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but these things will go on."

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A close-up photograph of a Harry Winston diamond ring, featuring a large brilliant-cut diamond set in a bezel-style mount with baguette-cut diamonds on the shoulders. The ring is positioned against a soft-focus background of yellow roses.

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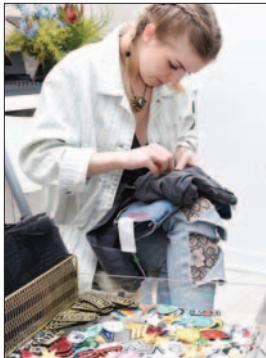
WSJ.noted | EVENTS

PEOPLE, PLACES & THINGS WORTH NOTING

SAM EDELMAN NEW YORK | 2.8.18

Industry leaders gathered at Sam Edelman's SoHo store for an evening of fashion and philanthropy kicking off New York Fashion Week. The event focused on women's empowerment, raising funds and awareness for United Nations Women for Peace Association (UNWFPA). Libby Edelman, SVP and co-founder of Sam Edelman, interviewed Barbara Winston, president of UNWFPA, exploring the organization's mission to prevent violence against women and girls around the world. A portion of event sales that evening went to UNWFPA.

*Photo Credit:
Patrick McMullan*



Custom embroidery on Sam Edelman denim



Libby & Sam Edelman, Barbara Winston



Lisa Van Loo, Molly Messersmith shopping in support of UNWFPA

EPSON DIGITAL COUTURE NEW YORK | 2.6.18

Epson celebrated NYFW with a two-part event: a thought-provoking forum focused on how digital technology is changing the fashion industry, plus an evening celebration and presentation showcasing designs created with Epson's cutting-edge textile printers. *WSJ. Magazine* publisher Anthony Cennane moderated the afternoon discussion with Thomas Jefferson University's textile expert Mark Sunderland, Alice & Olivia EVP of brand marketing Aliza Licht, fashion consultant Anna Fusoni and designer Ryan Korban.

*Photo Credit:
Charles Roussel/BFA.com*



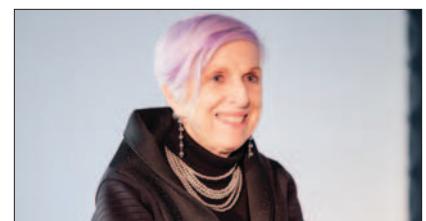
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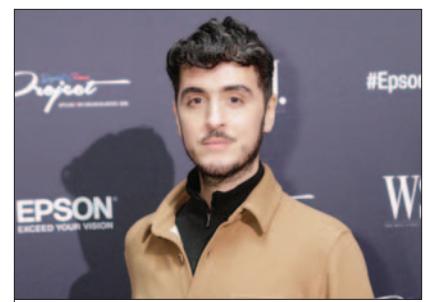
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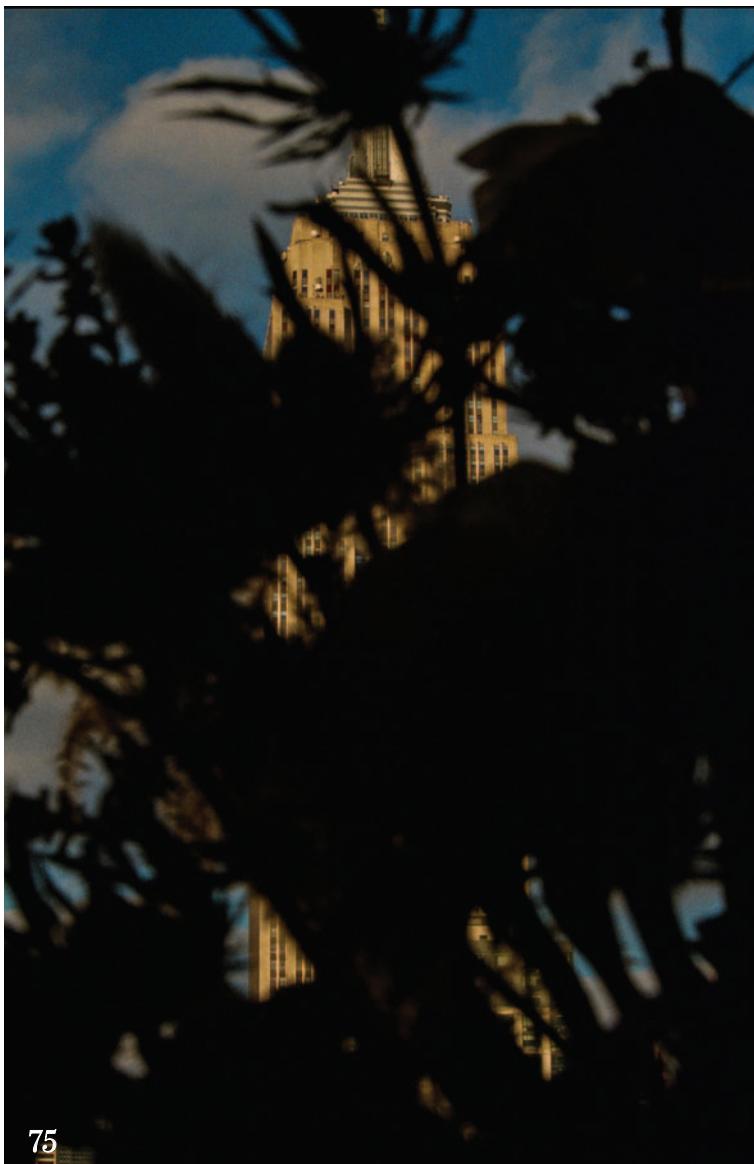
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ON THE COVER Gisele Bündchen, photographed by Mikael Jansson and styled by George Cortina. Loewe dress and vintage Vivienne Westwood boots. For details see Sources, page 126.

THIS PAGE Vittoria Ceretti, photographed by Daniel Jackson and styled by Geraldine Saglio. Acne Studios jacket, Versace hat and Lucchese Bootmaker boots. For details see Sources, page 126.

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“I’VE ALWAYS KNOWN MY OWN MIND, AND I’VE NEVER KISSED ASS.”

—BODIL KJÆR



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By Natalia Rachlin
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Clockwise from left: A view of the Empire State Building from architect Brad Cloepfil's Manhattan office, photographed by Daniel Arnold. Architect and designer Bodil Kjær at her home in Aarhus, Denmark, photographed by Felix Odell. A Hello Alfred mug, photographed by Ryan Lowry.



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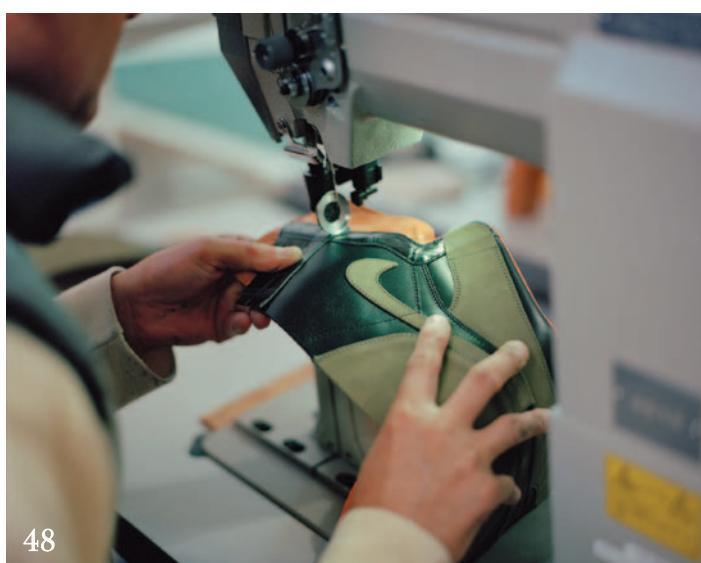
BOTTEGA VENETA

"I APPRECIATE THE BEAUTY IN THE IMPERFECTION."

-AXEL VERVOORDT



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100 TIFFANY'S SILVER LINING

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122 THE MAN WHO ATE IT ALL

Anthony Bourdain continues his restless odyssey to understand our global community through food.

By Howie Kahn
Photography by Ethan James Green

Clockwise from top: Axel Vervoordt at his home outside Antwerp, photographed by Frederik Vercruyse. A wall of inspirational material at Reed Krakoff's office at Tiffany & Co., photographed by Matthew Kristall. Dominic Chambrone, the Shoe Surgeon, photographed by Emman Montalvan.



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WINDOW ON THE WORLD

ILLUSTRATION BY ALEJANDRO CARDENAS



BLING RING Bast and Anubis, both wearing Givenchy, enjoy a casual breakfast at Tiffany's as Who luxuriates in bangles among the store display.

IN OUR ANNUAL Style & Design issue, we revisit some wide-reaching, perennial questions. What does style mean today? How is design changing our lives? The answers are different every year but always thought-provoking.

Gisele Bündchen's name is virtually synonymous with style. One of the most successful supermodels ever, she's a fixture of the fashion world and has had contracts with everyone from Victoria's Secret to Versace. But she claims that her husband, New England Patriots quarterback Tom Brady, is the real fashionista. "He's changed his haircut in one year more than I've changed in my whole life," she says. Bündchen's style goes deeper than whatever she's wearing, however—it centers on a belief in the power

of positivity and compassion. "I'm an optimistic person," she says. "I believe that what we give energy to is what grows."

Though Anthony Bourdain labored in kitchens for years, he never became famous for his food. But as soon as he penned the gritty memoir *Kitchen Confidential*, he gave birth to one of the most compelling personas of modern memoir writing. On a break from his relentless travel schedule, at home in New York City, he opens up about striking a balance between levity and serious reportage on his CNN show *Parts Unknown*, his uncomfortable personal revelations about #MeToo and the challenges of finding love while being constantly on the move.

What is contemporary American luxury? That's

the big question facing Reed Krakoff a little more than a year into his tenure as chief artistic officer of Tiffany & Co. Krakoff aims to revitalize the iconic brand with broader offerings, something he and CEO Alessandro Bogliolo hope to accomplish in part with a New York-based atelier opening this month. There, Tiffany's artisans and designers can collaborate face-to-face. "American design, for me, is a combination of functionality and a straightforwardness," says Krakoff. "I think American luxury is meant to be worn and lived with."

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for

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MIKAEL JANSSON, GEORGE CORTINA & JASON GAY

FORCE OF NATURE P. 84

Writer Jason Gay (near left, bottom) was scheduled to interview supermodel Gisele Bündchen days before her husband, Tom Brady, quarterbacked the New England Patriots in the Super Bowl. Gay was concerned that Bündchen would be distracted. "Turns out [the Brady-Bündchen household] was a pretty chill scene. Going to a Super Bowl is pretty routine for Gisele," Gay says. Mikael Jansson (far left) photographed Bündchen with styling by George Cortina (near left, top) in Brookhaven, New York—a Long Island town boasting woods, grasslands and saltwater wetlands that complemented the pastoral fashion. "It was a cold day, but you can't tell from the pictures," says Cortina. "Gisele was a trooper."

MARTYN THOMPSON & FLORENCE KANE

WESTMAN'S WORLD P. 116

The new clean cosmetics line Westman Atelier is only one form of partnership between the wife-husband pair of makeup artist Gucci Westman and former Rag & Bone executive David Neville. "They've got a family and this business—it's a very full life," says photographer Martyn Thompson (near right), who captured the couple and the Upper West Side home they share with their children and dogs. Writer Florence Kane (far right) agreed. "The greatest challenge was prioritizing what to put in the story, painting the full picture," says Kane. "I hope I did them justice."



GERALDINE SAGLIO & DANIEL JACKSON

BEST WESTERN P. 104

The 1964 photography book *Cowboy Kate & Other Stories* features Sam Haskins's Old West-themed black-and-white images of female models. Photographer Daniel Jackson (near left) and stylist Geraldine Saglio (far left) sought inspiration from that book for this issue's fashion portfolio of key looks for summer. "The fashion [in the shoot] starts with Calvin [Klein's] and Versace's collections," says Saglio. "Then we build on it by mixing fluidity with leather pieces"—including, of course, cowboy boots. "The shoes are the most important part of a shoot! It gives all the direction to me," she adds.

JENNIFER CONRAD & DANIEL ARNOLD

TRACKED P. 75

In one day with Brad Cloepfil, the subject of this issue's Tracked column, writer Jennifer Conrad (near right) and photographer Daniel Arnold (far right) saw the architect finding inspiration in Lucie Rie's pottery, silverware and the structure of Manhattan's Emma Lazarus High School. "He has an insatiable curiosity and sense of excitement about his work and everything around him," says Conrad. They also witnessed the attention he pays to the people close to him, including his wife and daughter. "By the end of it, with all of us sitting around the dinner table, Jennifer and I both felt we had been grandfathered in to being Brad's children for the day," says Arnold. —Sara Morosi



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Bubble. Sofa in Techno 2D fabric, design Sacha Lakic.

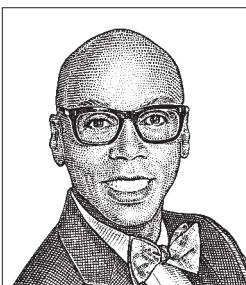
Silver Tree. Cocktail table, accent table and end table, design Wood & Cane Design.

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THE COLUMNISTS

WSJ. asks six luminaries to weigh in on a single topic. This month: Identity.



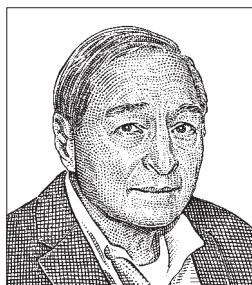
RUPAUL

"My identity changes hourly, by the second, and I'm not married to any single one. I'm a shape-shifter. What I've taken away is that those who can adapt will survive. There is a moment in life, around puberty, when society says, 'OK, you have to choose what you are'—and there are very few roles. I sort of snuck through and made a pact with myself to never buy into that. Drag is just clothes. We're all God in drag. Some people are a little put off by it because they suspect we're making fun of them, their identity. The truth is we are. People need to understand when they're being frauds. Every contestant who walks through the *Drag Race* workroom has a shared experience. They're just kids who say, 'You know what, f— you. I don't fit into your standard of what a human is, so I'm going to create my own. I'm giving two middle fingers to your rules. I'm going to break all the rules.'"



CURTIS
SITTENFELD

"Writing is the defining aspect of my identity. It's the way I exist in the world. It's almost like breathing. Sometimes when I speak it feels like I'm making up dialogue for the character of myself. It's as though I'm a sack of bones and I attempt to give myself some personality traits (although I'm not sure I always succeed). Frequently the way I crystallize what I think—about a course of action or another person—is by writing. There are times, though, when I wonder whether being a writer is indulgent. Should I do something that's more actively helpful to other people? But I think about how much comfort and pleasure I've taken in other people's novels or songs. They give you something that you can't really get outside of art. I aspire to create work that can provide something ineffable."



WILLIAM
EGGLESTON

"[In terms of how I see my identity], I was once asked, 'Do your life and work go along?' The quick answer is that they're one and the same. When I started working in color, viewers were generally shocked. At the time, photography that was thought of as fine art had to be in black and white. The presence of color was something that people didn't get all at once. A photograph is made so quickly, like in one hundredth of a second, that it at once tells you visually anything you really need to know about how that person appears—visually. But that doesn't mean it tells you anything about what that person is thinking. I used to take a whole lot [of photographs of each subject], but I never knew which one to choose. So I thought, Why take another if the one is enough? That started enforcing discipline. One was really always enough. That's the truth."



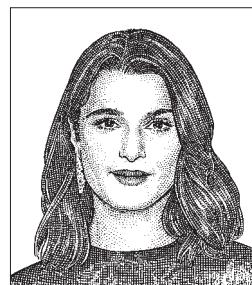
ROSIO
SANCHEZ

"I grew up with Mexican parents in a very Mexican neighborhood in Chicago, but I've lived in Copenhagen for eight years, so my identity has been fluid. In the United States, I always thought of myself as Mexican. Thanksgiving was about mole and rice rather than turkey. I always got the 'Where are you from?' question, which puzzled and frustrated me. But in Europe I'm labeled American. [My identity] has been centered around food for as long as I can remember. I've had the opportunity to eat around the world and develop my palate, and I'm in the middle of figuring out my identities. It's somewhere between my Mexican heritage and my cooking in Europe. I think I can find it through my new restaurant, Sanchez, which is all about dishes that are based on Mexican flavors. I look at the food and think, 'OK, this is me.'"



ROB
JANOFF

"When shaping a brand's identity, you want the messaging—whether it's a commercial or a logo—to be memorable, simple and direct. You really have to listen to the client. I came up with the Apple logo in 1977. I knew Steve [Jobs] wanted his computers to appeal to kids so they would use them. One of the more impressive aspects about the Apple II was that you got images in color—so I did up the logo with color bar stripes. It was friendly and approachable, even to kids. I really love what I do. When you're a creative person you have to be able to tap into these inner resources, and to do so you have to be honest. I came out as a gay man when I was 30 because I found that having a secret like that was a creative block. It's crucial to know yourself, to have a strong sense of your self-identity."



RACHEL
WEISZ

"So much of acting is about escaping one's identity. One uses one's viscera and experiences and instincts and empathy in order to identify with people who are not you, something that, in some areas of planet Earth, is in short supply. For me, being English, a woman and a mother are among the more meaningful elements of my identity. But it's something that evolves over time; identity becomes clearer and clearer as you find your own personal idiom, which is about the way you live your life or express yourself creatively. Every single person on the planet has a unique idiom, and the big challenge is trying to discover that. It's a lot harder than it sounds and forever an ongoing project."

