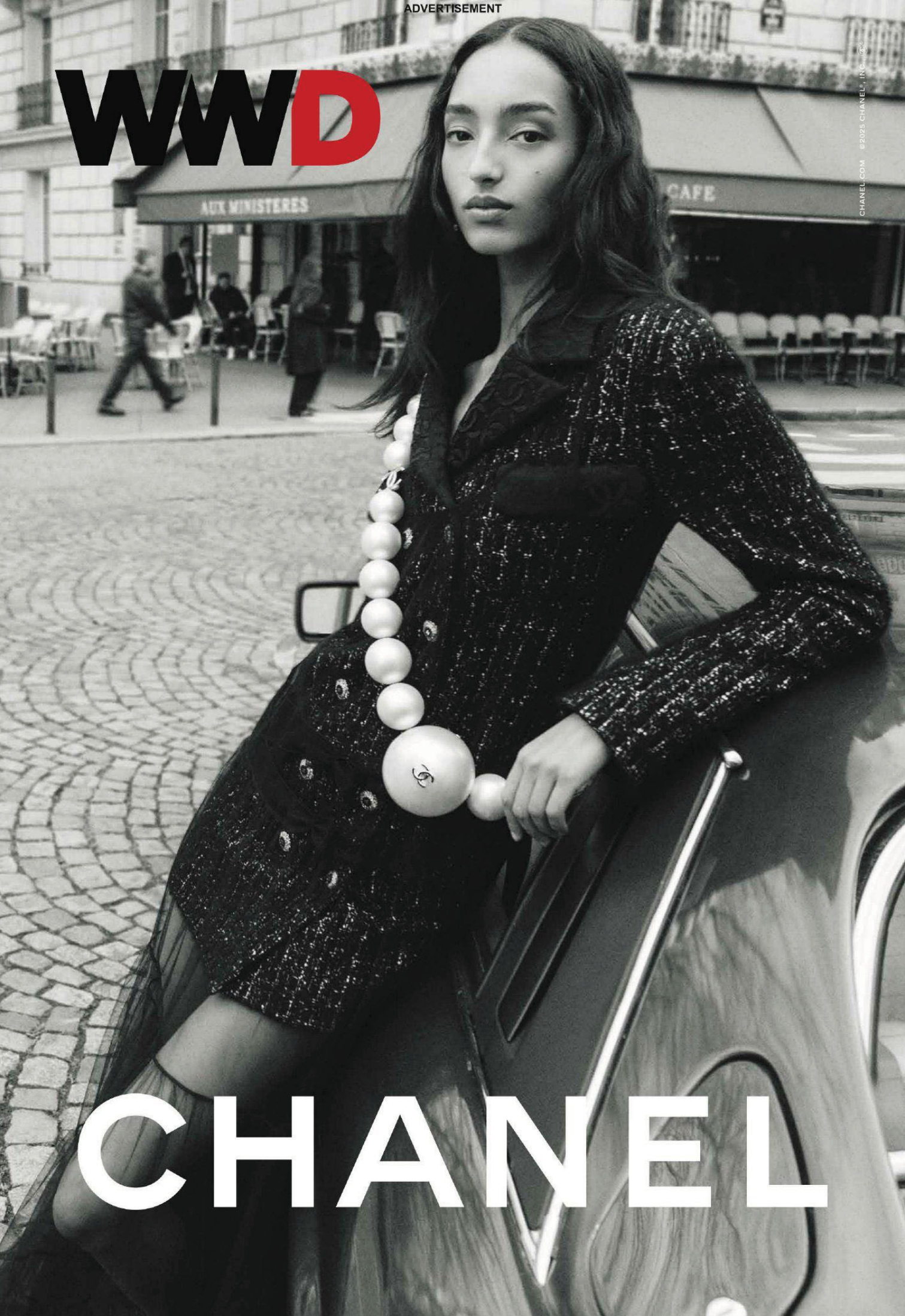


WWD

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CHANEL

# WWD WEEKEND

SEPTEMBER 2025



**The Originals:**  
Rick Owens

**Fall's Fashion**  
Essentials

**The Newest**  
K-beauty  
Treatments



# KERI RUSSELL

KERI RUSSELL HAS ANOTHER  
MEGAHIT WITH "THE DIPLOMAT"  
AND STILL MANAGES TO  
JUGGLE FAMILY AND FAME.

# TRY TO BE DIPLOMATIC

**A**merica's first diplomatic representative to Great Britain was none other than John Adams, who presented his papers to King George III in 1785. Adams, of course, would go on to become the third president of the United States – and the rank of ambassador wouldn't be established until more than a century later.

This, of course, is history. But while Adams was arriving in London as America's representative literally at the end of a revolution, it's fairly certain his tenure had none of the intrigue, twists and turns and explosions seen by the fictional Kate Wyler, ambassador to the Court of St. James's in the hit Netflix series "The Diplomat."

The third season of the series is about to air, meaning Keri Russell, the cover star of WWD Weekend's September issue, will once again have us all on the edge of our seats. Yet she also sees a higher purpose in the series: highlighting the work of the Foreign Service, which often goes overlooked. As she tells WWD Weekend's Eye editor Leigh Nordstrom, "So as fun and ridiculous and silly as our show is, which I love all those parts, I also love the good of it, too, and the weight of it and the people we're trying to represent, and I hope that they feel that we are representing them, but in a fun desserts kind of way."

Wyler is as known for her total disregard of her appearance as she is for her insights and feistiness. And Russell – even as she models some of fall's latest fashions for WWD Weekend style director Alex Badia – can relate to that. For her, there is now too much of an emphasis on fashion in Hollywood. "You're expected to really dress," she told Nordstrom. "You're expected to really show up to everything. And it's hard sometimes because I'm not a model, I don't work in fashion...it feels sometimes like a rat race to get dressed sometimes and who's going to get what, and I'd rather not participate in the competitiveness of that stuff."

Well, WWD Weekend does cover fashion, and there's lots of it in this issue. There are in-depth interviews with the always thoughtful and provocative Rick Owens and Stuart Vevers, who as Coach's creative director has become a major, but quiet, force in American fashion, and a shoot styled by Badia highlighting the key looks from luxury brands for fall.

Owens is one of WWD Weekend's The Originals, a designation invented by our legendary publisher John B. Fairchild decades ago to highlight figures in fashion and society who truly create buzz. That perfectly describes Owens given his career spanning more than 30 years. International editor Miles Socha writes, "Owens has rebelled against intolerance and uptightness in all its forms, and become a cult fashion hero for his steadfast independence and highly original fashion vision, serving up bombast and a dash of transgression alongside his dignified, darkly glamorous designs." That vision – and a lot more – is currently on full display at Palais Galliera in Paris, which has mounted a retrospective of Owens' career (be prepared for a shock at the end).



Acne Studios wool jacket and pants; Martha Calvo 14-karat gold plate earrings; Khaite Shadow bracelet in silver, and Sydney Garber 18-karat white gold dome cuff.

And what would fall be without a new beauty routine? Writers Noor Lobad and Kayleigh Werner dive deep into the "cool girl" makeup trend and how to achieve it and the latest in K-beauty treatments (some of which are very painful), respectively, while Emily Burns rounds up jet-lag remedies for those about to hit the European fashion show circuit.

Fall also brings plenty of new cultural events, and there are interviews with the artist Robert Longo and photographer Paolo Roversi about the latest exhibitions of their work, as well as a chat with curator Olivier Saillard about the exhibition devoted to actress Tilda Swinton at the Eye Filmmuseum in Amsterdam.

There's a whole lot more in the issue, of course, to welcome in the latest season. And as chillier temperatures arrive and you get to break out – or buy – those new sweaters and coats, always remember:

*Have fun.*

**JAMES FALLON**  
CHIEF CONTENT OFFICER



**ON THE COVER**

Keri Russell wearing Ferragamo wool coat; Ralph Lauren Collection silk blend dress; Schiaparelli boots; Max Mara gloves; Chanel Coco Crush earrings in 18-karat white gold and diamonds and Coco Crush ring in 18-karat white gold and diamonds, ring mini version in 18-karat yellow gold and diamonds, ring in 18-karat yellow gold, and ring in 18-karat beige gold and diamonds.

Photographs by Myrthe Giesbers

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**JOHN B. FAIRCHILD** (1927-2015)

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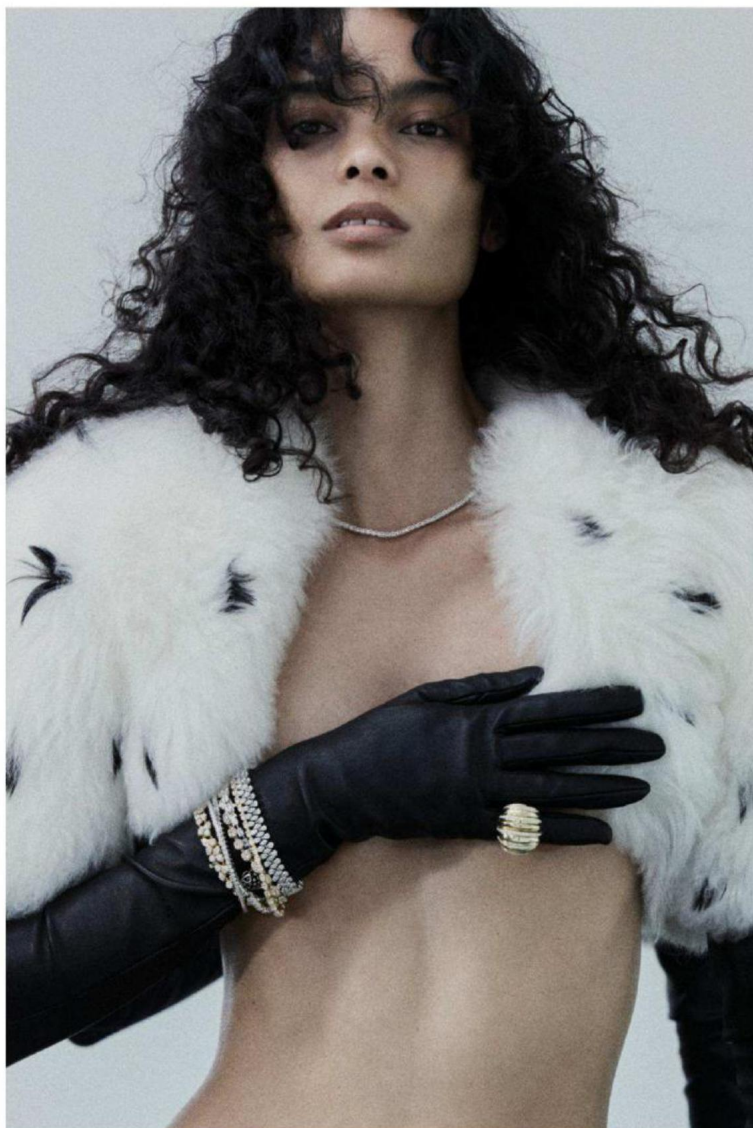
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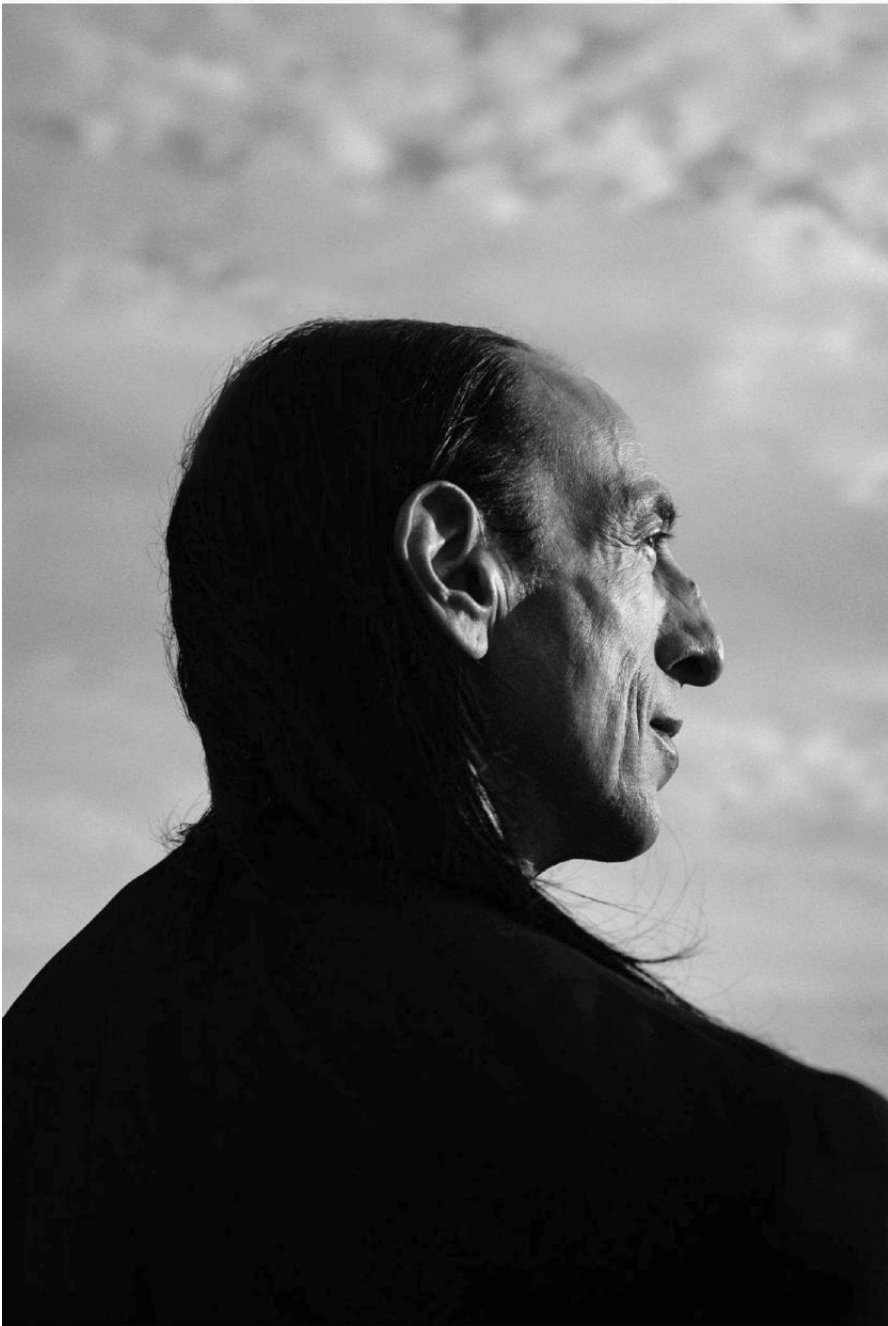
Dior jacket; Anita Ko 18-karat gold diamond choker; Lionheart 18-karat yellow gold diamond cocktail ring; Grown Brilliance diamond bracelet, oval diamond tennis bracelet, emerald and oval diamond bracelet and emerald diamond tennis bracelet, all lab-grown; Marrow Fine 14-karat gold lab-grown diamond Lisse tennis bracelet; Jade Trau 18-karat yellow gold Poppy Line bracelet.



"Robert Longo's 'Untitled (American Gothic)' in progress at his studio in July 2025.

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Photographs by Myrthe Giesbers and Lexie Moreland



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Photographs by Kuba Dabrowski and Lexie Moreland



Ashley Graham - Ariana DeBose



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**OMEGA**



Ariana DeBose - Sunday Rose Kidman Urban



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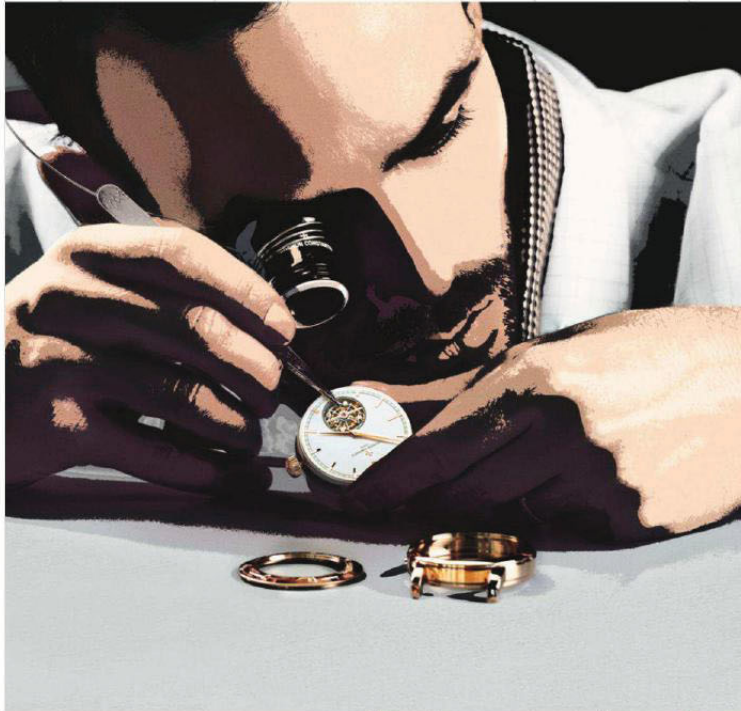
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# DIOR

A black and white fashion advertisement for the Michael Kors Collection. The image features a woman with long, wavy hair, wearing a black, long-sleeved dress with a high collar. She is wearing long, black leather gloves and holding a large, dark fur stole. The text "MICHAEL KORS" is prominently displayed in the center, with "COLLECTION" underneath it. The background is a plain, light color.

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Carpe Diem,

A handwritten signature in dark ink, appearing to read 'Gary', with a stylized flourish at the end.

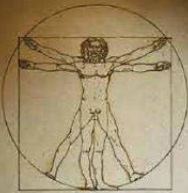
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## Welcome Home

After an extensive renovation, Starhotels reopened the five-star **Hotel Gabrielli** in Venice this summer.

The historic 14th-century palazzo is located on the Riva degli Schiavoni, a few steps from St. Mark's Square.

The building has been owned by the Perkhofer family, now in its fifth generation, since 1856 and the hotel will now be managed by Starhotels, as part of its prestigious Collezione brand.

The renovation was entrusted to Milan designer Andrea Auletta and his studio, preserving the heritage of the hotel and combining the property's original architectural elements with contemporary items. Textiles on sofas, armchairs and cushions were crafted by Rubelli and Antico Cotonificio Veneziano.

The hotel counts 66 suites and there's a terrace on the sixth floor that extends more than 1,620 square feet, offering a mesmerizing view of the city. Guests can also spend time at the 6,480-square-foot garden restored through meticulous research into historical plant species. — *Andrea Onate*

Riva degli Schiavoni, 4110, 30122 Venice; Tel.: +39 041 84491

## IBSEN AT THE BRIDGE

Give the Norwegian playwright Henrik Ibsen a domestic setting and it's sure he would've returned with a drama that checked all the boxes of playmaking: marriage, desire, loss, rebirth and freedom.

More than a century after the publication of Ibsen's "**The Lady From the Sea**," the play is coming back to the stage once again, this time at London's Bridge Theatre with Academy Award-winning actor Alicia Vikander taking the role of Ellida Wangel and Andrew Lincoln as her husband, Dr. Edward Wangel.

The play, first published 136 years ago, is loosely based on the classic Scandinavian ballad of a woman leaving her life behind to live in the sea with a merman she's fallen in love with. She returns to land one day and starts to

contemplate if she's made the right choice — in some versions she stays on land and in others, she returns to the sea.

In Ibsen's version, Ellida is the second wife of the doctor and was previously engaged to a sailor who murdered his captain and ran away, but asks Ellida to wait for him. Years later, her past catches up with her future as she makes a choice between the two.

"The Lady From the Sea" has been adapted for the stage numerous times, from Vanessa Redgrave as Ellida in Michael Elliott's 1979 production to an opera version by Craig Armstrong and Zoë Strachan that premiered at the Edinburgh International Festival in 2012.

The play opens Sept. 10 and runs through Nov. 8.

— HIKMAT MOHAMMED



## Studio Meets Salon

For jeweler **Dries Criel**, his approach to his clientele has always been one of proximity and intimacy, often bringing his designs straight to their hands and homes.

He is now returning their hospitality by throwing open the doors to his universe with a new showroom in the heart of Antwerp's diamond district.

At 2,100 square feet and with lofty ceilings giving it further volume, the address feels spacious — even for Criel, who deemed it "a bit too big" in conversation. "I rented it focused on growth," he quips.

That growth isn't solely in terms of jewelry design and sales. Post-pandemic, he felt a desire to express himself beyond jewelry, given his proclivity for decorating at home.

"It was always something I want to do [and] I felt that my clients, both existing and new ones, felt the need to be part of this story in a different way," he says. "I felt they really wanted to come towards me and experience the energy around bespoke jewelry in a different way."

Located on the first floor of a rehabilitated former warehouse once owned by the defunct Staatsspoorwegen railway company, the space is a studio-meets-salon that Criel imagined with Belgian architect Glenn Sestig.

Plus, he had the impression that those with a leaning toward his bold bespoke designs are "less and less interested in a classic retail experience," he adds.

By day, it's the offices where the jeweler and his team work and where clients are welcomed in one-on-one appointments.

By night, Criel entertains guests for intimate dinners — and the occasional artistic performance. Before plying precious stones and metals, pirottes and pointes were the means of expression for the Belgian.

Cue then a place that isn't your traditional ground-floor retail concept.

All around are works by Belgian painter and sculptor



Dries Criel's Antwerp showroom.

Renato Nicolodi, juxtaposed with furniture by Ann Demeulemeester, Jorge Zalsupin and Middernacht & Alexander. There are also two originals by American photographer Robert Mapplethorpe.

On the one hand he wants to favor pieces by his Belgian compatriots. On the other, he is "very much addicted to good vintage pieces or good antiques," a situation only compounded by having an antiques dealer among his best friends.

One recent addition is an 18th century plaster bust of Antinous, a Greek youth who was the lover of the Roman emperor Hadrian. Another is a leatherbound

tome with original painted costumes of Léon Bakst, a Russian painter who designed costumes and sets for Diaghilev's Ballets Russes. He also extolls about a recent stone find from a long-closed mine in Belgium.

All these are "small things that only mean something" to him, in his opinion, but he considers them ice breakers. "Especially when you don't know the potential client, it's nice to have [items] like that because then you can really take people into your story without — I hope — ever sounding pretentious." — LILY TEMPLETON

Drukkerijstraat 22, 2000 Antwerp, Belgium — By appointment only



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NEW

# Fine Foods

Venice has welcomed another food destination.

**Da Lorenzo - Al Giardino Segreto** opened this summer in the famed NH Collection Venezia Grand Hotel Palazzo dei Dogi at Fondamenta Madona de l'Orto.

