

MAISON ULLENS

Editor's letter

There are many famous dictums about style but at Maison Ullens, we believe style is a state of mind. It's the considered way one moves through life, taking note of gestures big and small. Slowing down to appreciate beauty, in all its varied forms.

Quality is the foundation of our Belgian fashion house. Our understated collection is built around exceptionally crafted knitwear, designed for ease. Working with small family factories across Europe, we select the highest quality Italian yarns. Our advanced stitching is based on extensive research, in order to produce elegant silhouettes that contour to the body. For fall, the Maison Ullens collection was inspired by the Ghanaian artist El Anatsui, and so you will find graphic jacquard, double-sided knitting, Milano stitches, and English ribs. Colors are imbued with spirited optimism: passion pink, tangerine, mulberry, chrome blue.

Myriam Ullens founded this brand ten years ago because she was inspired by her travels around the world, and wanted to create elevated essentials that could go from the plane to dinner in Paris, gallery visits in Beijing, or theater in New York. Maison Ullens leathers are silky to the touch, with the suppleness of plongé. Shearlings are smooth-haired, with minimal lines. All are hand-finished, and uniquely one of a kind.

For this inaugural issue of the Maison Ullens magazine, we celebrate not just fashion but design, art and travel—people, places and things that are both elegant and timeless.

In these pages, you'll find stories inspired by creativity around the world, including in Belgium, Paris, New York, India, London and beyond. And, of course, all the fashion you'd ever want to pack for these fashionable destinations. We hope you enjoy the journey.

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Be Stille

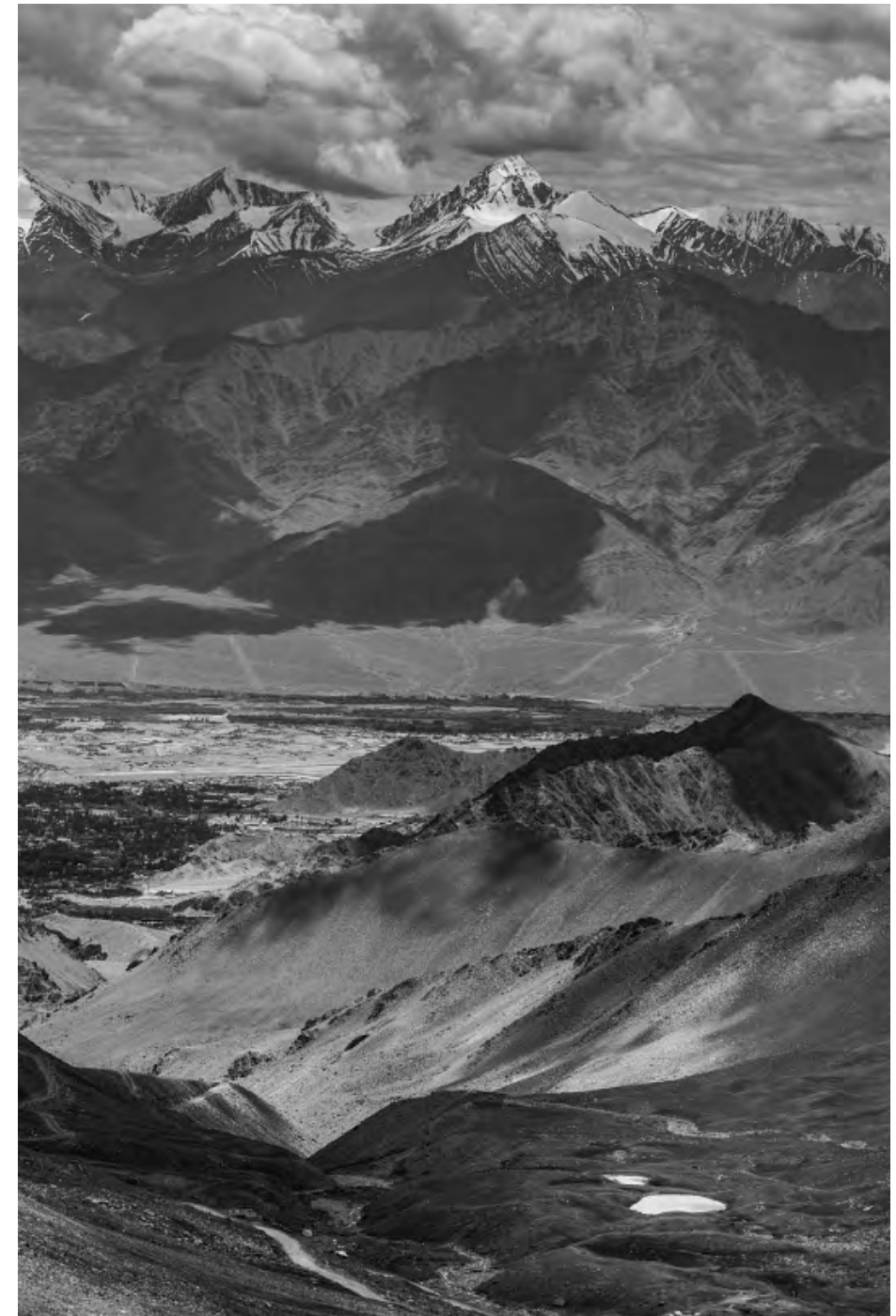
AN ODE TO THE RAPTURE OF QUIETUDE

Words BILAL QURESH

My departure to quietude - an elusive destination of quiet and solitude - usually begins with turning on my overpriced (and moderately effective) noise-cancelling headphones. It's in the race for a seat in the "quiet car" on the train or a reservation at a secluded hotel that's more minimalist monastery than accommodation. Silence is a new luxury and its fleeting availability is a reflection of how rare it is becoming in our crowded lives. In the age of digital noise, restlessness and distraction, travel is a critical source of recalibration and relief. Today, I find myself traveling to replenish my reserves of quiet. Silent places are, more than ever, the world's most restful and beautiful places.

The German word for silence - stille - seems a fitting reflection of the stillness I yearn for when traveling. To be precise, there are very few places in the world that are actually silent. Whether it is the orchestra of rustling leaves in a national park or the dramatic sweep of sands in the desert, remote or "silent" places are never actually silent. It is always a question of stillness and whether one is tuned into the subtle shifts in the soundtrack and the accompanying shifts within.

