

WWD



CHANEL

WWD WEEKEND

AUGUST 2024



NAOMI OPENS UP

Naomi Osaka on tennis,
motherhood and more.



**Khaite
In the
Spotlight**

**The Latest
In Beijing**

**Pucci's
Florentine
Palace**



HERE AND ON THE COVER
Naomi Osaka wearing an Acne Studios nylon and silk dress over Nike Swoosh polyester and spandex sports bra and Gabriela Hearst wool short; Calzedonia tights; Christian Louboutin pumps; Tiffany & Co. Schlumberger Stitches ring in gold and platinum with diamonds; Suzanne Kalan 18-karat white gold and diamond Double Stack Diamond Eternity band; 18-karat white gold and diamond Princess Milli Stacker Diamond Eternity band; 18-karat white gold bangle with diamonds; 18-karat white gold Classic Diamond Icicle drop earrings with diamonds. Tag Heuer Aquaracer Solograph.

Pressure.

We all face it almost every day. There's pressure to catch our train or bus; pressure to meet deadlines at work (like now, for me to finish this letter); economic pressures, and personal ones, from the minor to the life-changing.

Then there is the type of pressure our cover star, Naomi Osaka, has faced since she was a small girl, when her father started trying to turn her and her older sister, Mari, into the next Williams sisters. For her, there's a constant pressure to succeed at a sport where the average ATP player retires by the age of 28 (she's 26 now), and to continue to win as the first Japanese player to win a Grand Slam singles title.

As the U.S. Open rolls on, Osaka returns to the game after a 15-month break and the birth of her daughter, Shai. Before the tournament began, the four-time Grand Slam winner posed for WWD Weekend style director Alex Badia wearing some of the latest fall fashions, and talked to writer Marisa Guthrie about this new phase of her life. She's handling the pressure better these days, and recognizes the benefits tennis brings her, with a slew of collaborations and endorsements, from Nissan and Mastercard to Tag Heuer, Louis Vuitton, Levi's and Nike.

Being a mother also has given her greater clarity about tennis. "Things I used to take for granted when I was younger, I can't afford to do that now," she says. "It's incredible how much work goes into being a tennis player."

Osaka isn't the only subject in this issue of WWD Weekend under pressure. Prada Group co-chairman Patrizio Bertelli chats with Milan bureau chief Luisa Zargani about going after the America's Cup, which he's tried to win six times before, while WWD market editor Rosemary Feitelberg examines those who are taking

sports to the extreme, and Reece Clarke, the principal dancer of the Royal Ballet and Opera, talks with London correspondent Hikmat Mohammed about the pressures of performance and being a heartthrob.

Then, as part of its New York Fall Fashion issue, WWD Weekend talks with two of the city's leading designers: One a fast-rising star, and the other one of The Originals who has done things her way throughout her 40-year career. Cate Holstein of Khaite talks with West Coast executive editor Booth Moore about how she has overcome her own self-doubt to swiftly build one of New York's leading labels, while Anna Sui traces her career and inspirations with WWD Weekend market editor Emily Mercer.

To relieve all that pressure, we offer plenty of ways to unwind. There are the latest things to do and see in cities ranging from Brooklyn to Beijing, Saint Moritz to the streets of Manhattan; places to stay in Venice and Litchfield County, Conn., and new clubs and restaurants from New York City to Milan, Shanghai to Florence. There's also the American Film Festival in Deauville; the retrospective at nonprofit Creative Growth Gallery in Oakland, Calif., and, for those seeking other mood lifters, eight new niche fragrances.

They are all part of WWD Weekend's goal of bringing readers the latest in fashion, beauty, the arts, food, travel and design and, above all, reminding you that, wherever you are and whatever the pressure, always:

Have fun.

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JOHN B. FAIRCHILD (1927-2015)

Autumn in New York

From Robert Downey Jr. on Broadway to a high-end hotel that feels just like staying at a friend's swanky SoHo loft – here's what to know about New York this season.

BY LEIGH NORDSTROM



Le Veau d'Or



Eel Bar



Desert 5 Spot



A rendering of the inside of The Manner Hotel.

Summer is fun and all, don't get us wrong, but there truly is nothing like fall in New York. This coming season offers no shortage of things to be excited about: there are new hot spots to dine at, luxury hotels opening their doors and plenty of big names coming to Broadway (Mia Farrow! Patti LuPone! Robert Downey Jr.! Adam Driver!). Below, we break down what not to miss in New York in the days ahead.

Where to Eat and Drink

New to the city is Eel Bar, which opened late in the summer on the Lower East Side. From the team behind Cervo's, Hart's and The Fly, Eel Bar offers food and wine inspired by Southern France and the Basque country. The team behind Michelin-starred Rezdóra has opened Massara in Flatiron, in a larger space and with a more expanded menu beyond pastas. Le Veau d'Or, which debuted in 1937 on East 60th Street and is New York's oldest operating French bistro, has been revived by Lee Hanson and Riad Nasr of Frenchette and Le Rock. The restaurant has been owned by just three families in its 87-year history and was beloved by the likes of Orson Welles, Grace Kelly, James Beard, Jacqueline Onassis and Marlene Dietrich. The new Le Veau d'Or will offer items like pommes soufflées caviar rouge à la crème, pâté en croute, duck magret with cherry sauce and a daily fricassé poulet avec vin jaune.

The nightlife experts at Golden Age Hospitality that operate The Nines, Le Dive, and Deux Chats, will open a Parisian-style wine bar called Elvis in September. Located on Great Jones Street in NoHo, Elvis takes over from Great Jones Cafe (which inhabited the space for 35 years) and will offer small plates and natural wine. Over in Brooklyn, the see-and-be-seen crowd are flocking to Tenny's, which opened this summer at SAA and is run by the hospitality

gurus of Palm Heights. The menu skews American bistro with European sensibilities and offers breakfast, lunch and dinner. And for late nights? Freshly imported from Los Angeles, Desert 5 Spot has arrived in Williamsburg. Between the mechanical bull, rotating set of DJs spinning country tunes, a Dolly Parton-themed nook and a menu of tacos, nachos and cocktails of course, we expect to see many a party here this fall.

What to See

After a spring season packed full with new shows, fall on Broadway isn't slowing down at all. Once you've crossed summer hits "Oh, Mary!" and "Job" off your list, there are plenty more shows to get excited about. First up is "The Roommate," bringing Mia Farrow and Patti LuPone back to Broadway. The comedy explores the new relationship between two new roommates and how you're never too old to reinvent. It opens Sept. 12.

Robert Downey Jr. will make his Broadway debut this fall in "McNeal," opening Sept. 29, in which he plays an accomplished writer with an estranged son and an obsession with AI.

Off-Broadway, Adam Driver returns to the New York stage at the Lucille Lortel in "Hold On To Me Darling," from Oscar winner Kenneth Lonergan. The show, 13 weeks only and opening on Oct. 16, follows a country music star who returns to his hometown following the death of his mother.

"The Hills of California" makes its transfer from the West End when it opens on Broadway Sept. 29. From Jez Butterworth and Sam Mendes, the show is set in 1976 Blackpool, where three sisters pack into their family guest house as their mother lies dying.

The first Broadway revival of "Our Town" in nearly 25 years will open on Oct. 10 with Jim Parsons, Zoey

Deutch, Katie Holmes, Billy Eugene Jones, Ephraim Sykes and more in the cast.

After a delay, "Maybe Happy Ending" starring Darren Criss will finally open Nov. 12. Following the Tom Holland-led production in London, a new production of "Romeo and Juliet" comes to Broadway on Oct. 24 with Kit Connor and Rachel Zegler in the leading roles. Rounding things out, the West End production of "Sunset Boulevard," starring Nicole Scherzinger, lands on Broadway Oct. 20.

Where to Stay

The Standard Hotel group will launch a new luxury concept this September with The Manner, located on Thompson Street. The 97-room hotel aims to feel like staying at a chic, well-connected friend's SoHo apartment rather than a hotel and is the first hotel designed by Milan-based architect Hannes Peer, who specializes in residential design. His touches include chandeliers and floor-to-ceiling mirrors in the rooms, a gold leaf inlay inside the hotel's bar, Sloane's, and plenty of chandeliers.

What would fall be without a new members club? The Twenty Two, originated in Mayfair, opens its second location in Union Square this fall in the Margaret Louisa Home. The nine-floor building will house a hotel, restaurant and private members club "dedicated to the art of lingering" and high-end service, "without the white gloves." The restaurant, Cafe Zaffri, will be run by sisters Jennifer Vitagliano and Nicole Vitagliano of Raf's and The Musket Room.

The Surrey, a Corinthia Hotel, will open in September on the Upper East Side, marking the first Corinthia Hotel in North America. The new luxury hotel will boast 70 rooms, 30 suites and 14 residences, as well as an outpost of Miami hot spot Casa Tua.



The U.K. lifestyle brand Toast on Brooklyn's Atlantic Avenue.



Ice Cream at Caffè Panna in Greenpoint.



From Jao, on Atlantic Avenue in Brooklyn.

Brooklyn Scene

From Williamsburg to Cobble Hill, Greenpoint to DUMBO, here are the coolest places to eat and shop in Brooklyn. BY DAVID MOIN
WITH CONTRIBUTIONS FROM ROSEMARY FEITELBERG

Williamsburg always grabs the spotlight for its evolving retail landscape, but it's not the only neighborhood in Brooklyn to go to for hip, upscale stores and unique eateries.

"With quality owners, there's never been more competition for quality spaces in the top corridors of Brooklyn, whether on Court Street, in the borough's top shopping centers, or in Williamsburg," says Ben Weiner, vice president at Ripco Real Estate.

Indeed, Williamsburg is the epicenter of the borough's rising luxury appeal, with the **Chanel** fragrance and beauty boutique at 130 North Sixth Street, and **Hermès** at 91 North Sixth Street, joining nearby **Yves St. Laurent**, **Warby Parker**, **Reformation**, **The North Face**, **Apple** and **Paul Smith**. Hermès' current location is temporary, but the French brand plans to have a permanent location in the neighborhood.

"Brooklyn is a great market, but different areas have evolved differently and some have yet to evolve," says Laura Pomerantz, vice chairman and head of strategic accounts at Cushman & Wakefield.

Pomerantz says Williamsburg, once filled with commercial warehouses that today have been mostly converted to residential and retail uses, has become "very hip," spurred by young people relocating from Manhattan seeking more space for growing families or working from home, or relocating from the suburbs to be close to Manhattan. According to census data, Williamsburg's population grew from 104,000 in 2000 to 157,000 in 2020, with much of the new population between ages 25 and 34. While North Sixth Street is the hub for luxury, it's Bedford Avenue in Williamsburg that gets the greatest footfall, receiving 4.3 million visitors last year, Pomerantz says.

In fact, Williamsburg has gotten so popular that certain retailers on North Sixth Street are dispersing to nearby locations due to rising rents, Weiner says. "For better or worse, as tenants look to stay in the neighborhood and can't afford North Sixth Street or Bedford Avenue, they're looking at Kent Avenue and Wythe Avenue. Kent Avenue is

“Atlantic Avenue in Cobble Hill is a great location. It's the right neighborhood because there has always been a concentration of Middle Eastern food here for years.”

MAHER CHEBARO, EL CEDRO

very interesting with all its development.”

But Williamsburg is not the only neighborhood for good shopping and eating. As Weiner, Pomerantz and other experts in commercial real estate point out, other sections of Brooklyn serve up a different variety of retail, whether it's DUMBO, Downtown Brooklyn or Atlantic Avenue in the northern sections of Brooklyn, or Sunset Park, Bay Ridge and Brighton Beach in more southern sections of Brooklyn.

While Williamsburg has brought in the big-name brands common around the country, DUMBO, situated on the East River waterfront between the Brooklyn and Manhattan Bridges, has evolved with an interesting set of trendy boutiques, vintage stores, and several local retailers. ▶



Teak New York's recently opened location in Greenpoint.



Warby Parker at 208 Flatbush Avenue in downtown Brooklyn, among the eyewear brand's handful of sites in the borough.



Madewell in Brooklyn.



Primark at the City Point mixed-use development in downtown Brooklyn draws budget-minded crowds.



From Page Sargisson on Atlantic Avenue, one-of-a-kind sapphire signet rings in 18-karat gold, carved and set inside the Brooklyn store.

L'Ensemble, a by-appointment designer retailer at 55 Washington Street, Suite 461, and **Kith Kids**, 55 Water Street, Space 1F, for children's apparel, accessories, footwear, ice cream, as well as events and workshops like basket weaving and sculpture, both recently opened. They join such stores in the area as **Made in Dumbo**, 57 Front Street, for locally made handcrafted jewelry and ceramics.

L'Ensemble founder and owner Dawn Nguyen has said she chose DUMBO for her store because it's close to other neighborhoods in Brooklyn she sees the business drawing from, and accessible to Manhattan. She offers styles by Proenza Schouler, Y's by Yohji Yamamoto, Mfpen, Kallmeyer, B Sides, Judy Turner, Guest in Residence, Veronica de Piante, Savette, Guidi and Sunflower.

Along Atlantic Avenue, which separates the Boerum Hill and Cobble Hill communities, the situation is similar. U.K. lifestyle label **Toast**, 367 Atlantic Avenue, and **El Cedro**, 144 Atlantic Avenue, a restaurant serving fusion Lebanese and Mexican dishes including tacos and salsa, both opened not long ago. Toast, which sells sustainable and ethically produced fashion and homeware brands, operates 19 stores in the U.K., and only the Brooklyn location in the U.S.

"We just opened three months ago," says El Cedro's founder and Lebanese chef Maher Chebaro. "Atlantic Avenue in Cobble Hill is a great location. It's the right neighborhood because there has always been a concentration of Middle Eastern food here for years." The restaurant seats 60, has indoor and outdoor tables, and is inspired by the historical connections between Lebanon and Mexico. Chebaro's culinary style pays homage to both cultures.

Atlantic Avenue has a concentration of unique, small, neighborly shops with sophisticated fashion, home and food offerings – a practically unbroken seven block stretch starting near the Brooklyn Queens Expressway and going east. Among the stores are **Page Sargisson**, 347 Atlantic Avenue, for handcrafted fine jewelry made from recycled 18-karat gold, rainbow sapphires and diamonds designed on site; **The Primary Essentials**, 372 Atlantic Avenue, which has candles, quilts and other home products from local artisans, and the **Jao Social Club** apothecary, 357

Atlantic Avenue, which has a wide wholesale distribution.

"The Primary Essentials opened in Brooklyn in the fall of 2013 as a place to provide an edited mix of special objects for the home and gift, with an emphasis on how we live our daily lives," says owner Lauren Snyder. "Striving to source goods that have a subtle yet distinctive impact, The Primary Essentials believes in the importance of independent designers and artisans, and their individual outlook on the world."

Greenpoint, has experienced an influx of young, creative residents, dozens of restaurants, bars and coffee shops have opened in the last several years, diversifying the appeal beyond the Polish food the neighborhood is known for. Around the intersection of Greenpoint Avenue and Franklin Street, there's an energetic dining and nightlife scene.

Teak New York unveiled a new flagship at 34 Norman Avenue in mid-July after outgrowing its former Greenpoint location. The 4,000-square-foot store is the exclusive Stateside retailer selling Omhu's "Teddy" sofa, which doubles as a bed, and is the only brick-and-mortar store in the U.S. to offer the eco-certified Danish design line Montana Furniture. Shoppers will find 75 Scandinavian brands, and to play up the "hygge" way of life, Teak New York has unveiled the Swedish café Falu House, under the ownership of partner Leah Flannigan. Scandinavian staples like Swedish meatballs, cardamom buns and smørrebrød open-face sandwiches are among the offerings.

Just in time for summer, **Caffè Panna**, the Italian-inspired ice cream and coffee shop, debuted its second location in Greenpoint at 16 Norman Avenue. It's more than just a store. It's a full-on ice cream factory with quadruple the production space compared to its Irving Place digs in Manhattan. In the brick-walled café, patrons can eye the production kitchen at work, which also churns out pints for wholesale accounts. The new location is the only outpost serving up granita, an icy Sicilian specialty. There is also granita di caffè, made with beans from the Roman coffee shop Sant-Eustachio.

There is also a party and event space for ice cream lovers to rent. Founder Hallie Meyer started the search for a second location two years ago with her "mind set on

Brooklyn," she says, to tap into a new delivery market and give more people access to the pints. After signing the lease for the Greenpoint store, she fell so in love with the area that she lives there now. Meyer says, "All of the best new food businesses are opening up and growing up here."

At the **City Point** mixed-use development, 445 Albee Square West in downtown Brooklyn by Fulton Street, the **Brooklyn Made** store, which opened in June, offers products created by Brooklyn artisans and entrepreneurs, including many Brooklyn-themed souvenirs. Also, the **Guitar Center** opened at 540 Fulton Street late last year.

"There's been many transactions on Fulton Street, including City Point, and also some significant closings. Nordstrom Rack, Express and T.J. Maxx shuttered," Pomerantz says. "The strength of Fulton is really Macy's and outlet stores, and Primark gets a lot of traffic."

Court Street from Atlantic Avenue to Bergen Street in Cobble Hill is one of Brooklyn's best markets, Weiner says. It's currently home to **Rag & Bone**, **The RealReal**, **Daily Provisions**, **Trader Joe's** and **Chipotle**, among other shops and eateries.

Here are some other places to check out in Brooklyn:

- **Two Hands Café**, 262 Kent Avenue, for "a conscious approach to health and lifestyle, from coffee 'til cocktails."
- **Jones Road**, 102 Metropolitan Avenue. A cosmetic company offering clean formulations for every skin type and tone, started by makeup artist Bobbi Brown.
- **Dough Donuts**, 43 India Street. This bakery specializes in gourmet donuts with unique flavors like hibiscus and passionfruit.
- **Hatchet Outdoor Supply Co.**, 101 West Street, specializes in outdoor clothing and gear, and equipment for hiking, camping, and urban exploration.
- **The Other Half Brewing**, 195 Centre Street, offers a wide selection of craft beers, atmosphere, seasonal and exclusive brews, and brewery tours.
- **Vintage Vinyl**, 422 Atlantic Avenue, is considered a "paradise" for music lovers, and has a huge collection of records, CDs, memorabilia and collectibles. Live music and listening parties are staged. ■



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ROMA 1884



CARRERA

CHASING DREAMS SINCE 1963





CARRERA

CHASING DREAMS SINCE 1963



A man with short, wavy brown hair and blue eyes is looking directly at the camera. He is wearing a brown, double-breasted suit jacket with two rows of buttons. Underneath, he has a light-colored striped dress shirt and a dark, striped necktie. A light blue pocket square is tucked into the breast pocket of the jacket. The background is a blurred, snowy mountain landscape with evergreen trees and a small building in the distance. The overall tone is professional and elegant.

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Italy Scene

Feasts overlooking the sea, walks through history and relaxing spas are what visitors can enjoy as summer wanes and autumn looms. BY ANDREA ORNATE

Breathtaking views, art, glamorous beaches and a bit of history are some of the options for ending the summer holidays on a high note while exploring Italy and its surroundings.

Here, WWD Weekend selects some of the most beautiful luxury destinations to check out.

Furore Grand Hotel

After a four-year renovation, the Furore Grand Hotel has reopened its doors. Located on the Amalfi Coast, near to the Furore fjord from which it draws its name, the five-star luxury hotel is surrounded by a park that spans almost five acres. The hotel has 35 guest rooms, mostly suites, equipped with balconies, terraces, private gardens and outdoor areas. Six of the rooms include private pools as well. Floors are adorned with Vietri ceramics and furnishings are handcrafted by local artisans. A white palette dominates all the areas.

The Mediterranean-style menu focuses on local and organic ingredients cultivated in the recently inaugurated syntropic garden. There is also a Ria Lounge Bar for drinks.

A wellness center, Petramare Spa, covers an area of 5,380 square feet, and includes a heated pool, sauna, Turkish bath and Valmont spa treatments in addition to a Kneipp path. Yoga, Pilates, meditation areas and a panoramic gym are available for guests.

The hotel is owned by the De Lutiis family, who have restored the building, promoting hospitality in one of the world's most exclusive locations, designated a UNESCO World Heritage Site.

Furore Grand Hotel, Via Dell'Amore, 2 - 84010, Tel. 08-99-35-73, furoregrandhotel.com

Grace La Margna

The boutique hotel Grace La Margna in Saint Moritz is located in an Art Nouveau building from the early 20th century, restyled by London-based Divercity Architects studio and interior designer Carole Topin.

The hotel has 74 guest rooms and suites across two wings, La Margna and Grace, which provide a stunning view of the surrounding landscape. On the top floor, the Grace penthouse has a private terrace and a hot tub.

The spa covers 7,534 square feet and includes saunas, Turkish baths and a lounge.

Luxury home furnishings brand Molteni&C helped decorate most of the areas.

The Maxmoritz restaurants celebrates Swiss cuisine, while the View, led by executive chef Andrea Bonini, offers Mediterranean specialties throughout the day. A mint julep drink with Michter's whisky, sugar, mint and soda or a traditional Negroni are served at the N/5 Bar led by bar manager and master mixologist Mirco Giunelli. In the living room, guests can try teas from France's oldest gourmet tea company, Mariage Frères, with pastries by pastry chef Ernst Gmür.

Hotel Grace La Margna Saint Moritz, Via Serlas, 5 - 7500; Tel. 41-81-832-22-10; gracehotels.com

A' Riccione Santa Margherita restaurant

Milanese food destination A' Riccione has unveiled its first seasonal location by the sea.

The restaurant will be open until Sept. 30 in Santa Margherita, in the Liguria region, seating 180 guests with an outdoor space with views of the sea.

To start, the menu offers crudités like Calvisius caviar and six varieties of oysters. Cold appetizers include a tuna tartare with yellow cherry tomato gazpacho, or avocado cream and basil bread slices. Paying homage to local tradition, there are fried anchovy cutlets, or roasted calamari with Riviera herbs on panzanella with a cream of piquillo peppers and basil. Among the first courses are "Spaghetto Santa" with walnut sauce, prawns, clams and marjoram and a reinterpretation of the trofie (a type of pasta) with pesto, red prawns, straciatella, ginger and lime.

Freshly caught fish comes grilled, and there is also a



Hotel Grace La Margna Saint Moritz



Luis Alberto Rodriguez, Afra Zamara at Second Name Agency. Commissioned by Mahler & LeWitt Studios and Carla Fendi Foundation in partnership with Spoleto Festival dei Due Mondi.

tuna tataki with herbs, tamarind, curly salad and toasted almonds, as well as sea bass. Exclusively for this location, a few meat options are available, including a Jamon Iberico de Bellota with "pan de cristal" (Spanish bread) and tomate (a Catalan specialty tomato) and a cube roll of grilled black Angus beef with thyme potatoes and pepper sauce Sichuan.

The restaurant was founded in Milan in 1955 and is directed by brothers Dante and Giuseppe di Paolo together with executive chef Marco Fossati leading the kitchen.

A'Riccione Santa Margherita, Viale Ammiraglio Canevaro, 2 - 16038; Tel. 01-85-215-689; ariccionemilano.it

'Legami: Studies in the Costume Archive of the Spoleto Festival dei Due Mondi' exhibition

The exhibition "Legami: Studies in the Costume Archive of the Spoleto Festival dei Due Mondi" is presented by Mahler & LeWitt Studios and Carla Fendi Foundation in collaboration with the Spoleto Festival dei Due Mondi and curated by Guy Robertson.

The show runs until Sept. 15 in the Ex Chiesa di Santa Maria della Manna d'Oro, which dates back to the 17th century on the Piazza Duomo of Spoleto, Italy.

Mahler & LeWitt studios and the Carla Fendi Foundation joined forces to support a new project to exhibit the work of award-winning Dominican-American photographer Luis Alberto Rodriguez, in collaboration with Italian set designer Afra Zamara as part of the three-year residency program.

The artists selected costumes from historic operas and ballets to emphasize and assess the way dress defines identity. The installation was conceived to create a dialogue between the work of Rodriguez and Zamara, the church's oil paintings, and the high-relief figurative compositions on the baptismal font.

The exhibition also aims to highlight the efforts by the festival in recent years to recover, conserve and catalogue



Furore Grand Hotel



A'Riccione Santa Margherita



Set-up of the "Passeggiate Romane" exhibit.

about 3,800 costumes. The archive illustrates the history of performance at Spoleto's festivals from the early 1960s to the 2000s.

The costumes were often created by the most prestigious Italian and foreign costume designers of the time and are a heritage of great cultural value. The exhibition is accompanied by a catalogue with a contribution from Robertson and a conversation between Rodriguez and Sara Sozzani Maino.

Ex chiesa di Santa Maria della Manna d'Oro, Piazza del Duomo, 4 - 06049; festivaldispoleto.com

'Passeggiate Romane' exhibition

The "Passeggiate Romane [Roman Promenades]" exhibition, presented at the MAXXI museum – National Museum of the Arts of the 21st Century – until Nov. 10, is an invitation to walk through the history of Rome.

The spaces of the museum, which was designed by architect Zaha Hadid, have been set up with scenography conceived and created by Oscar winner Dante Ferretti. The works come from the archives of the Borghese Gallery, the National Gallery and the Capitoline Museums. The exhibition borrows its title from Stendhal's 1829 book of the same name and is inspired by the books titled "Racconti Romani" by Alberto Moravia (written in 1954) and by Jhumpa Lahiri (published in 2022).

The works of more recent artists such as Giuseppe Capogrossi, Christo, Giorgio De Chirico, Gino De Dominicis and Luigi Ontani are placed together with masterpieces such as the views of Canaletto and the paintings of the Cavalier d'Arpino, or the sculptures and mosaics of the Roman era from the Capitoline Museums.

MAXXI - Museo nazionale delle arti del XXI secolo, Via Guido Reni, 4a - 00196; maxxi.art



CANALI

90 YEARS OF INNER BEAUTY



A lamp installation at Anchoret's new store.

Postpost founder Xiao Yong at the store.



Beijing Scene

From ancient splendor to hipster alleyways, here's what the Forbidden City has to offer this fall. BY DENNI HU

Beijing is a city with a storied past and ambitious future. Its central axis, which boasts ceremonial buildings that date back as early as the 13th century, is a breathtaking sight to behold; its more recent creations, grand in size but eclectic in style, are testaments to its people's aspirations.

The affluent megacity has also given rise to a one-of-a-kind retail culture that's deeply embedded in the city's storied past and defies commercial stereotypes, with many independent shops decidedly dispersed across town, preferring to stray from commercial cores. The city's art scene, which congregates around the 798 Art Zone, is easier to navigate. For art connoisseurs, Beijing's latest art shows will feel both entertaining and illuminating.

The vibrancy of Beijing can only be experienced in person – here are the latest shops, eateries, and art exhibitions worth visiting in the Forbidden City.

Where to Shop

Postpost 2.0 With an obsession for intellectualized fashion, Postpost's second store opened at a more downtown location inside a former worker's canteen near the Sanlitun shopping district. With an aspiration to build an alternative universe, which, for founder Xiao Yong, can be a respite from the frantic internet world, the bookstore and fashion shop's studied curation of independent magazines, vinyl, unisex clothing, coffee and alcohol has helped it attract a loyal following. Offering a space for the city's underground youth, Postpost 2.0 often hosts weekend parties with experimental sounds from lesser-known parts of the world.

Xingfu Sancun Alley 5, Chaoyang District

Heyan'er Founded in 1994, Heyan'er is a retail and research platform that collects, preserves and studies traditional Chinese textiles. The stand-alone shop was recently renovated to include an exhibition space and a cafe. Focused on sustainability and upcycling, the brand "Mengji Nongga" ("go eat at home" in the Guizhou dialect) was born, which expands on its lexicon of traditional craftsmanship – this time to include homeware.

No.15-2 Gongtibe Road, Chaoyang District

Anchoret The sixth and latest iteration of Anchoret, an anchor independent fashion retailer in the youthful Sanlitun area, has landed in a nearby alleyway, neighboring Postpost 2.0. The Brutalist structure, designed to reflect the shop's reclusive ethos, offers a selection of edgy designs created by enigmatic individuals, such as Paul Harnden, Ziggy Chen, Rick Owens and Maurizio Amadei.

Xingfu Sancun Alley 5, Western Entrance, Chaoyang District

What to Eat

Louyau Restaurant The latest addition to Beijing's growing stable of authentic Cantonese food is Louyau Restaurant, located in an expansive Hong Kong-style tea house in the recently renovated Liang Ma River area. Some cuisines constantly adapt, evolve and simplify, but Louyau, helmed by Cantonese chefs, sticks to the arduously prepared classics, such as the glazed roast suckling pig, simmering dim sums, and paper-wrapped salt and pepper chicken.

No.15 Xiaoyun Road, Chaoyang District



Heyan'er



TRB Hutong

TRB Hutong A fine dining institution since 2012, TRB Hutong is located within a temple courtyard – an ideal location to get a sense of old Beijing. It was also where Louis Vuitton creative director Nicolas Ghesquière hosted his Beijing banquet during last year's market visit. The one-star Michelin French restaurant, filled with contemporary art in its courtyard, was formerly a 600-year-old temple hidden in the traditional Hutong neighborhood. TRB Hutong's latest palette-pleasing menu includes Ningxia lamb accompanied by refreshing herbs, succulent langoustine New Zealand and Wagyu beef accompanied by Yunnan mashed potatoes.

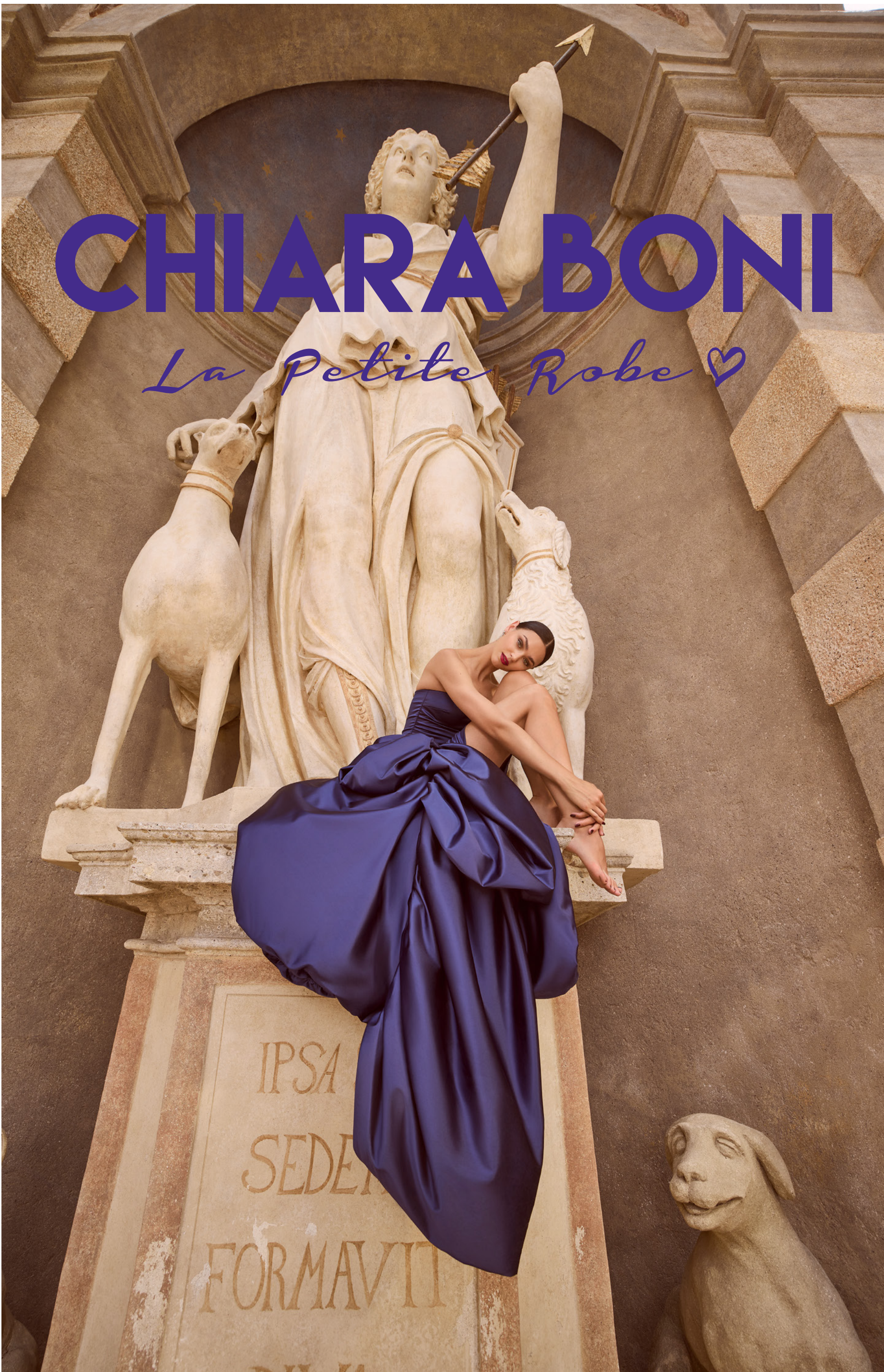
23 Shatan North Street, Dongcheng District ▶



Louyau Restaurant

CHIARA BONI

La Petite Robe ♡





Spring Patio Offering an “under the moon in the mountain” view, Spring Patio serves up sweet, sour, and spicy Yunnan cuisine that can excite or even shock the palette. Dai-style deep-fried pork rind, stewed rice with wild ganba mushrooms and truffle sausage, and a classic local treat, rice pasta with fresh herbs and spices, are all made with produce shipped from Yunnan. Its eclectic wine selection offers a refreshing pairing with local street foods, such as “dairy fans” or simply a Yunnan sausage platter, according to Simeng Guo, the restaurant’s cofounder. No.19, Sanlitun Road Sanlitun Taikoo Li South Area Floor 3, Chaoyang District

What to See

“Lawrence Weiner: A Pursuit of Happiness ASAP” As American conceptual artist Lawrence Weiner’s first major exhibition in China, the exhibition showcases nearly 50 works of his trailblazing career. Weiner, whose preferred medium is written words, often borrowed from sayings in pop culture and even created his own font to present the work. For this large-scale post-mortem presentation, the UCCA team and Weiner’s estate worked closely to develop a Chinese font and translations that occupied the walls and ceilings of the former factory space. It was also a way to put Weiner’s philosophy into practice. As Weiner put it, “a translation, is really the moving of one object to another place.” The exhibition is on view until Oct. 20. 798 Art District No 4 Jiuxianqiao Lu Chaoyang District, UCCA

“Splendor on the Walls” Hanging screens (which are wall-mounted versions of freestanding folding screens), were an integral part of Chinese court decor during the Qing Dynasty. With 60 hanging screens, including rare gold-threaded ones, and related works on display, the exhibition is a first for a craft and artistry that reached its zenith during the period. During the summer peak season, visitors are advised to book a slot in the museum’s WeChat Mini Program before visiting. The exhibition runs from July 6 to Nov. 3. 4 Jingshan Front Street, Dongcheng District, The Palace Museum

“Portrait of a Man” “Portrait of a Man,” X Museum’s first exhibition since appointing Yang You (formerly UCCA) as director, bares the idea of male image and identity formation under the sun. Featuring around 70 recent works by 61 contemporary artists, most of



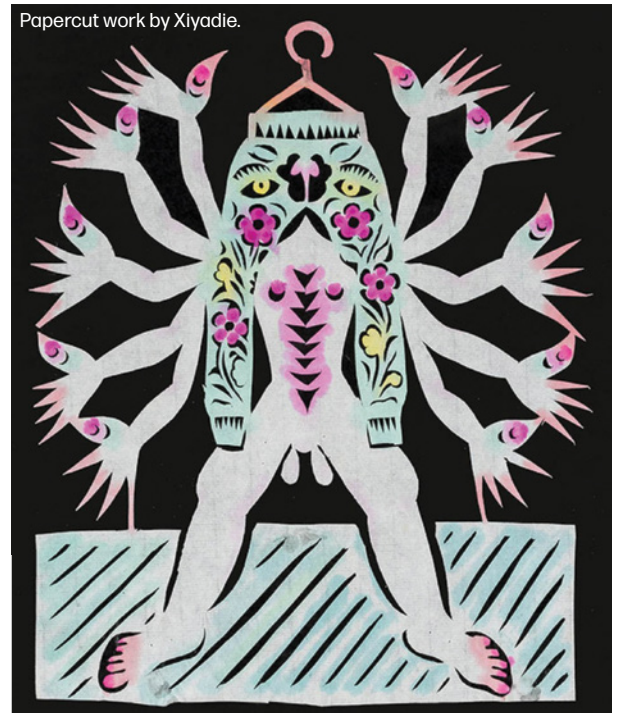
Inside the Lawrence Weiner exhibition at UCCA.



