

CHANEL





ON THE COVER Dior velvet dress; Bulgari Tubogas 18-karat yellow gold bracelet; Bulgari Serpenti Viper one-coil 18-karat yellow gold bracelet.

Quality is.

It of course depends on the context. Some might say it's a good cup of coffee. Others may point to a luxury product. Others still might take a deeper, more philosophical approach and define it as the way one lives

Which is how WWD Weekend's cover star Anne Hathaway answered the question when she was asked Given she's an Oscar winner and a global celebrity - not to mention being the face of Bulgari and Versace – she certainly knows quality when she sees it.

As she tells WWD Weekend Eye editor Leigh Nordstrom, "I always think you never regret going for the highest quality available to you.

"And I usually think that quality begets quality because hopefully we're always learning. If you learn something while applying your highest quality self to it, it's going to drop you off somewhere else for you to make your next choice or your next move, or your next this, your next that."

More importantly, though, Hathaway, who is now into her third decade as an actress, believes quality is about "the intimacy of your relationships. That's really what life's about. And so when I think of quality, I just think of there's going to be limits on everything. What you bring to it, the quality of self that you bring to your interaction, sometimes it's not even so much about the result, it's about the offering and knowing that you made your offering with the purest and the best intentions. And if you come up short, if your word isn't quite what you'd hoped it would be, the greatest gift in the world is another chance."

Well, her fans will get another chance to enjoy her in sequels to two of the roles that made her an icon - "The Princess Diaries" and "The Devil Wears Prada" - which also will enable them to indulge in more fashion fantasy, as Hathaway herself does in the WWD Weekend shoot photographed in New York and styled by style director Alex Badia.

And there are plenty of others in this issue of WWD Weekend who understand Quality – which is, in fact, its theme. Take Peter Marino, probably one of the world's most famous architects who has done everything from Dior's expansive 30 Avenue Montaigne flagship and luxurious boutiques for Chanel to sumptuous homes.

Marino insists on quality, which is why his clients hire him. Plus he literally creates it, since he oversees every detail, from the art to the textures on the walls. As he tells WWD Weekend international editor Miles Socha, he is always pleased when someone says they like an entire project. "There's no greater compliment than saying that because I've designed the whole thing: the floors, the walls, the ceilings, the lights, the furniture," he relates. "You know, very few designers really do the whole thing."

In addition to Hathaway and Marino, this issue also contains quality jewelry - from everyone from Tiffany & Co. and Cartier to Movado and David Yurman; the best places to visit in Miami during Miami Art Basel; London bureau chief Samantha Conti's look at famed Savile Row tailor Anderson & Sheppard; a look at ultraluxe gifts and best destination fragrances to buy for holiday; Paris bureau chief Joelle Diderich's story on the renovation of Maison Courvoisier in France, and much more.

So lots of quality to indulge in. Enjoy the issue, have a "quality" holiday season and, above all else:

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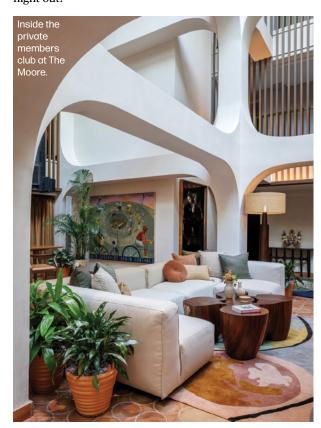
Miami's Hottest New Restaurants and Hotels

From Mother Wolf in the Design District to Harbour Club on Miami Beach, here's a look at the recent hospitality openings around the city. BY KRISTEN TAUER

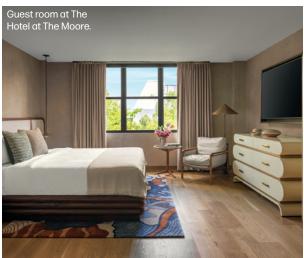
Miami Art Week might be over, but the city remains hotter than ever. Here's a look at the city's hottest new restaurants, clubs, and more to keep the party going into



James Beard-nominated L.A.-based chef Evan Funke has opened a Miami outpost of his popular Hollywood restaurant Mother Wolf. Located in Miami's Design District, the restaurant features a menu of Roman dishes similar to his locations in L.A. and Las Vegas, including Funke's signature handmade pizzas and pastas, alongside seafood dishes and a robust beverage program. The glamorous dining room is outfitted in rich red, gold, and wooden tones, creating an elevated dining ambiance for a night out.



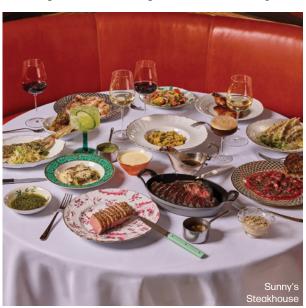
Also new in the Design District is **The Hotel at The Moore.** The 13-suite boutique hotel is located on the fourth floor of the Zaha Hadid-designed landmark building, also home to a private members club, office spaces, and gallery. A public restaurant, Elastika, is set underneath Hadid's impressive architecture on The Moore's ground floor, where guests will find a menu of contemporary American dishes with a global influence, led by chef Joe Anthony.



The newest **Moxy** location has opened in Miami's Wynwood Art District, a close walk (or short drive) from the neighboring Design District. The hotel, known for its playful approach to hospitality, opened this fall and leans into the neighborhood's history as a mecca for graffiti with exterior murals and wildstyle decor within its 120 guest rooms.



Wynwood restaurant Otto & Pepe opened in September with a focus on pasta and wine. Indoors, the restaurant features a wine enoteca and pasta bar, and an outdoor garden offers seating with a mural backdrop.



Sunny's Steakhouse, which began as a buzzy pop-up during the pandemic, opened the doors to its permanent space earlier this fall. Co-owned by Will Thompson and Carey Hynes, the restaurant features steakhouse classics alongside a seafood focus, served in a 220-seat indooroutdoor setting in Miami's Little River neighborhood.



On Miami Beach, Japón at The Setai has opened inside the luxury hotel. The Japanese restaurant is led by chef team Vijayudu Veena and Iván Monzón, with a menu of sushi, sashimi, and caviar options alongside a small selection of grilled meats. The beverage program is anchored in a list of rare sakes, served in a sophisticated dining room that features traditional Japanese design elements and graphic details from the wallpaper to the printed textiles used for seating and drapes.



Harbour Club has open the doors to its members club in Miami Beach's Sunset Harbour. Inspired by British social clubs, Harbour Club features several onsite dining options situated across two floors. Members-only venues include the Palm Room, a speakeasy lounge, and Nikai at Harbour Club, which offers an elevated Japanese menu. Open to the public on the ground floor is Italian-Mediterranean restaurant a'Riva, led by former Casa Tua chef Michele Esposito. For the art-minded crowd, Harbour Club includes work on loan from founding members, with pieces by notable artists like George Condo, Damien Hirst, and Nicolas Party.



Toronto-based Big Hug Hospitality is bringing its Mimi Chinese restaurant to Miami Beach, marking the group's first international opening. Located just south of Sunset Harbour, the menu at the restaurant features contemporary versions of traditional regional Chinese dishes, served underneath Art Deco-inspired chandeliers in a red-hued dining room.

What to Do in London This December

From an intimate cigar lounge at Sparrow Italia to a Merlin James solo exhibition at Maureen Paley, here's a guide to what's happening in the British capital.

BY HIKMAT MOHAMMED



What to See "As We Rise: Photography From the Black Atlantic"

The Saatchi Gallery is exhibiting the works of Black artists from Canada, the U.S., the U.K., the Caribbean and the African continent in "As We Rise: Photography From the Black Atlantic." The exhibition includes the works of established and new talent, from Horace Ové, James Barnor, Gordon Parks to Texas Isaiah and Arielle Bobb-Willis.

A majority of the works in the showcase are from the Wedge Collection, Canada's largest privately owned collection of art from Black artists.



"The 80s: Photographing Britain" Tate Britain is revisiting the '80s in Britain and is tracing the country's social, political and economic shift through 350 images and archive materials.

The exhibition includes the works of Martin Parr, Syd Shelton, Anna Fox, Paul Graham and more to depict the Black arts movement, queer experience and South Asian

Merlin James at Maureen Paley The Scottish artist and curator Merlin James is getting two solo shows at once, at Maureen Paley's gallery in East London and at Studio M, the space owned by the veteran gallerist.

The showcase includes paintings from James' studio inventory in Glasgow, with the earliest piece dating back to 1982.

"I am actually working with temporality. I'm using the way work gets old, or changes over time, physically and in terms of its readings. I'm interested in how paintings time travel," the artist says.

What to Watch

"Ruination" This winter the Royal Ballet and Opera in London is going all mythical by putting on a show about the Greek myth of Medea with the dance theater company

"Ruination" tells the story of Medea from her perspective, where she explains why she allegedly murdered her children. Hades and Persephone decide her fate as they take on the role of prosecuting and defense attorneys.



'The Importance of Being Earnest" at the National Theatre.

"The Importance of Being Earnest" Oscar Wilde's flamboyant play "The Importance of Being Earnest" takes on new life at the National Theatre with "Sex Education" actor Ncuti Gatwa and Hugh Skinner from "Mamma Mia! Here We Go Again." The play follows

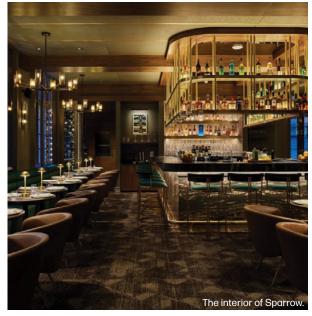
two men, Jack Worthing and Algernon

Moncrieff, who taken on the fictional identity of Ernest that shakes up their whole world.



"The Devil Wears Prada" At the Dominion Theatre in London's West End, "The Devil Wears Prada" musical goes high camp with Vanessa Williams in the role of Miranda Priestly, the icy and quotable editor in chief of Runway magazine.

It's also an onstage fashion feast. "We wanted to represent as much fashion as possible – there's a little bit of Tom Ford, Chanel, Alexander McQueen and Vivienne Westwood," says Gregg Barnes, the lead costume designer on the musical.



Where to Eat

Sparrow Inside the Mayfair restaurant Sparrow Italia, there are several floors – one for drinking, another for dining and $\,$ an intimate cigar lounge with its Master of Havana Cigars. But what makes it stand out from the rest of the restaurants nearby is Sparrow's signature, fluffy tiramisu.

The hidden location of the restaurant has also made it a hotspot for famous faces, such as Alicia Keys, Serena Williams and Cameron Diaz.



Café François Maison François in St. James's now has a little sibling restaurant at Borough Market in London Bridge called Café François. The opening is a less formal version of the original and the menu isn't scared to have a little fun, including crispy frog legs and a whole rotisserie chicken.



Cadet Less than a 10-minute walk away from Canonbury station, Cadet combines the art of charcuterie with wine. The wine bar was opened by wine importers Beattie and Roberts and charcutier George Jephson in the summer of 2022 and has since been offering daily changing menus some days there are snails, bacon and Paris brown mushrooms on toast and on others, saffron risotto or veal kidneys with Alsace bacon. It's exactly what you'd expect from a wine bar that borders East and North London – a bit of cool with a touch of bourgeoisie.



Bottarga Bottarga, a new restaurant in Chelsea from the Pachamama Group, the restaurant group behind Zephyr and Pachamama, is a love letter to Greece. The restaurant has already become an Instagram favorite with snapshots of its tzatziki, lamb chops and hazelnut semifreddo making the rounds everywhere.

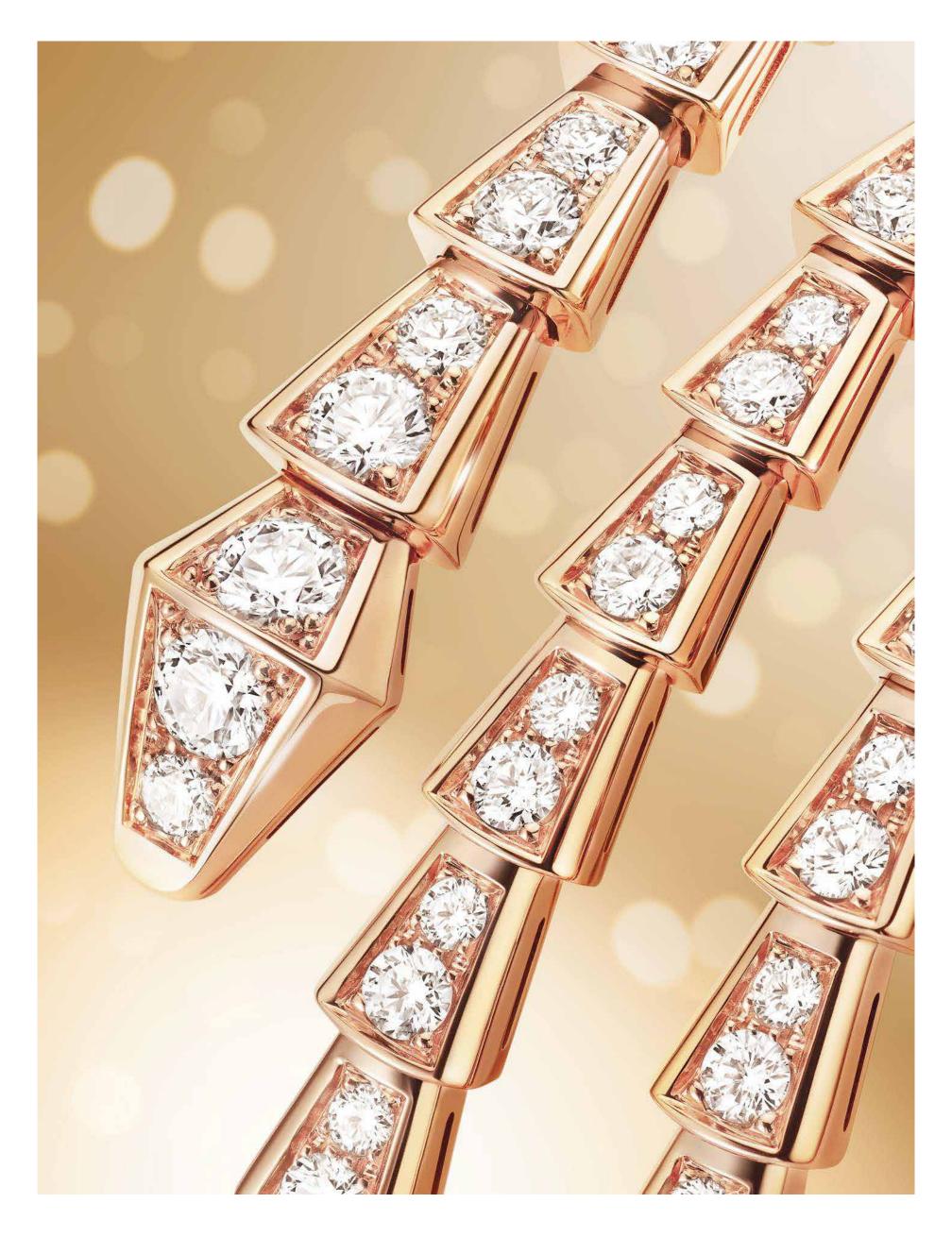


DIOR



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Enough Said.

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The Midas Touch of Roberto Coin: Crafting Elegance in Every High-Quality Jewel

The legacy of designer ROBERTO COIN ENTERS A NEW ERA, building upon an exceptional career.



N THE LUSH LANDSCAPES of Vicenza, known as the City of Gold, one name has been synonymous with luxurious, innovative, and finely crafted jewelry: Roberto Coin. From the picturesque charm of his Italian surroundings to the global stages of high-end jewelry, Roberto Coin has mesmerized the world with designs that interweave moments of emotion with artistic flair — all stamped with a hidden, magical signature: a tiny ruby.



Exclusive interview with Roberto Coin.

Born in the city often hailed as the seat of Italian goldsmithing, Roberto Coin stepped on a career path that initially seemed worlds apart from jewelry design. After studying hotel management, Coin spent his early 20s as a hotel manager. His life then took a serendipitous turn when he began working in the jewelry industry. By 1977, his entrepreneurial spirit was ignited, leading him to launch his first company in Vicenza.

It wasn't until 1996, though, that Roberto Coin officially launched his own namesake brand. This venture was marked by an immediate departure from convention and was fueled by a passion for art and fashion. His collections. richly inspired by nature, history and different cultures, began to attract attention for their creativity and technical excellence. The "Appassionata" collection, celebrated for its intricate, woven gold craftsmanship, and the "Fantasia" collection, noted for its sophisticated use of colored stones, were among his early successes, setting a luxurious groundwork for the brand's identity.

Coin's design ethos is based in the purity of the creative process itself. "In my life, creativity was the most important thing because creativity to me is freedom," Coin said recently. "Creativity is a beautiful way of living life because you can create your own style of life in a different manner. It is not only about jewelry, it is about life, about people, about everything. Creativity is endless. Creativity allows me to meet different people, different cultures, different hearts. And it allows me to have a great knowledge for my own work. And that's where my jewelry comes from."

Roberto Coin's designs stand out not only for their aesthetic beauty but also for their meaningfulness. Every piece holds a story along with a whisper of historical references. They are embedded with personal narratives that make them more than mere ornaments, but heirlooms rich with sentiment. Moreover, imbued in each creation is Coin's belief in the joy of nature, making his jewelry resonate with life's vibrant energies. Each piece is a masterpiece, meticulously crafted by skilled artisans using the finest materials. From dazzling diamonds to vibrant gemstones, Coin's creations are a celebration of color, texture and light.

The distinctive mark of his sense of purpose is the hidden ruby found in each of his creations. Inspired by ancient Egyptian belief that wearing a ruby close to the skin promoted









long life, love and happiness, Coin adopted this enchanting tradition. Therefore, tucked away in the interior part of each piece, a tiny ruby kisses the wearer's body, bestowing upon them blessings of good fortune.

Roberto Coin's dedication to quality and passion for diverse influences is evident in the way his collections constantly evolve. His innovative approach is perhaps most striking in his use of rare and unconventional materials, which often blend bold textures and lavish patterns. Each of his creations is a testament to his philosophy that

jewelry should not only dazzle but also delight, comfort, and inspire. And for his part, his creations are born from the heart.

"When I create a new collection, it is like having a new baby who brings happiness but also needs special care," Coin recently told WWD.

One of Coin's most distinctive collections, the "Animalier," promotes a message about protecting nature and wildlife. The lifelike eyes of the lion in the collection serve as a reminder of the need for conservation. The "Venetian Princess" collection, on the other hand, is a reinterpretation of the

Top: Roberto
Coin jewelers
polishing at La
Quinta Stagione
as jewelers also
put the finishing
touches on a
Pois Moi bangle,
and the finished
Pois Moi bangle.



city's iconic flower that showcases Coin's unique perspective. "I never do whatever I see. I change it with my imagination," he says.

The fame of Roberto Coin has expanded globally, with admirers and patrons ranging from Hollywood celebrities to those who appreciate the incorporation of Italian flair and craftsmanship in everyday life. His collections are sold in prestigious boutiques worldwide, and the brand has become a staple on red carpets and in high fashion publications revered not just for its aesthetic quality but also for its emblematic personal touch. Famous people who have worn his jewelry include Nicole Kidman, Oprah Winfrey, Selena Gomez, Cynthia Erivo, Kate

Hudson, Jennifer Lopez and Halle Berry, and among many others.

When asked to define modern luxury, Coin said luxury for different people means different things. "Fortunately, beauty and elegance are not based on price," said. "Since the beginning I didn't want to create jewelry for the kings and queens of the world. To me, to create for the young generation was more important than anybody else, always aiming to enhance the uniqueness and self-expression of every woman. We want to evoke wonder through innovation and mastery."

Today, Roberto Coin continues to break mold after mold, with each collection bringing forward new narratives articulated through exquisite gemstones, intricate detailing, and a profound respect for artisanal tradition. But beyond the sparkle and the prestige, his work remains an intimate letter to the lavishing beauty of the Italian artisanship and his own relentless pursuit of beauty and innovation in the modern world.

This past year also marked a key milestone for the brand, which is the sixth-largest jewelry brand in the U.S. – the world's largest branded iewelry market. Roberto Coin Inc. was acquired by the Watches of Switzerland Group. The company said Roberto Coin Inc. will continue to operate as an independent, stand-alone company within the Watches of Switzerland Group, and the Coin family will retain a seat on the Roberto Coin Inc. board of directors. Peter Webster remains as company president, supported by the team he has built over the past 30 years.

CREATIVITY IS A BEAUTIFUL
WAY OF LIVING LIFE
BECAUSE YOU CAN CREATE
YOUR OWN STYLE OF LIFE
IN A DIFFERENT MANNER.
IT IS NOT ONLY ABOUT
JEWELRY, IT IS ABOUT
LIFE, ABOUT PEOPLE,
ABOUT EVERYTHING.
CREATIVITY IS ENDLESS."

-Roberto Coin

Roberto Coin, founder and CEO, remains with the brand, which will continue to operate independently in regions outside North and Central America.

Regarding the future of the jewelry industry, Coin is optimistic. "Well, when you think of the jewelry industry, you are speaking to an industry which is 2000 to 3000 years old. It always existed," he said. "Today the industry is challenging and the competition is much greater. The price of gold and diamonds dictates a lot of the future too because it could become too expensive and less accessible to a lot of clients.

But I feel positive, as I think that credible and grounded companies, which provide good service, ethical prices and strong design will have a future."

Roberto Coin's legacy is not just shaped by the jewels he creates, but by the joy and elegance he brings to those who wear them. As he continues to carve his path through the realms of luxury jewelry, each piece serves as both a celebration of history and a bold stride into the future of design. In the grand tapestry of high-end jewelry, Roberto Coin is indeed a designer who not only understands his craft but reimagines it, leaving behind a trail sparkling with timeless allure. (9)

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♦ ROBERTO COIN

Best Restaurants, Hotels and Exhibitions In Italy

A roundup of the latest places to try out new recipes, exhibitions and experiences across the country. BY ANDREA ONATE

No one ever needs an excuse to visit Italy – or for residents to while away an afternoon or evening over a delicious meal and fine wine. Foreign culinary traditions are always welcome in the country and here WWD Weekend rounds up a slate of restaurants and hotels – plus an exhibition that shouldn't be missed.

La Ménagère

La Ménagère has opened its second restaurant in Italy, located in Rome in Via de' Fiori, 98.

The first location was established in 1896 in Florence, in Via de' Ginori and has become the place to be as it reflects the city's merging of design, culture and food.

In the Italian capital, La Ménagère stands near the iconic Piazza di Spagna, the Spanish Steps, in an 18th-century building, which previously hosted a storied dance club called Gilda. Covering 10,800 square feet and seating 200 guests, the venue was designed by architect Claudio Nardi, who also curated the restaurant in Florence.

"This conservative restoration allows us to respect and enhance an important part of the Roman heritage and make it accessible again to a diverse group of patrons," said Ernesto Manfredi, owner of La Ménagère.

La Ménagère is open from breakfast to dinner, including aperitif and brunch. The food offer includes some of the brand's signature dishes, such as the Fillet Wellington, the Spaghetto with garlic, oil and chili, parsley and cured fish roe, paired with a wide selection of Italian and French wines.

Via Mario de' Fiori, 99 - 00187; lamenagere.it

Palazzo Utini

Just 15 minutes away from Parma, in the Emilia-Romagna region, Palazzo Utini has opened its doors. The five-star hotel has a gourmet restaurant, a bistrot, a lounge bar and 15 suites.

The Utini family has entrusted the renovation project of the historic 19th-century building to interior designer Stefano Guidotti and his studio to create a space where design and cuisine come together. "I have been working on this project for three years. I tried to redistribute the various rooms thinking more of a house than a hotel," stated Guidotti.

The chosen color palette ranges from sugar paper shades to yellow for the 15 suites, restaurant and furniture. The restaurant was opened by the 14 Michelin-starred chef Enrico Bartolini, who has amassed 14 Michelin stars in his career. To lead the kitchen, he has chosen chef Roberto Monopoli, who honed his skills abroad alongside chefs such as Claudio Sadler, Alain Ducasse and Christophe Martin and had recently headed the kitchen at the Villa Gray restaurant in Forte dei Marmi, Tuscany. The management of the restaurant was handed over to Alessandra Veronesi who worked with Bartolini at the Mudec restaurant in Milan.

The culinary offer includes two tasting menus: one with nine courses and one with seven courses with recipes that will often change based on the availability of the raw materials. Local products include oysters from the Po Delta, trout and smoked eel or modern interpretations of traditional dishes such as parmesan gnocchi, made without eggs and potatoes, served in a hot soup of peas, horseradish and marjoram, or the piadina filled with horse meat tartare, a local specialty.

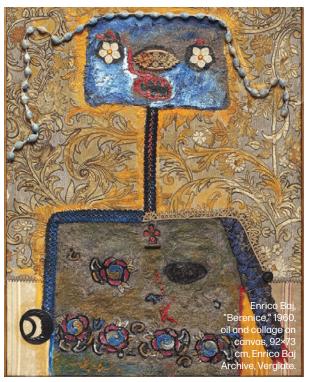
The wine list features 450 labels including Italian, French and German wines and also Italian sparkling wines and Champagne from areas such as Côte de Blancs, Montagne de Reims, Marne and Aube.

Via Gramsci, 6 - 43015; Tel. 05-21-15-21001; palazzoutini.com









Barbacoa

Barbacoa, a Brazilian churrascaria has opened in Milan, in via Scipio Slataper, 19. This is the first such restaurant in Europe for the Barbacoa group, with a 30-year experience in the industry, after the opening of six units in Brazil and nine in Japan. Opened in April, it has already been mentioned in the Michelin Guide and the Espresso Guide.

The restaurant seats more than 150 guests in a number of salons and for this reason is also suitable for the organization of events. The culinary offer follows the tradition of the classic churrasco Rodizio, which consists in the tasting of various types of meat, 13 in this case, cooked on the grill, served with a rotation system by the Passadores (meat carvers), who serve the meat in the Espetos, the typical skewers.

Bananas, cassava (manioca), polenta, chips, rice and farofa (a meal made from toasted cassava) with eggs and bacon are served as sides. Among the meats, the Scamone is considered the most popular, from which comes the "maminha" and the Codone, the very famous picanha which can be cut in different ways. Pork is also present in many of the recipes of Brazilian cuisine like crispy bacon and grilled ribs, particularly in demand. In addition to these cuts, the offer incudes French racks of lamb or chicken cooked with onions, garlic, parsley, oil, vinegar, beer, salt, pepper and oregano.

Each guest is provided with a token green on one side and red on the other, which allows them to interrupt or continue the experience. The central room welcomes the buffet set up with a vast assortment of tasty appetizers: 30 options ranging from cured meats and cheeses to cold salads, vegetarian and nonvegetarian. The cocktail bar offers classic Brazilian drinks such as Caipirinha and Caipiroska but also spritz, daiquiri, margarita and



many others. The cellar offers 140 labels selected from the best wines from all Italian regions.

