

FINANCIAL TIMES

# HTSI

1 OCTOBER  
2022

## EVERYTHING MUST GO

Why PHARRELL WILLIAMS is selling off his legacy

PLUS

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TSCHABALALA SELF  
PRUE LEITH  
EDIE CAMPBELL  
ALBERT KRIEMLER  
CHARLES ZANA  
IWAN & MANUELA WIRTH



NATIONAL GEOGRAPHIC AND ROLEX PERPETUAL  
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Photography by  
JESSE GOUVEIA  
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Pharrell Williams photographed in New York City. He wears a COMME DES GARÇONS sweater and CACTUS PLANT FLEA MARKET trousers. Jewellery, Pharrell's own



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PHOTOGRAPHS: CORNELIUS KÄSS, MICHAEL CHELBIN, FASHION IMAGE; ELECTRA 3000 WEARS RALPH LAUREN COLLECTION, JERSEY, JUMPSUIT, £2,080, SCHIAPARELLI LEATHER SANDALS, POA, AND BRASS SUN EARRINGS, €1,250, SEHNSUCHT/ATELIER LACE COLLAR, €95, SAINT LAURENT BY ANTHONY VACCARELLO METAL AND GLASS RING, £275, CHANEL PEARL AND STRASS EVENING BAG, £10,285



GOOD DAY SUNSHINE



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# OPENING SHOT



## VEG OUT

Portrait photographer Jack Davison's latest exhibition reveals a more personal edge

Jack Davison's high-contrast, experimental portraits of famous faces such as Brad Pitt, Glenda Jackson and Adam Driver, as well as his fashion campaigns for brands including Hermès, have made the self-taught 32-year-old photographer a name to know. In his new exhibition at London's Cob gallery, titled *Photographic Etchings*, he reveals a more personal body of work.

The 33 black-and-white images include a teenage self-portrait, photographs of his wife, Agnes, and several recurring motifs – “hands and eyes, animals, vegetables”. All are printed as polymer intaglio gravures – a traditional etching process that adds “much more depth, and really hard, dark blacks”, says Davison. Some summon the surrealist shades of Man Ray, others the elegance of Irving Penn. “For me, the marrows are like characters, like old men in Italy, sitting outside, gossiping. I just find it funny.” **VICTORIA WOODCOCK** *Photographic Etchings* is at Cob Gallery, 205 Royal College Street, London NW1, from 7 October to 12 November. Prices from £800 to £3,500

Above and right: both *Untitled*, 2022, by Jack Davison



## CONTRIBUTORS



INDIA ROSS

Based in New York, India is a *Financial Times* news editor covering US politics and economics. She has a lifelong love of pop culture so was particularly excited to speak to Pharrell Williams, who is launching an online platform, Joopiter, to auction off his designer clothing. “He is something of a personal hero for me – he’s been behind so many of the most iconic songs of my youth, so it was a real honour to interview him,” says India.



ELLIOTT JEROME BROWNE JR

The abstract works of the American artist and photographer explore notions of privacy and intimacy. He is creating a catalogue of work with Matte Editions from his recent solo show with Nicelle Beauchene Gallery. For this week's Aesthete column he shot artist Tschabalala Self, whom he's known for several years. “We hadn't made time to be one-on-one until the shoot, so afterwards we grabbed food and ate train-side on the Hudson-station platform in New York.”



MICHAL CHELBIN

Teenage angst and the desire for fame are some of the issues addressed by the Israeli photographer. In *How to Dance the Waltz*, published last year, she examined the connection between gender, youth and uniforms. She shot French architect Charles Zana for this week's How To Spend It in... Tel Aviv not far from where she lives. “It was a pleasure walking around the city with him, he is such a friendly and smart person to talk to.”



CHARLIE GATES

The photographer grew up in Somerset and began taking pictures of farmers, friends and dogs from the age of 14. While his camera is no longer focused on canines – he's working on his first book, based around daydreamers – he still brings along his dachshund, Munchkin, to most of his shoots. For this issue he photographed model Edie Campbell, and was amused to find common ground in American reality TV: “We're both fans of *Below Deck*.”

