

SEPTEMBER 2017 WOMEN'S STYLE

WSJ.

THE WALL STREET JOURNAL MAGAZINE

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FASHION

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BRUNELLO CUCINELLI

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"I USE MUSIC TO
TAP INTO
CHARACTERS."
—CONDOLA RASHAD



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Clockwise from left: Actor and musician Condola Rashad walks her dog, Penny, in Brooklyn, photographed by Clément Pascal. Charlee Fraser, photographed by Peter Ash Lee and styled by Laura Stoloff. Chloé coat, Céline earring and Aurélie Bidermann ring. An interior from artist Jennifer Guidi's Los Angeles studio, photographed by Carlos Chavarría. For details see Sources, page 204.

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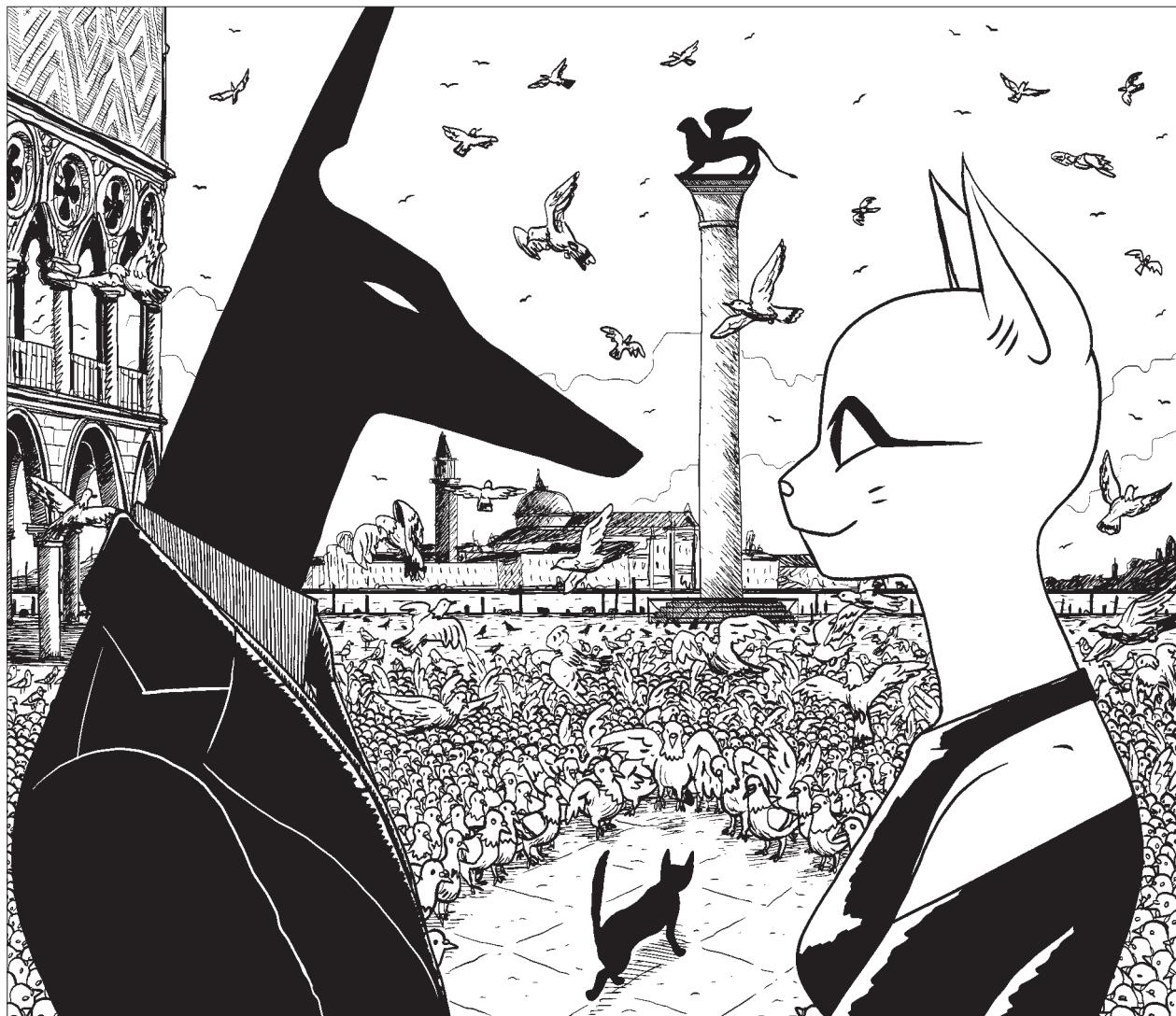
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TAKE FLIGHT

ILLUSTRATION BY ALEJANDRO CARDENAS



PARTING THE CROWD Anubis and Bast (both in Versace) explore Venice's Piazza San Marco during the Biennale as Who engages with a flock of locals.

OUR SEPTEMBER Women's Style issue is something of a study on inspiration. As you'll see in the pages that follow, it can strike from almost any quarter—from the raw sound of a hardcore band, a quiet corner of a Paris cafe or even a family relation's recipe for risotto.

The Venice Biennale, which runs through late November, has become a provocative fixture on the international art circuit. In addition to highlighting autumn fashion (as modeled by Hiandra Martinez and our cover star Faretta), our portfolio showcases 15 artists and luminaries—from Miuccia Prada to painter Sam Gilliam—active at this year's Biennale, each of whom conveys the excitement of Venice. "If you keep

your eyes open," advises textile artist Sheila Hicks, "you're going to have a hell of a time."

For Julie de Libran, artistic director at Sonia Rykiel, helming the iconic fashion brand is a matter of drawing inspiration from the past while applying a modern twist. Fortunately, the company's visionary founder left an empowering legacy, including her famous stripes and her "poor-boy sweaters"—looks that de Libran is reinventing for a rising generation of Rykiel women.

And as London's beloved River Cafe celebrates its 30th anniversary, we profile its legendary 69-year-old co-founder, Ruth Rogers, as she publishes a book on the history of the West London institution while

continuing to push it to new heights. From the restaurant's early days as a canteen for local workers to its later renown as an exemplar of rustic Italian cuisine, Rogers has been a steady hand. In the process she's trained top chefs (April Bloomfield, Jamie Oliver) and nourished A-list diners (Wes Anderson, Jean Pigazzi). Counseling her staff after a busy lunch, she offers a clue to her success—a simple credo shared by many others in this issue: "The idea is to only get better."

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SEPTEMBER 2017

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NIGHT SHIFT
On set in Venice's
Piazza San Marco.



MARIO SORRENTI, GEORGE CORTINA & THOMAS GEBREMEDHIN

THE MAGIC OF VENICE P. 140

It rained on most of the opening days of the 57th Biennale di Venezia, but the wet May weather didn't dampen the city's lively spirit. The exhibition, titled *Viva Arte Viva*, features work by 120 artists from around the world. It will be on view until late November. For the magazine's 33-page portfolio on the event, associate editor Thomas Gebremedhin (near left, bottom) interviewed 11 participating artists, including Mark Bradford, Kiki Smith, Phyllida Barlow and Sheila Hicks. "It was a delight to spend one-on-one time with them and learn about their practice," he says. In addition to taking the artists' portraits, photographer Mario Sorrenti (far left) shot models Hiandra Martinez and Faretta, styled by George Cortina (near left, top) in this season's fashions, with the Venice festivities as the backdrop. "Bringing art and fashion together has always been a passion of mine," Sorrenti says. The photo shoot concluded at a party at the Bauer Hotel, where guests milled around the courtyard through the misty night.



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DOUBLE TAKE P. 134

For his *WSJ. Magazine* debut, writer Mickey Rapkin (far right) interviewed first-time director Hallie Meyers-Shyer and her mother, filmmaker Nancy Meyers, about Meyers-Shyer's forthcoming feature, *Home Again*, which Meyers produced. Rapkin felt right at home with the mother-daughter duo. "Nancy offered me chocolate mid-conversation, which felt like a very Nancy Meyers thing to do," he remarks. "There's a tremendous love and respect between them," Rapkin adds. "When I left the interview, the first thing I did was call my mom." Photographer Andreas Laszlo Konrath (near right) captured the pair at Sony Pictures in L.A., where they had been working on the film's soundtrack.



JOSHUA LEVINE & ALEXANDRE GUIRKINGER

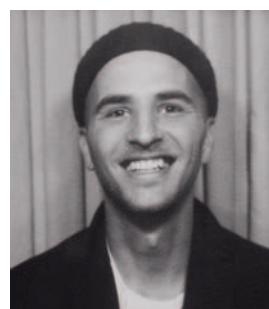
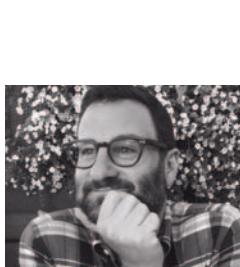
EARNING HER STRIPES P. 186

Writer Joshua Levine (far left) has known Sonia Rykiel artistic director Julie de Libran for years, thanks to a friendship between their respective sons. "It's nice to be able to write about someone that you already know and like," says Levine, who has witnessed de Libran in her roles as an industry standout and a parent. "She's quite shy by nature, but she doesn't waiver." He adds, "She always looks fabulous." Photographer Alexandre Guirkinger (near left) has long respected de Libran's brand. "To me, Sonia Rykiel is related to emancipated women taking control of their bodies," he says. "Julie's femininity is strong, intelligent and elegant, but playful. It's what I tried to show in the portrait."

JESSE OXFELD & CLÉMENT PASCAL

TRACKED P. 129

Photographer Clément Pascal (far right) and actor Condola Rashad began their day together for this month's Tracked in their shared neighborhood of Bushwick, Brooklyn. Rashad is "always going," says Pascal, but the real challenge of the shoot was adjusting to the weather, which went from rain to sun to rain again. Writer Jesse Oxfeld (near right) was struck by how Rashad's focus contrasted with her free-spirited nature. "She's accomplished a tremendous amount," Oxfeld notes, "but also seems to just do what moves her. On the way to the gym, she stopped in the park to stretch. When I turned around she was balanced on her hands with her legs in the air. It blew me away!" —Sara Morosi



DAVID BAILEY
Photographer

MRS. ROGERS' NEIGHBORHOOD P. 200



EMILIE KAREH
Stylist

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HOWIE KAHN
Writer

MRS. ROGERS' NEIGHBORHOOD P. 200



NADINE IJEWERE
Photographer

CINEMATIC RANGE P. 89

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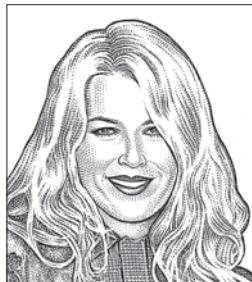
THE COLUMNISTS

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



NATHAN
ENGLANDER

"I don't think fiction is an act of persuasion. Any intent like that corrupts the work. But a good book can absolutely change you. That's why it's a subversive form; that's why despots and totalitarians come after writers. But your intent shouldn't be to persuade. You can be passionate; you can even have a position. But the idea shouldn't be that you're trying to change someone's mind. The novels that saved me posed questions in a brutal manner, but they didn't give you the answers. I'd say that even about Orwell. He showed us the experiment of Animal Farm, but it's not didactic. The same is true of Kafka. As a writer, you're simply trying to share. It's about empathy. The mind is not changed or persuaded by fiction; it's literally altered. And that's different from my trying to get you to switch cable providers. Now that's persuasion."



AMANDA DE
CADENET

"Learning how to be persuasive has been really crucial to my life both professionally and personally. I think if you ask anyone who knows me they would likely say that if Amanda wants to do something she really believes in, she will find a way. Persuasiveness is really just about getting your ideas across without being forceful. It's a skill that can be learned and is useful for anyone who works in a team environment. But it requires practice—if I'm trying to simply force my will on someone, demanding that they take action based on my desires, they will likely oppose that. Persuasiveness takes finesse; it takes an understanding of human psychology. And intention is everything. I've never interviewed anyone where I set out to try to persuade them to reveal something. Instead, it's about creating a space that allows someone to be authentic without judgment on my part."



LUCAS
ARRUDA

"Persuasion convinces through rhetoric and engagement. Manipulation has a more direct relationship to power—it contrives to dominate. The two call on different creative registers. Innate persuasiveness is something like charisma. When my work is successful, it enables people to see the world the way I see it. Although it's not persuasion exactly, they see something for themselves, perhaps even *in* themselves. What I attempt to paint is oftentimes more essential than a feeling. The question is not to persuade but to involve. Maybe art can rescue or access something inside people that wouldn't be accessible any other way. For that reason, they can immediately recognize something that talks to them and hadn't been formulated any other way."



SUSAN N.
HERMAN

"True persuasion identifies common ground so that people who may not have expected to agree with you discover that, on some level, they actually do. I gave a talk at the U.S. Army War College a few years ago about ACLU free speech principles. Afterwards, a lieutenant colonel approached me and said he had been determined to disagree with me but was surprised to find that things I'd said made sense to him. Nowadays, there's so much talk about our unbridgeable political divisions—trying to persuade a Democrat to become a Republican or vice versa feels like trying to persuade a tiger to become a vegetarian—but it's dangerous for us to continue retreating into our echo chambers, just to avoid disagreement. I believe that Americans still share many fundamental values, and we need to find ways to listen to each other to persuade ourselves that we can bridge our differences."



DAVID
DROGA

"The goal of advertising is persuasion and education. Advertisers and brands are primarily asking consumers to give up some of their time, whether it's for a 60-second spot, an online journey or a sponsored event. So it has to be worthwhile and earned. It has to be done with respect. Why should a consumer care about this messaging, be it a phone plan or a pair of sneakers? Persuasion is something that resonates beyond commerce; it functions in all our lives. Everyone is basically an advertiser. If you have an Instagram account, you're essentially running a brand campaign every single day. You're trying to persuade the world that this is the life you lead; these are the ideas you believe in. It's an interesting era. The types of things that prove persuasive change over time, but I think sincerity is the most persuasive quality of all."



CARINE
ROITFELD

"Honestly, I don't like the word *persuasion*. It's quite aggressive. I think *seduction* and *suggestion* are better words. Politicians have the gift of persuasion. As a stylist I never want to push someone to do something, because they may regret it in the end. When I worked with Kim Kardashian on the cover of *CR Fashion Book*, with Karl Lagerfeld and Riccardo Tisci, she was not heavily supported by the fashion world. We wanted her with no hairstyling and makeup, which was very different for her. The result was a totally new vision of her—although, of course, it's easy to persuade people when you're working with Karl and Riccardo! And a sense of humor always helps. But I think we have to accept that these days not everyone can be persuaded. The work I did 20 years ago would be very difficult to do today."

England is an author. His novel *Dinner at the Center of the Earth* is out this month.

Arruda is an artist. He has a solo exhibition opening this month at David Zwirner in London.

Herman is president of the American Civil Liberties Union and Centennial Professor of Law at Brooklyn Law School.

Droga is founder and creative chairman of the advertising agency Droga5.

Roitfeld is a stylist and the founder and editor in chief of *CR Fashion Book*. Issue II is out this month.



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page 204.

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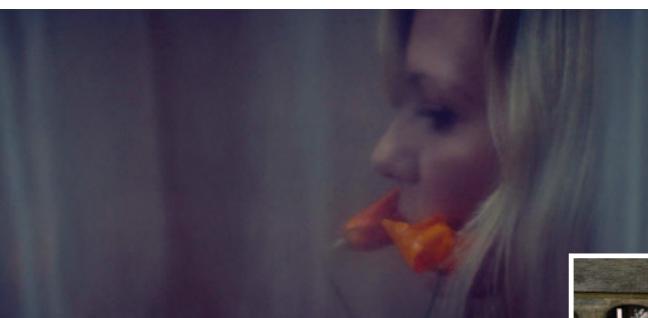
SISTER ACT
Fashion designers and
first-time filmmakers
Kate (left) and Laura
Mulleavy. Styling,
Ashley Furnival; hair,
Sami Knight; makeup,
Rachel Goodwin.

SCREEN TIME

CINEMATIC RANGE

Designers Kate and Laura Mulleavy have created their first film, *Woodshock*, with the same dreamy aesthetic that informs their singular fashion brand, Rodarte.

BY LESLEY M. M. BLUME PHOTOGRAPHY BY NADINE IJEWERE



SCENE STUDY

Clockwise from above: A still from *Woodshock* featuring the film's star, Kirsten Dunst; the Mulleavys at work on *Woodshock*; Dunst at Rodarte's spring/summer 2018 presentation, held in Paris this past July; Rodarte's Paris show.

WHEN L.A.-BASED fashion designers Kate and Laura Mulleavy are asked to identify the genre of their debut feature, *Woodshock*, premiering at this month's Venice International Film Festival, their answer is decidedly noncommittal.

"I'm not sure we should try to categorize it," says Laura, 36, who wrote and directed the movie with her sister, Kate, 38.

"I think people thought it would be a horror film, because we've talked about loving horror films," Kate interjects. "It's not, though there's an influence."

"And I wouldn't call it experimental," says Laura. "It's more of a nontraditional narrative, a drama."

Kirsten Dunst, who plays the movie's main character, agrees. "The film is unlike anything I've ever seen. There's definitely a psychological element in a [Roman] Polanski sort of way."

Set in a towering Northern California redwood forest, *Woodshock* features Dunst as Theresa, an anti-heroine who succumbs to mourning and mounting rage, aided in her devolution by a potent cannabinoid drug. Pilou Asbæk co-stars as Keith, Theresa's charismatic but ethically challenged sidekick; together, they play at being the grim reaper within their tiny, rural community. *Woodshock* is a stylized, intense trip that belies its creators' inexperience in film.

"From the moment we began the process, [Kate and Laura] showed a poise and a command of their ideas," says producer Ben LeClair. A24, the distribution company behind the 2017 Oscar winner for best picture, *Moonlight*, bought the U.S. rights to *Woodshock* before shooting even started, based on the connection two A24 founders felt with the Mulleavys in initial meetings. "They are first-time filmmakers," LeClair notes, "but they are not first-time artists."

Best known for their distinctive fashion label, Rodarte, the Mulleavy sisters are not the only designers who have ventured into film. Over the past decade, Tom Ford has directed two acclaimed features. Yet success in one field doesn't guarantee it in another. What made the Mulleavys take the leap?

"We have always loved film," says Kate. "It's something we've always referenced in our fashion."

"We watched a lot of Alfred Hitchcock when we were little," adds Laura.

"Once our mom literally said, 'Oh, don't bother going to school this week; I want you to see every Hitchcock film,'" Kate recalls.

"In college, we wanted to be creative writers or costume designers, but the idea of making a film didn't even seem like a possibility," Laura explains.

The Mulleavys, who grew up in Aptos, California, a small town outside Santa Cruz, have always been outliers, even in the fashion world. When they launched Rodarte in 2005, they created samples of their collection on paper dolls to send to New York editors. Within days, they'd had a cover story in *Women's Wear Daily* and Bergdorf Goodman had picked up their line.

But the formative film influences never faded, and in 2011, the Mulleavys found themselves conjuring up a story set in the redwoods, which more or less served as their childhood backyard. Soon they were writing a script. "We'd go to hotel rooms and private places to talk and write," explains Kate. "We'd have two laptops, or one that we'd pass back and forth."

The psychological term *woods shock* describes the state of total disorientation that can come from getting lost among the trees—a vertigo-like feeling the Mulleavys convey through Dunst's character. On the first day of shooting, they blindfolded Dunst, a redwoods novice, and led her into the forest. "When they took off the mask, it was emotional," recalls Dunst, a longtime friend of the sisters and Rodarte enthusiast. "You're just overwhelmed by the majesty."

It has been a big year all around for the Mulleavys. In July, the sisters showed their spring/summer 2018 collection in Paris, their debut presentation in the French capital. They are now mulling adding a third collection, prefall, to their yearly roster. And next year, Rodarte will be the subject of the first show the National Museum of Women in the Arts, in Washington, D.C., has organized for a single fashion label.

And already the Mulleavys are at work on another film, still in its early stages. "Now we can go back to it with [the *Woodshock*] experience behind us," says Laura. "It's all about finding new ways to approach storytelling."



HANG LOOSE

Bags with fringe and tassels swing into fall fashion.

From top: Coach 1941; Fendi; J.W. Anderson; Tod's; Alexander McQueen.
For details see Sources, page 204.

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A-K-R-I-S-



BUY THE BOOK
LOOK TWICE

Belgian photographer Harry Gruyaert's 1980s photos of Russia and the western U.S., which are compiled side by side in his new two-book set, *East/West* (Thames & Hudson), give divergent impressions of the late Cold War years. An alternately hopeful and uncertain Moscow (above) appears in shades of blue juxtaposed with red. Of Las Vegas, seen in mustards, tans and glossy pinks, Gruyaert recalls, "I found it a pretty sad place. Dramatic and visually interesting but, whew, all these people trying to be lucky." —Alina Cohen

HOT SEAT

Cuban emigré Clara Porset (1895–1981) was a pioneering designer who gave voice to Mexico's midcentury craft movement; a favorite collaborator of Luis Barragán's, she gets equal billing this fall when *Found in Translation: Design in California and Mexico, 1915–1985* opens at the L.A. County Museum of Art. lacma.org



TIME MACHINES

FOR ITS NEW SERPENTI SECRET HIGH-JEWELRY WATCH, BULGARI GAVE ITS CLASSIC SNAKE STYLE 963 DIAMONDS (A TOTAL OF 33.4 CARATS) FOR SCALES AND GLEAMING EMERALDS AS EYES.

For details see Sources, page 204.



FACTS & STATS

KEN BURNS

Renowned filmmaker Ken Burns is back this month with *The Vietnam War*, a 10-part, 18-hour documentary on PBS he directed with longtime collaborator Lynn Novick. Below, a look at Burns's cinematic career. —Mark Yarm

28

DOCUMENTARIES directed or co-directed by Burns. His first was the Academy Award-nominated *Brooklyn Bridge* (1981).

1

22

YEARS OLD Age at which Burns co-founded his film company, Florentine Films, named after a favorite professor's hometown of Florence, Massachusetts.

5,000

HOURS of archival footage was screened for use in *The Vietnam War*. Ultimately, the filmmakers licensed more than seven hours from almost 100 sources.

11

YEARS Amount of time *The Vietnam War* took to make. "It's been the most complicated, the most difficult and in some ways the most rewarding process we've ever submitted ourselves to," Burns says.

4.5

STARS Yelp rating for the Restaurant at Burdick's, which Burns co-owns in Walpole, New Hampshire.



AT-HOME HEALTH RETREAT

This month, the all-natural New Zealand hair and beauty line Sans [ceuticals] releases its 48-hour Reset Kit, a two-day prescription for physical and mental renewal. The pack features seven key products, from an all-in-one hair, face and body oil to an intensive face mask. There's also a healthy grocery list, a daily ritual guide and a suggested list of movies and books. sansceuticals.com. —Alice Cavanagh





THE NEW FRAGRANCE

AVAILABLE AT BLOOMINGDALE'S



WINNING TEAM

Above, from left: Adam Tsou, Josh Fontaine and Carina Soto Velasquez, founders of Quixotic Projects, at their new Paris restaurant, Les Grands Verres, in the Palais de Tokyo. Right, from top: Grilled peaches, chicken suprême and a tomato-melon salad. Photography by Osma Harvilahti.



