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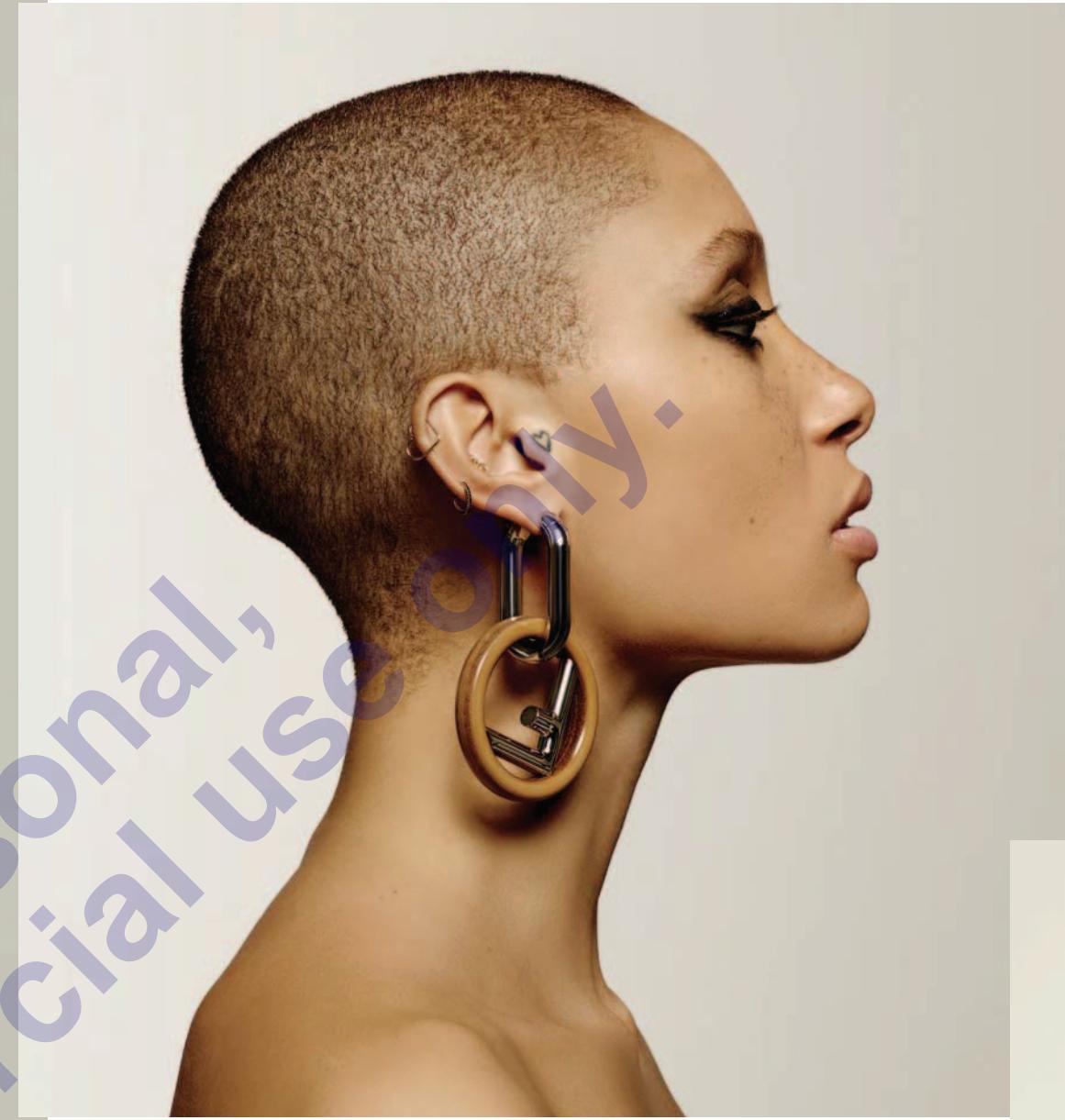
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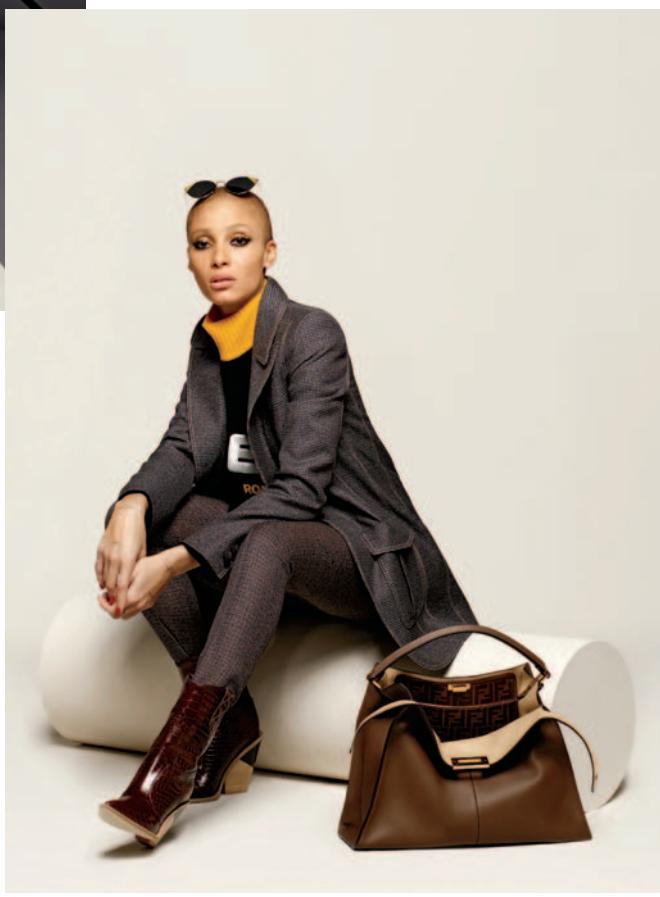
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FENDI



FENDI



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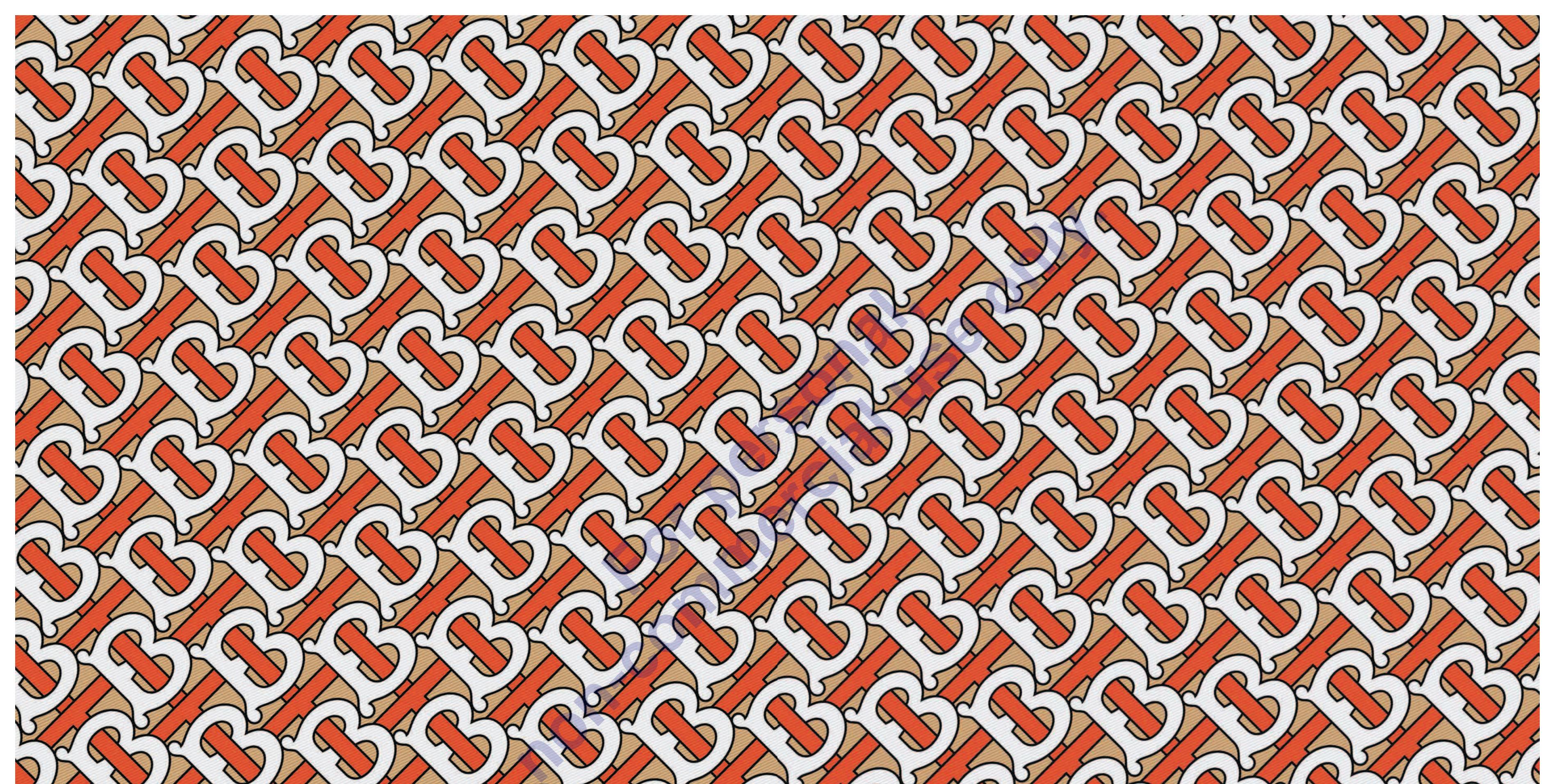


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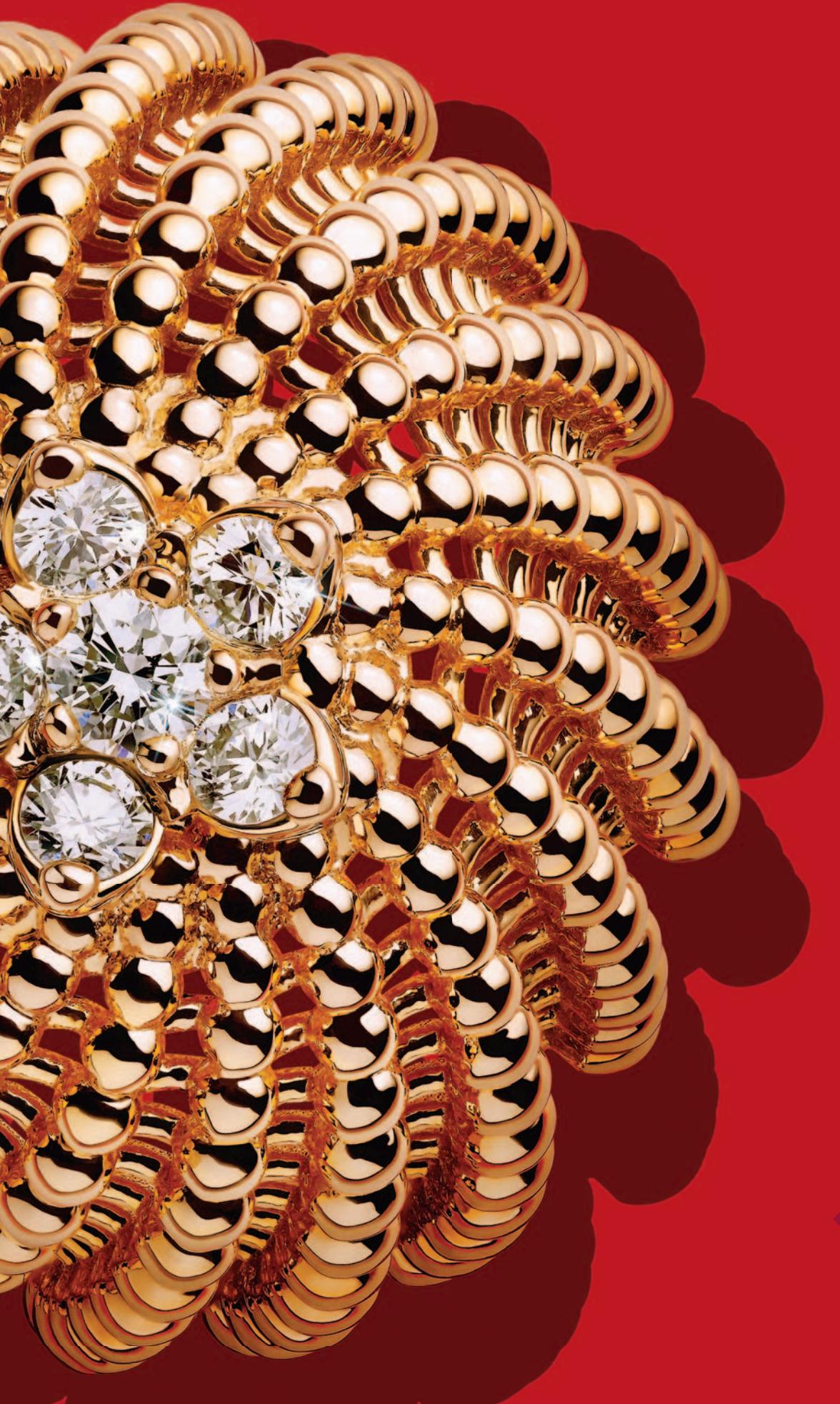


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#MyFLV

ON THE COVER

10 FOR 10

For this month's anniversary issue, 10 renowned models from across the globe gathered in Manhattan to commemorate a decade of *WSJ. Magazine*.

