

FINANCIAL TIMES

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SPECIAL

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DIOR





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Growing up brown, *Ajesh Patalay* looked in vain for stylish role models. Does he see himself in fashion today?



ON THE COVER: Photography by AMIT ISRAELI Styling by JAMES VALERI

From left: LEON DAME wears wool overshirt, £1,970, wool trousers, £990, and hand-stitched embossed leather Pochette The Go bag, POA. MALICK BODIAN wears leather trench coat, £6,990, cotton trench coat, £2,060, wool trousers, £720, and leather boots, £1,350. JONAS GLÖER wears leather coat, £6,720, leather jacket, £5,290, and leather trousers, £3,850, all BOTTEGA VENETA



PHOTOGRAPH: JOHN BOAZ. JOSHUA TARN. AMIT ISRAELI. ADITSA BERZENIA WEARS PRADA COTTON SHIRT, £1,100, AND LEATHER SHORTS, £2,350. LES MAUVAIS GARÇONS CUSTOM-MADE FELT BERET WITH PENDANTS, POA

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OPENING SHOT



NY SEE

Joel Meyerowitz's first monograph explores New York City style and a society in flux

"I wanted to show how New York City looked to me at that time," Joel Meyerowitz says of the street photographs he took from the '60s to '80s. "The activities, the clothing people wore, the quality of the buildings, even the light on the street." These reflections, recorded over 18 months' worth of interviews with historian Lorenzo Braca, are now being published alongside more than 100 classic and unseen photographs in the photographer's first biography, *The Pleasure of Seeing*. The book spans Meyerowitz's formative encounters with Robert Frank and Lee Friedlander; his observations on how fashion, gesture and architecture have shifted over the years;

and what these changes revealed to him about culture in the United States. The question that fired him, he says, was "how can we deal with the absurdity of what we were seeing in America, back then, and with the transformation of the social system that we were living through? How does this play out on the streets?" From observing life – from the "very expensive business suits" to the "messengers" – he built a picture of the US that offers an answer. **BAYA SIMONS**
The Pleasure of Seeing: Conversations with Joel Meyerowitz on 60 Years in the Life of Photography is published by Damiani at €59

New York City, 1981, photographed by Joel Meyerowitz

CONTRIBUTORS



LEE MARSHALL

The travel writer and film critic has explored the length and breadth of Italy but has only made it to Trieste twice, a city he revisits for this issue. Twenty years ago, he was charmed by its Italian take on Mitteleuropa. "Back then I felt it was living in the past," Marshall recalls, "whereas there's a buzz in the air today, an energy summed up in the ITS Arcademy museum, with its rather un-Milanese approach to fashion as a cross-cultural discipline."



AMIT ISRAELI

The Israeli fashion photographer moved to Paris when he was in his early 30s and has worked with publications including *Vogue Italia* and *ArtReview*. This week he shot 14 new faces of fashion – the new supers – including cover models Malick Bodian, Leon Dame and Jonas Glöer. "I didn't care about the poses, I wanted to capture them as people in a very honest way," he says. "Each is at the forefront of the modelling world and full of charm."



JOHN GAPPER

The *FT Weekend's* business columnist has written about many industries in his time at the paper. After spells in New York and Tokyo, he is now based in London and took the train to Bath to visit the jacket maker Frahm for this issue. "Its founder Nick Hussey fascinated me as someone who talks about his struggles with mental health and the challenge of making a small company succeed against the odds," he says. "I also like Frahm's parkas."



KEVIN FAINGNAERT

The Belgian photographer focuses on small groups of communities that are removed from mainstream culture, from life in the remote villages on the Faroe Islands to the biggest rural protest camp in Europe, the ZAD. For this issue he stayed on home turf to shoot Belgian fashion designer Walter Van Beirendonck for *The Aesthete*. "With his soft and friendly voice, he welcomed me into his house and let me photograph every corner of it," he says.



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CAKE AT CAFFÈ SAN MARCO IN TRIESTE (PAGE 72)



Above: check jackets by Husbands Paris (page 35). Right: Leon Dame shot by Amit Israeli (page 58). Below: HTSI contributor Ajesh Patalay on south-Asian style (page 78)



I write this in the midst of fashion month, when we are typically looking at the women's collections that will dictate the autumn trends. Except this season I've seen as much menswear on the catwalks as I have clothes designed for women. And, it seems, as many boys as girls. As such, the names that have arisen within the industry are changing, with menswear models, long the economic underdogs of fashion, emerging as its most exciting stars.

The "new supers" show how far the fashion world has changed (page 58). Along with the casting director and HTSI contributing editor Ben Grimes, photographer Amit Israeli and stylist James Valeri have put together a stunning snapshot of the industry. Cover star Leon Dame has already featured on the cover of HTSI and walked dozens of catwalks: he brings a mercurial energy and sense of theatre to proceedings as one of the rare models who really inhabits a character. Likewise Malick Bodian, who starred on our celebration cover last year and is as busy behind the lens as he is before it. The experience of being a photographer must inform the way he moves; in pictures he recalls the '50s models shot by Norman Parkinson.

Menswear itself is still caught between two axioms – the one that follows the lust for more casual, logo-driven labels (the business chasing the Gen Z and millennial dollar) and those representing more traditional tastes.

LEON DAME IS ONE OF THE RARE MODELS WHO REALLY INHABITS A CHARACTER

while others have opened up their houses to become broader and more "lifestyle" in range. The suit is the subject of ongoing paranoia, especially as the modern professional has dispensed with it and so many of its accessories. The successful heritage label is one that can offer something modern while making the traditionalists feel comfortable as well.



And what could be more traditional than a giant repeat check? Nick Foulkes, an icon of bespoke suiting, has always been a fan of the Duke of Windsor's epic windowpanes, although the big check is something I have tended to associate with *Weekend at Bernie's* or the pro-celebrity golf circuit. Nick assures me I am wrong; he sits among an esteemed group of far more sophisticated tastemakers – see Harry Styles and Austin Butler – who have determined the giant check is the Big Trend of summer 2023 (page 35).

Lastly, to Trieste, the Italian city that sits on the doorstep of Slovenia and is therefore often overlooked. I visited for the first time last summer and was captivated by its architecture, its multicultural mash-ups and its otherworldly light. It's also home to one of the most prestigious fashion schools in Europe and a talent competition that nurtured such names as Matthieu Blazy, Demna and the duo behind Chopova Lowena. Lee Marshall heads there as the school opens a new centre for its library and archives, and explores a cultural scene that is once again putting the city on the map (page 72). That said, anywhere that spurred James Joyce to write one of the greatest novels in existence should be reason enough to go. ■ HTSI

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PHOTOGRAPHS: CAMILLA GLORIOSO, MARIU ANDRE, VIVEK VADOLIVA, AMIT ISRAELI, LEON DAME WEARS MIMOSA MARGIELA COTTON TOP, €290, KIKO KOSTADINOV COTTON-MIX JUMPER, €415, MIU MIU RIBBED JERSEY TOP, £620, AND POPLIN SHORTS (JUST SEEN), £780, JUNYA WATANABE MAN COTTON CAP, £108

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Walter Van Beirendonck

The fashion designer – one of the original Antwerp Six – on Reebok Pumps, Caron scent and waffles

INTERVIEW BY **MARK C O'FLAHERTY**
PHOTOGRAPHY BY **KEVIN FAINGNAERT**

HIS MOST RECENT MUSIC PURCHASE



Above: the designer at home in Zandhoven, Belgium. Left: these earrings from Uzbekistan were a gift from his husband; the ceramic plate is by Livia Gorka

MY PERSONAL STYLE SIGNIFIER is obviously my beard but also my rings. I have one on every finger. I have a diamond one that my mother wore all her life, two from Morocco, one that was made out of a coin that my parents bought in Greece, and two designed by my husband: one with a large fire topaz and another that is aquamarine.

THE LAST THING I BOUGHT AND LOVED was *A City Behind the Forest*, a book about art created by patients at the Aarhus Psychiatric Hospital in Denmark from the mid-19th century until 2018. I love outsider art, and photographer and writer Albert Grøndahl captured the work beautifully.

THE THING I COULDN'T DO WITHOUT is work, so I'm going to say it's the pen I use to draw – my Stabilo Sensor – and sketch pad. I was head of the Royal Academy of Fine Arts fashion course in Antwerp until last year, but I never stopped creating designs for my own label, and I never will. I work in a very physical way, constantly sketching.

THE BEST SOUVENIR I'VE BROUGHT HOME is a small brown plastic doll that I found in a market in Berlin. It's the character Pittiplatsch from the '70s East German children's TV show *Sandmännchen*. I have a huge collection of dolls. This one is simple but represents so many memories.

THE BEST BOOK I'VE READ IN THE PAST YEAR is *Kold Angst* by the Danish crime writer Mads Peder Nordbo. I really don't read much fiction unless I am on holiday and when I do, I like airport novels. It was an easy, if distressing, read.

THE BEST GIFT I'VE GIVEN RECENTLY is a set of chairs to my husband for his birthday that were handmade in Mexico. They aren't by a notable designer, they are just unusual and beautiful-looking. I like how raw they are, with elements of straw woven into them.

AND THE BEST GIFT I'VE RECEIVED is a pair of earrings from Uzbekistan from my husband. He knows my taste so well.

THE LAST MUSIC I DOWNLOADED was *Hideous Bastard*, the solo album by Oliver

THE AESTHETE



HE'S BOUGHT REEBOK PUMPS SINCE THE '90S

DRIES WORE THIS PERFUME TOO, SO WE ALWAYS SMELLED THE SAME



Left: his signature fragrance – Yatagan by Caron



Sim from The xx. He made a sweet video for the song “Fruit” that I find very touching. I like his way of singing.

IN MY FRIDGE YOU’LL ALWAYS FIND a lot of fresh, farm-bought vegetables and fruits. We also always have boxes of Ginstberg Belgian mineral water. We buy it in a cardboard container, so it’s a bag in a box – we don’t have plastic bottles in the house.

AN INDULGENCE I WOULD NEVER FORGO is desserts. I hope my doctor isn’t reading this because I’m always being told not to gain weight, but I’m just so fond of waffles and pancakes. I see them as treats, and I absolutely deserve them because I work so hard.

THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE was from my own collection for this season. I never really buy any other clothes – I just make a personal order. The most recent piece I added is a green hoodie with a red graphic on it and text that reads “otherworldly – reboot provocative power”. I also regularly buy Reebok

Pumps, a style I have been wearing since the '90s because they are so comfortable.

AN OBJECT I WOULD NEVER PART WITH is a painting by Juli Dudás Vankóné, the Hungarian artist who died in 1984. Again, her work belongs to a naïve, outsider movement in art that I am really drawn to. I have been visiting Budapest for 25 years and found a piece by her in a gallery and had to have it. It’s such a simple piece of work, but it gives me great pleasure to see it in our house.

THE ONE ARTIST WHOSE WORK I WOULD COLLECT IF I COULD is possibly Louis Marcussen, who worked under the name of Ovaraci, which translates loosely as “chief patient”. I saw some of his work at the Venice Biennale recently and was really moved by it. It’s fantastical, with mythological elements. His story is incredible – he changed gender, but then later reverted to identifying as a man. His life story is fascinating and the work is beautiful.

THE GROOMING STAPLE I’M NEVER WITHOUT is Yatagan by Caron. I have been wearing the same fragrance since I was at college, and Dries [Van Noten] wore it too, so we always smelled the same. It’s a woody fragrance with a lot of patchouli. I heard at one point they were discontinuing it and I panicked, but I’ve found a place in Paris that has a lot of stock of it.

MY FAVOURITE BUILDING is Frank Lloyd Wright’s Fallingwater in Pennsylvania, the house designed above a waterfall that was built in the late '30s. It’s strange because I’ve never actually visited it, but I am so intrigued by it, and I think it looks incredible.

MY GROOMING GURU is my barber, Alain Maître, at 8 Rue Saint-Claude in Paris. I don’t go to anyone else. I need to go to see him very soon to tend to my beard. I like how each visit is a ritual, with a lot of hot and cold towels.

MY DRINK OF CHOICE is Hoegaarden white beer, which is Belgian, of course. I find it really refreshing, but I only have one as I get drunk very quickly.

MY STYLE ICON is David Bowie. He was the man who showed me what clothes could mean, and how you could create a persona with them. I was about 13 when he first made an impact on me. I was living in a small village, and suddenly here was this gender-fluid individual with the most incredible look, and such strength. Ziggy Stardust remains my favourite Bowie era.

THE WORKS OF ART THAT CHANGED EVERYTHING FOR ME are by Paul McCarthy. He didn’t just change my way of thinking about art, but about the whole world. The multimedia piece he created with Mike Kelley, *Heidi*, is incredible. It’s based on the children’s character written by Johanna Spyri, but it contains so much aggression and a mixture of so many different emotions. It showed me how you could tell a story with heavy content in a funny and culturally relevant way.

WHEN I NEED TO FEEL INSPIRED, I explore architecture. The graphics in my latest collection are inspired by a 12th-century mosaic in the cathedral in Otranto in Italy. I had been to see it before, but I went back over the summer and spent a lot of time studying it – it contains so many elements, from the tree of life to unicorns and other strange creatures. It has a pagan quality to it that I find very appealing.

THE BEST BIT OF ADVICE I EVER RECEIVED was to have patience. My career has been a rollercoaster, with so many highs and lows. But I was told early on to keep going, and it’s something I try to reinforce in students now. Nothing happens quickly, you have to build up to it. I am completely independent, which is a great position to be in. And I feel like I am respected in the industry, which hasn’t always been the case. It’s taken a long time to get here.

MY PARTY PLAYLIST ALWAYS INCLUDES Donna Summer’s “I Feel Love”. It’s the ultimate disco record. Nothing else makes you feel the same way when you hear the intro. Although I’d put Bowie’s “Rebel Rebel” on the list too.

IN ANOTHER LIFE, I WOULD HAVE worked with animals or flowers. I love the idea of working in a park or zoo. I’d work with the elephants because I’d enjoy giving them a hug from time to time. ■HTSI

Above: with his collection of vintage dolls. Right: style icon David Bowie. Left: his Stabilo Sensor F-tip pen and sketchbook. Below: a puppet from Mali. Below far right: Hoegaarden white beer, his drink of choice



I DRINK HOEGAARDEN WHITE BEER WHICH IS BELGIAN, OF COURSE



Above: rings are the designer’s style signifier. Right: with some of his Mali puppets and masks





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THE FIX



Above: BRUNELLO CUCINELLI cotton knit T-shirt, £410, and (right) cotton cable knit cardigan, £1,150. Below: The Row



TREND

THE FEELING IS NEUTRAL

Because beige is anything but boring, says *Aleks Cvetkovic*



Over the past few years, much of menswear has been characterised by an almost defiant use of colour, pattern and ostentation. In the words of Elsa Schiaparelli: "In difficult times, fashion is always outrageous." Now, though, men's clothes are gently coming back to reality.

You can see this in the way that many brands are interpreting colour. A low-key, tonal approach has been in the ascendancy in recent seasons, with shades of charcoal, chocolate brown, taupe and tan moving from the fringes of the colour palette to centre stage at Lemaire, The Row, Dior and Saint Laurent.

"We've been exploring the rise of what we call 'the modern neutrals,'" says Kate Franklin, a colour theorist and co-founder of futures research agency FranklinTill. "Long-term colour that's trans-seasonal. These once classic colours are being used across multiple fashion categories, particularly in streetwear and sportswear."

The idea of an off-white tracksuit or brown bomber jacket might seem strange, but brands such as Jacquemus and Cold Laundry have championed both. Fear Of God's use of earthy tones is particularly impressive – founder Jerry Lorenzo has almost single-handedly ensured the eclipse of classic mid-grey jersey basics by hoodies

CLASSIC GREY JERSEY BASICS HAVE BEEN ECLIPSED BY DUSTY BEIGE

and sweatpants rendered in a dusty shade of beige.

Dressing in earthy colours works at both ends of the smart-to-casual spectrum, with

"classic" menswear brands also indulging neutral tones. To Alessio Piastrelli, in the men's style team at Brunello Cucinelli, a restrained palette conveys the "relaxed elegance" that's long been the brand's signature. "For SS23 the key word is 'nonchalance,'" he says, of the current collection which is built around "light greys, beiges and English white", for

Above: Fear of God's Eternal collection. Right: Saint Laurent



OFFICINE GENERALE



FT.COM/HTSI



ZEGNA



Left: Tod's.
Below right: Marcello Mastroianni and Virna Lisi in *Casanova* '70, 1965



DIOR

a mix of suiting and sportswear that feels luxurious yet easygoing.

To Dag Granath, one half of contemporary Swedish tailor Saman Amel, dressing in neutrals lends one a welcome sense of discretion. "A person who's uninterested in clothes should see the way you dress and just feel it looks completely natural. It's about looking composed as a whole, with no one thing shouting or seeking a compliment," he says. The co-founder of fellow Swedish brand Rubato, Oliver Dannefalk, adds: "It's a way to make a statement, without actually making a statement."

WHERE SAMAN AMEL'S TAILORING is minimalistic and unashamedly luxurious – all glossy cashmere jackets and indulgent, sharply cut suits – Rubato's look is more casual. Both brands eschew strong colours and patterns in favour of fine textures and subtle shifts between jacket, top and trouser. "It's a misconception that removing loud colours from your wardrobe limits your creativity," Granath continues. "In reality,

it's easier to experiment when you have a tonal framework. You become more nuanced in your ways of seeing colour and texture."