FOOD NETWORK

YOUNG GUNS

Parisian restaurateurs bring a fresh dining concept to the Palais de Tokyo, making it a destination for more than just rebellious art.

PARIS-BASED Quixotic Projects—the restaurant group behind Le Mary Celeste, Candelaria, Glass and Hero—recently opened its most audacious endeavor yet: Les Grands Verres at the contemporary-art behemoth Palais de Tokyo. With a 170-seat restaurant as well as a 60-seat cafe, the project is as ambitious as the team behind it. With Les Grands Verres, their fifth project together, Americans Josh Fontaine and Adam Tsou and Colombian Carina Soto Velasquez are aiming to change up the French cultural institution's food scene by skipping haute cuisine (the museum already has a fine-dining option in Monsieur Bleu) in favor of an adventurous bar program, affordability and sustainability. "It's a coup for the underdog, because these things don't usually go to young people who

want to make a relatively informal restaurant," explains Tsou about winning the bid over more traditional French contenders.

The Palais de Tokyo already attracts the fashion elite (it was the site of a recent Chanel fete), but something's been missing. Les Grands Verres' vegetable-focused, Mediterranean-accented menu, courtesy of American chef Preston Miller, is paired with cocktails on tap and a 100-bottle list of minimal-intervention wines. Edible flowers grown in their on-site garden garnish hyperseasonal dishes like line-caught fish with carrot, currant and coriander. Lebanese architect Lina Ghomme selected natural surfaces that perpetuate the sustainable spirit, including a 60-foot bar made from compacted earth.

Tsou contends that most museum restaurants are "just trying to rip you off, because they know they don't have repeat customers. That's not our style," he insists. "We want to be a place for Parisians." palaisdetokyo.com

—Tarajia Morrell



GO SLOUCH

Heeled boots with a bit of give and take bring a relaxed chic to this season.

From left: Stuart Weitzman; Marc Jacobs; Michael Kors; Bottega Veneta; Lacoste; Gianvito Rossi. For details see Sources, page 204.



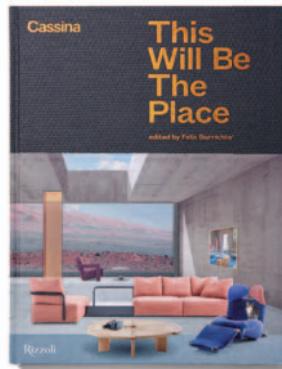
HERNO



THE INSPIRATION

DOMESTIC BLISS

Subverting the usual anniversary look backward, esteemed Italian furniture maker Cassina is gazing ahead with a new book to mark its 90th birthday. Titled *This Will Be the Place* (Rizzoli), the volume takes a peek at how we might eat, sleep and socialize in the future, with contributions from designers Mario Bellini and Konstantin Grcic, among others. Interiors artfully styled with Cassina furniture bring the concepts to life, adding up to a thoughtful package that's also playful, provocative and ultimately clear-eyed about what "home" might look like in decades to come. —Sarah Medford



HOUSE STYLE

Above: Cassina's new book takes a look at the home of the future. Top: A photographic interpretation of designer Konstantin Grcic's vision for the project.



STUDY IN DESIGN

CIRCLING BACK

For their new range of porcelain with the historic French house of Sèvres, Dutch design duo Scholten & Baijings took inspiration from the vivid colors they encountered in the Sèvres archive. Layering glazes in classic shades, they built their own palette for the hand-painted collection of ceramic wall paintings, called *tondi* (above), and vases. "It was important to keep the Sèvres DNA," says designer Carole Baijings, "but also to show our handwriting." sevresceramique.fr. —S.M.



CHERCHEZ LA FEMME

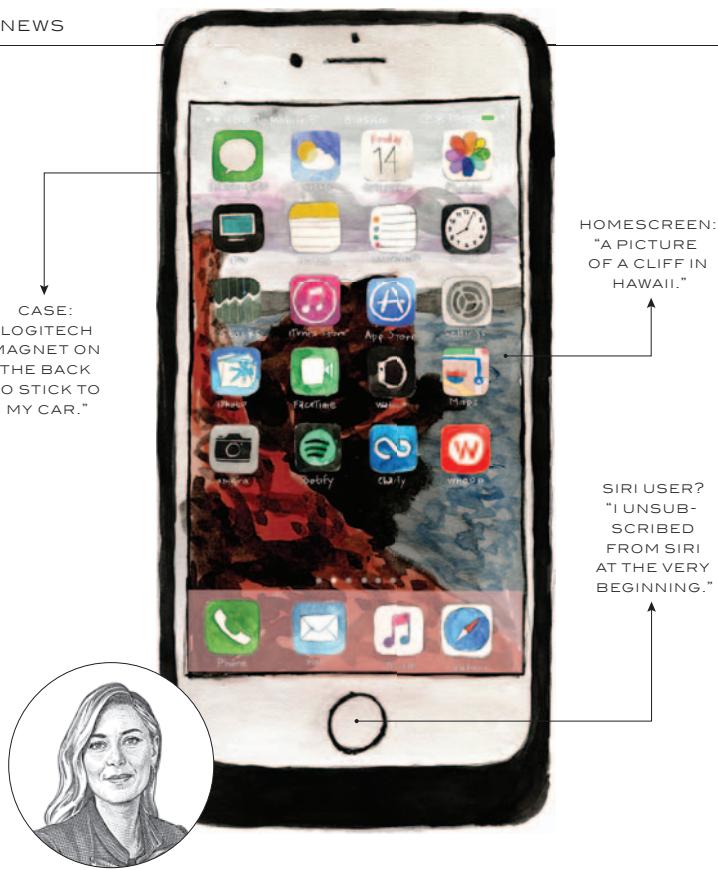
PARISIAN LABEL OFFICINE GÉNÉRALE BRANCHES OUT INTO WOMENSWEAR, TRANSLATING ITS AESTHETIC INTO A FRENCH-GIRL, TOMBOY ELEGANCE.

FEMALE FASHION INSIDERS rejoiced earlier this year when designer Pierre Mahéo of Parisian menswear brand Officine Générale quietly presented his first women's collection, for fall/winter 2017. Available in stores now, the offering is done much in the same spirit as Mahéo's coveted men's clothes—relaxed, well-cut tailoring, classic outerwear, nonstretch denim. "Journalists and friends had asked me, 'Why don't you do women's? We'd love to wear that,'" says the designer. "So we took a lot of the men's styles, and we changed and rearranged them, then added some details." The line was snapped up by retailers like New York's La Garçonne and Liberty London.

Dressed in pleated charcoal-wool pants, a gray cotton T-shirt and supple leather loafers, Mahéo, 42, is the vision of the masculine insouciance that his five-year-old label has come to embody. That same attitude carries through to the women's sophomore collection, presented in Paris this June. Matching the men's easy, everyday separates and dapper suiting, the spring/summer 2018 selection expanded to include silk shirt-dresses and suede separates. Where the girls do borrow from the boys, the proportions are always adjusted meticulously. "I want the jacket to look like a men's jacket," Mahéo says, "but to fit like a women's jacket." officinegenerale.com. —Alice Cavanagh

LOEWE





THE DOWNLOAD

MARIA SHARAPOVA

The tennis star and author of a new memoir, *Unstoppable: My Life So Far*, reveals what's on her phone.

Number of contacts in phone
439.

Number of unread emails
0. My mind would be cluttered otherwise.

Favorite emoji

Most-liked photo in your Instagram feed
It's probably a bikini picture if I had to guess. But I'm hoping it's a tennis action shot!

Most-listened-to track on iTunes or Spotify
Right now it's Kings of Leon's "Muchacho."

Strangest autocorrect mishap
When I type in my last name, it changes it to "Sugarpova," which is actually [the name of] my candy company.

Craziest place you've ever lost your phone
I have never lost it. But the amount of screens I've cracked makes up for that.

Alarm settings
Don't use the alarm. Early riser.

Biggest time-wasting app
GarageBand.

When do you feel compelled to charge your phone?

[It's always] 100%. Yes, that's right: 100%. I consistently wear a battery case.

Are there times when you try to stay off your phone entirely?

Always during practice or training.

Favorite fitness app

Nike+ Training Club App is the only one I've ever tried.

Cities listed in weather app

Sochi, Russia; New York City; Longboat Key, Florida; Manhattan Beach, California; Tokyo; Indian Wells, California.

Most recent Uber ride

Laurel Canyon to Manhattan Beach (\$78).

Favorite podcasts

Lewis Howes's *School of Greatness*; *TED Radio Hour*; *The Tim Ferriss Show*.

People you FaceTime most often

My mom and my best friend, Estelle.

App you wish someone would invent

Please don't invent any more.

Favorite Instagram feeds

@jr, @abstractsunday, @axelvervoordt.

BEST BUDS

A winter garden of floral prints and botanical details brightens this year's fall fashion.



IN FULL BLOOM
Clockwise from top: Roger Vivier boot; Marni shirt; Etro jacket; Irene Neuwirth necklace; Dolce & Gabbana bag; Altuzarra dress. For details see Sources, page 204.

REPOSSI



6 Place Vendôme Paris repossi.com



EASTERN BLOCK
Above: The windowed facade of Zala. Right: Café Manû's homey interiors. Below: A fashion selection at Chaos Concept Store.



LOCAL TIME
Left: A Keto and Kote dish. Below:
The bar at Lolita.
Below right:
Neighborhood views
outside TwinTip.



GREAT TASTE
Above: Snacks and a drink at Zala. Below: The design-focused Rooms Hotel.

NEIGHBORHOOD WATCH

VERA

This historic district in the Georgian capital of Tbilisi has become a destination for dining, nightlife and fashion.

Rooms Hotel

Housed in a former printing factory, Rooms Hotel evinces a postindustrial sensibility that combines 1930s vintage pieces and regional crafts. Locals come for its Kitchen restaurant, library, bar and courtyard.

14 Merab Kostava; roomshotels.com

Chaos Concept Store

This hip hangout, which backs onto the garden at Rooms Hotel, boasts a skate ramp, an exhibition space and fashion from some of Tbilisi's top designers.

14 Merab Kostava; 995-598-40-5026

TwinTip

The growing number of powder hounds heading to Georgia's Caucasus Mountains seek out the gear at this ski and skate shop.

41 Vasil Barnov; 995-598-18-8000

Lolita

This all-day bistro, owned by Rooms Hotel, features an open kitchen, a wood-fired oven and a spacious terrace.

7 Tamar Chovelidze; roomshotels.com

Zala

Opened earlier this year, this small restaurant serves updated takes on Georgian cuisine, including avocado salad with citrus dressing, and a selection of Georgian wines.

24 Tamar Chovelidze; 995-599-71-0808

Café Manû

This handsome eatery, outfitted with botanical prints and tile-topped tables, serves tasty squash tortellini and beef sliders.

9 Tamar Chovelidze; 995-593-10-5634

Keto and Kote

Owner Ramaz Gemiashvili named his restaurant—serving local classics like *elarji* (cornmeal and cheese) and mushroom soup—after the film version of a comic opera by Georgian composer Victor Dolidze.

3 Mikheil Zandukeli; 995-322-93-0200

—Harriet Quick

M A R N I





HOT LINE

MASCULINE INSTINCT

"I don't remember ever collaborating with anyone," says cult womenswear designer Nili Lotan. She's now breaking her solitary streak with a men's capsule collection she developed with her friend, photographer Vinoodh Matadin. (He and his partner Inez van Lamsweerde also shot the Bob Dylan-inspired look book.) "The whole fashion industry buys her clothes," says Matadin, who selected the Lotan pieces he most covets for the designer to translate. Think men's cashmere sweaters and French military pants in relaxed silhouettes, available at Barneys and at Lotan's stores. nililotan.com. —Christine Whitney



THE BEAUTY OF

EYE OIL

Several recent product launches mark a new frontier in conquering under-eye circles.

BEAUTY OILS are entering new territory: the delicate area around the eyes. Industry leaders Vintner's Daughter and Rodin Olio Lusso have set the standard for oil-focused skin products, which are lauded for their potent antiaging antioxidants and intensely hydrating abilities. Now a slew of all-natural brands, including Tata Harper, Earth Tu Face and True Botanicals, have released their own eye-centric versions. The trick to creating a truly effective eye oil—one that reduces fine lines and puffiness at night yet isn't too dewy or sticky under makeup in the morning—lies in the ingredients. Canadian Fran Miller's iteration is incredibly absorbent and comes with a metal rollerball applicator (she suggests leaving it in the refrigerator overnight to help refresh and de-puff come morning). "Prickly pear seed is a free radical fighter and my favorite oil to help brighten under-eye circles," says Miller. "Baobab is extremely rich in vitamins and has one of the highest concentrations of antioxidants, helping with puffiness and sagging skin, while marula and squalane are amazing for healing dry, damaged skin and improving elasticity." Below, a rundown of the eye-oil contenders to look out for this season. —Tara Lamont-Djite



F. MILLER
Eye Treatment
Oil
This intensive
oil also works
on other sensitive
areas prone to
dryness and
cracking, such as
lips and cuticles.
\$78; fmillerskin-care.com



OILLE
Antiwrinkle
Grapeseed + Gotu
Kola Eye Serum
Essential oils
increase
oxygen to target
wrinkles, reduce
inflammation and
repair broken
capillaries. \$48;
oillenatural.com



ROOT SCIENCE
Bright
Rejuvenating
Eye Serum
This lightweight
product feels like
a serum but has
the penetrating
and hydrating
benefits of an oil.
\$80; neimanmarcus.com



CALVIN KLEIN 205W39NYC

THE RUNWAY STARTS AT SAKS



IMMERSIVE BY DESIGN

*How thoughtful design
can leave a lasting — and
unexpected — impact*

When it comes to travel, a city's prominent landmarks and popular tourist attractions aren't always the impetus for a trip. For some, the destination is determined by the hotel.

A growing set of travelers are prioritizing the hotel experience above all else when it comes to trip planning. This experientially driven group often seeks out the world's most distinctive boutique properties — ones that are marked by visionary design in a way that goes beyond fixtures and finishes. With these hotels, design is at the very core of the traveler's experience, impacting guests in a manner that visually stimulates while at the same time subtly determining how they react within a space.

That curatorial sensibility is on full display at The Cosmopolitan of Las Vegas, an Autograph Collection hotel designed by Rockwell Group, where surprises large and small inform the design philosophy behind the space. In one guest room, the closet opens up to unexpectedly reveal the images of Italian painter Piero Fornasetti. Downstairs, in the center of the hotel, a multistory chandelier utilizing 21 miles of crystal beads excites the senses while emphasizing the verticality of the space. The result encourages guests to explore and discover each level of the hotel.

The subliminal quality of such spaces is well-known in academia, where experts like Courtney Suess-Raeisinafchi, assistant professor of hospitality administration at Boston University, explore how design can go beyond the merely visual to invoke specific feelings in guests' minds.



The Cosmopolitan of Las Vegas

"There are cases where a property is brand-new, but because of the components that are infused in the design, it brings in a community narrative that can create a very cultural experience for a guest," she says. "There's a feeling that you're in a space that shares elements inherent to a particular geographic location or cultural climate."

For guests, that translates to an experience that stimulates the mind and body alike — that pulls them into the present and leaves a lasting impression.

That's especially true of hotels like Autograph Collection's EMC2, which takes design cues from both art and science to reflect the influence of Chicago's Streeterville neighborhood. The area's booming tech and health care circuit was a source of inspiration for architect Greg Keffler, a partner at Rockwell Group, who filled the space with nods to discovery and innovation.

"My favorite feature is the custom two-story bookcase filled with an eclectic selection of books, antiques and art," he says. "It's a modern interpretation of a cabinet of curiosities that shapes the entire lobby and forms the stairway to the second floor's Archive Lounge."

"There are times people walk into a space and just smile. It's as if they can't describe in words what they are seeing," says Gregory Stanford, director of interior design for the Autograph Collection. "When someone is really enjoying a space and they feel as if they're experiencing something special, that's the true job of the designer."

And that feeling can have an impact long after a guest has left a property. According to Suess-Raeisinafchi, the best hotel design has the capacity to not only delight, but also to create a powerful imprint in someone's memory. Whether those memories are achieved through a clever use of space, unique artwork, custom furnishings or a towering installation in the lobby, they're the things that make us return to our favorite hotels time and time again.



Hotel EMC2, Chicago

AUTOGRAPH COLLECTION®
HOTELS

The Wall Street Journal news organization was not involved in the creation of this content.

HOTEL NO.

78

COTTON HOUSE HOTEL
BARCELONA

EXACTLY LIKE *NOTHING ELSE*

Cotton linens, cotton curtains, cotton artwork and even a seven-story spiral staircase made to evoke the spinning of cotton. From the mind of Lázaro Rosa-Violán, the Cotton House Hotel is a one of a kind experience you can only find in the Autograph Collection. Gracias, Lázaro!

*Watch this story and explore our collection
of independent hotels at autographhotels.com*

AUTOGRAPH COLLECTION®
HOTELS

LÁZARO ROSA-VIOLÁN INTERIOR DESIGNER



TREND REPORT

WRAP STARS

In bright colors and bold stripes, fur coats are making a statement this season.



SOFT FOCUS
Top, from left: Fendi coat, Céline earrings (worn throughout) and Aurélie Bidermann ring and necklace; Michael Kors Collection coat. Middle, from left: Max Mara coat and turtleneck, Acne Studios Blå Konst jeans and Frame belt; Missoni coat, Theory tank and Aurélie Bidermann necklace. Bottom, from left: Akris coat, A.P.C. turtleneck, Re/Done Levi's jeans, Aurélie Bidermann necklace and Agmes ring; Bottega Veneta coat and belt, Aurélie Bidermann necklace and ring and Agmes ring (left); Versace coat, Only Hearts by Helena Stuart dress and Aurélie Bidermann necklace. Model, Charlee Fraser at IMG Models; hair, Marco Braca; makeup, Seong Hee Park. For details see Sources, page 204.

PHOTOGRAPHY BY PETER ASH LEE
FASHION EDITOR LAURA STOLOFF



N

Harmony Maker

Puglia, Italy



HERMAN MODULAR SOFA – DESIGN MANZONI & TAPINASSI
HERMAN COFFEE AND SIDE TABLE – DESIGN MANZONI & TAPINASSI / SETI RUG
PLISSÉ BOOKCASE – DESIGN VICTOR VASILEV / RE-VIVE RECLINER – DESIGN NATUZZI
HERMAN OTTOMAN – DESIGN MANZONI & TAPINASSI / ROSE CHAIR – DESIGN NATUZZI
OMEGA DESK – DESIGN MANZONI & TAPINASSI / VICO LAMP – DESIGN VICTOR VASILEV



JEWELRY BOX

PERSONAL CHARMS

Practical items rich in Cartier history inspire two high-jewelry collections.

In 1860, Cartier began designing everyday personal effects in silver, starting with shaving brushes and later expanding to mirrors, powder compacts and more. For the company's recent Royal and Magicien high-jewelry collections, several of these antique goods have been reincarnated as pendants. One, a pillbox (top), is made of obsidian and yellow, orange and white brilliant-cut diamonds, while the other, a perfume bottle, features quartz, spinels, rock crystal, onyx and brilliant-cut diamonds. Both necklaces gracefully marry functionality and elegance. For details see Sources, page 204.
—Sara Morosi

PHOTOGRAPHY BY
PHILIPPE LACOMBE
PROP STYLING BY
DAVID DE QUEVEDO

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ROSEWOOD

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rosewoodhotels.com

Q&A

WITH WSJ.

Interior stylists bring a keen eye for line, color, texture and dimension to projects as diverse as product design, advertising campaigns and retail display. Here, three top forces in the field apply this discerning taste to the curation of their favorite things. —*Sara Morosi*



ELISA OSSINO

An architect and interior stylist, Elisa Ossino traces the origin of her design pursuits to her native Sicily. "When I was young I was surrounded by a mix of Greek, French, Spanish and Arabian influences," she says. "There's a lot of my

Sicilian culture in my work." After studying architecture with a specialization in interior and industrial design at Polytechnic University of Milan, Ossino remained in the city, eventually opening her eponymous studio, where she styles interiors for design magazines and private homes as well as creating advertising, presentations and products for companies

like &Tradition, Boffi and Foscarini. She is also part of Officina Temporanea, a design group she co-founded in 2010. Her practice is heavily informed by geometry: Extracted spheres and rectangular planes are integral to the sinks, shelving and lighting she conceived for Italian firm Salvatori, while "the idea of pure geometric shapes along straight lines" is behind her recent lamp for De Padova. "I love to create strong objects," Ossino says.

elisaossino.it >



1. What's your latest investment piece?
Vases by the fantastic ceramist [Guido] Gambone.

2. What's a recent project you're proud of?
For the Salone del Mobile Milano 2017, I redid the residence of a marble company CEO. I designed furniture and accessories as contrasting points of color and created two paintings made out of inlaid marble.

3. What's your favorite design movement?
The Bauhaus.

4. What's your most treasured possession?
My Sicilian house, which overlooks the Mediterranean, in front of Mount Etna [shown].

5. What artist do you find inspiring?
I adore Giorgio de Chirico's suspended images. They were the inspiration for the wallpaper I designed for Texturae [shown].

6. What designer really catches your attention?
Yohji Yamamoto, for his sculptural clothes with architectural flair.

7. What's your all-time favorite design piece?
The Catilina armchair by Luigi Caccia Dominioni.

8. What's your favorite hotel?
The Atelier sul Mare in Sicily. Nearby is the sculpture park Fiumara d'Arte [shown].

9. What tools are essential to your job?
A computer, pencils, paper and a Pantone color book.

MY LIFE DESIGN STORIES

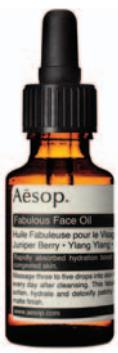
Senzafine walk-in closet, design Rodolfo Dordoni.
Tribeca coffee table, design Jean-Marie Massaud. Gant pouf.



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Poliform

1. What are your essential grooming products?
Chiara Di Pinto: Fabulous Face Oil by Aesop and AmorePacific night cream.



1



2



3



2. What's your favorite recent discovery?
Both: Carol Rama. We saw her exhibition in New York. She's the most intense, unconventional and tragic Italian artist of the last few decades.

3. What artist do you find truly inspiring?
CDP: Sonia Delaunay, for her approach to colors, geometry and the relationship between them.

4. When you need to get away, where do you go?
CDP: Namibia [shown] or wherever there is a desert.



5. What's the best restaurant?
CDP: Osteria Francescana in Modena.

6. Who are your favorite artists?
CDP: Luigi Ghirri, David Hockney and Lucio Fontana, among others.

7. What's your favorite film?
Arianna Lelli Mami: *Manhattan*, by Woody Allen.



8. What place do you love to visit?
Both: We love EUR [a district in Rome]. We go there often, thanks to an ongoing collaboration with Fendi—their headquarters are in the area's Palazzo della Civiltà Italiana [shown]. Every time we discover a little more.



