

FINANCIAL TIMES

HOW TO SPEND IT

4 DECEMBER
2021



INSTANT CHIC

ANJA RUBIK *in the* 9 LOOKS
that will TRANSFORM
your WINTER WARDROBE

PLUS _____ THELMA GOLDEN – SILVIA VENTURINI FENDI – AKRAM KHAN – SHEIKHA AL MAYASSA AL THANI – TAKASHI MURAKAMI

Chopard

THE ARTISAN OF EMOTIONS – SINCE 1860



PRECIOUS LACE





BVLGARI

ROMA



DIOR

Cartier



Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Flora Collection
Frivole, Lotus, Cosmos,
and Rose de Noël creations.



Joséphine Collection

—
CROWN YOUR STYLE

CHAUMET
PARIS

HOW TO SPEND IT

4 DECEMBER 2021



34

REGULARS

15 OPENING SHOT

A book to celebrate the endless potential of paper

19 EDITOR'S LETTER

Jo Ellison goes around the houses – little and large

21 THE AESTHETE

The Studio Museum curator Thelma Golden talks taste

47 THE FIND

Catch a star with a NASA telescope

50 DOUBLE ACT

Nick Foulkes meets the men behind one of the world's greatest watch collections

74 TRAVELISTA

Must-visit destinations for your diary in 2022. By Maria Shollenbarger

77 TECHNOLIS

Jamie Waters racks up gadgets to bring the party home

81 COLLECTING

Why Dutch florals are still full of life. By Clare Coulson

83 CULT SHOP

Francesca Gavin visits the home of head-turning hats

85 DRINK

How to make the perfect hot chocolate. By Alice Lascelles

85 FOOD

What's the recipe for rolling out a cult restaurant? Ajesh Patalay finds out

86 HOW I SPEND IT

Choreographer Akram Khan describes how jiu-jitsu came to his rescue

THE FIX

25 FEELING BROODY?

Clare Coulson meets Arthur Parkinson, the thinking hen's chicken fancier

31 SKI AND BE SEEN

Aylin Bayhan picks 24 buys to stay warm and look cool on the slopes

33 THE GOOD JEANS GUIDE

Can denim ever really be eco, asks Grace Cook

34 PUT ON A HAPPY FACE

Why Takashi Murakami's latest timepiece makes him smile. By Jamie Waters

37 WELCOME TO THE MINIVERSE

Maria Fitzpatrick steps into the big business of dolls' house miniatures

41 "IT SAYS FENDI, WITH A WHISPER"

Jackie Daly talks to Silvia Venturini Fendi about her latest homeware collection

42 THIS MODERN LIFE

Three new reads for lovers of design. By Baya Simons



81



ON THE COVER: Photography by NATHANIEL GOLDBERG. Styling by ISABELLE KOUNTOURE

Anja Rubik wears SAINT LAURENT BY ANTHONY VACCARELLO latex trench, £7,770, and resille strass and suede boots, POA



68



33

FEATURES

49 THE LUNG GAME

Hyperbaric oxygen therapy is said to heal wounds, improve brain function and treat long Covid. Rebecca Newman takes a deep breath

52 CORE ESSENTIALS

Anja Rubik in the looks that will transform your winter wardrobe. Photography by Nathaniel Goldberg. Styling by Isabelle Kountoure

62 "IT'S LIKE LIVING IN A FILM SET"

Ceramicist Sophie Wilson's crumbling Lincolnshire manor is a place of enchantment. She gives Aimee Farrell the tour

68 DOHA RISING

An exclusive interview with Sheikha Al Mayassa, the soft-power broker behind Qatar's multibillion-dollar cultural plan. By Maria Shollenbarger



CARRERA

"I've learned not to take time for granted. What drives me is knowing that the clock is ticking."

Ryan Reynolds



OPENING SHOT



Above: a diptych by Michaela Yearwood-Dan, created over lockdown

JOIN THE FOLD

The Sarabande Foundation's new book celebrates the infinite potential of paper

Since Lee Alexander McQueen founded the Sarabande Foundation in 2006 to support “creatively fearless” designers and artists, it has mentored more than 130 upcoming makers including Bianca Saunders and Craig Green. *Bound*, its latest publication, celebrates the work of 36 of its alumni while raising funds for future generations of scholars. Artists including Aurora Pettinari York, Jo Miller, Saelia Aparicio and Alice von Maltzahn have hand-dyed, sculpted, debossed, stitched, etched, French-folded and hand-pricked “a wide range of weird and wonderful papers”, with the results then bound by hand into 100 collectable books.

Evie O'Connor's luscious oil painting takes a bird's-eye view of a swimmer doing laps in a hotel pool, while photographer Sam Rock has contributed four romantic monochrome portraits. British artist Michaela Yearwood-Dan's coral-toned diptych, created over lockdown, features hidden text that “humorously and earnestly narrates my internal dialogue,” she explains – “I use my work as a cathartic release similar to a diary.” Along the top of the canvas she writes: “Won't you just save me?” **NINI BARBAKADZE**
Bound is available for £2,500 from sarabandefoundation.org and Dover Street Market

CONTRIBUTORS



NATHANIEL GOLDBERG

The Paris-based photographer first garnered attention for his work in the mid-'90s, and in 2019 he published a book spanning his 25-year career, from fashion shoots and commercial work for Gucci and Hermès to more personal projects about male prostitution in Bangkok and an Aghori sadhu in West Bengal. For this issue he worked with style director Isabelle Kountoure and model Anja Rubik to capture essential winter looks.



ANJA RUBIK

A favourite of Saint Laurent creative director Anthony Vaccarello, and a catwalk superstar, the Polish model is also an activist and businesswoman. She has launched her own fragrance, an annual fashion magazine, *25*, and the sex education foundation #SEXEDpl in 2017. She is a collaborator with the non-profit Parley for the Oceans. This week, she models the season's core essentials, from a fleece Balenciaga corset to an emerald Loewe dress.



AKRAM KHAN

Born in London to Bangladeshi parents, the choreographer is still inspired by Kathak, a classical Indian dance he learned at a young age. As well as choreographing part of the 2012 Olympic opening ceremony, he's worked with many artists, including Juliette Binoche and Kylie Minogue. In *How I Spend It* he describes his obsession with jiu-jitsu: “It's been my passion for the past year and a half – my emotional, psychological and physical saviour.”



MARIA FITZPATRICK

HTS!'s contributing editor got her break as the hand model for a *T2* story on “kleptomaniacs with class”. Her career has since taken her from news and health to “minding” Grace Jones at an event and skating (“badly”) with Jayne Torvill. This week she takes us inside the world of dolls' houses: “I was affected by the idea of a dolls' house as an autobiographical portrait, and came away determined to spend less time in my head and more time making things.”



"BEAUTY LIES IN THE DETAILS OF THE GRANDEST
STRUCTURES, AND THE FINEST."

ORAÏTO,
CREATOR OF SHAPES, WEARS THE
VACHERON CONSTANTIN TRADITIONNELLE.


VACHERON CONSTANTIN
GENÈVE

ONE OF
NOT MANY.

Pomellato

MILANO 1967



20 NUDO

NUDO COLLECTION

EDITOR'S LETTER

HTSI

EDITOR

Jo Ellison (jo.ellison@ft.com)

DEPUTY EDITOR

Beatrice Hodgkin (beatrice.hodgkin@ft.com)

CREATIVE DIRECTOR

Rasha Kahil (rasha.kahil@ft.com)

STYLE DIRECTOR

Isabelle Kountoure (isabelle.kountoure@ft.com)

FEATURES

EXECUTIVE EDITOR

Tim Auld (tim.auld@ft.com)

ASSISTANT EDITOR

Jackie Daly (jackie.daly@ft.com)

FASHION FEATURES EDITOR

Jessica Beresford (jessica.beresford@ft.com)

ACTING COMMISSIONING EDITOR

Louis Wise (louis.wise@ft.com)

COMMISSIONING EDITOR

Lauren Hadden (lauren.hadden@ft.com)

EDITORIAL COORDINATOR

Clara Baldock (clara.baldock@ft.com)

EDITORIAL ASSISTANTS

Rosanna Dodds (rosanna.dodds@ft.com)

Baya Simons (baya.simons@ft.com)

JUNIOR EDITORIAL ASSISTANT

Sara Semic (sara.semic@ft.com)

FASHION

FASHION EDITOR

Benjamin Canares (benjamin.canares@ft.com)

FASHION COORDINATOR

Aylin Bayhan (aylin.bayhan@ft.com)

ART

ART DIRECTOR

Carlo Apostoli (carlo.apostoli@ft.com)

DEPUTY ART DIRECTOR

Darren Heatley (darren.heatley@ft.com)

DESIGNER

Morwenna Smith (morwenna.smith@ft.com)

PICTURES

PICTURE EDITOR

Katie Webb (katie.webb@ft.com)

PICTURE RESEARCHER

Paula Baker (paula.baker@ft.com)

SUBEDITORS

CHIEF SUBEDITOR

Kate Chapple (kate.chapple@ft.com)

DEPUTY CHIEF SUBEDITOR

Alexander Tyndall (alexander.tyndall@ft.com)

SUBEDITOR

Helen Bain (helen.bain@ft.com)

JUNIOR SUBEDITOR

Chris Allnutt (chris.allnutt@ft.com)

CONTRIBUTING EDITORS

Vivienne Becker, Bella Blissett, Simon de Burton, Aleks Cvetkovic, Delphine Danhier, Aimee Farrell, Kate Finnigan, Maria Fitzpatrick, Nick Foulkes, Chloe Fox, Alexander Fury, Julian Ganio, Francesca Gavin, Fiona Golfar, Alice Lascelles, Giovanni Dario Laudicina, Nicola Moulton, Rebecca Newman, Michelle Ogundehin, Ajesh Patalay, Charlene Prempeh, Tamara Rothstein, Fergus Scholes, Jamie Waters, Victoria Woodcock

ASSOCIATE EDITOR

Lucia van der Post (lucia.vanderpost@ft.com)

TRAVEL EDITOR

Maria Shollenbarger (maria.shollenbarger@ft.com)

US CORRESPONDENT

Christina Ohly Evans (christina.ohlyevans@ft.com)

PUBLISHING

GLOBAL DIRECTOR, LUXURY & WEEKEND ADVERTISING

Dorota Gwilliam (dorota.gwilliam@ft.com)

PUBLISHING MANAGER

Jo Thompson (jo.thompson@ft.com)

ADVERTISING COORDINATOR

Isaac Peltz (isaac.peltz@ft.com)

PRODUCTION

Denise Macklin

ADVERTISING PRODUCTION

Daniel Macklin

WWW.FT.COM/HTSI

TWITTER.COM/HTSI

INSTAGRAM.COM/FT_HOWTOSPENDIT

FT.COM/NEWSLETTERS

EDITORIAL ENQUIRIES 020-7873 3203

ADVERTISING ENQUIRIES 020-7873 4208

How To Spend It magazine is printed by Walstead Group for, and published by, The Financial Times Ltd, Bracken House, 1 Friday Street, London EC4M 9BT. ORIGINATION BY Dexter Premedia

It's December, and there is simply no stopping *How To Spend It*. I hope you are as thrilled as I am to see Anja Rubik on this week's cover. The 38-year-old Polish model and businesswoman has long been a formidable force in fashion and an exceptional catwalk presence, but in recent years she's become a powerful advocate for human rights as well. In July, she launched The Equaversity Foundation alongside the Nobel Prize-winning author Olga Tokarczuk and *Queer Eye*'s Antoni Porowski to raise money for LGBTQ+ rights groups in Poland – a country where a conservative government and the Catholic church retain a powerful hold. Within her own industry Rubik dedicates more and more time to social justice, but for this issue she has picked a less complicated cause. Working with photographer Nathaniel Goldberg and our style director Isabelle Kountoure, Rubik offers nine ways to update one's winter wardrobe (page 52); from a twist on the trenchcoat, laminated in a slightly saucy latex, to a fresh take on the tracksuit (you know, for evening), it's a masterclass in how-to-work-it style.



LORO PIANA CASHMERE ACHILLEA CREWNECK JUMPER, £1,580 (PAGE 31)



Are you part of the groundswell of people who have decided to raise chickens in their back garden? When Arthur Parkinson contacted me to suggest we might be interested in the trials and tribulations of keeping fluff-footed Cochins and Cotswold Legbars, I assumed his was probably a niche interest, little realising that some 1.4m people now keep chickens in the UK alone. In fact, Parkinson is something of a poultry pin-up; a writer and gardener (who often works with Sarah Raven), he commands an audience of 75k followers on Instagram, does charming chicken illustrations and looks a bit like Peter Pan. Naturally, we had to meet him. Clare Coulson joins the hen party (page 25) to find out what makes keeping chickens so fulfilling, while Max Miechowski shoots a set of images that conjure the spirit of the late



Left: chicken cheerleader Arthur Parkinson (page 25). Below: a portrait of family life in miniature (page 37). Bottom: Sophie Wilson in the Green Drawing Room of her Manor House (page 62)



WHO NEEDS THE METAVERSE WHEN YOU'VE GOT THE MINIVERSE?

Deborah "Debo" Devonshire, the duchess who inspired Arthur's first entry into the world of Buff Cochins, and was arguably the greatest chicken fancier of them all.

Maria Fitzpatrick, meanwhile, takes us into the world of the dolls' house (page 37), another fascination

that has seen a recent boom. Maria's own interest was sparked by her grandfather, who built dolls' houses in his garage, and she has lately begun creating mini dwellings of her own (although she says they're for her daughter). Her passion is indulged by Instagram and online forums, where tribes of miniaturists discuss how best to "cultivate" tiny tubs of bougainvillea, operate working water fountains or make teeny-tiny cocktails bedecked with slices of polymer-clay fruit. And who can blame them? Small is beautiful, especially when a miniaturist has got a mania for Hermès. Who needs the metaverse when you've got the miniverse instead?

There's also something of the dolls' house about the home of Sophie Wilson (page 62), albeit one with gigantic proportions and several dozen rooms. As Aimee Farrell discovers on a visit to the Lincolnshire manor in which the ceramicist lives with four of her children, the house was built in the Elizabethan era, but despite some 17th- and 18th-century renovations has essentially remained splendidly untouched. Sophie is now undertaking a slow and, some would hazard, rather painful restoration (it takes a certain constitution to inhabit a house with a flooded cellar and no electricity on the third floor). But, for all the modern discomforts, it remains quite magically authentic – like living in a film set, or a castle lost in time. I found the story, and Michael Sinclair's pictures, totally

bewitching. I hope that you are just as enchanted, too. ■ HTSI

@jellison22

For the best of *How To Spend It* straight into your inbox, sign up to our newsletter at ft.com/newsletters



ASPREY.COM

LION ICE BUCKET



Asprey

L O N D O N

LONDON NEW YORK SOUTHAMPTON BEVERLY HILLS MIAMI PALM BEACH ST MORITZ ZURICH TOKYO OSAKA

MY PERSONAL STYLE SIGNIFIERS are bold, colourful dresses and skirts, made possible by the amazing designs of my husband, Duro Olowu. He has a masterful use of colour, pattern and form and his graphic dresses allow me to make a full statement. duroolowu.com

THE LAST THING I BOUGHT AND LOVED was a pair of Nike Air Rift sneakers. This might have been my first new pair in 20 years, and I like them because I have so much nostalgia for the prior iteration. Over the past year I have spent so much time walking in my community, and these sneakers are helping me to discover New York City anew.

AND ON MY WISHLIST is an Agnes Baddoo tote. She's an LA-based accessories designer and I am eyeing one of the beautiful "sacs" from her new range of colours that includes olive and deep purple. I love her commitment to high-quality production. Her bags are so useable and take me through my whole day. *Belt Sac, from \$350, agnesbaddoo.com*

MY FAVOURITE ROOM IN MY HOUSE is my living room. I live in an open-plan loft, so the living room is the centre of the space and has incredible light and views out to the streets of Harlem. I can see over the treetops of Morningside Park, the dome of the Cathedral of St John the Divine and Alison Saar's Harriet Tubman Memorial below. This room feels serene, but I love the street life and energy just outside.

THE BEST SOUVENIR I'VE BROUGHT HOME is a ceramic bowl by Theaster Gates. I found it at Paula Greif Ceramics on a recent trip to Hudson, New York, with my friend the artist Glenn Ligon. This bowl is in Gates's signature style – black with a white stripe – echoes ancient ceramic forms. paulagreifceramics.com

THE BEST BOOKS I'VE READ IN THE PAST YEAR are many! So much of my time has been spent reading and re-reading books that are important to me. One of the highlights was Daphne Brooks's *Liner Notes for the Revolution*. It's a history of black women musicians, from Aretha Franklin to Bessie Smith to Beyoncé, and shows how they've informed intellectual life and the black female sound.

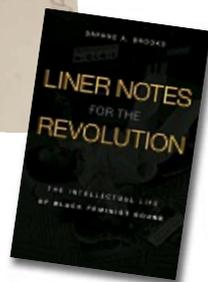
A RECENT "FIND" is the artisan Harlem Chocolate Factory. Its Golden Brownstone Gift Set includes chocolate bars shaped like traditional brownstones that are dusted with gold and reflect the neighbourhood's rich history. \$60, harlemchocolatefactory.com

THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE was a vintage YSL dress. It's black with multicoloured polka dots and a bow at the neck. I love this style and bought it with the hope and promise of upcoming festive occasions. resee.com

THE PODCASTS I'M LISTENING TO are *The New Yorker Radio Hour*; Kai Wright's *The United States of Anxiety*; *On Being* with Krista Tippett; *Questlove Supreme*; and Brooke DeVard's *Naked Beauty* podcast,



Above: Golden at home in New York. Right: ceramic bowls by Theaster Gates. Below: her vintage YSL dress for festive occasions



ONE OF GOLDEN'S FAVOURITE RECENT READS

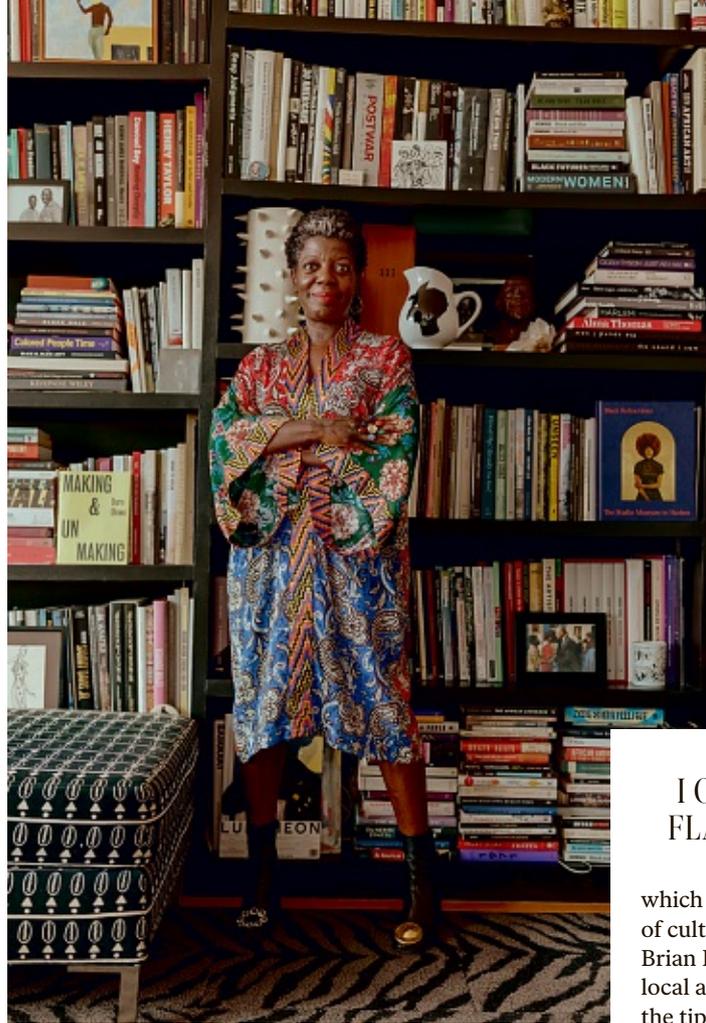
Thelma Golden

The director of The Studio Museum loves the view from her window, her Kara Walker pitcher and the Harlem Chocolate Factory

INTERVIEW BY CHRISTINA OHLY EVANS
PHOTOGRAPHY BY MAKEDA SANDFORD



Above: "Black Is Beautiful" onesies from The Studio Museum. Right: Golden at home. Above far right: her merino blanket by the artist Lorna Simpson. Below right: her grandmother's colander – one of her most treasured objects. Below: teas from Serengeti Teas & Spices



THE OBJECTS I WOULD NEVER PART WITH are my grandparents' and my parents' things: a colander that I saw in use throughout my entire life; my mother's crystal serving bowl; the china that my father bought for my grandmother in Japan, when he served in the army; the 1970s ashtray that my parents bought in Spain; and my father's pocket squares.