BY ANDREW GOLDMAN

THE IDEA WAS simple: To celebrate its 10th anniversary, *WSJ. Magazine* would feature 10 of the world's top models, photographed by the enigmatic duo Inez van Lamsweerde and Vinoodh Matadin. Over the course of two mornings in July, following months of intense scheduling by *WSJ.*'s contributing casting editor Piergiorgio Del Moro, 10 models spanning ages and backgrounds walk, one by one, through the door of Manhattan's Pier59 Studios. Stylist George Cortina offers kisses and welcomes to each, accustomed to his role as fashion ringmaster on shoots for photographers from Mikael Jansson to Mario Sorrenti. "You come into town, you pitch the circus tent, you do the show, you strike the tent, and then you leave," Cortina says. "And then you do it all over again." But while the hangar-size studio might feature the signifiers of a top-tier fashion shoot—the endless racks of designer clothes, the piles of closely guarded diamond and gold jewels—the hair and makeup chairs immediately morph into the setting of an impromptu summit on the 2018 State of the Model.

"Everyone's a super-hyphenate person these days," says Karlie Kloss, the towering 26-year-old St. Louis native, enveloped in a terry-cloth robe as she tries to remain still for makeup artist Dick Page. "It's no longer enough to just be one thing, but also you don't have to just be one thing." Her Klossy-branded business and philanthropic ventures have shown what well-managed brand expansion looks like, with a YouTube channel; Klossies, vegan and gluten-free cookies created with Milk Bar's Christina Tosi; and Kode With Klossy, a coding summer camp for teenage girls that recently hosted 1,000 of them in 25 American cities. She's also a social-media monster; her 7.4 million Instagram followers know her as "the six-foot-two giraffe from the Lou."

"I hope I'm known as an activist even before I'm a model," says British 26-year-old Adwoa Aboah, who well represents England's football obsession during the shoot by trying to track down any device that would allow her access to watch the World Cup. Amid deep feelings of insecurity about having freckled brown skin among the blondes of Millfield, the exclusive English boarding school she entered at 13, Aboah struggled with drugs, depression and ultimately a suicide attempt. She started Gurls Talk as an Instagram page in 2015, and it's since grown into an online community, virtual safe space and roving girls' festival—exactly the type of organization she wishes she'd been able to access while in crisis. "The Gurls Talk community is my tribe," says Aboah, who

sports a shaved head, countless earrings, webbed hand tattoos and a Chanel gem affixed to a front tooth. "Speaking at a school or doing a Gurls Talk festival gives me a reboot. It's madness the energy being in my community gives me."

Social media has at last allowed the models to wrest control over their own images. "Being a muse is not always reflective of who you are and what you stand for," says Kloss, who has inspired various designers since early in her career. "You were a canvas for other people's visions as opposed to your own. You were seen and not heard."

Anna Ewers recently learned that technology is not always a friend. "My dad found The Fashion Spot, and he checks it every day," the quiet 25-year-old German says of the website that features fashion news and hosts forums. Ewers, who in heavy eye makeup bears an uncanny resemblance to a young Brigitte Bardot, laments that from frequenting the site, her father learned of the smoking habit she'd kept secret from her family.

Kloss squeals with delight at the sight of Doutzen Kroes, her close friend and mentor from her first days modeling, when Kloss was, in her words, "a 15-year-old alien child from the Midwest." Kroes had emailed Kloss that she was coming to NYC from Amsterdam and they should have a tea, "and I walk into the studio, and here she is!" Kroes says.

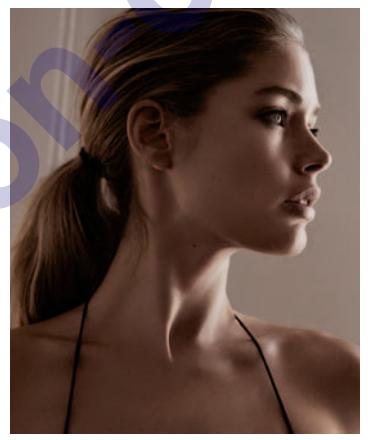
Kroes, the 33-year-old mother of two young kids with DJ Sunnery James, has a more complicated relationship with social media now that Instagram is considered a model's de facto portfolio. "It's hard to find that balance of not sharing too much of yourself or making it a family album, but also keeping it professional," Kroes says. "It's always a whole discussion with my agents, like how do we do this?" Kroes has no lack of projects to post about. Not only did she demonstrate fierce bow-and-arrow work as Amazon warrior Venelia in *Wonder Woman* and *Justice League*, she also rallied model friends, including Christy Turlington, Linda Evangelista and Naomi Campbell, to sit for her #KnotOnMyPlanet photo campaign in support of the Elephant Crisis Fund.



STRONG HOLD
Many of this month's cover models have appeared in *WSJ.*, including, from top: Freja Beha Erichsen (September 2015); Andreea Diaconu (February 2014); and Anna Ewers (June 2016).



SIDE EFFECT
Right: Doutzen Kroes, captured for *WSJ.*'s March Women's 2015 cover.



FROM TOP: LACHLAN BAILEY; JOSH OLINS; MIKAEL JANSSON; CINDY ORD/GETTY IMAGES FOR COACH; JOSH OHNS

POLAROID: COURTESY OF INEZ & VINOODH; FROM TOP: INEZ & VINOODH; PRESLEY ANN/PATRICK MCMLAUGHLIN/GETTY IMAGES; LACHLAN BAILEY; MACIEK KOBLUSKI; ANNEMARIEKE VAN DRIMMEL

"BEING A MUSE IS NOT ALWAYS REFLECTIVE OF WHO YOU ARE AND WHAT YOU STAND FOR."

—KARLIE KLOSS

Fellow Dutch model Imaan Hammam, who at 21 is the baby of the *WSJ.* group, also went to Kenya for the campaign and could scarcely believe she was in the presence of Kroes—"our big pride," as the shoot's third Dutch model, Rianne Van Rompaey calls her. "She was so cool, so down to earth," Hammam says. Hammam, who is of Egyptian and Moroccan descent, is already mulling how she might market a personal brand to her fans, many of whom are fellow Muslim women who've located in her a rare idol in fashion. "My hair is my signature look," she says, as hairstylist Ward Stegerhoek teases her locks into a grand halo of curls. "I'd love to make my own hair products."

Carolyn Murphy, 45, offers numerous reasons for not Instagramming in pursuit of followers. "It's time-consuming, it feels invasive, and I like having some mystery," says the earthy blonde between frequent calls to her 17-year-old daughter, Dylan. "Mamma Murphy," as she likes to be called, makes light of the fact she's the oldest model by miming a cane and tottering around the set like a 100-year-old crone. Despite being an admitted Luddite, she's working on a secret environmentally friendly idea to be sold under a Mamma Murphy e-commerce banner. "Packaging material," she hints cryptically, her blue eyes ablaze.

But for income, flexibility and adventure, modeling offers an alluring life. A decade ago, then-20-year-old Danish-born model Freja Beha Erichsen was dubbed the "queen of cool" for her angular, androgynous rock 'n' roll look. Karl Lagerfeld made her his muse, and in one five-day period Erichsen flew around the world, from New York to London to Morocco to China and back. Now 30, she claims she's not so cool anymore. "I live in Carroll Gardens," she says, of the Brooklyn neighborhood that's a magnet for helicopter parents and Whole Foods shoppers. "That's not very rock 'n' roll, is it?" Erichsen, hardly a prodigious smiler, can't stifle a grin when asked how much she chooses to work these days. "On average? About three, four days a month," she says. "I just want to work on the projects I want to work on, with people I like."

Discovered at a public pool in Bucharest, Andreea Diaconu started modeling internationally at 13, which allowed her to send money to her family back in Romania. She bawled throughout her first New York Fashion Week but stuck in the game long enough to land lucrative Gucci and Donna Karan campaigns. "I grew up really poor, so when I had a little money, I was like, Oh, this is great," says the 27-year-old SoHo resident. "It's really good to not have to think about [how to afford] bread." Fourteen years into her career, Diaconu, a voracious learner—she surfs (occasionally with Murphy), plays guitar, reads four or five books a week, holds a brown belt in karate and speaks five languages—decided to officially become a student and this fall starts at Columbia University to study environmental science.

Though Tao Okamoto may be unusually modest about her high-grossing film credits, the Japanese-born 33-year-old has already succeeded in a difficult transition many models attempt—just four years after moving to New York, and without a single acting credit, Okamoto went straight from walking global runways and fronting campaigns for the likes of Dolce & Gabbana to starring opposite Hugh Jackman in 2013's *The Wolverine*, which was set in Japan. "Like fashion, they're always looking for new faces," says Okamoto, who has since appeared in *Batman v Superman: Dawn of Justice* and *Westworld*.

Rianne Van Rompaey says she hopes to emulate the path of Uma Thurman, who graced *British Vogue*'s cover at 15 before landing her first film role. The statuesque, sapphire-eyed 22-year-old instantly hit the modeling A-list in 2014 when Nicolas Ghesquière chose her to close his first show as Louis Vuitton's artistic director. "It was magic," she says. Since then, modeling has provided opportunity for Van Rompaey to follow the acting dream that first took hold when she was 10 in the Dutch college town of Wageningen. "Modeling was a way to get out of Holland and to meet people," she says, with barely a trace of a Dutch accent. Van Rompaey has earned enough from modeling to buy her dream house in Amsterdam and looks for any excuse to fly to New York to work with her acting coach. "I make enough money to be able to actually get as close as I can to my dream," she says. "I don't come from a rich family. I have to do it myself."

To see a video of this month's 10 cover models, go to wsjmagazine.com/perfect10.



ABOUT FACE
From top: Rianne Van Rompaey, in *WSJ.*'s December/January 2017 issue; actress Tao Okamoto at a *Westworld* premiere.



ROLE MODELS
Some of *WSJ.*'s most memorable fashion stories have featured, from above: Carolyn Murphy (May 2018); Karlie Kloss (December/January 2015); and Imaan Hammam (May 2015).



SEPTEMBER 2018

CONTRIBUTORS



DEPTH OF FOCUS
Photographer
Ethan James Green
on location in
Maheshwar, India.

MEET ME IN MAHESHWAR P. 138

The historic town of Maheshwar, in India's Madhya Pradesh state, is an epicenter of hand-loom weaving, known for its silk fabrics and saris. For this issue, photographer Ethan James Green, clothing stylist Anastasia Barbieri and prop stylist Julia Wagner conceived a 21-page fashion editorial that honors Maheshwari artisans and their fine textile traditions, which date back to the fifth century.

"Anywhere you go in the town, you pass homes and hear weaving wheels at all times," Wagner recalls. Models Lakshmi Menon and Jitendra, a Maheshwar resident who was cast on location, wear a range of looks that combine fall fashion with Maheshwari pieces.

"With the fashion, I wanted to show the Indian elegance that you see from the time of the maharajahs up to street style today," says Barbieri. The fabrics aren't the portfolio's only representations of everyday Maheshwari life. "We came across this goat with an orange face that belonged to one of the families in town," Wagner says. Coincidentally, two pieces that Barbieri curated for the shoot were an orange Jacquemus dress and hat. "The match was perfect," Wagner adds. —*Sara Morosi*



MARTIEN MULDER
Photographer

A RADICAL SIMPLICITY P. 166



ALEXANDRA CARL & JEN CAREY
Stylist & Photographer

MARKET REPORT P. 117



DEREK HENDERSON
Photographer

MAJA'S MASTERPIECE P. 194



BRETT LLOYD & CLARE BYRNE
Photographer & Stylist

THE WSJ. FIVE P. 79

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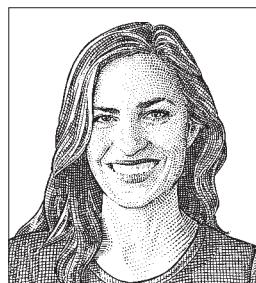
WSJ. asks six luminaries to weigh in on a single topic. This month: Milestones.



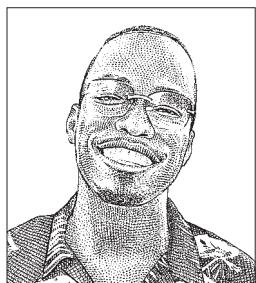
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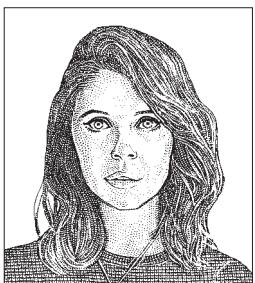
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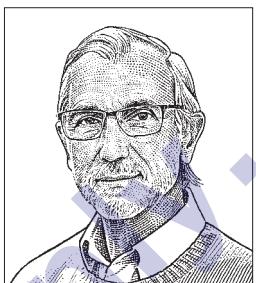
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PIANO

"On the one hand a milestone means something that has been accomplished, but it also means something that has occurred along a temporal path. Often it's a cause for celebration, but in the individual light there's almost always an implicit dark side. If you say, 'Oh, she took her first steps today,' you sort of think, Well, when is the last step going to be? Birthday parties, weddings and anniversaries are celebratory, but they're also poignant because they mark the way along a path that we know is finite. Milestones reinforce your idea of yourself. It's nice to feel that you've accomplished something. I think it implies a rather comparatively cheerful view of life. When you get the gold watch you think, Oh, I've done that, rather than, Oh, that's it for me! It's a resting point possibly, a moment to stop and look around."

