

FINANCIAL TIMES

HOW TO SPEND IT

3 JULY
2021

GOOD DAY SUNSHINE

GIA COPPOLA'S
LA STYLE

HAUSER & WIRTH'S
MENORCA TAKEOVER

INSIDE MAX
RICHTER'S STUDIO

EDDY GRANT'S
GRAND DESIGNS





WHAT ARE THEY?

At SailGP, the competitors are not pilots. Although they know a thing or two about taming gravity using just the power of the wind. They're not scientists, although they're quite familiar with the intricate mathematics of speed, the unforgiving physics of the elements, and the onboard chemistry that is the mark of all outstanding crews. They're not pioneers, although they keep field-testing the finest instruments craftsmanship can provide and continue pushing the limits of an art that has taken 6,000 years to perfect.

They're not dreamers, either. **Except, maybe, for their profound belief that those who don't fall can fly.**

#Perpetual

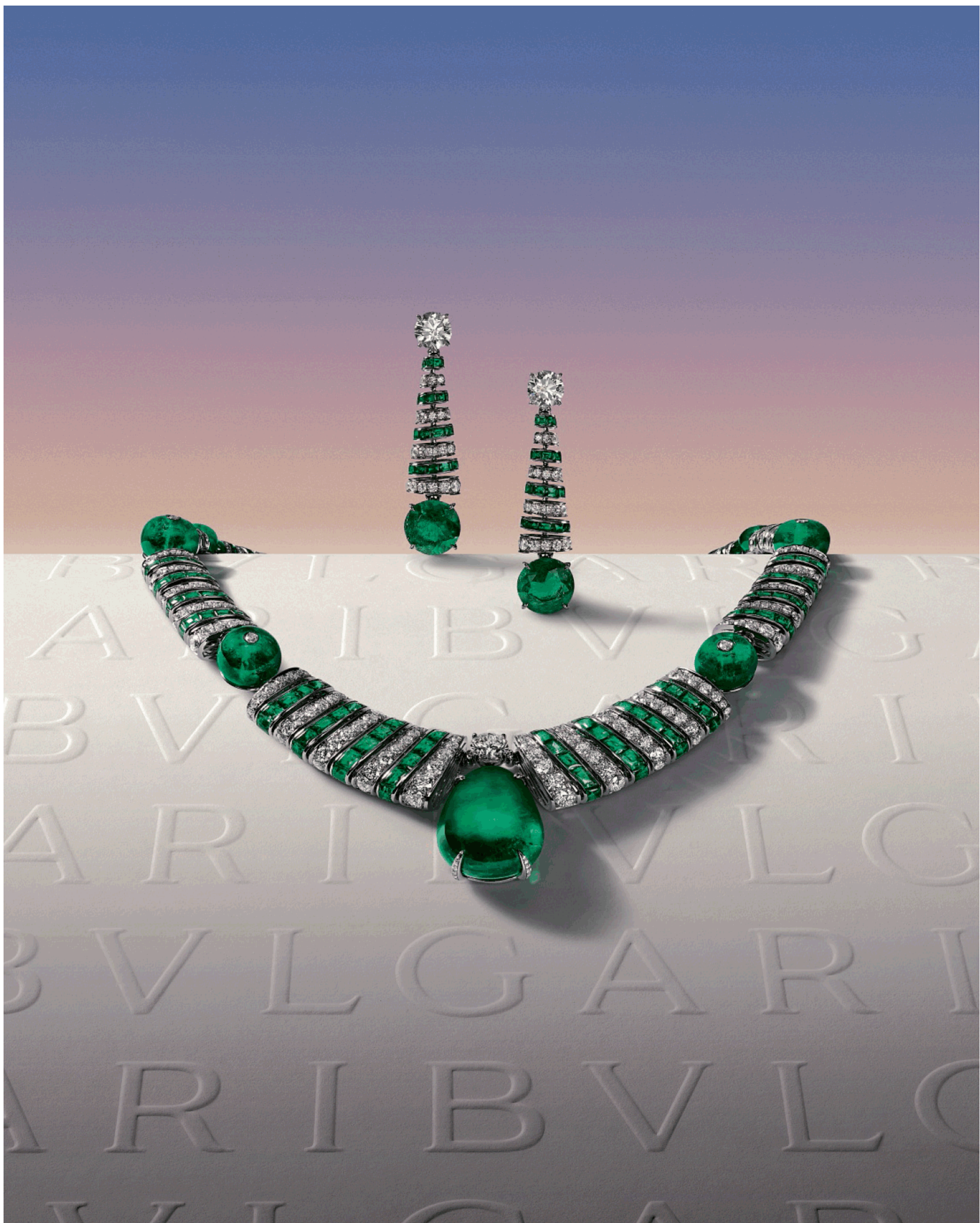


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LOUIS VUITTON

HOW TO SPEND IT

3 JULY 2021



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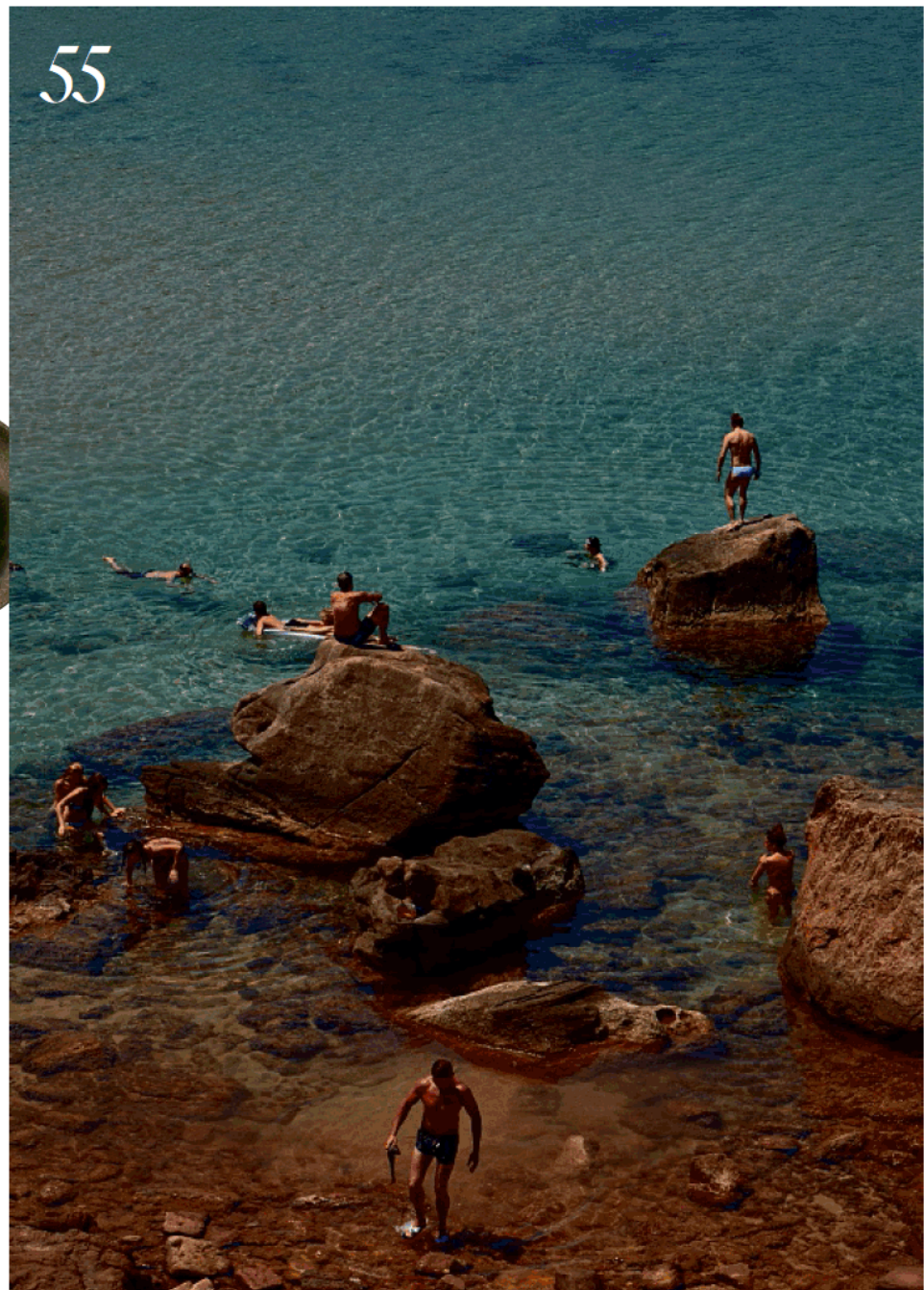
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Nicola Moulton meets composer *Max Richter* at his new "art farm" and laboratory deep in the Oxfordshire woods

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Jan Dalley has a first a look at *Hauser & Wirth's* new island gallery off Menorca

All travel, exhibitions and events are being disrupted by the spread of coronavirus. Information published in the magazine may be susceptible to change.

PHOTOGRAPHS: ANNA HUIX, LUKE STEPHENSON, TOM JAMIESON



ON THE COVER:
Photography by SEAN & SENG
Styling by TAMARA ROTHSTEIN

Misty Kyd wears MARTINE ROSE cotton polo shirt, £294. CHLOE recycled stretch denim trousers, £646. BALENCIAGA vegetable tanned leather belt, £250. ALIGHIERI gold-plated bronze Selva Oscura earrings, £250



BOTTEGA

VENETA

OPENING SHOT

NEON DREAMS

Arcmanoro Niles's luminous paintings shine a positive light on our perceived failures

The neon-toned canvases of New York-based painter Arcmanoro Niles show people engaged in seemingly mundane acts, often accompanied by small, alien-like creatures. These supernatural beings, which Niles refers to as "seekers", act as manifestations of the subjects' primal impulses and desires, inviting the viewer to imagine what events might have occurred around the scene. One painting shows a woman waiting at a bus stop, while a gremlin-like seeker with fiery pink eyes wields a knife in the corner; in another, a father and daughter sit on their stoop with their dog while a bawdy creature lurks in the background.

Now a new body of Niles's work is being collected into a book and exhibited at New York's Lehmann Maupin gallery. Featuring a series of portraits and still lifes, as well as the artist's first landscape, the works show our perceived failures: a still life of a bedside table strewn with tequila bottles and receipts, a man getting into his car after being kicked out of his house, his iridescent gold skin and hair daubed with pink glitter, lending the painting a numinous quality. "All of these moments in life that people look at as failures are just a part of growing up," Niles says. "When I look back at my own experiences, they weren't really failures at all." **SARA SEMIC**
Arcmanoro Niles: Hey Tomorrow, Do You Have Some Room For Me: Failure Is A Part Of Being Alive is at Lehmann Maupin, New York, until 28 August, with accompanying book at \$25



Kicked Out the House for Living Fast (I Never Held Love in My Gaze So I Searched for it Every Couple of Days), 2021, by Arcmanoro Niles

CONTRIBUTORS



EDDY GRANT

The Guyanese-British musician, who pioneered the musical style Ringbang, founded The Equals in 1965 before becoming a solo artist and scoring a number one hit with "I Don't Wanna Dance". His latest single, "I Belong To You", is from his album *Plaisance*; he is writing his autobiography. In this week's How I Spend It, he shares his love of restoring buildings: "I've found out that with any money I ever get, I just want to buy houses and do them up."



ARIANNA LAGO

The LA-based photographer finds inspiration for her quiet and painterly compositions in the everyday. "I like shooting things in a candid way in their natural environment. There's a kind of poetry in observing things as they are," she says. For this week's Aesthete column, she photographed film director and writer Gia Coppola in her home in LA: "I loved shooting with Gia, I felt comforted by her vulnerability, which enhanced her delicate beauty."



JAN DALLEY

The FT arts editor has been immersed in cultural journalism, writing and broadcasting for three decades. When not hitting print deadlines, she's busy in her role as a director of the Sid Motion Gallery in south London. For this issue, she writes about Hauser & Wirth's gallery and restaurant launch on the tiny, historic Isla del Rey in Menorca that she has known since she was a teenager. "Change isn't always for the good, but this time it is," she says.



TOM JAMIESON

With a background in documentary and photojournalism, Tom has taken portraits around the world, from protesters in Maidan Square during the 2014 Ukrainian revolution to disenfranchised young Iranians, refugees in Greece and Cornish trawler men. For us, he shot composer and pianist Max Richter in his Oxfordshire recording studio. "The morning with Max was exactly how I like to shoot; I had time to observe him in his environment," he says.

PHOTOGRAPHS: ELENA HEATHERWICK. COURTESY: ARCMANORO NILES AND LEHMANN MAUPIN, NEW YORK, HONG KONG, SEOUL AND LONDON



Chopard

THE ARTISAN OF EMOTIONS – SINCE 1860

HAPPY SPORT

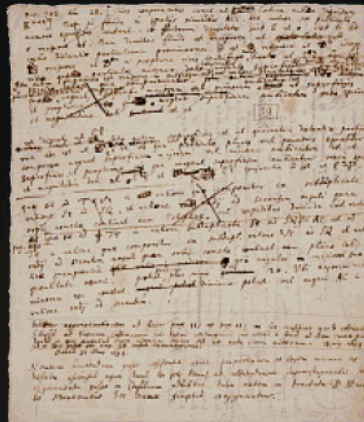


CLASSIC WEEK

Art from antiquity to the 20th century

AUCTIONS
London and Online
18 June – 15 July 2021

VIEWING
3–15 July 2021
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Clockwise from top left
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Iran, c.early 1st millennium B.C.
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Antiquities, 7 July

LEONARDO DA VINCI (1452–1519)
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£8,000,000–12,000,000
The Exceptional Sale, 8 July

ISAAC NEWTON (1642–1727)
Autograph manuscript, draft revisions to
three sections of the *Philosophiae naturalis
principia mathematica*
£600,000–900,000
The Exceptional Sale, 8 July

CARLOS SCHWABE (1866–1926)
La Porte d'or
£100,000–150,000
British and European Art, 15 July

BERNARDO BELLOTTO (1721–1780)
A View of Verona with the Ponte delle Navi
£12,000,000–18,000,000
Old Masters Evening Sale, 8 July

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HTSI

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ORIGINATION BY Dexter Premedia

Last week I spent some time in Bruton. A first trip to the Somerset haven of high fashionability, the excursion offered an alluring blend of art tourism, boutique hotels, local celebrity and artisanal iced buns. Its current popularity is due in no small part to gallerists Iwan and Manuela Wirth, the art power duo behind Hauser and Wirth who opened a country outpost of their commercial gallery in a converted barn in 2014. The subsequent influx of interest – not to mention metropolitan and extremely wealthy Londoners – has since established Bruton as one of the most desirable places to visit in the UK. It has also continued a precedent, seen everywhere from Hobart to Marfa, Texas, wherein the creation of an arts hub has transformed the local culture.

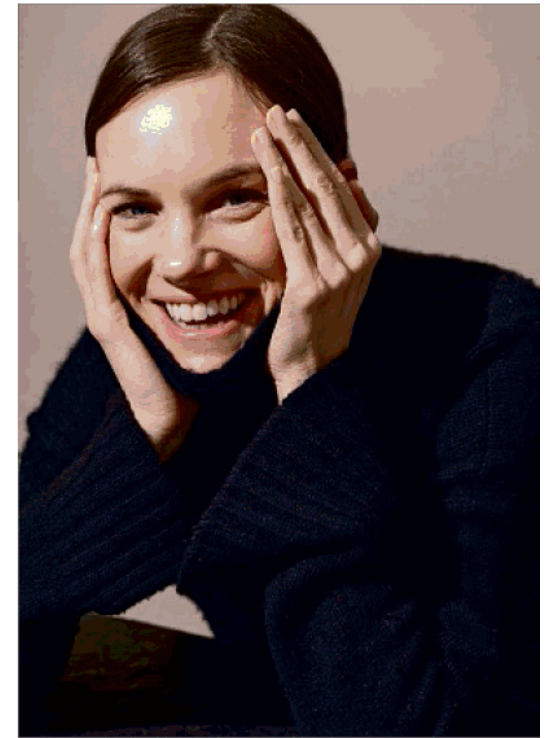
With more than a dozen commercial spaces spread around the world, Hauser & Wirth will this month make a new claim on an unlikely cultural hot spot with the unveiling of a gallery on the tiny Isla del Rey. Situated alongside a former hospital on the island off Menorca, the new complex has been conceived in much the same spirit as its counterpart in Bruton, combining contemporary sculpture, selling exhibitions, dining opportunities and lots of native plants. Jan Dalley, the *FT* arts editor and long-time visitor to Menorca, was there last month to receive an exclusive preview (“It’s a Trojan horse for art”, page 50). After a prolonged period of virtual gallery interaction, it’s envy-inducing to read her descriptions of this sun-baked space. Looking at Anna Huix’s photographs of the shadow of a Louise Bourgeois spider cast on a wall at magic hour, or the glowing spaces revealed along the gallery’s arcaded façade,



Above: Max Richter (page 46).
Above right: *Elogio del vacío VI*, 2000, by Eduardo Chillida at the entrance of Hauser & Wirth Menorca on Isla del Rey (page 50).
Right: Luscombe Farm, the home of artist Yasmin David (page 25)



CHAUMET WHITE-GOLD, DIAMOND AND RUBY TORSADE DE CHAUMET RING, POA (PAGE 35)



CREATING AN ARTS HUB CAN TRANSFORM LOCAL CULTURE

I long to visit this land of olive trees and cypresses now joined by man-made masterpieces, and luxuriate in art.