There's another dimension to going tonal. "Beige has been the big neutral colour story of recent years, [driven by] a concern for investing in long-term pieces that will be in your wardrobe for years, not just seasons," Franklin explains. "People are more concerned than ever about the impact of our purchasing decisions. Neutrals offer a perfect adaptive palette for responsible shoppers and brands."

"For us, everything starts with presenting fabric in its purest form," says Agyesh Madan, co-founder of the New York-based Stöffa. "Most un-dyed natural fibres range from beige to brown in colour, so it just makes sense to us to present a harmonious wardrobe rooted in that scheme." This purist philosophy has led Stöffa to work with sustainable materials. "We've developed a fabric with the New Denim Project in Guatemala," explains Madan's partner, Nicholas Ragosta. "It has an un-dyed, upcycled cotton warp and uses indigenous brown cotton grown in Guatemala in the weft." Stöffa is looking to champion more rare, under-utilised varieties in other fabrics too, including indigenous cotton fibres in pink and green.

Officine Générale's founder and creative director, Pierre Mahéo, thinks colour should reflect the functionality of a garment. "The colours I wear have to serve a purpose –

they should be restrained, comfortable and useful," he says. This philosophy makes itself clear in the brand's SS23 collection, in which chocolate cotton poplin suits rub shoulders

with tobacco chore coats, beige macs and breezy trousers in soft white and sandy-beige. "We mix a lot of tailored pants with nylon bombers, with sweat jackets [hoodies] or denim jackets. Likewise, I enjoy breaking up suits; to bring a bit of tailoring into a casual silhouette."

There's an old cliché that says beige is a boring colour, but Mahéo is adamant it's not. "Look at Marcello Mastroianni in his beige suit and try to tell me it's boring. Beige is anything but – and it's perfect in spring and summer. You can use it as a foundation



Above: LORO PIANA cashmere and silk Diveria polo shirt, £1,805. Right: RUBATO cotton Officer's chinos, £220



to pastel colours, to light blue, light pink – or just wear a beige suit with a white T-shirt. It always looks beautiful."

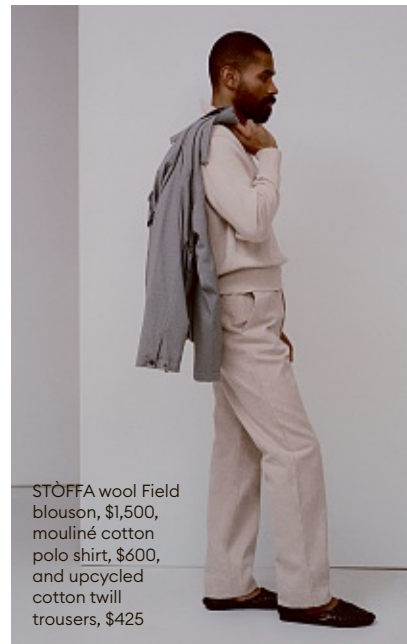
Franklin thinks neutrals are here to stay beyond this season. "Be prepared

to hear the word 'greige' a lot." This may not be the most exciting movement to happen in fashion in recent years, but it does speak to quiet sophistication. In any other context, describing someone as "beige" would be less than flattering. If I were to be identified by my neutral wardrobe now, though, I'd take it as quite the compliment. ■HTSI



LABRUM LONDON

GIVENCHY



STÖFFA wool Field blouson, \$1,500, mouliné cotton polo shirt, \$600, and upcycled cotton twill trousers, \$425

TREND

Hot under the collar

Benjamin Canares picks the shirt styles that pop



SS DALEY cotton poplin shirt, £425, matchesfashion.com



RAF SIMONS denim shirt, £660, mrporter.com



PRADA cotton Oxford shirt, £735, mrporter.com



LOVE BRAND linen shirt, £150



BODE cotton poplin patchwork shirt, £700, mrporter.com



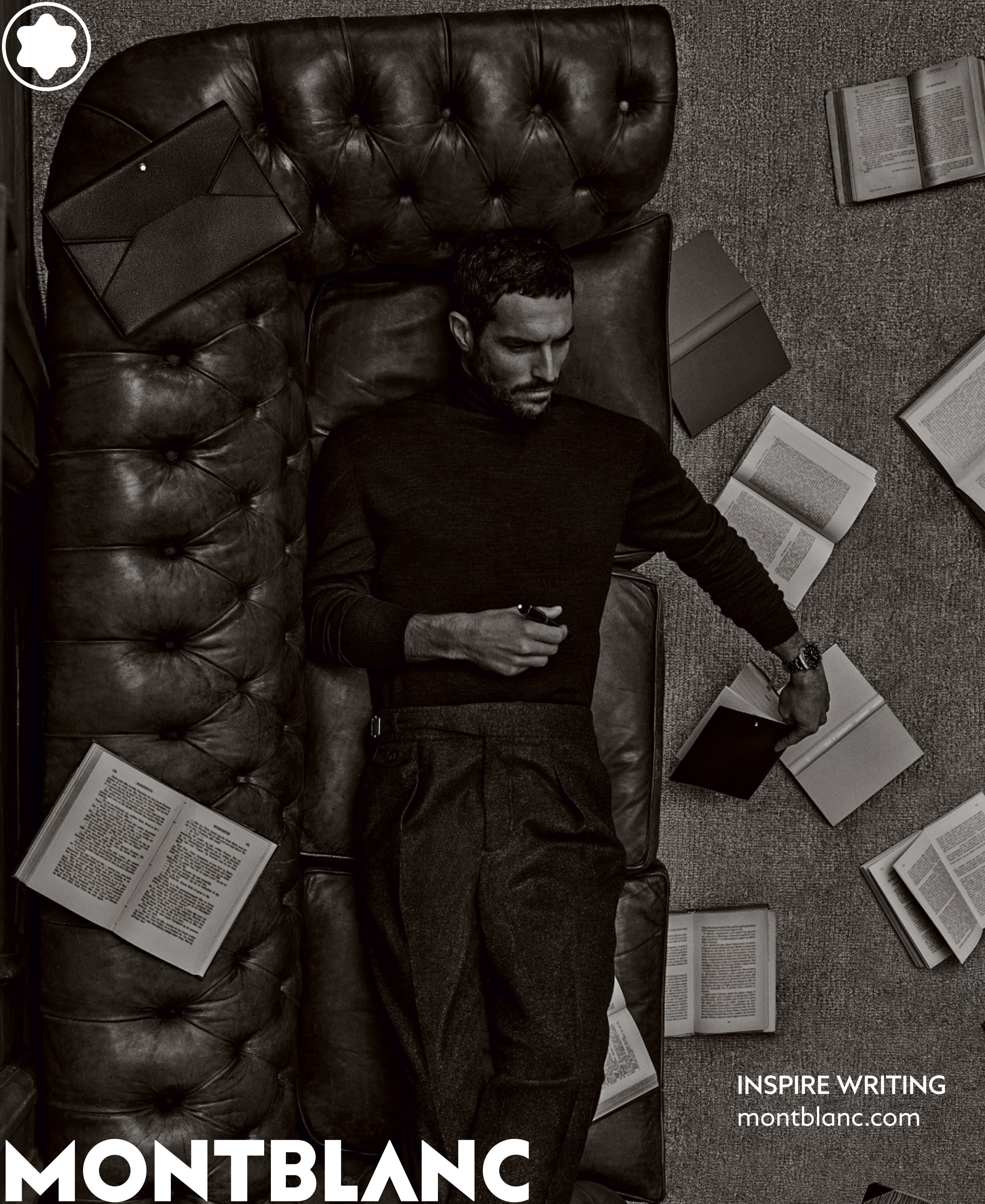
LORO PIANA cotton chambray shirt, £425, mrporter.com



LOUIS VUITTON x YAYOI KUSAMA cotton-mix shirt, £1,070



ARIES silk shirt, £417, brownsfashion.com



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TREND

CHECK, PLEASE

When it comes to tailoring, nothing squares up to a big repeat.
By Nick Foulkes



THE DUKE OF WINDSOR IN 1964

Moments of true epiphany are rare, but one morning in the summer of 1995, at number 4 route du Champ d'Entrainement in the Bois de Boulogne, I had a life-changing experience. This Second Empire villa had been home to the Duke and Duchess of Windsor, and I was standing in the Duke's dressing room. As the wooden door of the elderly wardrobe creaked open, I was offered, not exactly insight into the meaning of life, but a few handy hints as to how I might divert myself from pondering its futility.

The Duke's wardrobe was crammed with lyrical checks – a swelling, sonorous symphony of quadrangles so loud I could barely hear myself think. Checks were, of course, the former Edward VIII's signature; he once said: "I believe in bright checks...

The louder they are, the better I like them." He used to take the precaution of having an extra pair of trousers made with every suit, which inevitably led to the quip that "he needed two pairs of trousers to get the pattern in". It was intended as an insult; for me, it was divine guidance. I left Paris determined to wear more checked suits and sportcoats, and if sufficiently vigorous checks did not exist, to have them made.

MY FIRST TWEED MADE ITS DEBUT that same year. Designed with *Country Life*, it was a sizeable heather-coloured windowpane over a lovat herringbone. I liked it so much that I had not only a suit made up but an armchair upholstered with it, so that I could give the impression of disappearing into the furniture. The cloth was made into suits sold by Hackett, where I made the acquaintance of cutter Terry Haste; when he moved to Huntsman, I followed him to Savile Row. This was good luck, since Huntsman has a reputation for checks that are measured not in square centimetres but hectares.

When Terry left to establish his own firm, he would take me on scouting missions beneath Savile Row to the old W Bill, a

IMAGINE IF PG WODEHOUSE HAD DONE A COLLAB WITH MONDRIAN

troglodytic treasure trove of checked fabrics from the '30s (imagine if PG Wodehouse had done a collab with Piet Mondrian) to the '70s (think Christopher Lee as the crazed Lord Summerisle in *The Wicker Man* in a gun club check overlaid with red windowpane). Those years between cutting room and lightless basement were my university, as I learnt about proportion, high armholes, the difficulty of showcasing big repeats (the bigger the repeat, the more fabric you need). Also, how a skilfully manipulated rectangular check has a slimming effect.

In common with other of the world's natural resources, the interesting tweeds at W Bill became ever scarcer. Yet it is not as though it was a world without checks: the pattern books of Scottish mills kept me going for a while. Mariano Rubinacci has a spectacular archive of fabrics, including some killer windowpanes; Husbands Paris always comes up with some pretty louche checked garments; and Guy Hills of Dashing Tweeds ("Modern Urban Tweeds, Fabric and Fashion for the



Left: Austin Butler, 2022. Edge of page: (top) detail of PAUL SMITH wool blazer, £1,000, and (bottom) wool two-button blazer, £750

DASHING TWEEDS BESPOKE JEKYLL JACKET, £1,100



LOUIS VUITTON



THOM BROWNE LEATHER BAG, £1,670, MATCHES FASHION.COM



PHOTOGRAPHS: CHANTAL ANDERSON/NEW YORK; TIMOTHY R. JOHNSON/REUTERS; JAMES HAMILTON/REUTERS; JAMES HAMILTON/REUTERS



Above: PAUL SMITH wool blazer, £1,000, and (edge of page), detail of wool trousers, £360



Creative”) deserves an OBE for services to bold checks. Even today, the catwalks and runways are awash with them, although I sadly am a thousand years too old to wear the checked and spotted trench coat suit from Casablanca or the pink, green, yellow and white check drape coat from Comme des Garçons. If Sir Paul Smith is best known for stripes, he well understands the power of a good windowpane for a summer three-piece of shorts, vest and drape coat.

I HAVE ALWAYS WANTED something personal, though, and it became clear that sooner rather than later I would need to have it woven. When Terry discovered that the mill that had made the *Country Life* tweed a quarter of a century earlier was still in business, I took it as a message from a higher power.

The first attempt was more in the way of a warm-up, a piece of sartorial throat-clearing that involved a triple windowpane in blue, rust and blue against a lovat background. It looks very good, in a wearable, versatile, useful sort of way – which is not what I was after at all.

Next time I really put my mind to it. I magnified a standard Glen Urquhart check and then overlaid it with a massive blue windowpane so big only two can be fitted across the back. It was much more complex than it sounds and took two years to realise, not least because I needed to get planning permission for lapels wide enough to display enough of the pattern to make sense. The resulting sports coat is a singular creation best worn with a shirt collar that ends just above the nipple and a tie fastened with – yes – a double, or better triple Windsor knot. You can still buy “my” big check from Terry Haste, and it is the closest I have come, for now, to a masterpiece. ■HTSI



Nick Foulkes wearing his own design of “big” check



Nick Hussey, co-founder of Frahm

THE CAUSE

“DON’T KEEP IT BUTTONED”

Frahm outerwear is tough, but the brand’s founder wants men to show their vulnerability as well. By *John Gapper*

When Nick Hussey’s first start-up, cycling clothing brand Vulpine, collapsed in 2017, it took a terrible toll on his mental health. “It has taken me years to talk about it without getting emotional, because it was my life. I had a breakdown and thought of suicide,” he says. But that failure, and criticism that Vulpine went into administration just after asking investors for capital, not only led to his depression, it also taught him lessons. One was to build a sturdier business; a second was to be open about his feelings.

Hussey is sitting in the head office outside Bath of Frahm, the self-proclaimed “tough, beautiful” menswear brand he went on to found in 2018 with his wife, Emmalou. Buy one of its handsome military parkas (£795) or quilted gilets (£295) and you’ll find his advice written on a patch that’s stitched into the lining: “Don’t keep it buttoned”. Frahm – named for an old German word meaning “noble, person of good character” – also donates £10 to the mental health charity Calm (Campaign Against Living Miserably) for each item that it sells.

Although he has no fashion training, Hussey says he is Frahm’s target customer and knows what he wants. He designs jackets with Simon Oates, a consultant who has worked with other independent fashion brands including

Penfield and Albar. “I like sharp, not soft lines. An enclosing collar, not a wide one. Masculine, but not so it is ridiculous,” says Hussey. “We do not make jackets to scale the Eiger. Ours is the one you grab to drop kids at school or walk the dog, but improved in many little ways.”

Hussey says he wants his jackets to feel so well-built and finished that they evoke in

customers the satisfying clunk of a luxury car’s doors. Precise detailing marks out the collection: double stitching on the pockets and hood of the British Millerain waxed cotton; natural fabric linings; gunmetal snaps by Cobrax; chunky Riri waterproof zips; Shimada rubber zip pulls. The jackets are built to last: Frahm’s crown jewel is an orange Ventile Thermal Storm

HE WANTS TO EVOKE THE SATISFYING CLUNK OF A CAR DOOR

Jacket with detachable peaked hood (£995).

But you can save 20 per cent on all items if you pay upfront and are prepared to wait for several months –

sometimes up to a year – for your jacket to arrive. That is a feature, not a bug: instead of taking all the financial risk and having to discount stock at the end of seasons, Hussey wants to incentivise pre-orders.

The Frahm man clearly feels seen. Nearly half of its customers return to buy a second jacket; online reviews average 4.9 stars; and the customer comments are a litany of love and gruff appreciation.

And while the company is small, with only four full-time staff and expected sales of £2.4mn in 2023, it is growing fast.