Led by the six Michelin-starred Argentinian chef Paulo Airaud, the restaurant seats up to 18 people and focuses on traditional Venetian cuisine mixed with international influences.

The culinary offer includes two tasting menus: one with 11 courses and one with seven courses, with recipes to pair with a wide list of wines and Champagnes.

Among the plates are monkfish with Bagna Càuda (a hot dish made with garlic, anchovies, red wine, and extra virgin olive oil, typical of the Piedmont region) and green asparagus, or raw hamachi amberjack with spicy fennel juice.

The restaurant draws its name from Lorenzo Patarol, a famed collector and botanist who, in the 18th century, created the 21,600-square-foot garden that surrounds the venue. — *Andrea Onate*

Fondamenta Madona de l'Orto, 3500, 30121 Venice;  
Tel.: +39 041 220 8810



# A Grand Show

**Berlin's Friedrichstadt-Palast** theater's latest "grand show" — previews start Sept. 24 — has every right to the word grand with its budget of \$14 million, more than 100 performers, 500 costumes by Jeremy Scott, 11 choreographers, eight composers and songwriters, and — for the first time — a BMX and halfpipe act.

The venue, boasting what's billed as one of the largest stages in the world, will be outfitted with a ramp course for six riders, while overhead, spectators can watch Argentinian acrobats Flora Aracama and Nico Busso work their nail-biting, emotional magic on the rings.

Titled "Blinded by Delight," the show is part Moulin Rouge, part Cirque du Soleil, part rock concert and billed as "a reminder of happiness that overwhelms all the senses."

Enter Scott, who specializes in fashion as a theatrical joyride. He plans to reference Old Hollywood, Busby Berkeley musicals, and his own archive.

Jean Paul Gaultier, Thierry Mugler and Christian Lacroix have previously done costumes for Friedrichstadt-Palast spectacles, and Scott plans to deliver outfits that are uniquely him.

"I feel very confident in that and hopefully that will also please and delight the audience," he says. — *Miles Socha*

Friedrichstadt-Palast, Friedrichstraße 107, Berlin, Germany;  
Tickets: [www.palast.berlin/en/blinded](http://www.palast.berlin/en/blinded)



## A JEWELER'S SPECIAL TOUCH

A special education attorney by day, and a vintage jewelry maven by night.

**Paula Cohen**, the founder of PRCNYC — which has become a go-to for all things vintage and antique baubles — wears both hats. And though they don't sound more different, she thinks they're more alike than they are different.

"I love working with women, I love working with families who I can bring joy to, and I love deep and long-lasting relationships," Cohen

says of her clientele for each. "The jewelry and the law are a yin and a yang, but there's a lot of overlapping in terms of the connections we share."

Cohen is something of a self-taught expert in jewelry and has always been drawn to collecting vintage pieces, she says. She curates every piece one-by-one from her travels, which span the globe. (France is a favorite and she recently stopped over in Spain and Portugal.) "I don't buy estates, I don't buy big groupings of pieces," she

says. "I have a feeling for each piece, what's the style, what's the heritage, what's the quality, how is it made and where?"

PRCNYC is almost entirely word-of-mouth, and doesn't even have a website. Its Instagram account has barely 1,000 followers, and she does most of her deals with single clients at a time at her dining room table. "I have private appointments, where I want to see what you have so that way we don't duplicate and instead, we add."

In that vein, she's

part-hostess, part-stylist, part-treasure hunter. How does she describe herself? "I call myself a jewel therapist," she says. "It's so interwoven with personal relationships, or purchasing things associated with a milestone. Not just a birthday or an anniversary, but something really special in their lives."

Cohen's own choice of provenance is the Georgian period, and her favorite ring is an old European cut diamond from the epoch. She's attracted

to multifunctional pieces that can be worn in multiple ways, "like a multilevel necklace that can also be a brooch or a bracelet," she says.

She has found most of the pieces she's lusted after, but her Holy Grail is a sautoir of old mine cut diamonds from the Victorian period. "I adore antique stones. They were hand-cut under candlelight," she says. "Each stone is absolutely different, and when you look at them side-by-side, every single one has a rare and unique beauty." — *JAMES MANSO*



MaxMara

# Eye

THE WHO, WHAT AND WHERE OF ARTS AND CULTURE.



## Holding Out Hope

Robert Longo details his upcoming Pace exhibition, "The Weight of Hope" during an interview at his art studio in SoHo.

BY KRISTEN TAUER PHOTOGRAPHS BY LEXIE MORELAND



"Study of God Jellyfish," in progress in Longo's studio in July 2025.

# CANALI

*Inner Beauty*





Robert Longo in his studio.

**A** visit to Robert Longo's SoHo studio comes with a warning: you might get covered in charcoal. It's a muggy Thursday morning in midsummer and the artist, 72, is dressed in his signature uniform of all black, coffee mug in hand. Longo has just arrived in the city from his home in East Hampton, where he spends much of his time, and he'll head back out later that afternoon.

The artist is in the final stretch of preparation for "The Weight of Hope," his exhibition that opens Sept. 11. The show will be the largest mounted at Pace's 25th Street New York flagship, encompassing all of the gallery's exhibition spaces across several floors. It's a continuation of Longo's survey exhibition "The Acceleration of History" at the Milwaukee Art Museum, featuring works from the past decade of his career as well as new ones, and comes on the heels of his show at the Louisiana Museum of Modern Art in Humlebaek, Denmark, which closed at the end of August.

At first glance all of his drawings, massive in scale, look like photographs. But Longo's work is less about depicting a concrete moment and more about documenting a poetic truth.

A large charcoal drawing of a tractor, almost finished – the final piece for the Pace exhibition – hangs in Longo's main studio space alongside other works waiting to be shipped out, framed and mounted behind panels of Plexiglass. But for now, there's no filter between the velvety-ness of the charcoal and the viewer.

"Untitled (American Gothic)" was inspired by Longo's drives out East, during which he often passes farm equipment parked alongside the road. The flipside to all of the farmstands and picture-perfect fresh produce is how they got there. And in Longo's image, the subtext is the absent laborer.

"I saw this one shitty tractor, and then I had this dream about this image," says the artist, seated in the middle of his studio. "I wanted to have this feeling of this guy who just goes, 'f-k this, I don't wanna do this anymore.' You know, 'take this job and shove it, I quit.'" He then adds, "This is a totally fake picture."

It's a fake in the sense that it doesn't depict a scene that existed beyond its own composition. Longo is known for his photorealistic paintings and drawings, but many of his works are an amalgamation of images real, imagined, and tweaked. But does something have to be real to be true?

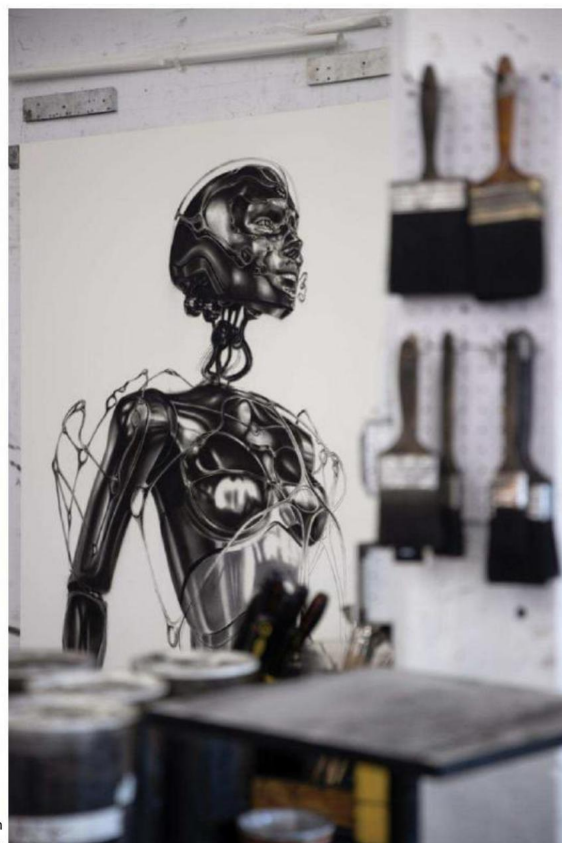
He utilized AI, that bogeyman of creative industries, to help him depict the exact ground texture he wanted. From there, he translated the image composition onto paper with charcoal, "which is the most primitive medium," he says. "The thing is, when they find out they're charcoal drawings, people tend to look at things longer."

Also in the studio: a drawing of a jellyfish, a plastic trash bag filled with cans, and a burning house that pays homage to Abstract Expressionist Franz Kline.

"I think art is about sharing. I want to share this with you, I also want you to see how I see it," says Longo. Although sometimes the work will get "completely misread," he describes his recent exhibitions as successful in terms of the viewer response. "Because I think they felt my anger about what was going on," he adds.

Longo describes his approach to composition as a "map for the viewer of how to see a picture. I love the democracy of art, the fact that it's different than a book or a movie where you have to kind of see it from the beginning."

But Longo also disrupts the idea of typical film-watching chronology. On Pace's top floor, three of his art films will play in rotation on a long white wall of the gallery that faces the room's sweeping window and step seating. Longo describes the floor as "tranquil," but the tranquility is cut by an underlying sense of unease. ▶



"Untitled (Why?)" in progress in 2025.

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"Untitled (Image Storm)" features a cascade of photos in quick succession, from events between July 4, 2024, and Sept. 9, 2024, and every so often the screen will randomly freeze on one of the images. Another video, "Untitled (Sea of Change, An Homage to Winslow Homer)", features oceanic waves filmed at various Long Island beaches over the course of a day, slowed down, shown in tandem with a soundtrack of collapsing buildings and bombs. The third video, "Icarus Rising," features close-ups of news photos being slowly ripped.

"Ironically what ends up happening is moving images seem more soothing and to me, sometimes the [still] images are more disruptive than a moving image. Even the image storm, which is over 10,000 images, almost a hundred frames per second. It's more calming to me than some of these drawings."

While Longo's work brings specific imagery into focus, it exists at a time when people are being constantly barraged with them, both mundane and devastating, on social media and online. In the same scroll, you can be confronted by images of life's mundane ephemera and others of war and suffering. Longo's work is similarly an invitation to reflect on the intersection of art and catastrophe, the beautiful and the horrific. Works in the exhibition include the bullet-pierced window displays of a dress boutique in Ukraine; a portrait of Iranian activist Mahsa Amini, whose death sparked mass protests, and other scenes from the protests that have defined the past decade. And there are waves: the beautiful oceanic arcs that captivate surfers, and the perilous water landscape that underscores the dangerous journeys of migrant refugees across the Mediterranean Sea.

"Julian Barnes wrote this great essay about 'The Raft of the Medusa,' and there was a whole idea, how do you make art out of catastrophe? Like how did he, [Théodore] Géricault, paint the 'Raft of Medusa,' how do you paint this incredibly beautiful [artwork]?" says Longo. Géricault's monumental painting depicts the tragic aftermath of the 1816 shipwreck of a French frigate, overseen by an incompetent captain; many onboard the ship were put on a hastily built raft, and few survived.

"Every time I go to Paris, that's why I go see that painting. That's one of the most important paintings I've ever seen."

In a separate office down the hall from the studio, a scaled model of the exhibition space is laid out with the miniature works installed on the walls. The show will also feature several

sculptures, including a stack of newspapers that measures one year of the pandemic. The scaled model provides an unusual perspective to take in the larger-than-life works: while it invites prolonged observation and intimacy, the birds-eye view almost underscores how difficult it is for a visitor to take in and feel so much all at once.

The lead image for the Pace exhibition is "Untitled (Ascending Flag)," an American flag concave with gravity but underscoring the beauty of how the light hits the rippling fabric, the stars and stripes partially obscured in the undulations. The image, part of his "Protocol Verso" series, calls to mind Longo's depictions of oceanic waves.

To put it mildly, Longo is disheartened by the political climate, by the bullying and attacks on democracy, by war, by the language that renders America as a sports team. "It keeps us in this constant state of war," says Longo, who launched his art career during the Reagan administration. "It's always us against them."

He plans to wrap Pace's exterior in Chelsea with an image of the American Constitution, informed in part by Marshall McLuhan, the early media and technology theorist. McLuhan illustrated the consuming impact of mass media using Edgar Allan Poe's story "A Descent Into the Maelström" as a metaphor. Longo read the story about three brothers, a boat, and a storm's powerful vortex, and felt like it was also a tale about the current political moment. The brother that made it out of the storm, "just held on, tried to get through it, and he survived," says Longo. "So I kind of feel like that's what we're doing."

Most people do eventually get their sea legs. Which loops attention back to the title of the show: hope.

"St. Augustine said that 'Hope has two daughters' — rage and courage. So then I went and looked it up and what his intention was," says Longo. "Rage is the anger about what is happening; courage is the insight to change it. I know a lot of hopeful people." ■



“ I think art is about sharing. I want to share this with you, I also want you to see how I see it.”



"Untitled (Bag of Recyclables)," in progress in 2025.

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# All Eyes on Tilda

The Eye Filmmuseum in Amsterdam is hosting a major exhibition about Tilda Swinton this fall, complemented by screenings, live conversations and more. BY MILES SOCHA

**W**ithout artifice she can be a man, a young boy or a woman. She is the most contemporary and corporeal being that I know who goes beyond the status of actress to embrace that of author.

That's French fashion historian Olivier Saillard speaking about Tilda Swinton, a chameleon in acting, fashion and more who is getting her own exhibition this fall at the Eye Filmmuseum in Amsterdam, alongside screenings, performances and live conversations. It opens Sept. 28 and runs through Feb. 8, with Swinton expected to show up in person every month.

Teaming with Saillard for a multiday session, Swinton is to interact with red-carpet dresses, family heirlooms and items from her personal wardrobe, including her christening gown.

"The performance will be almost documentary and strictly realistic," Saillard says. "By taking inventory aloud of her clothes, Tilda will share the memories each one evokes."

Saillard first connected with Swinton through artist Katerina Jebb, emailing the British actress with a proposition to perform with clothes from the collection of Paris fashion museum Palais Galliera, which cannot be worn for conservation reason, therefore requiring inventive ways to interact with garments and divulge their secrets.

"Her particular physique can tend towards the sublime and sometimes toward the disturbing," Saillard muses. "She can look like a young woman and the complete opposite, without makeup suddenly seeming and playing an elderly person with realism."

This marks the first time in its 75 years of history that the Eye Filmmuseum has dedicated such extensive attention to the creative influence of a single performer.

"She is not just an actor, model or performer with an iconic appearance and endless talent, but an active, collaborative partner. That is unique as a creative force and as an individual," says Bregtje van der Haak, director of the museum, which is housed in a futuristic white building reminiscent of a spaceship.

Indeed, when the museum approached Swinton for ideas for the exhibition, "she indicated that it should not be about her, but with her. And, by extension, with others as well," van der Haak said. "She wanted to provide insight into her relationships, her working methods, and the way in which friendships lead to collaborations and films."

Photographer Tim Walker and filmmakers including Petro Almodóvar, Jim Jarmusch, Joanna Hogg, Apichatpong Weerasethakul and Luca Guadagnino all contributed special objects or projects, including installations. Hogg is to present a reconstruction of Swinton's 1980s London apartment, while Guadagnino is contributing a new short film and a sculpture of her.

Swinton has appeared in more than 90 films, numerous fashion shoots and even a music video for electronic duo Orbital.

Asked why musicians, photographers, fashion designers, historians and filmmakers clamor to work with Swinton, van der Haak notes "it is precisely this diversity in Tilda's work that shows how important she is within our collective visual culture. She is well known for her many different guises and activities."

While she's a master at exuding icy glamour



Here and below: Tilda Swinton

Swinton in 1991, captured by Jacqueline Lucas Palmer.



Swinton in the great outdoors.

in front of the camera, Swinton is prized for being approachable and friendly IRL, viewing filmmaking as a long-term process of collaboration and exchange.

"She wants to inspire others and show that film is essentially 'a few friends and a camera,'" van der Haak says. "She has many interests and many creative relationships. This allows her to navigate easily within disciplines and genres and to develop herself. And she always involves others in this process. She is generous, dedicated, driven and open. When she or someone else has a good idea, she often succeeds in bringing it to fruition. This has resulted in a large body of work and a large network that spans many decades and media."

Among the 40 films that will be screened are "Carravaggio," "Caprice," "The Souvenir" and "The Eternal Daughter."

Among unexpected elements on display are a painting by the late film director Derek Jarman and an engraved mirror he gifted to Swinton, and a new series of Walker photos of the actress at her family home wearing her ancestors' clothes.

"When Tilda works with another artist, 1+1 becomes 3," van der Haak marvels. "She is a great initiator and improver. We have experienced this, and designers, photographers and brands certainly will have experienced it, too. She is not just an actor, model or performer with an iconic appearance and endless talent, but an active, collaborative partner. That is unique as a creative force and as an individual."



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#StoryStyleSpirit

# What's Behind 'Girl Violence'?

With her new album "Girl Violence," the singer returns to Brooklyn and explores themes of chaotic female relationships,

all while launching an acting career and confronting an "ancient demon" named Cherry. BY KRISTEN TAUER PHOTOGRAPH BY LEXIE MORELAND

**I**t's been a fruitful summer for King Princess. There's been new music and music videos, downtime surrounded by nature, and evenings spent close to home in Brooklyn. In August, one month shy of her third album release date, King Princess is relaxed and back in her hometown neighborhood after spending a month upstate, just north of Albany, N.Y. "I truly touched a guitar two times," says the musician, born Mikaela Straus, seated on a bar stool inside Greenpoint haunt Ray's Hometown Bar. "I get this weird feeling when I'm putting out a record that I have to write a whole new record while I'm putting out the record, which is a horrible vibe. And I'm like — no. So I stopped myself."

The 26-year-old has been releasing new music in anticipation of "Girl Violence," her follow up to 2022 album "Hold On Baby" and her first since leaving the big studio complex of Columbia Records for boutique indie label Section1. Her fans have already gotten a preview of her next chapter with the release of several singles and videos from the upcoming album, including "RIP KP" at the start of summer, which features many of Straus' friends.

"I love this record. I love the art that I'm making around it; I'm having a lot of fun. My friends are involved, and that's always the best," Straus says. Later that night, she'll return to Ray's to meet friends for biweekly queer pool night, and is quick to extend an invite. With Straus, who also cohosts the recurring queer costume party Bazongas, the conversation often returns to the topic of relationships and cultivating community.

"The reaction's been great," she adds, asked about reception to her newest releases. "I really am just so lucky to have the fans that I do. Their sense of humor and their passion for troubled lesbian music is really inspiring," she adds. "My fans are funny and they get me, and they crack me up. So it's been really wonderful to watch them play around with all of the material."

That material includes an Instagram meme account launched for King Princess' archnemesis, Cherry, a spiteful bosomed cartoon fruit and recurring visual theme throughout the album launch. "She's an ancient demon," Straus says when asked about the character's origin story. "She possesses women. She's furious at me, and I'm furious at her. Now she's trying to leak my music. It's making me really upset."

Whether or not Cherry beats Straus to the punch, the music will be released one way or another come Sept. 12.

Straus began working on what would become "Girl Violence" two years ago while still living in Los Angeles, before she moved back to Brooklyn as she settled into her mid-20s. The first song that made it onto the album was "Cry, Cry, Cry," an upbeat revenge track of sorts that details the breakdown of a friendship. "That was actually one of the last ones to get done," she says of the album's fifth track, released as a single in July. After starting the song, she met her lead collaborators on the album, Jake Portrait and Joseph Pincus, who helped her shape its sonic direction.

The album's titular track "Girl Violence" primes the listener with its first line, "You've got issues, you admit it, you ask if I look at you different."

"I was investigating the topic of girl violence,"



Straus says of her thesis for the album, which interrogates the quiet, sneaky, sometimes below-the-surface ways that women can hurt each other. "The last line of the record is 'not everybody loves like this,'" she adds, referencing the final ballad track, "Serena." "It's kind of this declaration of, like, actually — all this pain, all this chaos, I'm lucky to have the bandwidth to experience [it]. And that's kind of the conclusion of the record."

Straus' recent foray into acting has brought new fans into the King Princess fold, leading a resurgence of interest in past work like her debut album "Cheap Queen." King Princess made her acting debut this past spring in Hulu series "Nine Perfect Strangers," and will make her film debut with "Song Sung Blue," out Christmas day. The film costars Hugh Jackman and Kate Hudson as a Neil Diamond musical tribute act.

"I have to tell you: it's fab," Straus says of the film, positioned as a major end-of-year release. "And I'm a pretty tough critic of movies. I fully cried." Hers is a supporting but impactful role, with Straus navigating the weight of portraying the daughter of a recovering alcoholic and aspiring performer.

After her first two onscreen roles, King Princess is fully hooked on the acting life — and has a vision for what her next roles might look like.

"I would like to be a colonial woman or something. I wanna wear a corset. I would like to play a straight woman. That's my dream," she says. "I would like to play like a gargoyle. Like, I would love to be in full prosthetics. I would love to be kind of unrecognizable," she adds. "I love the dress up, and the character creation is so fun for me."

Speaking of dress-up: She has become a

fashion show front row fixture in New York, attending recent fashion shows for Marc Jacobs, Thom Browne and Christian Cowan.

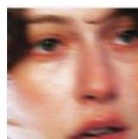
So far acting has taught Straus how to take herself, and by extension her music, less seriously. "Music can be very isolating, and you can get really into the minutiae of everything to the point where you're overthinking. And I think the acting thing really has allowed me to be more of a clown and less of a serious b—h," she says. It also takes a little pressure off: "That's the nice thing about acting: you show up, you do your thing and then you leave and it's none of your business. You have no control over whether something's gonna be good or not. It's kind of amazing. For somebody who's a control freak, it's like exposure therapy."

In October, Straus will kick off a tour that will take her across the U.S. and to Europe. "I'm beyond excited. Mommy needs to get on stage. Mommy needs a stage to live," she says. "It feels so good though to throw your body around and really thrive, and I can see that I'm just ready for tour," she continues. "I miss it. I miss my fans, I miss my shows. These people make me laugh. They're hilarious. They're so much fun to perform for. Like, I'm just ready. I can picture in my head what the first three rows of my show look like, and I made this record thinking about them."

Asked what she hopes those first rows of fans will take away from her new music, Straus brings her answer home.

"I hope people see themselves in some of the themes that are talked about," she says. "I hope that if you're a dyke, or a straight person, who's finding yourself in the chaotic mess that is dating women, that this record feels like a home for you to feel connected to the fact you're not alone."

"I'm so inspired by my community and our tales and our sagas and our chaos. I am both a part of it and an active member, but also an observer," Straus adds. "It is the hardest thing to do, to figure out how to be alive and how to be loved. That is so challenging, and I am still a student. But with my records, I'm always trying to elevate the call, each time investigating something further. And in the process of it thinking, OK, maybe I'm a little bit better of a person."



