

Robb Report  
PRESENTS

# M U S E

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## The Perfection Myth

Japan's kaiseki  
revolution Fashion  
does the right thing  
The new mind set  
for success

— Plus —

The Next Beauty  
and Wellness  
Pioneers

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FALL 2019

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# Embracing Imperfect

“S

uccess has nothing to do with perfection,” said former first lady Michelle Obama, who was wise enough to know that striving for perfection isn't the path to victory, and that it can even prevent us from reaching our goals. So why is it that so many women still aim for perfection while statistics show

that most men aren't driven by this impossible goal at all? Perhaps some of us were raised to crave approval. Maybe we were born with a relentless drive to prove we are the best. Or it might be that we believe we need to deliver more and perform better than our male counterparts to deserve equal recognition and pay.

This month we are showing you another path—a path that might be even more gratifying than perfection, and certainly more achievable (and less stressful). In this issue of *Muse*, we're debunking what we've dubbed the Perfection Myth by uncovering the inspiring stories of women who chose to give up their impossible standards, and instead go all in on getting the job done—and getting it done well (if not perfectly). It's not about settling for less; it's about doing right for yourself, because who matters more than you?

“Happy Not Perfect” is self-help guru Poppy Jamie's mantra, which she turned into an app designed to help users let go of unattainable goals in favor of peace of mind. Writer Deborah Davis, who interviewed Jamie for the story, says she experienced a noticeable change in her outlook after just a few weeks of practicing the app's daily mindfulness exercises. Also profiled is vintner Samantha Rudd, who took over her family's Napa Valley winery and references her late father's motto: “Done is better than perfect.” It helped her persevere when faced with challenging decisions in running the company. And when it comes to money, UBS private wealth adviser Sherry Paul tells us in her column to forget about perfection and put your money's power to use—just get started already! After all, you are only wasting time waiting for perfect.



We are also encouraged by Japan's first all-female kaiseki restaurant—whose chefs are literally changing the country's traditional kitchen culture one course at a time—and by fashion entrepreneur Susie Crippen's bold move to create a stylish start-up that helps African women gain financial independence. There's also news about the latest beauty and wellness developments (they go much deeper than you think), while a fashion shoot in the hills outside of Milan shows off this season's comfortable yet thoroughly stylish clothes.

Finally, I was especially excited to read “The World Is Flat,” Lynn Yaeger's column on the growing global movement of women advocating for flat shoes over heels. After decades of running around Manhattan in pumps, I'm ready to hit the pavement on more comfortable ground, pursuing my next big—if not quite perfect—moment.

JILL NEWMAN, EDITOR

# Keeping Luxury Al



# ive and Relevant

Chanel, France's eminent fashion house is banking on old world craftsmanship for its future.

BY JILL NEWMAN

I

In the small French town of Pau near the Pyrenees, in a workshop with floor-to-ceiling windows overlooking green meadows, a weaver threads spools of endless yarn in an enormous loom. The strands are strung chaotically and every which way, yet the intently focused artisan keeps track of each slender filament as it is pulled through the machine's many stations. The process called warping, has been done the same way for centuries. It's a tedious undertaking that will require, maybe five, days of labor; only then will she begin weaving the fabrics.

Today, she's warping numerous strands for a tweed fabric—and not just any tweed: This one is woven with a thread of intricate sequins that reflect the light, creating a slightly effervescent texture. This and Chanel's other famous tweed which the brand uses for its signature jackets, handbags and elegant Peter Marino designed fittings are made here.

The workshop, called ACT3, was established 23 years ago by weaving expert Maria Messner, a native of Salzburg, Austria, who moved to Pau for its reputation as a textile hub. From the start, she had no intention of making traditional cloth; instead, she experimented with new materials and unconventional combinations of wool, tulle,



(LEFT IMAGE) PHOTOGRAPHY BY EMMANUEL FRADIN; (RIGHT IMAGE) © SAILLANT

Left: An artisan weaves golden tweed fabrics for the pre-fall Métiers d'Art collection presented at the Metropolitan Museum of Art.

## WHY WE NEED CHANEL

Weaving expert Maria Messner is the mastermind who produces Chanel's fanciful custom tweed fabrics.

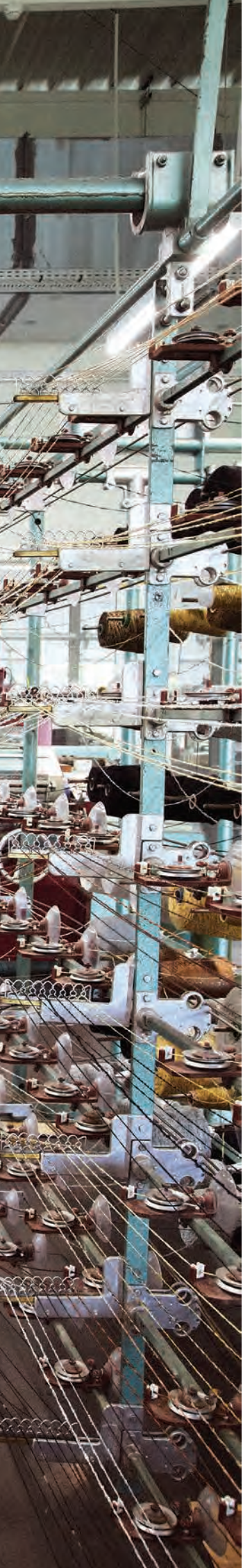
leather and more. She peddled her creative cloths to the Parisian fashion houses including Chanel, Dior and Christian Lacroix. Hers was a laborious job—one that required skill, passion and dedication—and though her business was thriving, she worried about how she and her 25 employees would sustain it. So, four years ago, she asked her biggest client, Chanel, to invest.

Today, ACT3 is one of 27 artisan workshops that Chanel has systematically acquired or partly funded to ensure that the sources for its specialty products thrive—and ultimately save age-old artisan crafts from potential extinction. When we think of the French global powerhouse, we tend to imagine grand scale production, but the family owned business, which brought in more than \$11 billion in sales last year, has a strategy that's rooted in small scale artisan manufacturing. It started investing in its core artisan suppliers in 1985, and in 1997 it established its Paraffection subsidiary (the name translates to for the love of) to perpetuate and preserve these crafts. In most cases, Chanel acquired these suppliers, yet the brand opted not to interfere with their production or management—even allowing them to create for other fashion houses. The aim was to financially support the small artisan workshops that otherwise might not have had the resources to survive.

Could such high fashion altruism be the future of luxury goods? Indeed, if big brands want to build an audience among a new, often younger set of consumers—who see fashion's potential to be more than mere status symbol—they must support the heritage and artisanship behind their products. It's not enough to look good anymore; consumers need to *do* good too.