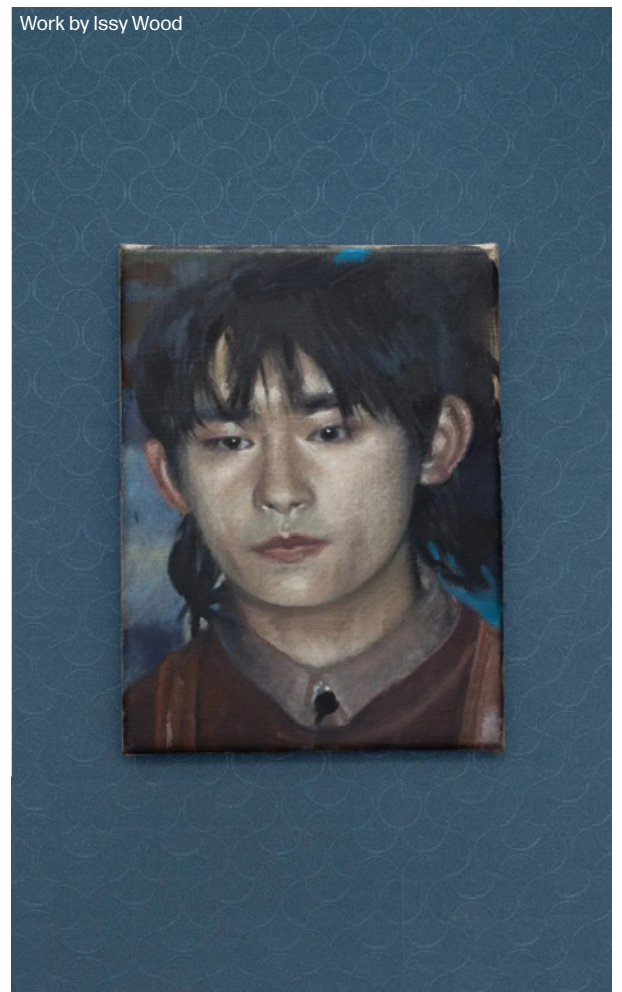
“Splendor on the Walls” exhibition poster.

whom were born after 1980, the exhibition includes paintings, sculptures, photographs, videos and relevant literature that offers a non-linear assessment of what male portraiture means today and where it might be heading. Highlights of the show include an Issy Wood painting of Chinese celebrity Jackson Yee and two works featuring the X Museum cofounder, socialite Michael Xufu Huang. The exhibition runs until Oct. 20. Langyuan Station, E1 (Building 10), No. 53 Banjia Tower Road, Chaoyang District

“Folk in Order” The “unofficial, self-organized, and people-powered” tradition of folk art is the theme of a new show at Macalline Center of Art, a nonprofit art organization founded by a Chinese furniture giant that bears the same name. From the mythical scroll paintings of Guo Fengyi, to the queering papercut works by

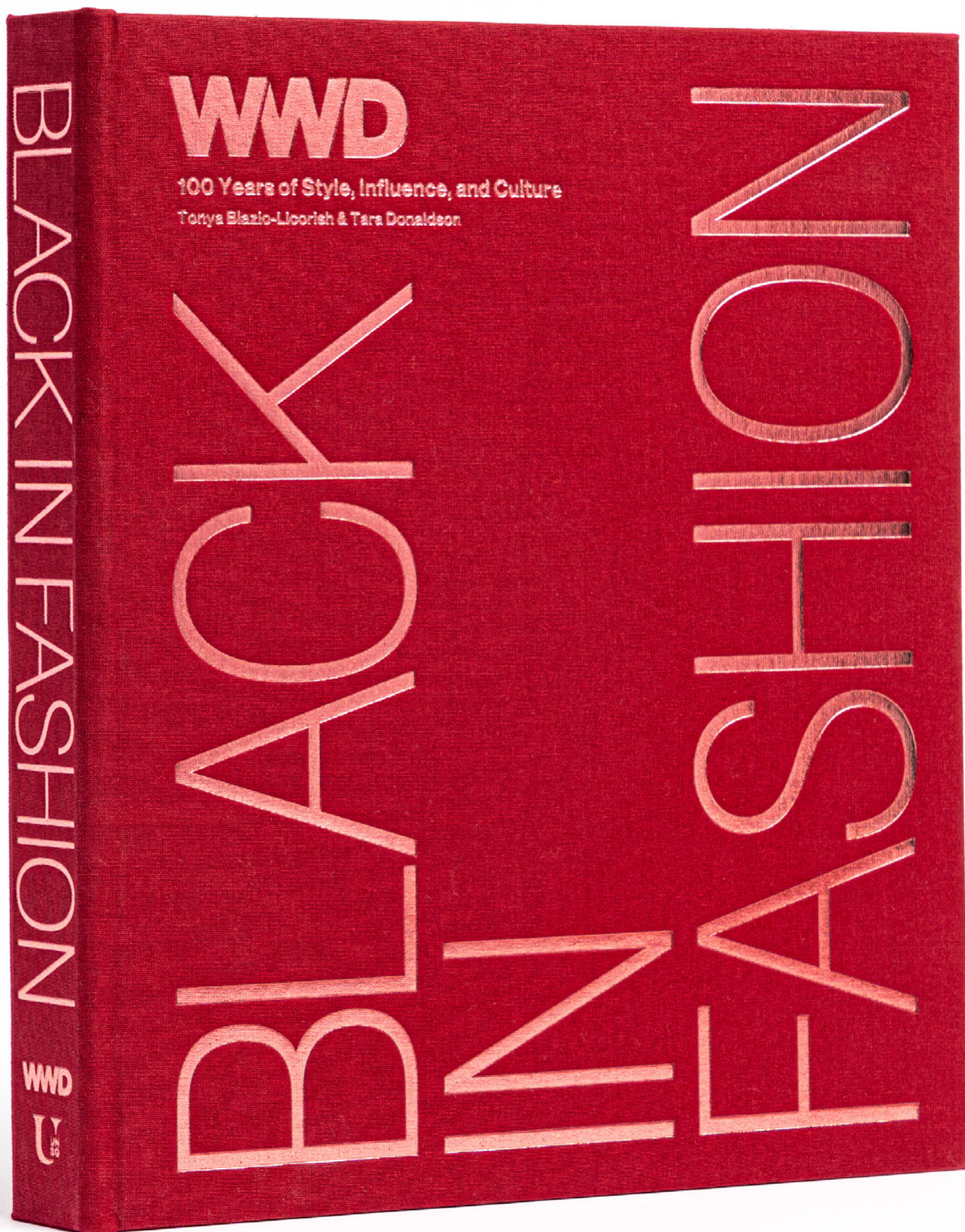


Papercut work by Xiyadie.



Work by Issy Wood

Xiyadie, and ancient folklore sutra chanting collected by the collective Easternization Movement Development Commission, the exhibition “Folk in Order” uncovers the hidden beauty and “spontaneous creativity” of the folk experience, the exhibition’s curator Wang Huan wrote in a curatorial note. The exhibition is on view until Oct. 13. 706 Beiyi St, 798 Art Zone, No. 2 Jiuxianqiao Lu, Chaoyang District ■



BY WWD

Tonya Blazio-Licorish & Tara Donaldson
and brought to life through images from the Fairchild Archive.

COMING

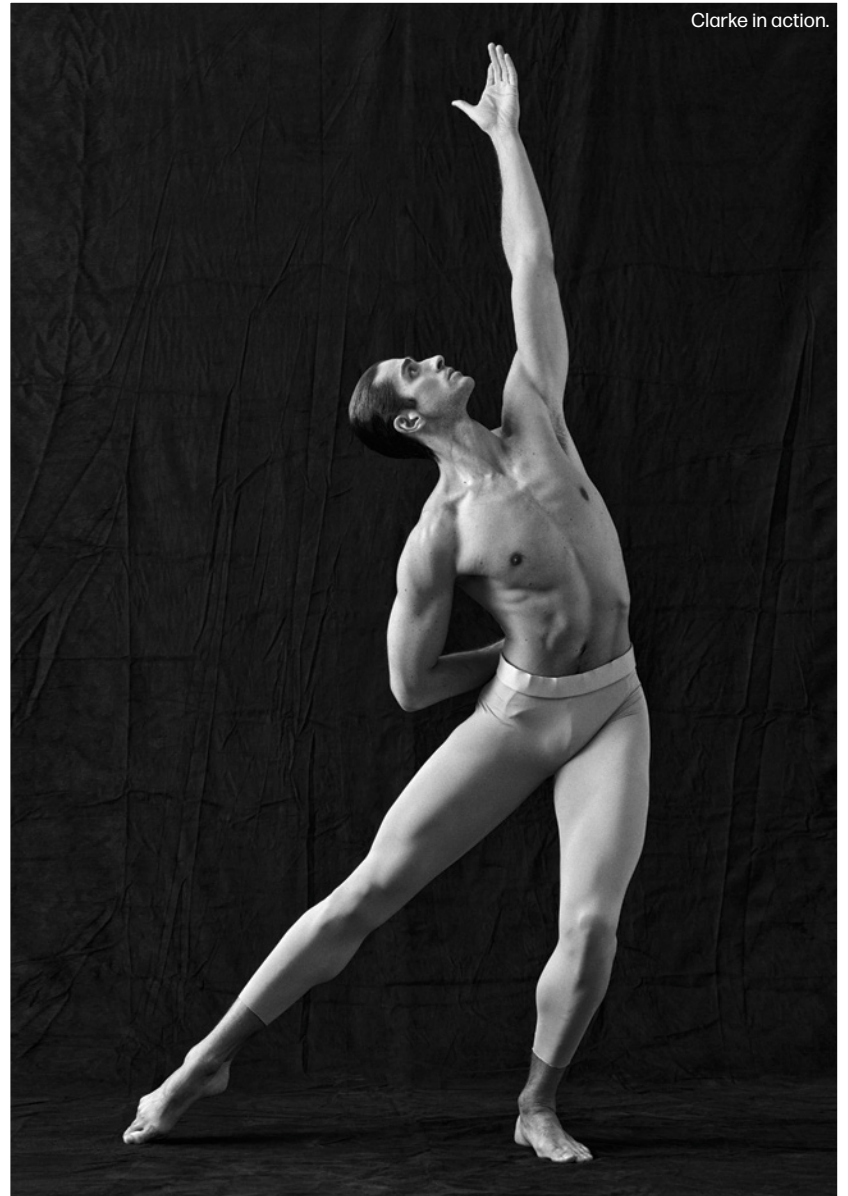
September 3, 2024



WWD PENSKE MEDIA UNION SQUARE & CO.

The Hot, New Principal Next Door

Reece Clarke, the Scottish ballet dancer, has everyone falling for him and it's not hard to understand why. BY HIKMAT MOHAMMED



Clarke wearing Dior men's for "The Afternoon of a Faun."



In the ballet world, Reece Clarke is royalty – and it seems the whole world is falling for him.

The principal dancer at the Royal Ballet and Opera in London has risen quickly through the ranks. He's often playing a prince in ballets such as "Swan Lake," "The Sleeping Beauty," "The Nutcracker" and "Cinderella."

He resembles his characters with brown eyes and hair so perfect it appears to be sculpted; he looks as if he stepped out of a Hans Christian Andersen fairy tale or Disney animation film. There's more: He's also 6 feet 2 inches, which is very tall for a ballet dancer, but his height has only been a boon.

After each show members of the audience will greet him by the stage door. "Japan is one of the most

passionate audiences out there. I normally go to the stage door for five to 10 minutes, but in Japan, it's a good hour before leaving. Some of them show me photos of meeting me when I was 19," he says on a late-night Zoom video call from Japan.

Given his charm and looks, Clarke has even managed to captivate the fashion world. He's represented by the British model agency Storm Management, has 114,000 followers on Instagram and in February was invited to Daniel Lee's fall 2024 show at Victoria Park in East London.

Dior's Kim Jones tapped him for a nine-minute solo dance performance at Charleston Lewes in May, dancing a new commission, "The Afternoon of a Faun" by Russell Maliphant. ▶

"I met Kim two years ago, and we just got chatting and bonded about how his uncle [Colin Jones] was a dancer at the Royal Ballet and he shared all these incredible photos his uncle had taken of Rudolf Nureyev," he says.

For the performance, Clarke wore a bespoke outfit designed by Jones and Dior Men.

"It was a very intimate set and it was on the lengthier side of a solo. The audience was so close they could hear me breathing, sweating and throwing the costume around," he recalls.

That type of passionate audience has fueled his career so far.

Clarke is the youngest of four brothers, all of whom are professional dancers who attended the Royal Ballet School. "We got an award for it because it's the first time in history that four members of the same family went through the Royal Ballet School," says Clarke.

He's the most high-profile of the four and has remained dancing, while his brothers Ryan and Ross have taken corporate paths and Russell is a director at Ballet Franklin in Franklin, Mass.

Neither of Clarke's parents come back from a dance background. His father was a steelworker and his mother was a child-minder. "Dance for us was just another after-school activity to burn the energy off. There were four boys in one house and that was a lot for my parents," he says, adding that he was on every sport's team at school.

The 29-year-old dancer joined the Royal Ballet and Opera in 2013, and was promoted to principal dancer in 2022, the highest echelon of a ballet dancer's career.

A principal dancer is the headliner of a ballet company, performing solos and a pas de deux, a dance duet,

typically by a male and female ballet dancer.

"When I became principal, there was a lot of momentum around my career and profile. Since that day my inbox has lit up. I haven't stopped and looked back since that moment, I've just been riding the wave," says Clarke, smiling with every sentence while combating an eight-hour jet lag from London.

His opportunities have multiplied. What was supposed to be his summer break from June to August has been filled with invitations to take part in international performances in Kazakhstan, Uzbekistan, Hong Kong and Australia.

During the interview, Clarke was in the midst of practicing for the World Ballet Festival, which takes place in Tokyo triennially in late July to mid-August.

It was his first time performing at the critically acclaimed dance festival that's by invitation only to dancers.

He opened the festival by dancing in the role of the warrior Solor in "La Bayadère," a classical three-act ballet from 1877, about a love triangle.

Clarke recently played in another love triangle ballet, "Manon," at legendary La Scala in Milan, based on the 1731 novel by French priest and author Abbé Prévost.

"When I stepped on stage for the first time [at La Scala] and looked out into the auditorium, I literally had goosebumps. I was blown away by how beautiful it was. They've had generations of incredible dancers coming there. It was always high up on my list and I was hoping that one day I would get to perform there," he recalls.

Despite his many travels and growing fame, he has never forgotten his small hometown, Airdrie in North Lanarkshire in Scotland. He's currently preparing for his first show there.

"I've never actually performed as a professional dancer in Scotland. I've been planning this show for literally eight years now. There were problems with venues [in the past], then COVID-19 happened, and there were financial challenges, but it's finally been locked in," says the ballet dancer.

He will be performing two shows, one in the afternoon and another in the evening at the newly renovated Airdrie Town Hall on Aug. 31.

Clarke has assembled a team from London's Royal Ballet and two ballet dancers from the Scottish Ballet company to join him onstage for the intimate, 500-seat show.

He and the dancers will perform excerpts from a classical and modern ballet repertoire, including "Swan Lake," "The Nutcracker," "Sleeping Beauty" and more.

"It's a thank you to my hometown and the community because they were really supportive of me and my family," he says proudly in his Scottish accent.

The community has been particularly supportive. For years Clarke has worked with the premium potato brand Albert Bartlett, which is based in Airdrie.

"They've supported me and my family with travel and financing when I was training [to become professional]," he says, adding that the potato company stepped in again to help with the performance at Airdrie.

Even at the height of his ballet career, Clarke still counts his blessings and self-deprecatingly lays his success down to luck.

Spending 33 minutes on a Zoom call with Clarke could make one believe that perhaps Prince Charmings aren't made in castles or in a Disney animation studio, but in small towns in Scotland. ■



Here and above:
Reece Clarke
was promoted
to principal
dancer in 2022.



A portrait of the
principal dancer.

American actor Robert Montgomery (1904-1981) stars with Maureen O'Sullivan and Edward Arnold (1890-1956) in the fugitive drama "Hideout," directed by W. S. Van Dyke for MGM.



A Matter Of Manners

The Baron discusses manners, from the variations of the placement of a dessert fork and spoon to how to behave as a guest, in a hotel or a home. BY LOUIS J. ESTERHAZY

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

“Manners Maketh Man.”

Or so said William of Wykeham, bishop of Winchester, over 700 years ago. But today I find that, depending on the places you frequent and the people with whom one keeps company, “good” manners and “polite” customs can vary dramatically.

For instance, the General Quartier Meister (aka the German wife), firmly adheres to the Continental habit of placing the dessert (or “pudding,” and therein lies a whole other debate) spoon and fork above the plate setting when laying the table. Having all grown up deep in the British boarding school system, the Esterhazys have developed the English habit of placing those pieces of cutlery on the inside of those laid out for the first and main courses.

This debate raged on, until we recently attended a dinner at Buckingham Palace (yes, dear reader, I had to drop that in) for about 30 people, given on behalf of a charity that we vigorously support. As we stood waiting for our royal host to be seated, the lady on my right turned to me and whispered: “There appears to be a woman further down the table trying to get your attention.”

I looked up to see the General Quartier Meister clicking her fingers in my direction, as if I were a dog being called to heel, and gesticulating theatrically to the table setting before each of us. There, indeed, were the dessert spoon

and fork nestled atop the place setting. She gave me a triumphant smile. “Well, the British royals are German after all,” I pointed out as we left the palace later that night.

“And so says the Hungarian,” she countered.

Fish knives and forks are another minefield of manners. I am rather fond of our fetching-bone-handled 1920s pescatarian cutlery. They look handsome on a well-laid table – or so I thought until an all-too-stuffy dinner guest advised us to “get rid of them, as they are a sad 19th-century middle-class affectation, designed solely to distinguish them from the working classes.”

You may be pleased to know that we kept our cutlery and instead quickly disposed of our beastly snobbish friend.

Speaking of knives and forks, plenty of Americans have a manner which many a Euro finds quaint, if not a tad baffling. The food on the plate is diligently cut up into bite-sized pieces and then the knife is laid down on the top right side of the plate – at about one o'clock, as it were. The fork switches hands and the dish is then consumed solely deploying the fork. I was once informed that this habit stretches back to early colonial times, when many households might only possess one or two well-sharpened knives and hence the need to share. So, once used, the knife was then put down, ready for the neighboring eater to pick up and use in turn. Quaint, no? And it proves that many manners stem from logical purpose.

Some manners just come from consideration for others. I heard a marvelous story of a young teenage man visiting a very grand house in Ireland in the 1930s. After a few days, he noted some underpants were still left unattended in the depths of the laundry basket. Upon approaching the maid and asking if they might be washed, she answered, in a thick Irish brogue, “Well, young master, what with the carelessness on the back and wickedness on the front, I am not about to wash them underpants.”

Which brings me to a man I know, worth Croesus-like sums of money, who insists upon washing his own underwear before they go into the laundry, for fear that his staff may think less of him should they be unduly “soiled!” Now, that is manners in extremis.

That same fellow – who vacations in a truly magnificent yacht, crewed by a team of six – always makes his own bed every morning (like most of us, of course) and indeed, makes it so well that the crew sometimes wonder where he slept.

While I don't go that far, I do always make an effort to leave any guest or hotel room in a good state. I straighten the bed, rehang damp towels and generally look back to ensure that when the housekeeping team or the domestic staff enter the room to do their job, they won't think the

last occupant was a total and utter slob.

Lucky enough to have a lovely summer home near a glorious beach, our multiple guest rooms are like a revolving door from June to September and I am all too frequently amazed at how rooms are left after a guest visit. Why leave the bedclothes balled up as if rutting skunks had occupied the room? And don't get me started on wet towels strewn across the bathroom floor. “Damned rude,” I say.

My father always insisted it was bad manners to talk of religion, politics or money at the table. That was perhaps because of his indolence toward the first, paranoia of the second and lack of the third. Sex and the topic of other people's mistresses were his preferred conversational gambit. For many, sport is the safe and polite route of conversation, but with two left feet, I struggle with that one. As a result, the General Quartier Meister deplores my hopeless small-talking abilities and says I lack “manners!”

Standards of politeness do change over time and one person's custom should not necessarily be frowned upon by others. For instance, quite rightly, the editor of this august title categorically prohibits the use of any curse words. Even a relatively mild reference to a bodily function has been edited out of prior pieces and the “F word” is unthinkable. However, ask the editor of The Financial Times if that is a shared view. Not at all. The pink paper, a bastion of global quality reporting, is these days liberally littered with the “F word,” albeit always when quoting an individuals words.

For instance, in all European society, the wearing of black tie (or “tuxedo,” to Americans) in church for a wedding, for instance, is considered extremely poor manners. You dine and dance in black tie, but formality in church requires a traditional “morning coat.” As if our God is up there, keeping score on our fashion sense of proprieties under His roof? I have been to many an American wedding, from Houston to the Hamptons, decked out like Fred Astaire and no one bats an eyelid – and I have not heard from the Fashion God, either. And then there's the American golf club tradition of furiously tucking your polo shirt deep and tightly into your belted shorts. God forbid your shirt is worn loose, as many a European will do in the warmer summer months. A loose shirt worn on American links might make the other golfers wonder if you left your manners with the 4x4 in the parking lot.

Of course, there are scores of past “manners” that are today scorned, often relating to equality. No longer does one hear “I now pronounce you man and wife,” replaced by “husband and wife,” or other variations. Rightfully so.

Given that, today it probably should be “Politeness Maketh People,” or “Kindness Maketh Kith.”

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The Rising Star

This New York Moment Belongs to Khaite

Designer Cate Holstein on how the city has shaped her, from Woody Allen to "Sex and the City"; her crazy experience being in labor at the Met, and her husband Griffin joining the family business.

BY BOOTH MOORE



Khaite, fall 2024



Khaite, resort 2025

Through the decades, New York fashion has had many defining designers: Bill Blass, Halston, Geoffrey Beene, Oscar de la Renta, Calvin Klein, Ralph Lauren, Donna Karan, and Marc Jacobs among them. This moment belongs to Cate Holstein. It's her time.

The winner of two consecutive CFDA Women's Designer of the Year awards has become a marquee name at New York Fashion Week, where she will show Sept. 7. With a recent investment from private equity firm Stripes, she is opening stores in Dallas' Highland Park Village, on Madison Avenue in New York and at Costa Mesa, Calif.'s South Coast Plaza, and has crossed the \$100 million revenue mark with her American luxury brand.

At the core of it is her vision of the New York woman. Not the working girls and office bosses of Diane Von Furstenberg's and Donna Karan's heydays, nor the society mavens and WASPs of Carolina Herrera's and Tory Burch's playbooks, Holstein's New York woman is a rebel, at least in her mind.

For this issue, WWD Weekend spoke to Holstein about how the city has shaped her; what makes New York fashion so vital; the choice to make Khaite's Instagram inactive, and how the business is growing with the help of her husband, Griffin Frazen, who is now designing the retail stores and runway productions.

But first, a very New York story: Last May, Holstein was in labor with her child, Calder James Frazen, at the Metropolitan Museum of Art. This came up when she was asked about her favorite New York walk – Central Park, a solid choice.

She and Frazen decided to take the storied stroll – in the rain – after she'd gone into labor but wasn't far along enough to check into the hospital. They headed to the

museum's Egyptian wing where he took "a really funny picture of me," she says, laughing about it now. Then the pair ended up checking into the Mark Hotel, not wanting to fight traffic back downtown to their apartment and uptown again to Lenox Hill to the hospital when it was really, really time. "So I got through the throes of labor at the Mark and they were really lovely about it."

Not even Woody Allen could have scripted that.

The youngest of five children, Holstein jokes that her parents gave up by the time she came around. "They were just like, here's a toothbrush, don't die. We had no rules," she says. She grew up in New Canaan, Connecticut (and later London, England) with cable TV in her bedroom, and four movie channels, and can't remember if her love of New York or her love of New York movies came first.

"I mean, I still love Woody Allen, sorry, I do. It's the romance that he portrays of New York," she says of holding on to the director despite his transgressions. She was also drawn to spicier movies. "I remember when I was 12 or 13, I brought 'Christiane F.' over to a sleepover. I got sent home," she says of the 1981 cult German film that follows a 13-year-old's descent into heroin addiction, and features David Bowie as the composer and as himself. "I was always attracted to darkness... I also looked like I was 25 at the age of 11. I kind of adulated too fast."

Her earliest memories of the city were driving to the doctor's office, coming in from Connecticut under a bridge or someplace equally gritty, and then getting to Park Avenue, she says. "As soon as I saw the Met Life building, I found it so exhilarating. It truly was the concrete jungle and I felt wide-eyed...I was so scared of New York and I was so seduced by it," she says.

Before her high school senior year, she spent the summer in a Parsons pre-college program and was smitten. It was 2002, and the city was still coming off the '90s. "That is the aesthetic of New York I really homed in on. You could still smoke in restaurants and bars, we didn't really have any issues getting carded, and I'm not gonna lie, it was prime 'Sex and the City,' and that had a big impression on me," she says, clarifying that she's an ex-smoker now. "Downtown was just really buzzing...I knew I wanted to go to Parsons before but I knew I had to be there after that program."

Her first fashion show was Proenza Schouler's first show

in 2003, held at the National Arts Club. Holstein was a guest of Victoria Traina, a muse to designers Jack McCollough and Lazaro Hernandez then and now. (Her sister Vanessa Traina is a brand consultant and stylist for Khaite.)

Out of school and straight into Barneys New York, Proenza Schouler's trajectory was a fairy tale to Holstein, who was a freshman at Parsons at the time. "They were so talented and they represented this fresh perspective."

Marc Jacobs was another influence (she also went to one of his shows as a guest of Victoria Traina's). "Not only for his creativity, but the New York storytelling and the artist connections he made. I remember the Juergen Teller ads with Sofia Coppola in Central Park...John Currin and Rachel Feinstein...he really created a world so well."

In her early 20s, she was shopping at the SoHo boutique Kirna Zabête, captivated by the clothing of the crop of young independent women designers who had their own labels at the time, including Alice Roi, Behnaz Sarafpour and particularly Katyone Adeli. "I think she captured how women wanted to look at that moment," Holstein says. "And then Earl Jeans. I mean, that was the new wave of denim."

In 2006, she launched a line of sailor dresses under her own name that Julie Gilhart picked up at Barneys. She quit Parsons to focus on the business, which had 40 retail accounts, except she didn't focus enough and it shuttered two years later. She followed that with a succession of corporate design jobs at Evisu, Vera Wang and Gap, giving her experience in luxury and commercial product design, denim and knitwear.

The time she was most down and out in New York was just before she launched Khaite in 2016.

"I was getting out of a bad relationship. I was lost in terms of what I felt like I wanted to do. I didn't have good experiences working with other people. I was put down and told that I was hard to work with but really, honestly, it was because I always had so many ideas. People in corporate environments do not like that person," she says. "And I could have an attitude that came with that because I am very confident. I actually really loved the companies I worked for and they were amazing cultures, amazing environments, but it just wasn't for me. I felt very much like I was caged." ▶

In 2015-2016, Alexander Wang, Marc Jacobs, Michael Kors, and Tory Burch were driving the American sportswear conversation. Wang had just come off designing Balenciaga and Jacobs off of designing Louis Vuitton, while Rodarte and Altuzarra were decamping to show in Paris. Meanwhile, Adeli and another hero, Daryl Kerrigan, had shuttered their brands, another rude awakening for Holstein about how hard it is to make it in this industry.

At the same time, she really believed “there was a need for fresh perspective on New York. I was 30 and all the woman I knew were coming into their own and becoming independent, and there wasn’t anyone serving them. It felt like it had become stagnant in terms of the storytelling.. and I was very put off by, I’m just going to say it, by designers that were moving from New York to Europe. I felt like people were really down on New York and New York Fashion Week, so there was a lot of opportunity.”

But she also had a lot of self doubt, even though at every place she had worked, sales went up, she says.

Her friend Charlie de Viel Castel, the French investor married to Vanessa Traina, sat her down and gave her some advice. “He said he thought I could really do this. I went home and thought about it, and it was a fork in the road....I knew that at that point, it was going to take a lot of work. I was going to need to raise a lot of money. And I was gonna have to change my mindset to be more business-oriented in terms of how to finance the company because I had to close a brand before. I’m actually kind of amazed with how brave I was. I don’t know if I’d be that brave today.”

The woman she envisioned as her muse was “fiercely independent, stealth strong and confident in her insecurities – understanding that she maybe isn’t totally comfortable in her own skin, but she’s trying to get there,”

she says. “And discerning.”

The brand grew from must-have sweaters and denim to ready-to-wear, with much-copied bodysuits and sculpted bustier tops, hit bags and boots in its first few years, including the Aimee clutch, and the Dallas Western boots.

“People are attracted to familiarity and classic always works,” Holstein says. “That was part of my business idea from the start. I felt underserved. And I couldn’t find the things that I wanted to buy. And those things were very simple items. The brand has evolved since then, but in the beginning, it was about what you wear five days in a row and nobody notices.”

Historically, New York designers helped change the mindset that fashion had to swing every season, focusing instead on classic sportswear sold through powerful brand imagery and marketing.

“Calvin and Ralph really invented global sexy marketing. And I think that’s lost on people sometimes, how impactful that has been and how it truly changed the industry forever,” Holstein says. “They thought that way first, and it’s like Warhol, there’s no coming back from that. Since then, there’s been a great shift in terms of building conglomerates and financial growth, but as far as how to get there with marketing, how to attract people, there hasn’t been such a huge shift from what they did,” she says.

To wit, Holstein will be amping up paid advertising both in media and on Instagram, but recently turned the Khaite Instagram account inactive, wiping the grid almost entirely.

“Social media, I want to be off of it so badly and this brand is such a message of how I’m feeling and what I’m sensing,” she says. “I felt like maybe true luxury is just giving people their time back. So I felt like we could just quiet it down.” ▶

Khaite, spring 2019



Cate Holstein



Backstage at Khaite, fall 2020.



The Shady Lady tree at the Khaite retail store in SoHo.



Khaite, pre-fall 2024

Holstein clearly spends a lot of time tuning into her emotions, which feed her creatively. Through the years, her collections have spun a dark glamour so potent it's become an attitude. Her references are New York tried and true – noir films like “Taxi Driver,” “After Hours” and “Desperately Seeking Susan”; glamorous hangouts Studio 54, Max’s Kansas City, Bungalow 8 and The Grill. And she doesn’t create by concept, but by piece, choosing to design and redesign the jean, leather jacket and boot with just the right proportion season after season, which has led to some criticism that she has not developed a signature silhouette or look.

“People can say whatever they want...but it’s funny because what I hear from the outside is you can recognize a Khaite piece right away,” she says. And indeed, her designs do drive trends and dupes, whether it’s the Marcy mesh flats or the Benny studded belts.

But unlike many designers, she doesn’t personify her brand, and has been known to dress herself like a ’90s Gap ad, she joked backstage one season.

“I don’t want to ruin the mystique, but, um, no, she’s not a dark person,” says Frazen. “She has a dark sense of humor.”

Recently, Holstein has brought more vulnerability into her designs, playing with whisper-thin organza, second-skin ribbed knits and barely there sandals (with razor sharp pointed toes, natch). Holstein chalks it up to becoming a mother, wanting to explore more softness in her work.

And it’s up to Frazen, an architect who has created sets and spaces for Grimes, Oneohtrix Point Never and Thom Yorke, and designed Khaite’s Mercer Street store, to translate her feelings into a visual brand language that

carries through retail and runway. So far, recurring themes have been the contrast between light and dark, austerity and lushness, industrial materials and nature.

“She’ll throw out an idea, it can be an image or thought... sometimes very abstract. I take it and interpret it and apply my more rigorous technical thinking to it, and bring it back to her,” he says. “And sometimes I hit the mark right away, and other times...we don’t always have the exact same opinions, but it’s a really fun kind of exquisite corpse game.”

“To have this creative partnership has really lifted the brand and I’m really grateful to him. I feel very much in good hands,” Holstein says. “It definitely feels like a family business now.”

The infusion of capital last year from Stripes has created new opportunities. And even that has felt like family, she says. “It’s a partnership and I could not speak higher of the level of humanity and understanding there. Yes, it’s private equity but it’s a very different kind of private equity in it for the long term and creatively led...not working solely for the bottom line.”

In the journey to really scale a brand, fragrance and beauty are key, and while Holstein knows what hers would look like, she says she hasn’t had a serious conversations about it yet.

“Right now, shoes, accessories and handbags are a large part of our focus because it represents 50 percent of our business, and we only launched those categories in 2019. I think we have a lot of work to do there,” she says.

Belts have been a growth engine recently. “This past year, some of the more aspirational pieces like denim and Benny belts we saw really take off. We saw belts grow 400 percent. Right now they’re 12 percent of our business. We are doing

very well with leather and handbags, and have a lot of exciting things coming with shoes in the next few months.”

Would she like to make a sneaker one day? “I would,” she says.

Although she has yet to be asked to step up as a leader in the industry, Holstein is willing. She does have advice for young designers: “Get to work,” she says. “If somebody told me 20 years ago that it was going to take this long, I would have been so pissed. I would have wanted it all now...But it’s a lot of trial and error, even understanding clothes through the cycle of fabrics to wearing them is so much education, and then you put the politics and culture into it, which is so much education, and the financials which are tricky, very tricky, and very hard to get right.”

She reflects on a lesson from Ralph Lauren. “You always have to accept that you are going to fail, and that failure is extremely important to your story and probably more important than success in order to be successful down the road,” she says. “That is a very hard pill to swallow.”

Despite the economic headwinds, Holstein is optimistic. “We’re still opening up opportunity, so we’re not experiencing what everybody else is experiencing...We’re experiencing double-digit growth.”

And while there are a few open jobs at the top of European luxury brands right now, she’s staying put in New York. “I’m not looking,” she says. Has she had any interesting calls? “Dot, dot, dot...” she smiles.

“I very much recognize that right now we are in our major growth stage with amazing partners, with my new baby and my wonderful husband who works on the brand with me. I am happy. I hope this lasts forever.” ■

Khaite retail store photograph by Hannah Twitte; Bergdorf Goodman by George Chinsee; “Annie Hall” by Everett Collection

Cate Holstein’s New York

Morning ritual: Tracy Anderson, I’m one of those girls. In person.

Favorite restaurant: Raoul’s for the best of downtown and The Grill for the best of uptown.

Go-to museum... besides the Met: The Frick is really amazing. I love the old Whitney, now the [now closed] Met Breuer, and I love MoMA. It’s crowded so it’s a little challenging, but there’s also such great restaurants around so you’ve got the pick of the litter.



Best shopping: Bergdorf Goodman, Saks and also La Garçonne, they have a really great selection, probably the best curation in the city.

Bagel order: Classic, smoked salmon and cream cheese from Russ and Daughters. I think it’s called the classic. With capers, red onion and tomato.

Hack for getting around the city: It’s no secret the subway is really the only way to get around. I stopped taking the

subway during COVID but I’ve recently got back into it this year. And oh, my gosh, it’s so crowded and can be so dirty but wow is it convenient.

New York films: “Hannah and Her Sisters,” “Annie Hall,” anything Woody Allen. “Husbands and Wives,” I love.



The Originals

The Gen Z Fashion Whisperer

After 40 years in business, Anna Sui has garnered celebrity fans from Olivia Rodrigo to Dua Lipa for her archival fashions.

BY EMILY MERCER PORTRAITS BY LEXIE MORELAND

After 40 years in the business, Anna Sui has evolved into the Gen Z fashion whisperer.

Her vintage styles are a hot commodity in shops, including Etsy, and among substackers. She has a steady stream of buzzy collaborations, the most recent an exclusive bridal offering with Ssense. Young celebs like Olivia Rodrigo and Dua Lipa have discovered her clothing. And her runway collections still generate heat with Debbie Harry, Sofia Coppola, Marc Jacobs and more sitting in the front row during the fall 2024 show, which smartly mixed contemporary and archive styles the way many women do in their own wardrobes.