*Chopard*

THE ARTISAN OF EMOTIONS – SINCE 1860

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I write this when much analysis is being offered about what qualities define the British character, as well as the values to which we should aspire. The late Queen Elizabeth was upheld as being an emblem of loyalty, stoicism and stiff-upper-lipped emotional resilience. But while being very honourable, such descriptions begin to seem a bit banal.

When thinking of the British character we want quirk and personality. Eccentricity is a characteristic that still permeates the national culture, as demonstrated by the Queen's obsession with her corgis (surely more endearing than her rigid service to the Crown?). It is found also in Rod Stewart's commitment to his model railway, Morris dancing or those people who insist on feeding pigeons in Trafalgar Square.

It's a word that could be applied equally to Prue Leith, the restaurateur, novelist and cook-book writer, now in her 80s, who has found global fame as a judge on *The Great British Bake Off*, the TV competition in which amateur cooks show off their "show-stopping" baking skills. *Bake Off* is as peculiarly and essentially British as breakfast tea and crumpets (which often feature on the menu), and Leith's school-marmish candour and florid dress sense have endeared her to generations who treasure her brand of optimism and fun. The Gloucestershire house that she shares with her second husband John Playfair is similarly upbeat, full of quirky details and things she has "jollied up". Mark C O'Flaherty gets the grand tour in this week's issue, while Jake Curtis takes the shots (page 46). The consequential "Pruesplosion", as they have dubbed it, is highly individual, but as an expression of a certain kind of mindset, it perfectly encapsulates British eccentric taste.

Tweeds and twinsets are another hallmark of British society, although the model Edie Campbell's new collaboration with Sunspel owes a greater debt to Roald Dahl's *Matilda* than it does to country life. Her moodboard was inspired by that novel's villainous Mr Wormwood, although the finished garment – an elegant trouser suit in houndstooth wool – is infinitely more chic. We get an exclusive look at her first collection for the brand in this issue and talk to the 32-year-old about her take on British style (page 25).

### ECENTRICITY IS A QUIRK THAT PERMEATES OUR NATIONAL CULTURE

Optimism and some small eccentricities also characterise the stylings of Pharrell Williams, the singer, songwriter and producer who is this week's cover star. Among his myriad business interests, including a skincare range and fashion label, Williams' latest venture is an ecommerce resale site, Joopiter, which he will launch this month with a sale of his personal archive. One of the most prominent cultural figures of the past two decades, Williams has made his clothing, jewellery and sneakers an instrumental component of his art. His decision to divest himself of several lock-ups of possessions has been both a space-saving exercise (the man has four children to house alongside his sneakers) as well as an opportunity to do a psychological cleanse. Find out more about why he's doing a Marie Kondo in our exclusive interview by India Ross, and have a browse through some of his most iconic looks (page 40).

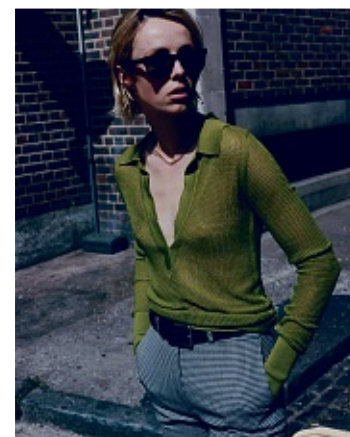
As for the most eccentric item in this week's issue, I offer you the amphibious boat. A 3.5-tonne piece of machinery that measures around 10m, the Iguana X100 looks like a motorboat but handles like a tank. Rory FH Smith takes it out for a test drive (or is that sail?) to find out what the fuss is all about (page 38). ■HTSI

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Above: Pharrell Williams in New York (page 40). Right: Prue Leith's Gloucestershire home (page 46). Below: Edie Campbell's Sunspel collaboration (page 25). Bottom: the Iguana X100 amphibious boat (page 38)



