

FINANCIAL TIMES

# HOW TO SPEND IT

7 MAY  
2022



GUEST EDITED BY JONY IVE



LOUIS VUITTON



HARRY WINSTON

JEWELS THAT TELL TIME

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## 1932 COLLECTION

### THE STARS ALIGNED

In 1932, Gabrielle Chanel created Bijoux de Diamants, the first High Jewellery collection in history. Inspired by the allure of the stars, it was designed to be worn freely in a brand-new way. Mademoiselle then turned her concept of jewellery in motion – part of her vision for women – into a manifesto.

In 2022, CHANEL High Jewellery celebrates this celestial revolution with the launch of the 1932 Collection, based on the perpetual motion of the stars and tailored to the natural movements of the body. In the same spirit, CHANEL asked an author known for his reflections on movement to write a manifesto for the new collection.

After winding around from the nape of the neck, the string of diamonds suddenly bursts into a shooting star, trailed by a cascade of sparks leading to a sapphire that fits perfectly into the negative space of a crescent moon of diamonds. A fragmented nimbus then explodes around a profusion of carats pulsating at the neckline. A line of precious stones rises and falls with the rhythm of the breath, trapping the gaze in their bewitching depths. Beneath this blue eclipse, a string of crystals leads the eye toward the heart, where a diamond sun blazes, its early-morning rays oscillating and sparkling with the wearer's movements. In this theatre of precious stones, celestial bodies undulate on the skin's "Milky Way," sketching new landscapes each time the head moves or tilts. Like the necklace, the collection is a series of celestial bodies journeying across the skin and enhancing each movement of the body as the planets travel past twinkling stars. The beauty of the world lies in this radiance. The glow of the stones is tangible, sculpted into the diamond, itself becoming a jewel, liberated, as if the aura could be removed and worn as a brooch. What was a parure has become a jewel, a stone cut in stone, made even more precious by what has been removed from it. From the depths of the Earth to the Cosmos, there is little light, but it sometimes burns beneath the eyelids in insistent lines. The gems begin to dance within us: diamonds, blue diamonds, rubies, yellow diamonds, sapphires and rings running along the fingers, orbiting, spilling their brilliance over the hand. Bracelets and diamonds give way to a streaking comet on the skin, a virtuoso play of light and the ever-changing gestures of a woman who is suddenly the centre of the universe.

Hugo Lindenberg



# CHANEL

## HIGH JEWELLERY

THE NEW 1932 COLLECTION CELEBRATES THE 90<sup>TH</sup> ANNIVERSARY  
OF THE BIJOUX DE DIAMANTS COLLECTION, CREATED IN 1932 BY GABRIELLE CHANEL.

TRANSFORMABLE ALLURE CÉLESTE NECKLACE IN WHITE GOLD AND DIAMONDS, WITH A 55.55-CARAT OVAL-CUT SAPPHIRE.

# LOEWE

*Paula's  
Ibiza*

Paula's Ibiza  
Photographed by Gray Sorrenti





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ON THE COVER: *Jony* (right) and his father, *Michael*, clasp hands. Photography by *DAVID SIMS*

PHOTOGRAPHS: CARLOS CHAVARRIA, CRAIG McDEAN, KEISUKI FUKANIZU



# Laurent-Perrier

*Cuvée Rosé, chosen by the best.*



*Quentin Blake*

*Illustrated by Quentin Blake*

*Michel Roux at Le Gavroche*



MAISON FAMILIALE INDÉPENDANTE



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Photo credit: Iris Velghe / Illustration credit: Quentin Blake / Conception Luma

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## EDITOR'S LETTER

This issue is about making. Long an obsession of mine, it has always struck me that the process of creating and making finds expression in so many different forms. The things we make can be tangible and somewhat permanent, like buildings or products or paintings, or like the silver coffee pot my father made. Or they can be as exquisitely temporal as an arrangement of flowers, or food or music.

Perhaps predictably, this has become a rather personal issue of *How To Spend It* as I have gathered together many of the people, objects and places that I love. Trying to understand the connection between the absurdly varied things we make I found myself again and again thinking about our hands. Our extraordinary hands.

I find hands both fascinating and unfailingly beautiful. They are so central to making, being such perfect tools; durable, versatile and expressive.

Our hands are unique and personal. The more we stare at them, the more curiously odd they seem; the nails, the joints, the creases and lines, even on the hands of a child. And while our hands are so uniquely visible they often pass unnoticed, avoiding the judgments imposed on other parts of our bodies. We decorate and adorn them, and with rings we declare fidelity and love.

Perhaps our hands have become less necessary in a digital world, but in a pandemic of loneliness and isolation, the nuance and power of direct touch and connection seems more critical than ever.

Our hands have assumed an iconic and cultural importance. They are represented and understood as symbols of making, skill and industry, as symbols of solidarity, power and resolve. We can hold hands. We can punch.

And of course, our hands both enable our writing, our painting, our building and in turn tell unique stories of how we use them. They enable us and they describe us.

I'm so grateful to everyone who helped make this issue, and I am delighted to be able to share it with you.

Jonny

*Chopard*

THE ARTISAN OF EMOTIONS – SINCE 1860



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# HTSI

EDITOR

**Jo Ellison** ([jo.ellison@ft.com](mailto:jo.ellison@ft.com))

DEPUTY EDITOR

**Beatrice Hodgkin** ([beatrice.hodgkin@ft.com](mailto:beatrice.hodgkin@ft.com))

CREATIVE DIRECTOR

**Rasha Kahil** ([rasha.kahil@ft.com](mailto:rasha.kahil@ft.com))

STYLE DIRECTOR

**Isabelle Kountoure** ([isabelle.kountoure@ft.com](mailto:isabelle.kountoure@ft.com))

FEATURES

EXECUTIVE EDITOR

**Tim Auld** ([tim.auld@ft.com](mailto:tim.auld@ft.com))

ASSISTANT EDITOR

**Jackie Daly** ([jackie.daly@ft.com](mailto:jackie.daly@ft.com))

FASHION FEATURES EDITOR

**Jessica Beresford** ([jessica.beresford@ft.com](mailto:jessica.beresford@ft.com))

ACTING COMMISSIONING EDITOR

**Louis Wise** ([louis.wise@ft.com](mailto:louis.wise@ft.com))

COMMISSIONING EDITOR

**Lauren Hadden** ([lauren.hadden@ft.com](mailto:lauren.hadden@ft.com))

EDITORIAL COORDINATOR

**Clara Baldock** ([clara.baldock@ft.com](mailto:clara.baldock@ft.com))

JUNIOR EDITORS

**Rosanna Dodds** ([rosanna.dodds@ft.com](mailto:rosanna.dodds@ft.com))

**Baya Simons** ([baya.simons@ft.com](mailto:baya.simons@ft.com))

JUNIOR EDITORIAL ASSISTANT

**Sara Semic** ([sara.semic@ft.com](mailto:sara.semic@ft.com))

FASHION

FASHION EDITOR

**Benjamin Canares** ([benjamin.canares@ft.com](mailto:benjamin.canares@ft.com))

FASHION COORDINATOR

**Aylin Bayhan** ([aylin.bayhan@ft.com](mailto:aylin.bayhan@ft.com))

ART

ART DIRECTOR

**Carlo Apostoli** ([carlo.apostoli@ft.com](mailto:carlo.apostoli@ft.com))

DEPUTY ART DIRECTOR

**Darren Heatley** ([darren.heatley@ft.com](mailto:darren.heatley@ft.com))

DESIGNER

**Morwenna Parry** ([morwenna.parry@ft.com](mailto:morwenna.parry@ft.com))

PICTURES

PICTURE EDITOR

**Katie Webb** ([katie.webb@ft.com](mailto:katie.webb@ft.com))

PICTURE RESEARCHER

**Paula Baker** ([paula.baker@ft.com](mailto:paula.baker@ft.com))

SUBEDITORS

CHIEF SUBEDITOR

**Kate Chapple** ([kate.chapple@ft.com](mailto:kate.chapple@ft.com))

DEPUTY CHIEF SUBEDITOR

**Alexander Tyndall** ([alexander.tyndall@ft.com](mailto:alexander.tyndall@ft.com))

SUBEDITOR

**Helen Bain** ([helen.bain@ft.com](mailto:helen.bain@ft.com))

JUNIOR SUBEDITOR

**Chris Allnutt** ([chris.allnutt@ft.com](mailto:chris.allnutt@ft.com))

CONTRIBUTING EDITORS

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

ASSOCIATE EDITOR

**Lucia van der Post** ([lucia.vanderpost@ft.com](mailto:lucia.vanderpost@ft.com))

TRAVEL EDITOR

**Maria Shollenbarger** ([maria.shollenbarger@ft.com](mailto:maria.shollenbarger@ft.com))

US CORRESPONDENT

**Christina Ohly Evans** ([christina.ohlyevans@ft.com](mailto:christina.ohlyevans@ft.com))

PUBLISHING

GLOBAL DIRECTOR, LUXURY & WEEKEND ADVERTISING

**Dorota Gwilliam** ([dorota.gwilliam@ft.com](mailto:dorota.gwilliam@ft.com))

ADVERTISING COORDINATOR

**Isaac Peltz** ([isaac.peltz@ft.com](mailto:isaac.peltz@ft.com))

PRODUCTION

**Denise Macklin**

ADVERTISING PRODUCTION

**Daniel Macklin**

[WWW.FT.COM/HTSI](http://WWW.FT.COM/HTSI)

[TWITTER.COM/HTSI](https://TWITTER.COM/HTSI)

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Jony Ive's father, Michael, holding his silver coffee pot

## FATHER'S DAY

For our guest editor, this issue about makers and creators started with his dad. By *Jo Ellison*

PORTRAIT BY **DAVID SIMS**

There are few people who have not been touched by Jony Ive's designs, but the man behind them remains a quiet, lesser-known character, preferring mostly to let his work speak for itself. Under the aegis of the LoveFrom team

in San Francisco, this second guest-edit issue of *HTSI* looks at makers and creators. A rare opportunity to share Jony's passions, interests and the personalities he finds inspiring, the magazine's focus is on the craft of the hand. The project started with a simple cover concept: Jony asked that we shoot his father's hands.