I realized this on a recent return to Berlin. For a metropolis famed for its pulsating soundtrack, its clubs and buzzing boulevards, Berlin also includes a lush landscape of lakes and forests. Germans value their solitude and regulate development and noise accordingly. On Sundays, when the shops are closed by design and noise-making machines like lawnmowers are explicitly forbidden, this cosmopolitan city takes an intentional pause. Tucked between its many neighborhoods and monuments are countless parks, walking woods and even an actual island of silence. On the advice of a friend, I took the bus to Berlin's Pfaueninsel or Peacock Island. I had never seen the island mentioned on lists for international travelers or design guides to the city. It is a relic from the past. The Prussian royals who once ruled over the city amassed a menagerie of exotic animals and housed their prized Indian peacocks on a small island in the middle of the Wannsee, one of the city's largest lakes. Today, the island is one of Berlin's many public parks, accessible on a precise schedule with public transportation and a short ferry crossing. Hidden out of sight at a first, like a dreamier Jurassic Park, the island is a vast pleasure garden and still home to peacocks. Their piercing squawking guarantees that it is rarely "silent" here but as they first appeared along my path, climbing centuries old oak-trees and unfurling their regal plumage, I couldn't believe this was an extension of Berlin's modern landscape. It is precisely



the kind of unplugged place where time slows and nature takes its course, inviting hours of leisurely contemplation and wandering.

My visit to the island reminded me that beyond the ways in which we live and travel today are stubborn reminders of more natural rhythms of life that are quietly fading. From 2015 to 2017, I returned to the region of my ancestry for a two-year posting in New Delhi, India. Cacophony, noise and color give India the radiance that draws visitors to its palaces and temples. But the Indian subcontinent is also home to one of the world's most majestic natural phenomena, the monsoon. With ecological threats amassing in the form of climate change, pollution, industrialization and urbanization, modern South Asia is facing existential threats to its fundamental life source. The monsoon is disappearing and the rains that have nourished the region for centuries are failing. As a traveler, I followed the path of the monsoon from July until September. The rain begins in the coastlines of Sri Lanka, moves into the tributaries of southern states like Kerala and eventually spreads into the northern stretches of the subcontinent, colliding with the Himalayas into the Kingdom of Bhutan. It is a spectacular performance of replenishment and restoration with centuries of music, literature and celebration that accompanies its movement. I was fortunate to find a moment when my path crossed the arrival of the monsoon in Bhutan's remote Punakha valley. Clouds snaked in and spread across the valley, causing disruptions to the roadways and power outages in this sparsely populated country. Again, there is no silence in the thunderous rains and the delays they can cause. But the monsoon is an invitation to a quieter and slower understanding of South Asia's essential soundtrack. To travel during the monsoon, the "quiet travel season," is to experience a culture associated with noise at its most graceful and sublime.

Pico Iyer, the beautiful travel writer describes happiness as the act of absorption, to be present when and where and in who we are. The ascent of the mindfulness industry is a testament to the urgent need for such presence of mind in modern life. Travel has certainly never been easier and flights can transport your physical body across the world with more efficiency and ease than ever. But it is internal silence that brings the mind and spirit along for the journey and allows for a true arrival. It is the greatest gift of travel, wherever your own biography and journeys take you - to stumble on an island of stillness. There is rarely physical silence but as I'm learning to appreciate, there is always a place for and with stillness.



finerThings

"Sumptuous cashmere
as everyday luxury"

Photography GUILLAUME ROEMAET Styling JENNY HARTMAN









A LIFE IN PICTURES

CURATED INSPIRATIONS AND ARTIFACTS FROM THE DESK
OF MYRIAM ULLENS.

Words WHITNEY VARGAS

Ten years ago, Myriam Ullens was flying on a transatlantic flight when she decided to found her eponymous clothing line. As an entrepreneur and philanthropist who has traversed the globe countless times, she wanted to create clothes inspired by her discoveries while traveling, whether it be the colors or craftsmanship of distant destinations. She wanted to design elegant, understated pieces intended to make a woman feel confident and comfortable in any city she chose. Today, Maison Ullens is still inspired by the artistry of ease: enveloping knits, supple trench coats, fluid silhouettes. They are pieces for cosmopolitan women who recognize quality, and care more about their individual pursuits than following the latest runway trends. A woman, very much like Myriam Ullens.

Fashion is a difficult enterprise at best, and yet for anyone who knows “Mimi” Ullens, starting a business at the age of 56 was a natural next step. The German-born Belgian has opened two orphanages in Nepal, as well as the Ullens School, a non-profit school that is the only institution in the country to offer the International Baccalaureate Diploma Programme. After surviving breast cancer, she started the Mimi Ullens Foundation, partnering with oncology departments to provide psychological support to patients. And after collecting Asian art for years before it became a hot commodity on the auction block,



MYRIAM ULLENS

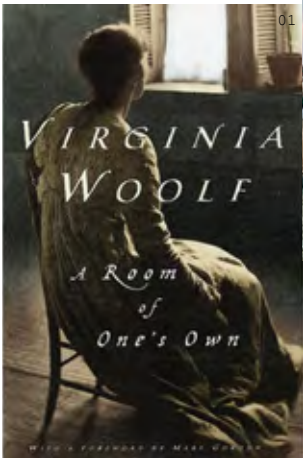


MYRIAM ULLENS WITH HER FAMILY

Ullens and her husband established the Ullens Center for Contemporary Art in Beijing, which was swiftly considered one of China’s leading cultural institutions.

“I pack 300 suitcases a year,” she says, on the phone from Italy. Ullens laughs as she catalogues the cities she’s flown to in just the past ten days: Paris, to check in on the design studio and the store on Rue de Marignan, designed by Rem Koolhaas. Then on to St. Tropez, Brussels, London, back to Paris, again to Brussels, and back to Paris. Ironically, she finds solace in a less peripatetic way of life. For Ullens, the ultimate happiness is her home in Verbier. “The best place for me is Switzerland,” she says. “It’s quiet, I can have a walk. Think. I love to be there. I don’t have any appointments or obligations.”

There, at her chalet in the mountains, Ullens finds the time to leisure over simple enjoyments, like gardening and baking. She can linger with her children, and beloved grandchildren, hiking through fields of wild flowers in summer or skiing daily in winter. Though temperatures have yet to drop, Ullens is already looking forward to sitting by the fire in a cashmere poncho from her fall collection. A simple, yet inspirational ideal. Here, a brief collection of Ullens’s many personal interests and reflections.



01.A Room of One’s Own, by Virginia Woolf; 02.Guggenheim Bilbao; 03.Myriam Ullens portrait; 04.Myriam Ullens at the Ullens School she founded in Nepal; 05.Ancient Rome, by J. M. W. Turner; 06.Ullens’s garden at her home in Brussels; 07.Her chalet in Verbier; 08.Ullens playing tennis; 09.Maison Ullens Paris store.

