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FALL 2017

Graphic
FALL
Fashion

First Look:

INSIDE
THE
NEXT
BUSH
CAMPAIGN

*The PAST,
PRESENT
AND
FUTURE of:*
BLOOMBERG
MISS PIGGY
AMBER VALLETTA
CHRISTO

EXTREME TRAVEL: *How far do you have to go to get away?*



GIGI HADID

DJ

contents



Above: Tunic, \$895.
Maxi sweater (worn
underneath), \$395,
DKNY, dkny.com



EstherBayonet.com

STYLE

FACETIME 34

Supermodel Anee Vyalitysna expands her brand

SOLE CYCLE 36

Lynn Yaeger embraces the “ugly” fitwear phenomenon with just a few caveats

STYLE NEWS 38

Breaking ground with springtime shoes; a new Trademark is born

HI HO, POLO 40

Bucking traditional polish for laissez-faire style; from A to zenga

A CUT ABOVE 44

Filigree makes a mark in every style-conscious realm; David Webb's master class

PRIME TIME 46

Rhonda Riche goes behind the scenes of Jay Z's collaboration with Hublot

MY SO-CALLED (90s) LIFE 48

The decade that turned Courtney Love, TLC and Posh Spice into fashion icons gets some upgrades

LIFE

GRAPHIC DESIGN 50

Striking patterns and kaleidoscopic flourishes combine for a look that's audacious and museum-worthy\

LUSH IN TRANSLATION 58

The runaway's botanical trend interpreted through showstopping 3-D creations

REDISCOVERED 60

Six interiors experts curate newly upholstered chairs with unexpected fabric pairings

TRAVEL 62

Horseback rides in the water; creature-centric getaways; hard-shell luggage

THE LONG & WINDING MEAL 64

An avowed enemy of tasting menus, food critic Corby Kummer takes another seat at the table

PINK SLIP 68

Embrace pastels for a subtle, shimmery beauty look this summer

BEAUTY NEWS 70

Dolce's bold new bloom; a slicked-back throwback; eyebrow transplants

WHAT'S NOT FOR DINNER 72

Going hungry in pursuit of the mind and body benefits of fasting

Dior

CHRISTAL



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A close-up portrait of a woman with short, wavy hair and blue eyes. She is wearing a dark, collared top. She is holding a white leather clutch bag with a black leather strap. The strap features a large, shiny CC logo. The background is plain white.

CHANEL



Earrings, \$440, DRIES VAN NOTEN,
Maxfield Los Angeles. 310-274-8800.

Adele

Since her chart-topping coronation, the superstar singer has been determined to balance her real life with her record-breaking career. From behind the scenes of her world tour, she opens up about the challenges of motherhood, and melancholy.

WRITTEN BY LISA ROBINSON

PHOTOGRAPHED BY BEN HASSETT

STYLED BY KATHRYN NEALE

A fashion photograph of a woman with voluminous, wavy blonde hair. She is wearing a white dress with dark blue, zigzag-striped trim along the neckline and sleeves. A black leather harness belt with gold-toned buckles cinches her waist over dark denim jeans. Her gaze is directed towards the camera with a neutral expression. The background is a soft, out-of-focus grey.

Dress, \$12,000, VALENTINO,
561-659-7533.

WHEN ADELE SINGS YOU CAN HEAR THAT IT'S COMING FROM AN UNFILTERED HONESTY AND PURITY.

The black Porsche Cayenne S.U.V. pulls up to the driveway of my hotel. Adele is behind the wheel and alone in the car. When I get in, she tells me she loves to drive on her own—although there is a discreet security detail in the vehicle in front of us. We're on our way to Staples Center for the second of eight sold-out L.A. concerts on her current, 43-city world tour. She's wearing a flouncy white cotton top over black leggings and beige flats. A Van Cleef & Arpels bracelet with colored round jewels is on her right arm. Her hair is pulled up off her face in a loose bun, her huge green eyes are covered by sunglasses, and, makeup-free, she is naturally gorgeous. She is gregarious and totally at ease, and we immediately start to talk about L.A. She recently purchased a house in Beverly Hills, because she spends so much time recording here got tired of renting houses that weren't properly baby-proofed, or private enough, or the pool was broken, and it was a waste of money. And at the previous night's concert she gave a shout-out to her new favorite L.A.