“

I love the dress up, and the character creation is **so fun for me.**”

MIKAELA STRAUS

Album cover for "Girl Violence."



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# There Are You, Me — And the Entitled Rich

The Baron Louis Esterhazy recounts tales of entitlement among the wealthier among us.

BY LOUIS J. ESTERHAZY

**Editor's note:** *The Hungarian Countess Louise J. Esterhazy was a revered — and feared — chronicler of the highs — and generally lows — of fashion, society, culture and more. Over the course of several decades (although she never really counted and firmly avoided any reference to her age), the Countess penned her missives from her pied-à-terres in Manhattan, Nantucket, Paris, London and Gstaad, as well as wherever her travels took her, from California to Morocco.*

*And it seems the Esterhazy clan by nature is filled with strong opinions, because WWD Weekend has now engaged the Countess' long-lost nephew, the Baron Louis J. Esterhazy, who has written from Europe to express his abhorrence about the growing sense of entitlement among the rich and aristocratic.*

**O**f course, dear reader, you will be only too aware of my title, Baron. But I have to admit that I am shamefully low in the family pecking order. For the Esterházy's have been the preeminent Hungarian noble family, with origins in the Middle Ages and the greatest landowners, since long before 1776 was even a notion in the mind of Thomas Jefferson. Which is why my cousin, Prince Anton, the head of the family, is to be addressed as "Your Serene Highness."

And, boy, don't we all know of a certain resident of Pennsylvania Avenue who might only dream of such groveling deference. But you sensible Americans swept all that away when you turned on old King George III. Nonetheless, we also know that America has long had an unspoken class system — both of birth but increasingly based on wealth.

A recent article in *The New York Times* profiled Olivier Ferney, a travel adviser for the uber wealthy who has started posting some of her clients' more outrageous demands on TikTok and Instagram. Think flying in spring water to a Caribbean island because a female client thought the local water irritated her scalp. Or how the super-rich think nothing of asking for a discount.

I, of course, am not on Instagram or TikTok — my family would be appalled. But I have encountered far more tales of American entitlement than Ms. Ferney and they might make even the highest European noble blush.

There was the marvelous story about an elderly and immensely wealthy American lady who, as the scion of an old insurance dynasty, lived in splendid isolation on a vast estate near Far Hills, N.J. She did not like going into Manhattan, was willfully "unfashion conscious" and disliked the very notion of "shopping" even more. One day, long before the advent of the internet, she asked her assistant to telephone Bloomingdale's and order a load more white bath towels.

A few days later, a half dozen white fluffy

towels arrived, all monogrammed in the corner with "YSL." It was Saturday and the assistant was off duty. So the grand dame got on the telephone and called the department store.

"You have sent me someone else's towels," she barked. "They are monogrammed with someone else's initials."

"No, madam, they are Yves Saint Laurent towels," came the response.

"Well, my point exactly," she responded in frustration. "They are not mine, and I would imagine as we speak, this Mr. Laurent is no doubt wondering where his towels have got to."

She had literally never heard of Yves Saint Laurent and couldn't imagine the idea of buying towels marked with a designer's logo.

That very same doyen was said to have commented, upon being offered lasagna in an Italian restaurant: "What is this?"

"Why, it's lasagna."

"And what's lasagna?"

"An Italian pasta dish, of course," came the answer, with a tone of incredulity. To which she snapped back, "Well, how am I meant to know that? I have never had an Italian chef."

There's a rich trove of entertaining tales of the wealthy and entitled interacting with their servants.

The old Queen Mother, King Charles' grandmother was partial to her same cocktail (Dubonnet and gin), every day at precisely 6:15 p.m. One day, the required tippie had not arrived. At 6:30 p.m. she called downstairs on the intercom to the teaming army of flouncing footmen and butlers and said, "I don't know what all you old queens are doing down there, but this old Queen up here needs her drink."

Perhaps it's the ironic self-deprecation of the aristocracy that can sometimes be so funny, without them ever meaning to amuse. In midst of the First World War, the Marquis Curzon of Kedleston, who had married a Chicago heiress and was then Britain's foreign secretary, was approached by his chief steward about the need to make some household economies.

"And what do you suggest?" he asked.

"I am thinking, your lordship, that we can dispense with the under-pastry chef."

Lord Curzon looked crestfallen and responded, "It's indeed a sorry day when a fellow can't have a biscuit."

Americans of a certain type can be just as imperious as their European cousins. Earlier this month, the GeneralQuartierMiester (aka the German wife) and I were staying in a beautiful house in Tuscany, which had been rented by some old American friends who all seemed to come straight from the pages of the "Gilded Age." We were the only Europeans staying in the house. One day, as the large group assembled for lunch al fresco, some staff appeared with a handful of dishes giving off a constant plume of smoke.

"What are those?" inquired a well-turned out Park Avenue princess.

"Smoke, madam."

"For what?"

"To keep the wasps away from the table."

There was a pause, before she answered, "Dear god, we are all WASPs here." Needless to say, only the Italian staff failed to get the joke.

Indeed, it was one of those same American guests who some decades earlier, when residing in London, was chatting with her hairdresser. It was the early days of the U.K. lottery and the week's prize money had reached the heady heights of 1 million pounds. Excitedly, the crimpier asked her customer, an heiress to an impressive old-school Wall Street fortune, "Golly, what do you think you would do if you had 1 million pounds in your bank account?"

The answer, delivered in a languid New York accent: "One million pounds, you ask? I think I would sue my broker."

It's told that in the days of F. Scott Fitzgerald, a young and fearsomely grand Yale student brought his altogether less well-to-do roommate home to the rarified environs of Tuxedo Park, N.Y., for a weekend. He introduced his new friend to his mother: "Mama, this is my roommate, John. He's from Iowa."

The mother gave her son a sideways glance and answered: "Dear boy, where we come from, it's pronounced 'Ohio.'"

It seems that entitlement is often about turning the normal on its head.

I recently heard the story of an enormously aristocratic Frenchman — who had never worked a day in his life and had therefore never been in need of taking a "vacation" — in an airport, receiving his boarding pass. As the agent handed over the slip of paper, she said, kindly, "Bonnes vacances."

"Vacances?! Vacances?!" countered the grumpy Marquis, "What a bold and wholly incorrect assumption you make."

After all, when your entire life is one of idle leisure, whoever needs "les vacances?"

For anyone familiar with London, it will be well known that there's been a continuous low level, but humorous snobbery about those who reside "south of the river" (that would be the Thames). Of course all the "smart" neighborhoods such as Kensington, Mayfair, Belgravia and Chelsea are north of the river. One grand dame, with an attitude and temperament akin to the Dowager Countess of Grantham, took the snobbery to a whole new level when she asked her recently married granddaughter where in London the happy couple would be living.

"We have bought a house in Battersea, grandma," responded the enthusiastic new bride.

"Battersea?" came the question.

"South of the river, grandma." There was a long and silent pause.

"What?...There's a river?" was the incredulous come back.

Lastly, there's the completely absurd. I know of an English baronet (an old fashioned "sir" to you and me), who, upon driving through Portugal approached his first toll booth barrier on the highway. The sign read "Retire o Titulo," which is the instruction to take the toll booth ticket and allow the barrier to lift. Not understanding Portuguese, and believing the machine was demanding to know his "title," he sat motionless at the wheel, repeatedly bellowing: "Sir James Cuttallworth...Sir James Cuttallworth."

Eventually, he learned the lesson that in this day and age, being aristocratically entitled no longer removes life's barriers.



There is a growing sense of entitlement among the wealthier among us — and the Baron does not approve.

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# Fashion

THE LATEST ACCESSORIES AND  
STYLE FROM THIS SEASON.



## FALL'S Best

SHARP TAILORING RULES IN THE COLLECTIONS,  
BUT WITH A LADYLIKE SENSUALITY THAT PROJECTS PURE POWER.

*Photographs by Myrthe Giesbers Styled by Alex Badia*

**McQueen**

McQueen wool jacket,  
silk blouse, wool trousers  
and boots; Mark Cross  
leather gloves.



**Rick Owens**

Rick Owens latex top, wool knit skirt and boots; Renato Cipullo 18-karat yellow gold Spark cuff; Jennifer Behr 18-karat gold-plated Sonnika cuff; Christina Caruso triple cuff; Khaite Shadow bracelet in silver; Lionheart 18-karat rose gold Greenwich diamond dome cocktail ring.



**Marc Jacobs**

Marc Jacobs bonded lace top with poppy pin and cotton pants with polyester bow; Jennifer Behr 18-karat gold-plated earrings.



**Fendi**

Fendi fleece blouson with jeweled details, fleece skirt and belt; Marc Jacobs boots; Max Mara gloves.



**Schiaparelli**

Schiaparelli trompe l'oeil crocodile scale body with silver cord and enamel flower embroidery, denim and calfskin leather pants, belts, boots, handbag and mother-of-pearl bead and crystal earrings.



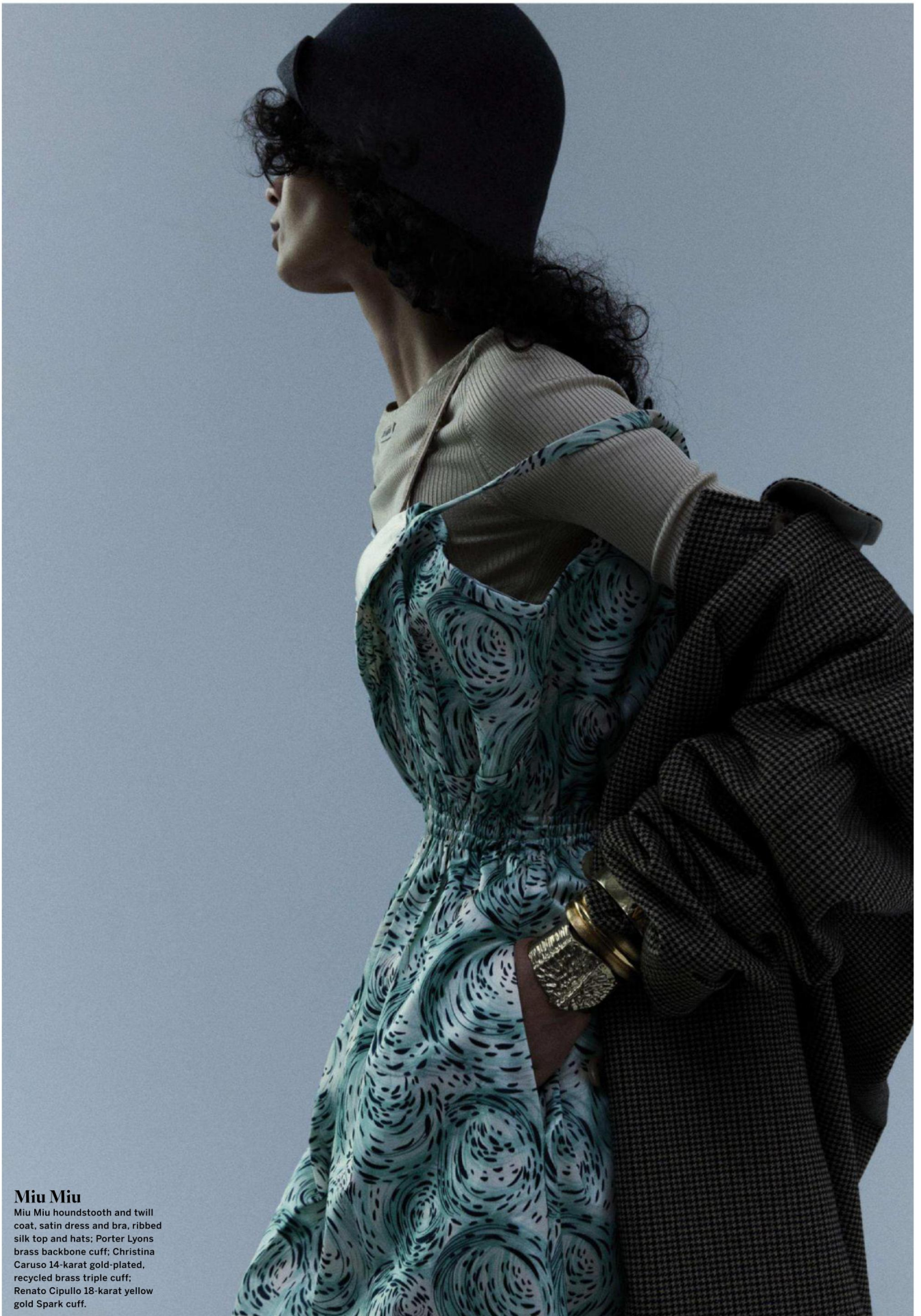
**Schiaparelli**

Schiaparelli trompe l'oeil crocodile scale body with silver cord and enamel flower embroidery and mother-of-pearl bead and crystal earrings.



**Givenchy by Sarah Burton**

Givenchy by Sarah Burton wool jacket, wool skirt, shoes, crystal and pearl earrings.



**Miu Miu**

Miu Miu houndstooth and twill coat, satin dress and bra, ribbed silk top and hats; Porter Lyons brass backbone cuff; Christina Caruso 14-karat gold-plated, recycled brass triple cuff; Renato Cipullo 18-karat yellow gold Spark cuff.

**Chloé**

Chloé coated linen cotton  
coat, belt and boots;  
stylist's own gloves.

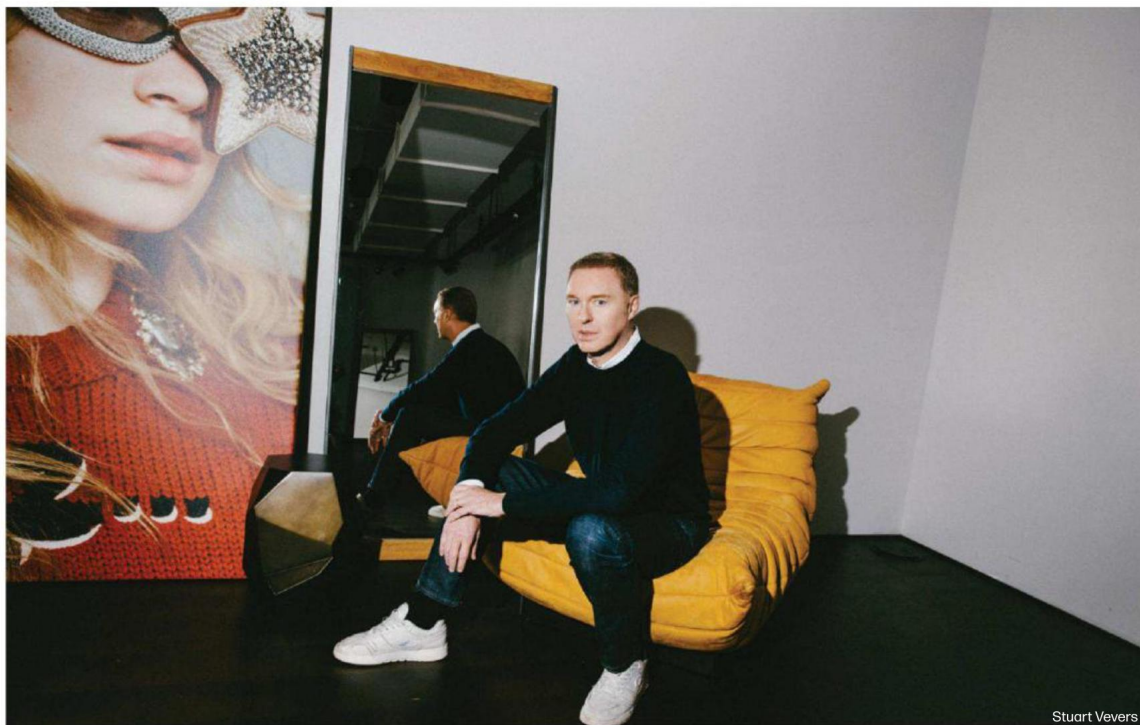




**Alaïa**

Alaïa mohair knit padded body and brass earrings.

Model: **Nataly Vieira at IMG Models** Makeup by **Sena Murahashi at MA+ Group**  
Hair by **Ledora Francis at Born Artists** Casting by **Bronson Vajda**  
Senior market editor, accessories: **Thomas Waller** Senior market editor: **Emily Mercer**  
Fashion assistants: **Ari Stark and Kimberly Infante**



# Redefining Coach

Creative director Stuart Vevers reflects on his ready-to-wear debut and passion for youth culture while pushing the brand forward with personal touches. BY EMILY MERCER PORTRAIT BY LEXIE MORELAND

**L**ist the most successful designers in America over the last decade and the names are likely to be obvious: Ralph, Tommy, Tory, Carolina, Michael... But one name that should be near the top of the list doesn't always immediately spring to mind: Stuart Vevers, creative director of Coach.

In fact, Coach is one of the few American brands that remains on fire amid the global slowdown in fashion and luxury. Quarter after quarter, the brand continues to drive its parent company Tapestry Inc.'s profits and sales as Vevers' designs resonate — not just with Millennials but also Gen Z, and now, Alphas.

But while Vevers is a two-time CFDA award winner — for Accessory Designer of the Year in 2017 and for the Innovation Award last year — his industry profile remains more discreet than newer, smaller designers. Perhaps that partially stems from his personality — the British transplant personifies all one associates with citizens of the Sceptered Isle: low-key, polite, cautious about revealing too much of themselves until they truly get to know you (which, generally, meant at least not for five years or more).

Yet Vevers is clearly deeply passionate about

his craft, and thoughtful about what fashion and design mean and how it can contribute to society. On Monday, he will unveil his spring 2026 collection at the downtown Pier 36. He describes the forthcoming lineup as having a “strong New York feeling,” a celebration of what makes Coach “different and authentic,” and one that reflects the fashion industry's current moment of change.

“We're all digging deep in terms of our meaning in the world, and meaning in what we do. Therefore it did feel like an important season to push forward, try new ideas and be bold,” he says.

Throughout his 12-year tenure with the heritage American brand, Vevers has transformed the business by introducing ready-to-wear and modernizing its handbags for the next generation of fashion enthusiasts. Vevers' approach is to continually push forward while looking back — melding together observations of what today's youth desire; pushing forward sustainable initiatives, and honoring Coach's leather goods heritage by incorporating inspirations from its vast archive.

“One thing that I felt was really important was to become part of the conversation, to create a conversation so that it's to make sure that it's not about extracting from that next generation, but about working together, listening and connecting on values and things that are important beyond just fashion,” he explains.

He's approaching collections from a more personal perspective these days, including his love of youth and counterculture.

“I think also thinking of the impact that I can have and that design can have beyond creating ready-to-wear and bags, but around culture and sustainability. Things that go beyond maybe what I had considered design before. I've become a strong believer in the power of design to make change,” he says.

## Vevers' Beginnings

Vevers grew up in Doncaster, England, where he “got really into fashion through clubbing as a teenager,” he recalls. “Once I started to become obsessed with dressing up, and with what other people

were wearing, that's when I started to read about designers. It was a world I didn't know before.”

London's buzzy fashion presence drew him to study at the University of Westminster and soon after graduation in 1996, Vevers secured his first job in New York City at Calvin Klein.

“I got the kind of late '90s New York, which was pretty amazing. It's been an inspiration over the last few seasons. For me, it was a bit disconcerting when fashion starts to lap you and people, especially younger people, start to reference a time you were in, but then I actually started to really enjoy it. I was like, ‘Well, actually, I really know these things. I lived them firsthand, and maybe I can bring a personal perspective to this.’ It was actually those informative [years], and in the end, it turned out to be really interesting,” Vevers explains.

After his time at Calvin Klein, Vevers returned to Europe and held design roles at Bottega Veneta, Givenchy and Louis Vuitton before working as creative director of Mulberry from 2005 to 2007, where he was awarded Accessory Designer of the Year at the British Fashion Design Awards in 2006. His success at putting Mulberry on the map led to LVMH Moët Hennessy Louis Vuitton recruiting him as creative director of Loewe in 2007, where he remained for six years before Coach tapped him in 2013.

“I was intrigued by New York because it was very different going from like my early 20s to my 40s — it felt like very different points in my life. There was something exciting about that, but it was Coach,” Vevers recalls of his desire to return to a U.S. brand after years working with European houses. “Even though I hadn't grown up in the United States, I knew the brand very well. There was always Coach in the inspiration archive at every brand I'd ever worked at.”

Vevers was drawn to the American leather goods house's heritage, which was “very special and very rare,” he says. “It felt like a new version of a world I knew of the heritage stories, but it was a New York story, an American story, so that made it very different.”

In addition, the company's desire for change — namely the desire for Vevers to put his personal stamp on the brand and introduce ready-to-wear — played a big part in his decision to join Coach.

## Memorable Moments

After a year at the helm, Vevers introduced the fashion world to the new era of Coach with his debut New York Fashion Week presentation for fall 2014.



"That first fashion show was a big moment," he recalls of the concise 18-look collection of traditional American sportswear, lensed with a fresh, youthful perspective that pushed the heritage accessories brand in a new direction. Leading up to the show, Vevers recalls questions circling in the industry, such as what the expansion into ready-to-wear meant for the company, or if the debut was simply a marketing project.

"I think it did help that I took my time to get to that first show. It wasn't just a big brand, just out of the gate putting on a full-scale fashion show. It was actually my fourth collection, but it was still a big moment," he explains, noting that in those first few seasons, he saw how important it was to experiment with design. "I knew there was a lot on the table and when the response was positive, it gave me the confidence to push forward."

Fast forward to 2020, and Vevers found himself having similar conversations about moving the brand forward amid the global pandemic.

"Looking back, the work we did during and coming out of the pandemic was really critical," he says.

Not just professionally, but also personally. During that time, Vevers had become a father and many people in the industry were having discussions about taking the time as a "moment to pause," he recalls.

However, after conversations with the-then chief executive officer of Coach parent company Tapestry Inc., Jide Zeitlin, Vevers says he "came to the conclusion that we should keep working because I felt the world was changing so much that we needed to understand our place in it."

So for spring 2021, Vevers debuted a look book photo shoot and accompanying film lensed by Juergen Teller featuring 16 "Coach family" celebrities including Kate Moss, Paloma Elsesser, Bob the Drag Queen, Megan Thee Stallion, Kaia Gerber, Debbie Harry and more. The collection, which Vevers dubbed "Coach Forever," celebrated the company's past and future with the introduction of responsible designs, as in upcycled and recycled garments and vegetable-dyed handbags, as well as refreshed styles from the brand's archive, mixed with new fashions. His follow-up collections continued this ethos and was shown via "Coach TV" fashion films, which had a "big impact," Vevers says.