Michael Ive was a silversmith. And, as Jony explains, it was watching his father in his workshop that first ignited his interest in craftsmanship and the specificities of raw materials that could be reimagined in so many different ways. The cover, shot by David Sims, finds father and son

connected through a handhold – a pure expression of paternal love, connectedness and the wisdom we might pass on. In the second image (above), Michael holds a silver coffee pot he made in his workshop many years ago. As a study of functionality, of considered symmetry, simplicity and beauty, the pot reflects the same design ethos Jony still embodies in his work today. As a design narrative, it brings the story full circle. Whether Jony is approaching an Apple Watch, a Ferrari, or indeed the pages you will see here, it's clear that the combination of deep care and creative magic is writ large in the family DNA. ■ **HTSI**

## WITH THANKS FROM JONY

My very sincere thanks to David Sims and Craig McDean for their kindness and generosity. Thank you to Tom Jamieson, Ami Sioux, Dwight Eschliman, Kasia Bobula, Alex Crétey Systemans, Corey Olsen, Carlos Chavarría, Keisuke Fukamizu and Francesca Beltran for their photography, and all the crew that helped make this issue happen including Gracey Connelly, Tyler Lewis and Alicia Sciberras. A very big thank you to Jo Ellison and everyone at *FT How To Spend It*. And lastly, thanks to our own team at LoveFrom including Peter Saville, Chris Wilson, CC Wan, Biotz Natera Olalde, Jemima Kiss, Philip Ward, Matt Cirne, Roxy Dreyer, Jonathan Oligmueller and Anita Templer.

# RICHARD MILLE



CALIBER RM 72-01



# Hiroki Nakamura

The founder of Japanese fashion label Visvim looks to the time-worn treasures of the past to find his inspiration

INTERVIEW BY JESSICA BERESFORD  
PHOTOGRAPHY BY KEISUKE FUKAMIZU



Above: Nakamura in his *kominka* in Tokyo. Left: a flea-market kimono dyed with indigo. Below: he likes strawberries for breakfast in summer



**M**Y PERSONAL STYLE SIGNIFIER is utilitarian clothes, usually from my label Visvim, that I design with a specific purpose in mind. Lately I've been wear-testing raw denim, including a pair finished with mud dye, which gives an interesting texture on the surface. These days I also only wear engineer's boots; both these and the denim age so nicely, taking on great depth and character.

**THE LAST THING I BOUGHT AND LOVED** was a Japanese kimono at the Toji Temple Flea Market, which happens once a month in Kyoto. It's from the Edo period and probably about 200 years old, but what makes it unique is that the fabric is wool, probably imported from England, but it's still dyed with natural indigo, which hasn't been absorbed as well as it would in traditional materials like silk. So over time it has faded to this gorgeous light blue.

**THE PLACE THAT MEANS A LOT TO ME** is the Izu peninsula, south-west of Tokyo, where my wife Kelsi and I live for part of the year. I've ridden there [from the city] on my 1948 Indian Chief motorcycle – it takes a couple of hours. I like going to places that

aren't too developed or commercial, where I can be in untouched nature. Sometimes we just drive along the coast of Japan, visiting little fishing villages. We also have a house in south Los Angeles, and from there we drive up the coast to Big Sur, usually in my 1953 Porsche 356 Pre-A. I only drive old cars – the most modern one I have is a 1969 Jeep Wagoneer.

**AND THE BEST SOUVENIR I'VE BROUGHT HOME** is a pair of brown club chairs, probably from the 1930s, which I got from a dealer at Paris's Clignancourt flea markets. Usually people reupholster club chairs, but these have the original leather, so they're kind of worn out but I like how they look. Modern leather doesn't age as well as old leather, because they produce it differently now.

**THE BOOK THAT HAS INSPIRED ME THE MOST** isn't a novel but a collection of old Japanese textile samples and designs. Some of them are patterns for dyeing ikat or other traditional materials. I love to imagine how each of the swatches was produced.

**I HAVE A COLLECTION OF** beaded necklaces, which were used in trade between Europe, America and Africa. Some are made from Venetian glass. I also collect porcelain from different time periods. I'm fascinated by



HIS COLLECTION OF BEADED NECKLACES

– a paper made very stiff by being coated in persimmon juice. I cut it up to use for graphics or as a stencil for textile design.

**AN INDULGENCE I WOULD NEVER FORGO** is a really good latte every morning. I don't drink or smoke but I'm addicted to coffee. We have a small in-store coffee shop, Little Cloud Coffee, in Tokyo's Omotesando neighbourhood, with our own special-order beans and roaster that we work with. I'm particularly proud of our Kutani dripper, which we had custom-made by a 150-year-old pottery firm. [visvim.tv/littlecloudcoffee](http://visvim.tv/littlecloudcoffee)

**THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE** was a washed canvas jacket, lined with sheepskin, which I designed for Visvim. We sourced the sheepskin from producers in Uzbekistan. It's exceptionally beautiful – quite raw-looking, yet warm.

**THE ARTIST WHOSE WORK I ADMIRE** is woodworker, architect and furniture-maker George Nakashima, who made beautiful objects that were true to modern American design while also having Japanese inspiration. His designs are still produced in New Hope, Pennsylvania, where he lived and worked. I also have a lot of time for the architect Richard Neutra – we've just restored a house he designed in 1952 in California. It had been updated and modified many times, and I couldn't really feel his vision any more, but we worked to bring it back to its original form. [nakashimawoodworkers.com](http://nakashimawoodworkers.com)

**THE WELLBEING RITUAL I NEVER MISS** is a few minutes every day standing in front of a *kamidana*, a little Japanese shrine that my wife made for me. It's a practice that reminds me to be grateful for my life.

**MY FAVOURITE BUILDING** is the Fujiya Hotel, in Kanagawa, which is a region with lots of hot springs. The hotel first opened in 1878, and it's unique because they tried to make it like a western hotel, so the inspiration is very mixed, with traditional Japanese architecture and a more contemporary European style. It's quite funky. *From £273 a night; [fhr.fujiyahotel.jp](http://fhr.fujiyahotel.jp)*

**IN ANOTHER LIFE, I WOULD** have been a car designer or an architect, because I love to work on different objects. But then I always come back to the same old question: so what am I going to wear, then? ■HTSI



A BOOK OF OLD JAPANESE FABRIC SWATCHES

I ONLY DRIVE OLD CARS – MY MOST MODERN ONE IS A 1969 JEEP WAGONEER

how porcelain made in China and Japan in the 14th century was exported to Europe, where they started making their own versions; I love to see the changes and how the inspirations cross over.

**MY STYLE ICON** is my wife. Kelsi designs Visvim's womenswear with me. The way she thinks is really inspiring – I always discover, through her eye, more about Japanese culture. She's from America and I'm from Japan, but sometimes I find I'm too close to the culture I grew up with, so I miss things.

**THE MUSIC I LISTEN TO** is usually jazz, from New York or Paris – I tend to love anything from before the 1960s. I only use records and an old JBL Paragon sound system, because I like that it makes the music sound raw but still quite round and soft.

**MY FAVOURITE ROOM IN MY HOUSE** is the deck outside, where I sit in the morning to look out on all the old plum and cherry trees, and watch the birds drink from a carved stone water bowl in the garden. I don't watch movies, but I like watching the drama of this wildlife right outside my door.

**IN MY FRIDGE YOU'LL ALWAYS FIND** fresh fruit and vegetables – it's important for me to have clean food. My wife and I focus on changing what we eat each month – we try to buy local, seasonal produce, so when we are in Japan and mushrooms are about, we'll eat lots of those, or it might be strawberries for breakfast in summer.

**THE THINGS I COULDN'T DO WITHOUT** are a pencil and Japanese washi paper, which I use every day in the studio. Also *kakishibu*,



Top: Nakamura and his wife Kelsi drinking coffee on their *engawa*. Above left: a *koinobori* hangs in the entrance to the house. Above: Nakamura's pencils and washi paper. Left: pieces from his archive: vintage motorcycle helmets, a moccasin, bowl, ukulele and guitar. Below: the club chairs that he found in France







RALPH LAUREN'S  
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# THE FIX

TREND

## ETHEREAL WHITE

*Jony Ive* reflects on the mystery of silver, and selects his favourite pieces in this noble precious metal

PHOTOGRAPHY BY **COREY OLSEN**  
SET DESIGN BY **ALICIA SCIBERRAS**



GEORG JENSEN silver pitcher Design #992  
Pregnant Duck by Henning Koppel, £17,500. FRATELLI LISI silver penguin bottle holder, £14,630, [artemest.com](http://artemest.com)

As a boy, workshops were mysterious and magical places. I remember being a little afraid of the fire, of the sharp and shiny tools dangling on the wall, and of all that noisy hammering. My fear would be forgotten as something tangible, useful and often beautiful began to emerge from an uninspiring sheet of metal.

My father was a good silversmith, and could transform a flat sheet of silver into a cup or bowl or jug just by hitting it with a small hammer. I used to sit for hours watching him, wondering what he was going to do next, and basking in his focus and satisfaction.

“Raising” is an exquisite term describing the elevation of sheet metal into a form purely by hammering. It describes not only creating shape but also creating an object with purpose and utility.

#### MY FATHER COULD TRANSFORM A FLAT SHEET OF SILVER INTO A CUP OR BOWL

It was in a workshop that I realised I was particularly drawn to certain materials. Silver is uniquely pure and noble. It is malleable and rewarding to work.

While it is inherently valuable and precious, it remains affordable and so is made into a range of objects with more applications than most other precious metals.

While it has long been associated with transformation and mysticism, for me there is something captivating about the nature of its colour. Silver is an ethereal white. It almost has no colour – or every colour – while titanium or nickel are so very warm, and stainless steel is so very cold and blue.

My favourite silver objects range from the seriously beautiful to the enchanting and whimsical. Regardless, they all need to be polished, and deserve to be polished.

