

# Harper's BAZZAAR

THE LEGACY ISSUE

*Spectacular*  
SPRING  
FASHION

Margaret  
Atwood  
Ottessa  
Moshfegh  
Jhumpa  
Lahiri  
Jesmyn  
Ward  
Joyce  
Carol Oates  
& MORE

MICHAELA COEL  
UNSCRIPTED









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CHANEL

# THE LEGACY ISSUE

TECHNOLOGY HAS UPENDED a lot of things in life—the way we live and communicate, for example—but it has also changed the way we think about legacy. The word *legacy* used to imply a certain distance—between an event and its importance, between an act and its meaning, between the living and the remembered. It almost always felt like an inheritance or something left behind with intention: a home, a fortune, an art collection, a body of work, exonerating evidence, incriminating letters, a box of old photographs tied with a string. You lived your life, and only later did someone else decide what it all amounted to, for better or for worse. That version of legacy feels vestigial now. Legacy is no longer a marble bust; it's a running transcript. Legacies are being made (and unmade) in real time. They take the form of posts, DMs, screenshots, group chats. Nothing is ever more than a snapshot, the context forever shifting and evaporating. We are mid-legacy all the time. So why does it matter? Because legacy today is less about greatness and more about goodness: what you put out into the world, the way you treat others, how you show up. It's the consistency of your care, the shape of your attention, the tone you set when power briefly passes through your hands. Because the world moves on (quickly). Platforms change. People forget (also quickly). But genuine legacy, genuine goodness, has a way of enduring. This issue explores the concept of legacies from a range of vantage points: the ones we make, the ones we break, the ones we can feel—even if we don't have a name for them yet. **HB**

# MICHAELA COEL

Photograph by WILLY VANDERPERRE  
Styling by KATIE BURNETT

*Coat, top, and gloves, PRADA. Baignoire watch, CARTIER.*

# Harper's BAZAR

THE LEGACY ISSUE







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Dior





Dior









GUCCI





GUCCI

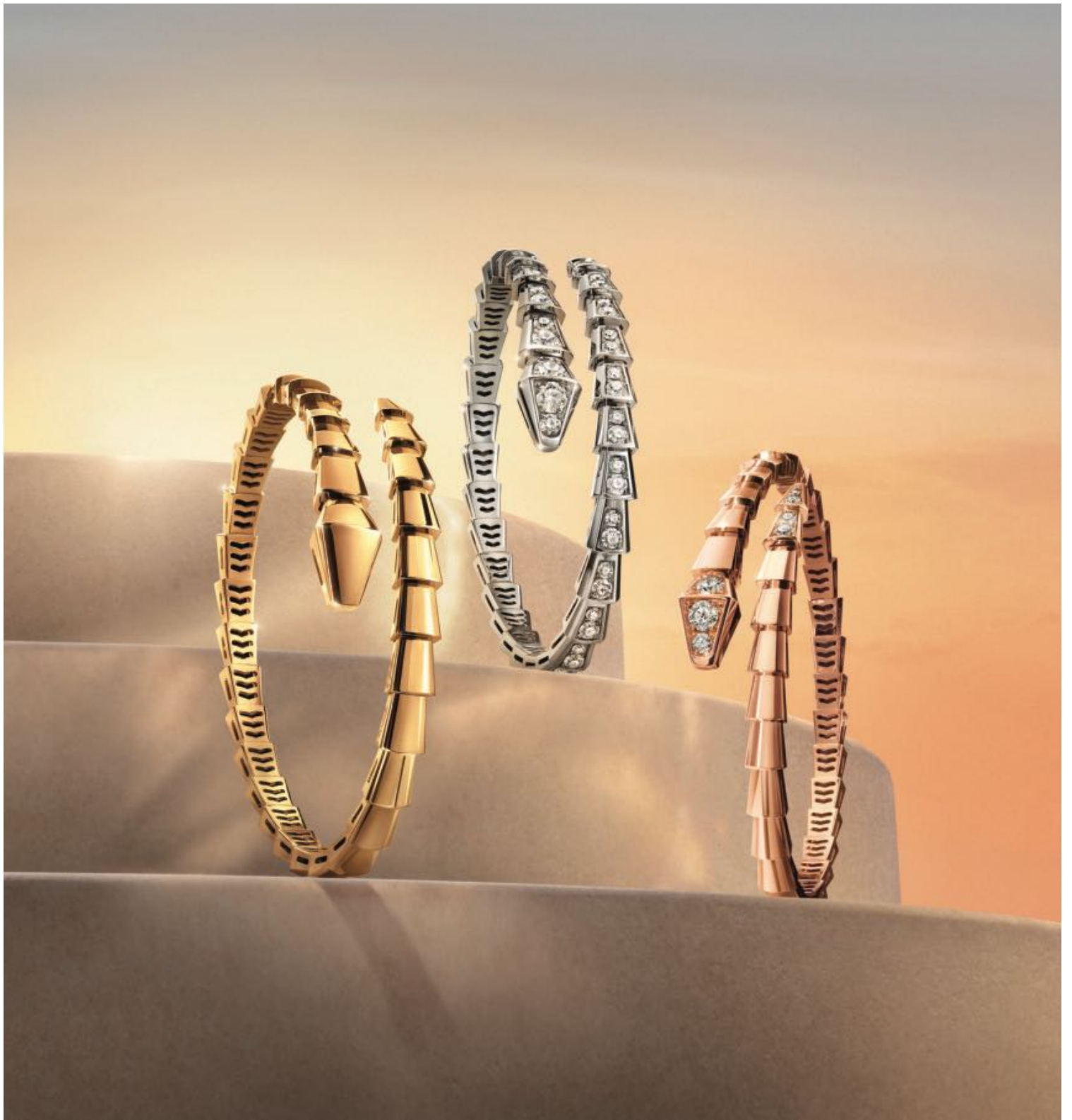




**BVLGARI**

ROMA 1884





**BVLGARI**

ROMA 1884

CAREY MULLIGAN BY ANNE COLLIER



# PRADA



JOHN GLACIER BY ANNE COLLIER

PRADA







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PARIS





**CELINE**  
PARIS





GIORGIO ARMANI

VITTORIA CERETTI





GIORGIO ARMANI

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RARE JEWELS OF THE WORLD

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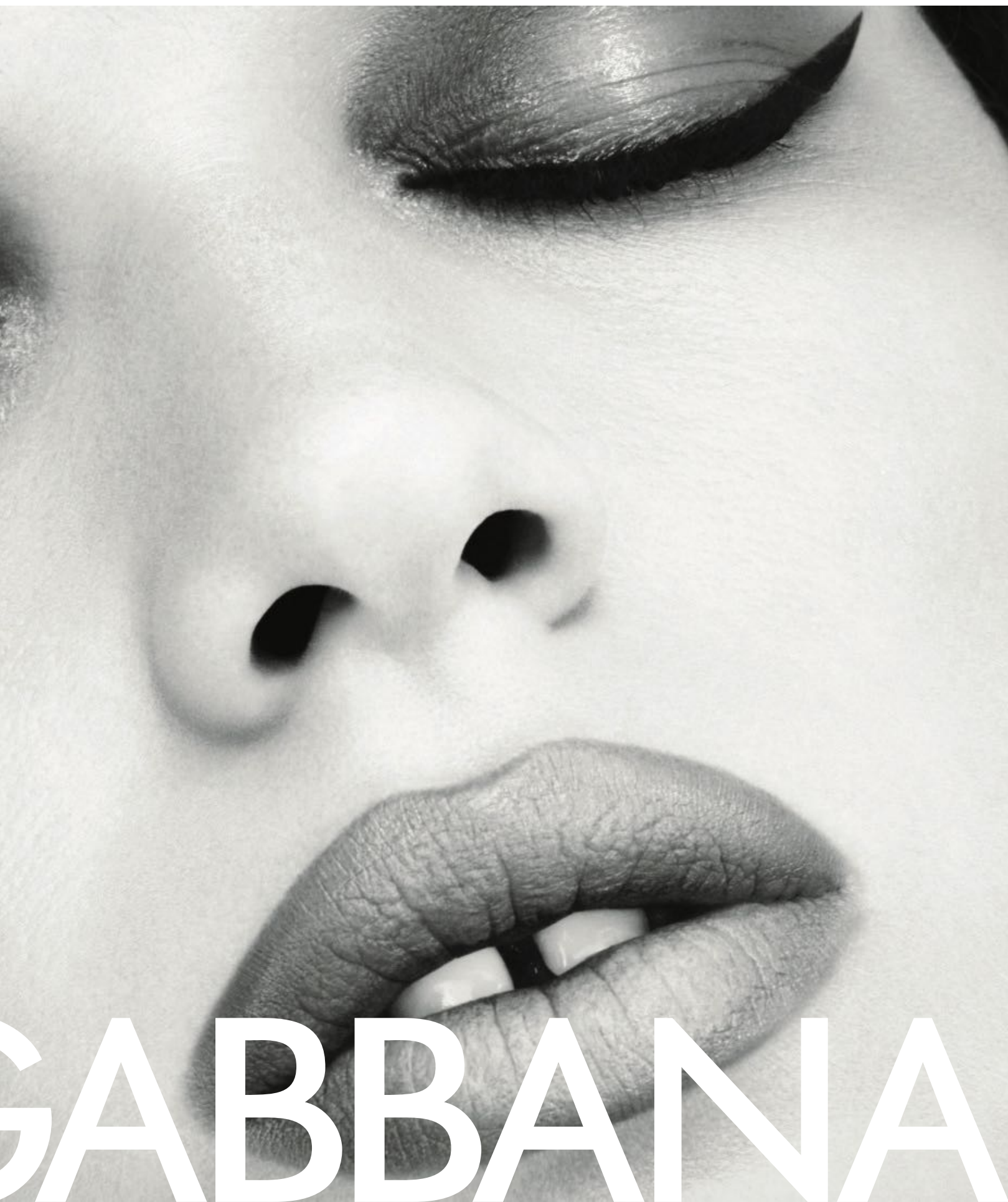
NEW YORK BEVERLY HILLS SAN FRANCISCO LAS VEGAS CHICAGO DALLAS HONOLULU  
SOUTH COAST PLAZA HOUSTON RIVER OAKS DISTRICT BAL HARBOUR SHOPS MIAMI DESIGN DISTRICT

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DOLCE & G



GABBANA





my little secret



SEAMASTER #AQUATERRA 30 MM  
Co-Axial Master Chronometer

  
OMEGA



A close-up photograph featuring a hand holding a small, round, red quilted leather bag. The bag has a distinct diamond-shaped quilting pattern and a braided leather strap. The background is a dense, vibrant red fur with long, fine hairs. The lighting is warm, highlighting the textures of the leather and fur. The text 'BOTTEGA VENETA' is overlaid in white, serif, all-caps font across the center of the image.

BOTTEGA VENETA



**סורה סורה**

# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Lucky Spring  
Clip

VALENTINO  
GARAVANI







LA PRIMA IMPRESSIONE  
DIRETTO DA ANTONETA ALAMAT KUSIJANOVIC  
CAPITOLO II. IL TAVOLO DECIDE



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FIRENZE





**MICHAEL KORS**  
COLLECTION

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LAS VEGAS, DALLAS, WASHINGTON DC.





# Chloé

A lush garden scene with a large silhouette of a woman's head in the background, overlaid with the MaxMara logo. The scene is filled with various plants, including red and purple flowers in pots, and a dense forest in the background. The overall color palette is dominated by greens and blues, with a soft, ethereal atmosphere.

# MaxMara



# EDITOR'S LETTER

## On LEGACY

Left, on Michaela Coel: Jean Paul Gaultier bomber jacket, shorts, and hat. Thomasine gloves. Van Cleef & Arpels Palmyre bracelet. Center: Mira Nakashima at George Nakashima Woodworkers in New Hope, Pennsylvania. Bottom left, on Margaret Atwood: Fforme jacket. Pandora earrings. Bottom right: A QR code to take you straight to [harpersbazaar.com](http://harpersbazaar.com).



Samira Nae

I have a quote tacked over my desk from an interview Jhumpa Lahiri gave to *The Paris Review* a few years ago: “The goal isn’t to be happy with my voice,” she says. “What I want is simply to have one.”

March is our Legacy issue, and I’ve been thinking a lot about what legacy means today. Traditionally, the word has conveyed distance—between one generation and the next—and a sense of intention around what you leave behind. Now I’m not so sure. Maybe legacy is simply about having a voice and allowing its shape to be defined by others.

This is something novelists seem to understand instinctively: Their stories find new meaning in the hands of each reader. That’s why I was thrilled to shine a light on a group of writers whose work has resonated deeply across generations, including Lahiri, Margaret Atwood, Jesmyn Ward, Joyce Carol Oates, and Ottessa Moshfegh. Kaitlyn Greenidge, our features director and a novelist herself, spoke with them about why and how they write—and then wrote about why their work feels so urgently needed right now. Her extended interviews with each novelist can be found at [harpersbazaar.com](http://harpersbazaar.com). “I think that is why I will always read novels: to win at the life of the mind, to have an everyday epiphany, to build another story,” she offers.

I’ve always been intrigued by Michaela Coel, who was photographed for our cover by Willy Vanderperre and styled by Katie Burnett. As a writer and performer, Coel, who stars in two new films, has operated largely outside the Hollywood machine. When she engages with it, it’s because she has something to say, and her work is always challenging and groundbreaking. “There’s a ruthlessness to this stuff,” she tells Charlie Brinkhurst-Cuff. “I’m aggressively in pursuit of the truth, and that can be very tough.”

March is also our big spring fashion issue. We showcase the best of the new season in epic photo shoots set in Denmark, Paris, and New Orleans.

Fashion can speak to you (it often speaks to me), but I never felt that way about furniture until I saw a table by George Nakashima at a friend’s house. Years later, one of the first big purchases I made for myself after achieving some measure of success was a piece of Nakashima furniture that I will pass down to my son one day.

George Nakashima died in 1990, but his legacy lives on through his daughter, Mira, who has been carrying his work forward for the past 35 years, upholding his standards of craftsmanship while bringing her own perspective to each piece. I am grateful to Mira for opening the doors of the Nakashima studio to our team. “I never thought much about me,” she tells Thessaly La Force. “I just sort of did what there was to do and tried to do it as well as possible.”

I often say that I am my ancestors’ wildest dream. I am an immigrant to this country and come from immigrants. No one leaves behind their family, their food, or their culture because they are lazy. They do it because they dream of something better and are prepared to take on all the sacrifices and hard work that come with that pursuit. That idea is central to what makes this country great—as central as having a voice. In what has been a difficult and tragic start to the year in America, those are both legacies worth remembering and honoring.

FROM TOP, COEL: WILLY VANDERPERRE; FASHION EDITOR: KATIE BURNETT; HAIR: CYNTHIA HARVEY; MAKEUP: BERNICIA BOATENG; MANICURE: JENNY LONGWORTH. NAKASHIMA: VICTORIA HELY-HUTCHINSON; ATWOOD: PEGAH FARAHMAND; FASHION EDITOR: ALEXANDRA DELIFER; HAIR AND MAKEUP: ALEXANDRE DESLAURIERS; NAE: JODY ROGAC

stones and mist  
Hermès, crossing horizons



cords and silk  
Hermès, crossing horizons





# MQUEEN

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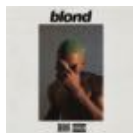
**GIVENCHY**  
PARIS



# PLAYLIST

## Introducing This Issue's MUSIC DIRECTOR DANIEL CAESAR

### FEATURED TRACKS



1. **"SELF CONTROL"**  
Frank Ocean



2. **"WE NEVER CHANGE"**  
Coldplay



3. **"TOTAL PRAISE (WITH VISION)"**  
Richard Smallwood



4. **"DECKS DARK"**  
Radiohead



5. **"NOTHING EVEN MATTERS"**  
Lauryn Hill  
feat. D'Angelo



6. **"SO ANXIOUS"**  
Genuine
7. **"BISCUIT"**  
Portishead
8. **"I WANT YOU (SHE'S SO HEAVY)"**  
The Beatles
9. **"I'M SO TIRED"**  
Fugazi
10. **"YES HE WILL"**  
Fred Hammond  
& Radical for Christ
11. **"IGOR'S THEME"**  
Tyler, the Creator
12. **"WHY DON'T YOU CALL ME?"**  
James Blake
13. **"RIBBON IN THE SKY"**  
Stevie Wonder
14. **"THE COLOR OF LOVE"**  
Boyz II Men
15. **"DON'T THINK TWICE, IT'S ALL RIGHT"**  
Bob Dylan
16. **"NO SURPRISES"**  
Radiohead
17. **"OUR FATHER"**  
Fred Hammond  
& Radical for Christ
18. **"THE RIP"**  
Portishead

Listen to Daniel Caesar's full playlist exclusively on Apple Music.



*"These are the SONGS that MADE ME," says singer DANIEL CAESAR. "EVERYTHING you SEE or HEAR from me, you can KNOW THAT this is WHAT I was ON."*

Caesar, 30, has emerged as a much-beloved voice in music over the past decade, thanks to a string of stripped-down, soulful R&B gems—including his most recent album, *Son of Spergy*, a powerful rumination on faith and family featuring collaborations with Sampha, Bon Iver, and Dev Hynes. But curating a playlist for our Legacy issue meant looking back at songs that have left an indelible mark on him, from Frank Ocean's "Self Control" ("That [final] section always made me feel like I could punch a hole through a wall") and Lauryn Hill and D'Angelo's "Nothing Even Matters" ("A man and a woman

coming together, singing to each other about love, will never get old") to gospel singer Richard Smallwood's magnum opus "Total Praise (With Vision)" ("The most majestic thing I've ever heard"). It also includes tracks by Coldplay and Portishead, bands he discovered while growing up in Oshawa, Canada. For Caesar, it's the visceral way we respond to music that makes it so powerful. "I used to question the concept of God when I was younger. But then I would go to church, and the music was playing—and I'd get goose pimples," he says. "All of these songs give me that same feeling." BIANCA BETANCOURT

FRANK OCEAN, BLONDE: BOYS DON'T CRY; COLDPLAY, PARACHUTES: COURTESY PARLOPHONE RECORDS LTD., A WARNER MUSIC GROUP COMPANY; RICHARD SMALLWOOD, RICHARD SMALLWOOD WITH VISION—THE PRAISE & WORSHIP SONGS OF RICHARD SMALLWOOD: COURTESY ZOMBA RECORDING LLC, A DIVISION OF SONY MUSIC ENTERTAINMENT; RADIOHEAD, A MOON SHAPED POOL: COURTESY XL RECORDINGS; LAURYN HILL, THE MISEDUCATION OF LAURYN HILL: COURTESY SONY MUSIC ENTERTAINMENT



# GRAFF

THE MOST FABULOUS JEWELS IN THE WORLD



ART DIR: PAUL MARCIANO PH: DENIS NEMYACHENKO © GUESS, INC. 2026

MARCIANO  
*by*  
GUESS

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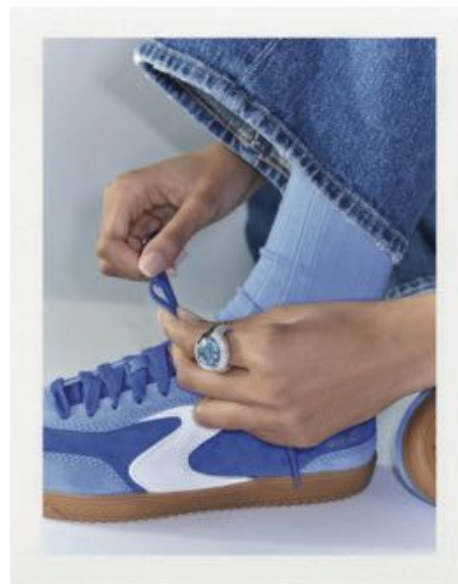
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On the cover: Prada coat, top, skirt, shorts, \$825, and gloves, \$1,470; prada.com. Cartier Baignoire watch; 800-CARTIER. To get Coel's look, try Les 4 Ombres eyeshadow palette in Clair-Obscur (\$72), Stylo Sourcils Haute Précision eyebrow pencil (\$43), Sublimage L'Essence de Teint (\$175), Baume Essentiel in Solar Glow (\$48), and Rouge Coco Flash in Easy (\$50). All, Chanel. This page, center: Disney x Re/Done shirt, \$160; shopredone.com. Ana Khouri necklace; anakhouri.com. Marli New York Fifth Avenue collar necklace; marlinewyork.com. Above: 7 for All Mankind jeans, \$208; 7forallmankind.com. Sauer ring; sauer1941.com. Comme Si socks, \$35; commesi.com. Skechers sneakers, \$60; skechers.com. Near left: La Cavalerie in Provence, France. Far left, on Kate Young: Sidney Garber Starburst pin and Tahitian pearl earrings; sidneygarber.com.