A fixture on the New York fashion scene, and one who is still independent, Sui has managed to keep cocreating with her fashion family, the same people she's been working with the entirety of her career. That includes Coppola (designing costumes for the director's latest film "Priscilla") and Jacobs (collaborating on a limited-edition varsity jacket and bag to commemorate his 40th anniversary, as well as designing styles for Heaven by Marc Jacobs).

She's also been influenced by her own family, who has helped keep her plugged into youth culture even now, contributing informally and then more formally to the Anna Sui brand.

"It started with my nieces. As they became teenagers and got more into fashion, they were raiding their mom's closets," Sui told WWD of watching Jeannie Sui Wonders, Grace Sui, Isabelle Sui, Perry Sui and actress Chase Sui Wonders discover her clothes over the last decade. "Every Christmas, they'd all come to dinner in their mom's '90s pieces. I would think, 'I forgot about that dress; it looks so cute the way you're wearing it!' That was the beginning."

"I love collaborating on shoots with her because the world she creates through her clothes is so well studied and fleshed out and full of fun things to draw creative inspiration from," says Jeannie Sui Wonders, who directed Sui's fall 2022 fashion film.

Chase Sui Wonders, who modeled her aunt's collaborative designs with New York label Batsheva, adds, "My aunt's approach to making clothes has always been a source of inspiration. She does her research



Anna Sui

and pulls from history and different cultures to create intricate worlds of her own. I'm grateful to have gotten to collaborate with her."

In truth, Sui has always been on the pulse of youth culture, whether it's '60s Mod, '70s boho, '90s grunge or today's vintage redux trend.

And although Sui has been looking at her history with new eyes, she's kept her design process, "almost the same," she says during an interview in New York, where she discussed how younger generations have inspired her; the influence of social media; keeping up with her fashion family; the ups and downs of her career, and what's next.

Season after season, her collections – which first hit the runway in 1991 with the help of supermodel friends Naomi Campbell and Linda Evangelista – have evoked nostalgia with a sense of fantasy and wonder rooted in Sui's deep knowledge and thorough research of vintage fashions, the arts and pop culture. At her Garment District headquarters, seasonal fabrics and mood boards line the

walls, giving a peek into her inspirations, including retro 1950s to 1970s band posters, photographs of Virginia Woolf's book covers and Clarice Cliff's ceramics.

Although not as massive as her 40-something-year-old brand peers Jacobs, and Michael Kors, her business, which sells everything from a \$20 Ring Rouge to \$1,000 ready-to-wear pieces, is thriving globally and domestically. In the U.S. her retail partners include Nordstrom, Ssense, Anthropologie, Free People and Marc Jacobs' Heaven shops at Dover Street Market in Los Angeles, London, New York and Singapore.

Beauty helps power the brand, as seen from the popularity of the Anna Sui Sundae Pretty Pink fragrance, which won "Packaging of the Year" at the 2024 Fragrance Foundation Awards. She also has a robust licensing program, particularly in Asia, including partnering with Interparfums for fragrance; Albion Japan for cosmetics, and Mondottica China for eyewear.

The vision for it all is still driven by the runway.



Anna Sui's fairy wings reissued for Heaven by Marc Jacobs.



Anna Sui at her exhibit at the Fashion and Textile Museum in London.



Chase Sui Wonders wearing a top from Anna Sui x Batsheva.

The Power of Vintage

Sui's own archive has become a centerpiece of new collections – a result of younger generations' heightened interest in vintage, which has positioned Sui's designs at the center of Gen Z style. For instance, her stellar fall 2024 show, held in New York's iconic Strand bookstore's Rare Book Room, featured "a very modern 'Miss Marple,'" with a mix of vintage finds from her collections and others, remixed with her signature downtown-grunge cool. The vintage finds are available via the brand's website and a new Anna's Vintage Closet subsection for Gen Z fans looking for Sui styles old and new.

Sui has taken cues from how her nieces mix and match styles – often with sporty layers, or playing with proportions with more skin-baring pieces rather than wearing a look head-to-toe.

"Seeing it in today's eyes, it's a different proportion and almost a different aesthetic. Grunge was dressing down, but there's almost a preppy thing going on now," she says. "It's really exciting again, it makes me feel relevant, and that the clothes never dated themselves."

Sui's career was highlighted and brought to a wider audience via the exhibition "The World of Anna Sui," which was on display at London's Fashion and Textile Museum in 2017; at Roppongi Hills in Tokyo in 2018, and at New York's Museum of Arts and Design in 2020.

Prior to the exhibitions, Sui says she hadn't looked at her career "in any other way than season after season." However, viewing the show, which featured her designs organized via 12 archetypes including the rocker, schoolgirl, punk, nomad, Goth and Bohemian, made her realize recurring themes.

"Revisiting that reminded me of things that I love; things that I wanted to explore more, and things that had evolved, that I'd like to take a new stand on," Sui says.

The first time Sui tapped into her archive was following the exhibition, when the retailer Opening Ceremony asked her to reissue a handful of styles.

Right after that, Marc Jacobs asked her to recreate 10 to 12 pieces from her own grunge collection to accompany the revival of his famous spring 1993 grunge line for Perry Ellis.

Ssense is another retailer that has pushed for recreations.

"I spent a lot of my early 20s in New York, and Anna Sui was always at the top of my list for places to shop. It was the iconic, must-visit destination for every fashion girl in the city. So when the Y2K moment was making a comeback in 2020, we embraced brands that were authentic to that era, which is ultimately how we brought Anna into the Ssense world," says Brigitte Chartrand, whose title is vice president of womenswear buying and everything else.

Since 2021, Sui has worked closely with Ssense each season to offer new recreations from the past, such as white baby-doll dresses for the retailer's exclusive summer Bridal 2.0 collection.

"Our capsule collections have always been about differentiating ourselves from what's already available on the market, and for bridal, we wanted to infuse an interesting cultural perspective, too," Chartrand says. "Anna's now-famous spring/summer 1994 baby-doll silhouette and feathered headband worn by Naomi Campbell was so 'of-the-moment' in the '90s that we knew it had to be in the collection. We felt it was going to resonate very well with our customers."



Anna Sui Sundae Pretty Pink Eau de Toilette



Christy Turlington, Naomi Campbell and Linda Evangelista in the finale of the spring 1984 show in New York on Nov. 4, 1993.

Those famed baby-doll dresses were also on display at the Metropolitan Museum of Art's "Camp: Notes on Fashion" Costume Institute exhibition in 2019 while runway images of the supermodel trio – Christy Turlington, Campbell, Evangelista – have continued "floating around on the internet," Sui says of the supermodel obsession. Today, videos and images of that finale walk continue to pop up on TikTok and Instagram scrolls.

"It's exciting to see it resonate with a different audience and in a very different context, but I think that's what's happened with vintage. We're looking at it in a different way now," she says of how shopping broadly for vintage has become more collecting-minded. "It's much more of a quest for people, I think because they're more invested in certain collections from a certain designer."

Over the last few years she's brought back the velvet princess dresses from fall 1998 and slipdresses from the

'90s; modernized her spring 2004 retro surf shirts in sporty spandex for spring 2022; reissued spring '93 and 2005 collections' smocked blouses and lace-trimmed skirts for fall 2024, and played into her fantastical world with the return of novelty accessories, like the Bunny hat, each season.

Hollywood has been taking notice.

Actress Zoey Deschanel wore a purple Baroque satin floral jacquard mini from Sui's fall 2013 collection to the Los Angeles premiere of "Harold and the Purple Crayon" in July, while "It" girls Olivia Rodrigo (in the Lisa dress at a Philadelphia Phillies game), Dua Lipa (wearing the black-tie top exclusive reissue from spring 2001 for Ssense on "Saturday Night Live"), Ariana Grande (in the fall 2024 Fair Isle fleece zip-up while teasing her "Eternal Sunshine" album), Suki Waterhouse (a sweet green gingham ensemble from spring 2024 for her "My Fun" music video), and more have been spotted in her designs. ▶

Keeping the Senses Open

"We're on Instagram probably first thing every morning. We see everything that's going on. You're seeing not only what's going on with fashion, but what's going on with celebrities, what's going on with movies, cultural influences," Sui says. "I'm a stickler for research – learning about new things and diving into the topics that I don't know about."

Speaking to seasonal mood boards, Sui described her process as "first praying that you're going to have an idea," then keeping her senses open to every possibility of inspiration – movies, museum exhibitions, books, magazine and online articles, or even Instagram photos.

Some seasons are inspired by a selection of inspiration images she's saved, while others are sparked directly by a singular idea, such as memories of watching old Busby Berkeley films with her father.

"You just never know what you're going to draw from; it's just keeping your senses open for it," she says.

While collecting these resources, Sui keeps an eye out for potential partnerships, such as recent ones with Batsheva, Daisy Chain Jewelry and Heaven by Marc Jacobs. After all, her label has always been rooted in collaborations with her "fashion family."

Sui says it all started with meeting photographer Steven Meisel while studying at Parsons.

"I did styling with him when he first started doing his photography. That's how I met Franca Sozzani; when I started doing my collections and I needed money, that's how I got the freelance work – Franca introduced me to Italian manufacturers. Those connections really, really, really helped," she recalls of the late Italian journalist and Vogue Italia editor.

Through Meisel, Sui met Campbell, Evangelista and Turlington, whom she knew socially but had never worked with prior to her 1991 runway show. Through the years, she met Pat McGrath, who does the makeup for her shows to this day.

"Anna is synonymous with New York," McGrath says of Sui. "From Day One, her designs have captured the eclectic energy of the city – the grunge and the glamour, the rebelliousness and the sophistication – and in the process helped define New York style as we know it."

Sui's inspirations for spring 2018 included art, music and fashion exhibitions worldwide such as the "Counter-Couture" exhibition at the Museum of Arts and Design in New York City; "The Summer of Love Experience" at the de Young in San Francisco, and the Alma-Tadema show at the Leighton House in London.



Fall 2024



Ssense's exclusive Bridal 2.0 capsule baby-doll dress.



Zoey Deschanel at the "Harold and the Purple Crayon" Los Angeles premiere July 21.



Anna Sui

Anna Sui and Steven Meisel at the Council of Fashion Designers of America gala at Lincoln Center on Feb. 2, 1993.



Anna Sui's costume designs for Sofia Coppola's "Priscilla."



Sui, Marc Jacobs and Char Defrancesco.

Host and musical guest Dua Lipa wearing Anna Sui during promos for "Saturday Night Live," Season 49.



Her Fashion Family

The celebrated makeup artist, who's worked with Sui for 25 years, recalls one of her favorite backstage moments for the designer's fall 2017 runway show, when she evoked decadence and playfulness with a strong burgundy lip and bold, shimmering blue eye – a debut shadow created for one of her first Pat McGrath Labs drops.

"Like me, she's a fashion fanatic and loves to push boundaries," McGrath says. "Her shows are also just a lot of fun. Backstage is always lighthearted and playful, like her clothing, but we get the job done. It's great to have experiences where creative types can have a good time and yet be absolutely serious about the job they're doing."

"It's really been so rewarding to be able to work with all these people all these years," Sui says.

Recalling the peaks and valleys of her storied career, Sui says the most beautiful memory is still her first show. "When all my friends helped me and it all came together by a miracle, because I had no money, I had no idea how to do it, but everyone pitched in, and we really made it all happen," she says. "The biggest struggle through my whole career was always money."

In the early days, Sui worked freelance jobs in Italy to finance her own collections. To this day, she has remained independent.

That's because of licensing, she says, which started in the '90s when Isetan in Japan picked up her label and "brought along 12 licenses," including cosmetics. Today, in addition to cosmetics and fragrance, she has a licensed activewear line in China; the Anna Sui NYC Streetwear line in Japan; Narumiya children's wear in Japan, plus seven other Japanese licenses and a Korean collaboration.

Prior to the licensing partnerships, Sui says she was



Backstage at the Anna Sui fall 2024 ready-to-wear show at New York Fashion Week.

worried each season if she'd make it: "Those licenses are really what were my life support all these years."

While the topic of succession is a hot one in the industry right now, Sui, who celebrated her 60th birthday on Aug. 4, isn't planning to slow down anytime soon.

Keeping the Dream Alive

"I just don't know what I would do with myself," she says, describing her drive for being a designer by using the Italian saying "La chimera," meaning "the impossible dream."

Growing up in the suburbs of Detroit, Sui was surrounded by the golden age of television and pop culture, highlighted by The Beatles and British invasion music, Barbie, Twiggy, Motown and local bands Iggy and the Stooges and MC5.

She says her whole childhood was spent trying to figure out how clothes were made and how fashion happened. She was enthralled by magazines and on summer trips to New York would make a point to visit all the stores, including Biba when it was at Bergdorf Goodman, she says of the influential Swinging '60s London boutique that had a presence in the department store.

"My mom bought me a T-shirt and an eye shadow from there," she says, still marveling over the score.

"There were moments when I would grab onto something and try to find out more about it, and information was much harder to come by back then. You had to actually find it in a magazine or newspaper," Sui says.

"I think that that's why [the term] resonated... 'La Chimera,' that's my quest in my life. Capturing where did those ideas come from? Where did those looks come from? What were the rock stars' wives wearing and what were British designers doing in these boutiques? I just love finding out information about that and what begat what; who wore that and influenced everybody else," she says.

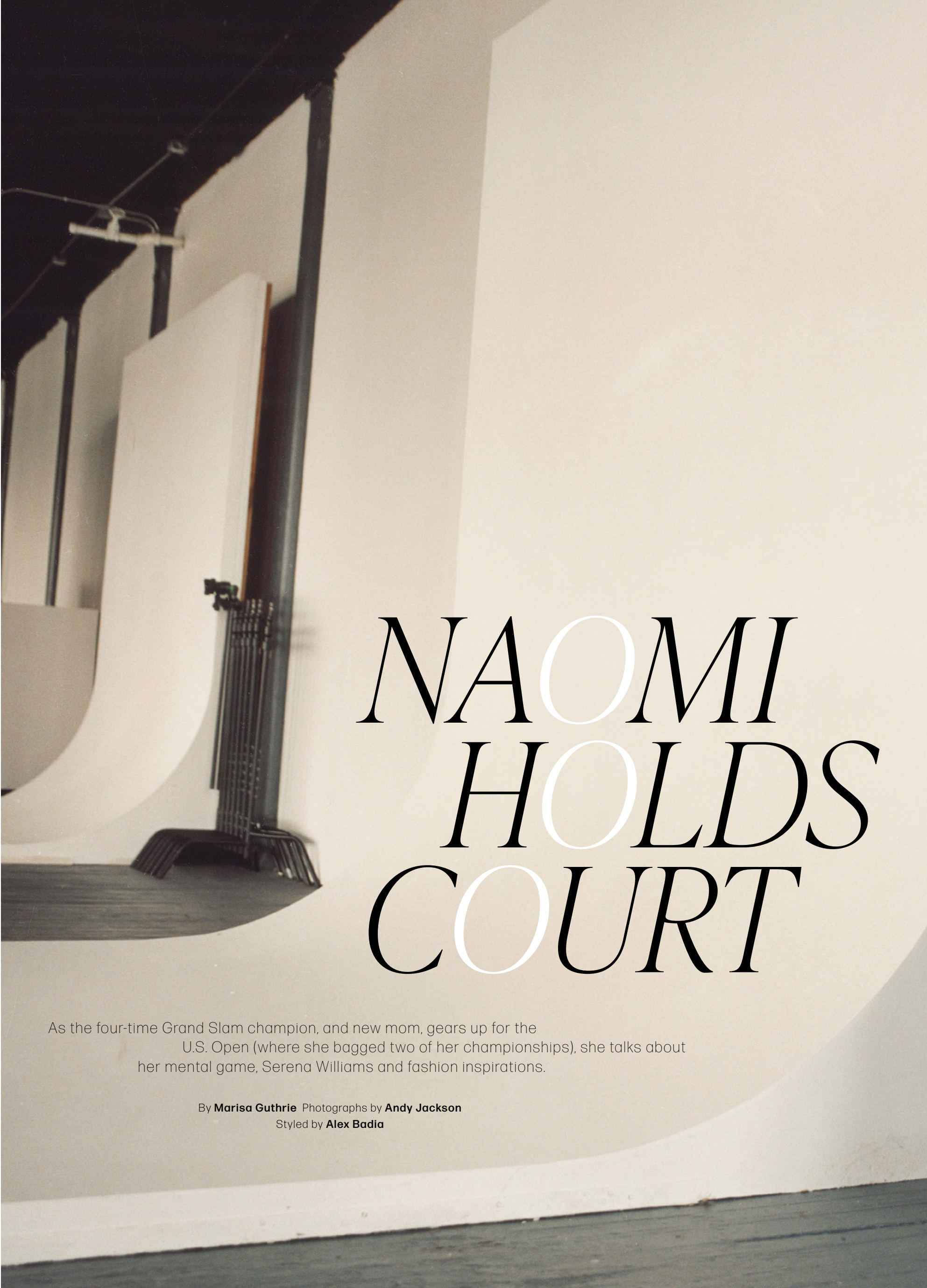
Beyond design, Sui says she is interested in evolving the runway experience and is looking forward to the return of "The World of Anna Sui" exhibition, which kicks off at the Phoenix Art Museum in February 2025, followed by the Cranbrook Art Museum in Michigan in 2026.

Outside of the office, Sui is a lover of film – both behind-the-scenes documentaries and feature films. She recently made a few costumes for Sofia Coppola's 2023 movie "Priscilla," including the pink shirtwaist dress that Cailee Spaeny, who played Priscilla Presley, wore upon arriving in Memphis.

"Sofia was up at my office and we were just talking, and she saw a roll that I had saved probably for 20 years in my fabric room. She said, 'I love this,' and that became the shirtwaist dress," Sui says.

When asked if she would be interested in a documentary about her career, Sui answers, "We're working on it."

Editor's Note: *The Originals* is an occasional feature in WWD dedicated to mavericks in fashion, beauty, retail and culture.



NAOMI HOLDS COURT

As the four-time Grand Slam champion, and new mom, gears up for the U.S. Open (where she bagged two of her championships), she talks about her mental game, Serena Williams and fashion inspirations.

By **Marisa Guthrie** Photographs by **Andy Jackson**
Styled by **Alex Badia**



Tom Ford viscose gown (available at Bergdorf Goodman); Christian Louboutin platforms; Chopard U.S. Exclusive Haute Joaillerie Collection earrings featuring 37.3 carats of sapphires and diamonds set in titanium; Suzanne Kalan 18-karat white gold and diamond Double Stack Diamond Eternity Band; Tiffany & Co. Schlumberger Stitches Ring in gold and platinum with diamonds. Tag Heuer Aquaracer Professional 300.



Louis Vuitton wool and cashmere dress and 18-karat white gold ear cuff with diamonds; Khaite crepe gloves; Bulgari 18-karat white gold Serpenti Viper Earrings set with full pavé diamonds. Tag Heuer Aquaracer Dates.

Naomi Osaka stands on top of a New York City taxi parked askew in the middle of East 41st Street in Manhattan. It is a sweltering July day and Osaka is shooting a commercial for drugstore makeup brand Maybelline, her bright red lipstick stays put in the 88-degree heat (real feel 93). Her mane of spiral curls is styled in an up-down 'do. She's dressed head-to-toe in Nike (her apparel sponsor since 2019 with a deal that pays her more than \$10 million annually) and holding a Yonex racket (another sponsor). She executes a series of quick, abbreviated forehands as the photographer shouts encouragement: "Beautiful!" "Nice!"

And since this is the tourist mecca of Bryant Park, a crowd begins to coalesce, a smattering at first, then swelling to a swarm with hundreds of smartphone-wielding onlookers clogging the sidewalk and spilling onto Fifth Avenue. Osaka continues to swing her racket. Turning her left hip slightly toward the camera, she looks out over the sea of people toward the New York Public Library. From her vantage point atop the yellow cab, she has an unobstructed view of Patience and Fortitude, the iconic marble lions that sit watch outside the library. Osaka spent part of her childhood in New York and she still finds the city liberating, even when the humanity bath is pressing in on her.

A New Chapter

"I've never thought of myself as famous," she says the next day. "When I think of famous people, I think of Beyoncé or Michael Jackson. They can't go outside. And for me, I love being outside, especially in New York. I feel like I can walk forever."

She pauses and laughs a little.

"And I feel like everyone in New York doesn't care. Like, we're all just living our lives. And for me, that's one of the biggest reasons I love New York. You feel like you're part of something and everyone is just trying their best in their own lives."

At 26, with a baby daughter and after a 15-month break from tennis, Osaka is in a new chapter of her life. She became an overnight phenom when she beat Serena Williams in an indelible 2018 U.S. Open to become the first Japanese player to win a Grand Slam singles title. (Osaka was raised predominantly in the U.S., but represents Japan in tennis, where she was born to a Japanese mother and Haitian American father.) A string of championships followed (at the Australian Open in 2019 and 2021, and the 2020 U.S. Open) making her, at that time, the highest-earning female athlete with prize money and endorsements of more than \$60 million.

By the time she lit the Olympic cauldron at the COVID-19-delayed Tokyo Summer Games in 2021, Osaka had achieved global stardom with more than a dozen sponsorship pacts across the U.S. and Asia (MasterCard, FTX, Beats, satellite broadcaster Wowow Inc., automaker Nissan and Japanese food giant Nissin). Unafraid to use her voice, and vulnerability, to focus the world's attention on racial injustice, she has parlayed her social clout and prowess on the court into an entrepreneurial mini-empire that includes fashion collaborations with Louis Vuitton, Levi Strauss & Co., Tag Heuer and multiple collections with Nike, a sports management company (tennis star Nick Kyrgios is a client), a production company (investors include LeBron James' and Maverick Carter's SpringHill Company) and a girl-focused sports nonprofit.

But her ambitions beyond tennis are still very much intertwined with the sport that has consumed virtually her entire life. And since she returned to the tour in January (after giving birth to her daughter Shai, who turned one in July), Osaka has yet to make it past the second round of a Grand Slam tournament. (She was knocked out in the third round at Indian Wells and was eliminated in the first round at the Paris Summer Olympics.)

But interpreting Osaka's comeback is, like Osaka herself, a little complicated. At the French Open, she was at match point in the second round with number-one seed Iga Swiatek, who would go on to win her third consecutive women's singles titles at Roland Garros. Less than two months later, Osaka lost badly to Emma Navarro (6-4, 6-1) in the second round at Wimbledon. After the loss to Swiatek, notes veteran tennis writer Ben Rothenberg, "She said, in very Naomi style, that she felt like she was playing well, but, quote, 'The results have not been resulting.' Meaning she's doing everything but winning."

Of course, success in tennis, as in most sports, is binary. Asked about her performance since she returned to tennis, Osaka's response conjures her recent effort at emotional equilibrium. "I've never been good [at losing]," she admits. "But I realize now, like as long as I learned from it, it's not something I should be ashamed about. Especially since coming back, I'm trying to be a lot nicer to myself."

A Father's Dreams

Osaka has been swinging a tennis racket since she was three years old. That's when the family moved from Osaka, Japan, to Long Island, N.Y., to live with her paternal grandparents so that her father, Leonard Francois, could begin the project of turning Naomi and her older sister Mari into the next Venus and Serena. (Her mother Tamaki and Leonard met in Japan when Leonard was a visiting college student from New York.)

Osaka's childhood was marked by long car rides with her sister to matches; she would pass the time drawing or writing, filling one notebook after another. Her mother worked a succession of low-wage jobs, sometimes sleeping in her car, in order to support her husband's dream of tennis stardom. When Osaka was 10 years old, the family moved to Florida, where the temperate climate made it easier to train year-round. If Naomi and Mari were aware of the hopes and dreams of their parents, it was not openly discussed in the home.

"It's not something that my parents ever sat me down and told me," Osaka says. "But I just knew. After school, we would go play tennis. When other kids were on summer vacation, we would go play tennis."

"It was not too fun," she continues. "It was fun in the moments that I was with my sister, that's what made it bearable. But as a kid, it's not necessarily fun [spending] eight hours on the court doing the same thing."

Mari, who never reached the upper echelon of the sport, retired in 2021. Today, Osaka is philosophical about her childhood. Asked if she ever objected to her father's mission to turn her into a tennis prodigy, she replies: "No, I didn't know that was an option. And I think that even if I did, it wouldn't have worked. So I just kept hitting the ball and eventually I started really liking the process and the challenge of it."

Like many top athletes, she has developed a set of rituals as coping mechanisms, which she characterizes as "not extreme," before reconsidering. "Maybe I just think they're not extreme," she laughs. "I have to put my right shoe on before my left shoe. And if I don't, then I have to restart. And I don't touch the lines of the tennis court, or the city logo. And my water bottles have to be completely straight."

Those who know Osaka say that her sister and mother have been her support system, but Osaka is something of a loner. Asked to name her ride-or-die, the person who is her rock, there is a long pause. "I don't know if this is going to backfire on me, but I feel like I support myself. When things are a lot, or I feel like I need to talk to somebody, sometimes I talk to myself, or I just go into a room and listen to music. I'm sure there are some problems that are too big for me to solve on my own. But I don't really like inconveniencing people. So I hate talking about my problems, I know everyone's going through something."

Coming Back

Pregnancy and the birth of her daughter Shai with Cordae Dunston, a rapper and her longtime partner, gave her a reprieve from the mental and physical grind of the tour, which is an odyssey of physical conditioning (on-court and off), near-constant travel ("I live in L.A., but I kind of only go there to change my outfit," she says) and the anxiety Osaka has long associated with chewing over unforced errors at televised press conferences. But becoming a mom also has given her the clarity to live for something other than tennis.

"Things I used to take for granted when I was younger, I can't afford to do that now," she says. "It's incredible how much work goes into being a tennis player. Maybe I didn't know that before. But now I'm definitely realizing it."

But she also found that she missed tennis, and two weeks after a difficult birth (she contracted a bacterial infection and had an adverse reaction to Pitocin, the synthetic hormone used to promote contractions), she was running drills at UCLA's track and field stadium.

"I don't think I really ever stopped training, or trying to train," she says, referring to her pregnancy. "My body is so used to it, it's weird not to do it. It's funny," she continues, "because after I gave birth, the nurse was telling me that I have to call her to use the bathroom. And I was telling her that I'm pretty sure I can just walk on my own. And then I had to demonstrate that I could walk."

Osaka's coach, Wim Fissette – a Belgian whose peripatetic coaching career has included stints with a slew of Grand Slam champions (Simona Halep, Kim Clijsters, Sabine Lisicki, Angelique Kerber and Victoria Azarenka) first began working with Osaka in late 2019 and returned to coaching her in the fall of 2023, after she gave birth. But the gaps in Osaka's playing career have had a cumulative effect in a sport that has only become more competitive.

"I told Naomi when she called me in September, I believe in you, but it's going to be very difficult because

it's not just coming back from pregnancy and getting back to your old level," Fissette says. "Tennis has evolved and we have to catch up. We need to be a lot better than you've ever been before. And that's something she knows, she accepts. She's ready. She's willing to work for that."

She is also working to make sense of a corrosive internal monologue of self-doubt that led her to withdraw from the French Open in 2021, and since last December she has been seeing a mental performance coach.

"Growing up the way she did, in the back of your head, you're always going to think you're doing something wrong if you say no, or if you object," says Simone Elliott, a former ballet dancer who also is Osaka's movement and mobility coach.

"She's so grateful for everything that tennis has given her. But now she's approaching it from a very different angle," Elliott says. "I see it in the way she responds when people ask her, 'When are you going to give Shai a racket? And she says, 'You know what, that's not my thing to decide.' You can see the connection with her own childhood, because she didn't have that space to decide. Naomi didn't get to dream."

Controversy and Then Stardom

With a blazing serve and massive forehand clocking in at more than 100 miles an hour, Osaka is a physically imposing player. Off the court she is unassuming, economic with words, speaking softly and purposefully, without much elaboration, her face a mask of serenity. Her discomfort with the spotlight may have been exacerbated by her initiation into it; her breakout moment at the 2018 U.S. Open was like walking through a fire into a blast furnace.

Serena Williams was vying for an historic 24th Grand Slam title, in a comeback match a year after giving birth to her first child. It was a match she was expected to win, but the chair umpire charged her three code-of-conduct violations, docking her a point and then a game, shifting the momentum of the match and setting off a verbal clash that overwhelmed the action on the court.

"That match is a cultural flashpoint," says Rothenberg, "it had all these different threads – race, gender, power."

It made international headlines with media pundits cogitating over the cultural implications of it for days afterward. Osaka was a supporting player in the drama. But, adds Rothenberg, "all of that heat was like a lot of rocket fuel that launched Naomi's star way further into orbit than you would ever normally get, even from winning the U.S. Open, or even from beating Serena at the U.S. Open, which is already a huge thing to do. But all that extra stuff made her a household name very quickly."

There were obvious signs that Osaka was uncomfortable with aspects of her newfound notoriety. (During the trophy presentation, she dissolved into tears, pulling her black Adidas visor over her face, amid deafening boos from the crowd at Arthur Ashe Stadium as Williams put a motherly arm around her shoulders.) And she has long been vexed with the way Williams – her role model and the gravitational force of Osaka's origins in tennis – was demonized.

"I have loved her from a very young age," she says. "I've written second and third grade reports on her."

Crucially, Osaka proved that the 2018 U.S. Open was not a fluke by going on to win three more Grand Slam championships. Her Japanese Haitian heritage and facility with social media made her a compelling avatar for a multiethnic, new-generation athlete. Her unpolished charm and displays of emotion endeared her to a young generation that prizes warts-and-all authenticity. In 2020, when the U.S. Open was played in a COVID-19-necessitated bubble without spectators, Osaka donned a series of masks emblazoned with the names of victims of racial violence. Many, including Breonna Taylor, Elijah McClain, Philando Castile, George Floyd and 12-year-old Tamir Rice, were killed by police.

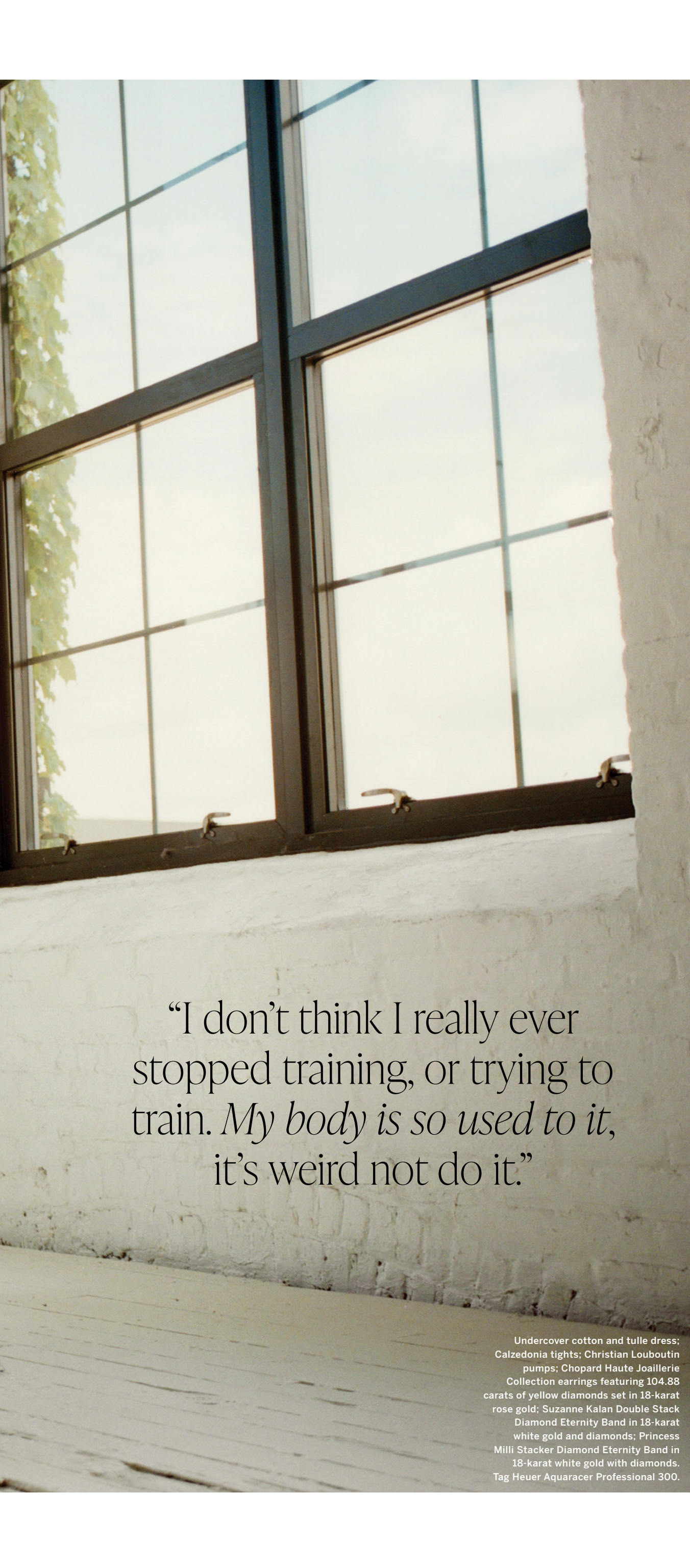
In the finals against former WTA number one Victoria Azarenka, she overcame a withering first-set defeat to take her third Grand Slam. When, during the on-court trophy presentation, a white ESPN anchor asked her what "message" she was trying to convey with the masks, Osaka answered evenly: "Well, what was the message that you got? That was more the question."

Finding Her Voice

In that moment, at least, she had found her voice in an environment (the confines of the post-match press scrum) that had long flummoxed her.

"It didn't scare me," she says now, allowing that playing in a mostly empty stadium made it easier. "Being in a bubble probably helped me out a lot, because I wasn't able to see ►





“I don’t think I really ever stopped training, or trying to train. *My body is so used to it, it’s weird not to do it.*”

Undercover cotton and tulle dress; Calzedonia tights; Christian Louboutin pumps; Chopard Haute Joaillerie Collection earrings featuring 104.88 carats of yellow diamonds set in 18-karat rose gold; Suzanne Kalan Double Stack Diamond Eternity Band in 18-karat white gold and diamonds; Princess Milli Stacker Diamond Eternity Band in 18-karat white gold with diamonds. Tag Heuer Aquaracer Professional 300.

anyone’s reactions. It felt like it carried me into winning because I wanted so badly to get everyone’s story across.”

And yet it is her own story that she has had trouble effectively conveying. She does not possess the unapologetic candor of Williams or the verbal polish of Swiatek. (When Osaka was learning the game, her father would coax her to yell “Come on” – the tennis battle cry – by promising her a quarter.) She finds it easier to write down her feelings, and she keeps notebooks to jot down her feelings and words of encouragement. Osaka has long used writing and sketching as a way to decompress and much of her current work with Elliott involves writing assignments.

“Writing is something that is very liberating for her,” Elliott says. “It’s become a passion.”

Osaka writes poetry and what she describes as short stories from “moments in my life.” She is also a voracious reader, devouring philosophy tomes including “It’s Okay Not to Look for the Meaning of Life” by Zen monk Jikisai Minami and “The Courage to Be Disliked,” by Ichiro Kishimi and Fumitake Koga, which posits that we cling to our problems because fear prevents us from confronting them. And she has read Andre Agassi’s bracing 2009 anti-sports memoir “Open” – in which he writes in searing detail about how he came to regard tennis as a prison foisted on him by the adults in his life (including an abusive father and a childhood coach) – about eight times.

Athletes, observes Elliott, “are constantly performing. And Naomi had to be this something and she was afraid that when she wasn’t that something that suddenly she would be disliked, or the fans would disapprove. This is something, especially with her cultural background, she really had to figure out. Where does she fit in? Where does she feel at home with herself?”

Fashion Collaborations

Even with those struggles, Osaka recognizes the advantages her stardom has conferred. For her, one of the real joys of being a famous tennis player has been her access to fashion collaborations. “I’m always thinking like, wow, I don’t know why they’re letting me do this, but I’m very honored,” she says.

In 2020, she teamed with luxury Scottish accessory’s brand Strathberry on a capsule collection of handbags and wallets and with Hanako Maeda’s Adeam on a ready-to-wear collection inspired by kariginu, the kimono-like costumes worn during kemari, a Japanese game resembling hacky sack that dates to the Heian and Kamakura periods. She has been a Louis Vuitton brand ambassador since 2021; she appeared in the French luxury label’s spring 2021 campaign, shot by women’s creative director Nicolas Ghesquière, wearing a brightly colored graphic print minidress. She also collaborated with Louis Vuitton for her Met Gala look the same year – a custom dress featuring a koi print designed by Mari, which Osaka described as an ode to her heritage.

