MARCH 2017 WOMEN'S STYLE

WSJ.

THE WALL STREET JOURNAL MAGAZINE

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Photographed by Steven Meisel
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Acrylic and screen print on canvas (142.5 cm x 198.7 cm)
Calvin Klein: Classic Denim Shirt (Calvin Klein Jeans Est. 1978)
Photographed at Rubell Family Collection, Miami

CALVIN KLEIN

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Carolyn is wearing Bronze Goddess The Summer Look Palette, Summer Lip Glow in SunBlush and Powder Bronzer. Swimsuit by Agent Provocateur. © 2017 Estée Lauder Inc.


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PEOPLE, PLACES & THINGS WORTH NOTING

FOX GOLDEN GLOBES CELEBRATION
BEVERLY HILLS | 1.8.17

Fox feted its numerous Golden Globe Award–winning and nominated films, television series and stars at a private celebration at The Beverly Hilton, replete with coveted Jon & Vinny's pizza and catering by Animal. Toasting a total of four wins—two each for *The People v. O.J. Simpson: American Crime Story* and *Atlanta*—plus 16 total nominations for the aforementioned programs along with *Jackie*, *Hidden Figures*, *Deadpool*, *The Americans* and *This Is Us*.

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WSJ.
THE WALL STREET JOURNAL MAGAZINE

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ON THE COVER Luna Bijl, photographed by Cass Bird and styled by Véronique Didry. Fendi top, Y/Project shorts, Isabel Marant earrings, Roxanne Assoulin bracelet, Falke socks and vintage Western boots.

THIS PAGE Giedre Dukauskaite, photographed by Lachlan Bailey and styled by Ludivine Poiblanc. Kenzo top, Dior skirt and Céline boots and earrings. For details see Sources, page 182.

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"I WANTED TO START FIGHTING TO TRANSFORM LIVES."

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Pierre Hardy brings the same sleek style to his Parisian home as he does to his best-selling accessories.
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Clockwise from left: Ria Serebryakova and Lane Timberlake, photographed by Matthew Kristall and styled by Karen Kaiser. Dries Van Noten jacket and top, Dolce & Gabbana pants, Alexander Wang earrings and Pierre Hardy shoes; Simone Rocha jacket, skirt and earring, Dolce & Gabbana shirt and Gucci shoes. For details see Sources, page 182. Model and singer-songwriter Karen Elson in Nashville, photographed by Tec Petaja. Chef David Hertz's Refettorio Gastromotiva dining room in Rio de Janeiro, photographed by Angelo Dal Bó.

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7:00 pm The Show. Beautiful. Who was that model from Rome?

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"ONCE I BEGIN PAINTING, THE IMAGE BECOMES CLEAR."

–YAYOI KUSAMA, P. 156

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Clockwise from top left: Artist Yayoi Kusama, photographed by Nobuyoshi Araki. Andreea Diaconu, photographed by Daniel Jackson and styled by Geraldine Saglio. Jil Sander jacket, Oscar de la Renta pants and House of Lafayette hat. For details see Sources, page 182. An interior of a Frank Lloyd Wright–designed home in Westchester County, New York, photographed by Victoria Hely-Hutchinson.

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FOREVER YOUNG

ILLUSTRATION BY ALEJANDRO CARDENAS

MEOW MIX Anubis (channeling Karl Lagerfeld) and Bast (in Chanel) flank Who and a new feline friend, Choupette.

THE MARCH WOMEN'S Style issue (packed with our favorite looks, ideas and trends of the season) includes profiles of three creative giants: artist Yayoi Kusama, fashion designer Karl Lagerfeld and the late architect Frank Lloyd Wright. Beyond their towering influence in their respective fields, these indomitable spirits made—or are still producing—some of their best work into their 80s.

Yayoi Kusama, who is staging two retrospectives (at the National Art Center, Tokyo and the Hirshhorn Museum and Sculpture Garden in D.C.), spent much of her life being misunderstood. Her artistic efforts were discouraged first by her mother and later by her native country, Japan, which considered her output—naked happenings, psychedelic polka-dot canvases—outré. But Kusama persisted, and her work gained traction in the '90s. Now, at 87, she's found an enthusiastic audience in a new generation of museumgoers drawn to her immersive, experiential pieces.

In June, New York's Museum of Modern Art will launch a major retrospective timed to the 150th birthday of one of America's most celebrated architects: Frank Lloyd Wright, legendary for his prolific career. Less well known is how productive he became in the final stage of his life—more than a third of his total output was designed in his last nine years, including scores of custom houses. In an exclusive portfolio, *WSJ.* visits the last remaining homeowners who commissioned work from Wright and still live in his timeless designs.

With his signature black sunglasses and white ponytail, Karl Lagerfeld is perhaps the most iconic fashion designer in the world. In his 34 years as artistic director at Chanel, he has inspired colleagues with his untiring work ethic, imaginative aesthetic and biting wit. At 83, as our in-depth profile reveals, Lagerfeld still wears multiple hats as designer, photographer, publisher and, soon, hotelier. In testament to his always forward-looking attitude, he remarks: "What I like in life is *to do,* not *having done*."

Kristina O'Neill
k.oneill@wsj.com
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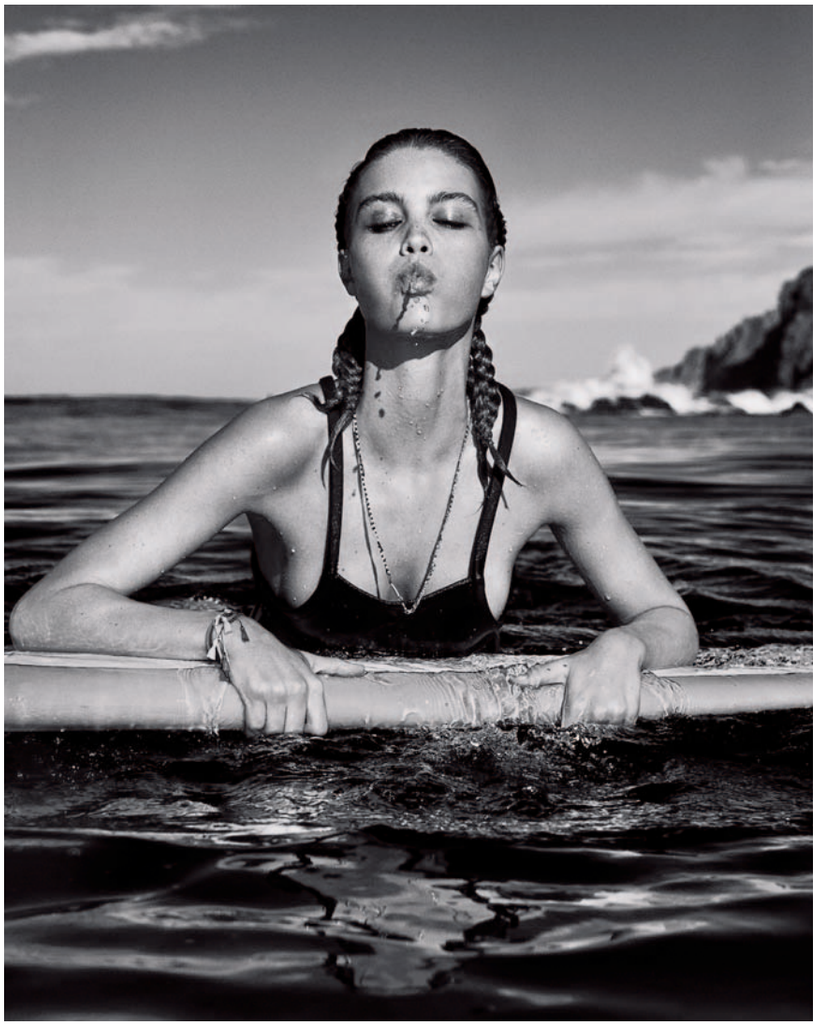

MAKING WAVES Model Luna Bijl learned to surf during this issue's cover shoot. DKNY top, Roxanne Assoulin necklace and IaM by Ileana Makri bracelets. For details see Sources, page 182.

CASS BIRD & VÉRONIQUE DIDRY

POINT BREAK P. 124

This issue's cover story features model Luna Bijl surfing and riding motocross and quad bikes in San José del Cabo, Mexico. "Luna feels like that classic supermodel: in command of her body, hardworking, magnetic," says photographer Cass Bird (far left), who worked with Bijl for the first time on the shoot. "She's not afraid to take risks. A dream subject." Bijl's athletic, up-for-anything nature allowed Bird to capture the Dutch beauty against the full range of the Mexican peninsula's rugged landscape, from rocky beaches to dusty back roads. "Luna embodies strength while maintaining sensuality, which is rare," Bird notes. Stylist Véronique Didry (near left) dressed Bijl in a series of sport-inspired looks that were an organic fit for the model's bold spirit. "Luna was a warrior," Didry says. "I think she felt really strong and beautiful during that shoot."

CLOCKWISE FROM TOP: CASS BIRD; COURTESY OF VÉRONIQUE DIDRY; DARIA WERBOWY

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NEW YORK BAL HARBOUR LOS ANGELES SOUTH COAST PLAZA LAS VEGAS
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LACHLAN BAILEY & LUDIVINE POIBLANC

RARE GEMS P. 144

The Samuel-Novarro House in Los Angeles, designed in 1928 by Frank Lloyd Wright's son Lloyd Wright, served as the backdrop for the fashion portfolio "Rare Gems." "We felt the beautiful Art Deco atmosphere would not overshadow or outclass the fashion, rather that they would flatter each other in the images," says stylist Ludivine Poiblanc (far right), who conceived the shoot with photographer Lachlan Bailey (near right). Given the atmospheric setting, Bailey's images of model Giedre Dukauskaite in spring's jewel-tone styles take on a cinematic quality.

NOBUYOSHI ARAKI & DARRYL WEE

TO INFINITY AND BEYOND P. 156

Writer Darryl Wee (near left) was surprised by the disconnect between Yayoi Kusama's public persona and her private demeanor. "Her shocking-red wig and attire self-consciously identifies her outward appearance with her work," Wee says of the Japanese artist, whom he profiles in this issue. "But in person, she was warm, solicitous and anxious." Wee's article covers Kusama's storied career, from her years in New York through her collaborations with American and European peers and, recently, fashion brands. Photographer Nobuyoshi Araki (far left), who has taken Kusama's portrait before, captured the artist in her Tokyo studio.

FRED A. BERNSTEIN & VICTORIA HELY-HUTCHINSON

FRANK LLOYD WRIGHT P. 170

Without a registry to consult, writer Fred A. Bernstein (near right) had to make many calls to find the last original owners of Frank Lloyd Wright houses. One, 92-year-old Roland Reisley, welcomed Bernstein's teenage sons to the interview. "Roland explained to them how the geometry of his house is reflected in the furniture and lighting," says Bernstein. Photographer Victoria Hely-Hutchinson (far right) was met with the same generosity at each stop. "I quickly felt like I was absorbed into the family," she says. "While I was shooting we'd cook together and play with the dogs. I'd leave with Tupperware full of food."

ELISA LIPSKY-KARASZ & MATS GUSTAFSON

THE LAST EMPEROR P. 138

Illustrator Mats Gustafson (near left) can quickly make a recognizable sketch of someone with a look as iconic as Karl Lagerfeld's. "But it is difficult to go beyond the facade," he says. In painting the portrait he did for this issue's Lagerfeld profile, Gustafson sought to bring out the qualities of endurance and elegance that lie behind the designer's trademark dark sunglasses and halo of white hair. "He loves to work and lives to work," says *WSJ. Magazine* deputy editor Elisa Lipsky-Karasz (far left), who reported on Lagerfeld's decades-long influence on fashion. "He puts us all to shame." —*Sara Morosi*

FROM TOP, LEFT TO RIGHT: COURTESY OF LACHLAN BAILEY; COURTESY OF LUDIVINE POIBLANC; COURTESY OF NOBUYOSHI ARAKI; JUSTIN NG; NEPHI NIVEN; JEREMY LIEBMAN; DAVID X PRUTTING/BFA.COM; STELLAN HERNER

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THE COLUMNISTS

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

JEFF NICHOLS

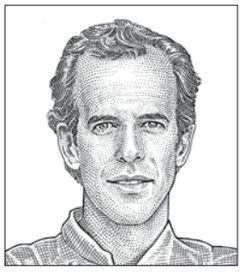
"Being an optimist doesn't mean you have to close yourself off to the realities of the world. Optimism and hope are integral to life and to the creation of art and stories. My films aren't considered light fare, but there is a silver lining in the final moments of each one. I don't respond to films that feel hopeless, even if they're well-made. I'm in a unique position as a writer and director. That's a big microphone. What am I going to put out into the world? Sometimes life kicks you in the teeth. Look at Richard and Mildred Loving, an interracial couple who battled for marriage equality. If you listen to Mildred (later played by Ruth Negga in my film) speak in the documentary *The Loving Story*, you see a hopeful person—she had to find reasons to be that way. It's a conscious choice, how you're going to position yourself in response to the world."

Nichols is a writer and director. His most recent film is Loving.

LOIS LOWRY

"I write for kids, and kids tend to be optimists. Even though I address dark themes in my books, like in *The Giver*, it's always through the eyes of a fictional hero, a young person with integrity, someone a reader can identify with and, in turn, find a kind of integrity and power in themselves. The role of fiction is to rehearse one's life. When kids encounter things in books that they haven't yet faced, they subconsciously rehearse what their reaction will be, how they'll grapple with such things. My mother read *The Yearling* to me when I was a child. Books like that, which affected me profoundly, were about people with realistic problems who forged ahead and overcame them. There's good reason to be pessimistic in this country right now, but I think young people understand that they are the future and hold the power now. It's the power to change the world."

Lowry is a writer and the author of the international bestseller The Giver.



DAN BARBER

"You could say that a sense of optimism is a requirement for facing many of life's challenges, but I don't know—there are a lot of very highly functional cynical people around. My father, for instance, wasn't imbued with an overriding sense of optimism. And what drives me, even more than optimism, is a fear of failure. Before Blue Hill, I was a chef in a restaurant that slowly went out of business. I didn't even own the place; I lost no money. But the pain of that stays with me. It gets into your marrow. As a father of two young kids, I'm trying to figure this out now: How much do you coddle and imbue them with confidence and a sense of optimism? They're going to have a great deal of realism injected into their lives soon enough. Do you want to be the person to do that or do you want to provide them with a kind of shield? I would love to get an answer!"

Barber is the chef and co-owner of the New York restaurants Blue Hill and Blue Hill at Stone Barns.

JOAN JULIET BUCK

"Cynicism reduces everything to dark dust. It's reductive and ugly. There are two ways of looking at almost any situation. But it's not always easy. During the AIDS crisis of the '80s and '90s, when so many of my friends were dying, it was very difficult to remain optimistic. But a guiding principle of my life has been something my father, who was given to hyperbole and huge optimism, used to say: 'If nothing is coming to you, do something for someone else.' In times of misery or deep uncertainty, cook for someone. When things are bad, the one thing that you can do—indeed, the only thing that you can do—is focus on the present. I remember when things were really bad for me, I found chives at the Union Square greenmarket in New York that had little blue flowers on them. I had never seen those blue flowers before—they made my day. I went home, made a salad and ate the flowers."

Buck is the author of the memoir The Price of Illusion, *out this month.*

DAN SAVAGE

"I have a sort of photo-negative, pessimistic take on optimism. I call it worst-case-scenario disorder. The only way to prevent bad things from happening is to anticipate them—I can only be optimistic after torturing myself with the worst possible outcomes. I can't get on a plane without picturing it crashing! A society can't flourish without optimism, because it's a form of cultural oxygen. But does it inoculate our society against collapse or nuclear war? No. So optimism has to be tempered by realism in order for it to be tolerable and workable. We've all met a Candide or Pollyanna—the 'God himself couldn't sink this ship' kind of optimists. That's annoying. Because, listen, the *Titanic* is at the bottom of the ocean. You have to be able to look at every ship and think, What can I do to make sure it doesn't sink? You can be optimistic about your efforts, but outcomes are never guaranteed."

Savage writes the column "Savage Love" and hosts the Savage Lovecast *podcast.*

CAMILLE PAGLIA

"Exuberant, can-do optimism is the key American mode. I detest morbidly world-weary European affectations, like the cynical postmodernism that flooded American academe in the 1980s. In college during the delirious 1960s, I rejected Samuel Beckett's *Waiting for Godot* as a self-indulgent paean to the doom and gloom of post-Nazi Paris. It's no accident that the bleak *Godot* remained canonical for mandarins like Michel Foucault and Susan Sontag. The sunnily optimistic overkill of the Doris Day–Debbie Reynolds era needed an antidote, but we already had it in beat poetry, with its gritty street populism. Secularists may squirm, but central to American optimism is the evangelical tradition, whose religious revivals countered lingering New England Calvinism. The thunderous hymns of American gospel choirs are inspirational folk art, vanquishing Europe's exhausted elitism."

Paglia is a social critic and the author of the essay collection Free Women, Free Men, *out this month.*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1. THE EARRINGS
A bold take on the classic drop. Céline earrings and dress.

SHAPE UP

Sculptural accessories are an inspired choice to make any outfit memorable. Here, the most exciting new pieces from top to toe.

PHOTOGRAPHY BY BEN GRIEME STYLING BY DAVID THIELEBEULE

2. THE BAG
Form meets function in this well-proportioned carryall. Loewe bag and skirt and Adidas Originals sneakers.

3. THE RINGS
Chunky pieces that stack up well. Hermès rings, Theory sweater and Current/Elliott jeans.


4. THE GLASSES
Look at things differently
with luminous lenses.
Prada sunglasses.

5. THE SNEAKERS
Hit the road running in a ladylike pair. The Row sneakers and Alberta Ferretti skirt.

Model, Clarence Haaster at Heroes Model Management; hair, Kenshin Asano; makeup, Kristi Matamoros. For details see Sources, page 182.

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CREATIVE BRIEF

MISS INDEPENDENT

With her deeply revealing debut album, *CTRL*, alt-R&B artist SZA—who has collaborated with Nicki Minaj and Rihanna—is paving her own way.

BY LAURENCE LOWE PHOTOGRAPHY BY MILAN ZRNIC

IT'S A CLOUDY DAY in Los Angeles, and R&B artist SZA has a classic Beach Boys song stuck in her head. "Bermuda, Bahama, come on pretty mama..." she sings. SZA (pronounced SIH-zuh) seems to be completely at ease. You'd never guess that, by her own telling, she's a bundle of nervous energy constantly in need of release. Whenever she feels like blowing off steam, she engages in "parkour nonsense"—a reference to the French discipline of running, climbing and vaulting over seemingly impossible obstacles.

At 26, SZA, born Solána Rowe, is reminiscent of a young Chaka Khan, with a soulful vocal style and a big personality and curls to match. Since 2012, she has released three EPs and worked with major artists behind the scenes, co-writing Nicki Minaj and Beyoncé's "Feeling Myself" and Rihanna's "Consideration," on which she also sings. With her highly anticipated full-length debut, *CTRL*, which was released in February, SZA is raising her profile. Last spring, she performed at Coachella for the first time, alongside rapper Kendrick Lamar, her Top Dawg Entertainment label-mate. She also shared the stage with Rihanna at the 2016 Brit Awards. Amid the swirl of backstage activity at the ceremony, she felt grateful that she could still maintain her anonymity: "It was like being a fly on the wall," SZA says. "You get to have all the perks with no stress." In January, she made her national television debut on *Jimmy Kimmel Live*, performing her new single "Drew Barrymore," which was inspired by the actress.

Despite her newfound success, she is still coming to grips with the way her industry works. "It's borderline infuriating to think about having to do music as an idea that depends on other people," says SZA, Top Dawg's sole female artist. She remains determined to work on her own terms.

While growing up in the affluent, predominantly white suburb of Maplewood, New Jersey, SZA would often clash with her strict father, a retired CNN news producer. Yet it was through him and his record collection that she was first exposed to foundational musical influences like Ella Fitzgerald, Parliament-Funkadelic and Stevie Wonder.

In high school, SZA, the only black girl on the gymnastics team, listened to everything from Jay Z to Björk, idolizing Pharrell more than almost anyone else. "He showed me that it was OK to be weird," she says. Around the same time, she began making music herself, though she insists she never imagined herself pursuing a career in the field—it was just something that other people always strongly encouraged her to do.

Then, in 2011, while working the merchandise table at a Lamar show, SZA met Terrence "Punch" Henderson, Top Dawg's co-president. Later, he listened to the tracks she'd posted to SoundCloud, and in 2013 he signed her to the label. "SZA's development from the day we met has been phenomenal," Henderson says. "All she wants is to get better and challenge herself with every song, verse, chorus, bridge, word and note."

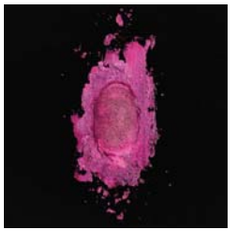
> "WHEN I SPEAK... I HAVE TO BE HONEST."
> —SZA

SZA's 2014 EP for Top Dawg, *Z*, included the standout track "Julia," which drew the admiration of Gwyneth Paltrow, paving SZA's way to writing for Minaj and Beyoncé and sparking an ongoing correspondence with Coldplay's frontman, Chris Martin. But on some of the EP's other tracks, it's hard to even make out SZA's lyrics over the lo-fi moody mix. When she played *Z* for a friend months later, she realized that she wanted to sing from a more personal place about issues that were meaningful to her—to be heard: "I thought, When I speak I need to say something; I have to be honest."

SZA's perspective clearly comes through on *CTRL* with songs like "Supermodel," about the heartache of infidelity. *CTRL* embraces current pop trends ("Love Galore," with a cameo by rapper Travis Scott, has a "Hotline Bling" vibe) without sacrificing her sensibility. "Sonically she's stepped out of every box that people have tried to put her in," says Henderson.