CLOCKWISE FROM TOP: MICHAELA COEL: WILLY VANDERPERRE; FASHION EDITOR: KATIE BURNETT; HAIR: CYNDIA HARVEY; MAKEUP: BERNICIA BOATENG. FROM "IN THE FASHION CLOSET": SERGIY BARCHUK; FASHION EDITOR: JACLYN ALEXANDRA COHEN; MANICURE: YUKO TSUCHIHASHI. FROM "THE NEW SOUTH OF FRANCE": ADRIAN GAUT. FROM "PARDON MY FRENCH": ELLEN FEDORS; HAIR: HANNAN SIDDIQUE. FROM "THE LOOK": SERGIY BARCHUK; ACCESSORIES DIRECTOR: MIGUEL ENAMORADO

**A-K-R-I-S-**



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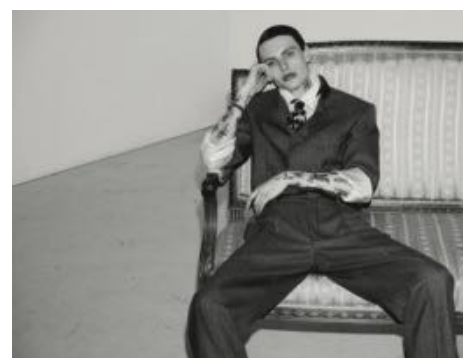
Story by Thessaly La Force  
Photographs by Victoria Hely-Hutchinson

### 206. ARCHIVE

Carmen de Lavallade, October 1964



Above: Prada shoes, \$1,820; prada.com.  
Center: Chloé dress, \$6,090, and earrings, \$990; chloe.com.



Top, on Coel: Gucci dress and pumps, \$1,350; gucci.com. Center right, on left: Saint Laurent by Anthony Vaccarello dress, \$4,100, necklace, \$2,900, sunglasses, \$595, tights, \$280, and pumps, \$2,350; ysl.com. Center right, on right: Saint Laurent by Anthony Vaccarello dress, \$3,200, necklace, \$990, sunglasses, \$595, tights, \$280, and pumps, \$2,350; ysl.com. Above: Chanel jacket, \$6,700, and pants, \$3,650; 800-550-0005. Charvet shirt, \$715; saksfifthavenue.com. Omega Seamaster Aqua Terra watch, \$12,600; omegawatches.com. Left: Alaïa coat and socks; maison-alaia.com. Bottega Veneta shoes; botteggaveneta.com.

CLOCKWISE FROM TOP, MICHAELA COEL: WILLY VANDERPERRE; FASHION EDITOR: KATIE BURNETT; HAIR: CYNTHIA HARVEY; MAKEUP: BERNICIA BOATENG. FROM "PARTY DOWN": CASS BIRD; FASHION EDITOR: YASHUA SIMMONS; MODELS: REY AND VALERIE SCHERZINGER; HAIR: TAMÁS TUZSES; MAKEUP: FRANCELLE DALY. FROM "ROLE PLAY": VITO FERICOLO; FASHION EDITOR: RAE BOXER; MODEL: CHARLIE JONES; HAIR: KALLE EKLUND; MAKEUP: PETROS PETROHILOS. FROM "TRUE NORTH": JOSÉPHINE LÖCHEN; FASHION EDITOR: VITTORIA CERCIELLO; MODEL: IDA HEINER; HAIR: CIM MAHONY; MAKEUP: TRINE SKJØTH. FROM "SUPER HEROES": SEBASTIAN LAGER; ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. FROM "FRESH PICK": JOSH OLINS; FASHION EDITOR: TONY IRVINE; MODEL: BIBI BRESLIN; HAIR: KALLE EKLUND; MAKEUP: MASAE ITO

JIMMY CHOO





7 FOR ALL

Chloë Sevigny



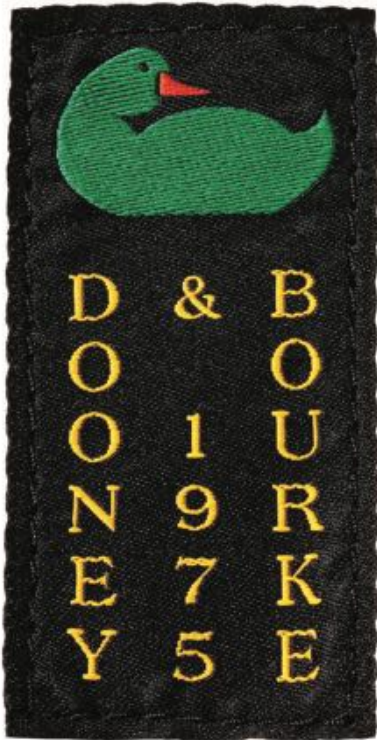
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# WHY DON'T YOU...?

*What do WOMEN of GREAT WORTH know? That while BEAUTY fades and the FEATHERS on your COUTURE may lose their FLUTTER, ACTIONS leave a LASTING IMPACT. In honor of our LEGACY ISSUE, LYNETTE NYLANDER looks to these ARBITERS of STYLE who did it BETTER than the REST. Take NOTE!*

**WHY DON'T YOU... LIVE** firmly in the moment. The recently departed and eternally chic Countess Jacqueline de Ribes was once described as the DJ of couture, thanks to the ease with which she mixed garments. “She was a real *femme du monde*,” Pierre Bergé told *Harper’s Bazaar* in a 2015 profile of the French socialite. “I think she may be the last to know how to live like that.” She cut up couture gowns to her liking, had her wardrobe showcased at the Met, and possessed a beauty so captivating that legendary *Harper’s Bazaar* fashion editor Diana Vreeland demanded photographer Richard Avedon take her portrait immediately upon meeting her. She was one of Truman Capote’s swans, she ran in circles with Yves Saint Laurent and Valentino, and Joan Collins’s *Dynasty* style was modeled on hers. Despite her epically glamorous life, she swore she would never write a memoir. The lesson? Focus on living your life instead of chronicling it on social media—and keep the *really* fun stuff a secret.

**WHY DON'T YOU... LEAVE** on a high note. Model turned shop owner Tiina Laakkonen’s unassuming Amagansett boutique, Tiina the Store, was *the* place for those in the know to find everything from littala glass tumblers to mille-feuille-thin summer separates from Dosa to embroidered cashmere shawls from Yaser Shaw. Her artful curation had the well-to-do Hamptons crowd in a tizzy. Business swelled. But at the height of its popularity, in 2023, Laakkonen closed the whole thing down. Instead, she travels to Japan (check out her Instagram for the idyllic Kyoto snaps) and favors, as she told the indie mag *Family Style*, reading books, hanging out with her cat, making dinner, and seeing friends, leaving life open for the next wonderful wave of creativity to hit. “Once the lightning strikes again, I’ll go for it,” she said. A prime example of going out on top!

**WHY DON'T YOU... COMMIT** to the bit. Marie-Hélène de Rothschild was so skilled at throwing parties that *The New York Times* called her the “hostess with the mostest.” Most of her memorable fetes were thrown at her family’s lavish Château de Ferrières, outside of Paris. De Rothschild’s 1972 surrealist ball, inspired by the work of Salvador Dalí (who also attended), featured tablescapes adorned with broken baby dolls, dead tortoises, and dyed-green bread rolls and attracted guests like Marisa Berenson and Audrey Hepburn, who showed up with her head encased in a birdcage. De Rothschild dressed as a fallen stag with a mask adorned with diamond teardrops! Triple down on what you do best—and have no one question your talents.



Clockwise from top left: Jacqueline de Ribes leaving a party in Paris in 1973; Marie-Hélène de Rothschild, flanked by Salvador Dalí and Yul Brynner, at the Lido in Paris in 1973; Tiina Laakkonen in Japan; Carmen de Lavallade

**WHY DON'T YOU... DEFY** expectations. Dancer and choreographer Carmen de Lavallade, who passed away in 2025 at 94, defied the racism of the '50s and '60s to become one of the most celebrated artists of her generation. She began her career with pioneering modern choreographer Lester Horton, was one of the first Black prima ballerinas with the Metropolitan Opera Ballet, and went on to perform in iconic works with Alvin Ailey. She starred on screen with Harry Belafonte in 1959’s *Odds Against Tomorrow*, and Duke Ellington called her “one of the most ravishing women in the world.” Dancing until her 80s, de Lavallade remained breathtaking, often wearing striking crimson outfits and statement earrings. Her life was a reminder to always keep going with grit, substance, and style. **HB**

CLOCKWISE FROM TOP RIGHT: GIOVANNI CORUZZI/BRIDGEMAN IMAGES; JON ROSEN; REG INNELL/TORONTO STAR VIA GETTY IMAGES; PATRICE PICOTT/GAMMA-RAPHO VIA GETTY IMAGES



ETRÔ

New York: 720 Madison Avenue - 89 Greene Street - Bal Harbour Shops  
Beverly Hills At Two Rodeo Drive - NorthPark Center Dallas  
The Galleria Houston - Phipps Plaza Atlanta

# THE BAZAAR

*What to BUY and How to WEAR IT*

EDITED BY JACLYN ALEXANDRA COHEN

## LOVE *Letters*

LOUIS VUITTON *is marking*  
the 130TH ANNIVERSARY  
*of its* LEGENDARY  
MONOGRAM *with a new*  
collection of BAGS *featuring*  
the ORIGINAL PRINT,  
*introduced in 1896*



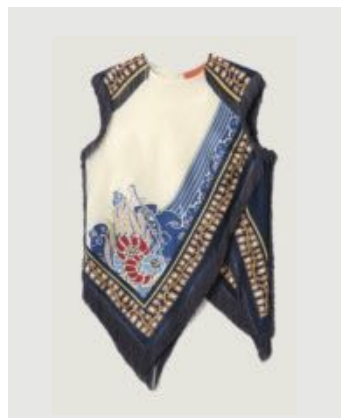
Louis Vuitton Monogram  
Anniversary Collection bags,  
\$1,790–\$4,500 each;  
louisvuitton.com.

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. PRODUCTION: CONCRETE REP.; SET DESIGN: EMILIA MARGULIES

# Under WRAPS



ANTONIO MARRAS



LA DOUBLEJ



PROENZA SCHOULER



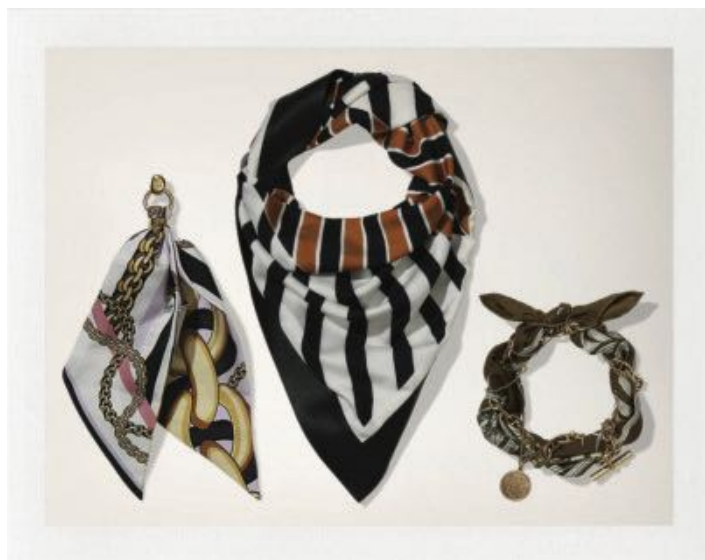
ETRO



FROM LEFT: KALLMEYER, CELINE, MARINA MOSCONE, POLO RALPH LAUREN, LORO PIANA, COLLEEN ALLEN, LEMAIRE, ETRO



Above: Loro Piana foulard, \$595, and foulard handle, \$590; loropiana.com. Top, from left: Antonio Marras dress, \$2,880; antoniomarras.com. La DoubleJ scarf top, \$850; ladoublej.com. Proenza Schouler skirt, \$1,090; modaoperandi.com. Etro tunic, \$2,850; modaoperandi.com.



**WHY DON'T YOU...?**  
**DOUBLE (or TRIPLE)**  
**DOWN** on the look  
 and **ACCESSORIZE**  
 with scarves too.

At left: Fendi silk earring; fendi.com. Tod's scarf, \$395; tods.com. Hermès scarf, \$195, mixed with Ex-Libris pendant necklace and Chaîne d'Ancre necklace; hermes.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. ETRO RUNWAY: LAUNCHMETRICS/SPOTLIGHT; ALL OTHER RUNWAY: COURTESY THE DESIGNERS; ACCESSORIES STILL LIFE: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

# WELL *Heeled*

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. PRODUCTION: CONCRETE REP.; SET DESIGN: EMILIA MARGULIES



Clockwise from top left: Le Monde Béryl x Kim Sion pump, \$820; lemondeberyl.com. Alaïa pump, \$1,250; maison-alaia.com. Chanel pump, \$1,325; 800-550-0005. Alaïa pump, \$1,950; maison-alaia.com. Dior Wing high-back pump; 800-929-DIOR. Dior Initials pumps, \$1,100; 800-929-DIOR.

*The CLASSIC PUMP is back and improbably COOL, thanks to sharp SILHOUETTES, modern PRINTS, UNEXPECTED hues, and rich DETAILS*





LOEWE

# Volume UP



WHY DON'T YOU...?  
Ground the look  
with a sleek black  
ALMOND-TOE FLAT.

From top: Falconeri pants, \$395; falconeri.com. Isabel Marant pants; \$790; isabelmarant.com. Brandon Maxwell pants, \$1,600; fwd.com. Ashlyn pants, \$1,510; ashlynnewyork.com. Altuzarra pants, \$1,495; altuzarra.com.

From left: Altuzarra flats, \$595; altuzarra.com. Loro Piana ballerina flats, \$1,265; loropiana.com. Polo Ralph Lauren ballet flats, \$398; ralphlauren.com.



BALMAIN



LOUIS VUITTON



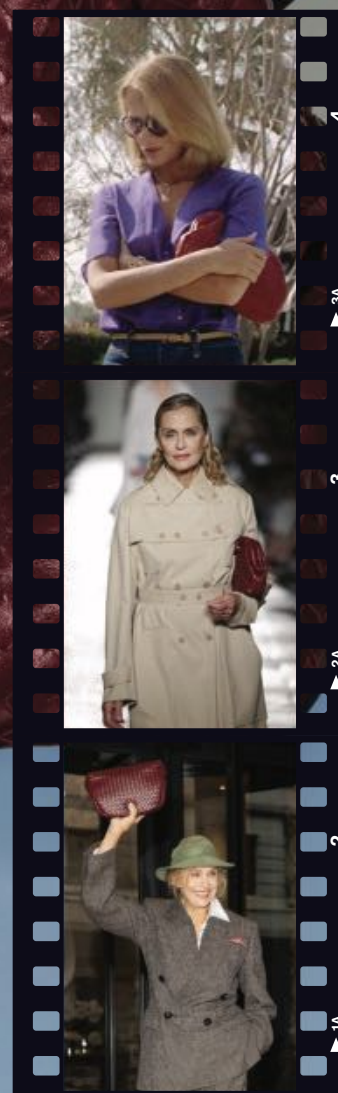
MICHAEL KORS COLLECTION

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: MATHILDA GVARILIANI; LOUIS VUITTON RUNWAY; ESTROP/GETTY IMAGES; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT; FALCONERI PANTS AND SHOE COMPOSITION: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS

# Star POWER

BOTTEGA VENETA *has reimagined* THE LAUREN, a BAG that, like the WOMAN for which it was named, remains an enduring EMBLEM of EASE and ELEGANCE

FASHION EDITOR: JACLYN ALEXANDRA COHEN. SET DESIGN: JILL NICHOLLS. HUTTON, FROM TOP: © PARAMOUNT/COLLECTION CHRISTOPHEL/ALAMY STOCK PHOTO; DAN & CORINA LECCA; ROBINO SALVATORE/GC IMAGES/GETTY IMAGES



At Louise Trotter’s debut runway show as creative director of Bottega Veneta this past September, Lauren Hutton, seated in the front row, was every bit the picture of a modern style icon. The legendary model and actress paired a menswear-inspired suit with a slightly wrinkled green bucket hat. In her hand? The Lauren, the Italian house’s classic leather Intrecciato-weave clutch first introduced in the late 1970s and later named in her honor. The bag initially gained fame after it appeared under Hutton’s arm in the Paul Schrader fashionfest *American Gigolo* (1980); her character, Michelle Stratton, paired it with slouchy blazers, fluid trousers, and crisp shirts worn open at the neck. In 2016, the clutch returned to the runway when Hutton carried one as she modeled a silk trench in Bottega Veneta’s 50th anniversary show. Now Trotter has reimagined the Lauren in two iterations: the wider Lauren 1979, which accentuates its east-west silhouette, and the Lauren 1980 Alto (above), which has a newly elongated shape. Both versions feature extra-soft nappa leather and detachable straps so that they can be held as clutches or worn over the shoulder. The result is a bag that plays well with jeans, dresses, tailoring, and even a bucket hat, imbuing every look with an added dose of *sprezzatura*—the Italian word for “effortless cool.” HB

Bottega Veneta Lauren bag, \$6,400; [bottegaveneta.com](http://bottegaveneta.com).

From top: Lauren Hutton in *American Gigolo* (1980), in the Spring 2017 Bottega Veneta show, and at the Bottega Veneta Spring 2026 show

# Good HANG



GEMSTONE EARRINGS  
with COLOR-BLOCKED  
JEWELS offer instant LIFT—  
and a little bit of DAZZLE



Clockwise from top left: Le Vian Red Carpet earrings; levian.com. Bulgari High Jewelry earrings; bulgari.com. Harry Winston Talk to Me, Harry Winston earrings; harrywinston.com. Van Cleef & Arpels Bora Bora earrings; 877-VAN-CLEEF. Prada Couleur Vivante fine-jewelry earrings; prada.com. Pomellato Nudo high-jewelry earrings; pomellato.com. Cartier En Équilibre high-jewelry earrings; 800-CARTIER. Piaget Shapes of Extraleganza high-jewelry earrings; piaget.com. Tiffany & Co. Blue Book 2025 Collection earrings; 800-843-3269.