Via Scipio Slataper, 19 - 20125; Tel. 02-68-83-883; barbacoaitalia.it

'Niki de Saint Phalle' Exhibition

Until Feb. 16, Mudec is hosting a retrospective of the French-American artist Niki de Saint Phalle, best known for her Nanas, large-scale, brightly colored archetypal female sculptures.

The exhibition showcases 110 works by the artist, among which there is a selection of works on paper, videos, clothes from the Christian Dior house,

which also recall her past as a model. Curated by art critic Lucia Pesapane, the artist's career is analyzed through eight sections, from her debut to her latest works.

De Saint Phalle, who died in 2002, was one of the artists who most challenged gender stereotypes through art since she experienced an era of great social and artistic changes, from the feminist movement of the '60s and '70s to the Nouveau Réalisme of which she was a protagonist.

"Niki de Saint Phalle is today considered one of the most important artists of the 20th century," explains the curator of the exhibition Lucia Pesapane. "She was able, like few artists before, to use the screen and the media to promote her art and her social commitment towards minorities and the most fragile, the sick, children and animals. Her art offers us a possible remedy against injustice, a comfort, an access to beauty," she explained.

On the occasion of the exhibition, 24 ORE Cultura published the artist's catalogue, together with her book "My secret." The two volumes are available in the exhibition bookshop, in bookstores and online.

Charitable Art Foundatio, Mudec - Museo delle Culture; Via Tortona, 56 - 20144; mudec.it

'BAJ. Baj chez Baj' Exhibition

The Italian office furnishings company UniFor partnered with Electa and Palazzo Reale for the "BAJ. Baj chez Baj" exhibition running until Feb. 9 at Palazzo Reale, to realize the set-up designed by architect Umberto Zanetti – ZDA Zanetti Design Architettura.

To mark the centenary of Enrico Baj's birth, Milan celebrates one of the masters of the Italian and international neo-avant-garde with a retrospective curated by art historian Chiara Gatti and the artist's wife Roberta Cerini Baj. The exhibition retraces his career through around 50 artworks. The installation consists of three sections spread across different spaces: the entrance Apse, the central Plaza, and the Lake of Sculptures.

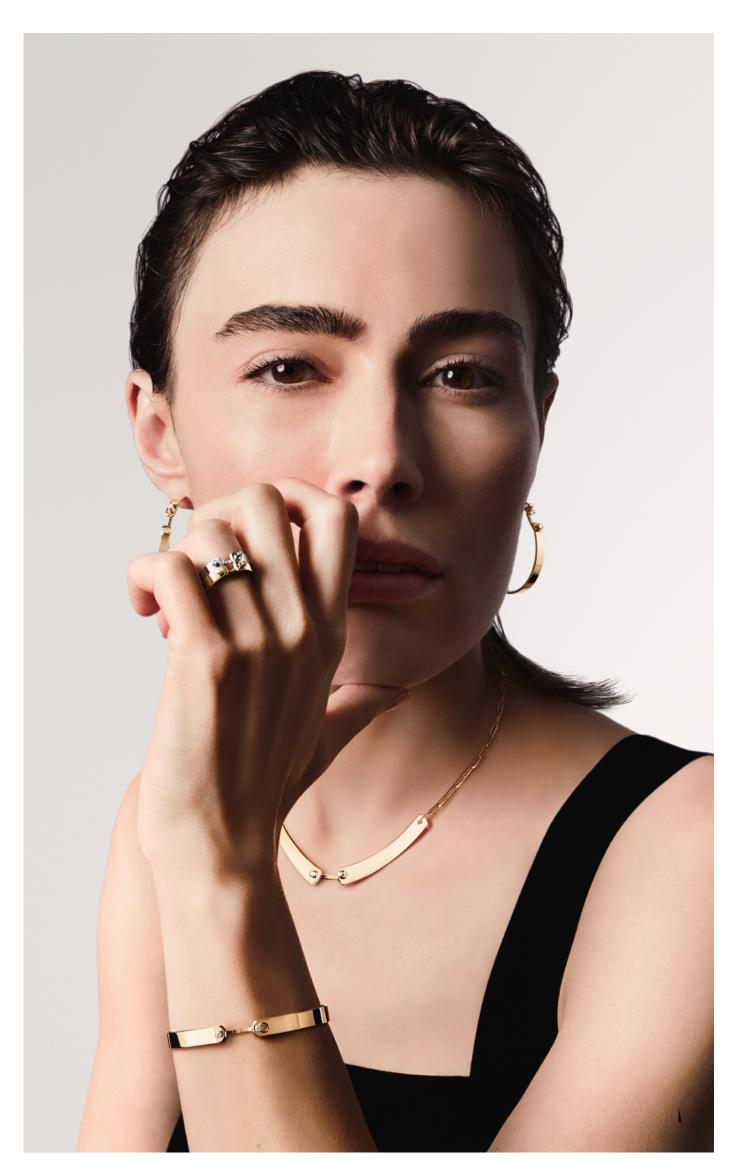
The self-supporting exhibition structure, created by UniFor, features a metal frame supporting a series of panels of varying heights, both vertical and inclined, made of poplar plywood. This neutral backdrop contrasts with the richness of materials and colors typical of the works of the artist, who died in 2003.

The staggered arrangement of the structures helps to define the various thematic areas of the exhibition, which begins with Baj's early gestural abstraction, then his larval anthropomorphic figures and his iconic characters such as the Generals and the Ladies.

The three-dimensional narrative, developed through the artworks, curatorship, and set design, is enhanced by the graphic elements created by Studio Sonnoli.

"Creating an exhibition installation is always like writing a story. For an Enrico Baj exhibition, especially a comprehensive and diverse retrospective like this one at Palazzo Reale, marking 100 years since his birth, it feels like writing and illustrating a marvellous, fantastical, imaginative, playful, ironic and surreal book," explains Zanetti.

Palazzo Reale, Piazza del Duomo, 12 - 20122; Tel. 02-88-46-5230; palazzorealemilano.it









COLLECTION MOOD

NOUVEL HERITAGE

PARIS





10 Years of Carbone

Major Food Group managing partner and chef Mario Carbone discusses the restaurant's milestone and expanding Carbone Vino to Miami. BY KRISTEN TAUER

Major Food Group is celebrating a major milestone this year: 10 years since opening the doors to the first Carbone restaurant location in New York's SoHo. The hospitality group, founded by Jeff Zalaznick and chefs Mario Carbone and Rich Torrisi in 2011, has since opened numerous restaurant concepts, and expanded the Carbone brand to other major U.S. cities and abroad to Hong Kong, Saudi Arabia and Qatar.

This December, the group will publish a coffee table book with Assouline to mark Carbone's 10th anniversary, and open the second location of its offshoot concept Carbone Vino.

Opening in the Miami's Coconut Grove neighborhood, Carbone Vino will be the group's ninth restaurant across the city. "I would have never guessed that just a few short years ago," Carbone says of the group's rapidly expanding in Miami, which kicked off with Carbone opening in Miami Beach at the start of 2021. The restaurant ended up being a huge success in the city, which saw an influx of business and development during the pandemic.

"And then this really positive snowball started to happen of momentum; developers started to bring us projects and landlords, and great opportunities started to come," Carbone says. "There're so many neighborhoods, it's such a fast-growing city, that it can take what is now our nine concepts here."

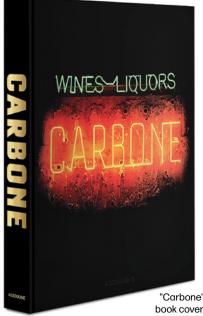
Their latest restaurant opening marks the second location of the wine-focused concept, which was introduced in Dallas in 2022. Carbone Vino was inspired by Italian "enotecas," and the Miami location features a robust wine cellar with more than 3,000 bottles, including a sizable selection of old-world varietals. The dining room, led by Bishop Design, features rich bronze and gold accents, velvet drapes and leather banquettes, with artwork curated for the space by gallerist Vito Schnabel.

"The style of food is very much pulling from that [Carbone] cookbook," says Carbone of the menu. "From that mid century nostalgic, family style - our style - Italian food," he adds. "And given that it is a member of the Carbone family, you will be able to get the classic Carbone dishes here, done exactly as they are in Carbone: the Caesar salad, rigatoni, veal parm, carrot cake – all of those dishes will be here."



Rendering of the dining

room at Carbone Vino.



Ahead of the opening, Carbone has been using Carbone Privado, their New York members club, as a test kitchen, and is looking forward to bringing fresh dishes to Carbone Vino that will live alongside Carbone mainstays and options from the Dallas menu.

On Dec. 12, Major Food Group in collaboration with Assouline will publish "Carbone," a coffee table book to memorialize the years since opening their first Carbone location.

The book, in collaboration with writer Gabe Ulla, includes recipes from the restaurant along with stories from the founding owners - Carbone, Zalaznick and Torrisi – about the people and experiences that have rooted the restaurant in New York dining lore. "Capturing the story between the three of us, of how this restaurant came to be," Carbone says. "And then 10 years of food and memories."

"I really wanted the finished product to be a study of how we do it there – food, service and vibe – and really take the people that are there, that have been there from the beginning, and have them tell their story of what they do," he adds. "The finished product is exactly that. It's a time capsule of the 10 years, and hopefully someone that picks it up that's never been there, when they're done with it, they have a real sense of what a night at Carbone is like."

Reading through the final book before it went to print was an emotional experience for the chef, and a moment to reflect amid so much growth within the group.

"It's so rare that you just take a second, take a beat, stop and say, 'Let's get this down on paper," Carbone says. "Instead of just always looking forward, let's take a second, let's look back, let's give thanks and let's memorialize this first 10 years."



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The Holidays: Parties, Man-hugging, Friends and Santa's Fashion

The Baron Louis J. Esterhazy on how to cope with the influx of friends and family — and how one should greet them. BY LOUIS J. ESTERHAZY



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

The "holiday season" is here. That means so many different things to different people. First there was Thanksgiving and now we are counting the days until Christmas. No two festivities could be more different although, of course, for most both involve gatherings of family and friends.

While Thanksgiving is a single tidy punctuation point – that last Thursday in November, ever since so decreed by President Teddy Roosevelt in 1901 – which may, at most, spill into taking the Friday off work, the Christmas period starts, according to some stores, as early as October. Harrods in London, owned by the Qataris, a noted non-Christian society, ironically gets into the Christmas swing in September.

Christmas parties can easily start in late November and that fairy-light spirit extends into early January. In Spain and South America, for some reason, they get way more excited on Jan. 6 – the Día de Los Reyes Magos – than they do at Christmas. No one can explain to me all the hoopla around three guys who showed up two weeks late to celebrate a birth.

Remarkably, for the world's most successful commercial nation, Thanksgiving involves very little cheap decoration. Few households pull out dusty boxes of Thanksgivingthemed stuff – although there are the overly enthusiastic who put up turkey figurines, pilgrims and what have you and even Hallmark's most creative minds know that trying to encourage Americans to send their nearest and dearest a "Happy Thanksgiving" card would generally be greeted

with lip-curling scorn.

It's about gathering together the extended family and sharing one massive and sometimes quite weird feast (does anyone look forward to candied sweet potatoes and marshmallow?) and that is about the long and short of it. Plus of course the ever-important game of football. Hats off to the USA for keeping it pure and simple.

Christmas, on the other hand, can turn into an endless, exhausting and liver-failing round of parties. Here the boundaries and definition of friendships can really test the limit. Seasonal FOMO leads people to accept invitations from those barely known and sometimes not even particularly liked. Never is it easier to distinguish one's real friends from one's "party friends." And at a Christmas gathering, a party friend is just perfect for those three to four minutes of superficial interaction, clinging to a warm glass of prosecco. Both parties know that the friendship is as shallow as a summer's rainstorm puddle, but still one does the hugging and plastic smiling.

On the subject of hugging, especially the man-on-man hug: Would someone please codify the rules for us guys? Apparently, an old-style handshake is considered unfriendly, even hostile, according the General Quartiermeister (aka, the German wife), who tells me just to go ahead and hug everyone, even if I don't know their name. I have to confess I remain a fan of the old-school handshake, as with that everyone knew where they stood, quite literally.

Nowadays, two men meet and they do an awkward dance of moving in toward each other, like mating Emperor penguins on an ice floe, in order to show that they are properly "in touch" with their emotions. But then comes the moment when one fellow might physically and literally push back and you find yourself suddenly doing the "half hug," which can be augmented by the "buddyboy-back-slap" - this combo is the one where the two right arms do a semi-sumo-wrestler grasp up to each other's elbow, while the left arm wheels around to pat (or is it slap?) the back. Both parties know that it's physically and emotionally awkward, but doing anything less these days seems to broadcast to the world one needs serious therapy.

And at the Christmas party, with the flow of dubious punch, (that no one in their right mind would serve at any other time of the year), after about 9 or 10 p.m., the man hugging becomes a competitive sport. That character who you haven't seen in 18 months, since he made a questionable line call on the tennis court, is coming at your with arms as open as the pontiff himself.

The General Quartiermeister's family is so enormous it could populate a small nation. She insists that kinship trumps friendship any time. At one seasonal gathering at a leaky Belgian castle several years ago, about 60 showed up for a festive lunch and most were there until past midnight. Europeans delight in their extended families, whereas I know some Brits and Americans who spend much time and energy avoiding their families. "You choose your friends. Your family are thrust upon you," they mutter. And, if you are a member of that dying breed, the British landed aristocracy, because of primogeniture, where the eldest boy literally inherits everything, he spends the rest of his life actively avoiding his impoverished and resentful siblings, cousins, nieces and nephews. The holidays are surely hell for such a person.

At the end of the holiday season, you know more clearly who your friends truly are. They are either the ones who haven't been driven into hiding in your bedroom or even to the vodka bottle, or they are the people who one still actively seeks out when the decorations are mercifully packed away.

We are all sometimes at fault for thinking that our circle of friends is more or less finite. The General Quartiermeister harangues me for not being more open to new people. She said I remind her of a passage from Isabel Colegate's fabulous book "The Shooting Party," set in a grand country house - "Downton Abbey" style, all around an Edwardian pheasant slaughter.

The weekend household consists of various aristocrats, plutocrats and tycoons of the age. One elegant wife turns to her haughty husband, a leading figure in society and asks, "Do you suppose there are some other people, somewhere, people we don't know?'

'What sort of people?" he asks.

"Perfectly charming people. Really delightful, intelligent, amusing, civilized....And we don't know them, and nobody we know knows them. And they don't know us and they don't know anybody we know.'

After a brief pause, her husband contemptuously answers, "It's impossible!"

So, if you find yourself at such a festive gathering and you want to avoid the mind-numbing conversation, here's a holiday tip for you: Suggest to the men (preferably after they are already a tad "worse for wear") that you'll bet that they can't tell the difference between a Scotch whisky, a French cognac and a dark rum. Every man unfailingly accepts the challenge, just as if you've said, "I bet you cannot change a car tire." It's amazing how many stumble and even if they do get it right, they'll be too inebriated to

Lastly, on the issue of Christmas, I want to rant about the omnipresence of the beastly "hi-vis" jacket. This piece of attire was once the near-exclusive preserve of those who toiled the night shift in construction or were law enforcement. Nowadays it seems every person in any capacity has the right to wear the canary yellow vest, and in so doing endows themselves with a certain amount of authority over the rest of us.

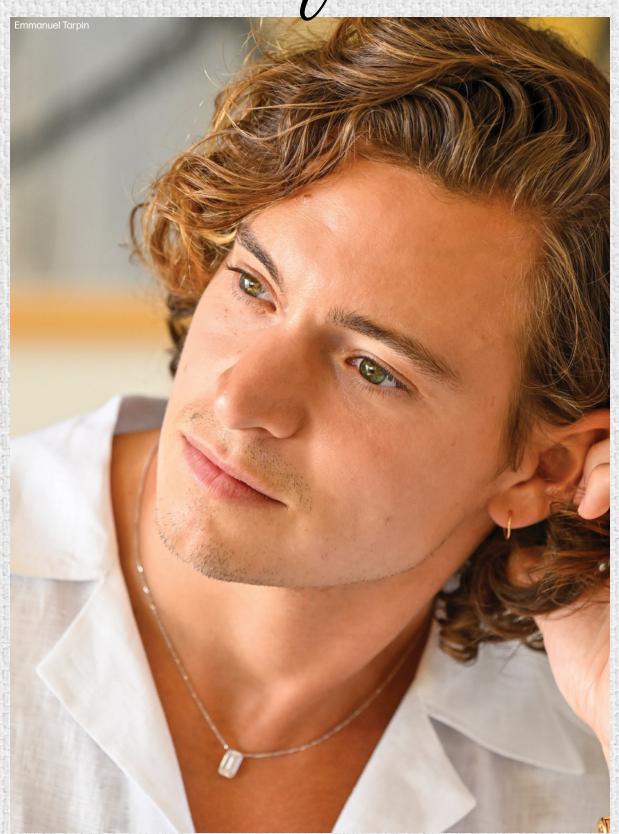
Furthermore, accompanied by a clipboard and a lanyard around the neck, affixed with an official-looking ID card stating that the individual is a "Sustainability Compliance & Regulatory Officer" (or some such gobbledygook), I would bet that person could freely wander backstage at a Taylor Swift concert or get shockingly close to the Oval Office.

Having said that, at his time of year, there is one individual who definitely should wear a hi-vis jacket, but who gets away without having to do so. He's an aged man who works among children, travels around built-up areas, exclusively in the hours of darkness, allegedly moving at terrific speeds, is powered by eight semi-controlled reindeer, and furthermore, it's said that during the course of his one night's duties he gets well and truly liquored up and on a sugar high from all the cookies, drinks and whatnot left for him. Of course I refer to Santa Claus. Someone please give that man a hi-vis vest for his protection.

Ho ho ho! Happy holidays to one and all.



fashion



Mood Board

Emmanuel Tarpin

A peek at the inspirations of the French high jeweler and his one-of-a-kind creations that play with themes on the world of nature. BY **THOMAS WALLER**

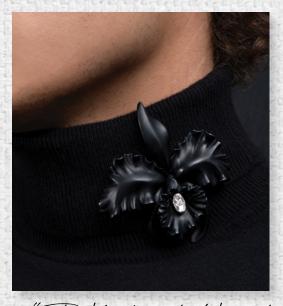
The rarified world of high jewelry has been in the spotlight more than ever over the past few years. Historically shown alongside the couture fashion collections in Paris or debuted with gobsmacking destination trips, it's a world few people had access to before social media. Now the doors are wide open due to a cast of jewelry content creators, historians documenting collections and a range of head-turning brand ambassadors wearing pieces at the most important red carpet events across the globe. And while high jewelry has for decades been dominated by the luxury names in Europe and a few Americans, the category recently welcomed a few young talents who are helping to expand what it can achieve.

Among them is Emmanuel Tarpin, who launched in Paris in 2017 at just 25 after working in the atelier of Van Cleef & Arpels. He has quickly garnered a lot of excitement – and collectors – for his one-of-a-kind pieces of animal and flora creations that are colorful, whimsical art pieces that almost don't even look like jewelry at first sight. He is known to show them alongside contemporary

art in gallery spaces, taking a more modern approach.

"The first pieces I created were crafted from unexpected materials, pairing gold with aluminum, bronze and precious gemstones," the French jeweler says. "From the beginning I focused intently on color and texture, as those elements have always drawn me deeply into the creative process."

While he doesn't use traditional marketing or advertising, he does use social media, highlighting his creations and bringing people along for his creative journey all the way to the mines, most recently taking a trip to the Paraiba mines in Brazil. The journey was organized by two close friends, Carlos Torres and Laurent Massi, both gemologist experts and founders of The Gem Odyssey, which takes small groups on gemstone expeditions all around the world. "Visiting mines is profoundly inspiring," Tarpin explains. "It adds a new dimension to my design process as I connect with the history of each gemstone. This awareness often influences the story I want to convey through my jewelry."



"The black orchid brooch in white gold, silver and antique oval-cut diamond.

I love working on textures in each piece I create; here, you can see the contrast between the matte black patina and the bright sparkle of the diamond. I enjoy when there's a real dialogue between the sculpture work and the gems I use."



"Mature has always inspired me; being born in the heart of the Alps gave me the opportunity to discover these lands of beauty. I ve also traveled extensively since a young age, thanks to my family, who taught me curiosity and encouraged me to open my mind to the world."

TOMMY _ HILFIGER



fashion



"Each year, I travel to a different country to explore genstone mines to understand more about the "mine to market" journess. Tomat of the source of the sou journey. I spend approximately two weeks with a family of miners, immersing myself in their daily lives to understand more about human conditions and environmental impact. I feel it's about human conditions and environmental impact. I feel it's part of my job and my duty to meet the various players in the jewelry industry, and it's my way of respecting their craft."

"I'm fascinated by art and surrounded by it at home. Here, you can see paintings by Fd Ruscha, Sharon Stone or Joseph Albers, photography by Robert applethorpe, furniture by harlotte Perriand, and a Digeon lamp by Calanne; Hove to feel poetry and conjiness at home.

WWD Weekend: You have described yourself as a dreamer. How does that apply to your creative process?

Emmanuel Tarpin: Absolutely! I've often considered myself a dreamer since childhood - what the French call "être dans la lune," or having my mind in the clouds. Everything begins with inspiration. I'm very attentive to my surroundings, noticing shapes and colors...I can be easily distracted by anything that inspires me, so I often carry a small sketchbook and pencil to capture quick ideas I want to remember throughout the day.

WWD Weekend: Where did your love of nature begin and what led you to center it in your work? E.T.: I was born in the French Alps, surrounded by nature majestic landscapes, high-altitude lakes, and dense forests. Nature has always been a boundless source of inspiration, especially in its details: the shape of a leaf, the color of a bird, the sounds and scents of the environment. When you truly pause to take it all in, nature offers an entire atmosphere.

WWD Weekend: How has learning more about the mining process from beginning to end helped influence how you bring the gemstones to life in your work? **E.T.:** Going to the mines is my way of honoring the entire mine-to-market process. I think we don't talk enough about how gemstones are sourced, the working conditions of miners, and the environmental impact. I try to raise awareness by sharing my experiences and highlighting these aspects with others.



WWD Weekend: You push yourself to experiment with new materials and techniques. How has this helped shape what you create?

E.T.: Experimentation is integral to my work. Finding the right patina, texture or weight is always a challenge, especially for unique, one-of-a-kind pieces. Each creation is different and demands specific techniques and materials based on the design. The process is filled with surprises, which is what makes it so exciting. Every piece has its own story to tell.

WWD Weekend: What creative icons inspire you? **E.T.:** I have a deep appreciation for Art Nouveau in jewelry, especially René Lalique's work. His ability to capture nature and his incredible sculptural use of pliqueà-jour enamel truly inspire me. I'm also drawn to Iris van Herpen's work in fashion; her artistic vision and delicate approach speak to me on an emotional level.

WWD Weekend: How do you think a modern customer should enjoy and wear their jewelry? **E.T.:** I believe jewelry should be worn however one wishes. A piece of jewelry isn't just for special occasions – it can be beautifully worn with something as simple as jeans and a white shirt, allowing the piece to stand out. Whether it's a brooch on a turtleneck or belt, or bold earrings for a stroll in the park, these choices allow us to move beyond traditional views and make jewelry a more personal, integrated part of our lives.

A wax carving at the workshop. I practiced sculpture for 17 years, and I deeply believe jewelry is an art form, a means of expression like painting, sculpture, photography... often say that jewelry is wearable sculpture. Craftsmanship is essential, and each step in creating a jewel is extraordinary.



"Color is essential in ife, and catches the eye.

I chose a very minimal design to focus on the color gradient, representing sunlight over the Caribbean lagoons, very smooth.

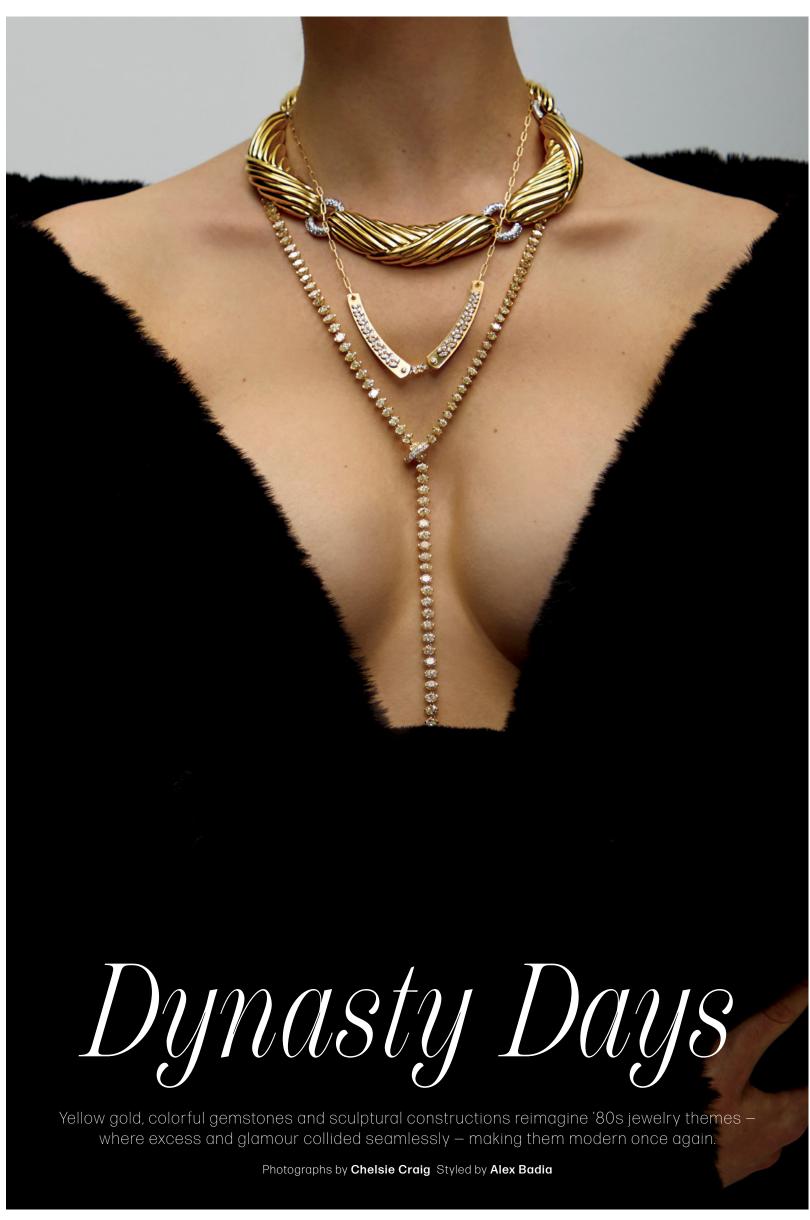


"An example of a few genstones in my hand Colombian emeralds and two yellow diamonds). I've been collecting genetones from a very young age, and I believe each gen has a soul. It's essential to honor that in every creation, finding the right balance in my design and the use of precious gens."