Chanel's president of fashion, Bruno Pavlovsky, who also oversees the Paraffection division, said recently, "I believe more and more that, in the future, this emotional value will be the success of the luxury market. If you lose the emotion, you will lose the value, and that's something we believe very strongly in at Chanel. We need to keep that."





PHOTOGRAPHY BY EMMANUEL FRADIN



**IF YOU LOSE THE EMOTION, YOU WILL LOSE THE VALUE, AND THAT'S SOMETHING WE BELIEVE VERY STRONGLY IN AT CHANEL.**

**P**AVLOVSKY ISN'T ALONE. The movement to support the many rungs of craftsmanship is happening beyond Chanel: Luxury goods leaders LVMH and Kering are also investing in artisans and establishing schools to train new generations in age-old crafts. LVMH even opted to shine a spotlight on its artisans with Les Journées Particulières, a biennial event that opens to the public the private doors of dozens of its workshops across Europe.

Of course, there's profit to be made with these magnanimous endeavors, but this kind of long-term commitment doesn't come cheap. For instance, Chanel's Métiers d'Art collection, which the late Karl Lagerfeld launched in 2002, has become one of the brand's most celebrated—and costly—shows of craftsmanship, with elaborate fashion presentations taking place in a new destination each year. (Last December's Egyptian-themed collection, unveiled in the Metropolitan Museum

of Art's Temple of Dendur, was a high point for the series.) Next year, in Parisian suburb Aubervilliers, Chanel will open a sprawling 275,000 square foot campus, designed by the French architect Rudy Ricciotti, to bring together the different workshops on a single site, while preserving their individual identities as independent entities. Such measures have bolstered many artisans and, in some cases, saved entire crafts, as was the case with the 19th-century Parisian feather house Lemarié—perhaps the only remaining plumassier—which Chanel acquired in 1996.

Lagerfeld always recognized the need for ateliers to innovate—regardless of cost—and that recognition continues today. With Chanel, there is no limit to what you can make, says Messner.

Some fashion houses come to mind and ask about price. Not Chanel. Creativity is the most important thing for them. That's why it takes on average two months to make a single Chanel tweed. (That's also why the pieces come with such high price tags.)



Using the same techniques as fine jewelry houses, the Goossens' workshop made the gold-plated beetle jewelry for Chanel's pre-fall Egyptian-themed collection.



Patrick Goossens also understands the drive to innovate. His late father, French jeweler Robert Goossens, collaborated with Coco Chanel for decades. The worries of the business side of things are gone now, says Goossens, who sold the family business to Chanel in 2005 and now serves as its artistic director. Now I can focus on creation.

Trained as a classical jeweler in Paris, Goossens joined his father's atelier at 19. Over the years he worked to execute Lagerfeld's—and now Chanel creative director Virginie Viard's—vision through exquisite jewelry and objects. For last year's Egyptian-themed collection, Lagerfeld and Viard wanted gold beetles for jewelry and accessories, so Goossens replicated the beetles his father had made for Chanel 50 years ago, using the original molds from his extensive archives. The artisans in Lesage's workshop make bronze and gold-plated pieces the same way fine jewelry is made by hand: from a wax mold. It's a process that could easily be automated—but that's not luxury.

In Montmartre, the embroidery house Maison Lesage has a treasure trove of 75,000 samples dating back more than a century, but when Chanel acquired the atelier in 2002, Lagerfeld was interested only in looking to the future. Most designers look in the archives for ideas, [but] not Karl; he wanted something totally new every time, says Hubert Barrère, Lesage's artistic director. When Barrère entered the embroidery trade in 1989, his goal was to impart a new sense of creativity—a mission shared by Lagerfeld. In 19th-century and modernity, Barrère says. His is a skillful job that has required almost a decade of training to master. An embroidered cotton dress, for instance, may require up to 1,000 hours of handwork to complete. Chanel accounts for roughly 70 percent of Barrère's business, and he says the collaboration is especially fruitful due to the fashion house's desire to infuse craft with a modern spirit. I usually have a conversation with Virginie about the theme, he says, and I brainstorm with my team and we present concepts to execute the vision.

The Paraffection subsidiary is rife with similar stories. The House of Desrues—the first millierd acquired by Chanel, in 1985—produces buttons, jewelry, belt buckles and handbag clasps for the label. Chanel's coveted handbags are made at the Ateliers de Verneuil en Halatte, where a heritage is preserved that is both cultural and technical. Apprentices work for from two to five years before they can seamlessly carry out the 180 techniques required to bring a single bag to life. And in the Scottish town of Hawick, 200 craftspeople at Barrie—founded by Walter Barrie and Robert Kerse in 1903—manufacture the brand's cashmere.

These ateliers are ushering Chanel into its next era: a period where human creativity and handwork and emotion are more valuable than a \$10,000 handbag or \$20,000 gown. ■







# In Living Color

Jewelry's best and brightest  
deliver a kaleidoscope  
of captivating tones.

CURATED BY  
**Jill Newman**

PHOTOGRAPHY BY  
**Junichi Ito**

STYLING BY  
**Miako Katoh**



**Chopard** ([chopard.com](http://chopard.com))  
20-carat opal ring set in  
white gold and titanium  
with tsavorites, sapphires,  
diamonds and lazulites.

**Adam Foster Fine  
Jewelry** ([fosterjewelry.com](http://fosterjewelry.com))  
garnet earrings with  
sapphire and diamond  
accents.



**Kimberly McDonald** (at [bergdorfgoodman.com](http://bergdorfgoodman.com)) emerald bead necklace with boulder-opal and diamond charms.



**Fernando Jorge**  
(fernandojorge.co.uk)  
chrysoprase earrings with  
Paraiba tourmalines and  
diamonds.

**Assael** (212.819.0060)  
conch pearl ring set in  
platinum with lavender  
spinels.

**Featherstone Fine  
Jewelry** (at bergdorf  
goodman.com) pendant  
necklace with Laguna  
agate, tsavorites,  
sapphires, diamonds,  
opals and pearls.



**Neha Dani** (at [macklowegallery.com](http://macklowegallery.com)) titanium-and-gold cuff with a central water opal plus Paraiba tourmalines, sapphires, tsavorites and diamonds.

**Harry Winston** ([harrywinston.com](http://harrywinston.com)) 11.7-carat pink sapphire stone set in a platinum ring with diamonds.

IN LIVING COLOR

**Jewelmer** ([jewelmer.com](http://jewelmer.com)) gold cuff with golden South Sea pearls, diamonds and sapphires.

**De Grisogono** ([degrisogono.com](http://degrisogono.com)) earrings with tanzanites and emeralds.





**Vhernier** (vhernier.com)  
sapphire-and-diamond  
earrings in white gold;  
**Pomellato** (pomellato  
.com) Tango bracelet with  
sapphires, pink spinels  
and rubies.