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. STILL LIFE: COURTESY THE BRANDS



[loropiana.com](http://loropiana.com)



*Loro Piana*

# String THEORY



BRING *the* PARTY  
to a crisp **BUTTON-  
UP** by **LAYERING**  
*STRANDS of*  
**COLORFUL BEADS**  
*and NATURAL*  
**STONES on top**



Celine Spring 2026

Chanel shirt, \$4,150, and necklaces,  
\$4,350 each; 800-550-0005.

Top left, from top: Moncler shirt, \$885; moncler.com. Beck Jewels Ancla necklace, \$6,850; musexmuse.com. David Yurman necklace; davidyurman.com. Eddie Borgo necklace, \$895; eddieborgo.com. Tory Burch necklace, \$400; toryburch.com. Middle left: Rag & Bone shirt, \$268; rag-bone.com. Verdura Byzantine necklace and Mexican opal, South Sea pearl, chalcedony, and amethyst bead necklace; verdura.com. Bottom left, from top: Brooks Brothers shirt, \$108; brooksbrothers.com. Jacquie Aiche necklace; jacquieaiche.com. Verdura necklace, \$12,500; verdura.com. Jolie Altman Jewelry African medicine-bag necklace, \$2,395; joliealtman.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: ALEX SUMPTER; HAIR AND MAKEUP: MARIYA PILIYEVA; CASTING: ANITA BITTON AT THE ESTABLISHMENT; RUNWAY: COURTESY CELINE

# Go EASY

FASHION EDITOR: JACLYN ALEXANDRA COHEN. RALPH LAUREN, MARIA McMANUS, TORY BURCH, AND MICHAEL KORS COLLECTION RUNWAY: LAUNCHMETRICS/SPOTLIGHT; ALL OTHER RUNWAY: COURTESY THE DESIGNERS; BRACELET COMPOSITION: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS



TORY BURCH



DONNA KARAN NEW YORK



ZIMMERMANN



ST. AGNI



FROM LEFT: RALPH LAUREN, MARIA McMANUS, DIANE VON FURSTENBERG, PETAR PETROV, TORY BURCH, THE ROW, ALAÏA, MICHAEL KORS COLLECTION



Above: Tamara Comolli Bouton earrings, \$8,500; tamaracomolli.com. Top, from left: Tory Burch dress, \$995; toryburch.com. Donna Karan New York dress, \$159; donnakaran.com. Zimmermann dress, \$1,850; zimmermann.com. St. Agni dress, \$299; st-agni.com.



**WHY DON'T YOU...?**  
PUNCTUATE a fluid dress with layered BANGLES and big EARRINGS.

At left, from top: Marli New York Cleo bracelet, \$6,000; marlinewyork.com. Gabriel & Co. bangle, \$465; gabrielyn.com. Chanel Fine Jewelry Coco Crush bracelet; 800-550-0005. Le Vian Couture bangle; levian.com. Buccellati Macri cuff bracelet; buccellati.com. Isabel Marant bracelet, \$570; isabelmarant.com.

# Exclamation POINT



BOTTEGA VENETA



ALAÏA



CHANEL

WHY DON'T YOU...?  
Let your skirt  
SHINE by pairing  
it with an  
UNDERSTATED  
TOP and classic  
JEWELRY.

From top: Des Phemmes skirt, \$605; modaoperandi.com. Antonio Marras skirt, \$6,250; antoniomarras.com. Diotima skirt, \$1,295; alothman fashion.com. Khaite skirt, \$8,800; khaite.com. Brunello Cucinelli skirt, \$12,870; brunellocucinelli.com.



Above, from left: Frances de Lourdes tee, \$310; francesdelourdes.com. Rachel Comey shirt, \$275; rachelcomey.com. Anne Klein top, \$59; nordstrom.com. Right: Pandora hoop earrings, \$110; pandora.net.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: AWAR; ALAÏA RUNWAY: COURTESY ALAÏA; ALL OTHER RUNWAY: LAUNCHMETRICS/SPOTLIGHT; KHAITE AND BRUNELLO CUCINELLI SKIRTS AND FRANCES DE LOURDES TEE: RICHARD MAJCHRZAK; ALL OTHER STILL LIFE: COURTESY THE BRANDS



**ISABEL  
MARANT**

# HAPPIEST *Place*



DRESS UP your most beloved lived-in VINTAGE TEE with a sparkling DIAMOND and GOLD NECKLACE (*Mickey Mouse Club MEMBERSHIP not REQUIRED*)

Top left: Buccellati Étoilée Color necklace; [buccellati.com](http://buccellati.com). Junk Food Clothing T-shirt, \$48; [junkfoodclothing.com](http://junkfoodclothing.com). Top right: Bulgari high-jewelry necklace; 800-BULGARI. Disney x Re/Done shirt, \$160; [shopredone.com](http://shopredone.com).

Bottom right: Le Vian Chocolatier necklace; [levian.com](http://levian.com). Disney x Re/Done shirt, \$160; [shopredone.com](http://shopredone.com). Bottom left: Cartier Grain de Café necklace; 800-CARTIER. Junk Food Clothing T-shirt, \$48; [junkfoodclothing.com](http://junkfoodclothing.com).

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: CAZ SLATTERY



POUCH  
*Perfect*

MRS. PRADA  
*loves a little  
SACK BAG,  
and you will too  
with PRADA's  
plush new  
version, available  
in both SATIN  
and LEATHER—a  
chicly functional  
PLUS-ONE for  
wherever the  
DAY (or NIGHT)  
takes you*

Prada pouches, \$775–\$1,270  
each; [prada.com](http://prada.com).

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. PRODUCTION: CONCRETE REP.; SET DESIGN: EMILIA MARGULIES

# BLUE *Notes*



TORY BURCH TRENCH, \$1,895; TORYBURCH.COM.

BELOW: SAUER RING; SAUER1941.COM. SKECHERS SNEAKERS, \$60; SKECHERS.COM. RIGHT: DONNA KARAN NEW YORK SHIRT, \$119; DONNAKARAN.COM. 7 FOR ALL MANKIND JEANS, \$208; 7FORALLMANKIND.COM. SWAROVSKI BRACELETS, \$249-\$299 EACH; SWAROVSKI.COM. SAUER BRACELET, \$6,450; SAUER1941.COM.



ABOVE: VACHERON CONSTANTIN PATRIMONY MANUAL-WINDING 39 MM WATCH; VACHERON-CONSTANTIN.COM. BELOW: POLO RALPH LAUREN CARDIGAN, \$188, SHIRT, \$148, PANTS, \$398, AND SCARF; RALPHLAUREN.COM.



DIOR SMALL CIGALE BAG, \$4,900; 800-929-DIOR.

*A splashy STATEMENT PIECE (or FOUR) in the season's COOLEST HUE will make your entire spring WARDROBE SING*

RIGHT: GUEST IN RESIDENCE SWEATER, \$745; GUESTINRESIDENCE.COM. DRIES VAN NOTEN BAG, \$1,550; DRIESVANNOTEN.COM. PIERRE MANTOUX TIGHTS; PIERREMANTOUX.COM.



LOEWE PUMPS, \$1,990; LOEWE.COM.



FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: ALEX SUMPTER; HAIR AND MAKEUP: MARIYA PILTYEVA; MANICURE: YUKO TSUCHIHASHI FOR NAIL HOLIC KOSE; CASTING: ANITA BITTON AT THE ESTABLISHMENT



ARNETTE SUNGLASSES, \$58; SOLSTICESUNGLASSES.COM. COURRÈGES JACKET, \$1,350; COURREGES.COM.



CELINE SMALL POUCH, \$2,100; CELINE.COM.



ABOVE: GUESS DRESS, \$158; GUESS.COM. LEFT: COMME SI SHIRT, \$275; COMMESI.COM.



BE

LOVE

**PANDORA**  
LAB-GROWN DIAMONDS

# Finishing TOUCH



Prada Spring 2026 runway

Left: Chanel handbag, \$7,600; 800-550-0005.  
Above: Nili Lotan bag, \$2,600; nililotan.com.  
Right: Dooney & Bourke bag, \$398; dooney.com.



Above: Saint Laurent by Anthony Vaccarello bag, \$2,595; ysl.com. Right: Toteme bag, \$1,490; toteme.com.

A CROC-PATTERNED leather bag in a STRUCTURED SHAPE adds instant POLISH and even a little GRAVITAS

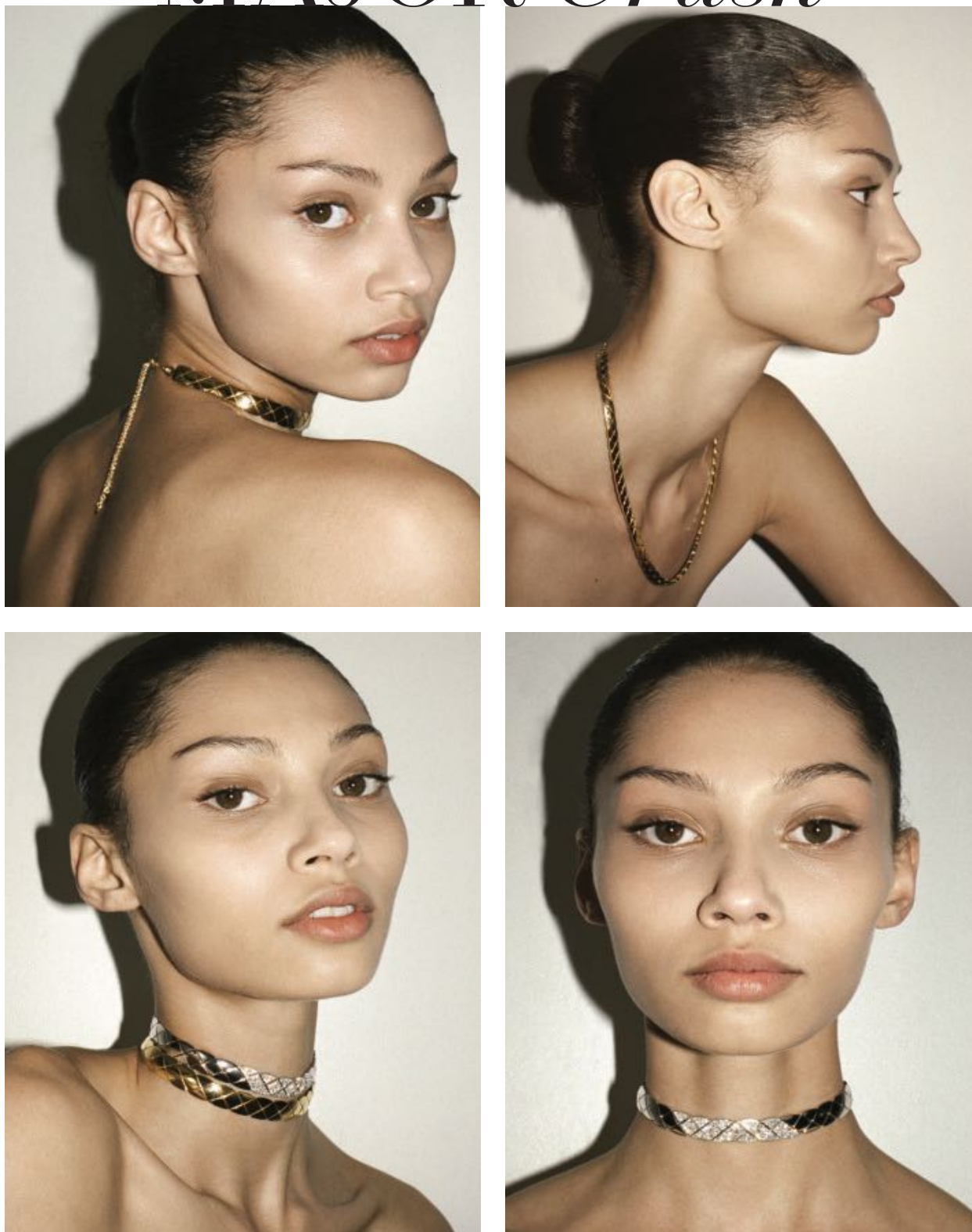
FASHION EDITOR: JACLYN ALEXANDRA COHEN; PROP STYLING: CAZ SLATTERY. RUNWAY: DANIELE VENTURELLI/WIREIMAGE

# FINE & Dandy

*There's something wildly  
HANDSOME about topping  
off a TAILORED LOOK by  
wearing a CLASSIC WATCH  
on your BELT—especially when  
it's a diamond-bezeled gold  
OMEGA SPEEDMASTER*

Omega Speedmaster 38 watch; [omegawatches.com](http://omegawatches.com). Pandora Twisted Triangle large hoop earring (used as link), \$140; [pandora.net](http://pandora.net). David Yurman Curb Chain angular link necklace; [davidyurman.com](http://davidyurman.com). Dolce & Gabbana suit jacket, \$2,845, shirt, \$2,245, and pants, \$1,145; [dolcegabbana.com](http://dolcegabbana.com). Anderson's belt, \$225; [net-a-porter.com](http://net-a-porter.com).

# MAJOR *Crush*



FASHION EDITOR: MIGUEL ENAMORADO. MODEL: ENYA DAVIS; HAIR AND MAKEUP: MARIYA PILTYEVA; CASTING: ANITA BITTON AT THE ESTABLISHMENT

CHANEL adds a SWOON-WORTHY new NECKLACE in the house's signature QUILTED MOTIF to its COCO CRUSH collection. STACK it or let it shine SOLO.

Chanel Fine Jewelry Coco Crush supple chokers and necklace; 800-550-0005.



**TOM FORD**  
**EYEWEAR**

# Of the ESSENCE

BEJEWELED WATCHES are having a MOMENT, with a glittering array of new GEM-STUDED TIMEPIECES that clock as exquisite bijoux, adorned with precious stones like DIAMOND BAGUETTES and SAPPHIRE CABOCHONS



Clockwise from top right: Tiffany & Co. Enamel Collection watch; 800-843-3269. Rolex Cosmograph Daytona watch; rolex.com. Patek Philippe Nautilus high-jewelry watch; patek.com. Van Cleef & Arpels Ludo Secret watch; 877-VAN-CLEEF.

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. STILL LIFE: COURTESY THE BRANDS



I R O

THE PEOPLE *and* IDEAS SHAPING *the* CULTURERETURN *of the* FIREBIRDDANCE THEATRE *of* HARLEM *revives its* ICONIC PRODUCTION, *including the* ORIGINAL SETS *designed by the late* GEOFFREY HOLDER, *lovingly* RESTORED *by* HIS SON

Leo Holder is standing in the cavernous warehouse of the Local 52 Motion Picture Studio Mechanics in Astoria, Queens. He raises his arms, striking them apart like Moses parting the sea, and four stagehands go running with canvas in hand to opposite corners of the room to unfurl a backdrop depicting a lush tropical landscape.

These are the original sets for Dance Theatre of Harlem's 1982 production of Stravinsky's *Firebird*, hand-painted by Holder's father, the late actor and polymathic artist Geoffrey Holder, who also designed the costumes.

First performed in 1910 by Serge Diaghilev's Ballets Russes and adapted by George Balanchine for New York City Ballet in 1949, *Firebird* was inspired by a Russian folk tale. The ballet tells the story of Prince Ivan, who captures the firebird, a creature who is part bird, part woman, and then lets her go. As a reward, the firebird gives Prince Ivan one of her magic feathers, which he uses to defeat an evil sorcerer, thereby releasing the captive princess he's in love with.

Stravinsky's *Firebird* became a signature work for Balanchine at New York City Ballet, the company he cofounded to bring classical dance to America in 1948. It was there that Balanchine found a protégé in Arthur Mitchell, who became the first Black principal dancer for the company. After Mitchell left New York City Ballet to cofound Dance Theatre of Harlem in 1969, Balanchine suggested he adapt *Firebird* for his company.

But where New York City Ballet's *Firebird* was faithful to the Russian folklore that inspired it, with Balanchine commissioning no less than Marc Chagall to create the set and costumes, Dance Theatre of Harlem's adaptation evokes a mythical Caribbean setting. "It's a spectacle," says the younger Holder. "My father had the ability to set things up so by the time the curtain went up, you were already leaning in." Reviewing the show in 1982 for *The New York Times*, Anna Kisselgoff wrote that the performance sent the audience "into a whooping spell of delirium. Good conquered evil and did so in an action-packed continuum."

Recently, Dance Theatre of Harlem revived its version of *Firebird*, performing the ballet for the first time in nearly a quarter of a century. The world tour kicked off in February in Paris, and the production will return to the U.S. with performances in Virginia and at the company's home theater, New York City Center, this spring. "*Firebird* is a ballet that you bring out because it's time," says Anna Glass, the executive director of Dance Theatre of Harlem. "The story itself is a story of resilience. It's a story of power. It's a story of love overcoming evil. There may either be

something that is happening in the world that is calling for the firebird to show up or it is time for this generation of people to experience it."

IN SLAVIC FOLKLORE, the firebird is an ambiguous figure. She can provide good fortune to those who encounter her but also serve as an omen of bad things to come. She is a fitting character to take center stage now. It is a fraught time for the arts in America, particularly for artists who rely on public performance. The Kennedy Center, one of the nation's premier engines for developing and supporting theatrical work and dance, has become deeply politicized. The institution's director of dance programming has railed against "radical leftist ideologies" in the ballet world. The current administration has vowed to root out "anti-American propaganda" from the fine arts. The Martha Graham Dance Company, which has in the past performed and developed work at the Kennedy Center, regardless of the administration in office, has pulled out of its spring performances, and numerous artists have joined a boycott of the space.

But there are also harbingers of a different arts landscape to come. "In times like today, there is a lot of focus on catchwords like *woke* or *diversity*, and they're being utilized to separate people. What we are always going to do is rise above all of that," says Glass. "In moments where there is so much discord," she continues, "being invited into a theater and experiencing something that is otherworldly—we probably need more of that."

In Dance Theatre of Harlem's *Firebird*, the curtain opens on the hero of the story, now called the Young Man, wandering across the stage. Suddenly, a female dancer flits past. In this production, the firebird wears an outrageously flamboyant red-and-purple leotard, with a plume of red feathers on her head and at her lower back, and moves with the kind of creative abandon and physical rigor that underlies the appeal of classical ballet. The dance is physically impressive, slightly ludicrous, and legible to all; even a child can understand what the dancer is supposed to be. That is to say, there is a reason *Firebird* remains a classic of modern story ballets.

This *Firebird* is a ballet with Black dancers and design elements that draw on the traditions of the African diaspora. But *Firebird*'s story is not a metaphor for racial struggle or questions of identity. It's an old-fashioned epic. "It is unique from all the other story ballets because it is about this mythical creature who is fighting evil and overcoming," says Glass. "And it is a woman who is doing that. And in our case, it's a Black woman who's doing that. There is something both timely and timeless about that." In a 1982 ►



From top: A scene from the new production of *Firebird*; Geoffrey Holder and Carmen de Lavallade, 1955; Stephanie Dabney as the firebird, 1982; current company artists Alexandra Hutchinson and Derek Brockington; Kellye Saunders and Duncan Cooper, 1991



*“Firebird is a BALLET that you bring out because it’s TIME. It’s a STORY of LOVE overcoming EVIL.”*

PBS documentary about the original Dance Theatre of Harlem production, Geoffrey Holder emphasized this timeless quality. “In every country, there is always an enchanted forest somewhere,” he said. “There is always somewhere where people are not supposed to be. There is always an enchanted forest where time stops.”