RuPaul is host and executive producer of RuPaul's Drag Race. Season 10 premiered last month.

Sittenfeld is a writer. Her collection of stories You Think It, I'll Say It is out this month.

Eggleston is a photographer. His show Los Alamos is currently on view at New York's Metropolitan Museum of Art.

Sanchez is a chef. Her restaurant Sanchez opened in Copenhagen last year.

Janoff is a graphic designer and creative director.

Weisz is an actress. She stars in this month's Disobedience, which she also produced.



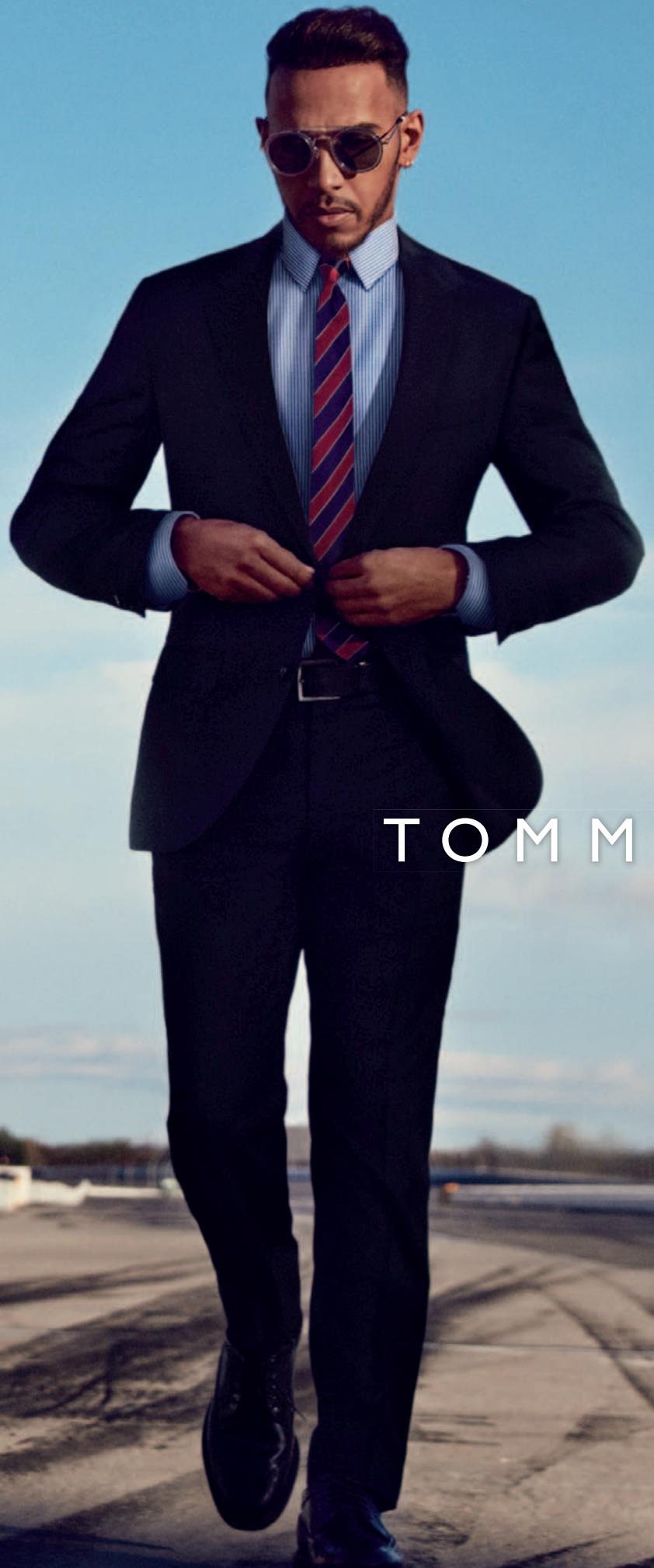
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WHAT'S NEWS.



HOLD THE STAGE

Debuting on Broadway in *Angels in America*, Denise Gough has emerged as an electrifying breakout star.

BY CARRIE BATTAN
PHOTOGRAPHY
BY KATIE McCURDY

**"THERE CAN BE A LOT OF TRICKERY ON FILM AND TV,
BUT THEATER IS A LEVELER."**

—DENISE GOUGH

THE IRISH STAGE ACTRESS Denise Gough is not letting the Cinderella story of her life over the past couple of years go to her head. "You have to keep your eye on the real f—ing world," says Gough, 38, who takes a remarkably unromantic view of the life of a performer. She's sitting in a booth in a bustling West Village diner just a few days before the New York premiere of the revival of Tony Kushner's pioneering 1991 drama, *Angels in America*, in which she plays Harper, the fragile, pill-popping wife of a closeted Mormon law clerk. Unlike Harper, Gough prides herself on keeping her feet on the ground, rather than drifting off into fantasy or self-absorption. She doesn't let her tortured characters bleed into her real life. "I'm not saying you can't feel a bit shit in your everyday life," she says. "But come on. I'm burning a \$300 candle in my fireplace. If I don't understand how fortunate I am, what's the point?"

This no-nonsense perspective is due, in great part, to the fact that Gough waited almost 20 years for her big break, which finally came in her mid-30s. "I never had the luxury of being [a] method [actor], because the day after I finished a West End show, I had to be a waitress in a place like this," she says. Even now, Gough likes to remember her father reminding her to "just get over yourself."

One of 11 children, Gough left her family home in County Clare, Ireland, at 16 to move to London with a boyfriend. She soon took to theater, earning a scholarship to drama school and working in several plays a year for nearly two

decades. But at 34, she was still barely scraping by. She decided to go on one more audition and asked her agent to get in touch with the National Theatre, an institution that hadn't called her in years. ("I thought I had a bad reputation," she says. "Because I can be hard work for some people.") It turned out the theater was struggling to find the

right person for the role of Emma, the steely but floundering, drug-addicted actress at the center of Duncan MacMillan's play *People, Places & Things*.

Although she thought the audition went well, Gough decided if it didn't work out, she'd teach drama. In fact, she wound up being an uncanny fit, and the role launched her into a level of stardom that's increasingly rare for a theater actress. Reviews have described her performance as "extreme" and "ingenious" and "greater than the script." "The audition was so good that I didn't quite believe it," says Jeremy Herrin, the play's director. At a callback, they asked Gough, without warning, to perform one of the most emotionally treacherous scenes from the play—Emma's confrontation with a doctor. "I wanted to test [her] preparation," Herrin says. "She knew the whole script." The play debuted in London in late 2015 before doing a run in New York last year, where it struck a chord with American audiences who saw it through the lens of the opioid crisis. According to Herrin, over the course of the performances, Gough's true artistic triumph was her restraint. "She learned not to demonstrate the character's emotions, but to feel them," he says.

Gough's success as Emma brought her an array of new opportunities, including this latest, critically acclaimed turn in *Angels* (she performed in the show's London run last year). Whereas Emma was a firebrand, Harper has a meeker and more sensitive quality that Gough is able to draw out carefully. "[Denise's Harper] is much more vulnerable [than other interpretations], less railing," says *Angels* director Marianne Elliott. "She sort of found the poetry within Harper's imagination."

Gough has also caught the attention of Hollywood casting directors, and she's started to branch out into film. In *Colette*, which premiered at Sundance earlier this year, she plays an androgynous aristocrat opposite Keira Knightley. And yet, she remains committed to the stage. "There can be a lot of trickery on film and TV," she says. "But theater is a leveler. You have to show up every night and do it."

ACTING OUT
Below, from left:
Gough and Keira
Knightley in *Colette*;
Gough and Andrew
Garfield during a
London perfor-
mance of *Angels in
America*; the poster
for the New York
production of *People,
Places & Things*.



BOLD FRONT

Gallery shows from three acclaimed artists, in three art-world hubs, make for compelling spring viewing.

—Thomas Gebremedhin

Sarah Cain

On the heels of installations at the Institute of Contemporary Art, Los Angeles and Colorado's Aspen Art Museum, the L.A.-based painter exhibits new work at Timothy Taylor in London. Opening April 18, *Wild Flower* showcases Cain's vibrant canvases—including *Braids and Tassels*, above—which complicate the line between painting and sculpture. timothytaylor.com

Rashid Johnson

This month, the conceptual artist debuts two major bodies of work at David Kordansky Gallery in L.A. *The Rainbow Sign*, which takes its name from an African-American spiritual referenced by James Baldwin, sees Johnson exploring cultural identity, history and fantasy through large-scale interactive sound sculptures, collages and paintings. davidkordanskygallery.com

Jitish Kallat

On April 26, New York's Sperone Westwater gallery unveils a range of cosmically oriented pieces by the multidisciplinary artist long recognized as a key figure in contemporary Indian art. In one photographic series, details of fruits suggest distant galaxies, while a sculpture on view resembles a fossil or meteorite. speronewestwater.com



Berluti



THE DOWNLOAD

MAUDE APATOW

The 20-year-old actress, whose upcoming film *The House of Tomorrow* hits theaters April 27, shares what's on her phone.

Number of unread emails
6,190. It's all junk email.

Funniest text message of the week
My friend Brian sent me a photo of a lizard wearing a tiny hat.

Game you really wish you could delete
Doodle Jump.

Cities listed in weather and world clock apps
New York, Vancouver, Chicago, Tokyo, London.

Favorite emoji
一个职业女性的图标。

Most-listened-to track
"Cold as Ice," by Foreigner.

Favorite fitness or workout app
Oy.

Favorite Instagram feed
@bichon_tori, the cutest dog I've ever seen.

Favorite ringtone
"You're the Top," by Patti LuPone, from *Anything Goes*.

Siri user?
No. I'm loyal to Alexa.

Biggest time-wasting app
Instagram.

What Animoji did you last use?
The chicken.

When do you feel compelled to charge your phone?
At 6 percent. I cut it close.

Craziest place you've lost your phone
Glastonbury [the U.K. music festival].

Person you FaceTime most often
My mom [actress Leslie Mann].

Favorite restaurant or food app
The Infatuation.

Homescreen image

My roommate and me wearing matching leopard pajamas from a photo shoot we had at JCPenney.

Most-niche app you depend on
Mend, which is supposed to help you get over a breakup. I can't tell if it's worked.

PURPLE REIGN

Striking but subtle shades of lilac and lavender bring a hint of spring fever to the season's freshest looks.



PROENZA SCHOULER



ON THE MAUVE
Clockwise from below: Longchamp bag; Max Mara jacket; Salvatore Ferragamo shoe; Pomellato rings; Michael Kors Collection hat; Bottega Veneta coat. For details see Sources, page 126.



TIME MACHINES

This month Cartier releases the newest version of its Santos de Cartier timepiece, first designed in 1904 to be worn on the wrist as an efficient alternative to the era's pocket watches.

\$37,000; [cartier.com](#).

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SOURCE MATERIAL
Gabriel Hendifar with selections from the new Apparatus collection. Right: A bowl and candlesticks from the series. Photography by Daniel Dorsa.

THE INSPIRATION

ORIGIN STORY

For the design brand's latest collection, Apparatus creative director Gabriel Hendifar went back to his family's Iranian roots.

SINCE ITS DEBUT in 2012, the Manhattan-based design studio Apparatus has evolved from a scrappy start-up into a stylish juggernaut whose furniture, lighting and objects are known for their urbane elegance. Co-founder and creative director Gabriel Hendifar, 36, often takes inspiration from film and fashion, and he loves a narrative: Two of his early Deco-influenced collections are titled Act I and Act II.

For Act III, launching this month, he's twisting the plot. Hendifar's parents left Tehran for Los Angeles as political refugees in 1979, two years before he was born, and their stories of life in prerevolutionary Iran have lately taken on a new fascination for him. He's found himself "trying to connect with a culture that's only existed for me in fantasy," he says. The result is a 20-piece collection steeped in Middle Eastern themes. Among its offerings: jeweled sconces that recall ancient Persian sculptures; Berber-inspired brass pendant lights; ebony-and-parchment

tables with the profile of a traditional tombak drum.

There will also be urns, bowls and candlesticks made of travertine and brass. Hendifar intended to have them decorated with khatam, a traditional Persian marquetry technique, but his petition to get around a U.S. import ban was denied. "It's been an intense personal journey," he says. "But in a lot of ways, I'm coming full circle...absorbing, interpreting and putting something out into the world."

—Sarah Medford



CLICK BAIT

Buckles are everywhere on this season's black bags—from clasps in eye-catching shapes to skinny belts in snappy colors.

From left: Prada, Burberry, Céline, Roger Vivier and Joseph. For details see Sources, page 126.

Discover the Outdoor Collection.



Bay design Nipa Doshi and Jonathan Levien. www.bebitalia.com

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Time_Less Program: select B&B Italia pieces now in stock: www.bbitaliatimeless.com

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OBJECTS OF DESIRE RAISE A GLASS

Venetian master glassmaker Salviati has partnered with La DoubleJ, the Milan-based fashion and home label, on a series of jewellike goblets known as *tipetti*. The pieces are replicas of historic treasures that La DoubleJ founder J.J. Martin spotted in the glass museum in Murano, Italy. Each is handcrafted to order and takes two days to make. The six limited-edition designs (\$4,800 each) launch this month during Milan's Salone del Mobile. They will also be sold by Moda Operandi as part of a new homewares initiative from the fashion-forward website. ladoublej.com; modaoperandi.com. —S.M.

SOUTHERN CHARM

The Perry Lane Hotel opens in the historic district of Savannah this spring, bringing Georgia's oldest city a new destination. The 167-room property is designed with classic manor house touches, drawing on the distinctive appeal of the surrounding residential neighborhoods. perrylanehotel.com



STUDY IN DESIGN

Designer Marc Newson debuts his first commercially produced chair in a decade this month. Meant for home or office, the stackable, cantilevered seat for Knoll has Newson's signature futuristic panache. The aluminum frame comes in three finishes, the mesh in six colors. —S.M.

From \$1,080; knoll.com

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STRIPES
ARE A PASSION
FOR FASHION
DESIGNER
LARS NILSSON,
WHO HAS
LAUNCHED
AN ARTFULLY
LINEAR SERIES
OF TEXTILES
AND CARPETS—
HIS FIRST
FORAY INTO
HOME GOODS—
WITH SVENSKT
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AND PRODUCER
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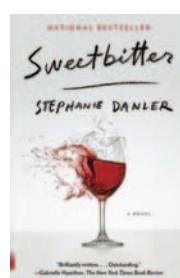
FINDING FLAVOR

STEPHANIE DANLER'S BEST-SELLING BOOK, *SWEETBITTER*, COMES TO LIFE ON STARZ.

THERE ARE A lot of similarities between making a television series and running a restaurant. At least, that's how it has felt for Stephanie Danler, creator and executive producer of *Sweetbitter*, the upcoming Starz show set behind the scenes of a Manhattan restaurant. "For a month all I did was make decisions like, *That color! That plate! That glass!*" says Danler, on set at Brooklyn's Steiner Studios. The dishes served on the show, the food stylist confirms, are edible, if not piping hot, and British actress Ella Purnell, who plays the show's lead, Tess, has become adept at balancing multiple plates.

The series is adapted from Danler's 2016 novel, based on her experiences working at New York's Union Square Cafe. *Sweetbitter* follows 22-year-old Tess, who moves to New York, lands a job as a back waiter and falls for bad-boy bartender Jake. It's been surreal for Danler to watch her life being re-created for the screen. "We were shooting Tess and Jake's first kiss outside in Chinatown," she says, "and I got chills." The

show, she promises, is a different dish from the book, with plenty of fresh ingredients. "I'm invigorated by revisiting this world," she says, "but not feeling beholden to what I did before." starz.com. —Darryl King





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JEWELRY BOX

TWO BY TWO

Animal clips, presented in pairs, pay homage to the story of Noah's Ark in a fine-jewelry collection from Van Cleef & Arpels.

Animal themes have long been central to Van Cleef & Arpels's jewelry designs, going back to the diamond feathers and birds that the French house created in the 1910s. The maison's recent collection L'Arche de Noé recounts the story of Noah's Ark with over 60 pairs of zoomorphic clips—from koalas and elephants to ladybugs and peacocks. Pictured here are the cardinals, adorned with diamonds, rubies and multicolored sapphires, and a diamond-and-pink-sapphire cockatoo (partner not shown). The pieces travel on their wearer just as the original creatures journeyed at sea. For details see Sources, page 126.

—Sara Morosi

PHOTOGRAPHY BY
CRISTA LEONARD
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DAVID DE QUEVEDO

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STOREFRONT

FRENCH CONNECTION

The Paris-based brand Longchamp opens a flagship on Fifth Avenue.



WE ARE A medium-size company in a world that has a lot of giants," says Jean Cassegrain, CEO of Longchamp, the Paris-based accessories and apparel brand. But even a larger conglomerate might be jealous of the company's track record: Every minute, Longchamp sells 11 of its foldable nylon Le Pliage totes, according to reported analyst estimates. Over 30 million have been sold to date. Beyoncé, Karlie Kloss and even German Chancellor Angela Merkel are fans, while creatives from artist Tracey Emin to designer Jeremy Scott have left their mark on the classic piece via capsule collections and collaborations.