8

9. Who was the first designer to catch your attention?
CDP: Gio Ponti, above all.



9

10. What's a recent project you're proud of?
Both: The Visit, a Milan apartment we created [for Salone] as our design manifesto.



10

11. What music do you listen to at work?
CDP: Count Basie, Benny Goodman and Django Reinhardt, to name a few.



STUDIOPEPE

When Arianna Lelli Mami and Chiara Di Pinto, both 41, found each other in the same small beach town of Mazunte, Mexico, following their graduation from Polytechnic University of Milan, neither could have imagined the trajectory of their partnership. After collaborating on a cover shoot for the magazine *Case da Abitare*, they continued working together in editorial styling under the name Studiopepe. Over a decade later, the Milan-based partners have expanded their repertoire into interior design, branding, trend forecasting and product consulting for clients like Fritz Hansen, Kvadrat and Max Mara. Recently the two also debuted their own limited-edition series of sculptural ceramics, lighting and objets. "It's always a dialogue," says Lelli Mami (above left). "Sometimes I'm more creative and Chiara is more market-oriented, and then it switches." Building their concepts around one or two carefully chosen pieces, Lelli Mami and Di Pinto strive to create spaces that are emotionally evocative, something they often feel is lacking. "People want products that tell a story of good quality," says Di Pinto. "Minimalism is not as appealing as it was, so we have to find something more." studiopepe.info; studiopepedesign.it >



11

CLOCKWISE FROM FAR RIGHT: © ANDREA FERRARI; JEFF MORGAN 06/ALAMY STOCK PHOTO; COURTESY OF ISTDIBS; STEPHEN BISGROVE/ALAMY STOCK PHOTO; COURTESY OF EVERETT COLLECTION; BANANA PANCAKE/ALAMY STOCK PHOTO; COURTESY OF AESOP; CAROL RAMA, MOVIMENTO E IMMOBILITÀ DI BIRNAM, 1977, RUBBER TIRE AND IRON HOOK ON COATED CANVAS, 59 X 50 1/2 IN (149.9 X 128.3 CM). © ARCHIVIO CAROL RAMA, TURIN, PHOTO BY PINO DELLAQUILA; SONIA DELAUNAY-TERK, UNTITLED, 1907, STENCILED WATERCOLOR, 20 7/8 IN X 16 IN (53 CM X 38.1 CM), COURTESY OF DAVID MUSEUM AT WELLSELEY COLLEGE/ART RESOURCE, NY; CALLO ALDANE SE & SUE/O. F. MARTIN RAMIN

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DESPINA CURTIS

With a background in textiles, London-based art director and set designer Despina Curtis, 39, applies her interests in form, structure and pattern to all of her work, which has ranged from retail displays for stores like COS and Moooi to restaurant design to magazine editorials to commercial styling for brands like Heal's and Case Furniture. After studying printed textile design at Manchester

Metropolitan University, Curtis did a stint at StyleCouncil, a New York apparel studio, before moving to London to be an editor for interior-design magazines.

"Working on two-dimensional images has helped me to design in unique ways. I look at a three-dimensional space as if I was composing it for photography," says

Curtis. "I look at it from every angle." Curtis now runs her own studio, which has recently done installations for Carl Hansen & Søn at the Salone del Mobile Milano 2017 and for Louis Poulsen as part of the London Design Festival. "A shop window or an installation in a park is great because everyone can experience it without having to go to an exhibition or a gallery," she says. "I've realized design doesn't always have to be taken so seriously." despinacurtis.co.uk •



1. When you need to get away, where do you go?
Dungeness in Kent. It's a huge barren beach dotted with wooden houses.

2. What's a recent project you're proud of?
The Milan Home for Carl Hansen & Søn at Salone. It was a chance to show the company's furniture in a new light.

3. What tool is key to your job?
A large desk close to natural light, as I'm always working with tiny swatches of paint and fabrics creating mood boards.

4. What's a recent restaurant discovery?
Manfreds in Copenhagen. Delicious food and wine in a cozy space.

5. Name an item you have in your studio for inspiration.
Colorful hand-printed boxes by Esme Winter.

6. What artist do you consider to be an icon?
Barbara Hepworth. I'm in awe of the sheer scale of her work and what it must have meant for her physically.

7. What's your favorite hotel?
Hotel Saint-Marc in Paris. You can book the spa and pool to yourself for an hour at a time.

8. What city do you love to visit?
Amsterdam. New design shops and restaurants are constantly opening up, and everyone is really laid back.

9. What other designers do you admire?
File Under Pop, from Copenhagen. They produce fantastic wallpapers, paint and hand-crafted tiles.

10. What's your favorite building?
The Eames House in Los Angeles.

11. What are your travel essentials?
Aveda Dry Remedy Moisturizing Masque, my iPad and Kiehl's Midnight Recovery Concentrate.

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STARK CONTRAST
Pair ruffles with edgy
outerwear. From left:
Ann Demeulemeester
coat, top and pants and
Heather Huey bandanna;
Guess jacket, Faith
Connexion shirt, Rag &
Bone pants and Lanvin
boots; Armani Exchange
jacket, Bally shirt and
Lanvin pants.

IN THE BLACK

Leather is no longer the exclusive domain of the rough-and-tumble set. Seasonal shifts inspire a wardrobe with sharper edges and a sense of style.

PHOTOGRAPHY BY BEN WELLER STYLING BY MARGHERITA MORO



FIELD DAY

A hint of crisp shirting goes a long way. From left: Longchamp coat, Wolford turtleneck and Heather Huey bandanna; Akris coat, Acne Studios shirt, El Paso Booty bolo tie and collar tips (worn throughout) and JJ Hat Center hat.

WINDING ROAD

Accentuate the softer side with a mix of fabrics and finishes. From left: Valentino dress; Azzedine Alaïa jacket, shirt, turtleneck and skirt; Carolina Herrera jacket, shirt and skirt.



OFF THE CUFF

An adorned sleeve can make all the difference. From left: Saint Laurent by Anthony Vaccarello tank, sleeves and pants and Wunderkind boots; Chloé coat and Emporio Armani shirt; Fendi coat, Acne Studios shirt, Falke socks and Lanvin shoes.



**LAZY AFTERNOON**

Rest easy in black and white. From left: Prada dress, Polo Ralph Lauren shirt, Azzedine Alaïa belt and AG pants; Jean Claude Jitrois overalls, RVDK/Ronald van der Kemp pants, AG T-shirt and El Paso Booty boots; Joseph jacket, Brunello Cucinelli shirt and Alexander Olch tie.

Special Advertising Feature

MATERIAL WORLD

Textile printing brings new dimension to fashion and fabric

Garments created for Epson's third annual Digital Couture Project by Professor Mark A. Sunderland's student designers (this page) and Sarah Stevenson (above right, photo credit: Frank Ishman).



On her honeymoon in Turkey, Sarah Stevenson was awestruck by the sights and sounds of the vibrant country. The once-in-a-lifetime trip left an indelible mark on the textile and fashion designer — one that ultimately inspired her work.

Back home in Toronto, Stevenson was able to create one-of-a-kind textiles that reflected her trip using a marriage of traditional creativity and groundbreaking technology. “I always start designing by hand — drawing or painting imagery,” she says. “But then, I set up files on my computer and send them off to be printed on an Epson® SureColor® F-Series dye-sublimation printer. It’s that easy.”

The end results, which were ultimately showcased at Epson’s third annual Digital Couture Project, are designs that she calls “something really special.”

Stevenson’s experiences are indicative of a digital printing movement within the fashion industry that is empowering creativity, cutting costs and optimizing turnaround times.

“It’s hard to envision a world now without digital textile printing,” says Mark A. Sunderland, textile engineer and Robert J. Reichlin high-performance apparel chair at Thomas Jefferson University. Designers once had to mock up 50 to 100 yards of a single pattern, creating multiple sets for one screen print. Creativity was a laborious, expensive and time-consuming process that was far from user-friendly for designers.

And the worst part, Sunderland says, was having “to wait two or three weeks for your design to come back from the printer to find out if it even worked.”

For the professor, his students and designers everywhere, the Epson SureColor F-Series dye-sublimation printer is a game-changer. It’s one of an array of textile-printing solutions Epson offers, allowing designers to print whatever they can imagine directly onto natural fibers such as silk, linen, cotton and wool, or use the dye-sublimation process to print onto synthetics.

“Epson is committed to developing the core technology that will enable the future of printing textiles digitally,” says Keith Kratzberg, president and CEO of Epson America. “This is just one example of how Epson continues to innovate across a broad range of printing applications.”

“Now we can experiment,” Sunderland says, “and in so many different ways on a piece of fabric that’s only a few inches by a few inches in size, instead of committing to yardage and excess inventory.”

“Certainly, the pixels and the detail of design you can get onto fabric is crystal-clear, almost picturesque in quality,” he continues. What’s more, printing is possible on many fabrics and fiber types — nylon, polyester and blends of natural and man-made fibers. Dyes, colorations and prints react with fabrics in near real time, accomplishing what once took weeks in just 10 to 12 minutes.

Recently, one of Sunderland’s classes completed a performance footwear project where they used the Epson dye-sublimation printer on various performance-knitted fabrics, then adhered them all together to make new fabrics that they molded into footwear.

“Through our exploration of material innovation and digital printing, we found that we can make flexible composites,” Sunderland says. “That means using two fabrics to create a third that has all the properties of the first two, plus a distinct coloration and the ability to make patterns that go beyond the imagination.”

Sunderland’s students, members of what he calls the “sneakerization culture,” love the endless possibilities.

Makes sense: The athleisure market dominates fashion today — think dressed-up yoga pants and hoodies. Sunderland, who designed rowing suits for the Rio Olympics, is no stranger to this trend. “Material exploration, design and innovation is pushing fashion forward,” he says. And with the Epson SureColor F-Series dye-sublimation printer, he encourages his students to push fashion even further.



Pictured, above: Epson® SureColor® F-Series dye-sublimation printer.

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The Wall Street Journal news organization was not involved in the creation of this content.

HAY DAY

Metal details add a contemporary spin. From left: Versace jacket, shirt and pants; Diesel dress, turtleneck and pants; Tod's jacket and pants and El Paso Booty shirt.





FRAME OF MIND
Layers and boots exude attitude. From left: Salvatore Ferragamo dress and leather sleeve wrap, Emporio Armani shirt and El Paso Booty boots; Oscar de la Renta jacket, Dior dress and undergarments, Heather Huey bandanna and Church's shoes. Models, Sija Jure at Premier Models, Louise Robert and Atty Mitchell at Viva London; hair, Chi Wong; makeup, Niamh Quinn. For details see Sources, page 204.



Three Perfect Pins:

Lāna‘i

with Kepā Maly

The island of Lāna‘i – which is a short ferry ride from Maui – is the perfect place to “Let Hawai‘i Happen.” Kepā Maly is the Executive Director of the Lāna‘i Culture & Heritage Center. He loves his home, giving back to his community, and spreading awareness of this special island:



KOLOIKI

“One of the most striking landscapes is the area of Koloiki overlooking the valley of Maunalei. There is no other viewscape in Hawai‘i that matches it. Koloiki Ridge can be accessed as a hike starting along the Munro Trail.”



HULOPO‘E BAY

“Walk along the shore and bluffs of Hulopo‘e and Pu‘u Pehe (Sweetheart Rock). The *nai‘a* (porpoise) pods frequent the bay, often leaping and spinning.”



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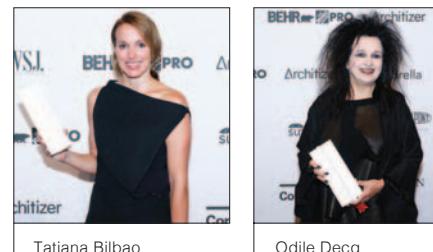
Anthony Cennane, Marc Kushner



Carlo Ratti



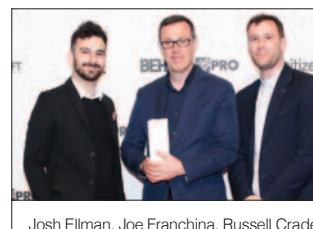
Buro Koray Duman



Tatiana Bilbao



Odile Decq



Josh Ellman, Joe Franchina, Russell Crader



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WSJ, CMO NETWORK CANNES | 06.20.17

Members of *The Wall Street Journal*'s CMO Network escaped the hot and hectic daytime scene at the Cannes Lions Festival of Creativity for an evening aboard the WSJ Yacht *Panthalassa*. With the Mediterranean Sea as the backdrop, chief marketing officers from global brands including Facebook, Target, Lexus, Goldman Sachs, DropBox, Hilton, Samsung, HP, Abbott Laboratories, Wrigley, Time Warner and P&G joined hosts Chief Executive Officer of Dow Jones and Publisher of *The Wall Street Journal* William Lewis and Editor in Chief of *The Wall Street Journal* Gerard Baker for dinner and conversation.

Photographer: Fabien Cimetière



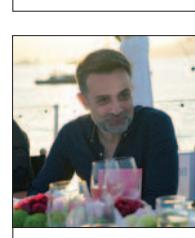
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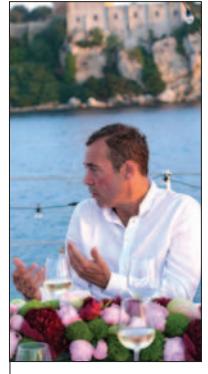
Marc Pritchard



Katie Vanneck-Smith



The scene at sea



William Lewis



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HIGH NOTE
Condola Rashad
at her apartment
in Brooklyn.

TRACKED

CONDOLA RASHAD

The three-time Tony nominee is a force both on and off the stage.

BY JESSE OXFELD PHOTOGRAPHY BY CLÉMENT PASCAL

FOR 30-YEAR-OLD actor and singer Condola Rashad, everything begins with music. “I’m haunted by melodies,” she says while noodling on an upright piano in the walk-up she shares with her fiancé, fellow actor Sebastian Stenhoj, in Bushwick, Brooklyn. “There are certain chords that strike different emotions when I hear them.” She’s talking about songwriting—in 2014, she released an album of her own compositions with her band, Condola and the Stoop Kids—but tones, chords and melodies also drive her acting. “I use music to tap into characters,” says the three-time Tony nominee. “Music is my way in—it’s a language, without words.” Sometimes she’ll imagine the arc of a scene based on a melody or use a chord for a feeling she needs to conjure. She has even created playlists on her iPhone

to help her find her characters—not just songs they might like but also those that seem to evoke their deepest emotions. It makes sense: She was a musician before she was an actor—her mother, Phylicia Rashad, the Tony winner and three-time Emmy nominee who played Clair Huxtable on *The Cosby Show*, tells her that she first asked for piano lessons at 4 years old.

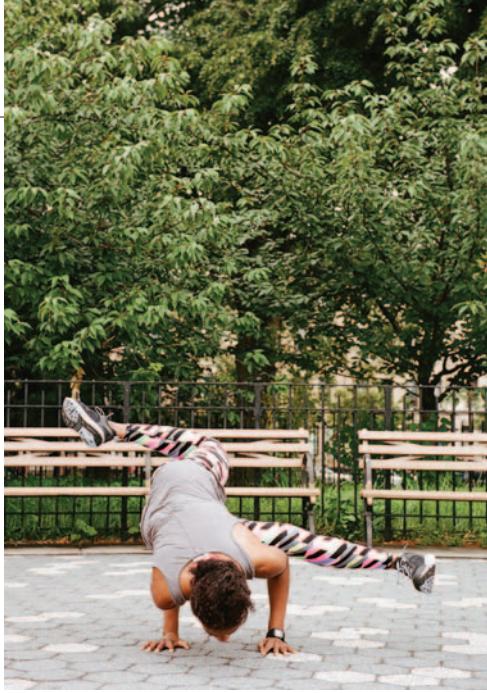
Rashad just finished a four-month appearance on Broadway in the much-praised *A Doll’s House, Part 2*, Lucas Hnath’s sequel to the Ibsen classic. In it, she played Emmy, the daughter that Ibsen’s heroine Nora abandoned when she left her unhappy family, a role that earned Rashad her most recent Tony nomination. (The “Emmy playlist” is heavy on Alanis Morissette, plus some Bill Murray and “Eleanor Rigby.”) After her stint ended, she and Stenhoj—the two met as

undergraduates at the California Institute of the Arts—took a five-week vacation that included trips to Sweden and South Carolina to meet their respective grandmothers. (In her free time, Rashad is studying Swedish and Italian.)

This fall, Rashad starts filming the third season of Showtime’s *Billions*, in which she stars as Assistant U.S. Attorney Kate Sacker. She’d like to do a musical, but she’s waiting for the right one. “People are always like, ‘When are you going to do *Dreamgirls*?’ Do I have to do *Dreamgirls* because I’m a black actor?” she says. “I’m a storyteller, some of which is through music, some of which is on film, some of which is onstage.” She’s currently writing a piece that combines it all, but she won’t divulge much. “I don’t like to talk about things until I’ve really done them,” she says. >

9:10 a.m.

Rashad steps out with her dog, Penny, 9. "This is how every morning starts out," she says.



11:45 a.m.

She does warm-ups on her piano.



12:45 p.m.

At a local '80s-themed pizza joint playing a game of 21 with her fiancé, Sebastian Stenhoj, while they wait for their pie.



6:10 p.m.

She arrives for work at the John Golden Theatre in Manhattan. Every night before the show, she watches an episode of *RuPaul's Drag Race* and meditates in her dressing room.



5:45 p.m.

On the way to her evening performance of *A Doll's House, Part 2*. Now that she's on TV, Rashad often gets recognized on the train.



10:01 p.m.

She takes a selfie with a fan.

22
years old

Age at which Rashad made her New York stage debut, in *Ruined*, an off-Broadway play that won the Pulitzer Prize for drama.

17
minutes

Time onstage in *A Doll's House, Part 2*.

2.99 million

Total views of the *Billions* premiere in 2016, setting a Showtime record.

24
episodes

Number of shows in the first two seasons of *Billions*. Rashad appeared in each one.

11
years

Length of time Rashad took weekly piano lessons, starting at age 7 and continuing through age 18.

2012

Year she earned her first Tony nomination, for her performance in *Stick Fly*, her Broadway debut.

9
tracks

Number of songs on Condola and the Stoop Kids' debut album, *The Letter 9*. They were developed over 14 days in Sweden.

6
Monopoly editions

Versions of the classic board game Rashad has at home, including NYC Monopoly and Game of Thrones Monopoly. "I decompress with Monopoly," she says.

581
shows

Number of performances Rashad has given on Broadway. •



JOSEPH

CREATIVE BRIEF

LIVING COLOR

Veronica and Kean Etro developed their distinctive style growing up together. As the brother-and-sister act team up for their first joint fashion show, they are taking their collaboration to the next level.

BY ALEXANDRA MARSHALL PHOTOGRAPHY BY LUCA CAMPRI



THERE HAVE BEEN a lot of family businesses in fashion, and for good reason. Providing a clan is functional, the attendant mutual support can build, reinforce and protect a singular vision. Missoni, Versace and Hermès are a few examples. The Milan-based Etro, run by 78-year-old patriarch Gerolamo Etro, known as Gimmo, and his four children, is another. Known for a cheeky take on traditional luxury and wild, mismatched fabrics—especially its over-the-top paisleys—the family-owned-and-operated Etro has thrived in mainstream categories like menswear and womenswear, accessories and perfume by bucking the conventional practice of scaling up. Where others tend to hire experts or outsource to produce as they expand into new areas, the Etros have transcended their original mission of high-end textile design the old-fashioned way: with all hands on deck, learning as they go. “We were taught to be curious,” says Veronica Etro, the creative director of womenswear and the baby of the bunch at 43. Etro family values, she explains, mean “everyone was brought up to search for beauty, for the new.”

The company’s genesis wasn’t particularly unusual. Gimmo Etro started making fabrics in 1968 after his grandmother’s dressing gown sparked a lifelong fascination with paisley, the Persian botanical motif and colonial European style staple. By the time the company was born, Gimmo and his wife, Roberta, an antiques dealer, had amassed a collection of 300 antique shawls, still one of the largest private collections in existence today. Etro peddled fabrics of all kinds to designers like Oscar de la Renta and Perry Ellis, including elaborate paisleys that derived from his shawl collection, printed on silk and wool. In the early ’80s, Etro doubled down on the motif, developing paisley neckties and scarves of his own, even if the pattern wasn’t then much in the Milanese businessman’s vocabulary. “In Italy, men would wear stripes, polka dots, solids,” recalls son Kean Etro, 53, creative director of menswear. Etro had some prominent early local clients, like the oil tycoon Massimo Moratti, but Japan, a country with a deep textile tradition, was the first market to really bite, starting in 1988, when the yen was high and the taste for impossibly upscale Western fashion was really taking hold.

The children got involved one by one, starting with Jacopo, the eldest, 54. In 1982, he dropped out of university, devoting more time to the company and eventually helping to launch Etro’s home textile collection. He rose to the head of accessories, leather, home and textile design, where he remains today. Under his guidance, Etro’s treatments have gotten quite high-concept—braille paisley, anyone?—but the patterns are still created *à l’ancienne*, hand-painted in extraordinary detail by artisans in Italy and Lyon, before they’re digitally printed onto fabric in family-owned and third-party mills in the Lake Como region.

Kean started helping out in the Etro warehouse and with IT in 1986. “We were tiny so we did everything. Since I knew the customers, when I packed the boxes, I’d write them personal notes, saying,

‘Here are your ties, freshly baked from Milan. Love, Kean.’ That was the attitude, and we’ve tried to keep that up.” Brother Ippolito was next, two years later. He studied biology at University College in London, which has given Etro its longstanding fascination with animals, but his role at the company was and remains administrative.

Clothing first came along piece by piece, with Gimmo commissioning iconic items like Lavenham quilted jackets in his signature paisleys direct from the producer—what we might recognize today as an early version of the capsule collaborations that designers like Vetements or Comme des Garçons live by. Eventually, Kean, who had no formal training, was given the responsibility of developing proper menswear and womenswear lines in 1990 and 1997, respectively, relying on a team of tailors to help him learn as he went.

In 1997, directing two growing lines “became too much for him,” Veronica recalls. She was attending the prestigious fashion program at Central Saint Martins at the time: “He called me and said, ‘Why not come back?’” The only family member with formal training in fashion, Veronica started working on womenswear as soon as she graduated, and under her watch, the category has grown to account for almost half of the company’s revenues. Though fashion’s love of maximalism has ebbed and flowed, her floaty, sexy, bohemian dresses have remained mainstays for the brand.