Dance Theatre of Harlem’s current artistic director, Robert Garland, now says simply, “It is Afro-futurism before Afro-futurism existed.”

For Dance Theatre of Harlem’s first staging of *Firebird*, Balanchine lent Mitchell his ballet master, John Taras, to choreograph the production. Mitchell and Taras already had a long-established creative relationship; Taras had created many of the dances that Mitchell performed with Balanchine. In the PBS documentary, Taras said that with his choreography, “I’m unstress[ing] the Russianness. I prefer to put it into a mythological kingdom.”

Taras’s decision to “unstress the Russianness” makes sense for the world in which Stravinsky composed *Firebird*. As Garland says of Stravinsky’s score, “The rhythms are built on African rhythms to a certain extent, the two and the four. Stravinsky borrowed from African American and African culture via syncopation, speed, and many other things.” Stravinsky’s willingness to interpolate African and Middle Eastern influences is, of course, part of the tradition of modernism, that era of art he helped usher in with his scandalous *The Rite of Spring*. Modernism is distinguished by the overt synthesis of European and white American traditions with the African diaspora and Middle Eastern traditions. In the world that *Firebird* was composed in, visual artists, composers, and lyricists looked to meld these traditions, often romanticizing African visual art and music, imbuing it with an inherent sense of artistic freedom and the potential for liberation. It is a direct rebuke to revisionist history, which insists on a “purity” of ballet and ignores the cultural cross-pollination that is vital to artistic innovation.

Given that lineage, Dance Theatre of Harlem’s *Firebird* can be seen as truly engaging with the cultural currents of the past century. Perhaps that’s why, in addition to Taras, Arthur Mitchell commissioned Geoffrey Holder to create the sets and costumes.

IT IS IMPOSSIBLE TO UNDERSTAND the brilliance of Dance Theatre of Harlem’s *Firebird* without unpacking the singular artistic vision of Geoffrey Holder. Holder, too, was a syncretic individual—a great artist who lived a life made possible by the tides of modern-

Above: Leo Holder directing the unfurling of his father’s sets. Below, from left: Arthur Mitchell with Dance Theatre of Harlem students, 1973; Mitchell and DTH at the Apollo Theater, 1976; Geoffrey Holder directing *The Wiz* on Broadway, 1976.



ism. Born in Trinidad, he first emerged as a principal dancer in the Metropolitan Opera Ballet in the 1950s. While Holder was known to most as a dancer and then an actor, Leo Holder says his father’s design genius stemmed from his training as a painter. “Everything he did in his career was an extension of painting,” he explains. “His knowledge of art and art history was second to none. This particular piece wasn’t even done in his style so much as it was done in the style of another painter, Martin Johnson Heade.”

Holder hand-painted the backdrops for *Firebird*, working in a football field near Dance Theatre of Harlem’s studios, spreading the canvas over grass so that he could brush each detail. When it came time to prepare for this current production, many of the original backdrops needed to be restored—they were beginning to crack, having lived long lives and weathered countless tours—so Leo photographed his father’s canvases, digitally restored them, and reprinted the designs on new, modern material to better withstand the stress of touring.

Holder was an imposing presence; he stood over six feet tall and possessed a deep, theatrical voice that seemed made for the stage. He directed and designed the costumes for the original Broadway production of *The Wiz* in 1975, winning Tonys for both. Predictably, when he worked in Hollywood, he was often assigned parts as the exotic—but he made them his own. He dazzled as a Bond villain’s henchman in 1973’s *Live and Let Die* and endeared a generation of children with his portrayal of Punjab in 1982’s *Annie*. He parodied his own theatricality and sensualism in Eddie Murphy’s *Boomerang*. There are few artists who can say they had their portrait taken by Carl Van Vechten, were a long-running

spokesperson for 7Up, and also stole scenes from Grace Jones, all while overseeing one of the great productions of American theater in *The Wiz*.

In addition to his talents as a performer and director, Holder designed clothing for himself and his wife, the renowned dancer Carmen de Lavallade, that often landed them on best-dressed lists. “Geoffrey used to say, ‘If I walk into a room and someone is behaving as if there’s something wrong with me, there’s (Continued on page 204)

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# WHEN *in* ROME

DEREK C. BLASBERG *touches down in THE ETERNAL CITY and talks to fashion's PHILOSOPHER KING, luxury maverick BRUNELLO CUCINELLI, about his new film, finding MEANING in the CHAOS of the MOMENT, and why your real LEGACY is the way you LIVE your LIFE*

In 1604, Angelo Rocca—Augustinian bishop, humanist scholar, and first head of the Vatican printing house—founded one of Europe's first public libraries, the Biblioteca Angelica, in Rome. From the street, it looks like a nondescript building tucked beside the Basilica of Sant'Agostino, a small church famous for housing a Caravaggio painting of the Madonna and Child greeting barefoot pilgrims. But past a turnstile in its fluorescent-lit entryway and up a flight of worn-in wooden stairs, the view is awe-inspiring. Soaring walls of antiquated texts rise in tiered, intricately carved bookshelves, and the air is rich with the unmistakable odor of weathered leather and parchment. Ah, yes—the sweet scent of literature.

It's early December, and I'm here by myself. A kind librarian explains that in an era when books were locked behind church doors, opening a library to anyone who could read was a revolutionary act. In broken Italian, I sweet-talk her into letting me hold an early edition of Dante's *Inferno*, flipping through its thin, yellowed, crisp pages—a reminder that before screens and servers, knowledge lived in the weight of paper, ink, and delicately hand-painted gilding.

I've been a tourist in Rome at least a dozen times and feel like I've barely scratched its travertine surface. I'd never even heard of this library! The insider tip came from a man who knows a thing or two about books: Brunello Cucinelli. It was he who suggested I visit Biblioteca Angelica while I was in town for the premiere of *Brunello: The Gracious Visionary*, a new docufilm—part documentary, part scripted—that traces his life from his days working on the family farm in rural Umbria to his emergence as a luxury fashion pioneer whose exquisitely crafted cashmere knits and soft tailored pieces have become shorthand for a kind of modern refinement.

The film premiered at a black-tie gala at Rome's legendary Cinecittà Studios, where filmmakers like Federico Fellini, Joseph L. Mankiewicz, and Martin Scorsese have made cinematic history. (*La Dolce Vita*, *Cleopatra*, and *Gangs of New York* were all shot there.) Giuseppe Tornatore, the Oscar-winning director of *Cinema Paradiso*, collaborated with Cucinelli on this film, which blends archival footage with dramatic reenactments. The 72-year-old designer's rags-to-riches, crops-to-cashmere life story is framed around a symbolic card game—fate, time, and work dealt out hand to hand.

After the screening, a legion of guests

that included Jessica Chastain, Jeff Goldblum, Ava DuVernay, and a constellation of Italian cultural heavyweights strolled through Cinecittà's back lot, which features a sweeping re-creation of an ancient Roman forum. (Remember HBO's *Rome* series? I was obsessed. It was also filmed at Cinecittà!) We sat at a candlelit dinner and watched as *paccheri con sugo*—Cucinelli's favorite pasta—was prepared live and served al dente. All around us were walls and towers constructed from—you guessed it—books. In total, there were more than 100,000 of them, many from Cucinelli's personal library in Solomeo, a tiny hill town not far from where he grew up in Castel Rigone. Cucinelli has invested millions to turn Solomeo into a cultural jewel devoted to craftsmanship, education, and humanistic ideals.

READING IS MORE than a leisurely pastime for Cucinelli; it's a lifestyle. Often referred to in Italy as “the philosopher king of fashion,” he is prone, even in casual conversation, to literary thoughtfulness and reflection. He uses a metaphor of Michelangelo carving David from a block of marble to describe what it was like to watch Tornatore make *Brunello: The Gracious Visionary*.

“Nice to see you, Mr. Cucinelli,” I say days after the premiere, when I come to thank him for his Rome recommendations and talk about his new film.

“No, no,” he says, waving his hands. “My name is *Brunello*.”

So what's the deal with all the books, Brunello?

“Remember the scene [in the movie] where my uncle gives me the book by Socrates? I still have this book at home,” he says. “His book. And it's all highlighted, underscored. I can still feel and see my uncle. He was a heavy smoker, and I still sometimes smell the smoke on the pages.”

Cucinelli is not someone who spent his childhood dreaming of becoming a fashion designer. In the film, he is depicted as an adolescent daydreamer who goes on to spend most of his early 20s buzzing around on a Kawasaki motorbike and playing cards with friends in a local bar. He does a brief stint at university (“I only sat for one exam in three years”), plays Jesus in a local production that has him hanging from a cross in the town square, and works as a hair model for salons while searching for opportunities

Below: The author at the Biblioteca Angelica. Opposite, top and middle: Brunello Cucinelli in *Brunello: The Gracious Visionary*. Bottom: Blasberg with Princess Olympia of Greece (left) and Poppy Delevingne at the premiere in Rome.



to build something meaningful for himself. Finally, a brush with entrepreneurship: He figures out how to create a special kind of colored cashmere. That leads him to launch his own business, which is how Brunello Cucinelli, the fashion brand, was born.

That company, which Cucinelli founded in 1978, has brought him extraordinary wealth and opportunity. But while Cucinelli's day job for the past 48 years has been running a global luxury fashion empire, he always knew he had a greater mission, which he connects back—appropriately—to philosophy.

“Some 2,000 years ago, the emperor Augustus founded Roman law on three basic tenets,” Cucinelli says. “Live with honesty, do not harm anyone, and to each their own.”

Those tenets, Cucinelli explains, have been his guiding lights—in business and in life. However, he is not so sure that modern society still holds them as dearly as he does. The current state of the world—from global conflicts to the pressures that younger generations now face—is what ultimately inspired him to make this movie. “The world is struggling from the point of view of the human soul, especially young people,” he says. “You have to come out reassured, reenergized about reality, about life,” he explains. “My father, my grandfather, they went to war, yet they never spoke to me about the war. They only talked about providence! New generations must replace fear with hope.”

With the help of a translator, I try to explain to Cucinelli the meaning of the English term *wanderlust*. There isn't a clear translation in Italian—*voglia di viaggiare* is the desire to travel; *irrequietezza* is a restlessness of the soul—but Cucinelli knows what I'm talking about. “Fifteen-year-olds, they're supposed to know already which kind of school they need to go to, what kind of life or kind of path is for them,” he says. “The message this movie wants to convey is that if you just live your life, perhaps you might bump into success too.” True to form, he pauses briefly to consider what he's just said. “But then again, what is success?” he asks. “It is living in serenity.”

Making *Brunello: The Gracious Visionary* was a form of catharsis for Cucinelli—in particular, filming the reenactments, which proved especially emotional. Cucinelli occasionally enters these scenes himself and speaks directly to the camera. Many of them were even shot in the exact house where he grew up. “There's someone playing my father, myself as a child, the cows!” he says. “I step into this kitchen—my kitchen, in the house where I lived for 15 years—and there they are around the table having dinner, calling themselves by their names. *Our* names! I thought I would faint.”

Though Tornatore repeatedly offered to show Cucinelli footage, he didn't want to see the film until it was done. He couldn't sleep the night before he watched it for the first time, and he showed up at a screening room prepared to compile a list of changes. (As a producer, he could have requested special edits.) To his



surprise, though, he didn't have any. “I went back to the hotel and I cried my eyes out,” Cucinelli recalls. No notes, as the kids say.

In 2021, Cucinelli appeared at the G20 Summit—the annual gathering of the world's most powerful economic leaders—and closed his speech with a plea that sounded more like a prayer than a policy directive: “Temporary guardians of creation, you who are responsible for the beauty of the world, please show us the way to life.”

Cucinelli is putting his money—and his business—where his mouth is. His revitalization of Solomeo began in the mid-1980s when he bought and restored a 14th-century castle in the center of town and transformed it into his company's headquarters. Over the past four decades, he and his wife, Federica, who was born and raised there, along with their daughters, Camilla and Carolina, have continued to invest in the life of the village, the preservation of its heritage, and the future of the community.

It's this work in particular that has helped him define what legacy means to him. “Federica and I, we decided to buy this property and restore it when it was really run down, just to leave something behind,” he says. “But are you an owner or a guardian of your assets when you are alive? I think that we are guardians—temporary guardians,” he explains. “I'd like to be remembered as a guardian who tried to improve even just a little part of the world,” he says. “I believe that if you behave well in life, something different awaits you. And if this turns out not to be true, you will have lived better anyway.” **HB**

# NEWS

FASHION *and* CULTURE



## SEASON *of* *the* SCARF

GENERATIONS  
*of* WOMEN *have*  
*reached for a little*  
SILK SQUARE  
*as an essential*  
ACCESSORY *to*  
*add POLISH and*  
REFINEMENT.  
*But this spring,*  
*the FOULARD gets*  
*a little FREAKY.*

COURTESY CELINE

Celine Spring 2026

ON A DRIZZLY JULY DAY in Paris, an Olympic-swimming-pool-size silk scarf stretched across the courtyard of Celine's headquarters and billowed softly in the rain. The scarf, with its swirling chain-link-and-ribbon print, functioned as a de facto tent for the editors and buyers and celebrities gathered to take in Michael Rider's debut show as the house's creative director. It would have been easy to write it off as an Instagrammable prop. But as the models came down the runway, it became clear that the silk scarf, or *foulard* in French, was a harbinger of a new era for Celine.

In both Rider's first collection and his subsequent spring womenswear collection, the foulard emerged as a dominant motif. Rich primary-hued versions, featuring the house's signature equestrian prints or monogram, were styled peeking out from under the lapels of a coat, cinched and worn loosely around the neck over a blazer, or draped, sashlike, across a shoulder. More than an accessory, the foulard was used as the lining of a trench, as a patchworked skirt, and as a Shirred top.

This was not an isolated foulard fixation. It was the same summer that everyone (from Alexa Chung to Kylie Jenner to Leandra Medine Cohen) seemed to be wearing scarves tied like tiny sarongs over pants and shorts. And then all across the spring runways in every major fashion capital, the scarf popped up in surprising and even shocking new ways. In London, Conner Ives paired a bright-orange long-sleeved polo shirt with a bird-printed kelly-green silk scarf skirt. At Hermès, that paragon of French propriety, creative director Nadège Vanhee took the house's signature carré (a square-cut silk scarf) and tucked it into BDSM-style leather harnesses.

"I suspect that silk scarves might feel pervasive in the zeitgeist again because they are an old idea that you can project new concepts through," says writer and tastemaker Medine Cohen, who frequently experimented with the trend last summer. "They're familiar and easy to understand, but you can satisfyingly complicate the use cases." Medine Cohen has worn her favorite Hermès scarf as a halter top with shorts, as a bra top, in her hair, and underneath her pregnant belly "to conceal an open pants zipper." For



Clockwise from top: Tod's, Lanvin, Hermès, Conner Ives, Versace, Marine Serre, Chanel, Dries Van Noten, Gucci, Kallmeyer

her, the foulard is an essential styling tool. "When you're thinking in less-practical terms and it's purely about the self-expression, a silk scarf is also the shot of polish on a look comprised of spiky edges."

I have never thought of myself as a silk-scarf person. It was an accessory that belonged to my stylish, put-together mom and grandmother, who wore them around the shoulders of their St. John knit jackets. They were the domain of my preppy friends, who knew exactly how to knot their Hermès carrés around their necks by the time they were 15. A silk scarf represented a buttoned-up, ladylike sensibility. Picture Queen Elizabeth with her Hermès scarves tied over her coiffed curls while walking her corgis or hunting at Balmoral and you've got the idea.

The silk scarf always felt too grown-up for me and even a little staid—like a shiny swatch of glamour that didn't fit neatly into my ever-fluctuating, mixed-and-matched wardrobe. But the spring collections forced me to reconsider: Did I really have to tie a silk scarf around my neck just so? Would I look like a granny with it tied around my head, bandanna-style? What if I could actually get weird with it?

The silk scarves that Julian Klausner wrapped around trousers for his spring menswear debut at Dries Van Noten were divine: pareos to go from the office to the bar. At Gucci, Demna took one of the house's most iconic floral silk headscarves and built a headband into the fabric to give it a kooky bit of structure. In his collection notes, the designer referred to one of his interpretations of Gucci's Flora print as "a nocturnal incarnation."

There were also the 1980s-style tacky-glam silk-scarf-print button-down blouses at Versace and the romantic petal-skirted scarf dresses at Chanel. Lanvin's Peter Copping borrowed flapper silhouettes for 1920s-inspired head-to-toe silk-scarf looks. At Miu Miu, Mrs. Prada, who often ties a printed silk scarf around her arm or across her chest, showed ascot scarves tucked neatly beneath sweaters and polos layered with heavy utilitarian-style leather aprons. "Fashion has a bit of a bourgeois preoccupation lately," observes Chloe King, director ▶

of fashion and lifestyle at Saks Global, “so it makes sense that a classic silk scarf is a key ingredient.”

King, known among the street-style set for her flamboyant and idiosyncratic style, still finds ways to work the humble scarf into her sculptural looks. “I used to wear scarves primarily as intended, but recently I love them tied around my head in a ’70s spirit,” says King. “I also always pack a few scarves when traveling. I can tie them as bandeau tops, halters, skirts—wherever I might need a little something extra.”

It’s impossible to talk about what’s going on with silk scarves right now without talking about how we got here, and that means talking about Hermès. The foulard’s origin lies in ancient China, where embroidered silk squares were designed and used to denote military rank. The Silk Road brought the textile to Europe, where silk scarves would be embraced by the likes of Queen Victoria. But it was Hermès that popularized the modern printed silk scarf, launching the item in 1937 as an alternate and lower-priced offering to its sturdy (and costly, even then) leather handbags. The item took off. Jackie Kennedy wore hers on vacation with Aristotle Onassis, and Grace Kelly even turned hers into a sling after she injured her arm (*très, très chic!*). Audrey Hepburn wore hers with a white shirt while riding a Vespa in *Roman Holiday*. In 1979, the then-chairman of Hermès, Jean-Louis Dumas, launched a campaign that featured the carré on cool young Parisians wearing—gasp!—jeans. It was a move that caused an uproar within the Hermès family, but it ultimately un-stuffed the brand’s reputation and catapulted the silk scarf into the wardrobes of chic, modern women.

What makes scarves interesting in this moment, when so many fashion designers are reimagining ladylike clothes—drop waists, 1950s-style pumps, skirt suits, brooches, and dainty florals all featured prominently on the runways—is that they speak to a younger generation’s desire to dress like



grown-ups. But dressing with that kind of sophistication right now means taking classic silhouettes and accessories and tweaking them ever so slightly. A skirt suit is less fussy if it’s a little wrinkled (like at Rachel Comey), brooches can be pinned to your Vaquera jeans instead of your lapel, and opera gloves can come slouchy and in Muppet colors. A foulard, by the same token, can look great refashioned as a shirt, tied over tuxedo trousers, or hung on the same bag handle as your Labubu.

“Nostalgia is particularly influential right now,” says Laia Farran Graves, who wrote the book *The Story of the Hermès Scarf*, which came out in 2023. “The silk scarf represents heritage and tradition, appealing to those who seek authenticity.” She also points out that in a moment when many shoppers are obsessed with discovering and buying vintage, “many Hermès scarves are passed down through generations, giving them emotional value and added meaning. The storytelling and search for individuality is another reason I think they’re having a moment right now.” This bears out on the luxury resale platform the RealReal, where sales of Hermès silk scarves increased 36 percent last year, with average selling

prices increasing by 13 percent.