"I call it the T-shirt of bags," says Cassegrain, 53, of the expandable creation, which comes in 12 colors and typically runs from \$125 for a small rendition to \$640 for a large leather version. The bag was invented by Cassegrain's father, Philippe, who was inspired by the origami he encountered during his travels in Japan, and it has helped catapult the brand to a reported \$1.5 billion valuation. The house, which Cassegrain says offers "everyday luxury," reportedly generated \$642.5 million in sales in 2016 alone. Recent spokesmodels have included Kate Moss and Alexa Chung, while Freja Beha Erichsen is the brand's current face.

As Longchamp celebrates its 70th anniversary this spring, it also inaugurates a new Manhattan flagship, opening at 645 Fifth Avenue in May. The 4,000-square-foot space will be the company's largest U.S. store,

featuring a shimmering facade of shifting metallic panels created by French lighting firm Exception. A store opening in Beverly Hills, California, this fall will mark another move on Longchamp's global chessboard—there are currently over 300 Longchamp stores worldwide, including recently debuted flagships in Moscow, Tokyo and Shanghai.

It all began in 1948, when Cassegrain's grandfather, also named Jean, transformed what was a small tobacco shop into an accessories company, selling leather-encased pipes to fans like Elvis. Now, along with Le Pliage, the brand offers a wide array of products, ranging from wallets to this spring's suede safari jackets. The women's ready-to-wear line, introduced in 2006, is designed by Cassegrain's sister, Sophie Delafontaine, 50, who is Longchamp's artistic director.

"There aren't many brands like us," adds Cassegrain. "It's my father, my brother, my sister, myself—all of us working together." His brother, Olivier Cassegrain, 48, is vice president/managing director of retail in the U.S., and Philippe, 81, is now chairman of the company. (Cassegrain's mother, Michèle, was in charge of the European stores until her death in 2016.)

"Maybe we were a little bit shy, and now we feel more confident," says Delafontaine of the New York store, which will include a station where Le Pliage fans can customize their choices. "For a French house to be present on Fifth Avenue, it's a great symbol, so we are very proud." longchamp.com. —Christine Whitney

EVERY MINUTE, 11 OF LONGCHAMP'S LE PLIAGE TOTES ARE SOLD.



FACTS & STATS

LOULOU DE LA FALAISE

In his new oral biography, *Loulou & Yves: The Untold Story of Loulou de la Falaise and the House of Saint Laurent* (St. Martin's Press), Christopher Petkanas profiles Yves Saint Laurent's muse and collaborator. Here, a look at her glamorous life. —Mark Yam

224

VOICES

tell de la Falaise's story in *Loulou & Yves*—from Andy Warhol to Manolo Blahnik. Petkanas conducted 153 original interviews.

47

YEAR
de la Falaise was born, to a French nobleman and the former Maxime Birley, a British model and, later, Warhol associate.

59

COLLECTIONS
Number of haute couture shows de la Falaise worked on for YSL. She specialized in designing flamboyant jewelry and accessories.

30

YEARS
Length of de la Falaise and Saint Laurent's professional relationship, which lasted until his retirement in 2002.

2

HUSBANDS
and countless affairs. De la Falaise was married first to Desmond Fitzgerald, an Irish nobleman, then to Thadée Klossowski de Rola, son of the painter Balthus. She had a daughter, Anna, with Klossowski de Rola in 1985.

64

YEARS OLD
Age at which de la Falaise died, in 2011—three years after Saint Laurent.

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EMPLOYEE OF THE MONTH

DOMINIC CHAMBRONE

The L.A.-based Shoe Surgeon takes sneakerhead devotion and expertise to the next level.

BY HOWIE KAHN



SHOE WORLD
Dominic Chambrone at his Los Angeles studio. Photograph by Emmann Montalvan.

"I'M PACKING UP LeBron's shoes right now," says Dominic Chambrone, the 31-year-old cobbler and custom-sneaker maker otherwise known as the Shoe Surgeon. He's referring to the gift Nike commissioned him to create for LeBron James, one of the company's marquee athletes, in honor of his 30,000th NBA point. Chambrone, whose sneakers have sold for as much as \$10,000 and whose clients include Drake, DJ Khaled and the Miami Heat, says the one-off high-tops for James were his toughest pair to date. "Our first attempt wasn't good enough," he explains. "So we started over and made something incredible." The final result is a gold-accented python riff on James's signature Nike, the LeBron 15, which Chambrone converted from a slip-on to a zip-up, adding a gold zipper running vertically along its upper. "It's amazing Nike respects my work and how far I've come," Chambrone says. "But I feel like I'm just getting started."

Chambrone began customizing shoes for friends in high school in Santa Rosa, California. After graduation, he looked for a way to more thoroughly master his craft. "Nobody wanted to hire a young cobbler apprentice type," he says, but eventually he found a mentor in a shoe repair shop in Windsor, California. From there, he put in hours sewing, investigating rare materials and stretching them out over the lasts he was learning to make himself. His newfound mastery led him to customize shoes for will.i.am, Justin Bieber and *Law & Order: Special Victims Unit*, which centered the plotline of a 2011 episode around one of his creations.

Three years ago, Chambrone moved to Los Angeles and opened the downtown studio he's now growing out of. "We tripled the size of our team in the last year," he notes. Late in 2017, Chambrone took on a client, Dallas Imbimbo, as his new business partner. Imbimbo, 32, has already made millions developing businesses in disparate fields (construction equipment rental; commercial marijuana packaging), and expanding Chambrone's brand is in the works.

They recently leased a West Hollywood classroom space, where Chambrone holds \$3,000 weekend-long shoemaking workshops for groups of 20 to 25 Shoe Surgeon loyalists. Announced to his more than 300,000 Instagram followers, the classes sell out fast, and he has also offered sessions in New York and London. Later this year, Chambrone plans on revealing his first signature sneaker. "We'll start with one high-top," he says. "I'm just so excited. I wake up at 4:30 a.m. and get into the studio as fast as I can." theshoesurgeon.com

GET YOUR KICKS

Dominic Chambrone's talents lie in artfully upgrading coveted sneaker silhouettes with top-quality materials. Here are four examples of his most inventive transformations over the past few years.



Adidas Copa Rose
Chambrone fashioned five pairs of these sneakers, a mashup of Adidas's Copa Mundial cleat and Derrick Rose's basketball shoe, for friends and family.



Python Air Jordan IV
These shoes, a custom order, were the pair that first sparked public interest in Chambrone, in 2014. He continues to work with the classic 1989 silhouette.



OVO Stone Island Jordan 12
Chambrone made these all-black sneakers for Drake for his most recent birthday. They feature denim from cult Italian brand Stone Island around the toe.



Supra Skytop III
To celebrate the launch of the Skytop III, Chambrone added vintage Pendleton material and a boot sole to this pair, created for skateboarder Chad Muska.



PLAIN LUCK
From left: Ralph Lauren Collection shirt, Wolford turtleneck, Derek Lam pants, Laura Lombardi necklaces and A.P.C. shoes; Boss jacket, Nomia shirt and pants and Artemas Quibble belt. Middle, from left: Michael Kors Collection jacket and pants, Rachel Comey shirt, Artemas Quibble belt, Ariana Boussard-Reifel cuffs (worn above) and Marteau vintage cuff (worn below); Tod's shirt, Elizabeth and James tank, Acne Studios pants and Laura Lombardi necklaces.

TREND REPORT

NEUTRAL STANCE

In beiges, tans and khakis, spring's breezy staples offer a refined elegance.



DOWN TO EARTH
Left: Carolina Herrera shirt, Loewe skirt, Ariana Boussard-Reifel brass cuff, Marteau vintage silver cuff and Laura Lombardi earrings. Right: Salvatore Ferragamo jacket, The Row tank, Hyke skirt, Artemas Quibble belt and Laura Lombardi earrings. Model, Lameka Fox at IMG; hair, Tetsuya Yamakata; makeup, Courtney Perkins; set design, David de Quevedo. For details see Sources, page 126.

PHOTOGRAPHY BY BENJAMIN VNUK
FASHION EDITOR LAURA STOLOFF



Q&A

WITH WSJ.

From a next-gen dietitian to an integrative medicine pioneer to a pair of bloggers furthering the conversation about gut health, wellness experts offer an exploration of the things they rely on and treasure. —*Fiorella Valdesolo*



SHIRA LENCHEWSKI

Growing up in San Francisco in the '90s, the age of fat-free everything and drastic diets like Atkins, Shira

Lenchewski, 32, assumed eating was about picking a lane. "I thought you could either enjoy food and not feel good in your own skin or give up the joys of eating delicious things and feel great about yourself," she says. "It was so liberating when I realized that wasn't the case."

After earning a master's in clinical nutrition at NYU and completing a residency at Mount Sinai, Lenchewski opened a private

practice in New York City, then moved her office to L.A. in 2014. (Mandy Moore and Gwyneth Paltrow are both fans.) She soon noticed that the science of nutrition often took a backseat to her clients' emotional issues. "The crux of my work would play out like a food therapy session," she says. Lenchewski now focuses on untangling her clients' relationships with eating and their bodies, an ethos that's also at the heart of her new book, titled, fittingly,

The Food Therapist. shirard.com >



1. Are there any classic cookbooks you turn to?
Alice Waters had the right idea all along.

2. What's a favorite recent discovery?
I love Block Shop's wood-block paper prints.

3. What's the most important take-away from your new book?
The more self-knowledge we have about our personal hang-ups with food, the better we can be at moving through them.

4. What's your signature accessory?
My furry Birkenstocks.

5. What travel destination do you find offers the best options for a healthy escape?
The absolute best for me was New Zealand. I found that there was just a different level of commitment to wellness there.

6. What's your favorite film?
This year I really loved *Lady Bird*.

7. What are your essential grooming products?
I have sensitive skin, so everything I use is fragrance-free and as clean as possible. CAP Beauty is an incredible resource.

8. What's your favorite gadget?
I'm obsessed with the Aerolatte frother for matcha and nut-milk foams.





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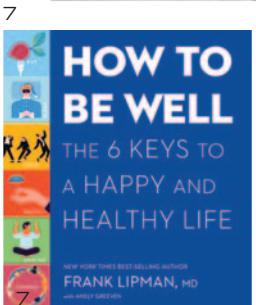
FRANK LIPMAN

In the wellness world, Frank Lipman, 63, would be considered a first-waver. Originally from South Africa, Dr. Lipman emigrated to the U.S. in 1984 to practice internal medicine at New York's Lincoln

Hospital, where he began to discover the limitations of his field. "My training was wonderful for the 15 percent of my patients who were acutely ill, but [I found] that the majority are not taken care of by Western medicine. So I started to explore other modalities," he explains. In 1992, Lipman opened Eleven Eleven Wellness Center, where acupuncture, traditional

Chinese medicine and meditation are part of patient protocol, and in 2010, he launched Be Well, a collection of supplements. Along the way he has amassed a coterie of celebrity devotees—Michelle

Williams, Sienna Miller and Arianna Huffington among them. Lipman's latest book, *How to Be Well*, is a compendium of advice on all aspects of wellness, a topic Lipman is thrilled to see come to the fore. "The biggest shift is I've gone from being a quack to a guru," he jokes. bewell.com >



1. What music do you like to listen to?

I'm a huge music fan. I listen to Bob Marley when I want to relax and to some of my huge world music collection with up-tempo beats when I want to revitalize.

2. What travel destination do you find offers the best options for a healthy escape?

Cape Town, South Africa.

3. Who are your favorite artists?

William Kentridge, whose work is often a commentary on apartheid; Barbara Jackson, the late South African ceramic artist; and for music, Bob Marley, Bob Dylan and Leonard Cohen [shown].

4. What's your current TV show obsession?

Chef's Table [shown] and *The Late Show With Stephen Colbert*, especially his monologues.

5. When you need to get away, where do you go?

The beach or anywhere I can be in nature.

6. What's your favorite food?

A grass-fed and -finished steak.

7. What's the most important take-away from your new book?

It's a simple manual built on what has always been the foundation of my practice: When it comes to good health, it's about the choices we make on a daily basis. I feel passionately that if people take responsibility, they can make a huge difference in their own health with proper guidance and information.

8. What museum do you most like to visit?

New York's Museum of Modern Art.

9. What's your most important gadget?

My Vitamix blender.

10. What hotel or resort do you find to be the most restorative?

Rancho La Puerta, in Tecate, Mexico.



kiton
says it all

1. Who are your favorite artists?

Mia Clase: Swedish artists Karin Broos and Gunnel Wählstrand [near right]. And my friend Åsa Stenerhag [far right]. Lina Nertby Aurell: Our art director, Anna Lindelöw.



2. What's the best restaurant for eating well?

MC: ABCV [shown] in New York is my latest obsession. And my friends' cafe, Pom & Flora, in Stockholm. LNA: I'm a copycat. ABCV and, of course, Pom & Flora.



3. What's your favorite ingredient or food?

LNA: Garlic, garlic, garlic! MC: The anti-inflammatory turmeric shot in our book.

4. What are your travel essentials?

MC: Bose noise-canceling headphones, Lululemon tights and organic chamomile tea [shown]. And Lina! LNA: My toothbrush.

5. What's the most important take-away from your new book?

LNA: With a sense of humor and a little help, changing your eating habits can be both easy and fun.

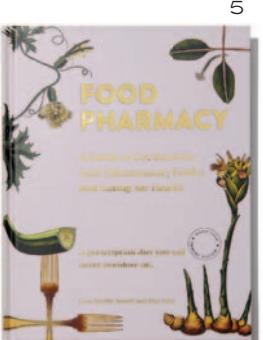


6. What hotel or resort do you find to be the most restorative?

MC: Villa La Madonna [shown] in Piemonte, Italy. LNA: Schlosshotel in the Swiss Alps.

7. Where do you go when you need to get away?

MC: Marstrand [shown], a small Swedish island. LNA: Paris, to see my darling.



8. Who's your favorite author?

MC: I get a lot of inspiration from children's books. I really like Roald Dahl [shown] and Frances Hodgson Burnett.

LNA: I'm totally hooked on the excellent Swedish author Fredrik Backman.

9. What's your true indulgence?

MC: Dark chocolate and champagne.

LNA: Dark chocolate and red wine.

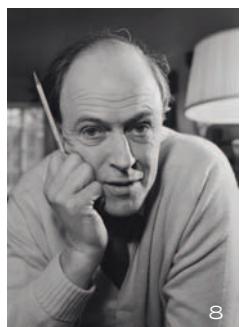


FOOD PHARMACY

Lina Nertby Aurell and Mia Clase, both 40, like to say that it took them almost 25 years to understand the real reason they became friends as teens in Gothenburg, Sweden: so that they could eventually work together. In 2014, they both abandoned their careers—Aurell (above, left) was a trade promoter, Clase an advertising creative director—and joined forces to launch Food Pharmacy, a Stockholm-based health blog focused on inflammation and the digestive system. Their career shift was prompted by the cancer deaths of three people close to them. “We’ve both always been hypochondriacs,” says Clase, “but after that we started investigating what we could do to live healthier.”

Clase’s father connected the pair with Stig Bengmark, a professor of medicine who studies intestinal health, and Food Pharmacy was born shortly thereafter. The pair’s philosophy, espoused both on their blog and in their new book, *Food Pharmacy: A Guide to Gut Bacteria, Anti-Inflammatory Foods, and Eating for Health*, is that rehabbing your gut flora is about adding key ingredients into your diet to help good bacteria propagate.

“Focus on adding healthy stuff on a daily basis, instead of excluding things you like,” says Clase. *foodpharmacy.blog* •



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APRIL 2018

MARKET REPORT.

PLAYTIME

Blue skies and sunshine call for having some fun with bold colors and mismatched prints.

PHOTOGRAPHY BY
CLARA BALZARY

STYLING BY
CHARLOTTE COLLET

HIGH LIFE
Patch together a new take on head-to-toe dressing. Calvin Klein 205W39NYC shirt and pants.





HOT TROPICS
Cover up with luau-ready florals. Gucci jacket and swimsuit, Prada necklace (worn as bracelet) and Lola Hats hat (tied around neck).

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ANIMAL PLANET

Roam free in exotic and equine prints. Chloé shirt and pants, Polo Ralph Lauren swim top, Michael Kors Collection sandals (worn throughout) and Prada necklace.



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HANG LOOSE

Press pause on
buttoned-up looks.
Michael Kors
Collection shirt and
shorts, Max Mara
swim top, Prada
necklace and Albertus
Swanepoel hat.



TRUE STRIPES
Khaki doesn't need
to be boring. Fendi
top and shorts, Dries
Van Noten briefs and
Prada necklace.



