

FINANCIAL TIMES

HOW TO SPEND IT

12 MARCH
2022



RADICAL MASCULINITY

MEN'S SPRING STYLE SPECIAL

PLUS

TOMMY HILFIGER
IS THE AESTHETE

BIRKENSTOCK - THE MAKING
OF A \$5BN BRAND

WHY DRAKE'S IS
TAILOR-MADE FOR NOW

HOW TO HOLD ON
TO YOUR HAIR





DIOR





LOUIS VUITTON




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

ORA İTO,
CREATOR OF SHAPES, WEARS THE
VACHERON CONSTANTIN TRADITIONNELLE.




VACHERON CONSTANTIN | ONE OF
GENÈVE NOT MANY.

A close-up photograph of a man with a beard and mustache, smiling broadly. He is wearing a tan jacket over a white t-shirt. A hand is placed on his forehead, and a black watch with a silver case is visible on his left wrist. The background consists of green grass.

Elegance is an attitude

A stylized, handwritten signature in white ink, appearing to read 'RJP'.

Regé-Jean Page

LONGINES



The Longines Legend Diver Watch

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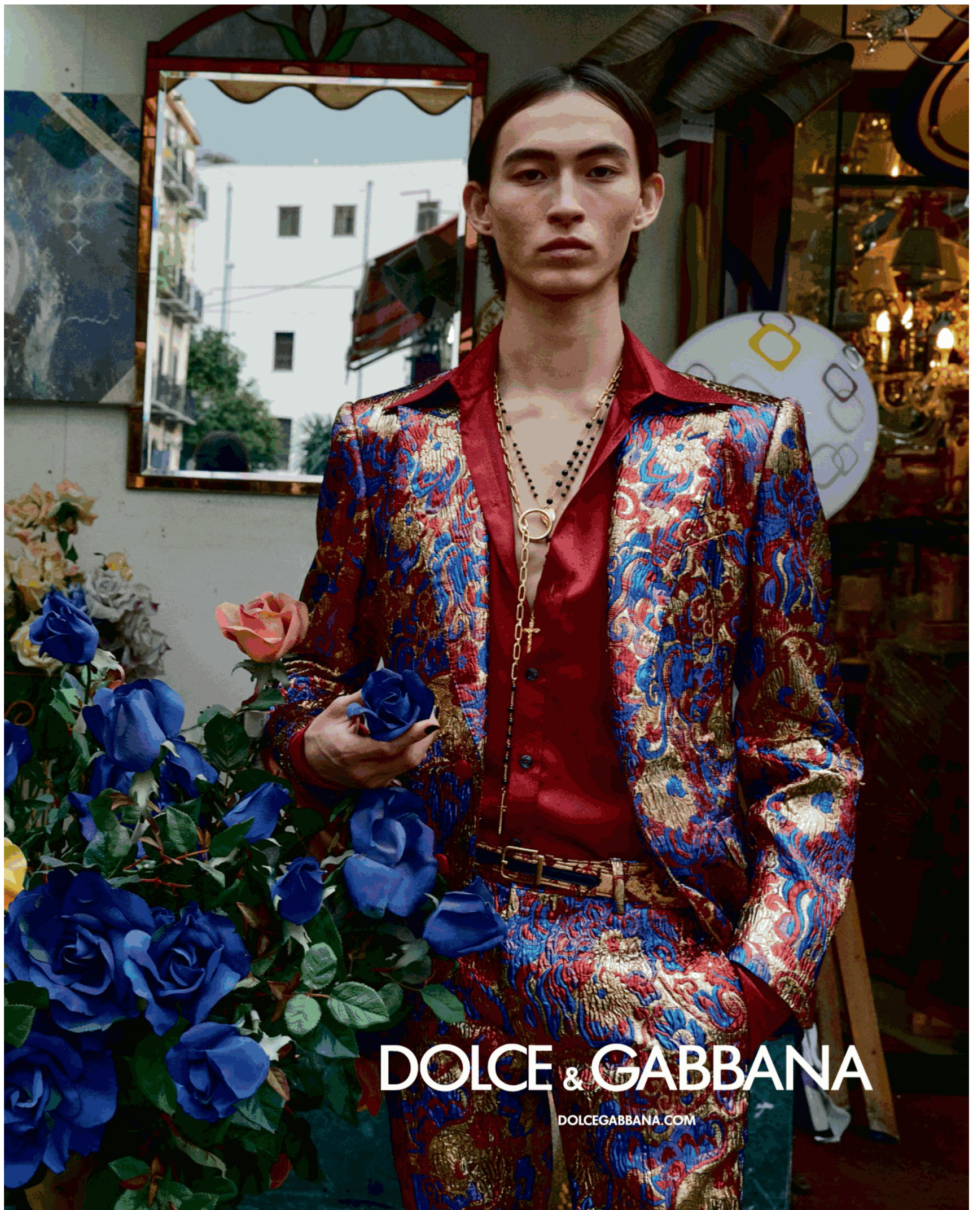
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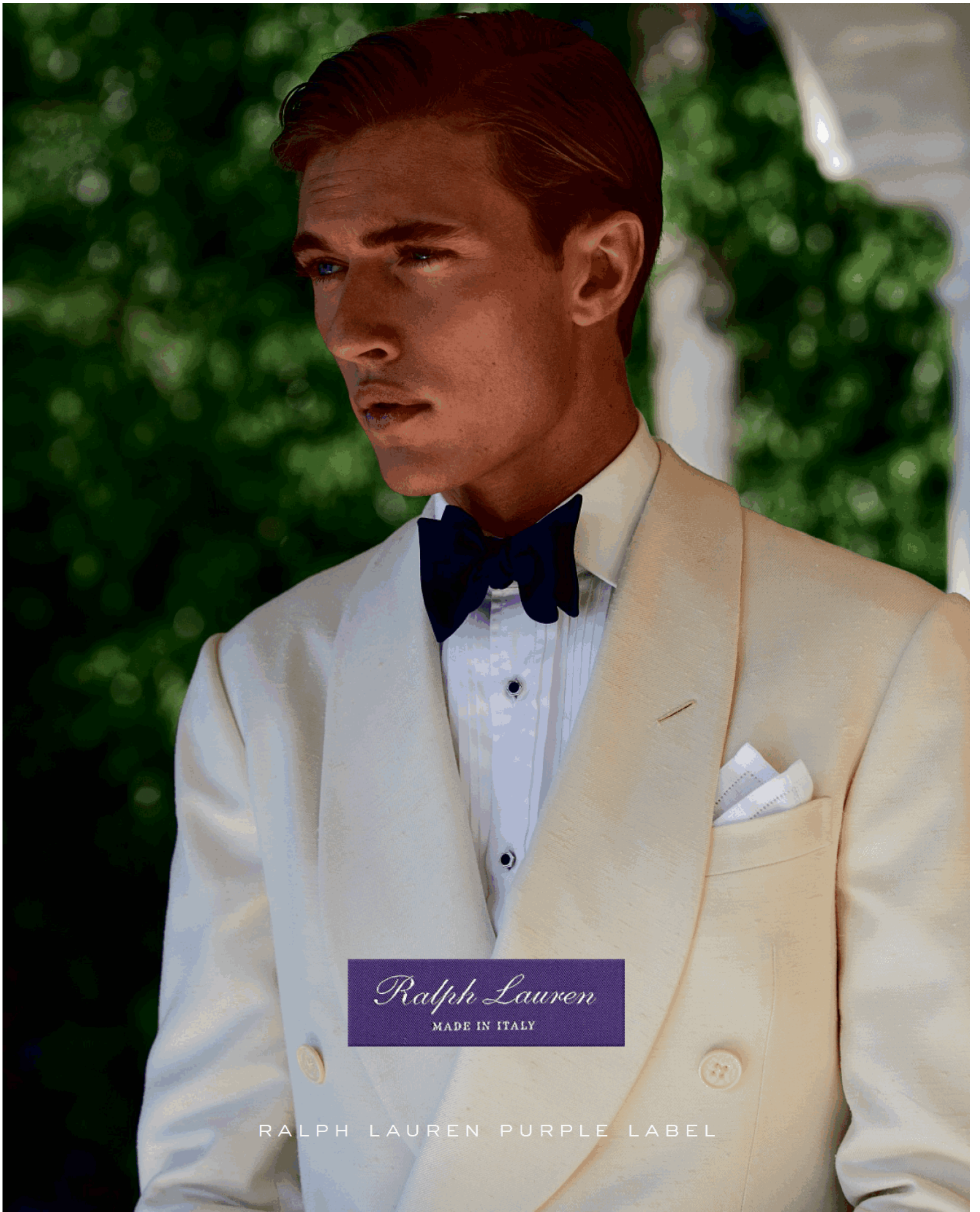
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HOW TO SPEND IT

12 MARCH 2022



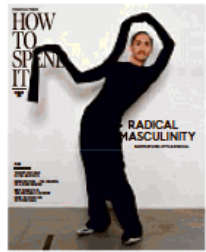
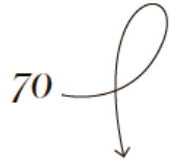
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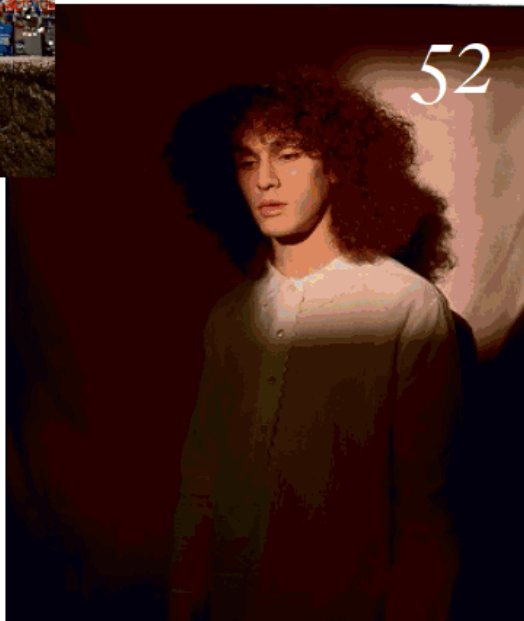
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All travel, exhibitions and events are being disrupted by the spread of coronavirus. Information published in the magazine may be subject to change.



ON THE COVER: Photography by KUBA RYNIEWICZ Styling by JULIAN GANIO

Duane Nasis wears BALENCIAGA ribbed stretch-jersey top, €895, denim baggy jeans, €850, and rubber Space Derby shoes, €695



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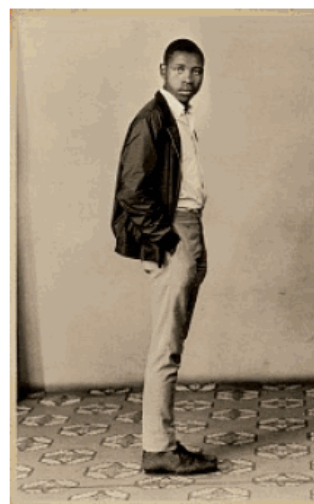
All products in the magazine are available to buy from each brand's website or store, unless otherwise stated

PHOTOGRAPHS: GIANNI CUPPINI AND KUBA RYNIEWICZ; MARCO HIBBERT (TOP RIGHT); IMAGE NOAH & SON; JAMES HUBBES; COTTON POPPIN SHIRT; €150; SAINT LAURENT BY ANTHONY VACCARELLO; JACQUARD TROUSERS; €995; VALETTE ECO-RESPONSIBLE COTTON CHOC CHET HAT; €275; PORT TANGER; ACETATE SUNGLASSES; €240; BRACELETS; MODELS' OWN; (BOTTOM CENTRE IMAGE) TRISTAN PULL; WEARS SAINT LAURENT BY ANTHONY VACCARELLO; LINEN EMBROIDERY BOW TIE; €130



ISABEL MARANT

OPENING SHOT



Top row, from left: the Munyao family c1980. A man wears a kanzu for his wedding portrait in 1956. A couple have their picture taken in 1958. A portrait of a man from 1958. Bottom row, from left: Mzee Ali pictured c1940. A wedding portrait from 1956. A couple photographed in 1970. Portrait of a couple from 1956



CANDID KENYA

A trove of rarely seen studio portraits shines a light on Mombasan society

NV Parekh was an influential mid-20th-century portrait photographer whose studio in the Kenyan port city of Mombasa, founded in the early 1940s, drew sitters from all over east Africa and beyond. His clients would visit to mark important milestones such as weddings, graduations, birthdays and other gentler occasions for around 40 years; it gave them an opportunity to assert their identity through props and clothing such as sari dresses, kanzu robes, wigs and kofias (caps). One man recalls visiting Parekh's studio after buying a "one-of-a-kind" fur belt so that he could have a visual record.

Drawn together in a new book, the collected archive offers an extraordinary glimpse of everyday lives. Some are "glamour shots" that women would commission to hang on their walls or

give to their husbands, other portraits are more inspired by Bollywood films – Parekh himself was born in Kenya to Indian parents in 1923, and many of his clients were from the city's south Asian communities. "Indian film is about romance and dreams... There are always scenes of couples basking in the moonlight and people looking up at the stars," said Parekh, who died in 2007. "I think that ordinary folks go to see movies in order to escape life's more difficult realities. They see their dreams come true on the screen... This is exactly what I would try to capture in the studio." **SARA SEMIC**

I Am Sparkling: NV Parekh and His Portrait Studio Clients – Mombasa, Kenya, 1940-1980 by Isolde Brielmaier is published by Damiani at €45

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DUANE NASIS

The Filipino-born British movement artist engages with disciplines from physical theatre and voguing to martial arts and now action performance for forthcoming *Star Wars* and *Marvel* projects. Our Balenciaga-clad cover star spotted a familiar face on set during our shoot: the make-up artist Natsumi Narita. The two had collaborated when Nasis worked as a photographer: "It was a nice reminder that good people never really leave you."