Eisenberg is a writer. Her story collection *Your Duck Is My Duck* is out this month.

"When my play *This Is Our Youth* was produced [in 1996], that was a milestone for me, a significant leap forward in terms of my professional life. It was probably the 25th play I'd finished but the third that I liked. It was the play that took me out of the black-box theater world of New York and made me welcome on Broadway. The most palpable difference professionally was that all the off-Broadway theaters where I had been submitting my plays for years without any success were suddenly ready to produce my next one. It was also a creatively satisfying experience. But I tend not to like the idea of achievements, because it seems sort of self-aggrandizing; it makes me a little nervous. If I write something that turns out well, I don't like to think of it as an achievement. I'm more comfortable thinking of it as something that just turned out well."

Lonergan is a playwright and screenwriter. His play *The Waverly Gallery* debuts on Broadway this month.

"A milestone is the result of many days and decisions, subtle shifts and less glamorous moments. It's like the mycelium that grows underground and occasionally bursts through in the form of a mushroom. I had four huge milestones occur within three months of each other recently—I got married, I had a baby, I turned 40, and I finished my memoir. It's more like a pile of rocks than individual milestones along a path. Milestones are often the public face of something that's often private, and for a long time my life felt very private. It was important that I examine parts of my life [in my memoir] that seemed shameful or embarrassing so I could try to understand them differently. Milestones are big enough that if you're lucky you're going to learn more about yourself. In this case the only way to get to something truthful was to write, to dig."

Brennan-Jobs is a writer. Her memoir, *Small Fry*, is out this month.

"It's important to set goals. It's not something I used to do, but I'm a little older now and I like to set markers or milestones for myself—it's a vision for moving forward. Each year I sit down with my wife and our son and we write down our goals on a piece of paper. In 2015 we wanted to get an apartment, we wanted to get a car, we wanted health insurance, and I wanted to sell 20,000 records. I found that paper the other day, and all the things were checked off. This year my son wants to learn how to fly, and my wife wants to open a cafe. And, of course, my Grammy nominations were a big milestone for me. I wasn't expecting it. My friend Jose and I went to the sushi spot right under the little office space where we recorded a lot of my album *Malibu* and just got drunk off sake."

.Paak is a musician.

"Is a milestone something you aim to achieve or is it something that sort of washes over you and only later you recognize it for what it was? Personally I think it's something you can only see by looking back rather than looking toward something. The first play I did on Broadway was Tom Stoppard's *Arcadia*. That was a milestone for me. Obviously, careerwise it was a big moment—the cast was amazing, and Tom Stoppard is a legend—but it was also a milestone because I was only 18, and it was the first time I had ever been away from home. I was living in a different country by myself. I had real independence. When I came back from that job, I moved out of my [parents'] home. I really felt like I'd stepped into adult life, because I was fending for myself, providing for myself."

Powley is an actress. She stars in the new film *White Boy Rick*, out this month.

"I'm not the kind of person who anticipates a milestone in advance. I don't sit down and say, 'This is my next milestone.' For me, it is something one recognizes after the fact. Think of childhood. Everyone experiences that one fantastic moment when, for the first time, they succeed at something. It doesn't matter what. But someone around you—a father or mother—tells you that what you've done is beautiful. I was always making little things as a child, and when I was 10 I built a bridge using pieces of wood. I remember my older brother coming to me and saying, 'Bravo, bravo, Renzino. You made it.' I didn't know it then, but this was the beginning of a wonderful journey. It was a milestone, a very modest moment, just a voice saying, 'Bravo.' It was the beginning. That's the essence of milestones. It's about magic, aspiration and enjoyment."

Piano is an architect.

FRAN SUMMERS
APRIL 5TH 2018
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STUART WEITZMAN

SEPTEMBER 2018

THE WSJ. FIVE

STUDIO PIECES

The most covetable
accessories for the fall season
have an artist's touch.

PHOTOGRAPHY BY BRETT LLOYD
STYLING BY CLARE BYRNE
SET DESIGN BY MIGUEL BENTO



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Don a black cap that's on a mission. Balenciaga hat and dress.

Model, Myrthe Bolt at Next
Models; hair, Teiji Utsumi;
makeup, Ciara O'Shea. For
details see Sources, page 204.



A fashion advertisement featuring a woman with short brown hair, wearing a black, long-sleeved, ribbed dress with a vertical pink stripe running down the center. She is also wearing a sheer black skirt underneath. She is carrying a small, rectangular handbag with a blue strap and a pink base, accented with gold hardware.

LANVIN

PARIS

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MESSIKA
BY
GIGI HADID

SEPTEMBER 2018

WHAT'S NEWS.

PARTY OF FIVE

From left: Styles from Matthew Adams Dolan, Kwaidan Editions, Eckhaus Latta, Rokh and Magda Butrym.



NEW SCHOOL

The latest group of designers to watch is unafraid of veering away from the mainstream.

BY FLORENCE KANE PHOTOGRAPHY BY CAMILA FALQUEZ FASHION EDITOR LAURA STOLOFF



FRESH COATS
Below: Matthew Adams Dolan jacket, shirt and skirt, Wolford tights and Church's shoes.
Models, Lydia Burns at Anti-Agency, Julia Cordova at Muse, Jessica Fuhrmann at Heroes, Isioma Iyamah and Folasade Adeoso; hair, Edward Lampley; makeup, Yacine Diallo. For details see Sources, page 204.



STEPPING OUT

Top row, from left: Rokh jacket, pants and scarf and Rosetta Getty heels; Magda Butrym top and pants and Ana Khouri earring; Kwaidan Editions dress and earrings. Right: Eckhaus Latta jacket and pants, By Far shoes and Sophie Buhai earrings.

OUTSIDE THE luxury fashion cycle of superstar designers hopping from house to house, there are a handful of serious young talents on the rise. These relative newcomers are building their own personal visions—offering options that stand apart from the megabrand fare.

Kwaidan Editions is a London-based label launched in 2016 by Royal Academy of Fine Arts alumni Léa Dickely, 34, who is French, and Hung La, 40, an American. Between the two of them, they have held positions at Balenciaga, Céline and Alexander McQueen. For each collection, the pair, who are also romantic partners, draw on specific inspirations to create elegantly subversive takes on menswear-inspired looks. This fall that included the sharp style of David Lynch's on-screen villains. "I grew up watching *Twin Peaks*. It marked me for life—I was terrified," Dickely says, laughing. That lasting impression resulted in minimalist suiting in bright red and deep brown, plus faux-fur coats, crisp fake python trousers and fake leather shirts.

Also working out of London is the Korean-born, Texas-raised Rok Hwang, 34, a Central Saint Martins graduate who founded his label Rokh in 2016 after stints on ready-to-wear teams at Céline and Louis Vuitton. His focus is on "timeless clothing," Hwang

says, "always with sensuality and sensitivity—but also an element of youth and edginess." At Hwang's atelier, classics get a subversive touch: A trench coat has scrunched-up sleeves and ruched cutaways; his tan silk pussy-bow blouse has cuffs that hang past the hands; and herringbone is fashioned into asymmetrical suiting. Hwang's aesthetic has also caught the eye of the fashion establishment; LVMH awarded him a runner-up special prize of 150,000 euros (about \$175,000) in its Prize for Young Fashion Designers competition this year.

Magda Butrym, meanwhile, has been working a feminine theme, with floral, ruffled dresses, voluminous shoulders, rich velvet, sweetheart necklines and cinched waists. "When you're in touch with your femininity, this is where the power comes from," says Butrym, 33, whose four-year-old eponymous line is based in Warsaw. "It's quite romantic," Butrym says of her look, which she thinks sets her pieces apart from trendier runway looks. "The price is better too," she says.

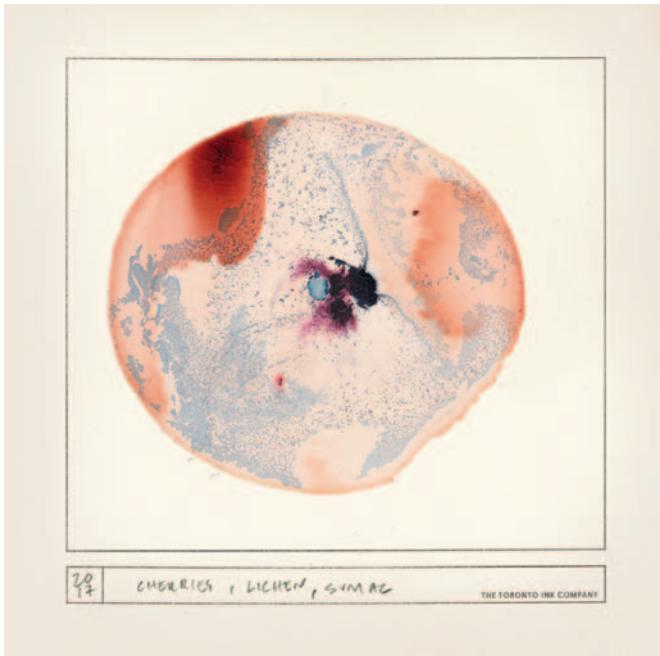
Parsons School of Design grad Matthew Adams Dolan, 31, who was born in Massachusetts and grew up in Sydney, Australia, is currently based in New York. He says there are potential pitfalls to being independent: "For emerging labels, there's a pressure

to have something tricky—an upside-down sleeve or something." He's more interested in the evolution of American style through a modern lens. A biography of Jackie Kennedy prompted him to conceive his fall line of updated shirting paired with jeans, oversize vivid knits and double-breasted jackets for men and women. Dolan calls them "clean clothes that are easy to wear" and says they appeal to all ages. When the designer introduced an oversize pink jacket, he says his mom told him, "You finally made something I want to wear."

Mike Eckhaus and Zoe Latta, both 29, founded their bicoastal label, Eckhaus Latta, seven years ago, gaining attention for their avant-garde designs and artistic approach. They once staged a fashion presentation at New York's MoMA PS1 museum, and their work has been shown at Los Angeles's Hammer Museum. Their solo exhibition, *Possessed*, opened in August at New York's Whitney Museum of American Art, where pieces are also available for purchase. Of their designs, which include shaggy woolen coats and tie-dyed trousers, Eckhaus says, "It's always been important to us to not be too forthcoming. We allow people to deduce what they want from it themselves." Latta adds, "We'd rather ask questions than provide the answers."

LOEWE





BUY THE BOOK TRUE COLORS

Toronto-based illustrator and art director Jason Logan has made ink from clamshells, black walnut hulls, rusty bedsprings, safflower petals—even cigarette butts. “Natural ink is a whole landscape condensed into a little bottle,” writes Logan in his new book, *Make Ink*, a guide to foraging for materials and extracting their pigments.

Logan’s artful test sheets (above) hold their own alongside works by Marcel Dzama, Margaret Atwood, Leanne Shapton and others, all made with his inks. \$30; abramsbooks.com. —Christopher Ross

SIT PRETTY

Denmark's Louisiana Museum of

Modern Art is an art and architecture lover's pilgrimage site, in part for its furnishings.

Museum architect Vilhelm Wohlert's Louisiana chair, bar seat and copper lamp, designed in 1957–1958, are now available to all. stellarworks.com. —Sarah Medford



PARTNERSHIP

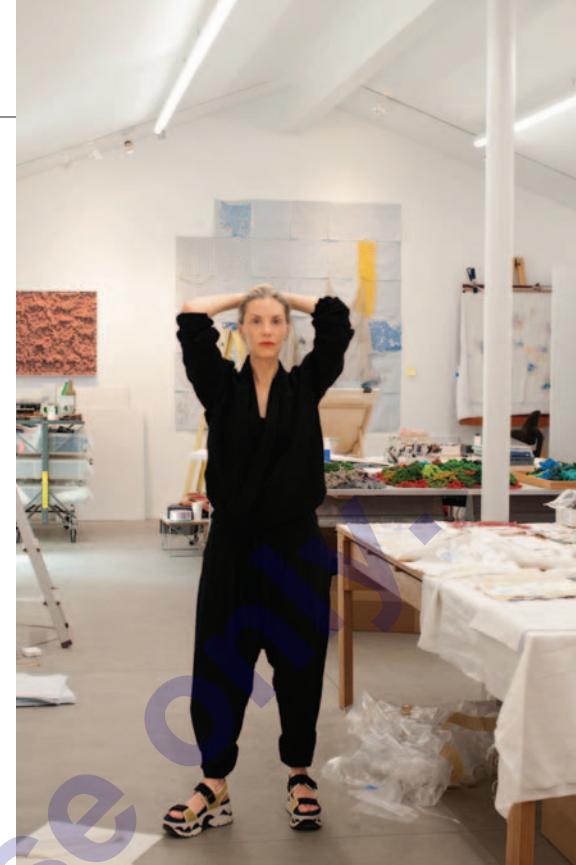
U.K. art adviser and florist Silka Rittson-Thomas has joined with London label L.O.N.B. to create luxe gardening bags featuring deep pockets and water-resistant lining. The Racine style (\$1,480) belts on for hands-free weeding and clips into the Rousseau carryall (\$2,880), which comes in pollen yellow (left), a nod to her business, TukTuk Flower Studio. lonb.com



UPSTART

Veteran activewear designer Stacey Hunter is the expert behind Quo, a new line of exercise underwear. The brand's mid-rise thongs are made of an antimicrobial, moisture-wicking polyamide that doesn't bunch or shift.

quoactive.com



MATERIAL STRENGTHS

ARTIST LIZA LOU'S FIRST NEW YORK SHOW IN A DECADE INAUGURATES LEHMANN MAUPIN'S NEW OUTPOST.