In 2022 she teamed with luxury watchmaker Tag Heuer on a limited-edition \$4,000 timepiece featuring her personal logo, a bear holding a flower. Last year, she released a collection of sleepwear and intimate apparel with Victoria’s Secret. When she took the court on Aug. 27 at the U.S. Open in Flushing Meadows, she debuted her latest Nike tennis look, which she designed with Yoon Ahn, the Tokyo-based designer who also just released a full tennis collection for the brand.

“We both are from Japan,” Ahn says. “So we wanted to celebrate and connect to a particular subculture style that Japan gave birth to.”

Evolve, Osaka’s sports management company, and production shingle Hana Kuma, also offer a possible post-tennis landing pad. Both companies were cofounded with Stuart Duguid, Osaka’s longtime former agent at IMG. Evolve’s first major client was Australian tennis player Nick Kyrgios, whose off-court struggles including suicidal ideation, self-harm and alcohol abuse were detailed in the 2023 Netflix documentary “Break Point.” Today, Los Angeles-based Evolve has a growing roster of clients, including Russian women’s star Anna Kalinskaya, top-ranked American junior player Iva Jovic and China’s Yi Zhou.

Hana Kuma (which means “flower bear” in Japanese) launched as a partnership with The SpringHill Company. Last year, Hana Kuma raised \$5 million in seed money, spinning off from SpringHill, though the company is among Hana Kuma’s investors, which also include Epic Games, Fenway Sports Group Japanese conglomerate The Kinoshita Group and investment firm Disruptive. Hana Kuma’s projects have included a New York Times op-doc about Patsy Mink, the first Asian American woman to serve in Congress and the author of the landmark Title IX legislation, and a documentary about the Haitian women’s World Cup team. The through-line at both companies is diverse stories and perspectives, though an industrywide slowdown in content production has necessitated a pivot ▶



Undercover cotton and tulle dress; Chopard Haute Joaillerie Collection necklace featuring a 33.26-carat, pear-shaped yellow diamond and 61.38 carats of diamonds set in 18-karat Fairmined-certified white gold and 18-karat Fairmined-certified yellow gold.

at Hana Kuma away from documentary programming and toward branded content partnerships.

“When we started the company two years ago, we were thinking we’re going to make long-form and short-form documentaries,” explains Duguid. “And where we’ve actually been much more successful, in the short term, is doing brand work and activating for brands. Because while it may not be a good point of time in the media landscape, it’s a great time for women’s sports. And we are seeing a real hunger on the part of brands to partner with female athletes.”

Of course, how Osaka’s business empire fares is very much linked to her success on the court. Winning, concedes Duguid, “is important, but I think it also depends how you define important.”

“Naomi could live pretty successfully and be economically stable for as long as she wants if she never hit another tennis ball. I think she’s done enough in sport and culture that she’ll always resonate with a fan base and with a brand and with a company,” Duguid continues.

“But I also know how ambitious she is. I think if you want to build a business that can last post your own career, you probably have to play and win at the highest level for a sustained period of time.”

Advice From Kobe

For many athletes, the mental and physical aspects of the game work in tandem or in conflict. You must absolutely believe you can win, if you don’t, you will lose every time. For Osaka, the mental and physical are particularly intertwined. Her honesty about her psychological struggles dovetailed with a mass epidemic of anxiety and depression laid bare by a global pandemic. Today, “athlete mental health” has become a featured narrative of sports coverage.

But several years ago, when Osaka was buckling under the glare of the spotlight, Duguid put her in touch with Kobe Bryant. He thought the NBA superstar and father of three daughters could offer Osaka advice on navigating the

knotty thicket of media punditry, anonymous social media judgment and the pressure of elite competition. Bryant offered Osaka a visual metaphor as an object lesson. He told her to think of herself as a lion. She recounted the story in a video she made on Jan. 27, 2020, the day after Bryant and his daughter Gianna were killed in a helicopter crash in Los Angeles.

“Imagine that you’re a lion and you’re hunting your prey,” he told her. “You see a deer off in the distance... you see the lion looking at their prey, and they have gnats around their eyes. Think of the media and the press as gnats, and you’re the lion...never get distracted. You never see the lion trying to swat away the flies.”

Asked if she still thinks about the lion and the gnats, she smiles.

“I don’t know. I would say yes, if I feel like people’s opinions are overwhelming me. But I haven’t felt that way in a while. I’m sure there’s going to be a situation that arises where I’m going to have to remember that story again. But right now,” she says, “I’m kind of at peace.” ■



Schiaparelli ecru brushed wool and mohair coat embellished with hammered gold brass nipple bijoux buttons and gold thread signature measuring tape embroidery; Christian Louboutin pumps; Material Good Classic Diamond Tennis Necklace with Fancy Brown Diamond Drop in 18-karat white gold with 4.5 carats of fancy brown yellow diamond, 7.5 carats of round brilliant white diamonds; Chopard U.S. Exclusive Haute Joaillerie Collection earrings featuring 37.3 carats of sapphires and diamonds set in titanium.

Hair by **Lacy Redway**

Makeup by **Jessica Smalls**

Lighting by **Theo Choi**

Fashion market editor: **Emily Mercer**

Market editor, accessories:

Thomas Waller

Market assistant, accessories:

Kimberly Infante

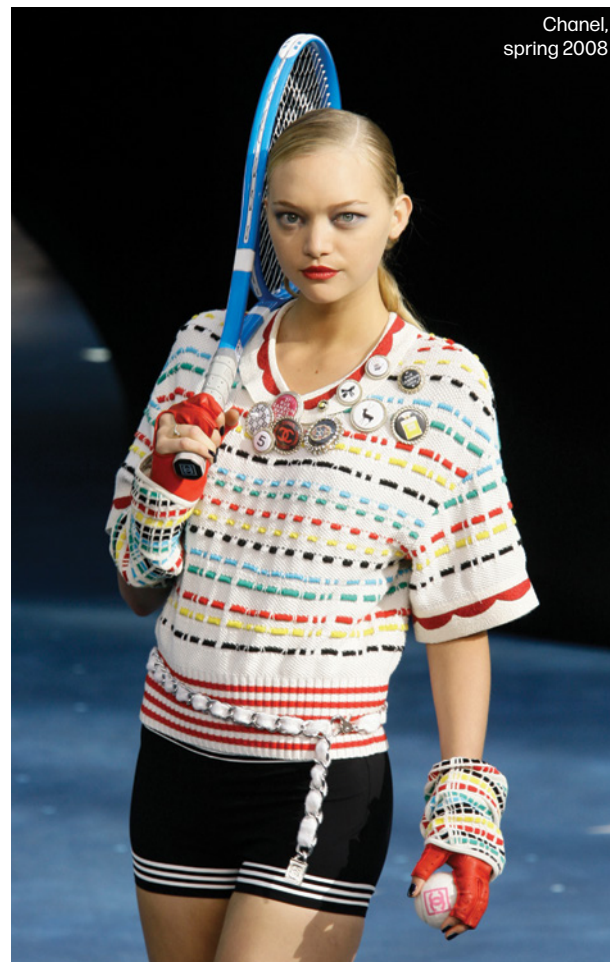
Fashion assistant: **Ari Stark**

First assistant: **Cyril Marion**

Second assistant: **Sangwoo Suh**

Tennis Time

From the early days of the sport, tennis has always been much more than just a game. From world champion Björn Borg to record-breaking Serena Williams, the tennis icons' influence in fashion and broader culture remains relevant throughout the decades, as seen in fall's strong assortment of the iconic preppy sport style. BY ALEX BADIA, LUIS CAMPUZANO, EMILY MERCER AND THOMAS WALLER



Chanel, spring 2008



Head Sportswear performance skort.



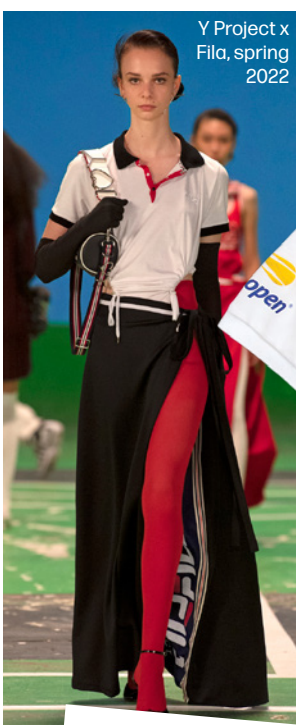
Ralph Lauren U.S. Open reversible bucket hat.



Roger Federer



Arthur Ashe Icon sweatbands.



Y Project x Fila, spring 2022



Ralph Lauren U.S. Open Performance Mesh Polo shirt.



DKNY, spring 1994



Dries Van Noten, fall 2016



Naomi Osaka



Sporty & Rich x Adidas Originals track quarter zip.



Wilson tennis bag



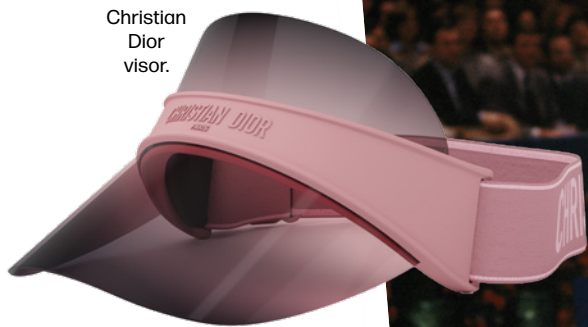
Nike Dri-Fit head tie available at Foot Locker.

Gola sneaker.



Rhude, spring 2024

Roger Federer and Naomi Osaka photographs by Getty Images; DKNY by Fairchild Archive; Chanel and Dries Van Noten by Giovanni Giannoni; Rhude by Dominique Matre



Christian Dior visor.



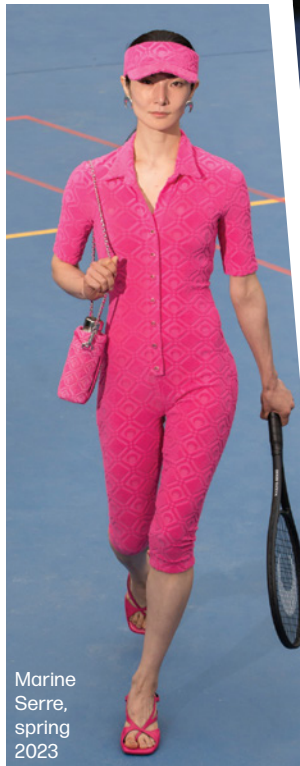
Jimmy Connors



Ralph Lauren U.S. Open Open Ball Crew Jacket.



Louis Vuitton Suzanne Racket Pouch.



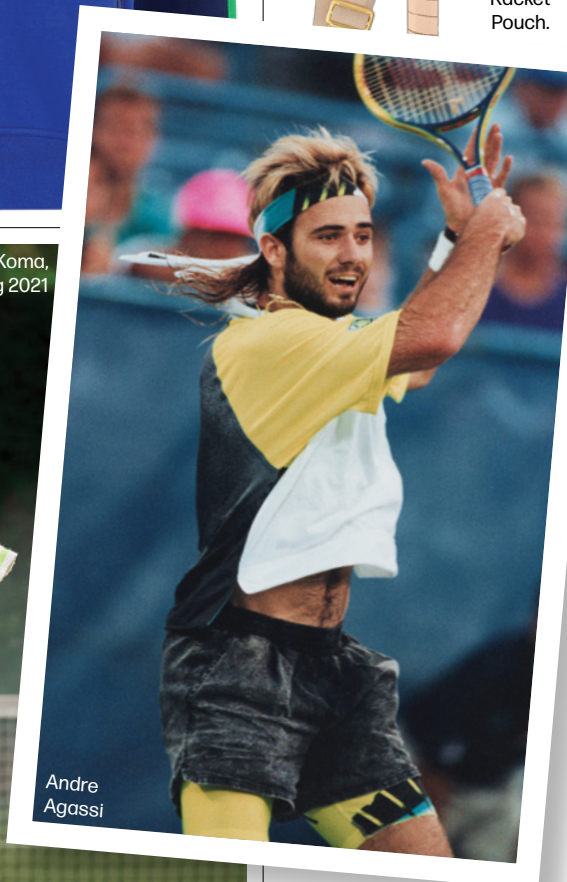
Marine Serre, spring 2023



"Match Point"



David Koma, spring 2021



Andre Agassi



J.Lindberg leith headband.



Ralph Lauren, spring 2004



Rene Lacoste

Ralph Lauren U.S. Open Ball Crew sneaker.



Lacoste socks.



Mango shorts.



Zendaya

Jimmy Connors, Andre Agassi, Rene Lacoste and Zendaya photographs by Getty Images; "Match Point" by Everett Collection; Ralph Lauren, spring 2004 by Robert Maitra



Fila, spring 2019



Gucci jacket and shorts.



Caara tennis quilted backpack tote.



EA7 Emporio Armani wristbands.



"Wimbledon"



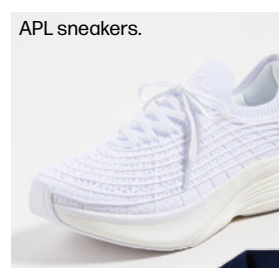
Lacoste, fall 2019



Boris Becker



Calvin Klein, summer 1976



APL sneakers.



Tory Burch sweater.



Off-White, men's spring 2017



Loewe x Paula's Ibiza scalloped knit miniskirt, available at Saks.



On sneakers.

Hermès, spring 2010



Chris Evert

Björn Borg



Tommy Hilfiger, fall 2024

Steffi Graf



Celine, spring 2012



Brunello Cucinelli jacket.



Thom Browne dress.



Dunhill, spring 2025



Arthur Ashe shorts.



Dior Homme, spring 1983



Adidas Court Jam Control at Champs.



Michael Kors, spring 2008



JAIME NIKE

Nike tennis bucket hat.



Björn Borg, Steffi Graf and Michael Kors photographs by Getty Images; Celine and Tommy Hilfiger by Giovanni Giannotti; Dior Homme by Fairchild Archive



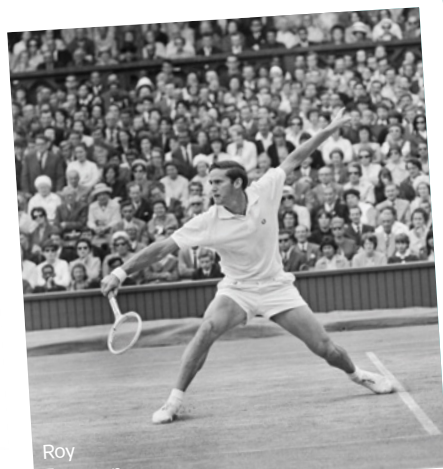
Celine triomphe tennis bag.

Miu Miu, spring 2021



Kule The Tennis Kap.

EA7 Emporio Armani jacket.



Roy Emerson

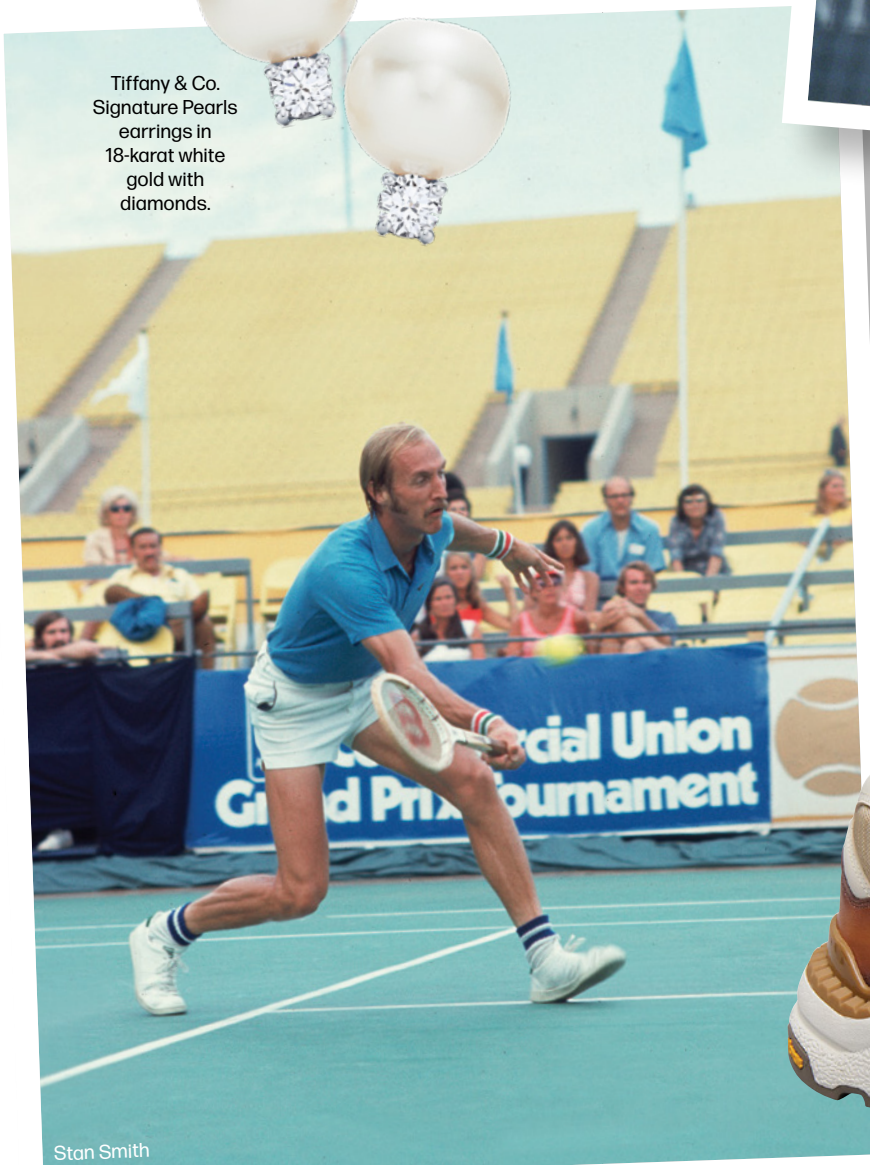


Gucci, fall 2017



Serena and Venus Williams

Tiffany & Co. Signature Pearls earrings in 18-karat white gold with diamonds.



Stan Smith



Thom Browne, spring 2009



Prada cotton cardigan, available at Saks.



Berluti sneakers.

Chanel,
spring 1993



John McEnroe



Reigning Champ
racket case.



"The Royal
Tenenbaums"

Brunello
Cucinelli
shorts.



EA7
Emporio
Armani top.



Juun.J,
spring
2025



Recreational
Habits Michelle
sleeveless polo top.



Brunello Cucinelli
tennis capsule,
spring 2024



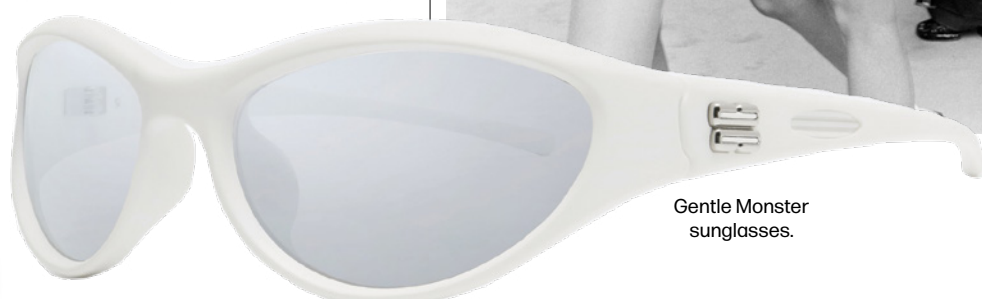
Geoffrey Beene
Tennis Collection



Recreational
Habits Brooke
golf skirt.



Martina
Navratilova



Gentle Monster
sunglasses.

Chanel, John McEnroe and Martina Navratilova photographs by Getty Images; "The Royal Tenenbaums" by Everett Collection; Geoffrey Beene by Fairchild Archive



Ox Hourglass bracelet with white diamonds set in 18-karat yellow gold.



Chaumet's Bee My Love half pavé diamond bracelet in white gold.



Tiffany Victoria Cluster tennis bracelet in platinum with diamonds.



Jemma Wynne Modern Deco diamond baguette crossover bracelet in 18-karat yellow gold.

Court Classic

The classic tennis bracelet gets reinvented for fall in a variety of designs and styles, such as Chaumet's Bee My Love half pavé diamond bracelet in white gold and Jemma Wynne's Modern Deco diamond baguette crossover bracelet in 18-karat yellow gold. Better get your game on. BY THOMAS WALLER



Anita Ko Zipper bracelet in 18-karat gold with baguette diamonds.



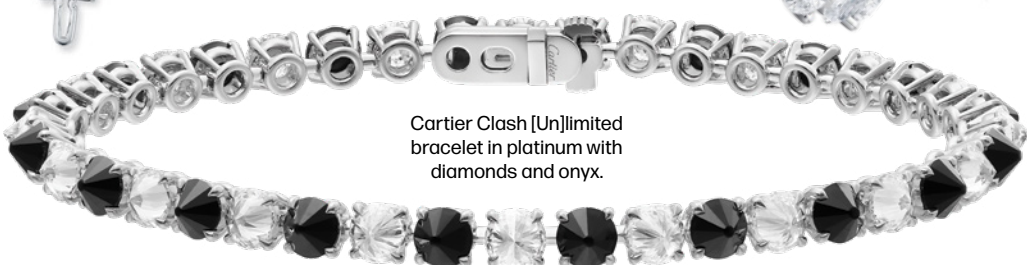
De Beers classic mixed fancy-cut diamond line bracelet set in 18-karat white gold.



Suzanne Kalan Classic Diamond tennis bracelet in 18-karat white gold and baguette white diamonds.



Harry Winston Sparkling Cluster diamond bracelet with round brilliant and pear-shaped diamonds set in platinum.



Cartier Clash [Un]limited bracelet in platinum with diamonds and onyx.



Fie Isolde Alfa Rainbow bracelet in 18-karat yellow gold with yellow sapphires.



Frederique Constant Highlife Chronograph Automatic.



Tag Heuer Carrera chronograph.

Rado Captain Cook x Cameron Norrie limited-edition watch.



Glashütte Original Seventies Chronograph Panorama Date watch.



Omega Specialties Paris 2024 Bronze Gold edition.

Timely Elegance

In the world of professional tennis, where points are won or lost in a split second, a subtle yet profound touch of elegance can often be spotted on players' wrists. Luxury watchmakers have long been a symbol of status and style for tennis stars, with horology standouts crafted in materials ranging from gold and platinum to stainless steel, ceramic and leather, contributing to the watch's durability but also to its sporty aesthetic.

BY LUIS CAMPUZANO



Rolex Datejust 36 Oystersteel and white gold piece.



Cartier Pasha de Cartier watch, extra-large model in steel.



Hublot Big Bang Integrated green ceramic watch.



Maurice Lacroix Aikon quartz chronograph.

A Community for Jewelry

A year into the launch of her business, fine jewelry designer Charlotte Macaulay talks to WWD Weekend about what's next for Ben Shoppe.

BY LAYLA ILCHI



Charlotte Macaulay



The Ben Shoppe's Vaults.

After extensive experience in the jewelry world at companies like Clare V. and Kate Spade, designer Charlotte Macaulay set out to launch her own fine jewelry brand, called Ben Shoppe, that brings a level of authenticity and community that she felt was lacking in the industry.

Instead of giving off an exclusive vibe like some fine jewelry brands, Macaulay invites customers into the world of Ben Shoppe, hosting supper clubs and trunk shows to personally meet customers and show them the intricacies and deep meaning behind her locket necklaces, which she calls "Vaults."

One year into business, this emphasis on community and bringing customers together to celebrate their milestones is still at the core of the business and is informing how Macaulay moves forward as she grows her brand into new categories and products.

"[Community] is something that's been missing from fine jewelry from what I've seen," Macaulay says. "I want to make sure that I'm continuing to bring it to the forefront of the brand. As I've said in the beginning days, it really goes hand-in-hand with the product because the product is meant to represent people, their lives, what they've been through and what they're looking to do in the future."

Macaulay says her community events have been a highlight for her first year in business. She's been excited to see how customers are resonating with the Vaults and their respective meanings, as well as how customers are gifting the pieces to close friends and family.

"One of the first lines of copy that I wrote for the brand was, 'Have you met Ben? Your best friend will introduce you,' and that has played out in many forms," Macaulay says. "It's also played out with mothers and daughters. Best friends have bought the same necklace that they wear together. It's just the organic growth that comes from one person buying it and then there's like a whole friend group

that has them, which is really wonderful to see."

Ben Shoppe's Vaults also play into this community aspect by representing a milestone or theme that customers can relate to. Macaulay's initial collection offered six Vaults that represented themes like strength, pride and companionship, among others.

Since launch, she's introduced three more Vaults – the Karma Vault (which represents putting out in the world what you want in return), the Show Vault (which represents showing up and putting in effort) and the Token Vault (which represents friendship).

"I wanted to be able to have each Vault really represent its own thing and have its own aesthetic, but be broad enough that it can really relate to many things for a customer," Macaulay says. "I've tried to think about challenges in my life, challenges in my friends' lives, celebrations in all of those places and what are the main themes there and apply those to each piece."

Each Vault has many layers to its design and takes inspiration from vintage pocket watches. There's the exterior, which is uniquely designed in various shapes and with 14-karat recycled gold and enamel, as well as the interior design, which also has a unique design and a hidden message. The Vaults are paired with a chain that has a front clasp to make it easy for the wearer to put on themselves.

Ben Shoppe's designs come from a place of nostalgia, according to Macaulay, who was inspired by her mother's English background and her summers visiting the coastal town of Swanage in the southeast of Dorset, England. The designer says that reminiscing on her childhood memories in England makes her feel instantly comforted, and she wants to bring that feeling to Ben Shoppe's designs.

"Just walking around that town is walking around in history – everything is so old," she says of Swanage. "There's so many great signs, colors and shapes of plaques. All those little details were not lost on me at such a young age. I was there every summer from like birth to 17. The other part was that my first experience of a city was London, so we would be down on the coast, but we would go up to London like three times in the summer and taking the train – it was the steam engine – and you go through a

town with a ruined castle and it's just all those old things. In the brand you see those details and the Victorian details really come from that time and from all my exposure to that."

Macaulay has continued to build out her jewelry offerings over the last year, keeping in mind her commitment to accessibility. In June, Ben Shoppe introduced a sterling silver collection, reinterpreting the Vaults in the material. The collection ranges in price from \$450 to \$850, in comparison to the \$3,000 to \$6,000 range for her Vaults in 14-karat recycled gold.

"What I want is [Ben Shoppe's collections] to look like an amazing jewelry box you've discovered, and you open it up and it's not necessarily that they all match and are a perfect collection, but that it is a collection of items and they're all really special and unique," Macaulay says. "That's how I view our customers, too. Everybody is special, unique and different."

For her next year in business, Macaulay plans to introduce more mixed metal pieces, especially chains, to offer more accessible price points.

She's also introducing her first collection of earrings this fall, which is her first category expansion since launch. The earrings are interpretations of existing Vaults and are designed with their own unique details, such as hidden messages and symbols. Macaulay also plans to release a line of bracelets next spring, to experiment with new materials like quartz and to introduce more iterations of the brand's heart-shaped jewelry.

Macaulay will continue to host her community events, like trunk shows, supper clubs and her interactive series called "Ben in Conversation."

She plans to grow her team by bringing on someone to focus on sales, merchandising and finance. Macaulay notes the role will help her continue to focus on her designs as time management has been one of her biggest hurdles during her first year in business.

"If the product doesn't have meaning and doesn't follow what we're all about, which is representing different moments in people's lives, then I don't want to do it," she says. "It's about making sure that I have the time to do those things. As far as challenges for the year, it's about where my time is best spent. So, design is really something I want to make sure that I'm able to focus on."

7 Ways to Wear AI

Artificial intelligence just got cuter. BY ADRIANA LEE

Wearable gadgets are smarter, cuter and boast more features than ever, thanks to artificial intelligence. While existing devices get a boost from AI, others are fanning out to stake their claim in other anatomical territory.

Some people may recoil at the thought of donning a bot as they go about their business – and there are good reasons for that, from concerning AI hallucinations to privacy issues – but that’s not dampening enthusiasm for the concept. In fact, Grand View Research, which pegs the AI wearables market at \$62.7 billion this year, expects it to more than double to \$138.5 billion by 2029.

When it comes to product categories, features and aesthetics, the options are broad and expanding fast. Wearable AI pins seem to be all the rage among some start-ups, and there’s some argument for that, with the brooch comeback on recent runways. Too bad most of them fundamentally fail at either fashion, function or both. (Just ask the much-hyped, but ultimately disappointing Humane Ai Pin, a wearable that aimed directly at tastemakers during Paris Fashion Week last year, only to crash and burn amid devastating device reviews this spring.)

Now the race is afoot to figure out what people actually want. Here are a few examples that grabbed WWD’s attention across eyewear, rings and other things.



Ray-Bans by Meta Meta’s partnership with eyewear giant EssilorLuxottica has produced a range of camera-, speaker- and mic-equipped Wayfarers and other models. Then 2024 brought major updates, including more styles – we like Skyler, the latest cat-eye frame – new colors plus livestream capabilities and new features, courtesy of Meta AI.

The chatbot can now dish contextually aware information, language translations and even styling advice. “Seeing” through the itty-bitty-yet-impressive shooters, Meta AI can look at a shirt and explain what goes with it. Future AR glasses, which could let people virtually try on the looks too, are in the works. The effort would get a boost if Meta takes a stake in Luxottica, as recent reports suggest. **Price:** Starts at \$299

Oura Ring Whenever tech talk turns to smart rings, Oura is usually at or near the top of the list, thanks to sleek styling, long battery life and well-thought-out features. Because it doesn’t just track health, fitness and wellness – including sleep, stress and menstrual cycles – it helps make sense of the data and gives targeted advice, so people can take action.

Then in July, AI made it even smarter. The new Oura Advisor amounts to a 24-7 health coach that follows the wearer’s habits, even through life changes, as well as answer questions. The result is a tailored support system of “personalized insights, recommendations and encouragement,” according to the company. **Price:** Starts at \$299, not including subscription (\$5.99 monthly or \$69.99 yearly)



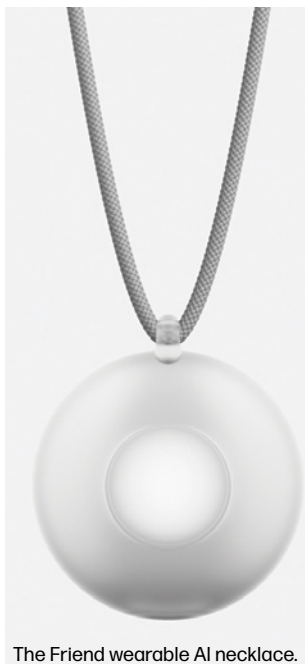
Oura's Gen3 Heritage ring.



Samsung's debut smart ring, the Galaxy ring.

Galaxy Ring The main thing to know about Samsung’s very first smart ring is just that: This is a first-generation device from a big tech company known for big swings. Here, that translates to a premium wearable, with a premium price tag. The high quality is tangible – from the excellent construction of the titanium body to the slim profile, which feels slightly thinner than the Oura. There’s even a clear, “jewel box” charging case.

Things get less precious with functionality. The ring’s data tracking, accuracy and full platform integration need work. Software updates can fix a lot of this, and since Galaxy AI powers the insights, it will learn over time. There’s also no subscription fee, which can take the sting out of waiting. But really, this ring is for early adopters (with compatible Galaxy smartphones) willing or excited to watch the tech grow up. **Price:** \$399



The Friend wearable AI necklace.

The Friend If people find an unassuming puck design charming, it would be fitting for a wearable that just wants to be everyone’s buddy. But for The Friend, specifically, a disarming vibe is crucial. Because, as an always-listening AI wearable, it’s already creeping people out (including the tech press). And it hasn’t even shipped yet.

Ultimately, The Friend is a companionship bot, with interactions that mimic the feel of texting with a pal. Tap a button, and the AI sends casual, friendly or supportive remarks to the phone based on the wearer’s activity, environment or anything else it gleans

about the person’s real-time situation. That’s it. It’s a simple premise, but the device has still drawn plenty of heat, from privacy concerns to the idea that AI could fill in for human friendship.

It can’t help you move or share a salad, of course. It just listens and interacts – which, it turns out, are exactly what loads of people are painfully missing in the digital age. A 2023 Meta-Gallup survey revealed a loneliness epidemic that affects one in four adults worldwide. It’s worse in the U.S., hitting one in two adults, according to Surgeon General Dr. Vivek Murthy.

So is The Friend creepy, like someone took the Spike Jonze film “Her” way too seriously, or is it helpful? Maybe it’s both. Or neither. Whatever else it is, however, it is clearly a sign of the times, in multiple ways. This is tech taking aim at a problem that it probably helped create, and a show of humanity’s ambition – and unease – with AI. That’s a lot packed into one little puck. **Price:** \$99, ships January 2025

Limitless Pendant

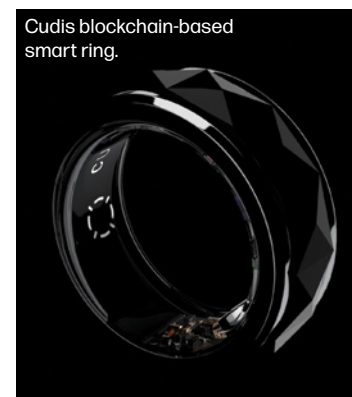
By snapping this magnetic clip-on onto a garment, professionals can offload the drudgery of taking meeting notes with their very own AI “memory assistant.” Of course, it can’t do the job if it’s left at home or shoved in a drawer because people are too embarrassed to wear it. Limitless understood this early on, which is why it enlisted Ammunition, the industrial design mastermind behind Beats by Dr. Dre.

The device may have been built for business – as an AI tool to capture conversations and suggest actions based on what’s said – but that doesn’t mean it has to look stuffy. Ammunition understood the assignment. Its handiwork shows up in the brushed aluminum circles, simple clamshell design, colors and modern design that would work everywhere from corporate to creative settings.

Price: \$99



The Limitless pendant.



Cudis blockchain-based smart ring.

Cudis Smart Ring

BeatBit Wellness Labs wants to topple Oura in health, wellness and AI coaching with a physical device born out of the digital generation, especially the Web 3.0 set or gamers. As a blockchain-based smart ring, Cudis would be right at home on an avatar’s finger. Although its

angular ceramic detailing and titanium base feels a bit chunkier than the Oura, there’s an unexpected delight, especially for the fidgety, with a center band that twists and rotates.

Thanks to blockchain, BeatBit protects users’ wellness information like a digital Fort Knox, but the data, which is encrypted and anonymized, can still benefit worldwide research and train AI health models. If philanthropy isn’t enough motivation, maybe health coaching via ChatGPT is, along with a rewards system, so people can monetize their own data and get premium features without extra fees. **Price:** 1.5 SOL on the Solana Blockchain, or \$269 USD



Lucyd powers Nautica and Eddie Bauer glasses, with Reebok glasses expected in the fourth quarter.

Lucyd Eyewear In 2024, Innovative Eyewear, maker of the Lucyd line of bluetooth audio glasses, has been taking the concept of AI eyeglasses directly to the fashion industry – and household names like Nautica, Eddie Bauer and Reebok are answering the call.

The big difference between these and Meta’s facewear is the lack of camera, as Lucyd-powered spectacles are designed for personal audio only. Think features like taking calls, playing music and conjuring Google Assistant or Siri, as well as accessing ChatGPT via voice. Turns out, the omission is a feature, not a bug, because it allows Lucyd to easily change out the central face plate and offer a huge range of frame styles – even metal aviator rims.

The arms are a little chunky, as is the case with Meta’s wearable, though on the Ray-Bans, it’s in service of a bit better audio quality. However, from the front, Lucyd’s eyeglasses are virtually indistinguishable from regular eyewear. That’s a huge win. Nautica and Eddie Bauer smart glasses began shipping earlier this year, and Reebok is expected sometime between October and December. **Price:** Nautica models start at \$199, Eddie Bauer styles start at \$249

Essentials Only

Could essential minerals be skin care's new power ingredients?