JOSH ARONSON

Some of the Miami-based photographer's pictures show a sun-drenched Florida utopia, while others mirror real life: "The coast is under threat from climate change, and in my pictures kids climb trees or homes to avoid the rising tides," he says. "It's a visual reminder of the impending doom." While shooting this week's *Aesthete* Tommy Hilfger, Josh "loved seeing his impressive collection of art, photographs and vintage clothing".



GIANNI CIPRIANO

"I like to shoot in chaotic situations and bring order and meaning to the scenes I immerse myself in," says the photographer. Having grown up between New York, Geneva and Sicily, Gianni is now settled in Naples where he shot Gianluca Isaia, the CEO of his eponymous menswear brand, for *How To Spend It* in... Naples. "The shoot was at the beautiful Teatro di San Carlo and so I'm grateful we had the entire theatre to ourselves," he says.



JONATHAN HEAF

It took almost a year for the journalist, editor, and chief content officer at Soho House to gain access to the German factory of the iconic shoe brand Birkenstock. "Having worn Birks since I was a kid, I have new respect for their 'fugliness' and health benefits," he says. Sitting down with the CEO Oliver Reichert proved "enlightening – his physical presence is matched by his determination to make the brand truly global".

PHOTOGRAPHS: CIARAN CHRISTOPHER, SARA SHARRAZZO

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THE ARTISAN OF EMOTIONS – SINCE 1860

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A

s the cover of this week's *How To Spend It* suggests, we are using this spring's menswear special to explore different expressions of masculinity. It's a weird moment to be looking at it. As I write, the news is dominated by Vladimir Putin, a leader who has cultivated a public image as the quintessential hard man. An ultra-muscular horseman and sports enthusiast with a black belt in karate, Putin regularly has himself photographed in icy waters, or stripped to the waist in landscapes where he is found wrestling with the elements. His political uniform is similarly uncompromising: rare are the days when he does not wear a dark, snug-fitting suit. As an emblem of traditional machismo, Putin channels the energy of Rambo, a red-blooded brand of masculinity that feels dated and yet which is clearly still able to convey power and the will to dominate.

In the same week, I have also been seeing the men's shows present on the AW22 fashion schedule – a period that was until recently dedicated to womenswear but is now less binary. At a time in which "menswear" is open to so many interpretations, I can't help thinking that the world would be brighter, friendlier and less scary if more men would adopt a gentler silhouette and soft florals.

That men's clothing has long been used to convey power, wealth and influence is one of the themes of an upcoming show at the Victoria & Albert Museum, which – by exhibiting artefacts and paintings from its archives alongside contemporary garments – will examine the evolution of menswear and ideas of gender and sexuality. In our own take on the subject, using pictures by Marc Hibbert styled by Evens JP Mornay, we've picked out some of the more arresting contrasts ("Radical Masculinity", page 44). I'm particularly charmed by the image of our model, Emmanuel Adjaye, wearing Louis



Above: the evolution of menswear (page 44). Above right: Drake's flagship store on Savile Row (page 50). Right: watch casemaker Jean-Pierre Hagmann (Double Act, page 40)



FENDI X NOEL FIELDING PADDED COAT, £3,100 (PAGE 38)



THE WORLD MIGHT BE LESS SCARY IF MORE MEN ADOPTED FLORALS

Vuitton, and how it conjures the same attitude as William Owen's portrait of Captain Gilbert Heathcote, painted in 1801-05. A similar mood informs our cover story by Kuba Ryniewicz and stylist Julian Ganio, who have cast a diverse range of models to interpret the spring collections in everything from a pleated skirt at Vuitton to a Prada

all-in-one ("Stretching the Boundaries", page 52).

For a more conventional take we've visited Drake's, which was founded as a tiemaker in east London in 1977 but has since adapted to become a tailoring success ("Drake's Progress", page 50). Much of the brand's growth has been boosted by shrewd collaborations under the creative direction of Michael Hill, who has negotiated the changes in workwear while retaining his commitment to "a great product, great craft, great people – for the long term".

Tradition meets transformation at Birkenstock too ("Sole Cycle", page 31). The German sandal brand was founded nearly 250 years ago on the simple premise of an orthopaedic footbed, and last year private equity firm L Catterton, a company backed by Bernard Arnault, bought a majority stake in it for \$4.87bn. It's typical of a new trend in acquisitions where big corporate interests are snapping

up heritage companies with singular technologies, whose core product can be spun into myriad versions. Birkenstock has joined Rimowa and Tiffany & Co as one of Arnault's latest investments. It leaves me wondering which brand he'll bet on next.

Lastly, Maria Fitzpatrick's study of the butterfly motif in men's fashion, timepieces and jewellery showcases lepidoptera as a metaphor for reinvention and renewal ("Worth a Flutter", page 34).

Male butterflies, like many species, are typically more colourful than their female counterparts. Radical by nature, I hope they inspire you to look more fly. ■ HTSI
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JOHN LOBB



Above: Tommy Hilfiger at home in Palm Beach, Florida, in front of his Rolls-Royce Corniche. Right: his wife's vintage David Webb bracelet and earrings. Below: his father's tie and pocket knife



Tommy Hilfiger

The fashion designer loves a New York cheesecake, Westerns and his 1991 Rolls-Royce Corniche

INTERVIEW BY JESSICA BERESFORD
PHOTOGRAPHY BY JOSH ARONSON

HILFIGER'S FAVOURITE RECENT READ

MY PERSONAL STYLE SIGNIFIER is something classic, but with a little bit of a twist. Today, I think that you can go high-low and put it together in a very interesting way. Modern with something vintage.

MY EARLIEST FASHION MEMORY is watching Western movies as a child. I always thought the cowboys were just so cool. Their hats, chaps and spurs were exciting and utterly different to my preppy, New York City world.

THE LAST THING I BOUGHT AND LOVED was Assouline's *Yachts: The Impossible Collection* in hardcover, which is a splendid work of art showcasing the magnificent world and history of yachts.

I ALWAYS THOUGHT COWBOYS WERE SO COOL – THEIR HATS AND CHAPS WERE EXCITING

THE BEST SOUVENIR I'VE BROUGHT HOME is a selection of vintage Tommy shirts and jackets from the Rose Bowl, which is a large flea market that happens once a month in Los Angeles. It's like entering a time capsule, and I love getting lost walking through the stalls, looking for obscure pieces. I watch out for military uniforms, old Levi's and vintage nautical wear.

THE LAST MEAL THAT TRULY IMPRESSED ME was at Hotel Almhof Schneider in Lech, in Austria – the wiener schnitzel and sauerkraut were fantastic. I'd love to incorporate it into my normal diet, but I'd add a few kilos if I did.

THE FASHION MOMENT THAT CHANGED EVERYTHING FOR ME was our ad campaign with Aaliyah in 1996, which was a real turning point for the brand. While it's common to see such collaborations these days, this was one of the first big collaborations that merged music and fashion. It set the scene and the bar for what was to come.

AN OBJECT I WOULD NEVER PART WITH is a shovel from the groundbreaking ceremony for the Martin Luther King Jr Memorial in DC, in November 2006. Martin Luther King Jr is one of my greatest personal heroes and seeing it reminds me of his strength, wisdom and determination. I will also never part with my father's pocket knife and tie.

THE BEST BOOK I'VE READ IN THE PAST YEAR is *Through the Glass Ceiling to the Stars: The Story of the First American Woman to Command a Space Mission* by Eileen M Collins and Jonathan H Ward. Collins was one of the US Air Force's first female pilots, and this is an incredible story that explores leadership, dedication and breaking barriers. I can't recommend it enough.

THE BEST GIFTS I'VE GIVEN RECENTLY are a vintage David Webb bracelet and a pair of earrings, to my wife Dee. I love gifts that

THE AESTHETE

HIS BEAUTY STAPLE: CREME DE LA MER



Right and bottom: Hilfiger at home in Palm Beach. Top far right: a pair of vintage Tommy trunks. Far right: cuff links given to him by the actress Zendaya



THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE was an incredible blue velvet tuxedo by the tailor Denis Frison, lined with a special Tommy Hilfiger flag, which I wore to the British Fashion Awards last year. The tux is fun and unique – just like Denis. It was an exciting collaboration.

THE LAST MUSIC I DOWNLOADED was a track called “Sarah’s Song” by my son Ricky Hil. It brings me some truly nostalgic feels. apple.com

IF I HAD TO LIMIT MY SHOPPING TO ONE AREA IN ONE CITY, I’D CHOOSE Mayfair and St James’s in London – I’m a big fan of British tailoring, and some of the tailors there are my all-time favourites. I think Richard James is great – he’s also a very nice man. And both Anderson & Sheppard and Huntsman are fabulous examples of the craft. I also love the guys at Thom Sweeney – they

have impeccable taste, and their attention to detail is on another level.

ON MY WISHLIST is a holiday where I can go biking, hiking and white-water rafting, probably this summer in Aspen – I love the fresh mountain air.



have a history and Webb’s pieces are always exceptionally well designed. I’m pretty obsessed with jewellery – my father was a jeweller. Growing up, he used to show us different pieces and I didn’t think anything of it, but now, as an adult, I have a real appreciation for it.

AND THE BEST GIFTS I’VE RECEIVED RECENTLY are a pair of Stephanie Hirsch surfboards called *Love* and *Trust the Universe* from Dee. They were such thoughtful gifts and go brilliantly with the aesthetic in our Palm Beach home. One of my favourite cars was a birthday gift from Dee: a white Rolls-Royce Corniche from 1991 – the most classy and elegant car out there.

MY STYLE ICON is David Bowie, who had a profound, chameleon-like sense of style. To me, the element of surprise was always interesting and exciting. But

of course, I’ve also looked at Mick Jagger and the Stones as being rock style icons. So somewhere between Bowie and the Stones.

IN MY FRIDGE YOU’LL ALWAYS FIND green juice or carrot and ginger juice, and probably some sort of natural Greek yoghurt. These are my daily staples.

I HAVE A COLLECTION OF art, including several pieces by British sculptor and painter Marc Quinn, who is a great friend. I also have a portrait of Andy Warhol by Peter Arnell, and a Brendan Murphy astronaut statue, which was given to me for my birthday. And a family photo by the one and only Annie Leibovitz.

AN INDULGENCE I WOULD NEVER FORGO is a glass of wine in the evening. And I could not live without having New York cheesecake at least once a month. The Jewish delis always have the best – Katz’s is fantastic.

THE GROOMING STAPLE I’M NEVER WITHOUT is Crème de la Mer moisturiser, which I use every day. I travel a lot and it’s great for soothing and restoring my skin after a long flight. I keep my grooming routine very simple and stick to a few tried-and-tested products.

IF I DIDN’T LIVE IN PALM BEACH, THE CITY I WOULD LIVE IN is Los Angeles. The mountains are nearby. The water is close.

MUSIC HAS ALWAYS BEEN MY BIGGEST INFLUENCE, so when I’m in LA I like to hang out and listen to great music at the San Vicente Bungalows. And vintage shopping there is in a league of its own. My favourite spots are What Goes Around Comes Around and Lily et Cie – the owners are like curators of their own amazing fashion museums. I’ve also found great pieces in Decades and Jet Rag. Dee and I are avid collectors and love to visit Downtown’s Gallery Row district to see what we can pick up.

A RECENT “FIND” is a clothing brand called Trillion, local to Palm Beach, which is particularly good for tailored blazers and cashmere sweaters. trillionpalmbeach.com

IF I WEREN’T DOING WHAT I DO, I WOULD be in the music business – although I don’t know which part. I’m certainly not a talented musician, but I like the business side of it. Or else in film – I’ve never made a film but I have produced one, which was not the best experience in the world because I went way over budget. ■HTSI

HIS PATEK PHILIPPE WATCH



I’VE NEVER MADE A FILM BUT I HAVE PRODUCED ONE – IT WAS NOT THE BEST EXPERIENCE IN THE WORLD



Above: one of the Stephanie Hirsch surfboards that Hilfiger’s wife Dee gave him. Above right: Hilfiger’s Brendan Murphy astronaut sculpture. Right: his blue velvet tuxedo by Denis Frison





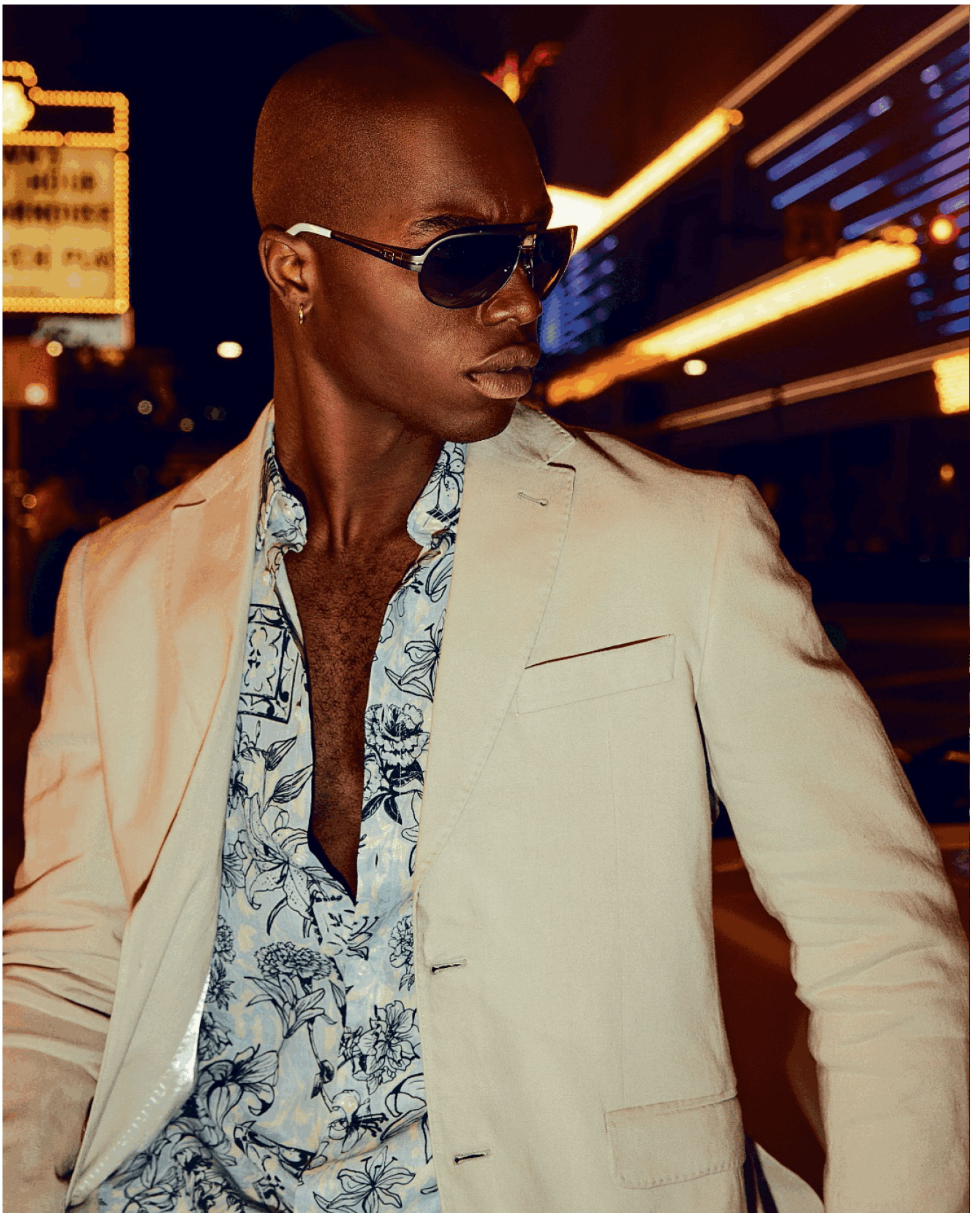
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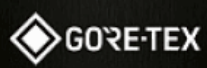
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THE FIX