TOD'S BOUTIQUES: TEL. 020.74932237 - 020.72351321



# TOD'S

# Tschabalala Self

As a new London exhibition opens, the artist speaks from her Hudson home about portraiture, Pat McGrath lipstick and escaping to her backyard

INTERVIEW BY VICTORIA WOODCOCK  
PHOTOGRAPHY BY ELLIOTT JEROME BROWNE JR

**M**Y PERSONAL STYLE SIGNIFIER is something casual and comfortable but chic – maybe even slightly business-oriented. So I love a pointy-toed shoe, either a heel or a boot, something feminine and vampy but sweet. Sharp edges and bright colours are always a plus. A collared shirt is my regular go-to for mild weather – turtlenecks as it gets colder. Max Mara's lightweight turtlenecks are my favourite for autumn – in the winter, I enjoy pairing them with a Chinti & Parker cashmere sweater.

**A PLACE THAT MEANS A LOT TO ME** is the backyard of my family home in Harlem. I have so many memories of being out there, just passing the time or escaping the still air inside. My parents grew up in New Orleans and didn't really believe in air conditioning, so my room on the second floor would get very hot. When I was much younger, the yard was where I would collect snails, make mud-pies or climb up and down the fence. I remember barbecues with my siblings – I'm one of five – birthday parties, planting sessions with my mom and even my sister's wedding, all out there in the backyard. Its loveliest feature is a 100-year-old rose bush that still blooms brightly every spring. I live upstate in Hudson now and, when I feel a bit homesick for NYC, I sit in my yard. It looks nothing like the yard back home but gives me a similar feeling.

**THE WORK OF ART THAT CHANGED EVERYTHING FOR ME** was a novel, *Never Die Alone* by Donald Goines. At my family's home there is a large book collection by black authors and intellectuals from the '60s and '70s. I started reading them one summer in the early 2000s and was instantly hooked. *Never Die Alone* is a sad book about complex characters in less than ideal situations. The protagonist, King David, is truly a villain, but through the eloquence of the text you begin to sympathise with him. As a young creative, it taught me that characters do not need to be likeable to

Right: Self at home in Hudson, New York state. On the wall is a framed tea towel version of *Afromuses Couple (Woman)* by Chris Ofili

be compelling – and more importantly, it is sometimes necessary to create a villain in order to tell a moralistic story.

**I DON'T LISTEN TO** many podcasts. I'm more of an NPR [National Public Radio] kind of person. I always have it on in the studio. I especially like the news programme *Here & Now*. Listening to NPR kind of feels like you're having a dinner party and two friends are talking in the background; you're getting the gist of what they're saying, and you can drift in and out without chiming in.

**MY STYLE ICON** is my mother, Glenda M Self. She worked as the director of Project HIRE at the Bronx Community College, a programme dedicated to providing high-paying jobs in the building trades to residents of the Bronx and Upper Manhattan through training and education.

It was quite a macho environment, but my mom brought a lot of softness and care to her work. I remember her wearing these very cute dress suits – blazer on top, skirt on the bottom. They were conservative but with flair, sometimes brightly coloured – my mother loved bright colours. I definitely borrow a lot from her style, but I'm a bit more risky in my fashion choices.