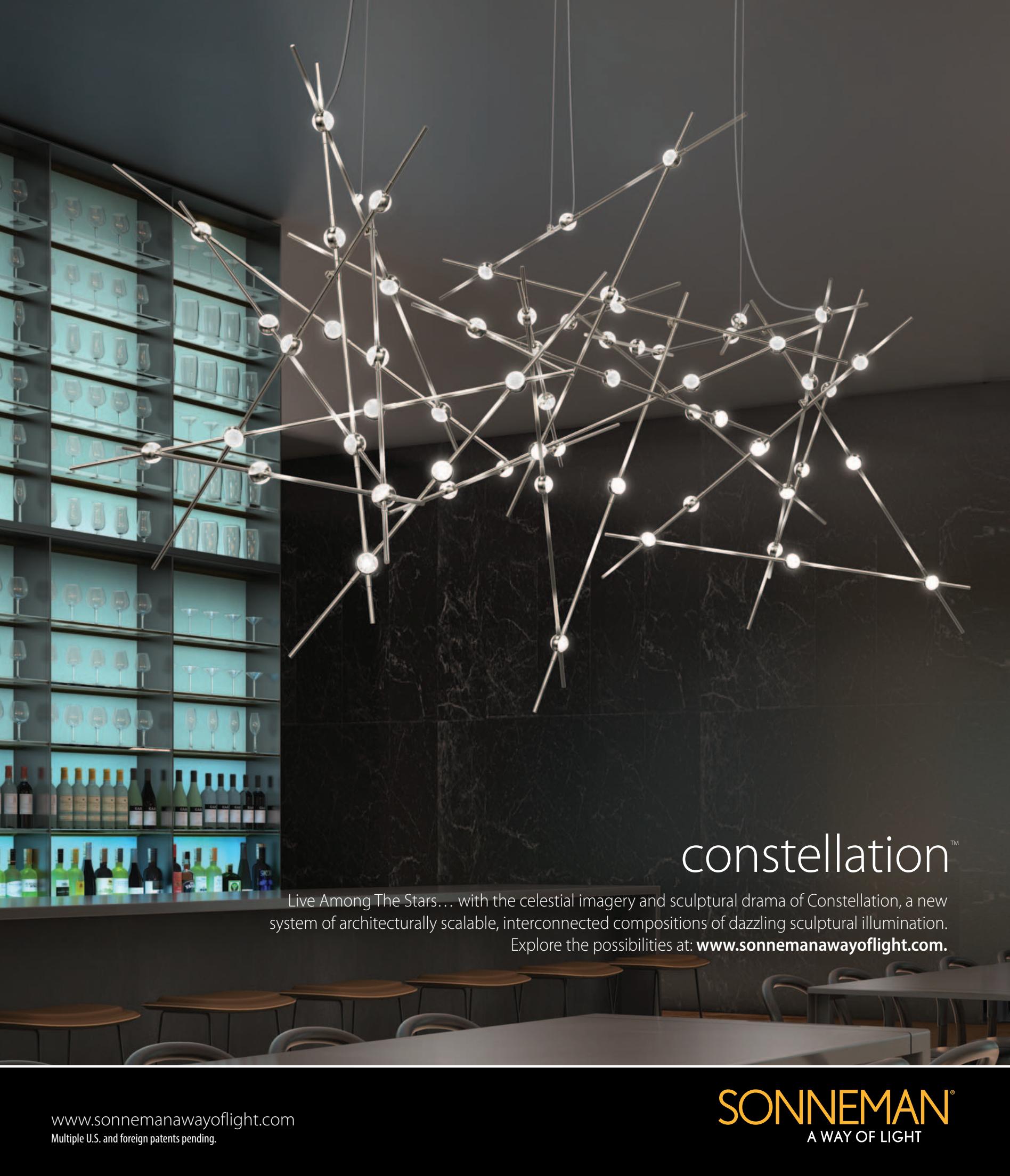
CHECK OUT
Soak up some heat
in island style.
Burberry shirt and
pants, Lola Hats
hat and Prada
necklace (worn as
bracelet).

**GRASS ROOTS**

A knotted jumpsuit has casual ease. Etro shirt, Matteau swim top and Ralph Lauren Collection jumpsuit.

Model, Sophia Ahrens at DNA Model Management; hair, Ramsell Martinez; makeup, John McKay.

For details see Sources, page 126.



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PLANNING AHEAD
Cloepfil at his office in Manhattan.

TRACKED

BRAD CLOEPFIL

The architect and designer is not known for a signature style—and he likes it that way.

BY JENNIFER CONRAD PHOTOGRAPHY BY DANIEL ARNOLD

IN THE BEGINNING, it's a kind of ravenous search for inspiration," says Brad Cloepfil of the projects taken on by Allied Works, the architectural practice he founded in 1994. He starts each assignment not with 3-D models and renderings, but with a series of abstract charcoal-and-pastel drawings and sculptural studies. They're two elements of an unorthodox approach that has allowed his relatively small firm (fewer than 40 people between the Portland, Oregon, and New York City offices) to compete with much bigger names. He lost out to David Chipperfield, for instance, on the expansion of New York's Metropolitan Museum of Art but bested finalists Jean Nouvel and Diller Scofidio + Renfro for the National Music Centre of Canada, which opened in Calgary in 2016. Most recently, Allied Works completed the top-to-bottom

refresh of one of Manhattan's most revered dining rooms, Eleven Madison Park, tailoring the restaurant's interiors, furniture and tableware to chef Daniel Humm's dream specifications. "I respond to clients' ideas, function, materials, construction, the quality of light, the landscape," says Cloepfil, 62. "There are things that generate the architecture that are not about your stylistic will as a designer."

A native of Portland, Cloepfil studied architecture at the University of Oregon and spent a summer building homes on the Blackfeet Indian Reservation in Montana before heading to Columbia University to pursue his master's. Later, he worked for Skidmore, Owings & Merrill in L.A. and for Swiss architect Mario Botta before starting his practice back in Portland. The New York office opened in 2004; at the time, Allied

Works was producing a radical—and then polarizing—redesign of the building housing the Museum of Arts and Design. More recently, the firm completed a building on Pixar's expanded campus in Emeryville, California, as well as Uniqlo City, the Tokyo headquarters for Uniqlo parent company Fast Retailing.

Allied Works' latest project is the U.S. Embassy in Maputo, Mozambique. "We broke the [embassy] open so you have views out to the ocean and the mountains," Cloepfil says. This fall the firm's National Veterans Memorial and Museum in Columbus, Ohio, debuts. And in Portland, Allied Works is creating a vertical expansion of Providence Park soccer stadium, a design that Cloepfil hopes will avoid the rigidity of most stadium architecture. "The goal is to build a sense of wonder. Architecture can do that." >



7:53 a.m.

Cloepfil and his wife, Lisa Strausfeld, take their daughter Muriel, 10, to school in an Uber. The family is just back from a trip to Oregon.

11:30 a.m.
Cloepfil reviews an upcoming project with staff at his Manhattan office.



9:42 a.m.

At the Brooklyn Music School to discuss the expansion designed by Allied Works.



1:40 p.m.

He walks to lunch with his friend Brett Littman (right), director of the Noguchi Museum.



5:01 p.m.

Charcoal drawings for a residential project and a floral arrangement by his daughter Hannah, 31.

6:33 p.m.
Cloepfil meets for drinks with artists Rita Ackermann (pictured) and Daniel Turner at Eleven Madison Park. He orders a Plymouth martini.



9:28 p.m.

Leaving Frankies 457 Spuntino after dinner with his family.

38,000
square feet

The size of the expansion proposed in his firm's pro bono design for the Brooklyn Music School.

100
charcoal sketches

The approximate number of drawings Cloepfil did while designing the Clyfford Still Museum in Denver.

18
banquette sconces

The custom light fixtures Cloepfil created for Eleven Madison Park.

200
sticks of charcoal and pastels
The supplies he keeps on hand for sketching.

200,000
terra-cotta tiles

The approximate number on the facade of the National Music Centre of Canada.

2
motorcycles

Cloepfil rides a 1972 BMW R75/5 "toaster tank" and a 2012 Moto Guzzi Norge.

85
ceramic works

The total pieces in his collection, which includes Dutch midcentury-modern pots.

42
years old

His age in 1998, when he completed his first major work, the Maryhill Overlook in Goldendale, Washington.

40
bottles

The number stocked in the bar at Allied Works' Manhattan office for impromptu happy hours. •



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THE BUTLER DID IT

The co-founders of Hello Alfred built a business around the concept of combining the human touch with technological wizardry. Now they're branching out.

BY LAUREN MECHLING PHOTOGRAPHY BY RYAN LOWRY

AMONG THE MORE brutal realities of adulthood is the list of tasks and to-dos that, no matter how privileged or organized you may happen to be, never quite melts away. There will always be more groceries to be purchased, dry cleaning to be dropped off, candles and soaps and wine bottles to be procured.

Now imagine a life wherein the weight of all of these microburdens has magically lifted. Marcela Sapone and Jessica Beck, both 32, set out to achieve just that sorcery when they launched the on-demand personal concierge service Hello Alfred in 2014. Their start-up's fleet of some 285 household managers, or Alfreds, as they are cheekily called (named for Batman's dependable butler), sees to it that subscribers have tidy, well-stocked homes and, more important, a radical lightness of being. "People say they want to save time," CEO Sapone says, "but if you look at what they're really saying, it's that they want you to give them back time so they can spend it in the highest quality way."

Some 40,000 households in eight cities across the nation claim their own Alfred, a domestic helper who slips in every week to put things in order and address any notes that subscribers enter into the company's app (residents of certain Alfred-affiliated apartment buildings are eligible for service on an as-needed basis). Anything goes, so long as it's within the bounds of safe and legal. Visits can vary in duration, with longer sessions of extensive stocking and tidying complemented by "drive-bys," when an Alfred pops in to drop off packages and take out the trash. The time an Alfred will spend per visit averages out to about 20 minutes, and huge increases in time will incur a fee on top of the monthly membership dues, which start at \$279. In addition to their house keys, clients hand over a credit card number for their Alfreds to use when they run errands. There are no surcharges, and the delightful small surprises that subscribers regularly come home to—chicken noodle soup when a household member is ill, or flowers welcoming one home after a long trip—come out of a separate budget that isn't charged to the client.

It's this carefully constructed double helix of

high tech and personal touch that attempts to separate Alfred from the TaskRabbits and Amazons and all the other apps vying to make our lives easier. "It's like you're living in a hotel but the hotel gets to know you over time and starts to read your mind a little bit," Sapone says. Their software can handle the logistics, but it's the flesh-and-blood Alfreds themselves, whose role is as much detective and therapist as butler, that are the company's greatest asset. After passing a six-tiered screening process, aspiring Alfreds undergo two weeks of boot camp and background checks, then shadow established employees before they are assigned their own roster of clients, 30 on average.

In contrast to the way most gig-economy startups work, Sapone and Beck, who now serves as COO, pay Alfreds as employees with benefits, not as independent contractors—a core tactic that put off some potential investors. The founders' insistence on growing slowly and profitably rather than deflating prices in order to lure customers was another hurdle in raising capital. "We fundamentally believe your business should work on day one, and every employee's salary should be covered by the profits," Sapone says. (Alfred, which has raised \$23.5 million to date, has been operationally profitable since its launch—although it is currently investing heavily in new growth.)

Sapone and Beck have found success in convincing customers as well as investors to take a bet on what seemed a rather uncertain proposition. "Trust was the big proof point," Sapone says. "Uber had proven that people would get inside a stranger's car, Airbnb had proven that people would go in a stranger's home, but would you trust a stranger to go inside of your home on a weekly basis?"

The duo is now focusing on strategic partnerships, striking up relationships with companies such as Bang & Olufsen and Perrier. This past November, a deal with Related Companies, one of the largest



IN THE BAG
Hello Alfred's new product line includes sheets, laundry bags and kitchen and bathroom towels.



HOME TEAM
Marcela Sapone (right) and Jessica Beck at Sapone's home in Brooklyn.

real-estate developers in the U.S., raised Hello Alfred's profile. The company, whose portfolio contains 11,000 luxury apartment units, is rolling out the option to be Alfred-powered, free of cost to the renter, in every one of its buildings. Thirty percent of residents in qualifying properties have already signed up.

Hello Alfred is still discovering new ways to reduce the friction and elevate the experience of humdrum household maintenance: In April, the company launches its first line of products, a private-label brand available on helloalfred.com (and later on partner sites such as jet.com and at local brick-and-mortar specialty stores), aimed at giving customers affordable alternatives to the luxury linens, dish detergents and toothpastes they often add to their shopping lists. Every new Alfred customer will receive a "Welcome Home kit" containing the range of goods made with vetted partners such as Brooklyn Candle Studio and Henkel, the German company behind cult favorite Persil laundry detergent. "People were asking us what brand was the best, and in many cases the prices were so high we thought we could do it better," Sapone explains. Working off data showing what clients ordered and reordered most often, Sapone and Beck set out to create a collection of products that would improve upon the standbys. Alfred's dish soap is packed with moisturizing coconut, olive and jojoba oils. Inscribed on the lint roller sheets are confidence-shoring quotes from the likes of Albert Einstein and Coco Chanel. "Our members' tastes curated the collection," Sapone says. •

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CREATIVE BRIEF

BACK TO BASICS

Bodil Kjær, a grande dame of Danish design, returns to the fore to relaunch several of her iconic furniture pieces.

BY NATALIA RACHLIN
PHOTOGRAPHY BY FELIX ODELL



WEARING A FRIZZY beige floor-length coat and a knitted chartreuse beanie pulled down low, 86-year-old Danish architect and designer Bodil Kjær stands inside the central courtyard of a monastery in the heart of Aarhus, Denmark, sharing the secrets to longevity. She believes that good food, moderate amounts of very good wine, little medication and an almost obstinate sense of positivity—not to be confused with persistent agreeability—have done the trick for her. “I’ve also always known my own mind,” she says, “and I’ve never kissed ass.”

Well into her ninth decade, Kjær finds herself in the midst of an unforeseen renaissance. Though she spent the majority of her professional life working in interior architecture, office and urban planning, and education, Kjær is perhaps most publicly known for her furniture series Elements of Architecture. These pieces—which included diverse seating, low tables, a daybed, lighting, tabletop accessories and a desk—were developed over eight years, early in Kjær’s career, starting in 1955, when she was just 23. Now, more than a half-century later, many of these designs have been put back into production, ready to be introduced this spring to a new generation of modernist-minded consumers. Kjær, meanwhile, finds herself out of retirement and firmly back at work. “It’s been a very busy two years,” she says. “And I haven’t had a proper office since the late 1980s, so, well, here we are.”

Kjær lives among her archives, in a modest one-bedroom apartment inside a repurposed wing of the monastery—parts of which have now been converted into homes for residents ages 60 or older—that dates back to the 15th century. Behind the folding wooden doors of several floor-to-ceiling storage units (“They’re IKEA,” says Kjær defiantly) are an abundance of diligent records and miscellaneous memorabilia from a dynamic and nomadic life.

During the years when Kjær designed her Elements of Architecture, she lived between Aarhus, Boston and Copenhagen. “I’ve always been quite internationally minded,” says Kjær, who was born on a working farm in wealthy East Jutland in 1932. In 1950, at 18, she was sent to England for an immersive cultural education, earning a literature certificate from the University of Cambridge before heading back to Denmark. She would return to the U.K. in her 30s to study at the Architectural Association School of Architecture and the Royal College of Art.

In 1951, Kjær began her formal education in Copenhagen at the School of Interior Design (today the Royal Danish Academy of Fine Arts, School of Design), where she was tutored by the great modernist master Finn Juhl, among others. She recalls that while other students were busy imitating the work of the already thriving Hans J. Wegner—and Juhl, for that matter—she was inspired by the Eameses, the American husband-and-wife design duo. “I never had much interest in following in the footsteps of the Danish rat pack,” says Kjær. “One of my reasons for doing what I’ve done is that I don’t think it’s fair to present people with very beautiful objects that can be quite demeaning if you yourself are perhaps not so beautiful: too big, too fat, too small, too slim. I’ve

always tried to make furniture that supports people rather than intimidates them."

Many of Kjær's most notable designs were created during a stay in the U.S. (1959–1960), while she was on a sponsorship from the American-Scandinavian Foundation. She worked briefly at Paul McCobb in Manhattan, then headed north to Boston's Contract Interiors. Considered collectively, her work is certainly attractive—precise, elegant and modern—but not obviously pretty: The designs were not meant to distract or overpower, but to fit into a context, created in direct response to the pared-back, mid-century modernist buildings in which they would exist. "All of my designs were developed as solutions to problems," Kjær says.

Though her pieces were not originally intended for manufacture beyond the projects for which they were made, interest from architectural heavyweights of the time prompted wider distribution. In particular, an upholstered seating series, designed in 1959, was used by Paul Rudolph, then dean of the Yale School of Architecture, in his Blue Cross/Blue Shield Building in Boston. Marcel Breuer ordered the same collection for a New York building he conceived.

Also designed in 1959 was Kjær's most recognizable piece: an executive desk with a spacious timber worktop (inlaid with four discrete drawers) that seemed to hover on a streamlined steel base. An instant classic, the desk would later appear in three James Bond films: *From Russia With Love* (1963), *You Only Live Twice* (1967) and *On Her Majesty's Secret Service* (1969). "It became the power desk of choice for nefarious villains," says Simon Andrews, international specialist for design at Christie's London. "In addition to having great scale and stature, it is eminently practical." This past October, Christie's sold a rare oak model for close to \$35,000. Sotheby's France still holds the record: A rosewood edition sold for nearly \$63,000 in 2011.

By the late 1970s, the desk and all of Kjær's other designs had gone out of production in both America and Denmark. Over time, manufacturers closed down, for one reason or another, and Kjær never sought alternative outlets. "The furniture was only ever a sideline," she says. "My real work was always something else."

After her stint in Boston, Kjær opened her own studio in Copenhagen. She then spent the majority of her career working both independently as well as for the engineering consultants Arup in London, researching and developing flexible and healthy work environments for clients such as Oxford University, Penguin Books and IBM. She returned to the U.S. in the '80s as a professor at the University of Maryland; after about six years there, she headed back home for good. By the early '90s, she was teaching and researching in Aarhus, eventually settling into a noncommittal kind of retirement.

Kjær has spent the past several years getting rid of stuff—from furniture and books to extraneous thoughts and worries—in a phase of life that is, she says, about simplification. As part of this process, in 2015, Kjær sold the rights to her designs to the licensing firm FORM Portfolios, a full-service agency based



BORN AGAIN
Kjær's Cross Vases by Holmegaard and her Cross Plex lamp, which will be put back into production with Lightyears this spring.