BUCCELLATI

MILANO DAL 1919



Apparis recycled polyester coat; Lugano yellow oval diamond lariat, oval-shaped yellow diamonds and round diamonds and set in 18-karat yellow gold; Briony Raymond Estate 18-karat yellow gold and diamond collar necklace; Nouvel Heritage Tuxedo Mood necklace in 18-karat yellow gold with diamonds.



Apparis recycled polyester coat; Material Good Vintage French diamond and ruby necklace;
Bulgari Tubogas 18-karat rose gold necklace set with a central rubellite, chrysoprase inserts and pavé diamonds;
Suzanne Kalan Golden Midi Stacker diamond tennis necklace in 18-karat gold and white diamond baguettes;
Halleh 18-karat yellow gold, enamel and emerald necklace; Tiffany & Co. Tiffany HardWear small wrap necklace in yellow gold.



Schiaparelli single-breasted denim jacket and oversize denim pants; Acne Studios Bowlina fur bag; Tiffany & Co. Tiffany HardWear Bold Graduated Link necklace in yellow gold; Micah Antoni 18-karat gold and mother-of-pearl cuff; Hooradorf Pegasus necklace with Corinthian coin, pair of oval rubellite cabochons, pair of oval pink tourmaline cabochons satin-finished 22-karat yellow gold chain. Movado Gold Heritage Series Ondoplan watch; Marina B Onda Toi and Moi ring in 18-karat yellow gold with blue topaz and pavé diamonds.



Khaite cotton jeans; The Frankie Shop cotton denim shirt; Verdura Ray brooch in gold, platinum and diamond and confetti necklace in gold and lemon quartz, Madeira citrine, blue topaz, peridot, amethyst, rutilated quartz, aquamarine, prasiolite and citrine; Hornsdorf Venus ring in Nigerian rubellite, cabochon brilliant-cut white diamonds and satin-finished 22-karat yellow gold.



'Feel the Moment' With Rado This Holiday

Take your most wonderful HOLIDAY DREAM to that special place, whose existence only you know for sure.



HE HOLIDAYS are all about magical journeys, inward and outward, and this season Rado is taking watch lovers on a unique, celebratory excursion. In its latest ad campaign, the Swiss luxury house invites watch aficionados to hop aboard a nighttime cable car high above a snow-capped mountain peak. Amid an enchanted swirl of golden anchors, each bubble transports shoppers to an "impossible" Rado dream store perched alongside a steep summit. There, three Rado watches that embody the holiday essence of gratitude, celebration and love await: Captain Cook, True Square Open Heart and Centrix Open Heart Super Jubilé.

Each timepiece is special in its own way, but the three are united by key elements. The first is its ceramic construction. Rado has long been heralded for its luxury materials, evident when this Master of Materials turned an ultra-highspeed aircraft material – high-tech ceramics – into a groundbreaking fashion statement in 1986. Second is the intricate skeleton dial, which serves as a metaphor for the season. The spirit of the holiday brings out openness, honesty and sincerity, and Rado's openwork dials allow wearers to literally peer deep into the soul of each timepiece and see

the transparent dedication to craftsmanship. The anchor is another through line. This symbol is featured twice on all of Rado's automatic watches, once on the dial and again on the crown, identifying and anchoring the centuries-old tradition.

Watching the ad spot, the three watches tick precise rhythms with parts or elements cast or carved from chosen minerals beneath the Earth. Sometimes, elements are sprinkled down from the stars, as in the case of Rado high-tech ceramic - forgotten cosmic dust shaped by fire, intelligence and creativity.





Celebrate with Rado - Scan to Explore!

Rugged and sporty, the Captain Cook gets a touch of elegance with a warm PVD rose gold hue.

While varied in color, shape and style, Rado's holiday watches are united by artisanal craftsmanship. highlighted by skeleton dials.

The True Square **Open Heart** features a second sapphire crystal in the titanium case back to highlight the caliber.

The Centrix Open Heart Super Jubilé brings a romantic, ancient fable to life.



R734 Open Heart movement is showcased. The caliber can also be observed from the underside of the timepiece because of a second sapphire crystal in the titanium case back.

The movement holder is finished with Côtes de Genève and the caliber has a lovely, pearled surface, in perfect harmony with the other components like the oscillating weight, jeweled pivot points and other fine workings. A lightweight bracelet in matching white features the silky feel that made Rado hightech ceramic famous.

The festive trio concludes with the elegant Centrix Open Heart Super Jubilé, a model that brings evocative and poetic elements to the celebration with its rounded shapes of bridges across worlds and sparkling precious stones.

Modeled after an ancient fable about two young lovers who meet year after year on a bridge under the stars, the dial features a splash of 86 full-cut top Wesselton diamonds over an arched bridge, with 12 additional stones to mark the hours so the



For the holidays, Rado's True Square Open Heart focuses on a bright white monobloc ceramic model in a softly rounded square format, which is easy on the eyes and skin. The style continues the collection's high-tech ceramic construction right down to the anchor crown. Inside, the acclaimed



lovers won't lose their way. The timepiece features a harmony of colors, from the warm rosegold-colored PVD treatment on selected stainless-steel components, to the brown high-tech ceramic elements on the case or central row of the bracelet. Beneath the rounded sapphire crystal, a state-of-the-art R734 automatic movement with Nivachron[™] hairspring and pearled components provides 80 hours of power reserve.

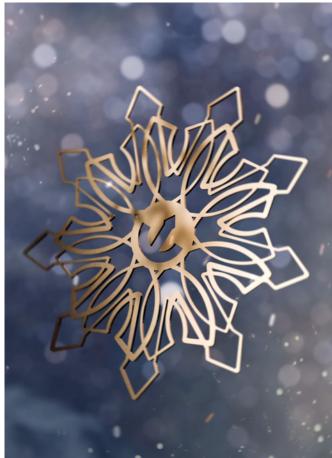
The festive season is a time of gratitude, celebration and love. where gentle hearts rejoice in places of unlimited dreams. A simple wish is enough, sometimes, for a whole new world to appear, full of shimmering brilliance, joy and peace, along your own little cablecar journey to a festive holiday wonderland. Celebrating that spirit, each Rado watch is truly a work of art, full of passion and creativity, for the holidays and forever onward. 19



RADO S W I T Z E R L A N D

MASTER OF MATERIALS







CAPTAIN COOK HIGH-TECH CERAMIC SKELETON
& CENTRIX OPEN HEART

Teel it.



Pologeorgis mink Sienna Fitch fur coat; Briony Raymond Estate Victorian Era yellow gold bracelet; Roberto Coin Cialoma bracelet in 18-karat yellow gold with diamonds; Sig Ward jewelry 14-karat yellow gold, citrine, tiger's eye and diamond horseshoe ring; Marina B Trisola Bypass Tubogas bangle in 18-karat yellow gold with 1.04-carat round diamonds.



FASHION CITY: BARCELONA



A MELTING POT OF CULTURE AND CREATIVITY IGNITES GLOBAL FASHION SCENE



Model Debra Shaw on the runway at Paco Rabanne Final fall 1999 Couture Show in Paris.

Balenciaga fall
1965 Ready to
Wear Fashion Show
and Backstage.

Balenciaga spring 2019 Ready to Wear Runway Show in Paris on September 30, 2018.

Designer Custo
Dalmau walks
the finale Custo
Barcelona spring
2012 show at
Lincoln Center's
Stage in New York.

such as Oscar de la Renta,
André Courrèges and Hubert de
Givenchy, to name a few. Givenchy
revered him as "the master of us
all," while others in the fashion
world still study his techniques
and approaches to learn about
structure, cut and fabric use.

Paco Rabanne, a name synonymous with boldness and innovation, has etched an indelible mark on the landscape of international fashion. Rabanne's pioneering work redefined conventional notions about materials in apparel design. Known distinctively for using unconventional elements such as metal, paper and plastic, Rabanne ventured beyond the traditional fabric-based approach to create wearable art. His debut collection in 1966, titled "12 Unwearable Dresses in Contemporary Materials," showcased these innovative choices, turning heads with metal-linked mini dresses and chain-mail inspired garments that captured a futuristic and architectural aesthetic.

Today, Barcelona boasts a vibrant fashion industry with numerous fashion houses, ateliers and design schools. The city hosts the 080 Barcelona Fashion Week, showcasing the latest collections from both established and emerging designers. Fashion schools and design institutions, such as the Escola Superior de Disseny i Enginyeria Textil de Terrassa (ESDi), also contribute to the city's fashion ecosystem. Barcelona designers who are making waves in the international fashion scene include Custo Barcelona, Mango and Desigual all have gained global recognition for their innovative designs and trendy collections.

Barcelona's rich cultural tapestry, deeply rooted in Catalan tradition, plays a pivotal role in shaping its fashion identity. The city's vibrant street life, characterized by a relaxed yet

BARCELONA, a vibrant metropolis on the Mediterranean coast of Spain, has emerged as a significant global fashion hub. Its unique blend of culture, history, and artistic heritage has fostered a creative environment that inspires designers and captivates consumers worldwide.

For Alex Badia, Style Director at WWD, Barcelona offers pure inspiration — and also something personal. It's Badia's birthplace.

"Sometimes I feel that I'm too close to it to be objective," he said. "But the facts are the facts. Barcelona has always been a cultural center for art, architecture and fashion. That's its legacy." Badia admits that as a youth, he often took Barcelona for granted. "But when I go back there now, I look at the scene, and experience the fashion, culture, art and its offerings to shop — and I think, 'oh my, this is incredible!"

Badia said Barcelona's fashion story traces back to the early 20th century when its thriving textile industry enabled local designers to produce exquisite garments. The city's connection to Parisian fashion, along with its strong textile and embroidery traditions, contributed to its rise as a fashion destination. Renowned designers such as Jeanne Lanvin recognized Barcelona's potential, opening a branch of her store there in 1929.

Barcelona has a long history of textile production and fashion design, dating back to the early 20th century. Designers like Cristóbal Balenciaga and Paco Rabanne have emerged from the city, establishing its reputation as a fashion hub. Balenciaga's legacy is seen in the work of many high-profile designers who openly acknowledge his influence. His bold, forward-thinking approach is evident in the works of designers





stylish atmosphere, inspires designers to create collections that reflect the local aesthetic. The Catalan people's appreciation for quality craftsmanship and attention to detail are evident in the meticulous construction and innovative designs of Barcelonabased fashion brands. City residents are known for their stylish and effortless dressing sense, often incorporating bold colors, patterns and accessories, Badia said, adding that Barcelona is an established hub for design and innovation, with a strong focus on sustainability and ethical practices.

Barcelona's artistic heritage, particularly its renowned architecture and artistic movements, significantly influences fashion design. The city's iconic landmarks, such as Antoni Gaudí's Sagrada Família and Park Güell, serve as sources of inspiration for designers, who draw on their intricate details, vibrant colors, and organic forms to create unique and visually striking garments.

Badia said the city's contemporary art scene, with its diverse range of galleries and museums, further stimulates creativity and fosters a forward-thinking approach to fashion. Badia described the city as being infused with creativity. "In the 1990s and 2000s, there was a boom of creativity in terms of advertising and product creation; and there was a lot of think tanks happening in Barcelona," he said. "Every now and then there is a cultural revolution there, and then it goes, and it becomes dormant again. Like through political power, through tourism, there is that pull-push-pull."

For tourists, Barcelona is a perfect place to visit. "But you need to walk around the city," Badia said. "You need to always look around, never look down, look up at the buildings, look around you — because art is everywhere." Badia said Barcelona as a shopping destination is more relevant than ever, "because it's about music. It's about architecture, it's about interior design. It's about product design, it's about food, and then of course, it's about fashion."

Badia described Barcelona as a city that is everchanging where the new and the old interact. He said Barcelona's unique blend of culture, history and art has also positioned it as a dynamic and influential fashion city. Its rich heritage, vibrant street style and innovative design scene continue to inspire designers and captivate consumers worldwide. As Barcelona embraces the future of fashion, it remains committed to its roots while pushing the boundaries of creativity and sustainability.



IN PARTNERSHIP WITH



LA ROCA VILLAGE, PART OF THE BICESTER COLLECTION, SETS NEW STANDARDS IN LUXURY SHOPPING AND CULTURAL FUSION



JUST OUTSIDE BARCELONA, LA ROCA VILLAGE OFFERS MORE THAN BOUTIQUE SHOPPING — IT'S A VIBRANT BLEND OF FASHION, ART, AND IMMERSIVE EXPERIENCES THAT ENGAGE ALL SENSES.

near Barcelona is setting a new benchmark in boutique shopping. La Roca Village, known for its unique blend of cultural vibrancy and exclusive shopping, offers more than just a traditional retail experience; it provides an immersive journey that appeals to all senses.

A New Era of Shopping: Experiential Luxury

The shift among consumers towards more in-store, experiential shopping experiences is at the heart of today's luxury shopping experience. "In today's environment, luxury shoppers are increasingly attracted to experiences that offer emotional connections — not just transactions," said Harry Tremaine from La Roca Village. who highlighted that consumers are looking for personalized attention,

exceptional service, and engaging environments that foster a sense of exclusivity and community.

Situated just outside the cosmopolitan city of Barcelona, La Roca Village captivates its visitors with an open-air, modernist landscape-inspired environment featuring over 150 boutiques from leading international and Spanish brands. La Roca Village goes beyond mere shopping; it's an amalgamation of gastronomy, art and culture. The Village not only offers year-round savings on high-end brands but also hosts cultural events and art installations, enriching the shopping experience.

Barcelona's role in shaping La Roca Village into a luxury shopping destination is born from the city's vibrant culture, rich history and cosmopolitan atmosphere — which enhance the allure of La Roca Village. The city's reputation as a hub for art, gastronomy and fashion naturally extends to the Village, making it a

must-visit destination for both local and international visitors.

La Roca Village: A Unique Fashion City

Distinct from other shopping destinations, La Roca Village offers a relaxed yet vibrant atmosphere that blends urban fashion excitement with the tranquility sought by visitors. "La Roca Village is not just a shopping destination; it's a Fashion City where retail and hospitality intersect," Tremaine said. The Village regularly hosts events and exhibitions, such as the current "Many Faces of Gala," turning it into a cultural hub that appeals to contemporary luxury consumers.

La Roca Village's seamless integration of fashion, art and dining, coupled with its traffic-free, serene setting, allows visitors to enjoy the perks of city shopping without the typical chaos, providing an ideal retreat for those seeking both excitement and relaxation.

La Roca Village continues to redefine the concept of luxury shopping, merging cultural enrichment with high-quality retail in one of the world's most dynamic cities.



Dennis Basso fox fur coat; Hermès cotton denim shirt; Tommy Hilfiger cotton and lyocell jeans; David Yurman Renaissance Cablespira Bracelet in 18-karat yellow gold with Carnelian and Madeira Citrine and David Yurman Buckle Cablespira bracelet in 18-karat yellow gold with rubies and diamonds; Van Cleef & Arpels "Perlée diamonds" bracelet featuring diamonds set in 18-karat yellow gold; Mish Fine Jewelry Ratu ring in turquoise, aquamarine, Paraiba tourmaline, blue sapphire and pink diamond set in 18-karat yellow gold; Cartier Panthère de Cartier watch, 18-karat yellow gold; Chanel Première Édition Originale watch, steel coated with yellow gold and black leather, black-lacquered dial.

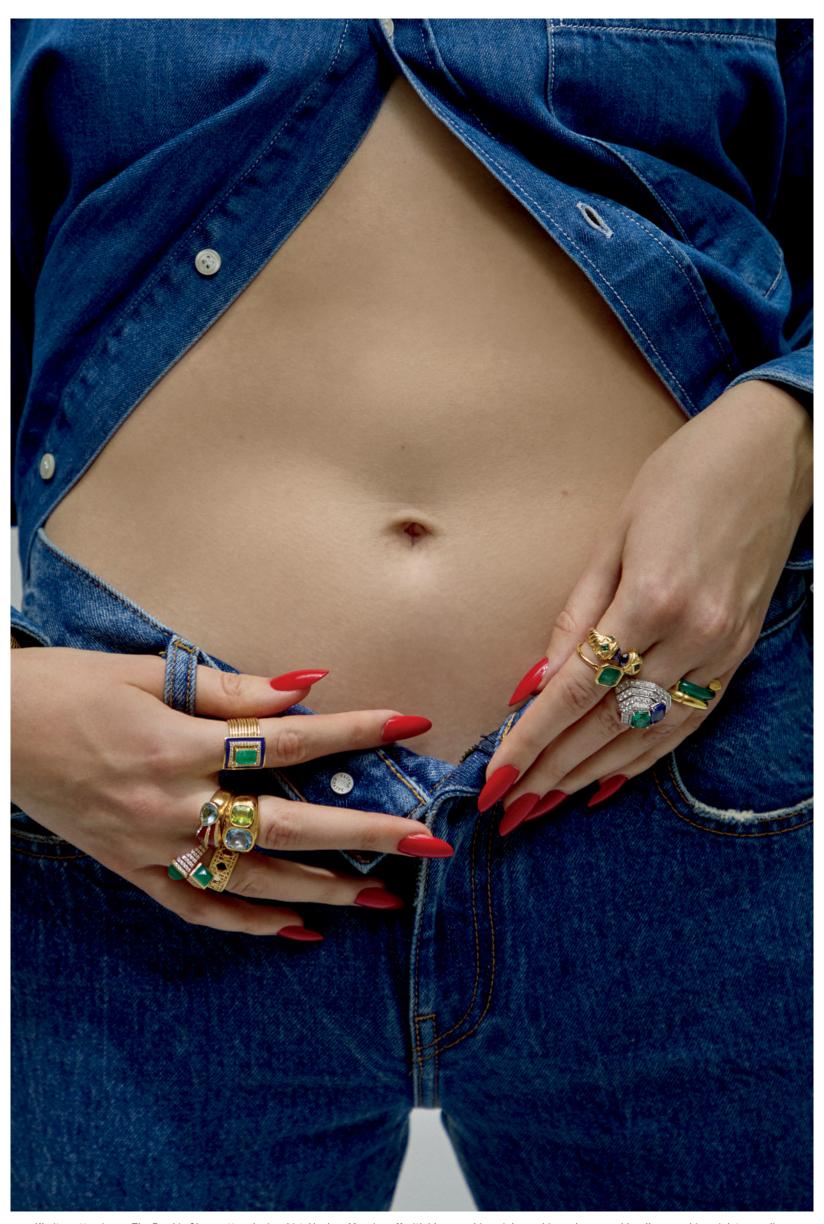




NEW STORE

14 Kenmare Street





Khaite cotton jeans; The Frankie Shop cotton denim shirt; Verdura Mosaic cuff with blue sapphire, pink sapphire, ruby, emerald, yellow sapphire, pink tourmaline, peridot, rhodolite garnet, tanzanite, citrine, aquamarine, amethyst, tsavorite garnet, rubellite, blue topaz, diamond and gold; Marli New York "Cleo Rev" slim ring featuring green agate and diamonds set in 18-karat yellow gold and green stone; Dior My Dior ring in white and yellow gold band; Eden Presley 14-karat yellow gold, enamel, diamonds and emerald ring; Seaman Schepps Mughal ring in blue topaz and peridot; Sorellina Stardust cocktail ring in 18-karat gold, aquamarine, diamonds and carnelian; Cartier High Jewelry ring, platinum, sapphire, emerald and diamonds; David Yurman Renaissance ring in 18-karat yellow gold with lapis and hamilton blue topaz; Yi Collection emerald Supreme Button ring in 18-karat gold and emerald; Tabayer Oera ring in 18-karat Fairmined yellow gold and carved green agate.



Gucci cotton denim; Khaite shearling jacket; Tiffany & Co. Tiffany Titan by Pharrell Williams necklace in yellow gold with diamonds;
Bulgari Allegra necklace in 18-karat rose gold set with amethysts, peridots, pink tourmalines, citrine quartzes, blue topazes and pavé diamonds;
Cartier High Jewelry bracelet in 18-karat white gold, rubellites, onyx and diamonds.

Model: Violett at Parts Models Nails by Leanne Woodley at See Management Senior market editor, accessories: Thomas Waller Women's fashion market editor: Emily Mercer Fashion assistants: Ari Stark and Kimberly Infante





Loewe Nappa Calf Flamenco Clutch Bunnieis in Sand \$3,400

This clutch is from Loewe's collaboration with ceramicist duo Suna Fujita.

Get Ready To Splurge

From a Messika jewelry and safari experience to an at-home wine station, this holiday season has no shortage of extravagant gifts. Here, nine ultraluxurious gifts worth splurging on. BY LAYLA ILCHI

This holiday season luxury brands are upping the ante when it comes to offering a range of unique gifts.

Many brands are adding luxury updates to everyday items, such as a crystal Medusa-embellished travel cup from Versace or a wooden chess board designed by Gucci. Others are combining luxury with experience, like Neiman Marcus, which is offering an 18-karat fancy yellow gold diamond necklace coupled with a safari experience in Namibia. Whether you're looking for a unique accessory to stand out or a luxury update to a household item, here is WWD Weekend's guide to some of this season's most coveted luxury gifts.



This bucket bag has a detachable chain strap and drawstring closure.



Kashion

Gucci Chess Set \$10,500 A chic update to the classic game.

Messika Jewelry and Safari Experience \$777,777

Exclusively at Neiman Marcus,
Messika is offering a safari
experience through Namibia
led by documentary filmmaker
Ami Vitale. The experience
includes a private tour of
Messika's diamond-polishing
factory, where the customer will
receive an 18-karat fancy yellow
gold diamond necklace.

Saint Laurent Surfboard \$6,000

This limited-edition surfboard is designed with a burnt wood effect.

Celine Hammock in Wood and Jacquard Textile \$3,400 The wood hammock

The wood hammock comes with two removable cushions.



BVLGARI

Bulgari Aluminum GMT X Fender \$4,200

Only 1,200 units of this collaboration with guitar brand Fender will be produced.



The stainless-steel travel cup is perfect for cold drinks.



Napa Technology Winestation Pristine Plus Exclusive

Bundle \$6,625
The gadget offers a cooling system, five clean-pour dispensing heads and pour size options.





Donna Karan Wool Long Coat

"As a longtime New York fashion gal, I'm living for Donna Karan's return. This Wool Long Coat is amazing for fall, adding drama and a warmth to your look. Who says you can't be cozy and look like a boss at the same time?" Rocha told WWD.

\$399. donnakaran.com



Patrick Ta Major Glow Softening Lip Masque

"Patrick Ta is crushing it - I mean, I just passed his epic billboard in Times Square yesterday! This lip mask is my secret to keeping my lips from cracking when the temperature drops. It delivers great hydration and leaves my lips soft and plump. Anything Patrick does, he does really, really well."

\$24, patrickta.com



Prada Saffiano Leather Briefcase

"I'm constantly schlepping my laptop to shoots, meetings, and, if the day goes long, probably drinks and dinner, too. The Prada Saffiano Leather Briefcase is like a chic best friend that stays with you during the chaos of the day. Who needs a superhero cape when you've got a Prada briefcase to save the day (or at least your outfit) for those surprise after-work drinks with the girls?"

\$4,600, prada.com



Add to Cart

Coco Rocha's 9 Essentials

BY EMILY MERCER

Canadian supermodel Coco Rocha is a force on and off the runway.

With more than 20 years of modeling experience, she's become known for her strong poses and runway walks often seen closing the likes of designer friend Christian Siriano's New York Fashion Week shows. Rocha has also walked for the likes of Anna Sui, Versace, Marc Jacobs and more, and is a red carpet staple at events spanning from the Cannes Film Festival to the White House Correspondents' Dinner. When Rocha isn't fronting magazine covers, attending fashion shows or serving as the face of campaigns, the model is spending time with family; using her social media platforms to advocate for models health and safety rights, and is young models teaching master classes in person and online through the Coco Rocha Model Camp, which Rocha founded in 2018.

Speaking to her personal style, Rocha said, "As a model, I get to experiment with so

Naturalizer x Think Royln

Crosswalk Water-repellent Bootie

"New York at the end of the year is

known for its slushy, puddle-filled streets

just waiting to ruin your day. But that's not happening with these waterproof

Naturalizer boots! They even have an

attachable legwarmer ready for whatever

weather NYC throws at me. I need to stock

up in every color, because you never know when a snowstorm or a spontaneous fashion moment might strike." \$285, naturalizer.com

many different styles that defining my own can be challenging. Still, I'd say my personal style, whether in the clothing I wear or the spaces I create at home, is inspired by bold lines, striking silhouettes, and the raw beauty of natural elements. It's all wrapped up in what I call warm brutalism: a softer, more inviting take on a typically bold aesthetic."

Within her wardrobe, this means "structured, tailored pieces made from timeless materials, like statement suits that exude confidence. I love avant-garde silhouettes that transform fashion into art. I tend to stick to a monochrome palette but often add a touch of metallics for a modern edge. When it comes to my home, I embrace a similar philosophy. You'll find clean, architectural shapes paired with organic materials like wood and stone to soften and balance the design. It's about creating a look that feels both contemporary and inviting, where minimalism meets warmth."



Athena Standing Desk from Rove Concepts

"My husband James [Conran] and I both work from home half the week so our home office game has to be strong and by strong, I mean aesthetic. The Athena Standing Desk keeps me upright, productive, and somehow makes my back feel less like it belongs to a 90-year-old. It's also the only standing desk I've found that doesn't look like it came from an office supply store. Chic and functional? Yes, please!"

\$1,299, roveconcepts.com

LaQuan Smith Wide-leg Utility **Denim Trouser**

"My friend LaQuan [Smith] is famous for his daring, sexy designs. So when he dropped these ultra-wide-leg jeans, it might have come as a surprise to some. But these are amazing and who knew sexy could feel this relaxed? I'm obsessed."

\$2,550, laguansmith.com





Pietra Dekton Finishes from Cosentino

"James and I are currently designing our dream house outside New York, and having way too much fun picking out finishes. The new Pietra Dekton line from Cosentino is going to be everywhere. It's like having the timeless beauty of Mediterranean stone but with the durability to survive my kids and, let's be honest, my own clumsiness.

They have found a way to combine natural elegance with technology that can handle real life, and I'm obsessed."

cosentino.com

Caraway Cookware and Food Storage Sets

"I'm a longtime Caraway fan. I love to cook for my family and the Caraway cream-colored, nonstick, nontoxic pans are like my babies. Their pans get a lot of love but don't sleep on their matching food storage too - finally, containers worthy of my Instagramworthy fridge organization. I mean, if your leftovers don't spark joy, are they even worth saving?"

> \$355, carawayhome.com; \$220, carawayhome.com





"Our new house is going to feature a sunken conversation pit, straight out of the 1970s, where the only thing streaming will be the good vibes. The Ortal 360-degree island fireplace will be the star of the show with its sculptural beauty and warm ambience. I'm dreaming of our first snow day, friends gathered around, and no TV to distract from the cozy. glamorous scene. Just don't spill your hot cocoa on my shag vintage rug, OK?"