Liza Lou burst into the art world in 1996 with *The Kitchen*, a full-scale room rendered in glass beads. Its cartoonish details—a box of Tide, a cherry pie—recalled pop masters like Andy Warhol and Claes Oldenburg. Now the Los Angeles-based artist, 49, who also has a studio in South Africa where she works with traditional Zulu beadworkers, is evoking the impressionists. Lou's exhibition opening September 6, the first show at Lehmann Maupin's new Peter Marino-designed 24th Street space, will feature *The Clouds*, a 100-foot-long work inspired by Monet's 1915–1926 painting *Les Nuages*. The piece is made of 600 woven panels of beads, which Lou painted with clouds and then smashed. “Clouds only last about 10 minutes, and their entire lifetime is spent shifting and moving,” she says, adding that the project has allowed her “to collapse the boundaries between painting and sculpture.” Also included will be smaller paintings and stacked sculptures as well as ink-on-gesso drawings and a new video by Lou. “Liza will use all the spaces,” says gallery co-founder Rachel Lehmann. “It will give us an opportunity to see her different mediums in New York.” lehmannmaupin.com. —Carol Kino

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HOT PROPERTY

TRENDING IN TEL AVIV

Aby Rosen's new Jaffa quarter hotel finds dynamic ways to blend old and new, much like the increasingly vibrant city itself.



LOFTY GOALS
Left: The former hospital's chapel has been transformed into an airy lounge. Above: A guest room with a vaulted ceiling. Below: Designer John Pawson (left) and developer Aby Rosen.

THIRTEEN YEARS AGO, property developer Aby Rosen acted on a long-held dream and purchased a historic building in the old city of Jaffa, now part of Tel Aviv, with plans to open a hotel and residence complex. The 19th-century former hospital needed restoration, but its period details—columns, arched ceilings, stained-glass windows—were exceptional. Time passed, and work inched along. Meanwhile, excavations turned up a 13th-century Saracen wall fragment, occasioning another delay. “I have to admire Aby for hanging in there,” says John Pawson, the project’s designer. “I’m not sure many others would.”

Rosen has a deep-rooted affinity for Tel Aviv, where he vacationed as a child. He sees The Jaffa, which finally opened August 15, as an oasis. “Israel

is very hectic,” he says. “The goal is to take the speed out.”

A tree-shaded central courtyard sets the tone for the 120-room hotel and 32 residences, which occupy the original structure as well as a stand-alone addition. An outdoor pool complements a spa and fitness center, while a bar and lounge are up and running in the former chapel. Rosen tapped New York’s Major Food Group to oversee Don Camillo, serving a New York-style Italian menu, and Golda’s, a classic Jewish deli. “You have the tuna melt, you just die,” Rosen says.

The stop-and-go pace of the project allowed Pawson and Rosen time to handpick an unexpected mix of furnishings, from glass tables and chairs by Shiro Kuramata to lesser-known Danish modern pieces. “I wanted to think about everything that you touch,” says Pawson. “Aby is incredibly hands-on. It’s really Aby’s house. He’s very much the host.” thejaffahotel.com. —Sarah Medford



GREAT HEIGHTS

With over-the-knee lengths and stacked heels, these fall boots are walking tall.

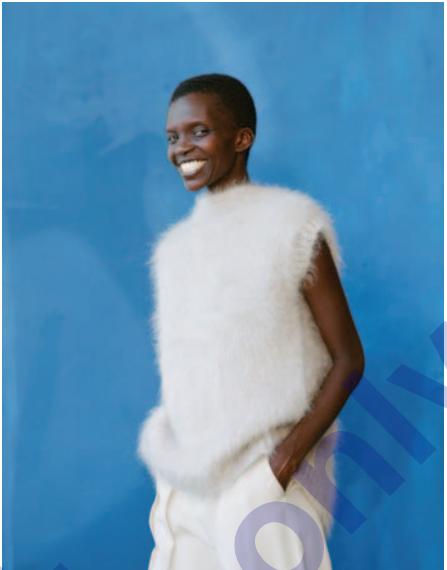
Clockwise from top: Stuart Weitzman; Longchamp; Aquazzura; Sam Edelman; Santoni; Salvatore Ferragamo. For details see Sources, page 204.



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WEFT FIELD
From near right:
Aalto sweater; Bottega
Veneta sweater
and Stella McCartney
pants. Middle, from
left: Brunello Cucinelli
sweater; Hermès dress
and Derek Lam sweater
(worn around waist).



TREND REPORT

KNIT WIT

Fall's sweaters prove that cozy comfort can be found in the most inventive designs.

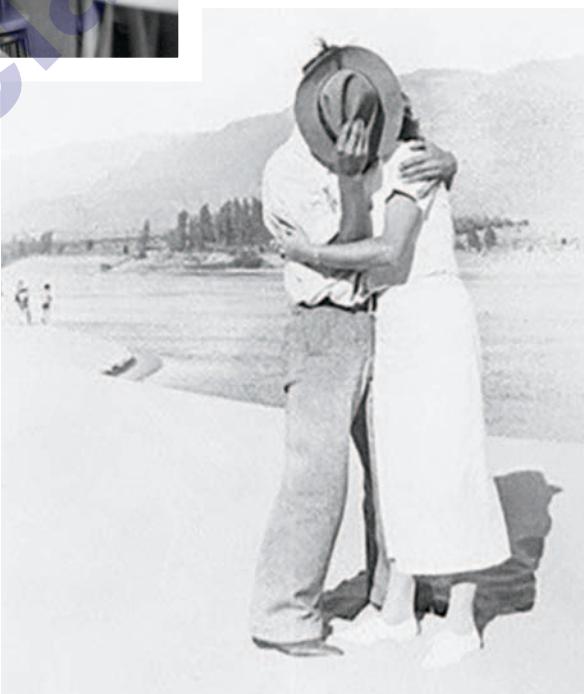
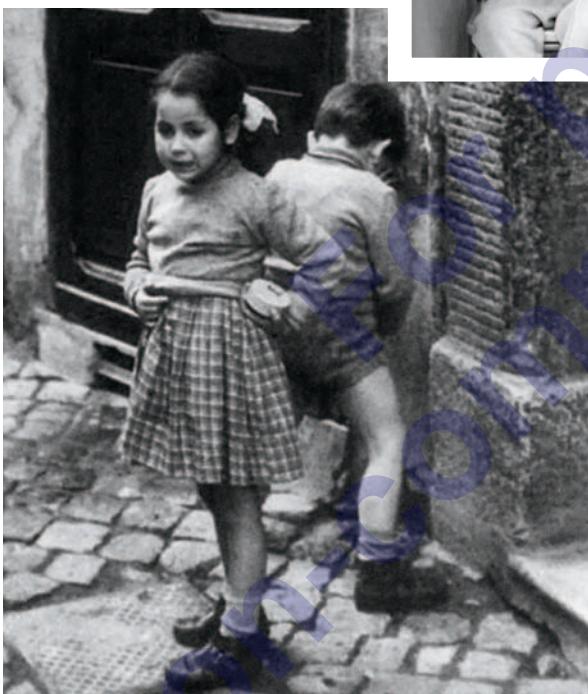
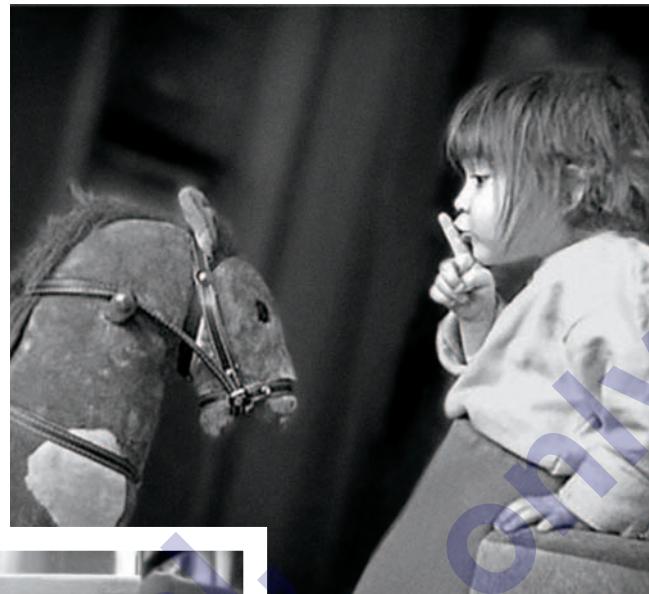
PHOTOGRAPHY BY CAMILA FALQUEZ
FASHION EDITOR LAURA STOLOFF



FAMILIAR FIBERS
From far left: Tod's coat;
Lafayette 148 New York
turtleneck, Nehera scarf
and Nellie Partow scarf
(worn over shoulder).
Model, Achok Majak at
DNA Model Management;
hair, Edward Lampley;
makeup, Maki Hasegawa.
For details see Sources,
page 204.

HUMAN PRIVACY

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SoHo

East Hampton

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Short Hills



HELLO, SUNSHINE
Fend off cold weather with hothouse hues.
Left: Calvin Klein coat and sweater. Below,
from left: Joseph trench, The Row skirt
and Victoria Beckham shoes; Tod's trench and
pants and Eudon Choi
shoes. Models, Nora
Attal, Signe Veiteberg
and Merel Zoet at Viva
Model Management;
hair, Vi Sappyappy;
makeup, Athena
Paginton. For details see
Sources, page 204.





BRUNELLO CUCINELLI

Madison Avenue

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LUCIA SILVESTRI

Bulgari's resident "gem hunter" travels all over the world in search of the perfect stone.

BY CORINNE ABRAMS PHOTOGRAPHY BY AKSHAY MAHAJAN



HUSTLE AND FLOW
Lucia Silvestri,
Bulgari's creative
director, at Nahargarh
Fort in Jaipur, India.

WHEN BULGARI creative director Lucia Silvestri finds the perfect precious stone, there's one thing she always does: "I talk to them, like people do with plants. I say, 'What can I do with you?'" Silvestri, who labels herself a gem hunter, travels to far-flung cities in search of stones fit for one of Bulgari's jewelry pieces. Her influence is felt across the industry—one of her suppliers claims that after Bulgari began incorporating mandarin garnets in its designs, the previously disregarded jewel became more sought after. Since joining Bulgari 38 years ago, Silvestri has gone from sorting diamonds in the Rome headquarters to traveling the globe to meet suppliers and find inspiration. "I literally play with the gems—I have the best job in the company," she says.

Born in Rome, Silvestri was on track to study biology at college when her father—the longtime right hand of Bulgari chairman Paolo Bulgari and his brother Nicola, the vice chairman, whose grandfather founded the company in 1884—suggested she take a summer job at the Bulgari offices. At her first meeting with Paolo in 1980, Silvestri says, "He had an office with a huge table, and on it there were kilos of diamonds, rubies, emeralds, sapphires. I felt like Cinderella." Silvestri would go to his office after she had finished her daily secretarial work to look at stones. Following her three-month stint, the brothers persuaded her to quit her biology course. "I was so young, and it was a huge opportunity. I fell in love with the stones," she says. In the years that followed, she traveled the world with the Bulgari brothers, developing an eye for gems and sharp negotiating skills.

She has also amassed her share of gemological adventures. There were the emeralds she persuaded a supplier to split in half for a bracelet and an immense rough emerald that its owner still can't bring himself to cut. On a recent trip to India's gem capital, Jaipur, Silvestri entered a supplier's office to see a rainbow of rubellites, amethysts and blue topaz laid out on a table, but such receptions are increasingly uncommon as the stones become scarce. Her biggest challenge now is sourcing enough to create her vibrant designs and supply the brand's 230 stores. (To relax, Silvestri sorts packets of small diamonds, holding each one to her eye to look at the colors inside.)

Despite Silvestri's success in finding the most exceptional gems, one has continued to elude her. "I'd like to find a 10-carat emerald-cut ruby from Mozambique—this is my dream." A supplier in Jaipur tells her he will try his utmost to locate one. "Mission impossible," she replies. >



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ULLA JOHNSON



12:05 p.m.

After a traditional welcome from a long-time supplier, Silvestri examines gems he has laid out.



10:29 a.m.

She inspects emerald beads from a potential new supplier.



12:31 p.m.

Gems are shaped to Silvestri's specifications in a cutting room.



3:07 p.m.

She meets with a potential supplier at Royal Gems & Arts and reviews vintage and antique pieces.



5:02 p.m.

She takes a selfie with a cow outside Nahargarh Fort.



8:44 p.m.

Silvestri and her team toast the end of the day at the Oberoi Rajvilas hotel.

300 carats

The largest stone Silvestri has acquired on behalf of Bulgari. It was a sapphire, "as big as an egg."

1,000+ pieces

The number she designs each year.

5 stores

The number of shops Bulgari operated when Silvestri joined in 1980. There are now 230.

2013

The year Silvestri became creative director at Bulgari.

12 countries

The number Silvestri visited last year on business, including Japan, Sri Lanka and Thailand.

3 years

One of the longest amounts of time Silvestri has spent negotiating for a piece—a sapphire. Negotiations are ongoing.

1988

The year she added the Thyssen-Bornemisza necklace to her personal collection. It boasts blue and yellow sapphires, cultured pearls and diamonds.