REPORT

SOLE CYCLE

Jonathan Heaf unbuckles Birkenstock's multi-billion-dollar expansion

PHOTOGRAPHY BY DANIEL STIER

As you can see, we have grown somewhat..." says Stefan Schulz, head of production final assembly. He is gesturing at hundreds of rows of industrial shelving units, 15m high, in Birkenstock's factory in Görlitz, eastern Germany, a town within borscht-spilling distance of Poland. The 36,000sq m factory – a corrugated modern block the colour of a dirty white Fiat – opened in 2009, runs 24 hours a day, five days a week, and employs around 1,900 workers.

Schulz is courteous, friendly and quick to share; but his affability cloaks the steely grip he has on shoe production efficiency. Need to squeeze more than 80,000 sandals a day out of a multinational, sometimes Covid-hit workforce in a factory that barely sleeps? You need a man like Stefan.

"We didn't need this when I started nearly 10 years ago," he explains of the spaceship-sized building before us. "Now we're building a big new factory nearby. More capacity. More automation..." he says. "But I can't tell you where." Everything at Birkenstock is ringfenced with professional secrecy. "The Birkenstock story is one that is rising all the time. Rising, rising, *rising*."

In its 248-year history, the orthopaedic-looking-shoe brand founded by Johann

Birkenstock 1774 Arizona Canvas sandals, £380, being made at its factory in Görlitz



Top: creating the unique footbed at the Görlitz factory. Above: a worker shapes a sandal. Right: fixing an upper to a footbed

Adam Birkenstock has transformed from a family business plagued by infighting and efficiency squabbles into a global sandal sensation that last year went into partnership – for \$4.87bn – with private equity firm L Catterton, a company created in part by Bernard Arnault and his family's holding company, Financière Agache. Over the years its simple two-strap shoes have enjoyed various iterations and maintained a reputation for dignified quality. But while the cork-based sandals were once derided as a fashion faux pas worn only by hippies and health professionals, the brand has lately been infused with high fashionability. In the



financial year ending September 2019, the brand sold 23.8mn pairs of shoes and saw an 11 per cent increase in sales to €721.5mn.

The team at Görlitz crafts 50,000 cork sandals, and 30,000 ethylene vinyl acetate (EVA) pairs every day. Unlike many other big brands that outsource their manufacturing, Birkenstock owns each step of its production line – all of which is in Germany. This means that the business can quickly react to growing or shrinking markets, control and trademark each part of the shoe-making process, and protect its heritage as a German company.

The brand has four – soon to be five – factories in Germany, although only the Görlitz operation houses the complete assembly, crafting together the footbed, the leather sides, the straps and the buckles. It also partially produces Birkenstock's higher-end range, 1774 (starting at £260), launched in 2020 and marking its evolution from a practical shoe brand into one offering luxury status symbols. A huge part of the Birkenstock rehabilitation, the 1774 line has elevated the brand to the realm of high fashion, and offered dozens of potential collaborations.

“BUSINESS IS TOO GOOD. Always. For 10 years we have been sold out. Managing the capacity with such demand, it's a different kind of pain, but it is still pain. You know?” Oliver Reichert has been the Birkenstock CEO since 2012. We are sitting opposite one another at a huge wooden table in the brand's Munich premises. A floor-to-ceiling photograph of Joseph Beuys hangs on the wall and I spy an original copy of *The Face* with Corinne Day's famous shoot of a then-unknown Kate Moss wearing black Birkenstocks. Reichert's belief and commitment to the brand are unequivocal. “We are in the century of quality – because people are sick and tired of all the cheap, quick, £8 trousers they wear once.”

Business remained strong even through the pandemic. “At the beginning of the situation it was pure fear for everyone,” says Reichert of the flux throughout the industry. “We don't need to source anything, and we didn't have worries about the impact on the global supply chain – everything we own can be moved around using trucks – but then when we saw the situation in Italy, we became very concerned for the people in our tanneries in this area.”

He decided to shut the production sites for two months, balancing the company's responsibility towards its family-owned suppliers with the need to protect their workers. “And then, overnight, demand for our produce went through the roof.”

Reichert believes there was a psychological reason for Birkenstock's sustained increase in sales. “Everyone was at home, and although there was no office people still cared about their desk, their chair, their jogging bottoms and, yes, their footwear. Birkenstock was a part of this self-reinvention; and the casualisation of footwear during the pandemic was mirrored by the mass casualisation of fashion.”

Reinvention is precisely the currency that Reichert spends his days pushing, not least when considering the 1774 line's range of potential partners. “When you have a 250-year-old company – a very big beast –



you have to be careful not to end up closed like the Catholic church, with everything locked away. Then you will die in your own greatness. The company will become a mausoleum. I want to keep the roof open. And this is what we do with 1774 – invite influential and creative people to come and have a picnic with us. I don't need the money; I need their energy stream. Their view and interpretation of the brand.”

He gets up, walks over to a locked wood-and-glass cabinet and pulls out two seemingly standard blue-and-white Birkenstock shoeboxes. These house the brand's recent collaboration – with Dior and its men's artistic director, Kim Jones. They are a twist on the popular Tokio mule and Milano sandal, in Dior grey and felt and suede styles. First revealed at Jones's AW22 show in January, they will arrive in stores in June. They are the perfect hybrid of ugly, comfy and desirable.

Much was made of the brand's L Catterton deal last year. Before the LVMH-associated company was involved, another private equity firm, CVC Capital Partners, had been in talks for months. “It was a tactical thing,” explains Reichert. “If you want to convince somebody to love

“PEOPLE ARE SICK OF THE CHEAP AND QUICK THEY WEAR ONCE”

you even more, you probably have to talk to someone else as well. Look, the normal finance investor strongly believes that he is the predator. But the truth is they are not. It's

easy to spot the chicken trying to be the tiger in the room, you know?”

At the time of the agreement, Arnault commented: “Birkenstock was founded nearly 250 years ago and has grown to become one of the few iconic brands in the footwear industry. We truly appreciate brands with this long heritage.” According to Luca Solca, a luxury goods analyst at Bernstein, part of Birkenstock's appeal is that it has captured the trend for fast growing informal footwear. “[These] brands are prized by investors as they promise significant future growth. Examples of this have been the recent IPO of Dr Martens and the private equity takeover of Golden Goose.”

How is Reichert's relationship with Arnault now? “They [LVMH] have such an incredibly good track record; and the strength they have rests on giving space – whether to Celine or Kim Jones at Dior – to do their business.” Will the deal see more LVMH brands collaborating with Birkenstock?





Left: 1774 Sylt Padded in oxblood, £260. Far left: Birkenstock collaborations on the catwalk at Dior, Valentino and Rick Owens

“Not necessarily,” says the CEO firmly. “No one has talked to me about this. Of course, we are the new kid on the block, but this means that lots of people are calling.” Many brands have approached them, but others have produced their own sandal versions. “They decided to copy us,” says Reichert. “But if you are going to play remixes it should be a good one.”

Notwithstanding the success of the 1774 fashion collaborations, Reichert wants the future of Birkenstock to be more democratic. “In 10 years I want to give everyone access to the Birkenstock footbed. All this [1774] range is very high, but I want to go even deeper. I don’t want us to be misused as a fashion brand. We are like bread and water. So, for example, how do we get the footbed accessible to people in India? This needs a rough pricing of five to 10 euros. This is the challenge. But we don’t have a preference for serving kings. We want to serve people.”

Back on the shop floor, I watch the making of an Arizona, one of the brand’s most popular models, which was relaunched last month in olive-green leather as part of the 1774 range. The production journey starts with big, pillowy brown bags filled with cork granules, part of which are a by-product of the making of wine corks, imported from Portugal. These are mixed with latex milk to make a sticky, unctuous paste, which is then fed into one of the footbed presses by a robot. The cork mixture is sandwiched between a thin lower sheet of jute and a leather inner sole, then baked in what looks like row upon row of individual waffle makers for around 10 minutes.

Belief in the Birkenstock footbed – or *Fußbett*, as it was coined by Konrad Birkenstock in 1896 – borders on cult-like.

As well as being the brand’s true point of difference, it is also its DNA, its soul, and legally protected to the millimetre. Every raised bump and curve is designed to encourage a healthy gait. The general idea is that it stimulates the leg and foot muscles – big and small – much like walking on a sandy beach. Brands who want to collaborate with the company are encouraged, politely but firmly, not to touch it.

The inner sole and upper can be switched out with a vegan alternative or, in the case of the 1774 models, encased in a premium type of leather. The 1774 models also undergo a refining treatment known as “full exquisite”, which means none of the cork mixture can be seen around the edges. They also get fancier stitching and piping, with the details close to 80 per cent handmade, while the standard line is roughly 60 per cent.

With every stage come controls, beats in the production process where eagle-eyed employees both check for small faults and prep the shoes for the next stage of production. Control benches

BELIEF IN THE BIRKENSTOCK “FOOTBED” BORDERS ON CULT-LIKE

are distinguished by their harsh overhead lamps and laminated cheat sheets. “So much is still checked, of course, by the human eye,” explains Schulz. “At the end it is 1,000 per cent accuracy, rather than 100 per cent, that we require.” Every step is programmed for high quality at maximum capacity; whether that’s to add a layer of glue to the bottom of the footbed via a “waterfall” system or attach the leather straps via heat-activated glue tunnels and abrasion.

The whole process is a dance: part-metal, part-human. It ends when a friendly woman called Emily hands me a shiny white shoebox with 1774 Birkenstock branding on the outside. Inside are a gleaming pair of Arizona sandals and a centuries-old brand with one foot grounded in the past and the other – with its sense of collaboration and innovative spirit – firmly in the future. ■HTSI



1774 ARIZONA CROCO BLACK, £420

Below: one of Kim Jones’s designs for Dior. Below left: Oliver Reichert, CEO of Birkenstock, at his studio in Munich



FASHION

Look books

Four new coffee-table books investigate the meaning of style. By *Baya Simons*



AS WE RISE: PHOTOGRAPHY FROM THE BLACK ATLANTIC

Aperture, \$50

Drawn from Toronto’s Wedge Collection, which exhibits art exploring black identity, *As We Rise* celebrates photography that has come out of African diasporic culture. The images aren’t concerned with fashion necessarily, but they illustrate the power and joy of clothing as a means of self-expression: from Jamel Shabazz’s 1980s portrait of two smiling friends dressed in matching outfits as they ride the New York subway

to James Barnor’s photographs of 1960s London street style. “We see people who are looking at the camera, at the photographer,” writes Teju Cole in his preface, “generally at their ease, dressed as they wish to be.”

YVES SAINT LAURENT MUSEUM MARRAKECH

Studio KO; Phaidon, £39.95

In his initial sketch for the design of a new Yves Saint Laurent Museum in Marrakech, French architect Karl Fournier imagined “a brick wall supplé like fabric”. His partner Olivier Marty, meanwhile, was inspired to create a building with a “lightness that would fall perfectly, like a well cut garment”. The result, which opened in 2017, is true to both of these original visions: an elegantly curved brick façade, almost windowless – to preserve the contents within – but centred around a light-filled courtyard. The design process, from first sketch to completion, is documented in diary-like form in a book by the design firm Studio KO. It offers, via architecture, a new insight into Saint Laurent’s design principles and values. Like the aesthetics that inspired the building’s creation, the final structure is “simple yet radical”.

KARL LAGERFELD: A LIFE IN FASHION

Alfons Kaiser; Thames & Hudson, £25

This biography of the first man of contemporary fashion caused a stir when it was published in German in 2020 as a result of its revelations about Lagerfeld’s parents’ connection with the Nazi Party. It is now being translated into English for the first time. German newspaper editor Alfons Kaiser, who knew and worked with Lagerfeld for many years, conducted interviews with more than 100 of his friends, colleagues and associated fashion journalists. It has since been lauded as a “definitive account” of the designer’s life.



CINEMATIC STYLE: FASHION, ARCHITECTURE AND INTERIOR DESIGN ON FILM

Jess Berry; Bloomsbury, £23.99

From Coco Chanel’s designs for Gloria Swanson in *Tonight Or Never* to a *Great Gatsby* film set that was turned into a Ralph Lauren flagship, this well-illustrated title from design historian Jess Berry considers the ways in which fashion and interior design have contributed to the world of cinema – and vice versa. One chapter probes the associations between villains, suits and modern architecture; another investigates the textiles and silhouettes that established our ingrained association of women with bedrooms in film, referencing *Pretty Woman* and *In the Mood for Love*.