Of all these pieces, I especially adore my silver penguin. He was made by the Lisi Brothers in Florence and created as a wine cooler, but I don't use him for that. He sits quietly by my feet next to my desk. ■HTSI



From far left: TIFFANY & CO silver Everyday Objects tin can, \$1,135. FABER-CASTELL 111 Years Of Colour special-edition coloured pencils, £55, choosingkeeping.com. FRATELLI LISI silver penguin bottle holder, £14,630, artemest.com. BERNARD BOISSON-VADOT Meursault Les Chevalières 2016, \$299, ackerwines.com. THEO FENNEL silver lids and sleeves, from £190. ASPREY silver and Formica coasters, £1,550 for six

DAVID MELLOR  
custom silver  
Hoffmann cutlery  
set, from Jony Ive's  
personal collection



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**TICKETS & FURTHER INFORMATION** [eyeofthecollector.com](http://eyeofthecollector.com)

# THE FIND



SMART INVESTMENT

## Throw a lifeline to refugees around the world

Working to support migrants in Europe, the Middle East and on the US-Mexico border, the UK-based NGO Choose Love has raised tens of millions of pounds to fund around 150 humanitarian aid organisations. To donate, visit [choose.love](http://choose.love)





JAPAN HOUSE

LONDON



Kioke Wooden Bucket *Waze* by Nakagawa Mokkōgei

## Encounter Japan in London

Exhibitions | Events | The Shop | AKIRA Restaurant  
101–111 Kensington High Street | [japanhouselondon.uk](http://japanhouselondon.uk)

Below, from top: Maison Bonnet Pei, Alber, Jackie O 1960 and Olivier frames, all POA



In the office above their Paris store in the Palais-Royal's gardens, brothers Franck and Steven Bonnet are telling me about an American customer who has just come in and wants a pair of glasses.

"He wants something today, right now," says Franck. "And that's not how it works." While finding a good pair of glasses takes time and money, the perfect pair involves considerably more investment. At Maison Bonnet, which has been a family business since it was established in 1950, there's almost nothing available ready-to-wear, and no express service. Most of the company's business is wholly bespoke, involving 12 face measurements, and between two and nine months of work, with up to 30 hours of handcraft on each set of frames.

"We have ready-to-fit frames, but they account for maybe 10 per cent of our business," says Franck, the "craftsman" and

**THERE'S UP TO 30 HOURS OF HANDCRAFT IN EACH SET OF FRAMES**

CEO of Maison Bonnet, which also involves a third brother, John. "The other 90 per cent is totally bespoke. And even then, the ready-to-fit frames need an hour's fitting and customisation. We say on our website that we create 20 designs a year, and make 20 of each available, but that's not true. We make a fraction of that because we don't have the time or capacity."

While the notion of a family business in luxury, from Hermès to Missoni to the

EYEWEAR

# DOUBLE VISION

Mark C O'Flaherty meets the brothers behind France's most beloved spectacles

PHOTOGRAPHY BY ALEX CRETEY SYSTEMANS

Poilâne Bakery, brings with it ample storytelling, which is always handy for marketing, it also means that, usually, everyone involved cares a lot more about their product than they might otherwise. Their signature is on everything they do. And it's inherently authentic. "My brother John looks after all of the tortoiseshell pieces with my father, who is the master," says Franck. "John makes sure all remnants are upcycled, and we waste nothing. Then my mother, Marie-Christine, looks after administration, and I try to focus on a vision of the brand for the future. My 20-year-old nephew Matis, John's son, is also now learning the trade."

Only EB Meyrowitz and Tom Davies in London and Wesley Knight in Nashville are anywhere close to Maison Bonnet's league.



Above: Franck (left) and Steven Bonnet outside their Paris store. Left: a leaf of tortoiseshell. Below: frames in progress on a workbench





Top: the workshop bench where glasses are hand-finished. Centre: a selection of frames in progress. Above, from top: Onassis 1950 and Le Corbusier 1950. Below: buffer-polishing a pair of frames



In France, Maison Bonnet is a national treasure. In 2000 it became the only lunetterie to be awarded the title of Maître d'Art, the government's prestigious art and craft endorsement. Like champagne and Chanel, it is seen by the French as a brand that defines quality and refinement in an international ambassadorial fashion. Christian Bonnet, the brothers' father, began learning how to make glasses from his father, Robert, at the age of 14. Robert had founded Maison Bonnet in 1950 after learning the craft from his father Alfred. Loyal customers like the architect Joseph Dirand have been drawn to Maison Bonnet by its historic significance – in Dirand's case it was the fact that they made Le Corbusier's distinctive frames.

I suspect that Le Corbusier would have come to Maison Bonnet with fully formed ideas about what he wanted to rest on the bridge of his nose; as would Jony Ive, another Bonnet-wearer known for having an uncompromising vision about shape and structure. "Often we ask if they have ideas about what they are looking for, but they say they come to us because we know what we are doing," says Steven, head of creation. "When we first met Jony, we didn't love what he was wearing. He didn't like progressive lenses, he just had glasses for reading, constantly resting on the tip of his nose and looking over the top of them, like a grandpa. It was a fight to get him to consider a design that actually fitted his face, with lenses that he could keep in place for a meeting, at a screen, and to read notes."

There's a long list of famous Bonnet customers: Jackie Onassis wore the "figure eight" glasses, and Jacques Chirac and Audrey Hepburn were also clients. But perhaps the most iconic frames belonged to Yves Saint Laurent. When people come to the store in London or Paris, they regularly ask for something in the YSL

**"WE USE THE FINEST ITALIAN AND JAPANESE ACETATE"**

style, and the Bonnets ask: "Which era?" For Saint Laurent, flawed eyesight became an opportunity to disguise himself. "He was incredibly shy," says Steven.

"When my father made his first pair of glasses, he had come up with an outline, but it wouldn't work. It covered the brow line, which you should never do. It makes your expression invisible. But with each new pair, he wanted them more angular, and larger. He wanted to hide."

**MAISON BONNET GLASSES** are, because of their bespoke nature, all about personal style, whether for the shy or the extrovert. But it's often one of the Bonnet workers who ascertains what that style is and offers suggestions. One of the few clients to come with a fixed idea was interior designer Christian Liaigre, who brought along a pair of the French equivalent of NHS specs. "They are quite industrial, and actually nice," says Franck. "They come in just one design, and Liaigre wanted that design, but altered to fit him perfectly, and made in a noble material. That was one of the few times that someone else took hold

of the pencil and got involved with the design process. We added twists, then fabricated them in tortoiseshell."

The Bonnet family are known for their use of tortoiseshell, which is one of the rarest materials you can use for frames. They stress that they are cruelty-free; only shells from turtles that have died from natural causes are used, and the older the turtle is, the thicker its shell, so there is no point in "fishing". The material is also incredibly long-lasting and can be repaired with a grafting process.

While tortoiseshell is beautiful and resilient, it represents only about six per cent of Maison Bonnet's production; 20 per cent is buffalo horn, and the rest is acetate. When someone does want to invest in tortoiseshell (and costs aside, you're looking at nine months rather than two or three for acetate), the Bonnets recommend a back-up pair for exercise, gardening or anything that gets you breaking out in a sweat, because moisture will ultimately damage the natural material. And their acetate is by no means a second best – if you compare the best acetate with high-street plastic frames, the difference is as apparent as cashmere next to polyester. "The quality of the acetate we use is superb; when we polish it for a customer, even the smell is different," says Franck. "Italian and Japanese [acetate] are the finest. When you have such a small scale of production, you can select the best. If you're making thousands of pairs of glasses, you aren't going to budget for that."

Just as no one's face is symmetrical, no two frames are the same. If a bespoke suit involves the most precise measurements, then bespoke spectacle production demands forensic attention. A change in an angle or length is measured down to a tenth of a millimetre. The Bonnets are masters of measurement as well as making. And there are only eight people involved in the production process at the brand's atelier in Burgundy. Many have been there for the long haul. But how will they find the next generation of makers? "We've found that there are a lot of young people who are bored with living their lives on screen and want to be involved in physical craft," says Franck. "We often get a call from a design school when they think they have found someone with skills that would suit us. There's not a way to teach what we do, necessarily. Once we had a guy come to us who was a tattoo designer, and he had gorgeous drawing skills. Another guy used to make knives with blades in Damascus steel and handles in horn. Everyone on our team is an artist. It's all about having intelligence of the hand." ■HTSI

**Specs appeal**

MAISON BONNET'S FAMOUS WEARERS



Le Corbusier, 1951



Jackie Onassis, 1971



Jacques Chirac, 1980



Yves Saint Laurent, 1982



Alber Elbaz, 2013

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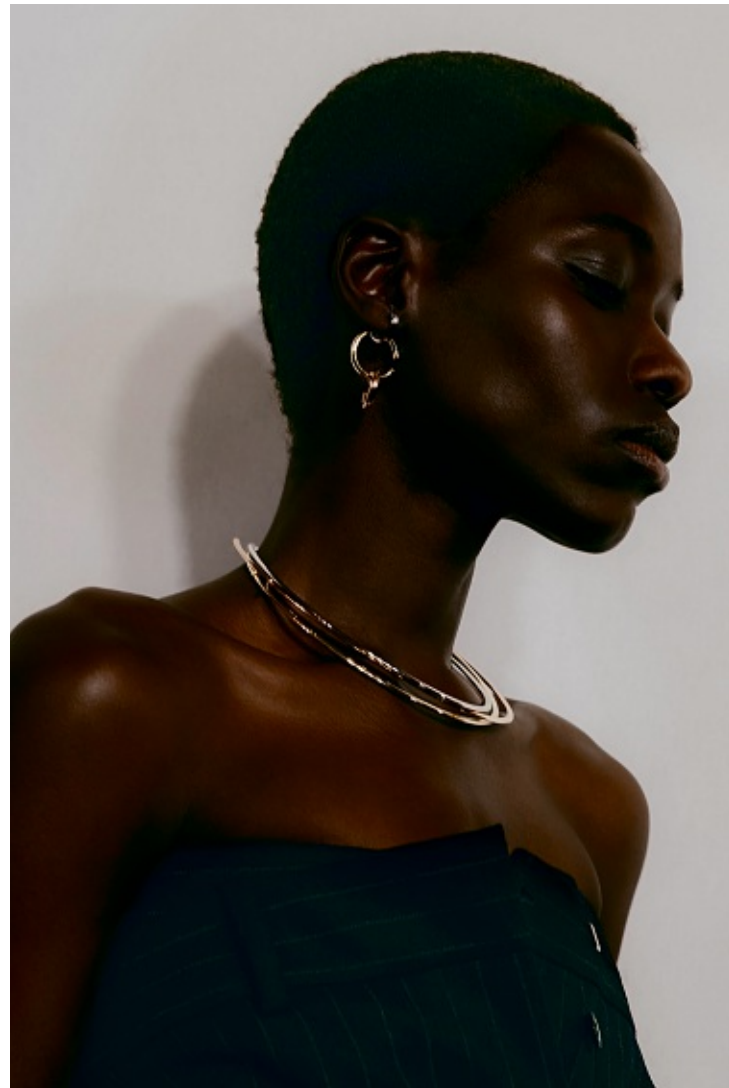
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JEWELLERY

# THE HOLY TRINITY

Sacai brings a touch of avant-garde to one of Cartier's iconic designs.  
By *Jessica Beresford*

PHOTOGRAPHY BY **FRANCESCA BELTRAN**



Sacai's latest runway show, the brand's first in two years, was held in the grand ballroom of the 20th-century Hôtel de Ville in Paris. Guests waiting for the show to start might not, however, have fully appreciated the jewellery-box-red light that cast the ornate space in a gentle carmine glow.