Another unexpected place of creative industry is unveiled on a trip to Luscombe Farm in Devon (“Luscombe Alight”, page 25). The prolific output of the late artist Yasmin David was only discovered when, last summer, a huge

cache of paintings was found in a cupboard by her daughter, the filmmaker Clio David, while staying at the family home. David was part of an illustrious family with connections to Laurie Lee, Lucian Freud, Lady Kathleen Garman and the artist Michael Wishart, and her abstract works are only part of a biography that takes in a whole community of British intellectuals: more of that history is revealed in the retrospective that opens this month in honour of her work. Harriet Quick visits the farm – and seat of the Luscombe fruit juice empire – to unravel a fascinating story, while photographer Simon Upton captures a family home whose style embodies a near-lost postwar charm.

Lastly in our artistic triumvirate, Max Richter, the composer and maestro of dreamy somnolence (his “eight-hour lullaby” *Sleep* has amassed more than 500m streams), has invited us to his new studio in Oxfordshire (“The Richter Scale”, page 46). In conversation with Nicola Moulton, he shares his plans for a creative fulcrum he hopes will become a “real time” laboratory for experimental sound, and his belief in the value of art for the good of all society. Certainly, Richter’s past soundtracks have made my world feel far calmer and more uplifted. As an exercise in how to spend it kindly, this “art farm” is one to note. ■ HTSI

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Gia Coppola

The film director, writer and winemaker loves Vans, Vegas and her grandfather Francis Ford Coppola's vineyard

INTERVIEW BY **BAYA SIMONS**
PHOTOGRAPHY BY **ARIANNA LAGO**

MY PERSONAL STYLE SIGNIFIER is white Vans – the Classic Slip-Ons. I wear them constantly. They go with everything, so I don't have to think too much about what to wear. I like trying to create a uniform for myself. *£52*

THE LAST THING I BOUGHT AND LOVED was Augustinus Bader's The Cleansing Balm. The other thing that makes me happy is a good bath or body wash. I go for Nécessaire's The Body Wash, with eucalyptus, or hemp-derived Lord Jones CBD bath salts. *Augustinus Bader The Cleansing Balm, £55. Nécessaire The Body Wash, \$25. Lord Jones High CBD Formula Bath Salts, \$65*

AND ON MY WISHLIST is a really nice facial. I always go to Frankie Paige in Los Angeles. I hate when facialists tell you everything wrong that you're doing for your skin then push their products on you. Every facial with Frankie is different. She's like a psychic scientist and always knows what your skin needs. Her products are simple and efficient. I especially love her BFF product – it's a spot treatment but it isn't drying. *BFF, \$35*

WITH TIME ON MY HANDS, I have been learning more about wine. I was in Napa – where my grandfather [Francis Ford Coppola] has his vineyard – for a good portion of last year, and so I had much more time to focus on our wine project, whereas normally I feel really frazzled. The first go-around I was a little too distracted to put my best foot forward and now I'm really enjoying the blending process and trusting my instincts. My favourite is my red wine, Gia Red Blend – what I call the "fat cat" wine for the picture on the label – which has become my own go-to wine. Anytime I'm learning something is when I feel the most productive. Movies can be much more painful. *thefamilycoppola.com*

I HAVE A COLLECTION OF cameras. I use point-and-shoot cameras, like the Yashica T3 or T2 and mix up different styles of film. I also like to borrow my uncle's old Hasselblad. I've collected them since I was young and also keep a hoard of my photos from over the years. That was what inspired

my wine bottles because I thought it would be fun to use old photos as labels.

I'VE RECENTLY DISCOVERED a book called *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype* by Clarissa Pinkola Estés. It's been popular with a lot of women in the past and it's interesting to hear about the psyche of matriarchy. It's made me think in a different way.

THERE'S SO MUCH FILM IN MY FRIDGE THAT I NEVER HAVE ROOM FOR FOOD

MY FAVOURITE ROOM IN MY HOUSE is my living room. It's the most aesthetically pleasing to me. I keep most of the art in here and a lot of my friends' artworks, such as Thomas Lynch, who does these trippy, psychedelic paintings referencing string theory. Or one by my friend Nick

Darmstaedter. He takes pennies and oxidises them, leaving pretty green imprints on the canvas.

RECENTLY, I HAVE RELIED ON my cat, Groot. And I really love to cook, doing something meditative with my hands. My family always cooked so I knew the basics but because of the pandemic I really had to step it up; going to the market in the right way to make sure you get all the right things and actually using them is such a skill. My aunt Sofia [Coppola] gave me a cookbook called *Small Victories* that has simple recipes that are light and good but not too complicated, and I love how it shows you how to repurpose your leftovers.

IN MY FRIDGE YOU'LL ALWAYS FIND film. There's so much film in my fridge that I never have room for food. I like to play around with different kinds but the one I use most frequently is Kodak 400 in



Coppola at home in LA with her cat Groot. She found the green vase at a thrift store in Palm Springs



HER GO-TO WHITE VANS SLIP-ONS AND CIAO LUCIA BLOUSE

THE AESTHETE



Above: Groot with Coppola's "Fat Cat" Gio Red Blend wine. Left: wearing her favourite Vans in her favourite reading spot. Below: her *Small Victories* cookbook. Below right: Nécessaire The Body Wash, \$25

the natural colour. Also a Japanese film that's really high speed and colour so that you get this crazy grain. And Polaroids.

THE FILM THAT CHANGED EVERYTHING FOR ME is *Jaws*. I saw it when I was seven and after that I no longer felt the same about water. It's a powerful movie that can affect you like that. I still love that film. It's pretty perfect. I remember that in college I was blown away by David Fincher's *Zodiac*, about the unsolved case of a serial killer around San Francisco. Having been raised in northern California, I was always fascinated by that story.

THE PODCAST I'M LISTENING TO is *Pod Save America*, for an update on politics that doesn't feel intimidating. And comedian Marc Maron's podcast. In his interviews he's able to really get to the core of the person and to hear about their thinking process.

THE PLACE I CAN'T WAIT TO GO BACK TO is Cuba, which has amazing energy. And, now that restaurants have reopened, The Musso & Frank Grill on Hollywood Boulevard, which is one of the oldest restaurants in Hollywood. It's a steakhouse, so the food is traditional American, but it's as much about the nostalgic ambience and having a good martini. It's where Fitzgerald and Raymond Chandler used to go, to sit at the bar and work on their writing.

THE ONE ARTIST WHOSE WORK I WOULD COLLECT IF I COULD is William Eggleston. I always admire his prints at museums. I love the photograph, from 1978, of a hand mixing a cocktail while on a plane. They don't print photographs like that any more.

THE BEST GIFT I'VE GIVEN RECENTLY was a stroller for one of our close friends who was having a baby. It wasn't so much the gift as the wrapping paper we made. We got some ordinary craft paper and covered it in stickers, drawings and messages and it just looked like a piece of art.

AND THE BEST GIFT I'VE RECEIVED RECENTLY is an amazing green crystal ball my friend Zac Posen gave me.

THE TECH I COULDN'T DO WITHOUT is my Kindle. I like to read paper books, too, but this is great to have on hand for travel. You can look up a word if you don't understand

it and it saves all your highlights so you can just print them out.

AN INDULGENCE I WOULD NEVER FORGO is Top 40 music. My friends joke that I know every lyric to every song in the charts. I used to be cool and listen to obscure rock music and find new bands, but really I just have a fascination with pop culture. Still, I have playlists friends gave me that make me feel like I have better taste than I do.

MY STYLE ICON is Jeanne Damas. Her company Rouje is one of my favourites, full of classic pieces and dresses you can just throw on and magically seem put together. She also does really cute suits and coats.

A RECENT "FIND" is a book called *Wine Girl*, by Victoria James. I loved reading about James' personal journey, working her way up to becoming one of the top female sommeliers. I never knew how complicated and expensive it is, especially for young women. It's a world I previously knew little about and found very interesting.



COPPOLA'S RECENT "FIND"

THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE was a short-sleeved shirt with a bright blue mosaic pattern, from Ciao Lucia. The label's founder, Lucy Akin, uses really great fabrics such as silk crêpe de Chine. It's all pretty simple stuff that you can wear over and over again.

THE OBJECTS I WOULD NEVER PART WITH are my dad's wallet or his camera, which I inherited. Those mean a lot to me.

THE BEAUTY STAPLE I'M NEVER WITHOUT is Jo Malone Red Roses Cologne. It's something I've stuck to for years now. The lemon top note keeps it light and it mixes with me well. I feel strange without it. I've tried other scents but that's my favourite. £10 per 100ml



IF I DIDN'T LIVE IN CALIFORNIA, I WOULD LIVE IN Las Vegas. I'm so curious as to what life would be like if you lived there. It is the epitome of Americana. I love that it goes all night. My grandpa used to say that it's a great place to write because you can be in your room and get a burger at any hour and get off from being awake with everyone else and not feel lonely. It brings out this weirder side of a person that I find interesting. I like to go to the Peppermill diner when I'm there, where everything is neon. And it's really fun to go on the David Copperfield warehouse tour, which is very interactive.

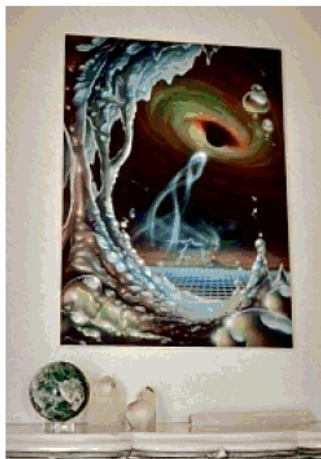
MY FAVOURITE APPS are Postmates, Instacart or Venmo – all useful and transactional in some way.

IF I WEREN'T DOING WHAT I DO, I WOULD be a chef. As a kid I loved that idea. I worked at a restaurant when I was younger and it was so interesting to see the inner workings. It's similar to how a movie works, with all the different departments and the chaos and the running around. And it was fun and creative in just the same way too. ■HTSI

I SAW JAWS WHEN I WAS SEVEN AND AFTER THAT I NO LONGER FELT THE SAME ABOUT WATER



Above: Coppola's Jo Malone Red Roses Cologne. Right: her Gucci loafers. Below: a painting by her friend Thomas Lynch referencing string theory





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THE FIX

Right: the elm kitchen table at Luscombe Farm, a wedding gift from Lorna and Ernest Wishart. Below: Yasmin David at the Farm in 1962, a year after she and her family arrived

ART

LUSCOMBE ALIGHT

A cache of paintings discovered in a cupboard has unveiled a postwar talent and a fascinating life.

By Harriet Quick

PHOTOGRAPHY BY SIMON UPTON

There are ordinary household cupboards, and then there are cupboards that reveal unknown worlds, like the doors that open into CS Lewis's fantasy *The Lion, the Witch and the Wardrobe*. One such portal was discovered by documentary director Clio David at her family home, Luscombe Farm in south Devon, one afternoon last summer. The cabinet – which she thought contained a jungle of bric-a-brac – housed a trove of more than 100 unseen paintings and drawings by her late mother, the artist Yasmin David.

“They were all so neatly stacked, it was almost as though she'd left them there waiting to be found,” says Clio, who grew up on the farm with her two siblings before moving to London at the age of 19. Mostly unframed, the canvases and watercolours depict nature in vibrant shades and vigorous brushstrokes that render the light-infused Devon scenes almost abstract.

The cupboard, located in a bright Indian-yellow upstairs room that served as her mother's painting studio, had been a private place. The discovery of the unsigned, untitled work cast a whole new light on Yasmin's life as a female landscape artist

as well as on a huge tranche of family history. Clio had started to catalogue the many works ahead of a planned exhibition but this find was a turning point. “I took them out one by one and, oh my God! There were five big, square landscapes,

drawings and smaller works. I thought, we've really got something here,” she recalls.

Born in 1939, Yasmin, who studied art in Sussex, came from a family that is

intricately intertwined with the cultural firmament of postwar Britain. The tree expands to English poet Laurie Lee (Yasmin's biological father); beauty and muse Lorna Wishart (her mother, who was married to publisher Ernest Wishart and was the lover of both Laurie Lee and Lucian Freud); to the poet Roy Campbell (her uncle); artist Michael Wishart (brother); Douglas Garman (her uncle, who had a long affair with Peggy Guggenheim); and to Kathleen Garman, the collector,

HER MOTHER WAS A LOVER OF LAURIE LEE AND LUCIAN FREUD

Beautiful: the Lives of the Garmans.

There is a nod to Lady Kathleen Garman in the retrospective of Yasmin David's work entitled *Into The Light* (opening today) at The New Art Gallery Walsall, which was built to house the collection of Clio's

dealer and second wife of sculptor Jacob Epstein. Their lives, loves and passions are chronicled in Cressida Connolly's book *The Rare and the*

great-aunt. The Garman Ryan Collection, gifted to the Borough of Walsall by Garman and her friend the sculptor Sally Ryan, includes work by Picasso, Braque, Cézanne, Géricault and Delacroix.

This will be the first significant show of Yasmin David's work, and with the cupboard bounty, the scope of what can be explored has suddenly become richer and deeper. It serves as a chronicle of an undiscovered landscape artist who painted quietly and prolifically for more than 50 years. Her



THE FIX



Left: Yasmin David with her biological father, Laurie Lee, in Sussex, 1940. Below: their later correspondence, and cuttings including a painting of David's mother, Lorna Wishart, by Lucian Freud, *Woman with a Tulip* (1945)



a romantic Italianate garden and orchards, it appears like a reverie in the late-spring sunshine. "My mother was particular about how she wanted it to look – partially wild and untouched – and we kept it like that. Family, the farm, nature, painting... This is how she lived and she was just not interested in the art market," says Clio, who was married in the iris- and rose-planted walled garden at the house.

Yasmin never showed her work during her lifetime. "She had a skin too few," remarks Julian of her sensitivity. "The pictures found in the cupboard? I've never seen them before. She painted the whole time and I would come across things and hang them up.

"The day before she died, she said: 'Jules, I've decided that I agree with you, my work is good', and I read that as permission for me to show it. In her own lifetime, she could not bear the thought

of people looking at stuff and perhaps not getting the point. The point would be in the picture itself," adds Julian, who has created an informal gallery within the house.

Despite – or perhaps because of – the fact that she hailed from an

YASMIN NEVER SHOWED HER WORK DURING HER LIFETIME. "SHE HAD A SKIN TOO FEW"

extraordinarily colourful bohemian family that helped to shape culture and thinking in postwar Britain, Yasmin rebelled into privacy. The oils and watercolours, far from polite and

picturesque, capture nature in all its beguiling and turbulent glory. Looking at a big canvas that hangs above the kitchen table on a terracotta-painted plaster wall, the effect induces a strange synaesthesia. One can almost hear the woodland stream that gushes through the centre frame and smell the emerald and citrine lady ferns, lichen-clad oak branches and wild garlic. "She loved to watch the windy, watery, ever-changing light and seasons, which she painted mainly from her memory, but she also kept a notebook," explains Clio. One entry reads: "Jan: soft, cooler wind from the south-west, rain smelling – sky over the sea pale duck-egg blue washed with yellow – the sea itself murmuring gently, and behind the house (deeply, out of the bushes) a wood pigeon softly bubbling and re-winding down long, deep chambers of the inner ear."

Other works are more meditative, evoking the transcendent power of nature that Yasmin witnessed in the rapidly changing light, rolling clouds, hill tops and valleys. One of her favourite studies was the view from a stretch of steep Devon lane that rises up in front of Luscombe Farm. She often painted in a cabin studio, kitted out with a burning stove in the grounds. "She always sought out the brilliant light, and we spent time in South Africa and Sicily. Yet spring in Devon is inimitable," Julian says.

There is more to this discovery than the paintings alone. Clio also

Right: *Yasmin With Rose*, a painting of David by Lorna Wishart, c1959. Below: Clio David in the yellow room that her mother used as a studio, where the new artworks were found

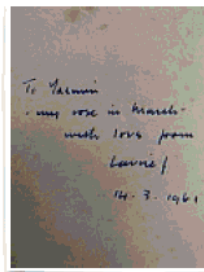


constant subject was the thriving, fertile south Devon countryside, renowned for its magical 20ft-high hedgebanks that turn the lanes into a wild maze, and its orchards and dairy farms around the River Dart, which courses into the English Channel.

"My mother always worked from her own place, building her practice steadily over time. Her paintings are unique, and yet sit within the romantic English landscape tradition that zigzags from Richard Long and Paul Nash to Turner, and the pastoral visions of Samuel Palmer to William Blake," says Clio. "She made that tradition her own, among other postwar female artists." Together with her film editor husband, Chris Dickens (*Slumdog Millionaire* and *Rocketman*), Clio has made a short introductory film for the gallery site.