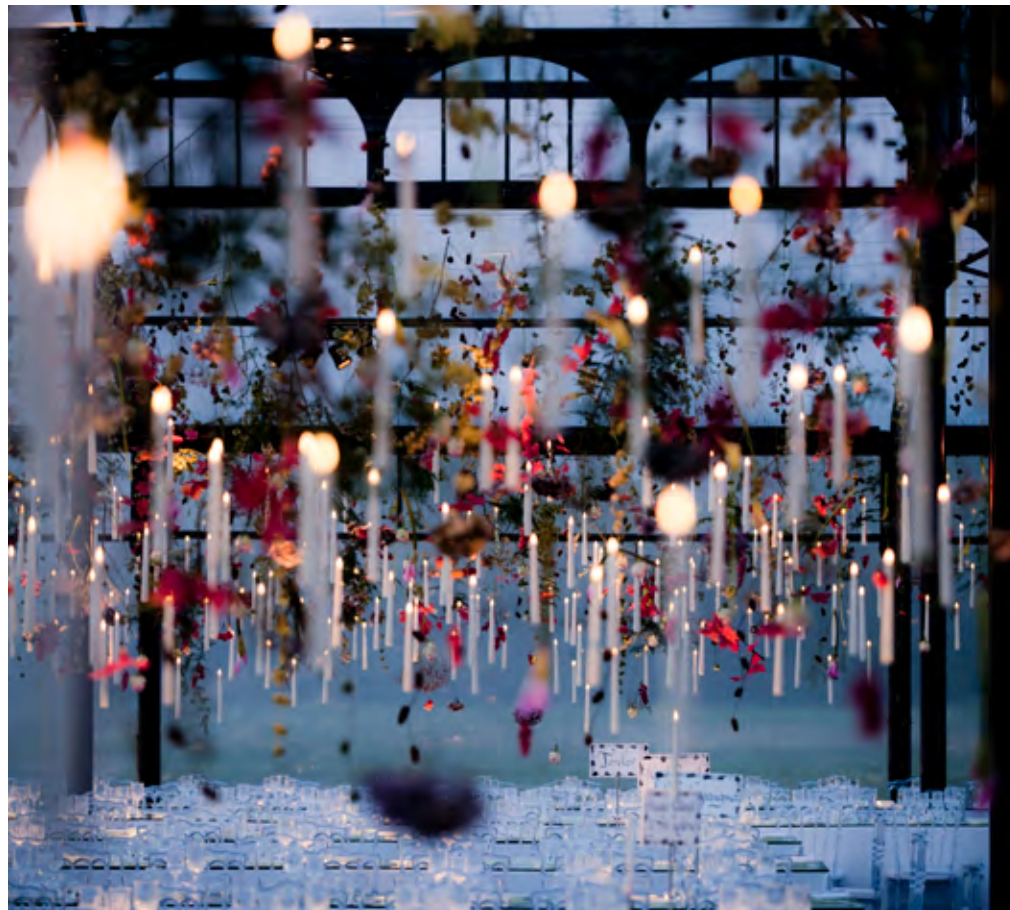
Checking in: heckfield place

Just an hour from London, set on 400 acres in the thick of Jane Austen country, stands Heckfield Place, one of England's grandest country hotels. Newly opened, the 18th century Georgian manor took more than a decade to renovate, thanks to the remarkable patience of its owner, American businessman Gerald Chan, as well as the ambition of the hotel's culinary director Skye Gyngell. The award-winning Australian chef, who is known for her immaculate farm-to-table cuisine at Spring restaurant in London, wanted to turn Heckfield Place into an agrarian paradise with a biodynamic farm, orchards, and greenhouses. The grounds supply everything from the fresh-cut flowers in the guest rooms to the butter served at the hotel's two restaurants. Not to be outdone, Ben Thompson, a former protégé of English decorating legend Ilse Crawford, created the rich but understated interiors with a subtle mix of antiques and mid-century design pieces. Thompson, who was inspired by the Bloomsbury Group and their life at Charleston, wanted to give the space a lived-in elegance. He's achieved just that. Despite the scale of the property (there are 45 rooms), Heckfield feels relaxed enough that guests can sink into a chair with a cup of herbal tea or just walk the gardens admiring the flora and fauna. heckfieldplace.com



Natural beauty

FOUR DESIGNERS WHO ARE REIMAGINING
THE INFLUENCE OF FLOWERS.



thierry boutemy A true artist, Thierry Boutemy believes in the ephemeral beauty of flowers. His work references the frailty of life and the poetry of nature. For Boutemy, often a single flower conveys more than a dozen. So perhaps it's not surprising that his arrangements often feature simple flowers, inspired by his childhood in Normandy, such as Narcissi, Poppies, and Sweet Peas. Whether draping a formal entry with Gramineas or selecting a tranquil collection of Delphiniums for a nightstand, each design has an ethereal, almost painterly quality. In addition to devoted clients in his adopted Brussels, Boutemy's work has also drawn the attention of the fashion, art, and film worlds, from Sophia Coppola's *Marie Antoinette* to Tim Walker's photographs for *American Vogue*. Though Boutemy is very much in demand, he still prefers to personally go out in the fields to select his flowers and ferns. For him, walking in the dappled sunlight among the wild flowers is part of the magic. thierryboutemy.com



lachaume Since 1845, Lachaume has created some of the most exquisite bouquets in Paris. From Proust, who famously stopped by the maison on a daily basis to purchase a *Cattleya* for his buttonhole to Karl Lagerfeld, who said he could spot a Lachaume arrangement from a distance, its devoted clients have come to rely on the florist's romantic style. Now run by third-generation sisters, Caroline and Stephanie, who learned the art of arranging from their Venetian grandmother, each flower appears to have been hand-selected for its expressive personality. At their maison on Rue du Faubourg Saint-Honoré, one will find vigorous Peonies, wistful Proteas and effervescent Anemones. The sisters define their work as "simple and elegant," yet there is a storybook whimsy to their every bouquet. maisonlachaume.com