While writing this story, I kept eyeing a particularly strange but delightful shirt from the independent label August Barron. Called the Foulard Top on the brand’s website, it’s a gray, thick cotton T-shirt with princess sleeves and a V-neck collar with two holes at the front. A black-and-white polka-dot scarf is crossed over the neck and threaded through the holes. The top was styled with a tulle-embellished cargo pencil skirt and a pair of shoes that are a hybrid of a combat boot and a bow-bedecked round-toe pump. *How sweetly deranged*, I thought, like a perfect Frankenstein fashion moment of past meeting present, of granny cool meeting 2026-era lady elegance. A foulard doesn’t just have to belong to our mothers and grandmothers; it can be wholly ours to tie and twist—a little accessory with endless potential. **HB**



Clockwise from top: Diana Vreeland, Grace Kelly, Leandra Medine Cohen, Kaia Gerber, Ayo Edebiri, Rihanna, Diana Ross

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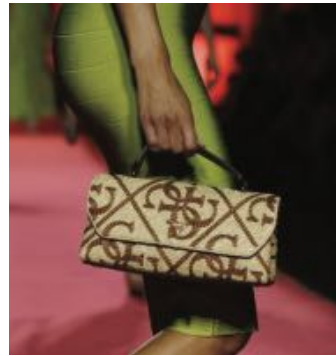


**WOMANIZER, BY BRIANNA CAPOZZI** With a foreword by Chloë Sevigny, the photographer's new monograph collects some of her most vibrant portraits of women. Featuring familiar faces like Miley Cyrus, Dua Lipa, and Pamela Anderson, as well as Capozzi's own family, frequent collaborators, and close friends, the book offers a provocative counterpoint to the way the female form has been traditionally depicted through the male gaze, with a subversive sense of power and playfulness all Capozzi's own. (*Rizzoli*)



**GABRIELA HEARST FINE JEWELRY**

The designer's new jewelry collection features bold designs that artfully explore the interplay of material and form, like a striking sculptural ring (left) with a rich gold-and-rosewood setting that showcases a luminous 7.7-carat yellow sapphire.



**GUESS TURNS 45** The iconic American fashion and denim label is celebrating its 45th anniversary with a new collection of separates and eveningwear, which the brand unveiled at a recent runway show in Marrakech, Morocco—the birthplace of cofounder Paul Marciano—alongside a selection of archival pieces.



**BIRKENSTOCK X DANIELLE FRANKEL** The German shoemaker has collaborated with New York-based bridal designer Frankel on a line of easy, wedding-inspired footwear, including Arizona, Boston (above), Madrid, and Tulum styles adorned with white pearls, chiffon, and satin, with various customizable options. (*daniellefrankelstudio.com*)



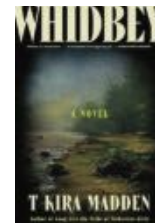
**ALMOST LIFE, BY KIRAN MILLWOOD HARGRAVE**

In the summer of 1978, Erica and Laure meet for the first time on the steps of Paris's Sacré-Coeur and soon fall in love. Decades later, the women have established separate lives filled with marriage, children, and heartbreaks, but many of their choices have been shaped by that fateful period in both of their lives. As providence finally affords them a real chance to be together, they must reconcile their missed opportunities with the vision of a life they could still have. (*S&S/Summit Books*)



**CHAIN OF IDEAS, BY IBRAM X. KENDI**

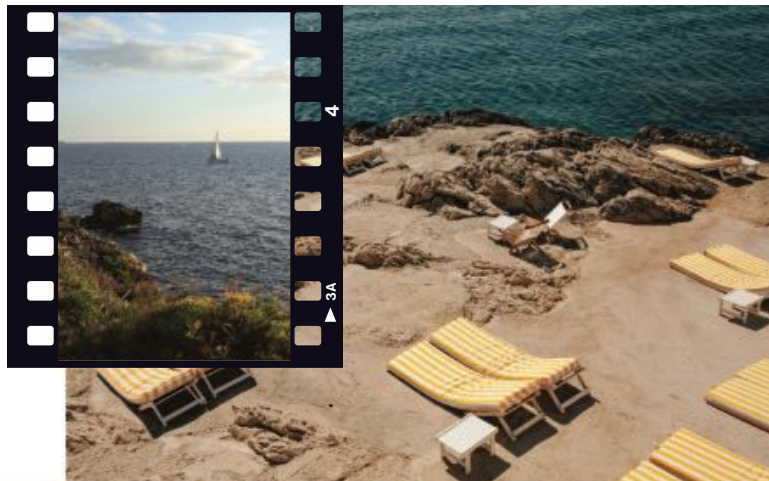
The National Book Award winner examines the origins of the "great replacement" theory, or the antidemocratic idea that the white population of the U.S. is being systematically supplanted by Black and brown migrants. Kendi traces different mutations of this theory throughout history as it has been adapted to assail any perceived threat to not only the white but heterosexual, Christian, and male majorities. In unraveling its thorny roots, he finds a path forward that offers a glimmer of hope. (*One World*)



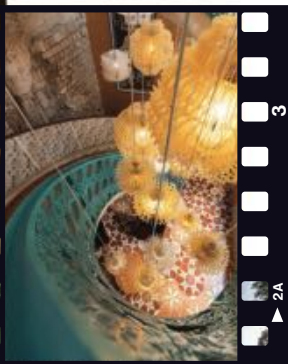
**WHIDBEY, BY T. KIRA MADDEN**

Madden's debut novel is an astonishing meditation on trauma, violence, and the limits of a system that relies on incarceration to serve justice. Set shortly after the murder of Calvin, a convicted child abuser, it explores the consequences of his death through the perspectives of three women: Birdie, a survivor who questions her role in his killing; Mary-Beth, Calvin's mother, who raised him on her own; and Linzie, a former reality-TV star with a best-selling book about the abuse she faced at his hands. (*Mariner Books*) HB

# The NEW SOUTH of FRANCE



From top: A sailboat off the coast of Île de Bendor (zannierhotels.com); sunbathing chaises at Tuba Club, Marseille (tuba-club.com); La Cavalerie, La Bastide-des-Jourdans (domainedelacavalerie.com); L'Arlatan, Arles (arlatan.com); Château La Coste, Aix-en-Provence (chateau-lacoste.com); LUMA Arles, Arles (luma.org)



*The FRENCH RIVIERA is always a good idea. VISIT in the OFF-SEASON to soak in its BUZZY CONTEMPORARY-ART SCENE sans tourists.*

The South of France became a see-and-be-seen summer destination a century ago, when the free-spirited American couple Gerald and Sara Murphy began hosting epic beach parties in Cap d'Antibes. At any one of them, you might find Jean Cocteau and Igor Stravinsky unpacking a picnic basket, Pablo Picasso or Ernest Hemingway flirting with Sara (who famously wore pearls with her bathing suit), or F. Scott Fitzgerald taking mental notes for *Tender Is the Night*.

The legacies of the Lost Generation are still a thrill to follow, though booking a room at the **Hotel du Cap-Eden-Roc**, where the Murphys liked to stow their guests, is now a trickier prospect. The French Riviera remains a wildly popular summer destination and will serve as the next setting for HBO's *The White Lotus*. Instead, visit in fall or even winter, when you'll have space to wander through the Picasso museum in Antibes's **Grimaldi Castle** or take in Cocteau's murals and frescoes in the **Chapelle Saint-Pierre** in Villefranche-sur-Mer or in the **Villa Santo Sospir** in Saint-Jean-Cap-Ferrat (which was recently renovated and is available to rent). You can even stay at the art-deco villa that was once home to the Fitzgeralds, today the renowned **Hôtel Belles Rives**.

But what makes the South of France even more compelling now is the thriving contemporary-art scene, ignited, in part, by the collector Maja Hoffmann, who opened the dynamic museum complex **LUMA Arles**, with its Frank Gehry tower, in 2021. She has also helped create some of the city's most fashionable hotels: **Le Cloître**, designed by India Mahdavi; **L'Arlatan**, with its tiled interiors by artist Jorge Pardo; and the **Grand Hôtel Nord-Pinus**, reenvisioned by designer Duro Olowu. "The energy around LUMA has drawn such an interesting mix of people that I sometimes prefer Arles to Paris," says Mahdavi, who has a home there.

In Marseille, the seaside **Tuba Club** is a favorite of the creative set. There's also **Hôtel Amista**, a new 24-room property near the Old Port reimaged by Dorothee Delaye. The can't-miss shopping destination here is unquestionably **Maison Empereur**, a hardware store dating back to 1827 with a trove of one-of-a-kind home goods.

The winery estate **Château La Coste**, near Aix-en-Provence, boasts one of the most ambitious art-focused hospitality projects in the region, featuring site-specific works from Tadao Ando, Oscar Niemeyer, and Matisse's grandson Paul. This May, on the private island of Île de Bendor, the **Zannier Île de Bendor** opens with 93 rooms and suites, a 13,000-square-foot wellness center, and three ateliers to host a rotating cast of local artisans.

And in rural Provence, Cosima Ungaro, daughter of couturier Emanuel Ungaro, has reinvented two of the buildings on her late father's medieval estate, **La Cavalerie**, into spaces for artists and travelers. "The light, the stars, the wind—these elements have exerted a magnetic pull on artists for centuries," she says. **HB**



# BEAUTY

THE ART *and* SCIENCE of LOOKING *and* FEELING *Your Best*

HAIR: HANNAN SIDDIQUE AT DAVID MALLET

## *Pardon My* FRENCH

Stylist Kate Young  
wearing a Sidney Garber  
brooch and earrings and  
a vintage Chanel bow

The OLD HOLLYWOOD  
HAIR TREND making a very  
MODERN COMEBACK

Every season, the Row does something that leaves the fashion world in a frenzy, whether it's the latest incarnation of the cult-favorite Margaux bag, a high-vamp jelly sandal in lollipop red, or, as was the case for summer 2026, a hair comb (or several) tucked ever so neatly into a sculptural, modern take on a French twist.

It was the updo seen around the world, with photos quickly coursing through Instagram and TikTok, prompting an uptick in French-twist tutorials. The runway look was created by legendary hairstylist Guido Palau, who credits its virality to its familiarity. "When there's a hairstyle that has one foot in the past and one foot in the future, people respond well to it," he explains. "The combs could trigger a memory, maybe from a grandparent wearing hair combs in her hair or from a painting." It's a style that is also accessible. "There's something nostalgic, but it feels feminine, sculptural, and modern all at the same time—and something people could try at home," Palau adds.

While Palau has had a hand in the style's revival, the French-twist boom is a part of a larger pendulum swing from sweatpants, messy buns, and frictionless athleisure to glamour and a little effort. "Fashion is moving back toward refinement and intention, and the French twist delivers that instantly," says renowned hairstylist Jawara Wauchope, whose clients include Rihanna and the Victoria's Secret Fashion Show. "The resurgence really comes from its versatility and restraint. You can take hair in almost any state—messy, wet, or meticulously clean—and pin it up in a way that always feels chic. It's elegant and strong, effortless but disciplined. I think people are craving beauty that feels composed and minimal, yet with real presence."

**"When there's a HAIRSTYLE that has ONE foot in the past... PEOPLE respond WELL to it," says GUIDO PALAU.**

TWISTED UPDOS have been around since ancient Greek and Roman times. Ivory and wooden combs were even found in Egyptian tombs, used not only for grooming and securing hairstyles but also to signify wealth and status. Marie Antoinette may have popularized the elaborate pouf, but it was Audrey Hepburn's perfectly coiffed French twist in 1961's *Breakfast at Tiffany's* that made the style so enduring. The image of that teased updo, fixed with a tiny combed tiara, still reigns across thousands of Pinterest boards as the ultimate inspiration. A version of the twist was even spotted on the red carpet at this year's Golden Globe Awards, where Zoë Kravitz and hairstylist Nikki Nelms adorned their take on a twist with a diamond flower pin at the crown and loose, face-framing tendrils.

An updo without an accessory is like a house with no foundation: It would fall apart. *Gossip Girl* and get-ready-with-me videos ushered in the era of the oversize headband; claw clips have come back into popularity, along with everything else resurrected from the '90s. The comb-studded French twist is the natural evolution of our obsession with hair ornamentation.

Only this version is less precious. If the original '60s iteration evoked a lifestyle where women had the proclivity (and time) to reach for coiffed, shellacked, no-strand-out-of-place precision, today's French twist is meant to fit the times, so it's okay if it's a little imperfect or, for lack of a better phrase, effed up. "We're allowing texture, movement, and individuality to live within the shape," Wauchope says. "The modern twist feels softer, more human, and more inclusive of different hair types and textures."

Fashion stylist Kate Young, who works with Dakota Johnson and Scarlett Johansson, has been French twisting her hair for decades. Years of slicked-back styles have led to bun fatigue; a twist offers the same benefits, but "it feels cooler than a chignon right now," she says. Young recently wore the style to two fancy events, noting that "it feels very uptown and elegant." She secures her twists with combs and bobby pins, then adorns them with brooches, earrings, or even a giant vertically placed grosgrain bow, pulling inspiration from Matthieu Blazy's Chanel Métiers d'art 2026 show in New York. For her, though, it's not just a nighttime look: "I often wear a messy one in the day with one big comb holding it up."

This is the crux of the appeal of the modern French twist: There is no "perfect" way to do it. "It's most important to have fun with the look," says hairstylist Bobby Eliot, who works with Gracie Abrams and Miley Cyrus. "It's all about making it lived-in. Flyaway and wispy hairs are your friend, because that's what will make it look cool and modern." Pulling out hair from a polished French twist may feel counterproductive, but Palau echoes the importance of undone front pieces to create texture.

If you're a French-twist novice, Palau suggests using bobby pins to shape the twist and even to secure the hair accessory. Don't worry about disguising the pins either. "There was a time that you needed to hide the bobby pin, but now bobby pins are an accessory too—and something else that's nostalgic," adds Palau, who gave a master class in the style at the Khaite Spring 2026 runway show. While shoulder-length hair or longer is ideal, it's not impossible to twist and pin shorter hair. (Even bobs can get in on the action.)

For a long-lasting twist, use a dry shampoo or texturizing spray, like one from Oribe, to instantly add grit. Or opt for a styling cream or balm, like Crown Affair the Finishing Gel, to avoid hair that's "too clean and slippery," Wauchope says. It's a style that's particularly great on second- or third-day unwashed hair. If you have gone too gritty, soften hair with an oil like Hair Rituel by Sisley Precious Hair Care Oil. "The goal is movement, not stiffness," Wauchope adds. "The hair should still feel alive."

While Palau's creation for the Row requires an extra set of helping hands (or maybe a degree in architecture), tutorials can be helpful to learn the motions of a basic twist. Once you've mastered the flick of the wrist required for a French twist, there's a certain confidence that comes from tossing your hair up and off your shoulders in a style women have been wearing for generations. It's why a French twist looks just as right at a gala as it does at the gym. **HB**





1. Deborah Pagani Beauty Pearl DP pin (left), \$85, and Honey DP pin (right), \$110; [deborahpagani.com](http://deborahpagani.com).
2. Backstage at the Khaite Spring 2026 show.
3. Chanel Métiers d'art 2026 show.
4. Vintage Tiffany & Co. hair comb, \$1,350 for two; [mahnazcollection.com](http://mahnazcollection.com).
5. Damian Monzillo pins, \$11-14 per pack; [hairpinsbydamianmonzillo.com](http://hairpinsbydamianmonzillo.com).
6. Jennifer Behr Effie tortoise hairpin, \$78; [jenniferbehr.com](http://jenniferbehr.com).
7. Vintage Hopi silver hair comb, \$900; [mahnazcollection.com](http://mahnazcollection.com).
8. Lié Studio Maude barrette, \$90; [lie-studio.com](http://lie-studio.com).
9. Crown Affair the Finishing Gel, \$42; [sephora.com](http://sephora.com).
10. Oribe Dry Texturizing Spray, \$52; [sephora.com](http://sephora.com).
11. Dae Cactus Fruit 3-in-1 Styling Cream + Taming Wand, \$20; [sephora.com](http://sephora.com).
12. Backstage at the Row Summer 2026 show.
13. Hair Rituel by Sisley Precious Hair Care Oil, \$130; [sisley-paris.com](http://sisley-paris.com).
14. JVN Perfect FlexHold Strengthening Hairspray, \$29; [sephora.com](http://sephora.com).
15. La Bonne Brosse No. 2 the Care & Detangling Hairbrush, \$198; [labonnebrosse.com](http://labonnebrosse.com).
16. Bottega Veneta gold-tone hair clip, \$1,300; [bottegabeneta.com](http://bottegabeneta.com).
17. Vintage Boucheron gold and diamond hair comb, \$3,780; [mahnazcollection.com](http://mahnazcollection.com).
18. Jennifer Behr Harper bow barrette, \$178; [jenniferbehr.com](http://jenniferbehr.com).
19. Emi Jay hairpin, \$24; [emijay.com](http://emijay.com).
20. Zara silver barrette, \$20; [zara.com](http://zara.com).

Below, from left: Jennifer Lawrence at the 2025 Rome Film Festival, Tessa Thompson at a BAFTA New York screening in 2025, Pamela Anderson at the 2026 Golden Globes, Hailey Bieber at the 2025 GQ Men of the Year awards, Zoë Kravitz at the 2026 Golden Globes



BEAUTY

EDITORS' FAVORITES



**SECOND SKIN** Celebrity makeup artist Mary Phillips's first product, an all-in-one cream contour and highlight palette, was created to execute the underpainting technique she popularized, which layers contour under foundation. M.ph Le Skin Weightless Serum Foundation (\$49; mphbeauty.com) is the next step: a barely there serum foundation that, when buffed over underpainting, gives a flawless base that looks like skin.



**ROSE REPAIR** Sisley's best-selling Black Rose collection adds a new supercharged product to its suite. Black Rose Concentrate Radiant Youth Serum (\$320; sisley-paris.com) features black-rose extract, which combines with lemon extract, vitamin B12, seaweed extract, and polyphenol-rich antioxidants to fight skin damage and oxidative stress. The lightweight formula delivers plumper, more radiant skin and is easy to slot into your existing skincare routine.



**LASHES FOR DAYS** When choosing a mascara, you typically opt for either length or lift, but with YSL Beauty's Lash Latex (\$34; sephora.com), you can have the best of both worlds. Inspired by sleek latex fabric, the lengthening and sculpting mascara delivers a sweat- and smudge-resistant formula through hundreds of microbristles that coat lashes from root to tip.

**SUNNY SPRITZ** Tory Burch Sublime Eau de Toilette (\$138; toryburch.com) is the perfect welcome to sunny weather. It includes woody amber, rose, jasmine, fresh vetiver, and mild leather notes—but swaps out mandarin, featured in the Eau de Parfum iteration, for lighter, sweeter clementine, creating a more refreshing juice that evokes the energy of that first warm spring day. HB



**SOFT TOUCH** La Prairie's Cashmere Body Cream (\$305; laprairie.com) contains a proprietary peptide to soften and strengthen skin from the neck down, and hyaluronic acid and shea butter provide extra nourishment for even the driest skin types. The cream also boasts a velvety musk and floral scent and a plush texture that brings to mind wrapping yourself in a cozy pashmina.



**LIGHT SWIPE** Merit's genius new lip formula feels like an airy balm but offers the staying power of a matte lipstick. The Signature Lip Lightweight Lip Blush (\$28; meritbeauty.com) is available in eight shades, ranging from '90s-inspired browns to baby pink. Think of it as a next-level lip tint, since it imparts comfortable blurring matte pigments, but in a luxurious, no-fuss lipstick bullet.