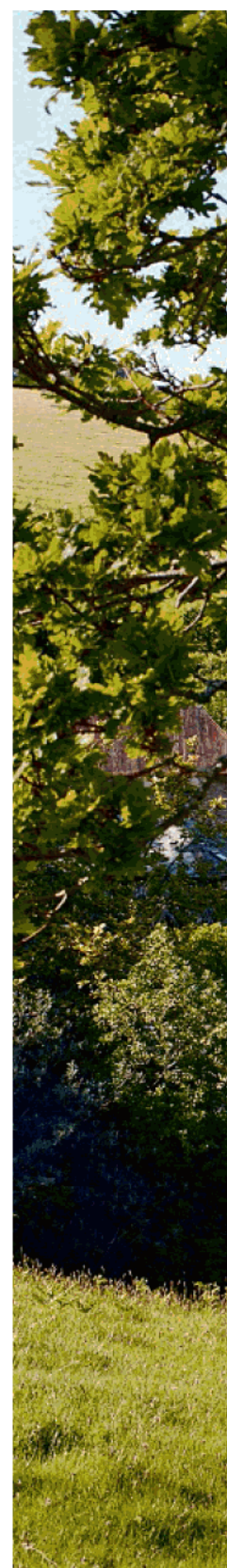
Yasmin and her husband, Julian – a Jungian analyst, therapist and teacher at the liberal arts school Dartington Hall (alumni include Lucian Freud, songwriter Kit Hain and literary editor Miriam Gross) – bought the tumbledown Devon dairy farm at auction in 1961. One wing of the house dates back to the 11th century. "No one else wanted it, the floorboards were falling through. Our three children were growing and I was pretending I was a farmer – producing milk, losing money, teaching and making cider," recalls Julian David, sitting by the fireplace wearing a smart ivory summer blazer. "There were still a lot of dialects in this area at that time and we loved that it was the real thing." The cider press turned into a successful venture and the Luscombe organic drinks brand (producing 9.5m bottles per year) is now run by his son, Gabriel, who lives in a converted barn on the estate. Clio's sister, Esther, an artist too, lives nearby and is married to dairy farmer Oliver Watson, of the Riverford Organic dynasty.

Over the years, the couple turned Luscombe Farm, with its giant flagstone floors and peeling plaster walls, into a home. Today, with guinea fowl and ducks in the yard, barns, outhouses, a running stream,



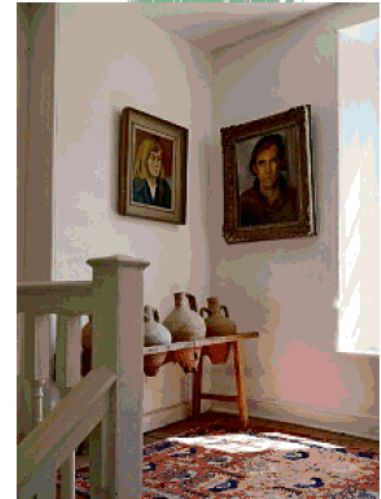
AN INSCRIPTION BY LAURIE LEE IN HIS BOOK, *A ROSE FOR WINTER* (1955)

Right and far right: the house is a former dairy farm. Below: Julian David in the sitting room. *Untitled (Thicket)*, c2000, hangs above the fireplace





Left: oils by Yasmin David in the sitting room. Below: portraits of Yasmin – by Ronald Ossory Dunlop – and Julian David, above a row of old terracotta pots. Bottom: David's *Woodland Stream* series, c1998-2003



Yasmin David's work is now attracting serious critical attention. "In the postwar period, David's work sits in comparison with that of Joan Eardley, Barbara Delaney and Gillian Ayres, women following in the footsteps of those of the St Ives milieu in the 1930s: Barbara Hepworth in the field of sculpture, and Wilhelmina Barns-Graham and Margaret Mellis," writes art academic Dr Sophie Hatchwell. "Her work offers a way into thinking about the British landscape outside of traditional patriarchal frameworks – that is, as a territory to be conquered or husbanded."

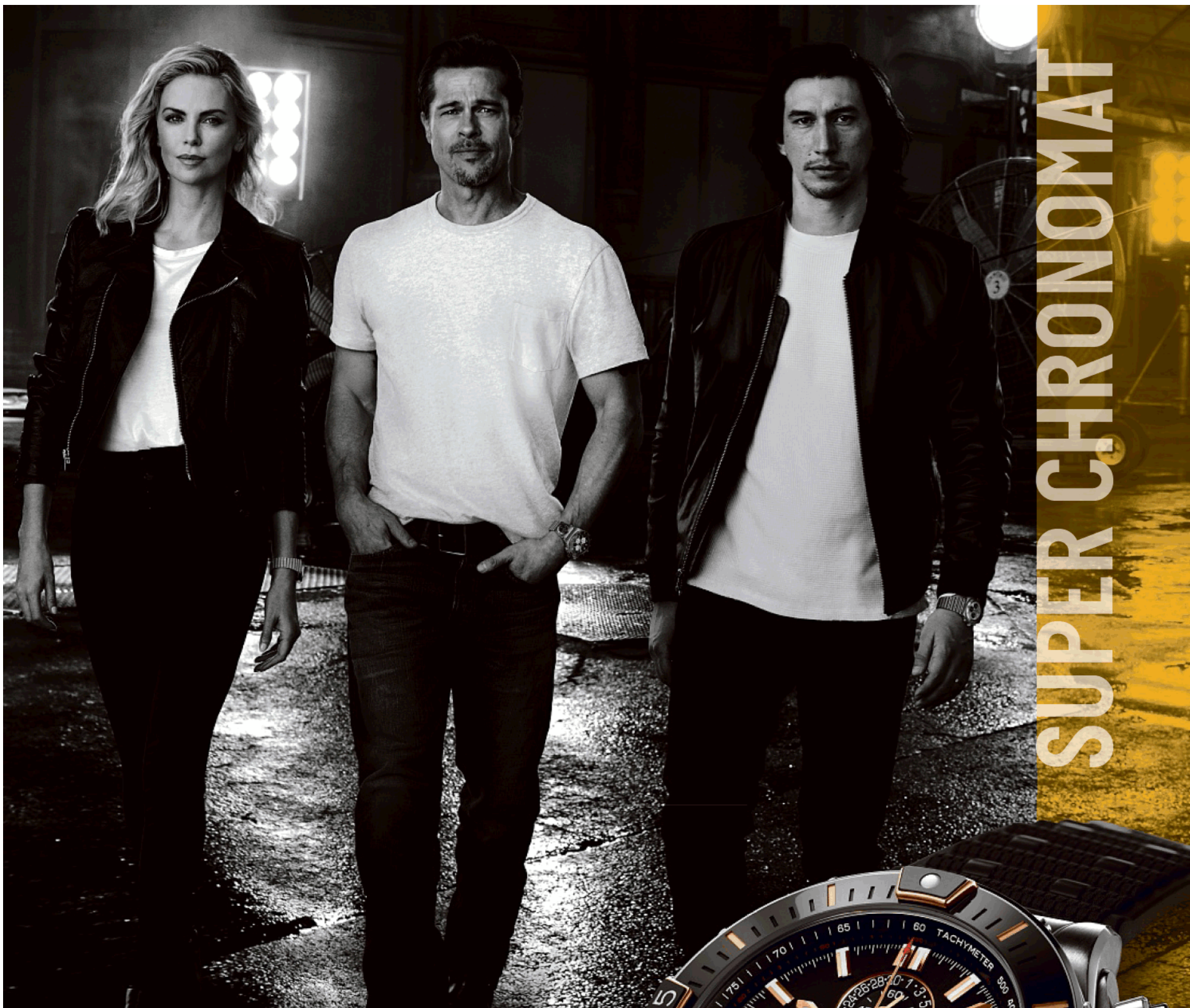
"SHE LOVED THE EVER-CHANGING LIGHT AND SEASONS"

retrieved a stash of correspondence and paper clippings at the back of a rickety chest. The long letters written in ink and on flyweight paper are between Yasmin and her poet-writer father, Laurie Lee. Through a bit of sleuthing, Yasmin discovered she was his illegitimate daughter and tracked him down in her early 20s. Father and daughter forged a relationship with the tender letters revealing their shared love of poetry, art and the English countryside. "It was simply the greatest occasion of my life," Lee wrote of their reunion. Their relationship remained clandestine until Lee's death in 1997, at which point the tabloids revelled in the "secret love child" scandal. "I can understand why she did not show her work as there was such a huge amount inside her and she was growing as an artist. There is a side of her I am understanding more and more now," says Julian.

Indeed, this will be the summer of overlooked and hidden female artists – in the UK, at least. *Into the Light* runs concurrently with *Breaking the Mould*, an exhibition of female sculptors at Yorkshire Sculpture Park with work by more than 50 artists including Rana Begum, Lygia Clark, Cathy de Monchaux, Elisabeth Frink, Anthea Hamilton, Holly Hendry, Barbara Hepworth and Rachel Whiteread. At Charleston in East Sussex, more than 50 works by the flamboyant artist Nina Hammett, enmeshed in the Bloomsbury group, are currently on display. "There is a resurgence of interest in 20th century female artists. When you think of how many were practising, it is amazing how little has been told," Clio concludes. ■HTSI
Yasmin David: *Into the Light* opens at The New Art Gallery Walsall on 3 July



ILLUSTRATIONS WILLIAM LUZ



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BREITLING
1884

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DIOR EYEWEAR Blue Psychedelic sunglasses, £405, brownsfashion.com



GINORI 1735 Coral Crown trinket tray by Luke Edward Hall, £120, amara.com



HERMES cotton beach towel, c1990s, £468.82, 1stdibs.com

ORLEBAR BROWN Bulldog Sorrento Summer Days swim shorts, £225

RALPH LAUREN PURPLE LABEL poplin shirt, £182



SAINT LAURENT brass shell pendant necklace, £285, farfetch.com



MONCLER + RICK OWENS quilted shell shorts, £660, net-a-porter.com



BOTTEGA VENETA raffia Stretch Intrecciato slides, £750, matchesfashion.com



ATTERSEE linen and cotton kaftan, £385



LUXE shell and glass candle holder, £70, amara.com



ALITA 9ct-gold and Tiburón Brillante bracelet, €170



CONNOLLY hand-crafted napa leather Pod Bag, £1,500



CHANEL PRE-OWNED 2002 CC tank top, £2,986, farfetch.com



Bonjour Tristesse by Françoise Sagan, £6.51, blackwells.co.uk



Pichet Poisson ceramic sculpture by Pablo Picasso, 1952, €21,000, 1stdibs.com

SHOPPING

OCEAN COLOUR SCHEME

It's time to take the plunge.
By Aylin Bayhan



DOLCE & GABBANA sequin shorts, £725, farfetch.com



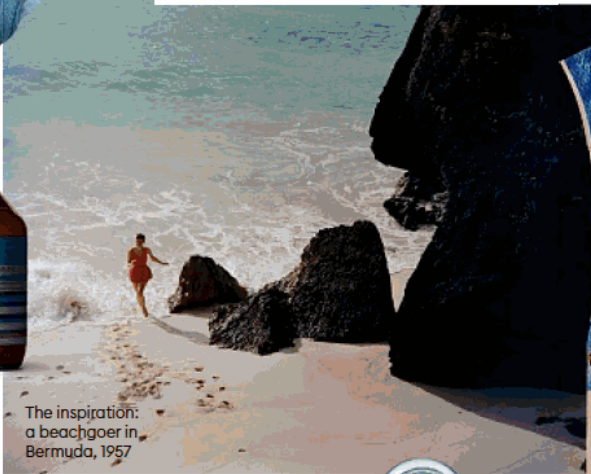
HUNZA G + NET SUSTAIN one-shoulder Nile Maxime ribbed bikini, £145, net-a-porter.com



FENDI FF knitted Fish-Eye dress, £820, farfetch.com



HAECKELS Earth Marine Water + AHA 4% exfoliant, £30 for 250ml



The inspiration: a beachgoer in Bermuda, 1957



CASA DEL MAR Blue Moon Landscape #1 decorative plate, £265, artemest.com



TIFFANY & CO Elsa Peretti Colour by the Yard earrings, £880



VALERIE OBJECTS linen and steel Duo Seat armchair, £2,879, madein design.co.uk



BURBERRY cotton Mermaid Tail print sleeveless trench coat, £2,290, farfetch.com



CHOPARD Happy Ocean 40mm watch, £7,300, farfetch.com



LOEWE + PAULA'S IBIZA leather-trimmed denim Shell tote, £1,250, net-a-porter.com



EMILIA WICKSTEAD x Emporio Sirenuse Scarlett swimsuit, £260



YATAY x NO MORE PLASTIC cruelty-free bio-leather sneakers by Cindy Bruna, £260

PHOTOGRAPH: SLIM AARONS/HULTON ARCHIVE/GETTY IMAGES



ART DIR: PAUL MARCIANO PH: VICOOLYA & SAIDA © GUESS, INC. 2021



GUESS

GARDENING

THE RAMBLERS' ASSOCIATION

A boom in sales for the most traditional of flowers has seen tastes shift as gardeners fall for rare and wilder roses. By *Clare Coulson*

PHOTOGRAPHY BY LUKE STEPHENSON

Within each rose there is so much variation," says floral designer Simone Gooch, who this autumn publishes her first book with photographer Derek Henderson, entirely focused on arrangements of stems cut from flowers at the New Zealand farm Matthews Roses. In late 2019 Gooch, the London-based founder of Fjura, travelled to the north island of New Zealand where she and Henderson spent 10 days, from morning to late evening, shooting 150 varieties of flowers in the beautiful light of a local village hall close to the farm. "I didn't have to think of anything but the flowers, which were all different sizes and forms, some singles, some floribundas," says Gooch. "The colour variations were incredible, and the fragrances. It was the most dream-like week."

The rose has long inspired grand obsessions. When Empress Joséphine bought the Château de Malmaison outside Paris in 1799 she set about collecting every available cultivar. During the Napoleonic Wars her roses – and her London-based advisor, John Kennedy – were given safe passage across the Channel. By the time of her death in 1814 she had created the largest rose collection in the world, famously recorded by botanical artist Pierre-Joseph Redouté, which would inspire a generation of rose breeders and collectors.

Even more modest enthusiasts will relate to the covetousness that these plants inspire. At David Austin Roses, the Shropshire-based breeder of some of the best-loved modern varieties, sales have boomed, with a 200 per cent increase year on year last February for the sale of bareroot roses (which are sold while dormant and planted in winter). There was also a 134 per cent increase in 2020 in the sales of roses that were potted up, compared with the previous year.

For many rose fanatics it's the old roses that have a special charm, with their voluptuous velvety petals and incredible scent. When Manolo Blahnik was growing up on La Palma during the 1950s, his mother collected old roses from France and England. "She took such care of them and they smelt so beautiful – it is the smell of my childhood," says Blahnik from his home in Bath, where every corner of his terrace is smothered in pink roses, including the climber "Mortimer Sackler" that inspired his "Trellis" stiletto boot.

For Blahnik the rose is interwoven with everything he loves about Englishness, from the damask blooms of country house chintz to the waft of Floris's rose scent that enchanted him when he first arrived in London in the early '70s. "Roses are a part of the culture and why I came to England."

His passion for the old roses includes the extraordinary striped "Rosa Mundi", which dates back to the 13th century, and the Bourbon roses, such as the luscious "Souvenir de la Malmaison", which were bred from the early 19th century. "They open so beautifully with so many layers – they are incredibly mysterious." To see similar varieties in full froth, head to Mottisfont in Hampshire where an old vegetable garden was repurposed as home to the national collection of around 2,000 old roses.

In *Rose*, a cultural history of the flower, author Catherine Horwood traces how roses have been woven into traditions, rituals and symbolism since the ancient civilisations. But it was during the 19th century that plant hunters, collectors and breeders all contributed to a boom in their cultivation; when the China roses were brought to Europe it opened up new possibilities – they had a long flowering season, distinctive scent and a new palette of colours, all of which could be bred into new hybrids.

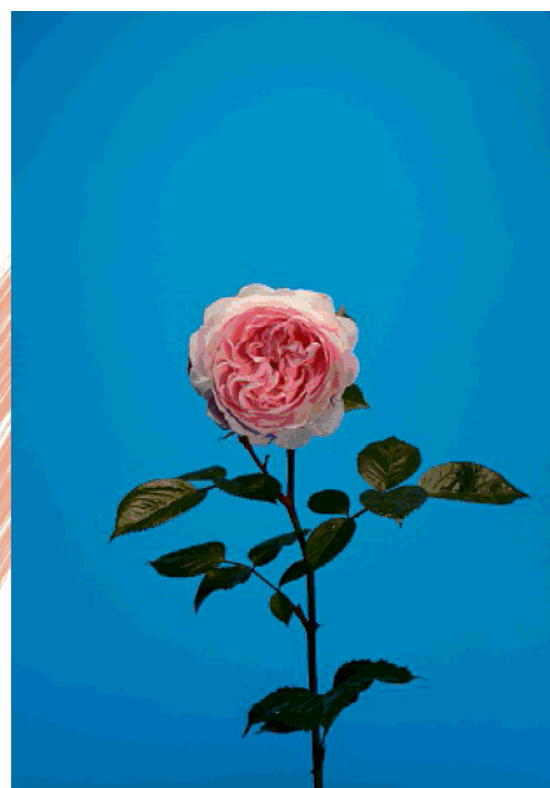
Roses can loosely be divided into old and modern. The old roses are once flowering gallicas, damasks, albas, centifolias and the heavenly scented moss roses, or the later-developed repeat-

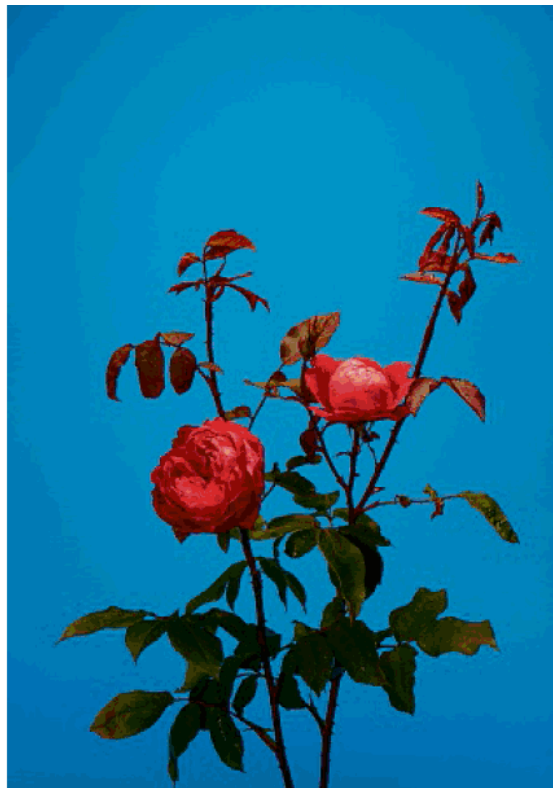
"THE COLOUR VARIATIONS WERE INCREDIBLE, AND THE FRAGRANCES. IT WAS THE MOST DREAM-LIKE WEEK"

flowering bourbons, China roses, noisettes, Portland and tea roses. The modern roses – floribundas, hybrid teas, polyanthus, grandifloras, shrub roses – were developed from the 19th century. In 1867 Jean-Baptiste Guillot bred the first hybrid tea rose, "La France", and in the same decade, Wiltshire farmer Henry Bennett formalised the breeding system and introduced 10 hybrid teas, from which our modern garden roses are descended.