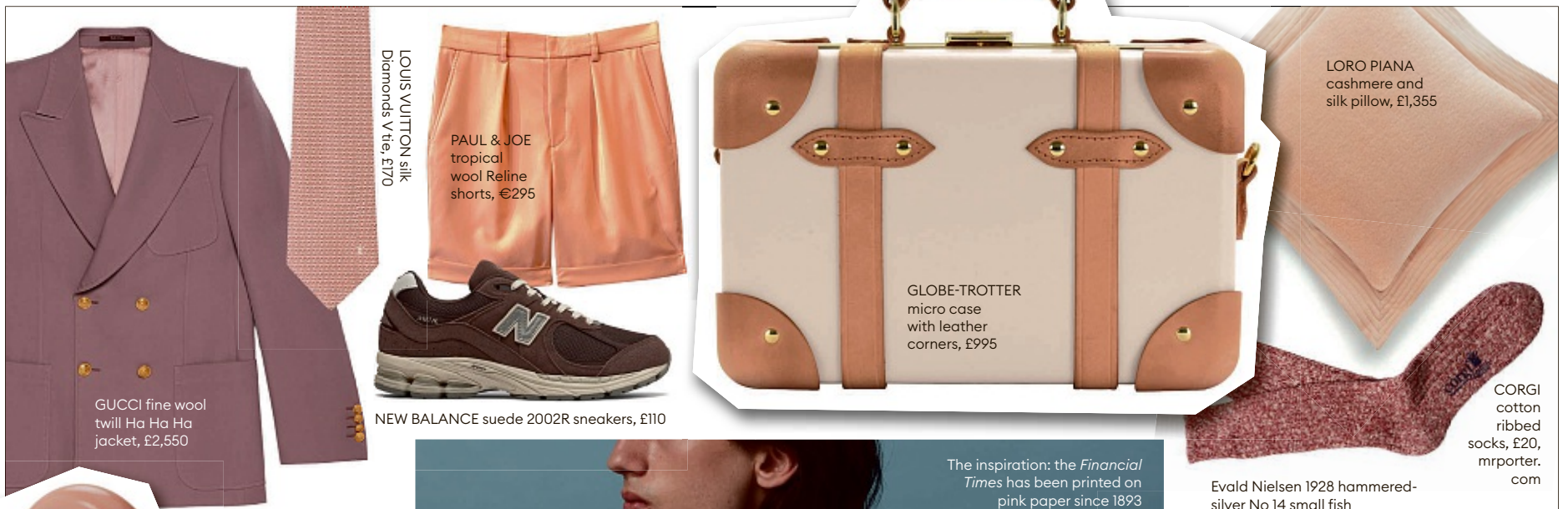
Another founder might celebrate, but Hussey knows he has more to prove. At least in this he is dressed for the challenge: “Jackets are like armour,” he says. “When you put on your jacket, you’re ready for life.” ■HTSI



FRAHM VENTILE THERMAL STORM JACKET, FROM £796



GIORGIO ARMANI



GUCCI fine wool twill Ha Ha Ha jacket, £2,550

LOUIS VUITTON silk Diamonds V tie, £170

PAUL & JOE tropical wool Reline shorts, €295

NEW BALANCE suede 2002R sneakers, £110

GLOBE-TROTTER micro case with leather corners, £995

LORO PIANA cashmere and silk pillow, £1,355

CORGI cotton ribbed socks, £20, mrporter.com



The inspiration: the *Financial Times* has been printed on pink paper since 1893

Evald Nielsen 1928 hammered-silver No 14 small fish knife, \$192, 1stdibs.com



ALBANE SALMON ash and concrete Hoodoo side table, €2,750, galerie-philip.com



PAUL SMITH cotton shirt, £300

SHOPPING

IN THE FT PINK

Celebrating 130 years of the world's chicest paper. By *Aylin Bayhan*



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ACNE STUDIOS wool scarf, £180, mrporter.com



HENDRICK'S limited-edition Flora Adora gin, £30 for 750ml



RALPH LAUREN PURPLE LABEL linen and silk shirt, £320

SMYTHSON leather-bound Chelsea notebook, £95



CARTIER rose-gold and leather Ballon Bleu de Cartier watch, £14,700



CHARLES EAMES RAR Rope Edge Zenith rocker, \$3,600, 1stdibs.com



POTTERY & POETRY pasta bowls, £192 for set of four, abask.com



CUBITTS cellulose acetate sunglasses, £150

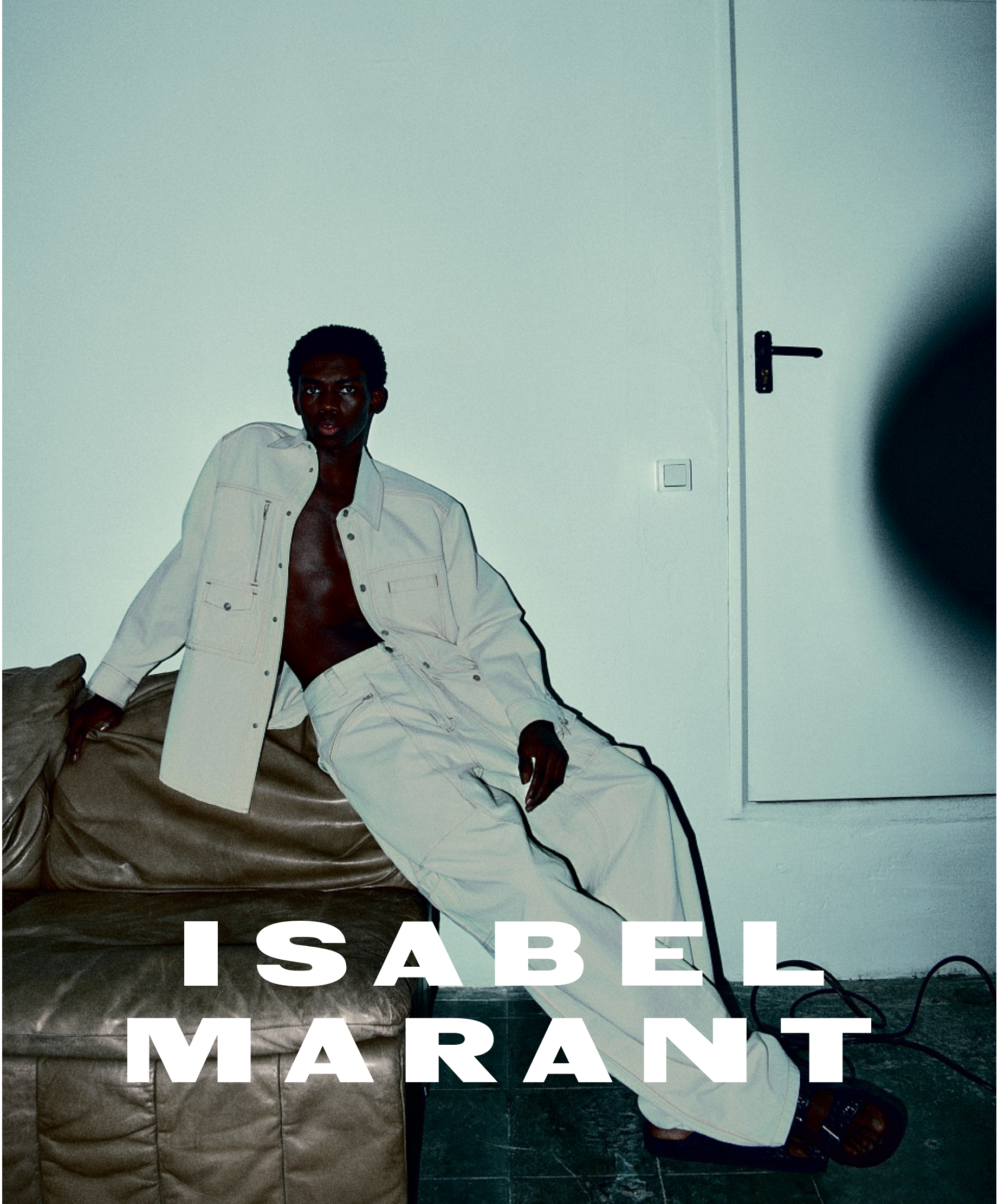


BOTTEGA VENETA leather medium Cabat bag, £6,350

DIOR cotton canvas trousers, £1,350



JOHN LOBB suede shoes, £1,235



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JUNYA WATANABE SS23

JUNYA WATANABE SS23



Why won't Keith Haring disappear? The street-art pioneer, who started his career by making chalk drawings on black unoccupied advertising panels on the New York subway in 1980, and who died aged 31 in 1990, is more visible today than ever. The immediacy and energy of his line – his radiant babies and dancing dogs in super-bright colours – are as much a part of the '80s lexicon as the first MTV logo planted on the moon by an animated spaceman. And yet they continue to have currency. It is polemical as much as it is pop. "People are still fascinated by the work because it signifies a creative time that can never be repeated," says lighting designer Lee Broom, who has a leather jacket handpainted by Haring hanging in his TriBeCa penthouse.

Today, there are windows in Primark full of products covered with Haring's vibrant hearts, and the shelves of Uniqlo have remained stocked with his T-shirts since 2003. "Due to licensing restrictions, we are unable to provide a quote," is what I was told by Uniqlo's office when I approached them for details on units shifted. The number must be tremendous. And yet, mass appeal hasn't stopped Haring being tapped by luxury brands and niche designers. Coach has revisited his archives repeatedly, Jeremy Scott has used the work on several occasions, Comme des Garçons created a capsule collection way back in 2011, and David Dalrymple continues to make pieces grounded in a

friendship Haring had with stylist and costume designer Patricia Field.

The SS23 Junya Watanabe Man collection features Haring's work, as well as that of his peers and friends Jean-Michel Basquiat and Andy Warhol. Watanabe maxed out the New Wave mood by playing Talking Heads as his models walked. "I wanted to create a revival of past pop culture," says Watanabe. "It's nostalgic for me. At the time, Talking Heads and Keith Haring were my idols. From a fashion standpoint, Haring's work is easy to understand, but it also transcends time, like rock stars from the past."

For several seasons, the Paris-based brand Études has used Haring graphics in its work. Just ahead of Watanabe in Japan, Études launched a capsule collection featuring images by Basquiat for AW22. For anyone who lived through the era, seeing both Watanabe and Études mix disparate visual elements linked by a social scene (the Mudd Club, one of Haring's locals, was a key part of it) suggests naive nostalgia and a longing for the authenticity of a long-vanished counterculture. But creative

CULTURE

HARING IS SHARING

The pop artist's squiggles still dominate the fashion industry. And that's exactly what he wanted, says *Mark C O'Flaherty*

directors Aurélien Arbet and Jérémie Egry drilled down into '80s New York's New Wave beyond its hip-hop soundtrack and scavenged spray cans of Kryolan. "Visually, their artworks are different," says Arbet. "On one side you have a pop approach referencing comics with clean continuous line drawings, and on the other side you have a rough, almost scribbled style. But they shared a sense of urgency in their practice, producing a large amount of work in such a short amount of time. They both engaged their art with strong messages: from fighting racism and drug use to raising awareness about Aids and minorities as a whole."

Haring was a serious artist. A recent show at UCCA in Beijing, *Somewhere Downtown*, explores his place in the turbulent landscape of New York when he was first active. And the Nakamura gallery in Japan, which has one of the most substantial collections of his work, is currently celebrating its 15th anniversary by restaging its first Haring exhibition, *Chaos and Hope*. The artist's work addressing Aids, apartheid and crack addiction made him a powerful voice in the '80s. He knew

Above: Haring at the opening of Pop Shop, New York, in 1986

COACH DISNEY MICKEY MOUSE x KEITH HARING PUFFER, £695



UNIQLO UT ARCHIVE GRAPHIC T-SHIRTS (KEITH HARING), £19.90 EACH



Top left: Études AW18-19. Below: Haring painting a mural in the Bowery, New York, in 1982. Bottom right: COACH DISNEY MICKEY MOUSE x KEITH HARING Academy Backpack 15



PHOTOGRAPHS: ALLANTANENBAUM/GETTY IMAGES; NICK ELGAR/CORBIS/VEG/GETTY IMAGES; JUNYA WATANABE MAN X KEITH HARING FOUNDATION/LICENCED BY ARTISTAR, NEW YORK, NY & @DISNEY/KEITH HARING FOUNDATION (2); TOM DE PEYRE/KEITH HARING FOUNDATION/LICENCED BY ARTISTAR, NEW YORK



as long, as possible. In an entry dated 20 March 1987 in *Keith Haring: Journals*, he records how he hasn't been tested for HIV but is sure he has it, and that "my days are numbered. This is why my activities and projects are so important now. To do as much as quickly as possible. I'm sure that what will live on after I die is important enough to make sacrifices of my personal luxury and leisure time."

HARING'S WORK IN FASHION was an integral part of his strategy. A collection by the DJ Honey Dijon for Dover Street Market last year repurposed graphics that Haring created for flyers for the club Paradise Garage, as well as imagery he developed for Malcolm McLaren for his *Witches* collection with Vivienne Westwood in 1983. McLaren was the first to bring Haring's work to the runway, and also used it for the packaging of his *Duck Rock* album, which celebrates its 40th anniversary this year. "[Malcolm] was obsessed with what he called 'the look of music and the sound of fashion,'" explains the entrepreneur's widow and head of the McLaren estate, Young Kim. "He met Keith before he was even with a gallery. He could see how important his work was."

Gil Vazquez is delighted that Dijon revisited the early archive. Dijon – who is black and trans – is one of the most sought-after DJs and remixers in the world. "What strikes me about the project with Honey is that we do a lot of work with HIV and Aids charities, and black transwomen are among the most vulnerable in the community. It's great to actually do business with someone in that community too. It's empowering. And she's telling a specific story about Keith in a really exciting way." Dijon's Haring collaboration continues to sell online at the likes of Farfetch and resale sites – and interestingly, in parallel with Watanabe, her most recent collection used the work of Basquiat.

Three years after he worked on *Witches*, Haring opened the Pop Shop on Lafayette Street to sell clothing, jewellery, toys and posters. It would never make money and he described it as "an extended performance". Until it closed in 2005, it was a place of pilgrimage for many on any visit to New York. Seeing the work still appear on clothing, now handled by the licensing company Artestar (which also handles the



Above: Haring at the opening of his winter 1983 show in New York, with models wearing clothes emblazoned with his work

Mapplethorpe and Basquiat estates), is an extension of Haring's performance. Like Vazquez, Artestar's founder David Stark worked with Haring. "He wanted to be able to communicate on a global scale," he says, "which is something that was, and still is, difficult to do in that context of the art world. Our job is to communicate the work authentically, so Primark's Valentine's Day promotions are totally different to Honey's clubland story. We are about good housekeeping and being thoughtful. We just

"HE WANTED TO BE ABLE TO COMMUNICATE ON A GLOBAL SCALE"

started working with H&M, and it took a while because we didn't want the imagery sitting there next to SpongeBob SquarePants. Likewise, we wouldn't give Uniqlo

a safe-sex image of two people putting their hands on each other's dicks, because it's not the right audience."

Stark says he has worked on about 2,000 collaborations since he first started working with Haring in 1989. The amount of Haring products out there is unfathomable. "He was one of the inventors of a new art medium: the art product," says gallerist Jeffrey Deitch, who has been involved with Haring since 1980. "I often quote a great line from Keith: 'The public has a right to art.' He wanted to create inexpensive and accessible art products that people could wear and collect. There was no filter between his imagination and his hand. His art is a language that we are still speaking." ■HTSI

the visual immediacy of his work – which echoes back to the vernacular of ancient Aztec, Egyptian, African and Australian Aboriginal art – and wanted to exploit it. "He wouldn't have been surprised by the legacy today," says Gil Vazquez, who was close to the artist and is now executive director of the Keith Haring Foundation, responsible for charitable grants and the administration of exhibitions. "He planned for all this. He knew society would evolve and that his messages, like being gay and having HIV, wouldn't seem as radical as they did when he was working."

There seems to be an inexhaustible hunger for details on Haring's sadly truncated life. Last month Phaidon published *Luna Luna*, André Heller's book looking at the '80s art theme park in Hamburg to which Haring was a key contributor. Currently the New York Public Library has more than 100 books in its archive featuring Keith Haring in the title. While critics may believe his estate is all too free and easy with licensing, there's clearly a demand and an appreciation for the work, and there's evidence to suggest this was exactly what he wanted.

One of Haring's goals was to disseminate his work as much, and for

Above: Haring's carousel for the '80s art-themed amusement park Luna Luna in Hamburg. Right and below: HONEY FUCKING DIJON x KEITH HARING logo-patch jeans, £267, and denim jacket, £444, farfetch.com



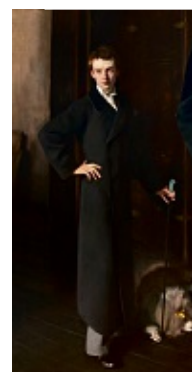
A POUCH FROM COACH'S 2020 COLLABORATION WITH DISNEY AND THE KEITH HARING FOUNDATION



A Wooded Scene, 1875, by Claude Monet



LOUIS VUITTON SS23



W Graham Robertson, 1894, by John Singer Sargent

SAINT LAURENT SS23

FASHION

See the canvas...

...get the T-shirt. Let the museum be your muse, says Louis Wise

The Fall of Man, after 1537, by Lucas Cranach the Elder



LOEWE SS23



ZEGNA SS23

Still life, 1953, by Giorgio Morandi

SUNSPEL

ENGLAND 1860



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ASK ADEELA

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REOME Active
Recovery Broth,
£110 for 50ml,
spacenk.com



AESOP Lucent
Facial
Concentrate,
£87 for 60ml



CLARINSMEN
Super Moisture
Gel, £31 for 50ml



DR HAUSCHKA
Balancing Day
Lotion, £28
for 50ml



THE GREY Daily
Face Protect
SPF50, €59
for 50ml



Above: SHISEIDO
Total Revitalizer
Eye Cream, £56 for
15ml. THERABODY
SmartGoggles, £174

My male clientele has grown steadily over the past decade, from 10 per cent to more like 35 per cent. The idea that men don't have as many skin concerns as women is a myth: men have approximately 20 per cent thicker skin than women, and they produce more sebum. Added to this, heightened levels of the stress hormones cortisol and adrenaline tend to lead to clogged pores, which can cause blackheads and acne. In short, men tend to have more oil problems.

Building a skin routine is no different to getting enough sleep, eating healthily, staying hydrated and exercising. Doing so is an investment in both skin health and self-confidence. And regardless of whether you are 25 or 75, the baseline skincare regimen should remain the same. Here are some pointers for how to keep it simple.

CLEAN YOUR FACE

Soap can be very astringent on facial skin, so why not try a multitasking cleanser?

Malin+Goetz Foaming Cream is easy, speedy and can be used every day. Nourishing prebiotics, jojoba milk and oil and vitamin E soften, moisturise and soothe, while glycerin and sodium promise to lock in moisture.

Orveda's Deep Cleansing Botanical & Enzymatic Oil dissolves accumulated oils and pollutants on the skin's surface with its blend of bio-fermented kombucha black tea; alpha-glucan oligosaccharide, a natural prebiotic that stabilises the skin's microbiome; and a marine enzyme that heals the skin's moisture barrier. Apply at the end of the day using a kabuki brush.