"I NEVER HAD MUCH INTEREST IN FOLLOWING IN THE FOOTSTEPS OF THE DANISH RAT PACK."

—BODIL KJÆR



PURE AND SIMPLE
An archival image of Kjær's executive desk, now produced by Karakter Copenhagen. Top left: A sketch (done by a friend) of Kjær's first apartment in Aarhus.

in Copenhagen and Providence, Rhode Island, that manages designers' rights and connects their work with interested parties. Kjær had anticipated that she'd hand over the rights (she donated the proceeds to charity) and be done with her designs. Instead, FORM founders Mark J. Masiello and Anders Grannov Brun got to work, finding manufacturers who were eager to re-create Kjær's designs. She found herself unexpectedly involved in every step of the process.

Most of the reissued works will make their international debut this month, during Milan's annual Salone del Mobile furniture fair. Amid the grandeur of Palazzo Litta, FORM—in partnership with some of

Kjær's newly anointed manufacturers, which include Carl Hansen, Karakter Copenhagen, Lightyears, Holmegaard, Schwinn and the design department store Illums Bolighus—will curate a comprehensive showcase of Kjær's Elements of Architecture. In May, many of the pieces will make their way to New York for a display with Suite NY during ICFF. Kjær says she hopes to travel to both.

"It's been quite disruptive of my retirement!" Kjær teases. "But I'm grateful to see it come together, of course. Now all that's left to do is to just come along and appear as what I am: an 86-year-old who has been rediscovered." •

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GOLDEN HOUR

Supermodel Gisele Bündchen starts each day with meditation. "That's my moment," she says. Louis Vuitton shirt and shorts, vintage scarves (worn as belt) and vintage Vivienne Westwood boots.



Force of Nature

Gisele Bündchen has been at the top of her game for 20 years and has changed the paradigm for supermodel success. Just don't call this self-proclaimed "jeans-and-T-shirt girl" a "fashion person."

BY JASON GAY PHOTOGRAPHY BY MIKAEL JANSSON
STYLING BY GEORGE CORTINA

COUNTRY GIRL
"Modeling is my job. It's not who I am," says Bündchen, who is outspoken on environmental issues and became a goodwill ambassador for the United Nations Environment Programme in 2009. Valentino dress and vintage Vivienne Westwood boots (worn throughout).





WILDEST DREAMS

"No phone, no electronics. Let's be present. Let's share," are the family dinnertime rules, says Bündchen, who is married to football star Tom Brady. Céline dress. Opposite: Saint Laurent by Anthony Vaccarello shirt, bra and shorts and Artemas Quibble belt.



SIMPLE LIFE
“What can I say about Gisele that is not obvious?” says Donatella Versace. “She is living proof that women can do anything.” Tom Ford bodysuit.

STAND STRONG

"I have heard horror stories," says Bündchen about sexual harassment in the modeling industry. "I think this is an important moment for women in the world.... It's the end of this patriarchal thing—'Just because I'm a man and I'm powerful, I get to do what I want.'"

Hermès cape. Opposite: Saint Laurent by Anthony Vaccarello shirt, vintage bikini top, B Sides vintage shorts and Artemas Quibble belt.





IMPORTANT WORLD NEWS exclusive: Gisele Bündchen likes Dunkin' Donuts.

No, check that. Gisele Bündchen *loves* Dunkin' Donuts.

"Do you know those things called Munchkins?" Bündchen asks, referring to the highly addictive doughnut-hole treats served at the Massachusetts-founded religion, I mean, bakery chain.

"Oh, my God," she says. "I cannot have one. I have to have, like, 10. They're so tiny.... It's a guilty pleasure."

I know what you're thinking: Come on, buddy. We're talking about Gisele. Supermodel, entrepreneur, ethereal priestess of fashion, fitness and fabulosity. Don't Bündchen, 37, and her husband, New England Patriots quarterback Tom Brady, 40, subsist on nothing but water and seeds and...

"Air!" Bündchen says, finishing the thought.

Reader, I need you to trust my judgment. I am a Massachusetts kid—my bloodstream is still one-third Dunkaccino. And I am here, on a winter morning at the woodsy, snow-covered Bündchen-Brady home outside Boston, nestled on a couch, looking directly into the blue eyes of one of the world's most recognizable women, and I believe with all of my heart that she is telling me the truth.

This all began, she says, with the couple's 8-year-old son, Benjamin, and his early morning weekend hockey sessions. According to Bündchen, it was Brady—Mr. Avocado Ice Cream himself—who decided the family should bring boxes of Munchkins to practice.

"It's become a thing that we bring it," Bündchen says.

Look: I know I'm being silly. I know eating a few doughnut holes isn't exactly walking on the moon. But I am relaying this tidbit because it runs counter to the cartoonish, hypercontrolled image that's out there about Bündchen and Brady. You know what I'm talking about. That Gisele's a little too perfect. That Tom's a little too perfect. That neither one of them has had a carb since the turn of the century. That they're not like, you know, the rest of us.

I'm here to tell you: I don't think Gisele Bündchen is that caricature. I'm not saying I think she eats Munchkins every day. But Gisele is chill, man.

Maybe it's all that yoga and meditation, the latter of which she still does every morning ("I wake up before everyone...that's my moment"). Maybe it's the native Brazilian's earth-mama, hippie side: When I arrived at the "sanctuary" barn on her estate, she was lugging in crystals she'd left out for the previous night's super blue blood moon, which she'd watched with Benjamin and his 5-year-old sister, Vivian. (Brady, who was off to Minnesota to play the Eagles in the Super Bowl, also has a 10-year-old son, Jack, from a prior relationship with the actress Bridget Moynahan.) Within minutes of meeting, Bündchen and I are going deep on matters of spirituality and consciousness and parenthood and the need for regular family dinners.

"No phone, no electronics," she says. "Let's be present. Let's share. That's the most important thing for me.... I come from a family of eight"—Bündchen, who grew up in southern Brazil, has five sisters—"and it was the best time when we all sat together. Everybody would want to talk. My dad would be like, 'Raise your hand.'"

Mostly what you notice in an hour or two with Bündchen is her positivity. Talking to Gisele is like talking to a sunbeam. She wants

to find the good in all of us, even jerks like me and you. In our conversation, she draws from astrology, Buddhism, Taoism and the Mexican spiritual guru Don Miguel Ruiz—she gave everyone at her 2009 wedding his book *The Mastery of Love*.

"I'm an optimistic person," she says. "I believe that what we give energy to is what grows. If you focus on positivity and this higher, lighter vibration of love and good things, they will eventually come."

An attitude like that will take you places. And can we stop for a second here and give Bündchen her career due? The public's been a little swept up in the Brady side of things lately, but Gisele was a budding global superstar when her husband was still lugging a book bag around the University of Michigan. One of the highest-earning models ever, Bündchen made her name with major contracts with everyone from Chanel to Victoria's Secret, and remains a commercial force, fronting Versace this season. A goodwill ambassador for the United Nations Environment Programme, she's been a dogged public advocate for environmental causes. She created the Luz Foundation and has appeared in the documentary series *Years of Living Dangerously* to report on the crisis in the Amazon region. She's got a robust 14 million followers on her Instagram, which is light on couture shots—and heavy on candids of her family.

Icon has become one of earth's most overused words, but Gisele fits the bill. The last time I saw Bündchen in person, she was walking solo under a spotlight across the field at the 2016 Summer Olympics opening ceremony in Rio de Janeiro, a symbol of national pride. ("I was so nervous," she confesses. "I'm like, What if I fall in the middle of this?")

"What can I say about Gisele that is not obvious?" emails Bündchen's friend Donatella Versace. "She is living proof that women can do anything."

I ask Bündchen about the current reckoning over workplace sexual misconduct, which has started to envelop the fashion world, including allegations against photographers Bündchen has worked with in the past. Bündchen, who often went to castings alone as a teenager, remembers being told things like, "You're just hangers. You're selling." "Sometimes I encountered very loving and nice people, and sometimes I didn't encounter very nice people," she says, adding, "I have heard my fair share of horror stories." She's adamant that modeling agencies have a responsibility to look out for the women they represent.

"If anybody is to direct and support the models, it's the agents," she says. "How can you expect a girl like me, for example, who comes from Brazil at 16 years old to New York City.... I've never met any of these people. I have no idea. But [agents] have been working in the industry for 20 years. [They] know."

"I think this is an important moment for women in the world," she says. "It's not one business. It's so much bigger. It's cultural.... It's the end of this patriarchal thing—'Just because I'm a man and powerful, I get to do what I want.'"

It's funny to hear someone with such an outsize place in the fashion universe say she doesn't consider herself to be a "fashion person," but Bündchen doesn't. She says she draws a sharp line between herself and her work. "Modeling is my job," she says. "It's not who I am." She describes herself as "a jeans and T-shirt girl"; today, she's dressed simply in a navy sweater and jeans. She laughs at suggestions that she's behind her husband's rakish style choices.

"I've never in my life told him to wear (Continued on page 125)

POSITIVE THINKING

Bündchen admires her husband's passion for football, but has expressed her fears of concussions in the past. "I'm entitled to have my concerns because my husband is the father of my children. If you don't have your health, what do you have?" she says. But, she adds, "It's his decision to make.... I want him to be happy." Alexander McQueen top and Eres briefs. Model, Gisele Bündchen at IMG Models; hair, Shay Ashual; makeup, Diane Kendal; manicure, Megumi Yamamoto; set design, Mary Howard. For details see Sources, page 126.



LIGHT NOW

Pared back to essential forms, contemporary lighting designs are poised in the fluid space between art and architecture.

BY SARAH MEDFORD
PHOTOGRAPHY BY ROBIN BROADBENT
STYLING BY YOLANDE GAGNIER

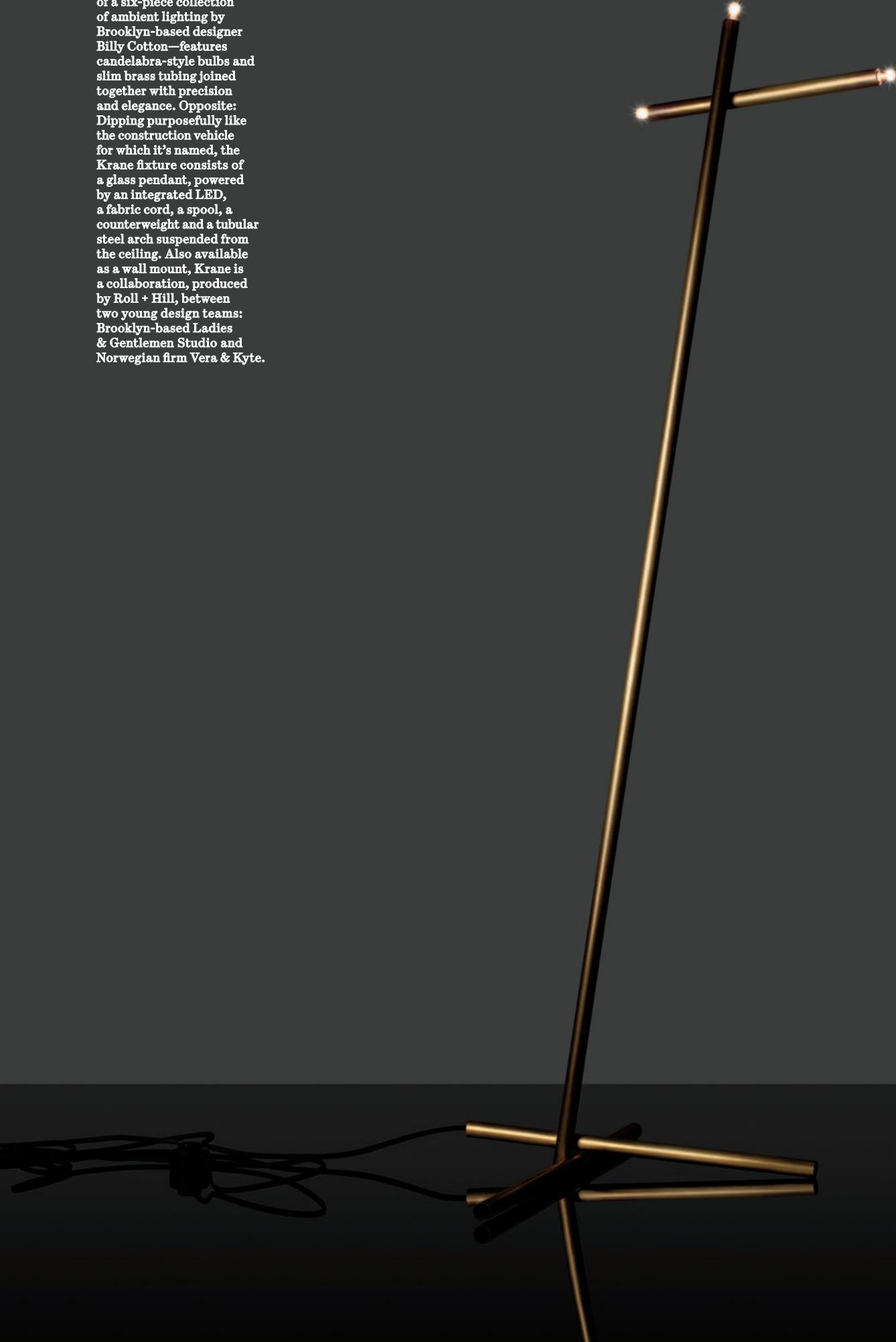
GET THE GLOW
London-based designer Michael Anastassiades took inspiration from fine jewelry to develop his Arrangements modular lighting system for Flos, a kit of eight geometric shapes that can be combined like pendants on a necklace or drops on shoulder-grazing earrings. Each element (a line and a round are shown) consists of an LED flex strip mounted on a black metal frame that can be suspended by cable from the ceiling either individually or in a group.





FINE LINES

Simple to its core, the Pick Up Stick Floor Lamp—part of a six-piece collection of ambient lighting by Brooklyn-based designer Billy Cotton—features candelabra-style bulbs and slim brass tubing joined together with precision and elegance. Opposite: Dipping purposefully like the construction vehicle for which it's named, the Krane fixture consists of a glass pendant, powered by an integrated LED, a fabric cord, a spool, a counterweight and a tubular steel arch suspended from the ceiling. Also available as a wall mount, Krane is a collaboration, produced by Roll + Hill, between two young design teams: Brooklyn-based Ladies & Gentlemen Studio and Norwegian firm Vera & Kyte.



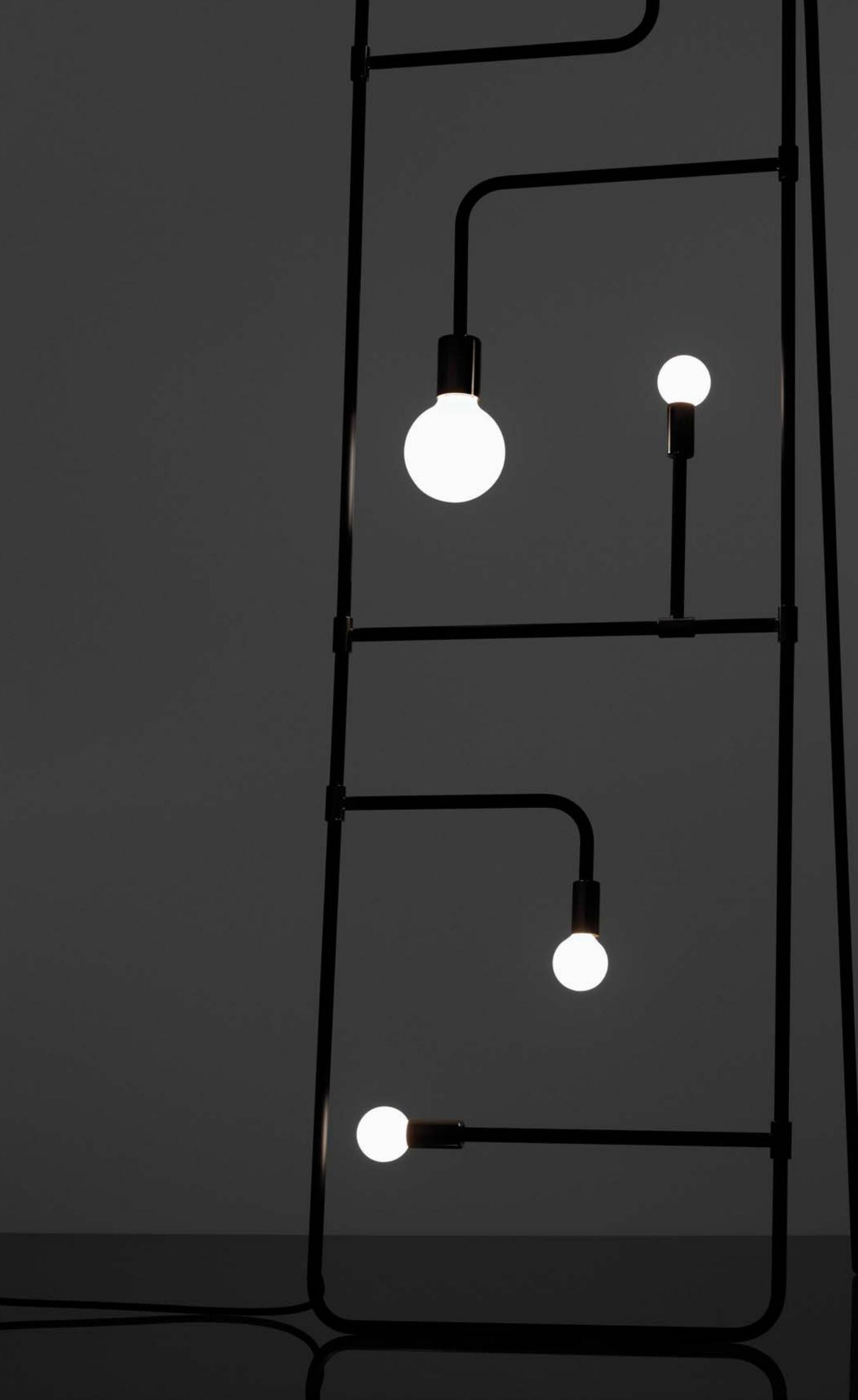
BRIGHT CLUB

A lively network of metal rods animates the Beaubien Three Positions by Montreal-based lighting studio Lambert et Fils.