AN INDULGENCE I WOULD NEVER FORGO is an Ethiopian spice mix called berbere. I was introduced to it by chef and restaurateur Marcus Samuelsson of Red Rooster in Harlem, and it has so informed my approach to cooking and being adventurous with flavour. It's a mild chilli spice, but with hints of citrus and smoke.

THE ONE ARTIST WHOSE WORK I WOULD COLLECT IF I COULD is Alma Thomas. When I was a student at Smith College, I got an internship at The Studio Museum in Harlem where I learned about her work. Her story inspired me and set me on my career path. She was deeply engaged in the civic life of Washington, DC, and in 1972, she was the first African-American woman to exhibit at the Whitney Museum of American Art. I'd like any of her paintings; I adore her work. We also share a birthday – 22 September – so I feel a connection to her spirit.

I ONCE HAD AN ICE CREAM FLAVOUR NAMED AFTER ME

which looks at beauty through the lens of culture. New York Public Radio's The Brian Lehrer Show is essential for the latest local and national news. All of that is just the tip of the iceberg. My days are filled with meetings and calls, so listening to podcasts in the early mornings and late at night is a form of relaxation.

MY STYLE ICON is the late actress Roxie Roker, who played Helen Willis in the 1970s TV series *The Jeffersons*. Her pleated skirt and blouse combinations, her great capes and chic wraps – she embodied the style of that era and of being a modern woman. I viewed her with awe. Her style remains the epitome of elegance and sophistication.

THE BEST GIFTS I'VE GIVEN RECENTLY are "Black Is Beautiful" onesies to some new humans who have just come into the world. \$20, studiomuseum.org

AND THE BEST GIFT I'VE RECEIVED RECENTLY is a Lorna Simpson merino-wool blanket. It's incredibly soft, measures 5ft by 8ft when unfurled and really is representative of her body of work. This amazing blanket was made for The Studio Museum's 20th anniversary and I'm honoured to have the prototype. \$1,200, hauserwirth.com

IN MY FRIDGE YOU'LL ALWAYS FIND Oatly oat milk, Trader Joe's pineapple juice, Olipop root beer and Serengeti chai tea. There are endless condiments, including Tamarind Oh! from Essie Spice that I use on everything from poultry to vegetables. I also have greens from the Harlem Farmers' Market, and there is always ice cream from Sugar Hill Creamery. They once named a flavour for me – Golden Chai – and I'm hoping they'll bring it back.

I HAVE A COLLECTION OF limited-edition functional objects by a range of artists. One of my most prized is a sculptural pitcher by Kara Walker. I also have a set of plates from the Coalition for the Homeless project that includes designs by Derrick Adams and Adam Pendleton. These objects allow me to have these artists in my life in ways outside of the museum.

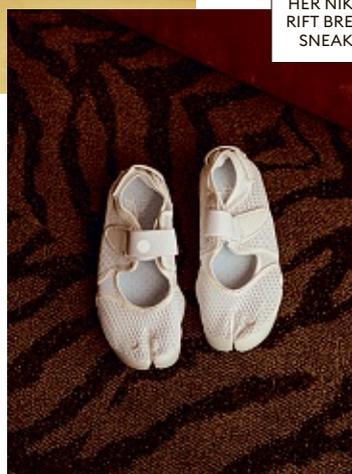
THE BEAUTY STAPLES I'M NEVER WITHOUT include Nars Velvet Matte Lip Pencil in Infatuated Red; Pattern Heavy Conditioner for Coilies; Vintner's Daughter Active Botanical Serum; Hyper Clear Brightening Clearing Vitamin C Serum; Hanahana Beauty Shea Body Butter; and, last but not least, Ami Cole Lip Treatment Oil, which moisturises and adds a hint of colour. *Ami Cole Lip Treatment Oil*, \$20, amicole.com. *Hanahana Shea Body Butter*, \$28, hanahanabeauty.com. *Hyper Clear Brightening Clearing Vitamin C Serum*, £32, gethyperskin.com. *Pattern Heavy Conditioner for Coilies*, \$25, patternbeauty.com. *Vintner's Daughter Active Botanical Serum*, \$185, vintnersdaughter.com

THE WORK OF ART THAT CHANGED EVERYTHING FOR ME was a bust of WEB Du Bois by the artist Inge Hardison, who was a friend of my mom's. Hardison was a sculptor in the '60s who created busts of prominent African-Americans – Frederick Douglass, Sojourner Truth, Dr Martin Luther King. My parents collected these memorials to great figures who fought for civil rights, and this piece was probably the first work by an artist that I seriously engaged with as a child.

IF I WEREN'T DOING WHAT I DO, I WOULD be a film producer or a talk-show host because I love the opportunity to connect with creative people. I've always been a huge film buff, so this would be an excellent second career. ■HTSI



HER NIKE AIR RIFT BREATHE SNEAKERS



Above: her Agnes Baddoo Sac 2 bag. Right: Golden wears a ring by Art Smith, bought from the dealer Mark McDonald. Far right: one of her beauty staples – Pattern Heavy Conditioner for Coilies



BUST OF WEB DU BOIS BY INGE HARDISON





BURBERRY
LONDON ENGLAND

BURBERRY

ESTABLISHED 1914
HOBSPERRY HOUSE
LONDON, ENY

We assemble every single watch twice.
Because perfection takes time.



A. LANGE & SÖHNE
GLASHÜTTE I/SA

For us, perfection is a matter of principle. This is why, on principle, we craft all timepieces with the same care and assemble each watch twice. Thus, after the LANGE 1 MOON PHASE has been assembled for the first time and precisely adjusted, it is taken apart again. The movement

parts are cleaned and decorated by hand with finishing and polishing techniques, followed by the final assembly procedure. This assures long-term functional integrity and the immaculacy of all artisanal finishes. Even if this takes a little more time. www.alange-soehne.com

THE FIX



LIFESTYLE

FEELING BROODY?

From rescue to rare breed, Arthur Parkinson is the self-described chicken boy. *Clare Coulson* joins the hen party

PHOTOGRAPHY BY **MAX MIECHOWSKI**

When Arthur Parkinson was a preschooler growing up in Hucknall, Nottinghamshire, in the early '90s, his daily walk to nursery took him through the narrow footpaths that bordered the local allotments where, eye-level with the bases of the hedgerows, he could peer through to the chickens that were kept there. "Very quickly I developed an attachment to them," says the gardener and writer, who has since built a career creating magical gardens that co-exist with his hens, who often appear in Instagram posts sitting nonchalantly on his shoulder or in deft drawings of his latest favourite breed.

As such he's become head cheerleader, adviser and influencer to the legions of us who have added hens to our gardens. Chicken-keeping has boomed lately as threats to food supply chains have led to a renewed interest in self-sufficiency, and time

"PEOPLE ENJOY GETTING THEM BACK TO FULL FEATHER"

at home has allowed more people to have pets; in the UK around 1.4m of us now keep chickens. During the lockdowns last year, the British Hen Welfare Trust had a record-breaking waiting list for its rescue hens (over 16 years the charity has saved more than 850,000 battery hens from the slaughterhouse). "It's exploded and I'd say it's become very fashionable," says Parkinson of the rush to rescue. "People enjoy getting them back to health and full feather. It's very fulfilling."

Parkinson also keeps flocks of pure and traditional breeds – exquisitely beautiful soft-feathered Silkies, fluffy-footed Cochins and Pekin Bantams. Other irresistible garden companions include Cotswold Legbars, speckled French Marans and anything in shades of orange or taupe, such as the late Queen Mother's favourite Buff Orpingtons.

Arthur Parkinson in Little Faringdon, Oxfordshire, with one of his Chamois Polish hens



Left: Parkinson with a Cream Legbar and a Copper Black Maran hen, both 18 weeks old

Few poultry fanciers are as legendary as Debo, the late Dowager Duchess, who was famously photographed by Bruce Weber feeding her chickens in haute couture. In a typically Mitfordian move – she was the youngest of the six aristocratic sisters – she once used a Buff Cochin cockerel, two hens and some freshly hatched chicks sitting in hay-lined china baskets as the table decor while entertaining Oscar de la Renta.

Parkinson corresponded with the Duchess until her death in 2014. “For me, Chatsworth was this chicken archipelago of beauty. The farmyard she made was so beautifully done and I absorbed every

moment of that – the galvanised chicken-feeders and the runs full of autumn leaves. I’ve taken all that into how I keep my own chickens.” Parkinson eventually trained in horticulture – at Nottingham Trent University and the Royal Botanic Gardens at Kew – and worked with Sarah Raven at the bucolic Perch Hill in Sussex. Almost a decade later, he and Raven now co-host a weekly podcast, *Grow, Cook, Eat, Arrange*. He then took on a public garden at Emma Bridgewater’s Victorian factory

in the centre of Stoke-on-Trent. Here, in a yard with raised beds, woven birch arches and containers overflowing with colourful bulbs, annuals and perennials, the young gardener channelled the charm of Chatsworth to create an inner-city idyll that inspired his first book, *The Pottery Gardener*. There were roaming chickens and handwritten signs, and his garden would eventually spill out into the factory’s other courtyards. At one stage he estimates he had 50 birds, including chickens and their fluffy hatchlings, and ducklings that would swim in enamel baths full of duckweed, charming the pottery’s youngest visitors. “They were totally engrossed by that, just as I had been,” he says.

EARLY THIS YEAR PARKINSON moved to Filkins, a village on the boundary of Gloucestershire and Oxfordshire, where he lives with his partner, the art adviser and interior designer James Mackie. “James is a cook so I have a flock of 10 layers – Cream Legbars that lay blue eggs and Marans that lay dark brown eggs.” But beautiful eggs are not the main reason he keeps them. Parkinson has been very open about his struggles with mental health – his chickens provide a routine as he cycles twice daily from home to nearby Little Faringdon where he keeps the hens in a friend’s garden. “To cope mentally here I quickly realised I needed some hens. If I am having a bad day with depression, just knowing I am going to see the birds is helpful. To have that structure to my day to day life is really important.”

It’s a theme that’s woven through his next book, *Chicken Boy – A Life of Hens* (working title, due out in 2023), which will be part memoir, part guide to keeping hens at home. “I see it as my grief book,” says Parkinson, who spent 2020 nursing his late grandma through dementia back in his native Nottinghamshire. “I used to bring the hens in and she’d get really excited over how many eggs the girls had laid. It was a very meaningful time, having the hens as a comfort for me and for her – her dad had hens, like most of their generation.”

For Parkinson – and many others – chickens are much more than the egg-layers at the bottom of the garden. “We have this bizarre view of how



animals should be treated even in a domestic setting, which I find quite troubling. Dogs are treated like animal royalty – but I want my chickens to have a gorgeous nesting box and be on the best chopped straw.” Recently he’s invested in a timber hen house on wheels from the Domestic Fowl Trust (which dispatches its carpenters to assemble on-site). He’s also installed an automated Chicken Guard system, which is programmed to let the hens out in the morning and close at dusk when the birds will naturally go in to roost. He is quick to point out what a serious commitment it all is. “I don’t like

“I WANT MY CHICKENS TO HAVE A GORGEOUS NESTING BOX AND BE ON THE BEST CHOPPED STRAW”

to see a quick pop-up chicken-keeping situation happening – it shouldn’t be seen as an easy thing to do. You have to invest time, and if you’re not willing to clean them out well once a week then you should question whether

you should have them.” Two of the biggest concerns for any newbie owners are rats, and how poultry can co-exist with a garden. For the latter, he says, careful planning is required. If you want to keep your chickens away from beds and borders then a permanent run in the garden could be a sensible option.

But if you’re determined to let them roam, then plant roses, rosemary and woody herbs and give them places where they can scratch about – they love the naturally dry hedge margins for dust bathing, which helps to keep their feathers clean. Some birds – such as soft-feathered bantams – are naturally less impactful on the garden too. And as well as providing eggs, the birds will gobble up slugs and snails and provide gardeners with the most fantastic rich compost that, says Parkinson, is second to none. ■HTSI
Find ex-battery hens via the British Hen Welfare Trust (bhwt.org.uk). For dark and blue egg-laying hens, try Legbars of Broadway (legbarsofbroadway.co.uk), and for other pure breeds, Feather and Egg (featherandegg.co.uk)

Chickens had become an obsession from those first allotment sightings. In his local library he bypassed the children’s section and headed to Smallholdings and Gardening (“though I couldn’t read them – I didn’t learn to read until I was about eight”) and immersed himself in all things poultry. At home he was learning about pure breeds, hen house hygiene and how to kill a poorly bird by watching Victoria Roberts’s practical video *Poultry at Home* on a loop. “It was on every weekend back to back – it drove my mum crazy.” By the time he was seven he’d persuaded his dad to build a hen ark.

His fascination moved up a gear when his maternal grandparents took him to the Chatsworth estate, where he could see the Duchess of Devonshire’s flocks of laying hens. “She had them in the car park so they used to peck around the cars, knowing that families were arriving with picnics. I’d been saving up bread all week so I’d be surrounded and I loved it – I had to be dragged away at the end of the day.”



PARKINSON WITH A BLUE PEKIN BANTAM HEN

Fowl play

ARTHUR PARKINSON SELECTS FIVE OF HIS FAVOURITE BREEDS



Ex-battery hens

Not a breed per se, but a great way to spend your time. Once recovered, they will in retirement lay a few eggs a week. Having been bred for intensive farming, they aren’t densely feathered so give them a deep-littered greenhouse against the cold.

Marans

The Maran is one of the stalwart old speckled hens, famed for their dark-brown eggs. Makes for a stylish kitchen-garden hen, but don’t let them have too much corn – fat hens don’t lay well!



Cream Legbars

Elegant layers of powder-blue eggs with a tiara of feathers either side of their combs that flop about charmingly once they are in full lay. With light and bouncy figures, they enjoy stretching their wings. Happiest running around orchards – and my current Legbars occasionally roost up in a tree.

Buff Orpingtons

Gentle giants with short legs but large appetites, the Buff is forever popular, with the lavender variety most in vogue. These ladies won’t enjoy a hen house with a ladder, they like a bungalow. Beware of bullying by more robust breeds.



Belgian bantams

If you plan to allow hens into the garden, true bantams are a good option with tiny bodies and feet. Pekins are wonderful, like cuddly tea cosies, and I love the Barbu d’Uccle Millefleurs with their little fluffy beards.

Tiffany.com | © 2021 T&CO. © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York



About Love

TIFFANY & CO.



BOODLES
1798

A FAMILY STORY

Yasmin and Amber Le Bon wear Be Boodles



JESSICA MCCORMACK

JESSICAMCCORMACK.COM



PAUL SMITH wool striped scarf, £82, farfetch.com

SERGE LUTENS Lip Comfort, £58, net-a-porter.com

BANG & OLUFSEN Beoplay E8 3rd-gen wireless earphones, £300, net-a-porter.com

THE ELDER STATESMAN cashmere beanie, £355, mrporter.com

FENDI nylon ski suit, £2,850

KASK Shadow ski helmet, £365, net-a-porter.com

MONCLER down Arabelle jacket, £855

LOEWE jacquard wool-mix jumper, £1,400

FALKE Ergonomic Sport System SK4 stretch-knit socks, £36, net-a-porter.com

BREITLING steel Super Chronomat watch, £6,750

BURTON Cartel X Re:Flex snowboard bindings, £260, mrporter.com

UGG x TELFAR bucket hat, £160

The mood: PERFECT MOMENT Toray Airtastic parka, £495

JIL SANDER turtleneck knit sweater, £860, net-a-porter.com

CHANEL skis, POA

DIOR technical-jersey DiorAlps hooded short jumpsuit, £1,050

SISLEY Hydra-Global cream, £144

MEIER custom bamboo ski poles, \$98

CHLOE x MOON BOOT leather and wool-mix snow boots, £550

TONI SAILER leather Lizzy gloves, €199

OAKLEY Flight Deck ski goggles, £183, selfridges.com

LOUIS VUITTON Slalom ski boots, £1,160

LORO PIANA cashmere Achillea crewneck jumper, £1,580

HERNO GLOBE nylon Fast5Degradable bomber jacket, £680

SHOPPING
SKI AND BE SEEN

Stay warm while looking cool on the slopes. By *Aylin Bayhan*

18ct White Gold and Diamond Marguerite earrings £8,900 - Rings from £1,200



 @annoushkajewellery
 07748 788641

annoushka.com

London
Cadogan Gardens Studio
South Molton Street

Hong Kong
Ocean Centre
IFC Mall
Mandarin Oriental

Annoushka

THE GOOD JEANS GUIDE

Can denim ever really be sustainable?
Grace Cook investigates

PORTRAIT BY ANYA HOLDSTOCK



FRAME LE SLOUCH BIODEGRADABLE JEANS, £295



Top right: ELV DENIM pleated cape, £1,350. Above: PANGAIA Panette jeans, \$225. Below: I AND ME organic selvedge jeans, £240

Have you shopped for jeans recently? You might have noticed that they've got very good at green promotion on the shop floor. Dangling from their belt loops are hang tags equipped with buzzy tick-list terms: "organic", "sustainable" and "low impact". I am Good on Paper, the jeans declare.

And the contenders are coming thick and fast. In October, loungewear brand Pangaia launched its debut indigo denim range – a unisex collection of two jeans and a jacket. Crafted from wild Himalayan nettle and organic cotton, which is grown without pesticides that would otherwise contaminate surrounding ecosystems, the fibre is also treated with peppermint oil to keep the jeans fresh for longer – thus saving laundry water. They arrive in compostable packaging that breaks down within 24 weeks, according to its messaging: "No action is too small to make a positive change."

Swedish brand Bite Studios, which uses fibres such as corn leather and rose-petal silk, recently launched three styles of jeans that are made from organic cotton. So too are I And Me's genderless jeans, which are dyed naturally and use lasers, instead of water, to achieve a fade, while Mother of Pearl traces its fibres from field to finished garment. Levi's, meanwhile, is set to launch its "most sustainable 501 ever" in January, using recycled denim fibres and replacing polyester threads for cotton ones, which it claims aids end-of-life biodegradability. Frame, fresh from a cool collaboration with the Ritz Paris, has launched a collection featuring three new fabrics that it says are "63 per cent sustainable in fabric and wash, and 17 per cent degradable at a style level" – whatever that means.

IN THE NAME OF RESEARCH, I schlepped 30,000 steps around central London to try this new breed of jeans. After six hours of sartorial speed-dating – I tried on 300 pairs in Selfridges – I found a pair in Cos. (Side note: supposed sustainability does not make denim fit any better.) Leg lengthening with a straight taper, they landed in my life with a tag full of green promise: made from organic cotton, they also have no rivets, the silvery studs that no longer serve any purpose. Removing them means "denim can be recycled", according to Karin Gustafsson, design director at Cos.

But does Good on Paper actually mean Good? "I would be hesitant to say that any garment's manufacture is ever truly eco," says Maxine Bédat, founder and director of the New Standard Institute, a non-profit that works to make the fashion industry more sustainable. Denim, as we know, is

particularly problematic thanks to its reliance on cotton, chemical dyes, and lots (and lots) of water; 1.25bn pairs of jeans are sold every year, says Bédat, and a standard pair takes 1,500 gallons of water to produce. "Brands can say, 'We're reducing our water', or 'We're working on better chemical management'," continues Bédat. "But I would be hard pressed to find a denim company that's working on its greenhouse gas emissions."