Rather than take cues from consultants, the autodidactic Etros have expanded to new areas on instinct. “We still don’t have a marketing department,” Kean says with a laugh (though the company does have an in-house social media team). “One day our mother told us, ‘OK, we have to make perfumes.’” The next step for most houses would be to contact an outside perfume producer like Givaudan or IFF, which would assign a professional nose to create multiple samples for the family’s approval. “We learned how to make it ourselves,” says Kean. “After work every day at 7 we’d have a teacher come and teach us how to smell. It took a year, and I had to quit smoking.” Etro perfumes, which debuted in 1989, are all-natural and low in concentration; they count for a relatively small portion of the company’s turnover. “We’re happy with them,” says Kean. “They don’t need to be blockbusters.” They’ve helped in other ways, too.

With the introduction of Etro-scented soaps and shampoos into luxury hotel amenity kits, tiny bottles decorated with paisley built brand awareness. “People saw paisley in a bathroom because of those bottles, which helped sell our home textiles,” Kean says. True to form, he made the deliveries himself at first, commandeering two vans. “It was a pain in the ass!” But today, he says, Etro sends out eight to nine million products a year to hotels. Veronica and Kean continue to create the scents together. “The commercial side wants very feminine things,” Veronica says, “but I prefer incense and spicy woods. We try to do what we like.”

This season, Veronica and Kean started showing their collections together. Etro is part of a larger wave of designers blurring gender on the runway.

Kean is happy to have his sister leading the effort. “It’s important to have women’s leadership, and anyway, she’s already doing the core business,” he says. Fabric themes were chosen in concert, and the collections developed in a more integrated way than before. “This has been a new experience for us,” he says. “Working with people from her team, I’m learning, and getting to know my sister more.”

The family’s extraordinary fabric archives, housed in an attractive 1920s building in northeastern Milan that serves as Etro headquarters, remain a foundational source of inspiration and reference for the collection. Stacks of massive, leather-bound books are filled with samples of 19th-century Indian cashmeres so charged with embroidery that there almost seems to be more thread than fabric. Less-valuable vintage remnants, collected by family and members of the textile studio, are folded up on shelves in adjoining spaces.

Though Jacopo’s office and the collective workspaces are relatively understated, Veronica’s and Kean’s offices are primers on Etro eccentricity. In hers, near the library, red predominates, with a giant lacquer desk, an armchair upholstered in a print inspired by Central Asian suzani quilts, a crimson flokati rug, two giant plastic bottles of Diet Coke covered in Etro paisley (from a 2009 promotion) and rows and rows of bobblehead Japanese animal dolls. “They’re from my father, who gives us one corresponding to our Chinese astrology sign every year,” Veronica explains. “We fill spaces. We do not like minimal at all.”

Kean has commandeered a more remote corner, on the other side of the building, past the warehouse, “so no one bothers me!” It’s a wacky man cave, where he does woodwork and collection research and plays the didgeridoo. It’s filled with tchotchkes: White ceramic soldiers are arranged in a circular formation, a cluster of shiny chrome orange juice presses picks up the light, and a low coffee table is filled with color-coordinated books on Marx. Even woodworking products like turpentine and furniture wax are arranged as if they were objets d’art. “We need to keep the imagination ruling,” Kean says, “because what you imagine is reality!” •



PARTNERSHIP

DOUBLE TAKE

For her first feature film, writer-director Hallie Meyers-Shyer had a reliable sidekick on set: her mom.

BY MICKEY RAPKIN
PHOTOGRAPHY BY
ANDREAS LASZLO KONRATH

IMAGINE YOU'RE a first-time writer-director shooting a romantic comedy starring Reese Witherspoon. The budget is tight, and you've got just 30 days. Pretty stressful, right? Now, what if your mother is also producing the film? And your mother is Nancy Meyers?

That's the backstory of *Home Again*, written and directed by Hallie Meyers-Shyer and produced by Nancy Meyers, the creative force behind comedies like *Private Benjamin* and *Baby Boom*, which long ago proved audiences would turn up to see complicated, three-dimensional wonder women. Then, after splitting with her husband and frequent collaborator, Charles Shyer, she got personal, mining divorce for laughs with *Something's Gotta Give* (starring Diane Keaton) and *It's Complicated* (with Meryl Streep), two wildly successful films about single women over 40—financially independent, creative types whose personal lives are in tatters.

Meyers-Shyer treads similar territory with her debut, *Home Again*, the story of a 40-something mother of two who, after separating from her husband, moves back to Los Angeles and—through some serious movie magic—invites three handsome, ambitious young filmmakers she meets at a bar to live in her guesthouse. The symmetry, not just in plot, is notable. While shooting and editing the film, Meyers-Shyer was 29 years old—the same age her mother was when her first film, *Private Benjamin*, was released in 1980.

This summer, as they put the final touches on *Home Again* (out September 8), the two sat down at the Sony Pictures lot in Culver City, Los Angeles, where they're overseeing the score, for a conversation about mother-daughter dynamics, the problem with superhero movies and whether they'd work together again.

Mickey Rapkin: I'd imagined *Home Again* was autobiographical, but you just turned 30. Where did the premise come from?

Hallie Meyers-Shyer: I think my spirit animal is a 40-year-old divorcee. I don't know why. But I wanted to write a story about someone who feels sexy and smart and is starting a new chapter. I was noticing a trend of women who were brave enough to get a divorce >



HAIR, PAUL PEREZ AND KYLEE HEATH; MAKEUP, MOLLY GREENWALD

FAMILY AFFAIR "We got along best during shooting," says *Home Again* writer-director Hallie Meyers-Shyer (right), pictured with her mother, Nancy Meyers, who produced the film. "It's all about partnerships across the board."

earlier in life. Not like our grandparents, who all sort of hated their spouses but were always together.

Nancy Meyers: Your grandparents didn't hate each other.

HMS: My grandparents loved each other. But women now feel if something isn't working they can start over. A friend of mine told me a story—when she was younger, her single mom had taken in these three young guys. I did my own spin on it. I was really inspired by '70s movies in L.A.—Paul Mazursky and Hal Ashby movies like *Shampoo* that showed this cool, bohemian Los Angeles.

NM: We haven't talked about this, but I think divorce has been a big part of her life. Her parents got a divorce when she was the age of the oldest girl in the movie, right? I've made two movies where the characters are divorced. She often says, "I don't know why I'm writing a 40-year-old...." I'm not saying that she's at all writing me. I wish that had happened to me.

MR: What kind of script notes does Nancy Meyers give?

HMS: It's a lot of layering, just going one step deeper with every character. Her notes are always, "Everything should be there for a reason." Nothing is random in any Nancy Meyers movie. Everything from a color in a bedroom to every word someone speaks is thought out.

MR: Nancy, the beautiful kitchens in your films have gotten a lot of attention. I heard you don't like questions on that subject.

NM: Who told you that?

MR: I read it somewhere.

NM: I make a lot of movies that take place in houses—about how men and women treat each other. From the set, to the script, to the dialogue—it should be authentic. It's not about having the best, you know, oven. It's based on character. I do feel that when male directors have great-looking movies, I notice in reviews "his great eye for detail" and whatever. Whereas with me, it's "the cashmere world of [Nancy Meyers]" or whatever. It's a sexist and chauvinistic view of the work that I do.

MR: For what it's worth, I'd like to live in the *Home Again* house.

HMS: The house is a big character in this movie. I wanted it to be Spanish style because I wanted it to feel very L.A. It had to have a guesthouse—because the boys have to move in there. I wanted you to feel like you wanted to spend time there.

NM: It looks a lot like the house she grew up in.

MR: You financed this movie independently. Why?

HMS: It's not a studio movie, necessarily. It's a character-driven story. Studios now make superhero movies. I wasn't under the impression I could write a romantic comedy and march on over to Universal.

NM: She saw how hard it was for *The Intern* to get made.

MR: Why was it so hard to get *The Intern* made? *Something's Gotta Give* made \$266 million worldwide. *It's Complicated* cost \$85 million but made \$220 million.

NM: Meryl had just made *Mamma Mia!* and I think that helped us have a luxurious budget. That was 2009. I wrote *The Intern* in 2013. In four years the business literally changed. The mandate at the studio was not, "Hey, can you find a movie like *The Intern*?" It was, "We need *Batman*." I think Hal saw that, and she was like: "We know studios don't make these kinds of movies. We'll just do it another way."

MR: The budget on *Home Again* was closer to \$10 million. Hallie, tell me about a time your mother was particularly helpful on set.

HMS: There was one time when we were trying to get these boys to have this reaction that I wanted. And one of the actors had to leave. We were losing Michael [Sheen]. And so, my mom went in and played his part off camera. And she got under their skin. It was really helpful to have somebody there that could step in like that. Now I know that that's something a director could do.

MR: My mom and I would have killed each other.

NM: A lot of people say that.

HMS: Honestly, I would say we got along best during shooting. The pressure's so high that you get in a groove, and it's all about partnerships across the board.

MR: I have to ask: Have you seen the *Funny or Die* sketch "Black Guy in a Nancy Meyers Movie"?

NM: Yes, it was good. It was funny.

MR: Is this a blind spot for you? Hallie, did you think about diversity when you were casting your film? I noticed it's similarly white.

HMS: I mean, I encourage people to do whatever story they want to tell that relates to them. I wrote a movie about a woman, and that was important to me. You know, there are certain movies that say, "I want to do something that is racially important, or starring a woman or a Jewish story," but—

MR: OK. But none of the three young filmmakers could have been—

HMS: Two of the boys are brothers. And we had to cast a few people ahead of time, so that was hard. Then there's Reese, her two kids with her ex-husband.... Once you cast one person, you know, that's hard, but yeah. I would think it's important to always be racially aware, and I hope I can do that in the future.

MR: When did you realize Hallie was destined for this business?

NM: She was about 4, I think. Charles and I were in bed. She was in between. And she had a concert at school. I said, "Stand up. Sing your song for us." It was this song about worms living under the ground. She said, "Here's how they want us to sing it," and she did a parody of a dumb 4-year-old. Like, *There are worms that live under the ground*. I said, "Well, how do you want to sing it?" Then it was as if she was Liza Minnelli in the '70s.

HMS: I've always been really interested in film. I think when my parents saw that, they were excited



MIX MASTERS
Meyers and Meyers-Shyer in a sound room on the Sony Pictures lot, in Los Angeles, where they are finalizing *Home Again*'s score.

and got the chance to encourage it and show me all the movies that they loved. *Funny Face* was a big one. My friends are always talking about Nickelodeon shows and all this stuff, and I have no frame of reference. I'm like, "We were watching *Rear Window*."

MR: Sounds like a fun childhood.

NM: We lived in the valley. When the kids [Hallie and her older sister, Annie] were little, we always tried to shoot there. They came over almost every day after school. I would always say, "Come on the set. Come see what we're doing," and it would be, "Could we please just play on the golf cart more?"

HMS: I really did grow up on their film sets. Like, on Halloween, I would be getting my makeup and hair done from the makeup and hair department. I dressed up as Marilyn Monroe, Grace Kelly, Jackie O, Audrey Hepburn, Lucille Ball....

MR: Nancy, would you produce a movie with Hallie again?

NM: You know? Undetermined. I think she's got it now. I don't think she needs me.

MR: Have you given her any advice about reading reviews?

NM: No, I haven't. She's told me she's not going to read them.

MR: Do you read reviews?

NM: Not generally. I mean, I don't think a lot of critics admire the genre, you know?

HMS: Audiences love her movies so much that that's the takeaway.

NM: I find that real people are wonderful. •

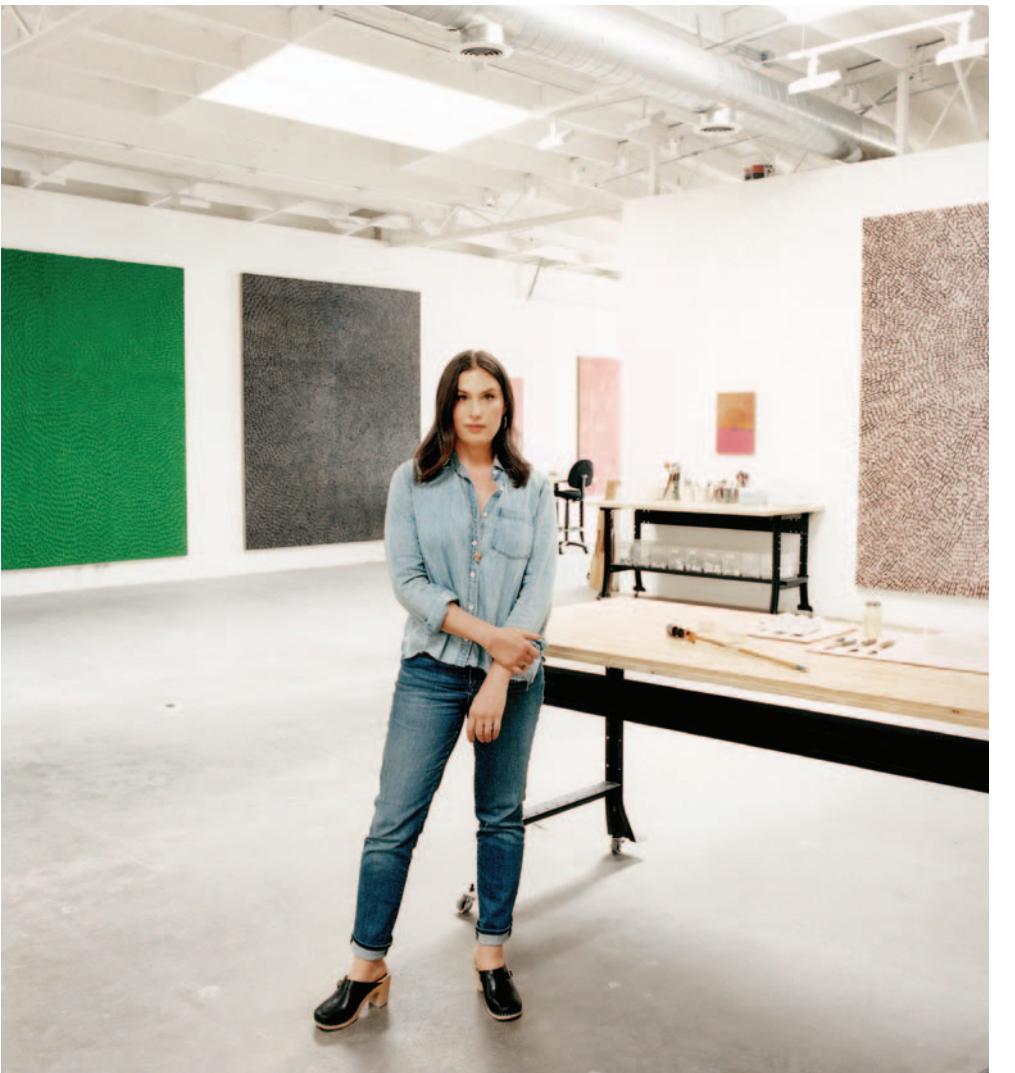
Condensed and edited from Mickey Rapkin's interview with Nancy Meyers and Hallie Meyers-Shyer.

ART TALK

DIFFERENT STROKES

Jennifer Guidi has emerged as one of the West Coast's rising art stars—and with a new solo show, she is making a case for her own distinctive idiom.

BY THOMAS GEBREMEDHIN PHOTOGRAPHY BY CARLOS CHAVARRÍA



TRUE COLORS
Jennifer Guidi
in her studio in
Los Angeles's
Glassell Park.

JENNIFER GUIDI works slowly, echoing the controlled style of an artisan: a calligrapher pressing ink to paper or an embroiderer threading silk. Her meticulous, repetitive technique, which she periodically broadcasts to over 50,000 followers on Instagram, involves the steady layering of sand mixed with pigment onto canvas. Using a long wooden dowel of her own design, she manipulates the gritty coat before it hardens, creating almond-size impressions that reveal the color base beneath. In other compositions, Guidi fills an entire canvas with tiny painted dots, dabbing them on one by one. "The work is super tedious, it's

arduous," says the 45-year-old Los Angeles-based artist. "But I find it so freeing." Upon initial survey, her finished works, each riddled with hundreds of markings that twist out from a central point to form a weblike pattern, seem like simple, ornamental designs. Longer viewing reveals each to be a sophisticated study in perception, demonstrating the shifts in visual understanding that can result from measured changes in color, light and texture. All of these elements are more apparent than ever in her new series, on view at David Kordansky Gallery in Los Angeles beginning September 9—her first solo gallery show in her hometown in a decade and the debut

presentation of her large-scale paintings. Guidi's current mode of abstraction was inspired by a collection of Moroccan rugs she purchased while visiting Marrakech in 2012. Until then, she had been working firmly in figurative art (landscapes, plants and insects), experimenting with shape and color while growing increasingly frustrated by the limitations of that style of painting. In Marrakech, she discovered the rugs and began obsessing over the intricate stitching on the reverse side of each. She started imitating these stitches on paper, entranced by the repetitive nature of the work. "It was something about

HAIR AND MAKEUP, STEPHANIE SCHOLZ



painting the dots that I ended up really responding to," she says. "I had this *aha* moment where I thought, I can make paintings like this."

Although Guidi still channels elements of this Moroccan tradition, her paintings also radiate a distinct Californian cool, a medley of colors and textures drawn from her life. She was born in Redondo Beach, California, in 1972, to parents who hailed from the East Coast. They had come west to follow her father's dreams of becoming an entertainer. When that didn't pan out, he started working in management at country clubs. After Guidi's birth, the family bounced around Southern California as her father took different postings within the field. They spent periods in Manhattan Beach and Orange County before landing in the quiet town of Palm Desert. Her mother owned a few framed van Gogh prints, but neither of her parents was particularly knowledgeable about art. "My dad was really into *Vogue*," Guidi says. "I think flipping through there I saw something that sparked my interest." Recognizing their daughter's curiosity, Guidi's parents bought her art supplies, and she took classes in a little desert storefront. By her freshman year of high school she had decided that she wanted to go to art school.

She studied painting and printmaking at Boston University, graduating in 1994. Her education was formal, geared toward traditional

techniques and the figure. She spent her time there doing portraits of herself and friends. "I was constantly looking for colors within a face," she recalls. "For me that was the most interesting thing. It's not just what we first see—everyone is made up of so many different colors."

After graduation, she made ends meet by painting sets and backdrops—there was a job at the North Shore Music Theatre in Beverly, Massachusetts, and another in Salem painting a haunted house for the local wax museum. She returned to school in 1996 to continue her training, enrolling in the Art Institute of Chicago. By then her attitude toward portraiture had started to shift. "I didn't want to paint from life anymore," she says. "I wanted some sort of change, but I didn't know what that was or how to go about it." At the Art Institute, she found herself surrounded by classmates as interested in contemporary art as she was and began studying under artists like the Chicago Imagist Jim Nutt, known for his irreverent, unpredictable works that draw heavily from cartoons. Guidi also spent afternoons browsing the institute's storied surrealist collection. "It was hugely influential. I realized [my art] could still be figurative but it didn't have to be realistic. When I was making representational work I was very self-conscious, like, 'How does this fit in the art world?'" Influenced by Nutt and other teachers, she experimented with form, "flattening" the images depicted in each painting so that they appeared almost cartoonish.

In 2001, she moved to Los Angeles and continued her exploration in pattern and form. One of the final representational paintings she did before her crucial trip to Morocco was of a plant. She wanted to free herself up from the limitations of a smooth canvas, so she had mixed sand with oil paint in order to "make a ground," she says. "I wanted a bumpy texture." She enjoyed the outcome so much that she took to rubbing another sand mixture—with acrylic polymers—over entire finished paintings. From there, through trial and error, the technique evolved into what is now her signature motif. "Sometimes they don't work, so I either continue to paint on top of it until it works or I destroy it. Not every one is this precious piece. I don't want to put things out in the world that I don't love."

The new works in her David Kordansky show—which follows on the heels of a solo museum exhibit (her first

"I DON'T WANT TO PUT THINGS OUT IN THE WORLD THAT I DON'T LOVE."

—JENNIFER GUIDI

at the Museo d'Arte Contemporanea Villa Croce in Genoa, Italy)—highlight her instinct for color and shape. The paintings almost pulsate with life, and at times figures even seem to form: In one, a sun appears to set behind a mountain. "Jen cuts a pretty contrarian and singular path among her peers," says her L.A. gallerist David Kordansky. "She's a West Coaster through and through, more connected to the traditions of space out here and its internal mental echoes than to any trend. She's building on Agnes Pelton, Georgia O'Keeffe and Agnes Martin, on a history of abstraction, mark making and landscapes."

Guidi admits to still feeling apprehensive about showing her work. "I like setting up a show, but then once I'm [at the opening] I think, Oh, shit, here we go, this is really happening. It's not just mine any-



TOOLS OF THE TRADE
"My hope for the future is that I will be able to continue to experiment... that one idea will feed the other," says Guidi. This page: Scenes from her studio.



more. Some will like it, some will hate it." To ease her nerves, she meditates and spends time with her husband, the artist Mark Grotjahn, and their two kids, 9-year-old twins Maddie and Morgan. Eventually, though, she always returns to her spacious studio to get back to work, often with a hip-hop album playing in the background—most recently she's been listening to Kendrick Lamar. "It's like being an athlete. You train and work and practice every day. With that you see progress. My happy place is here, in the studio, making work." •



THE OUTNET.COM

Everything Reduced But The Thrill

WOMEN'S STYLE SEPTEMBER 2017

WSJ.

THE WALL STREET JOURNAL MAGAZINE

VISION QUEST

A view of Venice from the
Bacino di San Marco.



THE MAGIC OF VENICE

The city of Venice has acted as a catalyst for artists for centuries, energizing an array of talents—from Titian to Henry James, Palladio to Luchino Visconti—and resulting in some of their most enduring work.

Here they discovered inspiration in the winding alleys of the floating city and in the glow of gothic *palazzi* washed in sunlight.