Natural beauty



flowerbx After nearly twenty years in fashion alongside Tom Ford, Whitney Hawkins decided to launch an online flower-delivery service that brings top-quality flowers from Holland straight to her clients' doors. While working with Ford, who had an exacting pension for green hydrangeas, she noticed how many top creatives cultivated a specific flower as their calling card. Hawkins hopes was to democratize the luxury flower experience by offering more than 300 seasonal varieties, directly from the grower, arriving next day in New York or London. A purist at heart, her style is defined more by the efficiency and quality of her flowers, than complicated bouquets. If looking to send the perfect crisp Tulips or vibrant Scabiosas, Flowerbx is the answer. The company also provides a premium service, whereby a specialist will arrive at an individual's home on a weekly basis to arrange and refresh bouquets. flowerbx.com



mahir floral and event designs The robust flowers at the iconic Four Seasons Hotel New York in midtown Manhattan thrive under the care of a single steward: Mahir Floral and Event Designs. Depending on the time of year, guests are greeted with densely packed Cala lilies or dozens of long-stem roses. Mahir specializes in structural, modern arrangements. Bouquets are compact, and free of whimsical flourish, which provide an elegant complement to the hotel's architecture, designed by I.M. Pei. A longtime favorite of many luxury fashion brands, Mahir is also distinguished for its speed and discretion. Should a client request a specific variety, the florist often delivers within the hour. Events and large-scale projects like the Four Seasons are the mainstay of its business, but Mahir also provides custom orders at its boutique in the Chelsea flower district. mahirfloralevents.com

Artful Aspen

THIS GLAMOROUS MOUNTAIN TOWN IN COLORADO OFFERS THE BEST OF EVERYTHING FROM THE SLOPES TO THE MUSEUMS TO WORLD CLASS SHOPPING, INCLUDING A MAISON ULLENS BOUTIQUE.

Words MAURA EGAN



The Marianne Boesky Gallery in Aspen



The exterior of the Aspen Art Museum



Inside the museum



When most people think of Aspen, they think of snow-capped mountains and glamorous apres-ski parties. But this famous resort town, tucked high in Colorado's Rocky Mountains, also happens to now be a serious cultural destination, drawing artists, collectors and intellectuals alike.

"I had been coming here my whole life to ski," says Marianne Boesky, the New York gallery owner who represents a diverse roster of artists including Sue de Beer and Sanford Biggers. "But I never really paid attention to the rest of the community. And then several years ago, I was like: 'Why are all these art people here?'"

Myriam Ullens, an art collector and the owner of Maison Ullens, was drawn to Aspen because it offered everything she loved: nature, art, museums and theater. In 2013, the company opened a boutique here which has attracted a stylish clientele. The house's elegant designs seem to mesh perfectly with the town's rarefied but understated ethos.

Aspen's cultural evolution quietly began nearly 80 years ago when the Chicago industrialist Walter Paepcke and his wife Elizabeth, discovered the sleepy ski town and decided they wanted to transform the place into a mountaintop retreat for international scholars and thinkers. To that end, they invited Herbert Bayer, a Bauhaus master living in America, to design a series of modernist buildings, including the storied Aspen Institute, where the couple would later hold their creative symposiums. This would eventually evolve into the Aspen Ideas Festival, which launched in 2005 and has hosted keynote speakers such as Jane Goodall, Bill Gates and Bill Clinton. This summer, Common, the musician and activist, and Valerie Jarrett, an advisor for the Obama Foundation, were both honorary guests. Jazz Aspen Snowmass, which started in 1999, offers a broad roster of artists—this summer both Sting and Weezer performed. Then there is the Aspen Santa Fe Ballet, which started as a partnership between the two American West cities and brings talent from all over the globe, whether it's the New York City Ballet or an all-male dance troupe from Algeria and Burkina Faso.

The Aspen Art Museum, which opened in 1979, was given a radical makeover in 2014 courtesy of Shigeru Ban. The Pritzker Prize-winning Japanese architect covered the building in a dramatic lattice-like structure that allows natural light to flood the building. He also



A Hass Brothers show at Marianne Boesky in Aspen in 2018



P.28-29_Courtesy Marianne Boesky Gallery, New York and Aspen. Photographs by Tony Prikryl
P.30-31_Photographs by Michael Moran/OTTO
P.32-33_Courtesy the artists and Marianne Boesky Gallery, New York and Aspen. Photographs by Tony Prikryl

turned the roof into an open-air park to take advantage of the inimitable views. The museum acts like a Kunsthalle with no permanent exhibitions. Instead, maverick curator Heidi Zuckerman has staged major shows by artists, including Ugo Rondinone, David Hammons and Cai Guo-Qiang, to name a few. The museum's summer gala benefit now draws an international roster of artists and collectors. Boesky started visiting Aspen in the summer months when the cultural calendar is in full swing and started to think about opening a gallery there. "I was blown away by the level of engagement of people," she says. "You go to a lecture at the Aspen Institute and you can hear the most brilliant minds speak about the headiest topics in shorts and t-shirt." She also liked the lack of pretense as opposed to other art communities in more urban settings. "Maybe it's something about the altitude here. The air is like a drug." Boesky was so inspired, that she decided to put down more permanent roots and open a gallery in Aspen in 2016. Boesky enlisted Annabelle Selldorf, the German-born architect who has become the go-to designer for blue-chip galleries, as well as a local firm, to transform a nineteenth-century cabin into "Boesky West." The space is intimate and quite discreet since Aspen has fairly strict building codes. Boesky liked the design challenge. "The beauty of this place is that they like to keep things preserved," she says. Since opening, she has staged major shows like pairing Larry Bell and Frank Stella (two artists who have collaborated in the past but had never shown together) as well as emerging talent like Los Angeles-based artist John Houck, who is known for collage-like photographs. But when it comes to programming, she wants the process to be organic. "People come in after skiing or hiking and they want to chat and talk about the work. It's been nice to see what the community responds to," she says. This past summer she invited Sanford Biggers to curate a show at the space. He also gave a talk at the Anderson Ranch Art Center, a beloved institution which has welcomed artists from Ai Weiwei to Tom Sachs to come participate in various workshops and residencies. Boesky even joined the board of Anderson Ranch. "There's an openness here," she says. "Aspen perfectly satisfies both my hippie and type A sides."

The Quiet One

THE BELGIAN DESIGN POLYMATH AXEL VERVOORDT SUBTLY FUSES EAST AND WEST, ANCIENT AND MODERN, TO CREATE THE MOST TIMELESS OF INTERIORS.

Words STEPHEN WALLIS



AN APARTMENT IN KANAAL
Axel Vervoort's art and residential complex near Antwerp

AXEL VERVOORDT

RENATO NICOLODI SHOW
at Escher Gallery in the Kanaal complex

Rarely has someone so utterly beyond fashion been so enduringly fashionable. Even if, it must be said, the term fashionable doesn't quite suit Axel Vervoordt, the Belgian aesthetic impresario whose taste-making roles include designer, antiquarian, collector, curator, and all-around history-hopping, culture-crossing connoisseur. "Nothing," he is fond of saying, "is as quickly out of fashion as fashion."