BY NOOR LOBAD PHOTOGRAPH BY RYAN SEGEDI PROP STYLING BY NICOLE LOUIE

Minerals – which have historically “played more of a supporting role to ingredients like retinol, vitamin C, hydroxy acids and peptides,” said cosmetic chemist and Beautystat founder Ron Robinson – are gaining a more prominent role in topical skin care.

And for good reason: research indicates zinc can address inflammation; magnesium and copper both boost elasticity, while potassium, an electrolyte, has hydration-regulating properties. As more testing is done on the topical benefits of minerals, “there’s opportunity for brands to tap into them as the new wave of star skin care ingredients,” said Robinson.

Here, the brands leading the pack.



1. Kleos+Klea IÓ Essential Minerals, \$109

One of four products comprising Cosmedix and Osmosis Beauty founder Tammy Demos' new preservative-free skin care brand, this delivers 77 trace minerals including selenium, sodium and chromium. Launching Sept. 5.

2. PCA Skin Hyaluronic Acid Microneedle Eye Patches, \$109

Containing 1,254 self-dissolving microneedles, each patch is infused with hyaluronic acid, copper, amino acid and hawkweed extract to reduce the appearance of wrinkles.

3. Mara Clear Skin Mineral Milk, \$64

Meant to address blemishes, this combines magnesium, zinc and copper to detoxify, plus salicylic and mandelic acids to gently exfoliate.

4. TOWER 28 SOS Daily Balancing Gel Cleanser, \$20

A pH-balancing cleanser that taps copper, magnesium and zinc, as well as oat and aloe.

5. Shani Darden Skin Care Sake Nourishing Essence, \$59

Mineral-rich sake water, plus bamboo shoot water and green tea extracts, hydrate and fortify the skin barrier. Launching Sept. 16.

6. Allies of Skin Copper Tripeptide and Ectoin Repair Serum, \$199

Copper lysinate, copper tripeptides and 2 percent ectoin address cellular damage and increase skin firmness.

7. Origins Clear Improvement Acne Clearing Hydrating Lotion, \$39

This blemish-targeting cream is formulated with 1.5 percent salicylic acid; oil-absorbing zinc and witch hazel, and skin-soothing licorice root.

8. Ursa Major Green Slate Face Polish, \$48

Volcanic ash, aluminum oxide and salicylic acid exfoliate, while birch sap moisturizes and delivers potassium, zinc and other complexion-boosting ingredients.

9. Clearstem Skinspray All Day, \$38

This hypochlorous acid spray not only kills bacteria, but offers a dose of hydration thanks to its use of magnesium PCA.

Only Fragrances in the Building

In light of the Season Four return of Hulu's "Only Murders in the Building," WWD imagines six of its main characters as fragrances.

BY NOOR LOBAD



Mabel Mora

SELENA GOMEZ

On a literal level, Mabel Mora and By the Fireplace have in common their spicy exteriors but warm hearts, with Mora's deadpan sense of humor being akin to the scent's clove and pink peppercorn top notes, while a fierce loyalty to her partners-in-fighting-crime, the cashmeran and vanilla accord base. But By the Fireplace is, above all else, about its eponymous vibe – and considering her presently unclear living situation and lack of a steady job, what is Mora about if not, simply, vibes?



Maison Margiela
Replica By the Fireplace
Eau de Toilette, \$165



Charles-Haden Savage

STEVE MARTIN

Retired TV detective Charles-Haden Savage, seemingly loved by all with whom he becomes acquainted, is the human opposite of an "acquired taste." Not so different from Calvin Klein's woody-fresh CK One, which became the first unisex perfume to make it big following its launch in 1994 – a harbinger of the genderless wave that would take the category by storm decades later. Considering his penchant for the classics when it comes to liquor and music, it's only right to pair him with a similarly timeless scent.



Calvin Klein CK One
Eau de Toilette, \$75



Donna Williams

DA'VINE JOY RANDOLPH

No-nonsense detective Donna Williams is all but Juliette Has a Gun's Not a Perfume in human form. Launched in 2010, the cult-classic, single-note scent brings cetalex – an ambergris-like synthetic molecule often used as a base note – center stage for the ultimate your-skin-but-better scent. Considering her no-frills approach to doing her job (and dealing with the true crime aficionados that at times impede it), Not a Perfume embodies precisely the level of pragmatism Williams makes it clear she'd like to see more of in the world.



Juliette Has a Gun
Not a Perfume, \$150



Oliver Putnam

MARTIN SHORT

It's only logical to pair Francis Kurkdjian's bright lights-inspired Grand Soir with larger-than-life Broadway director Oliver Putnam, whose commitment to the bit knows no bounds – from making someone pause mid-sentence so he can more accurately time a spit-take, to getting entangled in a real-life murder mystery while directing a comeback play about one. The quadruple-threat (singer, dancer, actor, director) and amber-cinnamon composition are a match made in theatrical heaven.



Maison Francis Kurkdjian
Grand Soir
Eau de Parfum, \$245



Sazz Pataki

JANE LYNCH

Someone was going to be assigned Dior Sauvage, and who better than Mrs. Steal Yo Girl herself? The smooth-talking stunt double and repeat girlfriend snatcher – who has aptly nicknamed herself "Sazzmatazz" – is perhaps less emblematic of the 2015-launched fragrance itself than of the lore it has been assigned by its teen-boy and twentysomething devotees (and their equally staunch female counterparts, who've deemed the ambroxan-infused scent a dating red flag). Plus, it just makes sense that Pataki would opt for the kind of fragrance that can be smelled from a mile away. (Honorable mention: Guy Laroche's Drakkar Noir.)



Dior Sauvage
Eau de Parfum, \$145



Loretta Durkin

MERYL STREEP

If her Broadway acting big break hadn't at last come to fruition in the third season, we wouldn't have put it past Loretta Durkin to forge a career as a clean fragrance influencer on #PerfumeTok instead. With notes of cedarwood, sandalwood and smoky incense, Abbott's sustainably sourced Sequoia evokes the spirit of Putnam's braid-sporting, paisley print-loving romantic interest, played by three-time Oscar winner Meryl Streep. And, like all of Abbott's fragrances, Durkin's lifelong flair for show biz, too, was made in New York.



Abbott Sequoia
Parfum, \$88

Are Run Clubs The New Nightclubs?

Whether platonic or romantic, it seems run clubs are the new way to meet people, replacing dating apps and bars. BY EMILY BURNS

Run, don't swipe. That's the ethos of run clubs these days.

It may have seemed like a novelty on "Sex and the City" when Miranda happened to meet a guy while training for the New York City marathon, but with the proliferation of run clubs around the city and beyond, this is the new norm.

With groups popping up across the country, run clubs, of course, offer an affordable means for working out, but they also foster relationships – both platonic and romantic. New runners and marathoners alike are taking advantage of the opportunity, kicking dating apps, nightclubs and heavy drinking to the curb.

For Slow Girl Run Club, a pace-inclusive group in New York, it's all about connection. Isabel DiGiovanni started the group in fall 2022 while training for the New York City marathon and seeking like-minded runners. What started with a small group of women has now turned into up to 80 attendees weekly.

"I've seen people form complete friend groups from the club," says DiGiovanni, noting that the 11- to 12-minute pace allows people to actually hold conversations throughout the run.

For example, Jenna Giordano, a Slow Girl Run Club regular, quickly made friends by attending.

"I went for the first time alone. I was scared, so nervous, too scared to talk to anybody," she recalls, noting it's "like a rite of passage" to be nervous the first time you attend a run club.

However, the slower pace and social vibe made it easy for her to connect with DiGiovanni and another attendee. Now, the trio have a group chat that they text in nearly every day, according to Giordano.

"It's very rarely we're talking about running anymore because we've just become friends," she says. "The great thing about run club is that we all have this shared hobby that doesn't necessarily prioritize drinking or going out."

Similarly, influencer Reneé Noe's run club, which travels nationwide, brings people together.

"You have girls meeting who probably wouldn't meet otherwise," Noe says, adding that she decides where to host each run based on her community's feedback.

She continues: "When we went to Nashville, I remember seeing a couple weeks later, a group of girls who went to that run club [tagged me in a post] and they made their own run club."

Mallory Kilmer has a similar social-first approach with her run club appropriately named No More Lonely Runs. Upon moving to New York, Kilmer, who has more than 41,000 followers, posted on her Instagram story encouraging people to meet her for a run. On a cold February day, six women showed up and ran the full Central Park loop with Kilmer.

"The seven of us went to a local bagel shop, which we still go to every Saturday that we're in Central Park," she says. "We sat there for an hour and a half just talking and hanging out. It was the most euphoric experience."

This social euphoria brings a whole new meaning to the term "runners' high." Now Kilmer hosts a weekly run on Saturdays and speed workouts on Wednesdays. While 100 attendees is the average, she's seen 200-plus runners at times, always welcoming a new face each run.

"There's always a social 30 minutes-plus afterwards," Kilmer says. "Everyone at that point is feeling the runners' high and wants to hang out and meet people."

She has made it a rule that people have to make a new friend at each run, and it's definitely working.

"I remember getting tagged in an Instagram story, and it was a group of girls," she recalls. "They went to a wine bar, and it said, 'from run club friends to real life friends.'.. I realized this is more than just a run club."

Additionally, she has seen some dates come to fruition following run club meet-cutes – but no long-term relationships just yet.

While many are able to meet like-minded friends at run clubs, some are also finding romantic connections. For example, Ruth Axton met her boyfriend of six months at an electrolyte-tasting event hosted by a member of their go-to run club, Endorphins, which has a cohort in New York City and is also expanding nationwide. Until that point, Axton had gone on some unsuccessful dating-app dates.



Lunge Run Club



Reneé Noe with her run club.



Slow Girl Run Club



No More Lonely Runs

"We didn't know anybody else there very well. We just met each other, then got to talking and then were friendly for a while [and] hung out at runs," she says.

On Monday runs, which weren't based on pace groups, he would find her and they would talk the whole time.

"We would always end up running together and talking about very random things... We talked for 40 minutes about how I hate the newest 'Batman' movie, and he thinks it's the best piece of cinema ever made," she says. "In February, we started talking more, and then finally, he asked me on a date."

Six months later, they're still going strong and, of course, still running.

While any run club could be an opportunity to meet a partner, one New York-based group in particular, Lunge Run Club, is taking it a step further by targeting singles specifically. Lunge was born from the dating app of the same name which connects people based on where they work out.

"[Lunge chief executive officer Steven Cole] saw a market for a singles run club because run clubs are a great way to meet people, but nobody was marketing it as singles-specific," says Rachael Lansing, the head of Lunge Run

Club. "We created the first-ever singles-oriented run club. We put community first, and the running is secondary."

Each Wednesday, Lunge hosts more than 1,000 runners, evenly split male and female and of all sexual orientations, looking to make a romantic connection, for a three-mile run or 1.5-mile walk. Afterward, everyone convenes at two bars, mingling with the intention of finding love.

"People are being so intentional about putting themselves out there and stepping out of their comfort zone with the intention of meeting someone," says Lansing.

While the club is in its infancy, there have already been success stories. Singles come to the weekly runs dressed in all black, while couples show up in colors.

"We have had five success stories of people actually showing up in colors," Lansing says.

While Lunge is just starting in New York, the company plans to expand its singles-only run club to other cities. Whatever runners are seeking – relationships, friendships or just a good workout – run clubs seem to be doing it all.

"[Run club] was the perfect marrying of, 'let's try to get back into exercise,' says Axton. "Let's try to figure something out that'll make me feel good and also meeting new people."

Fashionable Fragrances

Designer fragrance is on a high, and a crop of summer-inspired and spice-infused fragrances have entered the chat. BY NOOR LOBAD

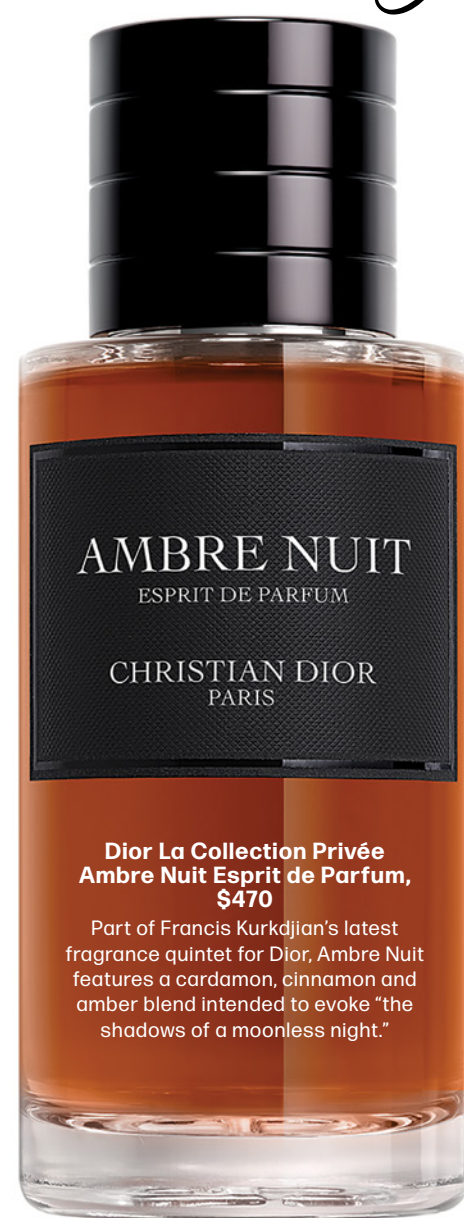
Chloé Atelier des Fleurs Nuit D'Oranger Eau de Parfum \$170

Part of Chloé's new Atelier des Fleurs trio, Nuit D'Oranger lives up to its name, combining notes of bitter orange and pink peppercorn with patchouli and yerba mate for a juice encased in a night sky-inspired flacon.



Prada Virtual Flower Eau de Parfum \$165

Seeking to rethink the norms of floral fragrance, perfumers Nadège Le Garlantezec, Shyamala Maisondieu and Antoine Maisondieu harnessed AI to iterate this perfume's jasmine and neroli heart to satisfaction, also adding a touch of ambrette and musk for warmth.



Dior La Collection Privée Ambre Nuit Esprit de Parfum, \$470

Part of Francis Kurkdjian's latest fragrance quintet for Dior, Ambre Nuit features a cardamon, cinnamon and amber blend intended to evoke "the shadows of a moonless night."

Tory Burch Sublime Eau de Parfum \$155

Fronted by Kendall Jenner – who Burch said embodies the "quiet power" this rose-, vetiver- and ivy-infused fragrance aims to elicit – Sublime is housed in a glass bottle which brings an abstract take to the designer's signature monogram.

Rabanne Million Gold Eau de Parfum \$140

Rabanne's XL link – a mainstay motif across the fashion house's accessories and apparel offerings – adorns the flacon of this ultra-woody fragrance, which taps sandalwood, cedarwood, amber and cinnamon bark oil.

YSL Beauty Libre Flowers and Flames Eau de Parfum Florale \$165

Adding a dose of warmth to YSL's original Libre fragrance, Libre Flower & Flames' "sun-kissed" interpretation marries coco-palm tree flower and solar lily flower to a vanilla-rich base.



Tom Ford Eau D'Ombre Leather Eau de Parfum \$200

Coriander, ginger and cardamom join a heart of leather accord in Tom Ford's latest juice, inspired by the American West.



Gabrielle Chanel L'Eau Eau de Toilette Spray \$172

Meant to encapsulate the carefree spirit of Coco Chanel, this rose-gold fragrance is infused with four florals: jasmine, ylang-ylang, orange blossom and grasse tuberose, while berry top notes aim to add a flash of spontaneity.

Nichequake

A rising crop of niche fragrances aim to bring a sense of whimsy and adventure to everyday life. BY NOOR LOBAD

For the #PerfumeTok-pilled among us, the rise of the niche fragrance category is the gift that keeps on giving. Launching a perfume inspired by a bronze Olympic medalist horse's unruly spirit? Great! Or one that spurred in you a sexual awakening whilst in development? Ditto. Beyond intricate juices and novel note pairings, the appeal of niche fragrances lies largely in their eccentric backstories. Here, the latest in the category.

Maison d'Etto Verdades Eau de Parfum, \$375

Inspired by the now-retired Team USA horse, Verdades, and his bond with his longtime rider, Laura Graves, Maison d'Etto's Verdades is a celebration of connection – with whomever and wherever it is found. Featuring Tunisian neroli, jasmine, vanilla bean and Indonesian patchouli, the offering marks the equestrian-inspired fragrance brand's first new launch in three years, and was developed alongside perfumer Julien Rasquinet.



Liis Of True Minds, \$175

Shakespeare's Sonnet 116, which pays tribute to the unwavering nature of love, was the impetus for West Coast-based Liis' newest perfume. If one were to dissect the composition of the juice in parallel to that of the poem, top notes amaretto and nutmeg would be the marriage of true minds, while the golden patchouli and labdanum base, Shakespeare's immovable conviction throughout. ("If this be error and upon me proved / I never writ, nor no man ever loved.")



Ellis Brooklyn Dear Sky Eau de Parfum, \$115

Bee Shapiro's sustainable fragrance range has gained an American West-inspired addition with this fruity-floral amalgam, which features notes of honeydew melon, tuberose, white peony and ambrette – plus seven upcycled ingredients.



Parfums de Marly Palatine Eau de Parfum, \$375

Launching Sept. 10

Babe wake up, new Parfums de Marly is about to drop. Come Sept. 10, the TikTok-loved fragrance brand will introduce Palatine, its latest fruity-floral women's fragrance which features top notes of mandarin and bergamot; a heart of violet petal and lavandin, and a sandalwood-vanilla base.



Ex Nihilo Speed Legends Eau de Parfum, \$355

If adrenaline were a fragrance, it would be Ex Nihilo's Speed Legends. Propelled by a mission to "transcend time and space" through scent, perfumer Jordi Fernández combined base notes of vetiver and tonka bean with a splashy top layer of bergamot, mandarin and pink pepper for the French perfume house's latest.



Henry Rose Jake's House BVI Eau de Parfum \$120

Michelle Pfeiffer's 2019-founded Henry Rose – a forerunner of today's "clean" fragrance wave – has reimagined its original Jake's House scent, adding coconut accord to its base of white amber, musk and peony. The result? A blend which seeks to evoke the celestial lull of the British Virgin Islands' seaside – or at least the satisfaction of setting your "out of office" reply.

Veronique Gabai Délices des Bois, \$275

Launching September

"A forbidden fruit which there is no reason to resist" is how beauty and fashion veteran Veronique Gabai describes her sensual newest creation, which taps fig, neroli, sandalwood and musks in an aim to capture the feeling of all-consuming passion through scent. TLDR: we know at least one good thing came out of Adam and Eve's expulsion from the Garden of Eden.



Kilian Paris Old Fashioned, \$275

A new gem, brought to you by an enduring classic: Kilian Paris' Old Fashioned is an ode to its eponymous, crowd-pleaser cocktail. The fragrance taps wheat absolute, davana and cedarwood essence to evoke the auburn liquor, while tolu balsam elicits the oak distillery barrels that house it.





A black amber necklace hangs before a reproduction of "Lady With an Ermine."



Oiselet de Chypre



Inside the "Leonardo da Vinci and Perfumes of the Renaissance" exhibition.



Paul Poiret's "La Rose d'Irbe" dress.

The Art of Fragrance Takes On New Meaning

Increasingly, perfumes are adding new dimensions to art exhibitions, including at "Leonardo da Vinci and Perfumes of the Renaissance." BY JENNIFER WEIL AND JAMES MANSO

Art exhibitions, increasingly, can let you follow your nose. That is the case with "Leonardo da Vinci and Perfumes of the Renaissance," which is being shown on the grounds of the Château du Clos Lucé. The stately red brick building in the Loire Valley was the polymath's last home before he died in 1452.

The exhibit artfully interweaves the life trajectories of da Vinci and his mother Caterina, of which was little was known until a recent discovery by Carlo Vecce, one of the curators. On display are paintings, sculpture, fashion and technology, as well as raw olfactive ingredients and fragrances from the Renaissance reconstructed by five Givaudan perfumers that give an added dimension.

Caroline Fabrigas, chief executive officer of Scent Marketing Inc., says a fragranced exhibition "creates a memorable experience. If you're deeply involved in the exhibit, that air becomes endemic to the experience. It's the icing on the cake that pulls it all together."

Pascal Brioiest, the da Vinci exhibit's second curator, who is professor of modern history at the University of Tours and a member of the Center for Advanced Renaissance Studies, hadn't had perfume in mind from the outset.

"In 2019, a journalist asked me if Leonardo had written about fragrances," he says. "First, I was a bit skeptical."

But then Brioiest checked and found numerous elements, especially while talking with Vecce, professor of Italian literature at the University of Naples L'Orientale.

"To speak about Leonardo and fragrances, I had to do something that would be multisensorial," Brioiest says. "But it was not enough to work on the 10 to 15 [perfume] recipes written by Leonardo. You had to contextualize that."

Fragrances wind their way through da Vinci's mother's history, too. Catarina is now believed to have been born in Circassia, in the North Caucasus highlands, as the daughter of a warrior prince named Yacov. Rare animal and plant essences, such as musk, aloe, camphor and ambergris, from far-flung places like Central Asia, the Middle East and Africa, were occasionally brought there by merchants.

To get a literal sense of this, visitors at the Clos Lucé can smell olfactive ingredients such as rosebuds, gum tragacanth, camphor, benzoin resin and cloves, plus civet and frankincense accords. (Notes derived from animals are forbidden today, so must be recreated with different notes.)

Catarina was captured around 1439 and sold into slavery in Constantinople, which was imbued with odors of cinnamon, pepper, myrrh, hyssop and incense. Illustrating this are brass and alabaster censers.

Next, Catarina was moved to Venice, where East meets West, and aristocrats' gloves were impregnated

with fragrance by muschieri. Exhibition visitors can sniff a Damask rose accord, which was used for medicinal properties as well as perfume-making. Perfumer Rodrigo Flores-Roux created a scent evoking Venice, with city and sea smells, to be sampled. So, too, can labdanum, nutmeg, black pepper, cinnamon, storax, myrrh and mace.

Catarina was freed by her lover Piero da Vinci, Leonardo's father. Leonardo da Vinci and his mother arrived in Florence from Vinci, Italy, when he as a young teen left behind odors of the Tuscan countryside, such as jasmine, rosemary and olive trees, for a world of aromas including perfumed clothes, ink, lead, wax, lemons and oranges.

To wit: visitors can take in whiffs of an orange blossom accord; perfumer Calice Becker's evocation of a Tuscan landscape, and a Vinci olive oil accord.

Around 1555, Giovanventura Rosetti's "Notandissimi secreti de l'arte profumatoria" treatise on perfume-making came out. Its recipes included for perfumed resins, which were molded into bird shapes, serving as censers. There is one sniffable here.

Da Vinci in the 1480s set up his own workshop, where he designed alembic apparatuses (one of his sketches is on display) to tests oils, varnishes and citrus-scented fragrances. Turpentine, rabbit skin glue, walnut oil and a linseed olive oil accord are available to smell. He also tinkered with the enfleurage and distillation fragrance extraction methods.

In his "Codex Atlanticus," da Vinci writes: "Add peeled almonds together with the flowers of bitter orange, jasmine, privet or other fragrant flowers and change the water each time you have to change the flowers, so that the almonds do not take on a musty smell. Solvents. Remove the ammonia."

Lemon and orange alcholate accords are samplable.

Da Vinci joined the Sforza court in Milan in 1482. Milanese nobility then were keen on the latest perfume trends and fragranced attire down to their shoes with scented pastes comprised of amber, musk and civet. Aloyswood, benzoin, jasmine and musk can be tested out.

Some of da Vinci's paintings refer to fragrances. In "Lady With an Ermine," attributed to him, for instance, Cecilia Gallerani wears a black amber necklace. This exhibit reveals its olfactive element.

"What is black amber? We are not too sure about that," muses Brioiest, explaining it might be a version of ambergris or a mixture of other elements. Fashioning black amber beads posed another conundrum, but the curators were up to the challenge. A black amber necklace – in real life – hangs in front of the artwork's reproduction.

"I think Leonardo had a synesthetic ability," Brioiest says. "For instance, he said nut oil smells sad." Da Vinci was known to compare smells with musical chords, too.

Elsewhere, from a Renaissance recipe, perfumer Nadège Le Garlantezec adopted sweet-smelling water that was sprinkled on to clothes and linens. Also bringing the Court of Francis I to life are a violet scent and fragranced sachets reconstituted by Océane Fontaine Cioffi.

"Leonardo da Vinci and the Perfumes of the Renaissance" runs through Sept. 15.

Brioiest had previously used an olfactive element in an exhibition to help illustrate Renaissance battlefield.

Other museums have been using scents for exhibits, including the Museum of London Docklands. For the British Library's upcoming exhibition "Medieval Women: In Their Own Words," running Oct. 25 to March 2, scent designer Tasha Marks was commissioned to develop four immersive fragrance installations. Two scents are based on recipes from the 13th-century text "De Ornatu Mulierum," or "On Women's Cosmetics," for a hair fragrance and breath freshener. Two other scents nod to medieval understanding of the heavenly and demonic.

In the U.S., "Sleeping Beauties: Reawakening Fashion," opened its doors at the Metropolitan Museum in New York on May 10 to much fanfare following the annual Met Gala and runs through Sept. 2.

"You can access the olfactory histories of several garments and accessories [and] smell the ghostly remains of Paul Poiret's perfume La Rose de Rosine embedded in a dress worn by his wife and muse," says Andrew Bolton, chief curator in charge of the Costume Institute at the Met. Scent specialist Sissel Tolaas also derived scent molecules from the clothes of heiress Millicent Rogers to "reveal Millicent's personal olfactory imprint – her distinct smellscape – derived not only from her choice of fragrance, but also from her natural body odors as well as her singular habits and lifestyle, including what she ate, drank and smoked," Bolton says.

"Environmental scenting is really an expression of values in the air. For an art exhibit, you're expressing the emotions, the mood and the feelings of the artist," Fabrigas says of Scent Marketing, which has fragranced a variety of hotels, museums and spas globally.

In the case of museums specifically, she says: "When it's done best, it's sheer and subtle. It's invisible, soundless and doesn't detract from anything. It's just incredibly additive, and so sensual and necessary for us as humans, it has only become more and more important."

Lisa Roland and Lauren "Nini" Champion set a world record for a women's pair rowing across the Atlantic, completing the 3,000-mile rowing race in 45 days, 1 hour and 27 minutes.



Daredevil Pursuits

Extreme athletes describe how they push their limits to make record-setting Mount Everest climbs, take hours-long ice baths and more. BY ROSEMARY FEITELBERG

“Why?”

That one-word question often pops to mind, whenever a gut-wrenching, oxygen-depleting athletic feat is described or witnessed. Just mention of an extreme sport can send some seeking Google for a visual cue or two. Trying such daredevil pursuits is a whole other league. Think highlining – walking across a rope tethered between mountains or buildings, or wingsuit flying – skydiving at nearly 100 mph in a jumpsuit with wings-like folds of fabric between the arms and legs.

What some consider extreme sports would be better defined as lifestyle sports or adventure sports, according to Eric Brymer, an associate professor in human sciences at Southern Cross University. “Extreme should be about self-directed independent leisure activities where a mismanaged mistake or accident would most likely result in death e.g. solo mountaineering above the death zone, big wave surfing [on waves at least 20 feet high] or kayaking Grade 6 [rapids.]”

However you define “extreme sports,” not all are fast and furious. Consider Paul Salopek’s “National Geographic Out of Eden Walk,” a 38,000-km, 10-year trek that is retracing our ancestors’ mass migration. The two-time Pulitzer Prize winner was too busy walking to talk about his slow journalism experiment. Last month Edie Hu became the fastest open swimmer to cover the 20-km Oresund Strait from Denmark to Sweden. That milestone took about five hours and 10 minutes. To try to get a better handle on why some athletic extremists do what they do, WWD interviewed a few record breakers. ►



Despite being a renowned mountain climber, Lhakpa Sherpa does not have any apparel sponsors and works a few jobs to fund her treks.



André Belibi Eloumou started taking ice baths to offset the emotional lulls that impacted him after completing extreme athletic feats.



Natalie Dau ran 621.3 miles in 12 days earlier this year.

Why Would Anyone Want To?

Lhakpa Sherpa, 50, has climbed Mount Everest 10 times and is the only woman to have done so. Without any sponsors, she crowdfunded her record-breaking trek in 2022. Her life is the subject of the new Netflix series “Mountain Queen: The Summits of Lhakpa Sherpa.” One of 11 children, she was born in the remote Nepalese village of Balakharka, where the elevation is 13,123 feet. She slept swaddled in sheepskin in what looked like a bird’s nest and grew up canvassing the nearby mountains, since there was no school.

She said, “We didn’t have books, a phone or the internet. I learned in my own way, very athletically – hiking, running and chasing life’s little goals. What can I say? I explored by myself.”

However unlikely as it sounds, she has been based in West Hartford, Conn., for the past 20-plus years. As a single mother with three children, she cleans houses and offers the mountaineering service Cloudscape Climbing. Without a car, Sherpa’s training consists of hiking whenever she can, but primarily walking everywhere all day long, easily covering 15 miles. “I’m never tired. I have such a strong body that I never need rest,” Sherpa said.

As for what drives her, she said, “This is my sport. I want to go again, again and again. If I don’t do it, my body hurts. I want to go to Everest and carry my backpack.”

Last year she summited K2, which is part of the Karakoram range that has an elevation of 28,251 feet. Sherpa said, “K2 is no joke. It’s a very difficult and technical mountain.” Ascending the 50 highest peaks in the U.S. is her current task. She has faced other challenges including allegedly being abused by her ex-husband, declining to elaborate about that. Above all, Sherpa said that she wants to inspire young women and men to “never give up. Life is not easy. You go up and down. But keep doing whatever it is that you want to do, and you can reach your own summit.”

Belibi Eloumou, one of the goals of that three-month, 13-day endeavor was also to improve his mental health and self-worth. “Ever since I was young, I’ve had some issues with self-esteem and not knowing where I belong. In the Western world, I’m seen as a Black man. But when I got to Cameroon, I’m seen as a white man,” he said, noting how that endurance test helped not just him personally, but others with their struggles.

Then in 2020, Belibi Eloumou finished a 3,000-mile run from New York to Los Angeles to support the United Nations High Commissioner for Refugees. Such milestones crank up the adrenaline to “off-the-roof levels,” but the aftermath can lead to depression, he explained. Over time, he found that ice baths helped him to recalibrate to everyday life afterward. So why not go for the world record for the longest ice bath and raise awareness for autism. Part of the inspiration was due to his daughter being a person with autism. “That helped me to keep on going – to do it for others,” he said. “We all have struggles on different levels. Life is so uncertain that we don’t know what is going to happen tomorrow. My concept is, ‘Chase your worthy cause.’ That’s the fire that drives me.”

Next up will be another big chill. In January he and a friend, Wesley Bauman, will run 200 miles from Calgary to Edmonton wearing only shorts and sneakers to draw attention to suicide prevention and mental health.

Why Not Go for the Records?

Earlier this year, intrepid athletes Lauren “Nini” Champion and Lisa Roland set a world record for a duo rowing across the Atlantic. Each had sailed across the Atlantic before, and had decided independently to take on “The World’s Toughest Row,” before agreeing to pair up. Champion wanted a better understanding, as well as greater respect, for her limitations and abilities. And Roland wished to release trauma from her foster

Even though he is a proven endurance athlete and professional mindset coach, André Belibi Eloumou’s latest goalpost was an anomaly. Why would anyone want to be in the Guinness Book of World Records for the longest ice bath? He achieved that in late May after spending more than four hours and five minutes encased in ice cubes up to his neck. His incentive was a charity that raises awareness about autism, but discovering ice baths took years.

In 2017, he ran nearly 2,000 miles from France to Morocco as a tribute to immigrants around the world including his Cameroonian father. For

said the accomplishment has instilled in them a certainty about their capabilities, which they store in their hearts for any time doubt may arise. “And we will have that for the rest of our lives.”

As part of her “Project 1000,” Natalie Dau ran 1,000 km or 621.3 miles from Thailand to Singapore – about two marathons a day for 12 days – to set a new record. Her aim was to raise awareness about issues that she cares about – namely giving underprivileged girls access to health education, sports programs and body positivity. But her husband advised that she “would have to do something crazy” in order to even get people to pay attention, Dau said. After deciding to challenge her body and mind, while “trying to do some good along the way,” the ultra-runner ran on behalf of Women Win’s GRLS program.

With only six months of training, the 52-year-old Australian said her years of distance running helped, as did twice-a-day runs. Averaging 150 km in weekly training mileage, Dau wanted to keep things manageable and injury-free. Strength work and recovery time was layered in too. Typically, she runs anywhere from 15 km to 26.2 miles six days a week. “You get to an age and society has a viewpoint of what a 52-year-old woman looks like. I wanted to break down that barrier. It doesn’t mean we can’t do crazy stuff still and remain relevant,” she said. “It was to let women know you can do anything at any age. We’re the only ones holding ourselves back.”

Dau didn’t listen to music or podcasts, preferring to be “very present the whole time.” She said, “I didn’t doubt that I would ever finish but I had a huge amount of low points along the way. I hurt my hip on the first day and had an awful UTI. But my whole outlook was, ‘Control the controllables. Expect the unexpected.’ I knew things would happen.”

After a few physio appointments, a full medical exam, some quality sleep, walks and refueling, she was running again seven days later. Next year – to her parents’ “horror” – she plans to run 1,000 km again over 12 days in a different country with more school visits and stops at women’s shelters to encourage others. During this year’s ultra-run, she said she “thought about stopping or questioned why she was doing it about 1,000 times a day.” Dau said.

Although she ran in her 20s to stay thin, she didn’t return to the sport until her early 40s and with a much different and empowering mindset. “I can’t go as fast as I used to so I’ve just taken to the fact that I can go further now. While my body allows it, I will absolutely keep going. I didn’t expect Project 1000 to impact so many people including children,” she said. “I never expected 7-year-olds at a school in Thailand to say, ‘You inspire me.’” ■

The Transitional Style Shopping List

Ease into autumn while navigating the season's top trends. BY ADAM MANSUROGLU AND CLAIRE SULLIVAN

“We’re seeing a return to an *undone* version of a French roll. It’s less ’90s Pamela Anderson and more like you have a voluminous blowout that you twist into a pin and let your face-framing pieces cascade down.”

— ANDREW FITZSIMONS, celebrity hairstylist



Nili Lotan
Lydia shirt
\$495

Lapointe
Vinyl
Double-breasted
trench with
shearling
collar
\$3,450



Lelet NY
Knot
hairpin
\$268



Andrew
Fitzsimons
Body
Volume
Blowdry
Hold hair
spray
\$16



Me+Em Textured wrap front midi skirt
\$385



Cozy
Earth The
Plush
Lounge
socks
\$55



Stuart
Weitzman
Naomi 50 Boots
\$875

NatureLab.
Tokyo
Perfect
Shine Oil
mist
\$19



The Frankie
Shop Holland
Padded
Shoulder Blazer
\$354

Surratt Beauty
Auto-Graphique
Liner \$44





Zimmermann
Illustration Billow
mini dress
\$1,600



Saint
Laurent by
Anthony
Vaccarello
Le 5 à 7
Bea bag
\$3,450



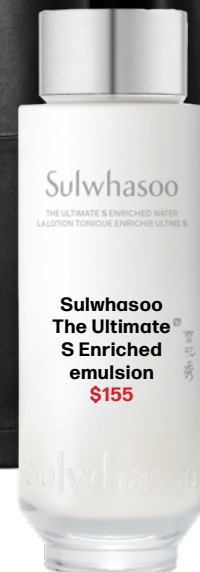
Colorsonic
Hair Color
Device
\$124.99



Altuzarra
Varda
skirt
\$1,995

“This fall, weighted loafers are a coveted take on this classic shoe, especially when styled with socks and a miniskirt or shorts for those transitional days. Highlights within loafers track with menswear trends, featuring neutral colors like black, brown and burgundy.”

— RICKIE DE SOLE, vice president, fashion director at Nordstrom



Sulwhasoo
The Ultimate
S Enriched
emulsion
\$155



Miu Miu
Penny
loafers
\$1,170



Violette_FR
Petal
Bouche
Matte
lipstick
\$31

Rag & Bone
Charlie
Ankle
barrel-leg
jeans
\$268



Valentino
Garavani
boots
\$1,650



Skims Soft
Smoothing Seamless
turtleneck top
\$64



Chanel
Stylo Ombré
Et Contour
Eye Shadow
Liner
\$38

“This is a very simple way to play with color on the eyes and make it bold. A statement eye shadow look can be simple and small but bright.”