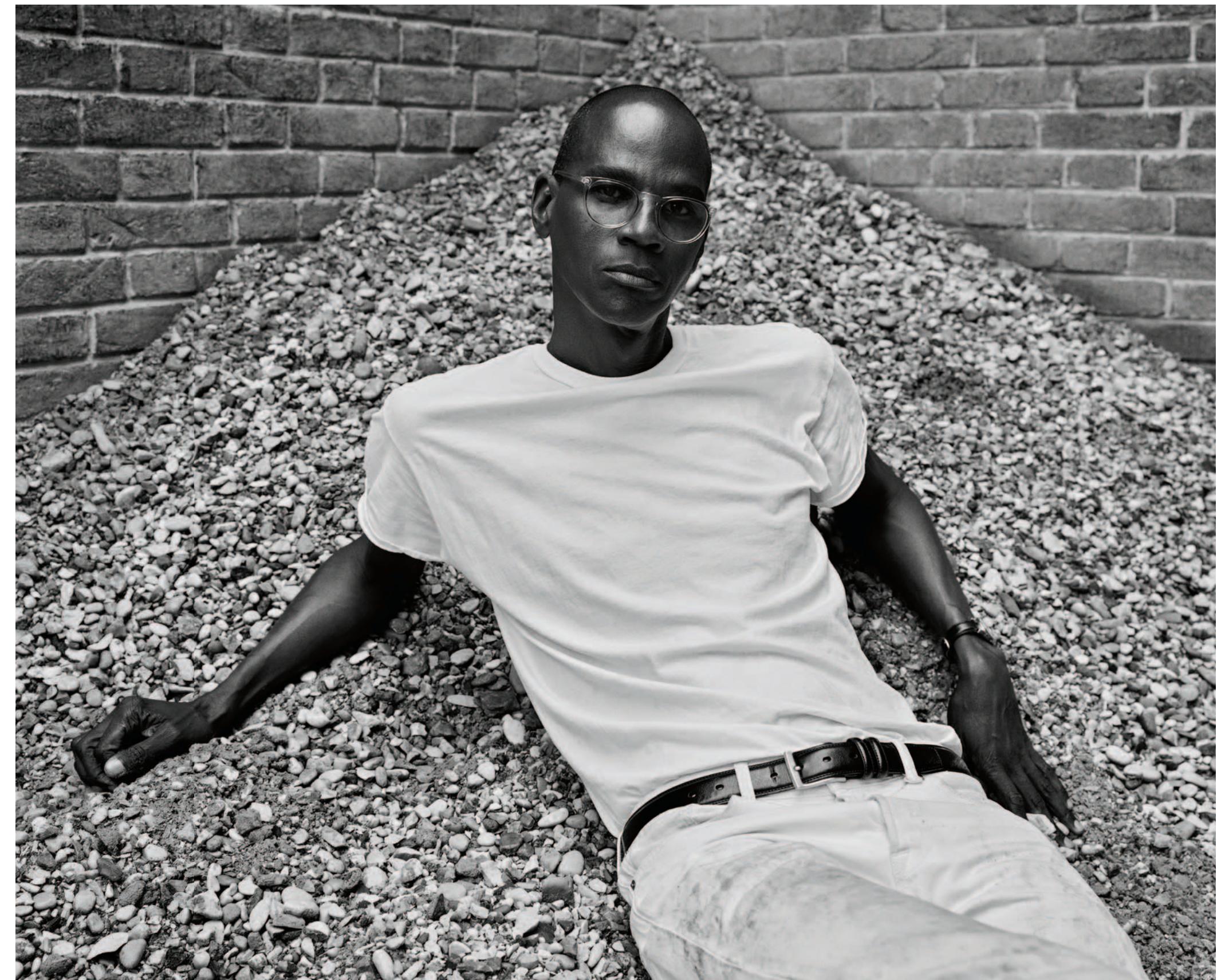
That vibrant tradition of imagination is nowhere more evident than at the Venice Biennale, whose 57th edition runs through November, gathering artists and visionaries from around the world to share their unique practices and ideas. In the pages that follow, the leading lights of today's artistic firmament open up about their careers, in La Serenissima and beyond, as we get swept away by the romanticism of the city—the perfect backdrop for fall's most daring looks.

TEST THE WATERS
Acqua alta in the Piazza
San Marco. Calvin Klein
205W39NYC coat, belt
and shoes.

BY THOMAS GEBREMEDHIN
PHOTOGRAPHY BY MARIO SORRENTI
STYLING BY GEORGE CORTINA

WITH A TWIST

Mark Bradford's *Medusa*, 2016. Right: Bradford on his gravel work *Barren*, 2017, outside the U.S. Pavilion at the 57th Venice Biennale.



MARK BRADFORD

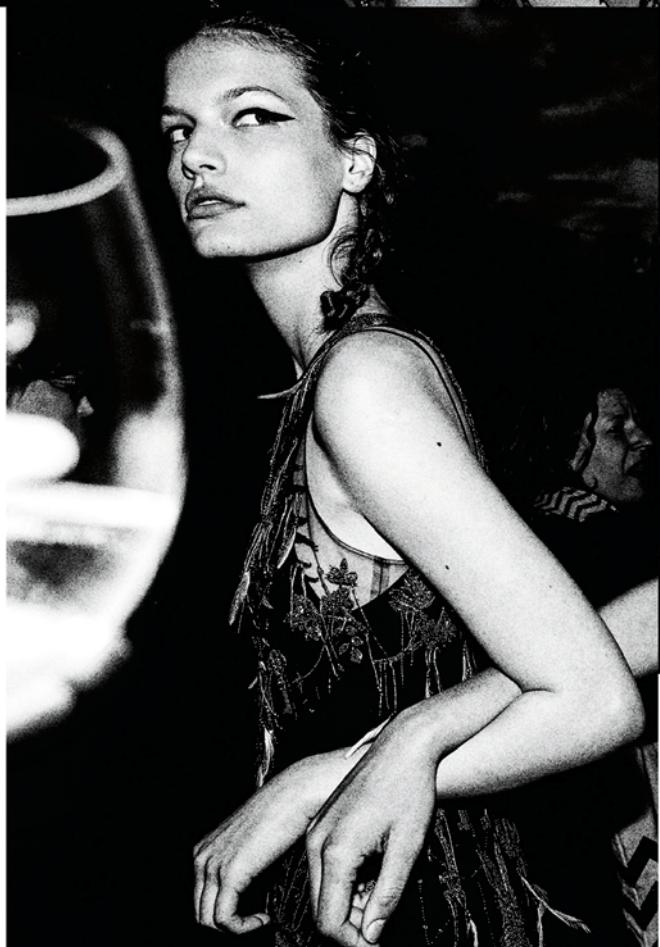
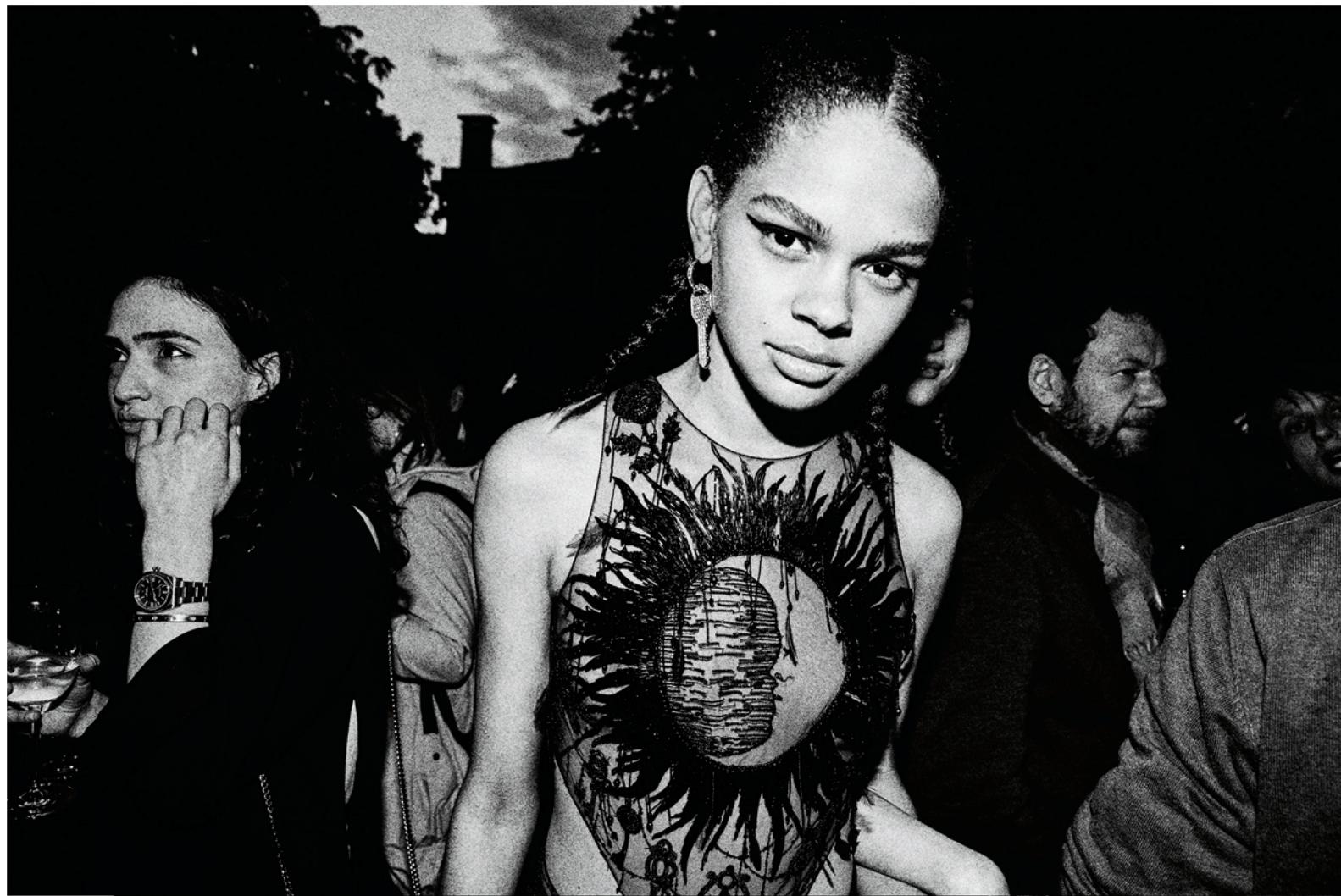
"I was always creative and believed in the things I made, but I couldn't connect sustainability and being an artist. So my sustainability came from whatever job I had [at the time]. Being an artist was something I enjoyed. Then, three years after grad school, I sold a painting and I thought, Huh, maybe I don't have to be in the

hair salon my whole life. I always give myself permission to change things. Just because I'm in the fast lane doesn't mean I won't turn the opposite way. I don't have a problem being messy." —Bradford is an artist based in Los Angeles. He is representing the United States at this year's Venice Biennale.



ON THE WATERFRONT

Outside the Bauer Hotel.
Fendi coat, Balenciaga
dress, tights and scarf
(worn on wrist) and
stylist's own headscarf.
Opposite: Top: Alexander
McQueen dress and Marc
Jacobs earring. Bottom,
left: Alexander McQueen
top and pants.





ABOVE AND BEYOND
A stroll through Piazza
San Marco. Gucci
dresses and stylist's own
headscarves.



INTERIOR DESIGN
Inside Erwin Wurm's
*Just about Virtues and
Vices in general*, 2016–
2017, in the Austrian
Pavilion. Proenza
Schouler dress, Falke
tights and Gianvito
Rossi shoes.



LOLA MONTES SCHNABEL

"I often say that painting someone's portrait is the most intimate form of being with a person. You can talk to someone for 10 hours—or even make love—and not know as much as if you just sat in silence for two hours. Painting is a medium for this connection." —*Schnabel is an artist based in New York City.*

DAWN KASPER

"I grew up in northern Virginia and would go to the [Smithsonian]. That's what made me realize that this is what I want to do—it was this linchpin. There was the George Segal sculpture, *Blue Girl on Black Bed*. It was so touching to me. The whole collection—I'd only ever seen the works in history books. I was pretty antisocial in high school. I loved writing lyrics and playing in hardcore bands. I liked that transmission of energy, the utilizing of sounds and movement." —*Kasper is a performance and multimedia artist based in New York City. She is part of the Venice Biennale's curated group show Viva Arte Viva.*

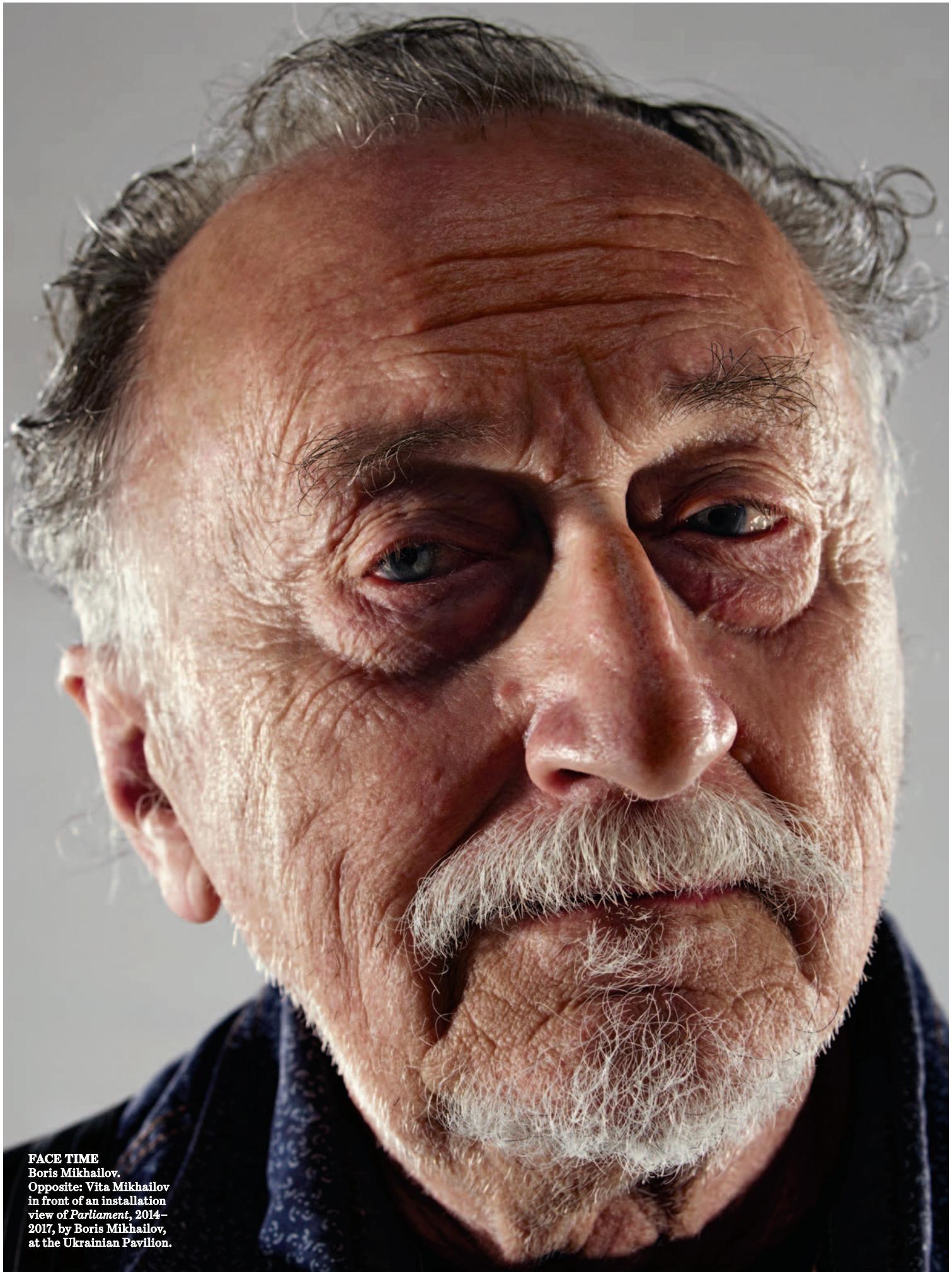




VITA & BORIS MIKHAILOV

"[Vita and I] met in the mid-'70s. We do everything together. We think together, we photograph together. It's hard to say how the collaborative process begins, because it is our life—work and leisure come together. [With photography] the main thing is not just to press the button but also to understand the situation. Uncertainty is the major characteristic of our time. We are all searching for solutions to solve that uncertainty. Everyone is looking towards parliament

because it seems as though that is the place where solutions can be found, where decisions can be made. We intuitively understand this uncertainty, but we needed to find the visual representation of this precarious situation. We are finding the image to describe the emotion." —*Boris Mikhailov is a photographer. He lives and works with his wife, Vita, in Berlin and Kharkiv, Ukraine. He is representing Ukraine at this year's Venice Biennale.*



FACE TIME

Boris Mikhailov.

Opposite: Vita Mikhailov
in front of an installation
view of *Parliament*, 2014–
2017, by Boris Mikhailov,
at the Ukrainian Pavilion.



UNDER THE SEA
Damien Hirst's sculpture
Mickey, 2016, a likeness
of Mickey Mouse, from
his blockbuster show at
the Palazzo Grassi.



BLUR THE LINES
Chloé coat and
slip, Falke tights
and Annie Costello
Brown earrings.



BRIGHT IDEA

Chanel dress,
Balenciaga boots
and Annie Costello
Brown earrings.
Opposite: Maison
Margiela coat.





BIRDS OF PARADISE

Swan Song Now, 2017,
an installation by Jana
Želibská at the Czech
Republic and Slovak
Republic Pavilion.
Junya Watanabe
Comme des Garçons
dress, top and tights.



OUT OF THE BLUE

Installation view of
Carol Bove's *Women of
Venice*, 2017, in the Swiss
Pavilion. Paco Rabanne
top and skirt and Closer
by Wwake earrings.



HAVE A BALL
Detail of Sheila Hicks's
Escalade Beyond Chromatic Lands, 2016–2017, at the Arsenale.



WALK THIS WAY
On the Ponte della
Paglia, a popular
destination for tourists
and Venetians alike.
Prada dress and hat,
Falke tights and
Balenciaga shoes.



TURN THE TABLES

At Harry's Bar, the storied birthplace of the Bellini. Miu Miu dress and necklace, Falke tights, Gianvito Rossi shoes and stylist's own jacket.



WATCH THE THRONE
Inside Casa Codognato,
a supplier of ornate
jewelry since 1866.
Haider Ackermann
dress and boots and
Codognato jewelry.



SHEILA HICKS

“I never decided to move to Paris. It just happened. You go to Paris and sit down in a cafe, you have a coffee, you look around and the next morning you think it would be nice to go back to that same cafe. So you do. There’s [an art community] everywhere in the world, but you connect with the place and the people. If you keep your eyes open, you’re going to have a hell of a time.” —Hicks is a fiber artist based in Paris. She is part of the Venice Biennale’s curated group show Viva Arte Viva.



PHYLLIDA BARLOW

“I don’t necessarily see my work as big. I see it more as an imaginative excursion into these regions of architecture where something can happen. Maybe it’s a question of, Does the space control what I make? Or does what I make control the space? Dimension is very much a starting point for me. It’s not that the work is site specific, it’s just that I like the adventure, and the spirit of adventure, of the work climbing on my behalf into areas of architectural or environmental space that aren’t usually considered places where you can put art. It’s about trying to reach—that maybe has a metaphorical meaning as well as a literal meaning.” —Barlow is a sculptor based in London. She is representing Great Britain at this year’s Venice Biennale.

SAM GILLIAM

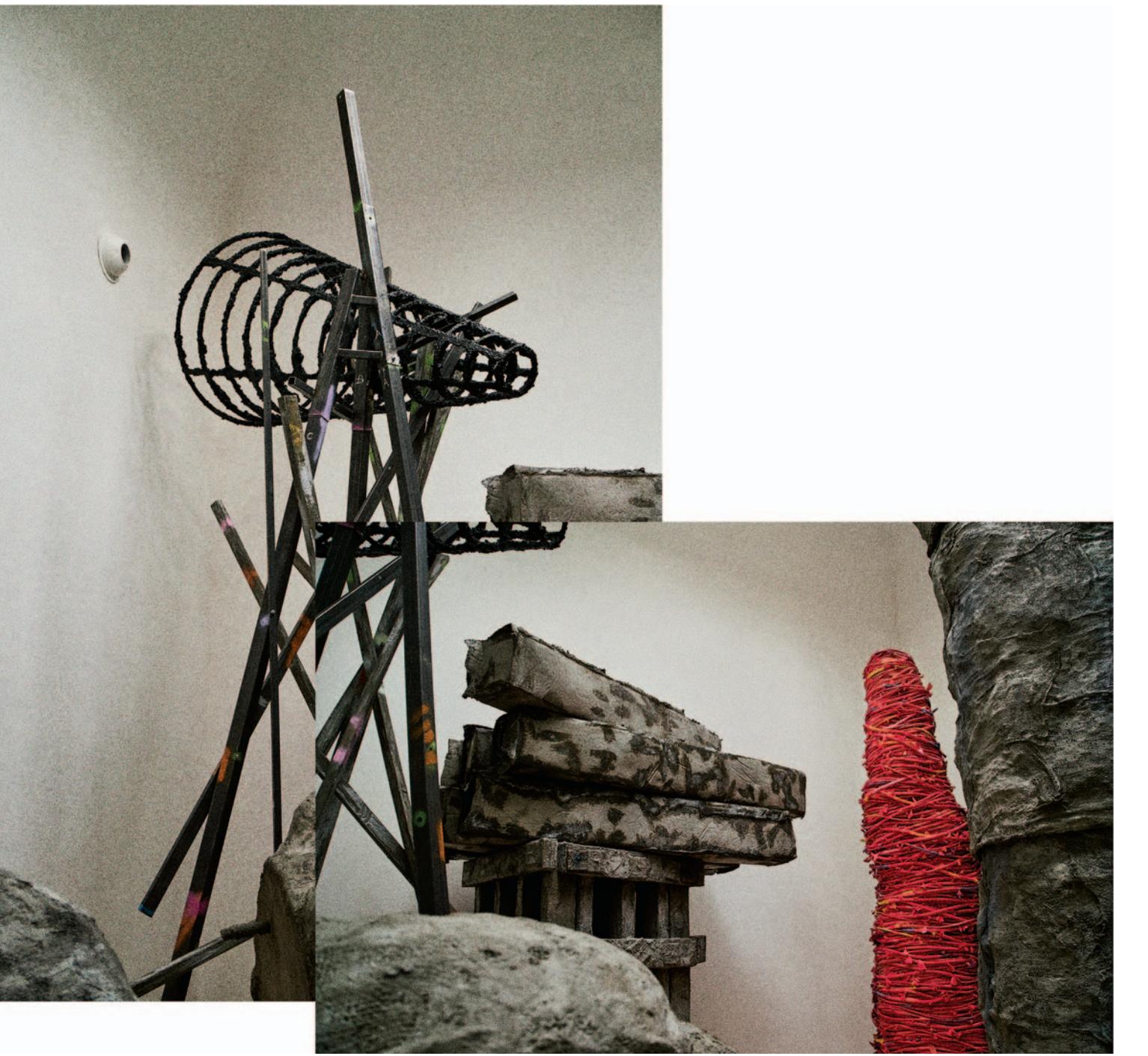
"I only work in the afternoons. I sleep in! I deserve it! I used to teach an 8 [a.m.] class. I'd go home after [class], sleep, wake up and put in about three to four hours. The summer was really wonderful. There were three movie theaters. I'd paint and then go see a Bruce Lee film. It kept my spirit up. When I got started, I was quite interested in Pollock and Mondrian. Then I got to Washington [D.C.] and met the color-field painters. They were a great group. Into jazz and hanging out. We used to take over this bar, until the Hell's Angels came. Then we moved across the street." — *Gilliam is a painter based in Washington, D.C. He is part of the Venice Biennale's curated group show Viva Arte Viva.*



CAROL BOVE

"There's thought behind my work, but the way you experience it is not conceptual. It's speaking in a language of direct experience but still visceral and intellectual. I work with a paint system called Matthews, which is an outdoor paint. They have a ton of beautiful colors. But it's part of the reason why there's this cognitive dissonance [when you look at some of my work]. The color looks artificial. It means something like, 'This isn't organic. This isn't something that comes out of your body. It's something from a laboratory.' It creates a little bit of alienation when paired with something that seems so organic." — *Bove is an artist based in New York City. She is one of three artists representing Switzerland at this year's Venice Biennale.*





LIVING LARGE
Installation view of
Phyllida Barlow's *folly*,
2017, in the British
Pavilion. Opposite: On
the steps of the Basilica
Santa Maria della
Salute. Givenchy suit,
veil, earrings and boots.