Using roses in wilder settings is also seeing a revival. Lady Ursula Cholmeley has restored 12 acres of borders, terraces and meadows within Easton Walled Garden in Lincolnshire. Among her ideas was a wildflower meadow, where roses would be trained on tall metal supports of her own design.

As the plant's stems reach the top of the support they are then trained down onto strainers – when a rose stem is pulled





Training gear

Every rose has its thorn, so give the pricks a kick with deerskin leather Gold Leaf gardening gloves (3, £14.99), as worn by growers at legendary RHS sites such as Wisley, Rosemoor and Harlow Carr. Prune with Niwaki's Japan-made Kurumi secateurs (2, £159), with walnut-wood inlays. Go large with Great



Dixter's Sussex trug basket (3, £90), made from coppiced sweet chestnut and willow – created by the same family who supplied Nathaniel Lloyd, the garden's former owner, 100 years ago.



For training shrub roses to promote more flowers, à la Lady Ursula Cholmeley, Muntons does metal Lobster Pot cages (5, from £210).

Display cut blooms in Astier de Villatte's Cascading Flowers Vase (1, £332), or Petersham Nurseries has a set of six glass bud vases for single stems (4, £63).



Petersham collaborated with organic soap brand La Eva on its Roseum Body Wash & Lotion (£85 for set, 500ml each), a blend of rose geranium, citrus, petitgrain and warm clove. And here's one for the garden bench with a coffee: Stokesay Court's Victoria Martin has written a book, *Favourite Roses for Cutting* (6, £15), with advice on cultivating the flowers in her and her husband's old-rose-filled Shropshire garden.

CLARE COULSON



ILLUSTRATIONS: WILLIAM LUZ

down it will produce many more lateral flowering shoots. "We are still learning," says Cholmeley of her rose meadow, where in midsummer fountains of roses float above vetches, orchids and golden grasses. "The roses need to be vigorous and the stems need to be lax enough for training, and some are not hardy enough – there's a ferocious frost pocket on the meadow."

HER FAVOURITES INCLUDE the ramblers, the blush white "Adélaïde d'Orléans" and magenta "Veilchenblau", as well as David Austin's "Lady of Shalott" and "The Lark Ascending", as she finds peach-coloured blooms are beautiful against the grasses. She also cites the wild rose "Stanwell Perpetual" with its soft pink flowers; in meadow settings, the wild roses (including rugosa, spinosa, moyesii and dog roses) tend to fare better – and they are often better for pollinators too with their simple, open flowers followed by juicy hips for the birds.

Elsewhere, maximising flower production via intricate rose training has turned the dormant winter plants into works of art. Jenny Barnes, head gardener at Cottesbrooke Hall in Northamptonshire, has become known for her magnificent, sculptural trained roses that spiral across mellow old walls or are woven into latticed domes that will be smothered in flowers by summer. Later this year she will be teaching courses in her pruning methods.

Nick Knight, meanwhile, has been fascinated by roses for decades – his only tattoo from "a misspent youth" depicts a single rose. He first began photographing them for the Natural History Museum's *Plant Power* installation in 1993. "I thought there was a real beauty – and a changing beauty – even in a single bloom of this flower," he says.

Almost a decade ago the photographer started taking pictures of roses cut from his garden that were simply arranged using only daylight at his kitchen table, and were then adjusted with Instagram filters and posted via the app. The ethereal images tapped into the rich history of the Dutch masters but through Knight's lens were starkly modern too. When the art collector Michael Hue-Williams suggested an exhibition, where the iPhone images would be epically scaled up, Knight took his files and fed them into AI software. The printed works are neither photography nor painting but draw on both. "If you stand 10 feet in front of one of these images it looks as if it has the language of a 17th-century still life – but when you get close the texture is so modern, so new," he says. "There are areas that look like watercolours and other areas that look like circuit boards." His mesmerising *Roses From My Garden* series is being exhibited again with new work this summer at Waddesdon Manor in Oxfordshire, and he continues to grow and photograph roses. "I don't want to over-romanticise it, but it's a relationship, and I am going to keep going back to it. I don't ever tire of it." ■HTSI

Roses, top row: "Olivia Rose Austin", "Lady of Shalott", and "Benjamin Britten". Second row: "The Lark Ascending", "Skylark" and "England Rose". Third row: "Desdemona", "Boscobel" and "Fighting Temeraire". *The English Rose* by Luke Stephenson is published by Stephenson Press at £15

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YOURS

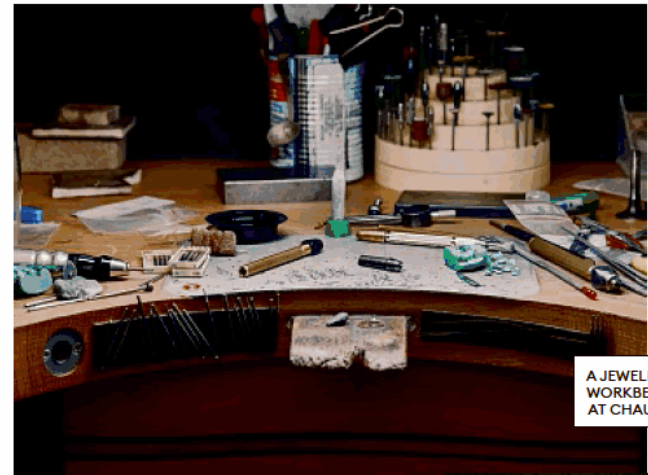


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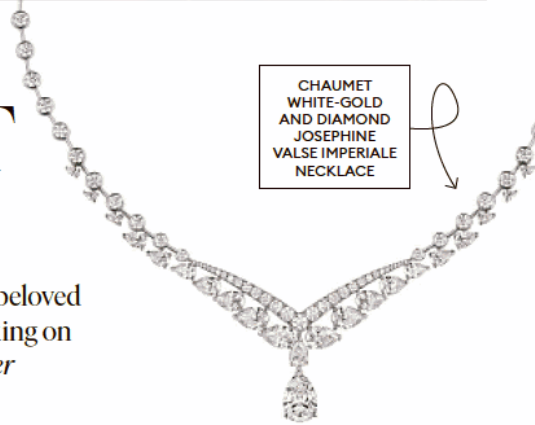
A JEWELLER'S WORKBENCH AT CHAUMET

JEWELLERY

CHAUMET MORE

The 240-year-old Parisian jeweller, beloved of the empress Joséphine, is embarking on a new journey, writes *Vivienne Becker*

PHOTOGRAPHY BY ALEX CRETEY SYSTEMANS



CHAUMET WHITE-GOLD AND DIAMOND JOSEPHINE VALSE IMPERIALE NECKLACE



Above: Empress Joséphine, 1807, by Baron François Gérard, from the Château de Fontainebleau collection. Left: from left to right, creative director Ehssan Moazen, CEO Jean-Marc Mansvelt and workshop director Benoît Verhulle

Few luxury brands have such an illustrious history as Chaumet. The 240-year-old maison was the first jeweller to take up residence at the Place Vendôme; its most famous clients were Napoleon Bonaparte and his wife, the Empress Joséphine, who had a passion for gems that bordered on obsession and whose innate style remains an inspiration for the house; it is also famed for its exquisitely refined belle époque creations, its sharp art deco designs and flurry of innovative modernism in the 1970s. Now the heritage master jeweller marks a new chapter in its story as it opens the doors to its renovated Bond Street boutique (following the complete restoration of its Place Vendôme *hôtel particulier* last year) and appoints a new creative director.

"We are driven by a sense of being both contemporary and the oldest maison in Place Vendôme," says CEO Jean-Marc Mansvelt, who joined the company in 2015. He has been the main architect of change, instrumental in reframing the image and identity of Chaumet, which was acquired by LVMH in 1999. This reinvigoration is surely intended to capture a bigger share of the fine-jewellery market, which is estimated to grow to \$340-\$360bn by 2025. To create the look of the new London boutique, with its Lesage embroidered walls and powder-blue staircase, echoing the grey-blue skies of Paris, Mansvelt enlisted designer Patricia Grosdemange. The renovation, which has lasted a year, aims to entice clients into an intimate, storytelling space, generating an immersive buying experience that is as cultural as it is transactional.

The jewellery showcased in the revamped stores demonstrates the continued exploration of Chaumet's most emblematic themes – the tiara, love of nature, belle époque refinement and a touch of '70s modernity. The recent Joséphine collection celebrates the maison's

CHAUMET'S MINIMAL STYLE CHIMES WITH SOMETHING MORE ESSENTIAL

patron and muse, while the famous Napoleonic acrostic bracelet has recently been reimagined. Yet, despite the historical narrative, Mansvelt believes Chaumet's minimal, understated style chimes with today's quest for "something more essential".

It is a challenge taken on by Chaumet's new creative director, Ehssan Moazen, who joined in March 2020 after a five-year stint at Tiffany & Co in New York. He works closely with Benoît Verhulle, Chaumet's long-serving



Above: Les Cielis de Chaumet high-jewellery collection. All items POA unless stated



White-gold, diamond and aquamarine Joséphine Ronde d'Aigrettes earrings, £4,430



White-gold and diamond Joséphine Aigrette earring (sold as pair)



White-gold and diamond Joséphine Duo Eternel brooch, £74,500



Platinum, diamond and sapphire Joséphine Valse Impériale ring

LONDON NEW YORK PARIS DÜSSELDORF MOSCOW SINGAPORE
SHANGHAI QINGDAO HONG KONG GUANGZHOU TAIPEI SEOUL

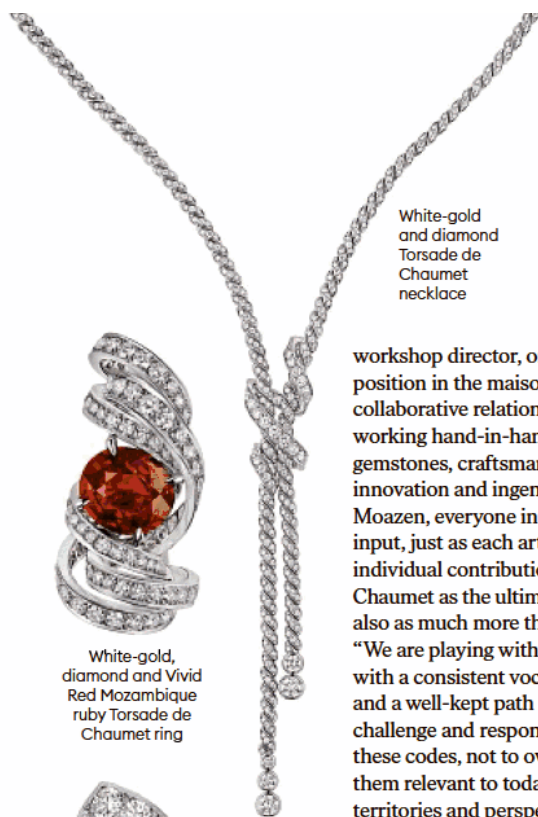


ELIZABETH HARROD, SOLOIST, THE ROYAL BALLET

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White-gold and diamond Torsade de Chaumet necklace



White-gold, diamond and Vivid Red Mozambique ruby Torsade de Chaumet ring



White-gold and diamond Torsade de Chaumet earrings



White-gold and diamond Torsade de Chaumet earrings

workshop director, only the 13th to hold the position in the maison's history. It is a collaborative relationship, with design working hand-in-hand with materials, gemstones, craftsmanship, technical innovation and ingenuity, so that, says Moazen, everyone in the company has an input, just as each artisan makes their own individual contribution. Moazen sees Chaumet as the ultimate Parisian maison, but also as much more than just a heritage brand. "We are playing with very clear design codes, with a consistent vocabulary, strong roots and a well-kept path through history. It is a challenge and responsibility to contemporise these codes, not to overdo them, and to make them relevant to today. It's about pushing the territories and perspectives of the brand."

TORSADE, CHAUMET'S latest high-jewellery collection, launches this month. The basic concept is a ribbon, the classic, linear motif stylised into a restless twist of diamond light, twirling and spiralling with a hint of sensuality. "We had to find a way to mix tradition and creativity, in a concept that is clear to understand and designs that are comfortable to wear," says Verhulle. "They look very simple, but are in fact very complex, in their details and three-dimensional aspect." One technique used to develop the illusion of movement was reverse-setting rose diamonds to represent the back of a ribbon as it twists and turns. There is, Verhulle adds, a shared passion with Moazen, which makes the conversation easy. "There is a great deal of emotion in the collaboration, from the person who dreams up the design, to the artisan who has a vision for realising it." Verhulle tells how his artisans switch easily from new technology to age-old hand skills.

This reinvigoration comes at a time of shifting consumer priorities. Winston Chesterfield, director of Barton Consulting, specialists in the jewellery market, says: "There's a good deal of appetite for heritage



Chaumet's newly refurbished flagship store in London

and stories, even sometimes told through antique pieces in store – people have mentioned being able to see the evolution of collections over decades." He adds: "Acquiring knowledge is a big super-trend for wealthy consumers. It's about being able to take something away from the purchase

"MANY FINE JEWELLERY BRANDS FEEL TOO OLD-FASHIONED"

that's useful, something they can pass on to others." At the same time, Chesterfield says there's a greater desire for jewellery to be fun. "Many fine jewellery

brands feel too fusty and old-fashioned, particularly for younger consumers."

Meanwhile, Mansvelt has seized on this moment to nurture Chaumet's march toward modernity. "This is not a moment of frenetic consumption, but of considered, enduring purchases, when people look for more substance, more value," he muses. "There is a new recognition of the emotional role of the jewel, and an understanding of the high-jewellery creation as a true work of art." And, he adds, an appreciation of a maison with longevity. The future, he feels, is bright for the jewellery world. And for Chaumet. ■HTSI



THE NEW BOND STREET BOUTIQUE

SKINCARE

Dew the right thing

There's nothing a quick spritz can't fix, writes *Rosanna Dodds*

Craving new sensory stimulation? A brood of face mists are ideal for breaking up the monotony of hours spent staring at a screen, as well as providing an extra buffer against our skin's biggest aggressors.

Drunk Elephant's Sweet Biome uses a cocktail of fermented sake extract, hops and kombucha to help restore, soothe and balance the microbiome. "Think of a good mist as a nutritional pop of vitamins, antioxidants and water-boosting substances," says founder Tiffany Masterson, whose latest launch was inspired by the nourishing components of sweat. A similar hit can be found from Tom Ford's Hyaluronic Energizing Mist and Chanel's Hydra Beauty Essence Mist, both of which contain an invigorating dose of vitamin E.

For an immediate moisture boost, look to offerings from Dr Barbara Sturm, Givenchy and Glow Recipe, while Dr Dennis Gross has a formula to help fight against environmental stressors. And lastly, for a make-up refresher, try a spritz of Fenty Beauty's What It Dew, a herbal-infused fine mist that can be applied morning, night or whenever the mood strikes. ■HTSI

ILLUSTRATION: WILLIAM LUZ



TOM FORD Hyaluronic Energizing Mist, £60

DR DENNIS GROSS C+ Collagen Skin Set & Refresh Mist, \$30

GLOW RECIPE Watermelon Glow Ultra-Fine Mist, \$28

FENTY BEAUTY What It Dew Makeup Spray, \$30

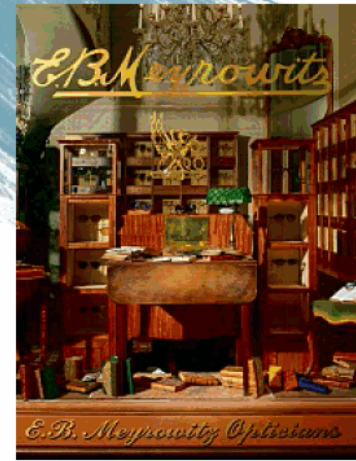


DR BARBARA STURM Hydrating Face Mist, €85

GIVENCHY L'Intemporel Blossom Cream-in-Mist, £48

DRUNK ELEPHANT Sweet Biome Sake Spray, \$42

CHANEL Hydra Beauty Essence Mist, £48



have consulted a cosmetic surgeon before considering a new pair of glasses.