— JENNA MENARD, celebrity makeup artist

Introducing WWD's 'Black in Fashion'

Although not every contribution made by a designer has directly impacted the fashion industry, it is important to recognize those that have. Through the pages of WWD and the Fairchild Archive, "Black in Fashion: 100 Years of Style, Influence and Culture," set to release on Sept. 3, looks at the contribution of Black creatives to the evolution of fashion over the last century and counting.

BY TONYA BLAZIO-LICORISH



Mounia Orosemame, Iman, Dalma Callado, Amalia Vairelli, Sandy Bass and other models on the runway at the Ungaro spring 1985 couture show in Paris.

Photograph by Michel Maurou



Actress Lupita Nyong'o in Versace at the 2019 Met Gala.



Portrait of Congresswoman Shirley Chisholm in her Washington, D.C., offices in 1969.



Models in T-shirts and denim from Spike Lee's 40 Acres and a Mule collection in 1992.



Kevan Hall for fall 2006 in Los Angeles.



André Leon Talley poses in front of a luxury car in New York circa 1979.

Nupita Nyong'o by Lexie Moreland; Congresswoman Shirley Chisholm by Michel Mourou; Spike Lee's 40 Acres and a Mule collection by Kyle Eriksen; Kevan Hall by Giovanni Giannotti; André Leon Talley by Dustin Pittman

As one of the most important resources of fashion news for more than a century, WWD's coverage includes the most significant events and happenings in the fashion industry.

It's a fact made clear from the beginning in June 1910, when the first stand-alone issue of the daily is published. Come Sept. 3, highlights of WWD's historic coverage of the contribution of Black creatives to the business of fashion will be celebrated in the release of "Black in Fashion: 100 Years of Style, Influence and Culture" written by Tonya Blazio-Licorish and Tara Donaldson.

From its beginnings as a daily fashion trade newspaper, WWD's coverage set a precedent to inform its reader from an inclusionary lens, with contributions from all sectors of the international fashion industry. Its unique vantage point as a daily publication engaged with fashion as fundamental to the currents in the zeitgeist, informed by shifts affecting the social and cultural conversation, incorporates what and who is new and next. Black creatives, while not always at the forefront of its business coverage, assist to contribute to the breadth of that coverage then and now.

With content curated exclusively from the Fairchild Archive by decade from 1910 to the present, "Black in Fashion" captures WWD's historic coverage via stunning visuals, interviews and articles. It highlights one of fashion's first influencers, Josephine Baker, who rose to fame in the early 20th century. Baker's impact paves a path for singer and influencer Rihanna's trending rise in the 2000s, almost exactly a century later. It illuminates WWD's arts and entertainment coverage from its Eye and They Are Wearing sections, which begins in 1916 and remains a staple of WWD's coverage today. It catches up with André Leon Talley, who gets his start at WWD. ▶

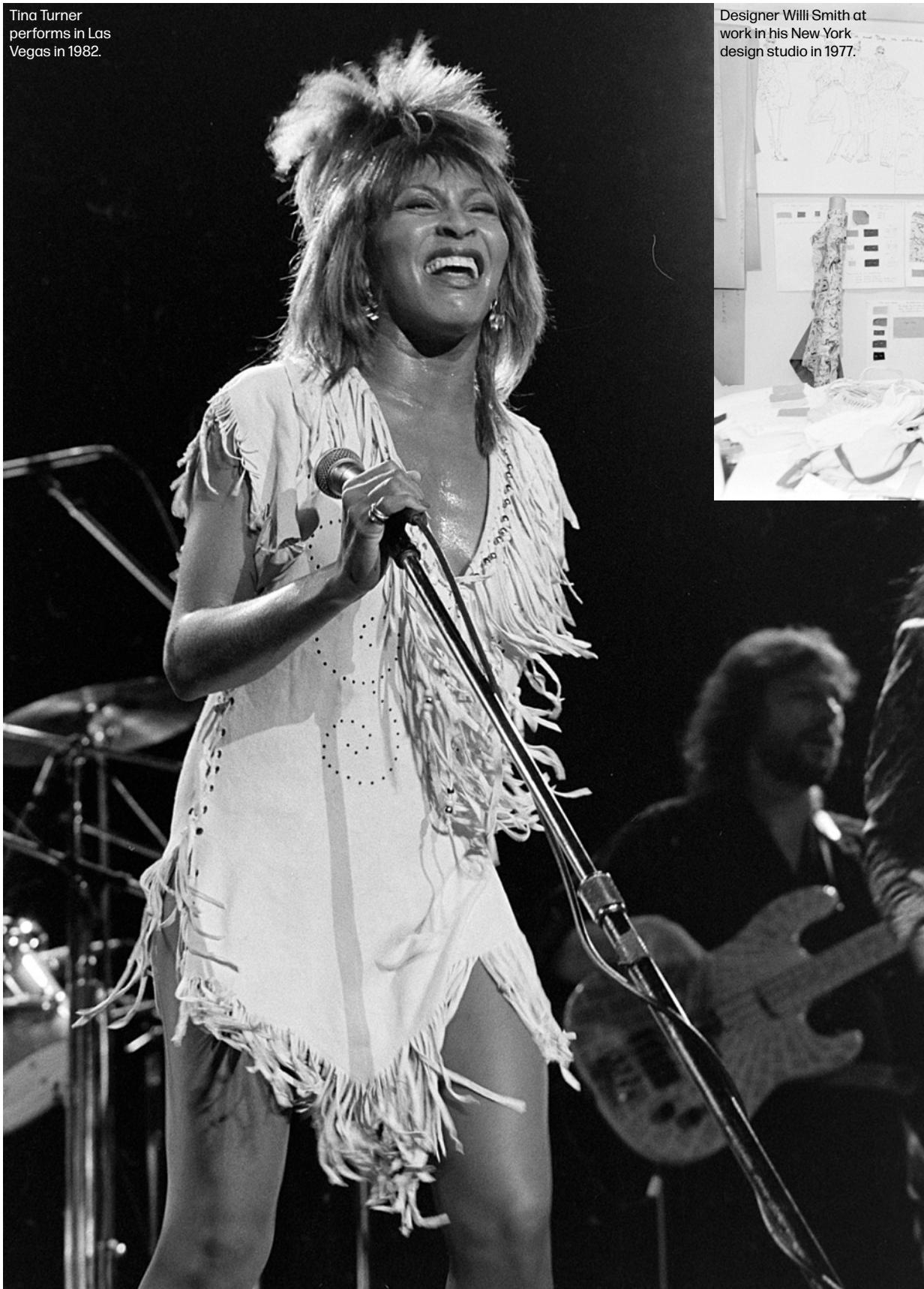
Model Veronica Webb in Gordon Henderson spring 1989.



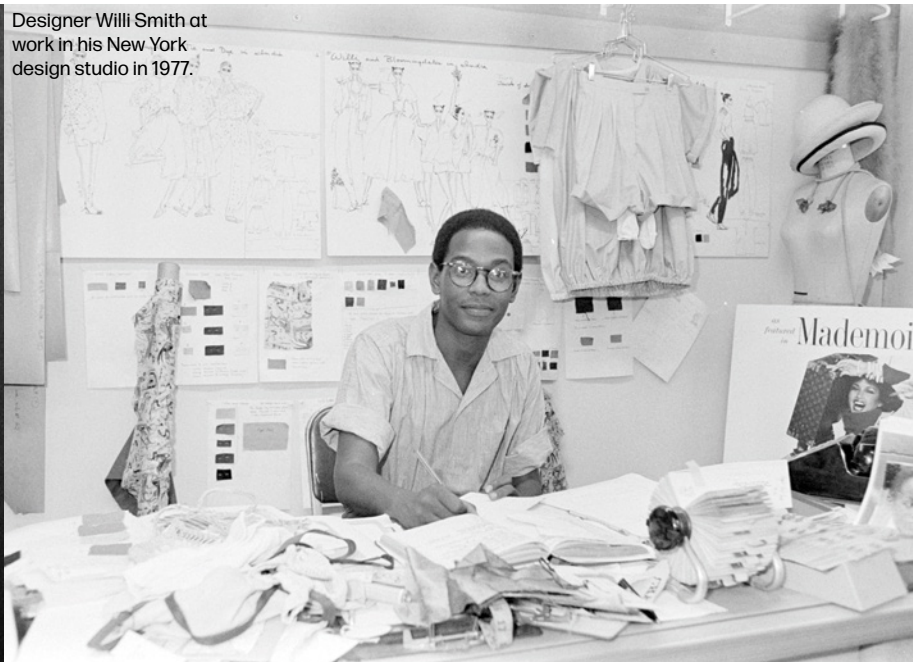
Olivier Rousteing with models on the runway at Balmain's spring 2020 show in Paris.



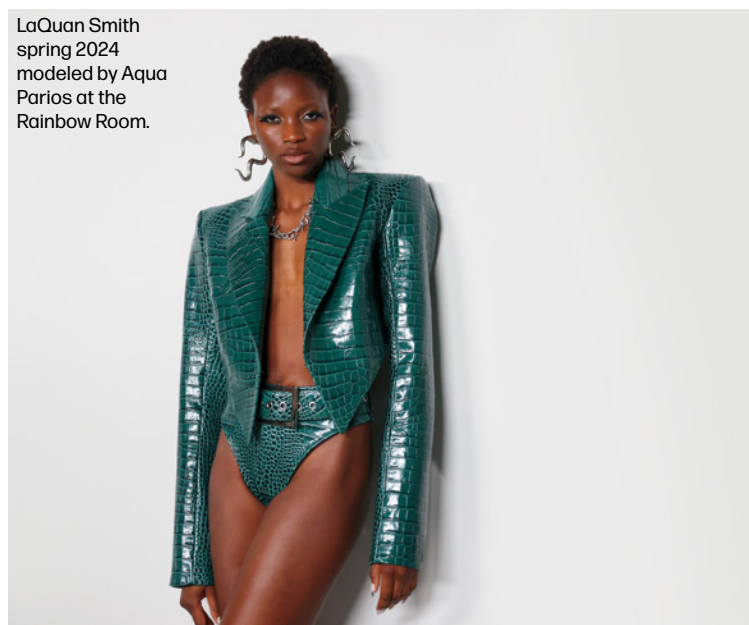
Tina Turner performs in Las Vegas in 1982.



Designer Willi Smith at work in his New York design studio in 1977.



LaQuan Smith spring 2024 modeled by Aqua Parios at the Rainbow Room.



Along with the models and designers making waves on and off the runway, "Black in Fashion" acquaints the reader with the voices behind the scenes whose contributions will move multimillion-dollar American fashion houses forward, their names less likely to be captured in fashion's timeline. It takes into context the consistency of WWD's coverage of politics as more than a footnote to the economics of fashion's evolution. From the Civil Rights Movement in the 1950s and 1960s, the Black Is Beautiful movement in the 1970s, America's triumph at the "Battle of Versailles" in 1972 to hip-hop culture's takeover of fashion in the 1990s, WWD is there, moving the conversation forward by tapping into the voices keeping fashion's pulse in the present while preparing for its future. ■

Model Veronica Webb photograph by Kyle Erickson; Olivier Rousteing with models by Giovanni Giannotti; Tina Turner by Ken Abbinate; Willi Smith by Darleen Rubin; LaQuan Smith by Lexie Moreland



Model Romney Russo in Lester Hayatt spring 1980.



Patrick Kelly and models for spring 1986 in Paris.



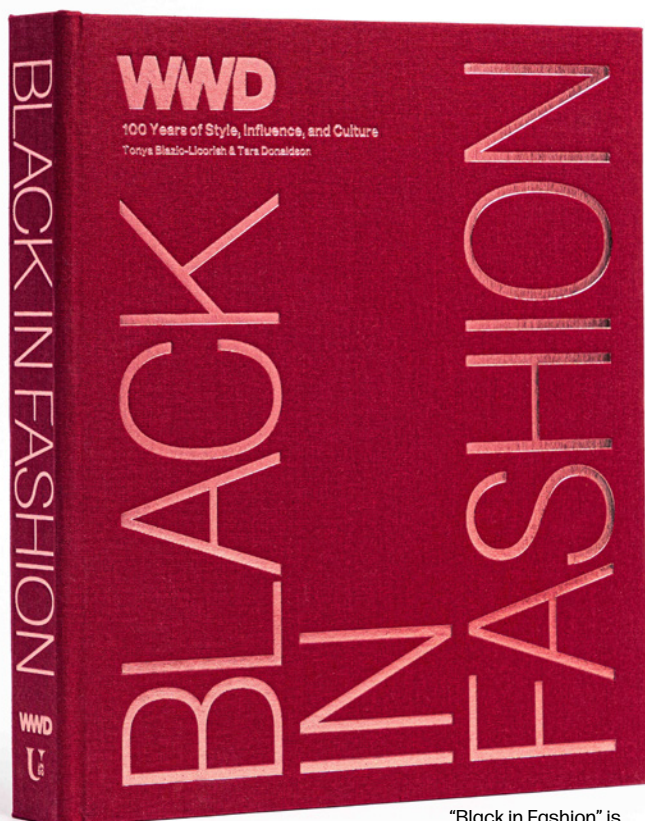
Portrait of Virgil Abloh, photographed for WWD in New York on Dec. 6, 2018.



Rihanna with models backstage after her Fenty Puma spring 2017 runway show in Paris.



Grace Jones wearing Issey Miyake at the opening night of Studio 54 on April 28, 1977.



"Black in Fashion" is available on Amazon.



Stephen Burrows fits a wrap dress from his fall 1971 collection on model and muse Pat Cleveland in his New York loft.

Model Romney Russo and Patrick Kelly photographs by Michel Maurou; Virgil Abloh by Lexie Moreland; Rihanna by Giovanni Giannotti; Grace Jones by Nick Machalaba; Stephen Burrows by Pierre Schermann

Shifting Perceptions

For decades, designers, retailers and editors have embraced Oakland's nonprofit Creative Growth gallery, which will have a presence at the Volta Art Fair in New York from Sept. 4 to 8. BY BOOTH MOORE



Ron Veasey, "Untitled." Acrylic paint on paper, "Creative Growth: The House That Art Built" at SFMOMA.



Creative Growth "Beyond Trend" runway show June 22 in Oakland, Calif.

When Gabriela Hearst traveled to the Bay Area in April to design costumes for "Carmen" at San Francisco Ballet, she took time to go to Oakland's Creative Growth Art Center, meet the artists, try on some of their hand-painted pieces, and do some serious shopping.

"I have to say, it was so inspiring," Hearst says of the studio and gallery, which for the last 50 years has served artists with developmental, mental and physical disabilities, and helped to carve out space for talents such as Judith Scott, Dan Miller, Ron Veasey and William Scott in the international art market and at major museums.

Earlier this year the San Francisco Museum of Modern Art made a historic \$500,000 acquisition of 115 works by Creative Growth artists honoring the art and activism of the disability movement in the Bay Area. "The House That Art Built," open through Oct. 6, features 80 of those works and is the first of two exhibitions the museum is organizing for the center's art.

Creative Growth provides studios, supplies, and gallery space to artists, along with selling their work commercially in the wider contemporary market. Wearable art has always been a key part of the output, showcased in the gallery's annual "Beyond Trend" runway shows that have gotten bigger and bigger since they began in 2010, carrying on the art-to-wear tradition of the Bay Area seen in hippie culture, the designs of Kaisik Wong and others.

The most recent "Beyond Trend" runway show was in June, taking over the 12,000-square-foot former auto repair shop turned studio space, and East 24th Street in downtown Oakland outside. Five hundred spectators paid \$100 a ticket to watch the joyful promenade of models and the artists themselves wearing their clothing with brightly colored weaving, hand embroidery, fabric painting and printing, as well as jewelry and soft sculpture.

After the show, everything worn on the runway was immediately for sale, from a hand-painted Levi's denim jacket to a pair of ruffled wrap shorts that would give Comme des Garçons a run for its money. The ensuing frenzy to try on and buy the pieces, priced from \$40 to \$750, rivaled that of a designer sample sale.

Fashion Industry Support

"It's like a fashion ambassadorship, Creative Growth," says retailer Ben Ospital of San Francisco's Modern Appealing Clothing, who sells Creative Growth art and clothing at his specialty store alongside Comme des Garçons, Dries Van



Alice Wong. Acrylic paint on found gelatin silver print, on display at "Creative Growth: The House That Art Built" through Oct. 6 at SFMOMA.

Noten, Walter Van Beirendonck and others. "We've had so many designers come to town, even from Europe, who've gone there. It's a beacon."

Paper magazine cofounder Kim Hastreiter has been "compulsively" buying pieces for the last 30 years, and has more than 200 in her collection. On Sept. 25 she will cohost a special 50th anniversary gala and "Beyond Trend" fashion show at SFMOMA.

"Little by little, I got to know different artists. One of my favorites is William Scott. I have all his heads. He did these heads of girlfriends he wanted because he was looking for a girlfriend," says Hastreiter, who has the colorful sculptures on a table in her apartment as part of her collection, which will be featured in her upcoming memoir "Stuff: A New York Life of Cultural Chaos."

Over the years she's raised awareness for the gallery, bringing jeweler Irene Neuwirth, artist Cindy Sherman, arts patron Agnes Gund, musician David Byrne and many more to visit. Hastreiter helped to arrange collaborations for Creative Growth artists with Target and Method



Stella Ishii and Tom Di Maria

Products, and to land their pieces in the windows of Barneys New York. The gallery has also collaborated with Marc Jacobs and Madewell on T-shirts, Vans on sneakers, and Levi's on custom trucker jackets. Clare Vivier, Erica Tanov, Baggu, Freda Salvador and The Real Real have also provided product for artists to transform.

"Some of the earliest people that embraced Creative Growth artists' work as being credible and magnificent and forward thinking were fashion people," says Tom Di Maria, director of Creative Growth Art Center, speaking to WWD at the "Beyond Trend" fashion show in June. "Fashion people look at what's new, what's now, what's different. And the art world looks at academic traditions."

Setting the Stage

Creative Growth is a product of the Bay Area in every way, he says.

"We were founded in 1974 and that is a very particular time in the San Francisco Bay area of hippie culture, Berkeley free speech, the Black Panthers, and organizing around the passage of the Americans with Disabilities Act, that's all happening here. And at the same time, then-Gov. [Ronald] Reagan was deinstitutionalizing people with disabilities in California who had lived most of their lives in institutions, and they were being moved into the community without a lot of thought about what would happen and what their path forward would be," he says. ▶



Juan Aguilera-designed Clare V. Creative Growth Art Center handbag.



Creative Growth artists Stephanie Hill, Lulu Sotelo, Joseph Alef and Charles Smith in the studio.



Artist Joe Spears wearing his creations at the "Beyond Trend" fashion show.



William Scott, "Untitled," 2020. Acrylic on suit jacket. "Creative Growth: The House That Art Built" at SFMOMA.



"Creative Growth: The House That Art Built" (installation view) of Joseph Alef, "Untitled," 2021.

"So our founders, Elias and Florence Katz, living in Berkeley – he's a psychologist knowing that this deinstitutionalization is going to happen and she's an artist believing in the power of creativity – they say, well, 'We'll put paint in the garage, in our home, and people can come here.' So it started with a really radical idea that you were supposed to go from being institutionalized to being an artist overnight. But I always like to say that, like Hewlett Packard and Apple were these crazy Bay Area stories that started in a garage with a vision. People think it's crazy, and then it's the status quo."

Stella Ishii, the 6397 designer and co-owner of New York's The News fashion showroom, was the first to exhibit the work of Judith Scott, opening up her New York fashion showroom on Broadway in 2001. The late fiber artist, who was institutionalized for much of her life because of Down syndrome and deafness, is now internationally known and had a retrospective at the Brooklyn Museum in 2016.

"Judith's work, because it's a lot of yarn and fabrics, I think fashion people related to it so easily. There is more and more of that now, but she was very early," says Ishii, who has about 60 Creative Growth artworks herself and also donates her excess clothing stock for artists to work on. "She was using that because that's what was available. At the time, I also was working with Susan Cianciolo and this new wave of artist-designers and I think there was a connection there for sure. The art world is so established whereas in fashion, we're a lot more open – there is that space for us to love something because it speaks to you."

Ishii has continued to host events for Creative Growth in New York, and visits the studio in Oakland whenever she can. "It's such a happy place, which you don't expect because they all have serious disabilities and hard lives," she says.

The Creative and Commercial Environment

The studio has served about 1,800 artists, with 150 currently enrolled, aged 21 to 81, and they are all paid for their work. Some have been coming for 40 years.

Their media and subject matter vary.

"There's always food and pop culture because that's something that everyone experiences. So even if they are living in a group home, or someplace without a

lot of cultural richness, you have TV, magazines and music," says Di Maria. "And then there's a second level of work that relates to disability around mark making and obsessive repetition that's somehow hypnotic. A lot of fiber artists will say that the act of pulling the yarn through their hands or knitting is extremely calming...And there's something beautiful in the obsessive qualities of that work that's also personally satisfying."

There's also artwork that brings Oakland to life.

"Yeah, I mean, what do you read about Oakland? A shooting, or the mayor's home is raided, and then you come here and it's a beautiful celebration...It's important to know that culture lives here and we're a part of that," he says.

At the "Beyond Trend" fashion show in June, artist Joe Spears was beaming about the hand-painted hoodie and boxing gloves he wore as he went jabbing down the runway. They were inspired by Michael Halsband's 1985 double portrait of Andy Warhol and Jean-Michel Basquiat pictured side-by-side and wearing boxing trunks and boxing gloves.

Spears has spent 15 years at Creative Growth, says his mom Attilah Rainey. "It's been such a great experience from Day One, and it's something he always looks forward to," she says. "He loves art, drawing and color...and a lot of his friends are coming here, too. Every time I come to one of these shows it's always a new emotion, because you are getting all this energy from people."

Although Creative Growth is not an art therapy center, something therapeutic does happen by making art.

"You see that all the time from family members saying, 'You know, my brother on the spectrum never looked at anyone in the eye or verbalized...and suddenly they find he's different...more communicative...more content,'" says Di Maria. "When a work sells, because the artist gets paid, I've had family members bring the checks back and say, 'There has to be a mistake. My child couldn't do this.' And we see how the whole idea of disability, even

within families and cultures, has changed, and we see that kind of pride within the artists as well...People with disabilities are often measured by deficiencies throughout their life, and then when you have an opportunity to have an accomplishment, it really sinks in. I think that's an amazing moment for personal growth."

To date, the record sale for a Creative Growth artist is \$95,000 for a Virginia Scott sculpture. But the market hasn't always been that way.

"In the beginning, it was hard for anybody to take it seriously. When I started working here, our annual art sales were \$20,000, and this year, they will be \$1.4 million. And a lot of the artists working here are the same," says Di Maria, who takes Creative Growth work to seven to eight art fairs a year in New York, London and Paris, the Venice Biennale, São Paulo Biennale and Art Basel in Switzerland.

Next up is the Volta Art Fair in New York from Sept. 4 to 8, which coincides with New York Fashion Week. "Because we have a presence in the New York fashion world, it makes sense," says Di Maria, who will have clothing for sale as well.

"It's about the context in which the work is seen. And it's been a 25-year mission. The field has been driven by collectors...And if collectors get interested, the galleries get interested. And then you find people with important curatorial eyes or visions or fashion people that give it a different kind of weight. And then you start to approach museums, and the collectors that are on the boards of museums."

Reaching Equality

The SFMOMA partnership has been a game changer.

"Did you hear the glass ceiling just break?" Di Maria says.

While the museum had exhibited several Creative Growth artists previously, the acquisition, exhibitions, and related programs "not only celebrate the rich history of art and disability justice in the Bay Area and the leadership role that Creative Growth has played in it, but also the long overdue recognition that so many Creative Growth artists deserve as an important part of the art historical canon," says museum director Chris Bedford.

"To have the artists' work be included in the SFMOMA and in the contemporary art culture, we've had to make some decisions around assimilation and the work being seen as contemporary art first, and not disability art. That's how we made the advancement," says Di Maria. "Curators are already scrambling, and museums are feeling like they have to catch up. Now that we've got our foot in the door, it's about having the artists be truly equal." ■



Patrizio Bertelli

Passion Project

"The [America's] Cup fascinates me because it's a difficult, complex project that requires to develop a team of highly professional individuals super specialized in many different sectors that know how to unite and work together in harmony for a long period of time at a pace that is very intense. It's a difficult structure to set up but even more to manage," says Prada's Patrizio Bertelli.

BY LUISA ZARGANI

According to *Britannica*, the definition of passion is "a strong feeling of enthusiasm or excitement for something or about doing something." This description perfectly describes Patrizio Bertelli's never-abated gusto for sailing and his ambition to win the America's Cup – although he contends it's persistence rather than passion that is "the true motor."

For the past 25 years Bertelli has been investing in the Luna Rossa project to the tune of hundreds of millions of dollars, building increasingly technologically advanced sailboats and contributing to shaping the history of the prestigious competition.

The latest iteration of the Luna Rossa Prada Pirelli AC75 foiling monohull was christened in April in the Sardinian town of Cagliari by his wife, designer Miuccia Prada, as is the tradition. The boat is set to compete in the 37th edition of the America's Cup sailing race, which is taking place between Aug. 22 and Oct. 27 in Barcelona.

Decked in a metallic "Metal K"-colored livery, the AC75 marks the 10th Luna Rossa America's Cup hull unveiled since the first boat in 1999.

Built at the Persico Marine shipyard in Nembro, Italy, the sailboat, made of pre-preg carbon fiber, required 70,000 hours of work by 35 boat builders. It is equipped with a 25.6-meter mast with a soft wing comprising two twin mainsails and a headsail made of carbon and Dyneema.

Patrizio Bertelli sailing Luna Rossa Prada Pirelli.



At the time of the christening, Bertelli, chairman of the Prada luxury group and president of Luna Rossa Prada Pirelli, said the boat has "become an iconic name in sailing worldwide" and that he had accomplished the goal "to create a team of extraordinary technicians and sailors capable of shaping the future of sport in our country and leaving a legacy for future generations."

The upcoming America's Cup will mark Luna Rossa's seventh challenge, but sixth race. The team withdrew from the competition in 2015 after disagreeing with the overturning of rules that had been unanimously adopted the previous year by the then-Cup holder the Oracle Team of the U.S., which was owned by Larry Ellison. The Oracle team eventually lost the America's Cup to the New Zealand team.

This year, five challengers in the Louis Vuitton Cup regattas – Ineos Britannia, Alinghi Red Bull Racing, Luna Rossa Prada Pirelli, NYAC American Magic and Orient Express Racing – will battle it out on the water to win the right to face off against defender Emirates Team New Zealand for the Louis Vuitton 37th America's Cup Barcelona.

The Luna Rossa team was established in 1997 by Bertelli with the original name of "Prada Challenge for the America's Cup 2000." The team won the Louis Vuitton Cup in 2000, with a record of 38 victories over 49 races. It also competed in 2003 and in 2007, when it reached the

Louis Vuitton Cup final.

Luna Rossa won the most recent Challenger Selection Series, the Prada Cup, in 2021 but lost to contender Emirates Team New Zealand, which succeeded in defending the 36th America's Cup with a 7-to-3 victory over Luna Rossa Prada Pirelli, wrecking the latter's ambitions to take the trophy home.

Here, Bertelli explains why the America's Cup continues to hold his interest, reveals his expectations for this year and talks about the lessons learned through the different stages of the competition.

WWD: Beyond your passion for sailing, what moves you to continue to invest in Luna Rossa and in the America's Cup? When did you first think you wanted to participate once again?

Patrizio Bertelli: After the last edition in Auckland [New Zealand] I immediately said we would continue even without knowing at the time where the next challenge would take place. The Cup fascinates me because it's a difficult, complex project that requires to develop a team of highly professional individuals super specialized in many different sectors that know how to unite and work together in harmony for a long period of time at a pace that is very intense. It's a difficult structure to set up but even more to manage. ►



Patrizio Bertelli and Miuccia Prada with the Luna Rossa Prada Pirelli AC75 sailboat and team competing in the 37th America's Cup.



Kookaburra II, Patrizio Bertelli

The Luna Rossa Prada Pirelli boat with the UNESCO and Sea Beyond logos.



WWD: How does this reflect on you personally and what did you learn over the years from the past experiences?

P.B.: Since the first launch in Punta Ala [Tuscany], 25 years have passed and the enthusiasm is the same. As [Sir] Peter Blake wrote in the foreword to the first "Luna Rossa" book [on the 30th America's Cup in 2000] it is the difficulty to win that makes the America's Cup so unique. Time is not important, it's necessary to have the courage to continue to try and not give up. This curious and strange game requires persistence to reach the objective and it is the difficulty that gives meaning to the challenge. Passion has nothing to do with it, persistence is the true motor and behind this obstinacy is all the technological research that over these past years brought an enormous development to the world of sailing and repercussions also on daily sailing. It's a continuous challenge where you learn something every day.

WWD: How does all this affect Prada and the brand's products?

P.B.: There wouldn't be enough time to explore this in this interview, I would rather go back to talk about Luna Rossa.

WWD: How has Luna Rossa changed and how has the project changed over the years?

P.B.: Everything has changed if we look at all the challenges we took part in. In the first three challenges we sailed with the traditional IACC [International America's Cup Class yachts], which today seem almost prehistoric where the team was engaged in changes of sails at every lap and the regattas were stretched on for hours. Then the era of catamarans started with the 34th edition in San Francisco, fast boats with winged masts and rigid sails similar to wings of airplanes. Now from the last Cup, in 2020, we

sail with flying boats that travel at more than 40 knots and that have only the helm and the lateral foils in the water. You don't change the sails, the regattas are very fast, they last around half an hour, and tactics and strategies have been revolutionized. The regatta field is limited by virtual boundaries, so it's entirely another story. But this is the America's Cup, the most advanced expression of this sport.

WWD: Some sponsors have also changed, and Oakley for example has joined as the new technical performance partner. Can you tell us about the relationship with those who believe in the project with you, including skipper and team director Max Sirena?

P.B.: Our storied sponsor Pirelli has stayed on and I think the relationship with Marco Tronchetti [Provera, executive vice president of Pirelli, the co-title sponsor of the team] is increasingly more solid. Also Panerai and Woolmark have renewed their confidence in the team because they believe in it. We have two new sponsors, Oakley and Unipol. In addition, on the sails are now the logos of UNESCO and Sea Beyond, the educational project aimed at the protection of the oceans, born from a collaboration between our group and UNESCO. Then there are the suppliers that have a fundamental role in the project and with which the relationship developed over the years has increasingly strengthened. They represent Italian excellence and have obtained global recognition also thanks to Luna Rossa. With Max the relationship is excellent and consolidated, he has all my trust.

WWD: What are your thoughts now on Luna Rossa and the team? What has impressed you the most so far and how has the team evolved in parallel with the changes of Luna Rossa?

P.B.: Ever since the first challenge in 2000 we have invested a lot in our team because I think it is fundamental to compete at these levels. We have focused on the human relations, creating a community of interests that has generated strong and close-knit relations. There have been weddings, children, people that went to other teams and then returned recognizing the human quality of the relations within our team. Naturally in 25 years many things have changed to adapt to the evolution of the challenge and especially of the boats and the technology, even if a storied nucleus is still present.

Once we had a group of more than 30 sailors because we trained with two boats and there were 16 on board. Today they are eight – two helmers, two flight regulators and four cyclists who, pedaling, produce the energy for the functioning of all the systems aboard. Instead, the design team has increased exponentially with the evolution of the boats and the systems. We have inserted AI, mechatronics and simulators.

The shore team has also changed. Today there is a true dockyard within the base, where we have realized both the hull for the LEQ 12 [less than or equal to 12 meters] training, the masts of Luna Rossa and many other parts of the boat.

WWD: How do you think this evolution will impact the sailing world?

P.B.: The impact is already visible on daily sailing. Today if you don't have a foil, from the sailing boards on, you are a "nobody." I think this course has been very fascinating for the new generations who find an added pleasure in speed.

WWD: What do you think about the other teams?

P.B.: It's premature and I don't like to talk about others. Surely they are all very well-prepared also because if you think you are not, it's best to give up. It is a very cynical competition because you work for years and then only one of us challengers will acquire the right to participate in the America's Cup against the New Zealanders.

WWD: Do you think you will be present in Barcelona for the whole time? What are your expectations?

P.B.: I will be in Barcelona, I don't know if for the whole period but as long as possible.

WWD: Do you continue to sail?

P.B.: Certainly, whenever I can, I like to stay on the open sea and navigate.

WWD: I know you collect boats; can you tell us about this?

P.B.: It's a great passion, I very much enjoy it. I am fascinated by the restoration phase. We try to safeguard as much as possible the originality of the construction and return the original beauty and function to the boats. I also very much like to race with them. Today, modern boats require professional crews who need to be very well-prepared athletically. Instead, vintage boats allow me to race and have fun with a team of friends led by [Olympic Brazilian sailor] Torben Grael.

This year, we were gratified by winning both the 12 mR Pre-Worlds at Saint-Tropez as well as the 12 mR World Championship in Porquerolles [France] with Kookaburra II, a world championship we won twice before with Nyala and once with Kiwi Magic KZ 7. ■

Venetian Tradition

The centuries-old art of mask making is sustained with authenticity in Shkodër, Albania.

BY DAVID MOIN



A display of masks at the Venice Art mask factory in Shkodër, Albania.



The "Harlequin" mask inspired by a character from the Commedia dell'arte.



From the Venice Art mask factory in Shkodër, Albania.



Edmond Angoni displays the beaked "Plague Doctor" mask.

The Venice Art mask factory in Albania.



They're beguiling, charming, sometimes unnerving. Others grin or stare you down.

These are traditional Venetian masks, and a profusion of them are on display in the expansive showroom of the Venice Art studio/mask factory. It's an enthralling and unexpected attraction, not in Italy, but in Shkodër, Albania, a city known for art and craftsmanship.

These colorful, ornate, often over-the-top curiosities are shipped from the factory to cities around the world, and are inherent elements of the Venice Carnival, the Shkodër Carnivale, Mardi Gras, and masquerade balls and parades around the world. Masks were once a focal point of life in Venice centuries ago, enabling people of different classes to mix without being recognized or ridiculed and engage in gambling or other uninhibited behaviors that were frowned upon or illegal at the time.

Masks originating from the Venice Art factory have also been seen in stage productions and movies, and were most famously worn by Tom Cruise and other cast members in the movie "Eyes Wide Shut." Aside from their theatrical merits, the masks are frequently purchased as decorative pieces for the home.

"Everything you see here – all the masks – we treat as works of art," Edmond Angoni, the founder and owner of Venice Art, tells a visitor at the Venice Art facility.

"These are beautiful, traditional Venetian masks, unlike the 85 percent of the Venetian-style masks you see that are not true Venetian masks because they're from China or elsewhere in Asia, and made in cheap material like plastic," Angoni says, speaking through a translator. "It's easy to make a million of these masks in plastic. My philosophy is [to] create masks as art.

"Every mask made here is unique," Angoni adds. "We create 1,700 distinct models during the year. No two are the same. A certain style would be altered with different colors or finishes, but they're never two the same. To complete each mask requires 10, 11, 12 hands of work."

Ultimately, about 20,000 masks are produced by the factory annually. In addition, 10 highly designed and adorned one-of-a-kind masks are created that are not reproduced or altered.

The creative process involves handwork with clay to form a mold, with layers of papier mâché glued on. The surfaces are smoothed, bleached and painted in vivid colors, and then embellished with precious metals, gems, feathers, beads, fur, leather, lace or crystals, depending on the mask. "It's a long process," taking anywhere from a day to three weeks to create a mask, depending on its size, level of detail and degree of ornamentation, Angoni explains.

The Venice Art facility sits on an 8,000-square-meter site. There's a workshop where 20 artists design and create the masks, and another five workers apply the papier-mâché. There's also the showroom where approximately 2,500 masks are displayed, as well as offices.

Each day during the high season (April to September) 50 to 100 tourists visit Venice Art, typically arriving from bus tours. Smaller masks are priced from 20 euros; larger ones can cost 3,000 euros or more, and can be shipped to people's homes.