Evoking influences as diverse as the Memphis movement and traditional Chinese screens, the versatile fixture, lit with

LED bulbs, can rest on the floor as shown or hang from a wall or the ceiling.

Opposite: New York-based designer Bec Brittain builds an artful assemblage of light and color in her Flags, composed of brass beams bearing LED fixtures and veils of tinted glass that sweep down to the floor like silken banners. The beams can be arranged singly or in multiples. For details see Sources, page 126.





TIFFANY'S SILVER LINING

As the chief artistic officer of Tiffany & Co.—the first in its history—Reed Krakoff is seeking to rejuvenate the brand for the 21st century. Next up: a new innovation center to help realize his audacious take on American luxury.

BY CHRISTINA BINKLEY
PHOTOGRAPHY BY MATTHEW KRISTALL

SHORTLY AFTER taking the design reins at Tiffany in February 2017, Reed Krakoff discovered an archival photo of a tin can in a whimsical '60s Tiffany window display—possibly a playful reference to Andy Warhol's famed Campbell's soup lithographs. He sent a member of the design team to a nearby store to buy a can of soup. After the label was peeled off the container he sent precise specifications to the company's Cumberland, Rhode Island, silversmithing factory, which made a 3-D rendering. The factory is a unit of Tiffany's global supply chain that typically turns out more traditional hollowware like silver bowls, vases and the trophies for the Super Bowl, the NBA Finals and the World Series.

Last November, the can reappeared, only this time in sterling with a vermeil interior, as part of Krakoff's Everyday Objects collection, which also includes a \$9,000 silver ball of yarn and a \$425 silver-and-walnut protractor. Ads showed the can holding pencils in Tiffany's famous bird's-egg blue. Public response to the high-low juxtaposition included snorts at the proclivities of the 1 percent. Versions of the same headline bounced around the internet: "Tiffany & Co. Is Selling a \$1,000 Tin Can."

But to Krakoff, the push-pull tension of beauty versus utility is precisely the point of American luxury: that thing that is simultaneously precious and not precious at all. Luxury "is meant to be worn and lived with," says Krakoff, whose interpretations of saddle leather helped transform Coach into a retail juggernaut. "American design, for me, is a combination of functionality and straightforwardness. A confidence—clean, crisp, but extraordinary."

Krakoff, 54, sits bolt upright in a Tiffany-blue club chair on the 14th floor of the company's Fifth Avenue headquarters. Behind him is a stained-glass lamp designed by Louis Comfort Tiffany from 1910, its shade a mosaic of apple blossoms. Wearing jeans, a trim dark sweater and black-leather boots, he looks ready to get to work. He has just assumed a heavy mantle—a big-name designer responsible for a renowned jewelry house in an industry where tradition keeps creative directors behind the scenes. There's a reason you probably can't name the designer of Cartier or Harry Winston. "Tiffany is a place that you genuinely feel lucky to be, for every reason," he says. "But you also feel responsibility not to undermine what's been built over these last hundred-plus years."

Krakoff's job as Tiffany's chief artistic officer is to revive the famed jeweler from an extended slump that has tarnished its sterling image. Tiffany, which had a \$12.6 billion market cap in March, has been weighed down by management upheaval and a humdrum approach to designs that have been filling its more than 300 stores, many of them in suburban malls from Paramus, New Jersey, to Skokie, Illinois.

To re-establish Tiffany as America's foremost luxury purveyor, Krakoff must define what that means in the 21st century. This requires him to tackle an uneasy concept: "American" and "luxury" are not snug bedfellows. In Europe, centuries of craftsmanship have created a reverence for refined superiority. Italian luxury, for example, is a supple leather handbag. In France it is champagne or silk jacquard. America, however, deifies democracy, utility and progress.

As the first designer to join the company's executive suite since the founding family, Krakoff and



BLUE PERIOD

"Tiffany is a place that you genuinely feel lucky to be," says chief artistic officer Reed Krakoff. "But you also feel responsibility not to undermine what's been built over these last hundred-plus years."



GAME CHANGERS
“It’s about time someone shakes things up,” says former Tiffany & Co. design director John Loring, who says Krakoff’s new offerings, including the \$1,000 sterling-and-vermeil tin can and \$95 bone-china coffee cups, are “witty and charming and beautiful.” See Sources for details, page 126.

new CEO Alessandro Bogliolo are starting with the way Tiffany makes its products. The lengthy back-and-forth between its factories and the New York headquarters will soon be narrowed dramatically, if all goes according to plan. As Krakoff sat chatting, a select number of Tiffany artisans and designers in Rhode Island and upstate New York were preparing to move their families. Starting this month, they will be working in the company's nearly 17,000-square-foot design atelier, adjacent to the main offices in New York's Flatiron District.

Called the Jewelry Design and Innovation Workshop, it is where 18 jewelry-makers will settle at benches armed with magnifying glasses and tiny tools while computer-aided-design technicians and other engineers collaborate on samples from Krakoff's inspirations. One such idea is an annual limited-edition sterling tea set. The 2017 iteration, of which there is only one, priced at \$75,000, is named after John Loring, Tiffany's design director from 1979 until 2009. Available on the fourth floor of Tiffany's Fifth Avenue flagship—about two miles north of the headquarters—the tea set is covered in silver tread marks inspired by a design that Loring, who is 78, made in the early '80s based on truck beds and factory floors. "Tread plate—it's the most perfectly designed industrial product in the United States," says Loring, who shared his original sketches with Krakoff.

The creation of Tiffany's new atelier is intended to be a game-changer for the company, which owns and operates most of its production facilities. For years, designers in New York have sent specifications to factory artisans whom they rarely met, making the refinement of samples an inconvenient endeavor that could sometimes take more than a year.

Tiffany plans to speed that process as it seeks new hits. Several of Tiffany's bestsellers were designed decades ago, such as the tag charm from the '60s and Elsa Peretti Diamonds by the Yard pendants from the '70s. But its most enduring product is the six-prong diamond engagement ring setting, invented in 1886.

"By bringing our best artisans and engineers under one roof, we can explore new materials, technology and artisanal processes to quicken the pace of innovation," says Bogliolo. Andy Hart, Tiffany's senior vice president in charge of diamond and jewelry supply, consulted with tool companies and food manufacturers, among many others, while planning the facility. "We've never had the ability for our designers to sit at a workbench with a jeweler and say, 'What if you try to do this?'" says Hart.

"Alessandro's modern vision for Tiffany requires accelerating innovation, newness and growth," says Krakoff. The workshop "will help us deliver on his strategy." Working face-to-face with experts will also enable Krakoff to realize ideas that might not otherwise be possible. "It would take me 20 years to learn what the people I work with know," he says.

For Krakoff, this is a chance to create the sort of magic he brought to Coach, where, over a 17-year tenure, he helped turn the family-run handbag-maker into a merchandise mammoth, increasing its revenues to \$4 billion from about \$500 million. His hits included multiple lines of colorful duffels, footwear and other apparel before he left in 2014. His rise to design stardom was covered on business pages while

"LUXURY IN AND OF ITSELF HAS BECOME MUCH YOUNGER. THERE ARE PEOPLE BUYING A PAIR OF NIKES OR BUYING A DIAMOND BRACELET."

—REED KRAKOFF

his home life with his interior designer wife, Delphine Krakoff, and their four children was chronicled in architectural magazines. Their renovation projects have included two Upper East Side townhouses as well as Lasata, the nearly 12-acre East Hampton estate where Jackie Kennedy Onassis summered as a child. They recently sold Lasata to spend more time at Le Beau Château, a 52-acre Connecticut estate formerly owned by the reclusive heiress Huguette Clark.

At his eponymous, minimalist designer apparel label, founded in 2010, Krakoff dressed Michelle Obama for an official portrait and the second presidential swearing-in. He created jewelry there—sturdy cuffs and other pieces that are far less whimsical than those he has designed for Tiffany. But he closed the brand without fanfare after five years. "It was the right decision," he said at the time. "It wasn't working."

Now he and Bogliolo, a veteran of Diesel, Sephora and Bulgari, are taking on Tiffany, where sales have dipped to \$4 billion in 2016 from \$4.25 billion in 2014. The minimalist Tiffany T collection introduced by design director Francesca Amfitheatrof, who left last year, has become a key part of the offerings—most recently with a new watch—but hasn't been enough to offset a broader dearth of new products.

Part of the strategy is to introduce a Tiffany version of high-to-low products—a product range that Krakoff also pioneered at Coach. "When you look at the collections, they're much more vertical in terms of use and price than they usually were," he says. "We're doing fewer collections, but bigger."

Loring is cheering from the sidelines. "It's about time someone shakes things up," says Loring, who loves Krakoff's bone-china versions of a paper coffee cup (\$95 for a set of two), which are available online, like many other pieces. They are "witty and charming and beautiful," Loring says. "That's pure Tiffany and Co."

Another new innovation is the Blue Box Café, which opened last November on the fourth floor of the Fifth Avenue flagship store. It's the company's first experiment with dining: Serving delicacies like truffled eggs and tea sandwiches, it is a tongue-in-cheek reference to the 1961 film *Breakfast at Tiffany's*. At the time, the store represented everything to which a young sophisticate could aspire.

Generations have graduated with Tiffany cufflinks, married with Tiffany rings and welcomed babies with Tiffany spoons, all delivered in a blue box with a white satin bow. It is so ingrained in the American consciousness that most people immediately recognized the box that First Lady Melania Trump handed to Michelle Obama on Inauguration Day in 2017 (it contained a silver picture frame).

That box is one of the marvels of modern marketing. The color was selected by Charles Lewis Tiffany, who founded the company in 1837, for the cover of the store's Blue Book catalog of fine jewelry. Once the box itself became an aspirational object, the company controlled the supply: No box is allowed to leave the store without a Tiffany product inside it.

Tiffany, which has been publicly traded since 1987, rarely opens up about its current production operations, which span three continents and employ 4,900 people. Its highest-priced jewelry, costing an average of about \$6,100, made up only 20 percent of its sales in 2016, according to the company's financial statements. Engagement jewelry and wedding bands represent a larger share—28 percent—with an average price of about \$3,600. Last year, Tiffany supplied about 10 million "melee" diamonds, tiny stones smaller than 0.18 carats, a spokeswoman says, for use in jewelry such as pavé. Because Tiffany is known for cutting diamonds for brilliance rather than size, each tiny round solitaire, like the larger ones, has 57 facets. The company cut and polished more than half a billion facets last year, often in locations like Gaborone, Botswana; Rose Belle, Mauritius; Hai Duong, Vietnam; and Phnom Penh, Cambodia. Setting is done in the U.S. (The company's diamond-handling operations are headquartered in Antwerp, Belgium.)

Krakoff aims to bring all of this to bear with his first high-end fine-jewelry collection, dubbed Paper Flowers, which will be introduced later this year. Like his home accessories collection, it's a pitch for 21st-century living. "We're an American company. We are a democratic company," Krakoff says. "We want our objects and jewelry to be used every day." That means adjusting the scale and proportion so a piece might be worn with loungewear as well as an evening gown.

That's important if the company hopes to connect with clients who don't view things the way their parents and grandparents did. "I think luxury in and of itself has become much younger, and there's an enormous amount of mixing [things up]," Krakoff says. "There are people buying a pair of Nikes or buying a diamond bracelet."

Or they might be buying one of Krakoff's blue bone-china \$175 dog bowls, or eating avocado toast in the cafe. The décor there reflects the tension of luxury that so delights Krakoff: A wall of bluish amazonite stone references the brand's famous shade. As for the art, Charles Lewis Tiffany might be surprised to find his austere portrait rendered by artist Andrew Myers with 8,000 painted screws. •

TRUE GRIT
Intricately detailed
pieces, such as an
embellished coat, add
panache. Céline coat
and shirt and stylist's
own bolo tie.



BEST WESTERN

Capture the season's renegade spirit with a polished take on frontier style, featuring lace, feathers and fancifully tooled leather, all topped off with a statement hat.

PHOTOGRAPHY BY DANIEL JACKSON
STYLING BY GERALDINE SAGLIO



URBAN COWBOY

Bold breeches are made for a night on the town. Giorgio Armani pants, Versace belt, Stetson hat, Redemption boots and model's own bra. Opposite: Chanel shirt and scarf, Balmain pants and Versace belt.







HIGH NOON

Play tough with strong accessories. Prada jacket, Mugler bodysuit, Stetson hat and Lucchese Bootmaker boots. Opposite: Dior jumpsuit and skirt, Stetson hat and Lucchese Bootmaker boots.



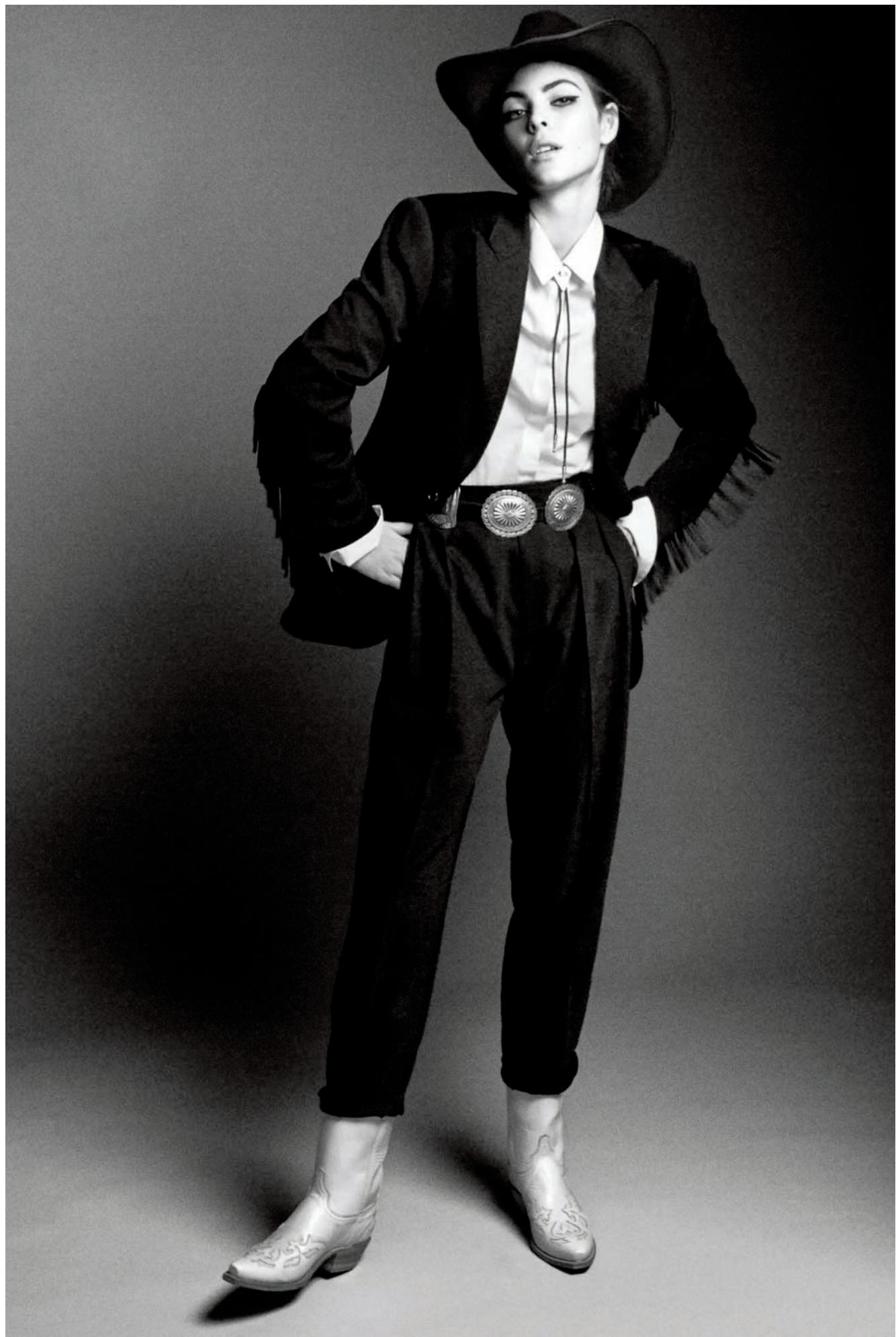
WILD ONE
Pair a feminine top
with studded leather.
Louis Vuitton jacket
and shirt (with buckle)
and Eric Javits hat.



SHOUT OUT
Luxe materials hit a higher note of drama. Calvin Klein 205W39NYC shirt and skirt and Stetson hat. Opposite: Saint Laurent by Anthony Vaccarello jacket and shorts, Stetson hat and Redemption boots.