THE FIX

TREND

WORTH A FLUTTER

Butterflies are winging their way into men's wardrobes, says *Maria Fitzpatrick*



VAN CLEEF & ARPELS ROSE-GOLD, DIAMOND AND MULTI-STONE PAPILLON CLIP, POA



Top: KSUBI viscose Ultrafly Resort Hyper shirt, £242, brownsfashion.com. Above: vintage gold and malachite pendant, \$1,750, 1stdibs.com. Below: RICHARD MILLE RM 35-03 Automatic Rafael Nadal, about £156,000. Below right: CHRISTIAN DIOR gold-plated brooch, POA, omneque.com



Of all the entomology references creeping around the design world, one in particular is having a field day. While it's impossible to miss the butterflies in the women's fashion collections, from Lanvin to Chanel, the winged insects are finding their way into the men's department too.

Such motifs have long been celebrated by artists, from Dalí to Damien Hirst, and by fashion houses who revel in a certain flamboyance, such as Gucci, Dolce & Gabbana and – coupled with a touch of avant-gardist's macabre – Alexander McQueen. Now butterflies are appearing everywhere from Loewe to Burberry, adorning blazers and exercise shorts, watches and jewellery.

"I like the idea of encouraging all men to be a little more like butterflies themselves in their dressing – not afraid of gorgeous colours and prints and luxurious materials," says LA-based stylist Andrew Vottero. His client roster includes Jeff Goldblum, who recently walked Prada's runway and whose personal dressing style makes a strong case for manly exuberance.

Yes, there's a lovely, low-hanging metaphor about cocooning and breaking free, but butterflies are also a symbol of dexterity and agility. Richard Mille's new watch, the RM 35-03 Automatic Rafael Nadal, pays tribute to the power and physical prowess of the newly anointed men's tennis grand slam record-holder. Its distinctive new complication, the titanium "butterfly rotor", allows the wearer to interact with and control the movement's winding speed based on lifestyle and activity levels.

Andrew Groves, professor of fashion design at Westminster University, says that while camouflage has historically been the "acceptably masculine

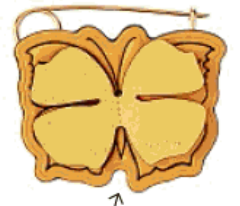
face of pattern" because of its military connection, he believes the "language of technology" and its association with intricate details will entice even the most restrained dresser to dabble in more varied motifs.

"The way men express identity through what they wear used to move at a much slower pace," he says. "The colonisation of men's dress into a daily uniform has all but broken down in the past two years; I think it has given people, however they identify, licence to play with patterns and surface decoration. Many have clocked an open window and they're not coming back."

For spring, LA-based designer John Elliott prints his custom-made fabrics with intricate lepidoptera drawings like tattoos down long sleeves and on mesh "practice shorts". Meanwhile, Japanese brand

Needles – which crafts leisurewear pieces with a sort of '70s-Tokyo-meets-Americana vibe – uses butterfly emblems on blazers, cowboy-shirts, basketball shorts and this season's standout Papillon track jacket. Meanwhile, Valentino covers the whole spectrum of tastes: a delicate touch – appliqué on peacoats and T-shirts – as well as an all-over print on shirts and Bermuda shorts.

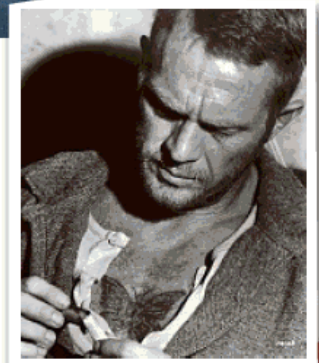
One can go graphic and minimal with Derek Rose's Tropez 11 swimming shorts or the wing-like mesh pattern on Axel Arigato's Apex NXT runners. Or suave



LOEWE CALFSKIN AND METAL BUTTERFLY PIN CHARM, £275



Second from top: BENSON & CLEGG pocket square, £55. Above: TOM FORD silk bow tie, £190. Left: VALENTINO cotton gabardine jacket, £2,250. Below: Steve McQueen in Papillon



Above: VAN CLEEF & ARPELS white-gold, diamond and mother-of-pearl Negoro H clip, POA. Below: OSKLEN swim shorts, £150, farfetch.com. Bottom: ALEXANDER McQUEEN brass Butterfly sneaker charm, £130

SOME BUTTERFLIES FIGHT WITH COLOUR; OTHERS FLIRT WITH IT

and dressy with a dark and moody lapel pin from Van Cleef & Arpels (also look at 1stdibs, Omneque and The

RealReal for vintage beauties by Dior, among others). And then there's the exaggerated butterfly-shaped eyewear everywhere from Balenciaga to Ray-Ban, and the elongated wings of Tom Ford's '70s-style silk bow tie for summer soirées.

For those with any doubt that butterflies can be butch: the insects that are best designed to scare off predators or defend themselves through camouflage are the ones with the most outré decorations. According to Dr Erica McAlister, senior curator of diptera at the Natural History Museum and author of *The Secret Life of Flies*, some butterflies fight with colour, while the electric blue male morpho, for example, flirts with it. It's all very macho.

"Men are very fragile creatures, really," says Groves. The social validation of dressing in an impactful way has become more important since we've had less real-life interaction, he says. "Getting attention with decorative clothing has become gamified and competitive, which gets the adrenaline and testosterone going."

Just as the black peppered moth came to predominate in the sooty Industrial Revolution, design for men is adapting to the times, he says. "But now, you fit in by standing out." ■HTSI



NEEDLES DENIM JACKET, £448, AND JEANS, £341, NEPENTHES LONDON.COM



FT.COM/HTSI



GIORGIO ARMANI



SUNSPEL

ENGLAND 1860



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GIVENCHY wool-blend Padlock blazer, £2,100, matchesfashion.com



FFERRONE borosilicate-glass Margot beer goblet, €200, and champagne coupe, €220, both for set for two



Feeling Seen: the Photographs of Campbell Addy (Prestel, £40, published in April)



LOUIS VUITTON monogram canvas Cotteville 40 suitcase, £5,650



SUPERDRY wool jumper, £55, zalando.co.uk



FENDI x NOEL FIELDING silk, feather-down and polyamide padded coat, £3,100, farfetch.com



ETRO metallic, wool-blend jacquard Runway cape, £855, lstdibs.com



BORSALINO felt and grosgrain Giacomo Marengo hat, £245

SHOPPING

THE FINAL TALLEY

How to wear it like a real fashion icon.
By *Aylin Bayhan*



LORO PIANA cotton/linen trousers, £560



SOHO HOME brushed-brass Glendale candleholders, £90 for two



ELIOU gold-plated, pearl and lapis Timothée necklace, £215, matchesfashion.com



SERGE DENIMES silver Compass ring, £78, fenwick.co.uk



BALENCIAGA D-frame sunglasses, €355



The inspiration: André Leon Talley photographed in Savannah, Georgia, 2013



PIERRE GONALONS plane-wood and brass Orchid armchair, €16,000



GUESS HOME faux-fur cushion, £49



WALES BONNER jacquard Orchestre vest, £375



RALPH LAUREN HOME crystal Leigh jar, £495



MANOLO BLAHNIK jewel-buckled patent Mariocc loafers, £725



BLEU DE CHAUFFE leather Zoom travel bag, £527



GIORGIO ARMANI silk bow tie, £125

PHOTOGRAPHS: JONATHAN BECKER/COINTOUR BY GETTY IMAGES



From top: PHILIP KINGSLEY PK4 Soya Protein Boost, £26.50, cultbeauty.co.uk. TABITHA JAMES KRAAN Scented Organic Hair Oil, £43. VENN Symbiotic Polyamine Shampoo, £49, spacenk.com. MONPURE Follicle Boost Hair Density Serum, £83. BARBARA STURM Anti-Hair Fall Shampoo, £55

If television and film are any guide, the popular image of male grooming is a swift daily shower that includes a brief attack on the hair with a dollop of foamy, no-frill shampoo. It's an attitude to haircare that many have clung to, even as their skincare knowledge has transformed. Until, that is, their hair begins to fall out.

"Too many men over-shampoo," says New York trichologist Bridgette Hill, "and most of them aren't using quality product." Instead, they lather up with shampoo laden with thickeners and sulphates. And because the scalp is an incubator for new hair, says clinical medicine research scientist Dr Federica Amati, "these irritant chemicals can stress both the hair fibre and the pre-emerging fibre still in the scalp, affecting hair growth and thickness".

According to the American Hair Loss Association, approximately 66 per cent of men will have experienced some degree of hair loss by the age of 35. By 50, significantly thinner hair will be the standard for 85 per cent of men. Genetics, ageing and the levels of hormones such as testosterone and dihydrotestosterone (DHT) all play a role.

"Parabens and other plastics used in synthetic fragrances in many hair ranges act as endocrine disruptors," says Amati, "meaning they have an impact on our body's normal hormone function." Some of the ingredients in everyday shampoos are "essentially those used in floor cleaner", says Tabitha James Kraan, whose Cotswold salon specialises in organic products. "Often men think they have dandruff when in fact it is stripped, dry, flaking skin."

Some brands are putting gentle, nourishing ingredients to the fore. James Kraan's range includes a scented hair oil made up of organic oils such as safflower and rosehip (£43). Venn's Symbiotic Polyamine Shampoo (£49) deploys micro-bubbles to lift dirt and impurities, negating the need for detergent, and contains pre- and probiotics to cultivate a diversity of microbes.

RETINOLS, PART OF A WIDER trend of the "skin-ification" of the scalp – tending to it with the care previously reserved for the face – are also appearing in hair products, designed to encourage cell turnover. Monpure's Follicle Boost Hair Density Serum (£83) is one of several products introducing retinols to decongest the scalp and follicles. The serum also contains pumpkin seed extract, which inhibits the production of DHT. Such "blockers" are often used in anti-hair loss products, including FDA-approved, prescription-only oral treatments such as Propecia. But, Hill cautions, it is worth getting to the root of the problem before turning to DHT blockers. "What if the hair fall is from something else altogether?" she says. "It might be an imbalance of bacteria, or stress; you've had a medical procedure or high fever. It might be that your skin coped with sulphates in your 20s but overuse over time can cause irritation. If you get something that is specifically to block DHT, it may be that you're treating entirely the wrong condition, disrupting the microbiome and causing more harm."



GROOMING

ROOT MANOEUVRES

Are you over-shampooing? Or failing to massage your scalp? *Rebecca Newman* combs through the latest thinking on how to prevent hair loss

From top: AUGUSTINUS BADER The Scalp Treatment, £62. DYSON Supersonic (with Gentle Air attachments), £99.99, boots.com. FABLE & MANE SahaScalp Soothing Serum, £29



German aesthetics doctor Barbara Sturm, known for her inflammation-busting facial range, is now deploying the ingredients celebrated in her skincare in her Molecular Hair and Scalp Collection. Hair goes through different phases – growth, transition, resting and shedding – she tells me, "and inflammation can interrupt the growing phase". Her Anti-Hair Fall Collection contains actives found in ingredients such as extract of camellia and larch, which work to elongate the growth phase.

"Sturm's new range is interesting," says Hill, "as her philosophy is anchored around anti-inflammatory medicine." She believes it will work in a number of ways to "help nurture the hair follicle to encourage the resetting of the hair growth cycles, and reinforce the strength of the hair fibre".

Another skin scientist bringing his expertise to haircare is Professor Augustinus Bader, who transformed decades of research first into a healing gel, then a groundbreaking facial moisturiser. Bader's haircare range, which launched last autumn, contains the same key ingredient as his skincare: TFC8, a blend of amino acids, vitamins and synthesised molecules naturally found in the body's stem cells. "It delivers ingredients that influence the skin cells and

their genetic expression... awakening our intrinsic ability to regrow hair," says Bader.

Clinical trials of 105 men and women over 12 weeks found The Scalp Treatment (£62) increased hair-shaft thickness by 370 per cent. The Leave-In Hair Treatment (£38) increased shine by 330 per cent and hair count by 31 per cent over 12 weeks, numbers that Bader suggests might rise with extended use. US dermatologist Dr Anetta Reszko recommends the range to her patients, having used it on her own hair. "After several weeks I noticed dramatically less shedding," she says, "as well as improved hair density."

Bader has also launched a supplement, Hair Revitalizing Complex (\$125, currently only available in the US), designed to increase follicular blood supply. Elsewhere, British trichologist Philip Kingsley offers

PK4 Soya Protein Boost (£26.50), that contains the full spectrum of amino acids – the building blocks of keratin, the protein that makes up hair. It's recommended for use with Kingsley's Tricho

"A ROUTINE THAT TENDS THE SCALP CAN SLOW OR PREVENT HAIR FALL"

Complex supplement (£46), which comprises a range of hair-growth focused trace vitamins and minerals.

Technique counts too. Ayurvedic hair brand Fable & Mane encourages men to indulge in an Indian head massage technique, *champissage*. Focusing on acupressure points along the head and neck, it employs the brand's new SahaScalp Soothing Serum (£29), made with antioxidant amla berries. "Massage encourages blood circulation to bring more nutrients and oxygen to the scalp," says Hill.