Intensely admired and widely imitated, Vervoordt enjoys a kind of celebrity rarely achieved in his professional realm. His first name alone carries global recognition, while his tightly guarded roster of high-profile clients includes Sting and Trudy Styler, Robert De Niro, and Calvin Klein.

Though there's not a single Vervoordt style, his interiors do have some unmistakable hallmarks. He's best known for muted, minimalist spaces with elements such as timber beams, lime-washed walls, and rustic wide-plank floors. Furnishings, sparsely arrayed, mix richly patinated antiques with Vervoordt's own elegant, modern riffs on classic sofas and chairs clad in soft monochrome linens. The centuries-spanning artworks and decorative objects he deploys might include Roman fresco fragments, Bactrian stone idols, archaic Chinese bronzes, Cycladic figures, Khmer Buddhist sculptures, and paintings by Zero group artists like Günther Uecker and Lucio Fontana or Kazuo Shiraga, the leading figure of Japan's Gutai movement whose expressionistic canvases painted with his bare hands and feet are now highly coveted thanks in no small part to Vervoordt.

Asian aesthetics and concepts, particularly the Japanese philosophy of wabi-sabi—which embraces the beauty of imperfection and prizes authenticity and understatement—have long been a major influence on Vervoordt. His 2011 book, *Wabi Inspirations*, explored his personal interpretation of wabi-sabi principles, the best-known expression of which is the like-no-other penthouse suite he and Japanese architect Tatsuro Miki, a frequent collaborator, completed in 2014 for Robert De Niro and Ira Drukier's Greenwich Hotel in New York. Even when Vervoordt creates rooms with more conventional polish, everything is rooted in an approach that privileges artistry, the nobility of materials, the romance of history, and qualities that speak to a sense of spirituality and timelessness. "I've always been scared of a decorative effect—I've always looked for a deeper meaning



Workshop of Catherine Rochtus in Kanaal complex

of things," says Vervoordt, whose charismatic way of speaking about his work often takes on an aphoristic quality. "Even when something is extremely simple, it needs to have that other level you don't see immediately but you feel."

His interiors are in many ways historically redolent inventions, atmospheric stage sets where disparate objects speak to one another across the continuum of time, the weight of their cumulative pasts providing a kind of aesthetic and psychic ballast in today's distracted, media-saturated world. "Very wealthy people who can afford anything don't want ostentatious things anymore," Vervoordt says. "They want things that have a strong spirit. That's why they come to me."

That depth of feeling and keen eye for soulful objects developed at an early age for Vervoordt. As a teenager growing up outside Antwerp in the 1960s, he worked in an antiques shop and made his first solo buying trip to England when he was just 14. In his 20s, he acquired a group of 15th- and 16th-century Antwerp houses along a medieval alleyway known as the Vlaeykensgang and set about restoring them in a manner that retained their time-worn character. One of the buildings served as the base for his antiques business, which began gaining international recognition in the early '80s, thanks to the arrestingly original room settings he created for his stand at prominent fairs like the Biennale des Antiquaires in Paris.

With Vervoordt's passion for architectural restoration ignited, he and his wife, May, decided in 1984 to buy Kasteel van 's-Gravenwezel, a 12th-century château

surrounded by a moat and extensive gardens in the countryside beyond Antwerp. Following four years of renovations—much of it reversing previous owners' ill-conceived updates and additions—the castle has been the couple's primary home and the ultimate showcase of Vervoordt style.

An even bigger project began in the late '90s, when the Vervoordts took over a 19th-century distillery on Antwerp's Albert Canal. Renamed Kanaal, the sprawling complex of brick warehouses—punctuated by 137-foot-tall grain silos—is home to the company's offices, restoration workshops, showrooms for furnishings and objects, and galleries for both the commercial Axel Vervoordt Gallery and the Axel & May Vervoordt Foundation. The latter was created in 2008 to serve as custodian of the couple's collection and to support exhibitions like the decade-long series of shows Vervoordt curated at the Palazzo Fortuny during successive Venice Biennales.

The latest addition to Kanaal, unveiled in 2017, is a community of nearly 100 residences—complemented by shops and additional galleries—offering buyers the chance to live in an entirely Vervoordt-curated world. "It's a mix of special people who come there to live," says Vervoordt. "Very artistic, interesting collectors."

It's been nearly a decade since Vervoordt turned over the day-to-day running of the company to his sons. The eldest, Boris, oversees the interiors business and the commercial gallery spaces at Kanaal and in Hong Kong, while Dick heads up the firm's real



An apartment in the Kanaal complex



A hallway in Kanaal complex

P.34-35_Photography by Jan Liégeois
 P.36_Photography by Frederik Verduyze
 P.36-37_Courtesy of Axel Vervoordt Gallery
 P.38_Photography by Jan Liégeois
 P.40_Photography by Jan Liégeois
 P.41_Photography by Laziz Hamani

estate ventures. The passing of the baton has allowed Vervoordt to focus on dealing with VIP clients and meeting with artist friends such as Uecker, Anish Kapoor, and Shiro Tsujimura, the Japanese ceramist. It has also freed him up to spend more time on foundation exhibitions and other initiatives, as well as consulting on events for the Vervoordts' music organization Inspiratum, which sponsors young performers and stages chamber concerts in intimate, often historically significant settings.

One thing the change didn't do was leave Vervoordt looking for ways to spend his days. "I don't think I've ever worked as hard in my life as I do now," he says. The list of current design projects he is overseeing ranges from the restoration of Château Phélan Ségur in the Médoc vineyards of Bordeaux to a summer retreat in Greece to a home in Texas. (A book of the firm's recent projects, *Axel Vervoordt: Portraits of Interiors*, comes out in October.) "I do all these things I love, but there are more and more of them. I would love to slow down—I just don't know how to yet."

When he's at home, Vervoordt finds time each morning for walking or, most days, horseback riding—a passion that goes back to his childhood, when his father earned a living as a horse trader. "You have to work on yourself first to be one with the horse—it's a lot of effort," he says. "But once you've got that oneness feeling with the horse, it's amazing." Vervoordt doesn't read newspapers or watch much TV, and movies are a rarity. "I'm sorry, but it's true—there's no time, and I don't like negative news," he explains. "It doesn't inspire me."