CENTER: NADIA RYDER/TRUNK ARCHIVE; MODEL: ADHIEU JURKUCH; MASCARA WAND: COURTESY YSL BEAUTY; ALL OTHER STILL LIFE: RICHARD MAJCHRZAK

# GET YOUR GLOW

NEW GOLDEN HOUR GLOW GEL OIL  
FOR GLOWY, GLISTENING SKIN.



# OR TAKE IT SLOW

UPGRADED COCOA RADIANT LOTION  
FOR 72 HRS OF HYDRATED SKIN.



# ONE-WOMAN *Show*

*As a WRITER and ACTOR,*  
**MICHAELA COEL**  
*has NEVER SHIED AWAY from*  
**CONFRONTING** *the raw, difficult*  
*parts of her ART—or LIFE.*  
**NOW,** *with two new FILMS and*  
*a highly anticipated RETURN*  
*to TV, she has NEW TRUTHS*  
*to MINE and TELL.*

Story by CHARLIE BRINKHURST-CUFF

Photographs by WILLY VANDERPERRE  
Styling by KATIE BURNETT

**F**or some, the blank page is daunting; many artists dread the moment when they must put pen to paper, brush to canvas, chord to staff. Michaela Coel revels in the controlled chaos of creation. She lives for the intensity.

We're in her apartment in London at night. We hustled up here together—Coel hauling four or five bags, me carrying a recently delivered package, and her friend, the actress Ann Akinjirin, who we bumped into outside of the building, in tow. We go up in the elevator and into the apartment, where the 38-year-old writer, actor, and director lives alone. It's understated yet expansive, with a set of floor-to-ceiling windows looking out across the River Thames. At high tide, the water licks at the building.

The plan, she tells Akinjirin and me, with a twinkle in her eye as she drops the bags to the floor, is that she will put all the packages into trash bags, wrap them up in rolls of packing tape, and take them to the airport—just like that.

"Why don't you have suitcases?" asks Akinjirin, who worked with Coel on her acclaimed 2020 series, *I May Destroy You*. "You travel all the time!"

"I don't have suitcases 'cause they're all in Ghana," she answers. That's where she's going tomorrow to start the four-month shoot for her long-anticipated return to television, *First Day on Earth*, which she has scripted and in which she will also star and serve as an executive producer. Limited information is available about it, ►



Jacket, skirt, and hat: SCHIAPARELLI  
Gloves: THOMASINE

and she doesn't divulge much, but it will feature a British novelist, played by Coel, who travels to Ghana to visit her estranged father.

Coel is a generational talent. She first slammed onto screens in 2015 as Tracey, the loud-mouthed, sensitive, and hilarious belle of an East London social housing estate in the TV show *Chewing Gum*, which she also wrote. Then she cemented her prowess with the groundbreaking *I May Destroy You*, which showed the slow disintegration and rehabilitation of a struggling novelist against the backdrop of a sexual assault.

It's as a writer that Coel found renown, but she was an actress first, training for three years at London's prestigious Guildhall after dropping out of university. This April, she's starring in two films: David Lowery's pop-psych-horror tone poem *Mother Mary* and Steven Soderbergh's dark art-world comedy *The Christophers*.

Yet Coel isn't a traditional multihyphenate, certainly within the world of Hollywood. What separates her isn't just the incisive vulnerability of her writing or the fearlessness of her performances but the way the two seem to be connected. In a cultural moment geared toward blunted attention spans, where speed, snappiness, and a certain kind of obviousness are rewarded, Coel operates in a different register: measured, contemplative, willing to sit inside discomfort.

**W**e begin the interview on the way to Coel's apartment, reclining in the plush seats of a chauffeured Mercedes-Benz. Coel is dressed in a velvety brown tracksuit, her black hair short, straight, and in a neat side parting. At her apartment, she sits me down with a cup of green tea and a slice of carrot cake, made by her mom's colleague, that she heats up for a few seconds in the microwave.

*Mother Mary* and *The Christophers* are both tight two-handers, a little theatrical in their conception. "I personally feel like it's a shift toward less-costly filmmaking. Like, do we need all the big tricks?" Coel says. But of the two, *Mother Mary*, a haunting almost-horror, almost-musical from A24, is set to be the more polarizing. "This is for the addicts, the obsessed addicts for whom creativity has bitten their necks," says Coel.

She stars as fanatical fashion designer Sam Anselm, who has been tasked with making a new dress for a globally famous Gaga-esque pop star (played by a metamorphosed Anne Hathaway)—a woman who betrayed her earlier in their respective careers. It's earnest in its treatment of creative practice. In *Mother Mary*'s world, nothing is more important than the conception of art; nothing can make you move more, feel more, bleed more.

After Coel read the script, she immediately burst into tears. She knew that she had to speak with Lowery, who wrote the film as well as directed it, even though she didn't think she was right for the part. In the end, she couldn't turn it down. Lowery says that Coel "knew the script word for word within our second meeting. I've never met an actor who's done that before." She even started journaling as Anselm.

"I ate her soul. I swallowed it whole," she says. "It tasted so powerful and so sad and also crunchy."

She bats her large eyes at me, her head cocked, as if daring me to ask what she means. I just nod. It's plain why Coel was drawn to play her. Some of their eccentricities, if not their demeanors—Anselm is bitter and brokenhearted; Coel is vibrant

and joyful—align. One of the few things I notice upon entering Coel's apartment are her character's mood boards from the film: four vast boards made up of pinned fabrics, eerie pictures of artwork and clothing designs, handwritten letters.

Her sparring partner in *Mother Mary*, Hathaway, has called the shoot, which mostly took place in a 13th-century barn in Germany, the most challenging she has ever done. "I had never seen or met Anne in my life. We met to read the script, and it was just a mess. Like, a mess of just intensity," Coel says. "I like to play and tease my scene partners and just try and keep them on their toes." Later, in a WhatsApp message, she writes that she "really loved dancing with Anne" and feels "love and empathy" toward her.

*"I am a VESSEL. I'm WORKING for IT. And it is sometimes BEAUTIFUL, it is sometimes BRUTAL, sometimes AGGRESSIVE, UNCOMPROMISING, DEMANDING, INTIMATE, MYSTERIOUS, SOULFUL."*

"I feel like it's really representative of their commitment to their characters and the story and the depths that they were willing to go to bring it to life," says Hunter Schafer, who plays Anselm's assistant, Hilda, in *Mother Mary*. I ask if the tension between the two stars felt almost real while she was watching them perform. "Yeah," she says. "Yeah."

Schafer and Coel became close during filming. She was impressed by how Coel and Hathaway handled themselves within the palpable intensity of the shoot. The three would chat and chill and hang out between takes. In the evenings, Schafer even introduced Coel to techno clubs in Germany. They would move from room to room to room, always chasing a faster beat. "Michaela was like, 'I want a higher BPM!' She just totally dived headfirst into it. It was such a good release."

*The Christophers*, meanwhile, is a much softer, gentler film. It sees Coel opposite luminary Ian McKellen, operating in another rarefied creative industry: the world of fine art. McKellen plays a fading artist named Julian Sklar, and Coel's character, Lori Butler, is hired by his children for her forgery skills. They want her to finish off a set of paintings, called *The Christophers*, that are rotting in an upstairs bathroom in Sklar's house and could earn them some serious cash. Butler agrees to the job but quickly begins to create her own meaningful bond with Sklar.

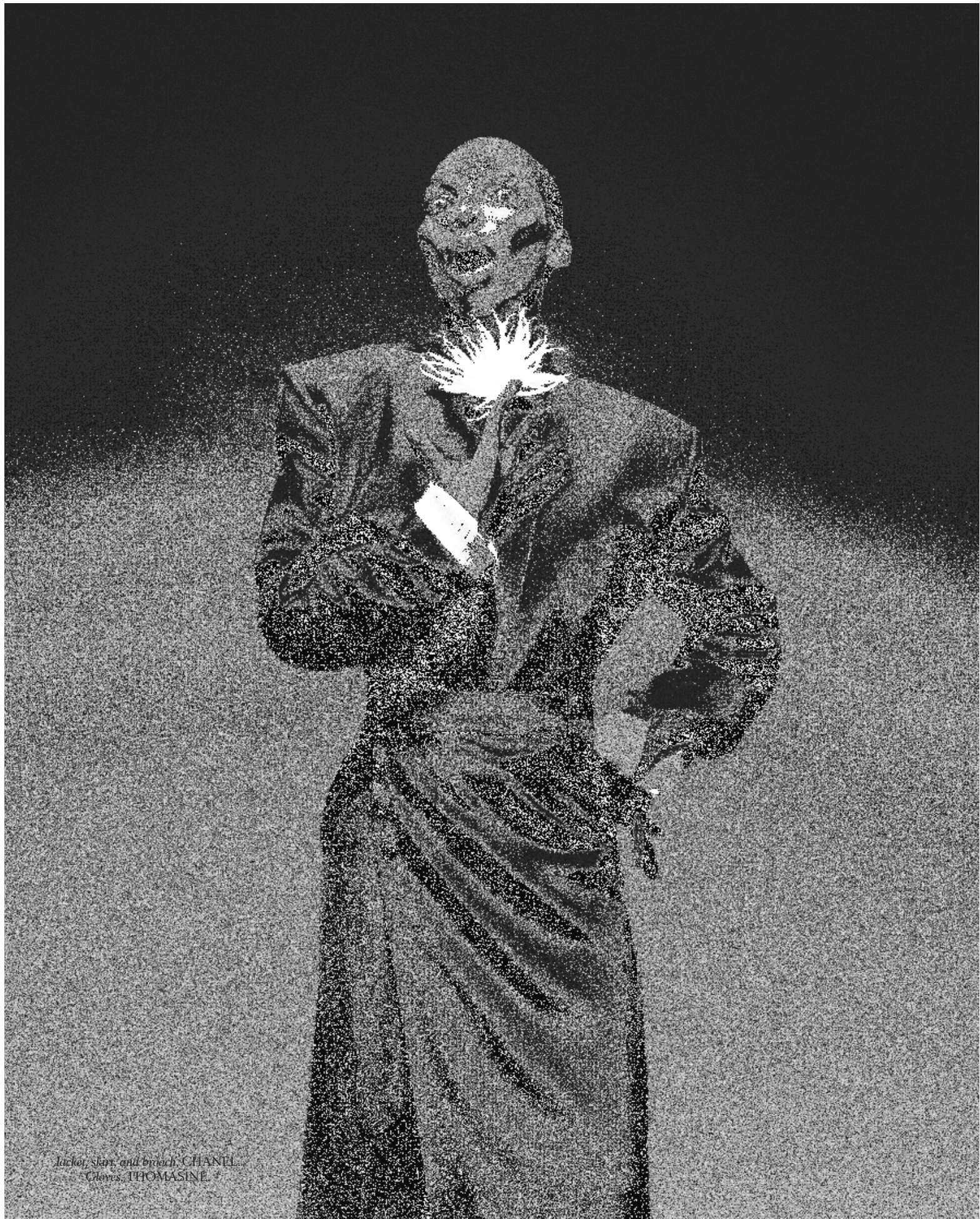
Coel begins to unfold when she speaks about working with McKellen. They live close by each other in London, and before they began the shoot, he wanted to go over every page of the script together. She'd head over to his place, where he'd lay out a spread of old-school British cookies, (Continued on page 204)



*Jacket, vest, trousers, and brooch,  
GIORGIO ARMANI. Knot collar,  
RELLIK LONDON. Gloves,  
THOMASINE. Socks, FALKE.  
Shoes, CHURCH'S.*



*Blouse and pants, LOUIS VUITTON.  
Vintage hat and scarf (throughout),  
stylist's own.*



*Jacket, skirt, and brooch: CHANEL.  
Gloves: THOMASINE.*



*Dress, GIVENCHY BY SARAH  
BURTON. Vintage hat, stylist's own.  
Gloves, THOMASINE. Tights, FALKE.*



*Suit (with pants worn as shorts),  
TOM FORD. Gloves, THOMASINE.  
Tights, FALKE.*





*Jacket, shirt, turtleneck,  
and hat, LOEWE.*



*Tuxedo jacket and skirt, WALES  
BONNER. Blouse, LOUIS VUITTON.  
Gloves, PAULA ROWAN.*



*Jumpsuit and boots, ALAÏA.  
Hat, NOEL STEWART.*



*Blouse, pants, hat, and heels, DIOR.*



DRESS AND PANTS: BALENCIAGA  
JEWELRY: VAN DER Grinten  
SHOES: THOMASINE  
STYLING: JESSICA WILSON

HAIR: GYNDIA HARVEY FOR L'ORÉAL  
PROFESSIONNEL PARIS MAKEUP:  
BERNARD BOUQUENI MANTOUILLON  
JENNIFER LONGWORTH FOR GIGI PARIS  
BEAUTE; PRODUCTION: MACH



*This page: Top, hat, and necklace,  
ETRO. Opposite page: Dress,  
CHLOÉ. Socks, COMME SI.  
Shoes, BOTTEGA VENETA.*

# TRUE *North*

*Amid the MIDCENTURY-MODERN interiors and RUSTIC SCANDINAVIAN surroundings of the seaside DANISH town of ELSINORE, spring's most COVETABLE pieces exude COMFORT, CHARACTER, and an ARTFUL hint of ECCENTRICITY*

Photographs by JOSÉPHINE LÖCHEN  
Styling by VITTORIA CERCIELLO



Dress, HODAKOVA.





*Coat, top, and shorts, PRADA.  
Gloves, GASPAR GLOVES BY  
DOROTHY GASPAR.*



*This page: Dress and knitwear,  
MIU MIU. Opposite page: Top and  
skirt, AKRIS. Garter and pom-poms,  
CALVIN KLEIN COLLECTION.  
Socks, COMME SI.*







*This page: Top and dress,  
CHANEL. Socks, COMME SI.  
Shoes, BOTTEGA VENETA.  
Opposite page: Top and skirt,  
BOTTEGA VENETA.*





*This page: Blouse, skirt, and hat, DIOR.  
Socks, COMME SI. Shoes, BOTTEGA  
VENETA. Opposite page: Coat,  
RALPH LAUREN COLLECTION.  
Top and bottoms, MIU MIU.*

MODEL: IDA HEINER; HAIR: CIM  
MAHONY FOR THE MAHONYS; MAKEUP:  
TRINE SKJØTH; CASTING: ANITA  
BITTON AT THE ESTABLISHMENT;  
PRODUCTION: THE LAB



**BALENCIAGA**



**BALENCIAGA**



# BALENCIAGA

ACHOL  
PHOTOGRAPHED IN PARIS  
JANUARY 2026



# BALENCIAGA


SEN  
PHOTOGRAPHED IN PARIS  
JANUARY 2026

# ROLE *Play*

Photographs by VITO FERNICOLA  
Styling by RAE BOXER



*The louche* **COUNTESS**. *The urban* **COWGIRL**.  
*The eccentric* **ARTIST**. *The elegant* **EXPLORER**.  
**DRESSING UP** *can be a* **RADICAL EXERCISE**  
*in* **SELF-EXPRESSION**.



*This page: Dress, collar, and hat,  
DIOR. Vintage costume cape, LA  
COMPAGNIE DU COSTUME.  
Opposite page: Jacket and jeans,  
DILARA FINDIKOGLU. Shirt,  
ANN DEMEULEMEESTER.  
Necklaces and ring (left), GALERIE  
ARCILES, PARIS. High jewelry  
ring (right), CARTIER.*



*Coat and briefs, BOTTEGA VENETA.  
Headpiece, VERONICA MARUCCI.  
Boots, ISABEL MARANT.*

Coat, GUCCI. Pants, VALENTINO.  
Cocktail ring, BUCCELLATI.



*Shirt and pants, PRADA.  
Hat, BORSALINO. Boots,  
LE CHAMEAU.*



Coat, BURBERRY. Vest, DIOR. Jeans, McQUEEN. Silverado hat, EL PASO BOOTY. Scarf, CHARVET. Panthère de Cartier necklace and high-jewelry necklace and ring, CARTIER. Belt, ARTEMAS QUIBBLE.





Top and pants, ALAÏA. Vintage  
costume cap, LA COMPAGNIE  
DU COSTUME. Sneakers,  
DRIES VAN NOTEN.



*Jacket and trousers, EMPORIO  
ARMANI. Turban and sneakers,  
LOUIS VUITTON.*

*Pullover and pants, LOUIS VUITTON.  
Vintage costume hat, LA COMPAGNIE  
DU COSTUME. Belt, ATELIER JÉA  
BY ANDREA RICCI.*



*Dress, MARC JACOBS. Headpiece,  
COURTOIS PARIS.*



*Apron, jacket, shirt, top, pants, and shoes,  
MIU MIU. White vintage costume apron,  
LA COMPAGNIE DU COSTUME.*



*Jacket and shorts, THE ROW.  
Shirt, CHARVET. Tulle watch,  
BUCCELLATI.*

MODEL: CHARLIE JONES; HAIR:  
KALLE EKLUND FOR ORIBE; MAKEUP:  
PETROS PETROHILOS FOR WESTMAN  
ATELIER; MANICURE: BEATRICE ENI  
FOR MANUCURIST; CASTING: ANITA  
BITTON AT THE ESTABLISHMENT;  
PRODUCTION: LOLA PRODUCTION;  
SET DESIGN: OLIVIA AINE



A white leather handbag with a gold-tone clasp and a pink rose on top. The bag is the central focus, with a soft, natural light illuminating it. A single pink rose with green leaves is perched on the top edge of the bag. The background is a plain, light-colored surface.

# *Super* HEROES

Photographs by SEBASTIAN LAGER  
Accessories Director: MIGUEL ENAMORADO

STUNNING, SURPRISING, *and* SINGULARLY  
SUBLIME, *spring's* TOUR-DE-FORCE  
ACCESSORIES *are everyday* SHOWSTOPPERS

*This page: Pumps, ALAÏA. Opposite  
page: Jackie 1961 bag, GUCCI.*





2.55 handbag, CHANEL.

*Kelly hobo bag and equestrian  
bolero, HERMÈS.*



Shoulder bag, CHLOÉ.



Earring, SAINT LAURENT BY ANTHONY VACCARELLO.





Bag, LOEWE.



*Necklace and shirt,*  
DRIES VAN NOTEN.

Bag, MIU MIU.





*Whisper pump, DIOR.*

PRODUCTION: M.A.P;  
SET DESIGN: JOHANNA BOUVIER



**FRESH** *Pick*

*Dress, SIMONE ROCHA. Bra,  
JOURNELLE. Shoes (throughout),  
stylist's own.*

*Whether they're MICRO or MACRO,  
TRADITIONAL or UNCONVENTIONAL,  
EMBROIDERED or PRINTED on PVC,  
FLORALS are BLOOMING differently this SEASON*



Photographs by JOSH OLINS  
Styling by TONY IRVINE

*Dress, skirt, and pumps,  
MAISON MARGIELA. High-jewelry  
earrings, CHOPARD.*

*Dress, CELINE.*



*Dress, JIL SANDER. Briefs,  
HANKY PANKY. Earrings, DIOR.*



*Cardigan and skirt, LOUIS  
VUITTON. Hat, KOKIN NEW  
YORK. Tights, WOLFORD.*





*Dress, FENDI. Bra, FLEUR DU MAL. Necklace, CAROLINA HERRERA.*



Gown, GUCCI. High-jewelry earrings, CHOPARD.