At the end of her day, SZA takes a moment to look through videos in which she and the boys in her band boldly parkour in the Malibu mountains. "You can't think, I'm going to point my toes and land there," she explains. "Thinking creates resistance. You just have to envision yourself landing and do the thing that you want to happen. It's so hard, but it's *soooooo* fun."

STOP, COLLABORATE AND LISTEN



THE PINKPRINT (2014)
The hit track "Feeling Myself"—co-written by SZA—landed **Nicki Minaj** and **Beyoncé** on the U.S. Billboard Hot 100 chart, where the song remained for 20 weeks.

THE ALBUM ABOUT NOTHING (2015)
On "The Need to Know," SZA—the only credited female guest vocalist on the record, which also features Usher—sings alongside hip-hop artist **Wale.**

ANTI (2016)
Rihanna tapped the young artist to write and sing on her rebellious eighth album, culminating in the dub-inspired collaboration "Consideration."

UNTITLED UNMASTERED (2016)
SZA lent her writing talents and vocals to "untitled 04 | 08.14.2014" on **Kendrick Lamar's** critically acclaimed compilation album.

AN AMERICAN IN PARIS

"The French have such a love for American food, but it can stop short at *le burger*," says director Philip Andelman, who when not making music videos for Beyoncé and Taylor Swift is an avid home baker. In February, at the behest of his wife, Sarah (the founder and creative director of the Paris concept store Colette), Andelman launched Stoney Clove Bakery with pastry chef Cassandra Choi. "I wanted to create a no-frills, classic American bake shop for Parisians," says Andelman, who details items from his menu of cookies, pies, cakes and puddings below. *71 rue Greneta, Paris. —Tarajia Morrell*

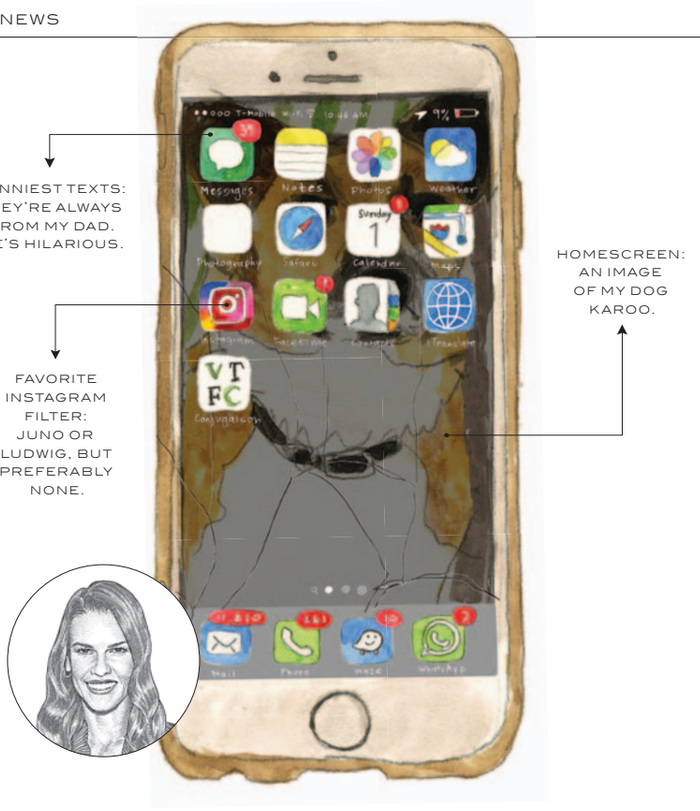
Chocolate Chip Cookie
"There will be a classic spin on a Toll House cookie and a richer option with Valrhona chocolate, vanilla beans and a mixture of different flours."

Sour Cherry Pie
"The best cherry pies use fresh sour cherries, which are scarce. It's the most ephemeral pie on the menu."

Twinkie
"I had a great recipe for génoise [sponge cake] and thought, Why not just put that in a Twinkie mold, whip up some meringue and pipe it in?"

PREVIOUS PAGE: HAIR, NEICY SMALL; MAKEUP, TASHA BROWN. THIS PAGE: ALBUMS, FROM LEFT: COURTESY OF MAYBACH MUSIC GROUP/ATLANTIC RECORDS; COURTESY OF UNIVERSAL MUSIC GROUP (3); SILJA GOETZ (ILLUSTRATIONS)

NEW YORK: 720 MADISON AVENUE – 89 GREENE STREET
BAL HARBOUR SHOPS – BEVERLY HILLS AT TWO RODEO – HIGHLAND PARK VILLAGE DALLAS
BUCKHEAD ATLANTA – RIVER OAKS DISTRICT HOUSTON - SHOP ETRO.COM



THE DOWNLOAD

HILARY SWANK

The two-time Academy Award–winning actress, who recently launched the athleisure brand Mission Statement, reveals what's on her phone.

Number of contacts in your phone
1,450

Number of unread emails
11,810

First app checked in the morning and last before bedtime
Instagram, day and night.

Most-liked photo in your Instagram feed
All the photos of my dad and me get the most likes.

Favorite ringtone
Chimes.

Cities listed in your weather and world clock apps
Los Angeles, New York, Paris and Bellingham, Washington.

Person you FaceTime most often
Helena Bonham Carter—she doesn't text or email; she only FaceTimes!

Favorite emoji
😜

App most likely to be viewed in a checkout line
WhatsApp.

Favorite food/restaurant app
Epicurious.

Most-essential app while traveling
Uber.

Most listened-to music
Gregory Alan Isakov station on Pandora.

Favorite podcast
I don't have a favorite podcast per se, but I listen to recommendations. I recently listened to one that Sam Harris [host of *Waking Up With Sam Harris*] did on empathy versus compassion.

Most-niche app you depend on
I use Vivino to help me learn about the wine I'm drinking.

Craziest place you ever lost or left your phone
In the grass at the park after playing fetch with my dogs.

Alarm settings
A song from Ennio Morricone's soundtrack to *Cinema Paradiso*.

App you wish someone would invent
If I figured that out, I would invent it myself!

BANK ON IT

Prim, professional pinstripes get a little less buttoned-up this season with modern cuts and feminine flounces.

BUSINESS CASUAL Clockwise from top: Balenciaga earrings, Tome vest, Rag & Bone boot, Boss pants, Stella McCartney shirt and Bally bag. For details see Sources, page 182.

ALESSANDRA OLANOW (PHONE ILLUSTRATION); ROLAU ELENA/SHUTTERSTOCK (BACKGROUND); JOSHUA SCOTT (EARRINGS); F. MARTIN RAMIN, STYLING BY ANNE CARDENAS (CLOTHING AND ACCESSORIES); VICTOR VIRGILE/GAMMA-RAPHO/GETTY IMAGES (SACAI); FIRSTVIEW (MONSE)


marni.com
MARNI

CLOSET CASE

RYKIEL REVISITED

"There are so many beautiful things I didn't want to be lost," says Julie de Libran, the creative director of Sonia Rykiel, about her new Rykiel Forever capsule collection. The 13-piece offering, which reimagines archival designs, pays tribute to the label's eponymous founder, who died last year. "I felt it was important for younger people to get the whole story of Rykiel," de Libran explains. The line, available at boutiques on March 9, features multifunctional items like a cardigan that sheds its sleeves to become a vest and a black mohair cape that flips to reveal its striped alter ego. Of those signature Rykiel stripes, the designer notes: "They're very French—a part of our uniform." *soniarykiel.com.*
—Christine Whitney

BRIGHT AND EARLY
Clockwise from top left: Stella Tennant modeling a Sonia Rykiel look in 1996; two sketches of the Rykiel Forever capsule collection; the label's late founder in 1994; a third rendering for the new line.

STUDY IN DESIGN

FLOWER POWER

Laboratorio Paravicini, a small Milanese ceramics workshop, has caught the fashion world's eye. Designer Adam Lippes featured the atelier's florals (second and fourth from left) on several of his spring collection pieces, while Dior Maison commissioned two wind rose-pattern plate styles (first and third). For details see Sources, page 182.

EAST MEETS WEST

ANTIQUE CHINESE SCREENS FIND NEW LIFE IN FRENCH DESIGNER HERVÉ VAN DER STRAETEN'S LATEST WORK.

HERVÉ VAN DER STRAETEN is known for creating eye-popping, rather hard-edged furniture and lighting, but not everything he composes is in the same contemporary key. From March 10 to 19, Galerie Flore of Brussels will show the French designer's new work at TEFAF—the annual art and antiques fair in Maastricht, the Netherlands. A standout piece is the Fusion armoire (above), made of padauk wood, patinated bronze and lacquer panels reclaimed from timeworn 17th- and 18th-century Chinese screens. Van der Straeten has worked with such historic fragments for over a decade. "We use parts of screens that have been seriously damaged," he explains. "It wouldn't be right to cut up a full one, of course." He sources the rarities through a specialist, Nicole Brugier, who restores the lacquerwork at her Paris workshop. "I choose the panels for their colors and their ability to tell a story," Van der Straeten says, "maybe a branch of a peony blooming, some ladies in kimonos, a garden with trees. They're delicate and ornamental—not exactly natural for me, which is challenging." Van der Straeten personally handles the intricate cutting and placement in his suburban-Paris atelier. In all, Fusion took more than 700 hours to craft. For a piece that reframes the past so poetically, that sounds about right. *vanderstraeten.fr.*
—Sarah Medford

CLOCKWISE FROM TOP RIGHT: HERVE VAN DER STRAETEN; JOSHUA SCOTT (4); THIERRY ORBAN/SYGMA/GETTY IMAGES (SONIA RYKIEL); COURTESY OF SONIA RYKIEL (4)

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JEWELRY BOX

FLIGHT OF FANCY

A spinel-and-diamond brooch evokes the beauty of exotic Hawaiian birds.

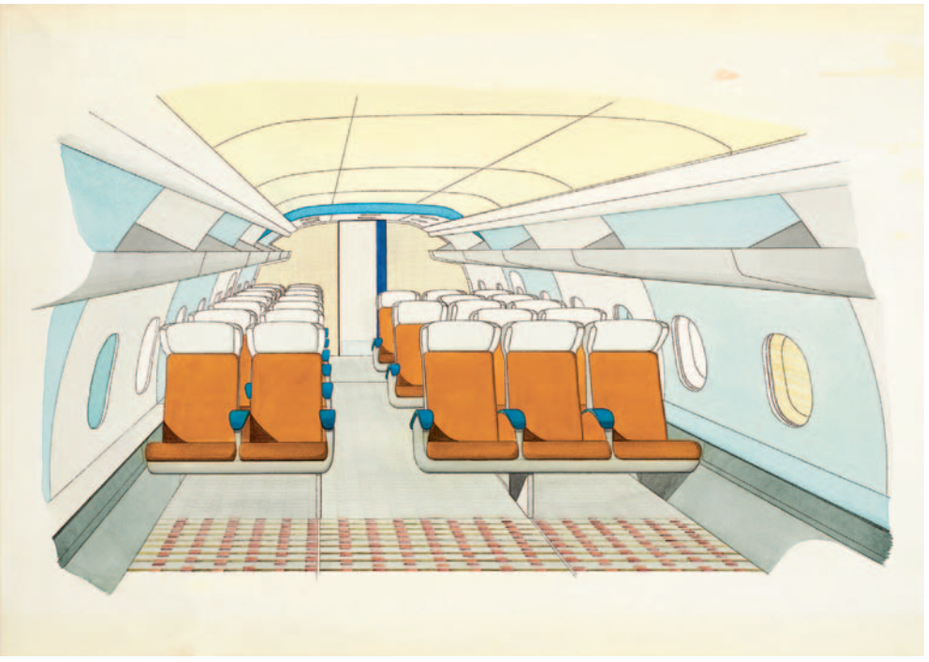
This year, Tiffany & Co.'s couture Blue Book collection features four birdlike Feathered Cloak brooches inspired by some of the rare avian species found on the Hawaiian island of Kauai. On the piece shown, plumes of spinels tipped with pear-shaped diamonds fan upward while the palladium beak and tsavorite eyes point downward, suggesting the moment the creature alights on a branch. For details see Sources, page 182. ***—Sara Morosi***

PHOTOGRAPHY BY JIAXI & ZHE

LOEWE

Black Calf Hammock with Slogan Intarsia and Calla Lily Charm, 2017

Shop LOEWE.com



BUY THE BOOK

PICTURE PERFECT

Midcentury Danish designer Finn Juhl is best known for his vibrant sculptural furnishings. As the new book *Watercolors by Finn Juhl* (Hatje Cantz) shows, he was also a talented draftsman who presented his designs—from SAS jet interiors (above) to the layout of the U.N.'s Trusteeship Council Chamber—in handsome paintings.

DRESSED UP

In 1905, Georgia O'Keeffe's high school yearbook described her as "a girl who would be different in habit, style and dress." This month, the Brooklyn Museum debuts *Georgia O'Keeffe: Living Modern*, an exhibition featuring 62 rare items from the artist's iconic wardrobe—from black wool Knize suits to Ferragamo flats—as well as a selection of her paintings and portraits by Alfred Stieglitz, Ansel Adams and Bruce Weber. *—Kate Donnelly*

VITAMIN BOOST

The classic one-a-day is getting a makeover. Supplements from Ritual (ritual.com) contain the nine essential nutrients the company's scientists found most women lack, while skin-focused Beauty Beneath (beautybeneath.com) loads its pills with phytonutrients and fatty acids. Meanwhile, Care/of (takecareof.com) offers personalized packs based on a simple questionnaire. *—Jane Larkworthy*

NEXT IN TECH

SIMPLE FEAST, A HEALTHY COOKING APP WITH RECIPES FROM TOP CHEFS, NOW LETS USERS SORT FOR DISHES TAILORED TO WEIGHT LOSS, SEASONAL EATING, PREGNANCY AND MORE. THEY CAN ALSO SYNC LISTS WITH INSTACART.

simplefeast.com

SOUTHERN EXPOSURE

A NEW DESIGN BOUTIQUE FEATURING LOCAL ARTISANS LANDS IN SAN MIGUEL DE ALLENDE, MEXICO.

FOLLOWING the success of her first home-décor shop, Evoke the Spirit, in Sayulita, Mexico, former New Yorker Brittney Borjeson, 35, has shifted inland to open an outpost in the city of San Miguel de Allende. The recently launched multiroom space is stocked with Mexican-made goods such as glass-bead necklaces and cattle skulls of Borjeson's design adorned with colorful yarn paintings produced by members of the Huichol tribe. Applied to either ceramic or real dried and bleached cattle skulls, the yarn designs can take up to three days to produce by hand. One of the master artists, who is also a practicing shaman, will be at the shop some days to educate visitors on the cultural meanings behind the artwork. A double eagle design, for example, represents the idea of having two heads: one in the material world and one in the spiritual universe. All the pieces that Borjeson commissions are first blessed by the artisans. "My favorite thing about collaborating with the Huichol is that everything they make vibrates with such life," says Borjeson. *evokethespirit.com. —Sara Lieberman*

CLOCKWISE FROM TOP LEFT: DESIGNMUSEUM DANMARK/PERNILLE KLEMP; MONICA FIGUEROA; ANDERS SCHØNNEMANN; LAURA GILPIN (AMERICAN, 1891–1979). *GEORGIA O'KEEFFE*, 1953, GELATIN SILVER PRINT, 9¼ X 7⅝ IN.(24.1 X 19.4 CM), GEORGIA O'KEEFFE MUSEUM, SANTA FE, N.M.; 2014.3.38. © 1979 AMON CARTER MUSEUM OF AMERICAN ART, FORT WORTH; F. MARTIN RAMIN, STYLING BY ANNE CARDENAS

HOT SEAT
Hoover at her new salon-style Bar 114; above, the Caesar salad from Crispy Bird, which opens this spring. Photography by Ryan Lowry.

THE INSPIRATION

INDY EMPIRE

For decades, Martha Hoover has helped revolutionize the Indianapolis food scene. This year, she's serving up several new projects.

I HAVE AN INTENSE need to not be mediocre," says Martha Hoover, the Indianapolis-based food entrepreneur who owns 10 restaurants and whose company, Patachou Inc., says it supports more family farms than all the other restaurants in the state combined. Hoover, 62, is preparing to open six new establishments in 2017: the salon-style Bar 114, where guests can listen to music on vinyl; the restaurant Crispy Bird, a collaboration with her chef son that specializes in a variety of fried fowl; two additional locations of Public Greens, cafeterias offering nourishing, simple foods; a new outpost of Café Patachou, her flagship business; and the Box Office, a co-working space for women.

In 1989, Hoover, a former lawyer with no restaurant experience, opened Café Patachou. Her goal was to serve the heartland food—dishes like cinnamon toast and broken-yolk sandwiches—that she made for her three children at home because she couldn't find it anywhere else in the city. "If I wanted it, I figured others would too," Hoover says.

She currently operates five Café Patachous, the bistro Petite Chou, three locations of the pizzeria Napolese, a wine bar (also named Napolese) and the original Public Greens, which is connected to a microfarm and functions as an incubator for her social efforts. All of its profits go to the Patachou Foundation, which provided 18,500 meals to food-insecure children in 2016. Hoover also offers employees in-house financial-literacy workshops. "A lot of people in cities like Indianapolis view working in the restaurant business as a default," Hoover says. "For us, it's Plan A, so let's treat it that way." *—Gabe Ulla*

WOVEN TOGETHER

In sophisticated shapes and shades, this spring's most versatile handbags feature striking stitchwork that pairs perfectly with metal accents.

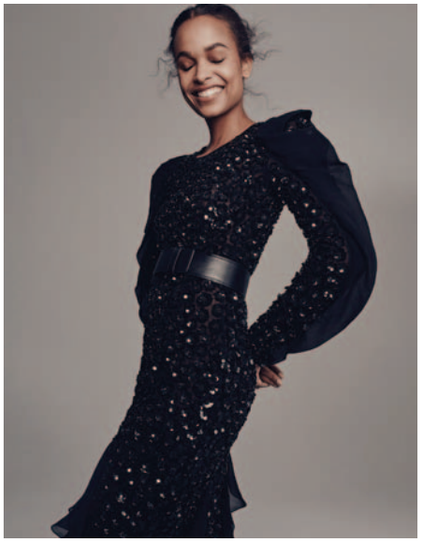
For details see Sources, page 182.

F. MARTIN RAMIN, STYLING BY ANNE CARDENAS

TREND REPORT

SPEAKING VOLUMES

This season, make a strong statement with dramatic silhouettes that are exaggerated yet elegant.



FRILL FACTOR
Top, from left: Michael Kors Collection dress and belt; Hugo shirt and Ana Khouri earring. Middle, from left: Saint Laurent by Anthony Vaccarello shirt, skirt, belt, tights and earrings; Dolce & Gabbana shirt, Re/Done Levi's jeans, Azlee pinkie ring and Delfina Delettrez earring.

TRICK UP YOUR SLEEVE
Left: Jacquemus dress and H.Stern earrings. Right: Jil Sander dress and Delfina Delettrez earring. Model, Frances Aaternir at Ford Models; hair, Jerome Cultrera; makeup, Katie Mellinger. For details see Sources, page 182.

PHOTOGRAPHY BY KRISZTIÁN ÉDER

FASHION EDITOR LAURA STOLOFF


ENJOY
LONGCHAMP
PARIS
LONGCHAMP.COM

GREENS PARTY

Spring brings a bounty of cookbooks that celebrate the joys of vegetarian, vegan or simply veggie-focused eating.

FRESH CROP Clockwise from top left: *Simple Nature* (Rizzoli), by Alain Ducasse; *Vegan* (Phaidon), by Jean-Christian Jury; a spread and the cover from *Salad for President* (Abrams), by Julia Sherman; *In My Kitchen* (Ten Speed Press), by Deborah Madison; *The Great Dixter Cookbook* (Phaidon), by Aaron Bertelsen.

FEIT CLUB

Men's footwear brand Feit has developed a strong female following, and this spring the label is launching its first true women's collection. The offering will include two new shoe styles as well as a debut bag line featuring the handmade cross-body Navy style ($500 as shown). Inspired by traditional sailing carryalls, it comes in two sizes and different combinations of canvas, vegetable-tanned leather and suede. ***feitdirect.com. —Laura Stoloff***

THE BEAUTY OF

TECH SUPPORT

There's an unexpected culprit in the aging process: your phone.

RESEARCH SHOWS that people check their mobile devices about 47 times a day—and all that hunching has led to a lot more wrinkling. There's even a name for it: "tech neck," which refers to the horizontal lines formed from looking down at our screens. "Wrinkles aren't new, but how we are getting them is," says Joan Malloy, CEO of StriVectin, the company that trademarked the expression for their neck products. Because tech neck is tough to treat—"the skin there is extremely thin, with almost no elasticity," says plastic surgeon Steven M. Levine—it's a growing frustration. "Almost every client who comes in for an antiaging treatment says they'd like to target their neck," says facialist Georgia Louise. So what can be done? Preventively, daily sunblock is key—"tech neck lines will be more pronounced on skin weakened by UV damage," says dermatologist Robert Anolik. Treatments vary from lasers to radio frequency to topical creams (see below), but a behavioral shift is key: Raise the height of your computer and, though it feels awkward, hold your phone at eye level. That way you won't, as Nora Ephron famously put it, feel bad about your neck. *—Fiorella Valdesolo*

FRESH
Black Tea Firming Corset Cream
This antioxidant- and peptide-laced formula with goji-fruit extract has a lifting and tightening effect on skin. *$95, fresh.com*

LA PRAIRIE
Line Interception Power Duo
The dual-barrel cream for day (with SPF 30) and night is packed with collagen-stimulating peptides. *$350, laprairie.com*

OMOROVICZA
Firming Neck Cream
White-truffle enzymes, leontopodic acid (from edelweiss flowers) and hyaluronic acids smooth skin and improve elasticity. *$145, omorovicza.com*

CLOCKWISE FROM TOP LEFT: ABBY GALLOWAY (BACKGROUND); JOSHUA SCOTT (BOOKS); CDR (ILLUSTRATION); F. MARTIN RAMIN (3); COURTESY OF FEIT

ALEXANDER MCQUEEN

alexandermcqueen.com

Q&A
WITH WSJ.