25,700+ Instagram followers

Silvestri frequently responds to their questions about her job and gems.

5 months

The total amount of time she spent outside of Italy last year, a record for her. •

Investment Migration: Redefining the Concept of Wealth

Worldwide access and connectivity have become indispensable features of wealth creation and wealth preservation in the modern era

In a volatile global climate in which political, ecological, economic, and cultural crisis is becoming the ‘new normal’, we are also witnessing a shift in the concept of what it means to be wealthy. Individuals with abundant and diversified resources are increasingly looking to new avenues of value and security beyond the traditional sense of wealth: they want a safeguard and an insurance policy for the 21st century.

In addition to the increased demand for personal and financial security, we are witnessing a growing need for international mobility. Individuals across the board are seeking to transcend the constraints imposed on them by their country of origin and access business, career, education, and lifestyle opportunities on a global scale. In many ways, worldwide access and connectivity have become indispensable features of wealth creation and wealth preservation in the modern era.

Investment migration — encompassing both residence- and citizenship-by-investment — is in many respects the most direct means of gaining greater safety and security as well as greater travel freedom. Individuals and families who have multiple passports or residence permits benefit from each country’s best practices and are less vulnerable to each country’s risks and shortcomings. The more jurisdictions a family can access, the more diversified their assets will be, and the lower their exposure will be to both sovereign and global risk.

With over 30 offices worldwide, and a presence in all the countries whose programs we promote, Henley & Partners is the only firm capable of providing clients with a seamless, fully customized service both in their current location and in their target country for residence or citizenship.

As the pioneer of the investment migration industry, Henley & Partners envisioned and created the concept of residence and citizenship planning in the 1990s. The objective of a residence- or citizenship-by-investment program is for a country to attract much-needed economic contribution and investment, in return for which it grants residence or citizenship status to carefully vetted applicants. The firm was the first to globally specialize in this area, at a time when most international lawyers and wealth-planning professionals did not consider it to be of much relevance.

Considered to be the world’s most successful and credible citizenship program, the Malta Individual Investor Program (MIIP) was developed by the Government of Malta in collaboration with Henley & Partners in 2014.



The firm is also the global concessionaire for the program and, in this capacity, has been responsible for promoting it globally since its inception. The MIIP, which enforces the strictest due diligence standards in the industry, is also the only citizenship program to be officially endorsed by the EU.

The program has a capital requirement of approximately EUR 1 million, which includes a contribution to the country’s development fund, a real estate purchase, and an investment in government-approved financial instruments. In addition to citizenship in a stable, neutral, and highly developed EU member state, the MIIP offers access to the world’s 7th most powerful passport, according to the Henley Passport Index.

Alongside its successful private and government client practice, Henley & Partners offers a bespoke business service to professionals in the investment migration, finance, law, and taxation industries, providing them with the expertise and tools needed to offer their clients the very best options when it comes to leveraging the international resources available to them. By helping these professionals include a comprehensive residence and citizenship portfolio as part of their strategic planning offering, Henley & Partners enhances the value proposition of these advisors, thereby giving them the opportunity to expand their client base beyond their already established markets.

Henley & Partners is the global leader in residence and citizenship planning. Each year, hundreds of wealthy individuals, families, and their advisors rely on our expertise and experience in this area. Our highly qualified professionals work together as one team in over 30 offices worldwide.

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STUDY IN DESIGN

CREATIVE OUTLET

A small Milan archive catalogs the wide-ranging genius of Italian architect Gio Ponti, who is the focus of an upcoming retrospective in Paris.

BY ALICE CAVANAGH
PHOTOGRAPHY BY MATTHIEU SALVAING

GIOVANNI "GIO" PONTI, the father of modern Italian design, was an artist, architect, designer, writer and publisher. Over a career that spanned almost 60 years, from his professional beginnings in the early 1920s until his death in 1979, he was as prolific as he was inventive. His best-known work—which includes Milan's midcentury Pirelli Tower, the 1961 Parco dei Principi hotel in Sorrento and the 1957 Superleggera chair for Cassina—is just a fraction of his impressive output.

Ponti designed at least 40 buildings in Milan alone and hundreds of pieces of furniture and other objects, founded and directed the cult design publications *Domus* and *Stile*, and still had time to dabble in watercolors, essay writing and costume design. He almost single-handedly put the Italian design industry on the map.

"Ponti was one of the pioneers of modern design, like [Alvar] Aalto, Le Corbusier and Charles and Ray Eames," says Giulia Molteni, head of marketing and communications for Molteni&C. For the past six years, the Italian furniture company has been issuing new reproductions of Ponti pieces, including an armchair he designed for the Villa Planchart in Caracas, Venezuela, and a table he had in his own home. The collaboration was sparked in 2010, when Carlo Molteni, Giulia's father and president and CEO of the company, met one of Ponti's grandchildren, photographer Paolo Rosselli, and admired his bookshelf, a Ponti original.

This fall, Paris's Musée des Arts Décoratifs (MAD) will offer a detailed study of Ponti's oeuvre, in the exhibition *Tutto Ponti: Gio Ponti, Archi-Designer*. The show, sponsored in part by Molteni&C, will be the first Ponti retrospective in France. Nearly 40 years after Ponti's death, the timing for a revival is ripe, says the museum's director, Olivier Gabet. "Today, architecture and design has almost been kidnapped by concept, but [Ponti was] about color, lightness, sun—and these are universally appealing," Gabet says. "Ponti's humanity, curiosity and way of looking at the world are an important lesson to look after and to teach."

Though Ponti had the pure leanings of a modernist (with foundations in neoclassicism), his work embodied the warmth and good humor of the Italian spirit. Born in Milan in 1891, he graduated with an architecture degree from Milan Polytechnic after serving in World War I. Architecture, however, was not his first vocation: For a 10-year period, starting in 1923, Ponti was the artistic director of the prestigious Italian porcelain manufacturer Richard Ginori, also a sponsor of the MAD show. Ponti's designs, often flamboyant, revived the historic company and raised his own profile. He continued to pursue both artistic and industrial projects, designing everything from silk fabrics to cutlery while establishing and running his architectural practice.

The Paris exhibition brings together over 400 Ponti objects, a collection that encompasses everything from his ceramic work to the lamps he created for FontanaArte. Many of these items, such as an elaborate porcelain table service he designed in 1926 for Italian embassies, have never been shown before. There's also evidence of Ponti's plans, never realized,

to make a feature film of the 1922 Luigi Pirandello play *Henry IV*. The lengthy scenography is drawn on scrolls of paper complete with detailed directions and notes.

This work, along with a significant number of sketches, photographs and correspondence, much of the latter vividly illustrated, is on loan from the official Ponti archives, which are now managed by another of Ponti's grandsons, Salvatore Licitra. The collection is housed in a one-room studio that was Ponti's former workspace, on the ground floor of the 1957 apartment block he designed on Via Dezza in Milan. The architect lived on the eighth floor until his death and ran his firm and, in its early years, *Domus* out of a former garage behind the apartment block.

Ponti kept copies of most of his correspondence, and there are around 130,000 letters stored in the archives. As organized as the papers are, there is no complementary archive of Ponti's furniture and other design objects. "The family were too distracted," says Licitra of the fact that they retained an incomplete collection of pieces, adding by way of example: "Carlo Mollino was my godfather, and he gave me a [children's] car when I was a baby, designed by him—beautiful, like a sculpture—and, this is typical of the Ponti family, I said, 'Oh, it's too big,'" Licitra says, indicating that they lost track of it over the years. Licitra has four original Ponti pieces in his office, including a modular desk from 1936 and a cream-colored Distex armchair from 1953; others are scattered among the homes of Ponti's descendants. Licitra says they hope one day to gather all of these pieces in one place to create a private museum. The MAD exhibition includes loans from the Molteni Museum collection and from private collectors—for instance, a coffee table, owned by publisher Benedikt Taschen, who is working on a large volume about Ponti.

An independent curator, Bouilhet-Dumas had long dreamed of bringing a Ponti retrospective to Paris, an ambition once entertained by her grandfather, who was on the board of the museum. (Bouilhet-Dumas is married to the museum's current president, Pierre-Alexis Dumas, who is the artistic director of Hermès.) "In [Tony and Gio's] correspondence, they were always trying to find a way to have an Italian project in Paris or a French project in Milan," she says. The friends discussed a retrospective at the Musée des Arts Décoratifs, but Ponti died before it came to fruition.

"Many people had played with the idea [of a Ponti show], but where to start? It's such a world of its own," says Gabet of the architect's work. "You have to begin by saying, Gio Ponti was like an artist," says Licitra. "He said of himself, 'I am an artist who fell in love with architecture.' That means that he could do what he wanted.... He was very convinced of this."

Under the guidance of French architect Jean-Michel Wilmotte, rooms from six of Ponti's projects—including

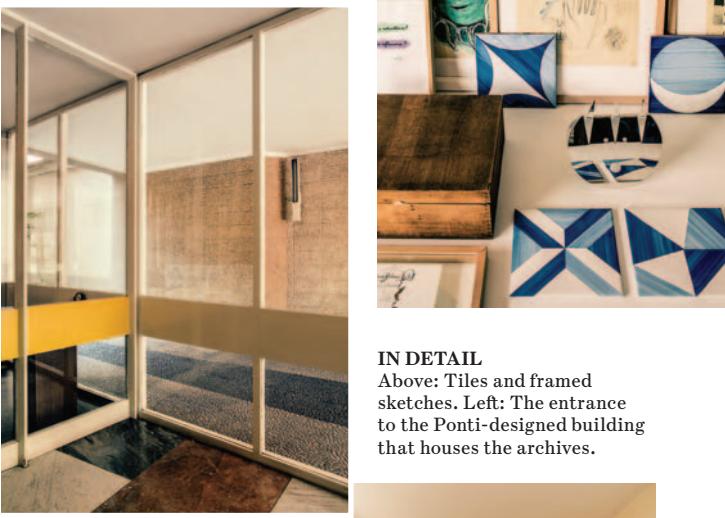
"I REMEMBER [PONTI] BECAUSE HE WAS EXTREMELY ELEGANT."
—SOPHIE BOUILHET-DUMAS

his home on Via Dezza, the Villa Planchart, and his sole Parisian project, the L'Ange Volant villa—are being reconstructed for the exhibition. The latter home, owned by the silversmith family Christofle, was one of Ponti's very first projects, and it gave him an indelible link to France.

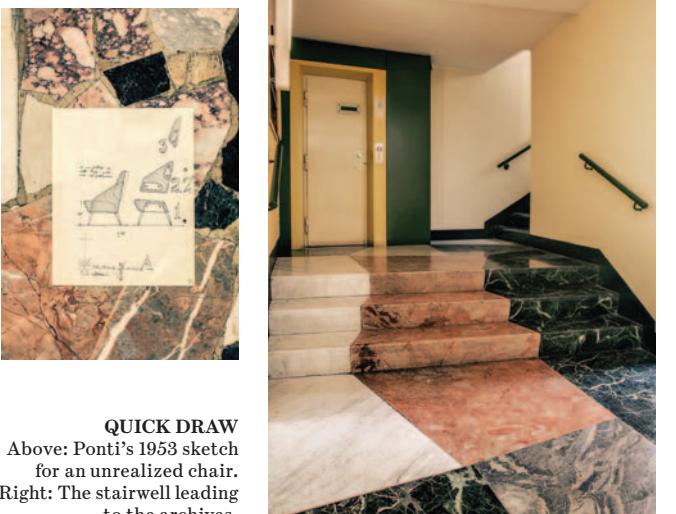
In 1925, Ponti, then working for Richard Ginori, went to Paris to take part in the Exposition Internationale des Arts Décoratifs et Industriels Modernes. He took first prize for ceramics, and he met Tony Bouilhet, of Christofle, who commissioned Ponti to design L'Ange Volant in Garches, in the western suburbs of Paris. The two became friends, and Bouilhet later married Ponti's niece. "Gio Ponti was at my grandparents' 50th wedding anniversary. I remember him because he was extremely elegant," says Sophie Bouilhet-Dumas, Bouilhet's granddaughter, Ponti's great-grandniece and a co-curator of the show. "He was wearing a light-blue jacket, with a Mao collar. He had designed it. I remember this man that everyone cherished."



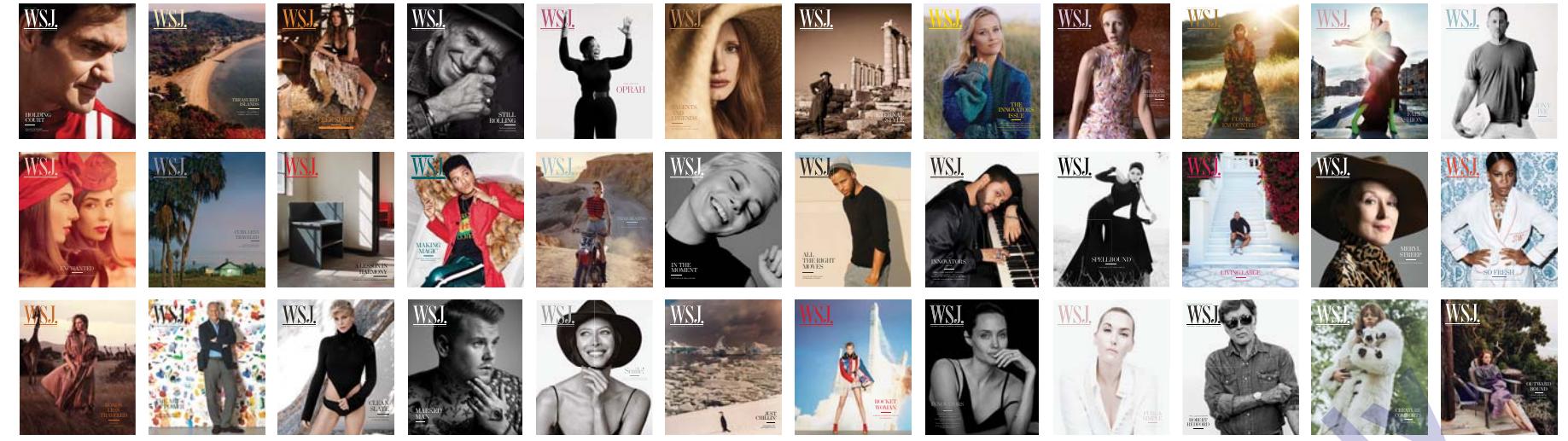
MODERN FAMILY
Above: Ponti's grandson Salvatore Licitra, who runs the archives.