While potentially being better, denim is not yet best. The industry needs an overhaul, and only a few brands and mills have been prepared to take responsibility for every part of their production and invest in new technologies. Sarah Ahmed, chief creative officer of New York-based brand DL1961, produces all her jeans at her family's solar-powered factory in Pakistan. Opened 30 years ago by her dad, a "nerd" who formerly worked in tech, the site manages the whole making process from fibre to finished garment. "We have complete control over every aspect," says Ahmed, "which helps us optimise and innovate."

For DL1961's jeans, the factory recycles old denim into a new cloth; dyes it with Dystar, an indigo that eliminates toxic sodium hydrosulphite from the process; finishes it with waterless ozone and laser technology; and each pair requires less than 10 gallons of water to produce. The factory

makes jeans for many other brands – it produces 36 million yards of denim a year – but not all of them pay for the same eco craft. And the tech isn't perfect: the addition of Lycra-based stretch, which DL1961 and countless other brands weave in to turn bums into booties, means the jeans can't be recycled normally and won't biodegrade.

A textile's biggest environmental impact occurs at the mill. Brands such as Bite Studios and Frame work with Candiani, the premium Italian denim mill situated in a nature reserve north of Italy, which tests its wastewater for toxins and regenerates its dye baths rather than disposing of them. It's been doing so since 1978.

Candiani also works in fibre innovation – in 2019 it launched its patented Coreva fabric, the first natural stretch denim, which derives from rubber instead of fossil fuels. Pangaia created its new nettle capsule with the mill. The cloth, which took more than a year to develop, uses wild crops that grow in the Himalayan forests and are harvested by local farmers for extra off-season income. Unlike cotton, which is so thirsty a plant it has dried up rivers, "nettle grows back every year without irrigation", says Dr Amanda Parkes, chief innovation officer at Pangaia.

Above: Anna Foster of ELV Denim at LMBTextile Association in east London. Below: Levi's is to launch its "most sustainable 501 ever" in January





MOTHER OF PEARL BRENNON JACKET, £295

Jonathan Cheung, Pangaia's denim designer who formerly worked for Levi's, says the cloth is "beautiful... it's almost like tweed". The straight-cut jeans and boxy '90s-style jacket also use recyclable lyocell cellulose threads instead of polyester-cotton.

BUT BEFORE MAKING CLOTH from scratch, or recycling old fibres into new materials (which marginally reduces emissions), brands could look to reuse what already exists. Bédat says jeans made of upcycled materials are "better", from an impact perspective, than jeans made from new or recycled fibres. London-based label ELV Denim was founded by Anna Foster to create jeans, jackets, dresses and accessories out of old jeans sourced from vintage dealers in the UK. But even this comes with a caveat. "It's important not to take what is good enough for someone to buy in a vintage shop," says Foster, who sources around 10,000 pairs of jeans per year and buys only damaged post-consumer denim, in XL sizes, for her repurposed designs.

Foster has created an innovative chop-and-sew method to turn two pairs

of old jeans into two new pairs with minimal waste. Working with Blackhorse Lane Ateliers in Walthamstow, damaged bits of cloth are cut around, while stains are either washed out or

"WHAT ELSE DO YOU WEAR THAT GETS RIPPED AND LOOKS BETTER?"

fabrics turned inside out. (She also says there's a 1.5cm seam allowance so wearers can take them in or out.) "These jeans have been given the kiss of death but we've given them the kiss of life," she says. "There are millions of old pairs out there, and if we don't do something they're going to sit in landfill."

Fit is the most important factor when considering sustainability. "If you buy an eco pair but don't wear them, the impact is equivalent to something not made well," says Bédat. Women, particularly, can struggle with fit. So I was excited to discover waist-altering services at denim tailors such as Blackhorse Lane that – for around £40 – will get rid of that ever-present back gape by taking in the seat seam.

And it's not all bad news. Denim's status as the backbone of a modern wardrobe automatically makes jeans quite eco, according to Bédat: "Cost per wear, they're less impactful." Pangaia's Cheung agrees: "You can wear them for years, often decades... What else do you wear that fades over time, gets ripped and repaired and looks better?" ■HTSI

Above: MOTHER OF PEARL Chloe jeans, £250. Below: DL1961 Patti jeans, £230. Bottom: Bite Studios' collaboration with Candiani



Right: artist Takashi Murakami. Bottom: Hublot's limited-edition Classic Fusion Takashi Murakami Sapphire Rainbow watch, £88,000

WATCHES

PUT ON A HAPPY FACE

Takashi Murakami's latest timepiece brings his trademark flower to life. *Jamie Waters* finds out what makes him smile

Wearing his spectacles perched above his eyebrows and his hair swept into a bun, Takashi Murakami is giving me a video tour of his hangar-like studio in Miyoshi, near Tokyo. At one end of the brightly lit space – which contains stacks of paintings, works in progress and his bed (yup, he sleeps here) – he pauses and gestures towards a large sculpture of a glittering, kaleidoscopic flower with a beaming face. "This is completely handmade," he says, speaking through a Japanese translator. "It looks like the Hublot collaboration, right?"

Indeed, his new project for the LVMH-owned watchmaker takes the 59-year-old Japanese artist's euphoric pop aesthetic and channels it into something that sparkles on the wrist. The Classic Fusion Takashi Murakami Sapphire Rainbow watch, released in a limited run of 100 pieces, is a riot of colour featuring his beloved smiling flower motif: a dazzle of 487 rubies, amethysts, deep-green tsavorites and pink, blue, yellow and orange sapphires.

This is Murakami's second piece for Hublot; his first, released in January this year, also featured the flower but it was all-black and surprisingly sombre. His second design is a return to his characteristic flair. There's a transparent 45mm polished-sapphire case that renders the watch a skeleton, with all its screws and mechanisms on show. Against this backdrop, the rainbow flower pops. A 3D form, it rises from the dial and its petals rotate like a child's paper pinwheel. Gloriously upbeat, it represents his vision of "a Shangri-La or heaven in Japanese anime culture", says Murakami, who, when creating the watch – as he does when making his art – was



thinking about the end collector and how to transport them "beyond their fantasy".

The Hublot partnership appealed to him because, unlike most requests he receives from watch brands, it went deeper than "just putting patterns" on packaging. Murakami, who's been called Japan's Andy Warhol, is a master of successful commercial collaborations that blur "high" and "low" culture: he's dreamt up everything from Crocs to handbags to sparkling-water bottles for Perrier. When he teams up with a brand, though, he wants to get properly stuck in. "I'm usually working in my studio from morning to night, but when I do a collaboration, I can go peek into other people's workplaces and breathe in the fresh air," he says.

He did just that when, in early 2020, he visited Hublot's workshop in the Swiss town of Nyon. He enjoyed seeing the fact that, with watchmaking, "there are the technicians who really care about the precision," he says. "They are transforming ideas into something tangible but they care about each tiny

IT REPRESENTS HIS VISION OF SHANGRI-LA OR HEAVEN IN JAPANESE ANIME

little screw." Something about that technical fastidiousness is "in opposition to the worldview of art", he says, "and I love that." However, he sees

clear parallels between the art and luxury-watch worlds. "Because each piece is so expensive, everyone is really, really serious," he says. "Everyone's constantly angry: about how they can't buy a work, something is too expensive, something has broken; with my artworks there's always a complaint about something being scratched, or that there are too many editions."

Far from getting him down, he relishes the challenge of meeting these exacting standards – whether with a showstopping painting or a twinkling £88,000 watch. "When [these serious] people smile and say, 'Oh, this is great,'" he says, "that's the moment I feel like I've won." ■HTSI



WENG CONTEMPORARY.COM
MAKE IT YOURS



KIKI
McDONOUGH

KIKI.CO.UK

Elevate the Everyday

TREND

WELCOME TO THE MINIVERSE

Forget the metaverse – life’s much more manageable in dolls’ house-sized proportions. *Maria Fitzpatrick* falls for the shrink

MELODY JANE DOLLS’ HOUSE AGA, £39.99



THE FIX



@ASHTON HOUSE MINIATURES



Above: Maria’s grandfather Sam Fitzpatrick making a dolls’ house for his grandchildren

people something to smile about – and something to do.

“I’ve spent 20 years getting into the hobby, and I’ve been hard-pressed to find anything contemporary that was high-end; all the good stuff, particularly in the British scene, catered only to the period style,” says Kat Picot, Brighton-based editor of *Shrunk* magazine, a spiritual home for the modern miniaturist, which she launched in October last year following a 24-hour Kickstarter. “Suddenly, with the accessibility of 3D-printing and laser-cutting and Instagram, it’s thirty- and fortysomethings getting into this. It’s opened up a new world, in their aesthetic. Parents want ‘one for the kids and one for me’: they don’t want theirs to be trashed.”

It’s no coincidence that all this collecting, crafting and curating is happening now, says Susan Scheffel, a clinical psychologist and child psychoanalyst, and faculty member of Columbia University: “Children play to get a sense of mastery when they are overwhelmed, and in therapy a dolls’ house is a stage where they can ‘play out’ different things,” she says.

“As adults, we were all rendered so small in the face of this pandemic that to some degree we’re all like children again: we don’t know what’s coming next, we feel vulnerable and out of control, and we have to process it somehow. With miniature models you can be the master of a universe, divorced from



Above and below: *Shrunk* magazine was crowdfunded in just 24 hours

As a child, I was obsessed with tiny interiors. I read *The Borrowers* by torchlight, made floorplans with the help of the Habitat catalogue and had to be dragged away from the window of Dragons in Knightsbridge, where the Regency houses practically sang to me at Christmastime. Every afternoon, my big sister and I would arrange everything in our Sindy house, and every morning when we were at school our little sister would bulldoze it again. Despite the sophistication of Sindy’s abode – it had a lift, and the hobs glowed – nothing made me happier than a shabby dolls’ house we decorated one half-term with Dulux testers and bits of household packaging.

Perhaps it’s in my blood. My grandfather, Sam Fitzpatrick, who worked as a telecoms engineer in Belfast, made dolls’ houses from scratch. His signature was complex, geometric wooden fretwork – that and the ability to suavely smoke a cigarette while sawing and hammering with both hands. My Uncle Patrick recalls watching wide-eyed as a small boy as the ash grew perilously long. Gaga, as we called him, would pause

only at the critical moment to tap it away, enjoying the theatre of it all.

He was on my mind early last year when my husband and I began making a “mouse house” for our daughter Maya for her fourth birthday. We’d emigrated just weeks before, and for many a night when we should have been unpacking we stayed up decorating this tiny sanctuary with offcuts of carpet and Little Greene colours that matched our “big” house. It was meant as a home-within-

“YOU CAN BE MASTER OF A UNIVERSE – IT MAKES LIFE MANAGEABLE”

a-home that would help her to settle – but when the clock read 2am as we cut a trapdoor to the attic (the notion of her cloth mice up there in their sleeping bags was just too irresistible), it occurred to me that maybe we needed it as much as she.

Forget the metaverse: those of us who grew up on *The Sims* have embraced the “miniverse”, a more soothing and tactile artificial reality. Within weeks of the first Covid-19 lockdown, both established dolls’ house retailers and small-time crafters on Etsy found themselves besieged, as the ingenuity of these impossibly detailed, 1:12-inch scale models gave

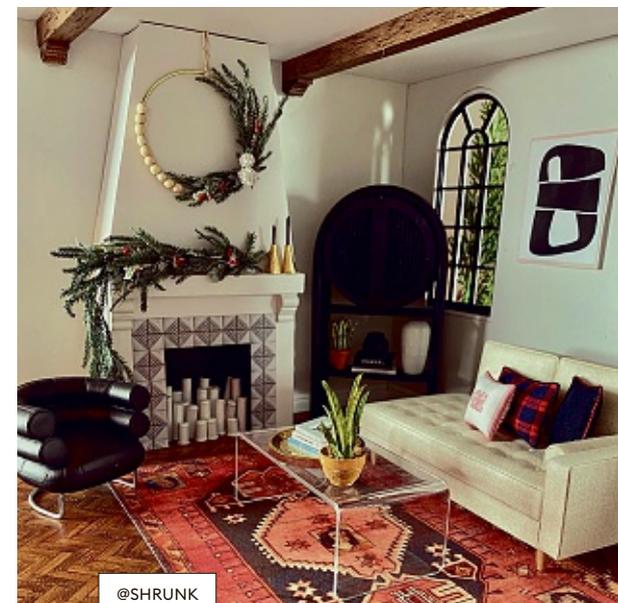


Above: Ashton House acts as an evolving portrait of family life – such as packing for university (top right)

SHEPHERD MINIATURES GOLD SHOES, £23



PHOTOGRAPH: KWANTA ROBERTS



@SHRUNK MAGAZINE



@MINIATURE ESCAPE

SHEPHERD MINIATURES HAND GEL, £2.80



Above and top: Miniature Escape on Instagram – “passing time in a happy place”

the specificity of reality. It makes what you're going through more manageable.”

Every day, a community of miniaturist pros, amateurs and enthusiasts gathers on Instagram, discussing the best way to make bougainvillea “grow” around a doorway, asking for progress reports on someone's new kitchen installation, or marvelling at the inside of a 3D-printed clay-polymer lemon, sliced open for cocktail hour. Some models are dream homes: a Moroccan riad with working fountain, a lighthouse, an eco-cave furnished in sustainable woods, or a flat-pack Malibu beach house. Abandoned houses also are a thing, as are cafés and bookshops; and somewhere out there the

EVERY SCENE IS ELECTRIC WITH ANTICIPATION

home – not an alternate reality, says Susan Scheftel, but an “altered” one. “I think it's to do with the idealisation of domesticity,” she says. “With a dolls' house, people can alter reality, control a tiny house and make life *manageably* real.”

And with realism comes wit. You may have a duplex with Le Corbusier lounge chairs, bamboo bedlinen and an of-the-moment lighting concept. You may know someone who can “do” you a micro-Peloton. But you'll also be needing some toilet bleach.

Along with miniature hand sanitiser, it's a bestseller at Surrey's Shepherd Miniatures, where Hannah Shepherd is cleverly modernising her seamstress mother Chris's business, established in 1992. A full-size electrical product designer by day, she is trained in prototype software, and has moved towards the miniatures since having her two children. “My mum specialised in things like little pillows and sacks of produce; my dad deals in antique ephemera, so we could scan the old packaging – it gave us a corner of the market for retro stuff because people couldn't find the originals.” But social media has taken everything to a whole new level.

Is anyone hoarding toilet paper? “No. Because I've only ever made one toilet roll; it's surprisingly difficult,” she says. “Some people take it very seriously, spending thousands to make their ‘day in the life’ scenes look ultra-realistic – but a lot of this is about having a laugh.”

ALSO KNOWN FOR HUMOUR is Deborah Carr, a performing arts teacher who, when furloughed, refurbished a house that she bought from specialist Melody Jane. Ashton House, as documented on Instagram, is an ever-changing portrait of her family's life: her Instagram followers know she's “done an Ikea shop” when the (tiny) big blue bag appears in the kitchen.

She's been using her craft not just to process what's happening recently but to capture important moments. Carr was one of the first people ever to teach Matthew Ball, principal at the Royal Ballet, and there's a miniature picture of him on the wall in the dance studio. Her 19-year-old son's favourite childhood books are rendered in miniature on the bedroom shelf, and when he was leaving for university, Deborah made a scene of his packed boxes in the hallway. “He hates having his picture taken, so it's my way of holding these memories while also doing something mindful.”

As with so many craft trends, America is the torchbearer. Nevada is home to both IMOMA, the first international contemporary miniatures show, and Paris Renfro's PRD Miniatures: he's your man for a cool, converted shipping-container dolls' house or exquisite upholstery.

But the real star of the moment is perhaps larger-than-life artist and fashion fanatic Phillip Nuveen, whose sideline in “couture miniatures” dazzles and disorients. A creative polymath, he “was the boy from Ohio hiding in the art-supply room until I could leave for the big city”. In the decade since he made it to New York, he's gone from retail merchandising at Apple to having his own corporate consultancy creating custom miniatures for Hermès.

“As a kid, I was obsessed with Lego and buildings,” he says. “My dad was an engineer, so there was an emphasis on structure. At school in Chicago I wanted to be an architect but I'm bad with numbers; I didn't realise that's the structural engineers' job, so I studied graphic design.”

His first shrunken building was a high-rise night-light that he made when he moved to New York. He became known for his 3D artworks of high-fashion boutiques and gradually developed a side business in luxe miniatures, from infinity pools to handbags and hotel luggage racks.

“It's a luxury business because there's such a depth of skill involved,” he says. “You have to be able to do everything from 3D rendering to sewing and even laying floor planks. I work fast – anything from an hour for a handbag to a day

@PHILLIP NUVEEN

Right and below: Hermès boutique designed and created by Phillip Nuveen



THE KIT

dollshousedirect.co.uk Ready-assembled or kit buildings – anything from single-storey cottages and cafés to towers, townhouses and rambling country piles.
handscraft.com Miniatures kits and “dollhouse puzzles”.
melodyjane.com A one-stop shop for houses, crafting tools, and ready-made miniatures from pizza ovens to chess tables to the all-important dollhouse dogs.

VISIT

dollshouseshowcase.com London's miniatures showcase, with an online directory of specialists and materials.
imomalv.com International Market of Miniature Artisans' annual spring show.

for a walk-in-wardrobe – which is intense. But it's exciting to see these perfect objects in your palm.”

From Nuveen's ultra-glossy world to the more down-to-earth dioramas, what all these models have in common is that dolls themselves are incidental or, usually, nowhere to be found. It's all theatre: every scene is electric with anticipation, a sense that the owners could walk in at any time.

“Personally, I'm team ‘no dolls’,” says Kat Picot. “A figurine is never completely lifelike, so the illusion of the interior is

broken. That's the game; it should be impossible to tell the ‘mini’ from the real.”

While we're getting real: there is a “re-use culture” in miniature-making also. Even Nuveen loves to play with found objects. “I fill bottle caps with moss peat and *voilà*, a planter! Halved pill-capsules make amazing water glasses.” But there are reservations about all the 3D-printed plastic.

“I've been thinking about the plastic element – but in its defence, this hobby has saved a lot of people's sanity lately,” adds Picot. “It's hard to resist the immediacy; it's quicker than whittling a wooden chair. Traditionalists struggle with it – they have their livelihood to protect – but most are pleasant and acknowledge the craft skill.”

Congeniality matters. Miniaturists send each other flowers with the message: “Something nice to come home to”. Which was very much the spirit of my grandfather's hobby: it was meant to be fun. I wonder what he would have made of this brave new world.

As for Maya, I watch her attempt to decorate her dolls' house for Christmas while her new little sister, Emilia, wreaks havoc, just as mine did, and I'm grateful that whatever world these two grow up in, they will have each other and a little place to make their own. ■HTSI



PHILLIP NUVEEN CHAIR WITH CHANEL BAG



@SHRUNK MAGAZINE

ART DIR: PAUL MARCIANO PH: EVA DISENKO © GUESS, INC. 2021

MARCIANO
by
GUESS





ESTD 1934
ETTINGER
LONDON



BY APPOINTMENT TO
HIS ROYAL HIGHNESS THE PRINCE OF WALES
MANUFACTURER OF LEATHER GOODS
G ETTINGER LTD LONDON



BRITISH LEATHER GOODS
WWW.ETTINGER.CO.UK

INTERIORS

“IT SAYS FENDI, WITH A WHISPER”

Silvia Venturini Fendi unveils a new chapter in homeware at the brand’s headquarters in Rome. By Jackie Daly

Autumn in Rome, and there’s a buzz at Fendi HQ where the press has gathered for the unveiling of a new collection by Fendi Casa, the fashion maison’s furniture and home-accessories division. It’s been the year of collaboration for Fendi, part of a series of astute moves by the LVMH-owned house that has built a fashion dynasty on daring creativity and neophilic spirit, having started life as a fur and leather workshop in Rome in 1925. At Milan Fashion Week, Lila Grace Moss has just closed the week in Fendace, a collaboration between the Italian brands Versace and Fendi. Shortly afterwards Fendi’s creative hook-up with Kim Kardashian’s shapewear brand Skims breaks the internet – and reportedly does \$1m in business within its first minute online.