In a few short years, emerging womenswear labels Rosetta Getty, Brock Collection and Monse have all won recognition for their of-the-moment collections. Here the designers behind the three brands discuss inspirations, icons and indulgences. —*Meredith Bryan*

ROSETTA GETTY

Growing up in L.A.'s bohemian Silver Lake neighborhood, Rosetta Getty, 46, started making her own clothes as a child: "Fuchsia spandex leotards and tights, little wraparound skirts," she recalls. Her color palette may have muted since then, but her creative impulse remains intact. A former model and busy mother of four—her husband is actor Balthazar Getty, the great-grandson of oil magnate J. Paul Getty—she founded her eponymous fashion line in 2014, designing sculptural dresses with cutout shoulders; blouses with kite sleeves; cropped, pleated pants and other wearable pieces. She also makes pared-down red-carpet looks for the likes of Alicia Vikander and Patricia Arquette, a longtime friend. Getty tends to design much of her collection at her New York office and then hop on a plane back to her family in California. Perhaps it's no surprise that she describes her work in terms of movement: "I want to support women to maneuver the way they need to." *rosettagetty.com* >

1. What do you listen to when you work?
Music I've loved at different times of my life. Right now Garbage is on heavy rotation.

2. What's your all-time favorite restaurant?
It's a bit cliché, but Noma, in Copenhagen.

3. What's your favorite look from your most recent collection?
The white wrap-panel jacket, black ribbed trousers and black flat-twist mules.

4. Name something you've brought into your studio to inspire you.
Stacks and stacks of books. One favorite is *Cy Twombly: The Paris Retrospective*.

5. Who's your fashion icon?
Lately I'm drawn to [artist] Isa Genzken's style. She thinks about fashion in the context of art and often uses her own wardrobe in her installations.

6. Who was the first designer who really caught your eye?
Helmut Lang. I love finding his pieces from the '90s when I'm vintage shopping.

7. What's your favorite design book?
I often look to *Chinati: The Vision of Donald Judd* for inspiration.

8. What are your three travel essentials?
One of my hand-knit sweaters, an iPad full of bad TV and a sleeping mask.

CLOCKWISE FROM FAR LEFT: CHUCK GRANT; COURTESY OF UNIVERSAL MUSIC GROUP; CHARLIE ENGMAN; INSTALLATION VIEW FROM THE 2015 SOLO EXHIBITION *ISA GENZKEN* AT DAVID ZWIRNER, NEW YORK, COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON AND GALERIE DANIEL BUCHHOLZ, COLOGNE; MOOLKUM/SHUTTERSTOCK; DONALD JUDD, *15 UNTITLED WORKS IN CONCRETE*, 1980–1984, THE CHINATI FOUNDATION, MARFA, TEXAS. DONALD JUDD ART © 2017 JUDD FOUNDATION/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK, COURTESY OF CHINATI FOUNDATION, PHOTO BY DOUGLAS TUCK; GUY MARINEAU/CONDÉ NAST/GETTY IMAGES; COURTESY OF CENTRE POMPIDOU; LAURA L.P./HDG PHOTOGRAPHY

NEW YORK MIAMI BOSTON HAWAII SAN FRANCISCO

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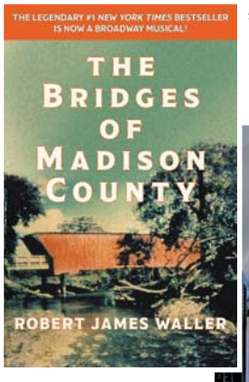

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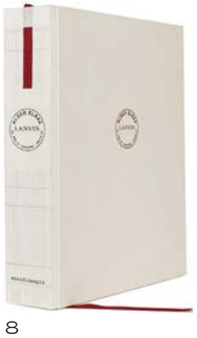
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BROCK COLLECTION

When Kris Brock, 30, and Laura Vassar, 29, launched Brock Collection in 2014, they focused not on trends but on longevity. "We wanted to create pieces that would be passed on for generations," explains Vassar, a former stylist. She and Brock, a tailor, have become known for elegant construction and fine materials like mink and taffeta, which elevate their timeless designs. The two, who first teamed up at Parsons, don't divide their labor so much as double down on it. "We both sketch, we both design, we're both involved in every single fitting," says Vassar. Their partnership is personal as well as professional: They married in 2014 and are now the parents of a toddler. As their family and brand expand—the couple recently opened an L.A. office and won the prestigious Council of Fashion Designers of America/*Vogue* Fashion Fund Award in November—they stay true to their founding principles. "In the beginning, we were thinking of a woman who wants to feel beautiful and empowered," says Brock. "I personally always think of Laura." *brocknewyork.com*

1. What do you listen to when you work?
Laura Vassar: I love Fleetwood Mac, Bob Dylan and the Rolling Stones.

2. What's your favorite look from your most recent collection?
LV: Our fire-stripe warp-print taffeta ruffle skirt with a matching bra under a cotton voile blouse and Irene Neuwirth bangles.

3. What are your three travel essentials?
LV: A sketchbook, face lotion—I'm currently loving Chanel Hydra Beauty—and our Kathleen cashmere sweater.

4. Who has been your greatest mentor?
LV: [Stylist and The Line co-founder] Vanessa Traina. She has opened our eyes to the endless possibilities in creating a collection.

5. What's your favorite book?
LV: *The Bridges of Madison County*.

6. Where is the best place in the world to shop?
Kris Brock: Forty Five Ten in Dallas.

7. What's your favorite hotel?
Both: We love the Santa Caterina in Amalfi, Italy. It's truly magical.

8. Is there a fashion book you turn to for inspiration?
Both: Alber Elbaz's Lanvin anniversary book. You get to see through his eyes the way he and his team put together a collection. We also love Grace Coddington's *Thirty Years of Fashion at Vogue*.

9. Name something you've brought into your studio to inspire you.
LV: A Zuber wallpaper panel in pale gray tones.

10. What historic designer do you admire?
LV: Christian Dior had the most fascinating process.

11. What's your true indulgence?
KB: Casamigos tequila.

CLOCKWISE FROM FAR LEFT: MIREYA ACIERTO/GETTY IMAGES; CBW/ALAMY STOCK PHOTO; DAN LECCA, COURTESY OF BROCK COLLECTION; COURTESY OF CHANEL; GILBERT CARRASQUILLO/FILMMAGIC; NATHAN SCHROEDER; COURTESY OF HOTEL SANTA CATERINA; COURTESY OF CASAMIGOS TEQUILA; KAMMERMAN/GAMMA-RAPHO/GETTY IMAGES; COURTESY OF ZUBER; ALBER ELBAZ, LANVIN BOOK (STEIDLDANGIN); COURTESY OF GRAND CENTRAL PUBLISHING

1. What's your favorite hotel?
Laura Kim: The Greenwich Hotel [in NYC]. It's where I go to destress and relax.

2. What are your three travel essentials?
Fernando Garcia: Phone charger, Old Spice, fresh underwear.

3. What's your favorite look from your most recent collection?
LK: "Dad jeans" with the red-striped top.

4. What's your current TV obsession?
FG: *Stranger Things*.

5. Who was your greatest mentor?
FG: Oscar [de la Renta]. He gave me my first job as his design assistant. He helped me see fashion for what it is: things that are supposed to make people happy.

6. Name something you've brought into your studio to inspire you.
FG: Plants, which remind me of my inspiring, cozy hood: the West Village.

7. What's your most treasured possession?
FG: For Lauren Santo Domingo's Met Gala burgundy faille gown, Oscar draped the most perfect bow with a scrap of faille. I never threw it out.

8. What are your essential grooming products?
LK: La Mer creams, SK-II Facial Treatment Essence and Aesop products.

9. Where do you go for a getaway?
LK: I don't have much time off so I usually go to Capri, Italy, after visiting a factory we work with in Naples.

10. Where's the best place in the world to shop?
FG: I love how curated Jeffrey [in New York] is, for both men and women. There's real focus and no fluff.

11. What's your favorite indulgence?
LK: Cheesecake with ice cream.


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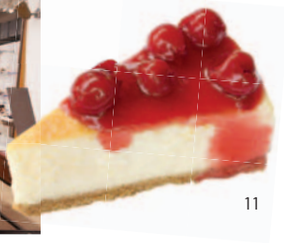
11

MONSE

Designers Laura Kim, 34, and Fernando Garcia, 30—who met while working at Oscar de la Renta in 2009—spontaneously named their buzzy New York–based brand Monse (mon-SAY) while visiting Garcia's family home in the Dominican Republic in 2015. "It's my mom's name," explains Garcia. "Laura thought it sounded strong and feminine—like how the clothes would look." Two years later, the clothes do reflect that concept, playfully blending notions of femininity and masculinity with deconstructed takes on men's shirting, pinstripe sequined chiffon caftans and "dad jeans" ("They're too big, and they look like you cinched and stapled them together," explains Garcia). The label's effortless, unfussy glamour has won over Hollywood, with actors like Brie Larson, Blake Lively and Lupita Nyong'o parading the designs down the red carpet. Last year, the CFDA nominated Monse for its Swarovski Award for best emerging womenswear designer. In addition, as has been widely reported, the duo will also return to Oscar de la Renta this year as co-creative directors. *monse.com* ●

COUNTERCLOCKWISE FROM TOP RIGHT: HUGO ARTURI; COURTESY OF OLD SPICE; COURTESY OF THE GREENWICH HOTEL; COURTESY OF NETFLIX; ROSE HARTMAN/GETTY IMAGES; COURTESY OF AESOP; SCOTT RAE/ALAMY STOCK PHOTO; COURTESY OF JEFFREY NEW YORK; RAYPHOTOGRAPHER/SHUTTERSTOCK; BILLY FARRELL BEA/REX/SHUTTERSTOCK; COURTESY OF FARRAR, STRAUS AND GIROUX; KRISTIAN SCHULLER

VALENTINO

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HEAVY METALS

Spark up some new energy with wild shapes and metallic fabrics made to shine through the evening.

PHOTOGRAPHY BY MATTHEW KRISTALL
STYLING BY KAREN KAISER

BLACK MAGIC
Sheer panels add delicacy to monochromatic dressing. From left: Dior top and skirt. Giorgio Armani jacket, Coach 1941 dress and shoes and Dior briefs. Alexander McQueen jacket, corset, pants, skirt with belt and boots.

BABY BLUES
Play around with a new hue. From left: Versace dress. Kenzo shirt and skirt and Chanel earring.


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Pā'ia
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#LetHawaiiHappen #VisitMaui
Hāna

SEW DRAMATIC
Sophisticated stitching says it all. From left: Céline dress and earrings and Dries Van Noten shoes. Prada top and pants and J.W. Anderson earring. Prabal Gurung top and pants and Leigh Miller earring. Prabal Gurung jacket and pants.

THINK BIG
Tailor a radical shape to suit any evening. From left: Jil Sander dress and shoes, Leigh Miller earrings and Falke tights. Céline jacket, jumpsuit and pants. Simone Rocha trench, Akris top and skirt, Givenchy by Riccardo Tisci shoes and Sorelle earring.

PRINTED TO PERFECTION

In fashion, things aren't always what they seem. It's a notion that spurred Lindsay Degen, a designer known primarily for her colorful knitwear, to step out of her comfort zone this season.

"There's a term you learn when studying art history, *trompe l'oeil*, or tricking the eye," Degen says. "The whole idea is to get people confused so they want to take a closer look."

Getting people to take a closer look is exactly what Degen is aiming for in her newest collection. For her latest line, the designer is opting to mix textures and create new patterns using the Epson® SureColor® F-Series dye-sublimation printer. "My inspiration was quilting," says Degen, who will be showing her latest collection in the Epson Digital Couture fashion presentation this February. "I thought, 'What if I scanned a bunch of my quilting, and once it was printed, quilted it back into the fabric?' The goal was to create a type of mental confusion, where you're not sure if what you're looking at is printed or sewn in. With the Epson printer, I'm able to create a kind of patchwork effect, and I can print on whatever fabric I want. It's been a really exciting challenge."

Launched in 2012, Epson's SureColor F-Series dye-sublimation printers boast capabilities to create intricate, rich designs on polyester-based fabrics in a process by which heat transfers a computer-generated design with exacting precision in accurate, vivid colors. To further enhance Epson's printing capabilities, the company this year completed its acquisition of the 64-year-old, high-end Italian printer manufacturing company Robustelli, known for its specialized high-speed Monna Lisa digital textile printer. Even before the acquisition, Epson had been working with Robustelli to formulate unique inks and print heads for the Monna Lisa printer that allows designers to print whatever they can imagine directly onto silk, linen, rayon and cotton.

Epson officially showcased the Monna Lisa printing technology for the first time in the U.S. at an event during the February 2017 New York Fashion Week, and dye-sublimation enthusiasts are already singing the

Pictured, right: Epson® SureColor® F-Series dye-sublimation printer, printing designer Lindsay Degen's textile for her upcoming show. Above: A sketch from Degen's fall collection. Pictured, next page: LeNerd design featured at the Epson Digital Couture Event, 2016

praises of its direct-to-fabric printing capabilities. "When the [Monna Lisa] becomes available in the United States, I'm definitely interested in using it," says Los Angeles-based designer Maggie Barry. "The color saturation is amazing and the feel is beautiful, just beautiful."

Prior to digital technology, designing fabric with an intricate colorway or proportion meant using a printing method that took a lot of time, energy and a minimum purchase that was prohibitive to many designers, according to Vince Quevedo, associate professor at The Fashion School at Kent State University and a fashion designer himself. With the advent of this new technology, designers now have the capacity to create one-of-a-kind fabrics on their own terms. "There is no better satisfaction than making something that no one can or ever will be able to make," he says.

Indeed, increased adoption by the fashion community has buoyed explosive growth in the printed textile category. Epson expects to grow its digital textile business more than 34 percent worldwide by 2019. "The great thing is that the digital textile market will continue to grow with the global population and a growing GDP," says Keith Kratzberg, president and CEO of Epson America. "Whenever digital is introduced into the analog market, it's highly disruptive and creates a wide variety of new opportunities."

That "disruption" means a new sense of both creative and economic freedom for smaller designers who often have to keep up with global fashion houses with much bigger resources. "Digital printing absolutely allows for smaller design houses to create unique and exclusive textiles without huge minimums on yardage," New York designer Sarah Richards says. "I would never be able to create the wide variety of prints that I do for each collection using traditional screen printing."

"The possibilities granted to designers through digital printing massively expands upon what is feasible," Richards continues. "I feel that this freedom is an invitation to push print design to new and exciting places."

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GAME CHANGE
Have fun mixing boyish jackets with accessories that glitter. From left: Salvatore Ferragamo jacket, Max Mara jumpsuit, Leigh Miller earring, Dior choker and Lanvin shoes. Dolce & Gabbana jacket, Chanel slip dress, Charlotte Chesnais earring (left ear), J.W. Anderson earring (right ear), Dior bag and Gucci shoes.

GOLDEN HOUR
Pair decadent styles with restrained accessories. Clockwise from far left: Zadig & Voltaire jacket and pants, Giorgio Armani top and Chan Luu scarf. Etro dress and J.W. Anderson earring. Saint Laurent by Anthony Vaccarello dress and Alexis Bittar earring. Lanvin top and pants.

SILVER LINING
Take fresh inspiration from natural wonders. From left: Carolina Herrera dress and Céline belt. Valentino dress.

CLASSIC HITS
What goes around comes around. From left: Louis Vuitton dress and boots and Aurélie Bidermann earring. Missoni dress, Gucci skirt, Stazia Loren lariat necklace and Sergio Rossi shoes. Givenchy by Riccardo Tisci jacket, pants and necklace, Christopher Kane top and Jimmy Choo shoes. Models, Ling Liu and Sabina Lobova at Elite Model Management NYC, Lane Timberlake at Heroes Model Management, Ria Serebryakova at Silent Models NY; hair, Shingo Shibata; makeup, Yumi Lee; set design, Abby Walton. For details see Sources, page 182.


JIL SANDER
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MORNING GLORY
Karen Elson checks email at her home in Nashville.

TRACKED

KAREN ELSON

Far from the fashion world, the singer-songwriter and model is right at home in Nashville.

BY CHRISTOPHER ROSS
PHOTOGRAPHY BY TEC PETAJA

"I WANT TO LOOK like a Christmas tree," says Karen Elson, 38, as she pores over dresses in her airy walk-in closet. The model, singer-songwriter and mother of two is at home in Nashville, on a cloudy December afternoon, in search of an outfit for the evening. In four hours, she will arrive at the city's historic Ryman Auditorium to take part in the ensemble holiday performance *Nashville Noel Nights*, joining bandleaders Rufus and Martha Wainwright and country music legends Emmylou Harris and Alison Krauss. Elson will sing Johnny Cash's "Ringing the Bells for Jim"—a chance to stretch her stage legs as she prepares to release her sophomore album, *Double Roses*, in April. "You can't hide," says Elson of performing at the Ryman. "It's kind of terrifying."

Yet an inability to hide has been one of the defining features of Elson's life. Raised in Manchester, England, the singer endured endless teasing from schoolmates and was known for her red hair and pale skin—the title of her 2010 debut record, *The Ghost Who Walks*, was one of her childhood nicknames. The fashion world, however, embraced her wan, bewitching look, affording her a high-flying modeling career that has seen her appear on the covers of *Vogue* and *Elle*; walk runways for Chanel, Yves Saint Laurent and Alexander McQueen; and serve as the global ambassador for major brands—she was recently named the newest face of Jo Malone London. Despite her success, she began quietly pursuing other interests, namely singing and songwriting, first finding an outlet for her talent with the Citizens Band, a New York cabaret troupe she helped found. In 2005, she married the musician Jack White, of the rock duo the White Stripes; the couple, who divorced in 2013, recorded *The Ghost Who Walks*, a collection of dusty folk tunes and bluesy ballads, in White's studio.

Elson's latest outing, inspired by a Sam Shepard poem, is slower, more introspective, infused with a longing that recalls Stevie Nicks. When she steps onstage in Nashville to sing in a radiant red Gucci dress, she doesn't much resemble a Christmas tree, but an English rose readily comes to mind. >

9:30 a.m.

Elson starts her morning with toast, hot tea and a quick hello to one of her cats.

11:18 a.m.

Elson and her close friend Jamie Bryan, an ER doctor in Nashville, take one of their frequent walks in Radnor Lake State Park.

12:25 p.m.

Lunch at one of Elson's favorite spots, Gojo Ethiopian Cafe and Restaurant. "I saw the former mayor of Nashville here once," she says.

3:47 p.m.

Picking out a dress for the show.

4:15 p.m.

Elson gets ready for the evening. Her pre-performance ritual? "Being left alone!"

6:30 p.m.

Hanging with Rufus Wainwright, the bandleader for the traveling *Nashville Noel Nights* show, an hour before lights go down.

7:40 p.m.

The singer belts out Johnny Cash's "Ringing the Bells for Jim." She continues to perform afterward as one of the band's backup singers.

10
years

Length of time Elson has lived in Nashville, her adopted U.S. home. For a while, she ran the popular vintage boutique Venus and Mars with stylist Amy Patterson.

16

Age at which Elson was discovered by a modeling scout on the streets of Manchester while out shopping.

4
cats

Total number of feline friends in the Elson household. "We've got cats coming out of our ears," she says.

527
followers

Her cat Fergus's Instagram audience.

5
minutes

Amount of time it took her to write the song "Hell and High Water" from her new album.

10
books

Number of volumes on Elson's bedside table, including *#Girlboss*, *The Girl Who Beat ISIS* and a Linda Ronstadt biography.

2
guitars

Elson keeps her Gibson Everly Brothers and Gretsch Princess in her bedroom.

30
musicians

Number of artists who took part in the annual *Nashville Noel Nights* concert, a traveling benefit show held in honor of Rufus and Martha Wainwright's late mother, Kate McGarrigle.

10
songs

Tracks on Elson's new *Double Roses* album, whittled down from the original 23. ●

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WRAP PARTY

Diane von Furstenberg built an empire with a signature dress. Now she's relinquishing creative control and moving on to a new chapter.

BY JULIA REED
PHOTOGRAPHY BY JESSE CHEHAK

DIANE VON FURSTENBERG reclines on a sofa in her sprawling office, situated just above her self-named brand's flagship store and just below her penthouse suite overlooking New York's Meatpacking District. She's wearing a black pencil skirt, an eclectic mix of jewelry and a voluminous silk jacket in vivid blues from her label's spring/summer 2017 collection, designed by the company's first-ever chief creative officer, Jonathan Saunders. It is von Furstenberg's fervent hope that the arrival of Saunders, who joined in May 2016, will mean a "renaissance for the company and a legacy for me." She has, she points out, already "touched five or six generations" with her designs, and she'd like the business to live on. "I'm preparing it like a beautiful jewel that will be properly taken care of."

The Belgian-born von Furstenberg, who turned 70 on New Year's Eve, has made a name for herself as a designer, fashion icon and philanthropist. She has also been an astute brander of everything from items of clothing to the eras of her life. When she arrived in Manhattan at 22, she was a glamorous young princess (having married the German prince Egon von Furstenberg less than a year earlier) expecting her first child, son Alexander, and toting a suitcase full of jersey dresses. They caught the eye of *Vogue* editor Diana Vreeland, who pronounced them "smashing." In 1974, no longer married to von Furstenberg, she designed a body-hugging wrap version that became a must-have for women everywhere. It landed her on the cover of *Newsweek*, which dubbed her "the most marketable woman since Coco Chanel." Von Furstenberg was her own best model, whether making the scene at Studio 54 or posing for Andy Warhol. "I was doing social media before there was social media," she says. By 1979, her company's annual sales had reached $150 million. "That dress paid for everything. My children's education, my houses, everything."