The hue was a sign of things to come: alongside a ready-to-wear collection of deconstructed pinstripe tailoring, over-the-knee leather boots and trench coats made into bustier dresses, Sacai debuted its latest collaboration – a reimagination of Cartier's Trinity and the first major redesign of the near century-old jewellery icon.

"The DNA of Sacai lies in the idea of taking something familiar and turning it into something that one has never seen before," says founder Chitose Abe of the brand she launched as a knitwear label in Japan in 1999, and which has since grown into a house revered by the fashion industry. It's an ethos that has always applied to her clothes, which often transform or fuse two garments together in unexpected ways. With Cartier, also, Abe has taken the trio of yellow, white and rose gold and stretched it to dramatic proportions.

Her version of the Trinity ring includes three different-sized bands that can be looped over two, three or four fingers, while an earring works as a cuff or with the different metals linked together and dangling.

"This ring," says Abe, jangling the metal over her fingers, "is similar to the clothing in that it can be worn in different ways. It was important to incorporate [the multifunctionality] into the designs, while maintaining [the design imprimatur of] the three rings. I wanted the jewellery to be forever and functional. As with my clothes, the patterns are very complicated, but ultimately they have to be very easy to wear."

It's not the first time Sacai has created jewellery, following collaborations with Copenhagen-based Sophie Bille Brahe and Dior's menswear artistic director Kim Jones last year. It is, however, one of only two times that Cartier has allowed a fashion house into its design room, the other instance being French couturier Madame Grès, in 1979, who released a small jewellery range with the maison based around a chilli-pepper motif.

Cartier has long been a part of Abe's life: one of the first items she bought for herself from the brand was a Trinity ring, and she usually wears a Cartier Panthère watch, as well as the Love and Ecrou de Cartier bracelets. "I'm an existing customer, so it was a very organic decision," says Abe. "With collaborations, for me it's never really a business decision – it's more because I want to wear something from the brand. For example, the Dior collaboration

came about because I'm friends with Kim, and the Cartier one happened because I love Cartier, and I was curious to know what would come out of it."

"It's very interesting to see someone else's vision and integrate that into a Cartier design – a different version of our own style," says Pierre Rainero, Cartier's director of image, style and heritage.

"Chitose shared her understanding of the dimensions of the ring, and gave ideas and values about what she wanted in terms of shapes – and asked how far she could go."

Some of Cartier's most famous designs have been born of a dialogue between the maison and its clients. The Santos watch, for example, was created by Louis Cartier for his friend the Brazilian aviator Alberto Santos-Dumont, in 1904. The Trinity too, although designed for stock, was adopted early and popularised by the French artist and writer Jean Cocteau, who used to wear two stacked on his pinky finger. "Many people think that he was the one who created it for Cartier, which is not true at all, but he was a loyal customer," adds Rainero, "and when he was made a member of the French Academy in 1955, he asked Cartier to help him conceive a sword, offered to all new members, which included the Trinity in its design."

**"THE PATTERNS ARE VERY COMPLICATED BUT THEY HAVE TO BE EASY TO WEAR"**

Reinterpreting an icon such as Trinity comes at a time when consumers, including younger ones, are buying into classics, rather than seeking out brand new designs. The tri-coloured ring still remains one of its bestsellers, while on resale site Vestiaire Collective, Cartier is the top-searched jewellery brand, with Trinity being one of the most popular searches.

Istdibs also has consistent demand for Cartier's Trinity designs, where they "not only retain their value over time but also tend to appreciate", says the online marketplace's editorial director, Anthony Barzilay Freund. "The design has also been around long enough to achieve heirloom status, with families passing the rings down through generations or creating traditions where Trinity rings are gifted to commemorate milestones."

The collaboration with Sacai, a brand that has always appealed to a younger, more streetwear-focused customer, will further cement Cartier's appeal to a new audience. "We live in a world where everything changes very quickly, and those classics represent a beacon; they're something that is very reassuring," says Rainero. "But they have to be relevant in a modern context – this is the condition for the new generations to consider those classics."

For Abe, as well as creating a version of Trinity that customers have never seen before and bringing a touch of avant-garde to an icon, she hopes that the designs will instil this same sense of comfort. "I really hope that whoever the wearer is, they feel that self-assurance and confidence by wearing the pieces, in the same way that I feel about my clothes. I hope the new Trinity collection lives up to that." ■HTSI

Throughout: Trinity for Chitose Abe of Sacai © Cartier yellow-, rose- and white-gold jewellery. Left: single earring and ring (worn on ear), £4,510, and triple ring, £4,350. Opposite: top left: single earring and ring, £4,150, and torque necklace, £15,500. Top right: double ring, £3,650, and single earring and ring (worn on finger), £4,150. Bottom left: bracelet, £8,050. Bottom right: single earring (exclusive to Japan), POA, and torque necklace, £15,500



BREITLING  
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**BREITLING**  
**1884**

**NAVITIMER**  
**FOR THE JOURNEY**



# The future BUILDERS

The winners of the Terra Carta Design Lab prize have one job: to find ways to save the planet. *Tim Auld* reports

PHOTOGRAPHY BY KASIA BOBULA



Above: Francisco Norris, co-founder of ZELP. Below right: Amphibio's jacket made from polyolefin textile

In 2021, as part of his Sustainable Markets Initiative and in the year of COP26, the Prince of Wales set out his Terra Carta (Charter for the Earth) to urge big business to put the health of the planet at the heart of its agenda. He wrote: "If we consider the legacy of our generation, more than 800 years ago, Magna Carta inspired a belief in the fundamental rights and liberties of people. As we strive to imagine the next 800 years of human progress, the fundamental rights and value of nature must represent a step-change in our 'future of industry' and 'future of economy' approach."

The Prince is the Royal Visitor at the Royal College of Art in London; Sir Jony Ive is its chancellor; and that connection led to the founding of the Terra Carta Design Lab. It is heralded by a prize to inspire current RCA students and alumni from 2011 to 2021 to explore "local initiatives to restore biodiversity, reduce greenhouse gases, support developing countries, and catalyse a new economic and social model that realigns people with their environment."

"There is a wonderful connection between His Royal Highness and the Royal College, and I've always been struck by his preoccupation with these extraordinary problems that we're facing," says Ive. "I was particularly excited to work with him to establish this initiative because, despite the challenge, I found his whole approach incredibly encouraging. It's very easy to be so overwhelmed by the nature of the crisis and it's an enormous privilege to become involved in something that is fundamentally forward-looking and optimistic."

## "IT'S EASY TO BE OVERWHELMED BY THE CRISIS"

The four winners were selected by a panel of judges including the Prince of Wales, Ive, vice-chancellor of the RCA Paul Thompson, and supporting partners of the Terra Carta Design Lab and the Sustainable Markets Initiative. The winners each receive a prize grant of £50,000, will be mentored by Ive and have access to the network of the Prince's Sustainable Markets Initiative. What was striking about the submissions that were first showcased as a shortlist of 20 was the positivity of the students and the diversity of the projects on show. Also striking was the multidisciplinary nature of the teams, bringing together young architects, designers, scientists, engineers, textile designers and artists – a 21st-century compound of CP Snow's "two cultures".

"From my personal experience, the best ideas are the result of a very open, multidisciplinary collaboration," said Ive before the showcase. "Absolutely everything I've worked on of any consequence has been the result of engineers and scientists and designers and artists working together. And the uniting thread – in addition, of course, to being galvanised by having similar values – is curiosity."

One of the four winners, Francisco Norris (MA information experience design 2017) grew up in Argentina



between Buenos Aires and his family's cattle operation in the Pampas. "Agricultural methane is by far the number-one source of man-made methane globally," says Norris of his effort to find an answer to the gas's impact on global warming. "After COP26, the global methane pledge was signed by 105 countries to reduce methane by at least 30 per cent in the next eight years."

His solution? A device for cattle to wear that will capture the methane as it leaves their body. But if you imagined that would be positioned at the rear of the animal you'd be wrong. "Because cattle have four stomachs, 90 to 95 per cent of the methane that they emit comes out of their mouth and nostrils," explains Norris, patiently.

The device catches the gas in a halter with a specially adapted nose-piece that collects the gas the animal exhales and directs it into a catalyst under its neck; the catalyst breaks down the methane into carbon dioxide and water vapour. Carbon dioxide also contributes to global warming



but, says Norris, it's much less harmful than methane, "considered to be 85 times worse for global warming because of the amount of heat it traps in the atmosphere".