Fendi, it transpires, is also feeling the collaborative spirit with Fendi Casa, having inked a partnership deal with Design Holding – owners of brands such as Flos, Louis Poulson and B&B Italia – to create Fashion Furniture Design (FF Design). Design Holding is a majority shareholder, jointly overseeing design, production and distribution, although the details of the financial deal have not been released.

Fendi Casa dates back to 1987. It was conceived by the fashion designer Anna Fendi, one of the five Fendi daughters of the founders Adele and Edoardo Fendi. Today, it is overseen by Anna’s daughter Silvia Venturini Fendi (artistic director of accessories and menswear; she and her daughter Delfina Delettrez Fendi are the only family members still working at the brand). Venturini Fendi is intent on carrying that torch into the future. For the new collection, she has brought in a design team

and will oversee all forthcoming seasons. The unveiling of the collection at Fendi’s home, the Palazzo della Civiltà Italiana building, known to locals as the Square Colosseum, is also significant: a symbol of Fendi’s mission to create closer links between its fashion and home divisions.

What is immediately striking about the new collection – in contrast to the fashion world’s obsession with in-your-face logos (and, to note, the “double F” emblazoned across the new Skims capsule) – is a subtler take on the traditional Fendi Casa aesthetic. While the signature materials, such as leather and detailing, still feel luxurious, the silhouettes of the furniture and accessories are simple and more refined. This shift is a sign of the times, says Venturini Fendi. “Fendi Casa was the first home line from a fashion brand. At the beginning of the ’80s it was portraying the mood of the time and the codes were probably heavier,” she says, adjusting the black-rimmed spectacles that frame her face under a sweep of short blonde hair. “Now the credibility of the house has been built into the pieces, so we really want to work more on the designs of the objects and focus less on the logo.”

Logos, part of the house’s DNA, remain key to the collection, but are discreetly interwoven into print and pattern. And there are clever reminders of the house’s fashion codes: within the new rug selection is a design reproducing the FF logo of the Baguette bag – created by Venturini Fendi in the 1990s and sparking a revolution in It bags for the house – while the *Karligraphy* logo, designed by the late Karl Lagerfeld (who joined the maison in 1965 initially to reinvent its fur line, and continued as its creative conductor until his death in 2019), and mimicking his swirling handwriting, becomes part of a wave-like pattern on its own striking carpet.

“WE WANT TO FOCUS ON THE OBJECTS AND LESS ON THE LOGO”

Venturini Fendi gets excited about carpets. “Rugs immediately create a strong identity. I define them as sensual – they’re linked to the soft side of Fendi, which has always been very textural if you think of the use of shearling or fur,” says the designer, who took over womenswear for a short time after the death of Lagerfeld before handing the reins to Kim Jones in 2020. “We treat them like we treat our patterns, using them as

Above: Silvia Venturini Fendi with Metropolis, a coffee table designed by Atelier Oi, the New Soho sofa and armchairs by Toan Nguyen. The rug features the *Karligraphy* logo created by Karl Lagerfeld



Below: Marcel Wanders Studio Landscape bed, with its 3m patchwork headboard. Far right: Annabelle armchairs. All pieces throughout, POA

PHOTOGRAPHS: ANDREA FERRARI





Above: Thierry Lemaire Grand Plié sofa and armchairs. Tarsia coffee tables by Toan Nguyen. Bottom: Thierry Lemaire Parsifal armchairs

ATELIER OI MARBLE ARCHES TABLE



canvases. I like to have everything very neutral for the furniture but then add a high dose of eclecticism with the rugs. In the future we're also going to do some tapestries. We are going to use rugs more and more."

The pairing of forms – interspersed with playful touches of colour and design – turns the focus of the collection onto what the house is best known for: craftsmanship with impeccable precision. "We wanted to do something new, but new and timeless, so I think this is what you perceive when you see the pieces – it is subtle but there was a lot of hard work in making simple things complicated," Venturini Fendi says. "Look closely and they are very detailed. They say Fendi in a way that is whispered – and this is the most challenging thing to achieve."

These details reveal much about the inspirations behind the designs. A pair of Metropolis coffee tables by Swiss architect-designers Atelier Oi (Fendi Casa is continuing its tradition of collaborating with outside architects and designers, who in the past have included creatives such as Cristina Celestino) stand on one Yellow Sign

carpet. The oxidised-metal base of the tables takes the form of a series of arches – a design detail I later see repeated on a marble dining table of monolithic proportions. Both pieces ignite a sense of déjà vu – which is when one realises that the arches reference those adorning the façade of the Fendi building.

"This place influences all of our collections. Everything is born here. That was why we wanted to show the new Fendi Casa in our own casa. Much of the inspiration – from the colours to the beautiful marbles – comes from here," says Venturini Fendi. "That marble table is sculpture, but there's also a version translated into metal, which is so light and airy with a glass top, you just see the bones of it. So it's about playing with contrast, that is something we do a lot at Fendi."

PLAYFUL JUXTAPOSITIONS thread through the entire collection. At one end of the style spectrum is Thierry Lemaire's opulent emerald velvet Parsifal sofa, replete with armrests neatly decorated with Pequin stripes (Fendi's "logo, non logo" created by Lagerfeld and the Fendi sisters in 1983). It could not be more disparate from Atelier Oi's nubuck Fendi Fun sofa – its couch seemingly bursting at the seams as the stuffing and padding peeks from the loosely pinned edges of the upholstery. Then there's the Groove & Groovy armchair and footstool by Toan Nguyen, a marvellously mad shaggy throwback to the '70s in shearing.

"That beautiful yellow shearling armchair becomes something totally different when you do it in linen, but it still says Fendi," says Venturini Fendi. "It's these clashes and contrasts that make the collection so interesting and customisable because we're not just creating an object, we're creating a mood. So you can have a very simple sofa next to a very eclectic chair because that's what makes it exciting." Eclecticism also extends to the mix and layering of materials: humble bamboo is transformed into a intricate decorative inlay atop Chiara Andreatti's Astuccio table that's edged with

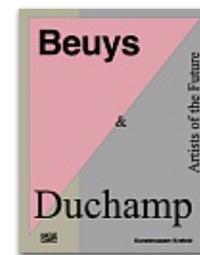
"WE DESIGN FOR PEOPLE WHO WANT PIECES THAT WILL STAY"

a metallic finish, while the Delano bed has been updated with a tactile micro-bouclé headboard. Fendi's future business approach focuses on integration. The house plans to show its new home accessories – small jewels in their own right – with its fashion accessories in store. "There will also be some furniture pieces mixed in, so basically our collections will increasingly be linked," adds Venturini Fendi. "The furniture connects with our fashion collections because those men and women who go down the catwalk are supposed to be living the Fendi vision, too. It's a sort of cycle. We design for people who want pieces that will stay in their house, not just for a season but to be reused and passed on. I like durability in objects and I have exactly the same people in mind whatever I'm designing."

As part of that vision, a new store – a veritable world of Fendi – will open in the centre of Milan by April 2022. "It will be a big store, everything will be there, and I assure you it will be very beautiful," concludes Venturini Fendi with a smile. "And look out for lighting. Lighting will be big..." ■ HTSI

This modern life

Three books to help us see design afresh.
By *Baya Simons*



BEUYS & DUCHAMP: ARTISTS OF THE FUTURE
Cantz, €54

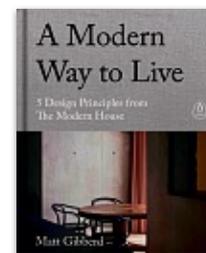
"Is Marcel Duchamp's *Roue de bicyclette* [bicycle wheel] really a work of art?" asks Dr Markus Hilgert of the German Federal Cultural Foundation in his introduction to *Beuys & Duchamp: Artists of the Future*. "What about Joseph Beuys's *Mäusestall* [mouse hutch] – a wooden coop with nutshells, eggshells and grain kernels?" – the piece which, along with Beuys' works *Bathtub* and *Oven*, represented an investigation into the language of everyday objects. Using the two artists' work, writing and interactions with each other, this book thinks through the difference between a designed object and a work of art.



SANTA FE MODERN: CONTEMPORARY DESIGN IN THE HIGH DESERT
Monacelli, \$50

It was while driving back from Colorado that Georgia O'Keeffe first encountered the terracotta-hued city of Santa Fe and the deserts of New Mexico, where she would set up her home and studio. O'Keeffe was part of a wave of creatives inspired by the plains of New Mexico, using the place to help define a modernist aesthetic. In the century since, the area has flourished as a hub for architecture and art. In her new book, *Santa Fe Modern*, architecture writer Helen Thompson explores its vernacular style through 20 clean-lined residences. "To observe the evolving Santa Fe style – the way old and new, smooth and rough, indoor and outdoor, high design and junkyard, sophisticated and mundane mixed was liberating," she writes. "I loved it all."

A MODERN WAY TO LIVE: 5 DESIGN PRINCIPLES FROM THE MODERN HOUSE
by Matt Gibberd,
Penguin, £25



Where Samin Nosrat's *Salt, Fat, Acid, Heat* guided home cooks through the fundamental elements of a good meal, Matt Gibberd's *A Modern Way To Live* sets out the principles for creating a beautiful home. The book is organised around what Gibberd, who co-founded the lifestyle brand and estate agent The Modern House, considers to be the five pillars of home design: space, light, materials, nature and decoration. Through interviews, photographs and case studies of modernist homes, Gibberd offers a guide for re-thinking the aesthetics of our surroundings.



Maker&Son

We're proud to make extraordinarily comfortable sofas using only natural materials.
All our pieces are handmade locally and are built to last a lifetime.

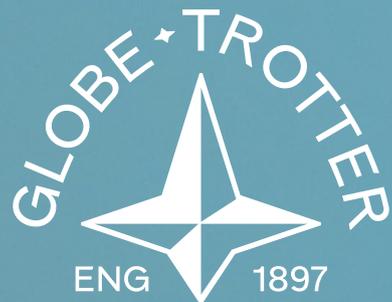
WWW.MAKERANDSON.COM
0800 024 6100

TAMBOUR CURVE GMT FLYING TOURBILLON

LV 82 calibre developed and assembled by La Fabrique du Temps Louis Vuitton in Geneva.
Mechanical movement with automatic winding, featuring a one-minute flying tourbillon escapement
and a GMT function with a quick-set adjustment.
Titanium case, meteorite dial and baguette-cut diamonds hour markers.



LOUIS VUITTON



This Bag Contains Magic

GLOBE-TROTTER.COM | Burlington Arcade, London | +44 (0) 2075 295 950

©Disney

THE FIND



SMART INVESTMENT

Catch a star with NASA's astronomical telescope

EDITED BY CLARA BALDOCK
PHOTOGRAPH BY ADAM GOODISON

NASA telescope, £49.99, from zavvi.com. It includes a finder scope, variable-height tripod and two eyepieces

CASSANDRA GOAD

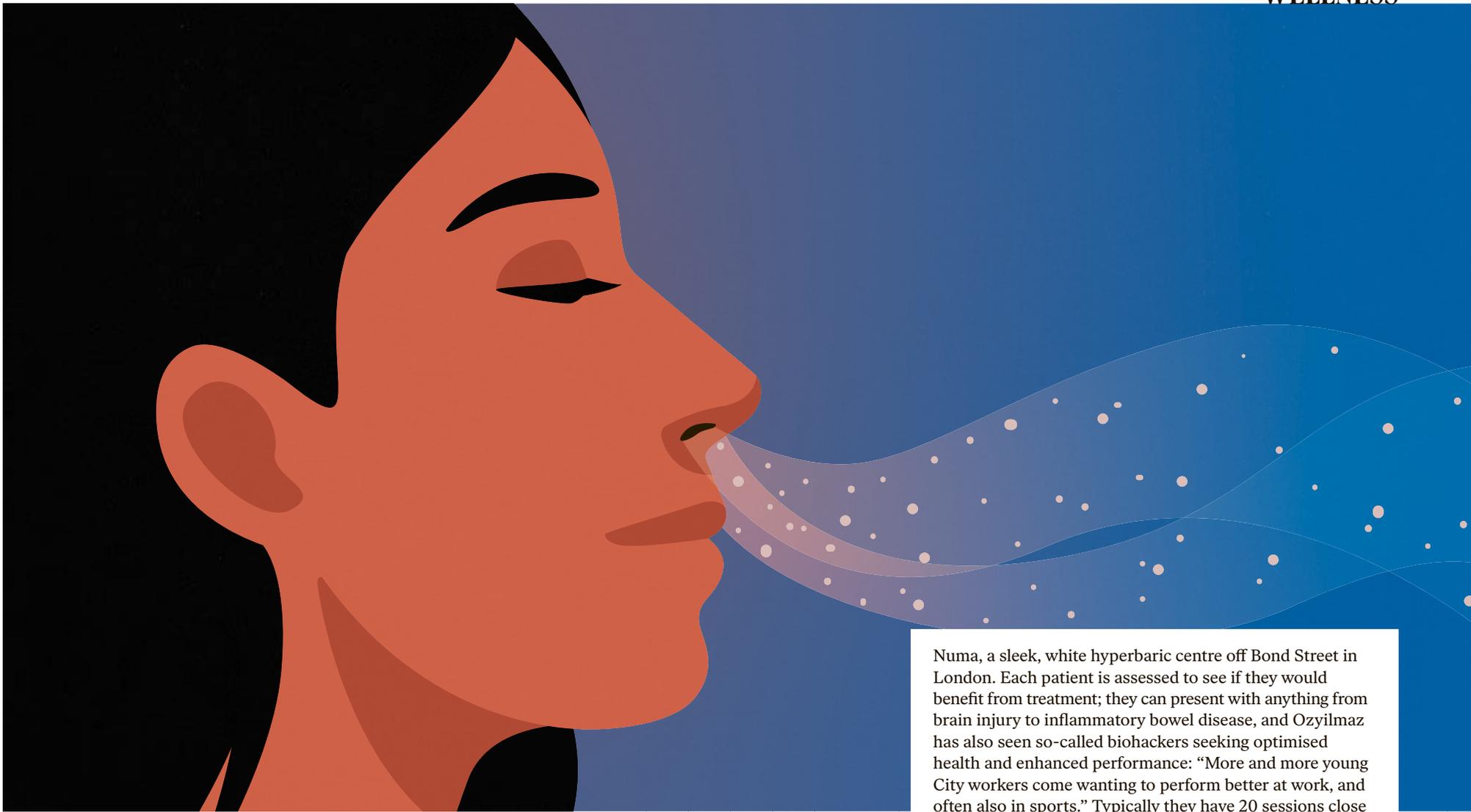


COLOURFUL
RINGS

Luiza, Cirkel
& Palzasso
cocktail rings

Cassandra Goad
147 Sloane Street
London SW1X 9BZ
Tel 020 7730 2202

cassandragoad.com



The LUNG game

Hyperbaric oxygen therapy is being linked to multiple benefits, from wound healing to improved brain function. *Rebecca Newman* takes a deep breath

ILLUSTRATION BY ANNA PARINI

We typically breathe 25,000 times a day. And we're right to be worried about the quality of the air we're inhaling. We've long been concerned about pollution in cities and Covid has made us focus ever more closely on what's in the air. But is there anywhere or anything we can breathe with impunity? Widely used by athletes, hyperbaric oxygen therapy is linked to benefits ranging from wound healing and long Covid recovery, to improved immunity and brain function, and even cellular youth. Footballers Mohamed Salah and Cristiano Ronaldo are fans, as are Michael Phelps and LeBron James – and Justin Bieber. So should we all sign up?

"In HBOT a patient breathes 100 per cent oxygen in a pressurised chamber," says Dr Gary Smerdon, CEO of DDRC Healthcare, a UK-based medical charity that researches diving diseases and provides hyperbaric treatment. "The pressure causes the oxygen to dissolve into your blood plasma," he explains; it thereby drives 1,200 per cent more oxygen into circulation. A typical solo chamber is a cylindrical pod a bit bigger than an old-school sunbed; it's a comfortable enough experience, beyond a slight ear-popping, though not one for the claustrophobic.

Claimed benefits include a lowering of inflammation, a boost in the production of energy in cells throughout the body (via the ATP molecule), an eightfold increase in stem-cell circulation (key for repair), enhanced immune function and the formation of new blood vessels. But who

derives most from the treatment? That's controversial. The US Food and Drug Administration and the European Committee of Hyperbaric Medicine have approved 13 conditions for treatment, such as decompression sickness (aka the bends) and non-healing wounds. DDRC Healthcare also treats certain "off-label" conditions, such as injuries in professional rugby players. "With HBOT, damaged ligaments heal with a more flexible collagen," says Smerdon. Some of the UK's leading chambers are designed for racehorses. Given that the best results start after 20 to 80 hours' worth of treatments (which each cost £250), then, says Smerdon, "If you are only a weekend warrior, I would say the gains are too marginal to be worth it."

WHEN IT COMES TO TREATING LONG COVID, Smerdon says initial findings show promise, but regarding conditions such as ME or fatigue, or using HBOT as an anti-ageing, pro-health hack, he is cautious: "*Caveat emptor*. It may help, but there is no clearly defined evidence." At the same time, he shrugs, getting hard data is challenging, "because running the trials is difficult and really expensive". While all the doctors I speak to concur is that HBOT should be done under proper medical supervision (contraindications include certain lung issues) and not simply, says Smerdon, by some "high-street beautician", a growing number of unregulated chambers are appearing in the UK.

Dr Nur Ozyilmaz is a paediatric consultant who has worked at King's College Hospital and Great Ormond Street. Her belief in integrative medicine (combining conventional and complementary therapies) has led her to found

Numa, a sleek, white hyperbaric centre off Bond Street in London. Each patient is assessed to see if they would benefit from treatment; they can present with anything from brain injury to inflammatory bowel disease, and Ozyilmaz has also seen so-called biohackers seeking optimised health and enhanced performance: "More and more young City workers come wanting to perform better at work, and often also in sports." Typically they have 20 sessions close together (a 90-minute treatment is £240), then two a week. "I used to discourage them, saying there is no evidence for this kind of approach. It could all be placebo, but they swear it improves their energy levels, sleep and exercise capacity.

"Far more patients come with a history of concussion, which has left them with issues such as hormonal imbalances or fatigue," she continues. "I am passionate about treating them, as we see such good results. We also see patients with brain fog associated with long Covid, most of whom start reporting improvements from their first few sessions."

Numa will also administer HBOT to older CEOs hoping to sharpen their thinking. This autumn has seen a fresh flurry of interest around HBOT and dementia, with new research concluding it offers "multifaceted neuro-protective effects" that improve memory and brain function by boosting blood flow and slowing the growth of amyloid plaques in the brain, thought to be connected to Alzheimer's. This builds on other studies, such as one that found HBOT "induced cognitive enhancements... including information-processing speed and executive functions".

"DO YOUR RESEARCH AND GO IN WITH YOUR EYES OPEN"

However, says Dr Gary Toups, head of hyperbaric medicine at the Mayo Clinic in Rochester, Minnesota, "I've not seen any significant effect on cognition in patients treated with HBOT." Along with Smerdon, he says more research is needed to investigate whether HBOT may slow down cellular ageing: a widely publicised Israeli study suggested it might, finding that the length of telomeres (the protective caps over the end of our chromosomes, which diminish as we age) increased by more than 20 per cent over a 60-day treatment, and damaging, senescent "zombie" cells decreased by up to 37 per cent. So far, he says, it is only "a single study, the importance of which has yet to be determined".

"Do your research and go in with your eyes open," says Smerdon. "In off-label treatments, some people get excellent results; for others there's no effect." Ozyilmaz is more optimistic. "What excites me about HBOT is the huge potential it offers without drugs or side effects," she says. "It looks to a future of medicine where we can harness our body's own ability to repair and regenerate, to support ourselves to optimal health." ■ HTSI



A HYPERBARIC CHAMBER



The time KEEPERS

Patrick Getreide and Geoffroy Ader have built one of the greatest watch collections in the world. Now you can see it for yourself, says *Nick Foulkes*

PHOTOGRAPHY BY TORVIOLL JASHARI

On 10 December, London's Design Museum will stage an exhibition of watches from a noted private collection. For aficionados it is an exceptional opportunity to gain a peek into what one auctioneer has described as among the top five collections worldwide. For its owner Patrick Getreide, this will be a proud moment, the chance to share with a wider audience a passion that has consumed him over the past 35 years.