ASK ADEELA

Top skincare tips FOR MEN

Facialist Adeela Crown shares her no-nonsense guide to grooming

PHOTOGRAPH BY KASIA BOBULA



MALIN+GOETZ
Foaming Cream
cleanser, £29
for 113g



ORVEDA Deep Cleansing
Botanical & Enzymatic
Oil, £89 for 200ml

TACKLE IRRITATION

Shaving puts negative stress on the skin by compromising the lipid layer of the epidermis that retains moisture. This can cause an inflammatory response, ingrown hair, acne or cystic breakouts (those pesky bumps under the skin). Avoid carpet-bombing your face with an astringent aftershave and opt for a quick spritz of SkinCeuticals Phyto Corrective Essence Mist, a supercharged cocktail of antioxidant-rich botanical extracts and hydrating hyaluronic acid and glycerin.

MINIMISE DEHYDRATION

I'm on a mission to raise awareness of trans-epidermal water loss (TEWL), which affects all skin types (both men and women). As the skin moisture diffuses into the atmosphere, cell metabolism decelerates causing a domino effect of collagen and elastin breakdown. In order to seal and protect the skin barrier, you need to apply active serums and moisturisers daily.

REOME Active Recovery Broth's 28-month fermented bioactives and

probiotics nourish the skin by mimicking the skin's natural lipids, thus helping to fortify the barrier against TEWL.

Aesop Lucent Facial Concentrate is a lightweight serum that not only hydrates and nourishes, but helps reduce the appearance of hyperpigmentation. Power ingredients include skin-brightening vitamin C and niacinamide (vitamin B3) for barrier and inflammation repair.

MOISTURISE

That tight feeling after a shave, workout or a cleanse isn't healthy. It's a sign that your skin's barrier has been stripped of its natural oils and is crying out for moisture. A lightweight moisturiser is all you need, creating a seal to reduce water loss and ensure the skin stays supple and nourished. Dr Hauschka Balancing Day Lotion is a good, fast-absorbing option.

Clarins Super Moisture Gel is a non-greasy, cooling moisturiser that is its perfect post-workout companion.

APPLY SUN PROTECTION

Sunlight is an excellent source of vitamin D, which improves bone health and may help fight depression. But like everything in life, you can have too much of a good thing. Too much UV exposure can weaken the skin's ability to fight infections and increase the risk of wrinkles, sun spots, melasma and skin cancer. Wear sunscreen, rain or shine.

Apply a broad-spectrum sunscreen product such as The Grey Daily Face Protect SPF50 to provide high protection against UVA, UVB and environmental aggressors. Even chemical-sunscreen-sensitive users will find the consistency lightweight enough for the skin to breathe.

GET A GADGET

An abundance of skin devices have emerged to recharge both skin and mind. Multitask by applying Shiseido Total Revitalizer Eye cream and wearing Therabody SmartGoggles, whose heat vibrations massage the face. Massage causes a surge in the "happy hormones" dopamine, serotonin and oxytocin, which help the body cope with stress and improve memory, focus, and motivation. ■ HTSI

📧 @adeelacrown



Bubble 2. Curved 3-4 seat sofas, designed by Sacha Lalic.

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Upholstered in Orsetto Flex fabric. W. 248 x H. 80 x D. 132 cm. Fully tufted. Other dimensions available. Optional deco cushions. Astréa armchair, designed by Sacha Lalic. Triolet coffee table, side tables and occasional table, designed by Julie Figueroa Zafiro. Up floor lamp and table lamps, designed by Marcel Wanders. **Made in Europe.** Mer rug, designed by Antoine Fritsch & Vivien Durisotti.

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The Healthy Glow Fluid, by French skincare brand Horace, comes in a nice little navy bottle. Its name and font are reassuringly neutral. Squirt its rich banoffee-coloured contents into your palm and dab it onto your cheeks, though, and you face a shocking question. Have you stepped across the threshold into the world of men's make-up? You're already in it.

Once upon a time, men's make-up seemed a fringe concern: outliers such as Jean Paul Gaultier released a first range in 2003. Nowadays, luxury brands such as Chanel, Tom Ford and Givenchy all have their own male-oriented ranges, and the market is burgeoning; trend forecaster WGSN recently predicted that "the normalisation of men's make-up will continue into 2024".

"Men's make-up has definitely picked up pace in the past couple of years," confirms its head of beauty, Sienna Piccioni. It's partly due to the rising market in South Korea, where K-pop stars openly experiment with make-up, or the YouTubers and TikTok influencers who showcase colourful full "looks". Harry Styles recently launched a range of unisex skincare and make-up, called Pleasing, which, notes Piccioni, can be "applied freestyle" to create lots of "different hues"; later this year, designer Peter Dundas will launch his own "gender-neutral" line, Dundas Enhancers, which will, a statement says, strive "to enhance the wearer's natural beauty rather than cover up".

There are basically two sides to this fast-emerging market: men's make-up that really wants to be seen and the stuff, such as Horace, that is designed to look invisible. "The demand for glowing, flawless skin will see natural make-up for men gain widespread popularity," says Piccioni. Brands like War Paint, Fivism X Three and Shakeup Cosmetics are catering to this need.

"I think men tend to use fewer products [than women]... and focus more on grooming and enhancing their natural features," says Marco Antonio, make-up artist at Chanel, who sees traction in more low-key offerings like concealer, bronzer and BB and CC creams. "Male make-up is usually designed to be invisible, and should hide imperfections such as dark circles or spots to be believable."

When Marc Briant-Terlet first founded Horace in 2015, he was exclusively focused on skincare and didn't expect to move into make-up. Yet when Horace launched an anti-dark-circle serum a few years ago, he was surprised by customer feedback asking for more instantaneous results. The result is a range of concealers and the Healthy Glow Fluid – which is neither a moisturiser nor a concealer, but "its own category", says Briant-Terlet.

"What men expect is, 'I want to look good, I want to have a good glow,'" he continues. "They want to hide concerns they have instead of highlighting things." He well understands the needs of his target market – "as I've grown older, and I have a two-and-a-half-year-old child, I have bigger dark circles than I used to!" – and overall, the reception has been great. "We firmly believe that guys are way more open to beauty products than we usually think," he says. The next product they might trial will be a beard brush, because many men ask: "How can I have a fuller, thicker beard?"

I HAVE ALWAYS BEEN A MAKE-UP SCEPTIC. This is partly through fear of looking overdone or even comical (like many men, I conflate looking attractive with looking "natural"), and partly through delusion: I like to think I don't need enhancing and can get by on simple joie de vivre. This notion has begun to be sorely tested as I age, though, especially in winter, when my olive skin turns grey-green and the hollows under my eyes go positively gothic. Still, wouldn't I rather that than look like a powdered hologram?

There's a stigma around men's make-up that hasn't been totally eradicated. The proliferation of unisex lines,



WAR PAINT FOR MEN
Concealer, £20 for 5g



HORACE Healthy Glow
Fluid, £24 for 30ml



TOM FORD FOR MEN
Concealer, £36 for 2.3g



HARRY STYLES' PLEASING
x MARCO RIBEIRO Gloss
Medium, £28 for 11g

Slap in the FACE

Men's make-up is set to be "normalised" this year.
Louis Wise tests the foundations of this claim



SHAKEUP COSMETICS
Let's Face It BB Tinted
Moisturiser, £25 for 50ml



BOY DE CHANEL
Lip Balm, £34 for 3g

product, instead of being a totally new thing."

The blurring between skincare and make-up has also been noticed at Selfridges. "We are recognising a huge demand for multitasking products and formats that combine various benefits or steps," says a spokesperson for the department store. What's more, "when our male customers are shopping for make-up, they are not looking for specific 'male make-up' brands – we are seeing them shop across all brands within our beauty offering."

In order to ease me into this new world of fluids and concealers, I am treated to a makeover by a charming in-house artist, Enes, who applies a full face of make-up to me in the middle of the shop floor – foundation, contouring, filled-out eyebrows and all. It's expert work, and lightly done, but I start to get distinctly anxious

for instance, surely makes for an easier way to approach the issue, as well as being in chime with the times. Meanwhile, even the Horace website lists its products as "tinted skincare" in order to bridge the gap. "If you go to any specialised make-up store, it's a make-up product," says Briant-Terlet, "but it's important for us to position it as tinted skincare: first because it has skin benefits, and also because it becomes an expansion of your face

when a dab of mascara appears and I remain resistant to having any form of powder on my face. Enes says that most men who inquire at the counter are under 30 – and are more relaxed about it. Mind you, he adds, it's always fun putting make-up on a man, as all the passing customers tend to turn and watch.

My attitude is normal, says make-up artist Teddy Mitchell, who has groomed the likes of *It's a Sin* star Callum Scott Howells. Even when working with such clients, he'd rarely apply a "full face", he says – less is always more. "I think you want more of a nod to clear skin, rather than a death mask," he advises. For a big event, he'd suggest "maybe something like a BB

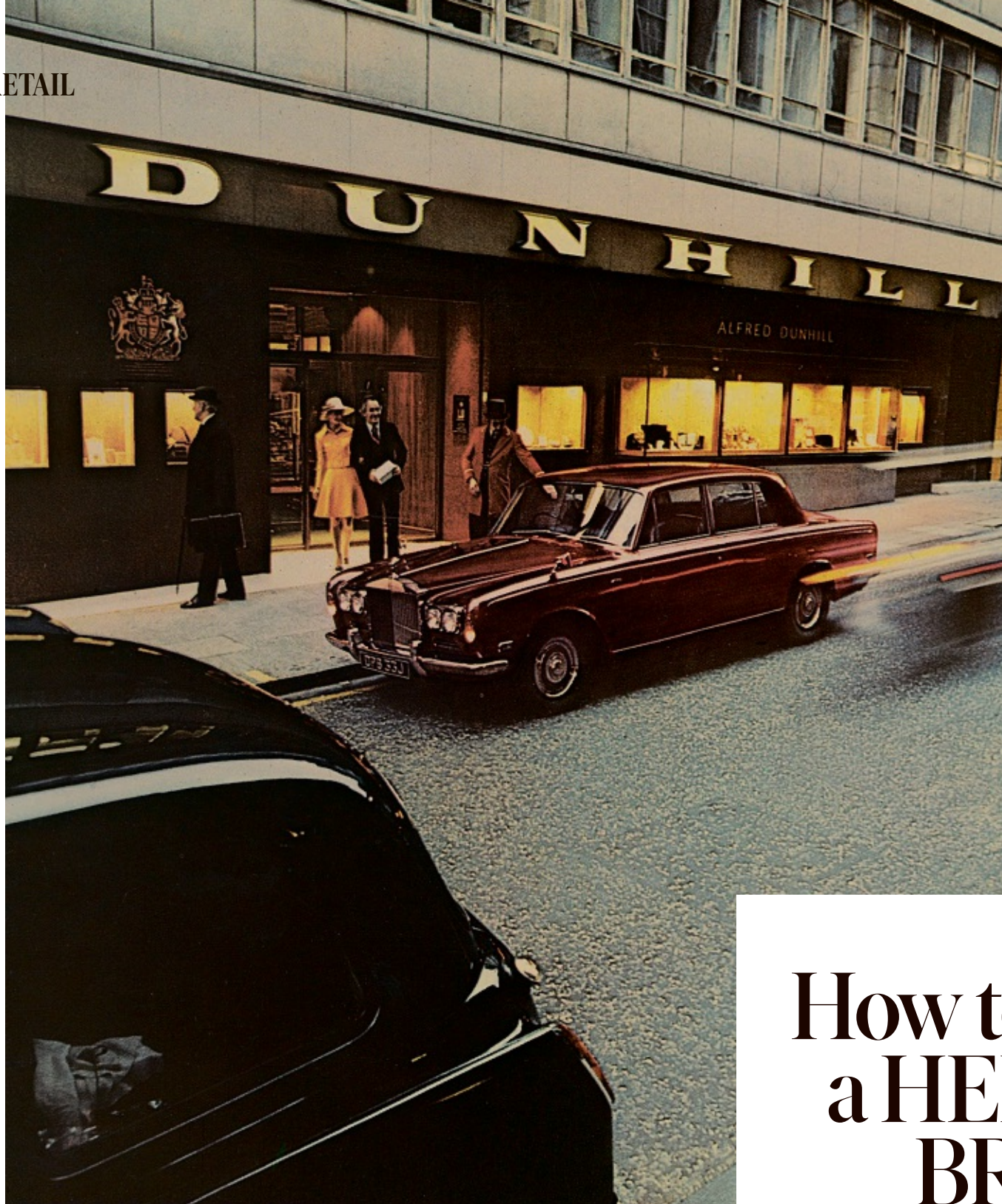
I REMAIN RESISTANT TO ANY FORM OF POWDER ON MY FACE

cream to balance uneven tones; I'd cover blemishes with a concealer and maybe set with some translucent powder to banish shine from camera flashes". Like Briant-Terlet and Antonio, he also emphasises that good skin prep is key.

Interestingly, neither Mitchell nor Briant-Terlet can think of any notable celebrities who do make-up well. Maybe that's because for many, the whole point is discretion. "There are probably two camps," says Mitchell. "Either barely there or 'I'm here!'"

At home I start to notice the same strange phenomenon. First, as I apply the product, I panic. Dear Christ, I look like Tom Jones. Then, after five to 10 seconds of massaging it in, I'm relieved I'm no longer the colour of fish scales and decide it's OK. Then, after another 20 minutes, I start to wonder if I have put enough on. I keep returning to the mirror, wanting to see a change that, of course, ideally would be invisible. As of yet I haven't solved this conundrum, but I now carry a concealer stick on me – just in case. ■HTSI

DIOR HOMME



Left: Dunhill's storefront on London's Jermyn Street in the 1970s. Below: DUNHILL leather 1893 Harness tote, £2,195. Bottom right: the Huntsman store on 11 Savile Row



How to reinvent a HERITAGE BRAND

Heritage" might be the most overused word in the fashion industry. Brands bank on it for authenticity, prestige and clout in an increasingly saturated market. It goes hand-in-hand with "craft" – another hackneyed term – whereby a brand's legacy and expertise in a particular field, from tailoring to cordwaining, bestows upon it a reputation of quality, whether justified or not.

And yet, having heritage can work, triumphantly, in a brand's favour. Some of the biggest luxury names are also the oldest – Louis Vuitton (established in 1854), Hermès (1837), Burberry (1856), Gucci (1921) – a resource that is leaned on for product fodder, as well as a kind of cultural currency among consumers.

In the case of some brands, however, legacy provides a challenge. "Heritage alone risks looking stuffy in the eyes of younger consumers, and somewhat old," says Luca Solca, a senior research analyst at Bernstein. But if a brand goes too far in the opposite direction there's a risk of losing its roots. "Finding the right balance is difficult," Solca adds.

Dunhill, which this year celebrates its 130th anniversary, is one that has been adrift in recent years. Alfred

Dunhill founded it in 1893 off the back of an existing leather saddlery business, creating a line of accessories for early automobiles, including leather overcoats and goggles, car horns, lamps and picnic sets. In 1904, he developed a pipe that could be smoked while driving, kickstarting a long association with tobacco: the brand made one of the first butane lighters in the '50s.

Its association with tailoring began in the '70s with the launch of a biannual menswear collection, and it notably dressed Frank Sinatra in a black tuxedo in the mid-'90s.

In 2008, under a new CEO and the up-and-coming designer Kim Jones, the brand was revitalised, with Jones winning the British Fashion Council award for menswear designer of the year in 2009, before he left for Louis Vuitton in 2011. The next creative director, John Ray, leaned into the brand's Britishness, creating collections that drew on David Hockney, Francis Bacon and the then Prince of Wales, but his designs failed to gain traction. In 2017, under new CEO Andrew Maag and creative director Mark Weston, Dunhill was again reimagined in a slick new light, showing at Paris Fashion Week with collections



JUDE LAW IN A 2007 DUNHILL ADVERT

What does a menswear label need to do to feel relevant in 2023? *Jessica Beresford* reports

that included double-breasted jackets with off-centre fastenings, split-cuff trousers and puffer jackets. It seems customers didn't buy it. According to Alfred Dunhill Limited's 2018 and 2021 annual reports, annual revenue went from £49.7mn in 2017/2018 to £11mn in 2020/2021. Weston exited the business last October.

Another era beckons.

"Over the past 10 years we have experimented with various approaches to our creativity," says Laurent Malecaze, who replaced Maag as CEO in January last year and has a more traditional vision for the brand. "Today, we have a clear understanding of our DNA and our values. It's not about experimentation, it's about a sense of self-knowing consistency." Malecaze came from AZ Factory, which is also owned by Dunhill's parent company Richemont. "The marketplace is noisy and cluttered, [and] Dunhill provides respite for those seeking pieces that outlive seasons and trends."

That means scrapping the brand's fashion shows in favour of salon-type presentations, re-establishing its founding principles of "Britishness, innovation, craftsmanship", returning its visual identity to that of a more trad menswear house and rebuilding its presence in its home market. The first product launch under the new

direction is a leather collection, 1893 Harness, which references its history in bridlery. The tote (£2,195) – which Dunhill hopes will become a style signature – is a sleek top-handle with horsey straps and buckles. “We have a bespoke leather workshop in east London and we draw on the skills of our craftspeople there to inspire the quality and refinement of this new family,” adds Malecaze of the range. A new creative director will be announced this year.

