretation.

"It's a big statement as an artist to do a show around this idea of bringing beauty and joy. It's almost a political act to bring beauty to the world," he says. "I think a big challenge for me as an artist is to be totally French and at the same time, totally universal." ■

A Jean-Michel Othoniel sculpture in front of a Sol LeWitt wall drawing at Collection Lambert.

Ceramics Spark Cultural Tourism In Jingdezhen

China's porcelain capital for over 900 years has spent the past decade reinventing its downtown through an ambitious architectural project, drawing in a new wave of creative transplants and curious tourists alike. BY DENNI HU

Ceramic culture in Jingdezhen has been quietly firing for over 900 years. Long known as China's porcelain capital in Jiangxi Province, the third-tier city was once all industry and little lifestyle. But that's changing – and fast. A new downtown cultural hub, a David Chipperfield Architects-designed performance art center, and a steady flow of high-speed trains from Shanghai – 13 and counting – are breathing new life into the historic kiln city.

Like many other urban renewal stories in China, Jingdezhen's was also prompted by an ambitious architectural project called Taoxichuan, which means “a stream of ceramics.”

Launched in 2016, the 6.5 billion renminbi, or \$906 million, multifunctional creative hub quickly became a gathering ground for creative transplants, or what city officials call “Jing drifters.”

Jeremie Thircuir, a French curator and writer who has lived in China for almost 20 years, first found himself in Jingdezhen around the same time that Taoxichuan opened. “It was a French guy who was secretly making ceramics work for [Yayoi] Kusama in Jingdezhen,” Thircuir recalls.

In recent years Thircuir has been spending more time in town, where an ample supply of fourth-wave coffee shops and artisan pastries made Jingdezhen living easy for the Frenchman. “There is something very linked between baking and ceramic. They are both very precise,” Thircuir observes.

Thircuir quickly fell in love with Jingdezhen's specialty jade porcelain. Crafted from a local clay high in silicate, which produces a very translucent effect, the material inspired him to produce a series of Margiela-esque all-white porcelain fruits and vegetable objects, then a more commercial set of tableware dubbed “Blanc de Jade.” The name of the latter riffs on “Blanc de Chine,” a super white porcelain made in Dehua, Fujian Province, and beloved by French connoisseurs.

“What I make is pure ‘porcelain biscuit,’ made without glaze to create a very soft and matte feeling, it's all about terroir [the land],” says Thircuir, who recently found out from another local artist that the city has begun to issue clay export restrictions – not necessarily out of scarcity but as a shrewd tactic to build up the brand that is Jingdezhen.

“So much of China's rich and historical craft is situated in rich regions near Shanghai, and Jiangxi province has been a very poor place throughout history. But when other cities want to bank on cultural tourism like Jingdezhen, it's hard. If you only have one kind of clay, one kind of firing technique, you quickly hit a wall,” says Thircuir.

Since 2015 a generous artist residency program – cofounded by American artist Ryan Mitchell – has welcomed over 3,600 artists from 56 countries. The program not only fostered a close-knit global community but also expanded the creative vocabulary of Jingdezhen ceramics. The city's nearly pre-industrial process, traditionally involving more than 70 steps, is now evolving to include modern techniques such as 3D printing.

Ten years after the opening of the Taoxichuan hub, which is now filled with museums, galleries, porcelain shops, artist studios, and a community



Porcelain fruits and vegetable objects by Jeremie Thircuir.



Blanc de Jade

sports center, the campus is expanding its ambitions beyond ceramics art to become a mega culture center spanning 17 million square feet.

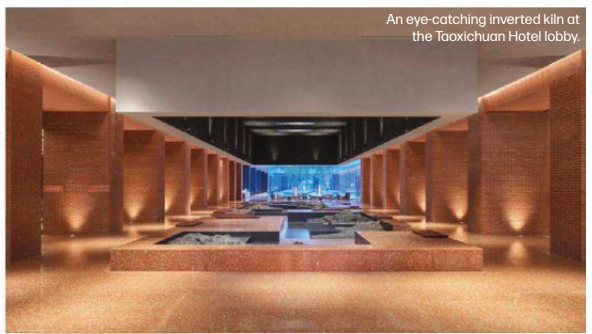
Its signature red brick structure will fill an adjacent city block, one that began with the city's first global hotel name, the Taoxichuan Hotel. Operated by Hyatt, the David Chipperfield Architects-designed, five-star hotel neighbors a new performance art center, a music academy – both devised by Chipperfield – and a fashion textile research facility called Zhu Stage.

The boutique hotel chain Indigo is also prepping for its launch in the area, as are a series of local hospitality brands that have billed the Jingdezhen experience as “from just staying the night to living within art,” wrote one called Nature And, a Shanghai-based developer.

A quick 15-minute taxi ride from the downtown Taoxichuan area will take visitors to the vast expanse of Jingdezhen valleys. Smaller artist villages, such as Sanbao and 740 Factory, have blossomed into satellite tourism attractions. To escape the increasingly touristy downtown, Letian Creative Market, one of the most prestigious platforms in Jingdezhen, also moved to a creek-side village in Fuliang.