Another of the winners is addressing a problem that remains more under the radar: the pollution caused by wear on cars' tyres. The rubber "dust" that comes off our tyres is actually calculated to be the second-largest microplastic pollutant in our environment, say Siobhan Anderson, Hanson Cheng, and Hugo Richardson (all MA/MSc innovation design engineering, 2020) of The Tyre Collective. "We were looking into research on microplastics and we kept seeing 'tyre wear' coming up," Anderson says of their baptism into the world of microplastics. "We didn't really know much about it at first." It's an issue that has become even more pressing with the rise of electric vehicles that, although cleaner in terms of engine pollutants, are set to be much dirtier in terms of tyre wear because they are both heavier – due to



Left: members of the Amphibio team (from left), Dr Deana Tsang, Jun Kamei, Claire Miller, Isabella MacKenzie, Dr Hatim Cader and Fergus Telfer. Above: Hanson Cheng (left) and Siobhan Anderson of The Tyre Collective. Below right: Bike (left) and Begum Ayaskan of Studio Ayaskan. All photographed at the RCA's Battersea Campus, London

their batteries – and can also accelerate more quickly than traditional cars. The prototype solution they have created is a box that sits behind each of a car's wheels, using electrostatics to attract and gather the dust as the wheels turn.

The benefits are twofold: the air we breathe should be cleaner; and the particles gathered can be recycled into new tyres, the soles of shoes or other such rubber products. As with Norris's halter, the question is how to translate research lab results into real life. "In the lab we capture about 60 per cent of the airborne particles," says Cheng. "But in our recent on-vehicle test we were looking at about 20 per cent. We're aiming to improve that to 50 per cent in the next year or so."

"I think the most shocking thing that we found is that while there is little public awareness about tyre wear, within the industry it's quite a well-known problem," says Cheng. Anderson adds, "But there's nothing that's really looking at creating directional solutions yet."

When Anderson and Cheng outlined their project to Ive, he told them that he'd never thought about tyre wear, says Cheng. "And I was like, 'Now you're not going to stop thinking about it, so welcome on board.'"

Like The Tyre Collective, Amphibio, a team of eight, set out to explore one problem and found themselves solving another. "Originally, we were looking at creating artificial gill technology for underwater breathing equipment," says CEO Jun Kamei (MA/MSc innovation design engineering, 2018). The material they created, Amphitex, a form of polyolefin textile, is both water-repellent and breathable – it is also potentially 100 per cent recyclable. "We realised that we could use it for other applications such as outdoor sportswear that [needs to be waterproof and breathable]. Most outdoor wear is impossible to recycle, so if you have a jacket [by a well-known label] it's going to go into incineration or landfill. The other thing is that brands use a chemical called a PFC – a fluorocarbon – to make the garment water-repellent, and they're not great because some have carcinogenic effects."

Beyond sportswear, the team believes the recyclable textile could be used in the medical industry as PPE, and also in food packaging. While the focus so far has been on developing the textile and membrane technology, more work needs to be done "in the recycling field", says Kamei. Winning the Terra Carta Design Lab prize will enable them to kickstart this next phase of development and secure additional funding.

Begum and Bike Ayaskan (both MA design products, 2015) are, meanwhile, very much in the earliest stages of development. Identical twins, they went to high school in Turkey and studied architecture in the UK.

## "WITHIN THE INDUSTRY 'TYRE WEAR' POLLUTION IS A KNOWN PROBLEM"

"parachutes" to carry seeds for replanting. All Begum and Bike have now is prototype versions that float to earth – beguilingly beautiful in themselves. "But the challenge will be to make them self-assembling by pressing them into shape, because we want to make it so that everyone who wants to get involved with the project can easily replicate it in their geographical location," says Begum. "We're going to design everything soon," she adds.

Precisely the kind of can-do optimism Terra Carta and the future needs. ■HTSI



MORVARID WITH  
HER MOTHER  
NASRIN ASSADI  
IN 1982



# “I make a fresh canvas every day”

Amid the high-tech landscape of Silicon Valley, a low-tech business has bloomed, handed down from mother to daughter. By *Victoria Woodcock*

PHOTOGRAPHY BY CARLOS CHAVARRIA



There is only one place to start a business in Silicon Valley: the garage. Ever since Bill Hewlett and David Packard founded their multinational IT company in a Palo Alto garage in 1939, the tech world has had a thing for them. They feature in the early days of Microsoft, Apple and Google, while Hewlett-Packard’s original outhouse hub has been designated an official California Historical Landmark.

Iranian-born Nasrin Assadi moved from her home in France to the San Francisco Bay Area in 1998 with similar aspirations, but it wasn’t tech that she had in mind. “I wanted to do flowers,” says Assadi, now a spirited 70-year-old. “I had never found good flowers in Palo Alto. They were all a bit tacky – odd colours mixed together with no harmony.”

Inspired by the French style of floristry, Assadi took classes in Paris before moving to the US, found a job with a florist in Palo Alto (“at first sweeping the floors”), and then set up her own business. “I started out with a friend and we used her garage,” she recalls. “But her goal was to play around, and mine was to make money. She was supported by her husband financially. I wasn’t. So I rented a garage myself and that’s how La Lavande started. We became busier and we expanded regularly until we got here.”

Today, the business is run by Assadi’s daughter, Morvarid Mossavar (known as Momo), from a 170sq m warehouse about 20 miles south of San Francisco in the city of San Carlos. “It’s amazing what my mom did,” says Mossavar of her mother’s journey. “My family moved to France from Iran in 1980. So my mom and dad made a whole new life in Paris in their 30s. They ran two Apple dealerships, which is kind of funny when you end up in California and one of your biggest clients is Apple. My mom was 45 when she moved to Palo Alto – the same age as I am now – and she started all over again.”

The business grew organically by word of mouth, landing contracts with local hotels and winning the loyalty of some of Silicon Valley’s most high-profile names and companies. “We grew so fast that my friends were like, ‘If you were in tech you would be IBM by now,’” Assadi laughs. She attributes her popularity to her “different-for-California” style. “My eye was trained in France. We never made arrangements that were just purple and yellow, or red and blue; it was always a more tonal colour scheme.”

For Mossavar, working with her hands and playing with colours remains the best part of the job. “I go to the flower market two or three times a week,” she says. “I make my paintings there, deciding what elements I’ll put together.

Every week you start with a fresh canvas. And every week you have to create something different, as the flowers change.” Springtime favourites of hellebores, Icelandic poppies, ranunculus and flowering quince are now giving way to cherry blossom, tulips and sweet peas. Meanwhile, some of Assadi’s best-loved components are those that remind her of her native Iran – such as tuberose, “with its heavenly smell”, or jasmine.

“Sometimes I dream of making an arrangement just with leaves,” says Mossavar. “That’s how you start an arrangement, and it’s also so pretty when it’s just green, but you can never send that to a client’s home.” While the harmonious colour palette remains a constant, the style of La Lavande’s arrangements has shifted over the years. “Twenty years ago it was all about compact, structured arrangements in a vase,” says Mossavar. “Now we have a natural, whimsical, more airy and playful style.”

The artistic approach to floristry has bloomed internationally over this time frame, with the striking arrangements and installations by the likes of Simone Gooch of Fjura in London, Ruby Barber of Mary Lennox in Berlin, and the exuberant on-street “flower flashes” of Lewis Miller in New York finding an

enthusiastic audience on Instagram. For Mossavar, however, her floristry influences – and subsequent friendships – have always been more local. “There’s now a really beautiful community of florists here in the Bay Area,” she says, adding that the two people whose work she is constantly inspired by are Ariella Chezar – a former local who has set up a sustainable flower farm in upstate New York – and Max Gill. “He’s a magician with his hands,” says Mossavar. “There are moments when I’m making an arrangement and I’ll be channelling Max. I’m like:

‘I’ve got to make this like you do.’  
I can’t, though. He’s brilliant.”

## “I DREAM OF MAKING AN ARRANGEMENT JUST WITH LEAVES”

For someone so enthused about her work, it’s hard to believe that Mossavar was initially reluctant to be part of La Lavande. “I didn’t want to join my mom at all,” she laughs, recalling her mid-20s when she was studying

International Relations at San Francisco State University and dabbling in photography. “My mom tried to get me into the business for a long time. I would help out, do deliveries, but I was like, ‘I’m not touching flowers, don’t talk to me about working for you.’ But moms know how to get what they want!”

It was only when she was first shown how to make an arrangement and had a go herself that something clicked. “I just loved it from the beginning,” she adds. “Creatively, I’m happy doing what I do every day. My mom has handed me something amazing.”

Although Assadi retired six years ago, she still helps out with the administrative work. “The running of the business is all in Momo’s hands now,” says Assadi. “She’s developing it in a fantastic way. Her designs are much more beautiful. Plus she’s making more money than I ever made.”

“I worried constantly for the first year that I was going to sink the whole business,” says Mossavar. “I think people would be surprised at how it’s still a small family concern, given the clientele that we have and the events we do. But I reply to almost every email. I know all my clients’ names.”

As well as designing spaces for dinners and events for corporate and private clients, Mossavar also plans to expand the range of La Lavande workshops, catering to a growing appreciation for handcrafts. “It’s an opportunity to get all these people who work in tech and spend all day in front of a screen to come and just play,” she says. “It could be taking a ceramics class or a flower-arranging class or starting knitting or doing punch-needle embroidery.” The point, she concludes, is that we all need to disconnect. Even if you’re doing it while sitting in a garage. ■HTSI





Morvarid Mossavar has been running La Lavande since 2016. Opposite page: two examples of her "airy and playful" arrangements

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Marc Newson, left,  
and Jony Ive at  
Newson's workshop



Longtime collaborators and founders of the design collective LoveFrom, Jony Ive and Marc Newson talk Apple, Ferrari and friendship at Newson's workshop in the Cotswolds

Photography by *Tom Jamieson*

“It’s a head office for tinkering”



**M**ARC NEWSON: When I bought this house, the first thing I renovated was my workshop and garage. It has been functioning for the past three years, but we only moved into the house this March.

**JONY IVE:** To be honest I would not have expected anything else! Looking around a space like this, I find it hard not to be happy. This is a fantastic metal workshop. My workshop is really for working in wood: just as I once made furniture with my father when I was a child, I've made furniture with my children in the workshop.

**MN:** I had to have a "head office" before a house, but it's a head office for tinkering. I'm not really doing heavy, heavy machining. The workshop used to be a tack room and what was the stable is now a garage for my cars... so a different kind of stable, I guess.

**JJ:** We have already spent a lot of time working together here. Your house is extraordinary and this is an area I've been in love with for many years. We bought a house on the same stretch of river, literally five minutes away. The opportunity to be this close is fabulous and means that when I am in the UK we can work together so easily – whether it's our work with Apple or Ferrari.