supermarket—Bristol Farms. She raves about their balsamic cheese ("I ate the whole thing"), and we somehow segue into grooming. She shows me her long fake nails, which she says are coming off straight after the tour. She says she waited weeks to get her eyebrows shaped because the only woman she'll let touch them lives in L.A. And how, after a month, she shaved her legs because she thought people in the front row at her concerts might notice them when she runs up the stairs to the stage. I ask if Simon Konecki (her boyfriend of five years and the father of their four-year-old son, Angelo) minded her unshaven legs. "He has no choice," she says. "I'll have no man telling me to shave my fuckin' legs. Shave yours." We're in the car for about 10 minutes when she starts talking about the joys and conflicts of motherhood. I say it was brave of her to have a child in the midst of such a big, successful career. "Actually," she says, "I think it's the bravest thing not to have a child; all my friends and I felt pressurized into having kids, because that's what adults do. I love my son

more than anything, but on a daily basis, if I have a minute or two, I wish I could do whatever the fuck I wanted, whenever I want. Every single day I feel like that." I ask if she wants more children. She says she doesn't think so. I say women often want to give their child a sibling, but since Simon has a daughter from a former marriage who is very much a part of their lives, Angelo already has a sister. "Exactly," she says, "so that's my get-out-of-jail-free card. I'm too scared. I had really bad postpartum depression after I had my son, and it frightened me." Did she take antidepressants? "No, no, no. But also, I didn't talk to anyone about it. I was very reluctant. My boyfriend said I should talk to other women who were pregnant, and I said, 'Fuck that, I ain't hanging around with a fuckin' bunch of mothers.' Then, without realizing it, I was gravitating towards pregnant women and other women with children, because I found they're a bit more patient. You'll be talking to someone, but you're not really listening, because you're so fuckin' tired.

Adele Laurie Blue Adkins was born 28 years ago in Tottenham, London, and was raised mostly by her single mother, Penny, with help from her paternal grandparents. At the age of seven she knew she could carry a tune and spent years in her room impersonating the British singer Gabrielle and the Spice Girls. She graduated from the BRIT School for Performing Arts and Technology in 2006 and was quickly “discovered” from a demo on MySpace and signed at the age of 18 to the B-ritish alternative label XL. At that same time, she made her management deal with Dickins—who comes from a British music-business family—and they’ve been a team ever since. In 2008 she released her debut album, 19, with its smash hit “Chasing Pavements,” and an October 2008 appearance on Saturday Night Live (the night Sarah Palin was on) kickstarted her career in the U.S.—where her album has since gone triple platinum. Prior to the release of 19, when she wanted to make a North American record deal, she went to Columbia Records, whose chairman and C.E.O., Rob Stringer, says, “She walked down our corridor, a cigarette in her mouth, and she saw the photos of Barbra Streisand, Bob Dylan, and Beyoncé on the wall, and she was like, literally, ‘Yeah, I’ll be all right here.’” She won two Grammys in 2009, and the rest is a steady, extraordinary decade-long rise for a singer who doesn’t dance, doesn’t do big production numbers, doesn’t dress like a fairground stripper, doesn’t lip-synch, doesn’t endorse any commercial products, and refreshingly

doesn’t use the words “my brand.” Rob Stringer says, “She has time to really think about her music, because she’s not spending all that time doing private gigs or Coke commercials.” really think about her music, because she’s not spending all that time doing private gigs or Coke commercials.” decade-long rise for a singer who doesn’t dance, doesn’t do big production numbers, doesn’t dress like a fairground stripper, doesn’t lip-synch, doesn’t endorse any commercial products, and refreshingly doesn’t use the words “my brand.” Rob Stringer says, “She has time to really think about her music, because she’s not spending all that time doing private gigs or Coke commercials.”