Artists who graduate from the Taoxichuan lifestyle often seek a new life in the mountainous terrains of Jingdezhen. Four years ago, artist Wu Jingwen moved out of the bustling downtown area and went on to transform an unassuming farmhouse into a quiet, contemplative studio. “I wanted to build my own gas kiln, which was not allowed at Ceramics Factory,” says Wu of the firing method that allows for more special surface effects.

Known for her work that celebrates female



An eye-catching inverted kiln at the Taoxichuan Hotel lobby.



Artist Wu Jingwen at her studio.

Letian Creative Market
Shuangfengqiao Village, Yi Design Factory.
Open every Saturday from 9:30 am to 12:30 pm
Launched by the prestigious Letian Pottery Workshop, a ceramic educational center founded in Hong Kong that made a name for itself in Jingdezhen, the Saturday ceramics market, located at the satellite village Fuliang, is where independent ceramicists, carefully vetted by the Workshop for originality, begin their careers. This often means a more affordable price point.

Sanbao Village
Sanbao Lu, Jingdezhen
A growing number of specialty boutiques, cafés, and porcelain studios, often converted from local farmhouses, line the 12-kilometer stretch of Sanbao Village, an artists' community initiated by a local ceramics professor 30 years ago. A 20-minute drive from downtown Taoxichuan, Sanbao's most recent tourist attraction is the Sanbaopeng Art Colony, inaugurated in 2016. Located on a slope in the village, the serene area is home to the popular multibrand retail store and café Bukongshan as well as Sanbaopeng Art Museum, and several boutique hotels.

Where to Stay Taoxichuan Hotel
Building 1, Phase II, Taoxichuan, Intersection of Zhushan Avenue and Taoxichuan South Road
The David Chipperfield Architects-designed Taoxichuan Hotel is part of the second phase of the Taoxichuan cultural complex, also led by the esteemed British architecture firm. Jingdezhen's first five-star hotel, it is operated by Hyatt and features three interconnected buildings, 196 rooms and seven suites, all spacious and styled in warm palettes and earthy textures. All rooms include private balconies overlooking the cultural district.
Guests can also enjoy ceramic-making lessons at the hotel and explore its in-house gallery, which showcases the latest works by “Jing drifter” artists and potters.

What to Eat Nitto Birth
Taoxichuan, S1-102: Open every day from 11 a.m. to 2 p.m., and 5 p.m. to 8:30 p.m.
Offering an expansive menu that highlights the spiced flavors of the Jiangxi palette, must-try dishes include grilled Fuliang chicken, sea bass in lemon sour soup, braised beef short ribs with wild chestnut and Fuliang black tea, and oil residue taro paste.

forms through earthy textures, Wu believes that the meditative art of ceramics can only be fully appreciated in quietude.

“Soil and clay has a certain warmth to it, perhaps it's because they represent a piece of the afterlife of our ancestors. It's calming, it keeps me company, even though we can't talk,” says Wu.

Over time, the pared-back space evolved into an intimate gathering place where Wu connects with customers on a more personal level. Most recently, she collaborated with Dongliang and Muji on projects in Shanghai; Wu also works with several boutique furniture stores in Hangzhou.

Independent studios like Wu's offer visitors a unique sense of discovery, while destinations such as the Ceramics Palace and Bingding Wood Kiln Factory provide similarly immersive experiences. Here are a few must-visit spots for first-time visitors in Jingdezhen and nearby areas.

What To See Taoxichuan

West Xinchang Road and North Taoxichuan Road
Taoxichuan is a creative hub launched in 2016 at the heart of the industrial town – its red brick-adorned, streamlined architectural structures are only a 30-minute ride away from the train station or the airport. Taoxichuan's dense yet eclectic lineup of ceramic museums, galleries, showrooms, cafes, and restaurants has singlehandedly made the city a more livable space for both local and global transplants, who often set up studios within the hub.

Spanning over 1 million square feet, Taoxichuan was a former state-owned factory cluster revamped

as a cultural gathering ground and a nighttime tourist destination. Initially opened in 2015, it is home to six art museums and numerous porcelain shops, ceramics markets, and artist studios.

Jingdezhen Imperial Kiln Institute
No.187, Zhushan Middle Road: Open Tuesday to Sunday from 9 a.m. to 10 p.m.
The latest creation atop the ceramic archaeological site is a series of arched and tunnel-shaped red-brick structures designed to resemble the ancient dragon kiln. Created by Chinese architect Zhu Pei and opened four years ago, the space has one of the most extensive collections of Ming and Qing dynasty ceramic artifacts.



Luxe in Linen

Crisp, clean and functional, linen remains fashion's perennial fabric for summer — even if it wrinkles notoriously. While some designers used linen sparingly, American designer Ronaldus Shamask became known for his masterful creations in the ancient fabric. His simple — yet sublime — lean-lined silhouettes gave linen's undesirable characteristics a luxurious feel. In 1982, his resort collection, seen here on model

Margaret Donohoe, transposed architecturally inspired lines into an all-white tunic and slim skirt, punctuating linen's sophisticated appeal for hot summer days and evenings. — *Tonya Blazio-Licorish*

Ronaldus Shamask, resort 1982 advance