**MN:** This is an appropriate place to work on an automotive project, because there are so many fantastic classic cars and people with car collections around here. [Pink Floyd

drummer] Nick Mason is just up the road and his collection is amazing. The best Bugatti restorer is nearby, and the best Ferrari restorer too. There's this incredible concentration of old cars in the area.

**JJ:** I am really fascinated by old cars. I just drove over in a Bentley S2 Continental. It was made 60 years ago and was restored 20 years ago by P&A Wood in Essex. It is so beautiful on many levels. It reminded me of one of the things we were talking about recently. There was a time when we were able and motivated to maintain and look after products. Beyond just buying something, we were caring for it, which is obviously better than recycling.

**MN:** I was going to be a jeweller and a silversmith. I wasn't particularly accomplished at either. But being a jeweller led to my interest in things like watches, which subsequently I designed a few of. As you said, it was all about making things: learning how to use tools and learning about materials, particularly types of metals, how to build things yourself. I didn't have formal training as a designer so, when I started my career, learning how to make things was very much a means to an end. I didn't know how to create something without physically making it. At the time I would have been happier getting someone else to do it, but growing up in Australia, manufacturing was not as sophisticated as perhaps in Europe. Even if it had been, it would have been beyond my means. Only later did I realise that as I was making things I was learning, learning all the time.

**JJ:** My father was a silversmith and teacher. I think the most precious Christmas present I received from him was a day or two of his time in the workshop. There was an understanding that I had to spend time thinking about and drawing what I wanted to make. I didn't really

know it was called "design". Growing up, it seemed a very natural thing to understand the physical world by understanding how it was made. Obviously everything in here was designed and made, and everything that is designed and made stands as testament to the values of the people behind it. I think it is interesting to understand an object in terms of how it came to be: not just the philosophy behind it, but how it was made. I think it is quite rare that people could even describe how the chair they sit on is actually made.

**MN:** I 100 per cent agree. Undertaking the process of renovating an old house, I can say without any shadow of a doubt that the skills needed to restore a Grade I-listed house are not non-existent, but they are dying.

**JJ:** We've talked a lot about how making products in high volume obviously consumes enormous resources. I do think our understanding of the physical world, of materials and resources, is connected to our curiosity about how things come to be. As humans, we tend to be more responsible stewards of the things we truly understand. There were generations of children who left school knowing how to make, understanding the biography of our manufactured environment. If you have to make something, you end up with both a "thing" and more importantly a knowledge about materials and the architecture and construction of objects. When I went to school, there was a broad commitment to facilities that would help you make. For reasons of cost, but I suspect primarily driven by classically educated members of government, there are now fewer workshops or spaces to create and make. 3D printing has a value but you don't learn much from just pressing Cmd+P on a keyboard.



## “THE MYFORD SUPER 7 IS THE ROLLS-ROYCE OF LATHES... I COULDN'T IMAGINE MY LIFE WITHOUT IT”

**MN:** I guess one of the very sad things is that you would really struggle now to learn from somebody how to use one of the machines in my workshop. People of your father's generation certainly could have taught that; after all, that is what he did. But today, unless you can teach yourself how to use these things, it is very difficult.

**JJ:** There's a beauty and a joy in the machines and tools. They are no longer solely a means to an end. I think there's an inherent elegance in an effective tool that normally results in a curious beauty. It is very sad to think that they are coming out of schools.

**MN:** That's where that milling machine came from [Marc indicates a large green machine]. It's called a Tom Senior. And the blue one is called a Myford Super 7. If you talk to anyone about lathes, they will tell you that the Myford Super 7 is the Rolls-Royce of lathes. Myford first made it in the early 1950s and it is still being made today. I couldn't imagine my life without it. Since the age of about 22, when I was trying to be a jeweller and silversmith, I've never lived without a lathe.

**JJ:** That's a lovely thing to say. It is one of the things that is fundamental to the rigour of our collaborations. If you don't know how to make something, and you go straight to defining form, it tends to be arbitrary. We are surrounded by products that were designed and modelled

digitally, with little regard or understanding of their real, material attributes. If you don't have personal and practical experience of a material – say, the difference between aluminium and titanium – it is hard to develop the right forms. And ultimately, while you cannot perhaps articulate why, sometimes objects just seem right. They seem simple, cohesive, almost inevitable...

**MN:** Or having had some experience and understanding of the difference between titanium and aluminium and steel and brass and copper; the difference between a ferrous and non-ferrous metal; the relevance of different melting points; and joining metals together, knowing the difference between soldering, brazing and welding...

**JJ:** I do feel that these shared experiences and understanding characterise the way that we work together. I think that there is an effortlessness. That doesn't mean that there isn't a tremendous amount of effort... there is. It just seems so gentle, and uncontrived and unreachd for... Maybe it is about our communication. You can flail around putting all your energy into trying to explain what you think; our energy is consumed by the idea, not trying to describe it. I do think our work on the Apple Watch together speaks to a joyful and effective collaboration at a particularly difficult time. I had felt so strongly that there was an important opportunity to create a very personal and

useful product that could be worn on the wrist. I spent a lot of time wrestling with the big founding ideas and the fundamental issues of interface but had somehow assumed that the work on the actual object would be fairly straightforward. When the basic architecture of the idea was defined, I really struggled with the physical design. It was from that place of struggle that I asked you to help. While it was humbling for me, I think we got to the final design quickly together. We are proud of the work. I always hope to achieve that sense of inevitability, that simplicity where there doesn't really appear to be a rational alternative. I know when we are working together we are trying to find the same design. I don't know whether it's just the combined experience. I don't know whether it's just the chemistry and the shared references. But it seems like a particularly precious and valuable place to be.

**MN:** It's quite serendipitous. It's effortless, subtle, spontaneous, natural and, I think most importantly, it's fun. I suppose with any career or any job, something that you essentially do for a living, it can become mundane at times. I guess, on some level, we're all struggling with that. But it's nice when you can have some fun and things then evolve in a very organic and positive way.

**JJ:** As well as being, as you say, more joyful and fun to work together, it is absurdly effective. That is essentially why we started LoveFrom, as a collective of creatives who enjoy working together. I love collaboration... clearly we've enjoyed the process enormously over so many years.

**MN:** And will continue to enjoy it – I hope – for many, many years to come. ■HTSI

AS TOLD TO NICK FOULKES





## Yo-Yo Ma

The world-famous cellist “sees” via his sense of touch

**T**he French-born American cellist Yo-Yo Ma, 66, has been performing in public for more than six decades – he began playing at the age of four – so asking him whether he takes care of his hands is probably an academic question. “I try to be careful when slamming car doors and closing automatic car windows,” says Ma. “I am not always successful.”

Ma learned vigilance as an artist early on. “In my 20s and 30s, I was lucky to meet people who taught me that a musician is also an athlete,” says the cellist, a winner of 19 Grammys, the Glenn Gould Prize, the National Medal of Arts and the Presidential Medal of Freedom, and a United Nations Messenger of Peace as well. “The importance of stretching your muscles before and after practising and performing is crucial to maintaining muscle resiliency and health.” This approach is vital to his art. “I always try to remember that, ultimately, the purpose of technique is to transcend it.”

His hands have naturally evolved after so many years of assiduous use. “The fingers of my left hand are actually a couple of millimetres longer than the ones on my right hand from years of digital pounding on the fingerboard, and they all have developed calluses that disappear when I don’t play for a week or so, and are painful to redevelop.”

Meanwhile, the fingers of his right hand, his bow hand, have been altered after so much squeezing of the index finger against the thumb: “Years of that action have made my index finger rotate a couple of degrees clockwise.” And it’s not the only thing he has to be aware of. “Climate is a factor. Extreme humidity, for example, changes the tactile feel of steel string on skin, making my fingers feel like they are aquaplaning on string and fingerboard, and wreaking havoc on intonation.”

Ma comes from a deeply musical family: his father was a violinist. However, he can’t say if they had the same fingers. “I knew my father from his analytical mind, but we probably had similar hands. He was also a writer and composer, and his penmanship was exquisite.” What the cellist is in no doubt of is that “fingers are like little brains. I use my hands – my sense of touch – to ‘see’... Finding and feeling the gradations of texture in a new tool, a new instrument, an article of clothing, any material, is one more way of knowing something.”



# TIPS from the TOP

Yo-Yo Ma, Lily Allen and Trombone Shorty all use their hands to express their creativity – consciously or not. Interviews by *Louis Wise*

Photography by *Craig McDean*



“SOME PEOPLE LIKE TO GO AND GET A BLOWDRY, BUT I’M A NAILS GIRL”

## Lily Allen

The singer-songwriter has been nailing it for years

Lily Allen has enjoyed an eclectic career since she burst onto the scene in the mid-2000s, recording four albums in various styles, acting and publishing a bestselling memoir. One constant, though, has been at the end of her fingertips: her nails. Whether decked out in an extravagant one-off design or more demurely manicured, they have served as an expression (and an enhancement) of the Londoner’s mood. “I just love nails,” she says. “It makes me feel good. When I first went back to the salon after lockdown, it made me feel like a new person. I guess some people like to go and get their hair blowdried, and some people like getting their nails done, and I’m a nails girl.”

Allen started getting her shellacs done as a schoolgirl 20 years ago, heading to New York Nails in Hackney to have cute designs like palm trees painted on. “I was big on colour coordination,” she recalls. “I used to pick a detail from the trainers I was wearing and go with that.” With the release of debut album *Alright, Still* in 2006, she could expand her ambitions. “I’ve been very lucky to have access to some of the best nail people in the world for a long time,” says Allen, who now lives in New York with her husband, actor David Harbour.

She recalls how the nail artist Naomi Yasuda once cut up an American dollar bill, embedded the pieces in acrylic then added gold embellishments. Another time, Yasuda painted an app icon on each fingertip: Twitter, Instagram, but also Contacts and Settings. Instagram has led to an explosion in sharing imagery, which Allen loves: “It’s got bigger and bigger... We never copy anyone else, but we’ll use other people’s work as a starting point.”