IN DETAIL
Above: Tiles and framed sketches. Left: The entrance to the Ponti-designed building that houses the archives.



QUICK DRAW
Above: Ponti's 1953 sketch for an unrealized chair.
Right: The stairwell leading to the archives.



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WANDER AND WONDER

Drift off with Lakshmi Menon
to the Baneshwar temple in
Maheshwar, India. Stella
McCartney jacket and pants and
American Vintage tank top.

GOLDEN ARCHES
Seek enlightenment
with fluid styles framed
by the Abilyeshwar
Temple. On him: Chloé
shirt, blazer and pants
and sandals from
local market (worn
throughout, unless
otherwise noted). On
her: Chloé shirt, blazer
and pants, Brother
Vellies sandals and tank
top from local market.



Tailored pieces from the fall runways
suit both him and her for a dreamy
journey to the majestic Indian city.

MEET ME IN MAHESHWAR

PHOTOGRAPHY BY ETHAN JAMES GREEN
STYLING BY ANASTASIA BARBIERI
SET DESIGN BY JULIA WAGNER



TEMPLE OF LOOM
Colorful skeins and a spinning wheel at the Rehwa Society, a not-for-profit organization that seeks to preserve the centuries-old local weaving traditions. Gucci shirt, jacket and pants and model's own tank top. Opposite: Gucci shirt and pants and Ylias for Odyssey Series silver bracelet (worn throughout).





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FINE BALANCE

Mixing in local pieces gives worldly flair to high fashion. Giorgio Armani pants, tank top from local market and model's own bracelets (worn throughout). Opposite: Giorgio Armani blazer, A.P.C. vest, Vivienne Westwood pants and shirt from local market.







PERFECT MATCH

A riot of color lends new romance to suiting. On her: Vivienne Westwood shirts and skirt. On him: Vivienne Westwood suit and shirt. Opposite, on him: Etro tank top and pants. On her: Etro coat, tank top and pants.



CHECK MATE
Square off in head-to-toe pattern.
Alexander McQueen jacket and pants.
Opposite: Mulberry jacket, pants and hat.







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FORMAL LIFE
Dress things up with
striking accessories.

On her: Max Mara
jacket and skirt. On
him: The Row jacket
and pants. On both:
ATM Anthony Thomas
Melillo tank tops and
belts from local market.
Opposite: Jacquemus
dress and hat.



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BEAUTIFUL FOREVER
Sleek lines stand out
on the steps of the
Ahilyeshwar Temple.
Valentino tunic and pants
and model's own T-shirt.
Opposite: Valentino dress
with scarf and pants.





CHARACTER STUDY

"I think Dutch models are quite down to earth," says Rianne Van Rompaey, 22, a native of the Netherlands. "We stay true to who we are."
Dolce & Gabbana slip dress. Opposite: Richard Quinn dress.



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GOOD EXAMPLE

"I'm very aware of the need to be a role model and to have an intention and purpose that translate for the younger generation," says 45-year-old Carolyn Murphy. Vintage slip dress. Opposite: Gucci dress and Verdura necklace (worn on head).



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SHARP FOCUS

"I'd rather do less," says 30-year-old Freja Beha Erichsen, "but do work with people I enjoy working with."
Nili Lotan slip dress. Opposite: The Row sweater.



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GOLDEN GIRL

"I think it's important to have fun at your job," says Doutzen Kroes, 33. "And I'm having it more and more."
Vintage slip dress. Opposite: Giorgio Armani blazer, shirt and tie and Borsalino hat.



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HAIR APPARENT

"Ten years ago, I was more of a hustler," says 27-year-old Andreea Diaconu. "Now I'm just a lazy surf bum."
Vintage slip dress.





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FASHION EVOLUTION

"I feel like I've grown up with the women I work with," says 26-year-old Karlie Kloss. "There's something so powerful about the network and the camaraderie that develops over a decade." Vintage slip dress.

Opposite: Thom Browne shirt, The Elder Statesman sweater, Wolford bodysuit, Albertus Swanepoel hat and Cartier watch.



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FACE THE FUTURE

"We're all different in our own way," says 21-year-old Imaan Hammam. "Just embrace yourself—that's what I've always been doing." Both pages: Vintage slip dress. Models: Anna Ewers at Women Management; Tao Okamoto at The Society Management; Adwoa Aboah, Rianne Van Rompaey, Freja Beha Erichsen, Doutzen Kroes and Imaan Hammam at DNA Model Management; Carolyn Murphy, Andreea Diaconu and Karlie Kloss at IMG Models; hair, Ward; makeup, Dick Page; manicure, Deborah Lippmann. For details see Sources, page 204.

MAJA'S MASTERPIECE

A decade in the making, Luma Arles—Maja Hoffmann's cultural complex in Provence, France—has helped transform the city she loves. As the project nears completion, she opens up about the region's star attraction.

BY JAY CHESSES PHOTOGRAPHY BY DEREK HENDERSON

IN THE WEE HOURS of a sticky spring morning, Luma Arles, a vast new art and culture complex in a former rail yard in the southern French city of Arles, is swarming with models, fresh off the runway for Gucci's new cruise collection. La Grande Halle, a warehouse-turned-exhibition space there, has been converted for the night into an after-hours dance club. Rap star A\$AP Rocky and actress Saoirse Ronan float by. Fashion editor Carine Roitfeld snaps a photo on the dance floor of Gucci's star designer, Alessandro Michele. Chauffeured cars idle outside, beneath a half-finished tower—architect Frank Gehry's centerpiece to this 25-acre campus—its steel-cubed facade shimmering in the moonlight.

It's a few weeks before the high-tourist season begins in this Provençal city best known for its summer photography festival and nearly 2,000-year-old Roman arena, and 400 or so fashion and art insiders have flown in for Gucci's blowout presentation. Yet no one seems to notice the real reason they're here: the host for the night, 62-year-old Swiss art patron Maja Hoffmann, Luma's benefactor, huddling under La Grande Halle's steel beams chatting with hotelier André Balazs. Though fashion isn't Hoffmann's usual milieu, she's happy to support anything that brings the spotlight to Arles. "At Luma we speak a lot about going outside the boundaries of contemporary art, of photography, of intellectual pursuits," she says.

This stealth power player is an heir to her family's pharmaceutical fortune. Hoffmann-La Roche, one of the world's largest drug makers, was started by her great-grandfather in 1896. And Hoffmann has spent decades working behind the scenes in the art world at the highest level. She's chairwoman of the Swiss

Institute in New York and on the board of the New Museum, and she has previously served on the boards of the Tate Modern and Palais de Tokyo, among other institutions. Her Luma Foundation, founded in 2004 "to support the activities of independent artists and pioneers," operates an art complex in Zurich and a winter biennial in Gstaad, Switzerland, along with managing her big project taking shape here in Arles.

Hoffmann grew up just outside the city, spending her childhood on her family's compound in the heart of the Camargue—the marshy wetland, teeming with wild horses and flamingos, that her father, conservation pioneer Luc Hoffmann (who helped launch the World Wildlife Fund in 1961), devoted much of his adult life to protecting. Though Maja is a private person, she's also deeply committed to making the region she loves a year-round destination.

She's spent more than \$100 million so far, and the better part of a decade, creating Luma Arles, a cultural magnet and a new type of arts institution focused on the production of large-scale works and on new interdisciplinary forms of curatorial expression rather than on the long-term display of a permanent collection. Though Hoffmann's personal holdings are impressive—masterworks by Matisse, Cy Twombly, Willem de Kooning and others scattered through homes in Zurich, Gstaad, Arles, London, Mustique and New York—they're not what this place is about. "I am not a collector building my own museum," she says. "I never had this vanity."

BUILT TO LAST
Luma's 184-foot tower, designed by Frank Gehry, is covered in nearly 12,000 steel blocks. "We're inventing something for her, with her," Gehry says of Hoffmann.

Two years before breaking ground on the Gehry tower, she introduced the public to her idea with Luma Arles's inaugural show, *To the Moon Via the Beach*, a mix of art and performance that for four days in the summer of 2012 took over the city's Roman arena. Works by 20 artists (including Pierre Huyghe, Daniel Buren and Fischli & Weiss) filled the site, along with a mountain of sand that was gradually transformed by a team of sculptors from beachscape to moonscape. Afterward they planned to turn the relocated sand into the foundation for Gehry's 10-story building, which began going up in 2014. "Maja always said she wanted a place of production, a place where things can be built," says French conceptual artist Philippe Parreno, a longtime adviser on the project.

The craggy contours of Gehry's 184-foot tower where new art projects will eventually take shape—currently known as the Arts Resource Building—mirror the Alpilles mountains behind it, with microstressed, stainless-steel blocks catching the light as the architect intended, their reflected hues morphing with the season and time of day. "The building changes in an extraordinary range in response to natural light," says Gehry, "so it looks like a painting."

Though the tower is still under construction, its facade is already covered in nearly 12,000 steel blocks. The Luma complex has been opening to the public in stages for the past four years—experienced as a work in progress, rather than revealed all at once. "I'm not putting in this big building and saying to people, 'It's going to be overwhelming,' and one day it's open," Hoffmann says. "We're doing it little by little, really a different approach."

The skeletal remains of the old railroad workshops and warehouses surrounding the Gehry tower (all





GOOD FORM
Les Forges, an exhibition space at Luma Arles designed by Selldorf Architects. “It’s not just renovating; it’s bigger than that,” says architect Annabelle Selldorf.

“I AM NOT A COLLECTOR BUILDING MY OWN MUSEUM—I NEVER HAD THIS VANITY.”

—MAJA HOFFMANN

out of commission since 1986) have been converted into white-walled, iron-columned art spaces by New York-based architect Annabelle Selldorf’s firm and put to use as exhibition, studio and performance venues the minute they’re done. “It was important that the buildings held a very fine balance between being repurposed and feeling completely fresh,” says Selldorf. “It’s not just renovating; it’s bigger than that.” La Formation, the third Selldorf building completed, with performance venues and bedrooms for artists in residence, debuted this past summer. (An on-site Selldorf-designed hotel is also in the works.)

Hoffmann, meanwhile, has been investing more broadly in Arles and its environs. She owns the Michelin-starred La Chassagnette, arguably the best restaurant in the area, which grows much of its own produce on its lush grounds near her home in the Camargue. Its chef, Armand Amal, is building a small culinary empire in Arles under Hoffmann’s patronage—with a casual canteen at Luma and restaurants at her two boutique hotels in town. Her latest, l’Arlatan, opening this fall, is an immersive work of art by Cuban-American Jorge Pardo, from the colorful tiles on the floors to the furniture in the rooms.

Hoffmann is also president of the Fondation Vincent van Gogh Arles, which operates its own world-class museum, launched by her father in 2014, two years before his death at the age of 93. In 1888, Van Gogh spent a wildly productive year in Arles, during which he completed over 200 paintings, including many of his most famous works. But there had never been an institution focused on his time there. “I think my father wanted to do that to impress me,” says Hoffmann, “to show he was not only [focused on] the environment.” And, continuing his crusading work in the Camargue, she’s built ecology into Luma Arles’s DNA. In 2016 she launched Atelier Luma, which supports design projects that make innovative use of the wetland’s resources, backing experiments with a 3-D-printable algae polymer and bricks made from compacted sea salt (tentatively scheduled to be installed along a wall in Gehry’s tower). “For Maja it’s important that there is this connection between the local and the global,” says Hans Ulrich Obrist, the director of the Serpentine Galleries in London, who is a member of her Arles inner circle. “She always wanted Luma Arles to be interdisciplinary and also connected to local questions and to local necessities.”

Hoffmann has tapped a team of advisers, a mix of artists and curators she has supported over the years, to help her define what Luma Arles will become—the “core group,” she calls them. Along with Parreno and Obrist, its five members include British artist Liam Gillick, German curator Beatrix Ruf (the former director of the Stedelijk Museum Amsterdam) and Scotsman

Tom Eccles (head of the Center for Curatorial Studies at Bard College in upstate New York).

Luma is named for Hoffmann’s children with film producer Stanley Buchthal, Lucas, 22, and Marina, 19—students at Harvard and NYU. Hoffmann’s work there continues a family tradition of art-world philanthropy that goes back nearly a century.