"Then, the first live show coming out of the pandemic was really when we started this [current] era of Coach. The collection was a focus of the history, the story of Coach seen through the lens of the next generation," Vevers says of his fall 2022 runway show.

Since then, his collections have become more gender fluid, youthful and vintage-inspired for the brand's uptick of younger clientele.

"During my time at Coach, it's always really important to push forward and to try new things. My big obsession through my whole career has been the next generation, so always listening, discovering, thinking about that," the creative director told WWD at the time, and he continues to emphasize that through each new collection.

### Utilizing Passion as a Tool

Vevers views his passion for youth culture as both a personal one and a design tool to challenge his creativity each season. He draws inspiration from Coach's history against the backdrop of American youth and counterculture from the '40s to the '70s while exploring the perspectives of the next generation.

"One of the things that I find most fascinating when I'm listening and looking to what the next generation is engaged with is, it's quite often things that initially make me feel quite uncomfortable. They're coming from a different place and challenging the status quo," Vevers says. "Sometimes the first things they're drawn to, whether it's their beliefs or the fashion references that they're excited by, it can sometimes be a bit disconcerting, because it's different to what has been established."

For instance, their attraction to the late '90s and early 2000s handbags, rather than the '60s and '70s Bonnie Cashin-era styles he's initially drawn to, pushes him to rethink his approach, dig deeper and experiment with design. Trying to understand the next generations' references

is something he's turned into a "tool" – a way to challenge himself to think differently about design while honoring the brand's heritage and archive.

The creative director isn't just scrolling social media, chatting with younger colleagues and observing the next generation's style on the streets of New York City, where he observes what passersby are wearing at his local flea market on Sunday mornings, but is allowing his collections to become more openly personal.

"I think there was maybe a hesitation before about sharing personal inspiration that I don't have any more," he says.

For instance, recent seasons' plush animal bag charms and slippers stemmed from his home surroundings of his young children's toys, while his resort 2026 collection of nostalgia-tinged, festive fashions stemmed from their joy of playing dress-up. His own memories of dressing up in fashions his grandmother would make – both as a child in theatrical costumes, and later in life, the club-going attire she would design for Vevers and his brother – also played into the winter collection's look and feel.

Vevers adds that he and his husband, fashion designer and illustrator Benjamin Seidler, talk about fashion all the time, and while their children are not at an age to "care about it yet," they can see how certain clothes give them confidence while their stuffed animal brings forth unfiltered, raw joy.

"As a household, we're surrounded by things that we love and are inspired by," he says of his creative world that spans beyond the workplace. "But at the same time, I do have great friends from school and when we get together, we might talk about my work for a few minutes, but after that, we move on – it becomes about real stuff, about life. I think that balance is important."

### Making an Impact

Another aspect that fuels Vevers' creative process is his interest in sustainability and desire for Coach to make an impact.

"I was studying [sustainability] for a long time before I started to be more open about it. I had a fear that I would get it wrong. But what I started to realize was that you have to put yourself out there. You have to try things," Vevers says.

Over the last few years, he has shifted his mindset from thinking it his role to encourage others to find sustainable solutions to realizing that "everything starts with design, so it has to become part of your process," he says.

Vevers is exploring sustainability at Coach today in two ways. The first includes initiatives like Coachtopia and (Re)Loved, where he's creating spaces where the company can focus on sustainability. The second is utilizing the runway as a place to experiment, as seen through recent collections post-consumer upcycled denim, a category which will soon be released as a capsule at retail and Vevers hopes to scale across multiple seasons in the future.

"The counterpoint to that is at a brand with the scale of Coach, it's really important to me that we scale sustainability, that do things that have a meaningful impact and become a reference in our industry. I think that's where I've shifted over the last few years. The ambition is really raised, and at the same time, I think it's important to be exploring sustainability from multiple angles," he says.

In June, Vevers returned home to England to receive his Officer of the Most Excellent Order of the British Empire (an OBE) – an honor for his services and impact to fashion.

"That moment was so exciting when you got to the gates of Buckingham Palace and walk behind them after having seen them and gone past it many times and seen it in film and TV. It was really fun because my kids were excited and they were dressed up, but they're 5. They were just themselves. When we were waiting in a grand reception room, Vivienne fell asleep on a sofa, and she became the talk of the event," he recalls of the trip, which marked not only his twins' third time visiting the U.K., but their longest trip to date across London and the north of England.



Vevers describes the day, which included a celebratory party of around 300 people, including Coach chief executive officer Todd Kahn, as "one of the best days of my life."

### Looking Forward

Going forward, Vevers says what's top of mind is continuing to build on what makes Coach unique while coming from a position of strength.

"Thinking how like we take excitement about our brand and use it as an opportunity to really become even more true to who we are. To really focus the message, clarify our direction – to be very, very clear and intentional with the vision," he says.

This spans from giving a platform to new modeling faces via Coach's runway shows, which the brand has been doing since its fall 2022 fashion week outing, to working with celebrity talents who feel true to the brand for campaigns and activations, such as Charles Melton, Storm Reid, Lola Tung, the WNBA league (which the brand signed on as the official luxury handbag partner of in April), and more.

"We've found the confidence to be who we are. To be confident, to be different, to do things differently to our peers. We've found the confidence to be true to who we are, to be authentic and authentically different. When you have that confidence, it starts to become quite instinctive about, for example, who you're going to work with," he says. The brand's fall 2025 campaign features the likes of Elle Fanning, Soyeon and more.

"That confidence has built over the last few years. It's powerful. What I think is important about those things is it's not data driven, it's instinct and emotion driven. I think that's probably the thing that has connected with people I love, that they feel the integrity of the decision," he explains.

The same approach is applied to design, as seen through styles like the Brooklyn shoulder bag and kitschy bag charms that have captivated clients of all ages.

"What's been really encouraging about what's resonated is it's often new ideas. It's ideas that feel genuinely, authentically Coach, but at the same time new. That's what my focus has been – about creating a strong culture of creativity of the importance of design. I think that's really important in America today – to show that there's strength in design, that there's power and creativity, and that's what has led to the big breakthroughs at Coach. It's created a shift in the culture of the organization, because there's recognition of what we've achieved with design."

Vevers' advice for the next generation looking to enter the fashion industry is to, "find your voice and the things that make you different," he says, noting he looks fondly on his prior educational years, when he was able to experiment and discover his own passions and beliefs. "If people ask me for advice, I always say, 'Find the thing that you love, that you're passionate about,' because then it's not really work." ■

From top: Coach x WNBA campaign; Charles Melton for Coach's Soho sneaker campaign; Megan Thee Stallion for Coach, spring 2021.

## Mood Board

# MATEO NEW YORK'S Matthew Harris

The creative is democratic, seeing good fine jewelry you can wear everyday as his wish for all.

BY THOMAS WALLER

**M**atthew Harris began his brand Mateo New York with a simple need: "I wanted great personal jewelry," the creative says. Harris grew up in a family that took self-adornment seriously and wanted to extend the theme. "My mom always says, 'Have good jewelry and if something goes wrong, you go and sell it,'" he says with a laugh. "It's a very Jamaican Black thing."

His early days weren't about building a brand, but making things he and his friends would cherish. Enter Rihanna with a lightning strike moment by way of the fellow Caribbean wearing Harris' chunky razor necklace, putting the brand on the radar of celebrities and buyers.

"I think whoever makes it from the Caribbean, we learned how to dream on our own," he says of the multihyphenate whose creative and business journey continue to inspire him today.

Launched in 2009, Mateo New York has carved out a niche with modern, everyday fine jewelry pieces to live in – diamond initial pendants and rings, casual pearls and colorful semiprecious stones. The materials are luxury but the vibe is easy, approachable heirlooms meant to be worn every day. For spring 2026, he's introducing three new collections, including a new baroque pearl. The gemstone has proven to be a bestseller for years. "We listen to our customer here. We're not in the clouds," he says.

Harris began self-taught, learning on the bench in New York's Diamond District, but he recently enrolled at L'Ecole School of Jewelry Arts in Paris, an institution supported by Van Cleef & Arpels. It has evolved his creative process to create with gouache drawings. "Everyone is becoming so digital, it was nice to go back to the core of jewelry making," he says.

While jewelry is the foundation of Mateo New York, he has expanded his world view over the years with fragrance, interior design projects, handbags and candles. "It all correlates with the brand," he says of stretching his creative wings. He splits his time between Texas, Portugal and Jamaica, but his jewelry is still made in New York City by the same artisans he's used since the beginning.

Last year he opened a store in Lisbon and he is beefing up retail globally with his sights set next on New York. In Jamaica, he's working on a Villa Mateo, a destination that will serve as a living expression of his brand.

Even as he expands, the mission remains steadfast. "I really want to create pieces that are truly approachable and that will be cherished," he says. "Good" fine jewelry is something he sees for everyone, encouraging customers to self-purchase. "Don't buy to put in a jewelry box," he insists. His advice is to start with something personal. "Buy something you'll get your money's worth out of." Then, as a personal collection grows, he suggests considering a bigger splurge. "But do research and buy something you truly love that you're going to wear every day," he says.

"We cannot take it to the grave, so let us enjoy it now."



*"At the heart of Principe Real, Mateo's Lisbon boutique blends old-world architecture with modern luxury."*



*"The ethereal glow of baroque pearls meets the delicate blush of pink topaz – a study in modern romance."*

"Drifting into serenity off the coast of Formentera - Mateo is more than jewelry, it's the art of living beautifully."



"My Texas workspace that mirrors the brand's ethos: minimal, refined and timeless."



"Every masterpiece begins as a dream - here, the calla lily takes its first breath on paper. From gouache to gold, a vision of purity transformed into art to wear."



"Delicate pear-cut gemstones suspended in gold - a modern twist on timeless elegance."

"A jewel box of color and texture - the Lisbon office embodies Mateo's bold, modern spirit."

# BUSINESS HOURS

With the arrival of fall, it's back to the daily grind in full force. Timepieces for modern office life are elegantly understated, making a powerful statement in the boardroom without being too flashy.

BY THOMAS WALLER



- 1 Omega Seamaster Railmaster 38mm, steel on leather strap.
- 2 Vacheron Constantin Patrimony manual-winding 39mm with white gold and alligator strap.
- 3 A. Lange & Söhne 1815 in 750 white gold with alligator strap.
- 4 IWC Schaffhausen Ingenieur Automatic 40
- 5 Jaeger-LeCoultre Reverso Tribute Duoface Small Seconds
- 6 Cartier's Ballon Bleu de Cartier watch, steel, leather.
- 7 Movado 1917 from the Heritage Series, stainless steel square case with a cherry sunburst ombré dial and a stamped flower crown, cherry leather strap.
- 8 Piaget Polo Date Watch, 42mm, black dial and stainless-steel case and bracelet.
- 9 Tag Heuer Carrera Date



## Add to Cart

# Isamaya's Fall Essentials

The makeup artist and creative director of Isamaya Beauty is WWD Weekend's September guest editor.

BY EMILY MERCER

Over the last decade, Isamaya French has been at the forefront of the beauty industry.

The makeup maven, who hails from Cambridge, England, initially studied product design at Central Saint Martins and joined the London-based Theo Adams Company as a performer before entering into the body painting and makeup space. Since then the interdisciplinary artist has become known for her innovative approach to creative direction and makeup artistry, as seen on the runways of Thom Browne and Vivienne Westwood; in dozens of editorial publications, and on celebrities including Madonna, Bella Hadid, Rihanna, Rosalía and more. She was the global beauty director of Burberry Beauty in 2020; launched Byredo makeup as its creative director for three years, and previously worked with Off-White beauty as its creative director. In 2022, French founded her namesake cosmetic brand Isamaya, which has gained a following for its innovative line of makeup and skin care and tongue-in-cheek product designs.

As WWD Weekend's September guest editor, French expands on her bold, experimental and boundary-pushing aesthetic and shares her 16 fall fashion and beauty essentials, spanning from emerging designers' sexy garments to head-turning accessories to add to cart this season.

13



16



11



8



12



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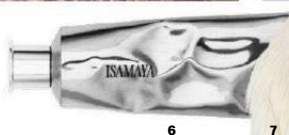
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9

10

**1 Knwis Gtr Dress in Pale Olive** "Nothing beats a Knwis piece when you want cool and sexy at the same time. Modern classics that I will wear forever," French says.

**2 Port Tanger Uns frame sunglasses** "I love colored lenses when it comes to sunglasses and I have a few from Port Tanger, which I love because they're sleek, chic but never boring."

**3 Soft Skin Latex x Pristine latex jeans, available at APOC** "You couldn't find a cooler independent shop if you tried. I get the most unique gifts from APOC for my friends but these latex trousers I'd keep for myself."

**4 Gezeiten serums and skincare product range** "Absolutely obsessed with the

German brand Gezeiten. Their high-quality creams have become a reason to set up a nightly routine. So is looking at their ever so calming Instagram feed."

**5 Entire Studios Gres top in peachskin** "I order most Entire Studios tops in three colors each...They're so easy, comfortable and timeless. I guarantee they will become everyday staples."

**6 Isamaya microbial gel [primer]** "Kombucha for your skin!"

**7 Entire Studios Juno faux fur coat in cream** "I mean, who doesn't want a vegan yeti coat for winter?"

**8 Vyrao Mini Woo: The Sixth fragrance** "All of Vyrao's perfumes, candles and incense sticks on rotation. Such a beautiful brand and founder."

**9 Allies of Skin The One SPF 50 Invisible sunscreen gel** "If you only want to spend your money on one beauty thing, it's got to be SPF50."

**10 Alexander Wang Twyst crossbody bag in white memory leather** "If you're tired of having 15 black bags in your wardrobe, buy this one. I love a crossbody."

**11 Miista Hester black belt blazer jacket** "I love items that can fit many styles and be dressed up or down. Also living for this low-slung belt."

**12 Onrushw23fh twirl skirt mudwash available at APOC** "I discovered this Spanish brand a year ago and I love their twisted pieces. You can wear that skirt over leggings during the day and with bare legs in the evening."

**13 Alan Crocetti Clear Crystal Sharp Alien ear cuff** "I've got this killer stone as a ring and it's a real head turner, so of course I had to have the matching cuff."

**14 Cruda Amanda boots** "I've got so many unique shoes from this incredible Mexican brand and they're showstoppers. Their massive platforms give you height without the discomfort of heels. I hate heels."

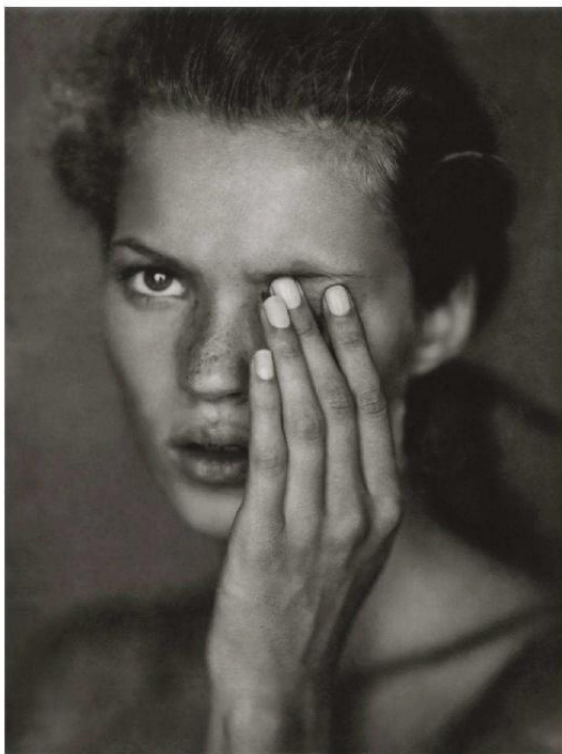
**15 Charles Jeffrey Loverboy ears balaclava** "I have three oriental cats, and with this beanie I can claim the official Mother title."

**16 Vibram Groundsplay Men's shoes in acid green and black** "I haven't worn much other than my Vibrams over the summer...If you've never tried them on, you won't believe how comfortable they are. Love them or hate them, they turn heads every time."

# ‘Sometimes I Am Surprised By Myself’

Fashion photographer Paolo Roversi talks about his solo show opening in New York City and more.

BY ROSEMARY FEITELBERG



**F**ittingly, Paolo Roversi's solo show in New York will debut on Sept. 12, during New York Fashion Week, at Pace's West 25th Street gallery. Highlighting a selection of photographs from the past 25 years, the show will be up through Oct. 25. His elegiac style was inspired by the work of August Sander, Robert Frank and Diane Arbus, as well as the Byzantine architecture and cultural backdrop of Ravenna, Italy, where he was born. Using large-format Polaroid film and primarily shooting in his Paris studio, Roversi's dream-like and imaginative compositions transcend time.

What would become his life's dedication started when he was a teenager on a family trip in 1964. Once back home, Roversi built a darkroom in the basement and began his career a few years later with the Associated Press. By 1973, he had moved to Paris, where he assisted the British photographer Lawrence Sackmann. Jobs for Elle, Depeche Mode, and Dior followed, as did ad campaigns for Cerruti, Comme des Garçons, Yves Saint Laurent, Valentino, and more. At the end of this month, Thames & Hudson will release "Paolo Roversi: Photofile," a collection of many of his most famous images.

Hitting pause on his annual seaside holiday at his family's home in Ravenna beside the sea, Roversi spoke with WWD Weekend about the upcoming exhibition of his work, Kate Moss's strength, the loss of loved ones and why it's better to stay away from the fashion industry's rumor mill.

Paolo Roversi.  
Kate, 1993

**WWD: Is it nostalgic to be there?**

**Paolo Roversi:** It was my parents' house. Now it's my house. Yes, it is the house where I was born. I love to be here because it is my roots. Roots are very important to me – very deep and very important. I feel things very strongly. I am very sentimental and nostalgic. I know every inch here, every tree, every flower – everything. There is an old magnolia tree that has been here since I was born and I talk to this tree. We have good relations.

**WWD: What do you say to the tree?**

**P.R.:** Different things, it depends. Today it was nice memories or nice dreams.

**WWD: What do you think of your new book?**

**P.R.:** My book? I like it. I am proud of my work. Sometimes I am surprised by myself. I am surprised by many of the photos, the whole body of work.

**WWD: Do you still photograph everything in the studio?**

**P.R.:** Yes, I like to work in the studio. It is my place to work; I like to be far from the reality of everyday life. When I close the door of my studio, I release everything that is logical and rational out of the door. My studio is the place for dreams, for beauty and imagination. And that's all. I like to put my subject just there in front of me. Every subject becomes the real center of the world for me. I can concentrate on it.

**WWD: There's a portrait of John Galliano in the book. Are you and he very friendly?**

**P.R.:** Yes, John is an old friend. I knew him from the time when he was a young designer just coming out of school. I have followed him along through his career – at John Galliano, Dior and Margiela.

**WWD: What do you think of where John is today?**

**P.R.:** Where is John today? I think he is on holiday. For his last collection for Margiela, I did big work for it to tell the story. I don't know his projects. He is very secret about that. I don't know if he's back to a new Galliano story or another house. There are many rumors about this.

**WWD: Is it better for a designer and an artist to be very private?**

**P.R.:** Yes, I think it is better to stay out of all of the rumors and out of the big fashion world. It is better to not be part of that and to keep a distance. That is very important.

**WWD: There's also a full-length nude photo of Kate Moss in the book. Have you been friends for a long time?**

**P.R.:** Yes, I'm more friendly with Kate. I have worked with her many times. She is a fantastic model. When Kate arrived in the fashion world, that was a real revolution for me. She has such a strong personality and a very strong energy. She has a different energy from every other girl.

**WWD: What about Stella Tennant?**

**P.R.:** Oh, Stella, I am so sad for her. Don't let me cry. When I talk about Stella, I always cry because I love Stella. [The British model took her life in 2020.] I worked with her so many times. She had been a great, great friend, and also a fantastic model. She arrived in my studio, when she was 17 or 18 with a nose ring and jeans that were completely destroyed and very rough. But she was beautiful, so, so beautiful – so noble. Stella was a very tender and charming person.

**WWD: What are you most proud of in your lifetime?**

**P.R.:** My children. I have four children. I had five but I lost one in the same way that Stella [died]. The one I've lost was working with me. His name was Filippo; I lost him seven years ago. It was the hardest moment of my life, and it still is. It is still very hard. The time doesn't rearrange anything. I think of him all the time, when I'm working and not working. I miss him so much. It is such a huge, huge pain. My children are coming tomorrow night. I am eager to see them.

**WWD: What do you think of fashion now?**

**P.R.:** It's changing all the time. You know this world is changing so fast. Everything is changing

so fast and fashion too. Sometimes there are still very interesting things. But in the amount of things, there are very few that are interesting, you know? Rei Kawakubo inspires me a lot. I worked a lot with Zinedine Alaïa, but he's not here any more, unfortunately. I've done some pictures for Yohji Yamamoto. I had a long story with Romeo Gigli a long time ago. We worked together for a few seasons and we tried to create a new kind of woman.

**WWD: What do you like about working with designers?**

**P.R.:** Working with a new designer, you can try to find a new [type of] music and spirit. The designer writes the music and the photographer is the interpreter that plays that music. So there are all kinds of music. Rei Kawakubo is different from Yohji or Galliano. That is very interesting for me. It is like being a conductor, who plays more than Bach, Beethoven, The Beatles, or I don't know what.

**WWD: What are your thoughts on how fashion is photographed today?**

**P.R.:** This has changed too. The magazines are facing a difficult moment. Everybody looks at social media on phones and on the internet. I'm not very excited about social media. I have an old education of the paper and the magazine. Paper is much more impactful than the phone.

**WWD: Did anyone ever give you advice that has stayed with you through the years?**

**P.R.:** No, I had some very good photographer friends, like Robert Frank, Irving Penn. They gave me their advice about my work. But they were never really teaching me, telling me, "Do this. Don't do this." Robert and I were very close. His wife June Leaf was a wonderful artist and a wonderful, wonderful woman. If you go to see my exhibition at Pace, there is a little room dedicated to June and Robert. My exhibition is called "Along the Way" and along the way, they have been very important to me. They were the most important friends that I have had in my life.

**WWD: Why were they so important to you?**

**P.R.:** They were real friends. With them, I could talk about everything and we had wonderful conversations together. I went to stay with them in Mabou [Cape Breton, Nova Scotia where they had a home] and to visit them in New York City. We had beautiful days and dinners together. I was so, so happy with them. When I lost my son, I went directly to Mabou to see them and cried in their house.

**WWD: Robert [Frank] lost a child as well, didn't he?**

**P.R.:** Two children – his son [Pablo Frank took his life] and a daughter [Andrea died in an airplane crash]. How did they console me? June said that I should not cry, because there was no sense to be made from any of it. Don't make me cry please. When I think of June and Robert, I cry very easily. They were really a brother and sister to me.