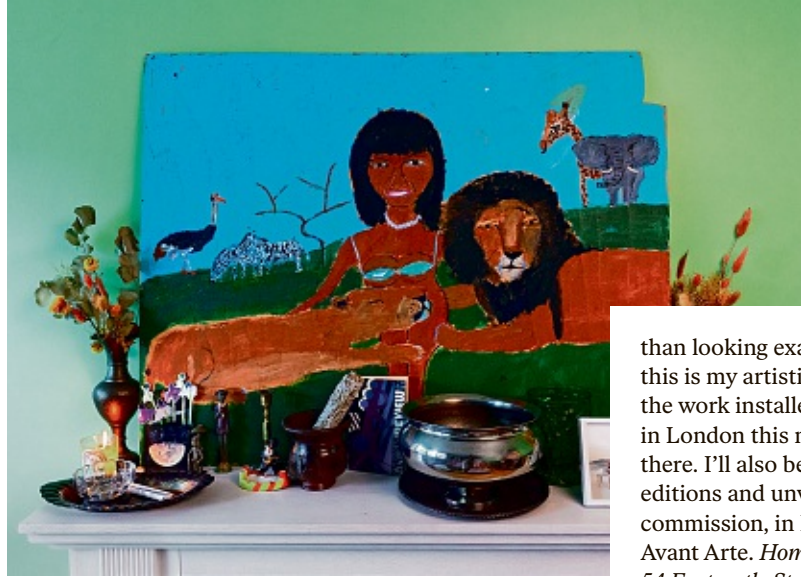
**THE BEST GIFT I'VE GIVEN RECENTLY** was a portrait to my gallerist and friend Pilar Corrias. She was very moved by it. It's a work on paper, in acrylic, coloured pencil and graphite, and it has a cool green-blue tone in the background that favours cyan – my favourite colour. It's really tricky drawing people you know: it's not enough for the work to just look like them, it has to feel like them as well. I care more about a portrait feeling like its subject



Below: a cast-metal Afro pick by artist Salimatu Amabebe alongside mementoes on her living-room fireplace



"THE WORK OF ART THAT CHANGED EVERYTHING FOR ME"



Left: a painting by Earl Swanigan on the fireplace in her living room. Far left: some of her father's vinyl. Below left: Self at home in Hudson



than looking exactly like them – I suppose this is my artistic licence. I'm excited to see the work installed in Pilar's home when I'm in London this month for my solo show there. I'll also be launching two limited editions and unveiling my first public art commission, in King's Cross, both with Avant Arte. *Home Body is at Pilar Corrias, 54 Eastcastle Street, London W1, 6 October to 17 December. Avant Arte commission, Lewis Cubitt Square, Coal Drops Yard, London N1, 5 October until early 2023; the editions are released 13 October*

**THE LAST MUSIC I DOWNLOADED** was songs by Corbin Canvas. My favourites are "Function" and "Milk & Honey". I've been listening to a lot of contemporary neo-soul lately. I found these artists when I was searching for a fresh but nostalgic sound for the studio.

**THE BEST ADVICE I'VE EVER RECEIVED** is to mind your business. I have a tendency to be a little bit of a nosy person, so I've heard this from quite a few people.

**THE LAST THING I BOUGHT AND LOVED** was a hot-pink leather bag from Brandon Blackwood, one of my favourite bag designers. It has an unusual shape, an inverted trapezoid, with a single button at the top. It's also very practical – large without seeming bulky. But the best part is the pop of colour; it's super-cheerful. *Brandon Blackwood Haughton tote, £375*

**THE BEST BOOK I'VE READ IN THE PAST YEAR** is a monograph of a painter, *Art and Race Matters: The Career of Robert Colescott*. I read more artists' books than fiction, and this was thrilling. Colescott is one of my favourite American artists and I wanted to know a bit more about his personal history and how he arrived at his worldview, which dictates the attitudes in his most iconic paintings. I found a lot of things about his background intriguing, especially the fact that his family was from New Orleans. His parents were very fair-skinned and could nearly pass for white, and this racial fluidity had a major impact on his psyche and perceptions of race. In his youth, he seemed to toy with his own self-identification but later, after a trip to Egypt, he returned to America wanting to claim a black identity. I think his actions were very transgressive at the time, and maybe even more so now.

**IN MY FRIDGE I ALWAYS HAVE** smoked and regular salmon, yoghurt, grapes, strawberries and oat milk. Spinach and rocket are staples, and watercress if I can find it at the store. Plus ginger and garlic. I like to cook. I used to cook lamb chops often, but I've given up red meat, so now it's more fish – shrimp and pasta is a go-to – and chicken. Barbecued, baked, stewed – any kind of chicken you can imagine. And I do a lot of creative things with rice.