Curve Tunnel Fireplace

ortalheat.com



fashion



Top Tailor

London tailor Anderson & Sheppard's arts, entertainment and fashion clientele wear their handmade clothes until they're threadbare, and can't wait to have them repaired. BY SAMANTHA CONTI

One of the most exclusive clubs in London doesn't have a joining fee, a vetting process or a membership that's limited to aristocrats, powerful politicians or members of the establishment.

It doesn't even have a bar or a dining room, but when members – who range from King Charles and Bryan Ferry to Grace Wales Bonner, Giles Deacon and the stylist George Cortina – visit, they can always have a cup of tea, a snifter of whisky, and get high on color, texture and the beauty of watching their bespoke coats, suits, blazers and trousers come to life.

What unites the society of Savile Row tailor Anderson & Sheppard is style, an obsession with cut and cloth, and the chance to work closely with the in-house tailors on looks for day, evening – and even bedtime.

Clients love the attention and the regular exchanges they have with Audie Charles, the creative director who's based at Anderson & Sheppard's Haberdashery on Clifford Street, which stocks men's ready-to-wear and accessories.

They also treasure their time with Danny Hall, head cutter and master tailor at the bespoke shop on nearby Old Burlington Street, a few steps from Savile Row. Hall and his team of cutters typically take 27 measurements, and add notations about posture, and physical asymmetries. Everything is done by hand.

Ahead of his official visit to Australia and Samoa in October, King Charles worked with Anderson & Sheppard to design a white bush jacket with a belt and trim made from cloth created by the Samoan School of Arts.

Clients also live for the follow-up service, and repairs.
The famously parsimonious king, a sustainability

The famously parsimonious king, a sustainability advocate, regularly sends his roomy double- and single-breasted styles back for repairs.

Other clients (including many who wore Anderson & Sheppard to the coronation) might go for the "sponge and press service," a sustainable clean that removes light stains and restores the original shape of the clothing.

Cortina, a client for 30 years who dressed Daniel Craig in a bougainvillea pink Anderson & Sheppard dinner jacket for the "No Time to Die" premiere in 2021, wears his repair scars with pride.

"One of my favorite things about having something made here is that you can see the repairs," says Cortina, who recalls the time when Hall performed micro-surgery on his beloved dinner jacket.

"The jacket is 20 years old, and made from silk velvet, which you can't find anymore [for menswear]. The pocket had a tear in it, and Danny just mended it so it was like a small scar" on the seam, says Cortina.

He also treasures the discreetly mismatched gold buttons on his Anderson & Sheppard blazers and





peacoats. "They're all different shades of brass because they're 200 years old, and the reason they're slightly different colors is because people used to polish their buttons differently," he says.

Given Anderson & Sheppard's level of care – and detail – it's no wonder that many fashion designers love working with them personally, and professionally.

Wales Bonner describes them as "the best tailors on Savile Row. The work they produce is beautiful and timeless – qualities I also aspire to with design."

For years, the designer has worked with Anderson & Sheppard on tailored pieces for men and women ranging from slim, fluid dinner jackets to oversize coats and blazers with turn-back cuffs.

She collaborated with them for her fall 2021 collection, the final part of a triptych exploring Black Caribbean culture, and for her debut at the menswear trade show Pitti Uomo in 2022. She's working with Anderson & Sheppard on her winter 2025 collection, which she'll show in Paris during men's fashion week in January.

Wales Bonner says she loves interacting with the young tailors and cutters, and learning about their codes and traditions. "I am always inspired by their formality and precision, but I also love that they're flexible. They allow me to be disruptive and break the rules in the way I approach fabric, detailing and silhouette," she says.

London-based couture and rtw designer Giles Deacon, who had a chocolate brown double-breasted corduroy suit made by the tailor a few years ago, says the magic of Anderson & Sheppard is that they are "English in their roots, but international in their appeal. The tailors are thoughtful and able to bring a client's ideas to life."

Deacon has even begun working with Anderson & Sheppard professionally, using his Aperigon zigzag stripe bag as inspiration for the tailor's Gallery tote bag. The collaboration came about after Anda Rowland, Anderson & Sheppard's longtime director, spotted a mutual friend carrying Deacon's Aperigon bag in Greece.

Rowland is the soul of Anderson & Sheppard, which her father, the buccaneer tycoon Roland "Tiny" Rowland, purchased in the late 1970s.



She paid her first visit there when she was 6 years old. At the time, it was still a traditional Savile Row tailor with arty clients that included Fred Astaire, Rudolf Valentino, Cole Porter, Cecil Beaton, Duke Ellington, Irving Penn and Raymond Chandler.

Founded in 1906, it had also dressed women including Marlene Dietrich and Elsa Schiaparelli, while in later years, it would attract creatives such as Ferry, Calvin Klein and Ralph Lauren.

Perhaps the most famous client of Anderson & Sheppard was men's style icon Edward, Prince of Wales, later the Duke of Windsor. It was Edward who popularized the Anderson & Sheppard house cut: high-waisted, pleated trousers with a softer shoulder and less stiffness in the jacket compared to others on the Row.

Generations of designers have taken their cues from the tailor. Alexander McQueen trained there when he was 16, helping sew pieces for Prince Charles, learning the house cut and how to sculpt

suits, coats and trousers around different bodies.

Rowland took over the day-to-day operations in 2004 after quitting her job at Parfums Christian Dior in Paris. She turned Anderson & Sheppard into a profitable, 21st-century luxury goods operation.

With help from the Paris-based design agency Love, Rowland refurbished the Old Burlington Street tailor shop, giving it an old-world, clubby feel, with dark parquet floors, molded ceilings, sketches of hounds hanging on the walls, and a marble fireplace.

In 2012 she opened the Haberdashery, which was also designed by Love and has a homier feel. It offers rtw, outerwear, accessories and 12 styles of rtw and made-to-measure trousers developed by the Anderson & Sheppard Bespoke cutting team.

In an interview over a cup of tea on the Haberdashery sofa, Rowland says she believes Anderson & Sheppard is successful not only because of its tailors and its service, but also because it practices "old-school" retail.

"We have a really strong relationship with a customer," says Rowland, adding that she and the team are constantly tuning in to what clients want – and learning from them.

"It really helps to be on the ground with some of the world's most stylish men, to see what they're wearing. I think that's our strength," says Rowland, an industry stalwart who for years was the only female principal on Savile Row.

"Now we're seeing the children and grandchildren of customers reinventing ways of wearing these clothes, and we take inspiration from them," she adds.

Rowland also argues that Anderson & Sheppard isn't "stuck with any age group. In the Haberdashery we see people who are younger, and who we hope will be our customers in the future" coming in to buy a neckerchief, a cashmere sweater, or a pair of socks.

Anderson & Sheppard prioritizes fantasy and fun, creating outfits for royal tours, seaside weddings in Sicily, ringside seats at pro boxing matches, and nights at the Hemingway Bar in Paris.

"These clothes are made to go out and have a really good time," says Rowland. "That's why we have no real archive. When something does come back to us — like a dinner jacket worn by Laurence Olivier — it's often battered and torn or slightly brown because it's so old and it's been worn so often. 'Fun' isn't pristine — it doesn't come back into the archive."

Cortina certainly knows how to have fun, Anderson & Sheppard style. He was the man who offered Craig the pink tuxedo option, and personally likes to dress in unconventional looks from the tailor.

Cortina swears he's the only person that Colin Field, former head of the Hemingway Bar at The Ritz hotel in Paris, would allow there in pajamas.

"Often, I would already be in bed and my friends would call and say 'come down' – and I wouldn't bother changing," says Cortina, who loves his custom-made Anderson & Sheppard pajamas so much that he's designed a capsule with the tailor.

Cortina's pajamas are made from Italian organic cotton with turn-back cuffs, and have been dyed and piped to his specifications in a rainbow of colors including blue, mint and orchid pink. They might just become the unofficial uniform of this stylish Savile Row club.



Lifting You Up

Gildo Zegna has spearheaded a new project, the Oasi Zegna Ski Racing Center, that stems from the executive's passion of a lifetime.

BY LUISA ZARGANI

"I learned to ski before I learned to walk," Gildo Zegna says with a big smile.

The chairman and chief executive officer of the Ermenegildo Zegna Group can't hide his passion for skiing, a sport he believes has shaped his character and personality. "The competitiveness allows you to measure yourself with others, and if you prepare yourself mentally and physically, if you work hard, in sports and professionally, you can always raise the bar."

To be sure, the executive walks the talk and has applied his rigor and diligence in growing the family business into a multibillion-dollar, publicly listed group in New York that now comprises the Zegna brand, Thom Browne and the Tom Ford Fashion collections. His photos on the slopes reflect his drive and ambition to beat his own records – after all, he was a competitive skier from the age of 14 to 18 until he moved to the U.K. and the U.S. to complete his education.

His first ski teacher was Mario Ferragut, who in 1956 founded the first ski school in Bielmonte, an alpine town created in the '50s by Zegna's father Angelo and uncle Aldo. Located a 90-minute drive from Milan, it is part of the Oasi Zegna and near Trivero, where the Zegna plant is based. The school is still active and is today called Scuola Sci Bielmonte Oasi Zegna.

The executive has spearheaded a new project, the Oasi Zegna Ski Racing Center, which is not connected to the Zegna company or the fashion brand, but stems solely from his own passion. The new project, perched at 1,500 meters above sea level, offers a sports center for athletic training and five slopes approved by FISI, the national federation of winter sports, which has recognized Bielmonte as a new official training site for the national teams that are part of the association.

As part of the agreement with FISI that was signed last October, the Oasi Zegna Ski Racing Center from this winter and until the 2026 season has become one of the federation's official training sites, consolidating its position as a point of reference and destination for competitive skiing.

While the 2026 Winter Olympic Games in Milan and Cortina are not involved in this initiative, it's safe to say that Italian athletes will also have the opportunity to train in Bielmonte.

Expressing his pride in the agreement with FISI, Zegna points out that this is part of his effort to bring the world's best professional skiers to Bielmonte, and "to promote the values of sport and the territory."

He pulls out photos of himself in Bielmonte with alpine skiing ace Gustav Thöni, who was part of the Italian Azure Avalanche team that won 12 medals and five world cups in the '70s. Bielmonte hosted sports events of the Avalanche in 1976 and 1977 and the editions of the speed skiing KL competitions in 1998 and 1999. Incidentally, a documentary on the Avalanche produced by Fandango is in theaters now and the official billboard features a photo of the Italian team shot in Bielmonte.

Other personal photos portray Zegna with Alex



Gildo Zegna

Vinatzer, Italian World Cup alpine ski racer, and one with his nephew Marc Rochat, who is a Swiss World Cup alpine ski racer specialized in slalom.

"The idea of the Oasi Zegna Ski Racing Center came after Marc asked me if we would sponsor his helmet, and following a fishing trip with Claudio Ravetto, former technical director of Italy's ski team. We want to relaunch Bielmonte and attract young people that share our passion for skiing, relying on dedicated slopes, high quality infrastructures, technical assistance and hospitality," Zegna says.

Within the Oasi Zegna Ski Racing Center there is the Pista Bielmonte, with three lines of special slalom with a 27 percent inclination, and Pista Moncerchio, two lines of Slalom Gigante (GS) with an inclination of 29 percent.

Last winter, in its first season, the center hosted around 1,500 athletes among the main representatives of national teams from Italy, Spain, Switzerland, France and Argentina, and athletes such as Petra Vlhová, from the Slovenian national team.

This project is leading Zegna to further develop Bielmonte's hospitality. In addition to the Bucaneve Hotel, cozy with its wooden planks and coffered ceilings, Zegna is restructuring the La Pineta hotel, designed by architect Renato Boffa Ballaran in 1962, and now being renovated by ACPV Architects Antonio Citterio Patricia Viel, a studio that has designed the Milan headquarters of the Zegna group.

"The works should be completed by the winter of 2025," Zegna says. "We are also recovering farmhouses and lodges in Trivero that were designed by Luigi Vietti, tapped by my father," he adds, of the architect who created the Porto



ashion



Cervo luxury resort village on the Emerald Coast of Sardinia and urban designs in Cortina d'Ampezzo.

The nature surrounding the slopes, the lack of wind and the brightness of the area are particularly appreciated by the athletes, he points out. "The views are just incredible, overlooking the Po Valley, you have the pyramid-shaped Monviso mountain in front of you and the Monte Rosa massif behind you."

Bielmonte is also a draw in the summer, he adds. "You can mountain bike, horse ride, trek, fish and go through the Bosco del Sorriso [the smile forest] created by Anna [Zegna, his sister], where you can embrace the trees, birches and beeches for positive energy, it's very relaxing." Oasi Zegna is also a strong influence on the designs conceived by the Zegna brand's artistic director Alessandro Sartori, who has held shows and filmed his collections there.

The executive, who in the '80s introduced the "Snow Day" competition open to all Zegna employees and as recently as last winter won a race in his age category, admits he "can't wait" to open the ski season.

He regularly hits the slopes wearing the brand and its soft cashmere pullovers – natch. When competing, he also wears technical and performance ski suits by Robe di Kappa by BasicNet – the official outfitter of the U.S. ski team.

"In November, I start skiing in [the Swiss region of] Engadin and in December in Bielmonte. It helps me relax and clear my head of work worries," he explains. No slacker, he continues to train with Ravetto to improve his technique, his style and speed. "It's a must to prepare oneself physically, and even more so closer to 70 than 60, as is my case."

He keeps in shape with an eye on his diet. "Food is fundamental, I eat more proteins, fruit and vegetables and less bread and flour-based food, either a first or second course, never both, and I believe it's better to eat at lunch rather than at dinner, avoiding alcohol or wine." To stay fit, he plays tennis and goes to the gym at least a couple of hours per week, but he admits he enjoys outdoor sports better.

"Physical fatigue is good for you, and if I don't ski, I miss it. It helps me to be disciplined, concentrated and in control."

Thomasine Talks Craft, Couture and Collaboration

The Parisian glovemaker behind Beyoncé's Schiaparelli look has a new project with G-Star.

BY RHONDA RICHFORD

Stepping under the Belle Époque arches of Paris' Galerie Véro-Dotat is like stepping into another century.

With classic carved wooden doors, copper fixtures and marble tiles, the passage's shops feature heavy on antiques and accessories. Nestled just steps away from Christian Louboutin's first flagship, Thomasine is a jewel box of a store.

Her windows are part art exhibit and part shop display, and brightly colored gloves are her gems.

They are the creations of Thomasine Barnekow, perched at the front of her namesake store. She has become fashion's go-to glovemaker; see: gracing Beyoncé at the Grammys in black Schiaparelli with embedded gold nails; on Billie Eilish when she first unveiled her blond locks; covering Kim Kardashian in her black-out Balenciaga look at the Met Gala.

Not to forget a certain Emily that lives in Paris, courtesy of Netflix. Barnekow has worked with series costume designer Marylin Fitoussi on several styles for the show's glossy fashion universe.

Barnekow is on the runway too: Balmain, Mugler, Walter Van Beirendonck and more. She relishes in these creative collaborations and makes all of her couture and designer pieces by hand in her Paris atelier. Her craftsmanship earned her a spot as a finalist in this year's Prix des Artisanes.

"I love when it's a special project," she says of the working with fashion designers. "How can we work together to really make a new kind of glove?"

Her latest collaboration is with G-Star, a two-year labor of love to create gloves out of the house's denim.

At the center of the collection are couture works called "To Be Embraced" and "Hold Me Tight," intricate woven denim and leather gloves that are wearable sculpture.

"It's poetry, in a way, and for me they have an emotion – it's all about love," Barnekow says. It's perhaps no coincidence that she conceived of the names while she was pregnant, she added.

The former features 4 meters of uncut raw denim and with leather edges, made of braided construction held together with knots that envelop the forearm then float around the body. The latter is crafted from Cécile Feilchenfeldt knits into a soft form, which wraps up and around the body like a blanket sprouting wings.

These museum-quality pieces aside, Barnekow's glove collections elevate the humble accessory to wearable art.

For the collaboration, a signature zipper glove style she has explored through the years is translated this time around in a deep blue raw denim version tipped with touch leather. Called "The Amsterdam," the style will be available through G-Star online and in her boutique for 450 euros.

Whether it is couture or ready-to-wear, quality is at the core of her house.

"I'm controlling my own label to make sure there is not a mistake," she says. "It's important, when you get those kinds of clients, to be very aware that if I want to stay in that league, it should be perfect.

"For me, it's not about running after money," she says of the measured choice to focus on craftsmanship. "For me, if I want to be in luxury, the biggest luxury is time. So, if you spend your time and have the patience, you're able to create a luxury company."

Fifteen years ago, Barnekow was hit by a spark of inspiration while riding a train, and since then it has been a slow burn

Trains feature heavily in her personal lore: a vision of a photo she'd seen of Michèle Lamy wearing chunky wooden accessories came to her on a trip to Amsterdam, which led to her first concept of gloves as a version of jewelry. It was a unique approach for her graduation project from Design Academy Eindhoven in the Netherlands, where she studied conceptual product design in the "Man and Identity" program.

After she was selected as a finalist for Italy's ITS emerging







designers contest in 2007, Tokyo department store Isetan purchased her pieces through a third party for an in-house collection. But once they saw the product, they decided it shouldn't remain anonymous, and Thomasine was born.

"I wasn't planning to make my own brand, but one thing led to the next," she says.

The second time trains played a role in her fate was a chance meeting with Belgian fashion designer Van Beirendonck on Parisian transport. "It was packed like sardines. As he couldn't move, and I recognized him, I thought this is my chance," she says. She spent the 20-minute ride asking questions and gave him her card. A month later, when he was looking for a glove-maker for his show, he rang.

She produced a brightly colored mosaic design for Van Beirendonck's spring 2012 collection titled "Cloud #9" that encompassed her vision of creating gloves as jewelry. "The idea is when you put it on, it really comes alive," she says.

Van Beirendonck supported more than her creative vision – he also recognized her designs as works of art and mentored her in how to request proper credit as a creator. She took that idea to heart, and held her ground through successive designers at Schiaparelli. Each time they called she asked to receive credit; it was only after a year-and-a-half they agreed.

That request turned out to be Beyoncé's surrealist Grammy look.

"I think it's important [to ask for credit]. I think at one point you have to dare to risk it all to get everything, otherwise you don't come much further," she says of holding her ground. "So it was a great return."

Other standout runway pieces have included a pair of architectural motorbike zipper gloves that curved out like zippered wings for Mugler's fall 2023 collection.

She has also worked with the Opéra National de Paris, on films such as "Valerian" and "The Killer," and on series including "The Great." Aside from the stage and screen, Barnekow sees gloves-making a return to everyday fashion as consumers seek out quiet luxury and classic styles.

"It's such a little niche, and it's been so forgotten as an art, but there has been a big change over the last 15 years since I started," says Barnekow, who highlighted increasing interest in the accessory since the pandemic. "There's really been much more creativity. I see other, smaller brands [and] designers making gloves, and eyes are opening up. The more people that do make gloves, the







more people will start wearing it."

Without formal fashion training, Barnekow applies both her early engineering education and sewing techniques learned from her grandmother. She sources from the same suppliers in France and Italy that work with the major luxury houses, and uses special needles and seams for her delicate touch.

For passersby peeking in the windows of her boutique, "it's a bit of a treasure hunt," she said. The curious must ring the bell, and are welcomed to sit on chairs in a color burst pattern that she also made by hand.

Many of her works reference nature, such as pairs decorated with butterfly wings and petals; a pair of white gloves featuring birds is "a personal poem" to the winged creatures.

She believes that nature is about balance, not perfect symmetry. "Nothing is perfect, and finding that organic touch in your design makes it feel more in harmony," she says

The ready-to-wear gloves feature key details, such as inverted, colorful twirling pinwheel twists at the wrist, or others with pleating. Reimaginings of tulle and velvet couture creations also feature prominently in her works. Ready-to-wear pieces range in price from 180 euros to about 600 euros, while couture works such as her mesh Swarovski pieces are made-to-order for 1,600 euros, on which every crystal is placed by hand.

"It's a lot about research, and finding the right kind of materials that can uplift and make you feel special," she says.

"I thought, I'm not going to go for the trends. I'm going to make models that last across time," she adds. Decade-old designs still resonate with customers. "It's about the luxury that if someone falls in love with it, it will be there forever."



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Bespoke Fragrance: Nothing to Sniff At

For made-to-measure perfumes, time and money are boundless. By JENNIFER WEIL

A woman flew from Australia to meet with Louis Vuitton master perfumer Jacques Cavallier-Belletrud in the South of France. A lover of fragrance, she wanted a made-to-measure perfume. But more than having it just for herself, the client hoped the scent would ultimately be passed down to her granddaughters, to stir up memories of her.

"It's so powerful," says Cavallier-Belletrud. "We designed something really exceptional."

A small selection of perfumers are offering bespoke services to people from the world over. Just don't ask who the clients are.

"Confidentiality is key," says perfumer Francis Kurkdjian. Prices are also carefully guarded, but industry sources say they can start anywhere from 45,000 euros and go up to 100,000 euros-plus. Among major cost contributors are the olfactive ingredients used.

Yet still there are often waiting lists for those women and men wanting their own fragrance, since perfumers generally can only accommodate a handful of clients annually. The rarified process takes anywhere from several months to over a year to complete.

Here, a look at what that goes on behind-the-scenes.

Guerlain

Guerlain has been in the bespoke fragrance trade for more than 170 years. In 1853, Eau de Cologne Impériale was created as a special order for the Empress Eugénie for her marriage to Napoleon III by Pierre François Pascal Guerlain, founder of the perfume house. In 1933, his grandson Jacques Guerlain developed Sous le Vent for Josephine Baker and six years later conceived Coque d'Or for Sergei Diaghilev, founder of the Ballets Russes – to name a few of the made-to-measure creations.

How it works today is that Thierry Wasser, Guerlain's master perfumer, first has a formal appointment with a client. That can take place in the boutique, laboratory or hotel.

"There, we talk," he says. "It's very human to be on your guard, and fragrance is about emotion."

With an iPad, the client peruses colors and textures. "I try to figure out the interest of the person," says Wasser. "I have a little toolbox with accords, like ambery, chypre, floral." Raw materials are contained in the toolbox, as well.

"Very often, the first meeting has nothing to do with scents. You play it by ear," he says. "You have to deal with every single individual. Some are shy.

"People like to be rational. Usually, they think too much," continues Wasser. "A lot of people hide behind rationality."

He works with fragrance evaluator Peggy Ploix, and in the next gathering they show the client three to four initial fragrance possibilities. Wasser prefers meetings to be in person, so he can read expressions.

"Strangely enough, it is a real human journey," says Wasser. "It's a very personal encounter, and we have to build up a sort of a relationship."

At the start, people need to be clear what they do – and don't – like.

"If they're not engaged, they are not going to be able to enjoy the end result," says Wasser. "It's difficult, though, to engage people and try to talk about something they're not used to, because fragrance is a language. A lot of people hear that language, but very few speak that language. I want to have a common ground and common vocabulary with the customer to be able to communicate efficiently."

More back-and-forth ensues, and the whole process takes 18 months, including busy clients and time needed to clear regulatory requirements and testing, which are stringent for perfume.

"If you design a fragrance for one person or you do a fragrance with millions of bottles, the process is exactly the same," says Wasser.

The Guerlain bespoke fragrance comes in a Moynat trunk, with a 1-liter golden bee-spangled bottle, six 100-ml. sprays and four 30-ml. travel sprays. Refills can be ordered, and formulas are owned for a lifetime — and beyond for family members.

"Everything's possible," says Wasser.

He recalls one client who wanted a rose fragrance. "The person said: 'Can you make it a little more naughty?'" says Wasser. "You have to figure out what 'naughty' is for that person. Whether it's animalic or fruity-sugary."

Another had chosen two scents: one a bright chypre, the other ambery. "This one is the person I envision being – that's who I want to project to be. And the other is who I am," Wasser recounts the woman as saying. "Psychologically, it was interesting," he continues, adding each fragrance-making process is different.

One former client returned after a decade to create another scent. Wasser asked if she had fallen out of love with the initial bespoke perfume. The answer was no.

"But 10 years ago, I was not the same person," Wasser remembers her saying. "I grew, I'm different and I want something new."

He considers himself a translator of each person's idea. "I give, but I receive much more love," Wasser says.

Henry Jacques

Henry Jacques was founded almost a halfdecade ago by Henry Jacques Cremona and his wife Yvette Cremona. Tailor-made perfumes were on offer from the start.

"Without ever talking about it, because there's really this sense of secrecy and delicacy," says his daughter Anne-Lise Cremona, now chief executive officer of the house.

She began running the company 14 years ago, keeping bespoke always at the heart of Henry Jacques. The ongoing practice in the Nineties and aughts ran countercurrent to prevailing trends for more mass-produced fragrances.

Henry Jacques has an ever-growing perfumery laboratory, which today is composed of natural olfactive components – more than 1,200 altogether – conceived in the South of France and used just for the brand. There, at the

domain, Henry Jacques has its own fields of rose and jasmine for use as olfactive ingredients.

Cremona and her family "are carried away by the passion for beauty, the profession and creation," she says, so Henry Jacques keeps servicing "great connoisseurs, great lovers of perfume."

The Sur-Mesure process starts generally with a consultation in any one of the 10 Henry Jacques retail locations, which includes a flagship on Paris' tony Avenue Montaigne.

"We have questions that are quite specific," says Cremona. They also use "the tray," a tool created by her with a committee of internal perfumers for blind olfactive sampling and emotion-led feedback. "There is nothing harder than talking about perfume. Sometimes what we think we like is not what we really like," she says.

Clients can further sample scents from the in-house perfume collections to suss out their preferences. Next up is an exchange with the lab and then first samples are presented.

"We often get it right very quickly," says Cremona. In general, it takes the house between five months to a year to come up with a bespoke scent. Henry Jacques works with artisans, such as crystal-makers, who can design made-to-measure flacons, as well as leather artisans and trunk-makers.

Cremona deems bespoke fragrance as being at the heart of the house.

"I'm going to develop it even further," she says. "There is not much more beautiful to offer than that. It represents a person. It is the ultimate refinement. It's a very beautiful adventure."

Henry Jacques' Sur-Mesure creations can come in a variety of forms, such as essences, solids or mists. It's for the client to choose which, as well as their bottle size and count.

Special orders might include made-to-measure furniture and even rooms created around a scent, too.

As an offshoot of Sur-Mesure, Henry Jacques has launched the All Intimacy offer. For that, the brand collaborates with well-known couples to share their story through their bespoke fragrance. The individuals create their own made-to-measure perfumes, which are then available to the public. Creations for Rafael Nadal and Maria Francisca Perello came out in 2022, while those for Heron Preston and Sabrina Albarello were released in November.

"We share the métier of perfume, the know-how, the time it took," says Cremona. "We have so much to say around that." ▶





MUMBAI + PARIS

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Louis Vuitton

Cavallier-Belletrud started bespoke fragrances for the

"Bespoke is in the DNA of the brand," he says of the 170-year-old leather goods label, which began with madeto-order trunks and other items.