Highlights are many and varied. First is one of the very best selections of Patek Philippe Calatrava models from the early 1930s to the 21st century. Another must-see is the section of five watches once owned by the Graves family, which shed light on the tastes of the great collector Henry Graves Jr who in 1933 took delivery of the most complicated pocket watch made before the age of computer-aided design. And although the Patek Philippe

Nautilus may be nearly impossible to find on the market, there will be plenty of them on show alongside superb examples of trophy timepieces such as every series of the Reference 2499, the Reference 1518, the Reference 130 and some highly sought-after enamel-dialled watches including the "Lighthouse" and "Island" pieces from the 1950s.

If you are visiting the exhibition and can drag your eyes away from the treasures on display, look out for a sleekly suited, immaculately coiffed Frenchman, and better still try to persuade him to take you on a tour of the exhibition. Just make sure that you have cleared an hour or two because once Geoffroy Ader, an independent watch adviser and auctioneer who has assisted Getreide with this exhibition, starts talking about vintage watches it is hard to make him stop. Since the beginning of the year the two men have spent months reviewing the many hundreds of pieces in the collection, and gradually whittling them down to the 160 on show.

Earlier this year I spent a few days with Getreide and Ader as they made the final edit of the watches and mocked up each display cabinet so that each watch could be seen to best advantage. What struck me was the almost telepathic connection between the two men.

So familiar was each with the watches that a short string of figures and letters, say "530R" (denoting a rare chronograph) or "Gobbi" (a celebrated Milan watch retailer) is sufficient to convey meaning.

Yet it was not the most auspicious of beginnings. Fifty-year-old Ader is French auction-room aristocracy; his father and his grandfather were auctioneers at the historic Paris house Drouot, and the extent of his youthful rebellion was to say that he wanted to sell watches rather than antique furniture or fine art. He had interned at Christie's before going to work in his early 20s for the specialist watch auctioneers Antiquorum. It was here, at his desk,

"PATRICK CAN BE QUITE ALARMING WHEN HE IS UPSET ABOUT SOMETHING"

that a disgruntled customer presented himself brandishing a Patek Philippe he had bought. As it was a rare waterproof model, he had worn it while swimming, only for the watch to stop and condensation to form on the inside of the glass – the watch had not been properly closed following pre-auction inspection.



PATEK PHILIPPE REF 2523J WORLD TIME

"Patrick can be quite alarming when he is upset about something," recalls Ader today with a smile, but his emollient manner and the swift, courteous way he resolved the problem impressed Getreide.

"He was only just beginning his career but he had the watch repaired and personally hand-delivered to me," Getreide recalls. "I have never forgotten that." Getreide, too, was near the start of his career as a watch collector. Until meeting Ader he had tended to follow the pattern of the dilettante who bought on impulse or to commemorate major life events – his first important watch, a Cartier Tank, which will be exhibited at the Design Museum, was purchased to celebrate his horse winning a race at Longchamp. His Damascus moment came when he saw his first Patek Philippe 3970, a classic perpetual calendar chronograph made for around 20 years from 1985. "I don't think they were too happy because after I paid the deposit, it took me six months to pay the balance," he chuckles.

Then he met Thierry Stern, president of Patek Philippe and scion of the family that owns the brand. "It was at a cocktail party in Paris. No one was talking to him, so I went up and introduced myself and we started talking, and when I talk watches, I am in paradise," he recalls. Stern invited him to Geneva and he was hooked. "My interest increased

with two things: my knowledge and money. When I made more money I could buy nicer watches, more unique watches; that is when I started to build a real collection."

VERY SOON, HE HAD ALSO BUILT himself a small museum in the freeport in Singapore. "One of our businesses is in the Asia-Pacific region. That's why I chose Singapore," he says in the sort of matter-of-fact manner in which others might describe a handily located restaurant or bar. And if it looks a little like a Patek Philippe Salon, that is because he used the same cabinetmaker to build the display cases. Patrick Getreide is not a man to do things by halves.

"We worked together in Singapore," says Getreide of how he came to collaborate with Ader. His friend remembers it well. In particular, his attention to detail. "Patrick had built beautiful showcases for each family: first Patek Philippe, then the Rolex section, and the independent watchmakers," Ader recalls.

While the majority of the watches on display at the Design Museum are Patek Philippe, there is an exhibition within an exhibition treating two of the hottest areas for collectors: steel Rolex sports watches and independent watchmakers. "Patrick chose the name OAK for this unique collection combining vintage and modern watches, because it is strong."

"MY INTEREST INCREASED WITH TWO THINGS: KNOWLEDGE AND MONEY"

"But mostly because it is an acronym for One of A Kind," interjects Getreide. His collaborator nods. "Patrick based this collection on rarity, quality and provenance," he adds.

"Condition is crucial. It must be in very good condition, preferably new old stock," emphasises Getreide. "There are many watches I didn't buy because they were damaged, restored or over-polished. It's difficult because sometimes I want to buy something that may be very important, but I don't because it doesn't obey my rules."

That said, he is primarily an emotional collector. He devours each new auction catalogue with the eagerness of a ravenous gastronome in a three-Michelin-star restaurant – and there are times when he cannot control his appetites. "There are a few families of watches that I love very much." One of them is the 1579, a two-subdial chronograph introduced by Patek Philippe in 1943. "When I bought



PATEK PHILIPPE ENAMELLED REF 2481 "THE LIGHTHOUSE"



Getreide with the OAK collection

the steel one and the platinum one, I broke the world records for those two watches," he says. "I wanted them very badly. I couldn't stop, I had to have them. With the others already in the collection, they formed a complete family, which is extremely rare to see in one collection."

And as Getreide's knowledge has deepened, so has his passion for watches. "I used to collect paintings, but nothing gave me the pleasure and emotion that I have found as a watch collector," he admits. And so over time works by Picasso and Bacon have been sent to auction to be replaced with perpetual calendars, Heures Universelles, chronographs and grand complications.

Organising the exhibition during the pandemic has been a logistical challenge. "The most difficult thing was to decide what not to exhibit. In the end there were a lot of nice watches that we didn't take. But I think it's good," says Getreide, likening his marathon Zoom sessions with Ader to backgammon. "If you play backgammon, you think, you attack, you defend, and that is how we chose. It was time-consuming but it's not difficult. I may be crazy, but I am not stubborn. When he gives me a good reason, there is no problem."

Ader also relishes the process. "I like his enthusiasm, his generosity, and also the way he wants to share his passion with others," he says, adding: "This is the first time I have heard of a private collector showing his watches in a major museum."

And it's a collaboration that will likely continue in the future. "He is easy to work with," says Getreide. "Many people that are in the business don't tell you what they think, and they are not very reliable. He's reliable. He is honest." He pauses for a while before paying Ader what must be the ultimate compliment a collector can give. "He has a lot of charisma, which is helpful because he speaks more eloquently about my collection than I do." ■HTSI



2013 PATEK PHILIPPE POCKET WATCH



Top left: Geoffroy Ader (on left) and Patrick Getreide with his OAK collection in Geneva. Left: the pair first worked together on a museum in Singapore



C1948 PATEK PHILIPPE REF 1518R MOONPHASE PERPETUAL CALENDAR

Core essentials

UPDATE YOUR WINTER WARDROBE WITH NINE NEW TAKES ON THE CLASSICS

Photography by *Nathaniel Goldberg*

Styling by *Isabelle Kountoure*

Model *Anja Rubik*

A DRAMATIC CROP MODERNISES THE TWEED SKIRT SUIT

ROKH tweed jacket, £1,025, and matching skirt, £365. Throughout: TABAYER gold and diamond Oera earring, £12,450 for pair, white-gold and diamond Oera ring, £4,500, and gold and diamond Oera ring, £2,750





**EVENINGWEAR
GAINS EXTRA
SPARKLE
WITH AN
EXAGGERATED
SLEEVE**

LOUIS VUITTON
embroidered silk and
polyamide top and
leather skirt, both POA



**TOUGHEN UP
THE TRENCH
WITH A
LASHING
OF LATEX**

SAINT LAURENT BY
ANTHONY VACCARELLO
latex trench coat, £7,770



**BELOUD AND
PROUD IN AN
ANIMAL PRINT**

BOTTEGA VENETA
embroidered zebra-
patterned cotton
coat, £26,000, and
leather belt, £810



EMERALD GREEN
IS THE POP OF
COLOUR YOUR
WARDROBE NEEDS

LOEWE crepe jersey dress, £2,250



**SHOW SOME SKIN
WITH THE SEASON'S
SHRUNKEN TAILORING**

PRADA mohair/satin blazer, £1,800, and matching trousers, £1,150, cashmere cardigan, £750, and cotton poplin cropped shirt, £750. MARIA TASH single gold and black-diamond Eternity earring, £300. ALIGHIERI silver Selva Oscura choker, £850, and silver Aphrodite choker, £1,150



**SHORT SLEEVES
SOFTEN THE
TUXEDO SHIRT**

DIOR silk organza cropped blouse with integrated plastron, £1,600. ALIGHIERI silver Selva Oscura choker, £850, and silver Aphrodite choker, £1,150



**MAKE AN IMPACT
IN SILVER CIRCLES**

BURBERRY paillette-embellished jersey dress (worn as top), £4,990. THE ROW denim cotton Egli trousers, £650



GIVE THE TRACKSUIT THE ULTIMATE UPGRADE

BALENCIAGA fleece top, €990,
and matching trousers, €795.
ALIGHIERI silver Selva Oscura
choker, £850, silver Aphrodite
choker, £1,150, and silver The
Trailblazer necklace, £195

Model, Anja Rubik at Safe
Management. Casting, Daniel Von
Der Graf at Blanc Agency. Hair,
Stéphane Lancien at Calliste.
Make-up, Tom Pecheux for Yves Saint
Laurent Beauty at Safe Management.
Manicure, Christina Conrad at Calliste.
Photographer's assistants, Corinne
Mutrelle and Bastien Santanoceto.
Digital operator, Giovanni Nardelli.
Stylist's assistants, Aylin Bayhan,
Marine Deve and Luca Migliaro.
Hair stylist's assistants, Julian Sapin
and Miwa Moroki. Production, Louis2

“It’s like living in a film set”

Situated in a Lincolnshire backwater, artist Sophie Wilson’s crumbling manor house has the beguiling beauty of a building stopped in time. *Aimee Farrell* is enchanted

Photography by *Michael Sinclair*



For the artist Sophie Wilson, there’s joy in imperfection. Where some see flaws, she finds fragility and a beguiling beauty. This is as true of her painterly asymmetric ceramics as it is of the inside of her home – a time-worn interior where any remnant of angularity has been softened by close to half a millennia of life. Symmetry is of little interest to Wilson. “There isn’t a single straight line in the whole house,” she says, gesturing to the undulating walls and wonky corridors of the 16th-century home she shares with four of her children.

Acquired six years ago, the Manor House sits in the low-lying Fenland town of Crowland, Lincolnshire, a secluded place that’s notable for its medieval abbey, rare three-way bridge and a glorious absence of gentrification. Though handsome, the simple ashlar-stone exterior of the estate reveals nothing of the faded Georgian grandeur within. It’s only the rear Palladian façade, added in the 1730s, that hints at the Grade II*-listed property’s opulent past life, when its 4,000 acres of farmland stretched all the way to Crowland Abbey and beyond.

When Wilson first made the two-hour trip to view the house from her former home in east London, having dramatically expanded the boundaries of her search following months of uninspired house tours, she was immediately struck by the layers of life held within its walls. “I had a very real sense of the births and the deaths, and the laughter and the arguments that had happened here,” she says. “I wanted to become a part of that noise, both wonderful and terrible at the same time – nothing else compared.” Fortunately for Wilson, the previous owner was keen to pass the property on to an individual who recognised that preservation does not necessarily equate to perfection. “He wanted someone who understood the house’s surfaces, not someone who would sanitise it and turn it into a boutique hotel,” she says.

Modernisation couldn’t be further from her mind, even though she was faced with some harsh realities when moving in. Most pressingly, the cellar was flooded and needed urgent structural repairs. “The house had essentially been standing in a pool of water for about a hundred years,” she says. The Herculean effort to make the interior structurally sound is still very much in progress. Many of the 23 rooms remain unused, and large swaths of the house are dimly, if rather romantically, lit (electricity is yet to reach the old servants’ quarters on the third floor). A small number of rooms have central heating supplemented by open fires and wood-burning stoves that Wilson feeds throughout the day – a demanding but meditative routine.



Sophie Wilson and her daughter Olive in the dining room of their Lincolnshire home - with their dog Pelham. Opposite page: the Little Kitchen - one of three kitchens in the house - serves as a mudroom-cum-studio





Practicalities aside, it's this untouched, rather chaotic quality that makes the house so magical. There's a table-tennis table in the patterned hallway, and a once-majestic ballroom is now a ramshackle store for her antique furniture finds. Some spaces have been utterly abandoned for centuries, which means that everything from the Georgian floor-to-ceiling wood panelling to the bright rows of early Victorian Minton ceramic tiles that line the floors remain wonderfully intact. "There were no hideous bathrooms or kitchens to pull out," says Wilson of this rare and remarkable sweep of original historical features. "This country is full of period properties but it's very unusual to find one that hasn't been interfered with." With neglect has come conservation, lending the space a dramatic, almost cinematic feel. "It's like living in a film set," says Wilson. "Every room is so theatrical."

Now Wilson is forging her own role in her home's rich history. Soon after moving in, and with her youngest son safely installed in school, she began setting up shop in the patterned hallway of the house, selling jams made from foraged fruit, handmade soaps wrapped in marbled papers and, when she failed to find local makers, her own handcrafted ceramics, whose terracotta forms were inspired by the shards of English slipware and pottery she'd found while digging up the tangled forest of garden. (Before training in fine art at Edinburgh, Wilson did ceramics at A-level.) The enterprise became known as 1690, a year that Wilson found inscribed in corners and above doorways throughout the house.

Unsurprisingly, the footfall in this corner of the Fens was minimal, but the shop became a study in branding and a lavish stage set for Wilson's "handsome, rather than pretty" artisanal wares on social media. As poetic as it is photogenic, her @1690works feed ignited a swift trade, and her now signature white slip and terracotta ceramics have become her main concern. Her first online customer was Charlie Porter, the founder of the antiques and storytelling site TAT. Soon after, the writer Clover Stroud commissioned a plate etched with the words "Love and light to you always, my dear sister" for her sibling, potter Emma Bridgewater.

Typically working with one coat of slip, fired twice, Wilson uses an ancient Roman technique known as *sgraffito* (meaning "scratched" in Italian) or incision,

Above: the Pink Bathroom, with two 19th-century Japanese collages on the wall. Opposite page: the Middle Kitchen is the "nerve centre" of the family's daily life – and where Wilson makes her pieces



SOME SPACES
HAVE BEEN
UTTERLY
ABANDONED
FOR CENTURIES

Top: Wilson tending a fire in the walled garden – her children George and Olive are on the scaffolding in front of the rear Palladian façade. Left: the Great Room, where Wilson's furniture is currently in storage



N. PEAL

LONDON



CASHMERE SINCE 1936
BURLINGTON ARCADE, MAYFAIR



Wilson in the Green Drawing Room, whose original panelling dates back to 1730. A large 1690 Imari jug is on the far end of the coffee table on the left

etching phrases and quotations into the wet white surface to reveal the red tones beneath. It's a high-stakes method that requires an instinctive feel for the materials. "I have to tend to them as though they're babies," says Wilson of the rows of ceramics drying in her kiln in the butler's pantry.

One of her bestselling plates borrows a line from the British-Indian poet Nikita Gill that reads: "I am more wolf than woman, and I am still learning how to stop apologising for my wild." It speaks volumes of Wilson's own fearlessness. For every project she has a dedicated scrapbook filled with visual references that encompass everything from Renaissance inlaid ivory chests to dress patterns to Laura Ashley prints. "It's about storytelling," she says of the rigour applied to each brushstroke and lotus-flower motif. What unifies her eclectic vision is the rich colours, which are pulled straight from the deeply saturated limewash-hued walls of her house. "I want every piece to feel at home in this space," says Wilson. "So I've evolved this very personal palette of time-worn tones."

This summer, Amanda Brooks invited Wilson to take over a space at her Cotswolds store, Cutter Brooks. Wilson conjured a replica of her original homespun shop, which

"I'M A BIT OF A ONE-MAN BAND – I ALWAYS JUST GIVE THINGS A GO"

she describes as "the kind of place Molly Weasley would go for her essentials", and created an entire ceramics series inspired by Chinese Imari ware, putting a 1690 spin on the brightly tinted blue-and-white pottery style. Comprising jugs and plates, these pieces started life as a fluid painting that Wilson made with her children at the dining table in the cosy but chasm-like Middle Kitchen, where the family spends much of their time. "It reminded me of the kinds of vessels you'd see in the background of a Matisse painting," she says of the artwork, which set her on a mission to replicate its "splashy quickness" in three-dimensional form.

It's typical of Wilson's approach, which is nothing short of academic. With every collaboration comes the mastery of a new technique. For the design store 8 Holland Street, she worked in a form resembling *famille verte* Chinese porcelain from the Qing dynasty-era, creating lamps from 19th-century brush pots with Vietnamese leaf hat-inspired shades. For The New Craftsmen she's revived the historic salt box. As uneven as the contours of her home, these sturdy, pictorial ceramic containers come complete with English hardwood lids, and inscriptions of the words: "Thou Art As Dear As Salt".

Wilson finds the challenges unique to each ceramic form utterly compelling. For her next act, she hopes to master the alchemy of oxides and mocha diffusion techniques, mimicking the ancient materials used before the age of ready-made chemicals. The latest iteration of her store, @1690shop, has now launched online. "I'm a bit of a one-man band," she admits. "I always just give things a go – it's the Yorkshire harridan in me."

Her longer-term dream is to install a huge glass window looking onto the garden in the Middle



Bottom left: the limewashed walls of Wilson's bedroom – batons support the plasterwork where the family's cat fell through the ceiling. Second from bottom left: a lamp from the 1690 Famille Verte collection. Above: the Green Drawing Room from the Patterned Hall – the damaged ceiling exposed local Fenland reeds that are more than 300 years old



Kitchen – aka her operations centre – where she sits and makes her designs. For now, Wilson is happy in the knowledge that her children can enjoy the kind of liberated, analogue life she experienced herself growing up in Scarborough. Besides river swimming and exploring the endless wetland waterways, their current favourite pursuit is fishing. "They still call this 'the crumbly house'," she says. "But I think they're beginning to realise theirs is a rare and beautiful home." ■HTSI

DOHA RISING

On the eve of the 2022 World Cup and with a massive arts programme underway, Qatar is determined to become a cultural leader. Can it convince the rest of the world? *Maria Shollenbarger* meets the soft-power broker behind a multibillion-dollar project like no other

Portrait by *Brigitte Lacombe*

Interior photography by *François Halard*

It was the first step of a comprehensive strategy whose mandate, according to the bland state literature, is to “preserve and enlarge the cultural endowment of Qatar”. But 13 years later, her vision has taken a multitude of surprisingly divergent forms, from artists’ residences to heritage sites remade along slow-travel lines. Some of her initiatives have admirably pushed the boundaries of what defines a museum in the 21st century. Others have been more predictable: headline-grabbing public-art purchases (she has reportedly had as much as \$1bn a year at her disposal for this purpose) and starchitect-designed monuments. The decisions have sometimes seemed suggestive of the ongoing soft-power arms race here in the Gulf (one exacerbated by the three-year, Saudi-led regional embargo of Qatar that ended in January with a US- and Kuwait-brokered resolution).

More recently, Sheikha Al Mayassa has become clear on what her agenda for the next 10 years will be: to create space – literally and figuratively – for a new generation of local creatives to work, learn and thrive.

“When I started, I didn’t really have a clear road map of where we were going. Once we [got moving], though, we understood the gaps in the ecosystem,” she says over tea at CP Club, one of Qatar Museums’ newest cultural offerings, a hybrid members’ club and co-working space. Understated and barely made-up, her black leggings and Adidas just showing below the hem of her abaya, the Sheikha is forthright and accessible. She speaks at a dauntingly rapid clip, but laughs often, and talks openly about her own life and the travails of pre-teen children – she has five – who are currently inducting her into the world of TikTok.