**WWD: What about Irving Penn?**

**P.R.:** By chance, I sent him my book, and he said, "Come to see me. I like your book." I had my first meeting with him in his studio in New York, and then a second one. I was a huge, huge admirer of his work. I don't want to compare my work to his work. Penn was a giant. But we had a little bit of the same concept by working in the studio. His idea was the studio is everywhere. Everywhere you take a picture is your studio. He did this beautiful book, "Worlds in a Small Room."

**WWD: What would you like to do?**

**P.R.:** I like to read books. I like to listen to music. I like to write myself. I like to write more and more.

**WWD: Are you writing a memoir?**

**P.R.:** No, not yet. I have written a book about light but it has not been translated into English yet. There's a French edition by Gallimard, "Lettres sur la lumière," and an Italian edition.

**WWD: How do you hope people will react to your pictures?**

**P.R.:** With a smile. I hope that they react to my pictures by feeling an emotion.

# Shop



**Mikimoto Akoya Cultured Pearl Stud Earrings in 18-karat White Gold**, starting at \$710



**Damson Madder Ilona Striped Rugby Jumper**, \$180

"A wardrobe essential this season, this rugby shirt pairs the top fall colors — oxblood and cobalt — with a lightweight, wearable fit."

— CAROLINE MAGUIRE, senior fashion director, Shopbop

## The Style Signatures Shopping List

Timeless treasures, new classics and expert-approved fall essentials that make for worthy investments.

BY ADAM MANSUROGLU

**Burberry Long Gabardine Fitzrovia Trenchcoat**, \$3,150



**Le Bonne Brosse No. 4 Detangling Brush**, \$198

"Not only does this beloved brush have a wonderful hand-feel, it falls into the whole 'fewer, better things' philosophy that makes good sense. Your hair will dry better, and products lay down more smoothly."

— JESSICA MATLIN, director of beauty and home, Moda Operandi

**Toteme T-Lock Convertible Clutch**, \$990  
"This croc-embossed chocolate brown clutch exudes timeless elegance with the versatility to transition from day to evening."

— MARISSA GALANTE FRANK, accessories and beauty fashion director, Bloomingdale's



**Levi's 501 Original Fit Jeans**, \$98



**Bulgari Serpenti Seduttori Automatic Watch**, \$16,800



**New Balance 204L Shoes**, \$109.99

**Violette\_FR Bisou Balm in Bêtise**, \$29



**Saint Laurent by Anthony Vaccarello Smooth Leather Julia Boots**, \$2,150

"Few things are as timeless as a beautifully crafted leather boot. This Saint Laurent pair elevates the classic with a subtle buckle detail, adding just enough edge to make it anything but basic."

— MARISSA GALANTE FRANK



**Mature Premiere Crystal Saffron Eau de Parfum**, \$320

"The name 'Crystal Saffron' sounds like a Bond villainess, and that's exactly what this fabulous scent is serving. It's luxurious, bold and expensive."

— JESSICA MATLIN

**Khaite Syd Dress**, \$2,400



# Beauty

THE PRODUCTS AND PEOPLE TO KNOW.

## SEOUL Services

WWD Weekend breaks down the surge of Korean treatments, complete with price and pain guide.

BY KALEIGH WERNER

**M**akeup artist and influencer Nam Vo thinks South Korea is poised to be the next bachelorette trip of choice and she may be right. Now more than ever, the beauty curious are flocking to Seoul with their friends, dropping thousands of dollars on flights and hotel stays, all for a chance to spend the day at one of the many skin clinics there that serve a menu of idiosyncratic treatments, some of which aren't yet available in the U.S. These include salmon sperm injections, collagen boosters by JuveLook and stem cell fat transfers.

The experience is unlike any other, Vo says of the clinics in Seoul. "Everybody gets something different and comes out looking cuter. It's a bonding experience," she explains. "[My friends and I] would come back at night all black and blue and eat potato chips and order room service."

While Vo intentionally chose an expensive clinic, a lot of tourists will go to cheaper "factory clinics." These places operate "like assembly line med spas," explains Michelle Lee, a former beauty editor. Here, guests move from one doctor to the next with every treatment. "You get what you get in terms of the experience. There are certainly some great factory clinics, and there are certainly some that are not super great," says Lee, who went to Zell Clinic, where she only saw one doctor.

Regardless of the clinic, the process typically starts the same. First, a consultation, during which the doctor will recommend a list of services based on their analysis. (Disclaimer: Thick skin, physically and metaphorically speaking, is needed to endure these "brutal honesty" reviews, according to Vo.)

Guests are free to refuse any of the suggestions, but many, including Lee, take them. Lee wound up stacking three laser treatments – Pico+ 532, Pento755GCD and Excel-v 532 – on top of Rejuran, a procedure involving 70 injections in the face, all in the same day, per her doctor's recommendation.

Stacking refers to the practice of getting multiple treatments at once. This is the norm at the skin clinics in Seoul, says Dr. Eunice Park, a dual board-certified facial plastic and reconstructive surgeon who was born in South Korea but grew up in the U.S. Of course, stacking can cause irritation, especially for first-time treatment users.

"You have to be realistic about what you want and how much to get," Lee notes.

In lieu of the clinic (and the potential pain), there are several soothing spa services beauty enthusiasts have been enjoying in Seoul, too, one of which is a luxurious 15-step treatment designed to scrub the scalp clean.

Here, a breakdown of five popular beauty treatments coming out of South Korea, price and pain level included, plus a few U.S.-based alternatives to try.



### Stem Cell Fat Transfer

**What it is:** A cosmetic procedure that includes harvesting the fat from one part of the body and injecting it into a different area. In South Korea, specifically, stem cell fat transfers allow for fat to be taken from the stomach, arms or buttocks and inserted into the face. Vo describes the procedure as "baby lipo," estimating the total time she was under anesthesia to be an hour and a half. The recovery takes about 10 to 14 days, during which some bloating may occur, depending on where the fat is extracted. The result is "a newborn baby face," Vo says.

**Price:** \$18,000

**Pain Level:** ●●●●●●●●●●

### Rejuran

**What it is:** A skin rejuvenation treatment involving 70 injections of PDRN, otherwise known as salmon sperm, in the face. The injections, which are designed to promote skin regeneration and stimulate collagen production, can be inserted via machine or a traditional needle and syringe. Immediately after, the face may be irritated and swollen, with a bubble wrap-like texture. Because Lee stacked three lasers before getting Rejuran, her face was painful to the touch, too. The recommended protocol for optimal results is three sessions spaced four weeks apart, as well routine sessions every six to 12 months. The result is "glass skin," Lee claims. While Rejuran isn't available in the U.S., Airem in New York administers a topical version.

**Price:** \$200 to \$420 per session

**Pain Level:** ●●●●●●●●●●

### JuveLook Collagen Booster

**What it is:** A collagen skin booster combining hyaluronic acid and poly D-Lactic acid (PDLA). JuveLook can be administered through a cannula or injected directly into the face. Unlike traditional skin boosters, JuveLook contains the PDLA complex, which is a collagen stimulator. The formula works to boost hydration in the skin, as well as regain moisture, elasticity and smoothness. Over time JuveLook can also help reduce the appearance of fine lines, acne scars and wrinkles. Recovery can take up to three days.

**Price:** \$300 to \$500

**Pain Level:** ●●●●●●●●●●

### 15-Step Scalp Treatment

**What it is:** A deep treatment designed to cleanse and replenish the scalp. The meticulous process, usually about an hour-and-a-half, begins and ends with a scalp analysis, during which a microscope is placed directly on the scalp to locate the "problem areas," places with product build-up, oil and clogged pores. The lengthy treatment then involves an oil massage, a galvanic sealing brush with LED light therapy, a scalp scrub and a head steam. Other steps include a neck massage, a hot towel treatment, shampooing, a Y-stick massage, a waterfall rinse, the re-analysis, a mist tonic and a T-stick massage. A similar service is offered at Sena Spa in Midtown Manhattan.

**Price:** \$130.

**Pain Level:** ●●●●●●●●●●

### Pico Laser Toning

**What it is:** A noninvasive treatment designed to target pigmentation and minimize skin damage, acne scars and blemishes. While some use pico toning for skin rejuvenation purposes, others use it to treat skin condition such as melasma. The technology emits short, picosecond laser pulses that break pigmented particles into fragments. The estimated time of one session is 10 to 15 minutes.

**Price:** \$100 to \$300

**Pain Level:** 3 ●●●●●●●●●●

# Landing GEAR

With end-of-summer travel and the chaos of Fashion Month ahead, here are 13 essentials that combat jet lag and stress and fight the symptoms – even if they do hit.

BY EMILY BURNS



**1 Lemme DeBloat Gummies, \$30** While travel and food may be synonymous, bloating doesn't also have to be part of the equation. Courtney Kardashian Barker's Lemme DeBloat combines prebiotics and probiotics to support digestion and reduce bloating.

**2 Ritual Magnesium+, \$56** Ritual's latest launch combines tart cherry and magnesium in a powdered drink format to support calm and restful night sleep, particularly when on-the-go.

**3 Arrae Clear Protein+, \$55** Arrae's latest supplement packs a punch, combining electrolytes, collagen and 15 grams of protein to help maintain wellness routines while on-the-go.

**4 Patricks AL1 Anti Lag, \$60** Sometimes fighting jet lag requires a whole system of support. Enter Patricks AL1 Anti Lag supplement, which comes with a.m. and p.m. capsules that boost cognitive function and energy levels during the day and sleep and stress at night.

**5 Beekeeper's Naturals Propolis Throat Spray, \$14** For on-the-go immune support, Beekeeper's Naturals Propolis Throat Spray is a must. A few spritzes administer high levels of propolis, an anti-inflammatory and anti-microbial substance made by bees, to boost the immune system and ease a scratchy throat.

**6 Vio2 Unscented Mouth Tape, \$27** Mouth tape has recently gone viral, promising a better night's sleep and no sore throats. This tape from Vio2 comfortably keeps the mouth closed to decrease snoring and mouth breathing and promote restful sleep and a strong immune system.

**7 Hey Dewy Portable Facial Humidifier, \$50** Whether from close quarters on an airplane or traveling to dry climates, sore throats can ruin a trip. This portable humidifier from Hey Dewy soothes scratchy throats and boosts skin hydration while traveling.

**8 Clean Lymphatic Romper, \$168** Why get a lymphatic drainage massage post-travel when you could just wear one? Clean's Lymphatic Romper features medical-grade compression and micro-massage points to sculpt and depuff.

**9 Flewd Fatigue Defeating Anti-Stress Bath Treatment, \$11** Flewd's latest bath soak targets fatigue with magnesium, tryptophan, potassium and vitamin B6. The formula could support more restful sleep and in turn improve feelings of burnout.

**10 Evolvetogether On-the-go Essentials Set, \$70** Evolvetogether's On-the-go Essentials Set features all the necessities when traveling, including deodorant, a refillable hand sanitizer, lip balm and hand cream, in two different scent variations.

**11 Beia Refresh Wipes, \$22** These multipurpose wipes are pH balancing and fragrance-free, making them perfect for makeup removal, an intimate refresh or even sanitizing airplane seats.

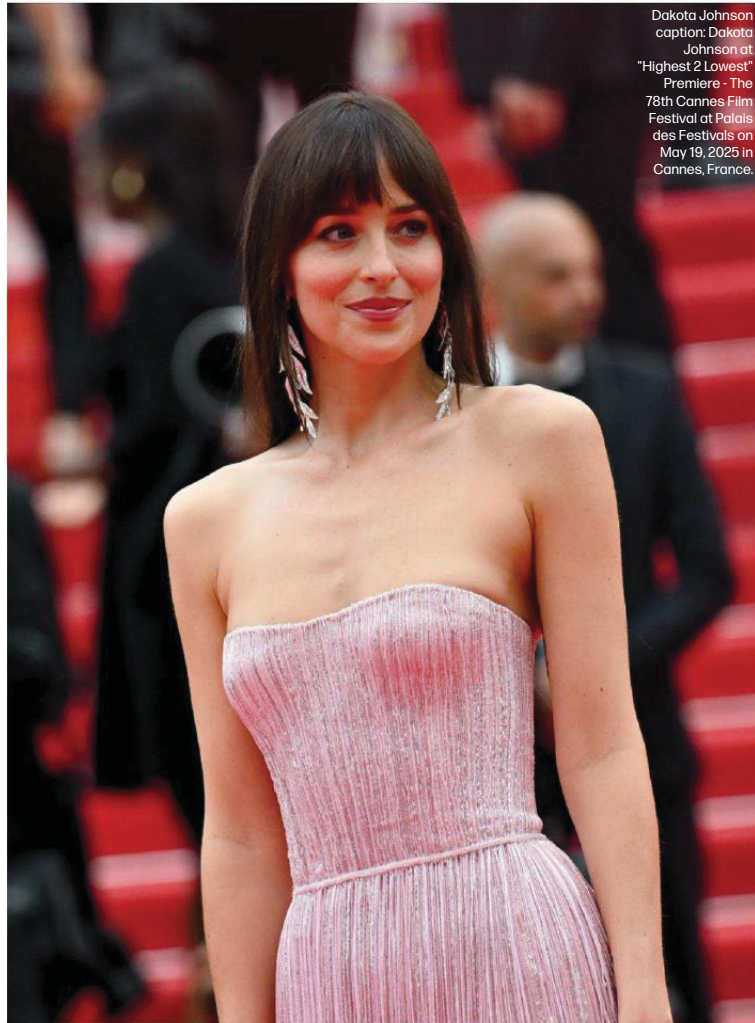
**12 Tower28 SOS Rescue Spray \$28** Tower28's SOS Rescue Spray features hypochlorous acid, which gently disinfects and calms irritation. While the spray is made to use to kill acne-causing bacteria, cult followers also swear by spraying it on cars, planes, trains or even pillow cases to disinfect while on-the-go without having to use a harsh sanitizer.

**13 Whoop Blue Light Glasses, \$79** Blue light from screens can negatively impact the circadian rhythm leading to poor sleep and recovery. Whoop's Blue Light Glasses block the disruptive light to support healthy sleep patterns.

# RED CARPET Secrets

The most sought-after practitioners share tools and techniques that keep stars camera-ready.

BY RYMA CHIKHOUNE



Dakota Johnson caption: Dakota Johnson at "Highest 2 Lowest" Premiere - The 78th Cannes Film Festival at Palais des Festivals on May 19, 2025 in Cannes, France.

**T**he red carpet is evolving, and so are the rules of cosmetic care.

While some public figures are increasingly open about cosmetic procedures, many actors still favor discretion and staying naturally expressive on camera.

As the stars get ready for the 77th Primetime Emmy Awards – to honor the best of television, on Sept. 14 at the Peacock Theater in Downtown Los Angeles – the latest routines have become a mix of strategic treatments, subtle enhancements and wellness practices, with preparation starting months in advance.

“Good cosmetic care, whether it’s non-surgical or surgical, should be largely undetectable,” contends Dr. Julius Few. “That should be the goal.”

For more than two decades, the L.A.- and Chicago-based plastic surgeon has rejected the extremes and pioneered what he calls “quiet plastic surgery.”

“The worst thing anybody can do is make somebody look like they’ve been fundamentally altered, especially if you’re famous,” he goes on. “And eyes are really like fingerprints. If you change the shape, you’ve changed the person.”

For award show prep, Few boils it down to three targets: skin, volume and sag. On skin, he utilizes Sciton’s Halo laser and Forever Young BBL for fine lines, pore size, discoloration and sun damage.

“These are workhorse technologies for me,” he

explains. “They’re gentle but effective. You can do them with as little as two or three weeks of lead time.”

For volume, it’s baby Botox. “Highly effective and important. If you know what you’re doing, it’s seamless,” he says. “And the last category requires the most planning, which is the lifting.”

It’s either surgical or nonsurgical – for the latter, he offers the Silhouette thread lift. “Four weeks before the award show is the sweet spot,” he says of timing.

A step ahead, Few sees the future of aesthetics as being centered on prevention: “The state of the art, in my mind, is capturing issues before they fully manifest.”

For Vanessa Lee of The Things We Do – an innovator in aesthetics and creator of “Facial Balancing” – that same philosophy is at the root of her practice, which aims to harmonize and improve facial features for a more symmetrical look.

Like Few, Lee counts a roster of A-list clients and tailors personalized techniques to each individual’s needs.

“We became known as the practice that would say ‘no’ to you,” Lee says of The Things We Do, which made \$3.2 million in its first year and has since expanded with more locations, while securing a strategic, majority acquisition by Age/Well Aesthetics Partners earlier this year. (Lee maintains substantial ownership while staying hands-on.) “We gained the reputation of, ‘They’re going to tell you exactly what serves you

and what doesn’t serve you.”

Treatments for a red carpet are carefully timed; she uses PicoSure Pro to remove brown spots, for skin firming and skin laxity, along with baby threads and micro-injections.

“Layering things like PRFM,” she explains of platelet-rich fibrin matrix, a procedure involving plasma needling. “PRFM is that biostimulator [derived] from your own blood, where it’s the next generation of PRP [platelet-rich plasma]. We take this growth factor and we thicken it and inject it into thinning areas or concave areas. And then the baby threads are meant to contract the skin by collagen building. So, if you have an area, let’s say underneath the chin or the neck, where the skin is thinning, I can place in a thin mesh of threads to create a pattern for you where your collagen starts to thicken and it’s activated, and then your skin contracts and tightens up.” (Results from baby threads last between a year to two years.)

Many of her tools and techniques come from South Korea, which she regularly visits and brings in providers to teach her team methods they’ve been perfecting for more than a decade, she says. “That’s why our results are so different and so natural.”

Preemptive strategies reduce or eliminate the need for surgery, says Few. “Where I’m at right now, it’s taking somebody who presents typically in their 30s with the understanding that I have a set of strategies that will likely eradicate the need of surgery for them...We’re doing very comprehensive things around prevention and an A to Z, wellness-meets-beauty.”

Wellness continues to shape every facet of beauty. In L.A., lymphatic drainage for the face and body is a weekly ritual – and a go-to for celebrities before an event.

Flavia Lanini’s technique at the Flavia Lanini Beauty Institute stands apart. Coming from Brazil – a nurse aesthetician specialized in the lymphatic system – she works on relaxing the fascia, a thin, tough layer of connective tissue that can become tight or misaligned due to stress, injury or poor posture, to fully stimulate the lymphatic system. Her regulars include Jennifer Aniston and Dakota Johnson, as well as music artists like Dua Lipa and Sabrina Carpenter.

“It includes specialized pressure, firmer than classic lymphatic massage but gentler than deep tissue, and never painful,” she says.

Before an event, prep can start weeks earlier and involves her detox treatment, which encompasses a massage and an ultrasound machine; the body is then covered in clay and special creams while wrapped in plastic, before a 20-minute sauna session. The results include visible weight loss and body sculpting.

The focus on body rejuvenation reflects the wider philosophy at Surya Spa, where wellness and beauty are deeply intertwined. “Beauty comes from within,” says Ayurvedic doctor, chef and herbalist Martha Soffer.

She first opened Surya Spa in the Pacific Palisades with her husband Roger, chief executive officer of the business, before relocating to the Santa Monica Proper Hotel in 2020. Along the way, she’s attracted a who’s who of Hollywood names, including Gwyneth Paltrow, Kate Hudson and Julia Roberts.

“When your body is detoxified and nourished, your skin naturally glows,” she says of her beauty philosophy. “But if you’re eating foods that create congestion, your skin shows that, too. That’s why we recommend Panchakarma at the change of every season. It helps clean us out and opens the physical space for energy and radiance to flow.”

Panchakarma is an Ayurvedic detoxification and rejuvenation therapy from India that’s designed to balance the body, mind and spirit. (Soffer also provides a guided at-home option, a five-day cleanse kit for \$125.)

For a red carpet appearance like the Emmys, she offers Surya’s Glow Treatment, which “moves stagnation out of the body, especially through the lymphatic and circulatory systems,” she explains. “When those systems flow, the skin looks clear, vibrant and full of life.”

It’s best done in a series of treatment, she adds, for a few days leading up to the event, with the last session the morning of. “That brings the real Surya glow.”

## THE GURUS

THE GO-TOS FOR A-LISTERS.



Vanessa Lee at The Things We Do.



Dr. Julius Few



Flavia Lanini of the Flavia Lanini Beauty Institute.



Ayurvedic doctor, chef and herbalist Martha Soffer at Surya Spa in Santa Monica, Calif.

# COOL, CALM, COLLECTED

Cool-toned makeup – like a beauty harbinger of autumn – is rising. Here, nine products to get the look. BY NOOR LOBAD



**1 | Danessa Myricks Beauty Colorfix Stix, \$38**

**Duos:** 1, 8, 9, 10  
For a wet look that transitions seamlessly from day to night, Danessa Myricks Beauty's Colorfix Stix offers just the trick. "The sticks are designed for you to play however you want – you can even pair warm and cool shades together to get something very dynamic," says Danessa Myricks, founder and celebrity makeup artist, adding that her M.O. is tapping on the Mystic Taupe shade in duo 1 as a daytime base, then layering a foil shade to amp up the pearliness for night. "It adds a bit of drama," she says.

**2 | Nyx Professional Makeup Buttermelt Highlighter, \$12**

**Shade:** Bright and Butta  
With its pearlescent finish, Nyx's Buttermelt Highlighter's Bright and Butta shade brings a light, champagne-y glow to a look.

**3 | Makeup by Mario Master Mattes Long-wear Cream Eyeshadow, \$25**

**Shade:** Slate  
Mario Dedivanovic's Master Mattes Eyeshadow Palette: The Neutrals is already a cult-favorite among cool-toned makeup devotees, and his latest cream eye shadows add a range of complementary blue-gray, muted mauve and nude pinks to the mix.

**4 | Live Tinted Huestick Complexion Stick, \$38**

**Shade:** 8  
Live Tinted's newest complexion stick, developed with an emphasis on skin undertones, offers medium to full coverage in 20 shades. For those with medium skin who find most complexion offerings to skew too warm, Huestick's shade 8 may be just the match.

**5 | Kylie Cosmetics Cosmic 2.0 Wet Shimmer Quad, \$24**

Cosmic, indeed: with shades ranging from Metagalactic to Pinky Gleam, Kylie Jenner's Wet Shimmer Quad offers a range of icy pigments that can be used to highlight both lids and cheekbones.

**6 | M.Ph by Mary Phillips The Overliner, \$25**

**Shade:** Tease  
No more brow pencils as lip liner: celebrity makeup artist Mary Phillips has come to the rescue with a range of neutral, matte lip liners, with shade Tease being the coolest of the bunch.