In the late '80s, after launching a cosmetics line and a fragrance named after her daughter, Tatiana, von Furstenberg sold her business and decamped for Paris, where she founded a publishing imprint and moved in with Alain Elkann, the former son-in-law of Gianni Agnelli. Thus followed many highs and lows in both business and romance, all of which she chronicled in her 2014 memoir, *The Woman I Wanted to Be*. She wrote it in part as a love letter to her parents—her mother was an Auschwitz survivor who taught her that "fear is not an option," and her father, a businessman who gave her confidence via his "unconditional love." It's a relationship she compares with her four-decade alliance with her husband, media mogul Barry Diller, with whom she fell in love at 28. On her 29th birthday he gave her 29 loose diamonds in a Band-Aid box. When they married at City Hall on his birthday in 2001, he gave her 26 wedding bands for all the years they were not married. "Who would have thought it?" she says. "We were lovers, we were friends, and then we became husband and wife."

Von Furstenberg relaunched the DVF label in 1997, complete with an updated version of the wrap, which found new fans, from Sarah Jessica Parker's *Sex and the City* character, Carrie Bradshaw, to former First Lady Michelle Obama. On the occasion of its 40th anniversary in 2014, the traveling exhibit *Journey of a Dress* opened at the Los Angeles County Museum of Art.

When the show closed, von Furstenberg felt it was time to turn the page. "There had been the American Dream and the Comeback Kid," she says. "Now is the time for the Legacy." Von Furstenberg's personal net worth is estimated at $340 million. The brand, of which she shares ownership with Diller and her two children, has annual sales of a reported $500 million and nearly 150 retail outlets. But neither Alexander, who runs a private investment office, or Tatiana, a filmmaker, are interested in succeeding her. So von Furstenberg needed to "somehow find an heir." Over the past decade or so she has been assisted by outside designers, but Saunders, a 39-year-old Scot, is the first to whom she has ceded creative control. While von Furstenberg remains chairman, Saunders will have autonomy over fashion, art direction and advertising.

"My role right now is to fully support Jonathan,"

RULER OF THE ROOST Diane von Furstenberg in the Beverly Hills home she shares with her husband, media mogul Barry Diller.

LOUNGE ACT Von Furstenberg and Diller first met in the '70s and married in 2001. "Who would have thought it?" she says now.

FAMILY FIRST With her children, Alexander and Tatiana, from her first marriage to Egon von Furstenberg.

FAST TIMES Above, with Andy Warhol; right, with DVF chief creative officer Jonathan Saunders; far right, in her Beverly Hills garden.

von Furstenberg says. "I've said so many times that I've met the messiah," but this time she has faith. A fan of Saunders since he launched his eponymous line in London in 2003, she says, "There was a boldness and confidence that I could relate to." When the designer arrived in New York in early 2016, just after closing his own line, the idea had been that he would simply consult, but, von Furstenberg says, "everybody fell in love." His involvement quickly morphed into a leadership role—a development that gave him a scant three months to design the spring 2017 collection, which was shown in September.

The presentation was a critical success, a fresh interpretation of the DVF aesthetic that honors the formidable DNA of its founder (and still very public face) but that pushes it in unexpected ways. "He's very confident in his vision," she says. The wrap dress remained at the heart of the collection, but Saunders's versions, in silk, chiffon and gabardine, are more akin to a kimono than to their jersey forerunners.

"There's an easiness to the construction of a wrap, to the way you put it on, and the line is very flattering and clean," Saunders says. All the fabrics, prints and laces were designed in-house, he adds, promising a renewed focus on accessories and knitwear, which had been neglected. Rather than poring through the archives, Saunders chose to tap into the brand's original ethos. What seemed to him missing in recent years were the personality traits of von Furstenberg herself. "Diane's such a provocative person," he says. "There's such boldness in how she communicates, such open-mindedness and intelligence, such seduction when you have a conversation with her. That wasn't necessarily being reflected in the clothes."

WITH SAUNDERS installed at the creative helm, von Furstenberg has more time for nonprofit work, which includes her decade-long chairmanship of the Council of Fashion Designers of America, and the administration of the DVF Awards ($50,000 grants she presents at the Women in the World Summit).

At the CFDA, which now has over 500 members, she has been "invaluable," says president and CEO Steven Kolb. "She talks about the struggles she had, and it gives confidence to the younger members." She's also at home speaking to a wide range of groups, from survivors of human trafficking and their advocates (part of a program organized by Vital Voices, whose board she is on), to "the kids" at Vice Media.

Though Vice is focused on the millennial market, she says that "all of that is not foreign to me." She is a tech junkie, rarely without her two beloved iPads. "She says she sleeps with them, and I believe it," says Kolb. "She's so communicative." The one thing she won't do, she says, is have plastic surgery, though she indulges in standing appointments with Manhattan facialist Tracie Martyn and admits to having the odd Botox injection. "Sometimes I think, Oh, my God, should I have done something? But I can't lose myself." As a child, she used to stare at herself in her mother's mirror. "I realized I had full control of that little person. I would do a face, she would do a face. So I would hate to look and not find myself there. The most important relationship in life is the one you have with yourself."

> "I WAS DOING SOCIAL MEDIA BEFORE THERE WAS SOCIAL MEDIA."
>
> —DIANE VON FURSTENBERG

Her relationship with her family is also of prime importance. "No one in my family is banal. I'm so proud of the people they are," she says of her son and daughter, who are 47 and 46 respectively and have their own children. These days she and Diller live separately in Manhattan (he resides in a hotel on the Upper East Side), but they are together on weekends at Cloudwalk, her Connecticut country house, and they spend about three months a year on his yacht, *Eos*. The whole family spends Christmas at their Beverly Hills house, where they also host an Oscars luncheon. "It's been incredible, his love for me," she says.

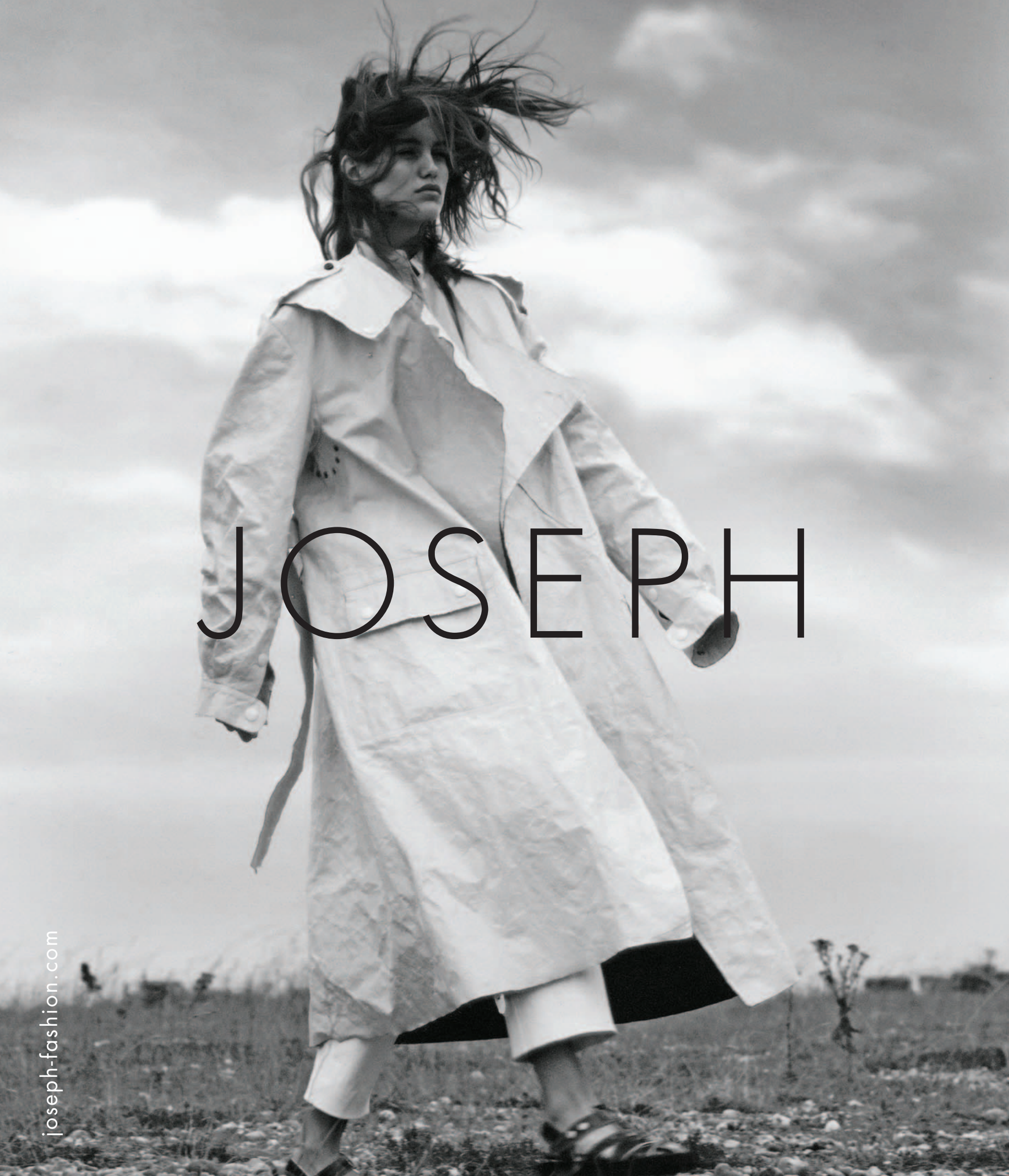
Von Furstenberg has also worked to enhance her adopted hometown's landscape. Through the auspices of the Diller–von Furstenberg Family Foundation, she and Diller were early supporters of New York's High Line, the public park built on the elevated rail lines along Manhattan's West Side. Their involvement was ignited by her move to West 12th Street when she reopened her business. "Twenty years ago, everybody thought I was insane," she says. She was asked by neighbors to throw a fundraiser in her studio in 2003 for "this thing" she'd never heard of. In the end, the couple donated a total of $35 million, the largest gift ever made to a New York City park at the time, which helped fund construction and an endowment. Von Furstenberg now serves on the board of The Shed, the 200,000-square-foot cultural center scheduled to open in 2019 next to Manhattan's Hudson Yards.

After the High Line's success, she and Diller partnered with the Hudson River Park Trust to help fund yet another park, Pier55, a $200 million project to replace the decaying Pier 54. But this time, von Furstenberg says, the lush floating space "is really Barry's." Her own focus is on the planned 26,000-square-foot Statue of Liberty Museum on Liberty Island, for which she is helping to raise $100 million. When the Liberty–Ellis Island Foundation's president, Stephen Briganti, approached her two years ago, she said Diller would divorce her if she joined another board. Briganti finally convinced her, and she since conceived of "selling" 50 stars inscribed with donors' names, designed with the help of her friend, artist Anh Duong, to be displayed at the museum, slated to open in 2019.

So far, she's over halfway there. Further, she's persuaded HBO to make a documentary about the statue. "She has really gone after people," Briganti says. "I think it's an enormous legacy for her. Her name will always be associated with this museum."

"Now," she says of herself and Diller, "we will each have an island." ●

FROM LEFT: ROBIN PLATZER/TWIN IMAGES/THE LIFE IMAGES COLLECTION/GETTY IMAGES; WAYNE MASER, COURTESY OF DIANE VON FURSTENBERG; COURTESY OF DIANE VON FURSTENBERG; ARIA ISADORA/BFA/REX/SHUTTERSTOCK; JESSE CHEHAK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FOOD NETWORK

COOKING FOR A CAUSE

For the 2016 Olympic Games, chef David Hertz co-founded Rio de Janeiro's Refettorio Gastromotiva to help feed the city's impoverished population. Now his mission goes global.

BY HOWIE KAHN
PHOTOGRAPHY BY ANGELO DAL BÓ

MEAL PLAN
From left: Refettorio Gastromotiva's dining room; Spanish risotto; Brazilian chef Tati Lund plates dessert.

AT YOUR SERVICE
From top: Panettone French toast with banana ice cream; chef David Hertz, who co-founded the Refettorio in Rio de Janeiro; grilled sardines and zucchini.

WE CANNOT WEAR red, black or dark gray," David Hertz wrote via WhatsApp late one night last September, spelling out the dress code for the next morning's visit to Maré, a *favela* in Rio de Janeiro. Hertz had just left work serving dinner to 70 Brazilians in need of food—homeless individuals and families, women from a transgender shelter—at Refettorio Gastromotiva, a nonprofit he co-founded and opened in the city's Lapa neighborhood to coincide with the beginning of the 2016 Summer Olympics.

Seven weeks into its existence, the Refettorio hummed through dinner service, resembling a buzzy new restaurant, with an influential visiting chef, Kamilla Seidler from Gustu in La Paz, Bolivia, collaborating with Hertz's team in the kitchen. Starkly different were the tears at the end of the meal.

"People cry here every night," Hertz says, whether it's his patrons, grateful for the type of dinner they otherwise would not enjoy, or members of his crew, moved by an experience like serving food to a group of impoverished children bused in from Jardim Gramacho, the former landfill where they live. "It's hard not to lose it when these kids all stand up and sing, full of faith and hope at the end of a dinner," Hertz says.

Designed by Gustavo Cedroni, of São Paulo's METRO Arquitetos Associados, the newly constructed 4,500-square-foot Refettorio features a translucent polycarbonate exterior. "It glows at night like a lantern," Hertz says. Inside, a triptych of the Last Supper by the Brazilian artist Vik Muniz hangs on a long brick wall beneath a series of large-scale portraits by the French photographer JR. The Campana brothers, Humberto and Fernando, crafted the communal tables and matching stools from unvarnished plywood.

Since the Refettorio's inception, many of the most important chefs in the world have flown to Rio, if only for 24 hours, to cook dinner with the soon-to-expire ingredients local supermarkets and restaurants have donated instead of throwing them away. They've served banana-peel cake and used roasted chicken skin to season garlic mashed potatoes. Seidler cooked the first night of my visit, followed by Mexico City's Elena Reygadas and, finally, Andoni Luis Aduriz, whose restaurant Mugaritz is near San Sebastián, Spain. "This is one of the most beautiful and honest things I've ever been a part of," says Seidler, after closing her meal with papaya ice cream quenelles with mint and passion fruit skin.

Cooking alongside Seidler—and then Reygadas and Aduriz—were the same people whose faces appear in JR's black-and-white photos: students and graduates from Hertz's Gastromotiva program, an 11-year-old initiative aimed at empowering marginalized Brazilian youth through culinary training.

Our visit to Maré, a sprawling and densely populated favela of 130,000 in the North Zone of Rio, about 10 miles from the Refettorio, takes us to the home of one of those graduates, Luis Freire, 25, whom Hertz recently promoted to head cook. Rival factions don the colors Hertz warned me about. "It's best for us to wear white," he texted, explaining that we'd be entering a "war zone."

Hertz, 43, is a chef by training. After graduating at 29 from the inaugural class at Senac, a Brazilian program created in partnership with the Culinary Institute of America, he took a job in the kitchen of Santo Grau, an upscale cafe on Rua Oscar Freire, one of São Paulo's chicest streets. But the idea of making meals for Brazil's well-heeled didn't sit right with him, not in a country with such a disparity between the rich and the poor. "It becomes a problem of exclusion," Hertz says as a motorbike driven by a young fixer named Wagner zips in front of our van to provide safe passage into Maré. "Economically and socially," Hertz says, "millions of people in this country get left behind. I wanted to start fighting to transform their lives."

His efforts began in 2004 when a friend Hertz had met while living in Israel in the '90s suggested he help her start a baking course in Vila Nova Jaguaré, a low-income area of São Paulo. "I had never been to a favela before," Hertz says. He had grown up in Curitiba, 250 miles south of São Paulo, in a neighborhood he characterizes as sheltered and conservative enough to make him feel like an outsider on account of both his sexuality—Hertz is gay—and his liberal ambitions. Hertz's father owned a store that sold zippers. His mother died when he was 1.

"By the time I reached the building in Jaguaré, I had total clarity about my next step," Hertz says. Soon, he launched an initiative there called Citizen Cook, aimed at providing the favela's residents with vocational training. In 2006, Hertz left the organization to start Gastromotiva, and in the years since he has spoken about his methodology, not just at food-focused forums like René Redzepi's MAD Symposium in Copenhagen, but also at the United Nations, the World Bank, TED and the World Economic Forum. In 2012, Hertz, with an M.B.A. he'd earned from Fundação Instituto de Administração in 2011, became the first chef ever selected to join the WEF's Young Global Leaders, a group of government officials, CEOs and others who focus on issues including hunger, justice and equality.

"Gastromotiva started in one room and has impacted almost 100,000 people," Hertz says. "We're now getting 20,000 applications a year for only 1,200 spots." The organization has expanded beyond São Paulo, serving students in four Brazilian cities including Rio, Salvador and Curitiba. Gastromotiva Mexico City launched in 2016. New programs in Argentina, Colombia, South Africa and possibly Saudi Arabia are on the way.

When Hertz founded Gastromotiva, chef-driven activism wasn't nearly as common as it has become. Distinguished chefs now embrace social projects as part of their sphere of responsibility, with some of the most renowned culinary leaders cooking daily for a cause. For example, Massimo Bottura of Italy's Osteria Francescana, currently ranked No. 1 on the World's 50 Best Restaurants list, is working with a number of initiatives to feed refugees and the homeless in Italy, through his new nonprofit Food for Soul. His first location, the Refettorio Ambrosiano, launched in Milan as part of Expo 2015. Rio's Refettorio Gastromotiva is its sister institution, owing to a partnership formed by Hertz, Bottura and Alexandra Forbes, the Brazilian journalist who introduced the two chefs at the MAD Symposium in 2014. Bottura told me, "Brazil was the hardest project of my life," a sentiment Hertz echoes, as he plans Refettorio's post-Olympic future to include meals for both paying customers and its original clientele, for whom food can be scarce. A line of packaged food products is on the horizon to generate additional income for Gastromotiva. Cameras have also been rolling at the Refettorio since day one, with Brazilian director Kiko Ribeiro filming a documentary and 40 episodes of a talk show called *Food for What?*

"Here's why I do it all," Hertz says, walking with Freire down his narrow street in Maré, brushing bullet casings aside with his feet. In Freire's modest family flat, his mother and aunts serve Coca-Cola and bright-yellow pineapple cake. They tell us about their home being overrun by gang members. When Freire was 14, his family was held hostage on the kitchen floor while a gunfight went on from their balcony for nearly a day. "Afterwards, I couldn't focus in school for weeks," he says.

"Later tonight," Hertz says, "Luis is going to be in a kitchen cooking with Andoni Aduriz, one of the best and most brilliant chefs in the world." Bridging the gap between the favela and such an opportunity is just one of Hertz's goals. He recently took Freire to cook at Davos, where he showed world leaders what can be gained through the kind of education his organization provides, and how lives can be changed, as Freire's was.

Freire says he came to Hertz looking for a brighter future, a chance to get away from the violence. "Luis is a new man from when he started," Hertz said, via WhatsApp, just before departing for Switzerland in January. "You should see him ruling the kitchen now." ●

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FRESH AIR
Pierre Hardy in his duplex in Paris's Marais neighborhood. "My dream was to have an all-built-in house," he says.

INTERIOR ALCHEMY

FRENCH QUARTERS

Pierre Hardy brings the sleek style of his best-selling accessories to his Parisian home.

BY ALEXANDRA MARSHALL
PHOTOGRAPHY BY MATTHIEU SALVAING

VISITING PIERRE HARDY'S duplex apartment in the Marais neighborhood of Paris is like walking into one of his handbags. It's not just the cube-shaped eyes on his Daniel Arsham painting—evoking the 3-D cube print the designer has used every season for the past six years. Graphic lines are everywhere, rendered more dramatic against copious amounts of black. Black carpets the downstairs library, melts into lacquered wood floors and shrouds his modular kitchen. It covers the walls of an annex adjoining his living room, the better to let a white Harry Bertoia chair pop. Accents of brass and silver flash all the brighter against the darkness; so does the occasional color, as in his Sol LeWitt paintings. "Black is not a choice because I find it more beautiful than anything else," says Hardy, 61, who has shared this apartment since 2006 with his husband, Christopher Turnier, 42. "Other things look better against it."

Hardy's obsession with black-and-white goes back at least to age 13, when he started "drawing, night and day, like crazy, in China ink on huge sheets of paper." He poured himself into creative pursuits. "I always did what I loved," he says. That included dance, "classical, modern, tap, everything," which he took so seriously he briefly turned professional. Hardy pursued a teaching degree and taught at art schools, ending up at his alma mater, Paris's esteemed École Duperré. But his skills as an illustrator launched him in fashion; he first sold drawings to European fashion magazines and then worked full time illustrating trends at a Parisian forecasting office. When his boss there left to direct the studio at Christian Dior, she installed him as the in-house shoe designer, despite his lack of training. "At Dior I learned what we now call brand DNA," Hardy recalls, "how to extract and transform it."

That skill would prove itself especially valuable in 1990, when Hardy got a call from his friend Tomas Maier, currently the creative director of Bottega Veneta, who was working in Hermès's women's ready-to-wear studio. Expansion was in the air. "There was not a real shoe collection there at that point," Hardy remembers, "just some very classic styles, more or less the same, season after season." But Hermès chairman Jean-Louis Dumas (who has since died) had just hired the former editor Claude Brouet, whom Hardy calls "this French fashion goddess," to recruit strong creative talents to push the house's fashion offerings beyond safe conservatism. "I didn't know her, but I said, 'OK, well, if I dreamt about an Hermès shoe, it would be this.' She said, 'Yeah, you're right.'" He started a week later.