THOMAS DEMAND

"Sometimes I think about the audience when I curate such a show or install an exhibition. But making an artwork offers its very own fascinating obsession. Being popular is not one of them. For me it is mainly about being with myself and trying to create the piece the best I can possibly think of. That also includes discovering what first triggered my impulse to get involved with whatever I'm working on, to structure that and then to find a form for it. I hope the works I have made illustrate to what extent our understanding of the world is a construction. I have also worked

on the line between fact and fiction a little when it comes to photography. I think by doing that I've accompanied a process which morphed our idea of reality since our communication became digital. [Art] should make you think about your world. It should open your eyes." —Demand is a photographer based in Los Angeles and Berlin. He is part of a transmedia exhibition curated by Udo Kittelmann, alongside filmmaker Alexander Kluge and stage/costume designer Anna Viebrock, at the Fondazione Prada in Venice (The Boat is Leaking. The Captain Lied).



MIUCCIA PRADA

"The realms of fashion and art allow individuals to express themselves. They don't limit each other, they don't simplify one another. Somehow they both highlight the complexity of what being a human being means. One of my main goals has always been engaging in projects that have meaning and are important for the times we live in. If you look at *The Boat is Leaking. The Captain Lied* [at the Fondazione Prada in Venice], you can see how it deeply reflects all the contradictions and hardships of our times. Visitors are offered a continuum of

visual experiences rather than a collection of works on display. There's a constant overlapping of the artists' contributions, almost as a constellation of references and quotations between paintings, photographs, moving images, objects and architectural elements. This is what I have always been interested in—offering a meaningful dialectic between different thoughts." —*Prada is a designer and co-president and co-founder of the Fondazione Prada, a contemporary art institution with locations in Venice and Milan.*

WINDS OF CHANGE

Kiki Smith, whose works are featured in the Venice Biennale curator Christine Macel's group exhibition *Viva Arte Viva*. Right: Detail of Smith's *Garland*, 2012.

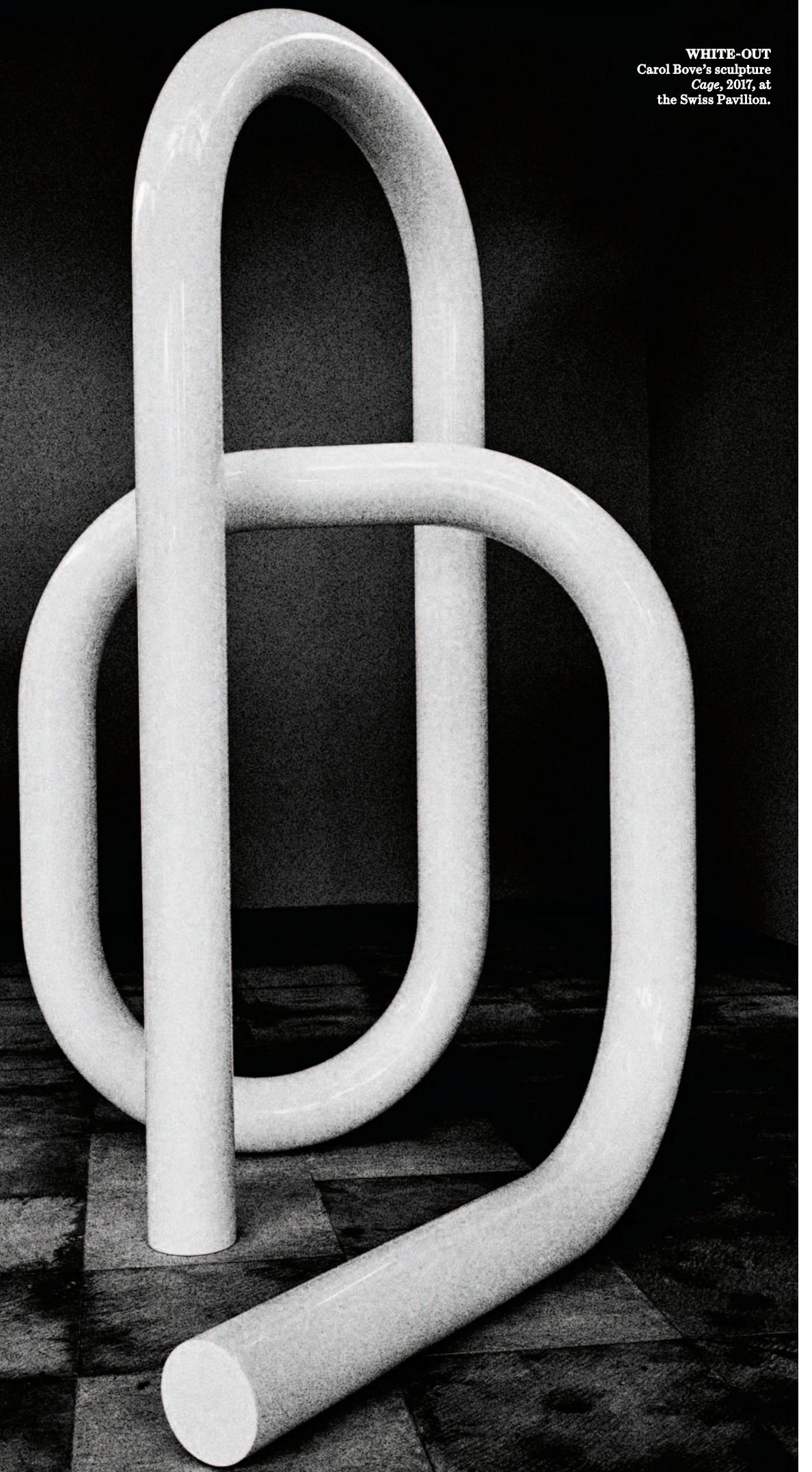




KIKI SMITH

"Being an artist is a self-determined activity. You just say you're an artist and let the chips fall where they may. I don't make art every day. When I'm in New York, I work from 10 to 6 but sometimes the gardens or housecleaning takes over. [Productivity] is a mysterious thing because you don't know what's productive or not. Sometimes when it doesn't look like you're working, you are. It's good for artists to have something that takes them out of their houses and out of their brains. When I was young, a man told me that your work shouldn't be so

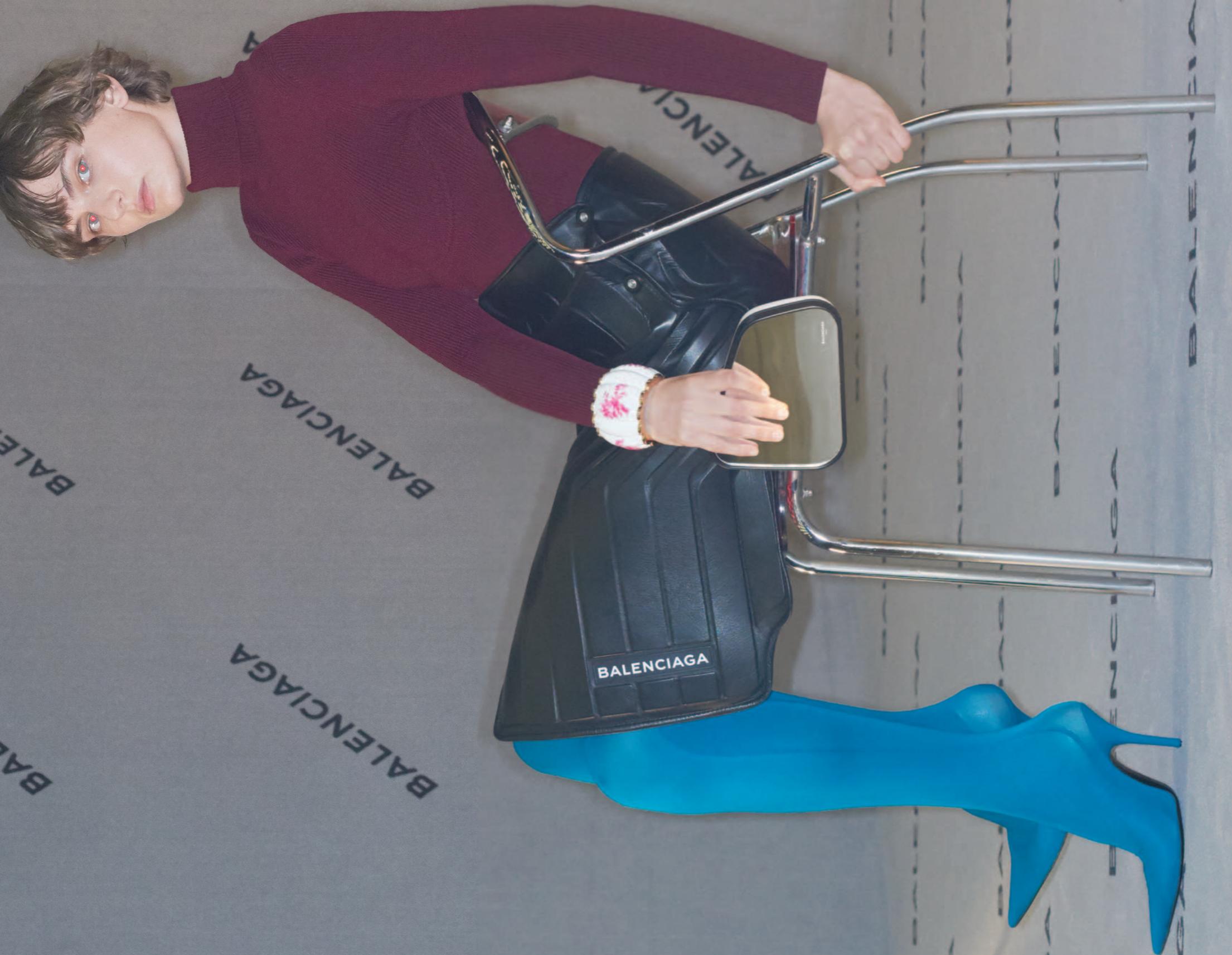
idiosyncratic and personal that people can't find an entrance for themselves into it, and it can't be so general that they can't see what you have at stake in it. You want to feel that people have something profound at stake in your work, and at the same time you want to be able to fill your life with it. It's not that you want to see your own experience, but you want to have your own experience. It's like a mirage." —Smith is a multidisciplinary artist based in New York City. She is part of the Venice Biennale's curated group show Viva Arte Viva.



WHITE-OUT
Carol Bove's sculpture
Cage, 2017, at
the Swiss Pavilion.



CALL IT A DAY
From left: Marc Jacobs
dress, Givenchy earring,
Falke tights and
J.W. Anderson boots;
Louis Vuitton coat, Falke
tights and Saint Laurent
by Anthony Vaccarello
boots. Models, Hienda
Martinez at Next Model
Management, Faretta
at Society Management;
hair, Christiaan
Houtenbos; makeup,
Aaron de Mey. For
details and all art credits
see Sources, page 204.







SILVER SCREEN

Metallic pieces that shimmer
and flow lend a sense of
occasion to the everyday.

PHOTOGRAPHY BY DANIEL JACKSON
STYLING BY GERALDINE SAGLIO



SWING STATE
Move freely in fluid separates. Stella McCartney coat, Frances de Lourdes tank, Michael Kors Collection pants and Saint Laurent by Anthony Vaccarello crystal boots. Opposite: Paco Rabanne top, Chanel pants and model's own earrings.



GRAY MATTER
Strike a balance
with textured pieces.
Balenciaga shirt and
pants. Opposite:
Gucci crystal mesh
top and leggings and
Chloé pants.







METAL WORK

Add sheen to heavy layers. Max Mara coat, Jacquemus jacket, Annakiki pants, Falke socks, Paco Rabanne shoes and model's own earrings. Opposite: Saint Laurent by Anthony Vaccarello embellished sweater, tank and pants.



CHECK MATE

A little luster translates from day to night. Dolce & Gabbana chain-mail top, Frame T-shirt and Ellery pants.







BLURRED VISION

Offset masculine tailoring with a hint of glitz. Ralph Lauren Collection jacket, turtleneck and pants, Paco Rabanne mesh top with attached belt and Balenciaga earrings.

Opposite: Giorgio Armani top and pants, Annakiki turtleneck (worn underneath) and Isabel Marant earrings. Model, Iselin Steiro at Women Management; hair, Esther Langham; makeup, Diane Kendal; manicure, Rica Romain. For details see Sources, page 204.

Earning Her Stripes

Three years into her tenure at Sonia Rykiel, Julie de Libran is celebrating the design heritage of the fashion house's legendary founder—and moving beyond it.

BY JOSHUA LEVINE
PHOTOGRAPHY BY ALEXANDRE GUIRKINGER

AS A YOUNG GIRL of 8 or 9 in San Diego, Julie de Libran found a magical passage to another world. She got there through her mother's wardrobe, but instead of Narnia she emerged back in France, where she had been born and spent her early childhood, and where her dreams still lived.

"I remember spending so much time in my mother's closet. That was France. It was her Sonia Rykiel clothes," she says in a kind of lilting Frenchifornian English. "It was a real culture shock when we arrived in California. My sister and I were dressed in the same smock dresses, while the kids in California were all wearing denim shorts. It was like we had come from another planet."

In the years that followed, de Libran did her share of wandering—not in the wilderness, but in Italy, which is much nicer—eventually making it back to her home planet by her mid-30s. And in 2014, at age 42, she was named artistic director of Sonia Rykiel, the storybook fashion house on the Boulevard

St.-Germain, founded by a French icon in a helmet of red hair and a striped knit sweater.

But this is not a fairy tale—or at least, it's a fairy tale with an ending that's still being written.

"Rykiel was a beloved brand—mostly in France. It was always happy and joyful, and the clothes made people feel good," says de Libran. "But I felt that Rykiel was a kind of a sleeping beauty when I arrived here, not really on the fashion map. Even I wasn't coming here to shop. More and more I feel like I'm the one able to wake it up."

The pale, flaxen-haired de Libran makes the comparison to a fairy-tale princess almost inevitable. It can be a little freaky to behold. (I see de Libran often—our sons met as schoolmates and are close friends. It's almost impossible to stay consistently ethereal when you're dragging two savage 11-year-olds around Paris, but de Libran somehow manages to pull it off.) Sofia Coppola felt it from across the room when the two met at a baby gymnastics class in Paris 10 years ago. "She was wearing a diamond pinkie ring—I really liked that," recalls Coppola,

LIVELY UP YOURSELF

"Rykiel was a kind of sleeping beauty when I arrived here," says de Libran, artistic director of the fashion house, seen here in her office at the company's Paris headquarters. "More and more I feel like I'm the one able to wake it up."





THE CULT OF RYKIEL

As one of the only female designers of her generation, Sonia Rykiel left an indelible legacy.



OVER THE RAINBOW
Top left: Rykiel in 1981. Clockwise from top right: Looks from Rykiel spring/summer ready-to-wear collections in 1988, 1991 and 2003.

who became a friend, and who turned up at Cannes this year, where her latest film, *The Beguiled*, premiered, dressed head-to-toe in clothes designed by de Libran. "She was the only stylish woman in the neighborhood baby class, but in a sweet, down-to-earth, easy way."

Sonia Rykiel and Julie de Libran, different as they are in some respects, share a critical trait: Both consider their own bodies a personal laboratory. Before their clothes work for anybody else, they have to work for them. Rykiel famously designed her emblematic "poor-boy sweaters," as the English press called them, to flatter her own diminutive frame: The armholes were nice and high, and by dead-ending at the hips, they made shorter legs look longer. Instead of chasing after novelty, the way some designers do, she never minded sounding the same notes over and over. This may have fostered the mistaken notion that Rykiel did little besides the stripes for which she is famous. In fact, she did much more. But then again,

Rykiel did love those stripes, and she never got tired of showing them.

De Libran can relate. "Her values and my values have a lot in common: making clothes that have a certain utility. Yes, they can be extremely desirable, extremely surprising, extremely creative, but at the end of the day, they're *clothes* and you're just wearing them. That's fashion for me," she says. "I'm like that about everything I have, whether it's jewelry or an amazing coat or whatever. I never buy something just to look at. I have to live it, because unless a piece of clothing is worn, I don't think it's alive. I don't think it's real."

De Libran shows me what she has in mind with one of the pieces in Rykiel's fall/winter 2017 collection: a loose-fitting peasant dress in black silk, embroidered with feathers, little bijoux and brightly colored threads that hang loose off the hem. "It's quite funky," de Libran understates. Except, she adds, "I feel you could wear it to the office, belted and

with a tennis shoe, or I don't know, boots, and then at night show a little décolleté, maybe put on a scarf, and you're ready to go straight to a party."

We're sitting in de Libran's office in the house that Sonia built on the Boulevard St.-Germain. It's across the street from the Café de Flore, where Rykiel once held court among Left Bank intellectuals and pecked at her eponymous club sandwich (the breadless Rykiel club is still on the menu—not one of her more successful innovations). She first set up shop here in 1968, almost exactly 50 years ago (she had recently divorced her husband, Sam, whose own boutique gave the unschooled Rykiel her springboard into fashion). Within a few years, she had entered the Rive Gauche hall of fame. You couldn't ask for a better cult following—Françoise Hardy wore her pink-red-black-and-white-striped sweater on the cover of *Elle*, and devotees included Catherine Deneuve, Brigitte Bardot and a clutch of future legends. Rykiel was soon proclaimed the Queen of Knitwear, although it



STRIPE HAPPY
Striped creations from ready-to-wear collections in 2000 (above) and in 1995 (below). Left: Rykiel with Yves Saint Laurent in 1993.



was never clear how big or how profitable her realm was. Nor did it matter all that much.

Her homes were the hippest, from Leonard Cohen to open-shirted philosopher Bernard-Henri Lévy and impenetrable novelist Nathalie Sarraute. She was a feminist matriarch *avant la lettre*, signing the infamous 1971 "Manifesto of the 343 Sluts" for abortion rights, shoulder to shoulder with Simone de Beauvoir. When she died in August 2016, France mourned a cherished daughter who stood for a lot more than knitwear.

De Libran was hired for two seemingly contradictory reasons: to sustain Rykiel's legacy and to get past it. When I visited in July, the five-story building was undergoing a sweeping and much-needed renovation, with workmen bustling everywhere (I got stuck in the elevator on my way up, but managed to jimmy the doors back open the old-fashioned way, with my hands).

Like Rykiel, de Libran started designing clothes because she couldn't find what she really wanted to wear, except that de Libran started much younger. Here she was, a girl caught between two worlds—Aix-en-Provence, where she had spent her early childhood, and San Diego—and a little lost. Her parents, both French, had split up shortly after the move to California. Her father spent most of his time in Los Angeles, where he had started a chain of French bakeries. Her mother had to learn how to make a living as an interior decorator, never having worked before. It was all pretty confusing.

"I really wanted to fit in, but I was just dressing differently than the other girls at school, and I was searching for things I could never find. That's how I got into sketching. I was always fabricating my own clothes—cutting things up, twisting things, putting things together. I must have been around 13 or 14," she recalls. "My mother would take me to a fabric store, and then to a seamstress to have my designs made. I think that's probably how I got my own style."

Still, a career in fashion sounded like an oxymoron back then. "I didn't realize it could be a business, it could be a job." It was de Libran's father who mapped out the road forward: fashion school, except not in France, where de Libran was aching to return, but in Italy. "He insisted," she says. "He just loved the Italian culture of fashion, and he was totally right—I thank him every day for it."

There followed an extended Italian idyll that included not just fashion school in Milan, but stints at Gianfranco Ferré, Versace and, most formatively, 10 years working directly with Miuccia Prada and her husband, Patrizio Bertelli, from 1998 to 2008. These were the years when Prada simply exploded, and de Libran was one of a handful of designers sketching the collections while Mrs. Prada kibitzed at her elbow. "She would say, 'No, a little bit more this way, a little bit more that way,'" says de Libran. "It was extraordinary!"

"Julie was part of that moment," says Fabrizio Viti, who worked alongside her at Prada designing shoes. "At the beginning it was tough, but Julie

absorbed that aesthetic and turned it into something different from Miuccia." Viti had met de Libran at the Istituto Marangoni in Milan when she was 18 and freshly arrived from San Diego. "She always had something different from other girls—a kind of timeless class, raised conservative but open to everything. I remember bringing her to Plastic—a super-trashy nightclub in Milan. She was wearing an Alaïa skirt and carrying an Hermès bag. A very scary drag queen asked if she could borrow Julie's bag for a few minutes. She said, 'Oh, sure!'—totally at ease in this crazy environment. She brought that to Prada—her sexiness and softness—and she got a different level of recognition by being there. That's why it lasted 10 years."

The rigors of de Libran's Italian finishing schools—and the broad experience she gained working in a series of family-owned fashion houses, where everyone is expected to do every job—set her up for her long-delayed return to France. When Marc Jacobs tapped

de Libran in 2008 as studio director for womenswear at Louis Vuitton (in other words, as his right hand), he was well aware of how she had helped feminize the sometimes spiky silhouettes at Prada. Call her the Feminizer. "For Marc, I was also hired to make a collection that's desirable and wearable," says de Libran. "That's what I bring with my experience."

It all came bubbling up when de Libran took over Sonia Rykiel in 2014. "I did feel that I had something more to say, and it had to be on my own," says de Libran. "It just felt very right in this house."

She lined the St.-Germain boutique with paperbacks on floor-to-ceiling bookshelves. It was chic and not fussy and a classy way to recall Rykiel's *intello* roots. She held her first show there, too, delighting guests by greeting them personally at the door. Everything, including the clothes, had a kind of low-key charm that came as a relief in this bang-you-on-the-head business.

Now comes the tricky part. How do you bulk up the bottom line while staying winsome and flirty on the runway? This was not something Sonia Rykiel spent much time worrying about, but it's a big part of

what de Libran signed on for. In 2012, two Hong Kong billionaires named Victor and William Fung bought 80 percent of the brand from the Rykiel family (they have since bought the rest). Rykiel has been losing money since 2013, and it's scrambling to turn things around. Last year, it decided to lay off a quarter of its work force and to start cutting prices to bring in new customers. The aim is a return to profitability by 2019, an effort that Rykiel CEO Eric Langon says has been helped by consolidating the main line with the Sonia by Sonia Rykiel diffusion line in time for the house's 50th anniversary next year.

Against this backdrop, de Libran pumped up the volume in her runway show. For the 2017 spring/summer collection, the site was shifted from the Rykiel boutique to the larger École des Beaux-Arts around the corner, and superstylist Camilla Nickerson was engaged to add some splash. Some Rykiel fans missed the coziness of the boutique shows, but Rykiel is no longer in *gemütlich* mode. "A lot of people complained that we just didn't have enough space before, and it just got to the point where things have to grow," says de Libran.