Cavallier-Belletrud relaunched Vuitton in the fragrance market in 2016, 70 years after its last scent had been introduced. "It was [obvious] to develop this activity, as it is very Vuitton," he says. "And it's to bring even more luxury in the perfumery business activity in the brand and in general.

"It is the ultimate chic to have a perfume that you are the only one in the world to wear," adds Cavallier-Belletrud.

He develops such scents with his daughter Camille. More often than not, they meet personally with a perspective client in Grasse, France, where Cavallier-Belletrud has headquarters at Les Fontaines Parfumées.

"So they can have the complete immersive experience with us around the perfume," he says. "It's probably more difficult to design a perfume for one person than for a million, because you have to know the history of the person, their taste. To achieve that, we have around 30 or 35 different natural raw materials and accords that we are evaluating together."

That process takes about two to four hours.

What I'm seeking is what they hate – not what they love," says Cavallier-Belletrud with a laugh. That helps him know what notes will never be used.

"If I use only what they love, I can associate some notes that they hate," he says. "It's always connected to the childhood and the experience of those people coming from many different cultures abroad, like the United States, Australia, China, Spain. So it's very interesting to have this kind of intimacy with them."

He asks why they want their own perfume. They dine together.

'We are just talking about human feelings and stories," says Cavallier-Belletrud, explaining he and his daughter pour into the creation the related emotions. "Each project is unique, connected to the life of the person. It's like haute couture. We are drawing some ideas, making a selection - of course, with Camille and the team here, and then we send around six ideas to the clients."

By now the client is back home in the likes of California or Hong Kong, and a Zoom is set up to evaluate each proposal. One or two favorites surface, which then are worn.

"We continue to evaluate and see what we can do further," says Cavallier-Belletrud. Some people are satisfied quickly, while others take more time.

"But this is not a problem, as we guarantee a full service as a tailor-made," he says.

The client is ultimately sent their small trunk in the color and skin of their choice, like exotic leather, Damier or Monogram. The solo offer includes 10 100-ml. fragrance bottles, one 100ml. bottle with a travel case, one 7.5-ml. travel spray and 16 travel spray refills. The duo offer includes two sets of nine 100-ml. bottles, two 100-ml. fragrances with cases, two 7.5-ml. travel sprays and two sets of eight travel spray refills. Both the trunk and bottles, filled in Grasse, can be engraved.

"There is a kind of celebration here in Grasse with the client, or in their favorite store, where they made the order at the beginning," says Cavallier-Belletrud.

Many return, he shares, adding: "Luxury is an experience."

Maison Francis Kurkdjian

Francis Kurkdjian began creating bespoke fragrances in 2001, when he was just back from the U.S. and before launching his eponymous brand in 2009. Terry de Gunzburg at the time had opened her bespoke makeup atelier in Paris. Kurkdjian thought: If there's made-to-measure makeup, clothing, shoes and cars – why not perfume?

"At the time no one was talking about custom-made or bespoke in terms of fragrances," he recalls. "It was more about going mass market."

By chance, Kurkdjian then met de Gunzburg waiting for her luggage to arrive after a flight, introduced himself and made a scent for her.

"Terry was my first client," he says. Kurkdjian, then a full-time Quest employee, negotiated to work for himself partially on bespoke fragrances. At the time, those came in classic green bottles from old-time perfumers' shelves. The exterior packaging was - and remains - handmade near Venice, Italy. The silk cord wrapped around the bottle's neck is from France, and there's a shopping bag developed specifically for Kurkdjian's bespoke creations.

The first meeting always takes place over the phone. "Because when you speak over the phone, you have on one side a kind of intimacy with the voice," says Kurkdjian. "But you don't have the judgment of how you should dress, where it is. The visual doesn't take over.

"I need my client to be engaged," he continues. "Second, I need to make sure that she's happy to switch perfume."

That's especially true when the bespoke fragrance is a gift, and sometimes in that instance the answer is "no." Kurkdjian asks what scent the person wears, what their expectations are. He takes notes and tries to define an olfactive silhouette.

From his little travel perfume case that doubles as a portable mini lab - with pipettes, ingredients and a scale – together they can try out olfactive notes and combinations. Some ingredients are available in very limited quantities, but enough for a bespoke scent.

"Or what you can do also is use ancient techniques, like infusions," Kurkdjian says. "The only limit you have is bringing in an ingredient that is not registered."

He next offers various samples for the person to try. "Usually, I ask my client to wear it for at least a week," says Kurkdjian, who calls them after that time to get comments. "It's a long process and not so easy."

On average this can take six to eight months. One client in Switzerland ordered three perfumes back-to-back - one for day, another for night and the third for special occasions.

To him, bespoke is a head-to-toe service. "So basically, I am at the disposal of my client," says Kurkdjian. "Where do you want me to go? When?"

For follow-up visits he has flown, for instance, to Marrakesh, New York, London and Switzerland – Geneva and Gstaad - and the French Riviera. It's all about where the client feels best. So he is reachable anytime, anywhere. They have his number.

"Bespoke perfume is not only having your own perfume. It's also to learn about the craft and to share with someone who is passionate the experience and some knowledge," says Kurkdjian. "There are a lot of questions about how it works. I try to make it very immersive."

He asks how many bottles of fragrance the customer wants and where should they be sent. Refills and ancillaries are possible, and shipments can be made to almost anywhere.

"This is part, to me, of exclusivity and of custom-made," says Kurkdjian, who with bespoke pushes the boundaries of his own work.

With one client, out of Taiwan, he crafted a fragrance in order to offer 150 bottles of perfume to guests at a party in Venice. Another, in Abu Dhabi, wanted perfume, as well as scented burning paper and candles, all with the same fragrance.

"I love those projects," says Kurkdjian, who has scented events with bubbles. He's also perfumed fans and leather goods from L'Atelier Renard.

For a made-to-measure fragrance, Kurkdjian provides a certificate of exclusive, endless use for the client and his or her family. The creations are celebrated with a small, confidential dinner or lunch. ■









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Bond No.9 Gold Street Eau de Parfum

\$460 at Neiman Marcus, bondno9.com Who said New York's Financial District is all work and no play? Bond No.9's latest juice pays homage to the neighborhood's alwaysbustling Gold Street with an equally lively blend of leather, candied blueberry, salted caramel and Madagascar

vanilla extract.



\$120 at dannam.co

Rose, pine and cypress converge in this composition, which pays tribute to Da Lat, a city in southern Vietnam known for its greenery and tranquility.

Arquiste

A Grove by the Sea



Elorea Jang Eau de Parfum

\$150 at elorea.com

Part of Elorea's Timeless Legacy collection, Jang pays respect to the fermented sauces at the heart of Korean cuisine with a mix of soybean, charcoal, ylang ylang and myrrh notes.



Andrea Maack Osmo Extrait de Parfum

\$230 at andrea maack.com

Seeking to replicate the crispy feel of Iceland's Reynisfjara beach, Andrea Maack's Osmo pairs marine, oak moss, pink pepper, orris and musk for a refreshing spritz.

Scent Track

The newest destination-based fragrances to shop this holiday season – from Arquiste's island-inspired A Grove by the Sea (olive oil notes are involved) to Bond No.9's latest street-specific celebration of New York. BY NOOR LOBAD



Gabar 04 Nolita Rise Eau de **Parfum**

\$160 at gabar world.com

Inspired by New York mornings and the rituals they entail - street noise included – Gabar's Nolita taps notes of pink pepper, lavender, lily of the valley and cashmere wood.



REPLICA REPRODUCTION OF FAMILIAR SCENTS AND MOMENTS OF VARYING LOCATIONS AND PERIODS Originally: ... Afternoon Delight Provenance and Period: Paris, 1996 Fragrance Description: Warm vanilla madeleine Style Description: Memory in a fragrance Maison Margiela PARIS

Maison Margiela Replica Afternoon Delight Eau de Parfum

\$165 at Sephora, maisonmargiela-fragrances.us

For the francophiles among us, Margiela's ambretteand carrot-infused Afternoon Delight aims to capture the "quiet luxury" of an afternoon spent at a Parisian café. The key note? Cake-y, indulgent-as-all madeline accord. An afternoon delight, indeed.





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Smell, Shop, Repeat

From Brooklyn's newest niche fragrance haven to Campomarzio70's Milanese flagship opening: five global scent destinations every fragrance lover should have on their radar.

BY NOOR LOBAD, JENNIFER WEIL AND SANDRA SALIBIAN

Stéle

339 Bedford Avenue, Brooklyn, N.Y. 11211

If somebody who loves you very much went to Williamsburg, Brooklyn, and all they got you was a fragrance from Stéle – well, you'd probably be quite pleased.

Options abound at the 600-square-foot store, whose assortment of niche fragrances ranges from Jouaissance's erotic novel-inspired scents, to Mabelle O'Rama's floral-infused odes to her motherland, Lebanon, to China's Aromag, best known for its Wild Garlic Eau de Parfum.

"We like to say our brands have a soul," says interior-designer-turned-fragrance-connoisseur Jake Levy, who opened the shop in April alongside his partner, Matt Belanger. "We have a different community than most — Gen Z is always down for new experiences, and that's definitely who we've attracted."

The store, which carries more than 300 fragrances priced between \$95 to \$500, also offers bookable scent sessions for groups or duos looking to receive personalized recommendations and learn about perfumery. "I like to say we're like the fragrance comic shop, in a way – it's about more than just buy, buy, buy," says Levy.

Other fragrances stocked at the store – which will have a Manhattan sister location come 2025 – include Hima Jomo's Pashm Eau de Parfum, inspired by the warmth of a pashmina worn while adventuring in Kashmir's mountains, and Brooklyn's own equestrian-inspired Maison D'Etto – or as Levy puts it, "our horse girl brand."

"Everyone asks us how we find these brands," says Levy, who routinely engages with fellow fragrance lovers, artisans, creators and even customers about what's next up in fragrance. "Our goal has been not to find what sells, but what we love, and in turn, we sell everything. We want real-deal, authentic brands – we don't want the weak sauce." – *Noor Lobad*

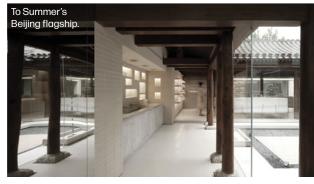
Campomarzio70

Via Alessandro Manzoni, 44, Milan

Campomarzio70 has a new jewel in its crown, a Milan flagship opened this fall at Via Alessandro Manzoni, 44, which introduced an even more experiential approach by the beauty retailer.

Celebrating its 20th anniversary as exclusive distributor of artisanal fragrances and niche brands in Italy under the Campomarzio70 banner, the new location is intended to elevate the shopping experience with a concept merging art showcases on the ground floor; a cozy lounge, and the Essential Cocktail Bar in the basement, as well as a schedule of in-store events and workshops.

The retailer's assortment – which encompasses brands such as Memo Paris, Ex Nihilo, D'Orsay, Matière Première and Floraïku, to name a few – also includes design pieces by the likes of L'Objet and Fornasetti. The latter marked its 10-year collaboration with Campomarzio70 – which is the



exclusive distributor of the brand's fragrances in Italy - by creating a bespoke collection of furniture and homeware hand-painted with motifs of owls, apples and leaves. These are sold exclusively at the store.

"Changing our retail concept has been a challenge," says Campomarzio70's chief executive officer Valentino Di Liello, citing, for example, the idea of not having any transaction on the ground floor and instead installing "a gallery dedicated to the art of perfumery." Overall, he teased the location will act as a test since the retailer – which last year generated 20 million euros in sales – is considering exporting the concept internationally. – *Sandra Salibian*

Nose

20 Rue Bachaumont, 75002 Paris

Nose in central Paris curates more than 800 perfumes and 1,500 references, including home fragrance, skin care and makeup from more than 90 niche brands.

In perfumes, Nose stocks labels such as Creed, Santa Maria Novella, Maison Francis Kurkdjian, Éditions de Parfums Frédéric Malle, Kilian, Parfums de Marly, Ex Nihilo, Nishane, Matière Première, BDK Parfums, Parfumeur H, Floraïku, Comme des Garçons and Marc-Antoine Barrois.

"The Bazaar" area contains brands cherrypicked by the Nose community of journalists, perfumers and other fragrance fans. Here, there are the likes of Oddity, Parfumerie Particulière, Neandertal and Goldfield & Banks. Recent introductions to the store include Atelier des Ors, Mad et Len and Thameen.

Nose, which spans 1,885 square feet and is located at 20 Rue Bachaumont in the 3rd arrondissement, has at its entry a perfume organ. Begun in 2012 as a hybrid online-brick-and-mortar concept, the shop specializes in personalized fragrance diagnosis generated with a digital tool from a database of more than 10,000 scents spanning from the 18th century until today. It produces olfactive portraits for people, as well as recommendations of five scents that can be used as a starting point in making a perfume selection.

Nose was cofounded by beauty professionals, including Nicolas Cloutier, Mark Buxton, Romano Ricci and Silvio Levi. – *Jennifer Weil*

To Summer

23 Guozijian Street, Dongcheng District, Beijing Chinese scent-maker To Summer debuted its Beijing flagship in July 2022. The 4,555-square-foot, two-story boutique found at 23 Guozijian Street had been a courtyard built in the Qing Dynasty that took one year to restore. The design idea was to maintain the essence of the original majestic quadrangle courtyard while injecting new life into it, and where possible the original wooden elements were preserved. A well was unearthed in the courtyard while renovations were underway.

To Summer has perfumes, home aromas and seasonal special editions. The Eastern Philosophy collection counts



oomarzio70's



four scents; the Eastern Essence line has six, while the Eastern Literature line is made up of five. There are also home fragrances that include a diffuser series.

"We feature a collection called the Chinese Sweet Series, inspired by nostalgic local flavors and transformed into home aroma scents," says Shen Li, a cofounder of To Summer. "Within this collection, we have a scent called Hawthorn, inspired by Beijing's winter memory of walking through snow-covered hutongs, eating sugar-coated hawthorn sticks."

To Summer pairs its scent with traditional Eastern handicrafts, including Jingdezhen potters and Boshan glass makers. – *J.W.*

Commodity

113 Crosby Street, New York, N.Y. 10012

Europerfumes founder and president Vicken Arslanian knew he wanted to buy niche fragrance brand Commodity out of bankruptcy the moment he heard it was shuttering after its first go-around in 2019.

"It was kind of like that game you play in your head when you live in a city and walk past a certain building every day on your walk to work and think, 'I'd love to have an apartment in that building one day' – and then one actually opens up," says Arslanian, a longtime player in niche fragrance who distributes brands including Juliette Has a Gun, Amouage and more via Europerfumes.

He took the reins that summer, taking time to rebuild Commodity during the COVID-19 pandemic before relaunching in 2021 direct-to-consumer, and re-entering Sephora a year later. This fall, he opened the brand's first brick-and-mortar store in SoHo, New York, as a means for consumers to more intimately engage with the brand and its threefold "scent space" system.

"We did away with the eau de toilette, eau de parfum terminology of the fragrance industry and have three of what we call 'scent spaces' – Expressive, Personal and Bold," says Arslanian, adding that all of the brand's fragrances, which cost \$150 for a 100-ml. bottle, come in each variety.

The scent spaces indicate different levels of projection (Expressive being the least intense of the three, while Bold is the most), while also entailing slight adjustments to the composition. "For a Bold iteration, we'll take the Expressive and add, for instance, labdanum and resin and other notes to give it more depth and strength," says Arslanian.

Commodity's hero fragrance is Milk, which accounts for about 60 percent of sales and features marshmallow and tonka bean notes, while Gold and Paper are other favorites (one-word names are another one of the brand's "things").

"Our store is designed to be similar to our exploration kit – you can either start in the middle and smell every fragrance if you don't know your Scent Space, or you choose the space you like and more left or right from there," says Arslanian. – N.L.



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Inga, Sigurrós and Lilja Birgisdottir and Jónsi Birgisson may be siblings and artists but that is where the commonalities end.

The four siblings have each pursued different métiers — Inga is an artist and creative director; Jónsi is a musician; Sigurrós is a packaging designer and head artisan and Lilja is a fine artist — and each brings a different discipline to Fischersund, the art collective-perfume-brand hybrid they founded together in 2017.

"We are all artists, and every time we met up as a family over a glass of wine, we'd say it would be so fun to work together instead of being in our separate corners," says Lilja Birgisdottir. "We're musicians, perfumers, photographers and artists, and it was always a dream to put all of our experiences together and create something amazing."

The result is Fischersund, an array of perfumes in varied formats, with names like No. 23, Útilykt, Flotholt and No. 101, each encased in printed bandanas.

"Sometimes we start with the scent and then develop the visual world around it," says Inga Birgisdottir. "Sometimes, it starts with an art piece, a photographer, photograph or video. And then the scent is developed around that. We're always in this conversation, and it always happens naturally."

The scents themselves are created by Birgisson, frontman of Icelandic band Sigur Rós who actually started creating fragrances nearly two decades ago.

"It's all working in ideas," Birgisson says of both music and perfumery. "It's all invisible. Music, in a sense, is just in the air too, and it makes you feel something. They're very similar."

Since he's based in Los Angeles while the rest of the family still lives in Reykjavik, much of the fragrance creation requires lots of transatlantic samples. "We have recipes we send to each other. Jónsi makes the recipes, sends it to me, I remake it in Iceland and we smell it and give feedback," says Sigurrós Birgisdottir.

"The DNA of Fischersund is made up of the art collective, niche perfumery and a music collective. The brand pushes the boundaries of perfumery within those walls and turns the notion of creation on its head," says Vanessa Dabich, the industry veteran who now serves as Fischersund's global general manager. "It uses art to filter meaningful connections with our customers, who are fanatical about the brand once they enter."

Fischersund relies on an immersive approach to marketing and retailing the fragrances, with a focus on each sibling's creative talents. Case in point, the family put on what they have dubbed "scent concerts," where



various juices are diffused for a live audience while the founders perform.

"Music is such a big part of this project, that it made total sense to put it on a pedestal," says Inga Birgisdottir. "We use industrial diffusers, we use incense, we've even had a moving sculpture moving through the audience. We try different things to diffuse different scents."

Each of the scent concerts have between 200 and 500 people, and have taken place in Iceland, Ireland, New York and Los Angeles.

"We always give out samples, we ask everyone to close their eyes and we tell people the story of the fragrances," adds Lilja Birgisdottir. "We take them on the scent journey, and they get to take that scent home with them."

Next up on the docket is Fischersund: Faux Flora, an exhibition that opened in Seattle at the National Nordic

Museum on Nov. 8 that will run into January before traveling internationally.

ischersund's Faux

lora discovery set.

"Our collaboration with Jónsi resulted in an important new work of art, and it has continued to flourish through this recent project with the Fischersund Art Collective's Faux Flora," says Leslie Anne Anderson, chief curator of the National Nordic Museum. "Through such forward-thinking and engaging exhibitions, the National Nordic Museum catalyzes and supports the creation of art that resonates with all visitors."

Inspired by Iceland-native plant species, the exhibition includes its own scenting, and draws parallels between the life cycles of both plants and humans. The brand is offering a sample set of each of the five fragrances made to complement the exhibit, which will retail for \$140 at the museum. "The spark was there when we were surrounded by the raw materials we use in our perfumes," Inga Birgisdottir says.

"Some of them are totally natural and you know where they come from, and some are synthetic and come from a lab. We are making big 3-dimensional video pieces for each flower, and the exhibition itself is categorized in five stages," Birgisdottir continues.

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Triggered By a Scent

Sébastien Jondeau, Karl Lagerfeld's longtime bodyguard and personal assistant, summoned olfactory memories of the late designer in planes, automobiles and his villa in the South of France. BY MILES SOCHA

Sébastien Jondeau still marvels at the late Karl Lagerfeld's passion for scented candles, which at one time bordered on the compulsive.

"He used to buy hundreds of Diptyque candles every month," he says. "He was one of their biggest clients."

The German designer also hoovered up candles from Paris concept store Colette, its fragrance based on fresh figs, dispatching them to his various homes. It was only when Choupette, his beloved Birman cat, came into his life that Lagerfeld eased up on the flaming home accessories.

During their summers in Saint-Tropez, Lagerfeld and Jondeau, his longtime bodyguard, confidante and personal

assistant, would occasionally pop into the homegrown Maison ST shop, which makes personal and home fragrances.

In the years since Lagerfeld's passing, Jondeau has blossomed further into the public spotlight, as an ambassador and product consultant for the Karl Lagerfeld brand; a design consultant at Fendi on sport-related clothing and accessories; an Instagram personality with a ripped physique, an adorable daughter and nearly 55,000 followers, and a serial entrepreneur, recently investing in Anima, a trendy Italian eatery at 78 Rue du Cherche-Midi in Paris.

Still, he was surprised when Maison ST rang him up about a year ago and proposed a Sébastien Jondeau candle. "I said, 'What?'" Jondeau said of his immediate reaction. "For me, it was a little absurd."

While the proposal flattered his ego, he respectfully declined Maison ST founder Laure Beretti's offer, insisting it was not a recipe for success for either of them.

Not long after, a lightbulb went off: What if he were to conjure special moments shared with Lagerfeld in the South of France?

Cue a trio of candles evoking powerful olfactive memories for Jondeau, who spent quality time with the designer on his jet, in his convertible, and in his living room at the summer villa he rented in Ramatuelle.

It took about a year of development to create "Dans les Airs," evoking the smells of a private plane on the tarmac, a blend of burning jet fuel and sumptuous leather seats; "Sur la Route," reminiscent of rain on concrete highways in the Var region, plus the pine forests that flank them, and "Un Après-midi à Ramatuelle," bringing to vivid life the garden-scented winds that blew into the windows of Lagerfeld's vacation home, while Colette candles were burning.

"It's a way to explain this very beautiful Saint-Tropez story," says Jondeau, who also created the illustrations that are engraved on the glass vessels housing the scented wax.

Realized with ingredients from Grasse, the candles retail for 69 euros at Maison ST in Saint-Tropez, its holiday pop-up location there, and its online store from Dec. 7.

"Of course, when I worked on this, it reminded me of so many things," he says. "It's hard because I miss Karl every day, but at the same time, I'm very happy because that's part of the heritage, the real one that Karl gave me. He gave me the chance to continue his story."

Jondeau had his first brush with the famous designer as a 15-year-old from a rough-and-tumble Paris neighborhood conscripted to move some 18th-century furniture.

He would go on to strut his stuff in Chanel fashion shows and pose for Karl Lagerfeld menswear campaigns. An avid kickboxer who has fought professionally and trains intensively daily, the strapping Jondeau detailed his life next to the famous designer in his 2021 Flammarion book, "Ça va, cher Karl?"

Jondeau said he learned quite a bit about scent from









Lagerfeld, who flitted between a variety of designer scents from Comme des Garçons, Tom Ford, Acqua Di Parma, Terry de Gunzburg and Maison Margiela, in addition to key Karl Lagerfeld scents.

The designer would often receive novelties from his signature brand's fragrance licensee, Inter Parfums SA, and once he passed a gift set of multiple Van Cleef & Arpels scents to Jondeau, who settled on Bois d'Iris option and has never swayed.

Having spent more than 20 years at Lagerfeld's side, Jondeau picked up some of the designer's entrepreneurial spirit. About a dozen years ago, he told his boss he wanted to do a line of sunglasses and told him his concept.

Lagerfeld immediately started sketching, and came up with the name, a logo and other branding elements. The timing was not opportune, so Jondeau put the project on the back burner.

"I still have the sketch," he notes. "I have a nice story to tell people. I only want to do things with integrity and legitimacy. When you have this kind of story, why should I not tell it?"