At Hermès, Hardy has created classics that include the Oran sandal, a simple slide introduced in 1997 that has gone on to become one of the brand's mainstays. A book on colorful South African Ndebele house painting inspired the shoe's upper. "I thought, This is so nice and graphic, maybe we can use it; let's cut the strap into the exact shape that's on one of the houses. And it was an *H*. Who could have known that this would be Hermès's best-selling shoe for 20 years?" In 2001, Dumas expanded Hardy's remit to costume jewelry. The cuffs he created have been many shoppers' introduction to the luxury house. High jewelry followed in 2010, serving the other end of the market with abstract and equestrian motifs rendered in masses of gold, diamonds and precious stones.

By 1999, Hardy was ready to launch his own company, and Dumas's support was crucial. "Jean-Louis said, 'Do it; go fly. And by the way, if you need some help just tell me.'" Hardy laughs. "I said, 'No, I'm fine.' Crazy idiot! Stupid! After one year I came back and said, 'OK, now I see what you meant.' So he opened a line of credit for me without asking for shares." The high-concept shoes Hardy introduced were more for art-gallery habitués than pop stars: An early bestseller featured slim rectangular plastic stilettoes with elongated pointed toes. "They were a little severe," Hardy says. But, along with other directional styles, he sold 5,000 pairs in his first year to stores like Neiman Marcus and Barneys, whose customers were looking for more intellectually challenging wares.

In 2001, Hardy was still living with Nicolas Ghesquière, whose creative reboot of Balenciaga had expanded enough by then to add new product lines. Ghesquière didn't look far to find someone to do the shoes. "It was a dream for us," Hardy says. "Hermès was already a built world, but Balenciaga was not built at all." The vocabulary Hardy established for the brand—vertiginous heels with sporty embellishments, contrasting color and daring volumes—has had a lasting influence. "I was proud to be No. 2 of No. 1," he says of working under his romantic partner at the time. "I was trying to get into Nicolas's mind, to his fantasy, and to transform it into a shoe. I had never worked that way before." (He left Balenciaga when Ghesquière did, in 2012.) A pair of Hardy's so-called Lego shoes for Balenciaga, made up of bright panels of plastic mesh held together with metal bolts, is displayed under glass on the landing of Hardy's staircase.

> "I USED TO HAVE A VERY, VERY BIG SPACE. IN THE MORNING, I'D WAKE UP AND THINK, GOD, I'M SO TINY!"
> —PIERRE HARDY

For the most part, his personal space was designed in reaction to his previous conditions. "I used to have a very, very big space," Hardy recalls of the nearly 2,000-square-foot box with 20-foot-high ceilings he often had to abandon to use as a showroom during seasonal press and client previews. "In the morning I'd wake up and think, God, I'm so tiny! When I was looking for a new place, I wanted something cozier." The duplex, which he bought 13 years ago, was gut-renovated. The downstairs library became the main entrance, with a guest bathroom off to the side. The former main entrance was blocked off to create the kitchen, which is constructed as a subchamber that can be sealed off from the larger eating area like a Kubrick-style pod. "I hate kitchens," Hardy says. "I cook but I don't like to see the kitchen." His lack of domestic sentimentality extends to country living. Hardy once had a "beautiful 18th-century manor" near Auxerre, "with tennis, sheep, the little river. It was boring for me." And he considers furniture, despite owning many flea market and grown-up design pieces, a bit of necessary excess. "My dream was to have an all-built-in house," he says. "Like the vernacular architects from the '70s, I'd have everything built into the wall."

Hardy's own brand has grown steadily, adding handbags, costume jewelry and men's shoes and accessories. He has built on a core collection of classics with simple leather and suede handbags, sneakers and much-copied white-trimmed men's desert boots. Last year, he sold a minority stake of his company to Hermès. He will use the money to add another store or two and augment his staff of 25, which includes his husband, also the CEO of the business. "The idea is not to flip and become something different," he says. "I just want us to be the same but better. Maybe just a bit quicker." Combining his domestic life with Turnier's was luckily an easy aesthetic fit. "When I first went to his house, I opened the door and said, 'Ah! OK, good, no issue about pink or flowers.' It was the same black-and-white." ●

DARK MATTERS
Above: Hardy has kept his living room monochromatic.

HIGH CONTRAST
Above: Black floors throughout offset Hardy's pared-down pieces. Above right: His ceramics collection includes pieces by Ettore Sottsass.

OBJECTS OF DESIRE
Left: A BDDW mirror hangs near brass bowls and a Tobia Scarpa 1968 lamp. Above: The master bedroom.

GROOMING BY SONIA DUCHAUSSOY

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MARCH 2017 WOMEN'S STYLE

WSJ.

THE WALL STREET JOURNAL MAGAZINE

OUTER LIMITS

Start the season with an adventurous new look. Stella McCartney jumpsuit and Isabel Marant earrings.

NEXT WAVE
Around these parts, evening dressing equals rugged boots and girlish frills. Miu Miu bathing suit, Denim x Alexander Wang jacket, Ralph Lauren Collection necklace, vintage Western boots and Falke socks.

POINT BREAK

An exhilarating getaway to Mexico calls for a new type of activewear: sport-inspired tops and bold swimsuits that are ready for any adventure.

PHOTOGRAPHY BY CASS BIRD STYLING BY VÉRONIQUE DIDRY

JOY RIDER
Relaxed pullovers and a high-end rucksack are required for an off-road excursion. Versace top and backpack, Kiini bathing suit, Aurélie Bidermann bracelet and Lizzie Fortunato necklace. Opposite: Chloé top.

HIGH WATER
Make an impact in a well-cut one-piece. Norma Kamali bathing suit and Roxanne Assoulin necklace.

SPLASH OUT
Test new waters with heat-seeking ensembles. Vanessa Seward T-shirt, Prada shorts, Roxanne Assoulin bracelet and Aurélie Bidermann necklace. Opposite: Dolce & Gabbana polo shirt, Eres bathing suit, Tiny Om necklace, Roxanne Assoulin necklace and LFrank bracelet.

ROAD TRIP
Head out for a spin in Western-inspired attire. Ralph Lauren Collection shirt and earrings, Norma Kamali bathing suit, vintage Western boots and stylist's own scarf and gloves. Model, Luna Bijl at DNA Models; hair, Tamara McNaughton; makeup, Frank B.; prop styling, Tali Magal. For details see Sources, page 182.

BALENCIAGA


BALENCIAGA

The Last Emperor

At 83, Karl Lagerfeld—the longest-running, hardest-working designer in fashion—has reluctantly achieved iconic status. But celebrity hasn't dulled the Chanel artistic director's passion for chasing what's new and what's next.

BY ELISA LIPSKY-KARASZ
ILLUSTRATION BY MATS GUSTAFSON

WEDGED BETWEEN Paris's tourist-trod rue de Rivoli and the bustling Boulevard des Capucines lies an unassuming three-block stretch of gray asphalt, its sides jammed with parked mopeds. The architecture is a mash-up of humdrum office buildings and traditional French neoclassical facades. But mention the street's name—rue Cambon—to any local taxi driver and he'll straighten up in his seat and say, "Chanel?" Much has changed since Coco Chanel languidly puffed cigarettes in her chinoiserie-paneled apartment here 90 years ago, but the street remains indelibly linked with the fashion house she founded.

At No. 31, where there once was a small boutique, a vast Chanel flagship stands. A sleek new press showroom now spreads across the second floor above the modest black-and-white corporate entrance at No. 29. Chanel's own studio has been remodeled as a mirror-lined space with two large white tables and bookshelves crammed with fashion and art monographs. One of these tables is the nightly domain of Karl Lagerfeld, whose name—though the brand has never placed it on a single tweed jacket label, shoe or perfume in his 34 years as artistic director—has become synonymous with the iconic French brand.

Long before the man himself enters the building at his usual hour of 7:30 p.m.—after a day often spent working at his Left Bank home—Lagerfeld's white ponytail and black-sunglasses-wearing visage is everywhere: Plastic dolls, paper cutouts, caricatures and even a neon-lit, life-size poster preside over a warren of Lilliputian hallways and offices. It's like visiting an icon-crammed Byzantine church as re-envisioned by Andy Warhol.

Like Warhol, Lagerfeld knows the power of his image, even if the result is fame so engulfing that it has resulted in a kind of self-imposed captivity. Nearly all his outings these days are limited to a four-block radius from where he sits tonight; he has spent the past hour reviewing pieces for the next Chanel fashion show, taking place in four days at the recently refurbished Hotel Ritz Paris, also a couple of blocks away from rue Cambon on Place Vendôme. Coco Chanel confined herself to a similar circuit, having moved into a third-floor suite in the Ritz in 1935 and five years later into a two-room apartment there, staying for the next three decades until her death.

It's an odd paradox that a designer fascinated by the world beyond fashion can no longer participate so easily in it. "When you go to a restaurant with him, there are maybe 25 people coming up to take a picture or speak to him," says Carine Roitfeld, who has styled Chanel ad campaigns since stepping down as editor in chief of French *Vogue* in 2010. "I remember 10 years ago, he would sometimes put on a cap before we went out so he wouldn't be recognized," says his longtime friend, fashion editor Stephen Gan. "But now it's a lot worse. It's sort of like designer taken to rock-star level."

"It's all my fault. I became too cartoonish and easy to recognize," says Lagerfeld, 83, in the clipped cadence of his native German. Since famously losing 92 pounds 16 years ago, he has adopted a strict uniform that might best be described as dandyish gunslinger: black suede jeans from a supplier on rue du Mont Thabor, a black blazer designed for Lagerfeld by Hedi Slimane, boots made by the Chanel atelier Massaro, a starched Hilditch & Key shirt with a jaw-grazing collar and a tightly knotted, thin black tie adorned with original Belperron jewels that would make any heiress drool. "I don't want to arrive somewhere sloppy in an old sweatshirt," he says. "I know I look different from other people, but I don't feel different, because I think I'm the most normal thing in the world."

FAMOUS FACE
"It's all my fault. I became too cartoonish and easy to recognize," says Lagerfeld of his unavoidable celebrity. His outings are now largely restricted to an area near the Chanel headquarters.

CHANEL CHANGER
In his 34 years as artistic director of Chanel, Lagerfeld has left his indelible mark on its runway offerings, season after season synthesizing innovative techniques with the skills of the house's heritage ateliers, including Lesage embroidery, Maison Michel hats, Massaro shoes, Barrie knitwear and Desrues buttons.

Coco Chanel designed her revolutionary clothing label for 43 years, not including a hiatus of 15 years around World War II. She was still designing when she died in 1971 at 87 years old. Lagerfeld's tenure is now in its fourth decade. It's a feat he has accomplished while also designing for Italian label Fendi for the past 52 years and overseeing his own self-named brand, as well as taking on countless other freelance projects including his publishing imprint with Steidl, 7L, and his side careers as a photographer, theater-costume designer and the creative director of a newly announced string of hotels and condominiums. In a world where designers increasingly move on after a few years, even from labels that bear their own names, "I think nobody has [been at] a company as long as I have. I'm ready for the Guinness Book. I'm sorry, there is nobody," says Lagerfeld. The late Yves Saint Laurent—who bedeviled Lagerfeld ever since they both competed for the same fashion prize in 1954 (Lagerfeld, 21, won best coat; Saint Laurent, at 18, took best dress)—retired in 2002 at 65. Valentino Garavani stepped down in 2007 at 75. Among his European peers, only Giorgio Armani, 82, is still creative director of his empire, which he founded 42 years ago.

During Lagerfeld's tenure, Chanel has grown from 22 boutiques to 190 in 37 countries. Even with a 17 percent drop in revenue, thanks in part to currency fluctuations and a global slowdown of luxury sales growth, Chanel took in a robust $6.24 billion in 2015. (That year, Christian Dior Couture announced revenues of $2 billion, Armani posted $2.9 billion, and the entire LVMH fashion and leather goods group, which at the time comprised 15 brands, had $13.4 billion in revenue.) Chanel co-owner and chairman Alain Wertheimer, who assumed the role of CEO himself last year, and his brother, Gérard, are now estimated to be jointly worth more than $20 billion.

Today the pace of the industry is faster than ever: Apart from spring and fall collections to produce, there is a dizzying calendar of resort, pre-fall and couture shows as well as midseason deliveries and special events in ever-more-far-flung sites as fashion companies strive to augment global sales. "The other designers say, 'We are burned out….' *Ooh,*" Lagerfeld says in mock sympathy. "You will get burned out—if you take the job only for the check, you'd better do something else. People want the money but they don't want to work. And they might be a little bit younger than I am, so they need their 'private life.'" Smiling mischievously, he says, "I add collections and it makes them furious."

Take the show occurring in a few days: Dubbed Métiers d'art, the annual presentation increased the Chanel schedule to eight collections and six shows a year (many houses stage only two fashion shows during the regular collection seasons and present their resort and pre-fall collections salon-style to buyers only, because of both the cost and the burden on the creative team). Métiers, as it's often called, is a perfect display of Chanel's prowess: A full-fledged collection just nine weeks after Lagerfeld showed his 86-look spring ready-to-wear show, it's also a showcase for all the heritage ateliers that Chanel owns, from Lesage embroidery to Guillet fabric flowers and Desrues buttons. Lagerfeld synthesizes their skills with more recent fabric innovations. (In this show, for example, he will present a suite of tweed pieces that, on closer inspection, have been woven from strips of denim, a sleight-of-hand that results in a witty reinvention of both sturdy workhorse dungarees and the classic, refined Chanel suit.) Given the amount of artisanal handiwork, the Métiers show is more akin to couture than fast fashion, yet, as Lagerfeld points out, it is part of what allows the brand to stock its boutiques with new product every two months.

CLOCKWISE FROM TOP LEFT: © CATWALKPICTURES.COM; FIRSTVIEW (3); © CATWALKPICTURES.COM; FIRSTVIEW (3); © CATWALKPICTURES.COM (2); FIRSTVIEW (7)

Soon after Métiers launched 13 years ago, it set the precedent for today's fad for flying planeloads of celebrities, VIP clients and press to destinations as distant as Japan, Rio de Janeiro and Shanghai. Even during the regular season, Chanel caps the monthlong sequence of international ready-to-wear shows with a 2,500-person show at Paris's Grand Palais. Lagerfeld has kitted out the vast exhibition hall with elaborate sets, including a Chanel-branded supermarket, an art gallery and a street in 1968 Paris replete with chic women's lib activists.

For a designer who claims to have no interest in marketing, Lagerfeld has a nose for it. "I'm a total improvisation. And the most unprofessional person in the world," he says. "But very trained in the business. The whole thing is done in a light approach because I know the backbones of all that. So for me it's easier to play with it."

His work ethic is well-known. "You wake up one day and find at 6 a.m. stacks [of faxes] handwritten by him, and he is announcing an idea for a book project or a Chanel catalog or a Fendi catalog," says publisher Gerhard Steidl, who adds that most of his artists publish one book a year; with Lagerfeld, it's typically 20 books and catalogs. Every morning, no matter the day or the season, Lagerfeld can be found at home in an elaborate white pique dressing gown from Hilditch & Key ("like a kimono," says Amanda Harlech, his longtime creative consultant for both Chanel and Fendi) texting photos of his cat Choupette to Cara Delevingne or Princess Caroline of Monaco, calling his ateliers to rouse the troops and sketching ideas for new designs. "I do everything by instinct. Ninety percent goes into the garbage can, and the rest is maybe OK," he says. "I am never pleased—I always think I could do better, that I am lazy."

"Even if he is Karl Lagerfeld, he has doubts, and he thinks everything is ugly. Not everything. But he is not 200 percent satisfied, not at all," says Virginie Viard, his studio director at Chanel for the past 20 years, who first met Lagerfeld in 1987 as an intern there.

"Some people have one idea and do the same thing for the rest of their life. I do nothing but destroy what I did," Lagerfeld says. Such Shiva-like impulses drive him to generate collections at a galloping pace and fuel his voracious appetite for what's new, what's next. The late photographer Helmut Newton, a frequent collaborator, called him "the clairvoyant." Says Delevingne, "He is so aware of what's around him, but before anyone else is. He's not a sheep, he's the f—ing wolf-pack leader. He transcends age."

"He is the first to notice things that will be in style," says Texas socialite Lynn Wyatt, a longtime neighbor of Lagerfeld's on the French Riviera during the summer season. "I remember when he was the first one who knew that Memphis furniture would be fashionable." In the early '80s, he had decorator Andrée Putman redo his Monaco penthouse in the Memphis style, complete with black rubber floors, a revelation even for the go-go era. "You can do anything you want, but be the first one to do it," Roitfeld recalls his telling her. He's also often the first to tire of something. With Memphis, for example, he unloaded everything at auction in 1991 and was onto the next new thing. "This is a man who can tell you which opera Maria Callas sang when, and which was the best performance," says Harlech. "But equally he reads about the music releases, then he buys them, and they're all put on an iPod, so he has the latest of everything."

New technology is another of his obsessions. "I gave him his first iPod with music on it," recalls Gan. "The next time I visited him about a month later, there were about a hundred of them in a giant silver bowl in his home." Lagerfeld will buy a bag of the latest iPhones to distribute to his friends. "Do you want the big one or the little one?" he asks. (Says Lagerfeld, "The people who are with me get the same thing I buy, nearly. But that's normal, eh? My line in life is, '[He] pays who has the money.'")

The only invention Lagerfeld hasn't really gotten up to speed with is the computer: "I don't have time for the internet," he says. Instead, he reads at a frenetic pace—and anything that happens to be in front of him. Once, working on a shoot, he found an industrial-supply catalog that had been left behind in the studio by a previous crew. The next day, a green plastic factory curtain arrived, which Lagerfeld had spotted and promptly ordered to use as a backdrop.

This ability to remix and remaster elements of the modern world with the traditional artistry of high fashion is a Lagerfeld hallmark. One of Lagerfeld's greatest strengths as a designer has been to observe the culture of his times and reflect it back at his clients—as if Henry James had written his novels of societal observations in needle and thread rather than ink. Over the years he has mined the Chanel archives and injected his own taste and humor, creating Technicolor tweeds, delicate lace slips, slim-hipped jet-beaded evening dresses, pearl necklaces as cheeky, oversize logos and even a classic quilted Chanel bag as a hat. "I want Chanel to keep the identity of Chanel," Lagerfeld says. "But the Chanel I do had nothing to do with what she did."

As a result, a Lagerfeld piece is both timely and timeless. "It crosses all the age lines," says Chanel client Danielle Steel. "So it looks cute on my daughters in their 20s, but I can also wear it without looking ridiculous. And some of this ready-to-wear is very expensive, and you think, Oh, my God, I can't do this. But 25 years later you're still wearing it."

"HE IS SO AWARE OF WHAT'S AROUND HIM, BUT BEFORE ANYONE ELSE IS. HE'S NOT A SHEEP, HE'S THE F—ING WOLF-PACK LEADER."
—CARA DELEVINGNE

BORN IN HAMBURG, Germany, in 1933, Lagerfeld grew up the privileged only son of a condensed-milk merchant, Otto Lagerfeld. As World War II loomed, Otto decided to shelter his young family in bucolic Bad Bramstedt, an hour north of the city. Even as a child, Lagerfeld stood out from his compatriots: He spent hours drawing and dreaming of becoming an illustrator and dressed immaculately in suits and ties. "I was born in the mood of what's new in fashion," he says. "I was always interested in costume and what people wanted to wear even before I thought one could make a living in fashion." His mother, Elisabeth Bahlmann (Otto's second wife), was a powerful presence in Lagerfeld's life, even living with him in France in her latter years. "My mother had her own style," Lagerfeld says. "She was a woman from the '20s—she hated the New Look. She liked fashion again when Sonia Rykiel came."

As a teenager, Lagerfeld left Germany to attend Paris's Lycée Montaigne, just steps from the Jardin du Luxembourg. He left without graduating and later garnered attention for the 1954 fashion prize, the International Wool Secretariat—and the Volkswagen convertible his parents gave him—and was hired as an art assistant for the designer Pierre Balmain. In 1958, he became head designer at Jean Patou but soon left to become a freelance *styliste*, working for myriad clients, from Charles Jourdan shoes to fashion house Chloé, where he began working in 1964. By 1965, he was hired by the five Fendi sisters to design for the brand their parents founded, yet he continued to pursue a huge range of projects. His mother died in 1978, before she could witness her son's success at Chanel. She never saw a single one of Lagerfeld's ensembles parade the runway. "She said, 'I don't go to see a show of my son, because he works for other people,'" he says.

Alain Wertheimer hired Lagerfeld at a time when Chanel's fortunes were falling like a botched soufflé. Wertheimer had taken over control from his grandfather, Pierre Wertheimer, in 1974—his father, Jacques, was reportedly more interested in racing thoroughbreds than in running the family business—yet for the decade or so after Coco Chanel's death, the brand floundered under a string of unremarkable designers. Meanwhile, the prestige of the legendary fragrance Chanel No. 5, which helped make Coco Chanel one of the richest women in the world, had been diluted by distribution in drugstores. Wertheimer began an aggressive campaign to return the brand to its former glory, and wooing Lagerfeld was part of it. "Now people think it was a flattering thing and an honor

"I AM VERY GOOD WITH KIDS. IF I HAD BEEN A WOMAN, I WOULD HAVE HAD 12 CHILDREN."

—KARL LAGERFELD

that I was offered Chanel. But people said, 'Don't touch it!' It was very different," says Lagerfeld, who by this time had been named a partner by Chloé founder Gaby Aghion. "I thought it was a challenge, and challenge is one of the things I like best."