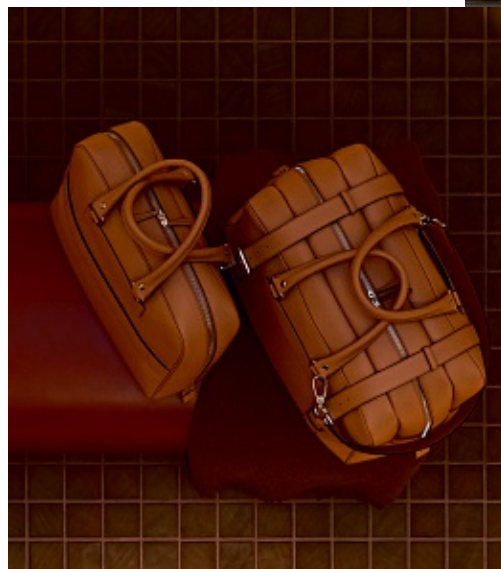
Berluti has experienced similar ups and downs. Founded as a bespoke *bottier*, or shoemaker, in 1895 by Alessandro Berluti, the brand operated as a family business for close to a century, with Olga Berluti making a name for its signature patina in the '80s, before being bought by the LVMH group in 1993. Leather goods were added to the brand's stable in 2005 and, in 2011, a full clothing line was introduced under then creative director Alessandro Sartori. Although initially a triumph, the brand's menswear over the past few years has been beset with ennui: Haider Ackermann, who replaced Sartori as creative director in 2016, only lasted three seasons; and Kris Van Assche, who joined in 2018, received mixed reviews for his collections before leaving the brand in 2021.

The Paris-based house is now working without a public-facing creative director, and it isn't putting on fashion shows. Instead, Berluti is refocusing on shoes (both in traditional styles such as Oxfords and in sneakers) and leather goods, in a move that puts its heritage and proven product offering front and centre of the brand.

“Moving from shoes into apparel is much more difficult than vice versa,” says Solca. “Footwear is a ‘poor’ category, with a much lower average price. When a footwear brand asks a client to buy apparel, this normally implies a significant step up in the absolute amount of money the client needs to commit to the brand. It is easier for a brand to move into a new category when the average price of the new category is lower than the brand's core business average price.”

A SIMILAR CONUNDRUM PLAGUES Savile Row names that are rich in heritage but not so adept at change. The gradual casualisation of dress codes over the past few decades has wounded the street reliant on the sale of bespoke tailoring, although some have successfully adapted with the times. Anderson & Sheppard and Edward Sexton have demonstrated their business ingenuity by including ready-to-wear tailoring, knitwear and chinos in their offerings. Others have launched womenswear to expand their client base and – handily – appear more progressive in a traditionally men's-only space.

Huntsman has offered bespoke suiting since it was founded in 1849. It still makes up the tailor's core business, especially for menswear, but its fastest-growing categories are ready-to-wear, which is up 425 per cent in-store and 500



Left: CONNOLLY leather City Grip bag (left), £1,250, and leather Sports Grip bag, £1,300. Above: hand-antiquing Connolly leather in its Wimbledon factory in the 1950s. Below: Zegna's upcoming AW23 collaboration with The Elder Statesman

per cent online since 2019, and its bespoke womenswear. Taj Phull, the managing director of Huntsman, also credits a collaboration with the film *Kingsman*, in which a fictionalised version of Huntsman's store at 11 Savile Row acts as a spy base, for helping to introduce the brand to a new set of clients. “We're still keeping in line with what we do for our heritage, with our fit, with our design,” says Phull. “We don't try to do anything outlandish and garish – we still keep the garment looking like a Huntsman garment.”

“EMBRACING THE ‘NEW LUXURY’ HAS WORKED WONDERS FOR MEGA-BRANDS”

Isabel Ettegui of Connolly, the former saddlemaker and leather supplier founded in 1878, says it's not enough just to bank on a brand's history, or stick to the same “ye olde British” tropes: “You have to look to the future. There's a real value to

knowing what you're doing and doing it well, but I think you also need to broaden your horizons, broaden your demographic and try to incorporate modern design.”

Ettegui's reboot of Connolly came in November 2016, when she turned an 18th-century townhouse on Clifford Street, just around the corner from Savile Row, into a contemporary store doubling as an exhibition space. The brand offers leather goods, homeware and art alongside a ready-to-wear collection focused around a “shared wardrobe”, which is its biggest category. “It's important to take the brand's values, the history and the know-how, but you need to translate that in a modern way. And I think what the next generation wants, increasingly, is authenticity.”

Solca says one way traditional menswear brands can reposition themselves to stay relevant is to veer into an “elegant and casual” space. “The case of Ermenegildo Zegna



– now more simply Zegna – is the epitome of this. Zegna [established in 1910] has moved from being a suit brand to being a more relaxed, but still elegant, menswear brand.”

Alessandro Sartori, Zegna's creative director since 2016, has turned the brand's shows into a parade of languid tailoring and fluid sportswear – and yet hasn't ventured too far into fashion territory. A 2020 collaboration with Fear of God helped to set the tone for a new smart-casual way of dressing globally, and a follow-up partnership with LA-based The Elder Statesman will launch in September. Says Solca: “The vital ingredients for such a transformation are a strong creative vision coupled with the ability to change all aspects of the brand's marketing mix.”

The greatest reward for heritage brands, then, seems to be finding a balance between old and new. In many ways, heritage is antithetical to hype – which trades in flashy, short-lived trends – but a combination of the two has proved a recipe for success. “Embracing this ‘new luxury’ has worked wonders for mega brands,” adds Solca. “Think of the 2015 Gucci revival, and the fortunes of Louis Vuitton with Virgil Abloh.”

As for Dunhill, Solca says reviving it “would probably require a significant reset across all key marketing levers: product, price and distribution”. Phull, meanwhile, adds that Dunhill's recent marketing run-up to the Baftas, which saw the brand dress a coterie of young actors in slick yet classic eveningwear, was a positive first move. “It still makes excellent leather goods and needs to work in the direction of the [recent] week's looks,” he says. Dunhill has its work cut out for it. ■HTSI





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TOC books printed in Berlin in limited editions, and signed by the authors. From left: *The Sea* by John Banville and *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, both €138



Frame and FORTUNE

Schitt's Creek co-creator Dan Levy and designer Steven Stokey-Daley have come together to make the glasses they always deserved. By *Louis Wise*

PHOTOGRAPHY BY JOSHUA TARN

Steven Stokey-Daley reminisces about the first pair of glasses he ever had. “It’s not glamorous at all,” grimaces the 25-year-old Liverpool designer, winner of both last year’s LVMH Prize for young designers and the British Fashion Council’s Foundation Award. “How do I romanticise them in a fun way?” He turns to Dan Levy, best known for the award-winning *Schitt’s Creek*, which he wrote, produced and starred in.

“Dan – do you know Asda?”

“Yeah?” replies the 39-year-old Levy, shakily. Asda, the quintessential British supermarket chain, is surely

a whole world away from Levy’s native Toronto, but he is too sunnily Canadian to dampen the mood. Stokey-Daley, meanwhile, is undeterred. “That was my first pair of glasses – from an Asda optician.”

“Wonderful,” nods Levy.

“I hated them,” replies Stokey-Daley. His first frames were “really brutal”, with a very 2000s wire. “I was eight years of age, and they were so awful. But I think it forced me to seek beauty elsewhere in a more passionate way.”

Levy sighs in sympathy. “Why does it always start with a wire frame..?”

Stokey-Daley and Levy have convened today in London not for a counselling session but a celebration. Together they have produced three different pairs of glasses, a collaboration between Stokey-Daley’s clothing brand SS Daley, much admired since it launched in 2020 for its take on English romance, and Levy’s DL Eyewear, founded in 2013. The Cloudsley, the Lonsdale and the Charlton (named after the north London squares near where Stokey-Daley lives) are classic, accessible and a little bit eccentric – not unlike their genial creators.

Levy – an avid fashion fan, spotted several times on Loewe’s front row – and Stokey-Daley had already sent each other appreciative messages on Instagram when a mutual friend, the stylist Harry Lambert, suggested they work together. “I was in a fitting for my AW22 collection,” says Stokey-Daley, “and I said to Harry, ‘Can you find me some vintage glasses?’ We found

nothing good at all.” This was especially vexing for the designer, for whom glasses are intrinsic to his vision: “I draw every look with glasses – I just always have.”

Glasses are as much a part of Levy’s brand as they are Stokey-Daley’s – maybe more so. He too remembers his very first pair with mixed emotions: “They were this gigantic, black-wire sort of... I don’t know what they were. And the fact that my parents put me in them and sent me off to school and thought, ‘We’re doing the best for our kid’, is really frightening.” He resorted to buying sunglasses and putting his own prescription lens in. And by the time he came to fame as a host on MTV Canada, his frames had become a trademark.

“They became comically large,” he says. “I feel like around 2006 or 2007, the larger the glasses you were wearing, the cooler it was – and now, in retrospect, I’m

“THE LONSDALE FRAME WITH A SILK FLOWY SHIRT HAS WHITE LOTUS ENERGY”

was accessible for his MTV-era fans and the frames were unisex, “because I think it would be such a strange way to limit how people express themselves”. Each frame has “See With Love” inscribed on it and a portion of each sale goes

unclear...” It became so part of his identity that when he came to play David in *Schitt’s Creek*, he chose not to wear glasses, to give some distance. “It’s a big way of stepping outside of myself, because I do tend to love a nice heavy frame.” When DL Eyewear first launched, the price point



to LISC, a charity that gives grants to small businesses, particularly those in under-served neighbourhoods.

The creation of the frames was blissfully easy. For Stokey-Daley, who is growing his own business slowly, this is his first foray beyond ready-to-wear. The designer brought along core references that had inspired his collections thus far, and “it’s funny”, he says, “because there just happened to be a lot of eyewear in the images already.”

Ultimately, Diana, Princess of Wales, who was unexpectedly fond of chunky frames, and David Hockney are the dominant influences in the final products – yet plenty of others lurk near the surface. “Gloria Steinem, Elvis Presley and Paul Newman are always in and around my brain,” says Levy. Steinem’s distinctive look stays with him, he says, “because it doesn’t feel forced – it’s not disingenuous” (the activist once sent Levy a note that read “Thank you for thinking of me”). As for Stokey-Daley, it’s all about Yves Saint Laurent: “He was one of the first people who made glasses feel really sexy.”

These pages: Steven Stokey-Daley (left) and Dan Levy in the Royal Suite at London’s St Pancras Hotel. Above: Stokey-Daley wears DL EYEWEAR x SS DALEY Cloudsley in Khaki, \$200. SS DALEY upcycled-silk James shirt, £500. Levy wears DL EYEWEAR x SS DALEY Charlton in Umber, \$200. SS DALEY cotton shirt, £550. Opposite page: Stokey-Daley wears DL EYEWEAR x SS DALEY Cloudsley Optical, \$200. SS DALEY wool and cotton-mix Wroe suit jacket, £1,200, and matching trousers, £700. Levy wears DL EYEWEAR x SS DALEY Cloudsley in Khaki, \$200. SS DALEY cotton Archie jacket, £763, matchesfashion.com, and corduroy Jacob trousers, £500

The idea is that you can buy all three frames (each at \$200) and have them on rotation, or just choose one that suits your personality. The square-shaped Charlton, says Levy, is “completely timeless”, a “fail-safe frame”; the proudly circular Cloudsley “changes, depending on who wears it”; and the “shield-like” Lonsdale brings the drama.

“I had a moment when I was walking through the St Pancras Hotel last summer, wearing the Lonsdale, and I had a silk flowy shirt on, and I thought, ‘This does have *White Lotus* energy,’” says Stokey-Daley. (Today, he has more sober classic round frames on, while Levy switches into the Lonsdale to showcase its sassy qualities.) Levy is equivocal about calling them “personality” frames. “It depends on who wears them, because that’s the amazing thing with eyewear: there are people who can wear incredibly dramatic frames and make them look totally casual, and then there are people who can wear really casual frames and make them look totally dramatic.”

THE RANGE SERVES TO UNDERLINE how far eyewear has come. “People didn’t see glasses as an accessory,” says Levy. “They saw them as practical things that they needed to see with. And it’s been amazing, with my company over the past few years, to see people change the way they view what glasses can be to them.” DL’s lower price point allows, he hopes, for multiple purchases: he likes the idea of “collecting, of switching your glasses to reflect your mood, to accentuate a particular outfit”.

“Julia Louis-Dreyfus’s character expresses it amazingly in *Veep*, when she says that ‘glasses are like a wheelchair for the eye,’” says Stokey-Daley. “I think it did feel like that at school, especially in England.” But now, “it feels less like a point of separation and a thing to be ridiculed; it feels part of the wardrobe”. It surely warrants the investment, they agree. “What other item in your life – other than maybe a pair of shoes and some jeans – do you wear as consistently as your glasses?” asks Levy.

And yet the level of their own investment seems to have varied. “At this point, my collection is insane,” confesses Levy. He can’t quite give an exact figure, but “I recently treated myself to a custom case, and it’s like a 3ft-tall proper case with drawers.” “Wow,” says Stokey-Daley, who clearly can’t compete. “I think it fits around 100 pairs,” continues Levy. “I’ve been collecting for a long time, and I like to keep everything, even my old frames that I’ll never wear again – which is a whole other issue.”

“Does that case come everywhere with you?” asks the designer. No, replies Levy – he actually has another smaller portable one for long journeys, so he “always has options”. But Stokey-Daley is still fixated on the 3ft number.

“I’ll hook you up!,” says Levy brightly. “It’s a person from France. They do custom stuff, it’s a whole thing!” “Sounds great,” says Stokey-Daley, “I’m going to do it” – unfazed, it seems, by Levy’s inexhaustible vision. ■ HTSI DL Eyewear with SS Daley at thisisd.com. ssdaley.com



BENNETT WINCH

HANDMADE IN ENGLAND

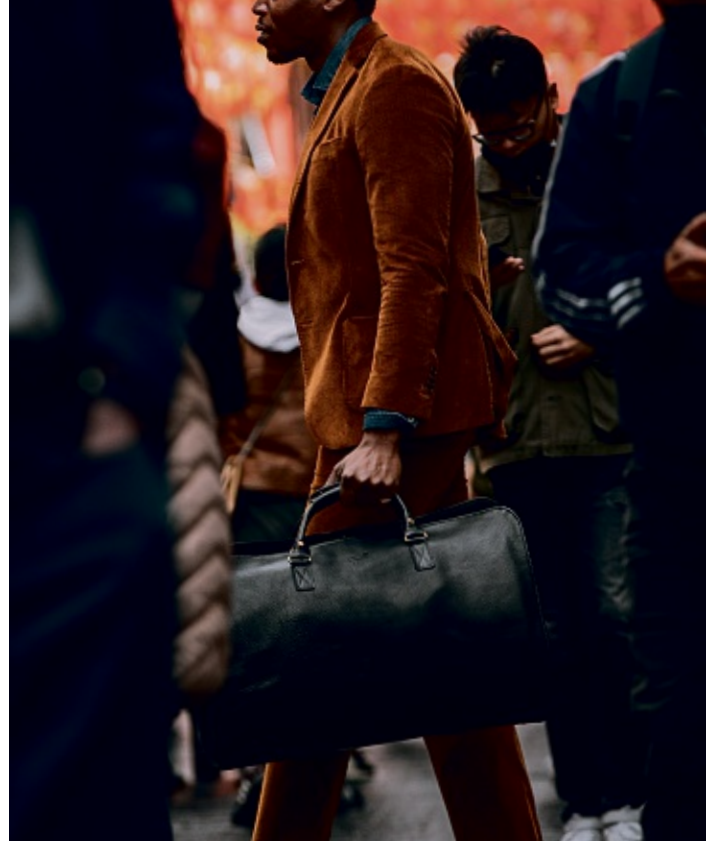


Carry fewer, better things

THE LEATHER SUIT CARRIER HOLDALL *by* **BENNETT WINCH**



One man stumbles down the Row taming a suit bag in one hand and a duffel bag in the other. A second man walks towards him carrying a Bennett Winch Suit Carrier Holdall. The first man nods, the second man waves.



The city is no place for the cumbersome. The Bennett Winch Leather Suit Carrier Holdall is a system of two parts combined for leaner travel. The removable outer garment bag is made from a single seamless Tuscan hide, split from 3.2mm to 1.6mm to keep it rich in character, but light in weight. The inner holdall is constructed from a lightweight 18oz twill. In addition, a military grade cotton webbing shoulder strap and British cast solid brass hardware ensure both are built for the long haul. There is a formula to making smarter luggage - halve the things you carry.



DANIIL KER CZ

The 20-year-old Kyiv native made a strong runway debut last year, walking for Dsquared2, John Elliott and JW Anderson, where he sported a breastplate made out of BMX handlebars. Now based in Paris, he is a keen skateboarder, and when not working can be found doing tray flips at the skatepark, turning found and recycled objects into art or taking photos on his Konica KD-510Z, inspired by the work of self-taught Ukrainian photographer Boris Mikhailov.

Daniil wears DOLCE & GABBANA cotton/linen cardigan, £1,700, matching sarong, £550, and cotton tank top, £185. HATTON LABS pearl necklace, £355. DSQUARED2 bead and shell necklace, £215

MALICK BODIAN

Born and raised in Senegal, Bodian was scouted while on holiday in Corsica six years ago and made his catwalk debut walking in Valentino's AW18 show. The 26-year-old has since done campaigns for Dior, Louis Vuitton, Valentino and Hugo Boss; he was on the cover of the *HTSI* celebration issue, which was shot in Senegal last year. An accomplished photographer in his own right, he has also shot campaigns for Bottega Veneta, Chanel and Wales Bonner, and photographed Michaela Coel in Accra for the cover of *US Vogue*. "Malick is a dream to work with," says photographer Amit Israeli. "He understands fashion in a very deep way. His gestures are so subtle and yet so accurate – everything is just right on point."