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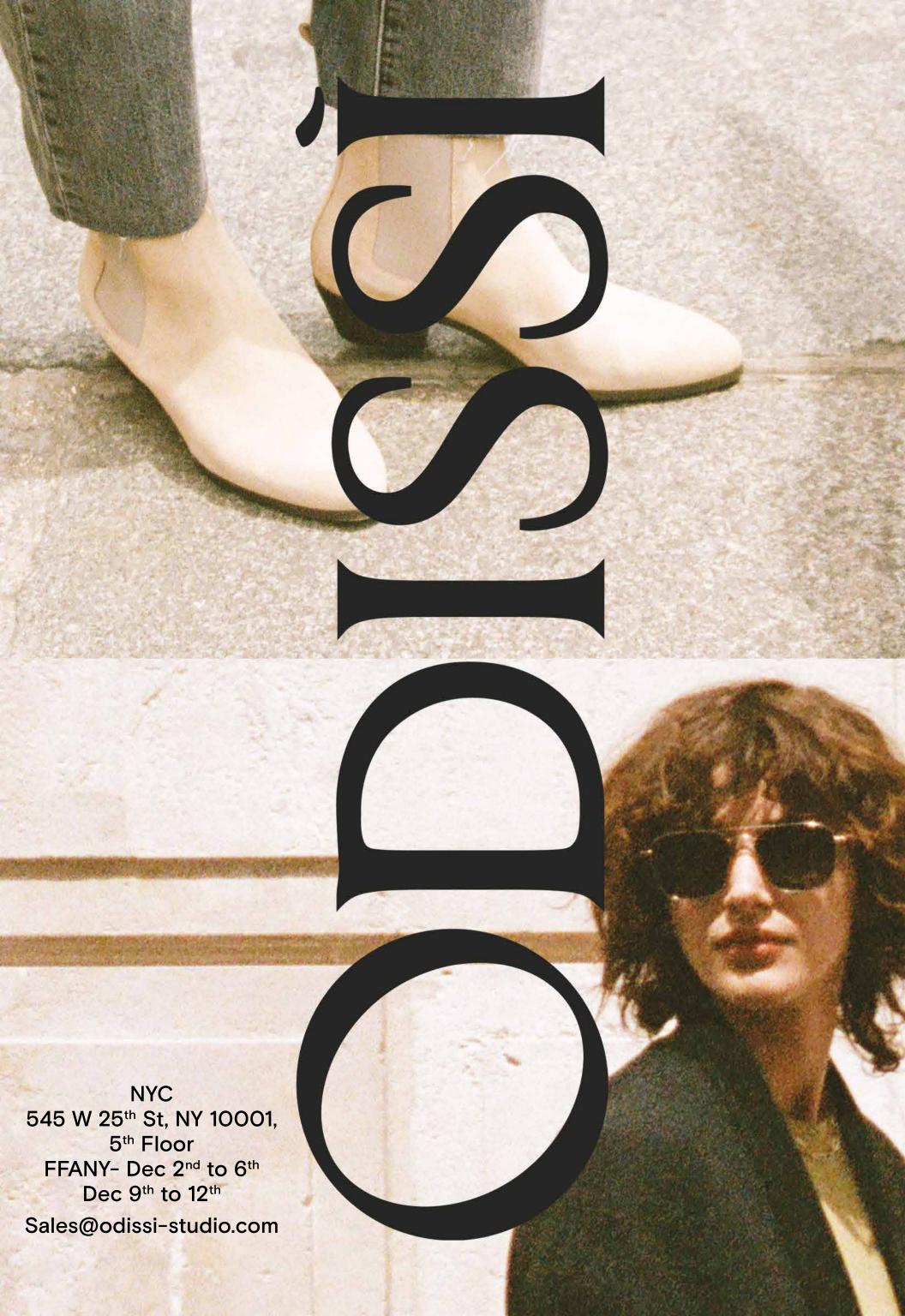
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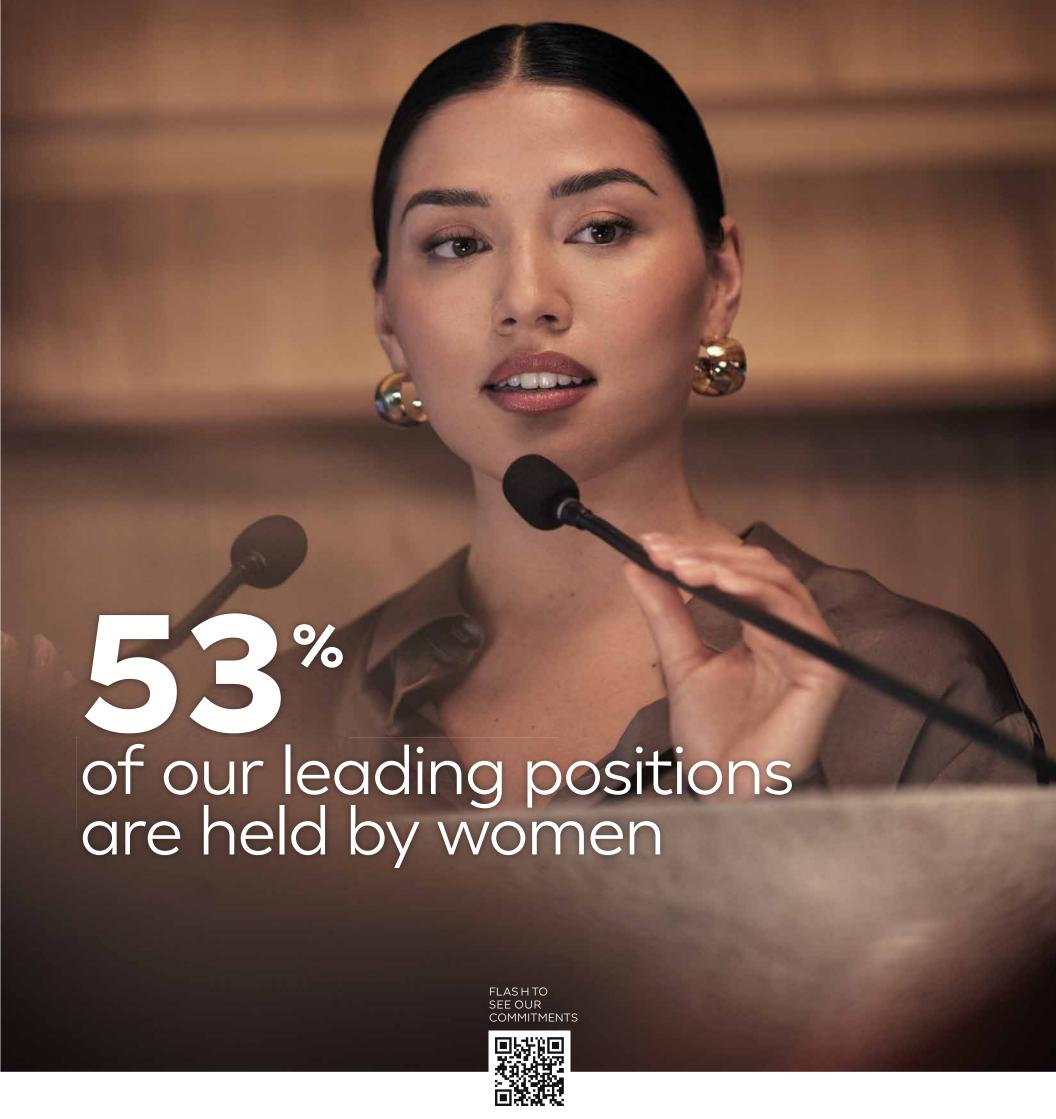
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arts + culture

'Homecoming' Brings José Parlá Full Circle

The artist archives his lived experience in a solo show in his hometown at the Pérez Art Museum Miami. BY KRISTEN TAUER



José Parlá. "A Life of Memories Racing Through Art Deco Miami Beach Avenues," 2024.

José Parlá. "Return to Miami's Ancestral Circle," 2024.

A few weeks before the opening of "Homecoming" at the Pérez Art Museum Miami, artist José Parlá was surprised to find himself not in Miami but inside his Brooklyn studio.

"My mind was all over the place, so I kind of forgot that I was walking into the museum," says Parlá, who was in Miami for the show's install. "It was quite shocking that it felt just like my studio."

In a way, the feeling was accurate; Parlá has recreated his Brooklyn studio inside the museum as part of his solo exhibition. He's long wanted to bring his studio to life within the context of an exhibition, and curator Maritza M. Lacayo and PAMM director Franklin Sirmans were enthusiastic partners in offering the public a glimpse into the artist's creative process beyond the physical act of painting. "There are symbols that you find through the journey of seeing the tables, the palettes, the materials. Some of the materials date back 25 years," he says of the installation.

Parlá curated personal ephemera within the studio installation, including selections from his record collection and objects from international travels. In late October, he cued up his record player and invited the public to watch as he completed his 28-foot mural, titled "Homecoming, Before Time, the Earliest Migrations."

"The studio is an adaptation and a translation of all my journeys, my adventures," says Parlá, who turned 50 last year. "I'm bringing them back home to share through these paintings and through this method of studio space in a museum."

One interpretation of "home" is Miami, where Parlá grew up. The PAMM exhibition can be viewed as a full-circle moment tracing his physical return to his hometown. One work, "Return to Miami's Ancestral Circle," is a literal circular canvas, a rising sun of yellow and orange. But the exhibition speaks to more complex homecomings, both personal and collective.

"This exhibition is not so much about this traditional homecoming, where you leave and come back. It's really a question about our times," he says.

"Maritza and I started talking about it almost three years ago," he adds of the exhibition's origin. "She came to visit me as I was still recovering from my near-death experience. I was very weak and exhausted; my lungs didn't work well. I had been in the hospital for four months in a coma, and an additional month recovering, relearning how to walk, eat, and everything. I was moved by this idea of a homecoming, because, to me, it was coming back to life, and back to where I was born in Miami. But I also see it as connecting to the region and the many stories that Miami is built of."

"Homecoming' really is about: what is home for people?" says Parlá, whose family moved to Miami from Cuba in the 1970s. "A lot of us are going through displacement for various reasons. You make your home because of opportunities, or because of political upheaval that makes people leave in search for a better life or safety. So all of these things are part of the conversation."

Paintings on view include the diptych "Breath of Life, Inhale and Exhale," and "A Life of Memories Racing Through Art Deco Miami Beach Avenues," which reflects the city's architecture through beachy hues, creating an almost nostalgic effect. His abstract approach leaves much open to interpretation, although the titles hint to the personal inspiration behind the work.

"There's this massive connection that goes beyond what the art is about. It's so much more, it's about humanity," he says. "Abstraction can allow the viewer to think about reality beyond what we think reality is. And abstraction creates this very universal language. So a lot of the titles really deal with those themes."

Asked about the relationship between the titles and the visual image, Parlá says, "I have to take you back to when I came out of the hospital in June of 2021. I was a brand-new person – literally, physically brand new. The doctors explained to me that in the process of what I went through, my entire insides changed."

While in a coma, caused by COVID-19, Parlá experienced vivid narrative dreams that registered as real memories when he woke up. He dreamt of traveling the world to places – Australia, Hong Kong, Japan – that he had visited in real life. In those dreams, he was a hotel owner checking on his hotels. "During that dreamscape, I was kidnapped," he says, adding that a psychologist later told him that feeling of being kidnapped was common among coma survivors

"A lot of my memories were gone," he says. He'd had a stroke, and underwent physical therapy to regain movement and strength. "One of the things that was most therapeutic and cathartic for me was listening to music in the hospital. Music brought back a lot of memories from childhood."

Parlá began making artwork again while still in the hospital, healing through his work and listening to music. Nurses noticed that his pain was lower when listening to music. "As a process of getting my arms to work — I was badly atrophied, so the doctor held my hands so I could hold the brush and paint, and that ignited the feeling of being a painter, and that brought more memories," he says.

A series of small watercolors he painted in the hospital later inspired large-scale paintings, exhibited at the Brooklyn Museum. Additional exhibitions followed at Library Street Collective in Detroit, the Gana Art center in Seoul, and Ben Brown Fine Arts in London. He worked on the PAMM show while painting for other exhibitions, creating a web between the paintings. "All the works are linked. And you could even go as far back to the 'It's Yours'

show at the Bronx Museum, that opened a week before the pandemic shut down New York and the world," he says.

Parlá describes Miami as a melting pot of cultures, religions, and music. His artwork reflects the collection of influences, from music and dance to visuals found while traveling and later incorporated into the work. "There's a certain rhythm that I'm painting to, so there's this polyrhythmic energy in the work that you can see. You can see it as these heritage trails of gestures. And the gestures do become dance-like, so all of that is inter interconnected," he says. "There's a lot of psychogeography in my work, and so a lot of the work is always connected to places – Havana, Cuba, Miami, Japan, Detroit, London – places that I have friends and relationships, and connected to my family roots. All of this ends up now in this body of work of 'Homecoming.'"

Some of his paintings incorporate found ephemera from these cities, like posters and ads weathered by the elements. "There's literally DNA of that city now in the painting. It's a kind of excavation, and it's been done in history before with artists of the new realism with Mimmo Rotella or Jacques Villeglé, or even in Arte Povera," says Parlá. "In Cuba, a lot of the artists for generations worked with found objects, and so it's become part of my own tradition as well."

By bringing these outside influences – music, advertising – his work becomes a collective cultural memory document. In "American Mindscape," Parla has included fragments of photo portraits that include only the person's eye, casting a gaze back at the viewer. Obscured text on posters is unreadable, but familiar enough to spark the viewer's memory as they try to remember the context for each one, using the clues of a distinct font or colorway. Most legible is a poster that reads "In the American Landscape," and despite losing its original purpose, it has become part of Parlá's work, itself firmly part of that landscape.

"Museums are traditionally known as where you archive the world's creative history," says Parlá, who designed his Brooklyn studio with exhibition planning in mind, a step in the archival assembly line.

"There's all this history that comes from the urban setting and into the studio, where the studio is making a composite of reality to be archived," he adds. "All of those translations are what I'm interested in, and what this show also reflects on; observing my surroundings and that all becomes part of the art making process. There's never a moment where I'm not working, because I'm processing."



Night Vision

A show at Fotografiska Berlin next year will spotlight Mischa Fanghaenel, who moonlights as a bouncer at Berghain. He loves the nightlife - and lights at night. BY MILES SOCHA







A trio of portraits of Berlin party people by Mischa Fanghaenel, who moonlights as a bouncer at Berghain.



Fanghaenel's

Fanghaenel does some postproduction on his images, but takes fewer frames than you might imagine, using the white balance and other technical possibilities of the camera to arrive at an image that moves him.

According to the technical rules of photography, everything about his streetscapes are wrong. "They are out of focus, the light is wrong and the colors are usually wrong," he says, noting he couldn't resist rendering Manhattan's urban canyons in green, orange or purple.

Yet these images are compelling, original and romantic to the core, for Fanghaenel searches for beauty in his surroundings, and always manages to find it.

It was a fascination with his newborn baby brother Johannes, 12 years his junior, that compelled him to start playing with his father's cameras and lenses. "I was just drawn to this very innocent, beautiful human being," he says. "I wanted to be able to show him when he grew up how pretty he was. I just felt it needed to be captured."

He soon became the official photographer for his extended family,

encouraged by artistic relatives on his mother's side who realized he had an eye. Fanghaenel would go on to study photography in Düsseldorf, though he never completed his degree. Indeed, he set aside his cameras for a few years amid "personal issues," and took up bouncing at Berlin clubs, which he discovered he also relished.

Since joining Berghain's formidable door crew in 2010, he felt he needed to capture the people who regularly converge on this club, nearly as famous for its no-photo policy and darkroom shenanigans as for its uncompromising commitment to an austere, yet intense strain of techno.

Asked how he accounts for the longevity of the club, Fanghaenel replies: "They stayed true to that idea of freedom and privacy."

Recently, on a night off, he took in a set by DJ Lag, who hails from South Africa, and was impressed anew how Berghain still upholds the highest standards of music and sound quality, "combining it with the idea of people just being themselves. It's too amazing."

Before Berghain, Fanghaenel worked as a bouncer at Bar 25 and Weekend, in addition to many "special interest parties," his coded language for gay or fetish events.

In his estimation, he "grew up a lot working at the door," realizing he was doing an important job in protecting spaces where people of various orientations could let go and be themselves. "I'm enabling something beautiful. This is what changed me," he says.

Indeed, his biggest reward is "the smile of the people when they leave the club."

Fanghaenel is not the first Berghain employee to achieve renown with creative projects. Fellow bouncer Sven Marquardt is also a noted photographer and something of an underground fashion icon, having posed for Max Kobosil's 44 Label Group, lensed fashion campaigns, and collaborated with Hugo Boss.

Asked if his line of work represents a good training ground for photography, Fanghaenel replies: "I hope so.... It helps a lot to actually see people," he says. "I always see the person and not so much the clothing."

Fanghaenel has already racked up about 180 portraits of Berghain devotees, and he hopes to publish a book once he reaches 200, liking that round number. "I want to show the beauty of Berlin club culture to the world," he says. "This is an idea of how everybody can come together."

Most people know Mischa Fanghaenel as one of the towering, impassive bouncers - intimidating despite his penchant for bib overalls and colorful sneakers - at Berghain in Berlin, arguably the most famous techno club in the world

Mischa Fanghaenel in

front of photos he took in

But his reputation as an artist is growing, with a show coming up at Fotografiska Berlin next year, and interest in the German city's club culture running as high as the BPMs inside Berghain, which is marking its 20th anniversary this month with a blowout party.

Fanghaenel is prized for his unvarnished-yet-sensitive portraits of Berghain regulars, the bulk of them taken in 2022 as the world was gingerly emerging from the pandemic, and his dreamy "blurred" series, lensed at night during walks in his favorite cities and revealing new facets of well-known landmarks – or overlooked visual poetry in the urban landscape.

"Just getting a bit out of focus, you see something different. You see emotion. At least I do," Fanghaenel relates over Google Meet. A pensive and soft-spoken man who worships at the altar of Yousuf Karsh, he likens his after-dark compositions, lensed with a Fuji digital camera, to "painting with light."

And with black, for there's a velvety quality to his photos, which he prints on aluminum. The metal doesn't register white, leaving portions of his images blank and shiny, adding additional depth and intrigue.

"If we would sit together on a sofa just a meter or two apart from each other, and look at one picture, we would see a different picture because of the way the light is reflected," he says, adding: "I always loved the contrast between light and dark."

While he might seem like a new kid on the art block, Fanghaenel has been taking pictures seriously for at least 20 years, earning money mostly from commercial portraiture. Finally, after years of encouragement from his wife Helene, he exhibited six blurred works at a Berlin gallery in 2017, selling four right off the bat.

"I thought, 'OK, this is something I should take more seriously," he recalls.



Fanghaenel had initiated the blurred series in 2008 while walking around late one night in Istanbul, and he's done the same in New York City, Paris, Stockholm and Moscow, where he was born, moving with his family to Berlin as an infant.

These images, sometimes employing the bokeh effect to the extreme, are drenched with intrigue, and Fanghaenel delights in observing people's reactions when they finally figure out what they're looking at. For example, a Parisian puzzled by diagonal grids of pink light was charmed to learn that he was in fact gazing at the Centre Pompidou.

Fanghaenel mentions the nondescript Park Inn hotel that was built on Alexanderplatz about 40 years ago. "Everybody says it's ugly, and I made a picture of it, and nobody recognizes it," he says. "But if I say the name of the hotel, everybody knows, but nobody saw it like I pictured it. And this is what I love."

4

Mark Ingram Atelier Is Forever Changing the Bridal Shopping Experience

The atelier's newly launched **"ROOM SERVICE"** concierge is providing future brides a full bespoke experience.





HEN IT COMES to shopping for a bride's big day, the experience can be deeply emotional and memorable for everyone involved.

No one knows this better than luxury bridal designer and bridal boutique owner Mark Ingram, who has held the hand of countless brides through their own journeys. Since establishing his eponymous brand more than two decades ago, Ingram has a reputation for creating a luxury experience built solely on word-of-mouth referrals — with many generational brides passing through his atelier.

Inspired by these moments, Ingram marked his Madison Avenue Atelier's first anniversary by launching "Room Service" — a luxurious, bespoke concierge service that builds upon his legacy of excellence, attention to detail and being client-focused.

"Dress shopping in New York City can be very chaotic between the traffic of the city and buzz of business in bridal salons — the 'Room Service' experience completely calms that," said Grace L., a recent client of Mark Ingram's VIP "Room Service" experience. "I was lucky enough to find my dream gown while feeling like I was just enjoying an apéritif with my closest people."

Ingram told Fairchild Studio that his childhood memories of shopping on Fifth Avenue with his grandparents combined with the magic of department stores influenced his desire to create "an experience deeply rooted in a lovely past with the spark of what is modern and relevant."

Abby G., another "Room Service" client, said "Mark Ingram is truly second to none and their attention to their brides is truly remarkable. From the pre-appointment consultation to the Champagne service and the entire appointment, my stylist did not miss a beat."

Here, Dawn Bromander, president and chief operating officer, and Annie Cavallo, director of marketing and client experience at Mark Ingram, sat down with Fairchild Studio to share insights about the boutique's new "Room Service" experience, what continues to make Mark Ingram stand out and more.

Fairchild Studio: Who is the Mark Ingram bride?

Dawn Bromander: Since 2001, Mark Ingram Atelier brides have been sophisticated fashion-seekers who love and understand quality, craftsmanship and luxurious design. Brides are interested in Mark's unique point of view as both a designer and a longtime industry tastemaker. His relationships with the finest designers in the world allow us to work together to perfect his edit and bring exclusive designs available only in the heart of the city.

Fairchild Studio: What differentiates the Mark Ingram "Room Service" experience from a typical bridal appointment?

D.B.: Let's start with our vision. We are not interested in providing a typical bridal appointment. "Room Service" is an extension of the service we are proud to provide to every bride.

Prior to opening the new atelier, a great deal of time and creative thought went into what we wanted the atelier experience to feel like. We revisited the past and envisioned the future in every decision made about how we could best partner with the bride to create the experience that she was looking for.

Left:
Complementary
ring cleaning
returned on a
velvet pillow.
Right: Balloons
and petit fours
for a client's
25th birthday.

Mr. Ingram standing in our private fitting areas.

PORTRAIT BY
JAYMO JAYMES

Private Room
Service suite
awaiting guests.

Every bride that comes to us becomes a part of our DNA when she walks in. The space was designed to bring the bride and her family into our family and celebrate together. She will find our environment deeply rooted in Mr. Ingram's personal life with elements of his family history, the warmth of his personal entertaining style and a seasoned team that is both engaged and knowledgeable.

Our "Room Service" is an extension of our service for the bride who is looking for a little extra magic in her "bridal era." Aside from the services within each package, what we strive to achieve first and foremost is just a deeper touch of care and intention behind helping a bride select her wedding gown with the luxury of extended time to shop for her entire wedding wardrobe.

Fairchild Studio: What does the "Room Service" consultation look like from start to finish?

Annie Cavallo: When a client selects an appointment with our "Room Service," they are scheduled for an introductory chat to discuss the service details and food and beverage preferences of their appointment. All of our "Room Service" appointments include professional ring cleaning and reservation assistance before or after their visit to extend this unique NYC experience.

Once those nuances are selected, our concierge team moves into the reason for the visit: the fashion. They ask for links to Pinterest boards and gowns brides are loving along with details of their venue, season and aesthetic. The goal is to have the client or planner provide a clear picture of the event so our stylist can prepare, curate and call in gowns in advance to create a highly personalized experience.

The special nature of our "Room Service" is the luxury of time, with two full hours of shopping — our





clients can walk the floor, gathering knowledge of each designer before trying on their selections. Upon completion of their service, clients leave with instant communication of their choices followed by dedicated touch points and priority rebookings."

Fairchild Studio: With the "Room Service" experience offering a more intimate and custom experience, how are you able to tailor the experience personally to each bride?

A.C.: Communication and having a vested connection with the client is our top priority and while most traditional retail models don't allow for such pre-shopping connections, our "Room Service" first and foremost relies on it. Having in-depth conversations about their vision and listening to their desires, learning their wants and needs before they even arrive at the atelier yields a deeper level of service.

Since opening our floor to "Room Service" options and upgrades, we have been able to create moments that celebrate with our brides. From an international group traveling in for after-hours shopping to balloons celebrating a bride's 25th birthday, a surprise reuniting of college friends and even an intimate mother-and-daughter morning with mimosas — each visit is done with personal touches that speak to their needs and wants around this momentous shopping occasion.

Fairchild Studio: How is the "Room Service" experience changing the traditional bridal shopping experience?

D.B.: Every woman we work with is unique and brings her own idea of what she wants her gown shopping experience to be. We strive to provide a variety of experiences that give the woman we work with the choices she is looking for.

Our brides choose "Room Service" as a way to bring in additional guests and in part, spend more time and create unique memories with their loved ones. It's truly her memorable experience, we are just providing the space and excellence in service for her to enjoy it.

"Room Service" is one of several of our initiatives that help us stand out. Last season, we featured "Salon Evenings" to launch our trunk shows. These events gave our new and existing brides the chance to meet our designers, hear their stories and share a cocktail and some laughter.

We introduced "Real Bride Stories" on Instagram. These feature our married brides coming back to share their gown stories, their wedding stories and the details that made it all come together for them. Mr. Ingram is regularly in the house and we often find him with one of our brides sharing her vision with him. His name is on the door and his heart is right inside. We think we have something special to share. (9)

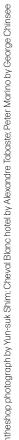
IN PARTNERSHIP WITH





The lobby of

the Cheval Blanc hotel in Paris









Peter Marino is totally fine with vague plaudits for his architecture and interior design work.

Asked their opinion of one of the many luxury stores he has designed – which include Tiffany & Co.'s The Landmark in New York City and Dior 30 Avenue Montaigne in Paris – visitors often tell him, "I like the whole thing." He's always tickled.

"There's no greater compliment than saying that because I've designed the whole thing: the floors, the walls, the ceilings, the lights, the furniture," he relates. "You know, very few designers really do the whole thing."

Easily the most famous architect in fashion – and one of the industry's most recognizable characters given his penchant for head-to-toe black biker leathers – Marino is also unique in that his New York-based practice is equally split between retail, residential and large buildings, like the sleek New Jersey headquarters of heart monitor firm Datascope. Peter Marino Architect turns out between 50 and 100 projects a year.

"What keeps me fresh, and the reason my clients keep coming to me, is we do private homes, no two of which are alike," Marino says in an interview at the Cheval Blanc hotel in Paris, which he designed down to the doorknobs and throw cushions. "I don't want to criticize my profession, but let's just say, like in all professions, it's easier to be lazy than to create something new each time you do a project."

Both Dior and Chanel

Marino says he's often asked, much to his chagrin, how he can possibly design retail stores for both Dior and Chanel?

"They're so different, it's like working for two private clients," he explains. "[Gabrielle] Chanel had her aesthetic. She grew up in a convent, and she still liked extremely modern spaces, but with a touch of gold, and Venice and mirror. [Christian] Dior was, 'Let's restore France to the 18th-century grandeur that it was right after the war. I want absolute regular Louis XVII paneling. I want beautiful French chairs'...I have no trouble distinguishing between the brands."

And there are others, including Louis Vuitton, Zegna,

Graff, Bulgari and Fendi.

Marino is discreet about his private clients, but they are among the richest and most successful people on the planet who can afford yachts, private islands and multiple residences. He finds them endlessly inspiring, too.

"What I love about doing homes is I'm always experimenting," he says. "We always make new textiles. I always design new carpets. I have new stone treatments. Half of what we do as wood isn't even wood. It's reconstituted. Things change really rapidly, and the residential projects are, for me, almost design studios in and of themselves....We take a lot of what we learn from doing homes and apply it to our luxury stores."

These days, Marino makes sure that visiting a luxury boutique becomes an uplifting, immersive experience. "You're not just looking at a dress: You're actually immersed in a well-designed space, carefully thought out and meant to make you feel joy and release – a little bit out of your ordinary experience in life," he said.

The volumes of rooms can convey that specialness. "Space in today's world takes us out of the everyday," he says. Hence the generously proportioned rooms at Dior 30 Avenue Montaigne and the six-story stairwell at the Tiffany Landmark.

All About Touch

Textures also help boutiques become "aspirational places," and Marino is mad for textures, pointing to the walls in his hotel suite, flecked with irregular indentations, as if someone had run fingers through wet clay here and there.

"Everything is tactile. And that's my reaction to the computer, where nothing is tactile," he says, now pointing to the heavy hotel curtains, flecked with squares of Lesage embroidery. "When you touch it, it's not printed. There's three-dimensionality to it, and life and realness. You can't get that on a computer. Dare I say, I'm very touchy-feely?"

Erudite and articulate, but with a naughty streak and a ribald sense of humor, conversing with Marino is an exhilarating experience, and his enthusiasm is infectious.

He can't say enough about the luxury brands he works for. "I love companies with history, and I love watching

how they've changed and adapted over 150 years, and thinking, 'Well, certainly I can push them forward to the next 50 years," he says, while also confessing, "When I open a boutique, trust me, I have butterflies in my stomach the night before."

Born in Manhattan, Marino and his family – his engineer father, secretary mother and two older sisters moved to the Queens borough in the '50s. He displayed a creative bent from the get-go, playing the piano and drawing up a storm. He first studied painting and sculpture before enrolling in the architecture program at Cornell University. Upon graduation, he began his career at Skidmore, Owings & Merrill, George Nelson and I. M. Pei/Cossutta & Ponte.

But it was a certain Pop Art artist he met via a key Cornell classmate that catapulted his career.

"I started by working for Andy Warhol, so you don't get any bigger breaks than that, right, working on his 66th Street town house as the architect...and then I did The Factory," he relates. "People still say to me, 'You're from Douglaston, Queens. How the hell did you meet all these people?' And I go, 'The Factory, The Factory.' How did I meet the Rothschilds? How did I meet the Agnellis? How did I meet Saint Laurent? How did I meet

Marino would first take on small jobs from his wealthy new friends - advising on wall-to-wall bedroom carpeting, or revamping a powder room. Eventually, he accrued enough commissions to open his own architectural firm in 1978.