THERE WAS BETTER NEWS about my browline, which is that it is pleasantly straight; and the 7mm height difference between my ears could be accommodated by judicious angling of the lugs. She also scooped out notches from the frame's uppermost corners to show where the brow dips to the cheek – a compliment, I think. My brow suited high joints on the frame, which in turn helped when it came to calculating my “pantoscopic” angle, from the eyebrow via the cheekbone to the jawline. There was also the matter of the “dihedral” angle, or the lenses would be too flat and fly off the side of the face: the optical equivalent of flashing a glimpse of pallid calf between sock and trouser – ugh.

All this went over my head like a higher sort of Euclidean geometry. But I was able to appreciate the choice of material: a pale-beige, lightly polished acetate. Normally it is the frame that one notices, but here Davison-Lungley wanted to show off the tint and the way the subdued palette of grey and brown brought out those all-important, feature-enhancing angles. “On holiday you could wear them all day; it says summer is here and there is not a care in the world.”

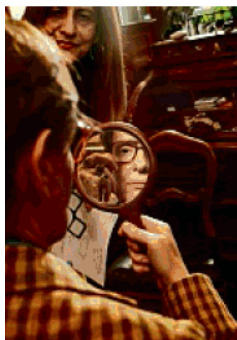
An EB Meyrowitz bespoke commission takes between six and 12 weeks, so my planning in the dreary depths of winter has paid off. It was probably not what Thoreau, whose 1854 book *Walden* celebrates living simply in harmony with nature, had in mind. But each to their own interpretation. This summer I will view the world through the glamorous graduated lenses of *The Serpent* – with none of the violence. ■HTSI

EYEWEAR

SHADES OF MISCHIEF

Nick Foulkes goes in search of villainously perfect sunglasses

PHOTOGRAPHY BY DAN BURN-FORTI



Above: Foulkes tries out a tortoiseshell frame at EB Meyrowitz. Far right: Foulkes takes his new frames for a spin in the Royal Arcade

One must maintain a little bit of summer, even in the middle of winter.” So said Henry David Thoreau – and there can be few winters when this sentiment has been truer than the one we have just left.

Days blurred into weeks. Into months. Conventional calendrical calibration ceased to be relevant. Looking back on that dark time, I dated events by TV shows – Netflix and iPlayer provided the waymarkers of life – and at the darkest moment (literally and figuratively), around the winter solstice, the BBC vouchsafed me a dazzling epiphany via *The Serpent*, a drama about a real-life serial killer in the 1970s. It was not the far-flung film locations that held me spellbound (the hippie trail has never appealed to me; I'd prefer to receive enlightenment at a seven-star barefoot-luxury-eco-spa resort), but the lead character's eyewear. Yes, he was an evil manipulative sociopath but I put that to one side to focus on his glasses: graduated aviators, framed by a collar-skimming, Gucci fashion show-worthy Jacques Dutronc hairdo. Others may have got through lockdown by baking bread or attending Zoom drinks and fitness classes; I survived by planning my summer eyewear.

The aviator is a pivot point in the history of eyewear; it was upon this single product that Ray-Ban constructed its legend. As the 1930s neared their end, airmen were flying closer to the sun than at any time since Icarus, and to combat headaches and altitude

sickness protective eyewear was conceived: the green lens cut down glare while the teardrop-shaped frame covered the entire ocular orbit. Then came the “Shooter”, with its circular construction above the nose – apparently devised as somewhere to put a cigarette while pulling the trigger. The arrival of graded mirrored lenses, which offered enhanced protection when looking up but made glancing down at instrumentation easier, saw the aviator come of age.

The problem with the aviator style is the abundance of choice. I needed guidance; and ever since I started wearing glasses I have relied upon the advice of Sheel Davison-Lungley at London optician EB Meyrowitz (bespoke prices from £1,500). She too was captivated by the *Serpent's* eyewear, and explained that the combination of frame shape and graduation is key to aviator mastery. “Where you stop the tint is where you pick up on the bone structure,” she says. For optimum international-man-of-mystery effect, she recommended 45 per cent absorption, gradually tapering to a barely perceptible 5 per cent.

“In *The Serpent*, the angles on the glasses brought out the best in Tahar Rahim's face,” Davison-Lungley continues. Which prompts

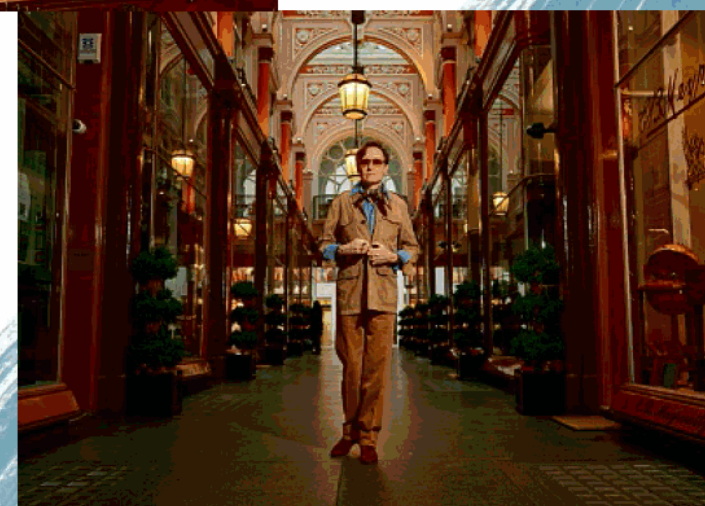
IT WAS THE SERPENT'S EYEWEAR THAT HELD ME SPELLBOUND

the question: what is “best” about my face? Apparently it needed some finding. “I took a few photos of you from the internet,” she says. “I enlarged them, drew round your eyebrows and cheekbones and chiselled away.”

Davison-Lungley is nothing if not diplomatic. My nose is “elegant” but not “perfectly symmetrical” (schoolboy scrap outside the tuck room circa 1977), which “poses some challenges fitting the bridge”. Moreover, the ridge is rather high, so pads are needed to pull the glasses away from the eyelashes. I began to think that I should

Above: Nick Foulkes and Sheel Davison-Lungley, EB Meyrowitz's creative director. Top right: The London store in The Royal Arcade, Old Bond Street

BESPOKE GLASSES START AT £1,500



ACCESSORIES

Eyes on the sky

Jessica Beresford on the aviators you'll never want to take off



JACQUES MARIE MAGE titanium Bastogne, £710



LINDBERG titanium 8210, €415



SAINT LAURENT metal Classic SL 11, £270



LORO PIANA titanium Roadster, £460



GUCCI metal and acetate aviator sunglasses, £345



GARRETT LEIGHT stainless-steel San Miguel, \$390



CARTIER metal Santos de Cartier, £810



RAY-BAN metal Outdoorsman, £131



KIRK ORIGINALS cellulose acetate Anthony, £225

ILLUSTRATIONS: WILLIAM LUZ. PHOTOGRAPHS: CODY COBB FOR SUGI; NGWANE E KWAME FOR SUGI; SUGI X BEIRUT RIVERLESS, BEIRUT, LEBANON

Below: tree planting in Yakama Nation, Washington. Right: Godfred, a Sugi planter in Cameroon



THE CAUSE

“Forests of healing and learning”

From the banks of the Thames to a correctional facility in Washington, Sugi's forests are nurturing hope, says *Rosanna Dodds*

On a flat stretch of parkland in Dagenham, east London, a forest is growing. The saplings are yet to reach much taller than a metre, but in time their shoots will form a canopy of oak, cherry, beech and lime. The floor below will become dense with shrubbery – guelder-rose, blackthorn and wayfaring tree – and vibrant pink spindle will bloom among the shoots. A year ago, the 11,000sq m patch was little more than disused grassland. Today it counts as one of the 80 forests planted by rewilding project Sugi in the past two years.

The purpose of these forests is part of a threefold pledge: to restore biodiversity; to reintroduce native species; and to reconnect people with nature. “We allow anyone, anywhere to invest in nature and build biodiversity,” says Sugi founder Elise Van Middlelem, whose global network of 25 forestmakers targets areas of urban wasteland, or “green deserts”, as she calls them. Currently Sugi has forests in 15 different countries, each one based on ancient woodland.

By using species of trees that would occur naturally, Sugi creates forests that are denser, more resilient and have greater biodiversity than invasive monoculture plantations (single-variety plots of often imported trees). Native trees can provide a home for at least 80 species of insect. They also require less maintenance and watering, alleviating the need for pesticides and artificial plant foods. The evidence is based on the work of Japanese botanist Akira Miyawaki, whose method, tried and tested on over 3,000 sites, has a 97 per cent success rate for tree survival.

According to Miyawaki's practice, Sugi gives its forests four “layers” – shrubs, sub-trees, trees and a canopy – with at least three trees planted per square metre. Plants are selected on the basis of a flora and fauna study, soil survey and vegetation report. “It's a complex system,” says Van Middlelem. “But without complexity, there's no resilience.” The environmental impact is also critical: each species of tree increases a forest's carbon capture potential by six per cent.

After two years, a Miyawaki forest can be considered self-sustaining. That leaves Sugi's first project – a patch of 2,000 trees planted along the Beirut River in May 2019 – at a significant point in its life. Naturally, Van Middlelem is thrilled – emotional, even. “That forest has survived a revolution, a pandemic and a toxic explosion,” she says. “It's a symbol of the resilience of nature, of the resilience of the community.”

“We think of our forests as healing and learning centres,” she says, pointing to another site some 10,000km away in Yakama Nation, Washington. Set in a once desolate area outside a correctional facility, the project oversaw the planting of 47 native species at the hands of the facility's inmates. “I'm going to be able to come by here and show my kids that I did that,” said one inmate. “It feels good. It makes my heart feel good.”

Of course, all of Sugi's projects require funding, most of which is done via partnerships, subscriptions and one-off donations. Those after a more tangible investment can

purchase a 3sq m “Pocket Forest” for a domestic garden or office space (from £375). Whatever the gesture, Van Middlelem is keen for her “rewilding generation” to stay connected, and donors get monthly updates – “news from the forest” – on the progress of Sugi projects.

The most important thing is how a forest “feels”, says Van Middlelem,

who lived close to the San Francisco Redwoods for six years and is taken by the sounds of a forest. Native woodlands are charged with birdsong, buzzing and whispers – they have their own current. For James Godfrey-Faussett, lead forest maker for a project in Brazil, the feeling is more intangible. “Forests hold magic,” he says. “The word conjures something majestic, wise, gentle, and healing – but also something out of reach. Sugi bridges that gap by bringing the magic of forests to the urban environment.” ■HTSI

HOW TO GIVE IT
Sugi sugiproject.com

Below: Sugi's first project saw 2,000 trees planted along the Beirut River



PLAYING IT COOL



Athletic accents bring edge to the season's classic pieces.

Photography by *Sean+Seng*.

Styling by *Tamara Rothstein*.

Model *Misty Kyd*

This page: LOUIS VUITTON poplin trench coat, £3,200. CHANEL stretch-jersey jacket, £5,190 (just seen), and jersey velvet trousers, £2,745. MIZUNO FOR MARGARET HOWELL running shoes, £225. BOTTEGA VENETA sterling-silver earrings, £270 for a pair

Opposite page: JIL SANDER BY LUCIE AND LUKE MEIER wool jacket, £2,190. RE-SEE vintage Balenciaga knit top, €680. BALENCIAGA denim and cotton poplin hybrid shirt trousers, £1,150. SALOMON S/LAB XT-6 trainers, £155. ALEX EAGLE x OTIUMBERG gold vermeil medium single earring, £69

Throughout: chair from a selection at roomsofclapton.com





This page: GIVENCHY polyamide bomber, £1,590. MHL BY MARGARET HOWELL wool cardigan, £185, and denim twill jeans, £245. OTIUMBERG gold vermeil mini chunky twist hoop earrings, £130 for a pair. BOTTEGA VENETA sterling-silver and enamel chunky rings, £685 each

Opposite page: DIOR intarsia wool Check'n'Dior Pop cardigan, £1,400, and wool Check'n'Dior Pop dress, £2,800. MUJI cotton socks, £3.50. ON RUNNING Cloudflyer running shoes, £140. OTIUMBERG gold vermeil mini chunky twist hoop earrings, £130 for a pair





This page: LOUIS VUITTON leather jacket, £4,800. ALEX EAGLE cashmere Cricket jumper, £420. MARTINE ROSE denim Maynard jeans, £275. PANTHERELLA wool socks, £14.50. ON RUNNING Cloudaway running shoes, £130. BOTTEGA VENETA sterling-silver earrings, £270 for a pair. CHANEL leather belt, £1,005

Opposite page: PROENZA SCHOUER cotton jacket, £1,940, and matching trousers, £1,055. MARTINE ROSE denim Yalta shirt, £395. SALOMON S/ LAB XT-6 trainers, £155

Model, Misty Kyd at Viva London. Hair, Shon Ju at The Wall Group. Make-up, Marina Belfon-Rose. Manicure, Naima Coleman. Photographer's assistants, Jack Snell and Victor Raré. Stylist's assistants, Andreea Georgiana Rădoi, Rosie Sykes and Georgia Pellegrino. Production, Madeline Jensen at Farago Projects. Special thanks to Alva East



When the composer Max Richter was 13, he got hold of a soldering iron and built his first synthesiser out of electrical components. He had fallen in love with electronic music after hearing the German electro-music pioneers Kraftwerk, and his passion for inventing new sounds grew alongside his prowess at the classical piano.

This blend of the classical and modern, electric and acoustic, is a hallmark of Richter's beguilingly genre-defying music, which is sometimes orchestral, sometimes digital and most often a marriage of the two. His post-minimalist sound draws as much from composers like John Cage and Steve Reich as it does from the punk bands he listened to as a teenager.

Intense, haunting, exhilarating, provocative – it often feels as if he is part-composer, part-inventor. Given that he can lay claim to being the world's most-streamed "classical" composer, you will almost certainly have heard his work: Richter has written music for more than 50 film and TV projects, including HBO's *My Brilliant Friend*, Tom Hardy's *Taboo* and Charlie Brooker's *Black Mirror*. Fans of *Bridgerton* will be familiar with one of his best-known works, "Vivaldi Recomposed", which he described as "throwing molecules of the original Vivaldi into a test tube with a bunch of other things, and waiting for an explosion". But perhaps his most famous composition is *Sleep*, an "eight-hour lullaby" released in 2015 intended to accompany a full night of restfulness and which, as of July 2020, had amassed close to 500m streams. Currently, he must surely be noted as the favoured composer of those working from home.

Richter was born in Hamelin, north-west Germany, but grew up in Bedford. He has described himself as a "cripplingly shy" child and was obsessive about music and books. He went on to study piano and composition at the University of Edinburgh and the Royal Academy of Music, completing his studies with the experimental composer and electronic pioneer Luciano Berio in Florence. For a time he earned a living as a pianist, and collaborated with British electronic group The Future Sound of London and the DJ Roni Size.

And here, 30 years later, he is still very much spanning the musical spectrum. Within the new studio he and his artist partner Yulia Mahr have built deep in the Oxfordshire countryside, his huge, light-filled workspace has a Yamaha grand piano at one end and an Apple computer and Moog System 55 synthesiser at the other. "We can do any sort of recording here," he says of the

studio, an expansive old barn that was once part of an alpaca farm. The original structure is now divided into separate rooms for both Richter and Mahr. Her airy studio sits across the front of the building, while the rest of the space is filled by a recording room, which can comfortably seat an orchestra of 30, and Richter's own domain, a huge, vaulted room, the exact dimensions for which he took from the loft he worked in when he, Mahr and their three children lived in Berlin.

"Obviously we've got the computers and the digital side, but we also have new machines so we can record to tape, which is super-important to me because I love the sound of analogue media," he says. "We can do something very retro here but we can also do a Dolby cinema mix, too – so we can span both ends."

This breadth is doubly important given the sheer range of Richter's work. Early on in his career, he took commercial work as a way of funding his solo projects, but that pluralistic approach has led to a career in which he is now as acclaimed for his soundtracks and ballet scores as he is for his own more personal work. In the past year, he reworked some of the music from his 2015 ballet *Wolf Works* for Kim Jones's Fendi spring/summer 2021 couture show and released *Voices 2*, a companion to the earlier work *Voices*, which premiered just before lockdown and which takes as its centrepiece the 1948 Universal Declaration of Human Rights. He crowdsourced readings of the text on social media and received hundreds of submissions in more than 70 languages, weaving the music through his chosen excerpts.

"I see the Declaration as all about potential," he says. "It would be wonderful to play it in front of audiences some more, because that text is so important at this moment where global societies and cultures are thinking about what the next step is, and there have been all kinds of power grabs in the area of rights. I just feel like I want it to be heard as much as possible, because it's just a great way to shine a light on those questions." In fact, its first post-lockdown airing is already scheduled: the Max Richter ensemble will perform it at the South Facing Festival in London's Crystal Palace Bowl on 28 August. Richter feels it will be an incredible moment: "Music is all about communication and for musicians not to be able to do that... it's like we really thirst for it. Performance is like a 'real-time' laboratory; it's where you find out what you've made. The pandemic has been a disaster for the venues and institutions, the bands, the orchestras. I mean, it's been decimated. The government is going to have to step in more. Whole orchestras of musicians are retraining to do other things."

Richter talks quietly, thoughtfully, and in a way that, like his music, shifts seamlessly from the personal to the political. He says that the idea for a kind of rural studio-retreat – or, as he and Mahr sometimes refer to it, an "art farm" – has been percolating for 20 years. They are united by their belief in the power of creativity to influence societal change – and Richter is driven by an unequivocal belief that music can help us navigate the big, difficult questions that we face as societies by providing "a place to think and reflect". Being able to transpose that idea into a physical space, one which comes with an atmosphere of both calm and creativity, has long felt to them both like an important project. "I guess both Yulia and I share an idea of how creativity and culture can fit into society, and what it can do within society," says Richter. "And that's to do with connecting people, and allowing people to 'speak' to one another in this different medium – which needs a place where that can happen."