Malick wears WALES BONNER & KERRY JAMES MARSHALL jersey T-shirt, £250. WALES BONNER jersey top, £330, and cotton shorts, £585. KANGOL acrylic-mix bucket hat, £65



NEW WAVE

Fourteen faces redefining beauty, style and gender norms today. Interviews by *Sara Semic*.
Photography by *Amit Israeli*. Styling by *James Valeri*







SAUL SYMON

The 22-year-old Scottish-American grew up in the south of France but is now based in London. Recognisable by his soft mullet and waifish features, Symon debuted for Zegna's SS21 show and has since walked for Jil Sander, Valentino, Hermès, Ferragamo and Acne Studios, where he sported a bow-adorned top and thigh-skimming shorts. Now starring in Zegna's SS23 campaign, he says what he loves about modelling is working with "zealous, tender folk".

Saul wears CANALI linen/silk jacket, £1,740. Y/PROJECT cotton shirt, £480. ÉTUDES cotton poplin hat, £115

NONSO OJUKWU

"Nonso is the most elegant human being that I've met," says casting director Ben Grimes. "He literally glides into rooms." Ojukwu, still only 18, was scouted by his first agent at a church in Lagos in 2021 and made his debut walking exclusively for Prada's AW22 show. The Nigerian was one of SS23's top male models, having walked in nine shows including Fendi, Louis Vuitton and Dior Homme. He counts working with Kim Jones – he appeared on both Dior's runway and in its campaign – among his career highlights. "It's been an amazing journey," he says. "I hope this is just the beginning."

Nonso wears FERRAGAMO viscose tunic, £2,370, silk-mix trousers, £1,725, and leather sandals, POA



VIOLETTE MEIMA

Born and raised in Paris, the 18-year-old gamine beauty caught the attention of stylist and fashion director Suzanne Koller, who cast her in a story last year. She has since made her runway debut walking exclusively for Loewe's AW22 show, in which she wore a black minidress with a hem shaped like a car, and Paco Rabanne. A student of art and graphic design at Parisian art school Penninghen, she "is all about an attitude that is very much of today", says Ben Grimes. "She's 100 per cent who she's meant to be."

Violette wears BALENCIAGA wool twill jacket, £2,950, and matching trousers, £1,650. COMME DES GARÇONS cotton-mix jacket, cotton-mix shirt and jersey T-shirt, all POA. Earring, Violette's own

LEON DAME

"What I really enjoy about modelling is being able to play around with different characters," says the 23-year-old Berlin model, who rose to fame when he closed Maison Margiela's SS19 show, stomping down the runway in a thigh-grazing leather jacket and platform boots. Loved for his distinctive gait and piercing stare, he has become a catwalk regular, racking up more than 200 runway appearances as well as countless campaigns for Loro Piana, Louis Vuitton, Berluti or Valentino. A saxophonist, he has recently taken up acting courses at RADA in London too.

Leon wears HERMÈS technical-canvas blouson, £3,000, canvas overshirt, £2,400, and cotton and linen tank top, £580. MARTINE ROSE wool jumper (worn around neck), £469. N21 BY ALESSANDRO DELL'ACQUA cotton trousers, POA







JONAS GLÖER

The 28-year-old German model was scouted at a bus stop while on a school trip to London nearly 10 years ago, just a few streets from where he lives today. He made his catwalk debut walking for Raf Simons and has since closed three shows for Prada, as well as been the face of campaigns for Louis Vuitton, Ferragamo, Jil Sander, Paul Smith and Valentino. When not on the runway, he can be found on the tennis court. "During the pandemic I started playing tennis again, which I hadn't done since high school," he says. "Now I take my racquet when I travel for work and play as much as possible."

Jonas wears LOEWE wool jumper, £1,500. YOHJI YAMAMOTO HOMME cotton trousers, £2,000. TIFFANY & CO yellow-gold Tiffany T Narrow Wire bracelet, £1,675, and white-gold Tiffany T Narrow Wire bracelet, £1,675

NIZARTALAL

The 20-year-old Moroccan grew up in Lombardy, Italy, and was scouted on the streets of Albino in Bergamo in 2021. He made his first appearance on the catwalk at Dior Homme's AW22 show and has since walked for Givenchy, Louis Vuitton, Jacquemus and Fendi. A highlight so far has been representing Morocco at Carine Roitfeld's mega fashion show in Doha, Qatar, at last year's FIFA World Cup. He appeared alongside models Cara Taylor and Soo Joo Park, wearing a monogrammed tracksuit and furry sneakers – an "amazing experience".

Nizar wears FENDI cotton shirt, £650, cotton trousers, POA, jeans (worn underneath trousers), £1,050, and hat, £400. TIFFANY & CO white-gold Tiffany TT1 ring, £2,125, and gold and silver Square Signet ring, £1,250



ZAÏR CHESEAUX

The 22-year-old Swiss-Congolese model, who recently transitioned to male, was brought up outside the medieval town of Sion in Switzerland and made his first appearance for KNWLS in 2019. He has since made waves for Richard Quinn, where he appeared with bleached eyebrows, and Collina Strada, where he had his hair slicked with clay. His career highlight was AW22, when he walked for brands such as Hermès, Balmain, Loewe, Stella McCartney, Vetements and Acne Studios. "There's something unique about Zair," says Ben Grimes. "And it's not about beauty or proportion, it's about presence. He's unabashedly himself."

Zair wears MAISON MIHARA YASUHIRO wool-mix blazer, £697, matching trousers, £440, and cupro and rayon shirt, £544. BALENCIAGA silver-brass trouser chain, £6,390. DRIES VAN NOTEN leather shoes, £445. CARREY PARIS silver Skyler XL earring, €25

YUTO EBIHARA

The 20-year-old Tokyo-born marketing/psychology student got into modelling a year ago and has already walked for Bottega Veneta, Dior, Etro, Armani and Rick Owens, where he appeared in towering grilled platform boots – though his career highlight was shooting in Marrakech for the slow-fashion brand Marrakshi Life. "It was my first time in Africa, and it was a completely different world from Tokyo," he says.

Yuto wears DIOR wool bar coat, £3,100, cotton and silk double-veil Bermuda shorts (worn underneath trousers), £990, wool beanie, £410, and brass, ceramic and resin pin, POA. PALACE cotton hoodie, £138. MARNI wool sweater, £950. ARIES cotton twill trousers, £300







BAYE SEYE

The svelte French-Senegalese 19-year-old was signed last March and made his catwalk debut at Ludovic de Saint Sernin's AW22 show wearing a skin-baring crystal-mesh halter top. Based in Paris, he has since walked for Miu Miu, Balenciaga, Off-White and Dior Homme. "It's hypnotising how beautiful he is," says photographer Amit Israeli. "There is something so honest about the way he acts in front of the camera - you feel everything."

Baye wears LOUIS VUITTON viscose-mix pyjama shirt, £1,300, and matching trousers, £2,150. ACNE STUDIOS wool sweater, POA. ROBIN LYNCH technical-fabric trousers (worn underneath pyjamas), £340. MARNI cashmere shorts (worn underneath trousers), £515

MATY DRAZEK

The 19-year-old Czech, voted 2022's "Breakout Star" by models.com, made their catwalk debut for Miu Miu's AW22 show. Part of a new wave of models being cast in gender-fluid contexts, they have since walked for JW Anderson, where they closed the SS23 show wearing a black T-shirt paying tribute to Queen Elizabeth II. They now star alongside Kendall Jenner and Emma Corrin in Miu Miu's SS23 campaign, styled by Lotta Volkova. A fashion design student particularly inspired by rococo, they love to make their own clothes: "Even though they're still a new face, they get the picture right away," says stylist James Valeri. "They're so magnetic in front of the camera."

Maty wears GIORGIO ARMANI silk-mix suit, £2,500. SAINT LAURENT BY ANTHONY VACCARELLO silk shirt, £1,480. DOUBLET viscose-mix wrinkled T-shirt, £340



Models, Abas Abdirazaq at Crew. Maty Drazek at Focus. Aditsa Berzenia at Ford. Baye Seye at IMG. Zaïr Cheseaux at Models One. Yuto Ebihara at Next. Saul Symon at Premier. Nonso Ojukwu at Premium. Daniil Kercz, Malick Bodian and Nizar Talal at Success. Jonas Glöer, Leon Dame and Violette Meima at Viva. Casting, Ben Grimes at Drive Represents. Hair, Laurent Philippon at Bryant. Make-up, Marie Duhart at Bryant. Set design, Eleonara Succi at Walter Schupfer. Photographer's assistant, Bastien Santanoceto. Digital operator, Manon Clavelier. Stylist's assistants, Manvi Bhatnagar, Aliso Nikolenko and Isabella Papadimitriou. Hair assistants, Vincent Zimmerlin and Jason Thomas. Make-up assistants, Lou Boidin and Fay Bio-Toura. Production, Elsa Puangsudrac at Farrago Projects

ADITSA BERZENIA

Born in Abkhazia on the border of Russia and Georgia, the 22-year-old economics student was discovered by Moscow's Avant Models on Instagram two years ago, gaining attention for her preternaturally high cheekbones and ice-blue eyes; she made her catwalk debut this season walking for Blumarine, Jil Sander, Courrèges, Ann Demeulemeester and Miu Miu. "She is one of my favourite faces that I saw in last season's casting rounds," says casting director Ben Grimes, who was drawn to her androgynous beauty. "She looks like an elegant punk."

Aditsa wears MM6 MAISON MARGIELA silk-mix blazer, £1,140, and denim trousers, POA. BALENCIAGA silver-brass trouser chain, £6,390. WALES BONNER leather boots (just seen), POA

ABAS ABDIRAZAQ

The 19-year-old Dutch-Somalian was working as a trainee chef in Amsterdam last summer when he joined his friend at an open casting on his day off. He was signed straightaway, making his runway debut walking among the salt marshes of Aigues-Mortes for Jacquemus' AW22 collection. The catwalks of Ferragamo, Bottega Veneta, Lanvin, Fendi, Louis Vuitton and Hermès have followed. He's a passionate cook and his favourite things to make are desserts. "I get to be creative with fruits, parfaits and caramel. It's like an art thing."

Abas wears JACQUEMUS cotton doudoune gilet parka, POA, cotton cardigan, £840, cotton shirt, POA, and cotton shorts, £405. ZEGNA cotton slub trousers (worn underneath shorts), POA. TIFFANY & CO silver Tiffany 1837 Makers ID chain bracelet, £955





THE CITY AT THE END ON THE RIGHT

Long written off as a Habsburgian backwater, Trieste is now a Somewhere again. It's also become the launch pad for some of the biggest names in fashion.
Lee Marshall reports

Photography by *Camilla Glorioso*

W*e triestini* always used to tell ourselves that Trieste was *la città in fondo a destra*, 'the city at the end on the right,' says Barbara Franchin. "Now we're starting to wake up to the fact that we're slap-bang in the middle of things." Franchin is the president and artistic director of ITS Foundation – International Talent Support, a Trieste-based foundation known principally for its annual ITS Contest, first held in 2002. A global competition for young fashion, accessories and jewellery designers that culminates in a starry gala, the prize has established itself as a major scouting platform for emerging talents: previous finalists include two of the fashion world's hottest creative directors, Bottega Veneta's Matthieu Blazy and Demna at Balenciaga. But ITS is now broadening its horizons, helped along by funding from Friuli-Venezia Giulia, the north-eastern Italian border region of which Trieste is capital. In April, the foundation will open the ITS Arcademy, Museum of Art in Fashion on the fourth floor of a grand late-19th-century former bank HQ in central Trieste.

That extra "R" in the name is no typo: in Franchin's words, this new space will act variously as "academy, ark and archive". It will also give visitors to Trieste one more reason to visit a city that is having a bit of a moment more than a century on from its high-water mark as the Habsburg Empire's maritime gateway to the world.

In its 20-year existence, ITS has received more than 14,000 portfolios from fashion, design and photography school students – in folders, in suitcases, in a box made of ice, even inside a balloon. All have been preserved – as have the prototype garments, accessories and photo projects that the finalists (688 to date) produced for the award show. Olivier Saillard, former director of the Palais Galliera fashion museum in Paris, has been tasked with mining the storerooms to create an exhibition.

Vistors should not come expecting the usual display of togs down the ages. Saillard characterises the space he has curated as "the first fashion museum entirely dedicated to the most contemporary forms and expressions of our time," and Franchin likes to stress the

The seafront of Trieste at sunset, looking towards the Stazione Marittima. Left: Palazzo Gopceovich near the harbour

“Art” part of the new museum’s name. “I’m not a fashion victim, I don’t go to the Milan shows, I don’t follow models,” she states. “What interests me is creativity, and the way people use clothes to tell stories.”

Some of these stories are sketched out near the start of the visitor’s route, in a library lined from floor to ceiling with folders containing portfolios sent by hopeful candidates each year. At its centre a selection of past finalists’ projects are displayed. Tomohiro Sato, a Japanese finalist from 2013, imagined an entire theme park designed to soothe the soul of his grandfather, who died in pain. A 2020 project by Israeli finalist Aharon Israel Genish explores his personal experience of being sexually abused by a rabbi in the ultra-Orthodox community. Touring the ITS museum, you’re constantly reminded that clothes, unlike paintings or video art, touch our skin.

Through its connection to emerging young global creatives, the new Trieste institution (which has a strong educational remit) is also in the business of “detecting possible futures”, as Franchin puts it – futures which are charted in ITS’s online magazine *The Seismographer*. 2020, she tells me, was full of entries that referenced masks or protective wear; 2021 was what she calls the “whatever I can find in my house” year, while around four out of 10 finalists in 2022 referenced grandparents in some way, a development Franchin associates both with the risk of losing them and the fact that “in a world that parents have messed up, grandparents become the heroes.”

It seems appropriate that a cultural space that’s all about using fashion to construct narratives should be opening in a city that Italian poet and Nobel Prize winner Eugenio Montale once referred to as “the sole Italian city that derived its glory from its writers”.



James Joyce lived in Trieste on and off between 1904 and 1915, scraping a living teaching English while working on *Dubliners* and *Ulysses*; one of his students was Italo Svevo, author of the shapeshifting confessional novel *Zeno’s Conscience*. Next door to the school and Joyce’s cramped family apartment, Umberto Saba, one of Italy’s greatest inter-war poets, ran an antiquarian bookshop, which still exists. Back then, Trieste was a thriving ethnic, financial and cultural crossroads. Joyce described it as “Europiccola” – all of Europe in one small package. After the second world war, however, Trieste found itself at the end of a narrow land corridor surrounded by Yugoslav territory. As viewed from Rome, it became “*la città in fondo a destra*”, and although it continued to turn out writers – such as Claudio Magris, author of the epic literary travelogue *Danube* – its cultural and multicultural golden age felt like a thing of the past. By the time I first visited in 2002, the year when Jan Morris’s book *Trieste and the Meaning of Nowhere* consecrated the city as a one-





Above: Barbara Franchin, president and artistic director of ITS, in the ITS library. Left: an alleyway in the Cavana district. Far left: a bartender at work at the Caffè San Marco

stop existential ennui shop, even the glorious Viennese-style Caffè San Marco, which had counted Joyce and Svevo among its *habitués*, was reduced to showing live Serie A football matches on a giant screen.

Soon afterwards, however, Trieste started to feel like a Somewhere again. Slovenia's induction into the European Union in 2004 restored some of its old breathing space, and tourism began to pick up. Fabio Accurso, a classical lute player I met while taking in a gig by a French-Croatian drum and synthesiser duo in a downtown café and music venue called Knulp (all very Trieste) confided that "20 years back, you'd often emerge from the train at Trieste station and it would be just you or maybe a couple of others, because everyone else had got off in Venice... now you're one of dozens." Barbara Franchin concurs: "all you hear these days is the sound of suitcase trolley wheels."

Though it's still behind the curve, the city's hotel scene is slowly getting up to speed. Hotelier Guido Guidi of upcoming Italian group The Begin Hotels took over the running of The Modernist and two other Trieste four-stars in the summer of 2021. Guidi believes that Trieste is currently well placed to attract investments "in all kinds of fields... it's international, it's a melting pot, it's smart and innovative, it can be elegant or rock 'n' roll according to your mood." International hospitality players have also been circling: in 2025, Ennismore is set to open a 160-room Trieste 25hours hotel (their tagline: "A 25hours hotel in every cool city") in a huge late-19th-century pile formerly owned by Italy's state railways.

Even Trieste's grandest old-style grand hotel, the venerable Duchi d'Aosta in Piazza Unità d'Italia, has pulled its socks up, refreshing its interiors and drafting in a pair of young chefs, Matteo Metullio and Davide De Pra, who led the hotel's gourmet restaurant Harry's Piccolo to two Michelin stars – a first for the city.