COUNTRY STRONG

Tighten up any look with a big belt. Ralph Lauren Collection jacket, shirt, pants and belt, Eric Javits hat, stylist's own bolo tie and

Lucchese Bootmaker boots. Opposite: Dolce & Gabbana top, Mugler corset belt and pants and Stetson hat. Model, Vittoria Ceretti at

The Society Management; hair, Ward; makeup, Petros Petrohilos; manicure, Rica Romain. For details see Sources, page 126.

TWO YEARS AGO, when celebrity makeup artist Gucci Westman was pregnant with her younger daughter, Petal, she decided that she and her family—her husband, David Neville, a former Rag & Bone executive; their son, Dashel, now 10; and their daughter Gray, now 8—had to decamp from their Chelsea home, and *fast*. For starters, there was the construction across the street that seemed to drag on forever. Also, Westman was wondering, like many a Manhattan parent before her, where exactly they were going to put their baby when she arrived. “I told David, ‘Oh, by the way, we’re showing the apartment tomorrow,’” she says with a laugh. Their broker had the perfect buyer, who snapped the place up. Without another city home to move to, the Westman-Nevilles, including newborn Petal (now 20 months), found themselves sojourning at their weekend home, a farm in Bedford, New York. It would be three months of looking all over Manhattan before they found the perfect five-bedroom apartment, in a grand 1907 building on Central Park West.

The new home is an example of Westman’s refusal to settle for anything that doesn’t meet her standards, whether that means waiting three months or three years. The latter is the amount of time it took Westman and Neville, both in their 40s, to develop their new beauty line, Westman Atelier—with Neville handling the business side. Though the couple have outside partners in their other investments (a new restaurant in the city; the meditation app and studio Inscape), they are funding the makeup venture themselves. The brand makes its debut next month on westman-atelier.com and in Barneys stores, with an initial offering of six items ranging from \$48 to \$68: a foundation stick in 11 shades, a highlight stick, a blush stick, a contour stick, a powder bronzer and a tinted highlighter. The products, packaged in gray and pink tubes or gold- and black-tone compacts, are the antithesis of the multistep lip kits and more-is-more looks made popular by millennial beauty vloggers. In fact, Westman says, her line discourages excess—it’s meant to be so light and easy that no mirror is required to apply it. “It’s not necessarily a fantasy of how girls wear makeup,” she says.

Westman, whose client roster includes Jennifer Aniston and Drew Barrymore, has become known in both the fashion industry and in Hollywood for her minimalist bent. The actress Julianne Moore, now a friend and client, first met Westman on a magazine shoot in the late ’90s. “I was still new to doing press,” Moore recalls. “The photographer had wanted a look that was too heavy. Gucci just said, ‘Let’s take this off and start again.’ As she’s making you up, she does this little dabbing thing. I can’t tell what she’s doing. It’s not like, ‘Oh, now she’s doing my eyeliner, or contouring.’ It’s almost like pointillism. The quality of skin she gives you is absolutely incredible.” Actress Anne Hathaway also finds art-historical parallels to Westman’s approach: “Her technique reminds me of what an old master can do to a canvas.”

In addition to consisting almost entirely of natural ingredients, such as jojoba, coconut oil and camellia seed oil, Westman Atelier’s products also feature active ingredients like phytosphingosine, which combats fine lines and redness, and BerryFlux Vita,



WESTMAN'S WORLD

In launching their clean cosmetics line and in decorating their Manhattan home, makeup artist Gucci Westman and her husband, David Neville, find beauty in the essentials.

BY FLORENCE KANE

PHOTOGRAPHY BY MARTYN THOMPSON SITTINGS EDITOR JOCELYNE BEAUDOIN

HOME AGAIN

The living room of Gucci Westman and David Neville's Upper West Side apartment in a 1907 building is outfitted with BDDW furnishings, a shearling-covered armchair from JF Chen and a chandelier by Apparatus. Opposite: The couple with samples from their new makeup line, Westman Atelier.



"THE QUALITY OF
SKIN GUCCI GIVES
YOU IS ABSOLUTELY
INCREDIBLE."

-JULIANNE MOORE





PERSONAL SPACE

Above, from left: Westman Atelier products; one of the family dogs, Snowy, in the dining room, which features a Lindsey Adelman light fixture. Opposite: A pair of bronze sheep stand next to a BDDW sideboard displaying two paintings by Robert Malherbe.

for moisturizing. They're not just about correcting, but about actually fixing. This was vital to Westman, who could certainly have taken the easier route and worked with an established company to create a line. After all, along with her work for red-carpet events, fashion shows, shoots for magazines like *Vogue* and *Vanity Fair* and ad campaigns for the likes of Dolce & Gabbana and Dior, she served as global artistic director at Revlon for seven years and international artistic director at Lancôme for four years before that. In fact, after she left Revlon in 2015, she was approached to do a line for a big company, but it didn't feel right. "David said to me, 'You only get one shot. Is this the one you want?'"

In any case, an established beauty company may well have balked at the parameters Westman set for the lab in Italy that formulated her six debut items. Her list of ingredients to avoid includes retinol, nanomaterials, alcohol, GMOs and other common components. Overall, the development process was "a little painful," Westman admits. Along the way, she realized that making a 100-percent plant-based line would mean sacrificing the quality of color and tone she wanted. "The amount of really murky, depressing colors I was sent!" she recalls. She pushed the lab to find a solution. "It was so cool the day we sat with our chemist," Westman says. "She actually doesn't work with clients directly. But I insisted because it's so incredibly

important to have that relationship. And she saw my frustration. I think she finds it kind of amusing that I challenge everyone constantly and I won't give up. She said, 'I think we have a solution we can try.'"

The strategy involved encasing synthetic pigments in other ingredients so that the synthetics never penetrate the skin. "I thought, Amazing, that means that we can use color. I feel like it's safe; it's a responsible choice," Westman says. Sticking with natural ingredients as often as possible was particularly personal to her given the fact that she had recently developed rosacea and felt the need to use foundation for the first time in her life. "I always used to want to wash it off as soon as I got home. Now I have this feeling when I get home that my daughter can kiss my face," she says.

Born to an American mother from Long Beach, California, and a Swedish father, Westman briefly lived on a kundalini ashram in Los Angeles as a child and moved to Sweden at age 10. (Her parents named her Chelsea, after the Joni Mitchell song "Chelsea Morning," but the childhood nickname "Gootchie"—a mash-up of her ashram name, Gurucharan—stuck and was legally changed to Gucci when she was 9.) Westman has never eaten meat, and she started eating fish only when she was 25, "for the omegas," she explains. Casting director Ashley Brokaw, who has known Westman for 20 years, says Westman is a source of nutrition advice for all of her friends.

"She's always ahead of the curve," Brokaw says. And Hathaway notes, "Her interests go beyond health, wellness and beauty. I joke that she should have a blog called Gucci's Go-Tos, because she has the best recommendations for everything."

After attending cosmetics school in Paris, Westman moved to Los Angeles and signed up for the Joe Blasco beauty school, which specializes in special-effects makeup. She was aiming to launch a career doing makeup for films. "After about two weeks there, they asked me to teach a class," she says, recalling her disappointment that the school couldn't help her reach her goals. Westman persisted, signing on for deferred-payment jobs on independent films, "the kind where you never get paid," she says wryly. Eventually she was introduced to director Spike Jonze and worked with him for several years on projects like *Being John Malkovich*. She also met and worked with photographer Annie Leibovitz, who gave Westman one of her big breaks, hiring her for a 1996 *Vanity Fair* cover shoot featuring Olympic athletes. Westman also connected with Grace Coddington, then *Vogue*'s creative director, who soon made her a regular on fashion shoots.

Westman, who had moved to New York in 2000, met Neville there in 2003. Originally from the U.K., he was visiting from London, where he was working in investment banking and remotely helping his



ABOVE AND BEYOND

Above, from left: An Apparatus Cloud chandelier hangs in the entry hall; the apartment's view of Central Park. Opposite: One of the home's three ornamental fireplaces, in the sitting room, which is also furnished with several BDDW pieces.

friend Marcus Wainwright with his start-up New York clothing brand, Rag & Bone. Neville soon relocated to New York as well and came on as a Rag & Bone partner. Three years later, Neville and Westman were married, and Neville and Wainwright partnered with Andrew Rosen, head of the clothing company Theory. Recalling his first meeting with Neville, in 2005, Rosen says, "I saw David as someone who was going to be incredibly successful. He just had it. And I think Gucci is very much the same way."

Neville is still a Rag & Bone shareholder and board member, but he left his position as the company's co-CEO in 2016 to work on Westman Atelier. "Building a brand is similar regardless of category," he says. "You have to identify your point of view and your aesthetics, figure out how you're going to make it, put the supply chain in place." The difference? "Cosmetics has a lot of complexities; you have the science and the formulation, then you have the packaging, and the compatibility of those two things. There's a lot of work because of that." He and Westman are introducing the line with a tight selection, but additions like liquid foundation are in the pipeline. And they intentionally chose the non-beauty-specific name to allow for more lifestyle-oriented offerings down the road. "A home line, pajamas," supposes Westman. "I love so many different things. [The name] allows us that platform."

The farm in Bedford continues to be a respite—at

least as much as it can be with three children; an Andalusian horse named Duque; one pony named Wiggles and another named Cinnamon; two miniature donkeys, Dizzy and Howard; a large Maine coon cat named Bullet; dogs Snowy and Cricket; and a miniature horse called Dale, who roams freely since he's too much of a bully to be paddocked with the others. (Westman compares their lives there to the movie *We Bought a Zoo*.) The couple also has an East Hampton cottage, where the family escapes for several weeks in the summer.

Yet they're thrilled to have a home in New York again. "We definitely both missed the pulse of Manhattan," says Neville of their time living in Bedford. And though they were originally looking for places in Tribeca, they're finding that life on the Upper West Side suits them. "Being right on the park is an incredible New York experience," says Neville, "even just watching the seasons change right outside your window." When the weather is nice, the children like to go for boat rides on the lake and get ice cream. When it's not, there are Google Home dance parties. Westman does yoga, Neville does SoulCycle, and both are runners. He completed the New York City Marathon last November with the Every Mother Counts team, raising money for the nonprofit founded by model Christy Turlington Burns, a friend.

Westman and Neville have never hired a decorator

for any of their homes, and they are gradually filling the apartment themselves, starting with multiple pieces from Manhattan-based furniture company BDDW. "We're definitely on a testing basis with them," says Westman. There are block prints by Hugo Guinness, which come from John Derian, another favorite source, and paintings by Robert Malherbe. The vintage crystal chandelier from their Chelsea apartment would have been too obvious in such an ornate historic space, so they've installed lighting from designers Lindsey Adelman and Apparatus. "Our style is more contemporary here [than it was in Chelsea]. It just works really well with such old bones," Neville says. "All of their homes are so well done—it's like coming home each time I go," says Brokaw. "Always a fire in the winter, a towel by the pool in summer and a glass of champagne for no occasion other than just being able to be together in our busy lives."

Except for a few knickknacks from the Swedish company Skultuna, the couple avoids clutter. Indeed, nothing in the apartment is too fussy. "We want to keep it spacious and light," Westman explains. "It's just where we are right now." It's a striking contrast, the modern pieces placed against a backdrop of the apartment's Second Empire-style moldings and paneling. Neville likens it to Westman Atelier's look. "It still speaks to luxury," he says, "but in a modern and clean way." •



The Man Who Ate It All

With *Parts Unknown*, now in its 11th season, Anthony Bourdain continues a restless odyssey to understand our global community through food.

BY HOWIE KAHN
PHOTOGRAPHY BY ETHAN JAMES GREEN

THE WINDOWS IN Anthony Bourdain's apartment, where he lives alone on the 64th floor of a Midtown skyscraper, stretch from floor to ceiling, looking south over Manhattan and west across the Hudson River. Inevitably, the view conjures thoughts of setting off into the distance—fitting for Bourdain, 61, who travels more than 250 days a year to shoot his CNN show *Parts Unknown*. “Do you know the German word *Sehnsucht*?” he asks. “It means feeling homesickness for a place you’ve never been.” Bourdain, whom everybody calls Tony, is rapping his fingers against the velvet armchair in which he sits. He fidgets constantly. “What about *saudade*?” he says. “That’s a great one. It’s Portuguese: a longing, for a place you may get to but will probably never go.” It’s 11:30 a.m. He offers me a beer and starts smoking. “Am I searching, am I seeking, am I always looking for something more? Yes!” he says. “I do this for no other reason.”

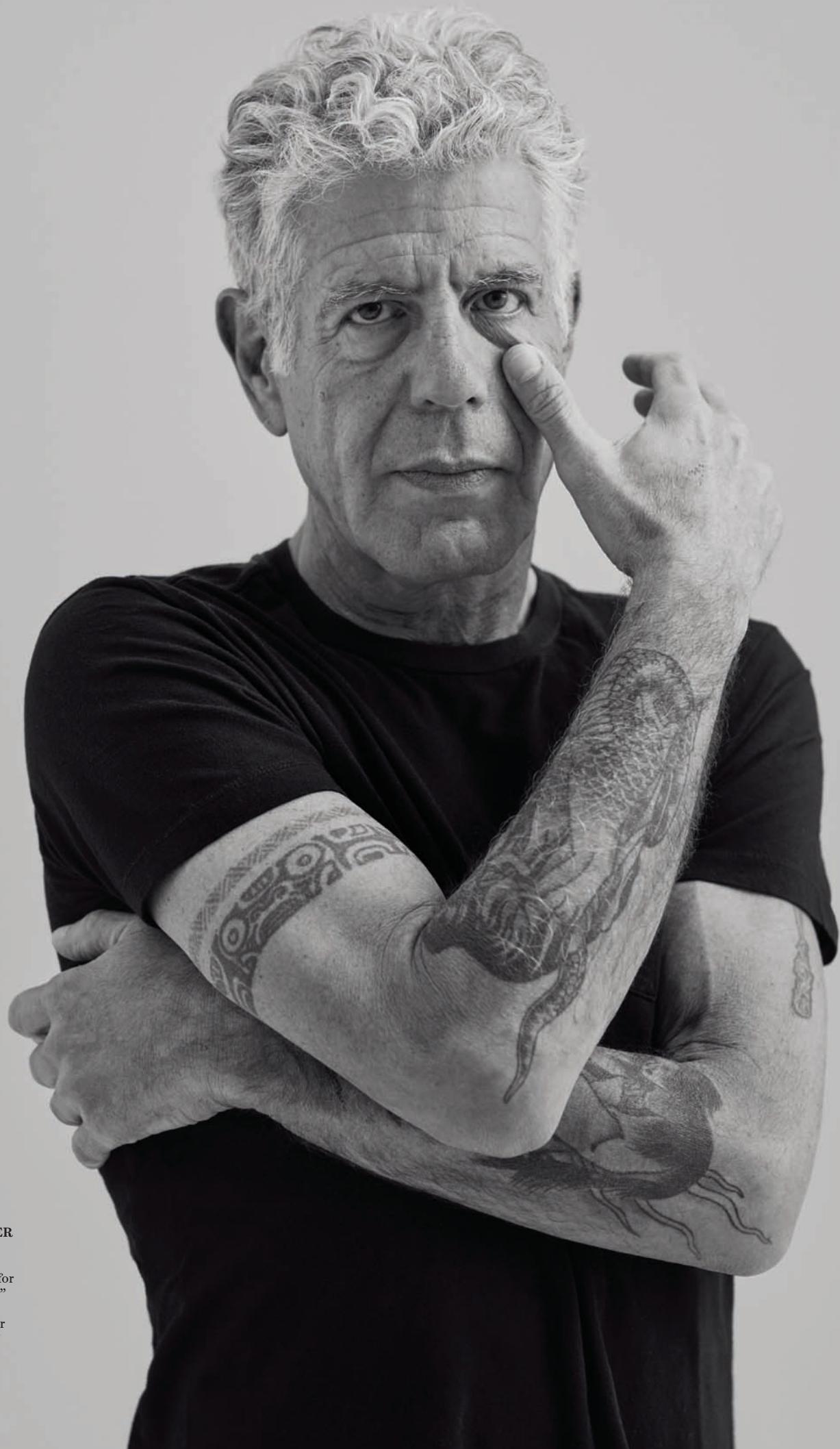
Self-indulgent though he makes it seem, *Parts Unknown*, over 10 seasons and 80 episodes (nominated for 25 Emmys, winning five), has told tales that

might otherwise never be told on television—or not with the same degree of empathy. In the Democratic Republic of Congo, Bourdain confronted a nation scarred by genocide and marred by fractious bands of rebels. In Libya, he faced the fallout from the 2011 revolution, meeting young activists who supported it, many of whom still visibly ache for a more open society. Bourdain, who insists he’s not a journalist (“I want you to feel the way I feel when I see things,” he says), has at times risked his life to produce his show. In Congo a crew member was robbed and battered. On approach to Misurata, Libya, he was given instructions on how to use an automatic weapon in case his crew came under fire.

Despite regularly venturing into war-torn regions, Bourdain stresses that he’s uncomfortable being called an activist. His show, he points out, leaves plenty of room for levity and experimentation. One ongoing conceit pits Bourdain against his closest chef friend, Le Bernardin’s Eric Ripert, in a gonzo eating contest that spans, from season to season, the Andes to the French Alps. There have been segments about tentacle fetishes in Tokyo and

a fantasy sequence that depicts Ripert as an action hero. “We do impressionistic and psychedelic. We’ve gone totally off the rails,” Bourdain says. But there’s no denying that, in the current geopolitical climate, Bourdain’s approach increasingly thrusts him into an ambassadorial role. Through the lens of *Parts Unknown*—which, according to CNN, is the highest-rated cable news program in its time slot—he is offering a globalist alternative to “America First.”