**Arman Sarkisyan**  
(at bergdorfgoodman  
.com) ring with a  
purple tourmaline and  
diamonds.



**De Beers** (debeers.com)  
necklace with yellow and  
white diamonds.

**Neha Dani** (at  
macklowgallery.com)  
fire opal earrings set  
in titanium and gold  
with blue sapphires  
and orange and yellow  
diamonds.



**Graff** ([graff.com](http://graff.com))  
sapphire-and-diamond  
earrings inspired by the  
late artist Cy Twombly.

PHOTOGRAPHER'S ASSISTANTS:  
**Sherridon Poyer, Scott Quintavalle**  
STYLIST'S ASSISTANT: **Ruby Kaminsky**  
CREDITS: **Helena Madden**



# ROCK STAR

Moti Ferder doesn't shy away from a challenge. The founder and CEO of California's Lugano jewelry company ([luganodiamonds.com](http://luganodiamonds.com)) has a knack for forging groundbreaking designs that are as technically daring as they are visually arresting. Case in point: this striking sapphire ring, broken down stone by stone.

BY JILL NEWMAN, PHOTOGRAPHY BY JUNICHI ITO, STYLING BY MIAKO KATOH

**Color Guard**  
An eight-carat orange-pink padparadscha sapphire and perfectly matched blue sapphires.

**Light as a Feather**  
Super lightweight yet remarkably durable pink-and-blue-hued titanium setting.

**Ready, Set**  
Tone-on-tone setting gives important stones an understated appeal.

**Proving Its Metal**  
Setting the ring in titanium took two months in the workshop (it would have needed just 40 hours if it were in gold).



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## JEWELRY

### *Lalaounis Gives the Greek Look a Modern Twist*

In this “Add to Cart” world, there are still a few brands worthy of a good old-fashioned brick-and-mortar visit. One of them is **Lalaounis** ([iliaslalaounis.eu](http://iliaslalaounis.eu)), the Greek jewelry brand with a store in New York and another in Athens, where it was established in the 1960s. Much like a makeover, a sit-down with Demetra Lalaounis (who runs the family business with her three sisters) could never be replicated with a digital shopping spree. “Give me 10 minutes with a woman and I can dress her in jewelry that enriches her facial structure and coloring,” she says.

It’s that rich, sun-kissed, distinctly Greek look that draws people to Lalaounis, and the brand’s newest collection of everyday layering pieces hits the mark. All convey the Lalaounis spirit through age-old techniques and handcraftsmanship, as seen in the Hellenistic-inspired handwoven gold necklace (\$10,550) and Apollo hand-hammered gold earrings (\$25,350), the latter a reissue of a design created for Jackie Onassis to mark the 1969 moon landing. JILL NEWMAN

NEXT **BIG** THING



# TRUE GRIT

Vintner Samantha Rudd is fulfilling her late father's vision—and she's not afraid to get her hands dirty.

BY CHRISTINA BINKLEY

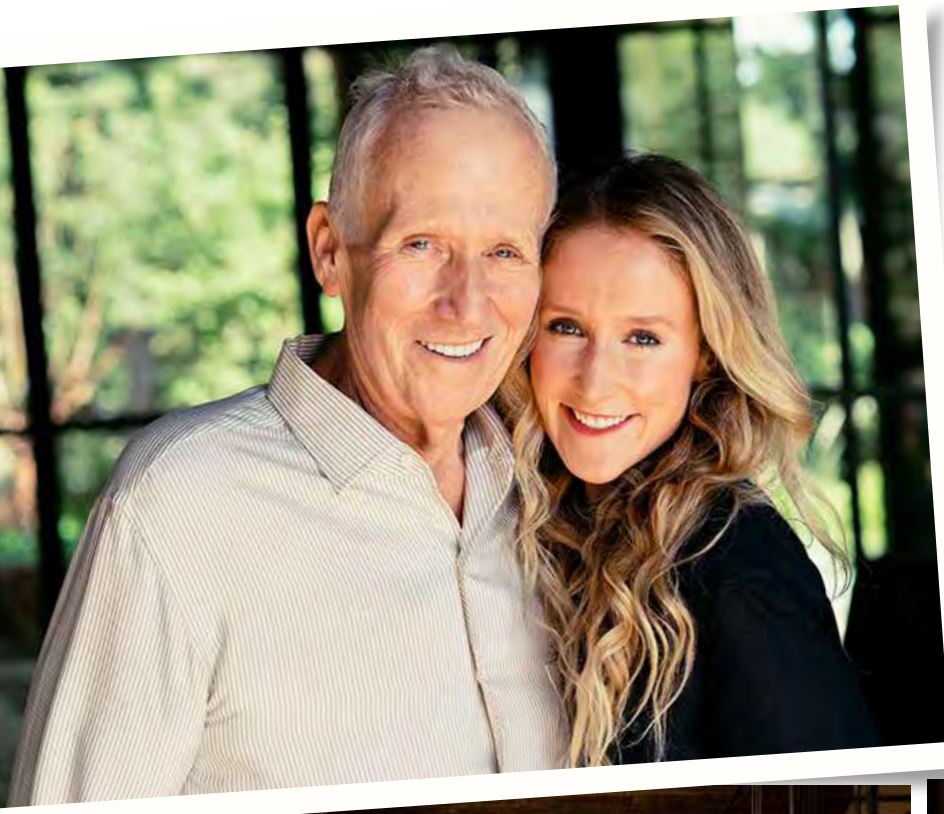
**W**hen Leslie Rudd died last year of esophageal cancer at age 76, the food-and-wine tycoon left behind an empire built on his entrepreneurial intuition.

Overnight, his grieving daughter and only child, Samantha—a mother then 30 years old with a taste for fashion-forward clothing and jewelry—inherited his outsized role in the family businesses, including responsibility for the Rudds' Napa Valley wine operations and various philanthropic endeavors.

So the impeccably coiffed heiress moved into Leslie's walnut-paneled office at the Rudd winery in Oakville, Calif., whose vintages sell for \$80 to \$250 per bottle. She placed a pair of Blundstone boots by the door and told the vineyard managers that she would pull them on and head into the vineyards regardless of her frothy fashion concoctions.