**7 | Fwee Blurry Pudding Pot, \$20**

**Shade:** BS01 Cool  
Fwee's fan-favorite Pudding Pots come in 35 shades, including five cool pinks. For those seeking a lavender-leaning flush, BS01 is the one.

**8 | Haus Labs by Lady Gaga Precision Sculpt Shaping Balm, \$36**

**Shade:** Chisel  
Haus Labs' new Shaping Balms are already a go-to for makeup artist Hannah Khymych, who opts for shade Chisel to add a layer of dimension to her beat. "It's a true cool-toned contour stick," she says.

**9 | Fenty Beauty Gloss Bomb Stix High-shimmer Gloss Stick, \$26**

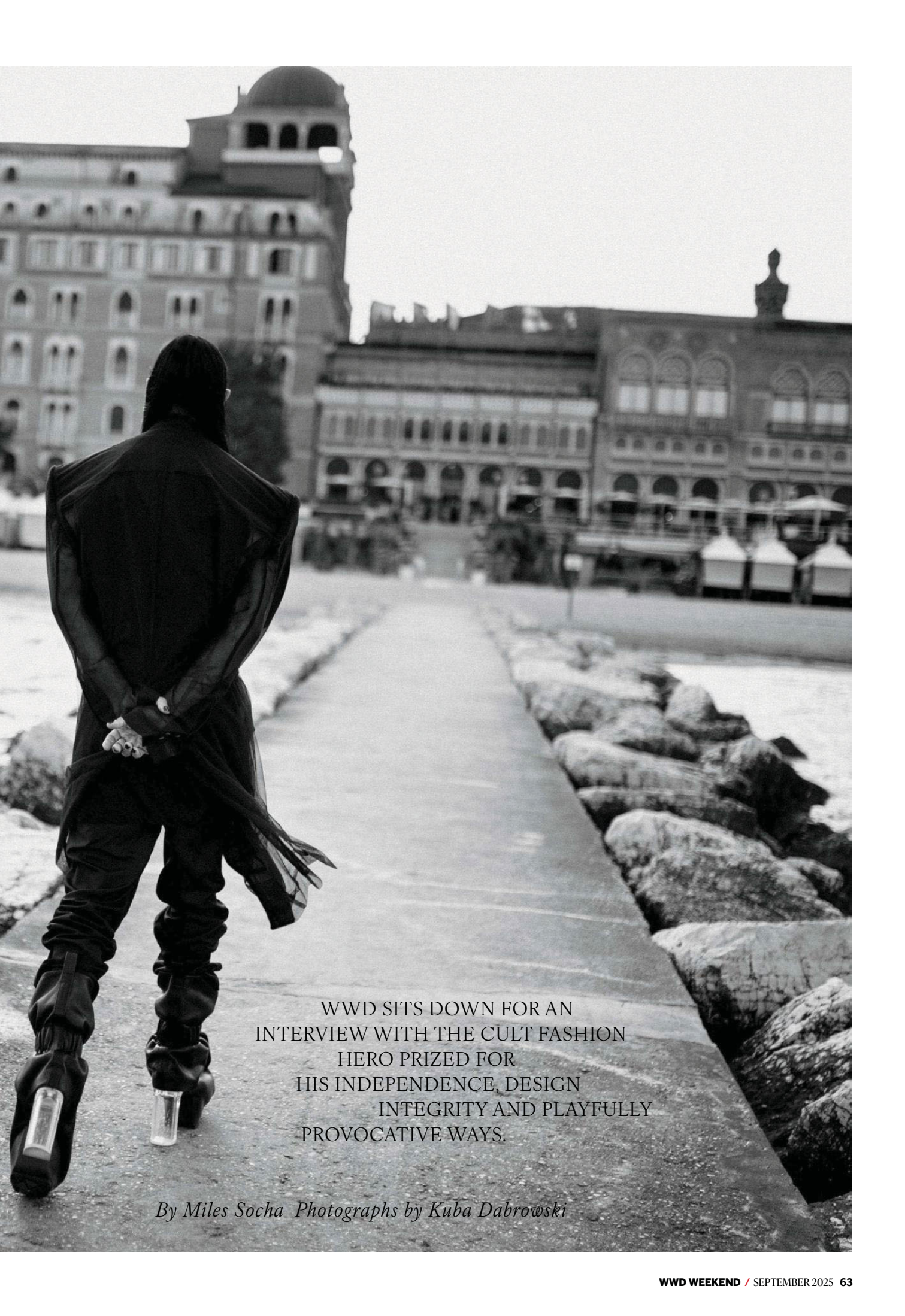
**Shade:** How Many Carats?!  
For when clear gloss isn't quite enough: Fenty's High-shimmer Gloss Stick shade adds an iridescent sheen meant to flatter all skin tones. One swipe can cool down a base color, or be worn on its own for a your-lips-but-frostier look.



THE ORIGINALS

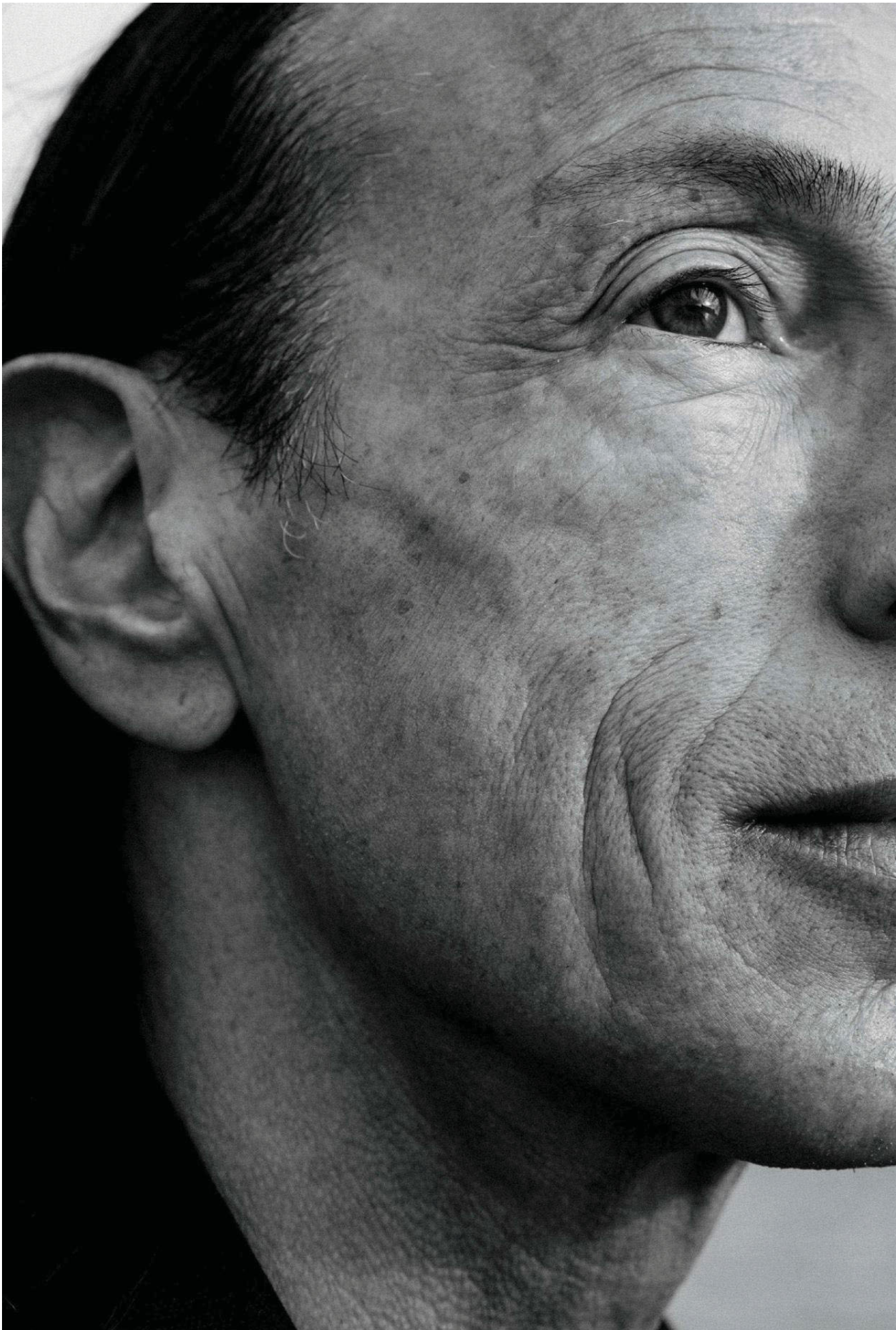
# Rick Owens

Rick Owens on the  
same pier on Venice  
Lido where he  
staged his fall 2021  
womenswear show.



WWD SITS DOWN FOR AN  
INTERVIEW WITH THE CULT FASHION  
HERO PRIZED FOR  
HIS INDEPENDENCE, DESIGN  
INTEGRITY AND PLAYFULLY  
PROVOCATIVE WAYS.

*By Miles Socha Photographs by Kuba Dabrowski*



Visitors to the Rick Owens retrospective currently on at the Palais Galliera in Paris eventually arrive at a darkened room with a sensitivity warning, for it shelters a life-size statue of the designer relieving himself into a steel trough — and video footage of far naughtier acts.



And a conversation with the designer about his penchant for provocation ultimately alights on his infamous “free willy” men’s show for fall 2015, whose main feature was a visible penis, often peeping through portholes in cutaway outerwear.

Owens notes the spectacle riled Karl Lagerfeld, who denounced it as “disgusting” on French television.

“I was delighted, because that’s exactly the kind of uptight white guy I wanted to provoke,” Owens recalls. “The world is such a judgmental place, filled with judgmental people like Karl Lagerfeld, that I feel my role is to playfully taunt them and promote my cheerful degeneracy to balance things out.

“I don’t want people to think there’s anything malicious in what I’m doing,” he stresses. “It’s just teasing, and it’s just kind of trying to balance out all this judgment.”

Owens confesses that some casting staff misconstrued his intention with that Full Monty show, expressing some remorse that “some of the members were not as impressive as they could have been.”

“This was not about porn at all. This was about treating penises so indifferently and casually, to make them lose their male sacredness, and to taunt masculine pride.”

Over a fashion career spanning more than 30 years, Owens has rebelled against intolerance and uprightness in all its forms, and become a cult fashion hero for his steadfast independence and highly original fashion vision, serving up bombast and a dash of transgression alongside his dignified, darkly glamorous designs.

“I do feel that the world always needs provocateurs. The world needs John Waters and Divine. The world needs David Bowie as Ziggy Stardust, which at that moment was transgressive and shocking and horrifying,” he says. “When I saw those examples as a teenager, it gave me the strength to go on. It pulled me out of self-loathing. It pulled me out of shame for being a flamboyant child who was not in step with convention. So if I can be that for somebody, that will have been a life worth lived.”

Born in Porterville, Calif., Owens first went to art school, but then gravitated toward fashion, spending his first years as a patternmaker. His complicity with the know-how behind making clothes has been a defining feature of his career, leading him to Italy, his business partners, and the factory in Concordia, Italy, that turns out his signature label.

He calls himself a purveyor of slow fashion, insofar as he keeps hammering at the same aesthetic nails, and describes his career as a slow burn “due to my partners protecting me and allowing me to develop over a long period of time.”

His partners are Luca Ruggeri and his sister-in-law Elsa Lanzo, whom he initially met through the sales agency Eo Bocci and Associates, until they broke out on their own and devoted their efforts to the budding California talent. (Lanzo is chief executive officer and Ruggeri commercial director.) The three sussed out a factory in Concordia, brought on the owner as a fourth partner, and Owenscorp. was born.

“One of the keys to our success is the fact that I never had a design room in Paris,” the designer explains. “I went directly to the factory and made the samples with the factory that was going to produce them... It made us more streamlined, and it helped get stuff into the stores in a more timely fashion.”

Speaking over Zoom from his apartment in Lido, Owens confesses to feeling a great sense of completion with the Palais Galliera retrospective.

“It’s not like I’m retiring at all, but there is a sense of achievement, for sure, and also kind of thinking, What could possibly top that?” he says. “I have this sense that I’ve gotten more than I ever even thought about wanting, and that kind of recognition for somebody like me.”

Here, in his disarming, earnest drawl, Owens reflects on his latest career high, and the gradual steps that led to him becoming an integral part of the Paris fashion firmament.

**WWD: Sorry to dwell on the question, but how are you going to top the Paris exhibition?**

**Rick Owens:** I’m not somebody who hungers for more all the time. I’m skeptical of always needing something beyond the next horizon. I like to think of myself as somebody who is present and who is finding great satisfaction and looking around me and just thinking about things exactly as they are, and being just grateful for that.

I’m always suspicious of the greediness of the fashion world, that voraciousness, consumption, consumption, consumption and disposing, disposing and disposing. I know I make a lot of clothes that we ship and everything, but I do feel like I’m making stuff that will hopefully last for a long time. Quality is one of the most important things in life.

**WWD: What is your earliest memory of wanting to be a fashion designer?**

**R.O.:** I wanted to be an artist. I wanted to be Julian Schnabel, so I went to the Otis Art Institute of Parsons School of Design in Los Angeles. I remember we sneered at the fashion students for being too prissy in our grungy school, because we prided ourselves on being real artists and real painters. We were covered in paint, and we were grubby and grimy.

But after a couple of years, they gave us art theory classes that were so dense, complicated, elaborate and indulgent. This is my perception now. Back then I was very intimidated by them because I just thought, “Well, I don’t really have the intellectual stamina for this.”

**WWD: So then what happened?**

**R.O.:** I did the next best thing, as I always liked fashion and style, and was good with my hands. So I went to a trade school where I could learn to make patterns and did pretty well. I was very practical, and I thought if I get a skill, I’ll always be able to get some kind of job. I mean, being a fashion designer was a little too abstract, but to be able to go into a factory and be able to make clothes made more sense.

I found that thinking in 3D and working with patterns and sketches and selling all came

naturally to me. So I worked as a patternmaker for three or four years, just working in factories, and it gave me an income.

And then at some point I thought, “OK, I’ve been comfortable for a while. Now I just need to go all punk rock, not worry about money.” I thought, “Maybe it’s going to be tough forever, but that’s OK, because now I’m going to be who I need to be, and it needs to be full-on. It needs to be hardcore”.... I always thought of Charles James, who had almost a mystical reverence for sticking to his exquisiteness, for sticking to his guns, and doing things his way, and living in kind of a squalor, but kind of a glamorous squalor, almost a monastic, elevated squalor. That was my big ambition.

**WWD: What would you say was your biggest break as a fashion designer in the early days?**

**R.O.:** I always credit (retailer) Charles Gally. To have somebody with that discriminating eye endorse me was super encouraging. I brought him some clothes, and he agreed to buy the little collection that I had, paying 50 percent down and then the rest on COD, which is how I survived for a while. At the time he had three stores.

At some point he said, “You know, you should show your stuff in Paris. And if you go, I’ll introduce you to some people.” And that’s exactly what happened.... I started selling to Henri Bendel, Charivari, Joyce in Hong Kong. There was this network of fashion pioneers, so that enabled me to get an appointment with Mrs. (Joan) Burstein at Browns.

**WWD: How did you end up leaving America and relocating to Europe?**

**R.O.:** I was already spending so much time in Europe because manufacture, learning how to manufacture in Italy, it was almost impossible, waiting for samples in Los Angeles, going for a week in Italy, there was so much for me to learn on how to translate what I was doing into an industrial, Italian, industrial methods. So I ended up staying at the Italian factory a lot and and it just at one point, I just didn’t go back.

**WWD: It sounds like you, Elsa and Luca are three musketeers.**

**R.O.:** Elsa and Luca were there from the very beginning, and their ambition matched mine. They needed to make this work. They were hungry for this to be a success as much as I was. They had put all their eggs in one basket — mine. So all of us were just young and hungry and had the energy to be ferocious. It’s also kind of a love story, because this doesn’t happen a lot where the CEO and the distributorship and the production have all stayed together for a long time. It’s a very good, lucky marriage — and they are more, they are probably more talented than I am, finding ways to get the stuff sold and protecting me.

If I had worked for other houses, I would have disappeared a long time ago. I would have had my three years to prove myself and not been able to do it and thrown away. I was protected (by Elsa and Luca) and I was allowed to develop my voice over longer than three years. You know, there were moments probably where there wasn’t that much to sell, but they figured it out, and they stuck with me. We don’t see that kind of loyalty much these days. ►

**WWD: Do you feel like your career has been a slow burn?**

**R.O.:** Yes, due to my partners protecting me and allowing me to develop over a long period of time. There was a minute where American Vogue offered to sponsor my first actual runway show... I had some trepidations, because I was very aware that my aesthetic was not going to be as exciting as others under the glare of a runway spotlight. The whole allure of fashion shows was something I wasn't familiar with, how to create that magic. But I knew it's a lifelong commitment. You can never, ever stop, because once you stop, people assume there's something wrong and it stains your allure.

There were some bumpy moments where I feel like I was awkward on the runway, but just kept working and learning. And after a while, I felt like I kind of knew what I was doing, and then I started playing. I started getting more dramatic.

**WWD: Indeed, you blossomed into one of the great showmen of Paris. What was the spark?**

**R.O.:** I thought, "How can I show beauty and morality? How can I show beauty and behavior?" Instead of putting women in precarious positions and treating them like dolls, how can I address human conditions and a beauty that isn't about lipstick, and more about beautiful behavior? That made me blossom, and I started doing things that were more risky and more extreme. The fog machines got bigger then, as long as we're doing fog, let's try fire. Let's try hanging people upside down. Let's go all the way. Let's go hardcore. I had no idea that this was in me.

**WWD: Have you ever contemplated selling your house, or held talks to sell a stake?**

**R.O.:** Sure, I've thought about it, because there have been moments where I've had offers and I've thought if I were responsible and wanted to take care of my loved ones, this would be the way to do it.

This business is tricky, and you never know what's going to happen. But then I also thought, "Well, everybody will figure out how to survive without me..." But I really don't know what I would do with myself afterwards. I would be lost not having this sense of purpose, this calendar, this sense of urgency and this cycle of the runways, collection and seasons, I love it. I love that pace.

**WWD: What's the best thing about being independent, and the most challenging?**

**R.O.:** Well, being able to take a nap every day is a luxury that really not that many people can afford.

I don't know what the disadvantages are. There is stress, but everybody's level of stress rises to their personal world. This last show leading up to the retrospective, and all of it happening at the same time was probably a little tiny bit more stressful than I'm used to.

I'm not somebody who's going to collect cars, collect art or get a yacht or a private jet. That's not my thing at all. The best things in life is learning things so I thought, I'm gonna learn French, it will be great.

**WWD: How is that working out?**

**R.O.:** Ostensibly, the reason for it would be so that I could speak French for the (exhibition) audio guide, because I thought that that would be the polite and gracious thing to do. Paris is offering you this retrospective, the least you can do is speak a little French somewhere.

I'm still flabbergasted at how little I have learned in all this time, how little I have absorbed. It's a little humiliating, and humbling, which is probably not the worst thing.

As of now, I am still taking French and right now we are reading a biography of Jacques Doucet, who has always been a fascination for me. He owned all of this Eileen Gray furniture, some Brancusi and Picasso's "Les Femmes d'Alger." He had this collection when it was all new. It's not like this stuff had provenance or had mythology behind it. He had this discerning eye and assembled this group of things that became so important later on and so important for me personally. These are things that I personally have always loved.

**WWD: Do you have any role models or mentors that have impacted the way you've designed your business and your career?**

**R.O.:** I don't know how other people build businesses. I worked with partners who are talented at distribution, at managing people and putting a team together. Esthetically, there's Charles James, there's Mariano Fortuny, there's Madame Gres, and there's Zoran. Do you remember Zoran? Henri Bendel had a Rick Owens area, and they also had a Zoran floor, and I thought that was the peak of avant-garde in those days. I was just so proud to be in the same store that sold Zoran.

**WWD: Do you have specific ambitions in mind for your house?**

**R.O.:** I can always get better. I That's all I want to do. I just want to get better, and I'm going to keep going.

I'm not comparing myself to Marlene Dietrich at all, but I'm looking at her storyline. I've always

been impressed with her whole trajectory. She emerges as very provocative and transgressive, and she champions an alternative universe with her sexuality. And she follows that for a while, but then the war arrives, and she devotes herself to morality by entertaining the troops. Very impressive. And then after that, she reduces her life to a cabaret act that is so restrained and so minimal and so focused, because she's not a great singer. But the way that she's able to take what she's got, her allure, her discipline, her rigor, her pacing, her intonation, her theatricality, and focus it into something magic that is fantastic, the way that she was able to do all of those things.

I'm thinking, "Am I entering my cabaret moment?"

I didn't commit myself to moral duty a sliver as much as she did, but I, I was aware of what I was contributing morally to the world. I did take that seriously. I did take that into account.

You can't stay the same forever, and you have to – dare I say it? – age gracefully. This is another period and how do I, how do I do that in a graceful, convincing and authentic way? So stay tuned.

**WWD: Speaking of morality, during the pandemic, you were probably the only designer who showed models in face masks. How come?**

**R.O.:** We retreated to the Lido because it was a two-hour car ride from our factory, and we had the resources to be able to do runway shows, with no audience, with our skeleton team from Concordia.

We are in a period that was very threatening, and we didn't know where it would end. But how you handle adversity defines somebody's character, how one rises to the occasion and does their very best in that situation. That is beautiful behavior. How could you not show face masks during this moment? And those were some of my favorite shows. It was very bonding for us all.

**WWD: Any other proud achievements?**

**R.O.:** I'm here on the top floor of this apartment overlooking the sea, with Venice a five-minute boat ride away – and I don't know how I got here.

I'm having such a quiet self-care period and I feel this tranquility with that retrospective, it really does feel like a different era. It really feels like such a resolution, but at the same time, I am working on women's runway, and believe me, I have as much fire in my belly to do good things, if not more. I feel the same ambitious urge to just do the best stuff that I can, and to get better and to try and get someplace magic. ■



Spring 2014



Spring 2018



Fall 2021



Fall 2022

Spring 2014: photograph by Dominique Walfre; A1 runway by Giovanni Giamont  
Spring 2021 by Adam Katz Sinding; Fall 2022: Backstage by Kubo Dabrowski; Men's backstage by Emily Mahan



Rick Owens lounges on the Lido beach in Venice, his home away from home.



Fall 2022



Fall 2024



Backstage at men's fall 2025.

*something about*  
**keri**

**KERI RUSSELL** OPENS UP ABOUT HER  
EMMY-NOMINATED ROLE IN NETFLIX'S  
"THE DIPLOMAT," HER APPROACH TO FASHION,  
AND FINDING BALANCE  
BETWEEN WORK AND FAMILY LIFE.