By any standards it's an impressive building, with floor-to-ceiling windows giving views straight into the surrounding forest. But compared to the setup of most modern recording studios it's practically cathedral-like. Recording studios are often the least glamorous part of the musical process: windowless, airless rooms dedicated to the sound, not the person making it. "The thing that a lot of studios do is they build a machine, and you feel like you're

Opposite: composer Max Richter. Below: the recording studio built by Richter and his partner Yulia Mahr



THE



RICHTER SCALE

One of the world's most-streamed contemporary composers, Max Richter gives us an exclusive tour of his new "art farm" in the Oxfordshire woods

By *Nicola Moulton*. Photography by *Tom Jamieson*

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GUY DU TOIT

NEW BRONZES 07 – 27 JULY 2021



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ctgallery@everard.co.za | +27 21 418 4527

“ULTIMATELY WE’RE ALL TRYING TO FIGURE STUFF OUT BY MAKING THINGS”

inside a machine when you’re in there, which in a way also disregards the fact that you have a body. So trying to make spaces for musicians that are humane, and inviting, and comfortable, I think is really important,” says Richter.

Aside from it being a base where Richter can both compose and record, the idea is to make the studio available to others; particularly emerging artists and young musicians struggling to afford a studio, or even a place in which to experiment and create. “With studio time, you’re always on the clock,” says Richter. “And having that pressure can sometimes be quite stifling. We have space, and we have great facilities. We’re exploring ways to put together a programme so that people have access to all of this.” Alongside the studio, Richter and Mahr have had huts built in the woods so that visitors can stay for a few days at a time – and eventually there will also be a café to feed the creative team and visiting artists, too.

A transient hub, with artists and musicians coming and going, allows for the kind of creative serendipity that benefits everyone, says Richter. “Obviously I’m doing my work here... and I love the idea that one day there’ll be some kind of mega Hollywood film project, and the next there’ll be a bunch of kids trying something. I love the idea of these things being within proximity... because that sort of constellation can be so rich.”

Beyond offering the practical support of world-class recording facilities, Richter is optimistic that the space may also open up ideological discussions about what



music can contribute in the wider world. In his solo work, he describes himself as a “composer and activist”, and his music has responded to the Iraq war (*The Blue Notebooks* features actress Tilda Swinton reading excerpts from Kafka’s *The Blue Octavo Notebooks*) and the London bombings of 2005 (*Infra*, inspired by TS Eliot’s *The Waste Land*).

His new album *Exiles*, released in August, continues this exploration. The album’s title work comes from a ballet commissioned by Paul Lightfoot and Sol León (resident choreographers of Dutch contemporary dance company Nederlands Dans Theater) in 2014 – the moment when the Syrian refugee crisis exploded in Europe, and debates became particularly polarised in Germany, where Richter was then living. “I think creativity is really about finding those things that you want to communicate, that you want to talk about,” he says. “I think ultimately that’s what we’re all trying to do; to figure stuff out by making things. So a place like this, because it’s sort of wide-open in a way, it becomes sort of a big question mark for somebody to walk into. And we just press ‘record’ and see what happens.”

“I mean it’s a tremendous enabler, of course... when I was a kid, if you wanted to write for orchestra, you had to go to university and learn how to do it, then persuade a bunch of people to sit down and play your stuff. Whereas now, if you want to write for orchestra, you can on your laptop make the sound of an orchestra... kind of. But on the other hand, technology is obviously deeply embedded in the kind of late-capitalist, neoliberal model – it’s a symptom and a cause of that, and it’s also what’s putting us all in the hamster wheel. We’re just learning how to deal with this stuff. It’s going to take some time.”

For Richter, technology needs the antidote of nature to provide the balance that will temper us creatively. It’s why the studio could never have been built in a city. “I think there’s a big thing about just being here, in nature,” he says. “It’s really a ‘headspace’ thing. People can come, hang out for a few days, do some work – but they’re in the forest. And I think that’s great. I just love that sort of balance. I suppose, if we think of the past year or so as a big question mark, then potentially, now, there is an opportunity to create some positive answers.” ■HTSI



Max facts

THE COMPOSER’S MOST-STREAMED TRACKS

ON THE NATURE OF DAYLIGHT
From *The Blue Notebooks* (2004) **211m**

VLADIMIR’S BLUES
From *The Blue Notebooks* (2004) **155m**

DREAM 1
From *Sleep* (2015) **120m**

SPRING 1
From *Recomposed by Max Richter: Vivaldi, The Four Seasons* (2012) **82m**

A CATALOGUE OF AFTERNOONS
New track on the 15-year anniversary reissue of *The Blue Notebooks* (2018) **71m**

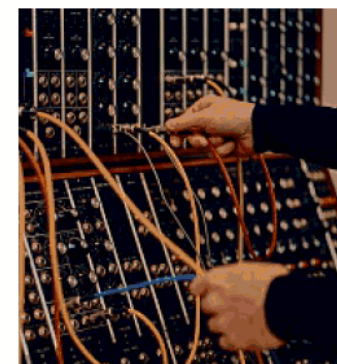
*Data correct as of June 2021

What he most wants to do, he says, is allow emerging artists to realise they don’t necessarily just need to “pick a lane” and stick to it, but should be able to pursue different avenues creatively. “Streaming has meant that people listen really widely, because there isn’t any risk. You don’t have to spend 20 quid on the record or even go to the record shop – you just click and there you are; you’re hearing something you probably wouldn’t otherwise have heard. That’s made a music culture that is very plural, and the categories are quite fluid now, which I think is really interesting.”

Although he embraces technology so freely in his own work, Richter is also aware of the paradox that much of his music also seeks to find solace from the digital onslaught – nowhere more so than in *Sleep*, which has been staged around the world as an overnight performance, with the audience listening in camp-beds rather than chairs.

Throughout Covid, *Sleep* has taken on a life of its own and there’s now an app that allows you to set sleep, meditation or focus schedules to Richter’s music. When the idea of the Sleep app was first put to him, he wasn’t sure it was a good idea, but now he sees it as an example of how technology can be a positive. “When I saw it I just thought, ‘Wow, this is what the iPhone was invented for,’” he says.

“I think that idea of technology as this kind of double-edged sword is becoming more acute,” says Richter.



Top: Richter in his Oxfordshire recording studio. Far left: huts will allow visiting artists to stay over. Left: a Moog System 55 synthesiser. Below: one of his notebooks on his Yamaha grand piano

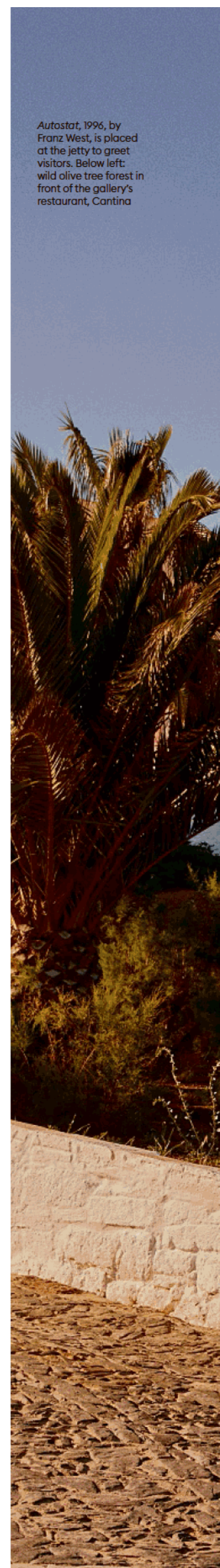


“It’s a Trojan horse for art”

Hauser & Wirth embraces unexpected gallery conversions. *Jan Dalley* takes a first look around its new space on the tiny Spanish island of Isla del Rey. Photography by *Anna Huix*



Autostat, 1996, by Franz West, is placed at the jetty to greet visitors. Below left: wild olive tree forest in front of the gallery’s restaurant, *Cantina*





PHOTOGRAPH © ARCHIV FRANZ WIRTH © ESTATE FRANZ WIRTH, COURTESY HAUSER & WIRTH

I've often described our business model as a non-traditional gallery curriculum," says gallerist Iwan Wirth. "We've done things differently from the beginning."

We're talking about Hauser & Wirth's newest gallery/restaurant project, in a surprising location: a tiny island in the middle of the harbour at Mahon, in Menorca. Accessible only by boat, the Isla del Rey measures just 41,000sq m – you can stroll from one side to the other in a couple of minutes – and although for much of the year the sea around it is a heavenly blue, with sky to match, the winters bring vicious winds and a climate hardly suited to expensive art. At night, the rabbits and lizards have the place to themselves.

What's more, for a commercial gallery to bring blue-chip art to this place seems, at first, bizarre. This is the most low-glam of the Balearic islands, hardly a billionaire's playground, and its devotees like to keep it that way.

"Doing things differently", as Wirth puts it, has seen Hauser & Wirth grow into an art-world behemoth with more than a dozen galleries around the world and a roster of artists and artists' estates that is probably the world's largest. Yet somehow it retains the feel of a family business – it was established in 1992 in Zurich by Iwan Wirth, his wife, Manuela, and Ursula Hauser (Manuela's mother) – and in each of its many locations the gallery fits the local scene. So in Hong Kong that means a gleaming tower; in Manhattan, an elegant Upper East Side townhouse as well as a new-built West Side space near the High Line; in Los Angeles, a converted flour mill in formerly derelict Downtown with a restaurant with live chickens. In central London, whole tracts of Savile Row are converted into huge, airy white-box spaces, but in Bruton, Somerset, an ancient set of farm buildings has been made into a sort of compound with a restaurant and gallery in a converted barn, wonderfully extensive gardens, and spaces for resident artists and for educational and community projects.

This is, loosely, the model for the Menorcan idea. In the planning stages, the Wirths took a group of local officials from Mahon to visit Bruton: no doubt a clever sell, because getting permission to make their gallery on the Isla del Rey was never going to be easy. Although tiny, the island hosts significant historic structures. Dominating the skyline is a former naval hospital built in the early 18th century by the British, who then controlled Menorca. Its arched façade topped with a bell tower forms a U-shape with a chapel at one end around an old medicinal garden, now restored by volunteers. Since 2005 it has been protected by a Foundation and slowly brought back to life; it now houses a museum. But only a decade or so ago, the buildings were completely abandoned, crumbling and on the point of collapse.

And most people, if they did visit the old hospital, hardly even noticed a low line of ancient auxiliary buildings that runs across the island from one side to the other, a few dozen yards away. No one bothered with these. Just five years ago, they were in ruins – some parts nothing but rubble and collapsed beams, half overtaken by thick undergrowth. If you fought your way around them, pushing through thorny bushes and stepping gingerly over smashed tiles, broken beams and mucky rubbish, you would come to another of the island's treasures, the remains of a sixth-century Christian Basilica, scarcely regarded and almost impossible to see as it was surrounded by a hideous chain-link fence. Despite the island's startling natural beauty, and the gloomy romance of its history, the place was, frankly, pretty horrible.

It would have taken some imagination to guess that the site would be opening this month as Hauser & Wirth Menorca, the ruined buildings remade into a line of eight galleries, education spaces and offices, the former hospital kitchen transformed into a restaurant whose outdoor tables now look out through rescued trees onto the water, the gardens replanted



Left: *Le Père Ubu*, 1974, by Joan Miró, in the garden designed by Piet Oudolf

“LITTLE DID WE KNOW THAT PEOPLE WERE GOING TO BE RE-EVALUATING THEIR RELATIONSHIP TO NATURE AND TO CITIES”

and dotted with sculpture. And that chainlink fence around the Basilica ruins has gone.

Architect Luis Laplace, an Argentine who now runs his own design and architecture practice in Paris, talks with loving enthusiasm about the project he undertook with Mar Rescalvo Pons, the director of Hauser & Wirth Menorca. On a tour of the site, we talk about rescuing buildings, about the problems and regulations of historic listed structures, and about lizards. The Isla del Rey has a unique lizard, a bright green, fat-fingered little thing with a long tail. Laplace designed special homes for them underneath built-in benches. “They don’t like each other much so we had to make lots of different compartments,” he says.

We talk about trees, a lot. On the site, swathes of dense undergrowth were laboriously stripped out, leaving the larger pines, olives and cypresses – though none grows very large on this wind-whipped island – so the buildings are surrounded by shade and half-veiled. Working to preserve trees sometimes only a few feet from the foundations was a building challenge, Laplace admits – pointing to one especially inconvenient pine, he tells me, laughingly: “Iwan said to me, ‘If you move that tree, I’ll kill you.’”

“Even building the [access] steps, which involved taking out a single tree, was a long, long conversation. But Piet finally solved it by saying that it was a non-native tree and should go anyway.”

He’s referring to Piet Oudolf, the Dutch garden designer and writer who has created the landscaping and planting here. Oudolf is renowned for projects that include New York’s High Line, and for gardens that use herbaceous plants and grasses in dramatic clumps and drifts, with an eye always on ecology. His lush, almost Monet-esque garden at Hauser & Wirth Somerset is one of the chief delights of the place. But the dry, rocky soil of the Isla del Rey and a volatile climate is a different proposition, one that Oudolf has approached by going local. His new planting focuses on the herbs and shrubs of the Balearic Islands. In June, rich clusters of purple and yellow were emerging, with lavenders, alliums and potentilla, camomile, what I guessed were camassia, and more.

As we walk, Mar Rescalvo shows me the sculpture dotted around the buildings. The first I have already seen:

a vibrant pink egg-shaped piece, *Autostat* (1996) by Franz West, that greets you when you dock at the little jetty on the island and which announces the gallery’s presence in no uncertain terms. The entrance to the galleries themselves, up a paved, flower-bordered avenue directly facing the old hospital, is heralded by a corten-steel piece by Eduardo Chillida, *Elogio del vacío VI* (2000). The Spanish sculptor, Rescalvo tells me, was from the Basque country, but found in Menorca the wildness and stillness he needed for his work. She points me to a second piece by Chillida, *Escuchando a la piedra III* (1996), nestling under olive trees behind the restaurant. A small patina’d bronze abstract by Joan Miró, *le Père Ubu* (1974), continues the Spanish theme. Then, as she leads me into the courtyard entrance, there is the sculptural pièce de résistance, a 3m *Spider* (1994) by Louise Bourgeois.

But the buildings clamour for attention almost as much as the art. Talking to Laplace, we also spend a lot of time on ceilings. The once roofless structure that is now the restaurant – named Cantina and run by a local vineyard-restaurant called Binifadet – has a magnificent beamed roof that looks as if it has been in place for 200 years. But it is a new structure. “Every piece of wood,” he says, “was found on the site. We gathered them all up, cleaned them – but not too much – and remade this roof on a model of local ships.” He points out other details that echo the nautical setting: handles, hinges and latches made for boats, and the use of Menorcan craftspeople and makers for every possible element.

Despite this almost obsessive attention to the finer points, the overall feeling of this mighty undertaking is surprisingly light-touch. Iwan Wirth describes Laplace’s architectural interaction with the buildings as “almost invisible”, and I agree – if by that he means that the buildings created, some of which are at least 90 per cent new, already look as if they have always been there and have had only a light facelift.

When I ask Manuela and Iwan Wirth the obvious question – why this, why here? – they look at each other for a moment as if to imply that the choice was, to them if not to others, an obvious one. “Like so many times in our gallery life,” Iwan Wirth replies, “these places choose us. Opportunities find us.” Manuela’s mother, Ursula Hauser,

had a holiday home on Mallorca, but it was a visit to the smaller island that planted the idea. “There are lots of great buildings in the world,” he continues, “but you need to know what you want to do with them. And to be mad enough to put heart and soul and a lot of money into it.”

They describe the decision as “instinct, backed up by strategy”. “Little did we know that the art world was going to get decentralised, and that people were going to be re-evaluating their relationship to nature and to cities. We knew it would be an amazing place for people to visit and for artists to come and work – setting is so important.”

Mahon has the largest natural harbour in the Mediterranean, some three miles long and deep enough for ships of any size. The small bays along its edges are now, of course, dotted with buildings, but there’s still plenty of wild green space. The Isla del Rey sits about halfway down the harbour, so Mahon’s picturesque town meets your eyes on one side, the mouth of the harbour and the open sea in the other direction.

The harbour’s extraordinary size and depth made it strategically important enough, in the days of sail, for the great powers of the day – France, Spain and Britain – to fight over it bitterly. Against this setting, into this complicated and beautiful place, steps Hauser & Wirth’s first gallery artist, Mark Bradford. At first, a painter from Los Angeles might seem a baffling choice. As does the arrival of a blue-chip name, now one of the most expensive living artists, in this small place. But, as Rescalvo explains to me, Bradford had been integral to the plans from an early stage. Some years ago the artist spent time in the Balearics and found the enchantment of the islands – and even knew the Isla del Rey itself. His new series of work, entitled *Masses and Movements*, is inspired by a 16th-century map of the world thought to be the first ever mention in print of the word “America”. The sense of sea crossings and trade routes, of migrations and resettlements, echoes through the Menorca exhibition, with globe sculptures as well as canvases, and a site-specific mural that Bradford is currently creating with the assistance of art students from Mahon.



And does Hauser & Wirth expect to sell these multi-million dollar works on a small Balearic island? That’s not really the right question, these days. An artist of Bradford’s stature will have a waiting list of eager buyers, private and institutional – it hardly matters where he shows the work. What does matter is the creation of an environment that will inspire an artist, beguile visitors and provide a deeper cultural resonance. It’s a symbiotic partnership between gallerist and artist that goes far beyond the simple selling transaction.