*Dress, bralette, and briefs, DOLCE & GABBANA.*



*Dress and heels, MIU MIU.  
Earrings, DIOR.*





*Dress and earrings, CHLOÉ.*

*Blouse and skirt, VALENTINO.  
Earrings, DIOR. Pumps,  
MAISON MARGIELA.*



*Bandeau and skirt, MAX MARA.  
Earrings, ALEXIS BITTAR.*



*Jacket, shorts, and boots,  
McQUEEN. Earrings, DIOR.*





*Robe, MARIE ADAM-LEENAERDT.  
Earrings, CAROLINA HERRERA.*

MODEL: BIBI BRESLIN; HAIR: KALLE  
EKLUND FOR ORIBE; MAKEUP: MASAÉ  
ITO; MANICURE: JULIE ARESLANIAN  
FOR MANUCURIST; CASTING: ANITA  
BITTON AT THE ESTABLISHMENT;  
PRODUCTION: LOUIS2; SET DESIGN:  
MAX BELLHOUSE



*Jacket, FFORME. Earrings,  
PANDORA.*

“Sometimes endings get outdated.  
We no longer totally believe Cinderella  
marries the handsome prince and lives  
happily ever after. We know that there  
are going to be some complications  
because there always are.”

**MARGARET ATWOOD**



# The STORYTELLERS

A GREAT NOVEL *can* CAPTURE *the* ESSENCE of a MOMENT. *The books of* MARGARET ATWOOD, JHUMPA LAHIRI, JESMYN WARD, JOYCE CAROL OATES, *and* OTTESSA MOSHFEGH *have all helped* DEFINE OUR OWN.

Story by KAITLYN GREENIDGE  
Photographs by PEGAH FARAHMAND  
Styling by ALEXANDRA DELIFER

**A**rt is what you can get away with,” says Margaret Atwood. She clarifies that she is referencing Marshall McLuhan. We are speaking in early January, days before the United States would explode into a theater of state violence in Minneapolis.

In our conversation, Atwood is warm and meandering and clearly enjoys a bit of mischief. “What you can get away with is going to depend on when and where you are living,” she says, “and what you’re writing about. There’s no single answer to what makes a good ending. That’s one of the hardest things for writers to figure out: the ending and the beginning. But the hardest part to write is the middle.”

You could argue that we are currently in the middle of what looks to be a very disheartening story. I am overwhelmed these days by what feels like the futility of narrative. Narrative is the way we organize reality, how we understand ourselves and the people around us and, most importantly, what we have lived through. But we currently exist in a world where multiple narratives, deployed via TikToks, podcasts, trolling posts, disjointed YouTube rants, and official U.S. government press releases, all compete to shape and warp our shared sense of reality.

**BUT THEN THERE IS THE NOVEL.** A novel is an invitation into another’s consciousness—a slippery place where emotions can have a piercing familiarity or feel so alien that you suspect you may have discovered a new species of human. The best novels don’t pander, and they don’t conform to any marketing trends. A hero does not have to be between the ages of 18 and 35, does not have to be American, does not have to be straight or white or middle class or polite. Instead, a great novel delivers something you did not even know you needed.

A great novel’s protagonist can be, as in the work of Ottessa Moshfegh, a thoroughly unlikeable young woman or, like in Jesmyn Ward’s explorations of the Mississippi Delta, a child trying to make sense of a devastating storm. In Jhumpa Lahiri’s *The Namesake*, the hero is the son of Bengali immigrants attempting to create a story of himself, and in Joyce Carol Oates’s latest, *Fox*, she’s a girl trying to understand why her teacher might hurt her. In Atwood’s

*Alias Grace*, the protagonist is a servant in a mansion in 1800s Canada, trying to live a full inner life despite everyone around her assuming she has none. Each of these scenarios comes from a singular imagination.

These writers have all written books that have pushed the form of storytelling forward; they have created art that is full of questions, impossible to pin down. Atwood’s *The Handmaid’s Tale* is, for many, a perfect allegory for our times. Moshfegh’s novels urge readers to question their sensibilities, and Ward ushered in a renaissance of Black Southern literature in the U.S. The line between fiction and nonfiction or some sort of “truth” is, as Lahiri says, “a dichotomy that I’m more and more resistant to and trying to move away from or to challenge because it’s that razor’s edge that is really the space of so much writing and literature.”

That ambiguity can feel like rebellion. It can feel heroic itself. Which is why we wanted to speak with these writers—to talk to them about how and why they create and whether they feel an existential threat from our current moment, dominated, as it is, by tales of AI takeovers and the death of reading. Spoiler: None of these writers seem very concerned.

“If you could read Toni Morrison, why would you read AI?” Oates asks. And as a writer, Ward says, “I need to go through the entire process, because there are things that I’m learning and revelations that I’m working my way towards, and I need to do that work because it enables me to keep living.”

In 2003, Charlie Rose interviewed Toni Morrison, and there’s a quote that sums up novel writing for me. “Are most of your characters winners or losers?” he asked. “Always winners. Even if they drop dead,” she replied. “They learned something very, very important—some critical thing they learned that they never would have known except for the novel. Their experiences are epiphanies. I think those are happy endings when you finally figure it out. And you know it. Maybe they don’t have a car, or maybe they don’t have the loved one or whatever, but this is a life of the mind and the spirit, and they win. They’re not stupid anymore.” I think that is why I will always read novels: to win at the life of the mind, to have an everyday epiphany, to build another story. **HB**



“A novel can grow out of some note, a fragment, a short story that never went anywhere, an idea, a paragraph, something sticking around. Usually novels start from something that’s been haunting me. And then eventually I decide to go down the hallway. ‘Okay, what’s back there? What is this ghost? What is this tapping sound?’ I’m a little bit afraid, but I need to go and find out what it is.”

**JHUMPA LAHIRI**



*Dress and boots, GUCCI.*

“Sometimes I throw it all away. Sometimes there are days where I sit there for two hours and I get one really terrible sentence. One of the things that I’ve realized about myself and my process is that I just have to, even when it feels ugly, even when it feels like I’m not centered, I’m not particularly inspired, when I’m having trouble sinking into that place that I need to be in to create—I just still do it. And so the more that I do it, I know that I will get to a place where I’m keeping more than I’m throwing away.”

**JESMYN WARD**



Dress, PROENZA SCHOULER. Earrings, CANO. Moderniste ring (left), MESSIKA. Possession ring (right), PIAGET. Shoes, MANOLO BLAHNIK.





“You make it better by going over it. I know that if I revise something, it’s always better, so I look forward to that. When I work tonight, I know that what I’m doing is going to be improving what I did yesterday, so it’s a nice feeling, like going out in the garden. It’s not all weeds in the garden.”

**JOYCE CAROL OATES**

“Loneliness is really where things blossom, bloom. Something has to show up for me. And that is the writing. It feels so sacred and pure because it’s not coming from an outside thing; it’s coming from myself. There’s something very spiritual about it.”

## OTTESSA MOSHFEGH



HAIR AND MAKEUP: MARIYA PILTYEVA



*This page, above: Jacket, shirt, and pants, MIU MIU. Earrings, PANDORA. Pumps, LE MONDE BÉRYL. Left: Jacket and top, MIU MIU. Moderniste hoop earrings, MESSIKA. Opposite page: Oates’s own Issey Miyake.*

# *Touch* WOOD

NAKASHIMA FURNITURE *is more desirable than ever. That is thanks, in part, to MIRA NAKASHIMA, who has quietly carried on her FATHER'S woodworking LEGACY for THREE DECADES, creating HER OWN alongside it.*

Story by THESSALY LA FORCE  
Photographs by VICTORIA HELY-HUTCHINSON

**G**eorge Nakashima Woodworkers is located on a quiet road just behind the picturesque main drag of New Hope in Bucks County, Pennsylvania, approximately two hours southwest of New York City. The route I took, driving there one recent morning, was dotted with farmhouses and involved crossing a bridge over the same section of the Delaware River that George Washington forded during the Revolutionary War, a fact marked by several signs and a replica boat. The area has become more glamorous in recent years, attracting residents like Yolanda Hadid and her two supermodel children, Gigi and Bella Hadid, as well as Bradley Cooper, earning Bucks County the distinction of being a serious “rival to the Hamptons.”

For a long time before that, though, New Hope was a beacon for an artistic community, attracting artists, playwrights, and, notably, the 20th-century woodworker George Nakashima, who moved to New Hope after his release in 1943 from the Minidoka War Relocation Center in Idaho, one of the several internment camps created by the American government during World War II.

Nakashima Woodworkers—a furniture studio that operates out of a cluster of 15 buildings, including George Nakashima’s original home, marked by a modest hand-carved sign—is now run by Mira Nakashima, George’s 84-year-old daughter, who has carried out her father’s legacy of crafting soulful but humble wooden furniture since his death 36 years ago.

When I enter the Nakashima offices, located in an elegant oak-framed structure from 1954, I’m greeted by Soomi Hahn Amagasu, the sales and public-relations manager (and Mira’s daughter-in-law), who remarks matter-of-factly that she can “smell New York City” on me. The Nakashima grounds used to be open for visits on the weekends, but in recent years, Mira changed this to be by appointment only, given the influx of visitors who arrived (typically from New York) every Saturday and Sunday. Amagasu’s comment reflects a renewed and robust appreciation for Nakashima’s work, which today goes for significant sums on the secondary market (an original Arlyn table sold for a record-breaking \$822,400 in 2006) and can be found in some of the most discerning and fashionable spaces. In Pieter Mulier’s Antwerp home, where he staged his Fall

2023 Alaïa show, you will glimpse a pair of Nakashima stools parked at his kitchen counter. When Saint Laurent opened its restaurant, Sushi Park, in Paris, it chose a Nakashima lounge chair as part of its decor. Julianne Moore, Raf Simons, and Michael Kors are all collectors. But unlike Ettore Sottsass, Gaetano Pesce, or even Pierre Paulin, whose popular (and equally expensive) designs are poppy and playful, Nakashima’s furniture is distinctly understated. It can often be the quietest thing in the room.

When Mira arrives to take me on a tour of the grounds, she is cheerful, wearing a turquoise-colored toque whose buttons have been replaced with hand-carved ones by her father. From her ears dangle delicate silver earrings depicting trees. “You always wonder what the tree went through and why it did what it did when you’re looking at the lumber. Just knowing that there’s a story behind it makes it much more interesting,” she says. There is something almost spritelike about her, as if she is a protector of the forest.

She leads me to the Pole Barn, a large storage shed filled with wood; almost all of it was acquired by her father decades ago, she tells me. Long planks of dried oak, chestnut, and cherry stand on their sides, leaning against every imaginable space, crowding my sight line like a forest. Dry and dusty, they have none of the luster of a finished Nakashima piece. The woodworkers prefer to work with salvaged wood, a philosophy Mira says is part of the “lifeblood of the place,” contributing to its aura of calm. “When people walk into our compound here, everybody says, ‘Oh, it’s so peaceful here,’” she says. This is where Mira goes to pick out something for a custom project. The barn, Mira explains, was built after her father died in 1990. He had been storing wood with a generous lumber yard, but after he died, they asked the Nakashimas to move it all somewhere else. “So we built this,” she says.

**ON THE SECONDARY** market, a Nakashima chair can cost anywhere from a few thousand dollars to tens of thousands—depending on the year it was made, the way it looks, and the quality. If you place an order with Nakashima Woodworkers, the prices are available upon request, though it’s fair to assume these are investment pieces for your home. “The pieces aren’t ►

Mira Nakashima in the Conoid Studio



loud in their color or pretense or scale, but they are very powerful in their individuality,” says Michael Bargo, the New York City-based interior designer who works on all of the Row stores and who helped select a Nakashima credenza and pair of chairs from Mary-Kate and Ashley Olsen’s personal collection for their fashion label’s Upper East Side store. “They have shapes and movement that vary from piece to piece, which is what makes them so rare and special.”

Jodi Pollack, Sotheby’s chairman and co-worldwide head of 20th century design, cites Nakashima’s approachability, adding that his work is “utilitarian in the best way.” She has several Nakashimas in her own home. “You want to touch them, you want to use them. They’re conversation pieces; they scream of the handmade,” she says. Mira’s pieces command almost as much as those of her father these days on the secondary market. “It’s very easy to immediately identify a work by Mira, based on just the expressiveness of the wood, versus her father’s work, which can sometimes be a bit more restrained. I think collectors are really leaning into that, and I don’t see them necessarily being limited by the fact that it’s by Mira and not by George. That divide is narrowing.”



In total, about a dozen craftspeople and designers produce around 800 pieces a year, a rate that has stayed more or less consistent in the decades since Nakashima’s death. What, then, is to be done with George Nakashima Woodworkers, which not only has managed to maintain its relevancy but has also had pieces become embraced by some of the most elite members of the fashion tribe, earning it the kind of cachet that most designers dream about?

“I’ve been thinking about it for a long time,” Mira says. She has four children, none of whom live in New Hope or have expressed a strong interest in the business. Her younger brother, Kevin, died after battling congestive heart failure and pneumonia in 2020. She has seven grandchildren, but they are still young; her grandson Toshi is currently working with her, but, she adds, “he hasn’t finished college.” She knows the work needs to continue. She’s thinking she might put her shares in a trust for the employees, allowing them to continue making Nakashimas as a collective. “You can supervise a little from a distance,” she says, “but you really have to be here every day to make sure that the work is going properly. Every day, I go in and mark out something in the shop or I do a

drawing or two or communicate with clients or rummage around in the wood pile to see what there is that matches what they want.”

“I think Mira’s goal is not how to make a revolution but ‘How can I evolve?’” says Quy Nguyen, the cofounder of the Manhattan vintage design gallery Form Atelier. “An evolution pays a lot of respect to what took place before. Think about it as a tree. She’s another branch. If she’s teaching other people and there are other followers of her, those will be more branches and they will become leaves.”

**NAKASHIMA’S BIOGRAPHY** reflects a distinct blend of Eastern and Western culture. Born in Spokane, Washington, in 1905, the son of two Japanese immigrants, he studied architecture at the University of Washington, continuing his education at MIT, where he received a master’s degree in architecture. Nakashima traveled in 1933 to Paris, where he encountered the work of Le Corbusier, and then later to Japan, where he worked for the architect Antonin Raymond. Through Raymond, he eventually found his way to Pondicherry, India, where he supervised the building of the Golconde dormitory, a private residence for a large, wealthy ashram. It was a formative time; Nakashima lived and immersed himself in the culture and teaching of the ashram. While in India, he also discovered wood-working and made his first pieces of furniture. He realized he wanted to work in such a way that he was able to control the design process from start to finish, something he believed architecture

Clockwise from far left: Mira in the Conoid Studio; a corner of George and Marion Nakashima’s bedroom; ceramics and a view of the kitchen in Mira’s childhood home, also called the Main House





*“I never THOUGHT  
much ABOUT ME.  
I just sort of DID what  
there was TO DO  
and tried to DO IT as  
WELL as POSSIBLE.”*

didn't provide. When he returned to the United States in 1940, his ambitions had shifted. He now wanted to be a woodworker.

His dreams were cut short in 1942 with the news that he—along with 120,000 people of Japanese ancestry, two thirds of whom were citizens—would be forcibly stripped of his possessions, removed from his home, and incarcerated in a concentration camp. (They are more commonly called internment camps, though many Japanese-Americans today reject such euphemistic language.) Labeled a threat to the United States, he was imprisoned in rural Idaho with his wife, Marion, and newborn Mira for a year, until his former boss Raymond was able to sponsor his release, hiring Nakashima as a chicken farmer on the architect's property in New Hope. He was able to purchase his first three acres of land in exchange for labor ►



From top: Nakashima designs on display under the curved roof of the Conoid Studio; an Asanoha-patterned window in the Main House



on the neighboring farm of a Quaker. Soon enough, Nakashima found success with his furniture, designing pieces for Knoll and steadily making a name for himself as a woodworker. By 1972, when Nelson Rockefeller commissioned more than 200 pieces from him, Nakashima had established himself as a talented craftsman.

“I guess Dad could have gone back to the West Coast,” Mira says. “But he liked New Hope. He liked the artists that lived around here. He liked the countryside. We’re up here in all these trees and hills and rocks and stuff. He liked the trees.”

Nakashima combined the radical simplicity of midcentury design—clean lines, no frills—with a wondrous sense of natural ornamentation. The complicated patterns of a tree’s own burl, for example, might become the decorative edge of a bench or table. And while other woodworkers might have rejected the structural flaws in a piece of wood—a split, say, or a large crevice—Nakashima often used that same flaw as the starting point for his imagination. As he wrote in his 1981 book, *The Soul of a Tree*,

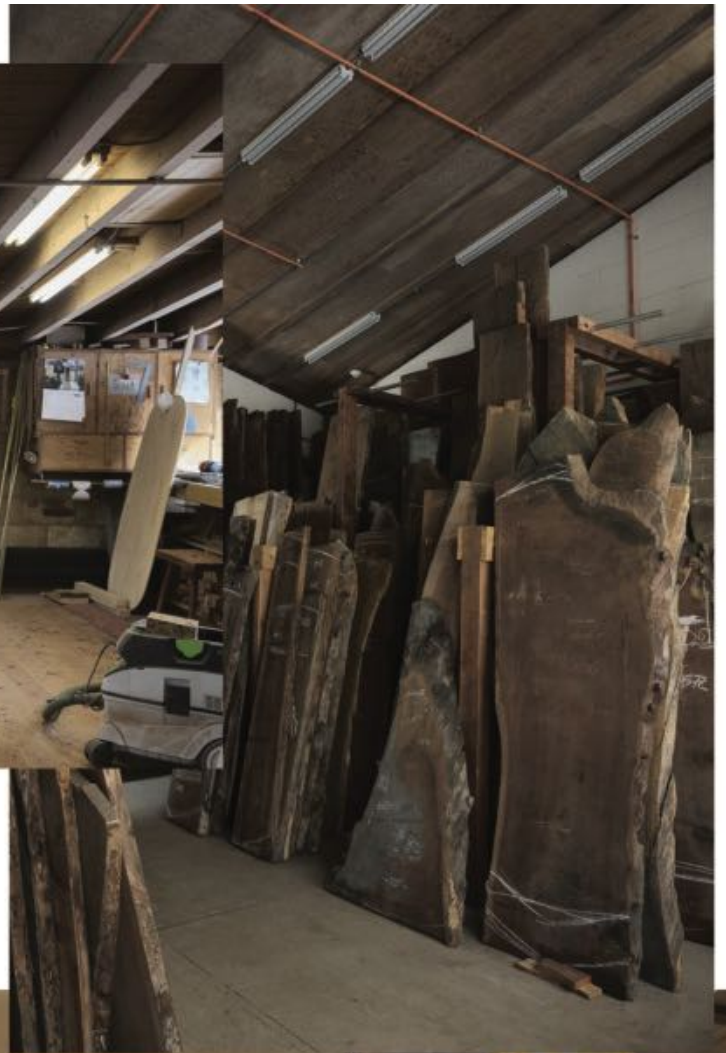
describing a large slab he rescued from an old English tree: “The usual market for fine timber would not find much use for such a slab, practically a reject of nature. I have sometimes rescued these great slabs from the dump heap and sometimes, with luck, seem to give them a second chance at life as good furniture. The natural forms with all their bumps and ‘warts’ survive. To fashion such a piece of wood into fine furniture is almost an act of resurrection.”