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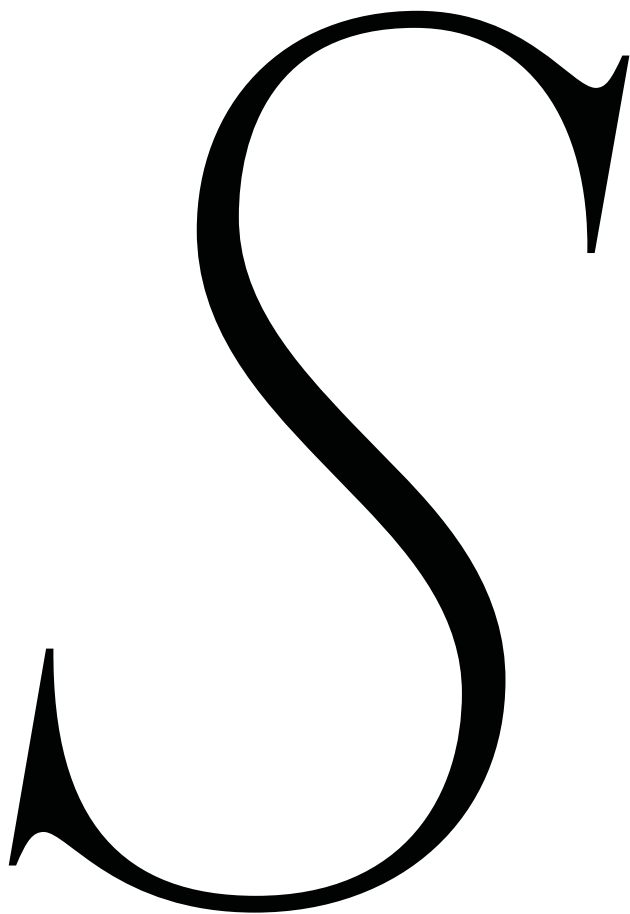
*By Leigh Nordstrom*

*Photographs by Myrthe Giesbers*

*Styled by Alex Badia*



Balenciaga 54th Couture  
stretch Barathe wool dress,  
gloves and shoes.



Soon Keri Russell will dip back into work mode. Up first are the Emmy Awards on Sept. 14, for which she is nominated for a second time for her role as Kate Wyler in Netflix's "The Diplomat." The nomination is her seventh for the show, joining one SAG, two Golden Globe and two Critics Choice nods. In the weeks that follow she'll begin promotion of the show's third season, out Oct 16. By November, they'll return to set for the filming of Season Four.

For now, though, Russell is enjoying the last bits of summer, having just moved her oldest son River into college.

"For better or worse, the nature of our jobs is we travel a lot, so I think my kids are used to coming and going and going to a new place and dealing with airports and moving your stuff and knowing how to live," Russell, who shares two children with ex-husband Shane Deary and one with partner Matthew Rhys, says of the college drop-off. "So in a way, it's easier than families who have maybe never experienced that, have never been separated. So River, my oldest kid, he's had practice, so I feel like he was OK. The

younger siblings, I think it was emotional because they're like, 'oh my gosh, now it's just us.' There were some tears from the younger siblings."

The 49-year-old is "really excited" about this stage of life, eager to visit her friends' fellow college freshmen and bug them about what discussions are happening on campuses, what music they're listening to, what their views are on the world.

"I just want to take them to dinner and leech off of their young minds," she says.

Russell herself might not be a college kid, but she's exactly the kind of person whose thoughts you'd want insight into. Yes, her work on "The Diplomat" has made her increasingly plugged into modern politics – but she's also just fun to talk to. She curses, she drinks beer during photo shoots, and she talks about her work in a way that the passion is innately felt.

"This is one of my favorite jobs I've ever done," Russell says of "The Diplomat," taking a sip from a Peroni. "It is such a sweet spot for me because it's a way to make a show about issues I care about, but it's a way to wrap them up in this candy bar of a snack that is palatable through humor and a little bit of relationship stuff and some location porn. But the issues that we're talking about are things that I care about."

For those few who haven't binge-watched the series, "The Diplomat" follows Kate Wyler, a diplomat who was expecting to head to the Middle East on a new posting when instead she was assigned to be the ambassador to the Court of St. James's amid political turmoil. Her marriage to Hal, a former ambassador played by Rufus Sewell, is crumbling at the start of the show, but with her new job in London comes pressure to salvage it. The show is equal parts edge-of-your-seat political drama and delicious relationship tension.

"With the complete dismantling of USAID, our show is truly a love letter to the foreign service and everything that's being destroyed right now," Russell says. "So as fun and ridiculous and silly as our show is, which I love all those parts, I also love the good of it, too, and the weight of it and the people we're trying to represent, and I hope that they feel that we are representing them, but in a fun desserts kind of way."

Russell describes the experience of making a show about American politics, in the current landscape, as "wild, really wild."

"The thing that we have going for us is that Debora [Cahn, the show's creator] always says, 'we're not writing headlines.' So, yes, things do end up coming true that we're writing about, but that's only because the writers meet with people in government and we say, a year-and-a-half ahead of time, 'what are you afraid of?' And then a lot of the things that she ends up writing about do come to pass, but that's just because she guessed right. ▶

## SHOWING UP IN STYLE



In **Nina Ricci** at the 2008 Academy Awards.



In **Ralph Lauren** at the 2002 Screen Actors Guild Awards.



In **Aituzarra** at the 2015 Met Gala.



Matthew Rhys and Russell in **Stéphane Rolland** at the 2016 Met Opera Opening Performance.



In **Dries Van Noten** at the 2024 New York Premiere of Netflix's "The Diplomat" Season Two.



In **Stéphane Rolland** at the 2025 Golden Globes.



In **Zuhair Murad** at the 2025 Screen Actors Guild Awards.



Givenchy by Sarah Burton  
leather dress, boots, crystal  
earrings and bracelets.



Balmain wool cape coat; Loro Piana silk turtleneck; AnOnlyChild wool pants; Mark Cross gloves; Tiffany HardWear large link earrings in white gold with pavé diamonds.

"It feels good to make a show about government at this time," Russell adds. "I think especially in this country, we've had it good for so long, and maybe this is the moment where it shifts a little bit like what the U.K. went through with its decline in power. It feels good to make a show shining a light on what all these people do, which I think in our country, we don't really know what the government does. I know I'm paying a lot more attention to what's going on. But on the fun side, it's delicious. It's so fun. The marital exploration is so good this season, and maybe that's just my taste, but I f-king love [Cahn's] writing. She can do no wrong in my book, and the way she starts this season off is so great."

Season Three picks up right where the second one left off, with President Rayburn's death and subsequent news that Vice President Grace Penn, played by Allison Janney, is now president. Hal has been pushing for Kate to take over as vice president, but with the presidential death suddenly all bets are off.

"It's really interesting to see because there's all these incredibly specific things that happen when a shift like that occurs," Russell says. "So they go through all of that and then what it does to the relationship, Kate's relationship, her marriage, and then what it does with the marriage of the two countries of the United States and the U.K. and how everything affects everyone...it's great. It has a really nice balance of some really personal things to do with marriages and relationships, and then also the world politics of it all, which feel very relevant."

Season Three was filmed on location in London but moved stage sets to New York, so both Russell and Cahn could balance the shoot schedule with their families.

"She had always pitched the show to me as starting in London and then being able to come home. And what we did is just moved anything that shot inside a stage back to New York so that our children didn't forget who we were," Russell says. "We still plan on going back to London, and we both love London so much, so we still plan on going back and we still plan on having location porn. It's the fantasy of the show."

Cahn's writing comes up again as what drew Russell to the project to begin with.

"For me it's always the writing. Probably I would have a different career, like a more lucrative career or something, if I cared about other things," Russell says. "But all I care about is the writing, and I just think that's my entry point. [Cahn] has that really great combination of really easy, witty dialogue that's smart and funny, but I thought the story has a really nice balance of being weighted in something that feels important but fun while you do it."

And then there's Kate Wyler herself: no nonsense, sharp, uninterested in the pomp of the job – and unable to keep her clothes, or her hair, clean.

"I love the messiness. I love the frankness. I love the bossiness, and I like how wrong she is a lot, and not afraid to be wrong," Russell says. "She's really a person in a world of a lot of men and isn't afraid to express her opinions, which I think can be difficult at times."

"She's a fantastic actress. She's got a great intelligence and a great humor. And the two are completely connected," Sewell says of Russell. "And I think there's something about the material, which I think we both responded to in the same way, that she has an innate understanding of. I think what she really responds to in the material is how unbelievably real and silly the relationship is. It has all of the dynamics and ridiculousness of a real relationship. It's very refreshing. She just has an innate understanding of that."

Russell has become friendly with the former real ambassador to the U.K., Jane Hartley, who she was set to see for dinner the night after this interview.

"She's so smart, she's so charming, she's so curious and easy with people. She can break down policy really easily. She kind of has it all, and she kind of knows everybody," Russell says. "I've been at multiple dinners with her in London where we'll be sitting at some great restaurant, having amazing food, and we haven't been able to eat our food because so many people come and talk to Jane. She's sort of the center of everything going on, and at its best, if you're doing your job really well, maybe that's what you are."

Unlike Kate, Hartley is a bit more interested in fashion. "Jane dresses immaculately," Russell says, acknowledging that in the real world, dressing well is absolutely part of being an ambassador. Fashion too has become intertwined with the job of an actor, in a way it wasn't when Russell started her career on the hit show "Felicity" in the late '90s.

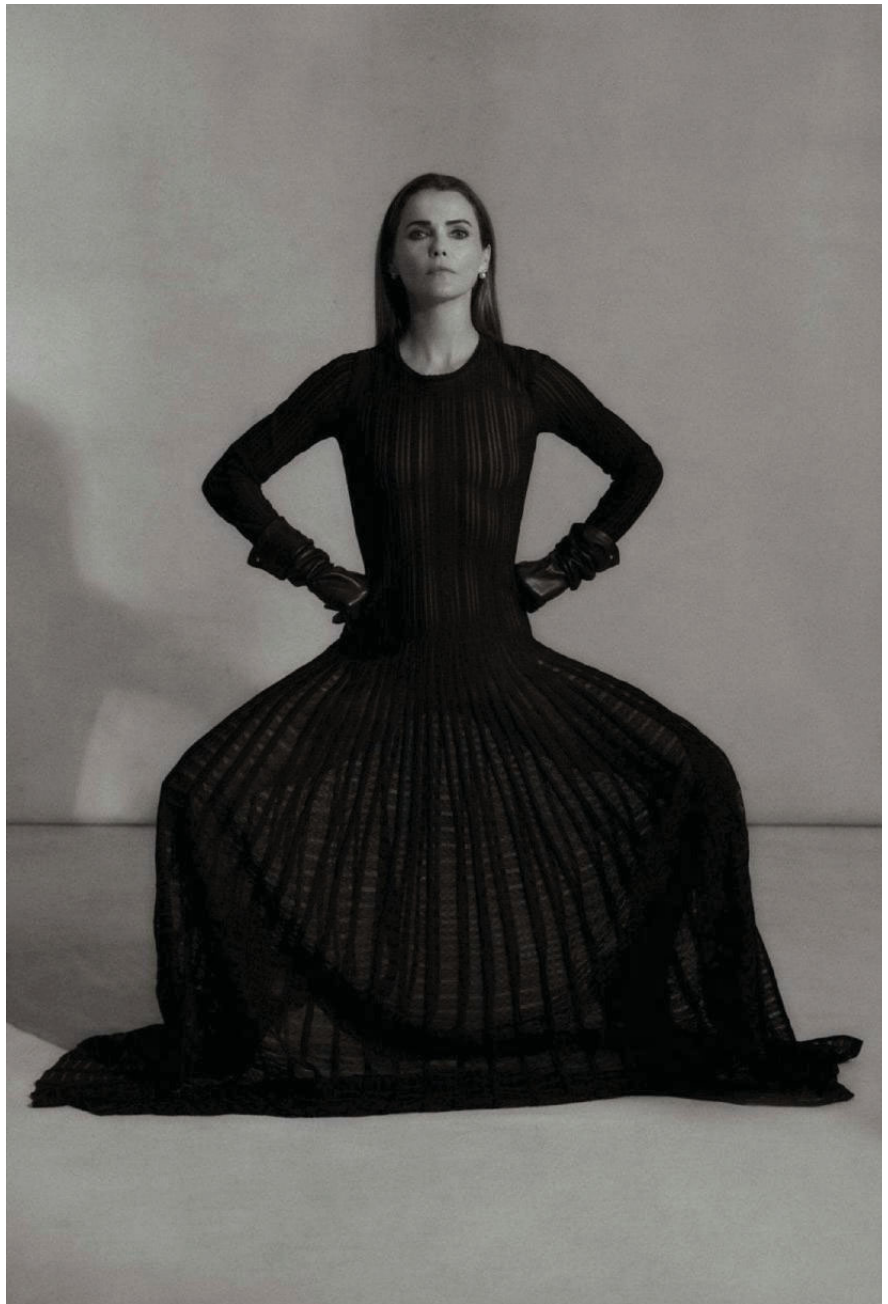
"It's become so prominent for actors. In the past, if you were a great actor, it didn't mean you had to dress well, and now there's a real crossover," Russell says. "I just think there's so much money to be made, and there's so much with social media – for better or worse, because I really don't think everyone has to be a great dresser. Not everyone is fashionable, let's be real. So it's stressful in a way because now everyone is taking their turn and doing it, and not everyone should. Some people should just stick to plain stuff."

"So how has it changed for me?" she asks. "You're expected to really dress. You're expected to really show up to everything. And it's hard sometimes because I'm not a model, I don't work in fashion. When I do get styling help, I work with someone who I think is so talented and I love his taste so much, but it's not like we have brand relationships, so it's not like I can call someone and say, 'oh, can I have that?'"

"I have no social media, so I personally end up wearing sort of simple, plain things because all that stuff, it feels sometimes like a rat race to get dressed sometimes and who's going to get what, and I'd rather not participate in the competitiveness of that stuff."

What Russell is interested in is, yes, good writing, and getting to do things on her own terms.

"I feel really fulfilled with this one right now, with 'The Diplomat.' I have to say, I really relish working really hard and then having the time off to be with my kids or my friends or myself. So right now, I feel really satisfied. I'm not desperate to go cram in a movie between seasons, but that's just me," she says. "I really like time off, to read and kind of fill back up and feel rested to come back. I'm sure when Debora gets sick of writing the show, which is probably soon, then I'll start looking for other stuff, but right now the work is enough, and then I'm interested in my own life." ■

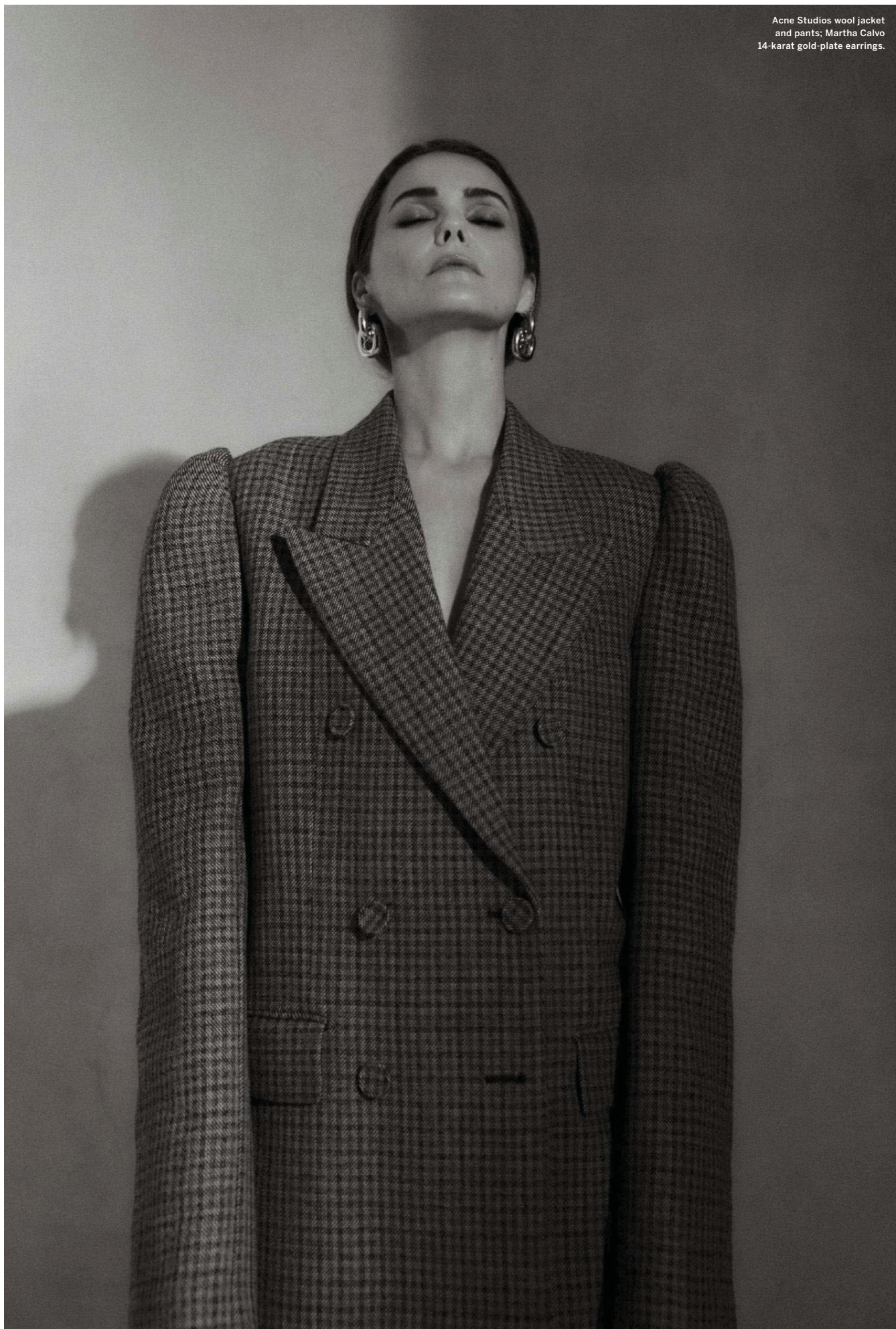


Ralph Lauren Collection silk blend dress; Schiaparelli boots; Max Mara gloves; Chanel Coco Crush earrings in 18-karat white gold and diamonds.



Michael Kors Collection nylon and viscose bodysuit; Ralph Lauren Collection leather pants; David Yurman High Jewelry Floating Diamonds ring in 18-karat white gold with diamonds; Boucheron 18-carat white gold Quatre Radiant Edition pendant earrings; David Yurman High Jewelry Floating Diamonds Helena bracelet in 18-karat white gold with diamonds; Piaget 18-karat white gold Possession bangle. "Perlée signature" bracelet set in 18-karat white gold by Van Cleef & Arpels and "Perlée clovers" bracelet featuring diamonds set in 18-karat white gold; Clash de Cartier bracelet, 18-karat white gold; Chanel Coco Crush bracelet in 18-karat white gold.

Acne Studios wool jacket  
and pants; Martha Calvo  
14-karat gold-plate earrings.





Tom Ford double georgette dress; Chanel Coco Crush earrings in 18-karat white gold and diamonds; Clash de Cartier bracelet in 18-karat white gold; Boucheron Quatre Classique bracelets in 18-karat yellow gold, white gold and pink gold, brown PVD; Piaget 18-karat white gold Possession bangle. Van Cleef "Perlée signature" bracelet set in 18-karat yellow gold; Sidney Garber 18-karat yellow gold domed cuff. Tiffany Lock bangle in yellow and white gold with half pavé diamonds. Chanel Coco Crush bracelet in 18-karat yellow gold and 18-karat white gold.

Right arm bracelets: Pomellato 18-karat rose gold and diamonds catene ring. Van Cleef "Perlée clovers" bracelet featuring diamonds set in 18-karat white gold and "Perlée diamonds" bracelet featuring diamonds set in 18-karat yellow gold; Chanel Coco Crush bracelet in 18-karat yellow gold. Boucheron Quatre Classique bracelets in 18-karat yellow gold, white gold and pink gold, brown PVD; Clash de Cartier bracelet in 18-karat yellow gold and Panthere de Cartier bracelet in 18-karat yellow gold; Tiffany Lock bangle in yellow gold; Van Cleef "Perlée signature" bracelet set in 18-karat white gold; 2 Pomellato 18-karat rose gold and diamonds Iconica bracelets.



Balenciaga 54th Couture stretch  
Barathea wool dress, gloves and  
shoes; Sidney Garber Ophelia  
necklaces in 17-inch and 36-inch,  
both in 18-karat yellow gold.





Balenciaga 54th Couture stretch Barathea wool dress, gloves and shoes.

Makeup by **Tina Turnbow** using **Armani Beauty** Hair by **Anthony Campbell** at **A-Frame Agency**

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

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

# Plats du Jour

EAT, DRINK AND BE MERRY.



The Peter Brunel Ristorante Gourmet

## Peter Brunel's CULINARY AND DESIGN JOURNEY

The Michelin-starred chef has been redefining hospitality with his restaurant, experimenting with ingredients and innovative recipes in a design-filled space.

BY LUISA ZARGANI

Peter Brunel's Lofoten Island



**P**eter Brunel leaves nothing to chance. "I am obsessive about the tiniest details," he admits.

Indeed, Brunel personally designed the interiors of his namesake restaurant, inspired by his favorite artists, from Gio Ponti and Bruno Munari to composer Gioachino Rossini and poet Gabriele D'Annunzio.

Eclectic and imaginative, Brunel experiments as much with decor as he does with food, with the goal of offering a truly unique sensorial experience.

The restaurant has been designed as a home, where each space is dedicated to different convivial moments, including a music room – music being another passion of Brunel's – and a privé for birthdays or special celebrations.

Nestled between the Dolomites and Lake Garda, brimming with tourists this time of the year, and blessed with a mild climate, the area is ideal for some crops, including olives and grapes. While endlessly studying, researching and inventing new recipes, Brunel is also mindful of using ingredients from the area, committed to further enhancing its appeal.

The Peter Brunel Ristorante Gourmet, opened in 2019, has helped put the small town of Arco, in Italy's Trentino Alto-Adige region, even more on the map, earning its first Michelin star in 2021 and seeing it renewed every year since.

Just as he regularly revises the culinary offer, Brunel recently made some changes to the restaurant's interiors and, marking his 50th

birthday on Aug. 28, he has created a new 14-course menu, dubbed the PB50.