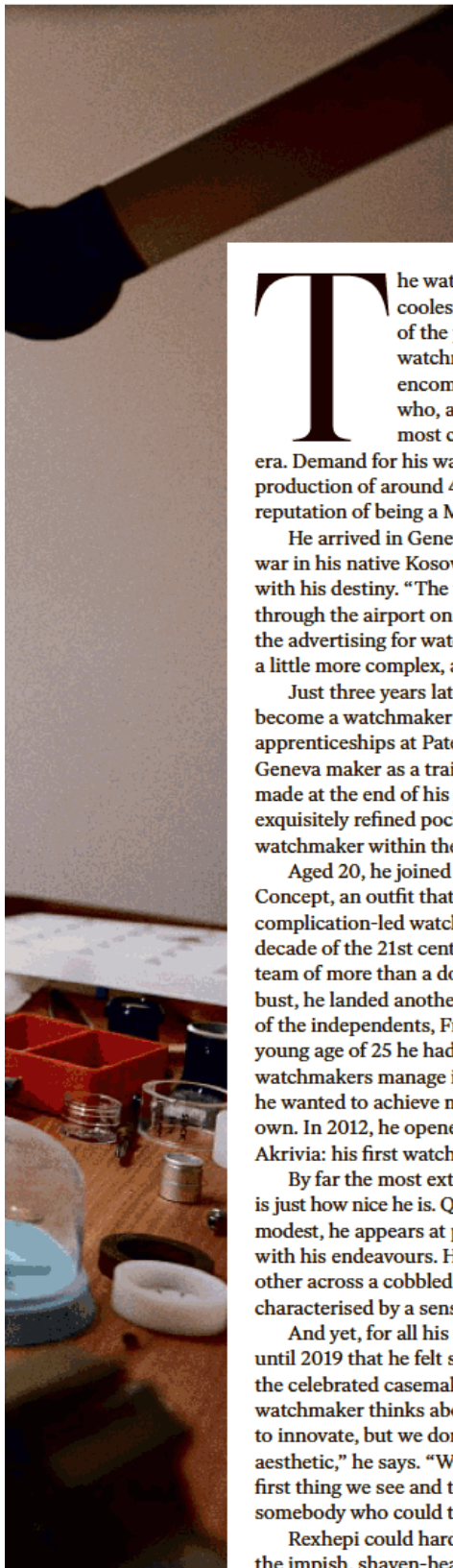
"If men understood the power of a routine that cares for their scalp, they could slow hair fall and even prevent it," says Sturm. "Think of it like a garden. You can't grow a paradise if you don't tend the soil." ■ HTSI



“It’s a real philosophy of watchmaking”

Rexhep Rexhepi is the Mozart of the mechanical movement, but he learnt the nuances of aesthetics from casemaker Jean-Pierre Hagmann. By *Nick Foulkes*

PHOTOGRAPHY BY TORVIOLL JASHARI



The watchmaker's watchmaker." "The coolest name in watchmaking." "One of the youngest success stories in Swiss watchmaking." These are typical of the encomia heaped upon Rexhep Rexhepi who, at the age of 36, makes some of the most coveted timepieces of the modern era. Demand for his watches far outstrips the annual production of around 40 pieces and has earned him the reputation of being a Mozart of the mechanical movement.

He arrived in Geneva in 1998 aged 11, fleeing impending war in his native Kosovo, and was instantly confronted with his destiny. "The thing that I remember when walking through the airport on my first day in Switzerland was all the advertising for watch brands. Starting school was a little more complex, as I only spoke Albanian!"

Just three years later, he had made up his mind to become a watchmaker and secured one of the highly prized apprenticeships at Patek Philippe, joining the storied Geneva maker as a trainee at the age of 15. His *pièce école*, made at the end of his three years of training, was an exquisitely refined pocket watch that spoke of the mature watchmaker within the deracinated Balkan teenager.

Aged 20, he joined the innovative startup BNB Concept, an outfit that typified the exuberant, complication-led watchmaking fashionable in the first decade of the 21st century. Within a year he was running a team of more than a dozen watchmakers. When BNB went bust, he landed another job working for the most renowned of the independents, François-Paul Journe. By the absurdly young age of 25 he had achieved more than many watchmakers manage in a lifetime, but he knew that if he wanted to achieve more, he needed to do it on his own. In 2012, he opened a workshop under the name Akrvia: his first watch was a chronograph tourbillon.

By far the most extraordinary thing about Rexhepi is just how nice he is. Quiet, gentle, understated and modest, he appears at peace with himself and in tune with his endeavours. His two workshops facing each other across a cobbled street in Geneva's old town are characterised by a sense of calm and patient study.

And yet, for all his accomplishments, it was not until 2019 that he felt sufficiently established to contact the celebrated casemaker Jean-Pierre Hagmann. "Every watchmaker thinks about the movement because we want to innovate, but we don't think that much about the aesthetic," he says. "With time, I realised the case is the first thing we see and touch, and I felt it important to find somebody who could teach me how to make them."

Rexhepi could hardly have chosen a better teacher than the impish, shaven-headed octogenarian Hagmann, who began his working life in the 1950s and has worked at the great Geneva *boîtiers* and *chainistes*. Such is Hagmann's virtuosity that cases of Patek Philippe minute repeaters stamped with the letters JPH are sought out by collectors, and his expertise at coaxing and simplifying the tiny bell-like sound from these chiming watches can be likened to the skill of a master violin maker.

"Everybody was talking about this gentleman when I was at Patek Philippe and it was a dream that one day I would make a watch case with him," Rexhepi says. "It took all my courage to call him – he really is a true artist."

Hagmann, who had already retired twice, couldn't stand being idle. "I don't mind working, and once I saw Rexhep's workshop I was certain it would be a good place for me," he recalls. "Each component is made one by one. I don't know of another workshop like that, it's exceptional."

Exceptional is also a word that aptly describes Hagmann. He is wearing a plum velvet waistcoat with silver



Left: Rexhepi arrived in Geneva in 1998 from his native Kosovo. Below and below left: some of his watchmaking tools



"EVERYBODY WAS TALKING ABOUT THIS MAN AT PATEK PHILIPPE"

buttons and high embroidered collar over a densely patterned floral shirt, and his eyes glint with youthful mischief behind round wire-rimmed spectacles; there is more than a touch of the 19th-century polymathic inventor about him. "If I have nothing

to do, I look for something to do," he says, revealing that one of his hobbies is restoring vintage motorcycles. "In the 1970s I took a break from the watch industry and worked preparing and maintaining Kawasaki competition bikes for the Endurance racing team, Godier-Genoud." But he devotes his weekends to boatbuilding. "I like to smoke my pipe when working on the boat," he says. "And when I have nothing else to do, I make steam engines."

However disparate his engineering activities, they are united by a single principle: "I always look for the simplest ways to achieve a result, but the result has to be great. Simplicity, but never at the expense of quality. What I like about Rexhep is that he works very hard pursuing excellence and harmony – you can see it in the movements, the bridges are symmetrical." He is also impressed at the younger man's ability to make both movements and cases internally.

Certainly, Rexhepi has absorbed his mentor's maxim regarding simplicity. "Since Mr Hagmann arrived, I have become more minimalist in every way," he says. "It's a real philosophy of watchmaking."

"And there is a lot of personality," says Hagmann. "He is not content with copying, but wants to make things differently, and refuses some modern methods which can depersonalise the pieces," he says with pride. But he cannot resist adding with a grin: "Hopefully I remember the working methods and the tools used in the past." Still, in the highly unlikely event that he forgets how to make watch cases, he could always pass on his skills building steam engines, boats and motorcycles. ■HTSI



Below: "More than a touch of the 19th-century polymathic inventor..." alongside casemaking, Hagmann restores vintage motorcycles, builds boats and makes steam engines



Above: Rexhep Rexhepi and Jean-Pierre Hagmann in Rexhepi's Akrvia workshop in Geneva. Left: a Rexhepi watch

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CO₂ emissions offset = 200% of total emitted



Offsets purchased and retired = 45,084 carbon credits via Vertis & South Pole



Total investment in climate action = 2.4% of Gross Profit

All data for 2020, audited by Cooper Parry LLP



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RADICAL MASCULINITY

Think modern menswear is challenging? Try some jodhpurs and military frogging, says *Simon Chilvers*, as an exhibition exploring gender fluidity in fashion opens at the V&A Museum

Photography by *Marc Hibbert*

Styling by *Evens JPMornay*

Models, *Emmanuel Adjaye*
and *Freddie Dadson*



Right: *Portrait of Captain Gilbert Heathcote RN, 1801-05, by William Owen*

Far right: Emmanuel wears LOUIS VUITTON wool coat, £4,450, leather blouson, £5,250, and leather tracksuit trousers, £4,850. PETIT BATEAU cotton T-shirt, £17. LUCY BARLOW wool felt Uptown Rocker hat, POA. PORT TANGER acetate Mektoub sunglasses, £240. Earring, stylist's own

*Gilbert ,
5th Son of Sir W. Heathcote,
Captain R.N.
Born 1779, Died 1834*



PHOTOGRAPH BY BIRMINGHAM MUSEUMS TRUST, LICENSED UNDER CCO

5" Bar
61.
y Owen

“THE INDUSTRY IS
SHIFTING AWAY
FROM BINARY MENS-
OR WOMENSWEAR”



Emmanuel wears WALES
BONNER suede trench and
linen trousers, both POA.
SALVATORE FERRAGAMO
knitted cotton polo shirt,
£630. GH BASS leather
Weejuns Larson penny
loafers, £150. GUCCI acetate
sunglasses, £330. Socks and
earring, stylist's own

ne of the most exciting names in fashion at the moment is Harris Reed, a 25-year-old British-American who has enjoyed huge success since graduating from Central Saint Martins in 2020. His designs – worn by Harry Styles, Sam Smith, Iman and Emma Corrin – include architectural suits, pussy-bow blouses and tiered dresses. Deliberately non-gendered, they have struck a chord with an audience keen to blur the binaries of fashion.

While Reed's designs challenge what we often deem "masculine" and "feminine", as well as encouraging a more outlandish way of dressing, the idea isn't new. That menswear has historically played with codes typically seen as gendered is a theme central to a new exhibition at the V&A. *Fashioning Masculinities: The Art of Menswear* opens this month investigating male clothing found across its vast collection. It opens with a sculptural piece by London-based designer Craig Green and balances a new generation of names such as Edward Crutchley and Grace Wales Bonner alongside fashion's most significant disrupters, among them Tom Ford, Hedi Slimane, Miuccia Prada (including Gary Oldman's runway outfit from AW12) and Alexander "Lee" McQueen. There are also items such as a breastplate from 1565 and a teapot by potter James Hadley from 1881, artworks by Rodin, Degas and Joshua Reynolds, and Matthew Bourne's *Spitfire*, featuring his dancers performing in white underwear.

The curators have used the exhibition – split into Undressed, Overdressed and Redressed sections – to draw comparisons between past and present. One of Reed's pieces, a pink lamé puff-sleeved top

with skintight matching flares and a French lace cravat, which the designer describes as "Victorian-esque meets Studio 54", is compared to a painting by Joshua Reynolds from 1773-74 depicting Charles Cooté, 1st Earl of Bellamont, in a white-feathered headdress and floor-length red cape (that over time has faded to pink).

"In choosing our garments, we wanted to find historical examples that show how individuals have been dressing in fluid ways for as long as individuals have been dressing," says co-curator Rosalind McKeever. "And how there are various motivations for that." Cooté, for example, used his cape to signify power, status, wealth – red was a notoriously expensive shade to produce during this period. She also notes a set of colourful men's silk waistcoats from the 18th century pulled from the V&A collection. "It feels a very interesting time to be thinking about menswear at a moment when the industry is shifting away from binary mens- or womenswear," says McKeever. "These are bright and exciting examples that really resonate with our contemporary questions around men's fashion. If we're talking about bravery, these are extraordinarily bold."

Think of subversive takes on masculinity and the flamboyant Beau Brummell and his modern counterpart Harry Styles spring to mind. Both are present in the exhibition, including Styles's blue-velvet Gucci suit from 2019. Claire Wilcox, fashion historian and co-



PHOTOGRAPHS © NATIONAL GALLERY OF IRELAND. © VICTORIA AND ALBERT MUSEUM (2)



Freddie wears WALES BONNER linen Segou jacket, £795. PETIT BATEAU cotton T-shirt, £17. GIORGIO ARMANI linen and viscose trousers, £1,200. GUCCI acetate Pilot optical glasses, £265

Above left: an 1881 James Hadley teapot. Top right: *Young Man Among Roses*, c1587, by Nicholas Hilliard. Left: *Portrait of Charles Cooté, 1st Earl of Bellamont, in Robes of the Order of the Bath*, c1773-74, by Joshua Reynolds.

curator, also points to another pairing, a regal SS22 Edward Crutchley dress juxtaposed with a 19th-century dressing gown (made from recycled women's fabric) as an example of the show's effort to rethink preconceptions about what men have worn historically, and what they might wear today. "Men have not worn lace or ribbons for 150 years – but wouldn't it be lovely if they started to again?"

Another portrait, from the court of James I, depicts Dudley, 3rd Baron North in an all-black outfit featuring a doublet and breeches that billow out. It is echoed in a leather womenswear look from 1992 by Gianni Versace (the late designer was a regular visitor to the V&A). McKeever uses it as an example of a contemporary designer reimagining historical menswear as womenswear. Add to this footage of Tilda Swinton as Orlando, in Sally Potter's 1992 film based on Virginia Woolf's gender-explorative novel, and the ideas around fluidity in fashion are laid bare.