I ask Mira if she ever spoke to her father about her family’s incarceration. “I should have asked my parents a lot of questions when they were alive,” she says. “But I think that’s the way Japanese are, particularly if there’s something unpleasant; they just don’t talk about it. That’s what happened during the war. Nobody wanted to talk about it.”

**THE WAY MIRA** remembers it, when news spread of her father’s death after a brief illness, customers canceled their

orders. Others demanded a discount, assuming they were receiving something of lesser quality. At her father’s church service, even the Catholic priest intoned, “Those hands are still now.” Mira, who was standing in the choir, held her tongue. “I remember thinking, ‘Wait a minute, we’re still here;’” she tells me. Initially, Mira’s mother, Marion, forbade Mira to tell anyone that she was making furniture.

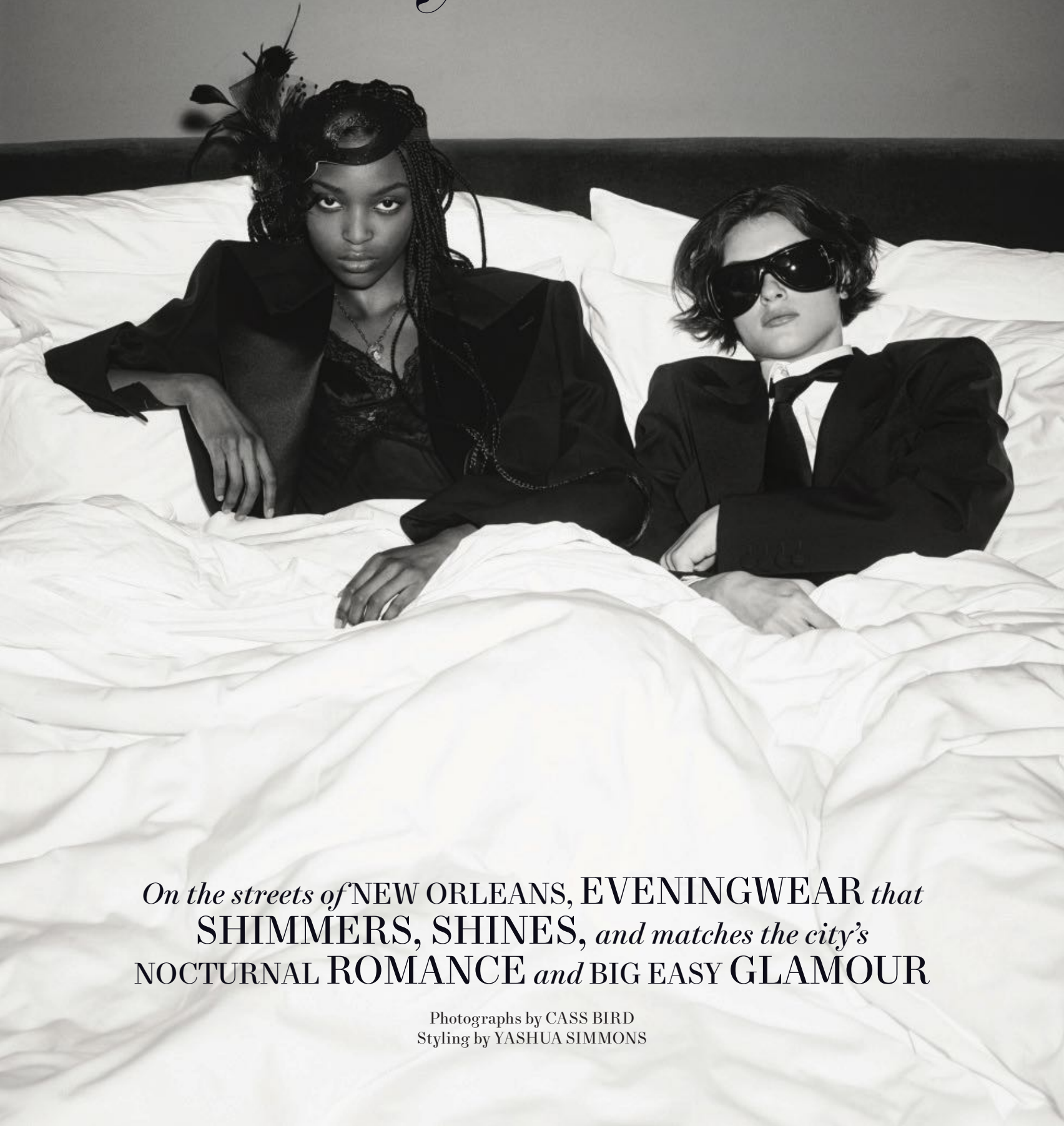
The business was saved, thankfully, by an unfortunate tragedy. A year before Nakashima’s death, the Princeton home of two longtime customers, Arthur and Evelyn Krosnick, was destroyed by fire. The couple had amassed 112 Nakashima pieces over the previous three decades. They had come to George Nakashima “in tears,” Mira says, to replace everything. “At that point, my mother didn’t keep any of the drawings, so we had to reconstruct everything. Sometimes we redesigned things, but Mrs. Krosnick dutifully ran everything through the insurance company so that they got paid. That kept us going for about three and a half years.” *(Continued on page 205)*



This page, from top: Mira in the Main Shop; slabs of wood in a lumber shed; workbenches and tools in the Chair Shop, with chairs stacked on a table. Opposite page: Scenes from the Main Shop, which functions as a workspace and machine room.



# *Party* DOWN



*On the streets of* NEW ORLEANS, EVENINGWEAR *that*  
SHIMMERS, SHINES, *and matches the city's*  
NOCTURNAL ROMANCE *and* BIG EASY GLAMOUR

Photographs by CASS BIRD  
Styling by YASHUA SIMMONS

*This page: Knits, petticoats, sandals, and earrings (right), ALAÏA. Tiffany Lock earrings (left), TIFFANY & CO. Opposite page, on left: Jacket, CELINE. Dress and bralette, DOLCE & GABBANA. Renewal Collection ring (on stylist's own chain), AZLEE. On right: Jacket, VALENTINO. Shirt and tie, CHARVET. Sunglasses, SAINT LAURENT BY ANTHONY VACCARELLO.*





*Dress, HERMÈS. Earrings,  
ALAÏA. Tights, FALKE.  
Pumps, JIMMY CHOO.*



*Dress, earrings, and pumps, DIOR.  
Renewal Collection ring, AZLEE.*



RIDE



*This page, on left: Dress, KHAITE. Earrings, DONNA KARAN NEW YORK. Heels, GUCCI. On right: Bustier, skirt, and pumps, VERSACE. Earrings, ALAIA. Opposite page, on left: Top (worn as dress) and earrings, BOTTEGA VENETA. Bracelet, DONNA KARAN NEW YORK. Shoes, HERBERT LEVINE. On right: Top and skirt, BOTTEGA VENETA. Earrings, DONNA KARAN NEW YORK. Shoes, HERBERT LEVINE.*



Gown, RALPH LAUREN  
COLLECTION. *Renewal Collection*  
ring, AZLEE. Sandals, ALAIA.




*Dress, McQUEEN. Mules, CHLOÉ.*

CHAPEL CLUB



Dress, MICHAEL KORS  
COLLECTION. Earrings, ALAÏA.  
Tiffany HardWear bracelets  
and Knot ring, TIFFANY & CO.  
Pumps, TOM FORD.



*Dresses, necklaces, sunglasses, tights,  
and pumps, SAINT LAURENT BY  
ANTHONY VACCARELLO.*

MODELS: REY AND VALERIE  
SCHERZINGER; HAIR: TAMÁS TŰZES  
FOR R+CO; MAKEUP: FRANCELLE DALY  
FOR DIOR; MANICURES: MORGAN A.  
DIXON FOR LAB & LOUNGE,  
A CONCEPT SALON; CASTING: ANITA  
BITTON AT THE ESTABLISHMENT;  
PRODUCTION: PETTY CASH. SPECIAL  
THANKS TO HOTEL SAINT VINCENT.

## FIREBIRD

CONTINUED FROM PAGE 102

nothing wrong with me. There's something wrong with the room," says Glass. "He was very clear about what he came on this earth to do, and he did it in a style that was uniquely his own."

Since Holder's passing in 2014, Leo has thought of himself as the "representative of my father on Earth." "I have an encyclopedic memory of everything up to a point, which makes me well beyond qualified to be able to work on his work, restore his work, and consult on his work," he says. It's a task that has made plain just how prolific, creative, and singularly talented Holder was. "It still amazes me how much work it was, being Geoffrey Holder," Leo says. "Frankly speaking, I'm exhausted. And this is something that he did at a time where there was no social media, landline phones, and no internet. Yet he absorbed more information than anybody else."

Ballet is an art form that relies on legacy. Dance masters pass down steps from one choreographer to another, and companies rely on intricate webs of familial, social, and financial ties. What keeps ballet from encroaching on a hermetic end is the art form's ability to synthesize and make use of multiple cultural influences. French and Russian artists borrowed from one another, who in turn, in the last century, borrowed from African, Caribbean, Middle Eastern, and Asian dance and culture. The great ballets are fantasias of culture where heritages mix and reference each other with the same logic as a dream. Like the ambiguous firebird, this blend can be both a blessing and an omen, for those who are threatened, of bad things to come. But the forces propelling Dance Theatre of Harlem chose to believe the version of the story where evil loses and the goodness of the world rests on something as fragile and resilient as a feather. Anna Glass says that Dance Theatre of Harlem is "a statement" on "what's possible in the world, what's possible in this country." HB

## MICHAELA COEL

CONTINUED FROM PAGE 120

fruit-pastille candies, and cheese-and-pickle sandwiches. Most importantly, McKellen encouraged Coel to ask lots of questions about the script.

"He shared everything that was going on in his brain. And for me, I very rarely do that, because my assumption is that the writer has done 365 drafts," she says. (Famously, Coel wrote almost 200 drafts of *I May Destroy You*.) "I learned that the writer welcomes questions. And so we did that for a week." She calls McKellen, who is now 86, a "cozy" man, someone who she quickly felt close with. They would kiss on greeting, hold hands, look out for each other on long filming days.

McKellen is surprised to learn that Coel had never felt empowered to question a script before. "It didn't seem like that at all," he says when we speak by phone. "It seemed to me that she'd spent her life challenging and trying to understand and, if necessary, improve the situation." He describes Coel as "a child of the Beatles," in the sense that to him, an octogenarian, she's a fascinating, disruptive young person who has something to tell the world.

"There's much of this film where the camera lovingly looks at her, of course, because it's a face that you can't stop investigating," McKellen says. "It's beautiful and responsive, and what comes through is not a reminder of somebody else's style of acting but very much herself."

Coel shot the two films in between finalizing the script for *First Day on Earth*, pausing a process that has been far longer than she could have ever anticipated. She first began writing the show in 2022, and with 10 hour-long episodes, it's the longest show she's ever written. "Check if anybody's ever done that," she says, referring to the length.

We laugh, but when I go to check, I can't immediately find any other serious dramas written by a single person of that length. The irony that both of the films she

shot in between writing it circle around the themes of creative obsession and absolution is not lost on her.

These projects will be the first films Coel has made an appearance in since 2022's *Black Panther: Wakanda Forever*, where she played the Dora Milaje warrior Aneka. While she says there were "wonderful things" about being in a Marvel movie, including working with director Ryan Coogler and an amazing cast in Atlanta, a city full of predominantly Black neighborhoods, she didn't feel like she turned in her best performance. "I actually felt like I wasn't at the place where I was good enough to handle the green screen," she says.

She was stationed in Atlanta for the nine-month shoot, even though she had relatively little screen time. "So that means, like, I'm outside, I'm in the club. You know what I'm saying? Like, I'm in the club," she says. She was meeting rappers and their entourages, partying. It was fun, but she felt she wasn't fulfilling her purpose. "It was adrift from what I was supposed to be doing, and that made me feel a bit low," she says. She wanted to get back to work that she felt more closely attuned with and back to her writing.

The way Coel describes her writing process is tied to spirit. While in both *Mother Mary* and *The Christophers* the creatives depicted rely heavily on muses to create their most meaningful work, she has something else going on: a voice in her ear, or an angel perching on her shoulder, who whispers stories to her.

"I am a vessel," she says. "I'm working for it. And it is sometimes beautiful, it is sometimes brutal, sometimes aggressive, uncompromising, demanding, intimate, mysterious, beautiful, intriguing, soulful," she reflects. "It's so many things, and it's a crazy relationship."

She is also often writing from a place that mirrors her own life. It's semi-autobiographical, digging through her own

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## MIRA NAKASHIMA

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reality. Coel grew up on a social housing estate in East London similar to the one depicted in *Chewing Gum*; she's spoken publicly about her own experiences of sexual assault, as seen in *I May Destroy You*, and, like her character in *First Day on Earth*, she is British, born to Ghanaian immigrant parents. "My muse is life. Every single, tiny experience, like any writer," she says.

Coel is forthcoming about how her creative drive affects her relationships. "It's like when you move out of a house for a couple of weeks, but all your stuff's there. So, you know, the person's coming back," she explains. "But if you are an anxious person, you will freak out and worry that I have eloped."

"Michaela loves fiercely, violently," Akinjirin says when I ask her to describe how Coel loves.

Coel sits back in her chair, beaming. "Don't tell her about the whips, girl!" she jokes.

But fame does complicate things. When close friends don't get cast in her projects, it can feel like betrayal to them. "I've lost friends that I've never got back," she says. "It's so sad when it doesn't work out. And I understand the pain of that, because I've not gotten parts, and it hurts."

The intensity extends beyond her creative relationships too. She recalls meeting a woman in the center of London a couple of years ago. "She was like, 'Rah, you're short in real life,' and somehow we ended up talking, talking, talking, just standing outside the shop. Then I was like, 'What's your email address?' And she was like, 'No, I don't really make friends with famous people.'"

Coel lights up at the memory. "I love just to have this feeling of wanting. It's so nice. I love wanting you, and I love that I'm never gonna have it."

She pauses, then adds, "There's a ruthlessness to this stuff. Like I said, I'm aggressively in pursuit of the truth, and that can be very tough."

It's the price, perhaps, of serving the stories that demand to be told—of being the vessel. But as Coel prepares to head to Ghana, trash bags full of supplies in hand, it's clear she wouldn't have it any other way. **HB**

We are now sitting in the Reception House, the second home her father built in the mid-1970s, after he was flush with cash from working with the Rockefeller family. A large wash-paper lamp by Isamu Noguchi, a friend of her parents, hangs overhead. It is a beautiful house—with wide birch and walnut floorboards and a fantastic bathroom decorated with mosaic penny tiles—but Marion preferred the original and more humble home her husband had built next door in 1946, so her parents never fully moved in. These days, the Reception House mostly sits empty, though Mira occasionally uses it for entertaining.

Eventually, a publicist named Bob Hunsicker convinced the family that they needed to announce that Mira was stepping into her father's shoes. A small news item about her ran in *Architectural Digest*. Mira is a trained architect, having studied at both Harvard University and Waseda University in Tokyo, where she lived for three years and where she met her first husband, also an architect. "The best draftsman in the class—he was the only one in his family of 11 children to go to college—helped me get through my projects," says Mira. But they struggled to make ends meet in Japan. They soon left and moved the family to Pittsburgh. In 1969, Mira's father mentioned he had bought 20 acres across the road from his own property and that he was building a house for them. So they moved again. "It was a little bit of a bribe, I guess," she says. Though the marriage didn't last—the couple divorced in 1975—Mira has lived there ever since.

Mira's first husband expected her to be a stay-at-home wife, but living next to her parents allowed her some flexibility and freedom to start working. She would find a few hours here or there, and once all four children were in school, more and more time freed up. Working for her parents wasn't easy. She was fired by them several times. "Oh, I didn't do what I was told, or I would question their authority or suggest that they needed to have health insurance and things like that, but they didn't want to hear it," she says with a sigh.

Before she became a woodworker, Mira had wanted to be a musician. Because Kevin was 12 years her junior, her childhood was more like that of an only child. One evening,

one of the younger woodworkers invited her to come folk dancing with him and his wife in Princeton. She found the experience invigorating; soon after, she learned to play the recorder, eventually studying both flute and piano while in high school. When she was accepted into Harvard, she imagined she would study music and math. But her father told her that she would study architecture, as he had.

"When Dad said, 'No, you're not going into music, you're going into architecture,' I thought, 'Okay, I can do that.' It's not that I particularly wanted to be an architect, but I could do that," she says.

Still, she acknowledges she is happy: "I'm so lucky to live and work in such a beautiful place." She has been married for several decades now to a fellow woodworker she met after her first marriage fell apart. They like to listen to classical music together. "There's something really special about making things by hand," she says. "Your brain develops differently."

On the day of my visit, under the arched roof of the Conoid Studio, which Nakashima built from 1957 to 1959, a variety of Nakashima chair prototypes have been moved there temporarily, assembled like a herd of deer. I ask her if she has a favorite piece. The Mira, she says without hesitating, referring to the petite Shaker-inspired chair her father named for her in 1950. But it is the Concordia chair that catches my eye; a three-legged, flat-seated chair with barely any back, it was designed by Mira specifically for classical musicians. It's "probably the most iconic and successful and different from my father's designs that I've done so far," she admits. It's easy to imagine a cellist freely moving her bow or a violinist scaling the upper register of his instrument without constraint. "I was at one of the Concordia Chamber Players concerts and looking at them sitting on these ugly chairs on stage and thought, well, maybe I should design them a chair."

"I never thought much about me," Mira tells me. But it's evident she is always thinking about connection her work has with the world—and, in particular, how her work makes us feel. "I just sort of did what there was to do and tried to do it as well as possible." **HB**

# ARCHIVE

## CARMEN DE LAVALLADE, OCTOBER 1964



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CARMEN DE LAVALLADE moved through life like she was having a conversation—aware of its rhythms, unafraid of the pauses, always listening for what was left unsaid. The dancer and choreographer, who passed away in December at the age of 94, was an undeniable force in a career that spanned seven decades. Born and raised in Los Angeles, she studied ballet as a teenager before finding her way to Lester Horton, one of the key architects of American modern dance. Horton encouraged dancers to think of their bodies as vessels for larger ideas—social, political, even mythic. De Lavallade absorbed that ethos deeply, bringing a clarity and restraint to performances in works like Horton's *Salome*. She would soon appear on Broadway in Truman Capote's Caribbean-set 1954 musical *House of Flowers* and in Otto Preminger's *Carmen Jones*, a radical film adaptation of the opera *Carmen* with a cast that included Harry Belafonte, Dorothy Dandridge, and Pearl Bailey. In 1955, she married Geoffrey

Holder—actor, painter, dancer, director, and designer (see story, page 100)—beginning a personal and creative partnership that lasted until Holder's death in 2014. By the time Bob Richardson photographed her for *Harper's Bazaar's* October 1964 issue, she was already spoken of with reverence, having danced with Alvin Ailey in the earliest days of his company in signature works like *Blues Suite* and *Revelations*. Her greatest legacy, though, wasn't confined to her accomplishments on stage and screen; it was the way she embodied possibility. She continued to dance into her 80s, embracing age as an expressive resource rather than an obstacle. "It's a question of having faith in yourself. And it's also being able to deal with the fear," she told *Bazaar* in 1981. "We're all so afraid, and now ... I see there's nothing to be afraid of," she explained. "I wouldn't want to go back to anything. It was wonderful but I don't want to repeat any of it," she said. "I might not do it better!" HB

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