As the new galleries open, two of the rooms will be given over to an installation designed by Bradford that explores the vast complexities of global immigration. “This will be a multifunctional educational space,” Rescalvo tells me, “and Mark will be there to develop it at the start.” Menorca’s schoolchildren and students will be involved as projects unfold, and Rescalvo, whose background is in music (she was director of the Balearic Symphony Orchestra), also has plans for performing arts.

“It’s important to have hired people from the island,” emphasises Manuela. And they have certainly done that. Rescalvo herself is a Menorcan but, like so many talented people, she had to leave to find opportunities: now she is back, living in her grandmother’s old house in Es Mercadal, a small town in the middle of the island. Her director of communications, Marta Coll, is another returnee, back in her Menorcan home town of Ferrerías after six years working abroad. The restaurant is run by



Far left: a walkway through the garden. Left: the shadow of *Spider*, 1994, by Louise Bourgeois. Below: the main gallery space, soon to be filled with works by LA artist Mark Bradford

“IT’S ABOUT OPENING YOUR MIND TO CONTEMPORARY ART IN A MAGICAL SETTING”



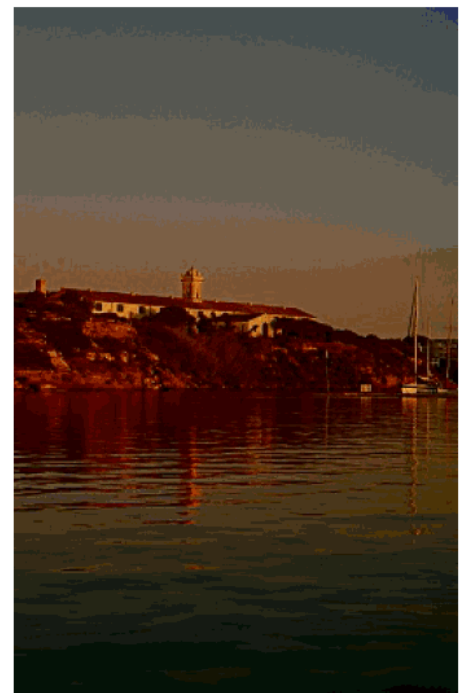
local vineyard owners, and staffed mostly from the island. Local craftspeople and makers, local talent – it has all won local approval. There will be free access to everything, and boats will run every hour; in the winter months when the galleries themselves are closed, the sculptures and gardens will still be open for walkers. “It is a public island”, as Rescalvo reminds me. Hauser & Wirth doesn’t own the real estate, and its initial 15-year lease (with an option to renew for 10 more) is already ticking. They make it clear that the success of the project, on both sides, will determine its future.

And what about that future? When I ask about next year’s artists, it seems very much a game of wait-and-see. “The pandemic has taught us not to make so many plans,” Rescalvo says, and although the first artist-in-residence will hopefully be in place in 2022, even that isn’t yet firm.

So the plans for this all-round art centre, which they intend as a cultural resource for Menorca, are somewhat vague, if enthusiastic. In the end, Wirth is passionate first and foremost about the art itself. Rather beguilingly, he describes the creation of a gorgeous setting – the gardens, the restaurant, the ambience – as a “Trojan horse”, almost a subterfuge, for bringing people to the art. “It’s about accessibility, to open your mind to contemporary art, in a magical setting.

“It changes people’s lives, touches their hearts. What more can you ask for?” ■ HTSI

Hauser & Wirth Menorca opens to the public on 19 July. Masses and Movements by Mark Bradford is showing until 31 October. hauserwirth.com



Left: *Elogio del vacío VI*, 2000, by Eduardo Chillida, at the gallery entrance. Above: the 18th-century naval hospital and bell tower

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How To Spend It in... MENORCA

FT arts editor Jan Dalley has been visiting the Balearics for more than 30 years. Here she shares her guide to the best of island life

PHOTOGRAPHY BY ANNA HUIX

SCALLOPS AT MAHON'S FISH MARKET



Right: Sant Antoni, known as "the Golden Farm", is built in the British colonial style and overlooks Mahon harbour

Menorca's multi-layered and dramatic past – from the Talayotic culture of 3,000BC to Franco's civil-war monstrosities, with multiple invasions including Arab, Byzantine, Roman, British and French along the way – makes for an island rich in military history. The jaunty yachts and cheerful holidaymaking atmosphere have their counterpart in much more sober sights, including the once-mighty **La Mola fortress** that dominates one side of Mahon harbour and the Isla del Rey's naval hospital. Such history has generated numerous legends, a few of them dodgy. Chief among these is that Lord Nelson and Emma Hamilton had a loving tryst at "the Golden Farm", or **Sant Antoni**, the grandest house – red, arcaded, hilltop – on the harbour. But actually (sorry) they didn't. Never mind; it is still a delight to visit for a glimpse of 18th-century life.

Surprisingly, dishes that celebrated historic battles were once fashionable, and the best-known is Napoleon's chicken Marengo (disturbingly red in colour, don't think about it). And when the French took Menorca from the British in 1756, their grand victory banquet boasted the new *sauce Mahonnese* – a whip-up of the olive oil and eggs that were all the Duc de Richelieu's disgruntled Parisian chefs could find on the impoverished, mosquito-ridden island. Whether or not that story is true, *sauce Mahonnese* – aka mayonnaise – proved to be a keeper and is now a local delicacy.

As with any holiday destination, restaurants here come and go with speed. One bright newcomer among the dozens along Mahon's harbour-front, with a dreamy night-time view of the Isla del Rey gently lit up, is **Arlette**. The place boldly bucks every trend towards veggie-vegan eating; here is a muscly, carnivore menu complete with brains, sweetbreads and more. Yet my vegetarian companion found a delectable dish of leek, soft cheese and hazelnut with a subtle almond base, and the day's fish was sparkling fresh and light as a feather.

It's a similar story with hotels, and new on the block in Menorca is **Experimental** in Alaior (the middle of the island, but still close to the sea), which has the chic design for which Catalans are famed and is garnering great reviews. More established is

Alcaufar Vell, in a gorgeous stately house surrounded by gardens, which is the perfect relaxing experience.

More of that R&R can be found on Menorca's plethora of brilliant beaches, with some to suit all tastes. If your idea of a good one includes sunbeds, umbrellas, music and a bar, don't go to **Mesquida**, just 20 minutes from Mahon. Leave it to those of us who like it wild – just sand, sea, hills.

A sensuous beach read that is set on the island – one with challenging dark undertones – is Jo Eames' novel *The Faithless Wife*. But millions of fans of Patrick O'Brian's seafaring novels will also know that Mahon is where Jack Aubrey meets Stephen Maturin in *Master and Commander*, and it all begins. For a more delicate and firmly landlocked history of the place, Graham Byfield's detailed watercolours – beautifully reproduced on fine paper – are a vibrant delight in his *Menorca Sketchbook*.

For cultural immersion away from the page, there's music everywhere on Menorca, from experimental to traditional. Rock formations and caves are everywhere here too... Join those things together and it makes one of the most extraordinary experiences: concerts in the **Lithica quarries**, where giant sheer rock walls soaring hundreds of feet high make for an incredible vibe. The **Pedra Viva Festival** takes place there from July to October.

But if it's retail therapy you are after, it's all about shoes. They make them here. Go for it... ■HTSI

MESQUIDA BEACH IS FOR THOSE OF US WHO LIKE IT WILD – SAND, SEA, HILLS



THE FAITHLESS WIFE BY JO EAMES (2010)

BEACHES

Cala Mesquida
mallorca-beaches.com/en/cala-mesquida

RESTAURANTS

Arlette
Moll de Llevant 298, 07701 Maó (+34971-362 041), Thursday to Sunday

HOTELS

Menorca Experimental
Bateria Militar de Llucalari, Camí de Llucalari, 07730 Alaior; menorcaexperimental.com
Alcaufar Vell Hotel
Carretera de Cala Alcaufar, KM8, 07710 Sant Lluís; alcaufarvell.com

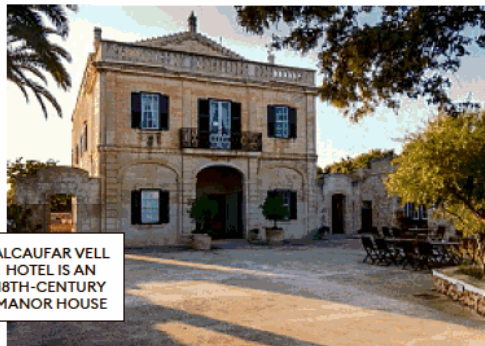
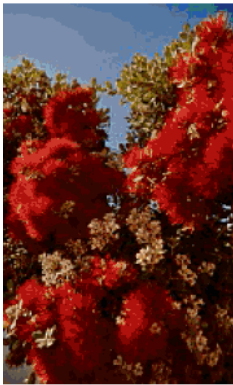
SITES, GALLERIES, MUSEUMS

La Mola
Fortress of Isabel II; forttalesalamola.com
Sant Antoni "the Golden Farm"
Tours through menorca.es

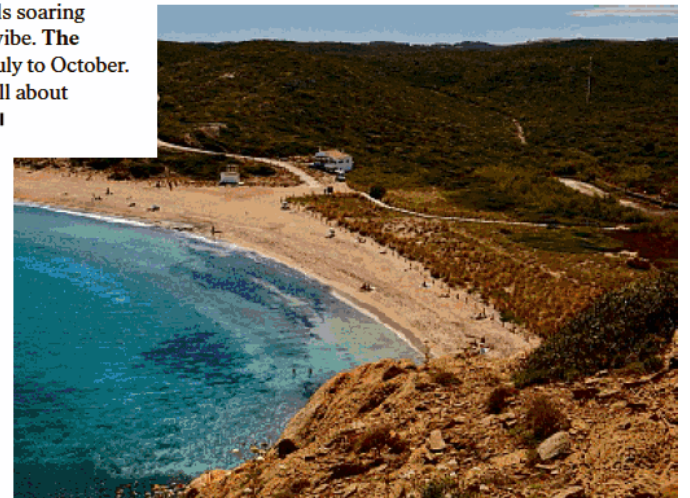
MUSIC

Pedra Viva Festival
July-October, events from €6; pedravivamenorca.com
Lithica quarries
Camí Vell, KM1, Ciutadella, 07760; lithica.es

Below: local flora at Cala Mesquida beach (bottom right). Bottom: traditional architecture in the centre of Mahón



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CAN YOU KICK IT?

Wearable technology for sports is a big new thing. These strap-on devices for football boots are endorsed by Arsène Wenger and used by a small but growing number of football clubs.

Each Playermaker strap packs a six-axis motion sensor to sample movement 1,000 times a second. This way, in combination with a coach's iPhone (an Android app is said to be coming), players can measure and compare their performance in a wide variety of football-relevant parameters including impact with the ground, foot rotation, ball releases, possession, kick velocity, time on the ball, number of sprints, distance covered, top speed, accelerations, decelerations and work rate.

With straps on each boot, you can also learn your kick velocity for each leg. Our test footballer, a 15-year-old being eyed by a Premiership club, was pleased and encouraged to learn that while he thought his right leg was dominant, he was actually kicking faster with his left.

Playermaker can also enable you, if you dare, to compare yourself with average performance stats of professionals. Test footballer's advice: "Don't if you want to avoid being discouraged." *Playermaker UNO Kit, £199, playermakeruno.co.uk*

HOME ALONE

I doubt if the past 18 months have been a great time for sales of home-security devices. But now that going out – and even away – is back, securing your home should be a re-consideration.

I have previously featured Arlo's webcams, which have an exceptional reputation but can be complex multi-camera installations, with the cameras wired into a dedicated hub. It now has the Arlo Essential Indoor Camera, a simple, one-box security system that connects directly to your WiFi.

It provides most of the functions you would expect on a more expensive camera – 1080p HD video and motion alerts to your phone, night vision, zoom up to 12x, two-way audio communication to really spook intruders – and even more if you buy a small monthly subscription.

It also has a physical privacy shield for when you're at home, which can be slid into position remotely from the phone app.

The system also sends viewable video to your Apple Watch if the camera detects suspicious movement – so you can avoid the *gaucherie* of getting your phone out in, say, a meeting. *Arlo Essential Indoor Camera, £119, arlo.com*

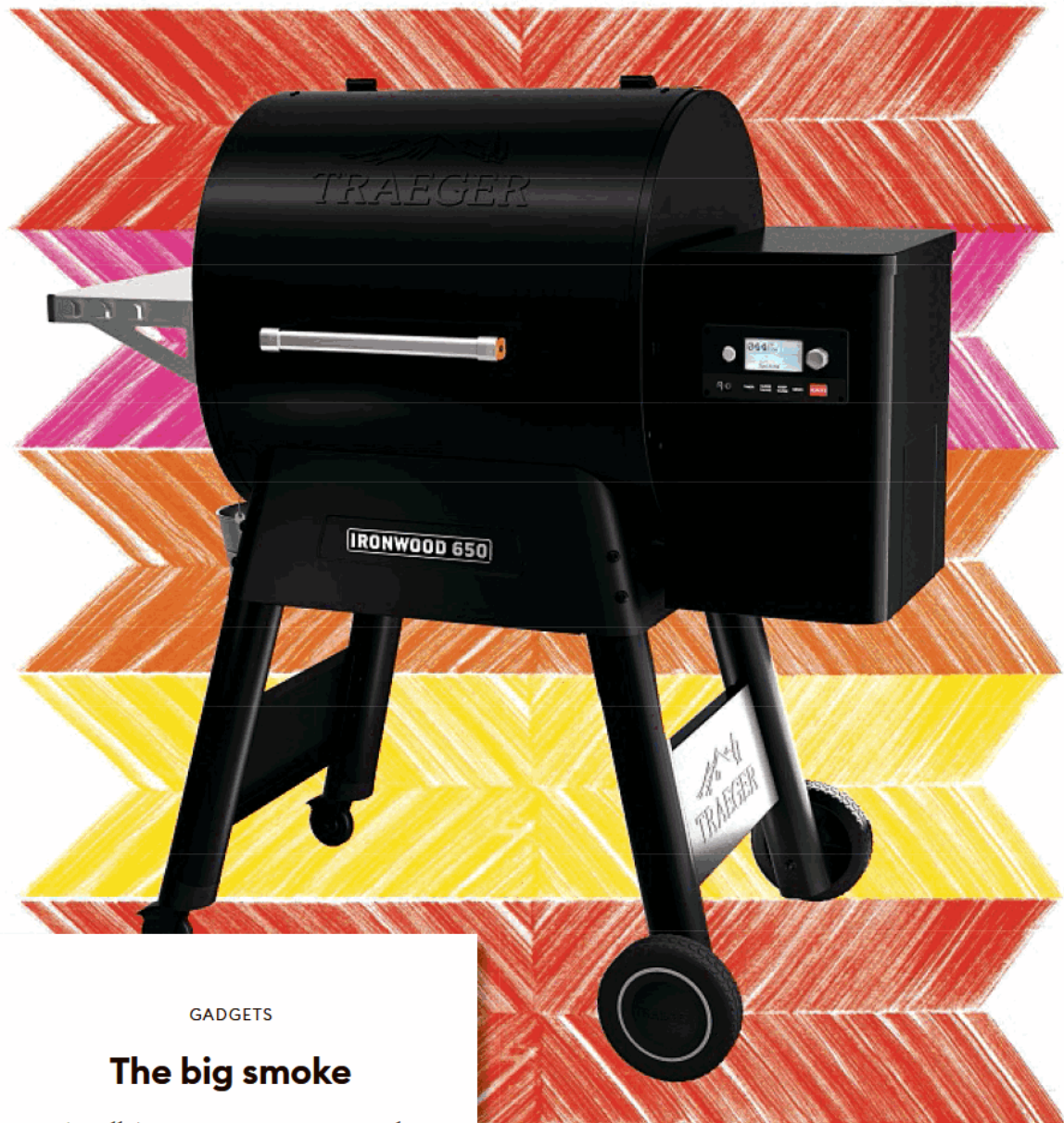
THE BEST BAR NONE

This soundbar from JBL, a West Coast audio brand beloved of sound engineers and professionals, is, at 70cm, smaller than its competitors – but trust me, it's awesome.

It's a simple plug-and-play installation and doesn't just give a better quality, stereo take on the tinny sound a flat screen produces, but provides something close to full-on surround audio with amazing spatial effects of things flying around the room. JBL's "multibeam" design makes the extra speakers you normally need for surround sound unnecessary; it even calibrates automatically to suit the room it's in. The pretty good bass also obviates any need for a subwoofer.

If what you're watching is in the Dolby Atmos audio format (increasingly common on streaming services, especially Apple TV), it's even more arresting.

Another plus is that you can use the sound bar as a Bluetooth speaker for music. So, for £350 you're getting a sound bar that's more discreet than most and as good as £700 models – and a really decent music system thrown in. Impressed. *JBL Bar 5.0 MultiBeam, £349.99, uk.jbl.com*



GADGETS

The big smoke

An all-American, app-connected wood-fire cooking monster – and more

WORDS BY JONATHAN MARGOLIS

For more of Jonathan's reviews, visit [@thefuturecritic](http://ft.com/htsi)

This all-American barbecue, new to the UK from Utah, is a 68kg, four-wheeled temple to meat. Strictly speaking, the Traeger Ironwood 650 is not really a barbecue. You can barbecue with it, if your definition of barbecue is the application of radiant heat directly on to meat from a few centimetres' distance – but Traeger's speciality is wood-fired ovens for cooking meat of all kinds in a bath of delicious hot wood smoke. This means whole chickens, joints of beef, briskets, racks of ribs etc are now cookable in the great outdoors, with superb smoky taste effects. We also had a great success with creating some home-smoked salmon.