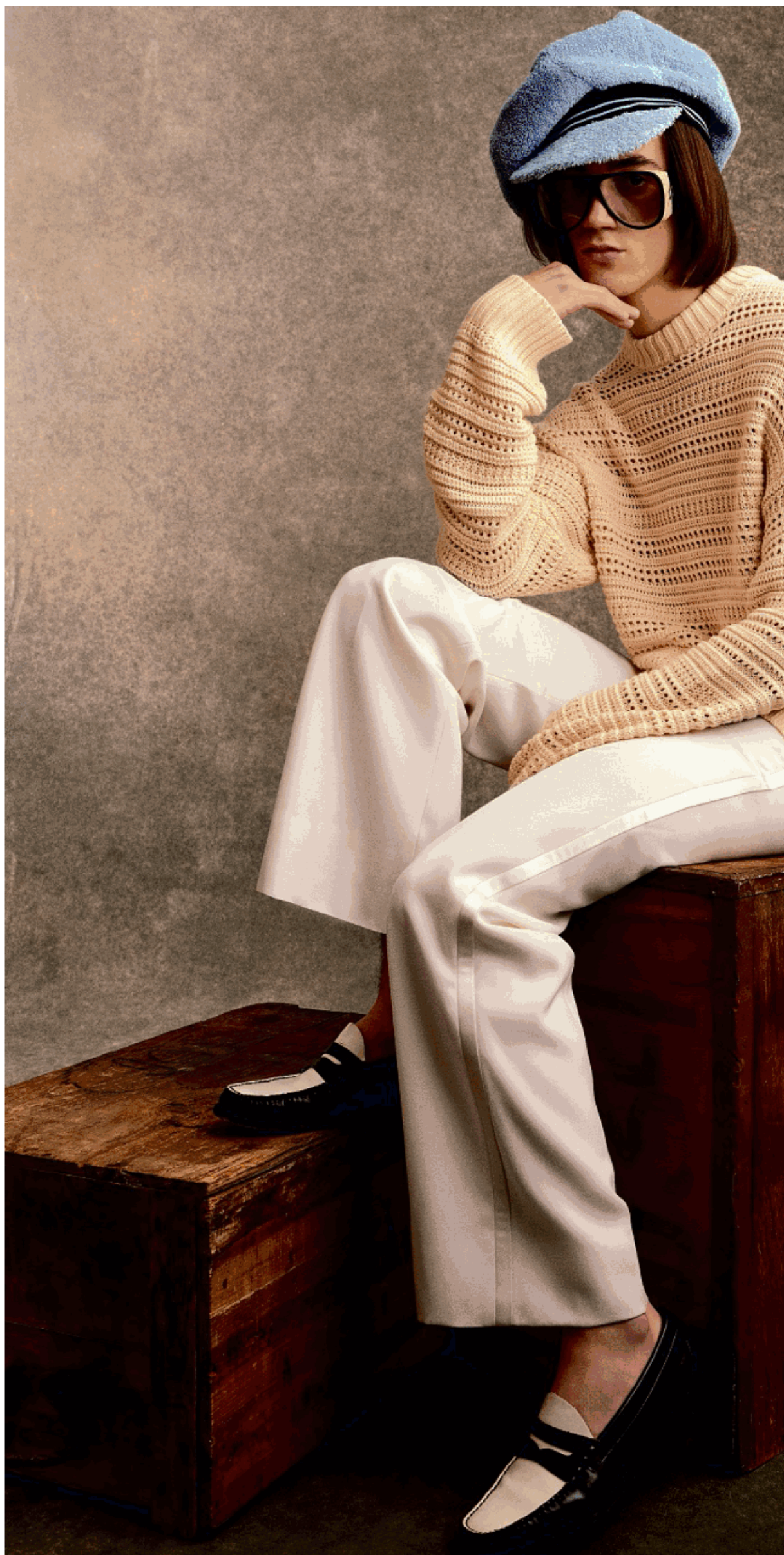
The collections for SS22 also reflect a braver spirit: clothes have been slashed to be more revealing, shirts are festooned in patterns, shorts have voluminous proportions and, in some circumstances, there are skirts too. There's also been an increase in men buying statement jewellery, carrying bags usually categorised as "women's handbags", and wearing richer colours.

Jonathan Anderson is one of the most notable designers in recent years to embrace more experimentation with menswear, and the bandeau top and ruffled hemmed shorts that he offered for his landmark AW13 collection for JW Anderson are also featured in the exhibition. At the time, the collection was seen by many as a provocation. In hindsight, his intuition for the shift in mindset casts him as a non-binary pioneer. "When I did that collection the response to it was quite radical," says Anderson. "It pushed a lot of buttons. But I realised that there was something missing in the zeitgeist that wasn't being talked about. That collection was so blunt, uncompromising and unapologetic. It was really about self-expression and glorifying the idea that you [the consumer] make the [wardrobe] choices, not me."

The show also champions the idea that menswear designers should be given equal creative licence as their counterparts in womenswear. "When we thought of fashion 10 years ago, the focus was always on womenswear and runway shows that focused on womenswear," says London designer Priya Ahluwalia, who works with vivid graphics and upcycled fabrics, and brings her Nigerian and Indian heritage into both her mens- and womenswear designs. "Men are becoming more experimental with what they want to wear, how they use clothes to express themselves and what they are willing to experiment with. I think it's really signalling a turning point."

Donatella Versace agrees. "I have always believed that menswear was as important as womenswear," she says. "Culturally speaking, men took a bit longer than women to be able to play with their image and use their style choices to tell something about themselves and their personality. Tackling menswear is very different from womenswear. You can push boundaries up to a point and changes are slower to happen, but this does not mean it is less fun."

Even tailoring – that cornerstone of the male wardrobe – has gone back and forth on a spectrum throughout history, between Brummell's dandy to the loose power suits of the '80s or the ultra-skinny fit of Hedi Slimane's tenure at Dior. Today's suits range from Thom Browne, whose sober grey suits are shrunken to dramatic effect and are designed to be worn by either men or women, to Grace Wales Bonner, who fuses the traditions of Savile Row tailoring with sportswear codes. For her, clothes are all about self-possession and their transformative





Freddie wears SANDRO cotton jumper, £269. GUCCI baratheia and satin trousers, £865. GH BASS leather Weejuns Larson penny loafers, £150. LUCY BARLOW terry-towelling Baker Boy cap, POA. GUCCI acetate Pilot optical glasses, £265

Casting, Sarah Booth at Ben Grimes Casting. Hair, Yumi Nakada Dingle at Management Artists. Make-up, Bari Khaliq, using SS22 La Pausa de Chanel and Chanel Hydra Beauty. Set design, Josh Stovell at Saint Luke. Photographer's assistants, Ivano Pagnussat, Charlotte Ellis and Rob Palmer. Stylist's assistant, Ady Huq. Hair assistant, Yuri Kato. Set design assistant, Rufus Wilkinson. Production, Kit Pak Poy at Artworld



qualities – how certain things can alter the way you feel. “I remember some of the models at my shows,” says Wales Bonner, “I would put them in a suit, and they would carry themselves completely differently. They’d feel like a prince.”

“I think there is genuine change,” says Wilcox of the current shifts in fashion. She applauds the prominence of people using fashion for self-expression, such as actor Billy Porter wearing dresses on the red carpet, or *Schitt’s Creek* star Dan Levy making an LGBT+ statement in a custom outfit featuring adapted works by American artist and Aids activist David Wojnarowicz, in collaboration with Jonathan Anderson at Loewe.

Perhaps the most exciting thing about menswear in this moment is its breadth of self-expression, be it political and/or flamboyant, sexy and/or glamorous, strong and/or fluid, or any various combination of those themes. I ask Wilcox how she hopes the V&A show might make an impact. She replies: “I really hope that it unlocks the dressing-up box for men.” ■HTSI

Fashioning Masculinities: The Art of Menswear at the Victoria and Albert Museum, London, 19 March–6 November. In partnership with Gucci

TAILORING HAS GONE BACK AND FORTH ON A SPECTRUM THROUGHOUT HISTORY



Above, *The Tailor*, 1565–70, by Giovanni Battista Moroni. Left: William Duesbury & Co “Male Masquerader” candlestick figure, c1765

PHOTOGRAPHS: © THE NATIONAL GALLERY, LONDON. © VICTORIA AND ALBERT MUSEUM

Drake's progress

Aleks Cvetkovic finds out how the traditional
tiedmaker became a cult brand

Photography by *Rick Pushinsky*



Right: Michael Hill in
Drake's, Savile Row



Left: wool socks, £35.
Below: the flagship store at 9 Savile Row

I don't consciously think about being a 'brand,'" says Michael Hill, who is sitting at the bar of 45 Jermyn St in St James's on a cold November afternoon. "You have to follow what's inside your own company. You follow your own ingredients, your own people, and your own customers. I'm OK with being a brand if you make the definition of 'brand' a promise."

Hill is the creative director of Drake's, which was founded as a business-to-business tie manufacturer in 1977 and today is one of the most beloved British men's fashion labels. He's also unequivocal when it comes to the Drake's promise: "A great product, great craft, great people – for the long term," he says, sipping a cup of Earl Grey. "I don't pretend we're perfect. We have work to do, but we seem to be going in the right direction."

Hill is being modest. He and his business partner Mark Cho (co-founder of another cult menswear brand, The Armoury) took on Drake's from founder Michael Drake 12 years ago. Prior to that, he was Drake's right-hand man. When he took over, the company was almost exclusively making scarves, ties and pocket squares in a workshop in east London. Today, he's grown Drake's into a multi-category consumer brand with shops in London, New York, Seoul and Tokyo, a second factory in Somerset and an international following. In 2010 the company turned over £4.5mn; in 2021, turnover is forecast at £13mn.

How has Hill made the challenging transition from heritage manufacturer into a modern brand without alienating existing customers?

"Our craftsmanship gave us integrity and credibility early on," says Hill. "That was the main reason we took the business into shirt production."

Hill saved a factory in Somerset from closure in 2012, which has gone from producing a few thousand shirts a year to more than 20,000. These days, Drake's is as known for its Oxford cloth button-down shirts as it is for its neckwear.

Drake's has expanded its other categories gradually, in partnership with specialists. Men's shoes, when they were introduced in 2012, came courtesy of US manufacturer Alden, which still supplies the store today. The first suede jacket Drake's offered was a co-branded A1 bomber made in Italy by Valstar, and the first raincoat was the Corb II model by Japanese outerwear brand Cohérence. "There was never a conscious drive towards building full-look collections," Hill says. "It was more a case of discovering other workshops and suppliers and thinking, 'Oh, I like these jumpers, we'll do some of these next winter.'"

Hill also enlisted photographer and art director James Harvey-Kelly to help create the brand's modern visual identity. "Drake's makes me think of colour and preppy style, but there's also an anti-stiffness to it that's really important," says Harvey-Kelly. "They're not pompous clothes even though they have a lot of provenance."

In accordance with modern tastes, the brand has become more casual. In the brand's lookbooks you're more likely to see a tweed jacket with the collar popped, thrown over a jersey hoodie and stonewash jeans, than a Neapolitan suit and tie. Hill says: "We still have to be about great clothes and great style. That doesn't mean our look can't evolve – I think it's good that it does. It tests us. If we're good at what we're doing, we should be dialled into how guys want to dress."

Perhaps the best examples of this are the brand's recent collaborations with Aimé Leon Dore, a buzzy New York label that has just received investment from LVMH. While Aimé Leon Dore is strikingly different



"DRAKE'S HAS PICKED UP WHERE ALMOST EVERY OTHER TAILOR'S SHOP HAS FALLEN ASLEEP AT THE WHEEL"

in tone (picture coordinating sweatshirts and jogging pants, utility coats, baseball caps and sneakers), the capsules still feel authentic to both companies, perhaps because they represent a true meeting of minds: American streetwear mixed with European prep. "The Aimé Leon Dore tie-up came about very organically," Hill says. "Teddy [Santis, Aimé Leon Dore's founder] was a customer in our New York shop. We were making his wedding suit and he said, 'We have to do something.'"

The collections have certainly raised Drake's profile in the United States, capturing a streetwear consumer who's in search of something smarter. American designer and friend of the brand Aaron Levine explains: "Like all of us, Drake's has grown up and evolved. To me, it feels like they've become comfortable with who they are, allowing the concept of the brand to really take shape. The taste level is what gets me – Drake's doesn't take itself too seriously. It has fun. It's picked up where almost every other tailor's shop has fallen asleep at the wheel."

Also in a similar vein to more streetwear-focused brands, Drake's has adopted a weekly "drop model", releasing a few curated products every week, rather than launching a whole collection at the start of a six-month season. This has been transformational for Drake's: giving customers a reason to return has seen online sales increase by 86 per cent between April 2020 and February 2021.

Drake's success, says Hill, is down to "authenticity". "It's about somehow trying to build a great company, I suppose, as opposed to a great brand. What makes my work tick is trying to do things in the right way; being connected to our people, our product and the community we speak to. If that ever changes, it's time for me to pack up and go home." ■ HTSI



Above: striped silk ties, £145. Below: printed pocket squares, £75



STRETCHING THE



BOUNDARIES

Daring, dashing and dynamic – menswear sees no limits to its possibilities this season.
Photography by *Kuba Ryniewicz*. Styling by *Julian Ganio*

This page: student Tom Banks, 19, wears PAUL SMITH cycling jersey, £155. BUNNEY gold rings, all POA. FENDI vintage gold earring, stylist's own.
Opposite page: Duane Nasis, 34, a dancer and stunt trainee, wears BALENCIAGA ribbed stretch-jersey top, €895, denim baggy jeans, €850, and rubber Space Derby shoes, €695





This page: Student Suleyman Ali, 17, wears BURBERRY cotton gabardine sleeveless trench coat and cotton sleeveless top, both POA

Opposite: Luke Clayton Thompson, 28, an artist (who releases music under the name Autono), wears LOEWE mohair oversized jumper, £595. DOLCE & GABBANA wool trousers, £725. JOHN LOBB leather Lopez loafers, £1,055. PANTHERELLA cotton socks, £14






Tyrone Smith, 26, a writer, wears FENDI cotton cropped jacket, £980, silk shirt, £750, and cotton Bermuda shorts, £760



Tom wears DIOR wool belted coat, £4,200, matching cardigan (worn inside out), POA, cashmere trousers, £1,900, and wool Fair Isle socks, £320. Rings, model's own



Isaac Knowles,
21, a chef, wears
GIORGIO
ARMANI linen
jacket, £1,800.
MARGARET
HOWELL poplin
shirt, £335, and
silk tie, £95