“I really believe it takes a quarter of a century for people to fully feel the impact of any sort of investment,” she continues. “We’ve done 15 years; for the next 10, we’re focusing on the creative economy. We’re trying to nurture that and [make] a community of creators. And you need the foundations; that can’t be artificial or superficial. It has to be organically built.”

“Organically built” is a challenging concept in a country that has only been independent for 50 years. As might be the credibility of a grassroots art, fashion and design scene being manufactured against a Vision 2030



Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, the 38-year-old sister of the Emir of Qatar, has an official title: chairperson of Qatar Museums. But the more revealing job description is the one on her Instagram account (with 809k followers), where the one-line bio simply reads: “Public Servant 24/7/365.”

Sheikha Al Mayassa was in her mid-20s when she was tasked with creating a museum of Islamic art by her father, Hamad bin Khalifa Al Thani, the man who founded Al Jazeera, established Qatar’s estimated \$320bn sovereign wealth fund, and leveraged enormous natural gas resources to make it what was until last year the richest country on Earth per capita. The IM Pei-designed building opened in 2008, with around 800 works; a spectacular, if conventional, public institution whose purpose was as much to train a global spotlight on Doha as it was to meet the brief of safeguarding heritage.



WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE **ICU**

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>



The Museum of Qatar.
Above left: Sheikha Al
Mayassa bint Hamad
bin Khalifa Al Thani,
chair of Qatar Museums.
She wears custom
Off-White designed by
Virgil Abloh. Far left: the
Qatar skyline



Juergen Teller, artist Alex Israel, Natalia Vodianova, Alexa Chung, Carine Roitfeld and Naomi Campbell – table-hopped and posed for pictures with the entrants.

Others were in town for the opening of the exhibitions *Virgil Abloh: Figures of Speech* or *Christian Dior: Designer of Dreams*; Abloh himself and Dior artistic director Maria Grazia Chiuri both spoke on panels. (Chiuri noted later in an email that the entire cultural enterprise of the country has been driven by two women: Sheikha Al Mayassa and her mother, Sheikha Moza. “I believe culture, knowledge and training are the best vehicles for growth, awareness and democracy,” she wrote, in what seemed a pointed reference to the diplomatic agency they wield.) The Dior show’s gala opening also inaugurated M7, a new 29,000sq m “epicentre” for entrepreneurship in design, complete with studios, educational programming and a sleek concept store that exclusively features local artisans.

Marquee talent, eye-wateringly expensive showcases; there were moments when it felt hard to spot the grass roots of any of it. But these gestures, too, serve the long-

“THIS IS WHAT’S REALLY INTERESTING: TO BRIDGE THE GAP BETWEEN EAST AND WEST”

view strategy. “She has always brought the biggest and best names in culture to contribute,” says Phillips co-chairman Jean-Paul Engelen, who was Qatar Museums’ director of public art and exhibition from 2011 to 2015. “But she also always makes sure they engage with the designers and artists and students there in Qatar; she always makes sure there is that exchange happening.”

“Art doesn’t just appear; there’s a process and depth of thinking, and that requires an education,” Sheikha Al Mayassa says. “Also, it’s not simply artists doing beautiful things; those things come from somewhere, they originate in a place. So localising our craftsmanship is really important, even though the designers may aspire to appeal to a global audience. What I think will make them most attractive [to that audience] is the fact they’re authentic, like we saw with the designer Abdel [El Tayeb]. He revisited techniques from Sudanese textiles and straw making; also the patterns and the cuts. It was nostalgia, because he doesn’t live in Sudan; he lives in Italy. But he’s going back to his roots and interpreting what he’s learnt through his own culture. This is what’s really interesting: to bridge the gap between east and west.”

CP Club, the hybrid space where the Sheikha and I met in Doha, was conceived precisely with this goal in mind. Its 14 interconnecting townhouses have been designed by Diane von Furstenberg, India Mahdavi and Milan powerhouse Rossana Orlandi, among others; but there are also the Qatari designers Wadha Al Hajri and

timeline. And there are the human rights and ideological issues that are an ongoing reality here, and do little to advance the idea of an open creative environment. Qatar’s laws penalising free speech, restricting migrant workers’ freedoms and prohibiting labour unions attracted global attention in the wake of the 2010 FIFA announcement that Qatar will host the 2022 World Cup. In the face of international pressure, the government has taken steps to address labour issues, including the introduction of a minimum wage. But freedom of expression is still limited, and self-censorship is widespread; male homosexuality is still criminalised; and the apparent lack of investigative interest in violence against women perseveres.

Well over a million people are expected to descend on the country next November for the World Cup. But is the idea of a genuinely vibrant, authentic creative culture in Qatar something the world will buy into?

If they don’t, it won’t be for lack of ambition or effort on the ground. Last month, Sheikha Al Mayassa hosted the second live instalment of the #QatarCreates cultural festival (inaugurated in 2019, much of the event was held online in 2020). For four days, amid block-long swaths of frantic construction, I peregrinated across Doha’s West

Bay quarter along with dozens of VIPs – designers, curators, artists, editors and journalists, a few models/actors. We strode red carpets, attended panels and talks, and met for suppers at Em Sherif, the famous Lebanese restaurant atop the old Sheraton. We took caravans of 4x4s out to the serene expanse of the Brouq nature reserve to be awestruck by Richard Serra’s *East-West/West-East* – four steel monoliths, spanning a kilometre of white sand between two rock escarpments, bent almost imperceptibly by the winds. We trailed private guides through the 40,000sq m of exhibition space in the spectacular, surreal Jean Nouvel-designed National Museum.

Some had come for the Fashion Trust Arabia awards, which Sheikha Al Mayassa co-chairs with the Lebanese fashion writer Tania Fares. The FTA sees 24 aspiring designers from across the Middle East and north Africa region compete for prize money (as much as \$200,000 of it), mentor opportunities and a commercial presence on *matchesfashion.com*. On an unseasonably sticky evening, we sat at long tables in the National Museum’s courtyard for a black-tie dinner to commemorate the winners, among them the Franco-Sudanese designer Abdel El Tayeb. All night long, the guests – who included photographer

Above left: a CP Club townhouse designed by Rossana Orlandi. Right: the dining room at the CP Club townhouse by Maire-Anne Oudejans and Filipa de Abreu

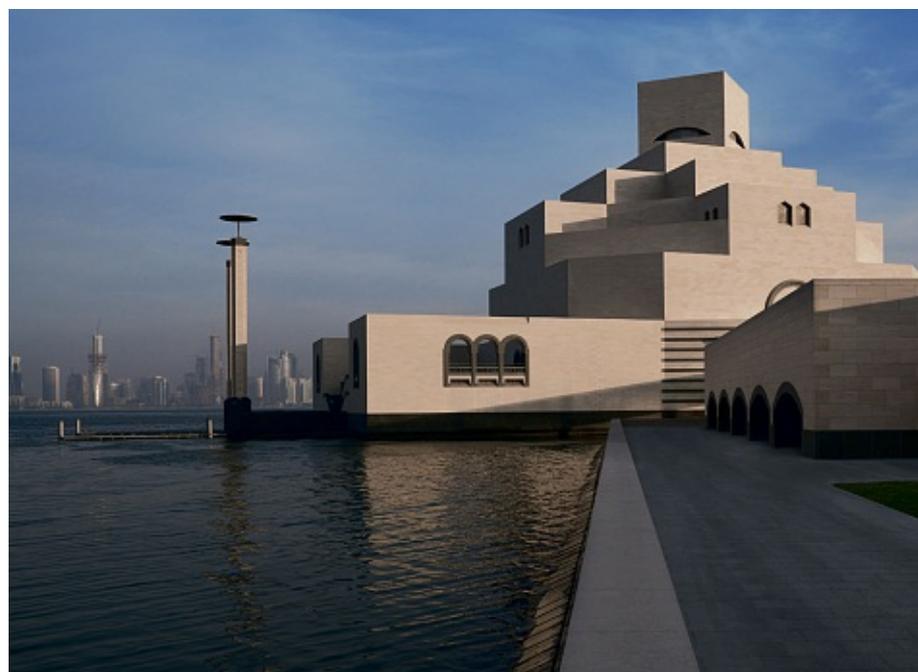


Aisha Al-Sowaidi. The central courtyard, wreathed in pink bougainvillea, functions as a common gathering space, and every time I visited, day and evening, it was buzzing. MatchesFashion staged a pop-up boutique in one townhouse. I chatted with CEO Paolo De Cesare as he greeted visitors and mulled over the possibility of establishing a permanent bricks-and-mortar presence à la Matches' 5 Carlos Place townhouse in Mayfair. Across the way, the cult California-based milliner Nick Fouquet was hosting a trunk show. I spotted Roksanđa Ilinčić happily snapping pictures of various spaces. Young Qataris – members who come to work and socialise, listen to talks, see art or just drink tea in the ornately decorated majlis – circulated throughout.

Sheikha Al Mayassa tapped Whitney Robinson, a former editor-in-chief of *US Elle Decor* (and a classmate of hers at Duke University) to curate the CP Club project, entrusting him with making an atmosphere that is inclusive, current, and cool. "Qatar Museums doesn't act like a museum organisation; it's much more like a national endowment for the arts, or a national trust," he says. "By that definition, almost anything can come under its aegis." CP Club fits because it's conceived to put local and regional artists, designers, architects, chefs and filmmakers into contact with their international counterparts – and with each other.



Below: Sheikha Al Mayassa with Naomi Campbell and Pierpaolo Piccioli of Valentino at the opening reception of #QatarCreates



Where things get really interesting, Robinson says, is with the development of Qatar Museums' heritage sites across the country: abandoned camel and fishing villages, schools, an old police station, all

to be "activated" in ways people might not expect. At Al Jemal, one such village on Qatar's north coast, the restoration is being overseen by India Mahdavi roughly along the Italian preservationist *albergo diffuso* model. The plans include clever accommodation – a bedroom in a house here, the breakfast room in another house there, a shared sitting room in a third – and there will be a fish restaurant staffed by local fishermen. Variations on this model will be elaborated across the other sites.

Sustainability is built in, not just at the restoration level but also the operational one. "We want to involve the tribes in the local communities" in all aspects of this project, Sheikha Al Mayassa tells me. "We've identified several families that live there, and we're doing workshops with them. We want people to have a sense of what it was like to live there, but in, let's say, a contemporised setting."

Back in Doha, a few minutes' drive from CP Club – but miles away on the glamour spectrum – is Liwan, a hub of studios for emerging designers. Liwan is housed in the oldest girls' school in Qatar, a two-storey 1950s building that had stood empty since 2005. In satisfying contrast to the slick cultural skyline, a very accidentally Wes Anderson renovation is being effected here. Walls are painted avocado green; the original work table and chairs – varnish peeling, embellished with generations of carved initials – still populate the classrooms-turned-studios; in the library, vintage scholastic texts line the shelves and putty-hued terrazzo is underfoot. Its director and designer, Aisha Al Sowaidi, shows me a bathroom clad in blush-pink tiles inspired by vintage 1970s designs. "The boys' room," she specifies, then grins. "Because we can."

Liwan, says Al Sowaidi, is an accessible and casual alternative to CP Club (where she created one of the townhouses) or M7 (where the Dior show is installed). "Liwan is for exploration. It's a place to start with design,



Top: the Museum of Islamic Art, designed by IM Pei. Above: the Majlis event space at CP Club. Left: the club's central courtyard "oasis". Below: East-West/West-East by Richard Serra

to discover your direction." There are prototype labs with 3D printers; there is a clay studio, with potters' wheels and kilns; there are a photography studio and darkroom. Upstairs are offices for QM's heritage projects, which Liwan members – who pay about \$300 a year – can visit, learn about, and in some cases participate in. All they have to be is based in the country.

When I tell the Sheikha I visited, and loved, Liwan, she smiles widely. "I'm so glad you like it, because right now it's my favourite project." It's a surprising comment from Qatar's monument builder-in-chief. But Sheikha Al Mayassa now has an expanded legacy in her sights, and a reclaimed schoolhouse feels like the right place for it. ■ HTSI Maria Shollenbarger travelled as a guest of #QatarCreates/ Qatar Museums



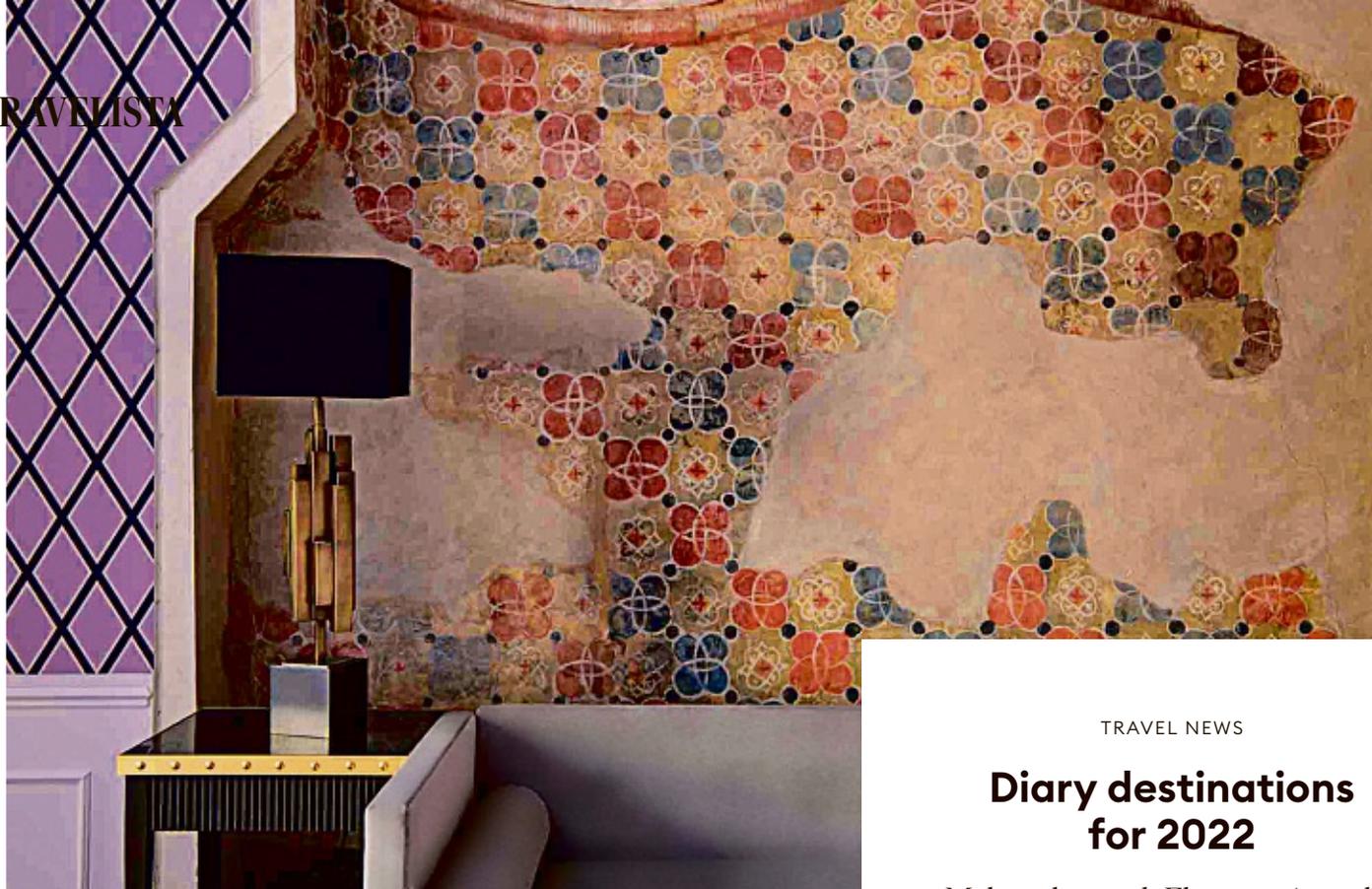


BOVET
1822
Engineering Brilliance®



Introducing the BOVET Battista Tourbillon in Partnership with Automobili Pininfarina

Welcome to the future of luxury with the new Battista Tourbillon. Powered by a brand-new flying tourbillon with 10-days of power reserve, this timepiece features box sapphire crystals on both sides to show off the advanced mechanics, asymmetrical dials, and integrated design details from the all-electric Battista Hyper-GT.



Above: restored frescoes in the Beatrice suite at Il Tornabuoni in Florence. Bottom: Casa Polanco in Mexico City

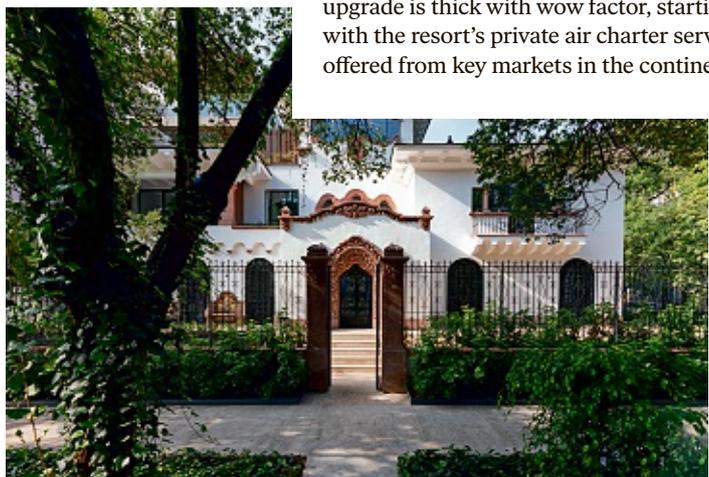


AURORA ANGUILLA

As locations go, Via Tornabuoni is as mint as it gets in Florence. Pedestrianised years ago, it puts you within about five minutes' walking distance of everything, from the Marino Marini and Palazzo Strozzi museums to Procacci (mid-afternoon *brioche al tartufo*, check) to the ravishingly pretty Ginori 1735 boutique – not to mention every other major luxury brand. Now it has its own buzzy hotel: Il Tornabuoni, whose 62 rooms and suites fill the 12th- to 13th-century Palazzo Minerbetti, sitting prettily just across the street from the Palazzo Spini Feroni, aka Ferragamo HQ. The design is full Renaissance maximalist (truly, full; the colour-averse should think twice): jewel tones – stripes, solids, chevrons – cover walls and ceilings, velvet and passementerie are everywhere, and exotic equatorial prints hang throughout. But there's a certain joy to the whole. And Procacci brioches (it bears saying twice). iltornabuonihotel.it; from €400

FIND YOUR ANGUILLA

Anguilla may not be as picture-perfect as nearby St Barths, or as easy to access as Antigua, but its beaches, water and corals stack up against anywhere on Earth. This month, the old Resorts & Residences by CuisinArt (an unlovely name, but long one of the finest sites on the island, at Rendezvous Bay) reopens after a complete reimagination by its new owners as Aurora Anguilla. The upgrade is thick with wow factor, starting with the resort's private air charter service, offered from key markets in the continental



TRAVEL NEWS

Diary destinations for 2022

Make a date with Florence, Anguilla, Mexico City or the Galápagos

WORDS BY MARIA SHOLLENBARGER

US (this means you, NY/Boston/DC/Miami; commercial flights, meanwhile, land in St Martin, a 30-minute ferry ride away). Then there is the Aurora International Golf Club, which sees the championship course – the island's only one – redesigned by Greg Norman, who is installing a new nine-hole short course on premises as well. Finally, the food: all of it is overseen by Abram Bissell, who led the kitchens at The Modern and

AURORA ANQUILLA'S UPGRADE IS THICK WITH WOW FACTOR

Eleven Madison Park in New York (which makes him a five-star Michelin man), and who has created a hydroponic farm and orchard on resort grounds to furnish his five restaurants here. The decor is fresh and modern – white, wood, rattan, scads of daylight. And that beach? Thankfully, it's entirely unchanged. auroraanguilla.com, from \$999

MADE IN MEXICO

Feeling rather like a chic friend's home – the aspiration of so many hotels with variations on that description – Casa Polanco soft-opens this month in Mexico City, in an early-20th-century neocolonial mansion previously home to a string of prominent Mexican families. Architect Claudio Gantuz has designed a contemporary response adjacent to it, connected by an elegant wood and glass corridor, bringing the guest rooms to a total of 19. All of them face greenery: some the property's interior garden, others the Parque Lincoln. The four-year restoration maintained enough original architectural design to keep things feeling Old Mexico – tiles; antiques and maps; some seriously ornate plaster and stonework – while the low-slung Italian art and furnishings are all 21st-century CDMX. From \$380

YOUR OWN PRIVATE GALAPAGOS

There will be a compelling new reason to move the Galápagos to the top of the

2022 wishlist next spring with the launch of Aqua Mare, a 50m, seven-cabin private yacht from Aqua Expeditions, the outfit that cruises the Peruvian Amazon, the Mekong and Indonesia's "coral triangle." It might be a new destination for them, but this archipelago is familiar territory to the company's founder, Francesco Galli Zugaro, who used to work for a private expeditions company in the Galápagos. That expertise combines with a product offering on the Italian-built ship that is hard to beat: state-of-the-art stabilisation technology, a top speed of 17 knots and a cruising range of 4,800 nautical miles, which outperforms any other yacht in the region. Four decks, huge suites, indoor-outdoor lounges and menus created by Peruvian super-chef Pedro Miguel Schiaffino will bring the cossetting; the military-grade tenders, exceptional access; and Aqua's two onboard naturalists will be there to put land, sea, history and wildlife all into context. ■HTSI aquapexpeditions.com, from \$9,450 pp for a seven-night cruise [@mariashollenbarger](https://www.instagram.com/mariashollenbarger)

Above: the view across the rooftops from Il Tornabuoni. Below: snorkelling in the Galápagos Islands



LUNAJETS



FLY NOW



Leading private jet charter.