In 1933, her grandmother Maja Hoffmann-Stehlin launched the Emanuel Hoffmann Foundation in her late husband’s name (he’d died young in a car crash a year before). The foundation was formed to support the era’s most avant-garde artists. In 1980, starting with the foundation’s then-enormous collection—including works from Max Ernst, Paul Klee, Joseph Beuys and Bruce Nauman—Hoffmann-Stehlin opened the first museum of contemporary art in Basel, Switzerland. Fifteen years ago, a large part of the family’s holdings, which had grown to include more than 150 artists working in every medium, moved into the Herzog & de Meuron-designed Schaulager nearby (overseen by Hoffmann’s first cousin, also named Maja). Like her namesake, who often entertained great artists at home—Jean Tinguely, Fernand Léger and Georges Braque were all frequent guests—Hoffmann is happiest in creative company. Her exposure to the art world essentially started at birth. She still has the letter of congratulations Jean Cocteau sent her mother after she delivered Maja, the second of four children, in 1956. Hoffmann’s parents were settled in the Camargue by then, where her father, an ornithologist, had set up a biological research station named the Tour du Valat that doubled as a home for the family. It was, to hear Hoffmann and friends tell it, an idyllic bohemian upbringing. She attended a tiny school on the property set up by her mother. After classes, there was nature to explore, and there were always plenty of interesting people to meet. “The whole world came through that house at the Tour du Valat,” says longtime friend Anne Igou, owner of Arles’s Grand Hotel Nord-Pinus. “It was full of scientists, very international. There were no dinners where you didn’t have a mix of researchers and artists.”

And so, Hoffmann grew up with wide-ranging interests. She often traveled with her father on research trips to Spain, Mauritania, Mongolia. Thinking she might follow in his footsteps, she studied biology for a while in Montpellier, and then considered careers in architecture and photography. For a few summers she worked with Lucien Clergue, a founder of Les Rencontres d’Arles, the city’s photography festival that launched in 1970. Later she studied journalism in the Swiss Alps and film at the New School in New York.

She joined the Emanuel Hoffmann Foundation’s board when she was 21 at her grandmother’s

“MAJA ALWAYS SAID SHE WANTED A PLACE OF PRODUCTION, A PLACE WHERE THINGS CAN BE BUILT.”

—PHILIPPE PARRENO

insistence. Her real initiation into the contemporary art world began shortly thereafter under the tutelage of a fellow board member, a giant of German language theater, Swiss director Werner Düggelin, nearly 30 years her senior, with whom she started a seven-year relationship in her early 20s. “It was a little disruptive for my mother and the rest of the family because he was so much older,” she says. “But it was probably one of the best experiences of my life.”

They shared apartments in Basel and Zurich. Hoffmann assisted him on stage productions, and they traveled together, meeting with artists along the way in Paris and in New York in the early ’80s, when the downtown art scene was booming. She partied with Jean-Michel Basquiat and with Francesco Clemente. She turned down Andy Warhol’s offer to paint her portrait, not wanting, she says, to join the procession of “heiresses” he’d done as commissions. Julian Schnabel, whom she met back then, recently finished shooting a biopic on Van Gogh in Arles, using Hoffmann’s guesthouse near Luma as his home base.

Though her budget for acquiring work was modest in the ’80s, pieces picked up in that era hang on the walls of her family’s Camargue estate. Years ago, she renovated the once-crumbling 16th-century stone mansion. “This is a Clemente—I remember he spent one hour on the hand,” she says, pointing out a portrait by the Italian artist during a tour of the property. “And a little drawing of Jean-Michel Basquiat—I got that for nothing.”

After splitting with Düggelin, Hoffmann lived for a while between Paris and New York. Her resources grew considerably around that time, after she asked her father about the monthly allowance she noticed her siblings were getting (she has two sisters and a brother, who all have a piece of the pharmaceutical fortune). “My father was watching birds,” she says, “so although he had lots of money, he was forgetting to give me monthly things because I never asked him.”

She met Buchthal, who’d transitioned from banking to the film world after producing John Waters’s 1988 film, *Hairspray*, at a friend’s place on the Lower East Side in 1994. That year she bought a former schoolhouse on East 1st Street that became her New York pied-à-terre. Buchthal and Hoffmann had Lucas a few years later and eventually settled in London—still their primary residence. Over the years they’ve worked together producing documentary films on Basquiat, Lou Reed, Peggy Guggenheim and Marina Abramovic, among other subjects. Hoffmann, a hands-on producer, met Gehry while shooting *Sketches of Frank Gehry*, Sydney Pollack’s portrait of the iconic architect, in 2004. “I was there on one shoot and a lot on the editing bench,” she says. By then, considering her legacy, with her 50th birthday

approaching and her children growing up, she’d begun eyeing Arles’s long-abandoned rail yard, the Parc des Ateliers, for a potential cultural project.

Developers were proposing to potentially turn the complex into a shopping mall. Meanwhile, the city’s thriving photography festival, which she’d supported for years, had been using some of its run-down warehouses as exhibition space. The 54,000-square-foot Grande Halle, one of the largest buildings and a former boiler house, was being overhauled by a pair of French architects (Parisian team Alain Moatti and Henri Rivière, hired by the regional government). But the other structures were still in dire need of revitalization. “I said, It’s a pity the buildings are collapsing one after the other—one burned down, the other collapsed—so there is this emergency,” recalls Hoffmann.

In 2007, after she spoke with Gehry at the 10th-anniversary celebration of his Guggenheim museum in Bilbao, Spain—and then invited him to Arles—he agreed to devise a master plan for a cultural complex on the abandoned rail yard. He was taken by Hoffmann as a client (he calls her “a special kind of patron”) and by the project’s locale, which he’d first visited in the early ’60s at the start of his career.

In the summer of 2008, shortly after signing a working agreement with the mayor and regional government, Hoffmann presented Gehry’s ideas to the public in Arles with sketches showing an enormous structure near La Grande Halle, its two wings connected by a glass atrium. There would be exhibition spaces for her Luma Foundation in one half and artist residences in the other, with the old warehouses around it altered into new homes for the photography festival, Arles’s National School of Photography and the city’s big independent publisher, Actes Sud. Reactions were mixed. The French architects who’d worked on the Grande Halle upgrade let the press know they weren’t happy. One of the many proposals for the site in Hoffmann’s plan involved cutting the building in half. “It became this big story,” she says, “all about the billionaire, this big architect. They’re saying, ‘She wants to buy the town.’”

The project nonetheless continued to percolate. In 2010 Gehry and Hoffmann presented scale models of the updated plan featuring two connected towers at the Venice Architecture Biennale, hoping to kick off construction shortly thereafter. The following spring, a month before they were going to get the building permit, according to the construction project manager, Eric Perez, the National Commission for Historical

Sites and Monuments in Paris put Gehry’s proposal on hold, citing a threat to the city’s archaeological heritage—being too close, it said, to Les Alyscamps, the popular shrouded Roman necropolis (a Unesco World Heritage site). Two years later he presented a new plan for a single tower on the other end of the site. The project finally broke ground in April 2014. “I don’t remember ever thinking it wasn’t going to work out. She was committed from the beginning,” says Gehry of Hoffmann. “It’s like anything else where it’s in flux—things are changing, one could get frustrated about it. I didn’t. I love the challenge. It was like, We’re inventing something for her, with her.”

The complex, by design, remains impossible to pigeonhole, reflecting Hoffmann’s interests in art, education, hospitality, ecology, performance and film. “Maja thinks in connected ways, in clusters even,” says Luma Arles’s CEO, Mustapha Bouhayati.

Hoffmann calls Luma Arles an “archipelago”—referencing the writing of French-Caribbean thinker Edouard Glissant, who used island groups as metaphors for an interconnected approach to the world. “We have programs that are like islands, but they communicate among themselves,” Hoffmann says, “so there is much more happening than what’s happening on the island—in the transit between them.”

Starting this past July, a Gilbert & George retrospective filled an open space on the compound, the old railcar-assembly building, La Mécanique Générale. Benjamin Millepied and his L.A. Dance Project took up residency in La Formation nearby, beginning their third year at Luma. “We’re building an audience in Arles,” says Millepied, “a generous, hungry, happy audience.” In La Grande Halle, a few weeks after the Gucci crowd cleared out, Swiss artist Pipilotti Rist installed her *Pixel Forest* of 3,000 dangling LED lights.

Meanwhile, construction continues on Gehry’s tower, which is expected to be completed late next year. Its glass-encased, wide circular base, a nod to the city’s Roman arena, will soon house “living archives” dedicated, for starters, to collections from photographers Annie Leibovitz and Martin Parr and to the Swiss art journal *Parkett*, with research “chapels” where scholars and curators can work. A few portions of the building will be left unfinished for artists to experiment with, including Philippe Parreno, who is working on his own gallery space there. In another part, German scientist-turned-artist Carsten Höller will install his tubular fun-house slides, versions of which once snaked through the Tate Modern’s Turbine Hall.

Hoffmann hopes to produce a book next year covering the ups and downs of getting Luma Arles off the ground and her discussions with the “core group,” most of which were recorded. “I could say what I learned through the process,” she says. In the meantime, even with the tower still going up, and Belgian landscape architect Bas Smets adding an artificial lake and 500 new trees to the project’s surrounding gardens, Luma Arles will continue to be a thriving cultural site, open to visitors as the work goes on.

“Everybody wants to make an impact on the world,” says Tom Eccles. “It’s kind of amazing when you actually can do that, but you want to do that with other people. Maja has always been a great encourager of commonality. That’s a kind of trademark.” •

FORWARD THINKER

“At Luma we speak a lot about going outside the boundaries of contemporary art, of photography, of intellectual pursuits,” says Hoffmann.



JUMBLE SALE

When the first Dover Street Market location opened in 2004, “people would come by who didn’t understand it. They’d say, ‘Everything is all mixed up,’” says co-founder Adrian Joffe.

“We’d say, ‘Just deal with it. It’s not like the department store; this is different.’” Clockwise from top: Molly Goddard dress, Nike x DSM Cortez Nylon sneakers and Simone Rocha pants.



THE NEW Dover Street Market boutique, a single-story shed, has no window dressing to lure in foot traffic, because it doesn't have street-facing windows. Passersby are in short supply in a neighborhood populated more by cold-storage warehouses than restaurants or boutiques.

The store sits on Imperial Street, a side street in downtown Los Angeles, a location selected by co-founders Rei Kawakubo and Adrian Joffe for the sixth outpost of their experimental multibrand chain. Just one block north, Imperial Street ends in the dust and jackhammers of a massive municipal construction project, but a few blocks to the south and east there are signs of a new kind of urban life. The graffiti gets more artistically deliberate. A grocery store a five-minute walk away sells organic pet food and \$10 pints of ice cream. That huge construction site represents the transformation of the Sixth Street Viaduct. Once one of the most filmed bridge complexes in Hollywood history, it will become a mixed-use structure with a wide green space, a bike loop and a pedestrian tunnel leading to the Los Angeles River. For decades a symbol of all that was dead and dysfunctional in the ever-expanding cosmopolis, the river is undergoing its own rehabilitation, shedding some of its visible concrete.

Los Angeles remains more affordable than London or New York, and its high quality of life has begun to attract greater numbers of the creative class who make up Dover Street's client base. But the city held other value for Joffe, 65, and Kawakubo, 75, who are a couple as well as the business and creative heads respectively of fashion brand Comme des Garçons. "California was always about being open to new ideas," Joffe, a native of Johannesburg, South Africa, says in a soft lilt. He is sitting in a showroom in Comme des Garçons International's workmanlike headquarters on the Place Vendôme in Paris. "It can go very weird, with face-lifts and the Oscars and things like that, and it can also go very interesting, with spirituality. It's not only sunshine and Venice Beach. Aldous Huxley lived there." To mark the Los Angeles opening, Joffe commissioned Rose Schlossberg, an artist whose mother, Caroline Kennedy, is a friend, to be a correspondent of sorts, making a series of short films. The first will feature three energy healers blessing the space. There will also be a Rose Bakery, run by Joffe's sister, Rose Carrarini, which is in three other Dover Street locations, offering soft-boiled eggs with toast and Marmite and carrot cake as its own kind of balm.

From its launch in 2004 on a then-nondescript side street in London's Mayfair district, Dover Street Market has built a lucrative and highly influential business by deviating from conventional retail wisdom. "Doesn't fashion need a bit more counterintuition?" Joffe asks. As the contemporary

brick-and-mortar retail model of malls and department stores trembles before the neon god of the internet—even high-fashion destinations like Barneys New York and Opening Ceremony have closed stores—Dover Street reports revenues of \$130 million across five stores, nearly a 130 percent increase over last year, which showed a similar increase over the year before. Joffe and Kawakubo are onto something.

The whole adventure started by chance in 2004, when Comme des Garçons' lease at the multibrand fashion boutique Browns was up, and Joffe and Kawakubo considered opening their own store.

A building on Mayfair's Dover Street became available, "but it came as a whole," Joffe recalls. They didn't like the idea of sharing space on someone else's terms. Joffe and Kawakubo, inspired by the stalls of Kensington Market, were interested in the potential of putting different designers together in a

understand it," Joffe says. "They'd say, 'Everything is all mixed up.' We'd say, 'Just deal with it. It's not like the department store; this is different.'"