He ran out his contract at Chloé, where he had been clashing with Aghion, and launched at Chanel with a spring haute couture collection in January 1983. Suddenly, all eyes were on Lagerfeld, who, at 49, found himself in the spotlight as the hottest not-so-new thing. Two extra shows were scheduled to accommodate everyone who wanted to see his debut, according to a *New York Times* report. "The day belonged to Karl Lagerfeld," the article breathlessly read. Lagerfeld is fond of recounting that, before his reincarnation at Chanel, "I [once] saw a fortune teller, and she said, 'For you, it really starts when it stops for the others.'"

Unlike most designers, who ultimately hope to focus on their own namesake brands, Lagerfeld prefers to work for others, finding it liberating. "I'm someone who doesn't want any responsibility. I don't want to own anything—even Lagerfeld doesn't belong to me," he says. "In the days of Armani and Valentino, there were couples who built a business. But I had no one to build a business with, and I never wanted a business.

Wertheimer "gave me total freedom from the beginning," adds Lagerfeld. "I have no contract of exclusivity. I can do what I want whenever I want. If I have restrictions I am sterile."

Every eight weeks, the Chanel design team begins a new collection, all based on precisely detailed sketches that Lagerfeld sends, either via text message or on his white paper, custom-made for him by Sennelier. Fabric and embroidery are chosen from samples that are sent to his home. "He is a perfectionist. I am just as much a perfectionist to make him as happy as possible," says Viard, who works with the ateliers to translate his drawings and instructions into reality. "The whole team is a bit like that—we outdo ourselves for him, and for Chanel."

Lagerfeld himself doesn't touch the fabric. "I have no time to drape dresses. I hate that. And I don't cut dresses, that's ridiculous—we have a great *premier* to do that—but I can answer any technical question in three seconds," he says. The division of labor is part of what helps the "fashion machine," as he has called himself, run. As Viard points out, even his nightly arrivals at the Chanel studio help squeeze what are essentially two workdays into one. For Fendi, he flies to Rome periodically for several days of intense design meetings, often taking Harlech with him. (At Chanel, despite the congenial studio atmosphere—final fittings are conducted salon-style, while Lagerfeld simultaneously suggests hair and makeup changes, holds interviews with editors from *Women's Wear Daily* and *Vanity Fair* and discusses novels with old friends like Sandy Brant—the chain of command is hierarchical. "There's a real ritual about who does the jewelry, who touches the clothes," says Harlech. "Sometimes now, after 20 years, I do get up and have a little tweak. It took me this long to get brave enough to do it.")

Lagerfeld's technical abilities extend to other fields, such as book publishing. "On the one side he is an artist, but on the other side he is an excellent technician, like a print-shop manager," says Steidl. When the two started working together in 1992, "OK, I was a good printer and I was a good publisher, I believe," Steidl says. "But the standards I have today are really coming from him."

"He is like Wikipedia," says Eric Pfrunder, Chanel's image director for the past 30 years. "In the beginning I was very terrified because he knows so much," says Roitfeld. "But then, he's very easy. You can talk about everything with Karl—about football, about movies, about food, about girlfriends."

Lagerfeld takes an avid interest in politics as well, though he hasn't voted in 40 years—ever since he became an official resident of Monaco, a principality (he has maintained his German citizenship). "Fashion magazines and fashion people are fashion, they are not politics," he says of the recent election in America, which saw intense commentary from the fashion community. "I knew Trump before, when he was not in politics. I'm not American, but he's a democratically elected president of America, so people have to deal with it. I loved Michelle Obama, but she doesn't want to [run for office]. Mrs. Trump is a very nice woman and pretty handsome. Good body, no? And this Ivanka is quite cute, no?" he says. As for the style world's place in politics, "I'm very much against it," he adds. "Like Mrs. Merkel, maybe her clothes are horrible, but she is not in fashion, hmm?"

Though he's outspoken, Lagerfeld also displays the old-fashioned manners of a courtier, never indulging in histrionics. "He'll raise his glasses and just say, 'You are frustrating me,'" says Pfrunder, imitating a comedic growl. Nor is he ever heard to complain, a favorite fashion pastime. "It's very chic to never complain," says Roitfeld. "It's an education to work with Karl. When we are doing a photo shoot, he says hello to each person separately—the assistants, the interns. And when we finish he goes to say goodbye and thank you to each person personally. I've worked with many photographers and I can tell you, he's the only one who does this."

Like Chanel herself, Lagerfeld has a habit of speaking in aphorisms and puns, which he pronounces in several languages: English, French and German (he speaks his native tongue in a precise style, sometimes using esoteric vocabulary). "He's got more one-liners than Mae West," says Gan. To Lynn Wyatt, he announced one day, "You wear so much black and white that I'm going to call you Black-and-Wyatt." The teasing wit can have an edge. "There are whiplash jokes at your expense for being a bit slow," says Harlech.

He also holds a few grudges. The blazer Lagerfeld is wearing, for example, was done by Slimane while he was still at Saint Laurent. "But Hedi made them for me without the labels. I don't wear Saint Laurent," he says. "Pierre Bergé was such a pain in the ass all these years that I don't want to have that name on my back ever."

When he is bored, "it's written all over him," says Gan. "Like it would be with a child."

"He has a young spirit," says Kendall Jenner.

"He likes games. Sometimes I think that life is not game-y enough for him," says Harlech.

Luckily he can indulge his childlike sensibilities with his beloved cat, Choupette. "Choupinette," as he often calls her, is a 5-year-old white Birman cared for by two *"gouvernantes"* who work around the clock, in alternating two-week shifts. Like most everything in Lagerfeld's world, Choupette is famous in her own right: She boasts more than 90,000 Instagram followers (though his namesake brand has an account, Lagerfeld himself is not on the social-media site) and has appeared on Karl Lagerfeld–brand clothing, Shu Uemura "Shupette" cosmetics and an Opel car calendar.

"I never expected in my life that something like this could happen," says Lagerfeld. Typically nocturnal, he now leaves photo shoots by midnight or 1 a.m., in part to go home to Choupette. "She is the center of the world. In my own house, I come a long time after Choupette. First of all, it's 'How is Choupette?' 'Choupette made poo-poo,' and so on. She sleeps on my pillow. Good energy comes out of cats. Very good. I feel like a telephone on recharge." He keeps a page pasted in his daily agenda that lists all the physiological benefits of owning a cat. "Choupette has made me perhaps a better person. More caring—I don't know. Less selfish."

He also devotes significant time to his 8-year-old godson, Hudson Kroenig, whose father, Brad Kroenig—whom Lagerfeld has nicknamed Darlin'—is a frequent Chanel model. They text daily (Hudson sends his godfather video of himself dancing or playing sports), speak every Sunday and spend three weeks together at Lagerfeld's house in St. Tropez each summer. Lagerfeld personally sets up child-size easels, markers and pencils and lays out new beach toys before Hudson and his 5-year-old brother, Jameson, arrive. "He likes their energy," says Kroenig, recalling one evening when a then-5-year-old Hudson ran into Lagerfeld's formal dining room, jumped onto the table shirtless and began singing a Justin Bieber song. "For Karl, that's a new experience." Hudson first appeared in a Chanel ad at the age of 1 and has been working with Lagerfeld ever since, traveling everywhere from Dubai to Cuba to appear in shows (at Métiers, he accompanied Lagerfeld for his final bow, wearing a custom tuxedo designed by Lagerfeld). One of Hudson's earliest memories is modeling for a Fendi ad shot by Lagerfeld with model Anja Rubik at age 3. He says he's learned about "taking pictures, sketching, art, books and doing interviews" from Lagerfeld, whom he describes as "really nice and really fun." He has also learned about design. "He'll say, 'Hey, Dad, there's a Barcelona chair,'" says Kroenig.

"He has very good taste, not childish at all, no, no, no. He hates that," says Lagerfeld, bragging fondly that the 8-year-old recently purchased his first apartment in New York City—with a bit of help from Lagerfeld—which Hudson decorated himself. "Hudson is unbelievable. He can dance, he can sing, he can sketch. He has made a lot of money," says Lagerfeld, explaining the boy's rationale for making a real estate investment at such a young age. "He said to me, 'You understand, our house in New Jersey is very good. But in the winter, it's a little boring during the weekend. So I have to go to New York to do shopping and to go to galleries.' It's crazy—eh?

"I'm very good with kids," continues Lagerfeld, who lives alone and has never married or had children. "If I had been a woman, I would have had 12 children."

Instead, he finds a sort of family at the Chanel atelier. "He loves to be here, and in any case, he can't go out without a fuss," says Viard. "So he may as well work."

"The other day, I went to the opera, but people looked more at me, sitting in the audience, than the stage," says Lagerfeld. "No, no, no. I don't go anymore. I don't want to be taking these photos all the time with people I don't know; it's horrible."

And so he is relegated to encountering the world mostly by reading about it, including reviews of all the other fashion lines. "We love to do it. 'Show me, show me,'" says Viard, imitating Lagerfeld looking at runway images. Then it's, "'OK, I'm not so bad. *Je ne suis pas si rancart.*'" He professes admiration for just a handful of other designers: Slimane, Phoebe Philo of Céline, Chloé designer Clare Waight Keller, Jonathan Anderson and Marc Jacobs.

Lagerfeld's Chanel contract is for life, as he has often noted to the press, and he won't admit to any future plans. Slimane's name comes up as one who is often rumored as his successor. "I am not against that," he says, "but Hedi is difficult to work with. Very. And you need two persons [for Chanel and for Fendi]. Marc Jacobs wants the job too but he never can get it for another reason, because his business belongs to LVMH 100 percent, so he can never do it." Indeed, it seems hard for anyone in the Chanel empire to imagine the place without him. (Jacobs declined to comment; Slimane didn't respond to repeated requests for comment.)

"What I like in life is *to do*, not *having done*," says Lagerfeld. "I will never make a foundation with my work that treats dresses like they are Raphael paintings. A dress is a dress, and it should never be anything other than a dress. They are masterpieces, they are beautiful dresses, but please—don't create your private cemetery."

In the meantime, he'll continue to show up religiously. "I love the job now more than ever," he says, grinning. "And a job is even better when you don't have to make a living." ●

GOWN TIME
Above: Showing his fall 1969 Chloé collection. Above right: Dressing up at 1978's Venetian Ball, with Paloma Picasso.

EYE ON THE PRIZE
Top: Lagerfeld in 1954, when he won the International Wool Secretariat. Right: In his Memphis-style apartment, 1984.

FAN BASE
Above: Sharing a laugh with Monaco's Princess Caroline at a Chanel show in 1989.

KAISER KARL
Above: Sketching Chanel haute couture, 1984. Below: With Hudson Kroenig, in 2016.

CLOCKWISE FROM TOP LEFT: KEYSTONE-FRANCE/GAMMA-KEYSTONE/GETTY IMAGES; REGINALD GRAY/PENSKE MEDIA/REX/SHUTTERSTOCK; RDA/GETTY IMAGES; JOHN VAN HASSELT/CORBIS/GETTY IMAGES; DOMINIQUE CHARRIAU/WIREIMAGE; BERTRAND RINDOFF PETROFF/GETTY IMAGES; JÜRGEN SCHADEBERG/GETTY IMAGES

RARE GEMS

Break the habit of wearing dark shades and bask in the season's hottest looks that set the color wheel spinning.

PHOTOGRAPHY BY LACHLAN BAILEY
STYLING BY LUDIVINE POIBLANC

HUE AGAIN
Refuse to blend in, with these monochromatic options. Loewe dress and earrings, Prada sunglasses and Stella McCartney shoes. Opposite: Gucci top and pants and Nina Ricci shoes.

LATE BLOOMER
Vivid tones make for eveningwear with big impact. Louis Vuitton top and pants. Opposite: Balenciaga top and Loewe earrings.

PINK LADY
Outdo even the freshest blooms in a vibrant dress. Givenchy by Riccardo Tisci dress. Opposite: Valentino dress, Balenciaga boots and Proenza Schouler earrings.

ROYAL TREATMENT
Majestic blue is a regal way to say forget me not. This spread: Vetements dress, Vetements x Manolo Blahnik boots, Tiffany & Co. bracelet and Loewe earrings.

LIGHT TOUCH
Pair pale pieces with pops of rich red. Céline dress, earrings and boots. Opposite: Bottega Veneta top and skirt and Loewe earrings. Model, Giedre Dukauskaite at Women Management; hair, Petros Petrohilos; makeup, Didier Malige; manicure, Lisa Jachno; prop styling, Robert Doran. For details see Sources, page 182.

DRIFTING ALONG With this summer staple, there's a style to match any look. Clockwise from far left: Brunello Cucinelli, Hermès, Stuart Weitzman, Rag & Bone and Tod's. For details see Sources, page 182.

OPEN SEASON

Kick off sunny days with these strappy sandals that are minimalist must-haves.

PHOTOGRAPHY BY GRANT CORNETT
FASHION EDITOR DAVID THIELEBEULE
PROP STYLING BY JOCELYNE BEAUDOIN

TO INFINITY AND BEYOND

Yayoi Kusama already holds the record for the highest price paid for a work by a living female artist. At 87, with two new retrospectives, she's busier than ever.

BY DARRYL WEE
PORTRAIT BY NOBUYOSHI ARAKI

IT'S HARDLY TOKYO'S most inspiring area, but here in Shinjuku ward, amid a shambolic jumble of low-rise housing, is where artist Yayoi Kusama keeps her fastidiously maintained studio: an elegantly unadorned concrete building that strikes a conspicuous note in the otherwise nondescript quarter. Almost every day, she comes here to paint from 9 a.m. until sunset, often working for eight-hour stretches. On one mid-December morning, Kusama, 87, is laboring intently over a sky-blue canvas, halfway through her latest work in a series called My Eternal Souls that she began in 2009. It now includes over 500 paintings. Some 130 of these works appear in the retrospective *Yayoi Kusama: My Eternal Soul*, which opened recently at the National Art Center in Tokyo.

Quietly directing two of her assistants to clear the cluttered table and fetch tea and biscuits, Kusama turns to welcome me while several other staffers tap away at their computers in a small office upstairs. As active and prolific as she's ever been during a career that spans six decades, Kusama adheres to a rigorous, somewhat ascetic routine. "I don't usually have a fixed idea of what I want to do and don't know how the painting will turn out. Countless ideas come into my head, and it's not my role to decide how the final product should be," says Kusama, wearing the fire-engine-red, bobbed wig that has become her signature and a dress emblazoned with a pink polka-dot pattern from one of her paintings. "Once I begin painting, though, the image becomes clear. And when it's finished, I realize that this is the painting that I've been trying to make."

Over the past two years, her gallery representatives have been dispatched to the openings of museum shows in Buenos Aires, Moscow, Shanghai and Stockholm on her behalf, so that Kusama can remain focused on making new work. Since 1977, when she voluntarily admitted herself to the psychiatric hospital where she has resided for the past four decades, she has tried to spend most of her time at the studio, which lies a few minutes down the road from her living quarters.

Just one day after the Tokyo exhibition opened, another wide-ranging retrospective kicked off at the Hirshhorn Museum and Sculpture Garden in

PATTERN MAKER Yayoi Kusama, photographed in her Tokyo studio. "Through art, I was able to enter into normal society," she says.

SHAPE SHIFT
From left: Kusama's *Accumulation*, 1962–1964; the artist in *Horse Play*, a happening in Woodstock, New York, 1967; *Pumpkin*, a 6-and-a-half-foot-tall installation at Benesse Art Site in Naoshima, Kagawa, Japan, 1994.

Washington, D.C. Titled *Yayoi Kusama: Infinity Mirrors*, it features six of her mirror rooms, dating to the '60s. Kusama conceived of these installations in part as an opportunity to savor the supreme vanity of regarding one's likeness reflected endlessly.

"I've always been interested in the mystique that a mirrored surface presents," says Kusama. "In my mirror rooms, you see yourself as an individual reflected in an expansive space. But they also give you the sensation of cloistering yourself in another world." Often lit up by myriad multicolored LED lights (earlier iterations of the rooms from the '60s were simpler affairs, filled with polka-dot patterns and phallic, tuberlike soft sculptures), the rooms are meant to evoke a cosmic feeling of being an individual within a multitude—as planet Earth is "like one little polka dot, among millions of other celestial bodies."

When examples of these mirror rooms opened at David Zwirner's New York gallery in 2013, and at The Broad in Los Angeles last year, visitors waited in line for up to three hours to experience a brief moment—merely 45 seconds—in Kusama's glittering universe. Although Kusama could hardly have presaged it, her mirror rooms are an apt metaphor for today's selfie culture. Celebrities such as Adele and Katy Perry posted images on Instagram, spawning their own infinite recursion of impressions, re-posts and shares.

Museums like the Hirshhorn, eager to open up a somewhat limited Euro-American canon of contemporary art, are keenly aware of the reach of her image making among a mass audience. In 2012, Kusama collaborated with Louis Vuitton, which allowed her to envelop handbags and stores with her trademark polka dots. "What we're seeing now is a perfect storm in which the changing nature of art museums is dovetailing with the changing desires of a younger demographic—millennials in particular—who have a tendency to gravitate towards graphic, immersive experiences," says Hirshhorn director Melissa Chiu. "Equally, though, this is a moment for outlier figures in the art world. And all these things are converging to make Kusama an artist for this particular, historical moment."

AS A CHILD, Kusama often recounts, she experienced hallucinations in which she found herself seeing flashes of light, auras or dense fields of dots. The youngest of four children born into a landowning family in Matsumoto, Nagano Prefecture, in 1929, Kusama turned to painting as a means of depicting what she saw in her mind. Her mother did not approve of her daughter's artistic bent and threw away her drawings. "She once kicked my palette across the room," wrote Kusama in her 2002 autobiography, *Infinity Net*. Despite opposition from her family, the determined Kusama started taking private painting lessons by the time she was 13. In 1948, she entered the Kyoto Municipal School of Arts and Crafts. An early solo show in Matsumoto in 1952 attracted the notice of psychiatrist Shiho Nishimaru, who concluded Kusama was suffering from cenesthopathy—a disorder that induces abnormal physical sensations and a feeling of malaise.

For Kusama, making art was a catharsis, a way of both expressing the visual hallucinations that plagued her and escaping what she once called a "toxic family mix." "There were some very dark, unhappy moments in my childhood, which art helped me heal considerably," she says. "Through art, I was also able to enter into normal society, but up until then I was haunted by suicidal impulses." Although she is reluctant to reveal details pertaining to her illness, Kusama says, "Not a day goes by when I don't think of killing myself." She admits that she "once tried to jump onto the Chuo Line train tracks." Another time, "I tried to throw myself from the balcony of the mental hospital where I live, but was stopped by one of the nurses there."

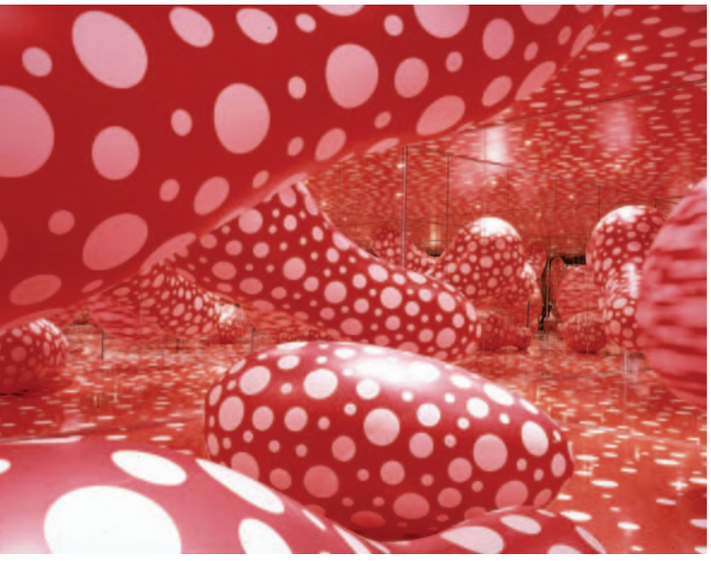
Says Chiu, "There's no doubt that her biography has played into the image of her work. She feels the need to make work every single day, as a kind of compulsive practice. That's an important piece to understand her work—the fact that she's had to struggle with various mental states."

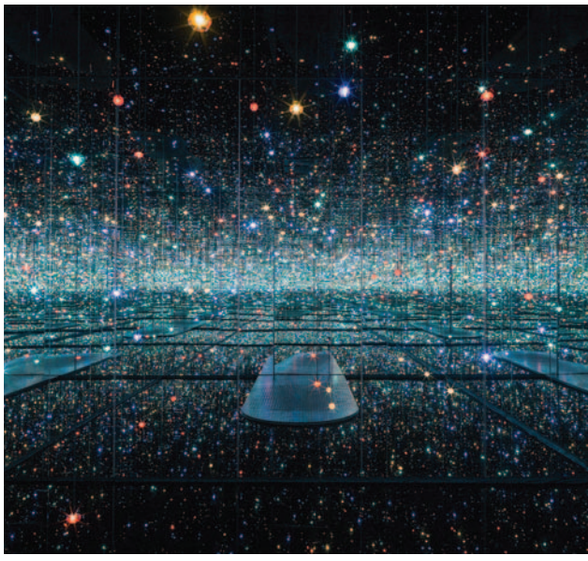
Later in 1952, Nishimaru presented Kusama's work at an annual psychiatric conference, helping to spark interest that led to several exhibitions in Tokyo. Yet Kusama felt the Japanese milieu was too patriarchal and closed-minded. "For art like mine—art that does battle at the boundary between life and death, questioning what we are and what it means to live and die—this country was too small, too servile, too feudalistic and too scornful of women," she wrote in her autobiography.