+41 22 782 12 12 · lunajets.com · Geneva · London · Paris · Monaco

LunaJets is a flight broker and as such arranges carriage by air by simply chartering aircraft from third-party aircraft operators, acting as agent, in the name and on behalf of its customers. LunaJets only acts as an intermediary, does not itself operate aircraft and is not a contracting or an indirect carrier.

ELIZABETH HARROD & STEVEN MCRAE, SOLOIST & PRINCIPAL, THE ROYAL BALLET



SAVOIR

EXTRAORDINARY BEDS

savourbeds.com

CARRY ON SCREENING

Looking to up your movie-night game? This 14kg black box could be the answer. It's one of two new Sony home-cinema projectors featuring "true" (or "native") 4K technology. This means they generate images with 8.8m pixels (like many commercial-cinema projectors) which, in terms of sharpness, puts them ahead of the vast majority of projectors on the market that use a trick called pixel-shifting to make it look like there are more pixels than there really are.

The VW290ES is an ideal entry-level true 4K model. (Its sibling, the laser-powered VW890ES, produces even clearer images but will set you back £25,000.) Its superpower is contrast ratio: there's a strikingly large difference between its darkest black and lightest white. This makes images look particularly detailed and lifelike and is achieved through Sony's cutting-edge panel technology in which a layer of liquid crystal sits atop a reflective silicon surface. Because its strength is contrast not brightness, make sure you use it in a dark room with a proper screen to watch every tear trickling down Leo's cheeks. *Sony VW290ES (VW325ES in the US), £5,500, pro.sony*

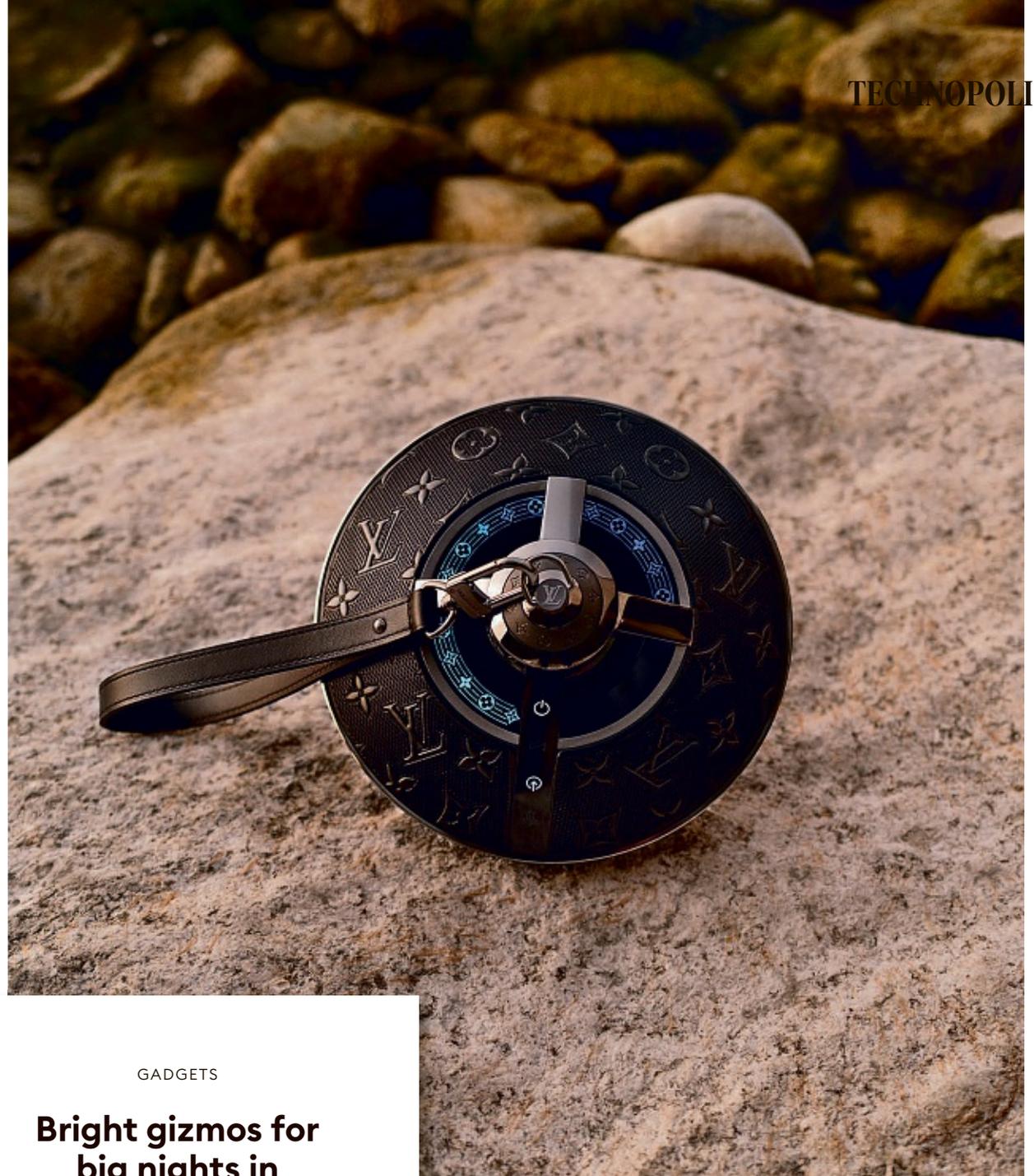
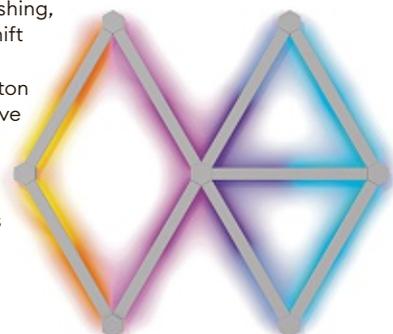
**CHILL OUT**

The Ninja Ice Cream Maker is my new best friend. As someone who's taken down an obscene number of Ben & Jerry's pints in his time, I can assure you this machine makes terrific ice cream – and gelato, frozen yoghurt and sorbet. The key is the texture of the cold treats it churns out. It has a paddle that finely shaves and blends ingredients which, if my batches of vanilla-choc-chip ice cream and vanilla frozen yoghurt are anything to go by, results in a smooth consistency with zero graininess or iciness.

Although much of the fun of making your own ice cream is customising flavours, the Ninja comes with a 30-strong recipe book to get you started, including classics, fancy options (limoncello ice cream, maple gelato), and light versions for those watching waistlines. You prepare the mixture, which takes five minutes of whisking, and freeze it in a tub for 24 hours. You then affix the tub to the machine and watch it whirr as it's transformed into ice cream. (To add mix-ins such as chocolate chips, there's an additional step.) It couldn't be easier. *Ninja Ice Cream Maker NC300UK, £199.99, ninjakitchen.co.uk*

LIGHTS FANTASTIC

Much like pulling on a cheery pair of socks to liven up an outfit, these lights are a quick and easy way to inject character into a room. The latest release from Canadian smart-light brand Nanoleaf, Lines is a collection of backlit, 30cm-long LED strips that you join together in whatever shape you please and attach to the wall (they have hexagonal, sticky-backed connecting blocks) in a painless set-up process. Rather than being a primary light source, the luminous sticks excel at creating a mood. Nanoleaf says they can change into 16m different colours; you can alter the hue and the rhythm of the lights (solid, flashing, gently flickering), and sync them to shift in time to music or the TV through a smartphone app or by pressing a button on the lights. Since the afternoons have been plunged into winter darkness, I've been enjoying a warm yellow-orange glow. For Friday-night drinks, however, reds, blues and pinks up the ante. They would also be fun for a child's room. *Nanoleaf Lines, from £179.99, nanoleaf.me*



GADGETS

Bright gizmos for big nights in

Because sometimes you want to bring the party home

WORDS BY JAMIE WATERS

Adele is singing to me from planet Louis Vuitton and she sounds pretty great. The source of her crystal-clear vocals and silky piano accompaniment? A dinky, flashing, UFO-shaped device that looks like something you'd expect to find floating through the Milky Way.

The latest foray into tech by the French luxury giant (following a suitcase-shaped speaker and wireless headphones), the Horizon Light Up speaker brings a high-octane whack of glitz to the audio market. Portable and wireless, it's modelled on Louis Vuitton's spinning-top-like Toupie handbag designed by women's artistic director Nicolas Ghesquière, who is known for his futuristic aesthetic. It's similarly petite – although it's relatively heavy at 1kg – and comes with a long leather strap that can be looped over the wrist when you want to take it on the go. (It could also easily be stashed in an overnight or carry-on bag.) And, with LV's monogram embossed across its stainless-steel and

black perforated-leather body, it's far bolder than most of the understated offerings in the speakers' market.

Developed with the help of audio specialist Master & Dynamic, the Horizon's sound quality is good – especially for such a diminutive object – with a three-inch woofer that kicks in on dance tunes, a pair of 0.75in tweeters for capturing upper notes, and three microphones should you wish to make voice calls. Its shape offers 360° sound projection when positioned upright, so it's crying out to be the centrepiece of the room. Alternatively, you can tilt it on its side, where it cleverly reorientates and directs all sound upwards. It will run for 15 hours between charges and works via AirPlay or Bluetooth.

While there are certainly more powerful speakers out there, this one is selling a vibe. Whether that's to your taste is another matter. A ring of LEDs shaped like LV's signature flowers lights up in a kaleidoscope of shades in time to the music, and a further circle of lights flashes "L-O-U-I-S-V-U-I-T-T-O-N." You can control the lights' colour combos, as well as song tracks, via a smartphone app or a touch-bar on the speaker (which, if I'm being picky, can be a little slow to respond). Think of it as that flamboyant friend who never fails to bring the party. ■ HTSI

@jamie_waters



DETAILS

Louis Vuitton Horizon Light Up Speaker
£2,320, louisvuitton.com



BENNETT WINCH

HANDMADE IN ENGLAND

The gift of good adventure

What a gift it is to be free. To step outside the formula and live with just the things you can carry, if only for a few days. Absent of all surplus and with only the hardiest of companions by your side. Every Bennett Winch product is handmade in England using traditional skills and materials; tailored to a contemporary world and built to last a lifetime. Those who seek adventure choose few and choose wisely, for these are your tools of freedom.



Escape with Aero

Private travel reimaged

Europe

London

Nice

Milan

Geneva

Mykonos

Ibiza

North America

Los Angeles

Aspen

Jackson Hole

Sun Valley

Las Vegas

Los Cabos



Unless otherwise advised: (1) All intra-EU flights are operated by Aero Guernsey Ltd (company number 62422) whose registered office is at Third Floor Cambridge House, Le Truchot St Peter, Port Guernsey GY1 1WD; (2) All flights either arriving or departing the United Kingdom are operated by Aero FlightOps UK Ltd (company number 13163672) whose registered office is at 16-18 Beak Street, London, W1F 9RD, United Kingdom; and (3) All flights within North America are operated by USAC Airways 695 LLC dba Aero Air. We will notify you as soon as possible if the air carrier operating your flight changes or is not one of the above companies.

SHELLS AND FLOWERS BY BALTHASAR VAN DER AST, SOLD BY CHRISTIE'S IN 2012



PAINTINGS

Dutch florals

These marvels from Holland's golden age are being seen with fresh eyes

WORDS BY CLARE COULSON

There is so much to read into that one picture. The diffusion of colours, the richness and also the symbolism," says collector and city headhunter Frank Hollmeyer of the first floral still life he bought by the 17th-century Flemish artist Jan Brueghel the Younger. It's a large flower painting around a central cartouche by Abraham van Diepenbeek and he found it at one of Sotheby's Old Masters sales as the financial crisis continued in 2009. "It felt like the world was falling apart... but I knew I wanted to spend money on paintings."

Floral still life from the golden age of Dutch painting has been having a cultural moment, inspiring a generation of floral designers (including Emily Thompson, Thierry Boutemy and Mark Colle), ad campaigns (Gucci and Loewe) and photographers (Nick Knight frequently cites the Old Masters as a reference). It's all fuelling a renewed interest in the carefully observed, meticulously painted output from the period, when hundreds of practitioners

worked prolifically to fulfil an unprecedented demand for art. "You don't have to wait long if you're looking for a really nice still life," says Clementine Sinclair, head of the Old Masters evening sales at Christie's.

The genre boomed in the 17th century in the Netherlands, funded by a burgeoning merchant class keen to display its wealth. "Artists were selling directly from their

studios or through dealers," adds Sinclair. "And there was a thriving market for paintings on a more domestic scale – cabinet pieces with a high level of detail." Interest in flower paintings exploded as exotic species were being introduced to the Netherlands: one of the world's oldest botanical gardens was formed in Leiden in 1590. By the early 17th century Ambrosius Bosschaert and Jan Brueghel the Elder were pioneering a golden age with their ambitiously scaled virtuoso paintings of magnificent bouquets, often featuring a fantastical combination of specimens that would never bloom simultaneously in nature. This summer Sotheby's showed the earliest dated Flemish flower painting, by Brueghel (with an estimate of £2.5m-3.5m) – a 1605 oil in which almost the entire canvas was filled with hyacinths, narcissi, fritillaries, iris, tulips, peonies, lilies, roses and nigella.

EARLIER WORK IN THE period tended to be symmetrical, stylised and formal, but the artists that followed, including Jan Davidsz de Heem, Jan van Huysum and Rachel Ruysch, became more naturalistic. The demand for Ruysch and other female painters of the era has rocketed – earlier this year Sotheby's sold an exquisite Ruysch still life dated 1698 for almost \$2.2m, doubling its low estimate.

Beyond the most notable practitioners there are more affordable pieces, although even within one artist's oeuvre there can be vast price differences. A swag painting with roses, ivy and butterflies by Daniel Seghers sold at Christie's this summer for £40,000. In 2019, two bouquet still lifes featuring roses, tulips, iris and aquilegia by the same artist both sold in excess of half a million, again doubling their predicted costs.

These huge differentials provide enticing opportunities for collectors willing to hunt, such as Hollmeyer, who has continued to collect work from the period over the past decade. "For £30,000 or £40,000 you can pick up something from a phenomenal artist whose paintings are hung in most major art galleries in Europe," he says. "What can you buy for that in the contemporary market?"

Toby Campbell, director at Rafael Valls, agrees: "You can buy something with extraordinary skill and history behind it for sometimes a fraction of a contemporary



WHAT TO READ

Dutch and Flemish Flower Pieces by Sam Segal and Klara Alen (Brill)
Dutch Flower Painting, 1600-1720 by Paul Taylor (Dulwich Picture Gallery or Yale University Press)

WHERE TO SEE

ashmolean.org
rijksmuseum.nl
wallacecollection.org

WHERE TO BUY

Johnny van Haeften Beaufort House, Ham Street, Ham TW10 7HL; johnnyvanhaeften.com
Rafael Valls 11 Duke Street, SW1; rafaelvalls.com

piece." He currently has a stunning painting dated 1670 by Bartholomeus van Winghen depicting a vase of spring tulips, peonies, lilacs, sweet peas and jasmine (£95,000), as well as a picture by Abraham Brueghel from the same year with roses, primroses and jasmine in an urn (£48,000). Similarly, gallerist Sander Bijl, of Bijl-Van Urk in the Netherlands, has recently acquired a diminutive flower painting depicting single stems of a wild rose, poppy, hyacinth and chrysanthemums by Jan van den Hecke, whose patrons included Archduke Leopold Wilhelm, the Austrian governor of the Spanish Netherlands (after restoration it will be for sale at €40,000).

Shifts in interior decoration are also helping to popularise these Old Masters, as they seem to sit more comfortably in the relaxed, classical rooms by designers such as

"TAKEN OUT OF OLD FRAMES, THEY HAVE NEW LIFE"

Rose Uniacke. Note the Old Masters hanging in Nigel Slater's elegantly understated Uniacke interior. "An increasing number of my clients are asking for floral still lifes but they tend to mix works with modern interiors or even contemporary artworks," agrees dealer Nick Cox, who currently has a blue and white China bowl of tulips, roses, narcissi and blossom attributed to Pieter Casteels III (£15,525). A similar oil, dated 1715, was sold this summer by Hampel Fine Art Auctions for €19,430.

What's more, these still lifes are increasingly being liberated from their cumbersome frames. "I've long thought that a lot of Old Master paintings are held back by their frames," asserts Toby Campbell. "If you take the paintings out of the frames, they suddenly have a new life. When you hang them in a contemporary space they can look extraordinary." ■HTSI



A STILL LIFE-INSPIRED FLORAL DISPLAY BY THIERRY BOUTEMY FOR ANN DEMEULEMEESTER

Second from top: a 1670 vase painting by Abraham Brueghel for sale at Rafael Valls gallery for £48,000. Right: Fleurs (Août), 2016, by Steven Meisel, for Loewe's SS17 campaign



Top: a still life attributed to Pieter Casteels III for sale at Period Portraits for £15,525. Above: a work by Jan van den Hecke for sale at Bijl-Van Urk for €40,000 (after restoration)

LUXURY MERINO KNITS



Joe Merino: For men who believe that style should never come at the expense of comfort. Joe offers a choice of carefully designed pullovers, cardigans and shirts in over 50 colours. Every single one made of 100% Merino wool, and every single one perfect for every occasion. Joe Merino stands for elegance, style, wearing comfort and extreme softness.

But don't take our word for it: Visit us online at joemerino.com.
Designed in Amsterdam, available worldwide. Shipping is always free, and so are the returns.