That others have placed him in this role is apparent the following evening, as reports of a disparaging comment made by President Trump about El Salvador, Haiti and Africa a few days prior are still roiling the news cycle. Bourdain has been invited to appear on *The Daily Show*. He’s sitting in the greenroom, making a noiseless snapping motion with his fingers, when host Trevor Noah walks in to greet him. As Bourdain talks about a recent harrowing flight into Bhutan for an episode in the 11th season, which begins airing April 29, one story of turbulence leads to another: two incidents of food poisoning (Namibia and Liberia); hot-chicken-related gastric problems in Nashville; staying in a room in Cambodia and discovering a trail



THE WANDERER

"Am I searching,
am I seeking, am
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asks Bourdain.
"Yes! I do this for
no other reason."

of footprints, in dried blood, up the wall; his experience at a villa in Congo, “with no power, where the toilets hadn’t been flushed in decades.”

“I watch you travel all around the world,” Noah tells him. “I base a lot of my own travel on where you go.”

Bourdain, who is shrewdly topical, knows why he’s here: “Can I say the word *shithole* on your show?” he asks.

“Let’s get into it,” Noah says.

BOURDAIN’S SENSE OF décor is also a little confrontational. His apartment is appointed with statues of gods and monsters from around the world. There are framed works by the Welsh artist Ralph Steadman and black-and-white photographs of Fidel Castro and Iggy Pop. In Bourdain’s galley kitchen hangs a print bearing the phrase, “Eat Pray Get the F— Out.”

A couple of his Emmys are perched above his desk. “If I don’t write first thing in the morning,” he says, “I’m done. I get duller, stupider and lazier as the day progresses.” Bourdain’s bedroom is dominated by empty shelf and wall space. In his shower sits a complete collection of travel-size toiletries from the Chateau Marmont, his Los Angeles hotel of choice. “I’m part of a dysfunctional family there,” he says.

In the living room, on a shelf with his books—*Learned Pigs & Fireproof Women*, by Ricky Jay, and a volume on the legacy of Syrian-Lebanese cooking in Trinidad and Tobago among them—sits a mounted skull and a Victorian-era trepanning kit that was used to drill through it. Bourdain’s collection of bygone surgical tools reflects his desire to bore beneath bone toward the messier business of what defines us. It’s been theorized that, historically, trepanation was used to set evil spirits free.

Bourdain’s push toward deep character studies propelled his CNN colleague Christiane Amanpour to pitch him the idea for her new series, *Sex & Love Around the World*, which debuted on the network in March. The six-part program, for which Bourdain is an executive producer, examines attitudes toward intimacy in locations as far-flung as Beirut, Delhi and Accra. Amanpour says the narratives she wants to tell about sexuality follow a storytelling model pioneered by Bourdain. “He takes something as fundamentally universal as food and turns it into an odyssey about humanity that’s gritty, real and surprising. It makes for compulsory television,” she says. “His belief in my idea gave me great confidence.”

Food functions like a Trojan horse on *Parts Unknown*, with meals opening the door to a broader discourse. The series’ first eating sequence, a 2013 breakfast in Yangon, Myanmar, finds Bourdain discussing government-mandated news censorship with journalist U Thiha Saw, who says he was imprisoned twice for breaking the rules. The show’s highest-profile meal came in its eighth season, in 2016: Bourdain with then President Barack Obama inside a Hanoi, Vietnam, noodle house, talking about diplomacy, statecraft and optimism while slurping *bún cha*. The White House had contacted *Parts Unknown* about getting Obama on the show. The presidential overture confirmed something Bourdain already knew—he had transcended

the culture from which he came. “I haven’t been a chef in 20 years,” he reminds me, asserting that he’s not a celebrity-chef either. Rather, he’s a full-blown celebrity. Tabloids run photos of his abs. “The word *celebrity* is not a compliment,” Bourdain says, “but I’ll live with it since it’s afforded me so many things.”

Bourdain grew up in Leonia, New Jersey, a middle-class suburb of New York City. His mother, Gladys, worked as a copy editor at the *New York Times*. His father, Pierre, was a Yale-educated record executive, specializing in classical music. Bourdain dropped out of Vassar after his second year and later attended the Culinary Institute of America. After graduating he got a job on the line at the Rainbow Room in Manhattan, in 1978.

“There was brutal hazing there,” Bourdain says. “To be honest, it was sexual abuse. One chef walked by me multiple times a day for the first couple of weeks and would wind his hand up and smack my ass. Over time, that became not just smacking my ass, but driving his fingers up my ass to the great amusement of the entire kitchen.” Bourdain soon put a stop to this. “He came by one time while I was stirring *crespelle Toscana* with a meat fork, and I timed it. I knew he was coming in with a hand, and I just turned that fork around and came down with it as hard as I could. I sunk that thing in up to the knuckle. His hand blew up like a football. I didn’t have a problem with him after that.”

Bourdain spent the next two decades moving from kitchen to kitchen. “Very low- to medium-level stuff,” he says. He remembers himself as serially unemployable throughout his 20s and into his 30s, owing to an addiction to cocaine, heroin and crack. “I worked under the name Napoleon Bourdain at one point so I could both collect unemployment and get paid,” he says. In 1987, he was “cracking oysters and clams for drunks” at a West Village restaurant called Formerly Joe’s, he recalls, when he learned his father had died at the age of 57. “He died thinking of me as a guy who squandered my opportunities, my advantages, my education. A guy in his 30s who was hitting him up for money, probably for drugs,” Bourdain says. Continuing to talk about his father, Bourdain chokes up. “It’s a major regret of my life.”

After almost a decade of trying to wean himself off drugs, including a period on methadone, Bourdain finally got clean. “There were some really ugly close calls,” he says. “I was forced on my knees with a knife at my throat. I was robbed at gunpoint.” Once sober, Bourdain wrote and published two crime novels to little acclaim. Then, in 2000, while working as the chef at a Manhattan brasserie called Les Halles, Bourdain published *Kitchen Confidential*.

Writing made Bourdain famous in a way his cooking never could. His food had been fine, culminating in serviceable steaks sauced correctly, but his prose was jolting. On the page, he was wry, confessional and self-effacing. He exposed restaurants as gritty and flawed while never relinquishing their romance. “I don’t think any contemporary piece of food writing has been as influential,” says Daniel Halpern, who published *Kitchen Confidential* in paperback and has since become his editor at Ecco as well as a partner in Bourdain’s eponymous imprint there (Ecco is owned by News Corp, which also owns *The Wall Street Journal*). “It’s an iconic piece of writing,” Halpern

says. “It opened the memoir genre, and not just about food, for many people who came after.”

A Cook’s Tour, Bourdain’s second nonfiction book, launched his television career when the Food Network dealt him into their lineup in 2002 for 35 episodes of a show by the same name. His Travel Channel series *No Reservations* ran from 2005 through 2012, and its spinoff, *The Layover*, aired from 2011 to 2013. “I hated that show deeply,” says Bourdain. “It was a travel guide, which is everything I don’t want to be. And of course it ruined us, because as soon as we did *The Layover* that’s all the network wanted.” Bourdain moved to CNN and launched *Parts Unknown* later that year. “Everybody understands that if I can’t do it my way, I’m perfectly willing to walk out,” he says.

Hanging on the wall above Bourdain’s desk, opposite his Emmys, is a photograph taken in late 2016 during *Parts Unknown*’s season-eight finale. In it, Bourdain is sitting with the actress and director Asia Argento on a marble bench at Rome’s Palazzo dei Congressi. Italian director Bernardo Bertolucci had used the palazzo as an asylum in his 1970 drama, *The Conformist*. Knowing the reference, Bourdain, whose grasp of film history is professorial, made it the setting for an intense conversation with Argento about abandoned places, making art in the face of conflict, familial shame and Mussolini’s hanging.

Argento, 42, and Bourdain had fallen in love while shooting the Rome episode, for which he originally enlisted her as a local expert. The 41-minute final cut, spanning multiple locations and themes, was nominated for a cinematography Emmy. In retrospect, it was also an extended first date, and one Bourdain thought was coming to an end too soon amid the fascist architecture. “It was a very sad scene,” he says. “I think both of us thought it overwhelmingly likely that we would never see each other again.”

While shooting in Rome, Bourdain’s second marriage was ending. His first, to high school girlfriend Nancy Putkoski, lasted 20 years and ended in divorce in 2005. He married Ottavia Busia, who had been a hostess at Le Bernardin and is now a Brazilian jujitsu instructor, in 2007, the same year their daughter, Ariane, was born. By the time he’d met Argento, Bourdain says, he’d given up on the concept of romantic love. “I was dead,” he says. Now he keeps Froot Loops and Crunch Berries in his kitchen for whenever Argento and her two kids come from Rome to visit.

Last October, Argento became one of the #MeToo movement’s most amplified voices after telling the *New Yorker* that Harvey Weinstein sexually assaulted her in 1997. In the months since, Bourdain’s public support for her has been loud and unwavering. “I met one extraordinary woman with a story, and suddenly it was all personal,” he says. “Like a lot of men I am re-examining my life. What I realize is I do not know people’s secret pain. I don’t know what they’ve been living with.” Bourdain admits to some previous bad behavior and promises a correction. “Regular staples of my shows were Paris Hilton jokes, Kardashian jokes, some of them really misogynistic. I’m the sort of person who would make random, cruel comments about famous people I don’t know and have never met. I think about those things now.”

Because of his relationship with Argento, Bourdain says, women began to share stories with him of sexual

abuse in the food industry, a world he says he's hardly plugged into, just before the Mario Batali story broke in December. "They started telling me things they had never said before," he says, "to my shame, for no other reason than my association with Asia. I'm now asked to talk about this, which is uncomfortable because I am taking up space. It should not be about me. And every time I open my mouth it suddenly becomes about me. If I don't talk about it even more, it's because of that."

Bourdain says his next book—a collection of essays, many of which will touch on the theme of loneliness—will be more emotional than anything he's ever attempted. "When you've been married twice, you think about things like, How does one love? And how can one be loved?" He's also working on a scripted TV project and trying to secure financing. "In no way are the episodes related other than their location," he says. "We might do one season in New York, another in Berlin, another in Tokyo." From 2010 to 2013, Bourdain wrote for David Simon's HBO series *Treme*, taking the lead on the show's food-related scenes. "The only thing I had to do with his scenes was shorten them," says Simon. "He had great lines. They were about something. He's not just a voice from the kitchen. I keep thinking, When can I use him again?"

After the *Daily Show* taping, Bourdain is at a dinner celebrating James Syhabout's new cookbook, *Hawker Fare: Stories & Recipes From a Refugee Chef's Isan Thai & Lao Roots*, at Wildair on Manhattan's Lower East Side. The book is published by Bourdain's imprint at Ecco, which will release three more titles this year, including a memoir by journalist Jason Rezaian about spending 18 months imprisoned in Iran and *We Fed an Island*, chef José Andrés's account of giving aid to Puerto Rico in the wake of Hurricane Maria.

Syhabout's book is filled with stories and recipes about the type of food that might have been cooked at the hawker center Bourdain sought to bring to Manhattan's Pier 57. News of his food hall started circulating nearly half a decade ago; cooks from all over the world were to be brought here to work together in a global marketplace. But no lease was ever signed, and Bourdain realized his desire to create things did not include a real-estate development erected in his name. "It somehow got labeled 'Bourdain Market,'" he says. "I just wanted a place I could go eat." He walked away from the deal late last year. "I'm not going to tell somebody from Mexico who is running a street cart, who's a better cook than I ever was, that I'm going to change their world in a positive way when I don't know that I can."

When a server leaves a magnum of wine on our table for us to finish, I ask Bourdain whether his ceaseless projects ever exhaust him and whether he plans to seek more balance in his life. "Too late for that," he says. "I think about it. I aspire to it. I feel guilty about it. I yearn for it. Balance? If—ing wish."

David Bowie's "Space Oddity" begins to play throughout the restaurant; it prompts a story from Bourdain: "I once said to my daughter, 'Baby, I'm thinking about quitting my job to spend more time with you, a couple of years, I'll get off this f—ing pony.' And she burst into tears and said, 'But Dada, your job is so interesting!' OK. No getting off the pony." Bourdain knocks back more wine. "I'm resigned to the fact that I'm in orbit." •

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HE'S NOT
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FROM
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WHEN CAN
I USE
HIM AGAIN?"

—DAVID SIMON

FORCE OF NATURE

Continued from page 93

anything," Bündchen says of Brady. "You should see our closets....It's so funny. I would say that he likes fashion more than I like fashion. I would say he's changed his haircut in one year more than I've changed in my whole life."

Overall, Bündchen says she gets way more credit for Brady's moves than she deserves. She mentions the recent *Tom vs Time* Facebook documentary—she says it took a lot of convincing to get her on board to allow the cameras into their home.

"People are like, 'Oh, Gisele must have told Tom [to do it],' " she says. "He's the one who had to come and ask me."

Bündchen has spoken in the past about her concerns with Brady's football career, given the growing science about the long-term impact of concussions. "I'm entitled to have my concerns because my husband is the father of my children," she says. "If you don't have your health, what do you have?"

At the same time, Bündchen sees how passionate Brady remains about the game, how much joy he takes in playing, even now in his 40s.

"It's not my decision to make," she says of any retirement talk for Brady. "It's his decision, and he knows it. It wouldn't be fair any other way."

"He's so focused right now," she says. "He has a laser focus on just winning and being the best, and I said, 'You know what? This is what you're doing right now in your life, and you need to feel complete in it, because if I'm the one who comes and says something and then you make a decision based on something that I said—'"

He'd resent it?

"Yeah, and I would never in my life, ever. I want him to be happy. Believe me, I've been with him when he's losing. Try to be with him after you have lost [Super Bowls]. I mean, I had my fair share, OK? As long as he's happy, he's going to be a better father, he's going to be a better husband, and I just want him to be happy. I do have my concerns, like anyone would."

It's such a strange combination of professional worlds to straddle: fashion and football. I ask Gisele what would happen if she put Karl Lagerfeld at a table with Brady's famously taciturn coach, Bill Belichick.

"I think they could have an interesting conversation, because they are very intelligent people," she says, smiling. "I would love to be at that table."

Bündchen's decade in Boston is the longest she has stayed in one place since her childhood. There are deep roots—not to mention an emotional connection with a sports-mad region.

I ask her if she can do a Boston accent. She laughs. "I can't," she says. "I know 'wicked awesome.'"

Trust me, the next time you run into Gisele, ask her to say "wicked awesome." It's the best.

This is Gisele's life now. Soon her kids will be home from school. There will be family dinner, phones off. There will be questions (the other day, Benjamin asked: "Mom, what's a celebrity?"). There will be the noise of a busy house. And maybe later, there will be Munchkins, because Gisele Bündchen now knows that Munchkins are wicked awesome. •



SOFT OPTION Jonathan Cohen coat, Céline shirt and pants, The Row tank, Laura Lombardi necklaces, Ariana Boussard-Reifel brass cuff, Marteau vintage silver cuff and A.P.C. shoes. For details see "What's News," right.

COVER
Loewe dress, price upon request, similar styles available at loewe.com, and vintage Vivienne Westwood boots, price upon request, similar styles available at resurrectionvintage.com

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CULTURE & COUTURE

ON SALE MAY 5, 2018



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STILL LIFE

AXEL VERVOORDT

The designer and tastemaker shares a few of his favorite things.

PHOTOGRAPHY BY FREDERIK VERCROYSSE

“MY DEAR FRIEND Shiro Tsujimura, one of the best potters in Japan, made the vase in the back. I cut the branch myself. I never take the most beautiful branch of a plant. Instead, I want the one that hasn’t developed well, the one that’s had a difficult life—I appreciate the beauty in the imperfection. I found the stone in front of the vase while walking in Utrecht, in the Netherlands. The stone was made by nature and age, not by humans. It appears in my new book, *Axel Vervoordt: Stories and Reflections*. The sculptor Dominique Stroobant made the terra-cotta object in front of that in 1968, and I bought it in the early 1970s. In the center is a smiling head from Thailand

from the Dvaravati period. I bought it from a Belgian collector and then sold it to Betty Gertz, a very nice lady in Dallas, almost 40 years ago. Betty always said that one day she was going to give it back to me, and I just received it last week! You can just feel the positive energy. To the right of that is an Aboriginal object from the 19th century. This kind of object was passed down from father to son. The horizontal lines tell the story of the family. It’s purely abstract, but they know the story and can repeat it. The wooden objects in front of it were found by my friend, the photographer Laziz Hamani, about 10 years ago on the coast in Brittany. I love them so much that I even

had them cast in bronze like a sculpture and gave them to a few friends. The oval object in front is a Japanese lingam from the 19th century. It’s natural, made in the river. The tradition is that a pregnant woman walks into the river and discovers the lingam with her feet. It’s male in shape, but the nature of the stone is female—it’s a symbol of fertility. Finally, the little pot at center is from the 17th century. I bought it from a dealer in Japan about 30 years ago. It’s not in perfect condition; it’s so fragile. It must have broken and then was repaired with silver and gold. Repairing represents the healing process. I think it became even more beautiful.” —*As told to Thomas Gebremedhin*

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