In the following months, Samantha coolly placed her mark on the business with a measure of determination familiar to her father's acquaintances, but with her own precise approach. She sold the Oakville Grocery, a 19th-century

EMILY DULLA



Clockwise from left: Leslie and Samantha Rudd; Rudd Estate's workshop; the private tasting room; the winery's concrete tanks. Opposite: Rudd's Mt. Veeder Estate.



community fixture that Leslie had bought in 2007 out of sentimentality. "It was a distraction," she says. She brought back the Crossroads wine label, which her father had discontinued, also in 2007, re-creating a more affordable line of \$35 vintages to attract younger customers. She made a \$1 million donation from the Rudd Foundation to Auction Napa Valley, an annual event that supports community health and children's education in the region. And she launched a program she calls Unlikely Collaborators, inviting creatives from far afield to live and work briefly at the winery. One artist, for instance, used grape leaves in her pottery. The residency keeps her staff invigorated as part of her "bring your best self to work" theory. "It also challenges us," she says.

Samantha began to implement a business philosophy that she learned from her father's friend (and controversial public figure) Charles Koch, chairman and CEO of Koch Industries. Koch's Market-Based Management approach applies free-market principles to management. Samantha modified incentive structures, setting measurable goals for each employee. "Everything has to be merit-based," she says.

Her father managed and built his business differently. When it came to acquiring new companies for his empire, which ranged from apartment buildings to Godfather's Pizza and Lone Star Steakhouse, he relied heavily on gut instinct.

Raised in Wichita, Kan., Leslie inherited the company his parents had founded, Standard Beverage, which he turned into Kansas's largest liquor distributor. A string of business ventures followed, the building blocks of the privately held Leslie Rudd Investment Co. One of his mottoes, his obituary in *The Wall Street Journal* noted, was "Done is better than perfect."

Leslie remained a loyal Kansan even as he lived elsewhere, basing the charitable Rudd Foundation, which he founded in 1998 to support education and health initiatives, in Wichita. The organization's tagline sounds overtly Ruddian: "Helping those with the grit and determination to help themselves."

He often asked people, "What would you do if you weren't afraid?" The question permeated his decision-making and would eventually infuse his daughter's as well.

It was a visit to Château Haut-Brion in Bordeaux, France, when he was in his 30s that kindled Leslie's desire to found a winery and build a business he could pass on to future generations. It took several decades, but by 1996, he finally entered the winemaking business, buying his first vineyards after reaching out to owners of good land until he found one who would sell him 55 acres. Rudd Oakville Estate's first vintage followed in 1998 from purchased fruit, and two years later it released the first bottle made from its own grapes.

In the '90s, Leslie bought Dean & DeLuca, the gourmet grocer, turning it into a national chain and a stand-out for its meats, cheeses, wines and other foods—just before "foodie" became an aspiration. (He later sold the chain for a reported \$140 million.)

Samantha attended local schools, skipped a grade and was sent by her parents to boarding school in the ninth grade, at age 12. On the flight home the following summer, Leslie tossed a folder in his daughter's lap. "This is what you're doing," she says he told her on the plane. With one week to pack her bags,

she would embark upon a two-year journey her father had designed, beginning with an 80-day backpacking trip in Wyoming with the National Outdoor Leadership School, or NOLS. The unorthodox itinerary, created with the help of a consultant, was Leslie's way of inoculating his only child against one of his worst fears for her: poor-little-rich-girl syndrome. But for Samantha, it was a shock. In the days before she left, she says, "I was hysterical, crying all the time."

She left so quickly that her friends were perplexed. "It was like, where'd Sam go?" says one of her best childhood friends, Natalie Bath.

The Wyoming trip, during which Samantha carried a 75-pound pack, turned out to be exhilarating. "I actually loved NOLS," she says. "We were never on a trail." But that was followed by a flight to Cuba for a two-month education program. She was the only child among adult students, who had signed up as tourists. Her trip was cut short at the insistence of her mother, Susan Rudd, when the situation turned out to be unsafe. "I would put a chair under my door because of all the concerning men out there," says Samantha.

She then spent one month at TASIS, the American School in Switzerland; studied in Edinburgh; and did a second stint with NOLS, sailing in Baja California. That wrapped year one.

In year two, she attended a North Carolina outdoor academy where the day started with a hike at 5:30 a.m. and students were told to run into the woods to find their science teacher. She spent a semester at the Island School in Eleuthera, the Bahamas, where there was barely any running water. She concluded her journey at Miss Hall's School in western Massachusetts, where she says she finished as school president.

"Now that I've done it and it's in my past, I love that I've done it," she says of her two-year adventure. She values the independence she gained and the grit it inspired in her. There are, nonetheless, lingering feelings, particularly from the shock of being sent away with little time to prepare. "Whenever I leave home," she says, "I get irrationally sad—just a heavy, heavy heart."

Samantha looks a lot like her father—the piercing blue eyes, high forehead and long, delicately boned chin. In 2008, when she was a 20-year-old student at Scripps College, Leslie named a wine for her. A bottle of 2015 Rudd Oakville Estate Samantha's Cabernet Sauvignon today sells for \$175. There is also a Rudd Mt. Veeder Susan's Blanc, named for his wife, who is responsible for the winery's extensive gardens. Leslie—whose ambitions had long been directed at building a multi-generational family dynasty—had debated Samantha's wine for years: Was she knowledgeable enough to earn the label? Had she shown enough gumption? "He did not want to name it 'Samantha,'" his daughter says. "I think his emotional dad side wanted to, but his tough side did not."

"For him," says Bath, Samantha's childhood friend, who now works as the Rudd winery's assistant winemaker and the lead winemaker for the Crossroads label, "it was telling her, now you're committed. Sam isn't the kind of person to want her name on a wine. He liked the idea that it was a statement."

Intent on learning the wine business after college, Samantha sought training outside of her family's operations, which she anticipated taking over one day. She learned at elite wineries, including Spottswoode in St. Helena, Calif., and Château Margaux in Bordeaux.

So by the time she moved into her late father's office, she had her own opinions and plans. She moved out Leslie's heavy antique English partners desk. "I'm sure he liked to imagine all the other deals that had been done behind that desk," she says. She added flowers and some crystals and a new modernist desk in watermelon-colored metal. "Lots of new deals to be made there! I softened [the office] a bit but made sure I could still feel his presence and power."

**S**amantha is indeed taking a different approach. "You can't really be a serial entrepreneur in the wine business. My dad was a founder," she says. "Doing wines the way I want to do them, you need to be connected to the land and the people. Certain things couldn't happen when my dad was here," she continues, wistful that her father isn't there to witness the changes she has made to the business's incentive structure and growth strategy. "Decisions I'm making—I wish my dad could see."

# “DOING WINES THE WAY I WANT TO DO THEM, YOU NEED TO BE CONNECTED TO THE LAND AND THE PEOPLE.”



EMILY DULLA

Samantha and her husband, Mason Garry, with their almost-two-year-old son, Rudd Garry.