How much of the Rykiel legacy do you keep to satisfy die-hard fans, and how much do you jettison to win new friends? And when do stripes become a prison uniform?

It depends on how you look at it, says de Libran. "People love stripes—they make you smile, and they're so French; you think of Bardot, of Cocteau. So in my first show I said, I'm just going to exaggerate stripes to their extreme: A fringe was a stripe, tweed had a stripe—it wasn't always literal, but it was the *fil rouge* [common thread] through the whole collection."

Now, three years in, de Libran is still exploring how to sing the Rykiel music in her own distinctive voice. She's wearing a striking white coatdress from her new collection, and she points down to a thin line of thread embroidered near the hem. "I'm wearing a stripe right now," she says. "It's picked off from another of our fabrics and embroidered on this piece as an embellishment. I feel like Rykiel can own the stripe. That's huge to say, but why not? That's not limiting. I'm in Rykiel's home, and I respect her name and what she's created over 50 years, but I also have something to say myself."



MOD SQUAD

"I feel like Rykiel can own the stripe," says de Libran. "That's huge to say, but why not?" Right: Looks from Rykiel spring/summer and fall/winter collections spanning 2015 to 2017.

SWEATER WEATHER

Take a spontaneous trip to the rolling hills of Scotland with the best knits and sturdy boots of the season.

PHOTOGRAPHY BY ANGELO PENNETTA
STYLING BY EMILIE KAREH



GREEN LIGHT
Channel the bliss of
the great outdoors.
Balenciaga sweater and
model's own jewelry
(worn throughout).

ON THE ROCKS
A scarf ties it all together. Stella McCartney coat, Prada sweater and skirt, Holland & Holland scarf, Scott-Nichol socks and Le Chameau boots.
Opposite: Louis Vuitton jacket, shirt and pants, Stella McCartney scarf, Dubarry boots and vintage key chain.







FREE SPIRIT

Let loose with playful layers.
Below: Sonia Rykiel coat, Joseph top
and pants, Michael Kors Collection
sweater (worn around waist), Etro
scarf and Laura Lombardi necklace.



HORSE CODE

A lace-up boot can go from field to fancy.
Left: Hermès top
and boots and Etro
pants. Right: Céline
coat, Chloé sweater,
Maison Rabih
Kayrouz pants,
Holland & Holland
hat, Marteau earrings
and Hermès boots.



WINDOW DRESSING
Voluptuous knits provide comfort. Below:
Iro sweater, Dior pants,
Hue socks and Simone
Rocha shoes.





KNIT WITS

An oversize sweater is quintessentially cozy.

Right: Balenciaga sweater. Far right: Vetements coat, Loewe dress, Falke tights and Simone Rocha shoes.



TOP OF THE WORLD
Be pretty in pink. Left:
Olympia Le-Tan jacket,
Altuzarra sweater,
Stella McCartney pants
and Hermès boots.



SQUARED AWAY
Brighten up with a
color-happy plaid.
Left: Maison Margiela
jacket, Max Mara
turtleneck, Maryam
Nassir Zadeh skirt,
Azlee earring and
necklace, and scarf
from local market.





INTO THE WILD

Add patterns for extra perk.
Gucci sweater and top,
Michael Kors Collection
leggings, Elie Top necklace
and ring and Simone Rocha
socks and shoes. Opposite:
Calvin Klein 205W39NYC
coat, Hermès boots and
vintage blanket.

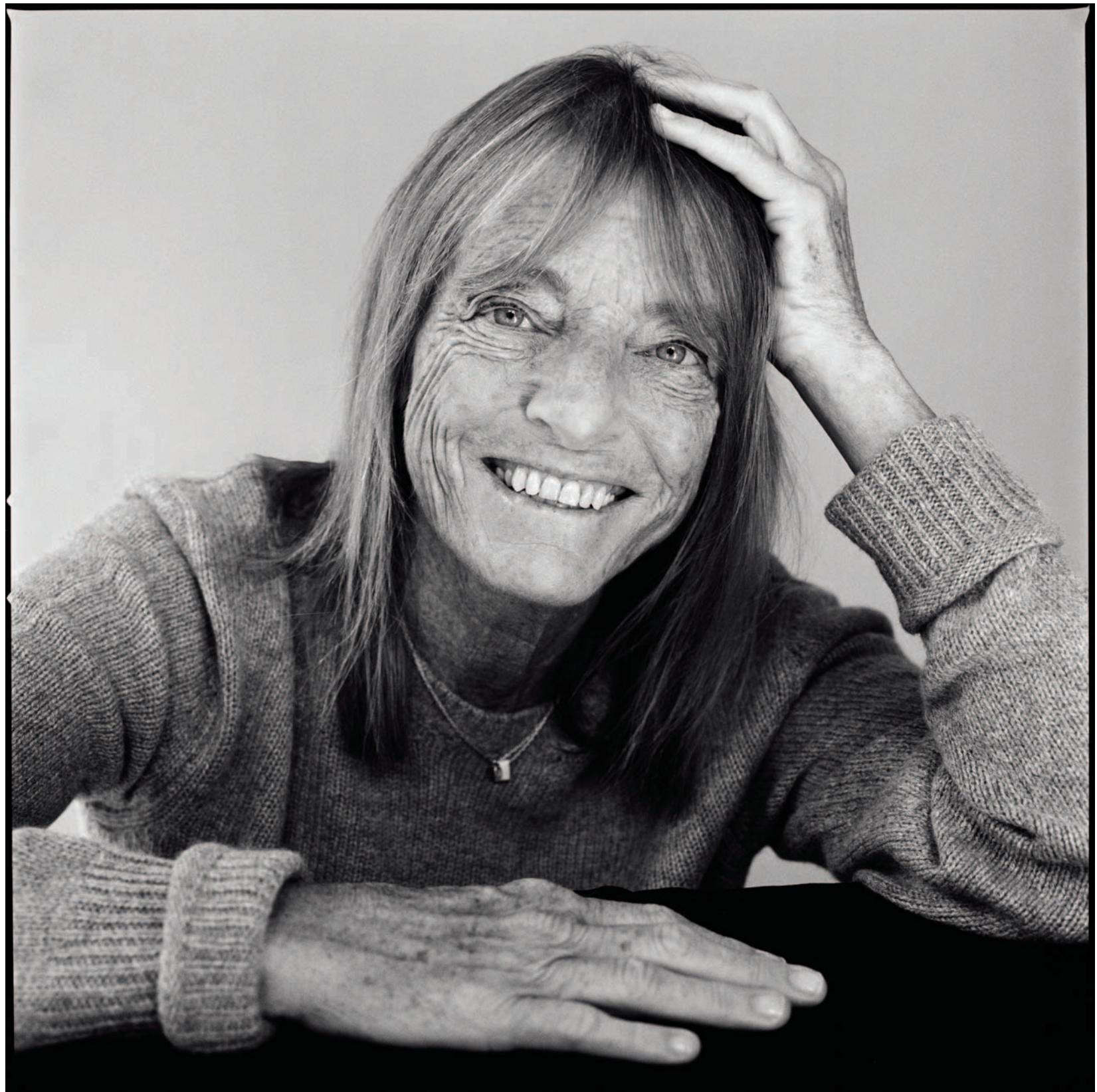




HIGH WATER

Retro inspiration fuels fresh looks. Chanel jacket and pants, Altuzarra top and LaCrosse boots. Opposite: Fendi coat, Altuzarra sweater, Andreas Kronthaler for Vivienne Westwood leggings and Vetements bag. Model, Jean Campbell at DNA Models; makeup, Niamh Quinn. For details see Sources, page 204.





LONDON CALLING

"I think if the food were not so delicious, then people would probably still go there just to be in the place where Ruthie is putting on the show," says director Wes Anderson of Ruth Rogers (above), who co-founded the River Cafe 30 years ago.

EARLY ONE RECENT Monday morning, Ruth Rogers, the 69-year-old chef and co-founder of London's River Cafe, was debriefing her team after an especially busy Sunday lunch. Two hundred and fifty patrons had gathered in the restaurant's airy, modern dining room and on its adjacent patio to eat from her daily menu: several varieties of hand-rolled pastas, grilled squid with lemon and chopped red chilies, turbot on the bone roasted with oregano and capers. Many of these guests—primarily regulars and return customers—wanted the Chocolate Nemesis, the restaurant's marvel of a cake. But there'd been an issue with the pastry ovens that weekend, and additional staff had been called in to make enough dessert. "Let's look into hiring somebody extra," says Rogers, who had already been thinking about expanding her pastry operations to offer a few of her signature items to go. "We need to keep up. The idea is to only get better."

Celebrating its 30th birthday this month, the River Cafe is the rare example of a restaurant continuously improving with age. Few restaurants last that long; nearly none enter their fourth decade reaching new heights in the kitchen and meeting increasing demand from an ever-growing fan base—fielding 1,000 phone calls for bookings on a typical day. The room itself helps keep the restaurant from looking, and feeling, like a relic. After a fire gutted the River Cafe in 2008, its architect, Rogers's husband, Richard Rogers, and collaborator Stuart Forbes, spent \$3 million to open up the kitchen, bracket the space with canary-yellow workstations, increase the concentration of bright accents and install a domed wood-burning oven. The oven, originally white, has since been painted an eye-catching pink. The renovation pulls off the difficult task of balancing well-edited modernism with the space's industrial bones and bucolic riverside setting.

Rogers, called "Ruthie" by those close to her, credits utopian ideals with sparking the project in the first place. In early 1984, her husband's architecture firm bought a series of warehouses on a quiet street in Hammersmith, a district in West London five miles from the city center. "They didn't want just another office," Rogers says, inspecting a tray of peppers and greeting her cooks in the kitchen. "They wanted a community of artists. When they found this site, there was a refinery and oil refineries. It was a backwater, but they had a vision to bring together architects, designers and, it turned out, picture framers and animators, too."

Part of that communal vision included plans for an on-site canteen. After the property had been purchased, Rogers recalls reviewing applications from would-be restaurateurs while on a family ski trip in Switzerland in 1986. Her takeaway: Each proposal was terrible. In response, Rogers surprised herself.

She'd never thought about opening a restaurant and worked in one only briefly as a waitress after she'd relocated in 1968 to London from New York, where she was born. "I said to Richard, 'Well, what if I do it?'" But she never planned on doing it alone.

Upon returning home from Switzerland, Rogers, 38 at the time, called her friend Rose Gray, who was nine years older, and they scoped out the Hammersmith space. Gray had some professional kitchen experience, having briefly cooked for Keith McNally and Nell Campbell at their New York City club, Nell's. But, more important, Rogers and Gray were both bound to a style of simple but authoritative Italian cooking introduced to them by Richard Rogers's mother, Dada. Gray, who would eventually live in Lucca, Italy, with her husband, the artist David MacIlwaine, was a longtime friend of Richard's and had been influenced by what she'd eaten in his home.

was prohibited from serving dinner or the general public. Their clientele was originally limited to the people who worked on-site, and though Rogers and Gray wanted to cook strictly Italian fare, they worried about alienating potential customers. "We were really torn between what we wanted to do and who we were competing with," Rogers says.

Competition mainly meant vendors selling run-of-the-mill sandwiches from a cart. In response, the River Cafe's opening menu featured *pappa al pomodoro*, a Tuscan bread soup then largely unfamiliar to the British palate (one customer angrily dismissed it as stale bread and tomatoes); grilled squid (the only dish they have served every day for 30 years); sandwiches with prosciutto and Taleggio cheese; and, as a kind of olive branch to those not looking for a change, a hamburger. "We got the best beef, made mayonnaise with extra-virgin olive oil and baked the bread ourselves,"

Rogers says, adding that more than one River Cafe lifer has suggested bringing back the burger for the upcoming anniversary party in September.

Initially, because so few people could come through the doors, the restaurant made no money. Residents of the neighborhood petitioned to shut it down, claiming it had a negative impact on the community. But buzz began to build. According to Rogers, Fay Maschler, the food critic for the *Evening Standard*, began a River Cafe review with the alluring line: "I am going to tell you about a restaurant run by two women...miles from anywhere, that you are not allowed to go to." After the restaurant spent six months appealing to the zoning board, the public at large was finally allowed in for lunch in 1988. The next year, dinner became legal. And the next, the River Cafe could remain open on weekends.

Rogers talks about the early days with great resolve despite the memory of so many hardships. While business was difficult, she could also see that people were captivated by the food and the tone she and Gray were introducing to London's then-limited restaurant

scene. "There were two kinds of restaurants back then," Rogers says. "You either got dressed up and were intimidated by the scary chef, sommelier and waiter, or you went to the local trattoria and had a good time but probably didn't eat very well. We thought, Well, why can't you have the fun and drama you'd have at a trattoria but eat really well, too?"

By 1994, the River Cafe had doubled in size to 18 tables. (It can now seat 130.) The *Times of London* dubbed it the greatest Northern Italian restaurant in the history of the city, suggesting it also made better rustic Italian food than any restaurant in Italy. Rogers and Gray started to turn a profit, and the restaurant has now operated in the black for 25 years. In 1996, they wrote *The River Cafe Cook Book*, which was heralded as an instant classic. In 1998, Rogers and Gray starred in a 12-part cooking series on British television called *The Italian Kitchen*. Over

Mrs. Rogers' Neighborhood

This fall, London's revolutionary River Cafe turns 30. With an upcoming anniversary celebration and a new book, chef Ruth Rogers reflects on the establishment's evolution.

BY HOWIE KAHN
PHOTOGRAPHY BY DAVID BAILEY

"Rose would go to Richard's house, and there was his mother making risotto with wild mushrooms and tomato sauce that took three hours," says Rogers. "It was during the war. There were very limited ingredients. Later, when I started eating Richard's mother's food, there was just something about it you would always recognize. With really great cooks, you always know what they make is absolutely theirs."

Gray quickly agreed to Rogers's proposal, and the River Cafe opened on September 10, 1987. Richard Rogers drew the architectural plans. MacIlwaine devised the logo. Paintings by Ruth Rogers's sister, the artist Susan Elias, were hung on the walls. Rogers and Gray, close as sisters themselves, got things going in the kitchen. "Family was the backbone," Rogers says.

River Cafe 1.0 had nine tables and only served lunch on weekdays; according to zoning laws, it

the years, they've trained the likes of Jamie Oliver, Hugh Fearnley-Whittingstall and Samantha and Sam Clark, and their food is often credited with kick-starting contemporary dining in London.

"I would watch Rose and Ruthie on TV and stay up at night dreaming about working at the River Cafe," says April Bloomfield, who cooked there from 1999 to 2003 before moving to New York to open the Spotted Pig. Bloomfield has since become one of the most celebrated chefs in America. "I owe Rose and Ruthie everything," she says. "Their food was like nothing I'd seen or eaten before. It was refreshing, balanced, full of acidity. Tasting it and learning to cook it formed the basis for my career. If I hadn't moved to America, I'd probably still be there." Jess Shadbolt and Clare de Boer, the most recent River Cafe alumni to garner critical acclaim, explain that the River Cafe's influence on them and their year-old Manhattan restaurant, King, extends beyond the food. "Ruthie knows exactly what she wants, and she has an unwavering vision that she's instilled in all of us to stand behind what we believe in," says de Boer.

"I OWE ROSE AND RUTHIE EVERYTHING. THEIR FOOD WAS LIKE NOTHING I'D SEEN."

—APRIL BLOOMFIELD

De Boer met Rogers in 2013, three years after Gray died of cancer at the age of 71. (Rogers and Gray were both distinguished by the Queen as MBEs two months before Gray's 2010 death.) She's not alone in surmising that the River Cafe, as it reaches its latest milestone, has ultimately become a lasting reflection of Rogers's character. "Ruthie's the person she's always been," says Vashti Armit, one of the restaurant's managers, who started there in 1995. "She's been so consistent this whole time. She's a real anchor, a rock." Charles Pullan, a manager since 1998 and Gray's son-in-law since 2005, says he's noticed only one marked change. "After losing Rose, Ruthie became the sole owner of the restaurant, and she's had to respond." Nearly everyone describes Rogers as deeply maternal, a capacity she confirms. "When Rose died, I did nothing but work," she says. "I used to say I'm a single parent with a hundred children, my staff. I threw myself into being here all of the time." Rogers and her husband have been married since 1973 and raised five children together—three sons from Richard Rogers's previous marriage and two sons of their own: Roo, a London-based entrepreneur, and Bo, who died suddenly in 2011 at the age of 27. "When my son died," says Rogers, "I couldn't work. I came into work every day, but I found it very hard to perform."

Just before 10 a.m., Rogers joins chef Alex Tidey at a table near the back of the restaurant. The waitstaff are standing in a row behind the long, mirrored bar, shelling peas and beans and chopping parsley and garlic. Rogers starts examining various handwritten charts, the restaurant's ingredient inventory, and begins the calculus of writing the day's lunch menu. Tidey has been at the River Cafe for nearly

HOT PLATE
Ravioli with ricotta, raw tomato and basil; right, the cover of *River Cafe 30* (out this fall in the U.K.).



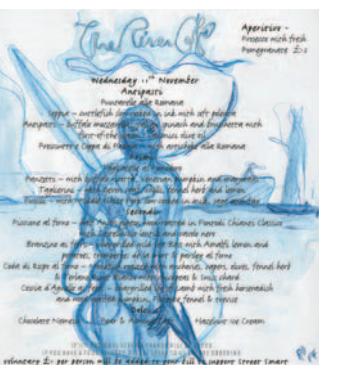
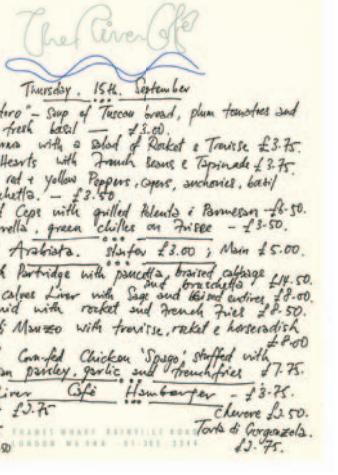
River Cafe



CLOCKWISE FROM FAR LEFT: MATTHEW DONALDSON; RICHARD BRYANT; COURTESY OF RIVER CAFE; PETER DOIG; SANG AN; COURTESY OF RIVER CAFE; MATTHEW DONALDSON; DAVID LOFTUS; COURTESY OF RIVER CAFE (2)



MENU DU JOUR
From top: The River Cafe dining room; the warehouse that became the restaurant; the book includes one of Rogers's handwritten menus (top), along with original artwork by patrons such as Peter Doig (bottom); Rogers with head chefs Sian Wyn Owen and Joseph Trivelli.



20 years, and the two women exchange thoughts in a shorthand that allows for speedily building dish after dish. Rogers says, "Bottarga," Tidey comes back with "Borlotti beans and datterini tomatoes," and a salad is composed. Rogers zips through 17 items and explains the menu writing is going faster today because she also has a book deadline and a 30th-anniversary party to plan. She knocks out a draft of the menu in 30 minutes, aided by what head chef Sian Wyn Owen (who has spent 17 years at the restaurant) calls her "forensic attention to detail."

The book, aptly titled *River Cafe 30*, is a retrospective of the restaurant's life to date. Rogers decided to assemble it in January, giving her just six months to meet a July print deadline for an October U.K. release (it will be published in the U.S. in 2018). "I've lived and breathed this book," Rogers says. "Besides working on it and being in the kitchen, I've done little else." Designed by Anthony Michael and Stephanie Nash, the book features Josef Albers-inspired graphics as section breaks, vibrant pink page edges to match the restaurant's oven, photographs by Matthew Donaldson of the River Cafe's best-known dishes and original artwork by patrons like Ellsworth Kelly, Cy Twombly, Damien Hirst, Peter Doig and Ed Ruscha.

"You'll have to keep me away from the book at the party," Rogers says, sitting down with her party-planning team on the patio, "because I'll just give them away." Then there's talk about booking a musical act. Somebody floats Nile Rodgers. Somebody else suggests Pharrell. And there's some discussion whether it's "Ridley Scott's guy" or "Wes Anderson's guy"—each director being a friend of the restaurant—who will be building the fountain for the event. "Wes Anderson," clarifies Rogers, who ultimately decided not to go ahead with the fountain. Scott and Anderson are not the only high-profile names drawn to the River Cafe. Gwyneth Paltrow spent a day working in the kitchen; Elton John performed for a birthday party; and Jean Pigozzi (whose photos appear in the book) and Ralph Fiennes are regulars.

Anderson has been eating at the River Cafe for a decade and considers it his favorite restaurant. "I think if the food were not so delicious, without fail every single time," he writes via email, "then people would probably still go there just to be in the place where Ruthie is putting on the show. Anyway, I would."

The director isn't alone. Rogers guesses that 800 people might show up for the party. She suggests that it will be nice to have ice cream for the children and to project a Fellini film in the private dining room. Ultimately, she asserts that for all guests, the party should be about the spirit of the place.

"We have to give them a sense of drama, a sense of calm and a sense that we're focused on them," says Rogers, looking to the oven, which is lit for service. "Going to a restaurant is a kind of celebration, isn't it? But you never know. Did they save up to come here? Are they celebrating a wedding? Are they getting divorced? Are they getting over a tragedy?" Rogers watches the first diners of the day enter for lunch. "And so you just have to think that this is our job, this thing of caring for people, and the minute they walk in—they're ours." •



IN GOOD COMPANY
Clockwise from left: River Cafe co-founders Rose Gray and Ruth Rogers; an early 1980s drawing by Gray, whom Rogers credits as a co-author of the new book; poached turbot tranche.