All this led to huge record sales at a time when people stopped buying records. In January 2011 she released her sophomore album, 21—with the smash singles “Rolling in the Deep” and “Someone Like You.” It held the No. 1 spot on the Billboard charts for 24 weeks and was in the Top Five of the charts for 39 consecutive weeks—the most in *Billboard*’s history. In 2011 and 2012, 21 sold more albums worldwide in a two-year period than any since Michael Jackson’s Thriller, in 1983 and 1984. And 21 has sold 35 million to date. She swept the 2012 Grammys with six awards, including Record, Song, and Album of the Year. Producer Rick Rubin, who worked with her on 21, says, “Besides her once-in-a-lifetime voice, Adele has a pure songwriting gift. We always discussed how to get the most out of the songs, never to settle. All the songs

always started with her; sometimes she liked having a collaborator to help get it over the finish line, but all of her best work comes directly from her.” to help get it over the finish line, but all of her best work comes directly from her.”

I ask why she was a reluctant latecomer to music-streaming services, and she says, “I wanted to prove a point. Everyone said streaming is the future. Well, if it is in the future, we’re not in the fuckin’ future yet. I wanted to prove the point that, if people like a record enough, they will go out and buy it. And they did.” She says she’s in this for “the long haul,” and while she might never do a long tour like this again, perhaps, one day, she would do 20 shows in one place, like Las Vegas. And that she would love to be on Broadway, specifically playing the part of Mama Rose in Gypsy. But, she says, “like when I’m 50.”

As we wind down and she prepares to go back home to Simon and their son, she says, “I want to sing these songs when I’m 70 fuckin’ years old. To have a song, any song—let alone I’ve had four or five that have resonated with people that much—that’s why I make music.” But, she adds, “all of my relationships are more important to me than any tour I’ll ever do. If my relationship with Simon or my relationship with Angelo started to flounder a bit now, I would pull out of my tour. My life is more important to me than anything I’m doing because how the fuck am I supposed to write a record if I don’t have a life? If I don’t have a real life, then it’s game over anyway.”

Faustine dress. \$850.



Golden Couple

GIGI HADID AND ZAYN MALIK PART OF A NEW GENERATION-DON'T SEE FASHION AS GENDERED

WRITTEN BY LISA ROBINSON

Jacket, \$6,050;
Skirt, \$1,560.
LOUIS VUITTON

M

idway through Virginia Woolf's novel *Orlando*, a startling transformation takes place: Our hero, Duke Orlando, awakens from a seven-day slumber to find that he has switched genders. "Orlando had become a woman," Woolf writes, "but in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity."

He becomes they. The pronouns shift, but the person remains the same. Woolf's words, written in 1928, could easily be mistaken for a manifesto posted yesterday on Tumblr, the preferred platform for the growing cohort of "fluid" young people who, like Orlando, breezily crisscross the XX/XY divide. Fashion, of course, has taken note of the movement, which is sufficiently evolved to boast its own pinups, including Jaden Smith, recently the star of a Louis Vuitton womenswear campaign, and androgynous Chinese pop star (and Riccardo Tisci muse) Chris Lee. But where, exactly, is someone neither entirely he nor she meant to shop? And how, exactly, is such a person to be defined?

"They don't want to be defined," says Olivier Rousteing, creative director of Balmain, one of the many designers taking inspiration from the trend. "You see boys wearing makeup, girls buying menswear—they are not afraid to be who they are. This category or that category—who cares? They want to define themselves."

This gender-bending approach to fashion has begun to achieve critical mass in pop culture and on the catwalk, with Alessandro Michele dressing his Gucci girls in dandyish suits and his Gucci boys in floral and brocade, actress Evan Rachel Wood wearing Altuzarra tuxedos on the red carpet, Pharrell Williams gallivanting down the Chanel runway in a tweed blazer and long strings of pearls, and rapper Young Thug posing on the cover of his mixtape in a long ruffled dress. More broadly, designers such as Miuccia Prada and Raf Simons at Calvin Klein are knitting their men's and women's collections together, showing them on the same catwalk and twinning certain looks—identical fabrics, identical embellishments, nearly identical silhouettes.

This new blasé attitude toward gender codes marks a radical break. Consider the scene one recent morning out in Montauk, New York, where the photos accompanying this story were shot: Gigi Hadid and Zayn Malik snuggle in interchangeable tracksuit.







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