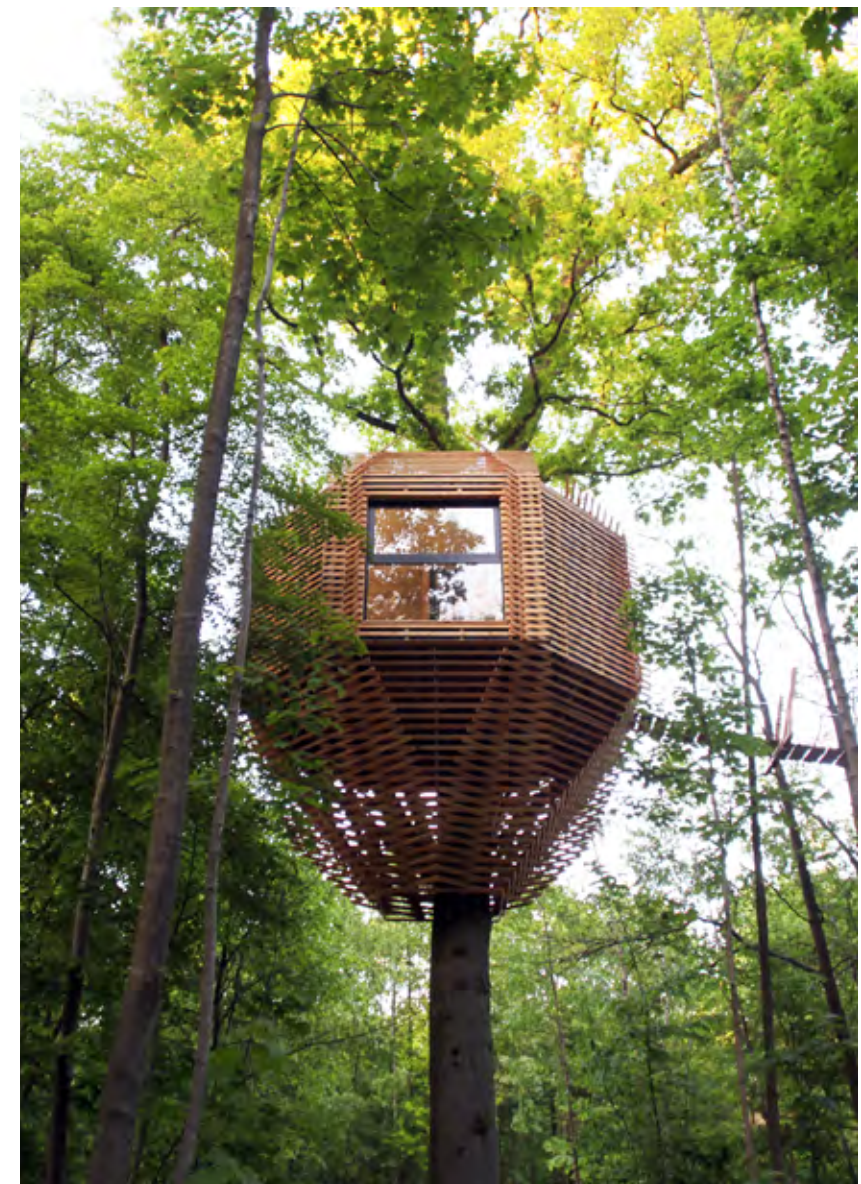
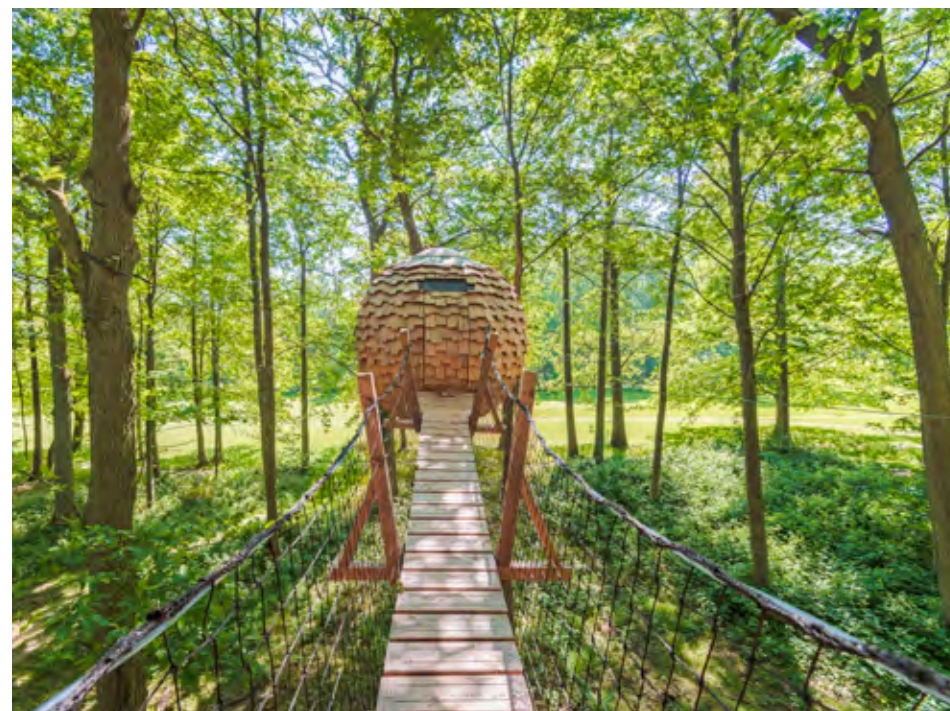
He does listen to a lot of music—particularly from the Baroque period—but he favors live performances, which he finds more engaging. "I definitely don't like background music," he says. "I listen with Sonos or Tidal, mainly because it's easier, but I play it quite loud, like it's live. Otherwise, I prefer the silence and the birds."

Vervoordt, a man deeply engaged with the past, lives in the present on his own idiosyncratic terms. What he aspires to be, you might say, is man of all times. "When you're inspired by the past and you're creative in the present, you are part of the future," he offers. "It's that universal feeling that is important, to go from the past to the present to the future in the same moment."