COVER

Balenciaga dress, price and availability upon request, and boots, \$1,595, similar styles available at Balenciaga New York Soho, 148 Mercer Street

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Calvin Klein 205W39NYC shirt, \$2,595, turtleneck, \$295, and pants, \$2,495, calvinklein.com, El Paso Booty bolo tie, \$45, elpaso-booty.fr

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Chloé coat, \$6,395, Bergdorf Goodman, Céline earrings, \$440, Céline Madison Avenue, Aurélie Bidermann ring, \$200, aureliebidermann.com

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Olympia Le-Tan coat, \$1,735, Neiman Marcus, Altuzarra sweater, \$1,195, boontheshop.com, Stella McCartney pants, \$835, similar styles available at Stella McCartney Madison Avenue, Crap Eyeewear sunglasses, \$74, crapeyewear.com

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Saint Laurent by Anthony Vaccarello boots, \$1,195, 3 East 57th Street, New York

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Loewe bag, \$17,150, Neiman Marcus

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Marc Jacobs x Urs Fischer necklace, \$2,000, Marc Jacobs stores

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Céline scarf, \$880, Céline Madison Avenue

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Balenciaga earrings, \$230 each, balenciaga.com

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Coach 1941, \$595, similar styles available at coach.com, Fendi, \$3,500, fendi.com, J.W. Anderson, \$2,235, j-w-anderson.com, Tod's, \$3,145, tod's.com, Alexander McQueen, \$3,290, alexandermcqueen.com

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Bulgari watch, price upon request, bulgari.com

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Stuart Weitzman, \$575, stuartweitzman.com; Marc Jacobs, \$975, Marc Jacobs stores; Michael Kors, \$895, select Michael Kors stores; Bottega Veneta, \$1,500, 800-845-6790; Lacoste, price upon request, lacoste.com; Gianvito Rossi, \$1,625, Gianvito Rossi Madison Avenue

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Roger Vivier boots, \$1,595, rogervivier.com; Marni shirt, \$1,000, Marni boutiques; Etro jacket, \$2,480, 720 Madison Avenue; Irene Neuwirth necklace, price upon request, Marissa Collections, 1167 3rd Street S, Naples, Florida; Dolce & Gabbana bag, \$2,995, select Dolce & Gabbana boutiques; Altuzarra dress, \$2,495, similar styles available at net-a-porter.com

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Fendi coat, \$12,000, fendi.com, Céline earrings, \$440, Céline Madison Avenue, Aurélie Bidermann necklace, \$1,060, and ring, \$200, aureliebidermann

.com; Michael Kors Collection coat, \$7,500, select Michael Kors stores, Céline earrings, \$440, Céline Madison Avenue; Max Mara coat, \$7,590, and turtleneck, \$695, Max Mara, 900 N Michigan Avenue, Chicago, Acne Studios Blå Konst jeans, \$250, acnestudios.com, Frame belt, \$179, frame-store.com; Missoni coat, \$18,600, Missoni boutique, 1009 Madison Avenue, Theory tank, \$245, theory.com, Aurélie Bidermann necklace, \$2,640, aureliebidermann.com; Akris coat, \$3,990, Saks Fifth Avenue, A.P.C. turtleneck, \$250, apc.fr, Re/Done Levi's jeans, \$570, shoppredone.com, Aurélie Bidermann necklace, \$750, aureliebidermann.com; Agnes ring, \$180, agmesny.com; Bottega Veneta coat and belt, \$9,150, 800-845-6790, Aurélie Bidermann necklace, \$1,060, and ring, \$200, aureliebidermann.com; Agnes ring, \$180, agmesny.com; Versace coat, \$30,750, available upon request at select Versace stores, Only Hearts by Helena Stuart dress, \$228, 386 Columbus Avenue, New York, Aurélie Bidermann necklace, \$750, aureliebidermann.com

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Cartier High Jewelry necklaces, prices upon request, available by appointment only, 1-800-CARTIER

IN THE BLACK

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Ann Demeulemeester coat, \$4,190, top, \$1,080, and pants, \$2,430, annademoulemeester.com, Heather Huey bandanna, \$60, order@heatherhuey.com; Guess jacket, \$128, shop.guess.com, Faith Connexion shirt, \$630, faithconnexion.com, Rag & Bone pants, \$1,095, similar styles available at Rag & Bone stores, Lanvin boots, \$1,495, 849 Madison Avenue; Armani Exchange jacket, \$530, Armani Exchange stores nationwide, Bally shirt, \$625, 689 Madison Avenue, Lanvin pants, \$2,945, 849 Madison Avenue

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Longchamp coat, \$2,475, longchamp.com, Wolford turtleneck, \$275, wolford.com, Heather Huey bandanna, \$60, order@heatherhuey.com; Akris coat, \$5,990, Akris boutiques, Acne Studios shirt, price upon request, similar styles available at acnestudios.com, El Paso Booty bolo tie, \$45, and collar tips, \$37, elpaso-booty.fr, JJ Hat Center hat, \$60, jj-hat-center.myshopify.com

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Valentino dress, \$9,900, Valentino boutiques; Azzedine Alaïa jacket, \$13,620, shirt, \$935, turtleneck, \$1,290, and skirt, \$12,550, 7 rue de Moussy, Paris, +33 1 42 72 30 69, El Paso Booty bolo tie, \$36, elpaso-booty.fr; Carolina Herrera jacket, \$2,990, shirt, \$1,090, and skirt, \$1,190, 954 Madison Avenue

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Saint Laurent by Anthony Vaccarello tank, \$490, sleeves, \$5,990, and pants, \$990, 3 East 57th Street, New York, Wunderkind boots, \$810, wunderkind.com; Chloé coat, \$4,295, Bergdorf Goodman, Emporio Armani shirt, \$345, Emporio Armani boutiques nationwide; Fendi coat, \$8,450, fendi.com, Acne Studios shirt, price upon request, similar styles available at acnestudios.com, El

Paso Booty bolo tie, \$36, and collar tips, \$34, elpaso-booty.fr, Falke socks, \$24, falke.com, Lanvin shoes, \$1,600, 849 Madison Avenue

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Prada dress, \$6,380, select Prada boutiques, Polo Ralph Lauren shirt, \$125, select Polo Ralph Lauren stores, Azzedine Alaïa belt, \$800, 7 rue de Moussy, Paris, +33 1 42 72 30 69, AG pants, \$998, agjeans.com; Jean Claude Jitrois overalls, \$2,650, jitrois.com, RVDK/Ronald van der Kemp pants, \$2,500, ronaldvanderkemp.com, AG T-shirt, \$78, agjeans.com, El Paso Booty boots, \$291, elpaso-booty.fr; Joseph jacket, \$795, joseph-fashion.com, Brunello Cucinelli shirt, \$495, 136 Greene Street, New York, Alexander Olch tie, \$150, olch.com

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Versace jacket, \$3,795, shirt, \$550, and pants, \$2,295, select Versace stores, El Paso Booty bolo tie, \$36, and collar tips, \$34, elpaso-booty.fr; Diesel dress, \$1,250, turtleneck, \$350, and pants, \$495, diesel.com; Tod's jacket, price upon request, and pants, \$3,150, tod's.com, El Paso Booty shirt, \$80, solo tie, \$30, and collar tips, \$37, elpaso-booty.fr

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Salvatore Ferragamo dress and leather sleeve wrap, prices upon request, Salvatore Ferragamo boutiques nationwide; Emporio Armani shirt, \$345, Emporio Armani boutiques nationwide; El Paso Booty collar tips, \$37, and boots, \$291, elpaso-booty.fr; Oscar de la Renta jacket, \$4,590, Oscar de la Renta boutiques, Dior dress, price upon request, bra, \$900, and panties, \$930, Dior boutiques nationwide, Heather Huey bandanna, \$60, order@heatherhuey.com; El Paso Booty bolo tie, \$45, elpaso-booty.fr, Church's shoes, \$680, church-footwear.com

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Calvin Klein 205W39NYC coat, \$3,995, belt, \$2,250, and shoes, \$995, calvinklein.com

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Fendi coat, price upon request, fendi.com, Balenciaga dress, \$1,850, scarf, \$495, Balenciaga New York Soho, 148 Mercer Street, and tights, \$125, balenciaga.com

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Alexander McQueen dress and top, price upon request, and pants, \$1,465, Alexander McQueen Madison Avenue, Marc Jacobs earring, \$195, Marc Jacobs stores

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Gucci dress at left, \$5,980, at right, \$8,200, select Gucci stores nationwide

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Proenza Schouler dress, \$8,750, Proenza Schouler, 121 Greene Street, New York, Falke tights, \$38, falke.com, Gianvito Rossi shoes, \$785, Gianvito Rossi, Madison Avenue

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Chloé coat, \$6,150, Neiman Marcus, and slip, \$1,295, Saks Fifth Avenue, Falke tights, \$29, falke.com, Annie Costello Brown earrings, \$219, anniecostellobrown.com

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Chanel dress, \$18,500, Chanel boutiques nationwide, Balenciaga boots, \$1,595, similar styles available at Balenciaga New York Soho, 148 Mercer Street, Annie Costello Brown earrings, \$219, anniecostellobrown.com

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Maison Margiela coat, \$2,995, Maison Margiela boutiques nationwide

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Junya Watanabe Comme des Garçons dress, \$4,500, top, \$190, and tights, \$120, Comme des Garçons, New York

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Paco Rabanne top, \$5,190, The Webster Miami, and skirt, \$5,590, Barneys New York, Closer by Wwake earring at left, \$515, at right, \$246, closerbywwake.com

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Prada dress, \$10,630, and hat, \$1,050, select Prada boutiques, Falke tights, \$29, falke.com, Balenciaga shoes, \$995, similar styles available at Balenciaga New York Soho, 148 Mercer Street

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Miu Miu dress and necklace, prices upon request, select Miu Miu boutiques, Falke tights, \$38, falke.com, Gianvito Rossi shoes, \$785, Gianvito Rossi, Madison Avenue

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Haider Ackermann dress, \$1,560, and boots, \$3,880, haiderackermann.com, Codognato jewelry, price upon request, attilicodognato.it

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Givenchy suit, \$1,500, Givenchy New York, veil, earrings and boots, prices and availability upon request at Givenchy New York

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Marc Jacobs dress, \$2,800, Marc Jacobs stores, Falke tights, \$29, falke.com, J.W. Anderson boots, \$1,455, j-w-anderson.com; Louis Vuitton coat, price upon request, select Louis Vuitton stores, Falke tights, \$29, falke.com, Saint Laurent by Anthony Vaccarello boots, \$1,790, 3 East 57th Street, New York

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Paco Rabanne top, \$3,350, Barneys New York, Chanel pants, \$5,800, select Chanel boutiques nationwide

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Stella McCartney coat, \$1,795, net-a-porter.com, Frances de Lourdes pants, \$260, francesdelourdes.com, Michael Kors Collection pants, \$1,295, select Michael Kors stores, Saint Laurent by Anthony Vaccarello crystal boots, price upon request, 3 East 57th Street, New York

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Balenciaga shirt, \$2,990, and pants, \$895, Balenciaga New York Soho, 148 Mercer Street

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Gucci crystal mesh top, \$3,200, and leggings, \$3,980, select Gucci stores nationwide, Chloé pants, \$1,295, Chloé boutiques, Maison Rabih Kayrouz pants, \$1,160, maisonrabiakayrouz.com, Holland & Holland hat, \$525, hollandandholland.co.uk, Marteau earrings, \$159, marteau.co, Hermès boots, \$3,075, Hermès

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Vaccarello embellished sweater, price upon request, tank, \$490, and pants, \$990, 3 East 57th Street, New York

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Dolce & Gabbana chain-mail top, price upon request, select Dolce & Gabbana stores, Frame T-shirt, \$135, similar styles available at frame-store.com, Ellery pants, \$1,295, ellery.com

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Ralph Lauren Collection jacket, \$1,990, turtleneck, \$850, and pants, \$1,050, select Ralph Lauren stores, Paco Rabanne mesh top with attached belt, \$4,690, Barneys New York, Balenciaga earring at left, \$130, at right, \$230, balenciaga.com

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Balenciaga sweater, \$1,150, Balenciaga New York Madison, 840 Madison Avenue; Vetements coat, \$4,290, matchesfashion.com, Loewe dress, \$4,990, loewe.com, Falke tights, \$78, falke.com, Simone Rocha shoes, \$930, Simone Rocha, 71 Wooster Street, New York

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Calvin Klein 205W39NYC coat, \$3,695, calvinklein.com, Hermès boots, \$3,075, Hermès stores nationwide

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Fendi coat, \$8,450, fendi.com, Altuzarra sweater, \$795, Barneys New York, Andreas Kronthaler for Vivienne Westwood leggings, price upon request, Vivienne Westwood, 14 E 55th Street, New York, Vetements bag, \$3,850, matchesfashion.com

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ON SALE SEPTEMBER 16, 2017

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STILL LIFE

TORI AMOS

The singer-songwriter shares a few of her favorite things.

PHOTOGRAPHY BY NICK BALLON

“THE PIANO HAS BEEN with me since 1994. She’s a Bösendorfer, a black beauty. I take her and another whenever I’m on tour. They’ve been my collaborators for over 20 years. In June of 2016, I started writing tracks for my new album, *Native Invader*, in the lyric book on the ledge. It traveled with me to a coffee shop in a little town in Florida and to the mountains of the Carolinas and Tennessee, where my mother’s people have lived for hundreds of years. My mother started to get very ill last year, and during that time we spoke a lot about my grandfather. Those conversations drove the record, and me. In the studio, when we put a mix down and it gets mastered, we light the candle on the

left side of the piano to send the song into the world before other people hear it. The parasol is a reference to a joke: Like Mary Poppins, you can pull almost anything out of my handbag, but the one thing you’d better have, especially if you’re in England, is an umbrella. The statue I call Bat Girl. I picked her up in Cornwall, where the studio is, in 1992. She wears the wires in the studio like a scarf, so she has a practical function, but she’s also the watcher. Next to her is honey for my tea; the honey is made by my piano tuner’s husband, who is a beekeeper. I’m not a smoker, but I love smoke, and burning the sage in the buffalo holder on the piano bench keeps my mind clear. The books—Robert

Graves’s *The Greek Myths* and Joseph Campbell’s *The Mythic Dimension*—were pivotal research for the new record. Every album has its own references. Under those is a Pendleton blanket I’ve had for years. When my daughter, Tash, was a little girl she loved pink, so when I saw it in a shop in Oregon, it just spoke to me. That’s the key—trust your heart, and sometimes just pick something up. I got the figurines on the piano, the Zuni fetishes, years ago. They’re sometimes very cheeky. But the armadillo fellow makes things lighter for me when I’m dealing with tough subjects in my music. I hold him, and he makes me feel safe. And then we go on to the next song.” —As told to Sara Morosi

WSJ.noted | EVENTS

PEOPLE, PLACES & THINGS WORTH NOTING

BACCARAT NEW YORK | 6.14.17

WSJ. Magazine and Baccarat co-hosted an unforgettable evening celebrating the legendary architecture at the Museum of Modern Art with a private docent-guided tour of *Frank Lloyd Wright at 150: Unpacking the Archive*, followed by the art of the dinner party at the Baccarat Hotel New York.

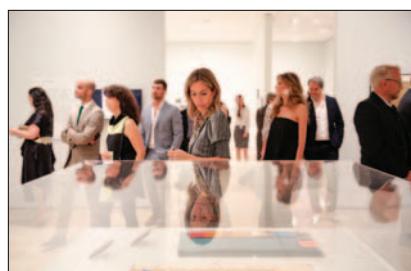
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Anthony Cenname, Martha Stewart



Yan Assoun, Polina Proshkina



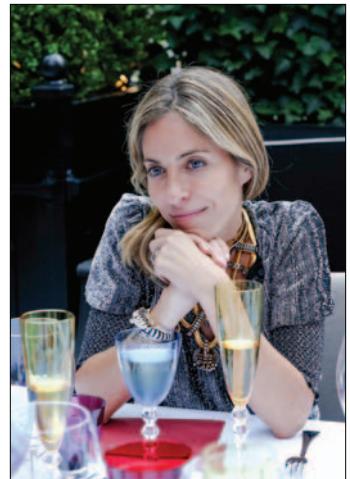
Frank Lloyd Wright at 150: Unpacking the Archive



Kemper Hyers



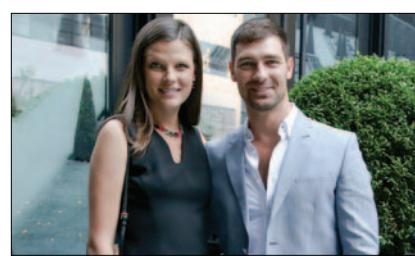
Elaine Molinar, Craig Dykers



Nicole Hanley Pickett



Yves de Launay



Bekah Bond, Cory Bond



Stephen Sills, Ward Simmons, Jim Shreve



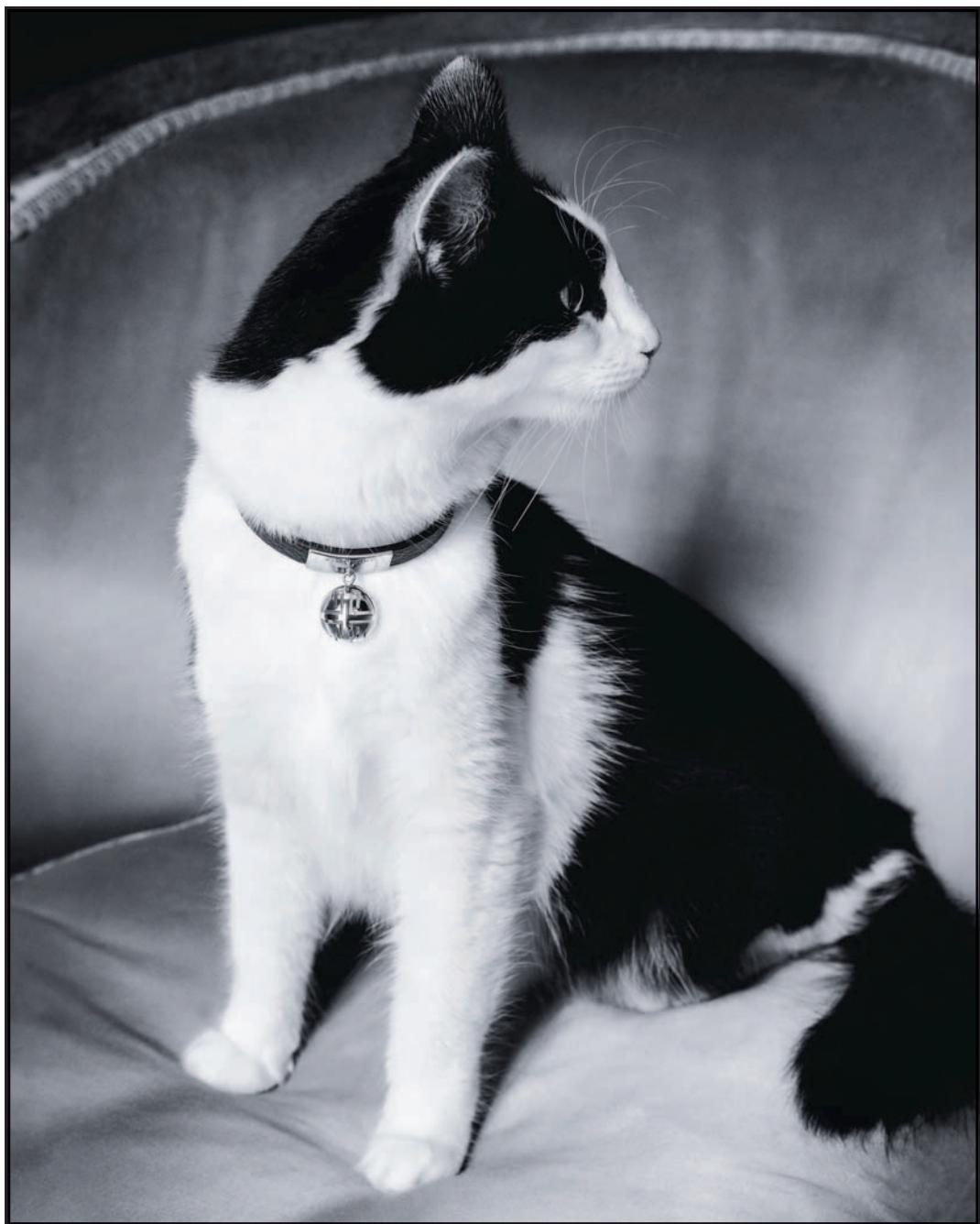
The art of the dinner party

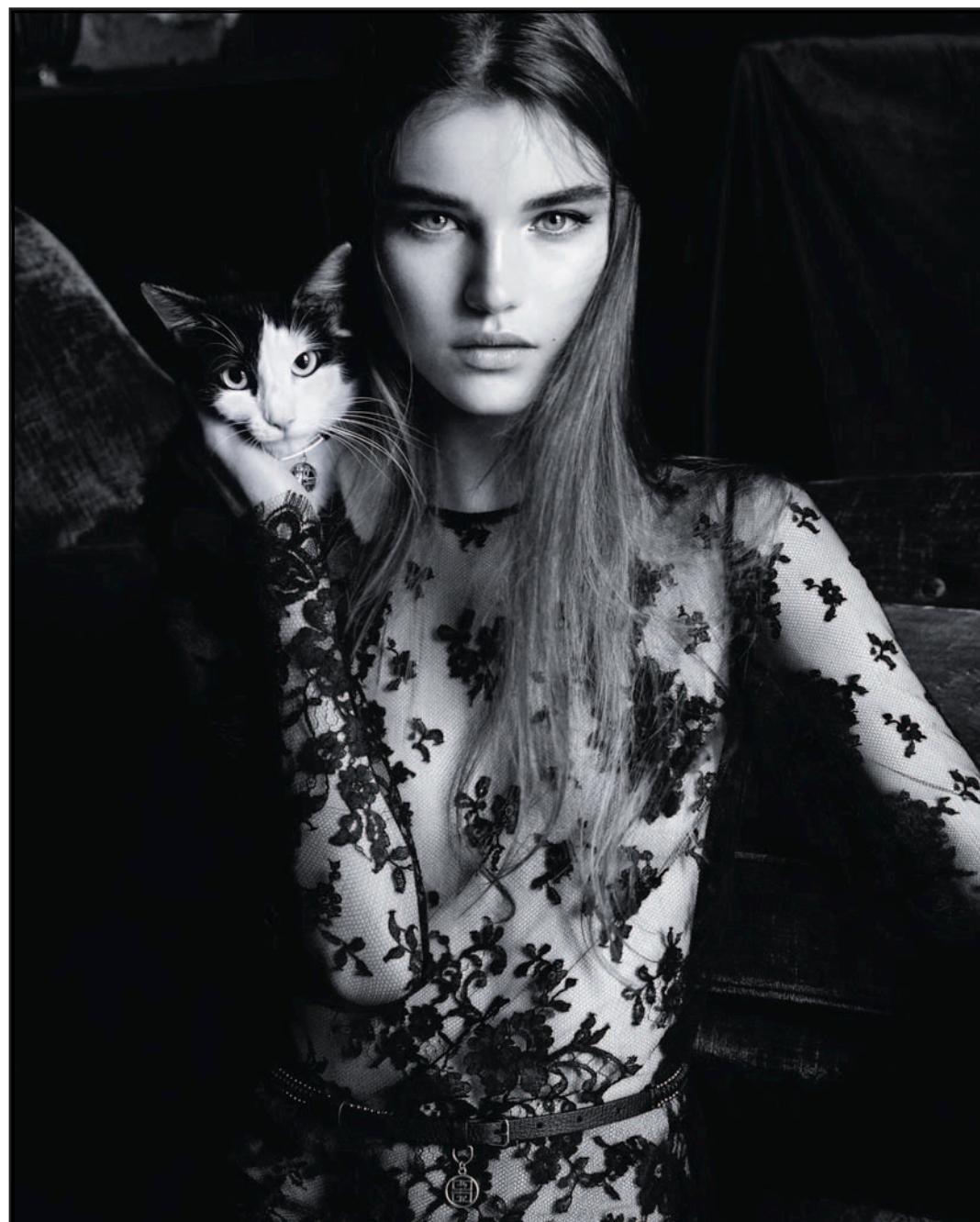


Ulla Parker, Elisabeth Jones-Hennessy



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