Just outside her window this past winter, seven acres of red volcanic soil were lying fallow. The 20-year-old Malbec, Petit Verdot and Cabernet Franc vines were pulled out and will be replaced with more drought-tolerant rootstock in spring. The winery—which already farms organic and biodynamic—is shifting to even more sustainable “dry” farming, which will minimize or eliminate irrigation.

"Vines get expressive of their site at about 15 years old," says vineyard manager Macy Stubstad. "We're not planting this vineyard for just Samantha. We're planting it for her son."

Stubstad arrived at Rudd five years ago, still jet-lagged from her flight from Australia, where she had worked in a wine cellar. She was in search of vineyard work, armed with little more than a viticulture degree from Cornell University. Leslie, operating from instinct, hired her as a viticulturist despite her lack of experience. The clichés are unavoidable: It was trial by fire, do or die.

In 2014, Rudd estate stopped using outside contractors, hiring vineyard workers in-house, under Stubstad's leadership, in the European model. The move reinforced the need to minimize employee turnover, as workers' knowledge of the vines and soil contributed to the vineyard's success. "Each year the tasks in the vineyard get easier because you don't have to be changing the people all the time," Stubstad says.

In Samantha's adopted Market-Based Management approach, employee retention means building incentives that connect the workers to aspects of their work they can control. Workers are assigned to 10-block rows of vines that carry their names. Samantha does tastings with the vineyard workers. "They work in the vineyards all year long," she says. "They should get to taste the wine."

That philosophy has helped the winery transition to the new leadership. "More than ever we're seeing a strong connection to Sam from her father," says Stubstad. What would you do if you weren't afraid? Samantha takes after her father "probably in more ways than she knows," Stubstad adds. "She is not scared of anything. She is fearless."

Samantha's son, Rudd Garry, will turn two in November. Will she and her husband, Mason Garry, put Rudd through what her dad put her through?

"I think I'll do a lot of what my dad did. I really care that [Rudd] will be raised with a work ethic and not feel entitled to anything," says Samantha. "I probably won't be as drastic as my dad was. My dad was so hard on me. His biggest hope was that this is what I would do."

"At some point, you really have to let your kid sink or swim," she adds later. But Leslie Rudd didn't turn over control until the handover was posthumous. Even diagnosed with cancer, she says, he never fully accepted that his death was imminent. "You need to give your kids real responsibility and authority for things," she says, "so the success or failure are theirs." ■

Tokyo's all-female Tsurutokame restaurant is leading a...



# KAISEKI REVOLUTION

BY JEREMY REPANICH



Previous pages: chefs at Tsurutokame's counter. Left: sea urchin (*uni*) sashimi. Right: head chef Yubako Kamohara prepping rice.

**IT'S A FEW HOURS** before Tsurutokame opens for the night, and the scene in the back of the house is intense. Seven chefs swarm the kaiseki restaurant in Tokyo's upscale Ginza neighborhood, gliding around their tight quarters like choreographed dancers, performing their prep work in near silence. With a steely determination, Yubako Kamohara leads the brigade, moving deftly among her staff. One moment she's correcting a cook's technique for slicing bonito sashimi; the next she's helping another cook arrange the intricate fish-shaped ceramics that will contain the night's first course. The constant furrow of her brow is a reminder that she's carrying the heavy weight of expectation.

The pressure Kamohara is feeling goes well beyond creating an impeccable dinner service tonight. The 34-year-old head

chef knows that scrutiny is following her every move, because in Japan, the kitchens of kaiseki restaurants have long been a man's world—until she came along. Kamohara is the first to lead an all-female team of kaiseki cooks, and she's ready to show her country that she's not the only woman up to the task.

Predictably, Kamohara's path to Tsurutokame was neither short nor easy. It all started with Osamu Mikuni, a Tokyo chef who, along with his wife, Harumi, owns 11 restaurants in the Japanese capital. He had witnessed his industry's overt sexism throughout his 52-year career and realized that change wasn't coming anytime soon—unless he did something.

"I've seen a lot of talented women, but because the culinary world is very male-dominated, it's hard for them to climb up the ladder and become front and center," Osamu says. "I started this restaurant as a mission to help achieve gender equality in the restaurant world."

"I've seen a lot of talented women, but because the culinary world is very male-dominated, **it's hard for them to climb up the ladder and become front and center.**"



## Kamohara is the first to lead an all-female team of kaiseki cooks, and she's ready to show her country that she's not the only woman up to the task.

To make the biggest possible impact, he wanted women to take on kaiseki, the country's most prestigious and artful cuisine. Kaiseki is more than just dinner: It's the expression of time and nature through the flavor and representation of food. It's a centuries-old art form where the order of courses tells a story about the seasons, where even the plates used to serve the food are carefully considered. "The visuality and performance struck me as very similar to Japanese theater," says Eric Rath, a University of Kansas history professor who focuses on Japan's food culture. Kaiseki is a forerunner to modern tasting menus in fine-dining restaurants around the world, and it's been especially hard for female chefs to break in. "There is a long tradition of women serving as chefs and owners of restaurants, but they're not at the level of kaiseki," says Rath, "but the patriarchal nature of the restaurant trade makes it difficult for them to advance in that career."

The idea came easily to Osamu, but the talent took longer to find. He searched for years for a leader strong enough to handle the pressure of a kaiseki kitchen, until he at last discovered Kamohara working in one of his restaurants at a Tokyo department store in 2015. "She was very aggressive and positive, and her work style was energetic," says Harumi. The only catch? She wasn't a chef—not even a cook. But it didn't matter to the Mikunis. "We were impressed. We felt this was the girl we wanted to lead the restaurant. We could teach her to cook."

So the couple set about convincing Kamohara, who had also worked as a nutritionist, to leave her retail career behind and train for Tsurutokame. They quickly realized, however, that the traditional Japanese way of training kaiseki chefs—an excruciatingly long process that takes years—would not do. "It can take three years before a cook gets to grill fish," Kamohara says. At that rate, the restaurant wouldn't open for a decade. So the Mikunis put the scale of their business to good use, hiring the women and training them simultaneously by having them take shifts at all their restaurants for one year. The formula would have Tsurutokame opening its doors in December 2016.

Still, despite being the Mikunis' chosen one, Kamohara says those early days weren't all smooth sailing. In fact, it was practically a comedy of errors, this restaurant full of women where almost nothing seemed to go right. Rookie mistakes happened all the time, from jumbling the order of courses (a cardinal sin in kaiseki) to forgetting to send out a dish altogether. And then there was the stigma—and salacious rumors—of a legendary male chef grooming so many women for one restaurant. But eventually things fell into place. "I could see Yubako growing mentally [and] physically, and her management skills improved," says Harumi. "They were becoming one team—seven people looking in the same direction."