Harry's Piccolo and the oh-so-Viennese Caffè degli Specchi on the other side of Piazza Unità d'Italia are today the twin pillars of Trieste's upscale dining and lounging scene. But the city's most famous open space is too staid – and vast – to host an evening *movida*. For that, you need to head a couple of blocks south-west to Cavana, an ancient district laid out in the Middle Ages. The narrow lanes leading off pedestrianised Via di Cavana, or winding up the hill from here to the city's

“WHAT INTERESTS ME IS CREATIVITY, THE WAY PEOPLE USE CLOTHES TO TELL STORIES”

rather aloof cathedral, are full of artisanal shops, bars and osterias like the engaging Cemût, which specialises in wines and snacks from Friuli.

The Cavana scene is currently pushing ever further south-west towards the great wharves of the city's thriving commercial port (where you'll see Stazione Rogers, a cute petrol station designed in the early '50s by pioneering modernist architect Ernesto Nathan Rogers, which has been restored and repurposed as a café and events space). Visitors to Trieste are unlikely to have a reason to go inside the port itself – and yet this sprawl of warehouses, railways sidings and huge cranes, lying little more than a hawser toss away from city-centre attractions like the Museo Revoltella, is one of the big reasons Trieste is so vibrant right now.

Well-liked by most *triestini* as well as his business peers, port president Zeno D'Agostino was unanimously elected president of the European Sea Ports Authority in November 2022. A pragmatist with a dry sense of humour, he received a visit from the then US ambassador to Italy Lewis M Eisenberg in December 2019, just after D'Agostino had come back from signing a memorandum of understanding in Shanghai. The US diplomat wanted to know what China could possibly bring to Trieste. "The American ambassador," D'Agostino shot back. Under his watch, the port has proven to be able at navigating today's choppy geopolitical waters. Pandemic-fuelled phenomena such as nearshoring (finding a closer source of what you need) and dual-sourcing (putting a fallback supply in place) mean Trieste is well-placed to benefit from Mediterranean container traffic that doesn't need to pass through the Suez Canal. Turkey, for example, had taken over some of the Far East's manufacturing clout – and just prior to the earthquake D'Agostino estimated that 70 per cent

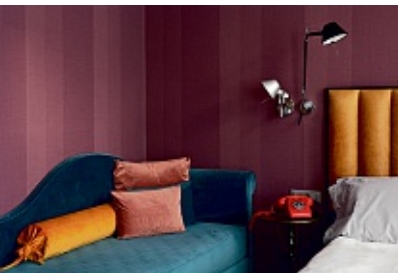


JACOB COHËN

How to spend it in Trieste

STAY

THE MODERNIST The cool contemporary bedrooms (below) come with literary quotes stencilled on the ceiling, but it's the street-level Bistrò that's the heart of this central four-star. themodernisthotel.it



GRAND HOTEL DUCHI

D'AOSTA A 2021 refurb lightened up this venerable five-star on Trieste's sea-facing Piazza Unità d'Italia (below) – but Rubelli and Bevilacqua fabrics and lashings of marble keep the luxe cachet intact. [Duchidaosta.com](http://duchidaosta.com)



EAT & DRINK

HARRY'S PICCOLO

Attached to the Duchi d'Aosta, this hushed sanctuary for serious foodies is the ne plus ultra of Triestine dining experiences: two young chefs, eight tables, no more than 24 covers. harrystrieste.it



CAFFÈ SAN MARCO One of Europe's great literary cafés (above), with a jewel-box interior and a busy schedule of events. The own-brand coffee ain't half bad either. caffesanmarco.com

CHIMERA DI BACCO With its elegant French-touch decor, this friendly, family-run seafood restaurant in the old Jewish ghetto hits the

perfect balance between tasty and refined. chimeradibacco.com

BUFFET DA PEPI Since 1897 this city-centre stalwart has been one of the upholders of Trieste's bollito misto (boiled meat) tradition. Tuck in that napkin and tuck in. buffetdapepi.it

CEMÛT Where the Cavana district starts to climb to the lofty old city, this young and simpatico wine bar (below) specialises in artisanal producers from Friuli. facebook.com/cemuttrieste



GIOVINOTO A good quick-lunch fallback, this deli and wine bar in the Borgo Teresiano district serves a selection of simple fresh dishes in mason jars. giovinoto.easy-delivery.it

LA BOMBONIERA Trieste's Austro-Hungarian heritage comes through in this exquisite historic café and cake shop with its ornate interior in carved and inlaid wood. *Via Trenta Ottobre 3, +39040-632752*

CULTURE AND CURIOS

MUSEO REVOLTELLA A 19th-century baron founded this fascinating art museum, which extends from his own neo-Renaissance palazzo to a newer wing with a rooftop gallery designed by Carlo Scarpa. museorevoltella.it

ITS ARCADEMY, MUSEUM OF ART IN FASHION itsweb.org

MUSEO DELLA BORA The passion project of copywriter Rino Lombardi, this delightful space is packed full of art, facts and artefacts relating to Trieste's north-easterly wind, *la bora*. Among its charms is a cupboardful of bottled winds from all over the world. museobora.org



“TRIESTE IS BECOMING A TRUE MULTICULTURAL CITY AGAIN”

of all Turkish goods coming into Europe currently passed through Trieste. How the disaster will affect that figure remains to be seen.

Trieste's rapport with the sea comes through as well in the Barcolana, a colourful October regatta that is one of the most crowded in the world. It's there in locals' love of their *bagni* – urban bathing establishments like the famous El Pedocin, which still has a wall on the beach separating its men's and women's sections (calls to remove it have so far been resisted – especially by women). As *triestina* film director Laura Samani points out, “in summer, people come out of their offices already wearing flip flops, and head straight for the beach.”

Samani, whose ravishing debut feature *Small Body* recently won the European Discovery prize at the 2022 European Film Awards, has been living in Rome for 10 years, but can't get her hometown out of her system – so much so that her next film, a coming-of-age drama currently in development, “will see Trieste become very much a character in its own right”.

She advises visitors to look beyond the pomp and circumstance of its grand monumental buildings and explore instead the Karst plateau behind the city, steeped in an Italo-Slovene rural culture that is a world (but only 20 minutes' drive) away from central Trieste; or to check out the city's vibrant street art and grassroots theatre and music scene, which thrives in repurposed urban spaces like Hangar Teatri, not far from the University.

The University is just one small part of the mosaic of over 30 Italian and international educational and research institutions that have earned Trieste the title of “City of Science”, and the distinction of being the European city with the highest proportion of researchers per head. Among them are SISSA – a kind of elite university for mathematicians, physicists and neuroscientists – and the Abdus Salam International Centre for Theoretical Physics, located near the Habsburg-era Miramare Castle Park north-west of the city. It was set up in 1964 by Nobel Prize-winning Pakistani physicist Abdus Salam – one of many global creative minds who've felt at home in this border city with its long experience of cultural coexistence.

You've only to look at the doorbells to realise that Trieste, which has a substantial Slovenian-speaking minority, is not your average Italian city. For most of the last century, in among the Rossis, Fondas, Vascottos and



Top: film director Laura Samani on the seafront – blown about by “la bora” wind. Above: the Serbian orthodox church the Santissima Trinità

Degrassis, you'd see a sprinkle of Cosloviches, a Poropat, perhaps a Hirsch or a Steiner. Today, they're joined by Chens and Diops, Smiths, Duponts and Bensaïds. “Trieste is becoming a true multicultural city once more,” says Nicoletta Romeo, artistic director of the Trieste Film Festival – a January event which itself has long promoted cross-border love, with its focus on Central and Eastern European cinema and well-attended “When East Meets West” forum for producers and industry professionals.

On Laura Samani's advice, I decide to give the Caffè San Marco another try, 20 years on from my last visit. It's a complete joy. The interior, created in 1914 in the Vienna Secession style, has been restored, down to the smallest leaf on the coffee-plant frieze that runs around the perimeter. One wing is now a bookshop where talks, readings and concerts take place. They even make and sell their own brand of coffee, buying green beans from family-owned importer Sandalj (a legend among serious baristas). The change is down to Alexandros Delithanassis, a triestino publisher of Greek origins who reopened the historic café in 2013 after a year of closure. “Alexandros has returned the San Marco to its origins as a salon,” says Samani, who grew up just across the road. “And he's brilliant at connecting people.”

“What's interesting about Trieste right now,” Barbara Franchin confides over a soul-warming plate of chitarra pasta in crab and tomato sauce at ever-popular Cavana dining fixture Chimera di Baccho, “is that a lot of people have come here to live and do interesting things without bothering too much about the city's so-called difference. Trieste is no longer an exception. It's just a very good place to live and be creative.” ■HTSI

Portrait by Vivek Vadoliya



The SOUTH-ASIAN MALE



Growing up brown in London in the '80s, Ajesh Patalay found stylish role models embarrassingly absent. Does he see himself in fashion today?

For a while when I was growing up there was Art Malik and that was it. The British-Pakistani actor was the only brown man with any presence in this country. Or so it seemed to me. Depending on your age, you might know him as the Islamist terrorist in *True Lies* (1994) or the hospital consultant in *Holby City* (2003-05). But in the '80s, Malik was famous for playing Indian heartthrob Hari Kumar in the TV adaptation of Paul Scott's *Raj Quartet*, *The Jewel in the Crown*.

And that was the problem right there. As a young British Asian coming to terms with his identity, I wanted nothing to do with what another Hari – novelist Hari Kunzru – called the “Raj theme park”. Likewise, I ran a mile from overly romantic notions of India – the mysticism and exoticism that white folk were so eager to extol and which Hanif Kureishi satirised in his 1990 novel *The Buddha of Suburbia*. I was young, insecure and growing up in the shadow of London's North Circular. What use did I have for patchouli-scented caricatures and Empire?

Of course, there was Bollywood. Plenty of brown faces there. Long before Zee TV was being streamed to Non-Resident-Indian households across the country, my father accessed the latest releases on VHS from our local Indian grocery turned video shop. But Bollywood always seemed remote to me. I didn't speak the lingo. And its vision of masculinity – too many mullets for a start – was not something to which I aspired. “When we only see ourselves as stereotypes that have no bearing on our lived experience, we operate without reflection,” writes Nikesh Shukla in his memoir *Brown Baby*. Well, where was my reflection, I wondered?

Things got worse as a teenager. Now I had aspirations. I knew what I wanted to be: not a doctor like my parents. And well-dressed. I had discovered fashion. Where were the Brit-Asian role models for that? I tore out looks from men's fashion magazines. The faces were never brown. It didn't really bother me. Though perhaps, in hindsight, it did. Western culture said being brown was uncool. Especially if you were male. We were the boffins. The skinny sidekicks. I, like many, was haunted by characters such as Ben Jabituya from *Short Circuit* (1989), the robotics engineer with an Indian accent whom I only recently found out was played by a white dude. Brownface was still acceptable in the '80s.

Left: HTSI contributing editor Ajesh Patalay at home. He wears KARDO upcycled cotton Bodhi jacket, £336, upcycled cotton Chintan shirt, £310, and denim Omi jeans, £202. Above, from top: ASHISH SS20, KAUSHIK VELENDRA AW22 and CLOTHSURGEON x COCA-COLA 2022

Even Alec Guinness was at it (in 1984's *A Passage to India*). Thank god for Hanif Kureishi, who dared to show contemporary British Asians as not only sexual and desirable but also queer. Almost 40 years after its release, *My Beautiful Launderette* still feels radical.

But in real life, where were all the stylish south Asians? Where was my set? Looking back, I feel envious of British-Indian fashion designer Rav Matharu who had a clique of like-minded Asians in his hometown of Leeds. Matharu, 40, is the founder of bespoke luxury streetwear brand *clothsurgeon* and the first designer of south-Asian origin to open a store on Savile Row. His clients include Riz Ahmed and A\$AP Rocky. After a stint as a professional footballer, he worked in retail, where he developed a friendship group of “cool Asians who knew how to put an outfit together. It was about being ahead of the curve and styling things differently.”

I see a lot of myself in his story. He wanted to go into fashion. His father was against it. He compromised and applied to be an architect before deciding to “follow my dreams” after all. Wanting to read English at university, I had to make overtures to my parents about converting to law. I later reneged on that and went into journalism. It's a common refrain – creatively minded south Asians diverted from their preferred professions towards more “respectable” trades such as medicine or engineering. The dearth of brown faces in creative industries only compounds the problem. “Look at this country. Where do you see yourself? You have to be where you can see yourself,” Shukla's mother berates her son in *Brown Baby* on learning he wants to be a writer. Reading that, I cringe in recognition.

Of course, there have been stylish figures to emulate, but until recently they have been still vanishingly few. “Actor and designer Waris Ahluwalia from the Wes Anderson movies was the only one I could look to who I thought had effortless style and taste,” says Matharu. Filmmaker Aaron Christian, 38, who grew up in east London and runs his own agency AC Studios (clients include Church's, Dunhill and Emporio Armani), recalls attending menswear shows as a young filmmaker and spotting only a few stylish south Asians on the circuit. As a brown man who'd been passionate about clothes from an early age, it struck him: “Surely there must be more.”

It was this impetus that saw him launching *The Asian Man*, first on Tumblr then as an Instagram feed (@theasianman_) celebrating stylish south-Asian men. When the feed launched in 2014, sourcing pictures

of suitable candidates online took up to two months. The men were out there. But few were comfortable putting themselves in the public sphere. “In the past two or three years, it's really picked up,” Christian reports. “Now I've got daily posts lined up for the next eight months.”

He puts it down to younger, braver second- and third-generation south Asians who are “not waiting for permission and are more expressive in how they see themselves and putting images out”. Judging from responses, the site has helped a lot of British-Asian men shake off insecurities. “A lot of people started to believe those [regressive] stereotypes (such as the asexual nerd) and be limited by them,” he says. He is currently working on a book of *The Asian Man* out later this year, which will showcase a range of men with different styles. In dress sense, as in other things, “we are not a monolith,” he says.

But stereotypes run deep. Delhi-born, London-based designer Ashish Gupta, 49, who has made clothes for Beyoncé, Hunter Schafer and Rihanna, and is the subject of a fashion retrospective *Ashish: Fall in Love and Be More Tender* at London's William Morris Gallery from April, recognises the impact India has had on his work. “But it took me a long time to bring acceptance towards my roots and my cultural references because I did not want to be stereotyped,” he says. “When you try to create your own language through your work, it always involves fighting and breaking down stereotypes.”

Flying in the face of preconceptions that Indian fashion be colourful or embellished, LVMH Prize-nominated menswear designer Kaushik Velendra, 32 – who grew up in Bengaluru and moved to London in 2014 – has leant heavily towards black in his designs, using a colour “the whole world is comfortable with”. Visitors from India are sometimes surprised not to find sherwanis or kurtas in his collections. There was also

40 YEARS ON MY BEAUTIFUL LAUNDRETTE STILL FEELS RADICAL

an assumption among his peers at Central Saint Martins, where he graduated in 2019, that he would simply become a tailor. (Matharu notes a similar expectation: “We're meant to be the machinists, the ones who supply the cloth, not the designers who take centre stage,” he says.) In fact, Velendra had loftier goals “to become the next Indian-originated Dior”. For that there were no role models. He hopes to become one himself. Role models are important, he says, not only for the aspiring individual but also to “prove to your family or culture that there is a path to follow”.

When Matharu opened his store on Savile Row last August, it was celebrated by the south-Asian community. They understood the significance of being represented on that street. “It was a beautiful moment,” says Matharu. He was contacted by a woman of British-Pakistani descent whose tailor father had once applied for a job on Savile Row. “They told him he could have the job but he would get half the wage and could never come upstairs especially when a client was in the building,” Matharu says. “She told me, if her father were around to see this moment, how happy he would be.”

But for all the progress made on runways, in campaigns and behind the scenes, I find myself echoing Velendra's impatience: “We need more,” he says of brown faces in fashion. “We need hundreds. Thousands. What we have now is not enough.” Still, when I scroll through social media (style feeds, street fashion) and spot a brown face – which is more often than ever – I cheer. Then I stop to examine his trousers or his shoes or the coat he has on, and think, “Where can I get one of those?” ■ HTSI

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WORDS BY ALEKS CVETKOVIC
PHOTOGRAPHY BY JOHN BOAZ



Above: the tailors in Woburn. Left: Geoff Souster. Below left: fabric samples in the shop. Bottom: the shop window

says Souster, thumbing the cuff buttons on his navy wool and cashmere blazer.

Souster also differs from the London tailoring establishments in his open-minded approach. “Savile Row tailors will never look at ready-to-wear clothes,” he says, “but I’ve learned so much.” He has refined his own bespoke patterns by dissecting everything from off-the-peg trouser shapes to examining how collars are attached. By understanding new techniques and tweaks, he’s generally able to get the suit right from a single fitting. “My sleeves go in first time and stay there,” he says, unimpressed by tailors who have to remove and refit them several times to get the right line.

After the customary cappuccino or G&T mixed with local Bucks Brothers Gin, and some time exploring the warren of rooms, clients start to feel very much at home in the Souster & Hicks kingdom. Souster enjoys his reputation as an exceptional craftsman who doesn’t take things too seriously. “We’re a provincial tailor, I don’t deny it,” he says, with a twinkle. “But we can cut it with the best of them.” Souster has even been known to play affectionate tricks on longstanding clients – if he asks you to lie down on a length of cloth so he can “draw your suit around you”, don’t. ■HTSI

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A WOMEN'S TWEED HACKING JACKET, BESPOKE FROM £2,000



Three cities dominate the world of bespoke tailoring, each known for a certain look: structured and stately in London, svelte and sexy in Paris, and relaxed and lightweight in Naples. Tailors who work outside these destinations don’t always get the attention they deserve. But tucked away in the pretty Georgian village of Woburn, about an hour’s drive north of London, Souster & Hicks has built a successful tailoring business in a rural idyll.