**I'VE RECENTLY REDISCOVERED** lipstick. I'm a pretty lazy person otherwise when it

comes to make-up. I like the Red Rover: matte lipstick from Mented Cosmetics, which is a deep berry red – it matches my skintone perfectly – and recently my sister Setta bought me a new lip gloss, Lust by Pat McGrath Labs, in Blood 2 shade. The two pair really well together.

**THE THING I COULDN'T LIVE WITHOUT,** I'm embarrassed to say, is my WiFi. I need my entertainment, my Netflix; it helps calm me down.

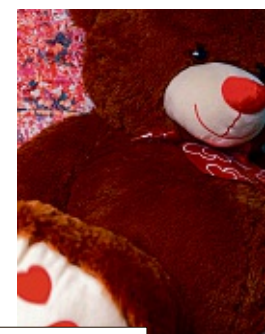
**I GET SOME OF MY BEST IDEAS** when I'm talking on the phone to my siblings – just hearing about their day, what they did that week, remembering funny stories from the past. We're all so similar, yet we digest things slightly differently. So they can remind me of my own thoughts that I might have overlooked.



LUST IN BLOOD 2 LIPGLOSS BY PAT MCGRATH LABS, £27

**AN OBJECT I WOULD NEVER PART WITH** is my "Tschabalala" nameplate chain necklace, which my mother bought for my 13th birthday. All the girls in my middle school had them and I was so desperate for one. I remember going to get it at the jewellery store on 145th and Amsterdam, across the street from McDonald's. I don't think the shop is even still there, or owned by the same folks, but the chain is a testament to that time in 2003. It's gold, engraved, still super-shiny and perfect to this day.

**THE ARTIST WHOSE WORK I WOULD COLLECT IF I COULD** is David Hammons. I love how enigmatic his work is. He doesn't have a defined relationship with one gallery, and he doesn't tend to give interviews, so whenever I've had the opportunity to see his work in person it has been a huge honour and a memorable experience. His work has charisma and poetry to it. One of my favourite series is his *Body Prints*, which he made with his own figure. They broke my expectations around what a print could and should be. They veer into several realms – printmaking, drawing, painting and performance: a *gesamtkunstwerk*.



"A VALENTINE'S DAY TEDDY FROM MY PARTNER MIKE"

**THE BEAUTY STAPLE I'M NEVER WITHOUT** is a little tool I use to retighten the locs in my hair, which are smaller than the traditional kind. I bought it from a black-owned business on Etsy called Codacraft that's based in Oakland, California. I cannot travel anywhere, not even overnight, without it. I absolutely need it.

**IN ANOTHER LIFE, I WOULD HAVE BEEN** an aesthetician or a plastic surgeon. I think about this all the time, and honestly, I think I would still be completely dedicated to the figure and to the body, primarily the female figure. In this lifetime, there is no way I could be a plastic surgeon – I'm a complete hypochondriac and I cannot be around any body fluids whatsoever. Cosmetology, though, I could still do that. ■HTSI



"I CARE MORE ABOUT A PORTRAIT FEELING LIKE ITS SUBJECT THAN LOOKING EXACTLY LIKE THEM"



Above left: Self's "Tschabalala" necklace and earrings on the limited edition *Sapphire* plate she created. Above: her Brandon Blackwood bag and monographs about artists Robert Colescott and Faith Ringgold. Left: a photo of Self and her partner Mike. Far left: a bookshelf in Self's study





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WOMENSWEAR

## CAMPBELL'S CLASSICS

The west London-born model knows all about British style. Now she is channelling that into a collaboration with Sunspel, writes *Sara Semic*

PHOTOGRAPHY BY CHARLIE GATES

**E**die Campbell is explaining the inspiration behind the chocolate-brown houndstooth suit she recently co-designed for the British heritage label Sunspel. “You know the really garish suits that Danny DeVito wears in *Matilda*? I kind of wanted to do that but make it a little bit more refined,” she says. “Somewhere between that and King Edward VIII.”