Left: entrance to Tsurutokame. Right: young sweetfish grilled over charcoal with broad beans. Below: bonito sashimi with shiso, ginger, chives and soy sauce-marinated garlic.



JEREMY REPANICH

That teamwork grew out of Osamu's demanding yet holistic approach to guiding his staff. Because kaiseki is an art, he trained his artists beyond the mere craft of cooking. At the Mikunis' headquarters across town, the couple regularly hosts the restaurant team for lessons in Japanese literature and ancient tea ceremonies. They sometimes gather around a piano to sing traditional songs, with a few J-pop hits sprinkled in for good measure.

Osamu says it's all part of his approach; he pulls out a piece of paper and writes in Japanese three characters that represent "heart," "technique" and "body." "It comes down to balancing those three aspects in order to have a balanced soul," he says. "Technique anyone can get—you just have to train. Heart comes with the lessons and tea ceremonies to develop their inner core. And you need to maintain your body as well. All over the world, chefs in Michelin restaurants have committed suicide, and that has to do, I believe, with overworking people."

**K**AMOHARA, MEANWHILE, has her own aspirations for the restaurant to help achieve gender equality by pushing against another societal constraint.

"Traditionally, women in Japan work until they're about 25 and then quit to be full-time moms," says Rath. "And then later when their children are old enough, they go back, but only work part-time." Kamohara wants Tsurutokame to be a place where women can move quickly through the levels of kaiseki, training faster in the years before those life events throw a wrench into their careers—and offering a chance for them to rejoin the workforce once they're ready to come back.

As Kamohara quietly oversees the pre-dinner prep, she acknowledges she's still working to develop her voice as a chef. "I need to face directly toward the ingredients," she says, sounding a lot like her poetic mentor. "For example, bonito fish comes in every day right now because it's high season, but every day it's different, so I need to use a different kind of cooking."

Tonight, the bonito is perfect for sashimi, which Kamohara serves with *shiso*, ginger, chives and garlic marinated in soy sauce. At each of the 14 seats at Tsurutokame's counter, diners young and old are perched around the chefs, watching as the team executes a traditional eight-course menu. Kamohara and crew maintain the steady focus of their pre-service prep, but with two of the groups in attendance celebrating birthdays, the kitchen can't help but get swept up in the convivial atmosphere. As the night closes out, they all join in to belt out a song they rehearsed at choir practice the day before. Kamohara allows herself to smile for the first time all night, and the diners break into applause. But it's not the song that's getting the accolades; it's the food—and the women behind it. ■



# About Face

Meet the skin-care pioneers who are rewriting the book on beauty.

By Jackie Caradonio



WHEN DID SKIN CARE get so out of hand? Was it in the early 2000s, the first time (of many) that 24-karat gold became the unfounded anti-aging miracle du jour? Perhaps it was a decade later, when upscale spas started using diamonds—or, more specifically, very painful granules of them—to damage the skin in a ploy to trick cells into regenerating more quickly. Or maybe it goes back as far as the '90s, when placenta became the most sought-after ingredient in over-the-top and outrageously overpriced serums and creams.

To be sure, the beauty industry is all too willing to enable our unrealistic hopes for the fountain of youth in a bottle, but a few renegade creators are rising above the hype and snake oil to deliver skin-care products that present real—and realistic—results, whether via unadulterated natural ingredients or serious science. Here, we get to know three modern pioneers who are leading the pursuit of skin perfection.

Augustinus Bader's the Rich Cream, \$265



## The Scientist

Dr. Augustinus Bader had no interest in aiding the vain when he invented the formula that would eventually become the basis for his wildly popular skin-care line. Instead, he was searching for a way to help burn victims heal more completely. "I had developed a medical-grade hydrogel that supports scarless healing, thus reducing the need for scar-revision surgery, and I was struggling to find the funding for the clinical trials necessary to bring the product to market," says Bader, a German who studied medicine in Italy as well as at Harvard Medical School. "I had never considered creating a skin-care product, but my business partner suggested that by creating a consumer product we could help raise awareness—and ultimately funding—for my medical research."

What the resulting two years of research produced was a pair of products containing TFCS, a formula based on Bader's knowledge in stem-cell science. It's composed of amino acids, medical-grade vitamins, high-quality lipids, and algal and synthesized molecules. Together, those ingredients animate the skin's healing mode, increasing its ability to repair and renew, reducing signs of aging and environmental damage, and leaving skin in visibly better health. That Augustinus Bader skin care launched last year with just two products—the Cream, for combination and oily skin types, and the Rich Cream, for dry skin types (both \$265)—wasn't just bold, it was a testament to Bader's status as an outsider. "I'm not from the beauty industry," he says. "I'm just a medical doctor and a research scientist, so my approach to skin care has been more focused on skin health and personalized medicine than that of a traditional beauty developer."

As you'd expect from a doctor, Bader also has a strict prescription for usage. The products should be used alone, without any other skin care aside from face wash and perhaps an eye cream or SPF, for 27 days straight. Of course, there's a medical reason behind that—it's how long skin cells take to regenerate, thus "it's an ideal period of time to fully experience the efficacy of [any] new skin-care regime," Bader says. For those of us who have crammed far too many products into our medicine cabinets, it's also a relief: In less than a month, my skin was smoother and healthier—almost like I had applied a real-life photo filter to my face—with half the products I normally used. And with the arrival of Bader's third product, a body cream

that claims to smooth and firm the skin, the doctor now has us covered from head to toe with just three products. "I believe in simplicity," he says. "But more than anything, I'm focused on creating sustainable products that deliver measurable results." (augustinusbader.com)



## The Purist

For Irene Forte, healthy living isn't just about what you put in your body—it's about what you put *on* your body. The founder of Irene Forte Skincare, a clean skin- and body-care collection of more than two dozen products that launched via Net-a-Porter in July, has a healthy obsession with natural ingredients. "I've always believed in the power of plants," she says. "As Italians, we are passionate about the Mediterranean diet, but I strongly believe that it is also the healthiest diet for your skin."

The London-based Forte, who also serves as the wellness director for Rocco Forte Hotels (the hospitality brand her father established in 1996), began to study the benefits of plants when she realized she was sitting on a wealth of organic ingredients at her family's Verdura Resort in Sicily. The property's 570 acres are home to thousands of trees bearing olives, oranges, almonds, pomegranates and lemons, all of which would become the basis for her collection. "We have some amazing ingredients in Sicily that really work wonders on the skin," she explains. "Prickly pear is a plant-origin hyaluronic acid and the latest

superfood, for instance, and hibiscus is known as the 'Botox plant.'"