Allen still handwrites her lyrics: “I’ve got hundreds of Moleskine notebooks upstairs in my office, filled with nonsense.” Her nails have never impeded her in any part of her life. “You just use your hands in a different way,” she explains. People used to ask her, how do you change your kids’ nappies? “I’d joke back and say: ‘I don’t.’ ‘How do you do the washing-up?’ ‘I don’t.’” She laughs. “I’m being facetious, obviously. I do all of those things.” She stops herself. “Actually, there’s one. It’s hard to open the door of a Tesla.”





## Trombone Shorty

The award-winning musician finds his fingers have a will of their own

**T**roy Andrews, known to the world as Trombone Shorty, has never thought much about his hands, even though they are essential in his job as an award-winning trombonist and trumpeter. "It's all natural to me," shrugs the New Orleans native, 36. He barely notices when his fingers strain to reach the far end of a trombone – but that wasn't always the case.

"When I was three or four, starting out, my arms weren't long enough to hit the whole instrument," he says. "So I would recreate the sound that I was hearing with my lip in order to catch what the person next to me was doing. But I didn't know I was doing that: I was just trying to find the notes that the guy next to me in the street parade was playing! I had to sit down and use my foot sometimes."

However Andrews managed it, he got the results: more than 30 years later he has played on dozens of albums, worked with Foo Fighters, Mark Ronson and Lenny Kravitz, and appeared in shows ranging from *Treme* to *The Simpsons*. An album out last month confirms his eclectic tastes: "We have some pop arrangements with dirty New Orleans street drumming on top, which is cool." The music of Louisiana runs in his blood. "I think if I didn't play, I would be an outcast in the family, because everybody plays."

Andrews has noticed that his fingers have a will of their own. "I'll do some things and be like: 'Well, that was *not* what I was trying to do – it took off by itself.' When I'm playing the trumpet, which requires three fingers, my pinky finger will start to do something else." On the trombone, his hands slide away from their gripping position, but it doesn't bother him. "It's all instinctive emotions."

Much of Andrews' vocation rests on that rapport between his fingers and his lip: the lip has often relayed where the fingers won't go. But one of the most extraordinary facets of his career is that he plays both trumpet and trombone. "My teachers told me it wouldn't be possible, because there are two armature memories." Fellow players who try to switch between the two instruments are often thrown – the lip can't adapt. Andrews', for whatever reason, can. "I don't know why... I found a way to make it work. I think it's more natural for me to play both than it is to stick to one." ■HTSI



"IF I DIDN'T PLAY, I  
WOULD BE AN OUTCAST  
IN THE FAMILY, BECAUSE  
EVERYBODY PLAYS"

Photographed at Craig McDean Studio, New York. Yo-Yo Ma: hair by Tomo Jidai at Home Agency, Lily Allen: nails by Juan Alvear at Opus Beauty, Hair by Tomo Jidai at Home Agency, Make-up by Francelle Daly at Home Agency

# TWELVE TOOLS

Beautifully designed tools help us make beautiful things. Some are for making, some for marking and some for measuring. A few of these I carry with me every day. By *Jony Ive*

Photography by *Dwight Eschliman*



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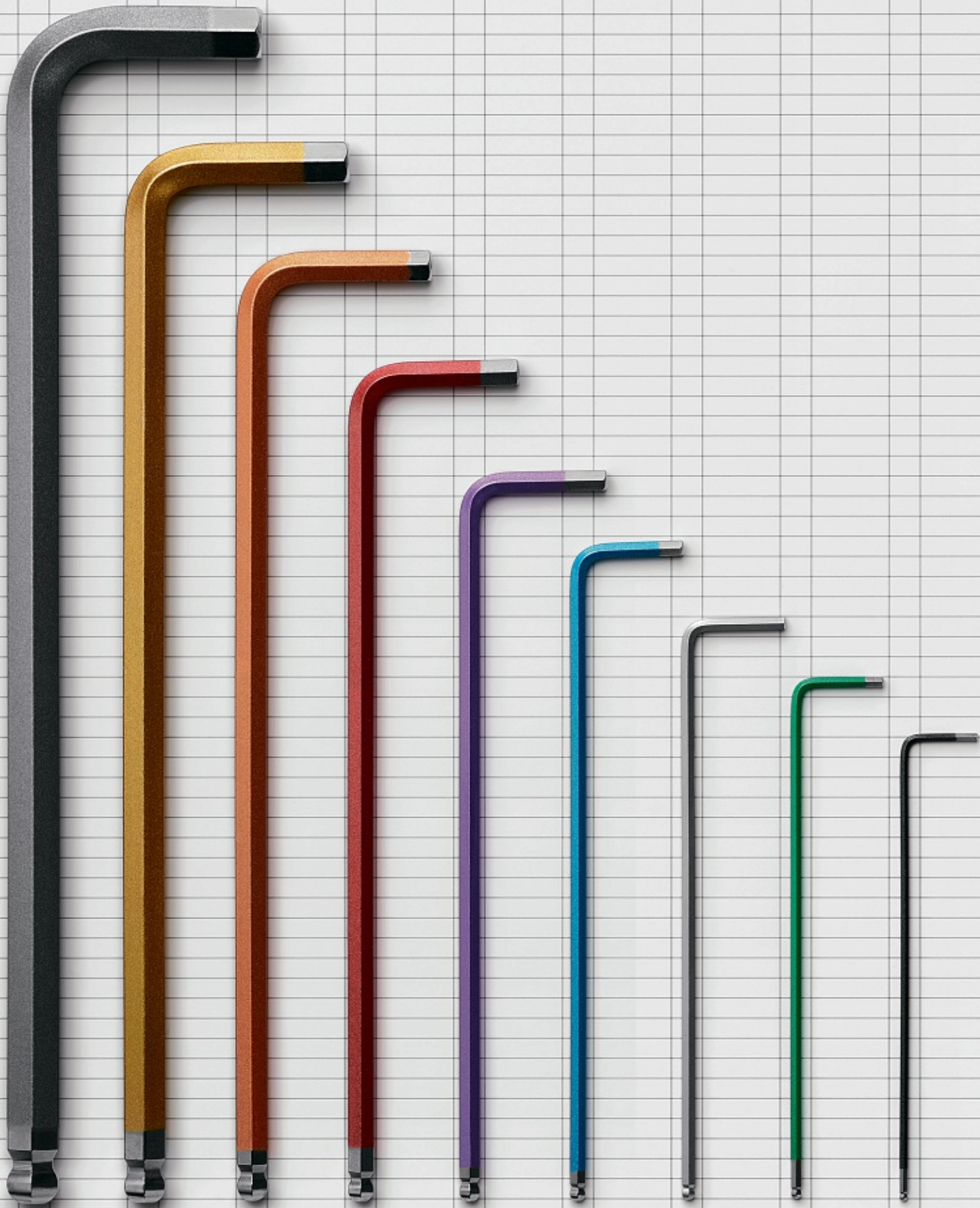
ELIZABETH HARROD, SOLOIST, THE ROYAL BALLET



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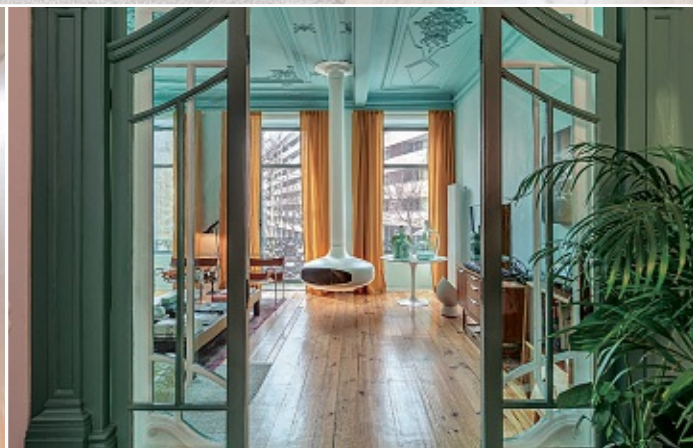
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DRINKING

## Laissez-terre

Minimum intervention, maximum use of terroir – *Alice Lascelles* uncorks the future of Burgundy

Winemaker Vincent Dancer is renowned for doing nothing – or very little, at least – at his organic domaine in Chassagne-Montrachet. He doesn't use enzymes, acids or cultivated yeasts to give his wines a tweak; he eschews battonage (stirring the lees, or spent yeast, for extra flavour and texture), fining and filtering, and bottles his wines with minimal sulphur.

His ethos is low-intervention – but his wines aren't "natural" in the stylistic sense. To the contrary, they are known, above all, for their stellar clarity, brightness and poise. He says: "I really like the Antoine de Saint-Exupéry quotation: 'Perfection is achieved not when there is nothing more to add, but when there is nothing more to take away.' We want people to drink the exact reflection of the vintage and the terroir. This is why we intervene very little."

Dancer (pictured below) was born and raised in Alsace, but had the good fortune to have relatives with vineyards in Burgundy – and today he farms eight hectares in some of the most vaunted terroir in the Côte de Beaune. One of his most prized plots is in La Romanée, the premiere cru vineyard which sits at

the highest point of the steep, pebbly slope above the village of Chassagne-Montrachet. "The vines are protected from the cool north wind by big oak trees," he explains, "so the shape of the wine is a mix of sun and freshness thanks to the limestone soil."

That duality served him well in 2016, which saw extremes of frost and heat: he

### VINCENT DANCER DESCRIBES HIS WINE AS A "MIX OF ICE AND SUN!"



describes Vincent Dancer 2016 Chassagne-Montrachet 1er Cru La Romanée, rather tantalisingly, as a "mix of ice and sun!"

"Dancer's wines are wonderfully precise and bright and clean, they have real verve and intensity," says Matt Cirne, consulting sommelier at Michael Tusk's three Michelin-star Quince restaurant in San Francisco. "I think of his La Romanée wines almost more like a Grand Cru Chablis than a classic Côte de Beaune."

Cirne likes to pair Dancer's chardonnays with "lightly-breaded Petrale sole and lemon or lobster. Because they tend to run more mineral than fruit forward, they are good with vegetables too."