Checking in: coucoo grands chênes



Luxury doesn't have to be opulent. Take the cabins at the Grands Chenes resort in Raray, France, located just 45 minutes from Paris. The seventeen nest-like structures are perched high in century-old oak trees and come with the most basic amenities: a simple bed made up with cotton sheets, breakfast baskets filled with locally grown provisions and headlamps for those looking to venture out at night. In fact, the most extravagant feature is the communal Nordic-style soaking tub. (Guests must walk across a suspended bridge in order to take a dip.) The conveniences might be limited, but the setting is spectacular, a place where guests can truly commune with nature. cabanesdesgrandschenes.com



TravelLight

"Essentials for an abbreviated wardrobe"



Photography GUILLAUME ROEMAET Styling JENNY HARTMAN



Checking in: chateau la coste



Set among 500 acres of organic vineyards, olive groves and lavender fields just north of Aix en Provence in France, the Chateau La Coste is a masterful showcase of art and architecture as well as a luxurious resort. The brainchild of Irish property magnate Patrick McKillen (he also owns Claridges and the Connaught in London), the property started out as a vineyard producing world class biodynamic wines. Soon afterwards, McKillen commissioned his artist and architect friends to build various installations across the rolling landscape. There is a Jean Nouvel bunker-like winery, an angular Frank Gehry music pavilion, a tiny, glass-and-steel chapel designed by Tadao Ando. As guests arrive, they are greeted by a hulking bronze spider by Louise Bourgeois. McKillen also invited Argentinian star chef Francis Mallmann to open his only European outpost of his famous open-fire kitchen. After so much fine food, wine and art, guests can retire to one of the 28 modernist villas, complete with sweeping views of the majestic Luberon. chateau-la-coste.com



Off to the Country

"Supple leathers, crisp cottons,
and fine knits inspire a fall
jaunt into the French landscape"