Founded by Geoff and Laura Souster in 1958 and relocated in 2004 to a Grade II-listed former coaching inn, the tailors has cut suits for clients including Eric Morecambe, Michael Bubl , Lenny Henry and James Milner, and now makes around 500 wedding, work, casual and country-wear garments a year. As the business has grown, more of the Souster family have come on board: sons Wes and Scott cut patterns alongside their father, and guide customers through the design process; daughter-in-law Natalie works with Laura to look after the female

tailoring. “We’re on first-name terms with all our customers,” says Geoff. “No ‘Sir’ or ‘Madam’ here.”

Bespoke two-piece suits – from £3,600 – reference a “typical West End cut”, with

“SAVILE ROW TAILORS WILL NEVER LOOK AT READY-TO-WEAR”

structured shoulders and strong lines, but there the similarity with Savile Row style ends. New pieces come to life with bold patterns and detailing: think checks or chalk-stripe

fabrics with broad lapels, intricate pockets, pleats and contrast stitching or top collars. The firm also offers made-to-measure suits, cut to a Souster & Hicks pattern (from £950). The signature angled jacket cuffs are a giveaway to those in the know. “You just get a little flash of them every now and then,”



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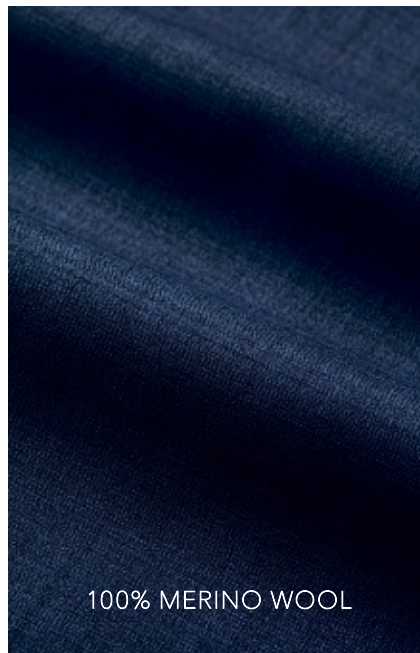
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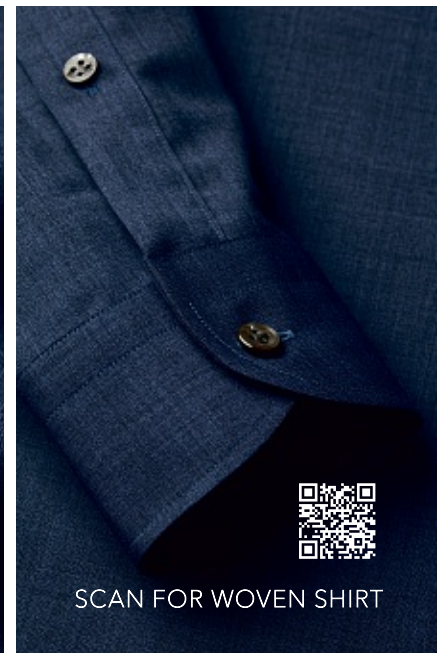
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DRINKING

Cokagne nights

What makes a drink go viral, asks *Alice Lascelles*

I blame Tom Hanks. Or rather, I blame my friend Clare – because she forwarded the clip of Hanks on *The Late Show* demo-ing his latest liquid hack: Diet Coke served in a tall glass with ice and topped with champagne.

“I’m not a big drinker... so I usually have a Diet Coke,” Hanks explained to host Stephen Colbert. “We were at the Café Carlyle... there was a bottle of champagne and I wanted to celebrate.” Delighted with the result, he christened it #dietcokagne.

I’m wary of drinks with a hashtag – but this recipe spoke to me. Coke’s spicy sweetness, I could imagine, would be a pretty good match for champagne’s zippy salinity. And I must admit, I actually quite liked it. As Colbert averred: “It’s so refreshing – it’s like an American Aperol Spritz!”

The fact #dietcokagne has amassed more than 12.7mn views on TikTok has, I’m sure, little to do with how it tastes. It’s more to do with the fact Hanks granted us all permission to mess with a beverage that’s usually pretty po-faced.

The 2022 TikTok smash, the Negroni Sbagliato – or “bungled Negroni” – was born of a mistake when, in the ‘70s, a Milanese



TOM HANKS WITH STEPHEN COLBERT

bartender mixed a Negroni with prosecco instead of gin. When this obscure aperitivo was referenced by *House of the Dragon* stars Emma D’Arcy and Olivia Cooke in an interview last year, the hashtag blew up online, clocking 33mn TikTok views. By the end of 2022, US Google searches for “Negroni Sbagliato” were up 5,640 per cent.

TikTokers have a soft spot for drinks that are bungled, muddled or besmirched. The #dirtyshirley – a Shirley Temple spiked with vodka (7.9mn views) – has lately been back in the news. The #dirtymartini’s (41.1mn views) been trending too. Sometimes the mash-ups get ugly: take the renaissance of eggnog. @allyssainthekkitchen whipping up a dairy-free, candy-cane eggnog with crème de menthe for her 420k followers (“it’s Christmas in a cup!”) is a sight I will never un-see.

While millions watched rosé get fired up with sliced jalapenos in 2022, others sought ways to remove the burn from the booze. A clip of @callmebelly putting a \$10 bottle of vodka through a Brita filter clocked up 5.9mn views.

Some of the greatest crimes against drink, however, are actually alcohol-free. I give you the menacingly entitled #internalshower – a “cleanse” of lemon juice, water and chia seeds. Wellness influencers also went wild for TikToker Amanda Jones’s so-called “healthy Coke” – a parsimonious blend of balsamic vinegar and flavoured sparkling water.

When it comes to viral drinks, the frothy #dalgonacoffee (727.8mn TikTok views) still holds the crown. More recently the #orangejuicespresso (5.8mn views) has also been the subject of much TikTok tinkering. That’s not to say that TikTok is devoid of good recipes. But finding them sure takes some sifting – till then it’s champagne and cola for me. ■HTSI

@alicelascelles

Right, from left: Michael Hill, Fergus Henderson and Trevor Gulliver. Below: Chore Jacket, £495. Cotton-Silk Pig-Print Bandana, £125. Bottom: Henderson’s tie is adjusted



EATING

The nose-to-tail wardrobe

St John and Drake’s have done a clothing collaboration. *Ajesh Patalay* tucks in

PHOTOGRAPHY BY HARRY MITCHELL

I’m having lunch at St John in Smithfield to mark the union of two iconic British brands. The pioneering nose-to-tail restaurant and men’s outfitter Drake’s have collaborated on a clothing collection. How did St John by Drake’s come about? “Well, how about we order first?” says St John co-founder Trevor Gulliver who beckons the waiter over and requests the St John greatest hits. Plus a bottle of Déclassifié Pauillac 2018 Bordeaux.

It seems it all started a few years ago when St John co-founder Fergus Henderson went for a fitting at Drake’s on Savile Row. “I love having a suit made,” he reports as we tuck into a spread of beetroot, red cabbage and crème fraîche salad, Welsh rarebit, roasted bone marrow, whole crab and mince on beef dripping toast. “What a joy to have one’s buttons done up with such surgical precision.” Drake’s creative director Michael Hill remembers being struck by Henderson’s savvy. “A lot of customers need you to lead them,” he says. “Fergus knows exactly what he wants.” In this case, seersucker in blue and white stripes. Henderson was succeeded on a visit by his business partner Gulliver. He came away with a blue cotton-linen suit. Shortly afterwards, the three had lunch at St John. More lunches followed. And at some point, over plates of roasted bone marrow and whole crab, the idea of a clothing collaboration was born. No one remembers precisely when, as a lot of wine was consumed. Speaking of which, shall we have a top-up?

Hill is wont to say that the venture has been 20 years in the making. That’s how long he’s been coming to St John with his father, Charles Hill, and Michael Drake who co-founded Drake’s in 1977. The Drake’s factory used to be a few doors up. “Naturally, you go to places that are local but also where you feel you fit in,” he says. The

companies share values including reverence for the best ingredients and materials. “St John is classic and comfortable but never staid,” says Hill. “I hope that’s how we’ve always approached what we do.”

The obvious reference points for the collection were Henderson and Gulliver, who each have their own look.



Brooks Brothers shirts are a shared predilection. “We used to visit the store in New York once a year and buy a dozen shirts – generally white, maybe the odd pink one – with boxer shorts,” says Gulliver. Henderson remembers the saleswoman eyeing him up on each return visit. “Oh, did I see you here last year?” he mimics.

Gulliver is also fond of knitted ties and classic shoes (“all handmade by Ducker & Son of the Turl in Oxford, now sadly closed”). He wears jeans too, while Henderson – despite what he calls his “laidback” style – would not. Henderson favours Margaret Howell suits and Crockett & Jones brogues. He also owns a lot of shirts and trousers from his late architect father. “My dad was very well-dressed,” he says. “I think I inherited a love of dressing up from him.” His trademark remains his bleu de travail jackets and striped suits, the first of which was made for him by a former St John barman called Angelo and cut from apron cloth. “I think of a good suit as my armour,” he says.

These signatures were the starting point for two chore jackets (£495) in the new collection. They feature white pin buttons that remove for easy laundering and two large interior pockets, which Hill says are “perfect for storing a bottle of wine, a loaf of bread or giant root vegetable from the market”. It’s like they read my mind. Another hero piece, the Tasting Gilet is a riff on the

waistcoat Gulliver wears for wine tastings. It contains ample pockets for notepads, corkscrews, glasses and handkerchiefs for mopping up. Henderson is also a fan of hankies. “I keep about four on me at a time,” he says, pulling out one in bright pink polka dots. “One for your brow. One for your nose. One for handing to a lady.” And the fourth? “Good to keep one up your sleeve,” he chuckles. The collection includes four bandana-sized squares in different colours emblazoned with a flying version of St John’s famous pig.

In addition, there are sweatshirts with “SNIFFING” across the front and a wine-drinking drake on the back (£195), lambswool jumpers (£395), shirts (£175), totes (£125), caps (£75), badges (£20 for three) and a vide poche (£95). The blue-and-white-striped trousers mooted early on didn’t make the cut, but Hill is glad other pieces did. “There’s a long-sleeved T-shirt in pink and yellow we were concerned was not commercial. But Fergus said, ‘We need it. It’s different. It’s alive.’” Dessert time: treacle tart and pear-and-almond Eton mess (demolished in seconds). Could we please have some of those famous baked-to-order madeleines as well?

Over coffee, Hill informs me Henderson has been back to Drake’s for another suit, which might inspire a future collaboration. “This is a trickier sell,” Hill admits. The latest suit has Henderson’s emblematic stripes, but this time horizontal not vertical. “Fergus calls it his jail suit.” What next? Diagonal stripes? “Too messy,” snorts Henderson.

There he draws the line. ■HTSI

@ajesh34



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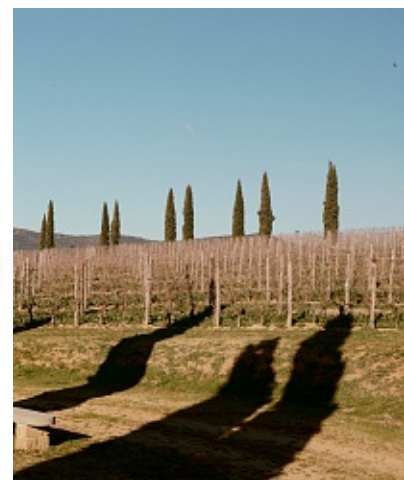
HOW TO SPEND IT IN...



Left: Brunello Cucinelli in the Teatro Cucinelli, Solomeo. Right: the vineyard at Solomeo



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MY CLOTHES
ARE INSPIRED BY
THESE COLOURS:
THEY COME
FROM THE EARTH
AND MY ORIGINS

For the best olive oil, I seek out Batta, a farm located off Via San Girolamo on the route to Perugia. Drizzle this over warm bread from one of the bakeries in downtown Perugia where they still make our regional unsalted bread, pane sciapo, which is a throwback to a heavy salt tax

imposed in the 16th century.

The black truffle is king here. Believe me, if you try the black truffle tagliatelle at La Cantina di Spello you will stop and realise that God exists. This restaurant truly defines the art of good living in small towns. And Cesarino in downtown Perugia, with excellent seasonal cooking, also has an enviable view of Piazza IV Novembre, to my mind one of the most beautiful squares in Italy. It's well located near the Galleria Nazionale dell'Umbria, where an exhibition for the 500th anniversary of painter Pietro Vannucci, known as Il Perugino, has just opened.

In general, Umbrians are quite serious, hard-working people; a bit stubborn and proud of our identity. An essential ritual is to rise early and go for a cappuccino and cornetto. I get mine at the Solomeo village shop, La Bottega Delizie & Capricci, at 7am while the cornetti are still hot and the jam melts. Most mornings I have breakfast with the contractors who work on the Cucinelli-funded building and restoration projects: the Teatro Cucinelli, the monastery at

Norcia, and the Etruscan archway. Being involved in these projects is my passion, as I'm a craftsman and architect at heart. Many Umbrian villages specialise in their own craft work. In Deruta, for example, there's a whole ceramic district of pottery characterised by yellow and blue hues and motifs of flora and fauna. In Spello and Trevi, the skills of the Olivo woodworkers never fail to inspire me. We work hard but clock off at 5.30pm. This is essential. After that I attend to body and soul by playing tennis or football in the Don Alberto Seri Park or in the Solomeo stadium. I'm mad about football: Juventus is my team but I'm happy when Milan or Perugia win too.

Right before the sun sets, the colours here are marvellous, so rustic. My clothes are inspired by these colours: they come from the earth and my origins, and from the traditions of Franciscan and Benedictine monks, who are simple and rigorous.

When you leave Umbria you take with you a bit of tranquillity, and a sense of being tuned into nature's rhythms. You'll also take about a kilo of extra weight from all the good food, wine and dolci. That's absolutely guaranteed. ■HTSI

UMBRIA

Brunello Cucinelli finds inspiration in the landscape – and God in the truffle tagliatelle at La Cantina di Spello

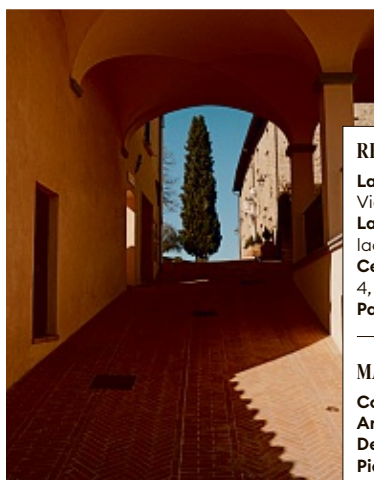
INTERVIEW BY CAMILLA BELL-DAVIES
PHOTOGRAPHY BY PAOLO DI LUCENTE

It's 5pm, the sun is streaming into my office in the tower of the Castello di Solomeo, Umbria, and the church bells are tolling. This is my place of tranquillity, where I think and create. In general, Solomeo, and all Umbria, is peaceful – except when carnival season comes around in January. Then Umbria's towns and villages abound with feasts, parties and parades. The wildest of these is Perugia's Carnevale del Bartoccio, a 17th-century satire that ridiculed newly wealthy landowners. During this time the pasticceria are filled with strufoli, castagnole and crescionda di Spoleto. When I was a boy we would eat plenty of these, dance in a barn and all the other farmers for miles around would join. It was wonderful – atmospheric and very spiritual.

The carnival heralds the arrival of spring, vibrant light, golden wheat and sunflowers – best seen in Norcia and around the Castelluccio plain. It's also worth walking the route between Piazza of the Basilica of St Francis and the Hermitage of the Carceri in Assisi for a few hours of total silence. Either that or you can chat with the Benedictine monks. September, October and November are excellent months for foodies as everything comes at once: the olive and grape harvests, abundant truffles and wild mushrooms. My family and I go foraging for mushrooms in the woods around Lake Trasimeno. During the autumn grape harvest – the all-important *vendemmia* – I visit the vineyards and wineries in the Montefalco area. I look for small producers such as Paolo Bea who are personally involved in every level of the wine-making process. After the harvest, the hillsides covered in bare vines have a certain magic.

Our wine, like our food, is characteristically hefty. Up until 50 years ago, 90 per cent of Umbrians were farmers, so our cuisine is very natural, simple and high quality. A typical lunch or late breakfast is based around bread, good olive oil, prosciutto, sausage or cheese: I buy these at the farmers' market at Pian di Massiano in Perugia on Saturdays, or Coldiretti Campagna Amica, a covered market.

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Above: Solomeo, a medieval hamlet in Perugia. Below: Cucinelli in the vineyard at Solomeo



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Cesarino Piazza IV Novembre
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Paolo Bea paolobeas.com

MARKETS & SHOPS

Coldiretti Campagna Amica Perugia
Deruta ceramics district
Pian di Massiano market
Perugia
Spello woodworkers
including Arte Legno,
artelegnospollo.com

CULTURE & GALLERIES

Carnevale del Bartoccio
Perugia (January-February)
Galleria Nazionale dell'Umbria
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Teatro Cucinelli
teatrocucinelli.it



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