Inside the showroom, Angoni pulls out one of his favorite masks, the "Plague Doctor," originally worn by doctors during the 14th century Black Plague. It's distinguished by its long beak so doctors could maintain a distance from the patient and place aromatic herbs in the beak to offset odors from the infected person.

Two centuries later, masks were worn by characters from the Comedy of Art (Commedia dell'arte) theater, such as Harlequin, Bauta, Arlecchino and Colombina, to evoke their personalities and emotions. Such masks are recreated by Angoni and his team and "are faithful to the original style of the masks," Angoni says.

"Since I was a child, I was interested in art, literature, paintings, sculpture, and foreign language," Angoni says. "They were windows to learn about the world. In Albania back then, you couldn't learn about the world because of the regime," Angoni says, referring to the repressive Communist regime that kept the country isolated from the world until democratic reforms were implemented beginning in the early '90s.

At 35 years old, Angoni immigrated from Albania to Italy, where he stayed from 1991 to 1997 in Padua and Venice. He worked what he describes as "simple

immigrant jobs." Yet during his time in Italy, he was exposed to master mask makers and learned from them, awakening his artistic instincts.

Returning to Albania, Angoni converted a former tomato processing plant into his mask factory and showroom. "At the time, there was skepticism that masks made here in Albania could be exported to Italy," Angoni says. Initially, he supplied blank papier-mâché masks without decoration to shops in Venice. "It was like an adventure, starting up this business. I didn't know whether I would succeed or not, but I succeeded.

"The turning point was when I bought my first shop in Venice in 1999. Then year after year, the business increased, and we were creating more and more models for theaters, movie sets and stores," including several that he bought. "Now we have seven shops in Venice and one in Las Vegas," he says. The masks are also shipped to cities around the world, to what Angoni characterized as luxury shops selling art.

Angoni says the masks have a mystique and that they invoke a sense of freedom. "People in general are predisposed to lie. So you put on a mask and you can tell the truth," he says. "You can hide behind the truth." He's paraphrasing Oscar Wilde, who in his novel "The Picture of Dorian Gray" wrote: "Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth."

Historically, "Rich people, especially, wore masks to mingle with other people in disguise," Angoni says. "They had their vices. They needed masks to gamble, or to attend parties to remain hidden in the crowd."

Casanova, the famous womanizer, wore the "Bauta" mask, which became known as the Casanova mask. "It's the oldest mask of Venice, about 700 years old," Angoni says. It covers the entire face including the mouth but has a chin and jaw that protrudes out, so it's possible to eat and easily talk.

"In a high tech era, this kind of artisan work involved in mask making is becoming rare, and this is what sustains our growth," Angoni says. "This is an art, not an industry. It is a limited market but I am finding ways to reach art lovers.

"My main concern is how will I pass on this tradition for the future," says Angoni, who is in his mid-60s. His son, he notes, "has taken another direction.

"I'm concerned that all this ends up in a museum," Angoni says. "Venice Art has been operating for 27 years. There is a family spirit among the workers. I want to pass on the tradition.

"For the sake of this tradition and for the sake of Shkodër, local policies should be drafted to support the mask factory," Angoni says. "It is one of the most popular sites to visit in Shkodër and all of Albania."

Diane Keaton Puts 'Fashion First'

The actress reflects on her "crazy outfits" through the years in a new book. BY LEIGH NORDSTROM

Diane Keaton has been considered a style icon for nearly 50 years, since her menswear-heavy wardrobe in "Annie Hall" arrived on screens in 1977 and forever cemented itself in cinematic fashion history. Keaton, now 78, has loved clothes her whole life, and has remained an individual dresser through the years, still turning to menswear but also full skirts, wide-belted coats and hats – many, many hats.

In September, Rizzoli will release "Diane Keaton: Fashion First" (\$55), with a foreword by Ralph Lauren and commentary from the likes of Miley Cyrus, Kris Jenner, Sarah Jessica Parker and Candice Bergen. Keaton takes the reader through her first memories of fashion to her red carpet looks – and even breaking down some of her "wrong" fashion choices.

Here, WWD Weekend chats with the actress about the project.



Here and below:
From "Diane Keaton:
Fashion First" by Rizzoli.

WWD: What made you want to do this book?

Diane Keaton: That is the million-dollar question. I honestly never thought of it. I think when we started looking through photos of me on the internet we saw the humor in it but also the wide spectrum of loving clothes my entire life. It became a fit.

WWD: What was the experience like of going down memory lane and looking through all these photos?

D.K.: Terrifying and hopeful. What was I thinking? I got away with wearing some crazy outfits. No wonder people slam me for being eccentric. Gosh, I am lucky.

WWD: What does good style mean to you?

D.K.: Follow your heart. Express yourself. I don't discredit anyone for showing their style.

WWD: What does being a "style icon" mean to you, and who is your style icon?

D.K.: I think of people like Cary Grant. He is a style icon. I wear what I like.

WWD: How has your style changed over the years?

D.K.: Not at all. I still love a turtleneck, a hat and a jacket. I think I focus more on wearing suits daily than ever before. And wait...a wide belt.

WWD: Kris Jenner writes in the book she'd love to play in your closet for an hour – what do you think of Kris, and who is that person for you?

D.K.: She is a genius for being a successful manager. I respect that and I respect her hard work. I love seeing a woman in power.

WWD: Were you surprised by the lasting fashion impact of "Annie Hall"?

D.K.: Yes. I think it is a credit to the movie...not me.

WWD: Who inspires you fashion-wise?

D.K.: People on the street, to be honest. If you are asking me about designers it would be people like Ralph Lauren, Thom Browne and Celine.



Keaton in the '80s.

WWD: Ralph Lauren wrote the foreword for this book – how do his clothes make you feel?

D.K.: They make me feel good. He understands a woman's body in a man's style of suit. I simply adore him. He listens. Plus, he uses durable fabrics that adhere to a body yet keep structure.

WWD: What is one trend you would never try?

D.K.: Anything showing my body or my skin.

WWD: What is one item of clothing you'll never part with?

D.K.: Turtlenecks.



Keaton as Annie Hall.

WWD: What about one accessory?

D.K.: Glasses. They finish my outfit.

WWD: What made you want to include a section of "wrong" looks?

D.K.: The more we worked on the book we found humor in my choices. I mean hysterics. This is probably my favorite chapter. If we can't laugh at ourselves, what is life about?



One of the guest rooms.



Inside Lost Fox Inn.

Lost Fox Inn Finds Its Footing in Litchfield County

The owners of boutique hotel Foxfire Mountain House have opened a sister property in Connecticut. **BY KRISTEN TAUER**

When Lost Fox Inn opened its doors in Litchfield County earlier this summer, the community welcomed a longtime staple back to the local scene.

“Someone always knows somebody who either got married there previously, or stayed there for a party, or worked there,” says Eliza Clark, who co-owns and redesigned the property with husband Tim Trojian. “It’s just a fixture of the community, and I think everybody’s so excited that it’s coming back.”

Lost Fox Inn joins the couple’s flagship property, Foxfire Mountain House, a popular event venue and boutique hotel in the Catskills. Litchfield, which is around a two-and-half-hour drive from both New York and Boston, is becoming an increasingly attractive area for new hospitality projects. “The food scene is really good,” says Clark. “You get a lot of people around this area who love food. And that’s really important to us.”

While the Catskills and Hudson Valley have seen an influx of boutique properties in recent years, Litchfield is less saturated – but has plenty to offer in the way of natural beauty, with pastoral hills and lakes, and cultural attractions. Fifteen miles away, the town of Washington – notable for inspiring “Gilmore Girls” – has the high-end Mayflower Inn and Spa, and quirky Relais & Chateau property Winivan Farm is also nearby. Visitors heading up from New York can stop by the Aldrich Contemporary Art Museum in Ridgefield, Conn., en route.

The property is less than a five-minute drive from the town center, but cultivates a sense of retreat. Visitors arrive at the property past two stone pillars topped with fox statues, a nod to the brand’s central motif. Lost Fox Inn is comprised of three buildings: a main inn with 10 guest rooms; a restaurant and tavern, housed in a building that was

originally established in 1745; and a former schoolhouse, which has been converted into a private cottage.

“We’re really smitten with that simplicity of New England colonial style,” says Clark, adding that their design approach was to add old-world charm, informed by the “good bones” of the property. “What we wanted to do was add soul to it, create an old-world charm that was united through the three buildings.”

Clark reimagined the property alongside her daughter through their Byrd Studio design company, established after publishing their coffee-table design book “Foxfire Living.” The pair focused on adding antique decor and incorporating natural materials that would age well, like the lobby’s handmade clay brick floor. “Natural materials that feel antique,” adds Clark. “Bringing all of those things in, but with comforts that people expect, like a smart television, fast Wi-Fi, good heating and cooling,” she continues. “We’ve made sure that we kept a lot of the beautiful historic detail: the wood beams, the way they finished the ceiling in the tavern, the big wood floor planks.”

Lost Fox Inn is romantic, a little bohemian and old-world luxe. Portrait paintings hang throughout the property, and guest rooms are outfitted with vintage-inspired furnishings; several feature stone fireplaces and soaking tubs. Their



Here and bottom left: Inside the tavern.

overall aesthetic approach was inspired by The Rolling Stones’ residence at Villa Nellcôte in the South of France: a gorgeous mansion filled with antiques and the presence of rock ‘n’ roll legends. “Obviously we didn’t create a gorgeous French chateau,” adds Clark. “But it was that idea of mixing a little bit of cheeky rock and roll vibe with some of the portrait paintings that we have around.”

The Lost Fox Inn Tavern and Restaurant is led by chef CJ Barroso, who created a menu of New England-inspired dishes, with an inventive angle. The opening menu includes Cornish game hen, olive oil poached halibut, Vadouvian roasted eggplant, and lobster and crab salad.

Clark has documented the renovation process on Instagram, creating plenty of intrigue for locals and fans of the Foxfire aesthetic. An early visitor offered high praise for the new venue: that the photos don’t do it proper justice.

“As someone who loves Instagram, that made me really happy, because there’s so much you can do with photos,” says Clark. “But for someone to come in and say, oh, it’s even better in person – that was the biggest compliment.”



The inn lobby.

Following The Plot

Set-jetting is gaining traction with fans of shows such as “House of the Dragon,” “The Bear,” “White Lotus” and “Outlander” planning vacations based on set locations.

BY ROSEMARY FEITELBERG

Set-jetting, travel envy, celebrity worship – whatever the definition or the motivation for trekking to locales that you have only eyed in movies, streaming series or music videos, it’s increasingly popular.

Instead of scouting “the world’s best beaches” online, quizzing friends about favorite vacations or turning to a travel agent for recommendations, thousands are flocking to the locations where their favorite shows or films were shot.

It all adds up considering that people spend six hours and 40 minutes on screens each day globally – and in the U.S., the average screen time intake is upward of seven hours.

Travelers are increasingly choosing destinations based on streaming shows and movies versus Instagram and TikTok, according to Christie Hudson, a travel specialist at Expedia.

Residents of Cornwall have been aware of the trend for a while, thanks to fans of “House of the Dragon,” “Poldark” and PBS’ “Doc Martin.” Enterprising businesses are offering themed tours and certain accommodations are touting their proximity to film locations to woo guests. Some of the telltale signs of the trend are all of the sub-age 30 and sub-age 40 out-of-towners milling around St. Michael’s Mount, according to Visit Cornwall’s executive chair Malcolm Bell. In past years, most travelers were more in the 50 and up age range. Holywell Bay and Kynance Cove are two other favorite stops with “House of the Dragon” fans.

Cornwall can sustain the current levels of interest, and the wave is welcome since area businesses are benefiting too. The free publicity generated by popular shows not only spares tourist boards from bankrolling advertising and marketing campaigns, but also offers “less edited views” of these respective locations, Bell says. “The tourist boards will always show off the bits and pieces that they want to show off, whereas TV and film is pleasing because it’s less edited,” he contends.

HBO’s first season of “White Lotus” drove visitors to Hawaii and season two sent many to Sicily, Italy, with Expedia searches for those locales increasing upward of 300 percent. And “Ted Lasso” has motivated some to venture to Richmond, a London suburb. Another unexpected choice for the airborne is Chicago, which many binge watchers of FX’s “The Bear” have gravitated toward, according to Hudson. Netflix’s international release of “Maxton Hall: The World Between Us,” boosted Expedia searches for Hanover, Germany, by more than 400 percent, and “Bridgerton” continues to spark interest in Bath and Windsor in the U.K., Hudson added.

What’s newer now is how quickly the tourism industry is jumping in on the trend via services like foodie tours in Chicago inspired by “The Bear,” including a three-and-a-half hour bus tour called “Yes: Chef!” There are also walking tours in Paris inspired by Netflix’s “Emily in Paris,” where companies like Fat Tire Tours lead fans past Emily’s fictitious apartment near Estrapade Square, as well as stops by her office and other filming locations, such as the Jardin du Palais Royal.

Looking ahead, Hudson says that interest in trips to Thailand is expected to increase once the third season

Fans of “House of the Dragon” are traveling to Cornwall to check out some of the film locations from the show including St. Michael’s Mount.



of “White Lotus,” which is reportedly being filmed in and around Koh Samui, Phuket, and Bangkok, is released. Ditto for Malta, which is the setting for the “Gladiator 2” film and scenes in “Mission Impossible: 2,” Hudson says. And travelers’ interest the Scottish Highlands is expected to bump up once the eighth and final season of “Outlander” is available.

The Edinburgh, Scotland-based tour operator Absolute Escapes tapped into consumers’ interest in the show last year by highlighting the top 10 “Outlander” filming locations including the 14th-century Doune Castle and Linlithgow Palace, which was the birthplace of both James V and Mary Queen of Scots. While history buffs can glean more facts from such stops, many entertainment-driven travelers are in search of the sites of their favorite shows to share on social media. While some may search for potential trips as they watch their favorite series, booking trips to those places is not as reactionary. That might require more time for planning, due to how far away their preferred location might be and how expensive such vacations might cost, according to Hudson.

“I don’t think this trend is going anywhere. Every year we do a temperature check to see if it’s waning or getting more popular. With the way that we consume media and with streaming services giving us this bingeing behavior, it’s so easy to become immersed in the destination or the setting of a show. The next natural step is to ask, ‘How do I get more of being in that world through travel?’” Hudson says.

Despite all the buzz for entertainment-driven travel, the concept is far from new. Consider Salzburg, Austria, which has attracted generations of visitors that have flocked to the area after seeing the 1965 film “The Sound of Music.” Some stay at the Hotel Schloss Leopoldskron, a Rococo palace where many scenes were filmed. Others take the “Original Sound of Music tour,” a four-hour excursion that includes stops at other film locations like the Nonnberg Abbey and the Mirabell Garden. Super fans can also learn to make crisp apple strudel at the Edelweiss Cooking School, which is located in a cave in Old Town. Sing-alongers know that the pastry is referenced in Julie Andrews’ version of the Rodgers and Hammerstein song “My Favorite Things.” The school’s Selen Özgür says, “Of course ‘The Sound of Music’ has a big influence on our business. We are currently mostly sold out weeks in advance, due to the popularity of our destination.”

Salzburg’s proximity to Munich and Vienna, as well as its annual classical music festival and ties to Mozart, are factors too. “But most of our guests who are visiting us from the States are actually in town to see ‘The Sound of Music’ filming locations. That is definitely a fact,” Özgür says.

With next year being the 60th anniversary of the film’s release, plans are being made to unveil a “Sound of Music” Museum in the summer of 2026 at Hellbrunn. Although Salzburg’s staying power is undeniable in terms of tourism, the waves of entertainment travelers tend to flood and recede in other places. While Stiegg Larsson’s “The Girl With the Dragon Tattoo” and the Danish thriller series “Borgen” bolstered “Nordic Noir”-inspired trips, the current interest in Nordic Noir among tourists is “relatively modest,” according to Clara Fuglsland Sogaard of Wonderful Copenhagen. Despite that, Nordic Noir tours and train travel are still offered.

Camilla Swartz, a cofounder of Landfolk, which rents 2,500-plus holiday homes in Denmark, Norway, Sweden and Germany, says guests get their inspiration from



Interest in Thailand is expected to increase next year, when the third season of “White Lotus,” which is being filmed there, debuts. Here, a view of Angthong National Marine Park, in Koh Samui, Suratthani.

popular culture such as movies, TV shows and books, based on a survey earlier this year. The company is “definitely dreaming about opening another new market this year,” with holiday homes in the warm south of Europe on its radar, she says. Landfolk was started three years ago by seven former Airbnb employees.

With over-tourism an increasing concern in not just major cities like Venice, Barcelona and Amsterdam, but also Mallorca, Spain; Cinque Terre, Italy; the islands of Hawaii, and Bali, the entertainment-driven travel trend is encouraging even more visitors to catch flights. To try to curb their crowded streets, some governmental officials adopt tourist taxes and caps. Counter to set-jetting, a Netflix star, the Nepalese-born Lhaka Sherpa, whose record-climbing 10 ascents of Mount Everest is the subject of “Mountain Queen: The Summits of Lhaka Sherpa,” lamented in a recent interview how Nepal has become “like a highway,” due to all of the travelers and climbers.

Taking a different tack earlier this year, Visit Copenhagen created the reward-driven system called “CopenPay,” where travelers could earn museum admissions and other incentives to Copenhagen attractions for climate-friendly actions. The program is now being re-evaluated until next year.

Just as some officials are keeping a watchful eye on any uptick in tourism so, too, is the United Nations Educational, Scientific and Cultural Organization that identifies World Heritage Sites, places and monuments with artistic or timeless significance. Occasionally they are featured in films or streaming series, as will be the case this fall when Netflix will debut “Territory,” which was partially filmed in Kakadu National Park – a UNESCO World Heritage site in the Australian Outback. Although UNESCO has not addressed the set-jetting trend head-on, the organization does offer guidelines for sustainable tourism in order to manage sites better by offering periodic assessments of tourism to create a baseline for better planning, strategies and policies that might be needed, according to Peter Debrine, who leads UNESCO’s sustainable travel program.

How pop culture’s influence is making filming locations a must-see for a quick selfie versus actually learning about the historical sites raises another question. Set-jetting’s potential impact on visitors’ interest in learning about or participating in the hundreds of festivals, artisanal practices and other cultural practices and expressions that UNESCO has chosen for its Intangible Cultural Heritage also remains to be seen. However, another travel trend – duping, as in visiting an alternative destination that is less crowded and often more affordable compared to the more well-known local could be welcome news, Debrine says. That could potentially help offset set-jetting and over tourism.

Nonnberg Abbey is a popular stop with American fans of “The Sound of Music.”



A suite designed by Alexandra Champalimaud at The Emory, London.



The Emory has partnered with Flexjet to provide complimentary helicopter transfer to its guests.

The Emory Courts the Ultra-discerning

Two decades in the making, Maybourne's latest offering aims to redefine the ultimate quiet luxury hotel experience for the 1 percent. BY TIANWEI ZHANG

LONDON – What can an unassuming residential block by Hyde Park be turned into?

That's the question Maybourne – the operator of some of London's most legendary hotels – Claridge's, The Connaught, The Berkeley, as well as The Maybourne Beverly Hills in the U.S., and The Maybourne Riviera in France – has been mulling since acquiring the lot more than 20 years ago.

It couldn't rely on history or tradition, since there isn't any. And there was no point in trying to create another Claridge's; it would never be as good. The only logical solution was to come up with something new – and do it well.

For that, the Qatar-backed Maybourne turned to the late high-tech architecture pioneer Richard Rogers, whose well-known work includes Lloyd's Building, Centre Pompidou, and Heathrow Terminal 5, and Ivan Harbour of architectural firm RSHP, to design The Emory, a steel, ultra-modern, all-suite hotel with home-like, understated furnishings envisioned by today's most celebrated interior designers.

The hotel's name is an old English word meaning industrious leader, paying homage to Rogers' forward-thinking, modernistic design, says Jasper Anderegg, The Emory's hotel manager.

While The Emory is joined at the hip with The Berkeley, sharing an entrance with Cédric Grolet's first London outpost, the hotel is managed separately.

"That translates itself in everything we do, the behavior of the staff, and the language we use. We have our own identity and our own uniforms. The Berkeley is very established but also quite a progressive type of hotel. Our general manager usually refers to The Berkeley as the naughty sister of Claridge's and The Connaught, because it is quite different, creative and quirky," says Anderegg, who served as director of front of house at The Berkeley until May 2023.

The aim is an elevated, elegant and chic service experience, Anderegg adds.

"Privacy and discretion," he says. "That translates itself into the way you arrive at the hotel. You come through the Old Barrack Yard, which is off the main roads."

"It's not so much in your face and out there.

It's more discreet and understated, which I think will appeal to certain types of guests, who aren't necessarily looking for that sort of grand environment," Anderegg continues.

The Emory is going for ultra quiet luxury – think The Row's premium quality – with high price tags to match. Suites cost 1,620 pounds per night for a courtyard-looking junior suite and 8,700 pounds for a park-facing balcony suite. It officially opened in April.

Every booking comes with a wealth of amenities, including two-way airport transfer, personal assistant, access to the guest-only rooftop and wellness spaces, as well as five items of pressing upon arrival and complimentary helicopter transfer via new partner Flexjet for those arriving in London via the private jet terminals at Farnborough, Biggin Hill, Luton or Stansted airports. Guests

are whisked directly to the London Heliport at Battersea, and taken to the hotel by limo.

The Emory plans to carve out its identity through a focus on time, time well spent, and by extension, the world of watchmaking, in addition to being the only five-star all-suite hotel in London, according to Anderegg. The hotel is working on a podcast series featuring individuals who are well-known in the watch world.

"Our stories are told in different ways. If you look at our portfolio in London, both Claridge's and The Connaught are very established hotels. They have a history to tell that goes back decades. Whereas The Emory is more progressive and modern. We felt that there were some similarities there between the world of watchmaking and the architecture and the care has gotten into the design of this building," says Anderegg.

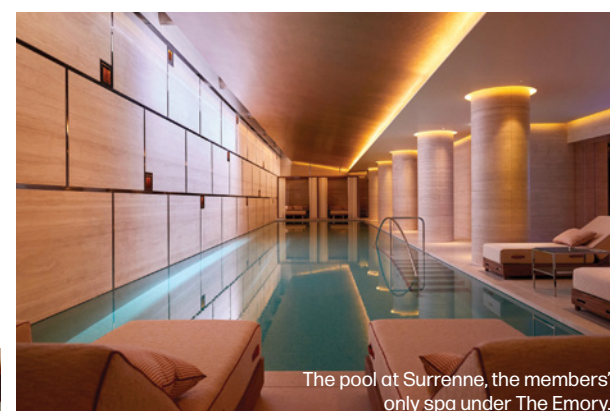
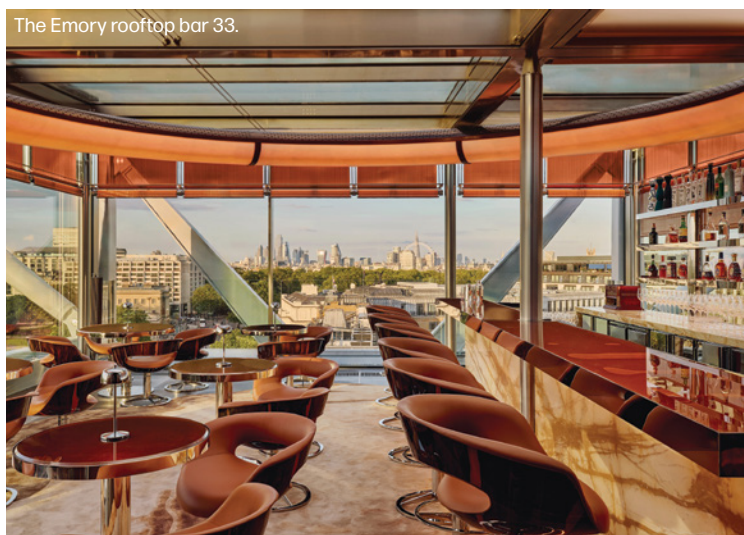
Longtime Maybourne collaborator Remi Tessier designed the hotel's public space, including the welcome pavilion, the courtyard, the bar, chef Jean-Georges Vongerichten's abc kitchens, the guest-only rooftop Bar 33 and Cigar Merchants, and the four-floor, 20,000 square feet underground members' only wellness offering, Surrenne, which is designed as an underground city spa.

There, Tessier says, visitors immediately find calm among the 22-meter swimming pool, steam room, fitness center, seven treatment rooms, and café.

Maybourne plans to take Surrenne, its stand-alone wellness brand, into other locations around the world, Anderegg says. The spas at The Maybourne Beverly Hills and The Maybourne Riviera will be among the first to be rebranded as Surrenne, and the brand potentially will open outside of a Maybourne property as well.

Rogers' signature steel structure is visible from the ground-floor restaurant space that hosts abc kitchens. Tessier added a wood-paneled ceiling and copper and amber interiors to warm up the space, he says, resembling "a bottle of cognac or flame of a candle." For the rooftop space, Tessier brought a touch of vintage flair into a

The Emory rooftop bar 33.



The pool at Surrenne, the members' only spa under The Emory.



The Emory penthouse.



The Ava restaurant at The Wilde.



A rendering of Arturo's at The Wilde Milan.

Private Members' Club The Wilde Promises Extraordinary Experiences

Opening in Milan in the fall, it is the brainchild of entrepreneur Gary Landesberg under the creative direction of Alasdair Willis and designed by architect Fabrizio Casiraghi. BY LUISA ZARGANI

The Wilde prides itself on being a “next generation private members club for extraordinary experiences in the heart of Milan.”

The detailed definition certainly describes what founder and chairman Gary Landesberg is planning for his latest project, since he aims to offer exceptional hospitality and cultural programs to a diverse global community – and plenty of good food.

The Wilde Milan will open in mid-October in a 20,000-square-foot villa that previously belonged to Santo Versace and his family. The club is located on a quiet, leafy street a few steps away from luxury shopping street Via Montenapoleone. It was designed by architect Fabrizio Casiraghi under the creative direction of Alasdair Willis.

Landesberg is an experienced investor in both the leisure and hospitality sectors in the U.K. and Europe and was previously executive chairman and shareholder of The Arts Club for a decade. He successfully led the repositioning of the London-based club and opened the doors of the Dubai unit.

After The Wilde in Milan, the entrepreneur plans to open clubs under this banner in London, New York and Los Angeles, each with a site-specific art collection. In the Italian city, the eclectic collection has been curated by Ed Tang's Art Bureau and encompasses works from both

Milanese and global artists from various backgrounds, including pieces by Diane dal Pra, Danh Vo, Andy Warhol, Vojtěch Kovařík, Nikolai von Bismarck and Adrian Paci.

The Wilde will join a slew of new clubs that have, or will, open in Milan, which is increasingly attracting wealthy investors due to the flat tax of 100,000 euros a year with no limits to residency that was introduced by former Prime Minister Matteo Renzi. While work on Milan's Core Club have been delayed, Casa Cipriani opened on Via Palestro two years ago, and Soho House is set to arrive in a few years.

Landesberg thinks that “Milan is a very international city, with great culture, food and significance in the fashion industry,” but believes it was lacking a good private member's club.

Finding the right building was key in making Milan the first location for his new project. The Villa Del Platano, built between 1953 and 1954 by architects Carlo De Carli and Antonio Carminati, met the requirements – and then some. It is located on luxury street Via dei Giardini in the arty Brera district and looks onto the park belonging to Palazzo Borromeo d'Adda. The Emporio Armani store and the Armani Hotel stand a few steps away.

“It's an amazing street. Obviously, we've got residents nearby and we have to be very mindful of what's going on in the area. But as a location, it's fantastic. Because you're right in the center but you don't feel like you're on a busy street. It's quite special,” Landesberg says.

“Finding the right place is maybe the hardest thing. It has to have its own entrance because you've got to have a sense of arrival,” he explains, also stressing the “imperative” requirement to have an outside space. The villa, in fact, is surrounded by a lush garden and also features a rooftop terrace.

Design

Casiraghi's experience ranges from working for French architect Dominique Perrault to Milan-based Dimorestudio.

He renovated the famed Drouant restaurant in Paris, curated the concept of the Cassio bar in Hong Kong and the Ftelia Beach Club in Mykonos, among other projects.

At The Wilde Milan, he has created individual identities for each of the spaces within the club.

He turned to Milanese textile brand Arjumand's World, which produces fine fabrics inspired by travel and ancient myths, for the patterns that pepper the villa. American walnut furnishings have been used throughout, juxtaposed against contrasting materials such as pink lacquered wood, velvet and classic travertine.



The Nina restaurant at The Wilde Milan.



A rendering of The Club Room at The Wilde Milan.

Brown natural hides are key elements in the cigar lounge Arturo's, while red striped fabrics from Jim Thompson were chosen for the garden and blue stripes for the Ava Rooftop.

Casiraghi, says Landesberg, has been “very respectful with the building,” which has “a bit of an Art Deco” feel. “His design is very elegant but he doesn't over-design. He doesn't make it too busy. And I think he's done a really nice job.”

Landesberg is adamant The Wilde should provide exclusive theater, musical and gallery nights, intimate chef's table dinners, talks and panel discussions, cultural workshops, film screenings, themed parties, wellness events, and private gallery visits. At the same time, he is making sure members will be able to access the experiences virtually through a secure online portal, which will also allow them to make reservations for dining and events and view club news and announcements.

Fine Dining

Day-to-night dining will be available across The Club Room, with live music, weekly DJs, cabaret and theatrical performances; The Garden for brunch and aperitivo; The Library, for quiet reading and work that also suggests casual lunches; the Latin American restaurant, bar and counter Nina, with a Japanese influence, providing guest chefs and weekly DJs playing Latin American music; Ava on the third floor offering seasonal, authentic Mediterranean dishes and Ava Rooftop, on the fourth floor. Each floor will be marked by a different color.

The Wilde Milan will also offer private dining rooms and event spaces on each floor.

“It's a cliché, but clubs should feel like your home. Even if you want to come and sit and just have a coffee or you want to have a drink or just hang out because you want to go read a document or the news. You know, that's what a club should be. I mean, the food's important and so is the experience,” says Landesberg. “I don't think we should offer fitness or sports because there are specialists out there and will people going to a club, having a lovely bite of dinner or lunch in a nice suit or lovely dress, want to see people walking around in gym clothes?”

Keen to meet sustainability targets, Landesberg has made sure the villa was restored with energy-efficient practices such as low-flow water fixtures, LED lighting, recycling programs and energy-efficient appliances to help reduce waste.

Fees range from 2,000 to 3,500 euros a year and members, starting from under-40, should be inclusive and “across the spectrum, from fashion and business to finance and real estate.” The demand has been strong so far, he says proudly. “The doors are not closed to anyone from any industry but you've got to be recommended,” he adds. “The idea is to start with a good base of founding members that can really represent the kind of people that will be part of the community we want to build.”

Asked about the name, Landesberg believes “clubs should embrace old school service hospitality” but at the same time “bring in the new world,” as “everything is moving forward. So it was a collision of kind of two worlds. And that was the challenge, how the old and the new could come together.” He credits Willis for coming up with The Wilde, “because it was a bit of a nod to Oscar Wilde, “because the wild is where everything comes together, whether humans, animals, everything.”

plats du jour

Casa Tua Finds Its Home in New York

The members club has opened inside The Surrey hotel on the Upper East Side. BY KRISTEN TAUER



Rendering of Casa Tua at The Surrey.



The Surrey in New York.



Linguine Alla Nerano



Outside The Surrey hotel and Casa Tua.

Ever since Casa Tua's founder, Miky Grendene, opened the exclusive private club's first location in Miami Beach 25 years ago, members have been asking him to open an outpost in New York. Grendene first opened additional locations in Aspen and Paris, and now – at long last – he found a home for Casa Tua in New York.

"I looked at countless locations," Grendene says earlier this summer from his house in Aspen. "For me it's quality, not quantity. And most of the time quality and quantity don't go together. So it was very important, if we open in New York, to be in the right location," he adds. "In The Surrey, in the Upper East Side, I found the perfect location for us."

Casa Tua is located inside the newly renovated The Surrey hotel, and serves as the property's official food and beverage partner. Located on East 76th Street and Madison Avenue, the Surrey features 100 guest rooms and suites, as well as 14 private residences and an on-site spa.

"Everybody asked me, 'Why did you open on the Upper East Side? Why didn't you go downtown?'" Grendene says. "I never follow a trend. I never look at what other people do; I do what I feel is right for us and for the brand and for my customer. I think that the Upper East Side needs – more than downtown – new blood, new things, new energy. And I think that Casa Tua hopefully will bring that to the Upper East Side."

Casa Tua will include a restaurant and lounge on the hotel's ground floor, open to the public. Similar

to the club's other locations, the focus of the menu is Mediterranean: Italian cuisine with French influences. There is also a private members-only space on the second floor, which will offer exclusive programming and personalized service. The idea was to create a home away from home for its nearly 3,000 members.

"Each client of mine is a celebrity for me," Grendene says. "The club allows me to know them better, to know exactly what they like, what they don't like, and be sure that it's a customized experience for them," he says, adding that there is no distinction between service provided for members and nonmembers at the restaurant. "The only difference is they have a space where they have more privacy. For us, privacy is key."

Casa Tua doesn't promote its literal celebrity clients, although its locations are a popular spot for famous tastemakers. During Art Basel Miami Beach, the restaurant is a favorite location for VIP dinners and parties.

"Everybody wants to know about everybody," Grendene says. "Everybody's trying to show off what they do, the private plane, the huge boat. We're trying to be the opposite of that: create a little oasis where you still have the sense of privacy, where we respect your privacy."

The club's New York space was designed in collaboration with architect and designer Michele Bönan, informed by Grendene's own aesthetic sensibilities. "Casa Tua has always been and will always be a result of what our life is," Grendene says. "Me and my wife, we travel the world and, like a sponge, we pick and choose and if we see

“ I think that the Upper East Side needs – more than downtown – new blood, new things, new energy. And I think that Casa Tua hopefully will bring that to the Upper East Side.”

MIKY GRENDENE

something that we like, we integrate it in our design.”

And while many openings lean into hospitality design trends, Casa Tua aims to take a more singular approach. "We look at being timeless. We looking at being soulful. We look at being elegant," Grendene says. "We're not looking to be trendy, because trend is by definition the beginning of an end," he adds. We always want to do a design that...is good now, could be good 20 years ago, and can be good 20 years from now."

With Casa Tua settling into its New York digs, Grendene is already eyeing potential homes for a fifth location, with Madrid as a leading contender. His son is currently studying there, which has given him an opportunity to get to get to know the city's vibe. "When I'm there, I feel good, because there's great restaurants, the people are fun, and people like to dine out," he says.

In other words, the city feels a little bit like home.

The Oro restaurant at Cipriani Hotel.



The dish "like a potato in tecia" by Vania Ghedini at Hotel Cipriani.



At Cipriani Hotel in Venice, Chef Vania Ghedini Blends Tradition, Innovation

Helming the Oro restaurant at the landmark hotel on the Giudecca island, Ghedini flanks Massimo Bottura in the role of culinary creative director. BY LUISA ZARGANI

Chef Vania Ghedini admits that when she was offered to helm the Michelin-starred Oro restaurant at the luxury Cipriani Hotel in Venice flanking Massimo Bottura as culinary creative director, his name “sent shivers down my spine,” given his standing in the industry and his reputation.

The opportunity was entirely unexpected, but she realized “it was one of those trains that pass by quickly and you don’t want to miss catching it. Also, Massimo is bewitching, it’s hard to say ‘no’ to him and I liked what he had in mind for Oro.”

While unassuming and approachable, Ghedini has made a name for herself and is recognized as an influential and experienced chef, which led her to the Belmond property in April.

The idea shared by Bottura and Ghedini was “to create a venue that would provide a unique experience, offering food from the territory, but also reflect our roots,” she says, referring to the fact that she hails from Ferrara and Bottura from Modena, both in the Emilia Romagna region. “There are many important restaurants in Venice, with different concepts behind them, but we felt we could make the difference.”

Ghedini defines herself as “very direct,” and “no-frills,” traits she believes she shares with Bottura, and which helped her create “a great feeling and understanding” with the renowned chef behind the Osteria Francescana, Ferrari’s Cavallino and Gucci Osteria restaurants.