The Lofoten Island dish, named after the Norwegian location, is one example of Brunel's eclectic and creative nature. Marinated anchovies are delicately placed on a bread stick held high by tiny metal tripods over a sauce that is meant to be reminiscent of the sea. This is evocative of the way cod is dried naturally in the fresh air on wooden racks in northern Norway. "The dish was born from an unforgettable trip in those lands," he explains.

He revisits ceviche with trout and fruit, and dares to combine cod with leeks and chocolate. Unusual on paper but delectable to the palate, as is the rice with lemon, snails and Vino Santo.

"I want to give dignity to everything that nature gives us, creating an ethical cuisine," he says.

Brunel was born in Val di Fassa, in the Dolomites, in 1975. His restaurant is the result of years of experience and he is the author of several books dedicated to food and the territory. He received his first Michelin star in 2003 as chef of Villa Negri in Riva del Garda. After working in Tuscany and France, in 2014 he was named executive chef of Lungarno Collection, owned by the Ferragamo family. In December 2015, he received a Michelin star for the menu of the Lungarno Collection's Borgo San Jacopo restaurant in Florence.

Opening his own restaurant was a way to return close to home, mold the locale to his own specific taste and continue to channel his creativity. The kitchen, which is open and visible from the main room, was inspired by the poet D'Annunzio's own at Il Vittoriale, a hillside estate in Gardone Riviera where he lived for almost 20 years until his death in 1938. An image of that kitchen is framed on a wall. "I see him as an example of freedom of expression," Brunel says.

Fortunato Depero, "an innovator and an example of an approach to food as a sensorial and artistic experience," and painter, sculptor and inventor Munari, "a symbol of aesthetic rigor," are all other key references for Brunel.

For example, the furniture reinterprets Munari's works, in particular the tables, perfectly aligned with the height of chairs inspired by Ponti. "Beauty and design must go hand-in-hand with practicality, because there is nothing worse than wanting to leave a restaurant because the seating is uncomfortable," Brunel says.

He has reduced the number of tables from the initial 10 to five, accommodating eight to 12 guests "to raise the bar on experience," he says, as he personally takes care of patrons.

The desks he designed and dedicated to Ponti and Munari, the Flos Castiglioni and Karman lamps, and the art works by Paolo Colombini and Stefania Simeoni are among some of the standout pieces in the restaurant.

A room is allocated to Porsche, since Brunel is an ambassador for the brand – cars being another passion of the chef's. He has participated in and hosted events with the iconic automaker, and has featured dishes inspired by the brand.

Throughout, there is a focus on personal touches. Brunel is so attentive to his guests that he keeps a selection of prescription eyeglasses on hand for those who forget theirs. "They can go through the menu this way," he explains simply. On a different shelf stand charming small suitcases with dolls and toys to entertain children.

Personal memorabilia and gifts from his loyal guests are displayed in a cabinet over a desk with vases filled with colorful pralines and candies. "You can take the candy away with you when you leave as a souvenir of the experience," he observes.

Through the expansive windows, the view of a garden, Corten steel elements that represent the Dolomites and a miniature reproduction of the Lake Garda – conceived by Brunel – as well as a huge palm tree and a small waterfall help convey "a sort of Zen mood," he says.

It is a mood Brunel aims to generate with everything in the restaurant, from the cuisine to the 700 wines on offer, the extensive varieties of coffee – and the decor. In his view, they all contribute equally to creating an unforgettable experience. After all, as he says: "Hospitality in my opinion is linked to well-being." ■



Peter Brunel



Here and above: The Peter Brunel Ristorante Gourmet.



A StudioCé table design for French fashion house Chloé.



StudioCé's custom tableware for Chaumet.



Aurélie Lapierre and Célia Jourdeuil



StudioCé's boudoir table setting.

# All the Table's a Stage

StudioCé founders Célia Jourdeuil and Aurélie Lapierre help luxury brands create unforgettable events – down to the custom tableware. BY JOELLE DIDERICH

**I**n France, setting a table is considered such an art form that there are workshops to learn it. But tablescaping? Still something of a foreign concept. For Célia Jourdeuil and Aurélie Lapierre, it was clear there was a gap in the market. They launched StudioCé six years ago with the aim of raising table design to an art form, by taking care of everything from the food to the plates that it's served on.

Since then the agency has developed a reputation for orchestrating tailor-made events in prestigious locations for brands including Schiaparelli, Piaget, Givenchy and Chloé. For beauty company Clé de Peau, StudioCé staged a regal dinner for 100 at the Château de Versailles. For Iris Van Herpen, a more intimate meal for 30 to celebrate her exhibition at the Musée des Arts Décoratifs, with a custom 52-foot tablecloth dyed to match the surrounding artworks.

At a recent showcase for clients organized in partnership with caterer MPépite and LeBarParis, the official mixologist of the 2024 Paris Olympic Games, tables were laid out by theme, with matching food and drinks.

"It's a bit like our version of haute couture, because this is where we demonstrate our know-how," Jourdeuil says. "The idea was to show that each table tells a story and that table design is also a form of communication, because it plays well on Instagram and closely reflects the identity of each brand."

Until recently, tablescaping was not part of the

cultural mindset in France, where the etiquette of dining dates back to the court of King Louis XIV.

"For a long time, fine dining experts would say, 'We have the best food in the world, that's enough. We don't need the rest,'" Jourdeuil says. "And we were convinced we needed something extra, to match our gastronomy with a more elaborate décor, so we imported some Anglo-Saxon ideas to France and gave them our own spin."

They see themselves as directors, and the table as a stage. "We create the set design and then according to the brief, we gather the best people around the table to make sure it's distinctive and unique – from the porcelain to the glassware and flowers," Lapierre explains.

In some cases, StudioCé will develop custom tableware. It created honeycomb-inspired crockery for Chaumet's afternoon tea experience at the Peninsula Paris hotel, inspired by its Bee de Chaumet jewelry collection, and designed a dinner service for Graff that the high jeweler uses for all its formal events.

Jourdeuil and Lapierre share creative duties and enjoy working with houses ranging from Revol, a family-owned porcelain manufacturer founded in 1768, to artists like Jeremy Maxwell Wintrebert, winner of the 2019 Liliane Bettencourt Prize for the Intelligence of the Hand.

They commissioned the glassblower to create one-of-a-kind presentation plates for chef Christophe Cussac's Michelin-starred restaurant Les Ambassadeurs at the Hôtel Métropole Monte-Carlo.

For Jourdeuil, it's all about bending the rules. "It bothers some people, but we think it's interesting to play with the codes. We respect them, because there is this traditional French art de vivre, but we twist them and mix in elements of novelty and vintage," she explains.

"For example, we love to use identical wine glasses, instead of having a larger glass for red wine and a smaller one for white wine, or we'll use a whisky glass for water," she says.

"We rarely go for a total look. Most of the time, we like to mix materials and juxtapose things in unexpected ways," chimes in Lapierre. "The advantage of events is that we can think outside the box because it's a one-off occasion, and you can really push the details. It's not something you would do at home."

Neither woman has a background in luxury. Jourdeuil spent 12 years at Endemol Shine Group, promoting the Miss France beauty contest, while Lapierre came from a pharmaceutical marketing background.

But they both grew up with a traditionally French appreciation for the culinary arts. "Célia is from the Burgundy region, I'm from Champagne, so we love sitting down to eat," Lapierre says with a laugh.

These days, they work regularly with top chefs like Alain Ducasse, Yannick Alléno and Thierry Marx, while also creating sets for advertising, editorial shoots and film.

But while catering to the world's most demanding clientele is a serious business, the StudioCé founders like to think of the table as a playground. Case in point: in a dark tent in a corner of their presentation, a tongue-in-cheek boudoir tableau featured a centerpiece of eggplants and striptease-themed plates.

"That's a little wink from us to say that the potential is unlimited. When you break free from conventions, you can have endless fun," Jourdeuil says.

# Sustainability At the Farm

Quintosapora is a pioneering farming project in Italy's Umbria that champions biomimicry, biodiversity, and regenerative practices while rediscovering an Etruscan grape variety and heritage seeds. BY LUISA ZARGANI

**T**he Quintosapora innovative farming project may be nestled in the verdant and peaceful Umbrian hills, but echoes of Hollywood and Cinecittà are not too distant.

Actor and chef Stanley Tucci and Oscar winner Colin Firth have been spotted at the farm in Citta' della Pieve, which is hosted by the latter's ex-wife Livia Giuggioli. With her twin brothers Alessandro and Nicola, the siblings have been developing Quintosapora as a unique location.

Alessandro was also an actor, appearing in movies ranging from the 2016 remake of "Ben Hur" to "Spider-Man: Far From Home." But he left the business for the quiet countryside and never looked back, founding the farm with Nicola in 2019.

"This was our dream since our childhood," says Alessandro.

With a chuckle, he admits he and his brother were quite atypical children. "We were obsessed by different kinds of seeds and started collecting them, from those that produced white tomatoes to yellow zucchini and lots of heirloom seeds."

Their parents had a house just a few steps away, where the children would spend their summer holidays. When the opportunity to buy the land nearby presented itself, Alessandro and Nicola jumped at it.

The farm also offered a safe haven during the pandemic for the siblings, and Livia has been actively supporting Quintosapora, managing its communication and marketing initiatives.

Her Eco-Age consultancy, targeted by criminals and forced to close in 2024 after 17 years in business, had advised clients on industry developments, changes to government policies and practical guidance on how to avoid greenwashing. The three siblings share the same holistic vision for Quintosapora.

"We want to put back real flavor and nutrition into the food we grow and eat, and we have been creating our own stable environment replicating the diversity found in natural ecosystems to create resilience and adapt to the changes in climate, showing that another way of farming is possible and can flourish," says Alessandro.

The majority of crops are heritage and rare – including the Malmaturo wine, made from a forgotten Etruscan grape variety. "We were told the vineyard was too old and that we should cut it down, but Alessandro waved away the advice and now it produces a successful and rediscovered red wine," Livia explains.

The Giuggioli's approach leads to blending innovative techniques with ancient traditions. "Generally, the conviction is that we can impose ourselves on agriculture but it's the other way around – we should cultivate crops in harmony with nature," says Alessandro.

Accordingly, Quintosapora has been developed through biomimic farming, which "involves emulating and incorporating natural processes



Nicola, Livia and Alessandro Giuggioli.

and systems into farming environments, drawing inspiration from nature's efficient and sustainable methods of producing food," explains Alessandro. "We combine regenerative, biodynamic and organic principles with innovative techniques such as agroforestry and effective microorganisms."

This approach eliminates the reliance on chemicals, promotes organic and regenerative farming techniques, and aims to increase yields while preserving the health of the land.

"Some people think we are crazy and that this is unrealistic but it's actually more convenient not to use treatments and fertilizers," says Livia with a shrug.

As an example, she recalls how Eco-Age was tapped by Wembley Stadium to develop sustainability initiatives, citing in particular the work done on the pitch, which led to "saving 1 million pounds" in costs.

Eco-Age clients have over the years included Golden Goose, Ugg, Diesel, Harrods and the Natural Diamond Council, to name a few. Meanwhile, Quintosapora has partnered with Candiani Denim and Matteo Ward, founder of WRAD, a design studio focused on sustainable development now under the Inside Out umbrella of Suzy Amis Cameron, on biodegradable denim jeans. The resulting compost is used to enrich the soil and grow crops of tomatoes, for example.

As it explores and advances regenerative organic agriculture through experimentation, Quintosapora works with the Rodale Institute, the University of Urbino and the National Research Center (CNR) in Rome.

Throughout the almost 90 acres of Quintosapora, the Giuggioli grow more than 1,600 different varieties of vegetables and fruits, ranging from Okinawa melon to white truffles. There are 400 fig trees and the Giuggioli have planted 1,000 Paulownia trees for natural shade over some of the crops. Quintosapora also produces olive oil, which is not surprising since there are olive trees as far as the eye can see. "We set ourselves to create our own stable

growing environment, to adapt to a changing climate and to show another way of farming is not only possible, but can be extremely successful," says Alessandro.

Limited-edition products, dubbed From Soil to Jar, are made in Quintosapora's Farm Kitchen Lab with organically certified and hand-harvested seasonal fresh vegetables. These range from zucchini and eggplants to artichokes and are sold to established restaurants and relais such as the Michelin-starred Niko Romito and Cibreo Trattoria in Florence and also can be purchased online; at the brand's store in Citta' della Pieve, and at Rinascente, among others.

The Giuggioli organize several events at Quintosapora, including special celebrations and weddings, truffle hunting, menus by visiting chefs, or the Serate nell'Orto [Evenings in the Vegetable garden], which are monthly evenings of music and food for the community.

For example, doors open for the Soil to Fork Experience, where visitors learn about farming the Quintosapora way and are then treated to an outdoor lunch with a view of the hills and Citta' della Pieve in the distance. Five-course tasting menus feature all the fresh vegetables harvested on the day, cooked on the outdoor wood-fire Ofyr and Green Egg Kitchen.

"We have created a community through the Quintosaporean Club," says Livia. "Through personal and private orders, you can have a box of our fresh produce and our oil or goods in jars delivered to your door once a week or once a month."

Proudly, Livia points to a project called "Humus, or Soil, which has invited Indian-British activist and author Satish Kumar to speak, "connecting people to soil and food." Humus has collaborated with the likes of Davines, the Italian beauty company recognized for its sustainable business model, and Slow Food Italia, among others.

"We have treated the land as a resource to exploit, forgetting that it's our first home," says Alessandro.



# Travel

PLACES TO GO, NEAR AND FAR.



The signature restaurant at Ardbeg House.

## A Tasty Experience

Ardbeg, known for its intensely smoky and sweet flavor, is opening a boutique hotel on the Scottish island, aiming to offer an immersive, luxurious experience rooted in the brand's history and Islay's unique culture. BY KRISTEN TAUER

**O**n the Scottish Isle of Islay, where there's smoke, there's likely a glass of Ardbeg nearby.

"Ardbeg is the smokiest, the most peaty of all the whiskies in the world," says Casper MacRae, chief executive officer of The Glenmorangie Company, which owns Ardbeg and is part of Moët Hennessy Louis Vuitton. "But the flavor is also sweet and very delicious. And that combination of surprisingly delicious as well as incredibly smoky, we call that the 'peaty paradox.'"

This September, the brand is debuting Ardbeg House, a boutique hotel that invites visitors to visit Ardbeg's home in Scotland and immerse themselves in the whisky's "peaty-paradox" world. In Gaelic, "Ardbeg" translates to "the little headland." "It was always the distillery that was at the end of the road," MacRae says of Ardbeg's location in the harbor town of Port Ellen. "On a clear day, you can look out and see Ireland from our distillery window."

The brand is giving fans and curious travelers a new reason to make the journey. In 2022, the town's longtime local Islay Hotel was put up for sale, and the brand saw an opportunity to further its investment in the local community, while speaking to international thirst for experiential travel. "Because we've been around for 200 years — and I hope we're around for 200 more years — we don't mind making long-term decisions,"

MacRae says. The hotel concept was supported by the popularity of sister property Glenmorangie House in the Highlands, a Michelin Key hotel. "It's really an opportunity for people to immerse themselves in what is effectively a piece of art, but to do it with warmth, generosity, fun and incredible food — and amazing whisky as well."

MacRae compares the Ardbeg's "dramatic" history to a "phoenix rising from ashes." The distillery began official operations in 1815 — predated by illicit operations — and grew to become one of Scotland's largest distilleries. But then smokey whiskies fell out of fashion. The Ardbeg distillery closed in 1981, and again in 1991, until the company was purchased and revitalized by Glenmorangie in 1997. Now, the brand has built a dedicated community of fans, a paid membership club known as the Ardbeg Committee.

The announcement of Ardbeg House has been met with "intense curiosity," MacRae says. "Because Ardbeg itself is a polarizing whisky, there's no doubt that part of what makes Ardbeg so iconic amongst whisky fans is that there is no other whisky like it."

While Glenmorangie is a crowd-pleaser, Ardbeg isn't meant for everybody. "It's an intense flavor experience," says MacRae, adding that distinctiveness guided their aesthetic approach to Ardbeg House. The team enlisted interior design firm Russell Sage Studios to create an environment that would mirror the experience of drinking Ardbeg. "So something that is incredibly rich, bold, totally unique, pushes a little bit in terms of what people's expectations are," MacRae says. "Certainly something that's very different from what they've experienced before." All of the hotel furnishings are bespoke, with artwork and textural decor created by local Scottish artists, including a copper sculpture that was created from an Ardbeg distillation still.

There are 12 guest rooms and suites, each unique and rooted in a specific story inspired by Ardbeg whisky or the hotel's geographic location. "For example, the 'Rebel Suite' is inspired by the great rebellious history of Islay and the Islay communities when it was part of the Lords of the Isles. There's a great history of piracy and viking blood in these islands," MacRae says. Other rooms include the "Wee Beastie," "Fèis" and "Founder,"

which pays homage to Islay's Celtic history.

Smoke is the through-line for the hotel's onsite food and beverage programs. The Islay Bar marks the continuation of a longtime community haunt, closed for several years, and the hotel's courtyard will feature a handcrafted smoker and barbecue created by the a distillery engineer. The signature sit-down restaurant will be centered around a "Fire Table," tapping into Ardbeg's defining characteristic.

And, of course, the historic Ardbeg distillery is just a short drive away. Each guest stay includes a tour and invitation to be one of the distillery's 25,000 annual visitors, and an exclusive bottling will be available only at the hotel and visitor center. "We will always have our heartbeat at the distillery," MacRae says.

As Ardbeg House opens its doors, the property reflects an ongoing shift in consumer spending toward experiences rooted in memory-creation and stories.

"What people always say to me when they come visit us in Scotland is the thing that lasts longest in their memory is the hospitality, and the generosity of spirit, of the people of Scotland," MacRae says. "And consequently, what we love about whisky is that it is part of the DNA of that generosity," he adds. "When we're offering people whisky, what we also want to offer them is that experience of what it feels like to be part of the Scottish community and the distillery community. And we're really passionate about creating those experiences for people."



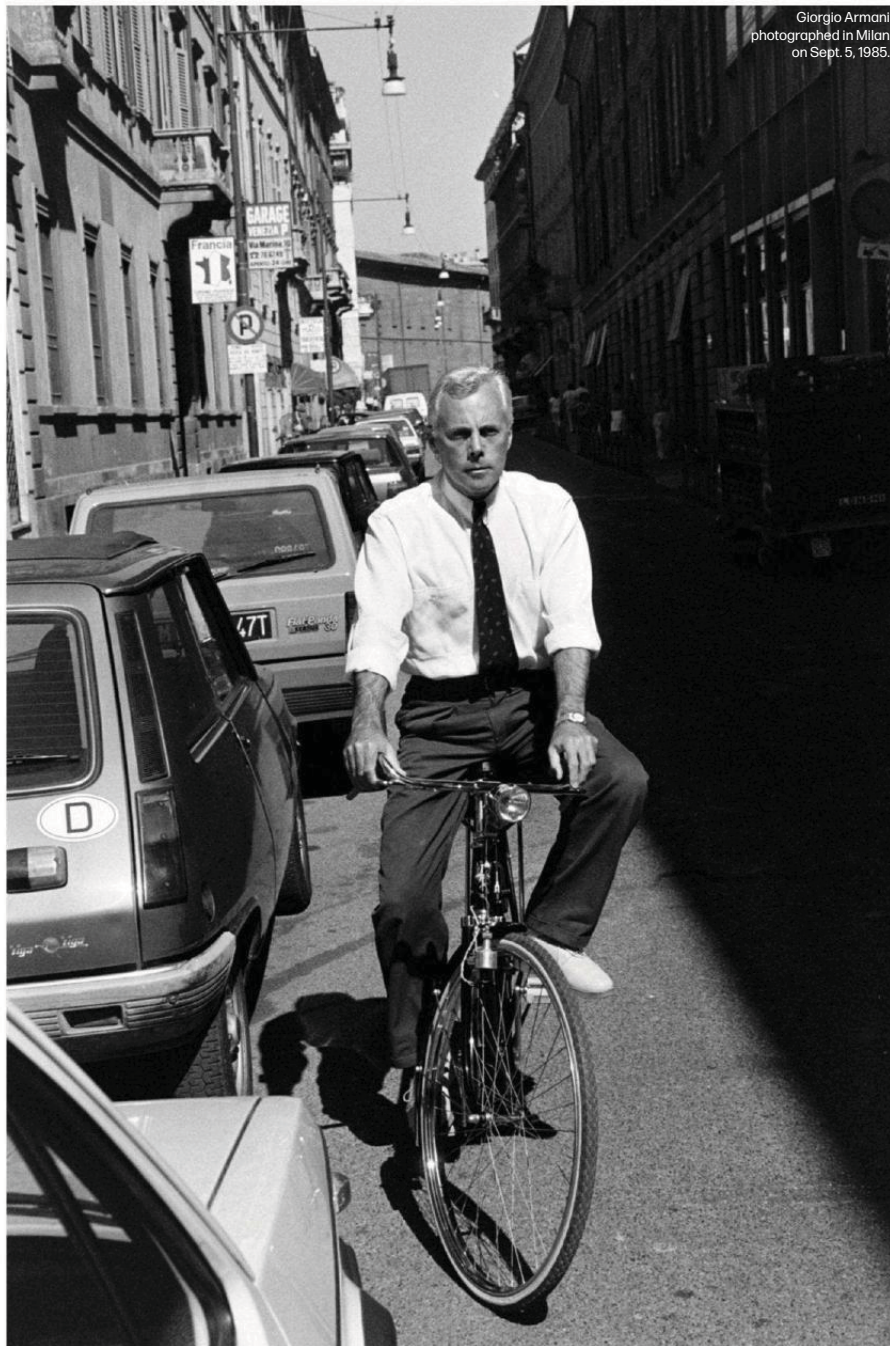
Ardbeg House in Islay.

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## Armani's Way

Giorgio Armani, who died Sept. 4 at age 91, revolutionized menswear when his unstructured suits, worn by Richard Gere in the 1980 film "American Gigolo," cemented the actor as a style icon and Armani as a household name in the U.S. But the designer's signature unconstructed luxury in rich fabrics and muted colors had caught the attention of *The Daily News Record* (DNR) years earlier.

In 1972, Armani, then creative director at Cerruti, told DNR, "I strongly believe in neatly styled, yet supple and unconstructed garments." The former medical student-turned-designer was already shaping the timeless aesthetic that would define his brand. By 1975, when Armani expanded into women's ready-to-wear, *Women's Wear Daily* lauded his 30-piece debut collection as superb. Just two years later, his fall 1977 women's and men's collections simultaneously appeared on the covers of both *WWD* and its sibling publication *DNR*.

"Armani has his own direction," one review noted, praising his distinct soft-tailored style — a vision of effortless luxury that remains the hallmark of his brand 50 years later. — *Tonya Blazio-Licorish*

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