Armed with enough ingredients to create an arsenal of moisturizers, serums, face masks and body creams, Forte turned to Dr. Francesca Ferri of Italy's EffegiLab. Known for her studies in psoriasis, as well as her research in extracting resveratrol from grapes, the doctor spent three years co-developing a new skin-care line that satisfied Forte's natural ethos. Essential oils were forbidden—"they can create the illusion of moisturized, hydrated skin, all the while suffocating your pores," Forte warns—and chemical emulsifiers, a common ingredient that makes it easier to establish a stable skin-care formula, were also banned. So were fragrances—even natural ones—that carried any traces of allergens. The stringent rules left Ferri and Forte with numerous challenges; the study of natural emulsifiers alone took upward of two years. "We are still doing a number of stability tests for additional products," Forte adds.

What their tireless testing ultimately created is a truly comprehensive and sustainable skin-care collection. The pistachio lip balm (\$24) hydrates with shea and mango butters and pistachio oil, the hibiscus serum's (\$145) lifting effect comes from the flower's hyaluronic acid, and the pomegranate face mask (\$115) brightens with the fruit's antioxidants. "These ingredients are also 100 percent recognized by the body, given that they are ingredients that we actually eat," Forte says. It's a pure taste of Italy... for your face. (ireneforteskincare.com)



## The Crusader

Ronit Raphael's skin-care mission is a personal one. As a teenager with acne, she sought out the expertise of a specialist—and the results were life-altering. "I tried a chemical peel that caused second-degree burns and seriously damaged my skin," says the founder of the skin-care brand L.Raphael. "It became my mission to educate myself so I could heal myself."

Though doctors told Raphael she had little chance of recovering, she dedicated her life to meeting scientists and dermatologists who would eventually prove them wrong. "I honestly didn't know what I was looking for when I started," she recalls. "I had many scars and pigmentation and was driven to find a solution and get my confidence

L.Raphael's Ultimate Anti-Wrinkle Lifting Hydrating Mask, \$325



back—and that's exactly what the L.Raphael brand turned out to be about."

More than two decades later, in 2003, Raphael founded her brand on what she calls the "seven foundations of beauty": stress management, age management, nutrition, aesthetics, medicine, leisure and physical activity. Her collection—dressed in Hermès-orange packaging and ranging from detoxifying scrubs with nourishing Dead Sea mud (\$131) to masks that use powerful doses of vitamin C to reduce pigmentation (\$1,350 for a pack of 28)—is, as Raphael says, part of an ethos that's ultimately about cultivating self-esteem, not just wrinkle-free faces. "There are no youth genes, no longevity genes," she explains. "We're optimizing health of the skin with an integrated approach."

Now in her 50s, Raphael may be as much the poster child for her brand's anti-aging effects as she is for its healthy attitude. There are no traces of her childhood scarring, and her youthful look is natural, not surgical. Though her skin care is backed by science—its products tout the regenerative benefits of concentrated oxygen and use rare ingredients like green caviar, Japanese microalgae known to encourage skin-cell rejuvenation—it is also supported by a holistic experience of fitness and nutritional wellness. At her Temple of Beauty in Geneva, this approach is especially evident: In addition to facials and body treatments, she offers yoga, nutrition assessments and electrical muscle stimulation. She also brings "private spas" to clients' homes (or jets or yachts) for bespoke programs.

Still, Raphael remains true to the scarred young girl who initially kicked off her skin-care crusade. Though her Oxy Green Caviar spa treatments stripped years off my face, she insists that no facial or cream can instantly change anyone's life. "L.Raphael is not about miracle creams—it's about dedication and resilience," she says. "It's about ensuring that we help our guests become their best selves, and there's no doubt in my mind that our approach will soon become a standard practice in the beauty industry." (l-raphael.com)



Irene Forte's Hibiscus Night Cream, \$168

IRENE FORTE: JANOS GRAPOW; RONIT RAPHAEL: GABRIEL BAHARILIA



a resort—the former Amanusa on the island’s southern end—that he wanted to turn into a spa hotel. She was tasked with figuring out how to make it happen.

But when Mias arrived she discovered a problem. Though the resort was beautiful, Oldham’s plan was an obvious mistake. “This was an area that had spa hotels everywhere; the competition was amazing,” Mias recalls. “If this property was going to succeed, it needed to be something more.” So she went back to Hong Kong and told Oldham to scrap his idea—she had a better one—and for the next year, she built the business model for a new retreat where the programming would be more holistic than that of the typical yoga resort or spa. “I wanted to provide an experience where guests would really achieve something lasting,” she says. “And if you really want to create change, it has to happen through transformation of the mind and the way we think.”

Thus, Revivō (revivoresorts.com) was born. It’s a new type of wellness retreat in which mindfulness leads the way, whether you want to lose weight, sleep better, get healthier or de-stress. From the time you wake up until you go to bed, every experience comes with mindfulness training that, Mias says, “reminds us to be 100 percent present in our lives.” Turns out, thinking only about the present—not our worries for the future or our anxieties about the past—takes a lot of practice: Before a spa treatment, guests may mix their own botanicals, pondering the smell and texture as they do it; before meals, they may meditate on the value of the food they’re about to eat; and before bed, a “brain-drain” notebook helps guests clear their



“I wanted to provide an experience where guests would really achieve something lasting. And if you really want to create change, it has to happen through transformation of the mind and the way we think.”

# Head First

Revivō wellness resort is giving guests something to think about.

By Jackie Caradonio

**T**

THREE YEARS AGO, Laurie Mias walked into the office of entrepreneur Gordon Oldham with a plan. It was all about juice. “I had a juice shop in Hong Kong and I was looking for investors, and he was the owner of this big luxury resort brand,” she says. “I thought he might be interested.”

Turns out Oldham, a lawyer and cofounder and CEO of Pavilions Hotels & Resorts, wasn’t interested—he passed on Mias’s pitch. But instead of showing her to the door, he asked her what she knew about building a spa. The answer, Mias says, was “not much,” but the then 32-year-old was a yoga teacher and she knew the Southeast Asian market well, as both a business owner and a wellness consumer. That was enough for Oldham: He sent Mias to Bali, where he’d just purchased



Laurie Mias (above) is bringing mindfulness to the fore with her first Revivō resort, which she opened in Bali last year.

minds of distractions. The repetition connects the process of each ritual to its positive effects and, Mias hopes, creates habits that guests take back to their everyday lives for long-standing change.