One of the artists who facilitated her entrée into American circles was Georgia O'Keeffe. "I actually went to the American Embassy in Tokyo to find her mailing address and wrote to her," says Kusama, who got the idea after seeing O'Keeffe's paintings in a book she found in a secondhand bookstore. She sent O'Keeffe some examples of her watercolors and asked her advice on how to navigate the American art world. She was elated when O'Keeffe responded. "I was so fortunate that she wrote back, giving me advice. And she later even came all the way from New Mexico to visit me in New York," she recalls.

In December 1957, Kusama traveled to the United States for her first American solo exhibition at Seattle's Zoë Dusanne Gallery. The next year, Kusama moved to New York and eventually took up residence in a Greenwich Village loft where Donald Judd also lived and worked. A strategic social networker, she established close friendships with some of the most important artists in New York, including Judd, Barnett Newman, Eva Hesse and Joseph Cornell. Kusama also spent hours in her studio obsessively filling the walls with her Infinity Net paintings, which she often sold for $200. Inspired by her childhood visions, she blanketed the canvases with a repetitive mesh of subtly differentiated loops—motifs that later morphed into the more stylized polka dots that cover the surfaces of her work. She also created "soft

FROM LEFT: *ACCUMULATION*, 1962–1964, SEWN AND STUFFED FABRIC WITH PAINT ON WOOD CHAIR FRAME, 34 1/2 X 38 X 33 IN.; THE RACHOFSKY COLLECTION AND THE DALLAS MUSEUM OF ART THROUGH THE DMA/AMFAR BENEFIT AUCTION FUND, © YAYOI KUSAMA; *HORSE PLAY* HAPPENING IN WOODSTOCK, NEW YORK, 1967, COURTESY OF THE ARTIST © YAYOI KUSAMA; *PUMPKIN*, 1994, PLASTIC AND POLYURETHANE PAINT INSTALLATION, COURTESY OF OTA FINE ARTS, TOKYO/SINGAPORE, VICTORIA MIRÓ, LONDON, DAVID ZWIRNER, NY, © YAYOI KUSAMA





STARRY EYES
Right: *Infinity Mirrored Room—The Souls of Millions of Light Years Away*, 2013, one of Kusama's immersive environments.

DOT MATRIX
Above: Kusama's 1998 installation *Dots Obsession*. Right: She has been painting monochromatic pieces for six decades, such as *Infinity-Nets* from 2005.

sculptures"—cloaking objects like shoes, chairs and even a rowboat with tubular protrusions in white cloth—directed experimental films and made the cover of the *New York Daily News* in 1969 for staging a naked happening in the Museum of Modern Art's sculpture garden. "New York was where I could live freely, making the work I wanted every day," she says.

In 1973, Kusama returned to Tokyo for health reasons, as well as out of concern for her sick father, who died the following year. She maintained close links to her European contemporaries, such as the German Zero group and Dutch Nul artists, with whom she had exhibited at Amsterdam's Stedelijk Museum in 1965, and Italian figures like Lucio Fontana (who had helped her fabricate objects and sculptures in his own studio for a 1966 Milan exhibition). However, her critical reception back home was indifferent. "None of the major art critics at the time paid attention to what she was doing," says her Japanese dealer, Hidenori Ota, who has worked with her since 1988. "The other thing to remember is that this was an era when female artists were simply being ignored in Japan."

While Kusama's naked body-painting performances from the '60s and '70s were often celebrated by the New York art world as politically savvy demonstrations of sympathy with the feminist, free love and hippie movements, the Japanese press tended rather to label her a national disgrace. "During the '70s and '80s, all the press coverage of Kusama centered on the scandalous, extreme images in her work," says Ota. "The attention that she did get wasn't from art magazines—the features were more from publications like *Heibon Punch*, a Japanese men's magazine."

A turning point finally came when she was chosen to represent Japan at the Venice Biennale in 1993, yet prices for her work did not rise significantly until the past decade. In the '90s, "a 2-meter-by-2-meter painting from the '60s sold for about $50,000, while a new work might have fetched $20,000," says Ota. "Today, a new painting of that size would sell through a gallery for about $750,000, but often for more than $1 million at auction." Fierce competition among her collectors has pushed other prospective buyers to the auction market, where prices are even higher: Kusama set a record for living female artists with the most expensive piece ever when her 1960 painting *White No. 28* sold for $7.1 million at Christie's in 2014.

Kusama recently received the Order of Culture, one of Japan's highest honors, personally bestowed by Emperor Akihito in November. Such belated recognition is familiar terrain to Japanese contemporary artists, who are often passed over during their early days. The careers of younger artists like Takashi Murakami, 55, and Yoshitomo Nara, 57, have followed a similar pattern: Flee the constraints of Japan, build up a body of work and an audience in an international art capital and return to Japan to be validated after being feted by a foreign audience.

TODAY KUSAMA is celebrated around the world, more financially and critically successful than she's ever been. Her activities are stewarded by an inner circle of assistants who monitor everything from her daily physical condition to inventory, logistics, public relations and merchandising, though Kusama oversees day-to-day studio operations. "She is very involved in all decisions," says Hanna Schouwink, senior partner at David Zwirner, adding that Kusama actively follows her own press and social media.

"She is one of the most focused artists I know," adds Glenn Scott Wright, partner and director at London's Victoria Miro gallery, who visits her in Tokyo several times a year. "She has no distractions or interests in her life that I am aware of, whether friends, family, entertainment or other leisure activities."

Kusama's most recent works, overflowing with an untamed wilderness of organic forms, seem vibrant and urgent compared with the minimal Infinity Net paintings from the midcentury. They are less rigidly composed than, say, her densely packed pumpkin paintings from the late '90s. The pieces shimmer with an optical intensity that arises not from repetition but rather from the improvised accumulation of brightly colored tubers, tendrils, eyes and misshapen faces. "Kusama's current output uses color and patterning in a much more expressive way," Chiu says. "It's an act of bravery to start a new series that's very different from your earlier works when you're well into your 80s."

Unmarried and with no direct heirs, Kusama is no doubt pondering her legacy. A stone's throw from the studio is a newly built, gleaming white, five-story structure. Although details are being kept under wraps, the building is slated to house an art foundation and private museum, while a private gallery on the third floor is currently being used to store and photograph works.

Kusama seems to appreciate that she is now running the final, and most illustrious, lap of her career—one that will likely determine the ultimate imprint that the international art world will remember her for. Frequent invitations to produce commissions for everything from Philip Johnson's Glass House in New Canaan, Connecticut, to luxury condominiums in Singapore continue to roll in. "She's well aware of her impact today, more than ever," says Chiu. "When I first approached her to do the Hirshhorn exhibition, she said that she would do it on the condition that the show would travel all throughout North America."

While her intense work ethic does suggest a sense of urgency, Kusama seems less an obsessive impresario and more a woman who has finally found her stride. "The hospital is such a narrow, miserable environment that sometimes suicide seems like the only way out. It's awfully difficult to be there, but I have endured it," she says. At her studio, she can throw herself into her work. "I feel happiest when I'm making a painting." ●

FROM LEFT: *DOTS OBSESSION*, 1998, PAINT, STICKERS, VINYL BALLOONS AND MIRRORS, 110 1/4 X 236 1/4 X 236 1/4 IN. COLLECTION OF LES ABBATOIRS, MUSÉE D'ART MODERNE ET FRAC MIDI-PYRÉNÉES, TOULOUSE. COURTESY OF YAYOI KUSAMA STUDIO; *INFINITY-NETS*, 2005, ACRYLIC ON CANVAS, 76 3/8 X 76 3/8 IN., COLLECTION OF JERRY YANG AND AKIKO YAMAZAKI; *INFINITY MIRRORED ROOM—THE SOULS OF MILLIONS OF LIGHT YEARS AWAY*, 2013, WOOD, METAL, GLASS MIRRORS, PLASTIC, ACRYLIC PANEL, RUBBER, LED LIGHTING SYSTEM, ACRYLIC BALLS AND WATER, 118 1/4 X 163 1/2 X 163 1/2 IN., COURTESY OF DAVID ZWIRNER, NY, © YAYOI KUSAMA

Back to Basics

Classic tailored pieces that can stand the test of time are always covetable. Try these fresh takes on wardrobe essentials, with a twist.

PHOTOGRAPHY BY DANIEL JACKSON STYLING BY GERALDINE SAGLIO

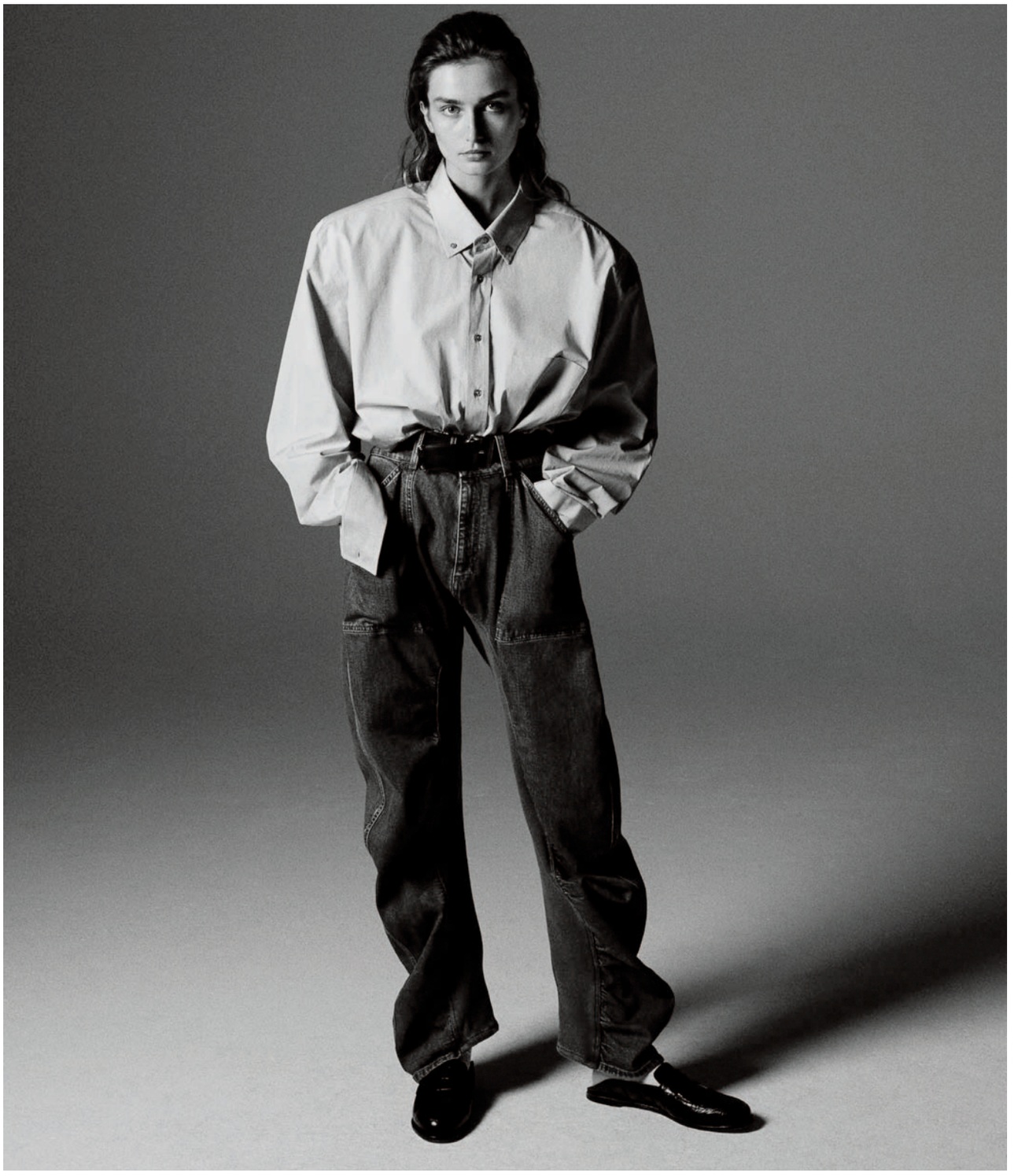
SHOPPING LIST
Hit the right stride with a standout coat. Ralph Lauren Collection coat and jacket (worn underneath) and Re/Done Levi's jeans; House of Lafayette hat, Falke socks and Loewe loafers (worn throughout). Opposite: Balenciaga trench, Michael Kors Collection shirt and Re/Done Levi's jeans.

FINE FEATHERS
Try a touch of texture on a traditional shape. Prada trench.

COOL INTENTIONS
Leap into warmer weather with menswear-inspired pieces. Above: Marni trench and Jil Sander shirt. Right: Chloé jacket, Michael Kors Collection shirt and Re/Done Levi's jeans.

DOUBLE DUTY
Layer an embellished jacket under a trusty trench. Valentino coat, Chanel jacket and Michael Kors Collection shirt.

WORKING ORDER
A cinched waist balances strong shoulders. Michael Kors Collection trench, shirt and pants.



BIG LEAGUE
Nonchalant days call for an oversize shirt and loose denim. Jil Sander shirt, Stella McCartney pants and Hermès belt.

NEW NORMAL
Keep things interesting by experimenting with proportions. Left: Céline coat, Michael Kors Collection shirt and Bally pants. Below: Kenzo dress. Opposite: Emporio Armani shirt, Giorgio Armani pants and Hermès belt. Model, Andreea Diaconu at IMG Models; hair, Yannick D'Is; makeup, Hannah Murray; manicure, Rica Romain. For details see Sources, page 182.

It is remembered as the era of Levittown's cookie-cutter conformity. But even in the 1950s some young couples were bold enough to have the world's most famous architect design houses specifically for them. Now just five of these homes remain in original hands.

BY FRED A. BERNSTEIN
PHOTOGRAPHY BY VICTORIA HELY-HUTCHINSON

DESIGN FOR LIVING
A sculptural pendant light hangs in Helen and Paul Olfelt's Frank Lloyd Wright home, in Minneapolis. Helen's father, a professional carpenter, built the lamp himself following detailed instructions from Wright.

GERTE AND SEAMOUR Shavin of Chattanooga, Tennessee, were sure the legendary Frank Lloyd Wright would be too busy to design a house for them. So they wrote a letter, in 1949, asking him to recommend a good architect. Wright responded, "The best one I know is myself," Gerte, now 95, recalls.

In 1954, Bette Koprivica Pappas, now 90, and her husband, Theodore (since deceased), spent a week composing a missive to Wright, asking him to design a house for them outside St. Louis. They expressed both trepidation ("I don't know if we can afford two bathrooms") and excitement ("Our faith in you is so great that I am sure if you did accept our offer it would be exactly what we wanted").

When Wright agreed to work with the Shavins and the Pappases, they felt he was doing them a favor. Perhaps, but at the same time they were allowing him to extend his creativity into the last years of his life.

Wright, whose 150th birthday is being celebrated this year, was phenomenally productive up until his death at 91, in 1959. As the late architecture critic Ada Louise Huxtable noted in her 2004 biography, *Frank Lloyd Wright: A Life*, "More than one-third of his total executed work was done in the last nine years of his life." Those projects included not only important public buildings, like New York's Guggenheim Museum—16 years in the making, it opened just months after Wright died—but also scores of private houses, each one customized down to the built-in furniture. "I think he was flattered when young people would seek him out," says Paul Olfelt, 92, who was 33 in 1958 when he commissioned Wright to design his house in Minneapolis.

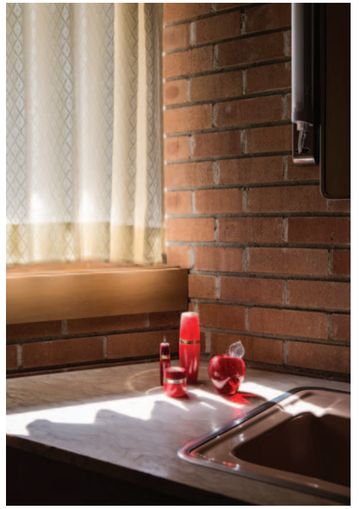
Original homeowners like Olfelt, Shavin and Pappas are a source of valuable insight into Wright and his practice, a 21st-century connection to the man Philip Johnson puckishly called "the greatest architect of the 19th century." Barry Bergdoll, the curator of a major retrospective at New York's Museum of Modern Art, opening in June, says that "because Wright's work always arose from conversations with clients, their memories are almost as important as drawings to understanding the origins of his designs."

Wright was born in Wisconsin in 1867. After taking classes at the University of Wisconsin–Madison, he moved to Chicago in 1887 and found work as a draftsman. The next year, he was hired by the architect Louis Sullivan, and in 1893 he opened his own studio. In 1911, Wright commenced work just south of Spring Green, Wisconsin, on his famous Taliesin compound, which would become his home and studio. (In contrast to his well-ordered designs, his personal life was somewhat turbulent, involving a scandal-making affair, a murdered lover, tragic fires, ongoing financial stress, eight children, three marriages and two divorces.)

During the Great Depression, to help make ends meet, Wright began taking on apprentices, called fellows, who paid tuition. In 1937, he started building the outpost that became Taliesin West, in what is now Scottsdale, Arizona. Wright and his students were soon dividing their time between the two Taliesins, where Wright worked with T-square, straightedge, compass, triangles—and lots of sharpened pencils.

In the postwar years, Wright's practice flourished as his innovative approach jibed with the country's newly optimistic mood. His relatively affordable houses, which he called Usonian (the term is sometimes said to be a combination of *U.S.* and *utopian*), were generally single-story brick or wood structures. Large living/dining rooms, often with massive fireplaces, were served by small, efficient kitchens. Bedrooms lined up like ships' cabins. Outside,

BACK TO THE LAND Right: The two wings of the Olfelts' home overlook a sloped lawn. "I did all the mowing until last year," Paul says. "Then the kids got after me." Below: Wright-designed furnishings in one of the three bedrooms.



DISTINCTIVE FEATURES Left: The Olfelts seated in the hexagonal armchairs Wright designed for them. Below: The large living room features a dramatically angled ceiling. Wright hid structural supports in the window mullions. Below left: Sunlight on the kitchen's brick walls.

MINNEAPOLIS, MINNESOTA

IN 1958, HELEN AND PAUL OLFELT SOUGHT A WRIGHT APPRENTICE TO DESIGN THEIR HOUSE. THE ARCHITECT HIMSELF ENDED UP TAKING THE JOB, THOUGH HE NEVER VISITED THE SITE. THE HOME WAS COMPLETED IN 1960, SHORTLY AFTER WRIGHT'S DEATH.

DOMESTIC TRANQUILLITY
Left: Family photos on the house's built-in cabinets. Below: Bentwood chairs at the kitchen table. Opposite: Gerte Shavin in her living room, seated on a banquette typical of Wright's designs.

CHATTANOOGA, TENNESSEE

IN 1949, GERTE AND SEAMOUR SHAVIN WROTE TO WRIGHT SEEKING HIS SUGGESTIONS FOR AN ARCHITECT TO DESIGN THEIR HOME. HE RECOMMENDED HIMSELF. THE HOUSE, WHICH OVERLOOKS THE TENNESSEE RIVER, WAS FINISHED IN 1952.

SLEEP TIGHT
Wright's bedrooms rarely left room for much beyond the furniture he designed for them. Opposite: The Shavin house is built of crab orchard stone and cypress.

roofs extended over carports (which Wright claimed to have invented) in front and terraces in back. The layouts, Huxtable wrote, were designed for "a generation living a simpler, more mobile and much less formal life," attracting, she noted, "well-educated professionals and intellectuals in middle-class communities."

OVER THE COURSE of his 70-year career, Wright completed more than 300 houses. A decade ago, when I started tracking the Wright clients still living in their Wright homes, I found dozens, including several spry octogenarians whose houses seemed to give them a sense of purpose. When I returned to the subject last year, for this article, the number of houses still in original hands had shrunk to five. There were seven owners: two widows (Bette Koprivica Pappas of St. Louis and Gerte Shavin of Chattanooga); a widower (Roland Reisley, who lives in Westchester County, New York); and two couples (Paul and Helen Olfelt of Minneapolis and Bob and Mary Walton of Modesto, California).

"I'm aware that I'm part of a rapidly dwindling group," notes Roland Reisley, a retired physicist. But he's hanging on. "People have observed that I'm in pretty good shape for 92," he says. "It's pure speculation, but I have reason to believe that living with a source of beauty in a comforting, enriching environment is psychologically beneficial. There's not a day of my life when I don't see something beautiful: the sun on a particular stone; the way the wood is mitered."

Not all the homeowners are faring as well. Last year, because of health concerns, the Olfelts reluctantly moved out and put their house—their home since 1960—on the market. Still, in December, the couple hosted their annual Christmas Eve celebration there, as they have for more than 50 years.

A few months before the Olfelts moved, I met with them in their living room, where a vast sloped roof extended the house into the landscape. "We feel like we're practically outside," Paul said, adding, "Mr. Wright believed the outside should be a living space."

Helen Olfelt, 92, pointed to a Wright-designed coffee table, which she noted was big enough for all of her great-grandkids to crowd around at mealtimes. Paul put his feet up on a hexagonal ottoman and recounted how the couple came to own a Wright house. "Helen and I were both undergraduates, and we knew someone working at Taliesin," he said, referring to Wright's Wisconsin studio. "We asked [our friend] if there were any good apprentices. He said, 'Speak to the boss.' "

The next thing they knew, Wright himself was designing a home for their nearly four-acre plot. (The architect never visited the site; he worked off detailed topographic maps and photos.) Paul, a retired radiologist, led me on a tour of the house, which included two small children's bedrooms. In Wright's original plan, there were doors from those rooms to the backyard. Paul remembered, "I said, 'Mr. Wright, we don't want our children escaping in the middle of the night.' " Helen jumped in, saying, "He gave us quite a lecture on why we shouldn't be so controlling of children." The Olfelts were adamant, and Wright replaced the doors with windows. But other issues remained, including a master bedroom with windows so irregular, Paul noted, "it was impossible to hang drapes."