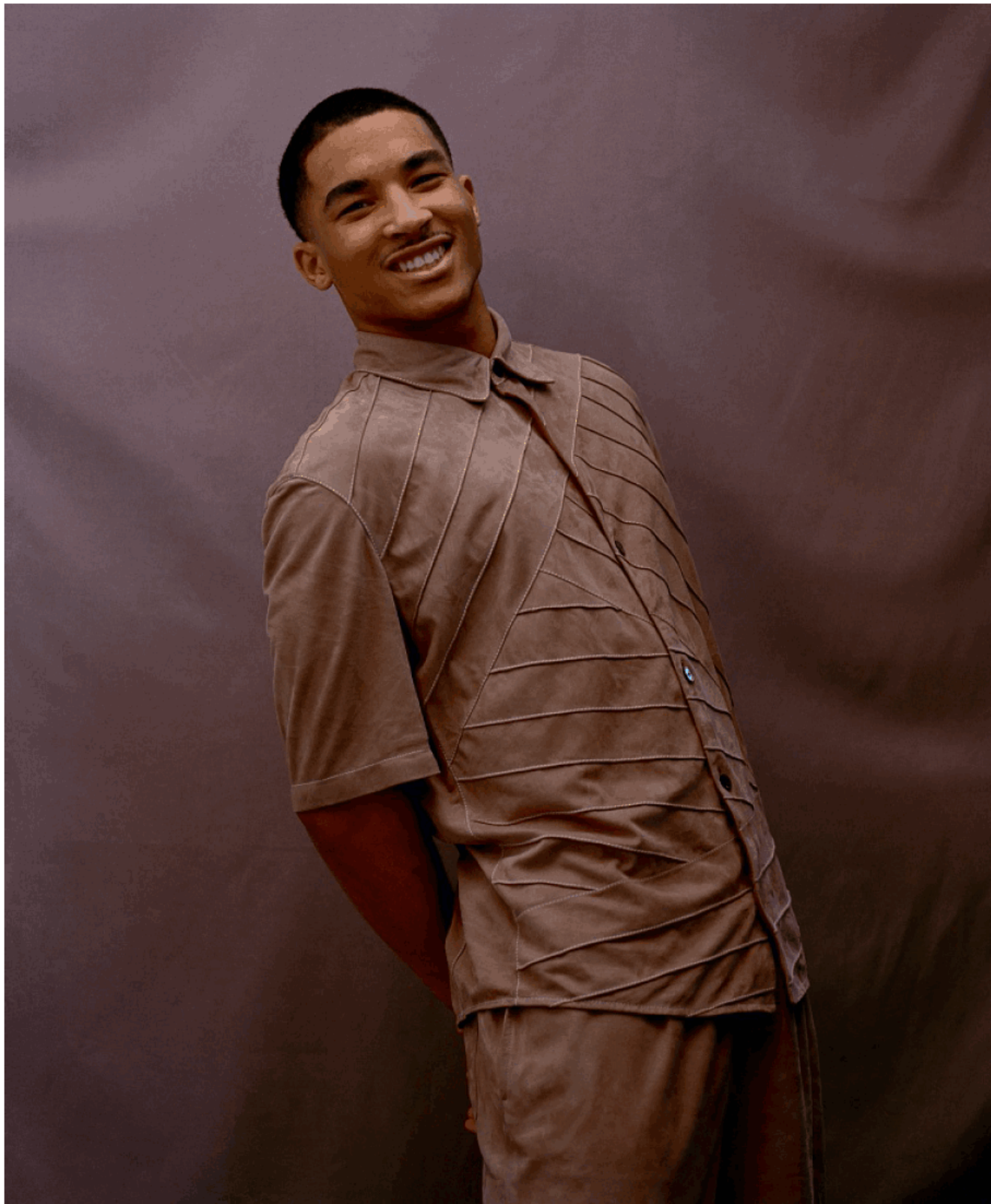
Rajpreet Sandhu, 22, a law student, wears LOUIS VUITTON wool and llama-hair coat, £3,500, wool padded waistcoat, £1,600, cotton knit top, £430, wool skirt, £2,100, and grain leather trainers, £860. JUDY BLAME vintage sterling-silver Gimme Five ring, stylist's own



Student Ace Rahman, 20, wears DOLCE & GABBANA sheer knitted and crystal-embroidered top, £1,850, and cotton vest, £130



Isaac wears BRIONI wool/silk/linen jacket, £3,830, silk shirt, £840, and wool/silk trousers, £5,300. JOHN LOBB leather Lopez loafers, £1,055. FALKE cotton socks, £13



Donté Da Costa, 20, a boxer, wears HERMES leather shirt, £6,200, and matching shorts, £4,900



Ace wears PRADA canvas shirt suit, £1,700, wool trousers, £1,400, cotton shorts (just seen), £1,250, and leather shoes, £890

Models, Suleyman Ali at Xdirectn, Isaac Knowles and Ace Rahman at Brother, Donté Da Costa, Tom Banks and Tyrone Smith at Menace, Duane Nasis, Luke Clayton Thompson and Rajpreet Sandhu. Casting, Ben Grimes and Tiago Martin at Ben Grimes Casting. Hair, Naoki Komiya at Julian Watson Agency using Bumble and Bumble. Make-up, Natsumi Narita. Photographer's assistant, Lucy Rooney. Fashion assistant, Peter Alujan. Hair assistant, Daniel Moura. Production, Charlie Pender at Farago Projects

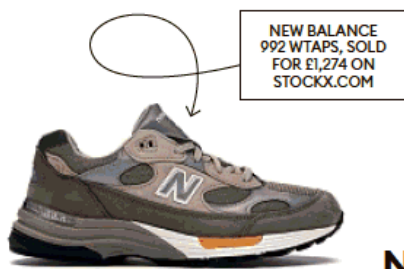
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NEW BALANCE 992 WTAPS, SOLD FOR £1,274 ON STOCKX.COM

FASHION

New Balance

The brand best known for its dad sneakers is now a hot commodity among hypebeasts

WORDS BY JAMIE WATERS



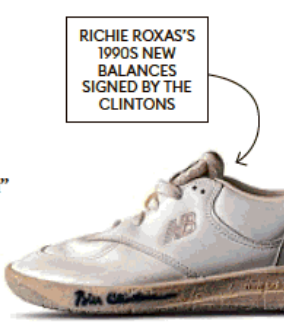
Above: Jaden Smith wearing New Balances in New York. Top right: Joe Freshgoods x New Balance 990v3 "Outside Clothes", £389, farfetch.com. Right: New Balance's "Grey Day" ad for the 574, 2021. Far right: New Balance x STAUD unisex 57/40, £120, newbalance.co.uk

Good luck finding a pair of New Balances in a 7½. That's Rob Stewart's size – and the Glaswegian has, he's pretty sure, the biggest New Balance sneaker collection in the world, with a haul of "anywhere between" 900 and 1,200 pairs. "I'm not precious about keeping a log," says Stewart of the "Aladdin's cave" in which he keeps each shoeboxed pair.

Founded in Boston in 1906, New Balance's "dad shoes" have typically been the footwear of an older, less fashion-conscious client. "The New Balance buyer wasn't the most outrageously cool person," says Simon "Woody" Wood, founder of *Sneaker Freaker* magazine, of the brand's gradual evolution. "It was the slightly introverted type who didn't go out bragging about how many shoes they had – a different mentality to Nike [collectors]. The classic New Balance nerd – and I use that term in a positive way – is obsessed with details and quality."

Furthermore, its models are often slightly more expensive than those from other brands and, unusually, New Balance has continued partially to manufacture in the US and UK. Stewart, who has visited its Cumbria factory, says that he and many other collectors are drawn to the brand's commitment to domestic production.

Stewart, 42, bought his first New Balances in 2004. His all-time favourite silhouette is the 991, a "busy" design with a chunky base that was first released in 1982 and was favoured by Steve Jobs. He'll snap up pairs on eBay, Depop, Yahoo! Japan, Etsy, Instagram and Facebook Marketplace, rarely spending more than £50. Yet in the past couple of years, he and other longstanding collectors – including a sizeable fanbase in Japan – have faced heightened competition as the big "N" has gained increasing fashion traction.



RICHIE ROXAS'S 1990S NEW BALANCES SIGNED BY THE CLINTONS



The most New Balance shoe ever.

The streak was arguably ignited in late 2020 when New York menswear brand Aimé Leon Dore put its spin on the 550, releasing £120 versions accented with red or forest green that sold out in minutes. (ALD's founder, Teddy Santis, is now creative director of New Balance's Made in the USA line.) Tie-ups with designers including Salehe Bembury and Joe Freshgoods followed. Now Timothée Chalamet, Harry Styles, Rihanna and Kanye West are all fans. That some of its most popular models have also fuelled the consumer frenzy.

New Balance now appears on the resale market, where sneakerheads bid on models that are sold out at retail level. Before 2021, it wasn't available on platforms such as the UK's Kick Game; it's now its second-biggest seller after Nike. The most coveted models include the 550, 992 and 2002R styles, and the 2002R Protection Pack Rain Cloud 992 and Joe Freshgoods "No Emotions Are Emotions" have increased in value by 100 to 200 per cent in the past year, says Jesse Einhorn, senior economist at StockX, with special releases going for up to \$5,000.

It's part of a growing trend to collect sneakers as sure investments "like Rolex or wine", says Kick Game founder Robert Franks. Sotheby's recently sold a one-off 550, created in partnership with Netflix and containing slivers of meteorite, for £10,000 in under a minute.

Sums of more than £2,000 are not uncommon for special editions from 10 years ago, such as the New Balance 999 Concepts "The Kennedy". Meanwhile, '80s-era models are the most popular vintage, with sales increasing "by double digits from the first to the back half of 2021", says Garry Thaniel, eBay's general manager of sneakers. Hong Kong collector Wai Cheung likes the electric colour combos – lime green and purple, hot pink and yellow – from 2000-10 styles; Stewart prefers runners from the mid-2000s that are amalgams of mesh, gel inserts and waterproof panels.

The hype can be a headache. "I didn't have to camp out [to buy] shoes before – that's almost a must now if I want something limited," says Philadelphia-based Richie Roxas. He has been accumulating New Balances since the mid-1990s and owns 600 pairs. He says the two hours he spends browsing thrift stores and scrolling apps in search of eye-catching kicks is as intrinsic to his daily routine as "brushing my teeth". His greatest find? A pair signed by the Clintons for a 1990s fundraiser and bagged on eBay for \$250.

"YOU HAVE TO CAMP OUT TO BUY LIMITED EDITIONS"

Roxas thinks of his collection, which fills his bedroom, as "a little museum". He wears about a quarter of his stock; most of the rest are "too old or rare" and stored in their original boxes. Stewart is more pragmatic: he buys every pair with the aim of lacing them up. One of his most valuable models, a 992 collaboration with Japanese brand WTAPS, is currently going for £970 on StockX. Might he be tempted to sell them and make a tidy profit? "Not at all," he says, barely able to hide his contempt. He still fully intends to wear them. ■HTSI



classic then, classic now.



NEW BALANCE X NETFLIX "DIBIASKY" 550 (CONTAINING METEORITE) SOLD FOR £10,000 BY SOTHEBY'S

NEW BALANCE MEN'S "MADE IN USA" 990V3, £200, NEWBALANCE.CO.UK



Below: New Balance x Aimé Leon Dore 550 "Evergreen", from about £350, goat.com



WHERE TO BUY
New Balance
 newbalance.co.uk/stores
END Clothing
 endclothing.com
Resale sites
 depop.com, ebay.co.uk, flight club.com, goat.com, grafted.com, kickgame.co.uk, klekt.com, stadiumgoods.com, stockx.com

WHAT TO READ
The Ultimate Sneaker Book by Sneaker Freaker (Taschen, £50)

PHOTOGRAPHS: EBAY; ODETTIE MARTIN/SHUTTERSTOCK; RICHIE ROXAS; SOTHEBY'S; MATTHEW SEED PHOTOGRAPHY

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DRINKING

Prohibition spirits

Historic American whiskey is becoming very collectable, says *Alice Lascelles* – and not just because it was banned in 1920

One of the most spine-tingling whiskeys I've ever tasted was a 1917 Old Vandegrift from the extinct Hammond Distillery in Indiana. Distilled before Prohibition, it was old – but not the oldest I've tasted. It was not the most delicious, either, if I'm honest. But for sheer historical aura, it trounced virtually every other whiskey.



1917 OLD VANDEGRIFT WHISKEY

It was among several I tasted in a sale preview organised last summer by Whisky Auctioneer – one of a small band of elite auction houses cornering the market in collectable American and Canadian whiskey. “We’ve seen a 12-fold increase in sales of whiskey from these countries since 2016,” says Joe Wilson, head curator and spirits specialist at Whisky Auctioneer. “Previously most of that interest was coming from the US, but now we’re seeing demand from all over the world.” The priciest bottle was a Van Winkle 1975 Special Reserve 19-Year-Old for £21,500. Whisky Auctioneer’s next sale in May will feature whiskeys that are even older, including a 1903 Mount Vernon Rye.



LENELL RED HOOK RYE, SOLD FOR \$43,750 AT SOTHEBY'S

Old may be romantic, but when it comes to investability, it's Pappy Van Winkle all the way, says Charles Antin, global head of auction sales at Zachys Wine Auctions. “This isn't because there isn't other American whiskey out there, it's simply that Van Winkle is the most plentiful at the highest sustained price. “Beyond that there are adjacent brands such as Weller – thought of as “baby Pappy” since it's also a wheated bourbon distilled by the same folks; and older bottles of Old Fitzgerald, which were distilled by the Van Winkles at the Stitzel-Weller distillery.” Single-barrel “store pick”

bottlings of otherwise common bourbons, and bourbons bottled specially for the Japanese market, are also sought after.

Part of the charm of the American market is that it's young enough (and just about affordable enough) to be populated by genuine enthusiasts, says Sotheby's spirits specialist Jonny Fowle. “Collectors will look for details such as the colour of pen used on the back label, most famously the green pen used on Willett Barrel Pick #618, known to enthusiasts as “Doug's Green Ink”. There are also hyper-rare expressions of Willett with various colours of wax seal that draw high bids.” The most valuable Willett bottling sold at Sotheby's to date was an old-style rye called LeNell's “Red Hook Rye”, which sold for \$43,750 at its first all-American sale last year; the next is on 19 March.