"**BEAUTIFUL CHAOS**" is the moniker coined by Kawakubo to describe Dover Street Market, and seen through any of its locations, it makes for a delirious shopping experience. Labels there vary from streetwear and near-unknowns to luxury: Gucci, Prada, Louis Vuitton and Valentino are often represented, usually offering their most challenging runway pieces, or sometimes as exclusive capsule collections. There is also a large selection of the 18 brands under the Comme des Garçons umbrella. Egalitarianism rules the floor plan, and surprise—what many retailers today hope will lure customers out of Amazon cocoons—is key. Staff wear whatever they feel like. In all Dover Street locations, kiosks containing limited-edition collaborations and art installations appear at random, as do pop-up store-within-stores. In the Los Angeles location, the legacy streetwear brand Stüssy sits around the corner from the French fashion house Balenciaga.

Unlike a traditional department store, which separates wares by gender and function into predictable sections—cosmetics and jewelry downstairs, men's and women's designer fashion a few floors up—Dover Street Market groups most of its single-brand spaces, which make up the majority of the floor plan, by creator, like a bazaar, giving each designer permission to dream up site-specific installations. As long as they put up panels to protect walls and conform to strict size requirements, almost anything goes; the disconnect between the different décors is part of the fun. Kawakubo and Joffe retain the right to provide feedback on the design but rarely intervene.

There is no overriding visual theme to Dover Street Market, but in each location—in addition to Los Angeles and London, there are stores in Tokyo, Beijing, Singapore and New York City—Kawakubo emphasizes a unifying architectural element. In Tokyo, it is a series of escalators bifurcating a central atrium; in New York, it is the Plexiglas elevator in the center of the store; in the new, larger London store, the former Burberry headquarters near Piccadilly Circus, a spiral staircase dominates. In Los Angeles, "modern huts" of corrugated metal will pierce the dividing wall of the 21,500-square-foot space to create a disjointed internal organization. "Rei," Joffe says, "likes for the energy to flow." In the floor plan for Los Angeles, the flow is marked like a tilted oval, slashed through by the huts.

Joffe explains that beautiful chaos is not just what customers come to enjoy, it's the founding principle of Dover Street's and Comme des Garçons' business models. Neither project five-year plans nor use market research. "What's the point of asking if the majority

Market Values

As retailers struggle to get it right, Dover Street Market is bucking trends with its edgy take on shopping—and a sixth store, opening in L.A.

BY ALEXANDRA MARSHALL
PHOTOGRAPHY BY DAVID ABRAHAMS
STYLING BY TORS BEEDLES

new way. "We said, 'Why don't we just take the whole thing and make concessions, and share our spaces?'" Joffe recalls.

For a designer of Kawakubo's stature to offer retail space to her competitors, in a place that she stocks heavily with her own creations, corresponds to no known mercantile logic. And yet, since she emerged from her native Tokyo with Comme des Garçons in 1969, and followed with an ever-evolving number of satellite brands for men, women and children, at price points from basic to couture, Kawakubo has been so revered in the world of fashion for her creativity and her integrity that her peers do not refuse her. Céline and Alaïa took space at Dover Street, in the same spirit of collaboration that recalled Kawakubo's limited-edition bag for Louis Vuitton and a series of scarves for Hermès. Even so, the original Mayfair location took four years before it turned a profit. "People would come by who didn't

is always wrong?" Joffe asks. "They come with their data, and it means nothing, ever. You have to shake yourself up a bit—you never know what's going to sell. The economy might go down; we might have a rash of Spanish customers. Statistics don't tell you anything. You have to go with instinct, go with feeling, know what's hot, have confidence and take chances."

Kawakubo agrees. "My eye is through everything I do," she writes from Tokyo in an email translated by Joffe. "I have always only worked on instinct and intuition. Everything is based on creativity and the same sense of values. It is all one thing."

Anarchy is not necessarily a comfortable concept for potential multinational partners, but Joffe says, "Anarchy doesn't work without rules. If guerrillas in the jungle don't follow strict rules, they die." How does he course correct? "It's feeling, isn't it?" For Dover Street and Comme des Garçons, Joffe maintains strict budgets.

"I don't like to put myself on the same level as her," he says, "but in the same way that Rei never studied fashion, I think if you don't know the rules, it is easier to break them." Joffe, who embarked on Ph.D. studies in Tibetan at Oxford University before changing gears, sometimes forgoes lawyers and writes his own contracts. Deals at Dover Street differ according to each designer's needs. The store simply takes a percentage of sales from Prada, but for an emerging fashion designer like Marine Serre, the 2017 winner of the LVMH Prize for Young Fashion Designers, whose pieces will be in Dover Street L.A., Joffe buys the collection outright like a conventional wholesaler and provides the budget to decorate her space. "She needs the money to deliver the collection," he explains.

In his role as Dover Street capo, Joffe has become an important fashion patron. In 2008, he debuted a few T-shirts by an up-and-coming Russian photographer named Gosha Rubchinskiy. But when the designer was plagued by production problems, Joffe ended up taking over the line, handling production, budgeting the twice-yearly fashion shows and paying Rubchinskiy a design fee. (Today, Rubchinskiy's line is in over 200 outside vendors, and he has produced capsule collections with Adidas and Burberry.) Simon Porte Jacquemus got a job at Comme des Garçons' boutique on the rue Saint-Honoré in 2009 to help pay for the creation of his own line, Jacquemus, which is now sold in 230 boutiques, including all Dover Street Markets. "To have another designer who was already showing clothes in Paris working in their boutique, that shows a real openness of spirit," Porte Jacquemus says. Joffe didn't buy the collection in its first two seasons, but he displayed a keen interest in the designer when he was at work on the rue Saint-Honoré, where Porte Jacquemus said it was not unusual for Joffe to adjust window displays.

"He watched me a lot. He wanted to know if I was a serious designer, or if I was just doing my line to get a job at a big house," says Porte Jacquemus. By the time Dover Street bought his collection, "I was in the Broken Arm in Paris and Opening Ceremony in New York," two other stores with cutting-edge stock, "but it was Dover Street that really changed things for me."

Simone Rocha also counts the London store as the most important of her first stockists, for both the level of exposure and the creative freedom. Joffe and

Kawakubo decided in 2013 that she should get a window. "The collection was inspired by the lane behind my house in Dublin," Rocha recalls. "I really wanted to re-create that. We made a huge mass out of dried moss and wilted greens and wove them into big outdoor sculptures. It took us maybe two months. I told them I didn't want any clothes in the window, and they were like, 'Perfect!' People could see what the collection was inspired by, and then go up to see the clothes on the third floor." Delayed gratification is usually considered poison to closing a sale, but Joffe and Kawakubo are willing to wait.

Joffe also goes by his gut when making decisions for Comme des Garçons International, the holding company that includes Dover Street and Comme des Garçons' wholesale businesses. (Kawakubo's mandate includes designing Comme des Garçons, overseeing the brand's myriad sub-lines, as well as graphic design for Dover Street and all the Comme brands. "She designs the company itself," says Joffe.) "They're aligned in their vision as a company. There's nothing boisterous or ostentatious in what they do. They let Rei express all that in the clothes, and otherwise they're simply quiet and confident," says Olivia Kim, Nordstrom's vice president of creative projects, who asked to carry Comme des Garçons Homme for the unveiling of Nordstrom's men's store in New York's Columbus Circle in April this year. It would be the first exclusive shop-in-shop for the line outside of Dover Street itself. Kim had already worked extensively with Comme des Garçons at Nordstrom, but this men's installation, with its stand-alone interior design and single-brand focus, was a high-profile venture for a West Coast department store still working to establish serious fashion credibility.

"I prepared this whole deck, with 500 different ways of convincing Adrian why this would be a great opportunity," Kim recalls, "and he just looked at me and said, 'Of course. If that's what you want to do, of course.' No mock-ups, no multistage validation. "It was like, 'We know you love and respect our brand and will do it justice.' They were just so trusting." Kim says that Comme des Garçons remains in the top-five, and sometimes top-three, performing brands in the men's store.

JOFFE, WHO is fluent in French and Japanese, with "smatterings" of Russian and Italian, joined Comme des Garçons in 1987, attaining the position of commercial director. But in 1991, he was recruited by Club Med, then owned and run by Gilbert Trigano and his son Serge, who offered him the role of creative director for the resort chain's stores. "One of the projects I was working on at Comme came to an end," he recalls. "I wasn't with Rei at that point, and I was tempted away. It was during that time that Rei and I got together and got married." After Joffe spent a year and a half working outside the company, "she said to me, 'It's about time you came back.'" Though they live in different cities, with Joffe based in Paris and Kawakubo in Tokyo, and are often on planes, the two are in constant contact. Between their personal and professional lives, "there's no distinction or difference. It's all one," Joffe says. "We used to carve out time for little vacations, to Romania, to Vietnam, to

Yemen. Exciting places! But we haven't been able to do that as often as before."

As partners, their roles are clear. "She likes it so that either you do it, or I do it," Joffe says. "She hates two captains on a ship." One of his jobs includes translating for Kawakubo, and acting as her spokesperson to the media. It is not always smooth. "She is often trying to kill me when I am her mouthpiece," Joffe says. "I tend to talk too much, and she tends to talk not enough. She'll say, 'Don't exaggerate! I didn't say that!' The thing is, she understands everything, so she knows when I am making a mistake, but I think this arrangement is just more comfortable for her." She has never commented on her relationship with her husband, even as business partners, and the two have never had their portrait taken together.

Perhaps Joffe became an important supporter of so many designers because he had already learned how to create a solid structure that allows Kawakubo's creativity to shine. His role as her protector is on full display when they are in public, as they were in June at Comme des Garçons Homme's runway show in Paris. As well-wishers lined up backstage afterward to congratulate the designer, Kawakubo extended her hand gingerly and avoided making eye contact. It was Joffe, dressed in a simple black suit, who smiled and made brief introductions and kept the line moving with a deft "Lovely to see you, take care." He added later, "What Rei does as a designer is much more difficult than what I do. She's starting from zero to create something that has never been seen before. Can you imagine how hard that is every six months? It's torture. My job is not torture. There's a lot of it, but it's not torture."

Joffe and Kawakubo have not yet exploited the full potential of either Comme des Garçons or Dover Street Market. "We should have a Comme des Garçons Play store in every airport in the world," Joffe says of one of the company's T-shirt and sneaker lines, "but we hold things back." Partially this is due to capacity. Even though she relinquishes more control over Dover Street Market—"She used to check everything we buy, but there's just no more time for that now that we're getting bigger"—Kawakubo still designs the stores. The modest footprints of the boutiques are due in part to a relative lack of acquisitiveness. Comme des Garçons and Dover Street Market own none of their retail spaces, and Comme des Garçons has never invested in manufacturing as other luxury companies have done. "Rei always thought that buying property is a burden," Joffe says. "I don't know if that's really true, because it's harder to get out of a lease than to sell a building, but she's never liked the idea of ownership."

Joffe remains blithe about partnerships as well as the company's long-term strategy. If there is no five-year plan, there is certainly no larger blueprint for what is to come when Kawakubo and Joffe retire. He is well aware of the passing of time, the demands of legacy and the reality of being an employer. "It's not going to be easy," Joffe says, visibly perplexed by what happens next, which he ponders often. "And it's bound to change. I don't know what it will become. It will probably go into the stratosphere. It stays in the mind, though. I'm easily replaceable but she's not. It doesn't end with us, that's all I know." •



HANGER APPEAL
“I told them I didn’t want any clothes in the window, and they were like, ‘Perfect!’” says designer Simone Rocha, who was put on the map in part by Dover Street Market. Clockwise from top: Simone Rocha coat, CDG jacket, Gucci handbag, IDEA books, CDG bag. For details see Sources, page 204.

COVERS

Imaan Hammam and Andreea Diaconu: Givenchy coats, \$5,745 and \$4,320, Givenchy New York; Ana Khouri earring, \$4,800 (sold as pair), anakhouri.com. Tao Okamoto, Rianne Van Rompaey and Freja Beha Erichsen: Balenciaga dress, \$2,990, Balenciaga, 840 Madison Avenue, New York; Versace dress, \$3,595, select Versace stores nationwide. Depuis 1924 vintage Chanel belt, \$12,800, depuis1924.com; Michael Kors Collection dress, \$12,995, select Michael Kors stores. Andreea Diaconu, Anna Ewers and Imaan Hammam: Balenciaga blue dress, \$1,790, black metallic dress, \$2,990, and pink dress, \$2,690, Balenciaga, 840 Madison Avenue, New York. Adwoa Aboah and Rianne Van Rompaey: Marc Jacobs bodysuit, \$995, and bolero, price upon request, marcjacobs.com. Carolyn Murphy, Karlie Kloss and Doutzen Kroes: Saint Laurent by Anthony Vaccarello dress, \$3,990, Saint Laurent, 3 East 57th Street, New York; Valentino dress, \$7,300, and jumpsuit, \$5,900, similar styles available at Valentino boutiques, Tiffany & Co. necklace, \$10,000, tiffany.com

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styles available at eckhauslatta.com. Laura Lombardi earrings, \$70, lauralombardijewelry.com; By Far shoes, \$415, byfarshoes.com; Rokh top, \$327, trench, \$2,180, and tights and gloves, prices upon request, similar styles available at net-a-porter.com. Rosetta Getty heels, \$650, theline.com. Ana Khouri earrings, \$4,200, anakhouri.com; Magda Butrym shirt, \$995, and coat, \$3,145, neimanmarcus.com, and boots, \$1,663, magdabutrym.com. Ana Khouri earrings, \$2,720, anakhouri.com

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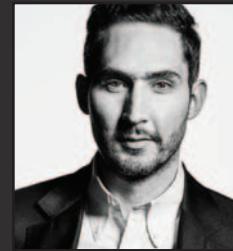
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