"All the most exciting new-generation producers in Burgundy are now leaning towards this brighter, snappier style – no one's trying to make creamy decadent white wines any more," says Cirne. "A lot of them, I imagine, would say they look to Dancer as an influence. Someone who can lean into the vintage without compromising his style." ■HTSI @alicelascelles



VINCENT DANCER CHASSAGNE-MONTRACHET 2016

Right: Ruth Rogers and her late husband, Richard

**T**alk of food and hands, and most people imagine some kind of culinary fornication: fingers kneading lumps of dough or squeezing ripened vegetables. One thinks of the lascivious domestic goddess and her multisensory pleasures, and people, having eaten, wiping their fingers over plates.

Ruthie Rogers is here to dispel that nonsense: at The River Café, such an approach would likely get you sacked. "The discipline of a professional kitchen means that you're not supposed to touch the food," says the co-founder of The River Café, which, though based in London, is considered by many to be the greatest Italian restaurant in the world. "I would never touch a piece of meat," she shudders. "Or pick up a piece of fish while I was in the kitchen. Unless someone is making a panzanella, which requires the tomatoes to be hand-squeezed, or a certain kind of dressing, or if they're making bread – which I've never really done because it doesn't interest me – they would only move food around the kitchen using tools."

The River Café, co-founded by Rogers and Rose Gray in 1987, has been serving dishes from its Thames-side wharf in Hammersmith for more than 30 years. Rogers has spent a career overseeing a dining room that serves up to 180 covers on an average night – "that means lifting around 600 plates". When asked what she does most often with her hands on duty, she says: "Lifting, arranging, jiggling tables. I'm constantly cleaning surfaces. And I'm always using my hands to wipe."

"Idle hands make devil's work," says Rogers, who enjoys a proverb, and her hands are always busy. Today, however, finds her unusually sedate as she is currently recovering from a fall. Following the doctor's orders somewhat reluctantly, she is seeing visitors from her bed. I find her at the top of several staircases in the loft space of her Georgian townhouse near Sloane Square. A tiny, diminutive figure stretched out on spotless white linen, Rogers is smoothing a new scarf over her legs. A gift from Heather Ive – a good friend and Jony's wife – the chunky knit in pink and neon yellow was inspired, according to Heather, by a bowl in The River Café shop.

### "I LIKE A HAND AS A COMFORT AND A CONNECTION"

Despite any physical discomfort, Rogers is still her effervescent, social self. In addition to the daily happenings at the restaurant, she is planning who to put on her next podcast (*River Cafe Table 4*) and finessing edits on an upcoming book. Ruthie's energy to make things happen is second only to her drive to connect. The podcast, for example, has featured everyone from David Beckham and Jeff Goldblum to Paul McCartney and Nancy Pelosi, and all of them are Rogers' friends. Most of that comes down to her warmth and humour – not to mention that she'll keep you fed. And, while she may be a stickler for health and safety in the workplace, watch her for any length of time and you'll soon see she's the queen of hugs.

"I like a hand as a comfort and a connection," says Rogers, who describes herself as a "tactile" sort. "I like the safety of hands. I like crossing the street and holding a child's hand. I like when a baby grips your hand so tight you can hold them up with only the power of their grasp." She's probably a bit too handsy, point of fact. "I had to give a talk



EATING

## Holding the line

The River Café's Ruth Rogers spends her day washing, lifting and wiping. But her hands were made for much more than doing dishes. *By Jo Ellison*

to The River Café in the wake of #MeToo," she remembers. "I said that what you think of as a hug might be someone else's private space." She pulls a face. "I then told them they'd probably all have to take me to a tribunal, because I'm always hugging everyone."

On the bookcase beside her are several portraits of her and her late husband, architect Richard Rogers, who died in December 2021. They were

married for nearly 50 years and he was a constant presence at the restaurant; the couple sat at the centre of an expansive, intellectual and inclusive social scene. In one image, the couple are pictured at either end of a sofa. They are, very sweetly, holding hands. "Richard and I, whenever we walked, we always walked holding hands," says Rogers.

Rogers' own hands are quite unusual: she has extraordinarily long fingers, and impeccable short, clear-polished nails. Although she has had plenty of burns over the decades, she says she has rarely, if ever, accidentally cut herself at work. "I remember being told as a child that I should play the piano because I have long fingers." She holds them up for me to inspect. She did play the piano for a spell, "but in high school I was made to play bassoon. Every American high school was like Soviet Russia, in those days, and we all had to learn an instrument. My first choice – the French horn – was taken, so I had to play bassoon."

Recently, however, those piano ambitions have been rekindled, and she's taking lessons once again. "The teacher is a great American guy," says Rogers. "But he's very strict about the positioning of the hands and how you touch the keys. Everything is in the wrist."

Another popular idiom, and one just as easily applicable to everything, from wiping surfaces or squeezing lemons to mastering the scales. ■HTSI

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# HOW TO SPEND IT IN...



Right: the three Michelin-starred Quince. Below: Lost Coast Outfitters



## JACKSON SQUARE

Guest editor *Jony Ive* on his 30-year love affair with the San Francisco neighbourhood

PHOTOGRAPHY BY AMI SIOUX

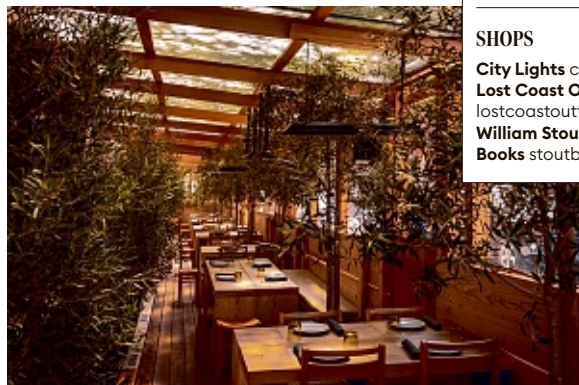
I was 21 years old the first time I boarded a plane. I had dreamt of visiting San Francisco, and was lucky enough to win travel scholarships from the Royal Society of Arts while studying design at art school. I arrived in the city on a cold and foggy Friday night, late in the summer of 1989. Despite the disappointingly chilly greeting, over the following days I discovered Jackson Square, North Beach and Chinatown, and I fell in love.

I still remember the quality of light, the shadows, the sounds and the vitality of these neighbourhoods with surprising clarity. All the city's ferocious, intoxicating history is felt here, if not always seen. This used to be the shoreline until tens of thousands arrived in the 1850s during the Gold Rush and, in the giddy scramble to make their fortunes, abandoned their ships in the bay. Dozens of those ships are now buried beneath our feet.

ALL THE CITY'S FEROCIOUS, INTOXICATING HISTORY IS FELT HERE

Jackson Square was San Francisco's commercial centre back then. A few of these beautiful brick buildings have survived earthquakes, fires and the lawlessness of the Barbary Coast. It has at different times been home to merchants, bankers, dance halls, wine houses

Above left: Jony Ive in front of the Transamerica Pyramid. Right: Tosca Café. Below: Cotogna restaurant



and whiskey stores, and to a colony of writers and artists including Mark Twain and the Beat Generation.

Here are San Francisco's bones – the adventure and ambition, optimism and resilience that still define the city. I feel certain that the pioneering creativity and idealism of Silicon Valley thrived because of this place. I have learnt and grown, been inspired and found courage because of being here. I owe this place. I love this place. LoveFrom, the creative collective I co-founded with Marc Newson, has made Jackson Square home. We have dreams and plans for our buildings and our studio, but that's for another time.

My dear friends Michael and Lindsay Tusk own the restaurant Cotogna – and also Quince, which has truly earned its three Michelin stars. I have enjoyed countless happy lunches and dinners made with produce grown on their farm across the Golden Gate Bridge in Marin. They can do magical things with even the humble garden pea; their English pea tortelli are a favourite.

During that first visit more than 30 years ago, I walked up from Chinatown, past Tosca – a glorious bar with an opera jukebox, an intriguing bullet hole and meatballs to die for – and had an eggplant focaccia sandwich for lunch at Mario's Bohemian Cigar store. Jackson Square borders North Beach, San Francisco's Italian neighbourhood. They no longer sell cigars but the sandwiches are marvellous and you can eat overlooking Washington Square park. In Chinatown, I like Mister Jiu's for contemporary Chinese food. The beef tendon is a speciality.

Back in Jackson Square, I recommend a drink at Vesuvio, the Beat bar next to the legendary City Lights bookstore. The exquisite Sentinel Building is to your right when you leave, the headquarters of the American Zoetrope film studio co-founded by Francis Ford Coppola and George Lucas.

William Stout is one of the best design and architectural book stores in the country, and I have been visiting for decades. The story goes that Bill's store is in what was one of the first Gold Rush banks, and that his basement once contained the original vault. Halfway down the enticing alley next door is Bix, a jazz bar and dining room. Step though the unassuming doorway into a soaring, exhilarating space filled with music and cocktails.

Among all these bars, bookshops and restaurants there is also a fly-fishing store: Lost Coast Outfitters. It's a real gem. I am shamelessly seduced by the little aluminium tackle boxes with their fly-specific compartments and the forest of fishing rods swaying in the breeze of the open door. If you visit, say hello to Diesel the dog.

I discovered many of these places on that very first trip more than 30 years ago.

Few neighbourhoods retain so much of their character and people for so long. Jackson Square's humility and resilience only makes it more endearing. Every time I step out of our studio, in the shadow of the glorious Transamerica Pyramid, I feel the gentle exhilaration of our energetic, joyful little community. ■HTSI

### RESTAURANT & CAFES

**Café Zoetrope**  
cafezoetrope.com  
**Cotogna** cotognasf.com  
**Maison Nico** maisonnico.com  
**Mario's Bohemian Cigar Store**  
**Café marios-bohemian-cigar-store-cafe.square.site**  
**Mister Jiu's** misterjiu.com  
**Molinari** molinaridelisf.com  
**Quince** quincerestaurant.com  
**Tosca** toscacafesf.com

### BARS

**Bix** bixrestaurant.com  
**Vesuvio** vesuvio.com

### SHOPS

**City Lights** citylights.com  
**Lost Coast Outfitters**  
lostcoastoutfitters.com  
**William Stout Architectural Books** stoutbooks.com

GOOD DAY SUNSHINE



**Veuve Clicquot**

PLEASE DRINK RESPONSIBLY



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GENEVE



TWENTY~4 AUTOMATIC  
BEGIN YOUR OWN TRADITION