The mechanism of the Traeger is interesting. You load approved wood pellets into a big hopper on the side of the oven. They're not too expensive and easily available in different flavours – cherry wood worked brilliantly for the salmon.

The pellets are then slowly transported to the electric element (the grill needs mains electricity) by way of a kind of Archimedes screw called an auger.

It's also WiFi-connected. So even if it's raining, as it was both times we tested it, you can control the temperature, the ferocity of the cook and other parameters from a phone app from the safety of the great indoors. There's an electronic probe to spike into cuts of meat that gives your phone or Apple Watch alerts if it's getting too hot or not hot enough. You can then remotely adjust the heat and the smoke level from wherever you are.

Can you do a steak or hamburgers as in a traditional barbecue, complete with the desirable heat stripes? Yes, you can, but since the top temperature is 260°C, it takes a little longer than on a basic chuck-it-on barbie.

Traeger advises on methods, which work fine, but are slow; or you can find guides online about how to get a Traeger to do stripy steak more quickly. I particularly like a YouTube video by Kosmo's Q BBQ & Grilling store in Oklahoma City, which suggests what they call a spot of "redneck engineering" to do the trick with a Traeger. ■HTSI

DETAILS
Traeger Ironwood 650
£1,499, traegergrills.com





Left and below: the Maybourne Riviera on the hills above Roquebrune-Cap-Martin



TRAVEL NEWS

Riviera revival

The Côte d'Azur welcomes a dazzling new resident, and other rooms with a view

WORDS BY MARIA SHOLLENBARGER

service spa, check. And for the water lovers? The private Maybourne Beach Club, naturally. maybourneriviera.com, from £875

ASAP ROCKIES

To lots of those stateside who are still wary of the labile nature of international travel permissions and restrictions, 813 private acres in the Rockies looks pretty good as summer holidays go. Aspen Valley Ranch, a collection of 12 residences, has been designed by two of Colorado's longtime leading architecture firms, Michael Fuller Architects and Poss Architecture. Spread across the samesaid private estate – a former family-owned ranch – they enjoy all the services of a five-star resort (that's thanks to Simon Chen, who ran The Little Nell for years before signing on here). They vary in style, but all have at least four

813 PRIVATE ACRES IN ASPEN LOOKS PRETTY GOOD AS SUMMER HOLIDAYS GO

bedrooms and multiple outdoor playing-entertaining spaces (a couple stretch to 13,000sq ft). The terrain is ideal for cross-country skiing and sleigh rides, once the snow comes; meanwhile, though, there are kayaks, paddleboards and wild swimming on the property's lakes and streams, and a wrangler primed to give barrel-racing lessons to the braver among the horseback riders (all of whom can enjoy day-long hacks through the surrounding woodland).

SLOW GOOD

We like the sound of "slow safari". It's how Will Jones, master Africa fixer and founder of Journeys By Design, describes Kalepo – a new exclusive-use, tented camp deep in Samburiland in Kenya's Northern Frontier District, created by long-time Kenyan hospitality purveyors Robert and Storm Mason. The charms of its ensuite tents (all with outdoor showers) and open-air living and dining areas do in fact manifest all that is "slow", from the locally produced textiles to the Swahili-influenced cuisine – much of it prepared, of course, with produce from the onsite gardens.

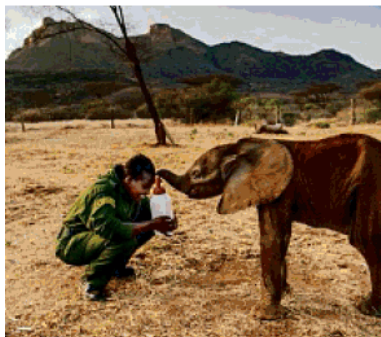
Beyond this there are the 390,000-odd acres of pristine, no-roads wilderness that's yours for the exploring (Jones has already taken to using Kalepo as an alternative base for his heli- and fly-camp safaris, but there are stunning hikes into the Matthews mountains that begin right outside your tent); and the equally unique draw of Samburu culture itself, with one of the original communities based close by. journeysbydesign.com, POA

RETURN OF THE SHACK

Fforest, the three-in-one retreat in west Wales – consisting of a farm, a coastal camp, and a converted granary – has been generating buzz with its signal mix of onsens, Georgian farmhouse and lofts, and elevated "Shacs", along with its array of coast-to-table dining. From summer 2021 its shacks can be joined up to accommodate up to 24 people, so ideal for families and groups of friends keen on rambles and a jazzed-up clapboard-and-tin roof aesthetic, and there's an alluring new woodland dining venue. This outfit gets very good marks for its sustainability practices – something it's bound to bring to The Albion, the 23-room hotel in Aberteifi (that's Cardigan) that Fforest will open this winter, across two repurposed maritime warehouses on the Teifi River. coldatnight.co.uk, from £125 ■ HTSI

@mariashollenbarger

Below: the Lodge at Fforest farm. Bottom: one of the Shacs



Above: the Reteti Elephant Sanctuary in northern Kenya

To the French Riviera, which feels back in a biggish way. Call it nostalgia, call it evidence of a new Roaring Twenties; whatever, the arrival of Maybourne – the hotel group behind Claridge's, The Berkeley and The Connaught – would seem to seal it. The talent marshalled for the making of the ultra-contemporary Maybourne Riviera, clinging to the hill above Roquebrune-Cap-Martin, is a pretty dazzling roll call: the likes of André Fu, Pascal Goujon and Pierre Yovanovitch are handling suite designs, while supernova chef Mauro Colagreco will oversee the rooftop restaurant, with Hiro Sato (who made his bones at Tokyo's Sushi Tokami, and now presides over Hakkoku in Ginza) bringing the sushi. Indoor-outdoor pools, check; expansive citrus gardens, check; full-



THE ASPEN VALLEY RANCH, COLORADO



PHOTOGRAPHS: THE MAYBOURNE RIVIERA (2); MICHAEL BRANDS; EMILY BRITAIN DELGADO



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COSTA
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DRINKING

Educating Margarita

The all-time feel-good cocktail has learned some spicy new tricks, says *Alice Lascelles*

Nothing screams what-the-hell quite like a Margarita. And if the world's top cocktail lists are anything to go by, that's the mood of many drinkers right now.

"It's a drink that gives people permission to have a good time," says Jeremy Blackmore of Sydney's premier mezcaleria Cantina OK! "You could drink one in a tuxedo or a silly hat, or both. It doesn't take itself too seriously."

Spicy Margaritas are especially hot in the US. At Brooklyn's Grand Army bar one of the bestsellers is a riff called the Johnny Blaze made with blanco tequila, lime, ginger and a habanero shrub that's "like having your head ablaze", says beverage director Robby Dow.

At Rita's in London's Soho, which opens this month, the agave-centric cocktail list leads with the Fresh Start, a twist on a Tommy's Margarita made with sancho pepper-infused tequila and garnished with tongue-tingling electric daisies for an extra kick.

Mexican flavours are the inspiration behind the Margarita al Pastor at Licorería Limantour in Mexico City – a verdant twist with a mix of coriander, mint, basil, chilli and pineapple that's more often found atop tacos al pastor.

At Cantina OK!, they like to serve their seasonal pineapple Margarita in a glass edged with fiery Japanese shichimi – a combination Blackmore describes as "close to perfection".

Views on how to rim a glass differ wildly but there is one consensus: plain old table salt is passé. At Toca Madera LA they serve their Mezcal Margarita with sal de gusano – a mix of dried agave worm, chilli and salt – and their Amante Picante cocktail with Tajin salt, a paprika-coloured mix of chilli, sea salt and tangy dried lime. The more traditional Toca Margarita comes with jet-black lava salt.

At Coa in Hong Kong – holder of the top spot in Asia's 50 Best Bars – the Margarita is served with three types of salt arranged around the rim of the glass. "You drink it clockwise, starting with sea salt, which is the most delicate, then grasshopper salt, and finishing with sal de gusano, which is the most flavourful," explains co-founder Jay Khan.

It's hard to imagine a Margarita without lime, but the team at Kol in London have done it – their smashable re-work is soured with verjus (tart, unripe grape juice) and yuzu sake instead. "Verjus has an amazing fruity acidity and the grape tannins give it an extra layer of complexity," says bar manager Maxim Schulte.

Even more inspired is Hacha's Mirror Margarita, a crystal-clear take that comes as a straight-up tequila twist and a mezcal version laced with kaffir lime, citrus and eucalyptus. "I wanted to create a multi-layered margarita that is like an HD version of the Espadin agave plant," says creator Deano Moncrieffe. Time to give the Margarita another shot. ■HTSI

@alicelascelles

Right: chefs Virgilio Martínez (left) and Santiago Fernández



All eyes are on Tokyo this summer for the Olympic Games, including those of a few world-famous chefs and restaurateurs who are launching in the capital despite Covid uncertainty. London's Italian delicatessen and pasta restaurant Lina Stores is opening a 90-cover eatery in the Omotesando neighbourhood. A long-awaited branch of New York steakhouse Peter Luger is expected in Ebisu Garden Place by September. And three-Michelin-starred chef Massimo Bottura is debuting Gucci Osteria Tokyo on the top floor of the brand's flagship store in Ginza. This follows Louis Vuitton's unveiling of Le Café V in its flagship store, where the menu of desserts and classic savoury options has been devised by Yosuke Suga of Tokyo's celebrated restaurant Sugalabo.

While the Olympics provide the backdrop, most chefs welcome any chance to cook in Tokyo such is its renown as an epicurean hub. This is certainly true of

Surrey-born Daniel Calvert, who up until last August was head chef at Belon in Hong Kong. Now he is overseeing the entire food offering (including a fine-dining restaurant, bistro and room service) at the Four Seasons

Hotel Tokyo at Marunouchi. Having already cooked in the "big four" cities of London, Paris, New York and Hong Kong (including at Pied à Terre, Epicure at Le Bristol and Per Se), Calvert says Tokyo was always the dream.

"For the quality of products alone," he adds. "It's akin to cooking in Paris. It has the same romance. In Paris, life revolves around food. Tokyo is similar. People book restaurants three years in advance. Japanese diners know that if they go to a restaurant in June, they'd better be eating matsutake mushrooms. There is a seasonal expectation."

Sézanne, the Four Seasons' fine-dining restaurant, is named after a small city in the Champagne-Ardenne region in France, where Calvert's grandparents owned a small house. The menu builds on the work he began at Belon, which won a Michelin star within two years of opening for its simple, precise dishes rooted in French ingredients and techniques. The landmark dish was pigeon pithivier with fig and amaretto. Eschewing gimmicks or concepts, Calvert wants the 40-cover restaurant to "just serve great food and wine" and embody a sense of occasion and generosity. Expect classic tableware with Baccarat crystal and a champagne trolley offering varieties by the glass that you'd normally only see by the bottle.

Calvert is thrilled to have access to the city's exceptional produce, from "the best venison I've ever had" to "sensational" chicken. The latter he intends to use in a variation on Shanghaiese drunken chicken, where instead

Below: dining at the Four Seasons Hotel Tokyo (right)



EATING

Let the hunger games begin!

Chefs are racing to open up shop in Olympic Tokyo. *Ajesh Patalay* fires the gun on two hotly awaited new destinations



Above: Amazonian passion fruit at Maz



BEEF CHEEK AT MAZ TOKYO

of steeping the bird in yellow wine for a week, Calvert will use Vin Jaune from the Jura. Seasonal differences have also opened up possibilities. Venison, available year-round in Japan, can be paired with more than just winter vegetables in dishes that incorporate cherries or blueberries. "How about venison and morels?" Calvert says excitedly.

Despite his aversion to gimmicks, the dessert menu promises a good one in the shape of a Miyazaki mango dish. The flesh is scooped out, diced, marinated in rum with a touch of lime mousse, and turned into sorbet. This is spooned back into the frozen skin with meringue and scored like a halved mango with shortbread in whipped cream on top. It looks like a normal cut mango until you tuck in and is guaranteed "to put a smile on your face", he says.

Another hotly anticipated opening is Maz Tokyo from Virgilio Martínez. The Peruvian chef is behind Central in Lima, one of the top restaurants in the world. For Martínez, too, Tokyo has always been a dream. He and his chef wife Pía León have been working on going there for years.

"THE BEST VENISON I'VE EVER HAD"

Set to open in the Akasaka neighbourhood later this summer, the single-service, 20-cover restaurant will replicate the philosophy and look of Central, with Peruvian textiles and rugs and a stone-cut table at the entrance displaying many of the Peruvian ingredients that feature on the multi-course tasting menu. These might include grains and corn from the Andes, coffee from the Amazon, rare varieties of potato, cacao and root vegetable. Fish and other seasonal produce (Martínez raves about the "beautiful" Hokkaido scallops) will be sourced in Japan.

Martínez is evolving the menu from the one at Central, which celebrates Peruvian biodiversity (the country boasts more than 4,000 varieties of potato), with dishes created to showcase ingredients rather than follow traditional recipes. Expect raw fish preparations and quinoa-like grains, shaved vegetables and roots, clay-baked fish and oils made from Andean herbs such as bitter huacatay (Peruvian black mint) or muña (like lemon verbena), all in edible constructions that look unfamiliar but taste divine. ■HTSI

@ajesh34

HOW I SPEND IT



When I meet a house I love, it's like meeting a girl on the dance floor: there's just something about it that says, "Oh, come on Ed, choose me. It don't matter how much it's going to cost, you choose me and I'll see you alright." I suppose I'm a recreation of my father. He was a trumpeter and I became a trumpeter. He was also a mechanic and he taught me lots and lots about motor cars but also, in the early 1960s, he got involved in supplying homes, especially for people from the Caribbean. He taught me to recognise a Georgian house, a Victorian house, an Edwardian house, and so forth. It became a driver for me and I've found out that with any money that I ever get, I just want to buy houses and do them up.

My first house came soon after our band The Equals had had their first major success in the mid-1960s. It cost me £7,250 in Kenton, near Harrow. As houses went, it was the bare bones, but it was a very happy home; and it's very important to know when you've met a happy home, as opposed to when you've met somewhere where Dracula lived. My first, second and third child were all born there. It had apple trees and mulberries and blueberries and all kinds of berries in the back, so they had a really lovely beginning to their lives.

EDDY GRANT ON HIS MAGIC SPACES

ILLUSTRATION BY EMILIE SETO

By the time I realised I was going to be having my fourth child, I'd started to go down on my luck; I was out of The Equals and monies weren't coming in. I decided to set up a recording studio and borrowed money from the bank to buy what must have been the worst-kept building in Stamford Hill, north London. But I just fell in love with it. It was a massive Victorian house, with a coach house. I threw 28 skip loads of mud and rubbish out of that place, alone; alone, because I just didn't have the money to afford help. That place was my baptism of fire. But it became the magic space. It really was a place of tremendous inspiration. Every day was a party. The artists were competing against each

other to see who would be the first one to get that big hit out of there, like how it was with my man Berry Gordy in his Motown days. Of course, I was the last person and everybody was betting against me – "Ah, he can't bloody sing with that croaking voice". It's only years after I got the hit that I found out that they were taking bets against me. Every black musician in England, I reckon, passed through there.

So that property set me on the road. But it was when I decided to move to Barbados in 1982 that I took on my biggest building project. I left my family behind in London for six months while I went in search of somewhere to build a home and a studio. Which is how I ended up buying the Bayley's Plantation. When I found it, it was in such a shoddy state that everybody told me, "Oh God, you're going to go down." I lived very rough while

I was building the studio. And we were recording in the place, while it was still being built, under the most horrible conditions. I'd sneak off to the cane fields to write songs. And the first one was "I Don't Wanna Dance". The second was "Electric Avenue". The third was "War Party". Almost as they appear on the album, that's how I wrote them.

Today, people come from all over the world to see Bayley's Plantation and to record here. Sting's recorded here, The Rolling Stones worked on *Steel Wheels* here. I didn't build it for other people, I built it strictly for me because I take so long to make records. Sting turned up out of the blue one evening and said, "Hi Ed, how's it going? I've come to look at your studio." And the first thing he did: he ran fully clothed and jumped into the pool. Then he went into the studio and started clicking his finger and then said, "Right, I'll see you." And off he went and jumped onto his plane. Then, a few weeks later, my wife said, "Ed, Sting wants to come into your studio." He made *The Dream of the Blue Turtles* there, his first solo record. And it spun him out into a totally different orbit.

One day, a gentleman came by to see me, and said, "Do you know what you've bought? You have bought, singularly, the most important piece of real estate in Barbados." And I said, "How the hell is that?" He says, "Heard of Bussa?" And I said, "No." "Well," he said, "he is the hero of this country. He led the island's 1816 slave revolt."

And it was really the luckiest place in the world for me. Every time I think about it, it brings a tear to the eye, because it could have all gone so far wrong. I didn't know anything about this place. I'm just led by the spirits. They bring me to places. They take me from places. I love this house because of its history; because there's an element of justice about it. I've been given something that, intellectually, has got endless value – value, as opposed to price. When I walk around this place, I walk around with reverence knowing that the great legs of the revolutionaries of 1816 that freed this country walked this same ground. ■ HTSI
Eddy Grant's latest single "I Belong To You", from his album Plaisance, is out now

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