In Modesto, Mary Walton explained that her older brother studied under Wright, and while still in high school she met "the master" at his Arizona studio. Impressed with the architecture and the "marvelous conversation," she waited until she was married and then told her husband, who is British, that she wanted a Wright house. "Bob was very skeptical of

TAKING SHAPE
The living room at Roland Reisley's house is hexagonal, with a hexagonal carpet and hexagonal furnishings to match.

the whole thing," she says—which makes it ironic that their house, completed in 1957, became known, in the sexist terms of that era, as the Robert G. Walton House.

The Waltons scheduled a meeting with Wright. "I took to him when I met him," says Bob, who is 94. "What impressed me was that before he would even think of designing the house, he wanted an aerial photograph, he wanted to know the flora and fauna. And he wanted to know how we were going to live." Bob had to persuade Wright to factor in a living room wet bar. Meanwhile, the couple thought two dormitory-style bedrooms would suffice for their six children. Wright told them, Bob recalls, that "every child needs a place to be alone, to meditate." On this point, Wright prevailed, designing the home's most distinctive feature: a bedroom wing with a hallway nearly 100 feet long.

Asked what he thinks of the house today, Bob says, "We enjoyed having a large family, and the house fit very well into the management of that family. And I'm happy that Mary got something she always wanted." Bob adds, of other Wright homeowners, "There is a tendency for some people to almost make Wright a religion. I look to him as a man who made good-looking houses that were very practical."

WRIGHT SPENT a lifetime challenging structural conventions. Each commission gave him a chance to try new materials, new room arrangements and new geometries. Reisley marvels at Wright's genius in basing his suburban New York house not on rectangles but on hexagons: "It wasn't about showing off; it was a geometric system that gave him two more directions to work with."

And unlike most 1950s houses, which stood straight up on flat suburban plots, Wright's houses often burrowed into the land. "It looks like a part of the hill, like it's been there forever," says Gerte Shavin of her house, completed in 1952. Made of crab orchard stone and cypress, it has stunning views of the Tennessee River.

But Wright's unusual designs often caused complications. "Getting a building permit wasn't easy, because they didn't know if the roof was going to stay up," Paul Olfelt explained. "Eventually the building inspector said, 'If you're that crazy, go ahead.'" The flat roofs of some of the houses resulted in leaks; Mary Walton said it took "10 or 15 years" to get their dripping under control.

For all his talk about accommodating clients' wishes, Wright, Huxtable wrote, "was relentlessly dictatorial about building in furniture of his own design and including his own accessories—he was known to go into his houses during the owners' absence and rearrange everything to his taste." Reisley had a formula for working with him. "If you said, 'I'd like this here instead of there'"—questioning Wright's judgment—"that's what led to all the sparks. But if you described a need, he'd try to satisfy that."

Wright, by all accounts, didn't care much for budgets, either. Reisley says his house came in at "several times the estimated cost"—about $100,000 altogether. He adds, "I was frustrated, but I was lucky that as our circumstances improved it became affordable." Wright, meanwhile, wrote him, "Stretch yourself. Building this house is one of the best things you'll ever do. I promise you'll thank me."

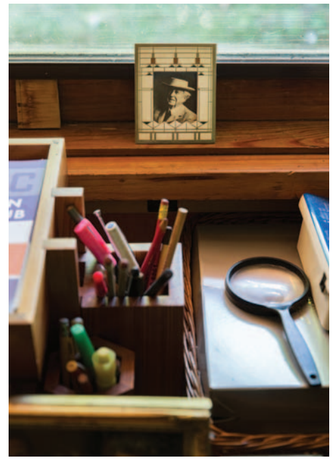
Paul Olfelt says he gave Wright a budget of $30,000–$40,000. "We stayed within twice that. It was a lot of dough for me." The couple did much of the construction themselves. But, Olfelt says, "cutting bricks at 60-degree angles was a lot of work."

WESTCHESTER, NEW YORK

THE HOUSE THAT ROLAND REISLEY AND HIS WIFE, RONNY, COMMISSIONED WAS COMPLETED IN 1951 AND THEN EXPANDED IN 1956. IT IS PART OF A LARGER COMMUNITY LAID OUT BY WRIGHT.

SUPER STRUCTURE
A built-in wall of bookshelves is backed by windows that let in streams of daylight.

GRAND MASTER
Below: A portrait of Wright leans against a window.



IN THE DETAILS
Triangular insets frame the overhead lights. Above: The home's carport, an innovation Wright claimed to have invented.

FINE FORM
Above: A hexagonal window over the kitchen sink. Right: Reisley, who has kept the house exactly as it was when it was finished.

MODESTO, CALIFORNIA

MARY WALTON'S BROTHER HAD WORKED UNDER WRIGHT, AND WHEN SHE MARRIED, SHE CONVINCED HER HUSBAND, BOB, THAT THEY SHOULD COMMISSION A HOUSE FROM THE ARCHITECT. IT WAS COMPLETED IN 1957.

CALIFORNIA DREAMING
Left: Bob and Mary Walton on their terrace. Below: The Waltons wanted an adobe house, but Wright persuaded them to use concrete block. The flat roof leaked for many years.

AT EASE
"I don't like mismatched things," says Mary Walton, "so I like the furniture because it was all made for here." Below: Multifunctional Wright ottomans/ stools frame the living room's coffee table.

HOME COOKING
Above: The kitchen retains its original wooden cabinets and red Formica counters.

When Theodore and Bette Pappas told Wright they were concerned about money, he advised them, self-servingly, "Don't worry about the money. It will come. It will come. It always does."

Meanwhile, the couple asked his advice on finding the right piece of land. According to Bette, Wright told them, "Go out as far as you can go, and when you get there, go 10 miles farther, and still you won't be out far enough. By the time your home is completed, you will be part of suburbia." He was correct, especially because the house, which he designed in the 1950s, wasn't completed until 1964. (Bette couldn't be interviewed or photographed, but she told the story of the house in her 1985 book, *No Passing Fancy*.)

The owners didn't think of their houses as investments, and it's just as well. Several Wright masterpieces, such as Fallingwater, in western Pennsylvania, are considered priceless, but most of his houses go for little more than nearby listings by lesser architects. At savewright.org, the Frank Lloyd Wright Building Conservancy maintains a database of Wright houses for sale. At press time, there were five, including the Olfelt House, at $1.395 million. The others ranged in price from $365,000 for a small house in Beaver Dam, Wisconsin, to $1.95 million for a larger place in Bernardsville, New Jersey.

Janet Halstead, the conservancy's executive director, explains the market this way: "Wright houses do receive a premium in some cases, but that premium might not be as high as the sellers imagine." The maintenance required and the scrutiny of preservationists are drawbacks. Brokers say it can often take a year or more to find the right buyer.

Though a number of Wright's best houses are open to the public, including the Frederick C. Robie House (1910), in Chicago; Fallingwater (1939), in Mill Run, Pennsylvania; and Wingspread (1939), in Racine, Wisconsin, most Wright homes are privately owned, and their owners often struggle to balance notoriety, which brings steady streams of architecture buffs, with the desire for privacy.

"Our kids were not impressed that we lived in a house by probably the best architect of the 20th century," Paul Olfelt says. But his daughter Jean notes, "It was impressive to have busloads of Japanese tourists outside."

Reisley, who has also written a book about his experiences with Wright, didn't mind the attention. He says that he and his late wife, Ronny, expected the home to be "beautiful and a good place to raise a family." But unexpectedly, he says, "it turned out to be much more than that: A community of Wright owners and Wright enthusiasts developed that continues to this day. It has become a central core of my life that I could not have anticipated."

Each time an owner dies, a Wright house is endangered. "Even selling to someone who appears to be very preservation-minded can lead to surprises later as the new owner's circumstances change," says Halstead. To protect his house, Reisley plans to execute a preservation easement, limiting the ability of future owners to alter it—and almost certainly lowering its market value.

But the Waltons have chosen not to go that route. "My children really thought that would make it harder to sell the house after we died," says Mary Walton. "I've had a lot of enjoyment from it, but you have to be somewhat practical about it."

The Olfelts too have no control over the future of their house. "Its fate is entirely in the hands of the next owner," Paul Olfelt said in a phone message. Sounding emotional, he added, "I think we were good stewards of the house, and we assume that anyone who buys it will be the same." ●

COVER
Fendi top, $650, fendi.com, Y/Project shorts, $117, Opening Ceremony, New York, Isabel Marant earrings, $255, Isabel Marant, 23 East 67th Street, New York, Roxanne Assoulin bracelet, $50, roxanneassoulin.com, Falke socks, $24, the Sock Hop, New York, vintage Western boots, $198, What Goes Around Comes Around boutiques nationwide

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Dries Van Noten jacket, $3,160, and top, $520, Barneys New York, Dolce & Gabbana pants, $945, select Dolce & Gabbana boutiques, Alexander Wang earrings, $495, alexanderwang.com, Pierre Hardy shoes, $1,595, pierrehardy.com; Simone Rocha jacket, $3,775, skirt, $2,345, and earring, $150, Simone Rocha, 71 Wooster Street, New York, Dolce & Gabbana shirt, $1,975, select Dolce & Gabbana boutiques, Gucci shoes, $2,290, select Gucci stores nationwide

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Jil Sander jacket, $2,010, jilsander.com, Oscar de la Renta pants, $1,190, Oscar de la Renta boutiques, House of Lafayette hat, $90, houseoflafayette.com

CONTRIBUTORS
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DKNY top, $198, select DKNY stores, Roxanne Assoulin necklace, $120, roxanneassoulin.com, IaM by Ileana Makri bracelets, $60 each, iam-ileanamakri.com

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Céline earrings, $710, and dress, $6,200, Céline Madison Avenue

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Loewe bag, $2,190, and skirt, $1,550, loewe.com, Adidas Originals sneakers, $75, adidas.com

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Hermès ring in black, $295, silver, $290, and double ring in silver, $1,100, Hermès stores nationwide, Theory sweater, $425, theory.com, Current/Elliott jeans, $248, currentelliott.com

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Prada sunglasses, price upon request, select Prada boutiques

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The Row sneakers, $650, The Row New York, 17 East 71st Street, Alberta Ferretti skirt, $1,390, A'maree's, Newport Beach, Calif.

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Balenciaga earrings, $445, Balenciaga New York, 148 Mercer Street, Tome vest, $1,195, similar styles available at tomenyc.com, Rag & Bone boots, $595, Rag & Bone stores, Boss pants, $275, Hugo Boss stores, Stella McCartney shirt, $715, Nordstrom, Bally bag, $1,395, Bally Madison Avenue

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Laboratorio Paravicini plates, prices upon request, +33-02-72021006

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Tiffany & Co. brooch, price upon request, 800-843-3269

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Bally, $1,650, Bally Madison Avenue, Proenza Schouler, $1,950, Proenza Schouler, 121 Greene Street, New York, Chloé, $2,450, Saks Fifth Avenue, Tod's, $2,600, Tod's boutiques, Furla, $428, furla.com, Coach 1941, $695, select Coach stores

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Michael Kors Collection dress, $9,995, and belt, $420, select Michael Kors stores; Hugo shirt, $225, Hugo Boss stores, Ana Khouri earrings, $22,200, Barneys New York; Saint Laurent by Anthony Vaccarello shirt, $3,990, skirt, $990, belt, $245, tights, $350, three earring set, $695, and YSL monogram earring, $695, Saint Laurent, 57th Street, New York; Dolce & Gabbana shirt, $1,495, select Dolce & Gabbana boutiques, Re/Done Levi's jeans, $265, shopredone.com, Azlee pinkie ring, $3,700, azleejewelry.com, and Delfina Delettrez earring, $3,100, delfinadelettrez.com; Jacquemus dress, $684, jacquemus.com, H.Stern earrings, $9,400, H.Stern boutiques nationwide; Jil Sander dress, $2,740, Totokaelo, 54 Crosby Street, New York, Delfina Delettrez earring, $2,630, matchesfashion.com

HEAVY METALS
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Dior top, $1,350, and skirt, $11,000, Dior boutiques nationwide; Giorgio Armani jacket, $7,895, Giorgio Armani boutiques nationwide, Coach 1941 dress, $795, and shoes, $795, similar styles available at select Coach stores, Dior briefs, $930, Dior boutiques nationwide; Alexander McQueen jacket and corset, prices upon request, Alexander McQueen, +44-20-7318-2222, pants, $3,175, skirt with belt, $1,895, and boots, price upon request, similar styles available at Alexander McQueen, Madison Avenue, 212-645-1797

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Versace dress, price upon request, similar styles available at select Versace boutiques; Kenzo shirt, $625, and skirt, $1,245, kenzo.com, Chanel earring, $1,100, select Chanel boutiques nationwide

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Céline dress, $4,200, and earrings, $1,650, Céline Madison Avenue, Dries Van Noten shoes, $1,030, Barneys New York; Prada top, $4,180, and pants, $3,330, select Prada boutiques, J.W. Anderson earrings, $595, j-w-anderson.com; Prabal Gurung top, $2,250, shopbop.com, and pants, $1,595, similar styles available at Barneys New York, Leigh Miller earrings, $500, leighmiller.us; Prabal Gurung jacket, $2,495, sales@prabalgurung.com, and pants, $1,595, similar styles available at Barneys New York

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Jil Sander dress, $1,500, Jil Sander boutique, Madison Avenue, and shoes, $670, Jil Sander boutique, Chicago, Leigh Miller earrings, $500, leighmiller.us, Falke tights, $39, amazon.com; Céline jacket, $2,200, jumpsuit, $2,600, and pants, $1,300, Céline Madison Avenue; Simone Rocha trench, $1,730, Simone Rocha, 71 Wooster Street, New York, Akris top, $995, and skirt, $2,990, Akris boutiques, Givenchy by Riccardo Tisci shoes, price upon request, similar styles available at Givenchy Madison, Sorelle earring, $230, sorellenyc.com

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Salvatore Ferragamo jacket, $1,290, Salvatore Ferragamo boutiques nationwide, Max Mara jumpsuit, $1,150, Max Mara, 813 Madison Avenue, Leigh Miller earrings, $500, leighmiller.us, Dior choker, $350, Dior boutiques nationwide, Lanvin shoes, $1,095, Lanvin New York boutique; Dolce & Gabbana jacket, $2,745, Dolce & Gabbana boutiques, Chanel slip dress (one part of two-piece ensemble), $9,100, Chanel boutiques nationwide, Charlotte Chesnais earrings, $8,550, Dover Street Market, New York, J.W. Anderson earrings, $595, j-w-anderson.com, Dior bag, $680, Dior boutiques nationwide, Gucci shoes, $2,290, select Gucci stores nationwide

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Zadig & Voltaire jacket, $598, and pants, $298, zadigetvoltaire.com, Giorgio Armani top, $3,295, Giorgio Armani boutiques nationwide, Chan Luu scarf, $55, chanluu.com; Etro dress, $1,190, Etro boutiques nationwide, J.W. Anderson earrings, $595, j-w-anderson.com; Saint Laurent by Anthony Vaccarello dress, $2,990, Saint Laurent, 57th Street, New York, Alexis Bittar earrings, $395, alexisbittar.com; Lanvin top, $2,175, and pants, $3,750, Lanvin New York boutique

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Carolina Herrera dress, $4,990, Carolina Herrera, 954 Madison Avenue, Céline belt, price upon request, similar styles available at Céline Madison Avenue; Valentino dress, $8,850, Valentino boutiques

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Louis Vuitton dress and boots, prices upon request, select Louis Vuitton stores, Aurélie Bidermann earrings, $395, aureliebidermann.com; Missoni dress, $770, Missoni boutique, 1009 Madison Avenue, Gucci skirt, $2,200, select Gucci stores nationwide, Stazia Loren lariat necklace, $625, stazialoren.com, Sergio Rossi shoes, $875, sergiorossi.com; Givenchy by Riccardo Tisci jacket, price upon request, similar styles available at Givenchy Madison Avenue, pants, $1,495, and necklace, $685, Givenchy Madison Avenue, Christopher Kane top, $845, christopherkane.com, and Jimmy Choo shoes, $995, select Jimmy Choo stores

OUTER LIMITS
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Stella McCartney jumpsuit, $1,865, similar styles available at Stella McCartney, Houston, Isabel Marant earrings, $255, Isabel Marant, 23 East 67th Street, New York

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Miu Miu bathing suit, $2,265, select Miu Miu boutiques, Denim x Alexander Wang jacket, $495, Saks Fifth Avenue, Ralph Lauren Collection necklace, price upon request, similar styles available at select Ralph Lauren stores, vintage Western boots, $198, What Goes Around Comes Around boutiques nationwide, and Falke socks, $24, the Sock Hop, New York

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Chloé top, $1,450, Chloé boutiques

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Versace top, $1,150, and backpack, $2,725, select Versace boutiques, Kiini bathing suit, $300, kiini.com, Aurélie Bidermann bracelet, $235, Aurélie Bidermann Madison Avenue, Lizzie Fortunato necklace, $195, kirnazabete.com

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Norma Kamali bathing suit, $150, normakamali.com, Roxanne Assoulin necklace, $120, roxanneassoulin.com

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Vanessa Seward T-shirt, $200, vanessaseward.com, Prada shorts, $695, select Prada boutiques, Roxanne Assoulin bracelet, $75, roxanneassoulin.com, Aurélie Bidermann necklace, $395, Aurélie Bidermann Madison Avenue

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Dolce & Gabbana polo shirt, $375, select Dolce & Gabbana boutiques, Eres bathing suit, $470, netaporter.com, Tiny Om necklace, $115, tiny-om.com, and LFrank bracelet, $1,450, lfrankjewelry.com

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Ralph Lauren Collection shirt, $2,490, and earrings, $650, select Ralph Lauren stores, Norma Kamali bathing suit, $150, normakamali.com, vintage Western boots, $198, What Goes Around Comes Around boutiques nationwide

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Loewe dress, $3,350, similar styles available at loewe.com, and earrings, $375, loewe.com, Prada sunglasses, price upon request, select Prada boutiques, Stella McCartney shoes, $725, similar styles available at Stella McCartney New York, 112 Greene Street

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Louis Vuitton top and pants, price upon request, select Louis Vuitton stores

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Balenciaga top, $1,395, similar styles available at Balenciaga New York, 148 Mercer Street, Loewe earrings, $1,290, similar styles available at loewe.com

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Valentino dress, $5,500, Valentino boutiques, Balenciaga boots, $2,850, similar styles available at Balenciaga New York, 148 Mercer Street, Proenza Schouler earrings, $995, Proenza Schouler, 121 Greene Street, New York

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Givenchy by Riccardo Tisci dress, $3,490, Neiman Marcus

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Vetements dress, $1,502, Blake Chicago, 212 W Chicago Avenue, Vetements x Manolo Blahnik boots, $3,798, upon request at vetementswebsite.com, Tiffany & Co. bracelet, $10,500, tiffany.com

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Vetements dress, $1,502, Blake Chicago, 212 W Chicago Avenue, Vetements x Manolo Blahnik boots, $3,798, upon request at vetementswebsite.com, Loewe earrings, $1,290, similar styles available at loewe.com

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Céline coat, $4,550, Céline Madison Avenue, Michael Kors Collection shirt, $595, select Michael Kors stores, Bally pants, $1,150, Bally Madison Avenue, Falke socks, $24, zappos.com, Loewe loafers, $750, Nordstrom; Kenzo dress, $1,175, kenzo.com, House of Lafayette hat, $90, houseoflafayette.com

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WSJ. MAGAZINE
MEN'S STYLE
ON SALE
MARCH 11, 2017

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STILL LIFE

JENNY HOLZER

The neo-conceptual artist shares a few of her favorite things.

PHOTOGRAPHY BY BRIAN W. FERRY

"I GOT THE CUPBOARD over a decade ago. I like odd furniture, and it certainly qualifies. The framed drawing up top is by Louise Bourgeois. What a brain she had. Luckily, I bought a number of her pieces a while ago—I couldn't now! The BlackBerry is my 'everything cellphone.' I'm routinely humiliated when a guy beside me exclaims, 'Is that a BlackBerry?' So I'm protesting with this vintage model. The framed photo below is of my grandmother, taken in the 1940s or '50s, at the fairgrounds in Athens, Ohio. She was very capable and kind to horses, and those are good practices. In front of the image are three books. A friend gave me *Leaves of Grass*. It's a beautiful book in every way, physically and otherwise. A few friends and I ended up using 'Song of Myself' in the New York City AIDS Memorial that was recently completed. The book of poetry is by Henri Cole. I met him at the American Academy in Berlin. We were odd ducks and so, naturally, we gravitated towards one another. He told me about the poet Wislawa Szymborska. I was so happy to meet her in Poland before she died. It's been a privilege to project all kinds of poetry, including theirs, in my work all around the world. The drawing on the shelf below is by Charles Burchfield. He is an unclassifiable artist—what a goal that is, to be uniquely one's self. Happily, he had a good self. Some people are uniquely themselves and it's a horror. The meat hook is maybe my favorite object. I found it when I moved upstate decades ago. It was made from one piece of iron that the blacksmith split and curled into those evil hooks. My daughter, Lili, made the sculpture to the right from Play-Doh when she was a little girl. It shows the two of us together. Moreover, it was a container in which I could put what scared me—oh, that's a long story! Roy, the gray cat to the left, belongs to my daughter; he was a rescue. Five is the orange cat; I got him a few years later. Finally, there's my chain saw. I don't like to have my picture taken, but Lili took my first happy portrait with that chain saw. She caught me with it in the midst of sunflowers. And I have to say, it's a pretty good picture."
—As told to Thomas Gebremedhin

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