He also made a key connection with the Pressman family, which in 1985 hired him to design the women's retail concept for Barneys New York at 660 Madison Avenue. He would go on to design 17 Barneys locations in the U.S. and Japan, and his reputation in retail soon garnered commissions from Calvin Klein, Donna Karan, Giorgio Armani, Fendi and Ermenegildo Zegna.

Marino also forged strong relationships with Europe's kingpins of fashion - Chanel's Wertheimer family, with whom he began working in 1982, and LVMH Moët Hennessy Louis Vuitton chief executive officer Bernard Arnault, who he linked up with in 1995 – plus the likes of Americana Manhasset owner Frank Castagna. >



His success comes from constant innovation and keeping the customer, and how they feel in a space, at the heart of every project."

Bernard Arnault, LVMH

He rattles off a list of upcoming luxury mega projects for Chanel, Dior and Tiffany in such cities as Milan, Tokyo, New York, Los Angeles, Seoul and Hong Kong.

Meanwhile, large-scale buildings in the works include a Cipriani hotel in Venice and Raleigh condominiums in Miami.

Arnault said Marino came onto his radar when he was looking for an architect "who could translate luxury into an immersive experience."

According to the French luxury titan, Marino's "innovative approach and reputation for blending art with architecture made him a natural fit for LVMH. The first assignment I gave Peter was for Dior where he set a new standard for flagship stores, creating a space that embodied the brand's spirit."

Over his long career, Marino has "redefined luxury retail by creating spaces that are not only visually stunning, but where customers feel engaged and connected," Arnault says. "He goes beyond selling products, designing environments that invite people to linger and immerse themselves in the world of our brands. His success comes from constant innovation and keeping the customer, and how they feel in a space, at the heart of every project."

'Part of My Family'

Arnault went on to describe him as "passionate, meticulous and daring. He thrives on challenges and always aims to exceed expectations. Our working relationship is built on an earned trust and I appreciate his openness to feedback. His blend of artistic vision and collaborative spirit makes him a joy to work with. He is one of the most talented architects I know, and we became friends. He is, de facto, like part of my family."

Given his bespoke approach to each assignment, Marino is loathe to site specific design signatures, but he readily admits to his reputation for spectacular marble bathrooms.

He credits his wife Jane Trapnell, a noted costume designer, who is always extolling him to design a powder room as a power play.

"There's nothing worse than a gorgeous restaurant and a pig bathroom. So I always make the client spend far more than they would ever budget," he says with a smirk, noting that marble quarries in Carrara, Italy, routinely put aside their most exquisite and expensive stone for him.

In the '80s, when he did a lot of work in Japan, Marino convinced the Imperial Silk Factory to "loosen up a few bolts" and sell to him. More recently, he convinced Hosoo, a historic maker of kimono textiles in Kyoto, to make wider looms, which launched it into the interiors category, with Marino a marquee client. Today, the architect works with an array of specialists in textiles, glassware, paint finishes and handwoven carpets.

"All over the world, we work with specialist makers, and that's why it's pretty hard to copy a Peter Marino job," he says. "You would have to have been in business a few decades in order to get the resources that we have."

He works with about 150 collaborators in his New York office, which has dedicated rooms for key clients like Chanel, Tiffany, Dior and Louis Vuitton. ▶









A glass sculpture by Jean-Michel Othoniel cascading down the atrium at Chanel in Beverly Hills.

A Lover of Leather

Like the late, great Karl Lagerfeld, whose white ponytail, high-collared shirts and dark glasses became a kind of visual shorthand, Marino is known the world over for this leather-daddy getups, which owe a small debt to WWD.

Early in his career, Marino wore jeans and T-shirts, because that's all he could afford, later adopting Armani suits after designing an apartment for the Italian designer in 1988. But he would change into biker leathers, including chaps, when he drove out of town for the weekend on his Triumph Speed Triple.

On one occasion, he neglected to change from his riding gear, lest he be late for an interview appointment with WWD. He apologized profusely to the reporter for his appearance, but she insisted he looked fabulous.

When he reported this reaction to Trapnell, she gave a thumbs-up to the style switcheroo, saying "'at least you don't look like one of those boring architects who wears khaki,' my wife being one of those sharp-tongued Episcopalians."

Today, the architect designs all his own black leather pants and jodphurs, snug leather shirts, leather jackets and leather accessories, which include leather police caps à la Marlon Brando, or General Eisenhower, worn at a jaunty angle. Further toughening his appearance are claw-like rings of his own design, some depicting multiple bird heads.

He relishes his outré appearance, which he wears in a winking style that suits his salty humor, and his knack for witticisms that often skew scandalous. As a key host for a fundraising gala at Château de Vaux-le-Vicomte last October, he added a lace ruff and black pearls to his snug leather regalia as a nod to the castle's roots in the 17th century - and to dazzle guests such as Hélène Mercier-Arnault, Paloma Picasso and Marisa Berenson.

"I'm not a very dry architect," he deadpans, before bursting into laughs. "I like to have a good time."

Given his high profile, and distinctive style, Marino has been approached at least half a dozen times to design a capsule collection for fashion brands he won't name. "I'm flattered. And I came very close to two," he teases.

So why did he say no? "We discussed it and my associate Curtis said, 'Do you really want to walk down 57th Street and see someone coming at you who looks like you?" he says with a chuckle. "It's bad enough on Halloween when there are always 30 or 40 Peter Marinos at every party."

But when it comes to creating chic, ultra-luxurious buildings, homes and stores, there is only one Marino.

How does he juggle retail projects, especially since fashion moves so quickly, whereas architecture is considered the most lasting of design disciplines?

"Although I'm hired to constantly keep the brand up to date, there's also always the instruction to make sure this store you do, which is costing the earth, doesn't go out of date. So that's a bit of a trick where you've got to make it lasting," he says with a wink.

Marino credits roughly two decades of experience designing private homes before he embarked on his retail career.

"I was never known for, like, a trendy home look," he says. "I quickly learned that if you're trying to be the trendiest, hottest, most cutting-edge person of the moment with your design, you're not going to be in the success league, because inevitably, your look of the moment is almost going to be a fashion statement.

"To have a design career as long as mine, in architecture and design, is pretty rare for somebody who doesn't have a ready-made look. People are going, 'I can't wait to see your new creation.' It's a whole different thing," he explains.

His 2021 Phaidon book, "The Architecture of Chanel," spotlights 16 of the many buildings he designed for the French house, all in the brand's signature black and white, but extremely varied, from the sugar-cube-like shapes for Los Angeles to an asymmetric stack of black rectangles for Seoul. "So you use the codes of the brand. But you never do the same thing twice, ever," he explains.

His latest Phaidon title, "Ten Modern Houses," showcases lavish and transporting residences in locations like Southampton, N.Y.; Aspen; Faqra, Lebanon; Ramatuelle, France; Skorpios, Greece, and the Dominican

Marino has received numerous prestigious industry awards, including 22 citations from the American Institute of Architects for architectural design excellence, the first Hirshhorn Leader in the Arts Award and a Hadrian Award from the World Monuments Fund. In 2017 the French Ministry of Culture named him Officier de l'Ordre des Arts et des Lettres.

Art Is Key

Key to Marino's practice is his background in fine art, which is why early in his career he began to incorporate site-specific artworks into his projects.

For example, the necklace-like glass sculptures of French artist Jean-Michel Othoniel can be found draped in many Chanel boutiques – across four floors in the building he designed in Beverly Hills. Visitors to other Marino-designed boutiques can encounter works by Rashid Johnson, James Turrell, Vik Muniz, Michal Rovner, Gregor Hildebrandt, Antoine Poncet, Richard Prince, Jenny Holzer, Johan Creten, Sarah Charlesworth, Tony Cragg, Not Vital, Sarah Sze, Vera Lutter, Lee Bul, Beatrice Caracciolo and Julian Schnabel.

"Because I'm a big art collector and I come from a fine arts background, artists have influenced me enormously

in that they are always trying to create something. They're trying to do things that are aesthetically better, aesthetically unique. I mean, that's pretty hard when you think about it. Yeah, that's why I'm so proud of my bronze boxes," he says, referring to the hulking cabinets and chests he creates that are sold via Gagosian.

Marino is an eclectic collector, often choosing unfashionable objects like cookie jars, or Renaissance and Baroque bronzes. Most recently he bought a Fang

"I like to buy whatever's incredibly beautiful and of good quality," he says. "I think a great work of art is something that when you look at it, it defines everything: the place in which it was made, the time it was was made, the society. That's why I think people who said Warhol was not a great artist are wrong. If anyone nailed America, whose values were Brillo, Heinz, Coca-Cola, fast cars and Hollywood celebrities, it was him."

But his proudest achievement to date is establishing the private Peter Marino Art Foundation, which opened in 2021 in Southampton, N.Y., in what was previously the Rogers Memorial Library. He funded its purchase with proceeds from his bronze box artworks.

"I have great fun with it," he enthuses. "It's my absolute favorite hobby, and we have three or four different shows per year where I've highlighted what I think are the most influential artists of our times."

Anselm Kiefer, Georg Baselitz, Erwin Wurm, Tom Sachs, Rovner and Johnson have all mounted exhibitions in recent years.

"I'm wildly flattered, no artist has ever said no to me," he says. "Next year we're going to have an incredible show, turning the whole thing over to Wolfgang Tillmans.'

He sees the foundation as a path to immortality. "I mean, what's going to last? I don't know if 100 years the studio is going to last, but I think the museum will

last," he said. "That and my bronze boxes." To be sure, he doesn't seem to be the type to author an autobiography.

"I'm 100 percent a visual person. Actually, make that 1,000 percent. I mean, people ask me to write an introduction to a book, and after three sentences, I go, 'I really can't do this,'" he says. "I adore fashion because it's all about, 'How does that look?' Just take the simple concept of how you dress a woman, and it's never been the same for 2,000 years. It's so fascinating, the variance all of us clever, clever humans can come up with. I adore it. And so I'm hoping to do 1,000 different looks in my lifetime, too,"

This visual person sums up his raison d'etre: "I like making things look like what my eye likes." ■

ruling her



TWENTY-PLUS YEARS INTO HER CAREER, **ANNE HATHAWAY** IS AT HER BEST, WITH

NEW INSTALLMENTS OF "THE DEVIL WEARS PRADA"

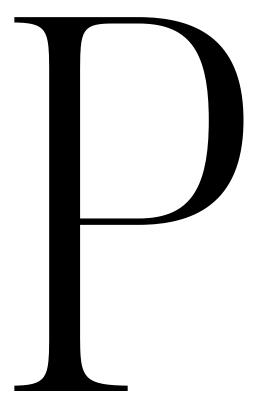
AND "THE PRINCESS DIARIES" ON THE

HORIZON – NOT TO MENTION A FASHION

CAREER THAT IS ONLY GETTING HOTTER.

By Leigh Nordstrom Photographs by Heather Hazzan Styled by Alex Badia





Photoshoots used to terrify Anne Hathaway.

"I was always so scared about how I was going to fail," she says.

It's a strange thing to hear the Oscar winner admit, seeing how she's covered every major fashion magazine, is the face of brands like Versace and Bulgari and, oh yeah, is a bonafide A-list movie star. "Failing" in general isn't a word often associated with her.

But that's what's fun about being let inside Anne Hathaway's world: She's keen to peel back the layers.

"I'm someone who's slow to open - I'm getting much, much, much better at it. But fashion to me is a business made on creativity and intimate relationships," she says. "I think when I was looking at it more from the outside, I didn't understand that the business people are also creative and that the creative people are also businessoriented and that they really do take care of each other. And so that's the part that I think I didn't understand, is the level of care and passion and authenticity. Genuine humanity exists within fashion. I appreciate that so much more now, partially because I know so many more people in it. When I arrived at that place in a more meaningful way in my life, that was when it opened up for me in terms of a tangible relationship in fashion."

Playing the Part

Hathaway, who turned 42 in November, broke out in "The Princess Diaries" in 2001, but her foray into the fashion world truly exploded with the 2006 movie "The Devil Wears Prada." Suddenly she was associated with runway shows, fashion magazines and brands her character Andy wore like Chanel and Fendi.

The movie's costume designer, Patricia Field, says even back then Hathaway had the makings of the fashion star she is today.

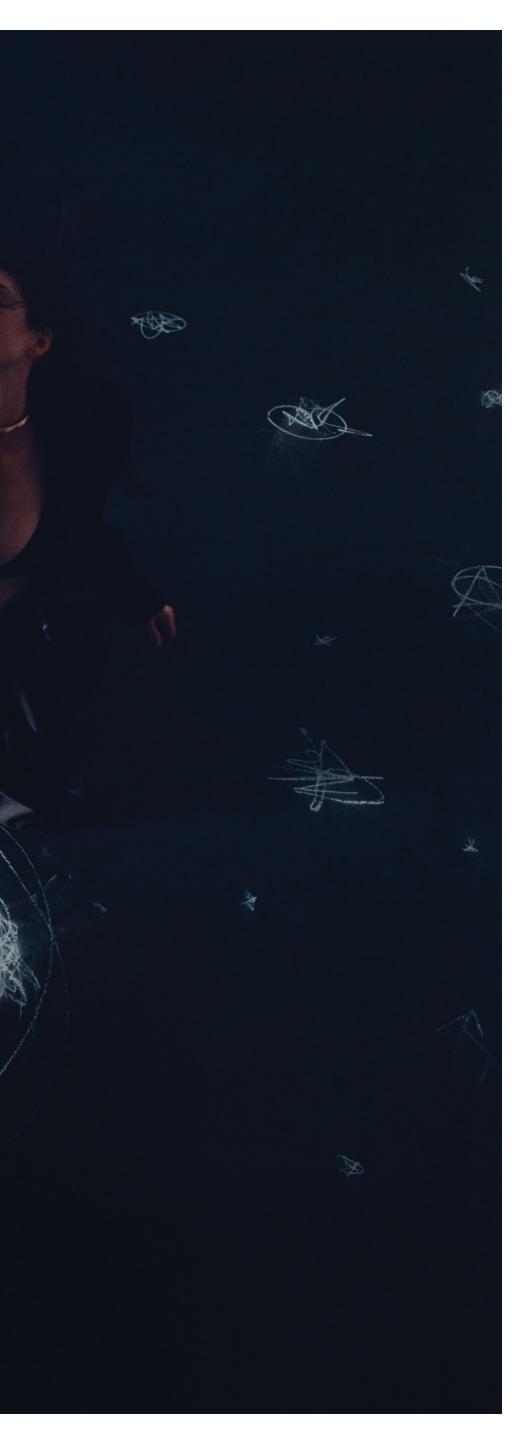
"She understood [fashion] and she liked it, and that's the best type of a person that I could deal with, in my mind," Field says. "Positive, knowledgeable, and eager."

The last several years have seen the Oscar winner find her place in the fashion scape, with a playful yet emotionally led approach to dressing that is the handiwork of her partnership with stylist Erin Walsh. They began working together in 2019; at the time, Hathaway and her husband, Adam Shulman, were expecting their son, Jack, and soon after she gave birth Walsh became pregnant with her son, Hugo.

"We just kind of went real deep, real fast, and now she's my sister," Hathaway says.

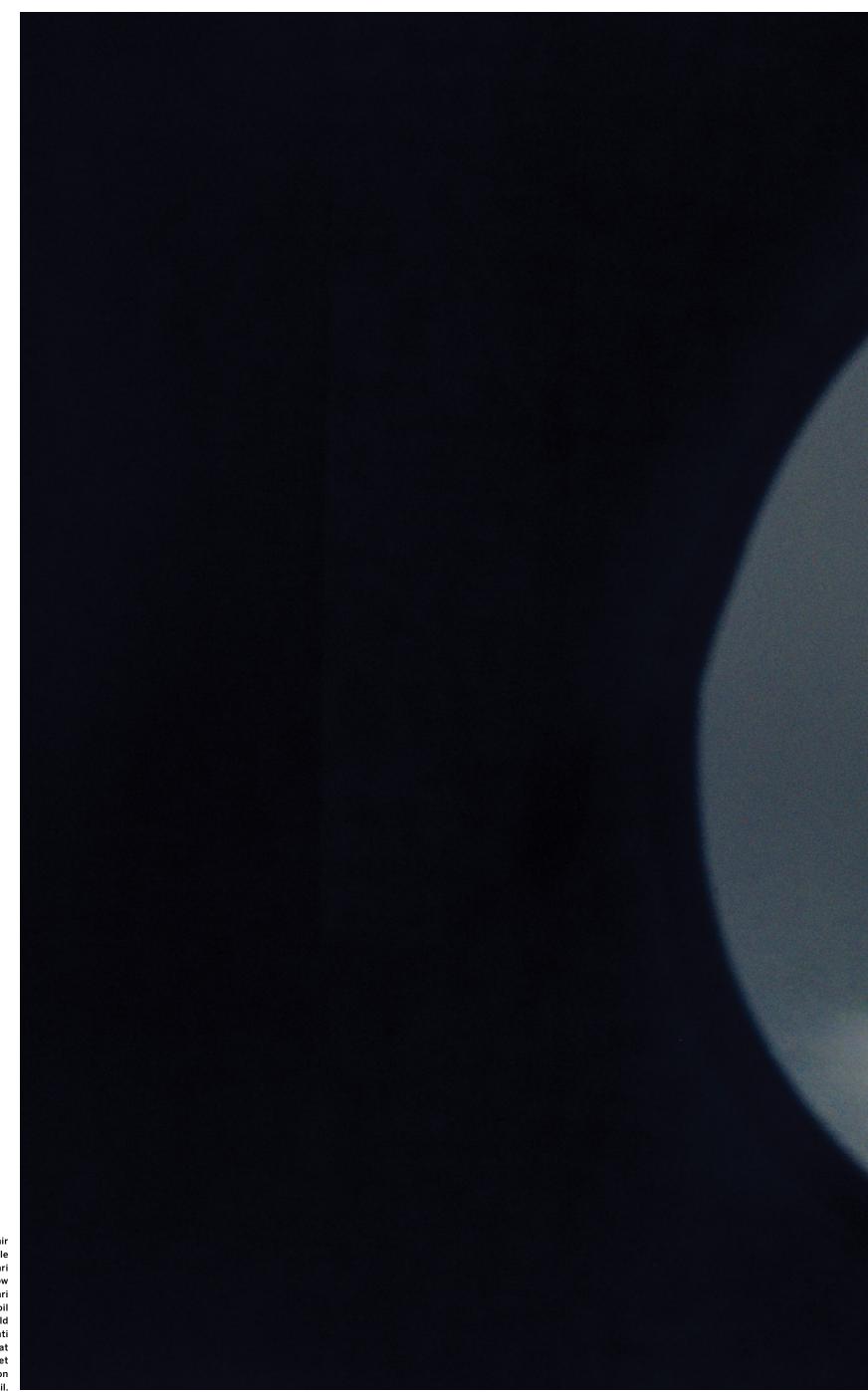
Their work together has resulted in Hathaway's elevation to style icon. Her red carpet looks, be it a custom ivory tweed Versace gown at the 2023 Met Gala or a white cotton Gap shirtdress worn in Rome earlier this year, become instant fodder for fashion media. She's also landed major campaigns along the way: In 2022 she became the face of Bulgari in 2022, and last year, Versace. ▶







Dior velvet dress.



Alaia wool and mohair halter top, millefeuille pants and shoes; Bulgari Tubogas 18-karat yellow gold bracelet; Bulgari Serpenti Viper one-coil 18-karat yellow gold bracelet; Bulgari Serpenti Viper one-coil 18-karat yellow gold bracelet set with pavé diamonds on the head and tail.





The Versace Woman

"It's something I'm very proud of for a lot of different reasons. I am very excited to work for a company that wants to have 40-year-old women as their face. And by the way, 40 years old does not have to be the ceiling. I love to work with people who love you back, and it's amazing to be seen by people who are looking for someone like you," she says of her work with Versace.

"One thing that I love about Annie is she has this thing where I think she's learned how to be completely vulnerable and transparent and authentic about who she is," Walsh says. "If you look at a Versace woman, always very powerful. That works for Annie because not only is she not afraid to be completely raw, completely real, but with anything she does, she does 600 percent. With these kinds of campaigns, it's about being both. It's the dichotomy of being brave and vulnerable enough to share your real self and all of that person, and I think that's why it works."

Hathaway, who was born in Brooklyn but grew up in New Jersey, describes herself as a late bloomer, which makes her all the more suited to leading such brands at this moment in her career.

"I think there is a warmth to the Versace woman that I was afraid of when I was in my 20s. There is a give-and-take and a playfulness and a self-respect, and to respect yourself enough that you can really actually pay attention to everyone else. That is a key quality to being a Versace woman. And I wasn't there yet in my 20s," she admits. "I just didn't have any confidence. And I think that there's been so much growth. There's been so much character development that's happened since then for me in all aspects of my life. And so I think that it's meant that I couldn't have been a fit for Versace before. I might have been able to look the part, but it wouldn't have gone as deep."

Donatella Versace describes it as an "honor" to work with Hathaway.

"Anne is now part of the Versace family. She is a true icon and I love the way she has made Versace her own," Versace writes. "I love collaborating with her and learn so much from her and how she wears our clothes."

It's easy to see why such designers would want to attach themselves to Hathaway at this moment in her career. She's never been more in-demand, and has shown over the almost 25 years she's been acting that she really can do it all. as possible. And that works for her: Until July, she'd worked back-to-back for four straight years, and her list of upcoming films is endless. Up next is "Mother Mary," in which she plays a famous musician opposite Michaela Coel and Hunter Schafer; "Flowervale Street," a science fiction film with Ewan McGregor and Maisy Stella; an adaptation of Caro Claire Burke's novel "Yesteryear," which she'll also produce; and James Gray's "Paper Tiger," costarring Adam Driver and Jeremy Strong, among others.

In the Driver's Seat

In other words, it's clear that Hathaway still has a lot she wants to accomplish.

"It's such an unusual job that you sign up for, and I've never felt like I've — perhaps some people who only make billion-grossing movies can feel this way, but if you love independent cinema as much as I do, you're always grateful for the jobs that keep the lights on and being able to go back and forth between the two of them," she says.

In November, it was revealed that she is joining Christopher Nolan's upcoming film, alongside Zendaya, Matt Damon, Tom Holland, Charlize Theron, Robert Pattinson and Lupita Nyong'o. Hathaway first worked with Nolan in "The Dark Knight Rises" in 2012 and again in 2014's "Interstellar," now a decade ago. Joining him for a third film has her at a loss for words.

"I have so many feelings about it that I don't even know how to articulate. It fills me with so much joy, and I don't know how to talk about it," she says. "I love Chris and Emma Nolan so much, and to be invited into their world is, I mean, I know from experience it's one of the best places you can find yourself. Getting to be invited twice really felt like something, three felt like it would've been greedy, so I never let myself hope that that would happen, and that it has makes me emotional, to be perfectly honest. It makes me feel like I'm doing something right."

Between the two Nolan films she won the Oscar for "Les Misérables." Coming back into Nolan's universe for "Interstellar" after the intensity of the Oscars experience was "vitalizing, reviving, encouraging, and it was just a gift in that moment." ▶

Bulgari Serpenti Viper 18-karat white gold earrings set with full pavé diamonds.

Reprising Roles

This year it was revealed that Hathaway would be returning to two of her most beloved characters. Her breakthrough role as Mia Thermopolis in "The Princess Diaries" movies, released in 2001 and 2004, will be revitalized in a third movie. And the film that cemented Hathaway into the fashion world, "The Devil Wears Prada," will also be getting a reboot, with a planned sequel unveiled last July.

"I was so beautifully cared for on both of those films," Hathaway says. "I was a baby, like a legal child, when I made 'Princess Diaries' – I turned 18 while we were making it, and I was a very, very young woman when I made 'Devil Wears Prada.' I was so guided and looked after and cared for by the communities that made both of those films in particular, each of their directors, Garry Marshall and David Frankel. I'm so excited that now I can do that for other people, that now I have the knowledge and the experience and the confidence to take care of other people on sets in which I'm looked at as a leader."

It might be expected that having become a world-famous actress with an Oscar and her own production company as well that Hathaway wouldn't be that keen to dive back into previous roles. But she's big on long-term relationships: she's had the same manager since she was 16, the same agents since her early 20s, the same lawyers and publicists for nearly as long.

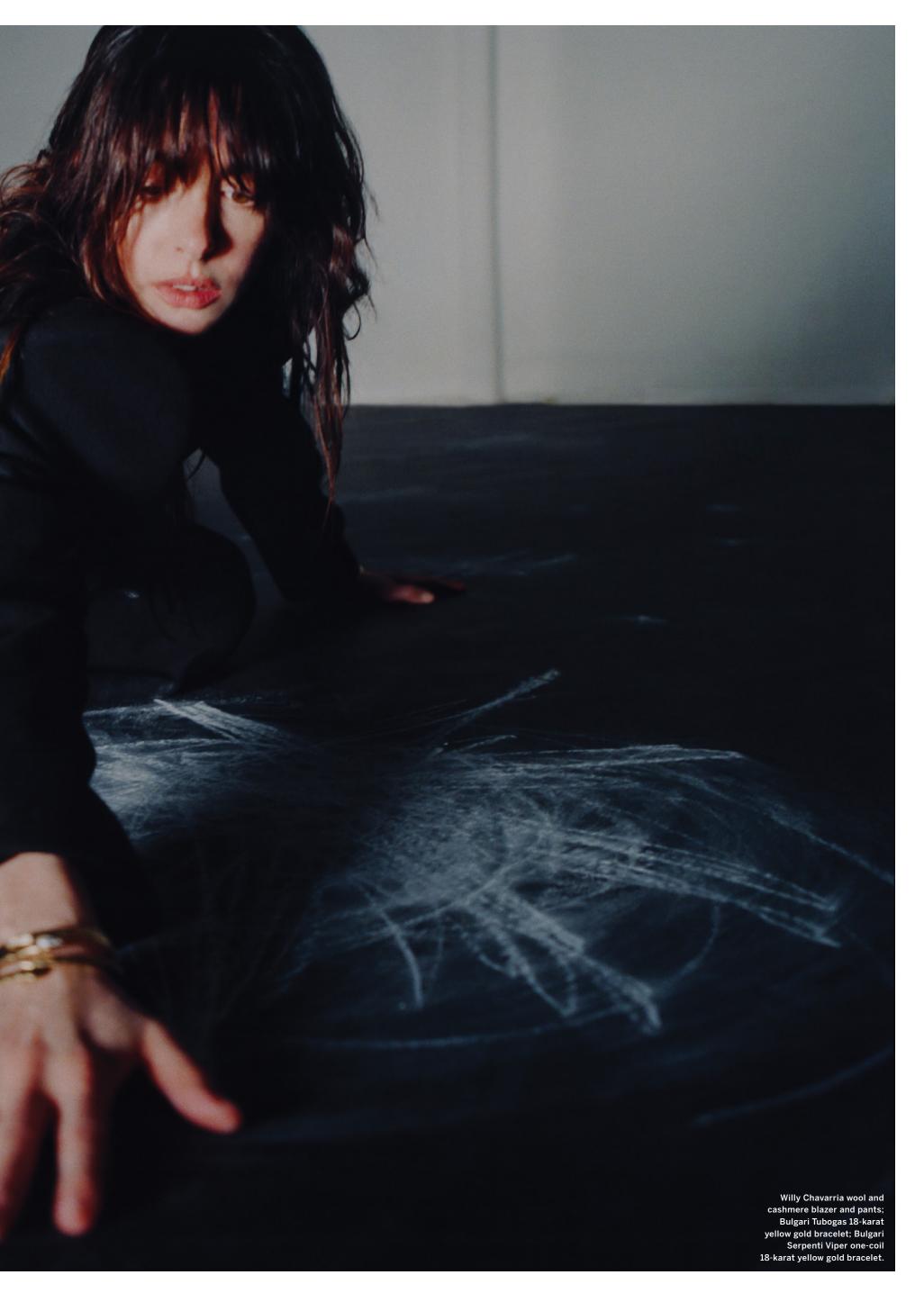
"I'm a Scorpio – I really identify as a Scorpio and Scorpios are so big on loyalty," she says. "Even though I'm still – I don't even know how to describe what my age is – but even though I still feel youthful, I can say with some degree of certainty and confidence that I think you've got to season the pan and things get really, really tasty after 20 years. And so to imagine the art and the storytelling that can be born from that place, that makes me really excited."