It's not often someone lists the nefarious car salesman Harry Wormwood as one of their style icons. Then again, Campbell – dressed in a green Arket vest and a pair of “ancient” slouchy Comme des Garçons trousers that she stole from her dad – is no ordinary model. Propelled to fame after starring in a Burberry campaign alongside Kate Moss in 2006, the 32-year-old – who has an art history degree from the Courtauld Institute of Art – has appeared on numerous *Vogue* covers, been named model of

**IT'S NOT OFTEN SOMEONE LISTS DANNY DEVITO AS A STYLE ICON**

the year at the Fashion Awards and walked for fashion houses such as Dior, Saint Laurent and – perhaps most notably – Marc Jacobs' final show for Louis Vuitton, where she strode down the runway wearing nothing but a feathery headdress, a crystal-embellished G-string and some black body paint. “I was absolutely trolled when I agreed to it,” she recalls. “But I remember thinking I can't say no to this. If I say no, I am just pathetic.”

It's this irreverent British humour, combined with her elegant, androgynous style, that she is now channelling into a capsule womenswear collection for Sunspel, a brand she first collaborated

Edie Campbell wears SUNSPEL x EDIE CAMPBELL wool houndstooth blazer, £595, cable-knit wool jumper, £325, and wool rollneck, £295



Campbell wears SUNSPEL x EDIE CAMPBELL wool blazer, £595, matching cigarette trousers, £250, and silk-knit polo jumper, £325

“And thinking about whether the knits would snag on rings, or become threadbare so you’re not suddenly standing there naked because it’s all unravelled.”

**CAMPBELL PULLED INSPIRATION** from an eclectic mix of cultural references, ranging from Nick Cave to Jarvis Cocker, as well as talking to her friends. “[Edie] loves researching and her inspiration comes from a broad and amusing litany of sources,” says artist Christabel MacGreevy, who has known Campbell since they were five years old. “Her humour is prevalent, even if just through that British desire to have everything imperfect, and there is always a streak of subversion – a little twist or a surprise.”

Campbell is in fact the third generation of her family to work in the industry. Her mother, the prize-winning architect Sophie Hicks, is a former fashion editor at *Tatler* and British *Vogue* and stylist to Azzedine Alaïa, while her grandmother, Joan Hicks, was a successful model in the '50s, working with photographers such as Norman Parkinson and David Bailey – though Campbell insists they aren’t an especially “fashiony” family. “My grandma was quite glam and would have a full face of make-up on every day, but my mum is the total opposite. She’s of the ‘wash your face with soap and get on with it’ school of thought,” she says. “Though there were a lot of conversations about design and aesthetics growing up, and I was always being encouraged to observe and notice things.”

These days Campbell – who is also an accomplished equestrian, having competed semi-professionally since she was a teenager – lives at more of a remove from the frenetic pace of fashion. She recently decamped to rural Northamptonshire to be nearer to her five horses Ed, Bruno, Del, Luke and Dolly. “It’s literally a retirement home,” she jokes about the lakeside property designed by her mother. “It’s a bungalow so it’s very wheelchair-friendly.”

**“HER HUMOUR IS PREVALENT AND THERE IS A STREAK OF SUBVERSION”**

When she is not shooting fashion campaigns or training for dressage arenas and showjumping events, she enjoys pottering about in the garden and is learning how to care for plants with the help of various gardeners’ forums. “I think everyone in my community is quite amused by this model who’s turned up and is like, ‘Has anyone got a hedge cutter?’” she says. “But people in the countryside are really friendly and everyone says hello. It’s a nice change.”

She feels at home in the pastoral surrounds of the west Midlands. “I’m living this kind of British countryside fantasy,” she laughs. “But I love it. It’s so relaxing. In my 20s I was travelling every day, so it’s quite nice now to be more rooted,” she adds. “My resting heart rate is lower; things are kind of flat-lining in a nice way.” ■HTSI

with in 2015. “We wanted to introduce Sunspel to a new audience, but also see where Edie would take it within our ethos,” says Sunspel creative director David Telfer. “Each piece has a unique twist to it, so there’s a nice blend of Edie’s style mixed with our values of quality and timeless design.”