Mias's lack of experience in the spa world is perhaps the reason Revivō Wellness Resort Bali is so singular in its approach. The property's retreats—which range from Emotional Balance and Mind Training to Anti-Aging and Longevity—abandon the classic tropes and trends of wellness spas; there are no gimmicky facials or new-age therapies, no stringent rules or dietary restrictions. "If you want to lose five kilograms in a week, we're going to tell you we don't do that," says Mias. "We're asking people to commit to change that is sustainable—that's what we mean by mindfulness."



Revivō's healthy gourmet dishes are adapted to each guest's nutritional needs.

Next year, Mias will open two more Revivō properties—one in a historic château in the South of France, the other in a 19th-century estate near Barcelona—as well as a pair of clubs inside two new Pavilions resorts in Rome and Niseko, Japan. But all the properties will be different, with unique styles and programming, down to the ingredients used in the spas and kitchens. "Each new property is like building an entirely new product," says Mias, pointing out the botanical apothecary that will be the centerpiece at her French château. "It takes longer, working with all new specialists and building an entirely new program, but by now Mr. Oldham knows I'm not willing to compromise my vision."

Neither is Oldham. His rapidly expanding hotel group is built on his passion for adventure, nature and conservation, and as a competitive endurance runner, he understood Mias's mission with Revivō almost immediately. "It's always been my philosophy to invest in things that I actually enjoy," he says. "Laurie is such a well-informed, enthusiastic woman that I knew it was going to be fun working with her whatever we did."

And as for that juice shop that brought Mias and Oldham together in the first place? "Well, it didn't work out," she says, laughing. "But what I did instead, I did with all my heart. It's about simplicity, self-awareness, self-reliance and gratitude—for my guests and for myself."

# Come On, Get Happy

Poppy Jamie wants you to work your happiness muscle.

By Deborah Davis



# B

BEING BUSY HAS become a cliché. We're all busy. We're all burned out. We're all seeking perfection and coming up woefully short—or at least that's how it feels between our overflowing inboxes, pinging phones and revolving doors of meeting after meeting. So we push harder and work faster and sleep less and caffeinate more. But it doesn't help, and it doesn't make us happy.

That's what was keeping Poppy Jamie awake in January 2015. The twentysomething professional was hosting a popular social-media talk show and running a successful accessories line with her best friend, English model and actress Suki Waterhouse, but she couldn't sleep. She was stressed out, worn out and obsessed with optimizing her performance and achieving her #goals no matter the toll it took on her health and happiness. Her quest for perfection was making her sick, literally: She was eventually diagnosed with adrenal burnout, which the World Health Organization recently deemed an official syndrome in our tech-obsessed world.

Jamie's doctor suggested she slow down, and when she did, she began to ask questions. When did being stressed all the time become a badge of honor? Are our 24-7 schedules really making us more productive? How can we be happy when we're constantly bombarded with new technologies and unforeseen challenges? She sought answers from scientists, mental health professionals, wellness experts and even her mother (a trained psychotherapist) until she arrived at her own methodology and practices, which she turned into the Happy Not Perfect app. She calls it a "mindfulness gym" that uses science-based exercises to improve users' mental health and well-being.

"Our idea of happiness has gotten slightly confused with pleasure—the feeling that comes

from eating a delicious cookie or getting likes on Instagram," says Jamie. "Actually, happiness is long-term. It comes from the inside and takes practice to achieve." She points out that we understand the signals our bodies send when we don't exercise or stop brushing our teeth, but we've never been taught that our minds and spirits require regular maintenance too. "With Happy Not Perfect, you're training and manipulating your brain's neuroplasticity—its ability to change—and building your inner strength, so you're prepared for challenges you never imagined," she says. "I call it our happiness superpower."

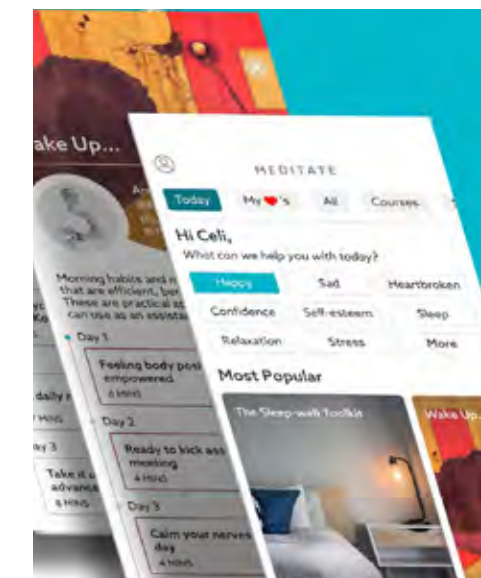
Of course, the irony of a mental well-being app that's designed to make us happier in a world marred by digital overload can't be ignored (and it's not like we need another reason to stare at our phones), but for Jamie, the medium is both logical and functional: You're already on your phone; you may as well do something healthy with it.

Turns out, the HNP "workout" is a lot like a fitness class, incorporating different brain exercises into a codified routine. You start by identifying your current mood (along with the obvious choices of "angry" and "worried" are "pissed," "fed up"

and, our favorite, "urghhhh"). Simply taking our emotional temperature, Jamie says, is a stride toward mindfulness. Then it's on to guided deep breathing—"even for a minute," she says—to lower cortisol levels and take us out of the fight-or-flight mode our incessant digital updates keep us in. There is also a Snapchat-inspired journal—it takes all of your worries, fears and rants and engulfs them in a burst of virtual flames with the push of a very cathartic button—and what Jamie has dubbed a grateful diary. "So many studies support how gratitude can increase your happy hormones and turn a pessimist into an optimist," she explains. "You can change your entire mood with a single thought—a simple tool that has been lost in our very busy lives." Other HNP rituals include solving a puzzle or drawing a picture related to your mood; setting small, achievable goals (with calendar reminders to actually do them); and engaging in guided meditation. It takes only 10 minutes to feel the results: Negative emotions are released, challenges are conquered and gratitude and compassion are nurtured.

Jamie's app is just a little over a year old, but it's already getting big buzz, garnering attention

"Our idea of happiness has gotten slightly confused with pleasure—the feeling that comes from eating a delicious cookie or getting likes on Instagram."



from UCLA's Resnick Neuropsychiatric Hospital and former UK prime minister Theresa May, who commended Jamie's efforts to help people to understand and manage their well-being. And this October, HNP will come to life at Saks Fifth Avenue's flagship store in Midtown Manhattan with in-store workouts, interactive installations that simulate the app's programming and talks by leading wellness experts. Timed to coincide with World Mental Health Day, the weeklong event will give people the opportunity to tune up their essential "happiness muscles"—a practice that Jamie believes is bringing us to the brink of a whole new wellness revolution.

"Finally, we are starting to realize that our mind is like any other muscle in the body—one that needs daily care and attention," she says. "Happiness is not a gift given to us, but a skill we all have to work on every day." ■