Photography HILL + AUBREY Styling MELISSA VENTOSA MARTIN





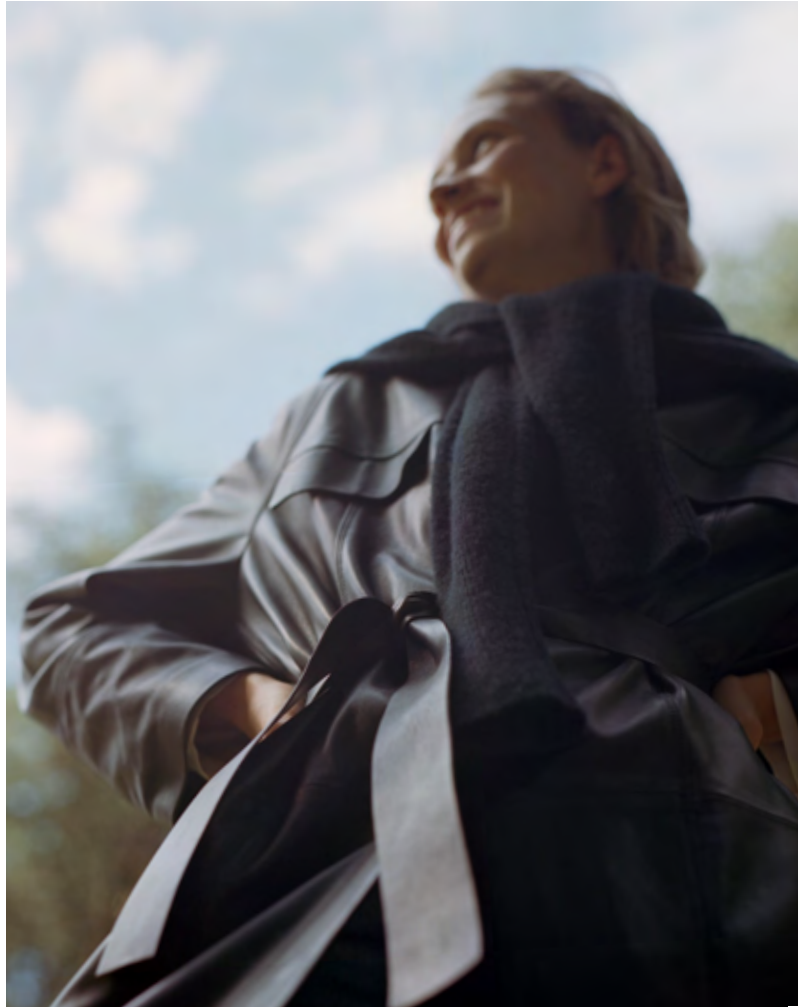


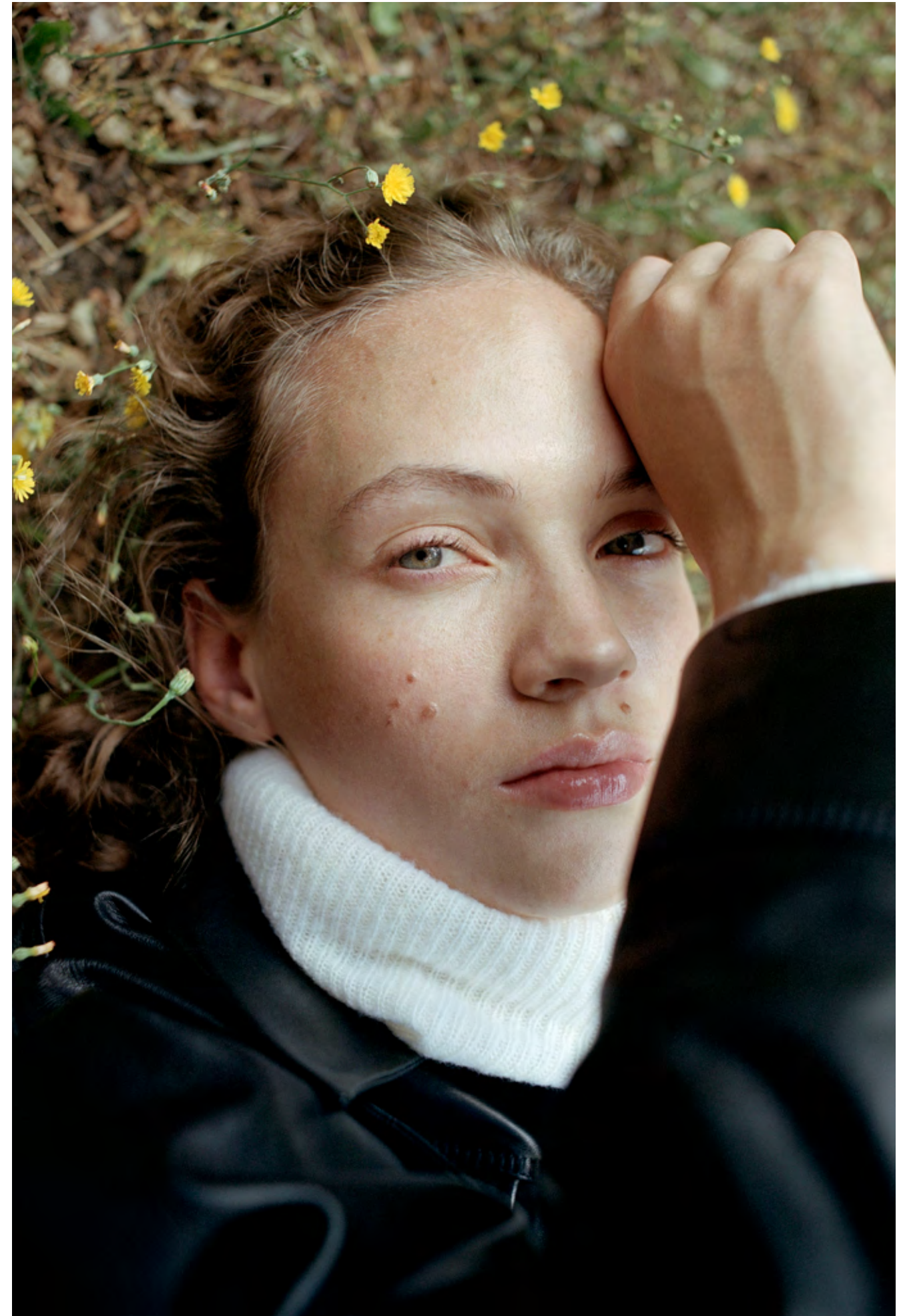


















PORTRAIT OF AN ARTIST

THE PHOTOGRAPHER CLAIBORNE SWANSON FRANK ON THE IMPORTANCE OF
LASTING FRIENDSHIPS, THE FEMALE MUSE AND PERSONAL STYLE.

Words LIANA SATENSTEIN

Over nearly a decade, Claiborne Swanson Frank has established herself as part of the creative firmament of New York society. She first made a foray into photography by shooting her friends, many of whom either worked with her at Vogue, or were frequently featured in the magazine's pages. That hobby eventually translated into a full-time career, and in 2010 Swanson Frank debuted her first book, *American Beauty* (Assouline), capturing her iconic subjects in proud portraiture. Her latest book, *Mother and Child* (Assouline), explores the depths of tender maternal connections in idyllic settings. In its pages, iconic model Beverly Johnson poses with her daughter Anansa Sims in a convertible; Lauren Santo Domingo reclines poolside embracing one of her two children; and an elegant Carolina Herrera Jr. stands beside a lake surrounded by her three children.

Here, Swanson Frank speaks about how she got her start capturing the country's brightest faces and her own timeless take on beauty.

How did you get interested in photography?

I took a photography course in art school in San Francisco. For my final, I took portraits of friends and styled them in their own clothes. In many ways that is what I do now. I loved the combination of photography, styling, location scouting and the opportunity to tell stories.

Which photographers inspire you?

I've always been inspired by Richard Avedon,



SELF-PORTRAIT BY CLAIBORNE SWANSON FRANK
in which she wears a Maison Ullens cashmere turtleneck

Yousuf Karsh, Slim Aarons, Tina Barney, Sally Mann. All of them shot through the lens of portrait photography. I love Avedon's portraits of the swans, actresses, politicians and directors, and the way he saw the world. Mann documented her family, and she really inspired Mother and Child. I remember looking at her images when I was really young and I was captivated by her ability to capture innocence and beauty in a raw and disarming way. It haunted me forever. I love that Barney documented life and family life and how she captured these moments. Karsh because he was dedicated to the art of portraiture and storytelling and he shot his subjects in their environments and wardrobes. Slim Aarons because of the way he captured his generation of a jet set, rarified world.

Did your background at Vogue inspire your career in photography?

I ended up working at Vogue and assisting Anna [Wintour]. I felt so inspired, that if you worked hard enough and had an original point of view, there was a great opportunity. I was friendly with Ivan Shaw, the photo director of Vogue at the time. When he first saw my pictures, he said, "You know, keep photographing your friends, keep photographing these women. You're onto something." He actually wrote the forward to my first book.

As a female photographer, do you find that you capture women in a different way than a man would?

My own take is that I have a different view as a woman when photographing women. There is the sensitivity of beauty and of a body that you can have as a woman because you understand what that feels like. And a man is able to offer a different point of view precisely because he's not a woman. Both views are meaningful and important, it's just a different perspective.

You typically photograph your friends. What is that experience like?

There are women I photograph who I have deep connections with, so obviously there is a level of intimacy there. The key to taking any portrait is creating a safe environment for someone to be vulnerable and to share with you who they are or share with you a piece of who they are in a moment. The greatest honor of my career was photographing the women of the Bush family in Maine, the four generations including Barbara Senior. It was a profound moment. I felt so honored to be documenting

this moment in American culture and to be witnessing this family. My book came out and Barbara Sr. passed after the book release. I am looking to capture these special moments in this generation.

You are also a mother of two young boys. What is your photography schedule like?

It's the breaks that inspire me. I'm not photographing all the time, working five days a week. I'm more project-based. It's storytelling within a brand or within a project or a book. And when the story is over, I put the camera down.

How would you describe your work?

The heart and soul of my work is American. I hope one day far from now when people look back at my work, they see that I'm documenting a piece of this time and a part of this generation of women who are creating and contributing.

Fashion is an integral component in your portraits. How would you describe your personal style?

It's probably based in classics, but then I have a little bit of bohemian and preppy mixed in. It's funny, I think my work is the same. When I shot Mother and Child, I was wearing a lot of pink and orange and I was photographing women in pink and orange. Whatever I'm into finds its way into my photographs.

You're constantly traveling for work and pleasure. What do you always pack?

I live in caftans. I literally wear one every day. I bought a couple and I shot my whole Mother and Child book in these beautiful Mexican caftans.

Do you have a favorite piece from the Maison Ullens fall collection?

I love the knitwear, the turtlenecks and sweaters. The brand is about creating pieces that are wearable for women who are traveling and on the move. They create timeless iconic staples that are made beautifully and I feel that in the fabrics. They are classics that I can wear on a photo shoot or throw in my bag and take anywhere. As a working woman, that is what you are looking for. I love fashion and clothes, but at the end of the day, I like clothes that are beautiful that I can work in. That is the most attractive part.



PHOTOGRAPHS FROM SWANSON FRANK'S MOTHER & CHILD MONOGRAPH
From left: (clockwise), Tylynn Nguyen, Jessica Sailer van Lith, Asia Baker Stokes & Victoria Baker

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