"I've been an admirer of Anne's for years, not just her movies, her range and her appetite for risk, but also how she's handled herself and grown up in an industry that's fickle and tumultuous, while always maintaining her core authenticity and grace," says Adele Lim, the screenwriter of "Crazy Rich Asians" who will direct the new "Princess Diaries" film. "There are countless teen princesses, but Anne is unquestionably in her queen era."

Hathaway remains tight-lipped about any specifics of either film – "I cannot tell you a thing!" – but if fans have any sway the productions will be underway as soon









Versace cady draped-neck slit gown and shoes; Commando tights; Bulgari Serpenti 18-karat white gold earrings set with pavé diamonds and two emerald eyes; Bulgari B.zero1 18-karat yellow gold three-band ring set with demi-pavé diamonds on the edges; Bulgari Serpenti Viper two-coil 18-karat yellow gold ring set with pavé diamonds on the head and tail.

"Getting 'Interstellar' at any point in your life would have been a career highlight. The moment that I got to go into that world, for me personally, it was the safest and most exhilarating place I could ever be as an actor and as a human," she says.

Hathaway has started producing through her company Somewhere Projects, including this year's "The Idea of You," putting her more in the driver's seat. In the days following this interview, news broke that she and "The Idea of You" director Michael Showalter will next team together on an adaptation of Colleen Hoover's "Verity," which Hathaway will star in and serve as a producer on. As she now mulls over scripts with the goal of producing, she remains as interested as ever in showing her range.

"When you're introduced to the world through comedy and drama comes next, which is just what happened to me, I think that versatility becomes something that is a very important part of your skillset," she says. "Given the fact that I didn't go to drama school, and I did start as young as I did, so much of my learning happened on set in real time in the films that I was in. And it was amazing because so many of the directors that I've worked with are master directors in terms of the level they're at with their craft. It also meant that I would hunt down a three-scene part in a director's piece if they were amazing, and then I would try to do my best in that work and try to become better in real time on the set that I was on.

"And so I'm really excited that I'm an actor who's had a career that spans decades, and one of the things that I'm just really proud of is that at this stage in my career, directors can see me in a whole lot of different types of parts, and that wasn't something I think anybody anticipated on Day One."

She names Emma Seligman and Maggie Gyllenhaal as directors on her radar at the moment, as well as a wish list item that comes as a surprise:

"I haven't made a great Christmas movie," she says. "I know that's a weird bucket list thing, but I'm desperate to make a Christmas movie."

Her career has already checked boxes many movie stars take decades to work through. She's done indie, she's done box-office smash hits, there has been both comedy and drama, there have been awards. And with all that under her belt she's now found herself in a sweet spot, working harder than ever and enjoying the ride.

"There's a lot of different ways your career can go as an actor, and I'm very, very, very aware of that," she says, "and I'm genuinely amazed that this is the version that I'm having." ■

ANNE ON...

Perfect Weekend

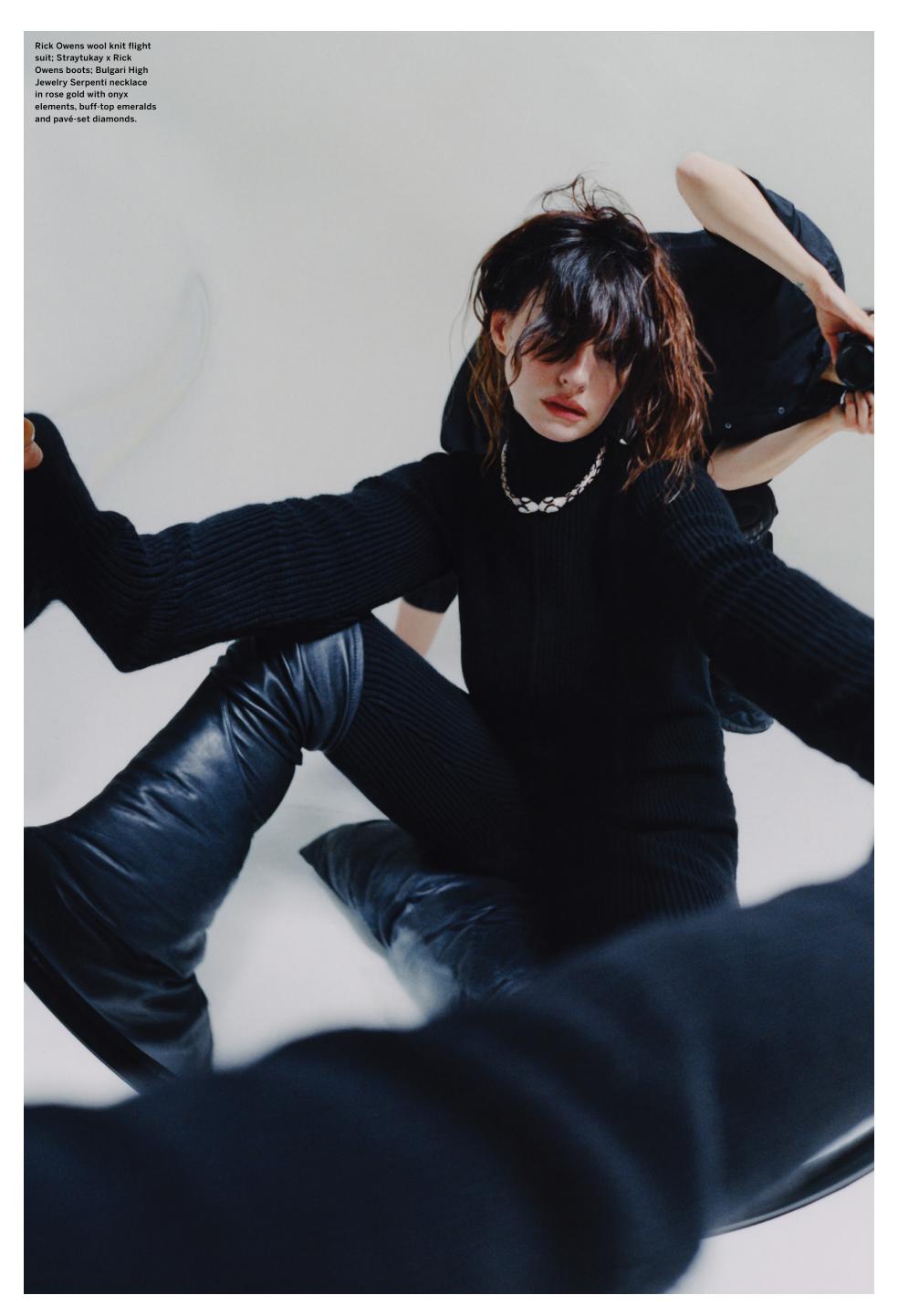
"I'm going to say that I have a private family one that I'm not going to talk about. I'm going to do a kid-free one: My perfect weekend involves waking up somewhere other than the city I live in, and the weather is just that right thing where you can walk around wearing a chic jacket and you will not overheat, but you know that you made a smart choice. And I will walk down a tree-lined, sun-dappled street, and I'm going to get the greatest almond latte I've ever had. Then I'm going to go to an art museum, which is having a fabulous show that you're iust in the right place at the right time to see it. Then I'm going to have a late lunch, then I'm going to take a nap. I'm going to wake up late, get ready for dinner, meet up with friends, and then afterward we're going to go dancing, and then I'm going to wake up on Sunday whenever I do, and stretch, and then I'm going to maybe go to see a movie or go to the theater. And then I'm going to teleport home and not have to deal with the airport.

Quality

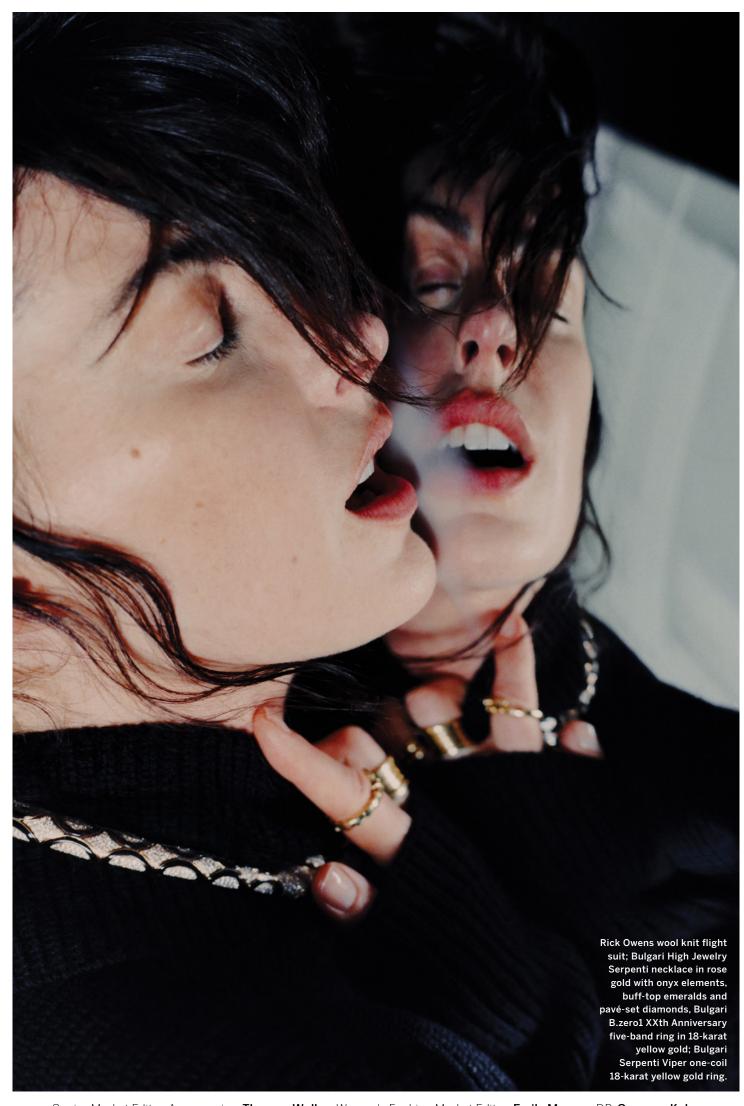
"That word means we have such little time to be alive, and I just think that we're all at such different places in our lives. Whoever's reading this article, I have no idea who you are. I have no idea what your circumstances are. I have no idea what age you are, but the one thing that we have in common is that we're only here for a limited amount of time. And so I always think you never regret going for the highest quality available to you.

"And I usually think that quality begets quality because hopefully we're always learning. If you learn something while applying your highest quality self to it, it's going to drop you off somewhere else for you to make your next choice or your next move, or your next this, your next that.

"Something that I understand so much more deeply and have really woken up to in the last 10 years is how your life has so much to do with the intimacy of you relationships. That's really what life's about. And so when I think of quality. I just think of there's going to be limits on everything. What vou bring to it, the quality of self that you bring to your interaction, sometimes it's not even so much about the result, it's about the offering and knowing that you made your offering with the purest and the best intentions. And if you come up short, if vour word isn't quite what you'd hoped it would be, the greatest gift in the world is another chance."







Senior Market Editor, Accessories: **Thomas Waller** Women's Fashion Market Editor: **Emily Mercer** DP: **Grayson Kohs**Motion Stills: **Grayson Kohs and Heather Hazzan** Creative Set Design: **Calvy Click** Makeup by **Gucci Westman**Hair by **Orlando Pita** Nails by **Jin Soon Choi** Movement Coach: **Dani Vitale** Fashion Assistants: **Ari Stark and Kimberly Infante**

travet-

Peggy Guggenheim's Venice

WWD Weekend chats with a few Venetians in and around the canal who remember Guggenheim's parties, her mystery and even her favorite restaurant. BY SOFIA CELESTE





Karole Vail





It's 10 a.m. in Venice and the fog has just about lifted. The skyline of Giudecca island is just about visible from the salon of 93-year-old textile heir and entrepreneur Alessandro Favaretto Rubelli's home. A smile spreads across his face as he remembers an old bygone neighbor, Peggy Guggenheim.

"She loved Venice and she loved gondoliers," Favaretto Rubelli says, recalling hanging out with Guggenheim on a balcony of a house party he attended in the '60s. "An old lady shouted 'keep it down.' But not Peggy, she kept chatting and talking about her life," he muses.

Guggenheim's Venetian chapter began when she arrived to the lagoon in 1948 to show her collection at the Venice Biennale along with American artists Jackson Pollock and Robert Motherwell. It was clear the New York City-born collector had a lot to offer the war-torn city.

Later, locals would come to know her as a mysterious figure who roamed the canals by gondola, dressed like a modern dogaressa, her eyes masked by her iconic butterfly sunglasses and accompanied by her beloved lhasa apsos terriers.

The twice-divorced Guggenheim heiress was – despite her accomplishments – often shunned by the Venetian elite because she was American and an eccentric. In response, she created her own Venetian milieu, beginning with young artists like Emilio Vedova and Giuseppe Santomaso. Throughout her life, Guggenheim made it her mission to support emerging creatives like Tancredi Parmeggiani and Edmondo Bacci.

"She really brought a breath of fresh air in post-war Italy and post-war Europe, where there had been so much devastation, and was something quite extraordinary for Venice," her granddaughter Karole Vail recalls, speaking from Palazzo Venier dei Leoni, which was once her grandmother's legendary home overlooking the Grand Canal and which is now the Peggy Guggenheim Collection. ▶









Vail, who has lived in Venice since 2017, serves as the collection's director and continues to keep her grandmother's legacy of discovery and preservation alive. In October, the collection presented the largest museum retrospective organized in Italy of the works of Marina Apollonio, one of the key figures of international Optical and Kinetic art, and a key figure supported and collected by Guggenheim. She visited the artist's solo exhibition at the Galleria Barozzi in Venice in 1968 and commissioned Apollonio's futuristic masterpiece "Relief no. 505," which remains part of the museum's collection.

Apollonio, along with Alberto Biasi, are the only "emerging" artists still living who had been supported by Guggenheim, Vail says. Apollonio met Guggenheim long before her art was ever purchased by the heiress. At seven years old, she remembers meeting this "serious" female figure with her father, Umberto Apollonio, a well-known art critic and essayist. The Trieste native recalls local children expressing their awe upon catching a glimpse of Guggenheim passing along the canal in her iconic regalia.

Later on, Apollonio got to know her "human" side. "She admired artists and she had this sensitivity toward the avant garde," Apollonio says following the opening of her exhibit, "Beyond the Circle." "I was in my 20s then and she really gave me confidence and made me want to forge ahead. It

was a psychological boost," Apollonio muses as she recalls the hardship involved in being a young artist and raising a family while supporting her artist husband's career. "I wish my parents could see me now. They told me I would starve as an artist. Well, I didn't," she says.

Vail explains that Guggenheim pushed boundaries. When she arrived, she not only presented her own collection but also propelled Motherwell and Pollock onto an art scene that was still recovering from the destruction of the war. "They were slightly known in Europe but nobody had seen their work yet – we're talking about the 1940s – so that was something fantastic to see their art on this side of the Atlantic in the great pavilion where Peggy showed her collection. I think a lot of people thought, 'this is fantastic. What will Peggy do next?'"

According to Judith Mackrell's 2017 book "The Unfinished Palazzo," Guggenheim's Venetian home, Palazzo Vernier, had always been an epicenter for the unexpected. The mysterious socialite Marchesa Luisa Casati Stampa di Soncino made the property famous in the early 1900s with her lavish feasts, punctuated with monkeys and filled with begonias and parties, where her guests were served by waiters clad in brocade.

Guggenheim restored the palace to its glory. Vail points out that she also opened her home and museum to the public several times a week. "That was something very formidable and unusual but Peggy was really ready to share and share the collection," she says.

Just down the road in a more modest setting, in a framers shop called Cornice Trevisanello, Guggenheim's memory also lives on. In a cavernous space packed with wood offcuts filled with pencils and paints, Filippo Trevisanello says he was just a kid when he came across Guggenheim, who often worked with his father Aldo. Her garden, which was open to the public, was his favorite place to play hide and seek.

"This area was well positioned to accommodate a growing group of visionary artists who had constant exchange, new techniques and new figures and it was a way to grow together," he says, noting Guggenheim's relationship with the elder Trevisanello grew during an exciting era in the Venetian art world. Edmondo Bacci, a pillar of Spatialism, was part of Guggenheim's inner circle, as were Giuseppe Santomaso and Emilio Vedova.

But behind the conviviality of Guggenheim's art gatherings, her lunches at Antica Locanda Montin in Dorsoduro and her passion for statement jewelry and Fortuny gowns, her life was punctuated by tragedy. Her father, Benjamin, died on the Titanic and Peggy's daughter, Pegeen Vail, an artist, in 1967 committed suicide induced by depression.

Long after Guggenheim died in 1979 at age 81, Favaretto Rubelli would step up to support the work of the woman who at first blush seemed boldly "American." Rubelli, which was founded in 1889, is a Venetian textile-maker famous for its hand-loomed soprarizzo, or chiseled, silk velvet, a company that has also embraced contemporary art in its more modern collections.

In 2002, Rubelli joined Intrapresae, the corporate partnership program of the Peggy Guggenheim Collection, to support the museum, he explains, recalling the courtyard of a palace he once wandered into as an unexpected guest, there to meet the famous supporter of the arts and eccentric.

"The Guggenheim is the second most visited museum in the city," he says of the reasons for his support. "She gave a lot to this city." ■

Tips on Living Venice Like Peggy Guggenheim

Where to Eat

Locandina Montin, a

family-run restaurant, which was a popular hangout of Peggy Guggenheim and other celebrities from the 1950s. Characterized by its calming garden and romantic trellis, the menu du jour is comprised of Venetian classics like sarde in soar (fried sardines soaked in a vinegar, raisin and onion marinade) or spaghetti all seppie (spaghetti with cuttlefish).

147, 30123 Venezia VE

What to See Peggy Guggenheim

Collection, located on the Grand Canal between the Accademia Bridge and the Church of Santa Maria della Salute. *Dorsoduro*, 701, 30123 Venezia VE

Corniceria Trevisanello,

Peggy Guggenheim's trusted old framing shop tucked away along a small canal near The Guggenheim Collection.

Dorsoduro 662,
Fondamenta Bragadin,
San Vio, 30123 Venezia VE

Fortuny Showroom, which sits adjacent to the secretive

Fortuny factory where only artisans are allowed to enter, is a sight to see. Inside the showroom, guests are welcome to make private appointments for residential or commercial projects. Inside the complex, the Fortuny Palazzina, the former home of the late Countess Elsie Lee Gozzi, Fortuny's former owner, is also open for exhibitions and by private appointment.

Fondamenta S. Biagio, 805, 30133 Venezia VE (available by appointment only)

Fondazione Rubelli's Rubelli Historical Archive

is made up of more than 50,000 historic textile artifacts including mallets, threads, trimmings, as well as more than 1,000 paper copies and preparatory drawings that pay tribute to Rubelli's and Venice's rich textile tradition. S. Marco, 3395, 30124 Venezia VE (by appointment)

Where to Drink

Harry's Bar. The first and most famous, a hangout for every celebrity who ever visited Venice. Calle Vallaresso, 1323, 30124 Venezia VE

At Maison Courvoisier, Cognac Is Served With a Side of 'Joie de Vivre'

Following a two-year renovation by renowned architects Gilles & Boissier, Maison Courvoisier is sharing its founder Félix Courvoisier's vision of hospitality. BY JOELLE DIDERICH







At Maison Courvoisier, hospitality now has a home.

The cognac house, which is entering a new era following its acquisition last spring by Campari Group for \$1.2 billion, has reopened its historic family abode in southwestern France after a two-year renovation, and plans to use the space as a platform for its concept of joie de vivre as it seeks to conquer new markets.

Built in 1857 by founder Félix Courvoisier, the mansion located in the town of Jarnac, in the heart of the Cognac region, has been fully revamped by architecture and interior design agency Gilles & Boissier, known for luxury projects ranging from Moncler stores to Hakkasan restaurants and New York's Baccarat Hotel.

"Its reawakening symbolizes Courvoisier's determination to enhance cognac on the global stage," the house said in a statement.

For Dorothée Boissier, who works in tandem with her partner Patrick Gilles, it was a deep dive into unknown territory. "I don't drink cognac and I didn't know the Charente region, so it was a new world to me," she told

Founded in 1828, Courvoisier is all about celebrating festive moments. Popular with European royal courts in the 19th century, it was served on special occasions, including the inauguration dinner for the Eiffel Tower.

For much of the 20th century, the drink was touted as "the brandy of Napoléon," since legend has it that the French Emperor visited a cellar owned by Félix Courvoisier's father Emmanuel. Bonaparte's iconic silhouette became the symbol of the brand, and in 1951, the house introduced a distinctive curvy bottle named after his wife Joséphine.

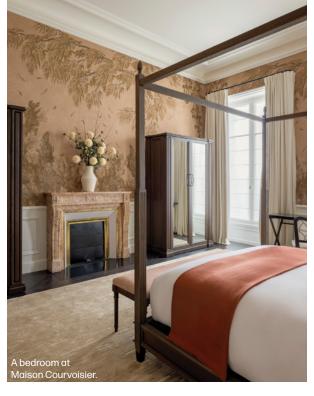
But as it charts a new course amid challenging market conditions, Courvoisier is ready to turn the page on that identity and return to its origins. The brief for the invitation-only Maison Courvoisier was rooted in its signature light and bright taste, which it describes as "cognac in blossom."

"That really piqued my interest. Cognac has a rather masculine image and here, we're embracing a much broader audience," Boissier said. "I thought that freedom to redefine your own identity was pretty courageous."

As a result, the duo's design balances masculine and feminine elements, with the aim of creating a warm, welcoming atmosphere conducive to entertaining guests including distributors, VIPs and the brand's 600 partner

The dichotomy is most evident in the two reception rooms on the first floor.

The Founder's Salon is clad in wood panels that are painted black at the bottom, in a nod to the dark mold on the region's chalk-colored buildings, caused by the



evaporation of cognac aging in oak casks.

The adjoining Floral Salon is done up in pale pink and white tones, with frothy textures.

"We were interested in expressing these contrasts," Boissier said. "There's a back-and-forth between a powerful aesthetic that recalls the amber-colored spirit, and rooms that are much lighter, reflecting a more fanciful and feminine vision of nature."

Like Courvoisier's adjoining visitor center, the stately home overlooks the Charente river, which is lined with trees. The five-floor house is filled with art works inspired by the surrounding vineyards and rich landscape of the region, with special details including a bench carved from

"We asked ourselves, if Félix Courvoisier were alive today, how would he host his friends?" Boissier said. "The idea was to bring this house back to life with guests who stay over, who come for a meal or stop by in the evening to sip a cognac."

Inspired by the Pavillon de Flore wing of the Louvre museum in Paris, the château is accessed through an imposing black iron gate. On the ground floor, the Bar Lounge is the heart of the maison, its reddish-brown

walls covered in archival documents curated by in-house historian Isabelle Vignon.

Thibaut Hontanx, the house's master blender, vividly recalls rediscovering the space after the renovation.

"I didn't want to come during the works. The first time I returned was in February, when the project was nearing completion," he recalled. "I was blown away. The bar lounge was stunning. I spent hours looking at everything and listening to the explanations. It was a wonderful surprise and I thought to myself, 'We're off! This place is going to live again."

Among his personal favorites is a photograph of his predecessor Louis Renard, the creator of the brand's famed Napoléon, VSOP and VS collections, standing on the steps of the house in the early 1900s.

"I'm part of a lineage," noted Hontanx, who is only the seventh chief blender in the history of the house. "My predecessors did a magnificent job in bringing the Courvoisier brand to this level and it's my duty to do the same and leave a stock of eau-de-vie to the next generations."

He regularly hosts tastings in a dedicated room decorated with landscapes designed by French printmaker François Houtin. Hontanx has also worked with local chefs on pairing dinners, served on a monumental Palissandro marble table in the dining room, where the walls are decorated with Zoé Ouvrier's engravings of trees.

Dishes include regional specialties such as Barbezieux chicken and trout from Gensac, where caviar is also produced. "The house is really the place for me to entertain," Hontanx said.

Courvoisier also plans to use the location as a hub for training and education, as well as a center for content creation. While access remains limited, it will host tours and tastings throughout the year, with exclusive overnight stays arranged at select times in the second- and thirdfloor rooms, which have all been individually decorated.

While Hontanx declined to comment on the headwinds facing the cognac industry – from high inventories in the U.S. to faltering demand in China, not to mention provisional Chinese tariffs on European Union brandy imports - this new stage clearly gives Courvoisier an edge.

"Having a good time with our visitors and making them ambassadors of our brand is clearly a win-win," he said.



GOLDEN GLOBES

January 3
wwd style awards dinner

January 3 & 4 wwd style suite

January 5
RED CARPET LIVE STREAM

INFO

MELISSA ROCCO

MROCCO@FAIRCHILDFASHION.COM



Model Inès de La Fressange on the runway at the Chanel spring couture 1983 show.



Sparkle and Shine 'Like' a Diamond

Costume jewelry has always been a thing. Faux baubles and brooches are just the right substitute to create the same effect as the real ones. Coco Chanel was responsible for making faux jewelry pieces fashionable, mixing faux jewelry with high-end jewelry beginning in the 1930s. Other notables creating the blueprint for costume jewelry include Elsa Schiaparelli, Hattie Carnegie, Miriam Haskell, Paloma Picasso, Ben Amun and Swarovski crystal, which reignited its legacy in 2013. There was also Kenneth Jay Lane, whose social acclaim made his fabulous faux jewel box treasures a must have. Lane's pieces - which have been worn by fashion's most notable influencers past and present, from Jackie O to Lady Gaga - were "the icing on the cake," as he told WWD in 1987.

BY TONYA BLAZIO-LICORISH

Portrait of design Paloma Picc