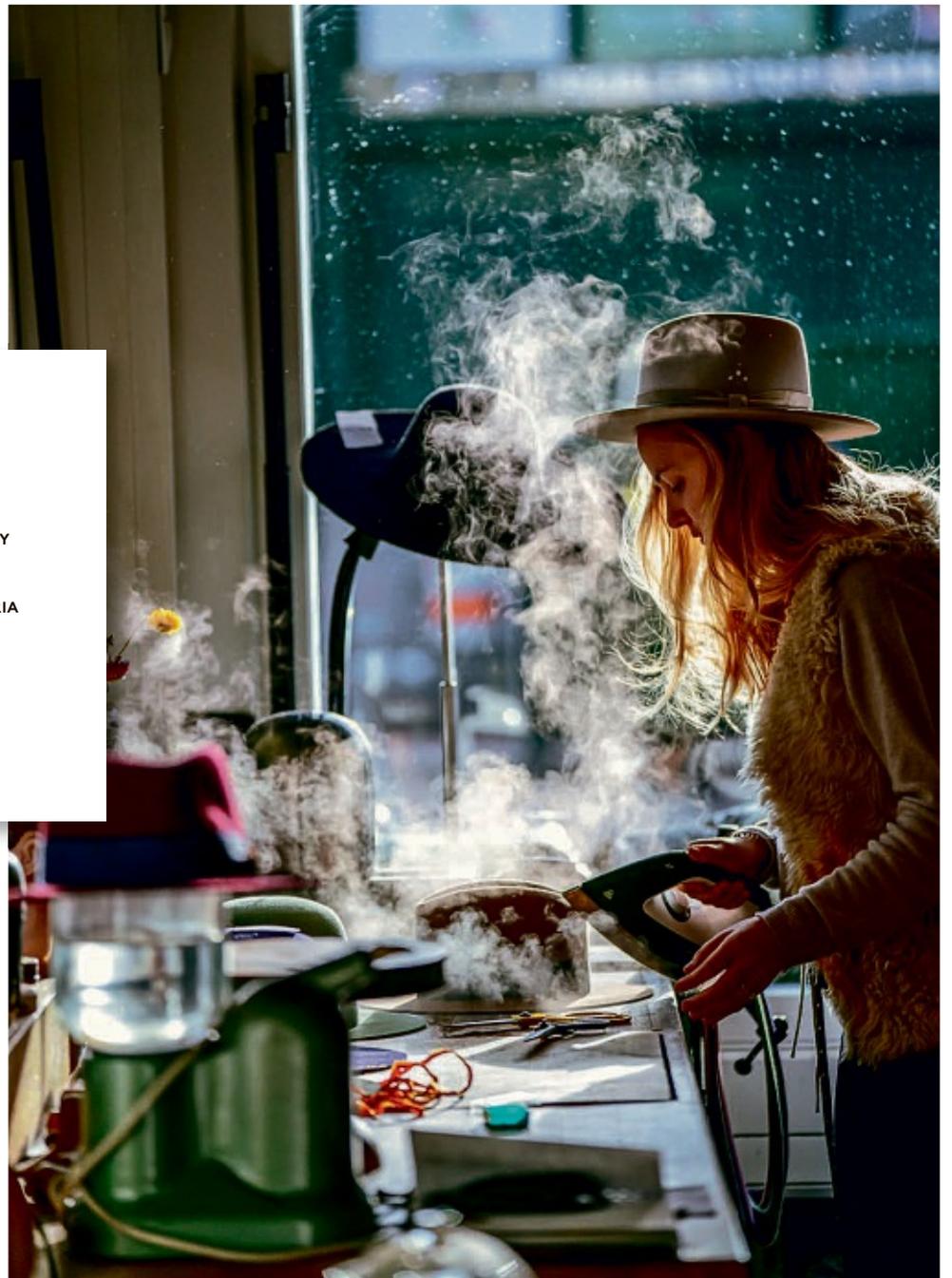
JOEMERINO.COM
Luxury Merino Knits for Men

AMSTERDAM
Kerkstraat 167-171

ANTWERPEN
Kloosterstraat 28

DÜSSELDORF
Kasernenstraße 14

THE HAGUE
Mall of the Netherlands



Nomade Moderne

USP
A TWIST ON TRADITIONAL VIENNESE MILLINERY

WHERE
NASCHMARKT STAND 530, 1060 VIENNA, AUSTRIA

CLICK
NOMADE-MODERNE.COM

FOLLOW
@NOMADEMODERNEHATS



WORDS BY FRANCESCA GAVIN

In among the bric-à-brac and cheese stalls of Vienna's Naschmarkt sits an unexpected boutique. Nomade Moderne is a modern-day milliner whose bespoke hats have a bohemian charm.

Founders Nuriel and Audrey Molcho came from gastronomy and agriculture and fell into hatmaking by chance. "Nuriel wanted to grow out his very curly hair," Audrey recalls. Conscious of those difficult in-between stages, a friend recommended a hat. "He searched in despair, not finding what he wanted, and nothing at a reasonable price. So he decided to learn how to make one himself," she continues.

"Much steam, felt, fire and little bits of thread scattered around our living room later, he had made his first hat: slightly wrong, slightly crooked, but he said, 'I like it – it's vagabond', and wore it with pride, cashing in endless compliments from friends, and even passers-by on the street."

With the help of the numerous seamstresses that are a fixture in the Austrian capital and the guidance of a local rabbi and milliner, Nuriel's DIY felt-fedora hobby turned into a business within six months. In 2017, the couple opened a shop next to the restaurant run by Nuriel's family – a glass-fronted store filled with vintage material, sewing machines and odd flea-market finds. "It's *klein aber fein*, as we would say in German. Small but wonderful," says Audrey.

The duo are passionate about continuing traditional local millinery techniques, cultivated in celebrated shops such as Mühlbauer and Zapf around the beginning of the 20th century. But they have put their own twist on the aesthetic. Nomade Moderne hats use fabrics and materials found on the couple's travels, and there is an edginess to their style. A coral-red felt fedora has Jackson Pollock-style splatters of rainbow-coloured paint, a cream wide-brimmed hat features a handmade sea-blue velvet and vintage-silk band, and a deep black style, created in collaboration with a Tulum-based brand, is trimmed with black fringing.

Nuriel and Audrey see commissions (from €500) as collaborative efforts with each of their clients. "We don't do collections every year – there's nothing

THEY USE MATERIALS FOUND ON THEIR TRAVELS

later, they receive their hat.

"We love meeting our customers at the atelier but also take orders via email or video call," says Audrey. High-profile clients include Austrian footballer David Alaba, German popstar Johannes Strate, rising star conductor Lorenzo Viotti and Brazilian footballer Neymar, who purchased three hats for himself and a matching one for his son.

"Each hat has its own story," says Audrey. "It will continue its nomadic life with its new owner when it leaves the shop." ■HTSI

off the rack," Audrey says. Customers are measured and taken through options for colour, shape, ribbons, details, feathers, pins and patinas. Four to six weeks

Above: Audrey Molcho steaming a hat. Bottom: raw felt fedoras in the Vienna shop



Top: the old tools are collected from flea markets around the world. Above: distressed hat, from €550. Below: Nuriel Molcho – who made his first hat while trying to grow out his hair – shaping a hat



PHOTOGRAPHS: NURIEL MOLCHO



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
JEWELLERS
WARTSKI, LONDON

Wartski

Established 1865

60 St James's Street, London, SW1A 1LE

Fine Jewellery, Carl Fabergé, Works of Art



BY APPOINTMENT TO
H.R.H. THE PRINCE OF WALES
JEWELLERS
WARTSKI, LONDON



A gold pendant centred with a diamond-set bound nugget, engraved 'As this gold is pure so my love is sure'. £3,900



A Neo-Egyptian rock crystal and multi-gem brooch by Gustave Baugrand. Paris c.1867. POA



A pair of domed gold earrings set with brilliant cut rubies by Van Cleef and Arpels. Paris, c.1945. £15,000



A pair of diamond-set 'day' and 'night' earrings, the tassels detachable. English, c.1950. £19,500



A diamond-set 'lovers' knot' brooch. English, c.1910. £3,250



A platinum and diamond ring set with a 3.7 ct emerald c.1920. £38,000



A platinum and diamond ring set with a 2.94 ct ruby c.1920. £56,000



A platinum brooch hand pierced and diamond-set imitating *petit-point*. French, c.1905. £25,200



Gold and lapis lazuli 'Anneaux de Pont' cufflinks by Cartier. French, c.1945. £7,200

A platinum and diamond mounted bracelet strung with ruby beads by Cartier. London, c.1930. £80,000



An enamelled eidelweiss brooch by Tiffany & Co., c.1900. £13,200



An enamelled gold charka by Carl Fabergé set with a coin dated 1756. St.Petersburg, c.1890. POA

A nephrite letter opener with a gold and enamel mount by Carl Fabergé. St. Petersburg, 1912. £36,000



A pair of gold mounted cufflinks set with rectangular cabochon garnets. Austrian, c.1900. £3,750



An Art Deco platinum and white gold brooch set with baguette and circular diamonds. French, c.1930. £24,000

All shown life size

DRINKING

Sweet surrender

Give in to the latest trends in hot chocolate, says *Alice Lascelles*



Whenever someone says “hot chocolate”, two images spring to my mind. One is the drink of my childhood, piled high with marshmallows. The other is a tiny cup of weapons-grade chocolate I once had at the Granja M Viader café in Barcelona – so dark and thick you could, pretty much literally, stand a spoon up in it. I don’t think I slept for a week.

But that’s the thing about hot chocolate. You can spin it so many ways. One of my favourite variations is hot chocolate with a dash of Green Chartreuse. And this season, in the Alps, there seems to be a lot of this herbal liqueur about. At the Experimental Cocktail Club in Verbier they do a particularly indulgent take on *verte chaud* made with Green Chartreuse, vanilla pods and double cream.

At the Hôtel Mont-Blanc in Megève, skiers can now defrost with no fewer than nine different types of hot chocolate, including a Chocolate des Neiges made with white chocolate, orange blossom and lemon zest.

If it’s spice you are after, artisan chocolatier Paul A Young makes a vegan-friendly Aztec hot chocolate blend (£11.50) laced with spices and cayenne pepper. Young recommends using hot water

rather than milk or cream, “so you can really experience the flavours of the cocoa bean”. Adding a little pinch of Cornish sea salt will “intensify the experience even further”.

High-end chocolate can be just as nuanced as coffee or wine. Single-origin specialist Cartografie makes four sustainably sourced hot chocolates (£16.50) that spotlight different terroirs. Its Venezuelan is soft and creamy, with notes of Earl Grey. The Tanzanian is fruitier: caramelised banana, pineapple and espresso. If you’re willing to make your drink from chocolate en bloc, the single origin, Grands Crus tablets from Pierre Marcolini are excellent: the Cuba tablet (£8) makes an aromatic, almost coffee-like drink.

For a hot chocolate with social impact, try the 52 per cent cocoa hot chocolate from the Modern Standard Coffee roastery in Fife (from £6). Ten pence of every bag sold goes to the Empowering Dreams project, which helps to nurture (mainly female) entrepreneurs in the part of Colombia where the cocoa is from.

What will the next hot chocolate trend be? I’m putting my money on hot chocolate with mezcal. Oaxacan brand Pensador (pictured top) has produced a limited-edition kit (£41.50) featuring a bottle of mezcal and a tin of Oaxaca hot chocolate made from stone-ground Tabasqueño cacao beans, lightly spiced with cinnamon and almond. Served with a twist of orange, it tastes divine and what’s more 10 per cent of every sale goes to support local good causes. ■HTSI

📷 @alicelascelles



HOTEL MONT-BLANC HOT CHOCOLATE



PAULA YOUNG AZTEC HOT CHOCOLATE



LANGOSTERIA OWNER ENRICO BUONOCORE

It may surprise some to learn that the hottest restaurant in Paris right now is not a temple of French cuisine overseen by a Michelin-starred chef but an Italian seafood restaurant without a big-name chef in the kitchen, run by an Italian entrepreneur who used to sell hair products. In September, Langosteria opened at the new Cheval Blanc hotel on the Seine. The hotel owned by LVMH Chairman and CEO Bernard Arnault is home to three other restaurants, but Langosteria is the place to be. It’s almost impossible to get a table with hundreds joining the waiting list every day. “The success is incredible,” confirms Langosteria’s owner Enrico Buonocore, a salesman-turned-restaurateur who admits to being a little surprised by the response to his first restaurant outside Italy.

It was the Cheval Blanc management that approached Buonocore about opening in the hotel. Arnault and his son both knew Langosteria and had dined at the branch in Paraggi near Portofino. “Mr Arnault understood the power of my brand before me,” says Buonocore. The brand is Italian cuisine. But not the “joke” simulacrum of trattoria cooking known around the world, which Buonocore scoffs at. Signature dishes include Assassin-style baby squid, tuna carpaccio with smoked aubergine, candied tomatoes and basil, and king crab à la Catalan. Langosteria represents “new Italian style”, he says, from the food to the ambience and even the staffing model. Every dish is conceived by Enrico with his team of executive chefs drawn from fine-dining kitchens across Italy and beyond. In a country where restaurants have traditionally been family run, Buonocore prides himself on a corporate structure that means the restaurants can scale up without losing their heart or quality of service. He hopes to expand internationally, perhaps to London, New York or Los Angeles.

His latest venture is Langosteria Cucina, next door to the original Langosteria on Via Savona in Milan’s design district. That first (dinner-only) restaurant debuted in 2007 and was followed in 2012 by Langosteria Bistrot, which serves lunch and dinner on nearby via Privata Bobbio. The Langosteria

LANGOSTERIA CUCINA IN MILAN



Langosteria’s Pansoti Portofino with scampi sauce

EATING

The recipe for success

What makes a cult restaurant? *Ajesh Patalay* talks to the man making waves with Langosteria

Café launched in central Milan in 2016 and the beachside Langosteria Paraggi opened in 2017. Langosteria Cucina is a departure from the previous restaurants in that you can’t order à la carte. You are served a tasting menu, though Buonocore refuses to call it that because it sounds too much like Michelin-star dining, and the idea is to offer the best from any given day. Cucina is meant to recreate the vibe of dining in someone’s home. Dishes are largely to share and (dietary restrictions aside) you eat what the host serves. This includes dishes like salt-cod tripe with polenta, which Buonocore says no Langosteria regular would ever order (“tripe!”) but is so compellingly delicious that it’s bound to win them round.

When Buonocore and I sat down for a pre-opening 10-course lunch in November, everything tasted fantastic.

“AFTER DINNER AT LANGOSTERIA, YOU WANT TO MAKE LOVE”

When he wasn’t suggesting minor adjustments to the chef, he was clapping or hooting his approval like a football fan. “Mamma mia!” was a frequent refrain. As a brand, Langosteria’s success is premised on its quality seafood. My meal ranged from deliciously slippery raw Mantis shrimp to vibrant oysters ceviche to seductive grilled tuna belly. Buonocore not only sources the best fish but makes sure no dish is ever boring. This means adding vegetables (the pairing of tuna belly with rapino broccoli was a revelation) and incorporating sauce (what Italians call “puccia”) to mop up with bread.

Alongside the food, the brand surely owes its success to Buonocore’s eye for detail. At every venue, the space between tables is kept to a minimum because he likes his waiters “to dance” around the customers (a tango, judging by his demonstration). It adds energy. The height of the tables is lower than elsewhere, because he believes it frames the guests better. In addition, his iPad allows him to remotely control every light in every venue. “When the restaurant in Paris was under construction,” he says, “I spent a lot of my time creating this vision with lighting. When we opened, all the people said the lighting in Langosteria was incredible, while the rest of the hotel was just so-so.” It’s theatre. But it’s also about looking at your companion across the table and finding them beautiful. “After dinner at Langosteria, you want to make love,” he reasons. “It’s important.” ■HTSI

📷 @ajesh34

HOW I SPEND IT



AKRAM KHAN
ON
**BRAZILIAN
JIU-JITSU**

ILLUSTRATION BY CELINA PEREIRA

Before lockdown, I felt my passion for training becoming depleted – I’ve trained intensely in dance since I was a small child, and I’m 47 now. But I made a documentary called *Extreme Combat: The Fighter and the Dancer*, and it was a real eye-opener into the world of mixed martial arts and violent sports. There was one particular form that really attracted me, because there was a huge conceptual and psychological approach – it was like a chess game. It was Brazilian jiu-jitsu. I decided to study it, and became obsessed. It’s been my passion for the past year and a half, what I spend all my spare time and money on – my emotional, psychological and physical saviour, really.

Brazilian jiu-jitsu developed when a Japanese master went to Brazil just over 100 years ago, and a couple of brothers transformed it. The aim was: how do we make this form not just beautiful, but usable in a practical

situation? It’s a grappling form, predominantly on the ground, and it’s about being able to pin parts of the opponent’s body. I was lucky enough to take one-on-one classes throughout lockdown in my dance studio in my back garden. It was so exciting to learn something new. I often refer to what I call “the pleasure of drowning” – that sense of being in the absolute unknown, a total novice. I did think: “Well, I’m pretty OK at dance – I can’t be that bad with another form of movement.” But I’m useless!

I have two masters, Lucas and Tom. I wouldn’t call them my friends. I love them and I hate them, because I’m not used to being criticised in such a harsh way. Lucas in particular is very tough. To have no compliments, ever...! I’m crying to my wife after the session, saying: “He didn’t say one word! He looked at me disgusted!” But he reminds me a lot of myself, because I don’t give compliments easily – so when he does give one, you know it’s of great value. Tom is different: he doesn’t necessarily give compliments, but he’s extremely encouraging. It’s nice having both approaches. I also love that they vaguely know that I’m a dancer, but they don’t know the calibre. I have this voice in my head, which goes, “God! They talk to me like I’m a beginner! If only they fucking knew who I was!”

Even though jiu-jitsu literally means “gentle art”, when I’m fighting my first thought is, “How do I dislocate his shoulder? Break his knee joints? Put him to sleep?” (Basically, choke him out.) Although you do “tap” your opponent to signal surrender before it goes that far. It’s as violent as you want it to be. But if I just studied martial arts on a physical level, it wouldn’t fulfil me. With Brazilian jiu-jitsu, you don’t only have to be in a studio – you can also do

homework, study the moves and realise where you’ve gone wrong. It’s like dance in that respect, and I think that’s why I was drawn to it. It’s definitely made me a better dancer – stronger and more flexible.

I think I was also attracted to it because it’s one of the few forms that was designed for smaller opponents against bigger ones – and I’m pretty small. It’s amazing how often smaller black belts destroy huge, athletic opponents. It’s so much about rhythm, about understanding pressure points, about angles, so if you have the knowledge and you are able to execute it, you’re superior. Of course, weight and strength plays a part: with a bigger person on top of me, I have to work harder. But the knowledge itself will allow you a means of escape. You could end up rolling with a builder who weighs 250 pounds – although I try to avoid that.

**I THOUGHT, I
CAN’T BE THAT
BAD WITH
ANOTHER FORM
OF MOVEMENT.
BUT I’M USELESS**

My kids take classes too, and I do roll with them. My daughter is eight – she’s really good at it, and she nearly choked me out to the point where I lost consciousness. I said, “I was tapping!” She replied, “Well, I didn’t hear you, Papa. You should talk louder.”

Tom is “Gi”, by the way, which means he wears the traditional martial arts garments, and Lucas is “No Gi”. I’m constantly looking for nice, cool outfits of both types. My wife just says, “Look, dear. I know you’re into this, but getting three different colour Gis won’t make you better.” Broadly though, she thinks it’s a brilliant, beautiful midlife crisis, and that it’s far better than me buying a convertible with only two seats. ■HTSI

idealista

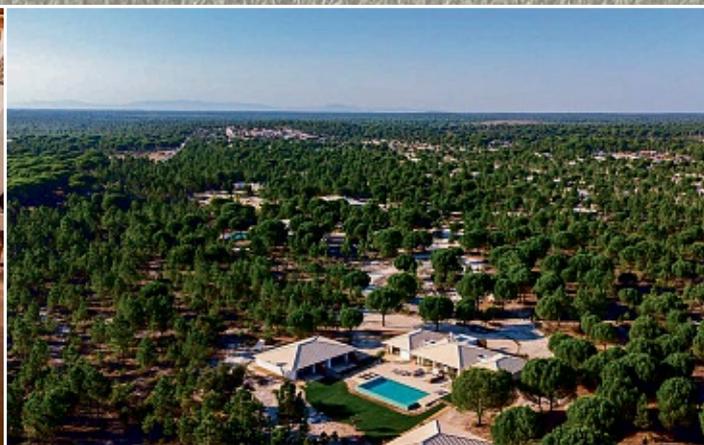
The leading property app in Spain, Italy and Portugal



Tradition and modernity in Comporta

€2,185,000

www.idealista.pt/luxury/comportatraditionmodernity





PATEK PHILIPPE
GENEVE



TWENTY~4 AUTOMATIC
BEGIN YOUR OWN TRADITION

PATEK.COM