PAPPY VAN WINKLE, SOLD FOR \$12,695 IN NOVEMBER 2021

As you may have divined, establishing the bloodline of American whiskeys can be tricky – brands changed hands, distilleries closed and were resurrected during the 20th century. Counterfeit and bootleg bottles from the Prohibition era also abound. So it pays to do your research – *Whisky Auction Magazine* has a useful blog. “Each whiskey is like a Rubik's Cube that you have to solve,” says Joe Wilson.



WILLETT FAMILY RESERVE 1984, SOLD FOR \$15,000 AT SOTHEBY'S

For many collectors, it's the complex back story that makes the whiskeys so very appealing. ■ HTSI
@alicelascelles

PHOTOGRAPHS: HOWARD SOOLEY; SOTHEBY'S; DILL THOMAS; ALEXANDER; ZILZ; ZACHY'S WINE AUCTIONS; WHISKEY AUCTIONEER



FERDINAND MONTOYA AT SARAP

EATING

The whole hog

Ajesh Patalay learns the secrets of cooking a suckling pig – Filipino style

Size very much matters here,” says Ferdinand “Budgie” Montoya, chef and founder of the Filipino bistro Sarap in London's Mayfair. We are surveying the 5kg carcass of a suckling pig, which is compact enough to sit within a medium-sized baking tray. Any bigger, frankly, and it wouldn't fit in the oven.

Montoya, who was born in the Philippines and grew up in Sydney before moving to London in 2012, is making the classic Filipino dish lechon (or roast piglet), often the centrepiece at family celebrations. Despite being on the small side, this piglet will feed up to eight.

One of the most popular recipes for lechon, from the province of Cebu, involves stuffing the pig with aromatics (garlic, spring onion, lemongrass) and cooking the animal over charcoal. Montoya is preparing an upscale version, using a piglet sourced from Segovia in central Spain. Compared to a full-grown pig, the meat is sweeter and much more tender from being fed on milk.

With the pig's innards removed, Montoya starts by cutting out the ribcage and backbone. He then sprinkles the insides with cane vinegar, soy sauce, salt, pepper, garlic and ginger powders (“like a rub to flavour the flesh”) before inserting a row of four bruised lemongrass stalks and red chillies. Departing from tradition, he stuffs the piglet with adobo rice, which has been cooked in stock made with pig-trotter braising juices and ham hock among other ingredients, then mixed with garlic, spring onions and coriander. After trussing the pig, he rubs its skin with cane vinegar, seasons with salt and slides the animal into the oven to cook at 160C for three hours. “If you raise the temperature at the end the skin puffs up,” he says of the thick, crunchy crackling most Westerners expect. “By keeping the temperature low, you get amazingly succulent flesh and a glass-like crispy skin, which is what we call crackling.”



Suckling pig with Flame grapes at Bocca di Lupo

Roast suckling pig features in many cultures. Around Portugal and the Basque country, the tradition is to season it with salt and pepper and cook without stuffing, slow-roasting the animal to such tenderness that you can carve the meat with a plate. In Sweden, spädgris is stuffed with fruits such as apples and plums. In Germany, spanferkel is marinated in a garlic,



Lechon takes centre stage at Sarap

paprika and mustard glaze. Wherever you find it, the dish evokes a sense of occasion and the conviviality that comes from gathering around a whole animal.

Restaurateurs put it on their menu for precisely that reason. A few doors down from Sarap, you can find an excellent version at Spanish restaurant Sabor, where the suckling pig is cooked in a wood oven and served with warm potatoes and green salad. At nearby Bocca di Lupo, the “maialino” is roasted on a bed of carrots and fennel, with Bologna potatoes and onions added later, then perhaps grapes or braised chestnuts when deglazing the pan. Further afield, St John offers a larger version (“more teenage than suckling at around 14kg,” says chef director Jonathan Woolway), where the pig is stuffed with onions cooked down “in copious red wine” and tumbled with bread, sage and garlic.

“Decadence” is the word Bocca di Lupo's Jacob Kenedy uses to describe the dish. “Theatricality” is Woolway's. For Montoya, it's a “showstopper” and a “conversation starter” that “sells itself” as every customer in the restaurant turns to watch the pig being brought out. “The majority of customers ordering it now are ones who have eaten here before, seen the dish and come back with friends,” he says.

THE CRACKLING IS AS THIN AND FLAKY AS FILO

The plating up is a performance in itself. After three hours in the oven, the pig is carried to the carving block and chopped up in full view of the customers with a cleaver. The rice is mixed with truffle paste with extra shavings on top, then served with parcels of meat, a soy sauce-vinegar dipping sauce (or sawsawan) and a carrot, kohlrabi and green papaya pickle, whose sweet-sourness and tangy-sharpness cut through the fatty richness of the flesh. The meat is sweet, juicy and porky, with crackling as thin and flaky as filo. I can't help piling on seconds, then thirds.

As a kid, Montoya looked forward to special occasions precisely for the feasts: “If a birthday or christening was coming up, I knew there would be lechon and I couldn't wait.” Now he hopes to engender the same relish in his customers. “I want people to be planning their visits, to be crossing off days on the calendar and to come in ready,” he says. His suckling pig is worthy of the biggest appetite. ■ HTSI
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HOW TO SPEND IT IN...



Left: Gianluca Isaia in Naples' Quartieri Spagnoli. Above: the Sotterranea - "the ancient belly of the city". Right: the terrace at Ristorante Rosiello

nearby area of Chiaia is peppered with artisan boutiques full of beautifully handcrafted items, from antiques to silk to leather goods. The shopkeepers aren't just selling their produce. You chat, you see the workshops and the quality of the workmanship. Most of these places aren't well signposted, so it's a case of making discoveries as you wander.

Look up from street level and you'll see balconies and lines of washing hanging between the buildings. These are the colours that inspire my clothes collections. We based our AW22 line on the stuccoed houses and basilicas of the Sanità quarter, which is near the Capodimonte art gallery. Inside this 18th-century palazzo is a huge collection that includes paintings by Caravaggio, Titian and Artemisia Gentileschi - you could spend days there.

For SS23 we are dedicating a collection to the Neapolitan singer Renato Carosone, who first sang the famous "Tu Vuo Fà L'Americano". But the greatest music for me now is found at the San Carlo Opera House. I've come to a greater appreciation of opera through working on projects with the house, and the acoustics here are fantastic. The interior is exquisite, decorated at the height of baroque opulence. The royal box is connected to the Royal Palace by a secret passageway, so Bourbon kings could attend the theatre without having to venture outside. Did you know it was built 41 years before La Scala in Milan? It's such a historic place.

Nightlife has been quite subdued in the past two years.

Before, I'd go out in the vibrant Marechiaro area, many of whose bars are now finally reopening. Luckily, we've had our culture of pizza and coffee to see us through. The trouble is, once you have tasted these in Naples, you are ruined for anywhere else. Concettina ai Tre Santi is the place to go for the full range of pizza toppings, from the traditional to the imaginative. And for coffee go to Gran Caffè Cimmino and indulge in a rum babà, the Neapolitan brioche cake soaked in citrusy rum syrup.

On weekends, I take my boat across to Capri and just relax. I'm there so often that I'm officially an island resident. For a Capri-style seaside lunch, you've got to try the pizza all'acqua in Aurora Restaurant, and in the evenings Bar Tiberio is a must for an aperitif in the Piazzetta.

Wherever I travel, I take Naples with me. Some people may have a jaded view of the city that comes from TV programmes such as *Gomorra*. But my response is always to tell people to come here, I'll show them around, show them life in our fantastic city. You'll notice that Neapolitan designers and tailors abroad always speak highly of each other's work. Of course - we're proud of where it is from. ■HTSI

NAPLES

Gianluca Isaia, CEO of the eponymous tailor, gives a bespoke tour of his native city

INTERVIEW BY CAMILLA BELL-DAVIES
PHOTOGRAPHY BY GIANNI CIPRIANO

Most of my days in Naples are spent in and out of our workshops in Casalnuovo, an area that has a long tradition of tailoring excellence. I was born in Naples and I've stayed here - I love this city and I love what I do. In that respect

I've only ever worked a few days in my life.

Naples is beautiful all year round, but most of all when late spring turns to summer. The energy feels stronger, and the sunrises and sunsets over the sea are especially spectacular. The best place to view these is the hilltop of Posillipo, where you get the famous panorama across the bay to Mount Vesuvius. Up here you'll also find my favourite spot for a leisurely lunch: Rosiello's, where I've been eating alfresco on the terrace for over 30 years. The restaurant has an arrangement with the local fishermen, so the seafood is always extremely fresh.

From the city's heights, go down to the Sotterranea of Naples - the ancient belly of the city and a cool escape from the heat. One entrance is just off Via Tribunali, where you descend along underground corridors until you come to perfectly preserved aqueducts that once supplied the Roman city of Neapolis with fresh water.

The other approach can be found amid the hustle and bustle of the winding streets around Centro Storico.

Instead of a hotel, I recommend that visitors stay in a beautiful apartment in these old areas, especially in the Quartieri Spagnoli, as it's where Naples really comes to life. Even everyday tasks like grocery shopping become entertaining. People are always sharing something: gossip, advice, a cup of coffee. Here in the Quartieri Spagnoli and in the

PEOPLE ARE ALWAYS SHARING SOMETHING: GOSSIP, ADVICE, A CUP OF COFFEE



Above: pizza at Concettina ai Tre Santi. Left and below: the San Carlo Opera House, where Isaia (seen below) has worked on projects



RESTAURANTS & BARS

Bar Tiberio, Capri +39081-837 0268
Concettina ai Tre Santi pizzeriaioliva.it
Gran Caffè Cimmino +39081-418 303
Ristorante Pizzeria Aurora Capri auroracapri.com
Ristorante Rosiello ristoranterosiello.it

SITES, GALLERIES & MUSEUMS

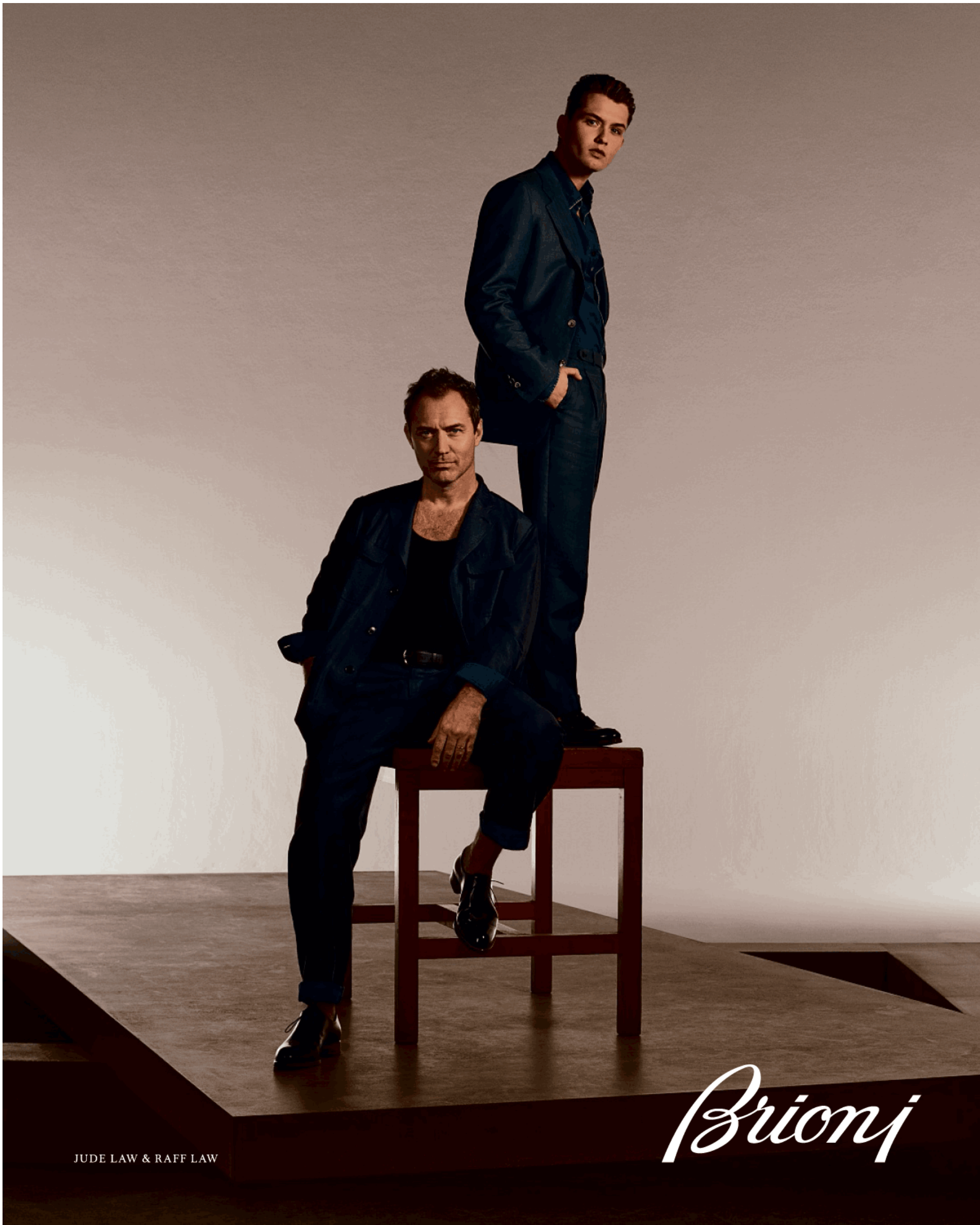
Museo di Capodimonte capodimonte.cultura.gov.it/ useful-information
Napoli Sotterranea napolisotterranea.org/en/ naples-underground
San Carlo Opera House teatrosancarlo.it

SHOPS

Mario Talarico Ombrelli mariotalarico.it

WHEN TO GO/HOW TO GET THERE

Best in April to June, especially Easter-festival season. Fly direct to Napoli Capodichino airport, 4km from the centre of Naples by bus or taxi



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