“I was fascinated by the idea of returning to Venice, it’s such a unique place in the world and to live here is a privilege,” says Ghedini, who previously launched the Sesamo restaurant with the Alajmo family at the Royal Mansour Marrakech, moving to that country in December 2018 and leaving at the end of 2023. She had become a member of Gruppo Alajmo at the renowned Le Calandre restaurant near Padova, Italy, in early 2016.

Her curriculum also includes stints at Grancaffè Quadri di Venezia, on the iconic St. Mark’s Square, and she opened the Amo restaurant at the Fondaco dei Tedeschi in the Italian city. A student and later teacher at ALMA, the Italian School of Culinary Arts, she began her training at Rigoletto di Reggiolo, and became sous chef at Peck at Palazzo Italia during Expo 2015 in Milan.

She describes the Cipriani as “a temple of Italian hotellerie, a magic location with a unique history that can’t be found anywhere else, and it offers experiences you can only have here, driving guests to return over the years.”

Seafood tortelli pasta.



Founded on the island of Giudecca in 1958, a five-minute boat trip from St. Mark’s Square, surrounded by the Casanova Gardens, guests have ranged from Yves Saint Laurent and Sophia Loren to George Clooney and Madonna to name a few.

Ghedini can’t really pinpoint the moment when she knew she wanted to become a chef, as she eased into this job naturally. Her grandparents were bakers and she “grew up with the fragrance of freshly baked bread,” which remains to this day “inebriating.”

“I always had some contact with food, as my other grandmother made pasta, gnocchi [potato dumplings] and tortellini by hand at home. I don’t really know when it all began, but I remember there was a newsstand near the bakery. I would go after school and there was a series of cooking books near the comics, so I think that I grew into them after Mickey Mouse and Donald Duck,” she says with a chuckle.

Ghedini brought to Cipriani some “techniques gathered through the years, inspired both from my heritage and from my travels abroad.” For example, she cites the Moroccan



Vania Ghedini

way of grilling, the mechoui, or the pan-fried potatoes “in tecia,” a storied recipe from Trieste with onions and bacon, protecting and transmitting traditional cooking.

Seafood from the Adriatic Sea is a key element at Oro, with a view on the lagoon. Guinea-hen with vegetables, a maccheroni timbale from Ferrara, or sweet and sour fish with onions and raisins are only some of the recipes offered by Ghedini.

Also, with Bottura she shares the goal of avoiding waste, recovering all parts of vegetables, and even parmesan cheese crusts.

Constant training, “passing on what we know,” is fundamental, she says, as is “being empathetic, listening to people” which is one of the main lessons learned from chef Massimiliano Alajmo. She acknowledges the media hype around chefs today, but doesn’t really understand it. What she does comes natural to her, she says, and “I don’t think it should be made into a spectacle or show at all costs. Some things should not be lived through a screen but directly and personally.”

Being a woman “is not an issue,” as she says she has never been questioned or had to assert herself because of her sex. “Experience is what matters,” she believes, and admits the approach to women has changed compared to the past. “There are many more women blooming in the industry,” she says smiling.



Virginie Friedmann and Delphine Versace

Here and below: Ciro's restaurant in Deauville.



The "Un homme et une femme" suite at Hotel Le Normandy.

Deauville Delights

As the French seaside resort's American Film Festival turns 50, celebrity hangout Ciro's gets a facelift. BY JOELLE DIDERICH

As Deauville prepares to celebrate the 50th edition of the American Film Festival, it is sprucing up its famed boardwalk with the renovation of local institution Ciro's, the seafood restaurant that has hosted everyone from Kristen Stewart to then-President Barack Obama.

The French coastal resort has been a fashionable destination since the early 20th century, when Gabrielle "Coco" Chanel opened her first ready-to-wear store there, effectively launching modern sportswear. In the Roaring '20s, the seafront became a gathering place for socialites, artists and celebrities.

Painters like Kees Van Dongen and Foujita were the precursors of today's influencers, invited by local hotels in a bid to attract publicity. Foujita made the gossip columns with stunts like arriving at the Bar du Soleil walking on his hands, while cabaret star Josephine Baker strutted the wooden planks with a cheetah on a leash.

The town, two-and-a-half hours by train from Paris, has also been the backdrop of numerous movies, most famously Claude Lelouch's 1966 classic "Un homme et une femme" ("A Man and a Woman").

"Until then, it had been a magnet for the social set, but the film 'A Man and a Woman' propelled Deauville into another dimension," says Mayor Philippe Augier. "It gave the town a glamorous, romantic aura."

Since the creation of the American Film Festival, it has welcomed stars including George Clooney, Brad Pitt, Angelina Jolie, Cate Blanchett, Tom Cruise, Keanu Reeves and Meryl Streep, to name just a few. Chanel became a partner of the festival in 2019, adding an extra dash of glamour to its red carpet.

For the anniversary edition, scheduled to run from Sept. 6 to 15, the film fest will honor Michael Douglas. The star famously met his wife, Catherine Zeta-Jones, at the event in 1998, and has been a regular visitor since.

To show its love for American cinema, the town has painted the name of U.S. celebrities on the white parapets separating the cabins on the boardwalk, which welcomes 1.5 million visitors a year.

"It's our very own Hollywood Walk of Fame," Augier says in an interview at Les Franciscaines, a former convent turned state-of-the-art cultural center.

For its fall ready-to-wear show, Chanel highlighted its historic connection with the seaside town by turning its runway into a replica of the boardwalk, which celebrates its centenary this year. The show marked the unveiling of Chanel's new advertising campaign featuring Penélope Cruz and Brad Pitt.

The stars appeared in a remake of "A Man and a Woman," reprising the roles originally played by Anouk Aimée and Jean-Louis Trintignant. The scene where they flirt over dinner was shot at the restaurant of the Hotel Le Normandy, underscoring the venue's historic links with the film industry.

Built in the style of an Anglo-Norman cottage with half-timbered facades, the Normandy has a suite named after "A Man and a Woman," decorated with photographs of scenes shot at the hotel. During the annual film festival, the hotel is a hub for celebrity guests and jurors.

The Normandy is owned by the Barrière Group, whose history is closely entwined with that of the city. Augier recounts how Eugène Cornuché, the French entrepreneur who owned Maxim's restaurant in Paris, helped to relaunch Deauville by building the Normandy and its adjoining casino in 1912, followed by the Royal hotel the following year.

To honor that legacy, Augier asked siblings Alexandre Barrière and Joy Desseigne-Barrière, the fourth generation of entrepreneurs to run the group, to join him for the unveiling of a commemorative plaque at the centenary celebration on the boardwalk in July.

Since taking the helm of the Barrière Group last year following a highly publicized battle with their father, they've set about modernizing the company, which operates 32 casinos, 19 hotels and more than 150 restaurants and bars, including Fouquet's on the Avenue des Champs-Élysées in Paris.

The group tapped Friedmann & Versace to revamp its beachside eateries Ciro's and the adjoining Le Bar de la Mer. The interior design agency is behind restaurants including Bambini and Mosuke in Paris, and is working on the first eco-concept Cartier boutique in Brussels.

At Ciro's, designers Virginie Friedmann and Delphine Versace opted for an Art Deco-inspired nautical design inspired by the adjoining 1920s-era public baths and the proximity of Le Havre, the gateway for transatlantic cruises to New York City.

"We tried to recreate a decor that references great passenger ships of the early 20th century like the Normandie and the Titanic, which had these dark wood interiors. It's a little like being in the dining room of an ocean liner," Friedmann said. "We wanted the experience to be more immersive, because it's always been a seafood restaurant."

A plaster fresco features motifs including fish, sirens and squid, while polished dark wood and plush fabrics create a cozy setting for the tables overlooking the vast beach and its signature colored umbrellas. Versace points out that the wall sconces, made of cast brass, were inspired by the deep shell-shaped soap holders designed for boats.

"We like to source elements that shine a spotlight on local heritage, rather than just coming in and putting our stamp on things," she says. "We're very respectful of the location and the client, and the type of ambiance and cuisine they want to offer, and make sure the storytelling backs that up."

The restaurant has a new chef, Adrien Antzenberger, who trained under the likes of Guy Savoy and Alain Ducasse. He has reinstated signature dishes like bouillabaisse and the Billy By, a creamy mussels-based soup, served on custom Bernardaud tableware.

But regulars will be greeted by a familiar face. Patrick, the head wine waiter, has been on staff for 36 years and is a fountain of entertaining anecdotes, having served everyone from Mariah Carey to Harrison Ford.

Photos of illustrious visitors are displayed by the entrance of the restaurant, which hosted a lunch for the G8 heads of state in 2011 attended by Obama, Nicolas Sarkozy and Angela Merkel, among others.

Augier, who's been mayor of Deauville since 2001, leveraged the political summit to promote the town as a tourist destination. With attractions including a hippodrome, a golf course, the casino and luxury stores including Hermès and Louis Vuitton, it remains a popular weekend getaway.

Augier has worked to keep Deauville both chic — distancing the town from its "bling-bling" reputation of the early 2000s — and accessible, laying on a year-round program of cultural events aimed at everyone from local teens to well-heeled city dwellers with secondary homes, as well as international visitors.

While tourism numbers are back to pre-pandemic levels, with an estimated 5 million visitors a year, only 20 percent are from overseas. Twinned with Lexington, Ky., with which it shares a tradition of horse racing and auctions, the town also welcomes visitors interested in the history of the region during World War II.

Deauville marked the 80th anniversary of D-Day with a retrospective on legendary photographer Robert Capa.

Augier is also looking to seed images of the resort organically. In the run-up to the Paris Summer Olympic Games, Deauville hosted more than 200 Chinese athletes.

"They train for several hours a day and the rest of the time, what do they do? They take pictures around town and post them to their social networks, and Deauville is seen all over China," he explains.

While the American Film Festival was rocked by scandal this year after its director Bruno Barde was suspended in the wake of allegations of sexual misconduct, which he has denied, it remains central to Deauville's tourism strategy.

Hopscotch, the parent company of the festival, has named Aude Hesbert artistic director for this key edition, and hopes major stars will be back after several high-profile cancellations last year due to the Hollywood actor's strike.

The jury will be headed by French actor Benoît Magimel, while French director Christophe Honoré, who worked with Chanel on staging its most recent haute couture show at the Paris Opera, will curate a selection of 10 films in a personal homage to American cinema.

At Ciro's, everything's ready to welcome another round of glittering soirées. "Conscious of its long-standing relationship with American cinema, we wanted to make the place a little more glamorous, more elegant. That was top of mind for us," Friedmann says.

When Soup Dumplings Meet Balenciaga

Backed by Fosun Group, the revival story of a well-loved Shanghainese treat is also a fashion-forward passion project of two local creatives.

BY DENNI HU



Inside the palace-like restaurant.



The classic soup dumpling at Nu Xiang Mu Dou.

Deep-fried soup dumplings.



An osmanthus gin fizz.

Xiaolongbao, or “small steamed soup dumplings,” is unquestionably an iconic Shanghai specialty. Filled with meat or crab roe, the juicy and jiggly savory snack, made with an exacting pleating technique and served in golden towers of bamboo steamers, rose to global fame with the help of Din Tai Feng, the Taiwanese restaurant chain. But back home, its lesser known inventor fell into relative obscurity, with only one shop left in Shanghai in the touristy Yuyuan Garden complex.

Created in a water town called Nu Xiang near Shanghai, the thin-skinned soup dumpling had a humble beginning. During the Qing Dynasty, a local chef was inspired to create a delicate version of the northern treat also called Mu Dou, which was usually risen and stuffed with dense meat. The dainty steamed Shanghai version quickly became a favorite snack among the literati, which led to the opening of a flagship shop at the emperor’s private garden, Yuyuan Bazaar, later revived as a lavish tourist destination in the 1990s. At its height, the restaurant had over a dozen stores in Shanghai.

When Fosun Group, the Chinese business empire that includes real estate, pharmaceuticals, tourism, finance and, in the past, fashion, purchased the ancient garden project years later, the local authority entrusted Guo Guangchang, Fosun’s billionaire founder, with reviving the 19 “treasured local attractions” within Yuyuan, which included legacy names such as Nu Xiang, Shede Spirits, Laomiao Jewelry and Yuyuan Light Show. So far, Guo has made Yuyuan Light Show into a 2 million euro business, staging light shows all over the world.

Guo now is out to return Nu Xiang Mu Dou to its former glory.

The resourceful businessman tapped two entrepreneurial restaurateurs to handle the revamp. Tang Weidong, a fashion retail veteran, alongside Cheng Hui, a former adman, came up with Nu Xiang Mu Dou 2.0 and, to their surprise, quickly caught the attention of Balenciaga. The effort rapidly coalesced into a whirlwind project that was conceived within a month.

The collaboration last May, which featured a Balenciaga pop-up menu with black truffle soup dumplings, was a

powerful reminder of how food culture and fashion are becoming ever more intertwined.

For Tang, a skillful connector about town, working with the luxury maison was a humbling experience. “If there’s one thing that I learned from Demna, it’s that you have to go the extra mile. He turned the volume up on streetwear and made it couture, and we are doing the same with our small man dou dim sums,” Tang says.

Injecting the sleepy Nu Xiang Mu Dou brand with a sense of attitude was the critical first step. Since the restaurant still operated franchise restaurants in Japan and Singapore, it was critical to refresh the name in a respectful manner.

Cheng, the meticulous advertising expert, worked out the tricky situation with a simple tweak in its Chinese name. Adding the character “dian,” which means “palace,” to anchor Nu Xiang Mu Dou, Cheng infused an air of imperial kitchen opulence to the place while implicitly making clear its intention for brand elevation. The result, “Nu Xiang Mu Dou Dian,” also seems whimsical since the character is rarely used in present-day China.

With the backing of Fosun, the Shanghainese eatery opened its first location at the tourist-friendly Xintiandi retail complex last October. Fitted with a centerpiece cocktail bar, the restaurant evokes a techno-future temple adorned with drop lights that, at first glance, appear to be floating soup dumplings, which Cheng and his team designed.

Helmed by the sixth-generation descendants of Nu

Xiang and an up-and-coming Shanghainese chef, the dim sum palace stays true to its roots with its classic soup dumplings made with the restaurant’s original secret recipe. But the humble snack also has been reimaged in a luxuriant fashion to include stuffings such as Iberico ham, wagyu beef, truffle and crayfish. A crunchy deep-fried version, alongside sea urchin-fried dumplings and crab and pork-stuffed puff pastry, is ideally washed down with an icy cocktail. Here, ingredients such as crab sauce, bamboo, shiitake mushrooms and osmanthus are stirred up with kombucha, rice wine or Fen Jiu wine, among other local spirits, to pique diners’ curiosity.

Playing a supporting role, the vegetarian offerings – including fish-flavored eggplant with honey beans, bamboo charcoal-covered purple yam, or the matsutake mushroom and tofu soup – make reference to dishes inspired by a Buddhist vegetarian tradition.

Tang says that all the culinary experiments at the restaurant are meant to help it become “a more high-end version of Din Tai Feng with an exquisite experience akin to Hakkasan,” referring to the Cantonese restaurant group. “The minute you walk in, you will understand our particular style of dim sum,” he adds with panache.

“There are plenty of dumpling masters in China; there’s nothing special about that,” Tang says. “It’s about time we let go of the myth-making bun-maker, embrace newness and think about what else we can bring to the table on a global stage.”

Even though Tang worries that all recent Chinese culinary exports have been low-brow affairs – such as the famed Sichuanese street food Mala Tang, a spicy soup dish – he thinks now’s the right time for his restaurant’s global debut.

The Balenciaga collaborator will make its global debut in Lisbon, Portugal, as soon as early next year, where Fosun has established a firm real estate presence. There, and elsewhere in the West, Nu Xiang Mu Dou will metamorphose and be called “Shanghai Loong,” with the exact location still under wraps.

“We want to experiment with the abundance of local seafood offerings,” Tang says of the location choice, enthusiastically envisioning Shanghai Loong’s future. Tang believes Shanghai Loong will quickly stand out if it captures a sweet spot between casual and fine dining.

“We don’t want to cater to the study abroad Chinese students cohort,” he says. “The restaurant has to become a local hit, and we will do our best to adapt to the local palette, which means finding the best local chef, incorporating their understanding of Chinese cuisine, and top it off with an attractive drink menu.”

“I always tell my team, ‘we have to come up with the best sweet-and-sour soup,’” he adds.

“For us, doing business abroad is a way to flex our mix-and-match sensibility,” observes Tang, indulging in another fashion analogy.

A poster for Shan's food truck venture.



Dried duck, sago tart, ham and potato.



Shan Liang's mobile kitchen.



Baked stone crabs with whisky.



The camera-shy Shan, first right, among his farmer friends.



A crazy running cow in Corsica with mushroom.

A Culinary Journey

Chinese self-taught chef Shan Liang drove his red, renovated truck across France in search of connection, and brought inspiration back to Shanghai's food scene. BY DENNI HU

For the last year, Shan Liang, a Chinese self-taught chef, has been traveling in a food truck across France in search of new ways of cooking.

Romantic as it may sound, waking up in lavender fields is not idyllic, says Shan, a 37-year-old vagabond. "But it's simply magical waking up by the waters."

The interior designer-turned-culinary artist cut his teeth at hip Parisian bistros Sélune and Coup De Tête before deciding two years ago to leave the comfort of Parisian living to embark on a culinary journey. He decided mostly on a lark. "I simply wanted to hang out with farmers," Shan says. "This has been the most wondrous experience because you never know what will happen on a day-to-day basis."

Reality quickly got in the way. Before he could embark on the epic journey, Shan spent a year and a small fortune fixing up an out-of-order, '80s circus minivan (an impulse buy). After gutting it and installing a professional-grade kitchen, there wasn't much room to sleep – so Shan slept on a portable mattress laid over the stove top.

Excited, Shan painted the van bright red, repainted its original "C'est Quoi Ce Cirque?!" slogan, and was finally on his way in the summer of 2023.

Shan's mobile restaurant was not very fast, rolling at a little more than 70 kilometers per hour, but traveled with an unmistakable Wes Anderson comic glint that helped him charm his way in with winery owners, swineherd and fishermen.

Serving his farmer friends hearty Chinese food was a quick way to break the ice, and it quickly morphed into a distinguishable feature of Shan's cuisine. He used local, seasonal produce to craft freestyle Chinese food, including stir-fried beef and peaches, wild Chinese chives

dumplings and lavender egg omelets.

Local spices were substituted for traditional Chinese ones, while Shan learned how to make more specific ingredients, like fermented bean curd used as a dipping sauce for fried chicken, from scratch.

"Sometimes simple things surprise people, such as cooking beef and peach with thinly sliced ginger. It's really Chinese, but I don't think anyone has ever tried in this way," says Shan, who cooks intuitively and with a sense of urgency.

His culinary philosophy: "Eating can be really complicated, but it can also be simple and sincere."

"I can't say I have a specific dish that I'm proud of. I just want to provide simple pleasures," he says.

The self-professed "unprofessional chef" prefers to cook out in the open, amidst the elements, with branches on a fire. Perhaps it reminds him of the grandiose landscape in his hometown, Xinjiang.

"Roasting food on an open fire, making really traditional French cuisine that most might not have heard of, is what I want to do," Shan says.

Most recently, Shan and his red food truck sailed to Corsica, where he learned how to braise collagen-rich beef skin, which he brought back to Yongfoo Elite, a cultural hub and restaurant in Shanghai.

Overlooking a Chinese-style garden, Shan's permanent bistro pop-up operates within Yongfoo Elite's dimly lit speakeasy, Keep It Quiet. He livened up his menu with dishes such as "A crazily running cow in Corsica with mushroom," "Pesto playing tricks on seashell," and "Braised cuttlefish witch and glutinous rice cake."

Shan also returned with some quintessentially French spices, including the piment d'espelette and salt flowers, which add a barely discernible layer of refinement to his

otherwise hearty dishes.

For Shan, despite hardships – being stuck in the French Alps without heating; contending with a vehicle that could break down at any moment – his culinary Tour de France proved a meditative journey in minimalist cooking.

"Simple flavors are the hardest, but the best," Shan says. "You see a lot of restaurants that prize form and technique over substance," adds Shan, offering his two cents on the local culinary scene.

Founder of Yongfoo Elite, Wang Xingzheng, says the local food scene needs more chefs like Shan in order to evolve. "It's my personal belief that good chefs doesn't have to be good at cooking. It's better that they focus on how to create an experience that engages the five senses," Wang says.

This fall, Wang and Shan will reunite at Yongfoo Elite to host a three-day outdoor banquet inspired by regional produce, like handmade bean curd sheets and Tantu, a freshwater "jumpy fish."

But for now, Shan has dispatched himself back to Corsica again, where he will bathe under the dizzying sun and dream up new dishes. "I need to go back to my little red van, my ride or die, which has taken me on a trip of a lifetime," he says.

In Venice, a Sleeping Beauty Is Awakened

With the help of luxury players like Pomellato, Giorgio Armani and Peter Marino, Venetian Heritage is reviving one of the city's most recognizable late Gothic treasures. BY SOFIA CELESTE

Whether by boat or by foot on the Grand Canal, there's one jewel in all its aging wonder that more than any other says, "Welcome to Venice."

Ca d'Oro was built by architect Giovanni Bon and his son Bartolomeo for the Contarini family in 1442 and is a bastion of the late Gothic era. Recognizable for its delicate and ornate cornices and battlements and marble facade, at its pinnacle it was gilded with golden leaves, which gave it the name "golden house." Over the years the building — known today as Galleria Giorgio Franchetti alla Ca' d'Oro, a national museum — had fallen into disrepair, its glow, as well as its masterpieces, dimmed by time.

Now work is underway to restore the building to its former splendor. Its restoration has been spearheaded by Venetian Heritage, an international organization dedicated to preserving the city's artistic treasures, and its director Toto Bergamo Rossi, who says that the full renovation of the Galleria Giorgio Franchetti alla Ca' d'Oro museum is expected to be revealed in late 2026.

Pomellato and Venetian Heritage

The Milan-based jeweler Pomellato has been one of the main supporters of the restoration and in partnership with Venetian Heritage last year was the primary contributor of a lighting installation system for the building's facade, which brought to life a new gilded, golden glow that stands out on the Grand Canal.

"This iconic building showcases the unparalleled craftsmanship and visual culture that Italy has gifted to the world. For me, the Ca' d'Oro holds a special place in my heart, as it reminds me of the beauty and resilience of Venice, a city that has captivated me since childhood," Pomellato chief executive officer Sabina Belli says.

Masterpieces Abound

On Sept. 4 and in tandem with the Venice Film Festival, Pomellato and Venetian Heritage will celebrate the conservation of some of Ca' d'Oro's most important masterpieces by producing five state-of-the-art display cases to ensure their long-term preservation. Among the pieces that will be housed in these new cases are the terracotta models by Gian Lorenzo Bernini, in particular the terracotta models of the "Allegories of the Four Rivers," the Rio de la Plata and the Nile, part of the famous fountain of the Four Rivers in Piazza Navona in Rome. Models by Stefano Maderno depicting the Labors of Hercules and works by Camillo Rusconi are also among the pieces preserved in the new state-of-the-art display cases.

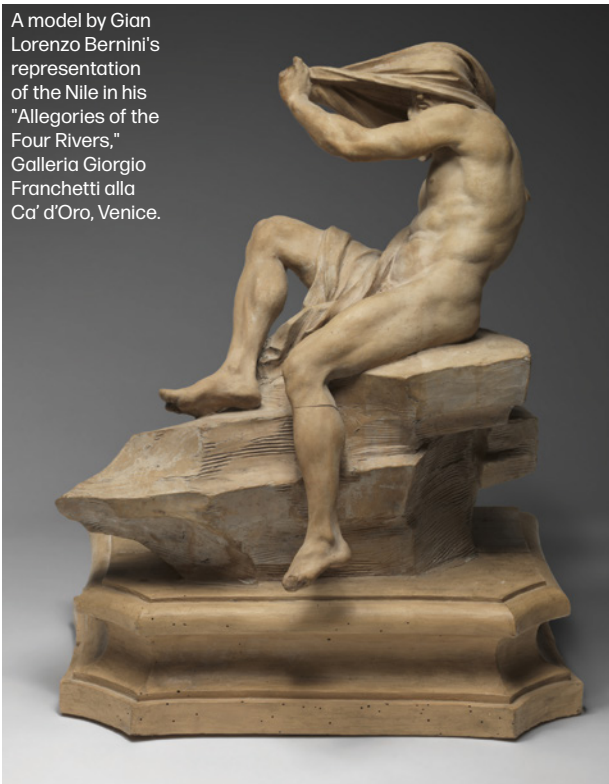
After the Venice floods in 2019, Pomellato teamed with the Venetian Heritage Foundation to restore the monument dedicated to Francesco Morosini, who was named the city's doge in 1688, a title bestowed on chiefs of state in the Italian city during the medieval and Renaissance periods. The Kering-owned jeweler also previously funded the restoration of the Epistle Ambo pulpit at the landmark St. Mark's Basilica.

The vast renovation within the building will touch even the most technical details like the air conditioning and heating system and the plaster green walls, says Bergamo Rossi, a native Venetian who grew up on the same canal and started out as a restorer specialized in marble and stone sculptures. He has restored the sculptures of Venetian basilicas like San Marco and Santi Giovanni e Paolo.

Bergamo Rossi grew up with the Ca' d'Oro as a cultural reference and a temple of global treasures like the San Sebastian by Mantegna and Tullio Lombardo's Double Portrait. "It's one of my favorite items... it's a place I went to a thousand times as a young student and art restorer."

Bergamo Rossi reflects on the life of Baron Giorgio Franchetti, who bought the palace in 1897. A Jewish Venetian and descendant of the Rothschild family, he had amassed an impressive collection as a museum not for his own residential use, and later donated it to the Italian State in 1916. "It was already very contemporary to do something like this at that time," he says.

A model by Gian Lorenzo Bernini's representation of the Nile in his "Allegories of the Four Rivers," Galleria Giorgio Franchetti alla Ca' d'Oro, Venice.



Venice's Galleria Giorgio Franchetti alla Ca' d'Oro Museum.

Fashion to the Rescue

Overall, Venetian Heritage raised 8.5 million euros for their restoration efforts of the building with supporters such as Peter Marino, who is president and chairman of the Venetian Heritage in New York; Luca Marzotto; Marchesa Giovanna Sacchetti, and architect Roger Thomas.

Venetian Heritage Italy president Marchesa Valentina Marini Clarelli Nasi adopted the restoration of the beautiful chapel that houses a masterpiece by Mantegna, while Marino, an avid collector of bronze Baroque sculptures, adopted a room dedicated to Renaissance bronze collections. Giorgio Armani adopted the restoration of some masterpieces of the museum's collection.

Bergamo Rossi says that generous contributions by big fashion brands and conglomerates over time have replaced those of wealthy American patrons and Gilded Age heirs like Peggy Guggenheim who supported the city and its marvels when they immigrated from the U.S. to live among the canals of Venice.

"It's easy for us to collaborate. They love beauty, they love the transmission of heritage," he says, reflecting on the charity gala dinner Venetian Heritage cohosted with Dior in 2019 coinciding with the opening of the Biennale in Venice and dedicated to 18th-century Venetian artist Giambattista Tiepolo. The "Tiepolo Ball" marked the foundation's 20th anniversary and was held at the 17th century Baroque Palazzo Labia in Venice, the same location where the legendary "Bal Oriental" organized by Charles de Beistegui was held on Sept. 3, 1951. For the 2019 occasion, designer Maria Grazia Chiuri, he says, invested her own passion for the artisan wonders that



Pomellato's Bernini Loupe Necklace, designed to celebrate the Preserving Vision Project.



Sabina Belli and Toto Bergamo Rossi

surround the palace, opting for napkins made on the island of Burano and fabrics made by Fortuny, as well as glasses made in Murano.

Elsewhere in the city, Venetian Heritage also financed and curated the reinstallation of the Grimani collection of classical sculptures reassembled in its original setting after 400 years.

Fashion's interest, he says, continues to help save Venice.

"It's not all about giving a beautiful party to raise money. This year we celebrated the 25th anniversary of Venetian Heritage and always in collaboration with Dior we were able to raise 1.6 million euros and for a small foundation like us, that's a lot of money. In the U.S. and in England, raising funds is part of their tradition, but not in Italy," he muses.

Giving Life to a New Venetian Jewel

To celebrate its most recent restoration project at Casa d'Oro, Pomellato created the Bernini Loupe high jewelry necklace, which features a rose gold pendant set with a rock crystal gem slightly veiled, "like the mist that often envelops Venice in autumn," Pomellato says. The design also features a domed-shape cut to resemble a magnifying glass, which the firm says symbolizes an appreciation for beauty in all its forms. The gem is surrounded by diamonds, creating a play of light that echoes the luminous quality of Bernini's models.

"The Bernini Loupe necklace is an invitation to pause and appreciate up close the beauty that surrounds us, just as Bernini's models offer us a window into his creative genius," Pomellato creative director Vincenzo Castaldo says.



The lobby, Palazzo N6.



Palazzo N6



The dining salon at Palazzo N6.

The Pucci Family's Palazzo in Florence Now Offers Private Tours and Custom Dining

The stately and expansive Palazzo N6, built between 1528 and 1534, stands on Via de' Pucci and has been in the family for six centuries. BY LUISA ZARGANI

Despite the undoubtable beauty of its art and storied landmarks, the city of Florence at the end of July can be a bit overwhelming, with its constant flow of tourists and piercing sun rays. Laudomia Pucci's frescoed salons of Palazzo N6 feel like a welcome oasis, providing refuge and relief – its perfectly working air-conditioning system a perk.

Located in the center of Florence, a few steps away from the city's Cathedral, Pucci says "50 million tourists come by this road every year to see the [sculpture of] David nearby. Here inside the building we offer peace, quality and privacy."

The daughter of Emilio Pucci, the late founder of the namesake brand, and president of Emilio Pucci Heritage explains that Palazzo N6 guests are interested in learning about the arts, and are eager "to have a special experience, to hear a different story" from the tried and true. Yet it's as Florentine as it can be.

The stately and expansive Palazzo N6, built between 1528 and 1534, stands on Via de' Pucci and has been in the namesake family for six centuries, a dynasty that spanned from Medici loyalists to three cardinals and a mayor of the city, Laudomia's great-great grandfather, also called Emilio.

A Chapter of History

However, she very carefully avoids veiling the building with a dusty patina, dubbing Palazzo N6 "a living chapter of Florentine history."

Brimming with ideas for the location, while admitting it's still a work in progress, she recalls how after the pandemic she wanted to infuse new life into the palazzo, originally simply called Palazzo Pucci and home to the Emilio Pucci Heritage Hub since 2018. Changing the name was a way to turn the page. "The address is number 6 on this street and it's a reminder of its six centuries," she says.

Looking around, she says "it was daunting to imagine that all this would not have a life and no reason to be. And it's

too beautiful to make it your own home. I wanted to share it and to make sure that people would enjoy it, or would learn from it, or would be passionate about it as I am."

In 2021, when LVMH Moët Hennessy Louis Vuitton took full control of the brand founded in 1947, she relinquished her role as vice president and image director after more than 20 years in that capacity. She had started working with her father in 1985 and she never stopped dedicating herself to the archives and promoting his heritage.

The brand's headquarters moved to Milan in 2017 and now there is a sprawling lounge in the space where offices stood for more than 70 years. It includes a bar where she displays beautiful tableware and knickknacks made by hand by Tuscan artisans – each piece unique. "It's a way to offer visibility to these true artists and help preserve their craft," she explains.

An Atelier, Too

When she started thinking about breathing new life into the building, showing the brand's extensive archives that are treasured there would not do, in her mind. "One day the nearby school, the Istituto Europeo di Design, came knocking, and I decided to offer five rooms to students." With their sewing machines, their sketches, enthusiasm and youth, she relishes the opportunity to see the palazzo return to being an atelier as it was from the mid-1950s to the mid-1980s.

"I want it to be a place where there is a conversation on creativity, embracing talent, respecting the history of Florence, and continuously evolving. In museums you see the Romans, you see the Greek, you see the contemporary. Here, I've decided that everything has to live together. When there is quality and art, they always work together, without necessarily a chronological order," she says.

She has been restoring the storied frescoes – including the stunning Bath of Diana dating to 1810, which makes guests feel they are entering into a forest – but at the same time she has added contemporary furniture, including Kartell, Cappellini, De Padova and B&B seating upholstered in bright Pucci prints, and modern artworks, such as arresting glass creations by artist Dale Chihuly, a pioneer in using fire and centrifugal force to molten glass; Takashi Murakami works, and Massimo Listri photos.

Every detail was meticulously chosen and reflects her personal taste and vision. She underscores that the restoration has been conservative because "you don't want anything to look like it was painted yesterday morning, right?"

Pucci, who relies on word-of-mouth communication, explains that the palazzo offers private visits and dining, but is not open to the public. "You can't sleep here

because that's a whole different job," she explains as she is very careful to take one step at a time to provide an experience – hailed for years by luxury brands as the be-all and end-all.

"Over time, I realized that the interest was growing, which gave me confidence to gradually add to each initiative," she says. Boldly, too. For example, throughout a gallery on the first floor, she has been displaying 17th-century paintings that belonged to her family, juxtaposing them with modern works from the likes of Michelangelo Pistoletto under imposing glass chandeliers, but peppered the space with whimsical mannequins in bright purple, yellow or fuchsia – often with curly wigs in the same colors – donning Pucci accessories and placed on an azure and yellow carpet opposite gilded antique chairs. Memorable, and then some.

Pucci frequently rotates a display of archival designs in another salon. Bonaveri mannequins are placed on colored blocks of different heights, antique busts standing as sentinels on sculpted friezes. "My father was a pioneer in employing models of different ethnicities; he embraced the beauty of women, no matter the color and he was always inspired by them. This is reflected by the mannequins, too," she says proudly, pointing to the diverse group on the pedestals.

Emilio Pucci's office and his own personal memorabilia also take pride of place in one of the rooms.

A visit can tally up to 250 euros per guest – who can each enjoy a drink and something to eat from the bar – and the tour lasts about one hour.

Separate from the visit, lunches and dinners can be booked and customized, provided by Pucci's personal chef using local and seasonal ingredients, "with a little bit of a twist and a touch of creativity in the kitchen, too." Examples range from paccheri pasta with cacio cheese, pepper sauce and lime zest, to cod fillet with cherry tomatoes, olives, capers and garden herbs, served with Antinori wines. In good weather, in addition to the stunning dining room, the meals can be served in the courtyard of the building. Eighty percent of visitors are American, she says, but "it's all very private."

Proceeds are reinvested in the maintenance of the building and the protection of the clothes, which are being digitally catalogued. Pucci designers, including artistic director Camille Miceli, have access to the archives.

"I am delighted they come and do their research here," she says. "I would also love to eventually launch a very specific project to restore the clothes, and there could be some sort of club to belong to for participating. For example, we have hats from the 1950s that need urgent restoration and the only way to restore them is with [a special] Japanese paper. There are probably only five people in the world who have this know-how and how great would it be for someone to come in and say they are here to do just that?"

Tickling off several potential ideas, Pucci underscores this is only "the beginning" of the journey. Smiling coyly, she adds with a wink, "this is my retirement project."



Palazzo N6



Isola,
resort 1987



DKNY by
Donna Karan,
spring 1989



Calvin Klein,
spring 1974



Donald Brooks, spring 1976

Best of New York

Fashion has always been a part of New York City's pulse. WWD has more than 100 years of coverage to prove it, evolving with the city along the way. In 1960, the daily published its first "Best of New York" series. The BONY, a special seasonal supplement, gave the market advance notice of what to buy and when from the Seventh Avenue collections. An early crystallization of fashion trends to come from a voice of authority on the business of fashion. Making the seasonal previews even more special was WWD's capturing of its editorial picks from the designer collections in and around New York City, placing fashion at the pulse of the story of one of the world's fashion capitals.

BY TONYA BLAZIO-LICORISH



Bill Blass,
fall 1982



Geoffrey Beene,
spring 1981



Bill Haire,
spring 1980



Merona Sport by Jeffrey Banks, spring 1984

Isola, resort; 1987 photograph by Kyle Erickson; DKNY by Donna Karan, spring 1989 by George Chinsee; Calvin Klein, spring 1974 by Peter Simms; Donald Brooks, spring 1976 by Nick Marchalaba; Bill Blass, fall 1982 by Thomas Iannaccone; Merona Sport by Jeffrey Banks, spring 1984 by Tony Palmieri; Geoffrey Beene, spring 1981 and Bill Haire, spring 1980 by Dustin Pittman