Comprising elevated essentials that draw on menswear, the seven-piece collection is a “modular uniform”, says Campbell, that includes Harris tweed coats, houndstooth jackets and button-down shirts: “I like to feel comfortable,” she says of the collection. “I like a simple shape.” Prices range from £195 to £850, and the designs are informed by Campbell’s own approach to dressing. “Simple and reliably nice clothes so that [getting dressed] can be a slightly thoughtless process,” she continues. “I really like getting dressed up but then I like to return to more of a uniform that’s comfortable and functional. It’s important for me in my actual day-to-day life to not feel constricted by my clothes. Life has to work.”

In addition to the classics, there is a slinky lime-green mesh knit with a deep-V neckline – “so it’s not all just slightly prudish daywear”, says Campbell – which was inspired by a lace piece from Sunspel’s archive. But all the pieces have been designed with a sense of longevity, so that they will transcend seasons and modish trends. “A lot of consideration went into how they would wash and how they were going to work functionally,” says Campbell.



Above, from top: wool cable-knit jumper, £395, and cotton contrast-stitch shirt, £195. Below: wool cigarette trousers, £250



CRAFTS

Sew it begins

The Gee’s Bend quilters start their next chapter of creative entrepreneurship with Marfa Stance. By Clara Baldock

The abstract quilts made by generations of women in Gee’s Bend, Alabama, have lately received overdue recognition from the art world: exhibitions at the Whitney Museum of American Art, a major acquisition from the Met and auction prices above \$50,000. But this reverence has not translated into



JACKET, FROM \$5,500

financial prosperity for many makers – despite the non-profits established to help expand their opportunities.

A partnership with outerwear label Marfa Stance is part of a movement hoping to kick-start change. It has collaborated with 38 women from Gee’s Bend – aged between 19 and 86 – to produce a collection of clothing

(jackets from \$5,500) and quilts (from \$2,500) that will be available to buy at C-Project in Los Angeles. Five people will

also be given the opportunity to design a bespoke piece with Marfa Stance founder Georgia Dant and a Gee’s Bend quiltmaker. All profits will directly fund a Gee’s Bend community manager, hired to promote the artists and manage their craft as a commercial enterprise.

This strand of African-American art has been preserved by the Gee’s Bend quilters for more than 200 years. First made for warmth, and stitched using offcuts of fabric and clothing to create geometric designs never previously seen on quilts, the blankets continue to honour the ancestors of the rural hamlet – and their artistry, techniques and improvisational style shine.

“They’re not influenced by anyone else; their work is genuine, pure vision and identity,” says Georgia Dant. Yet despite the quilters’ geographic and social isolation, Dant sees parallels with Bauhaus: “It’s just so forward.”

Dant began by sending deadstock fabric to Alabama and proposing three colour palettes. “I suggested vibrant colours to reflect this new chapter,” she explains. Each blanket, the smaller examples of which will be framed and hung, features Marfa Stance’s signature onion-shaped quilting, and was hand-stitched on looms. Dant is so delighted with the outcome that she wants to continue the collaboration.

Quiltmaker Mary Margaret Pettway hopes the care invested in each piece is felt.

“I want the world to know that if they have a Gee’s Bend quilt, it is made with love; that is the best we can do.” ■HTSI



Gee’s Bend quilters Francesca Charley (left) and Claudia Pettway Charley



QUILT, FROM \$2,500

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COTTE indigo-dyed cotton shirt, \$352



JAPAN BEST matcha accessory set, £278, mrporter.com



LOUIS VUITTON wool oversized jacket, £2,820



DICE KAYEK wool trousers €590



MAEDA MASAHIRO sake bottle, £1,050, oxfordceramics.com



STUDIO DÉVÉ gold-vermeil Croissance Illimitée earrings, £395



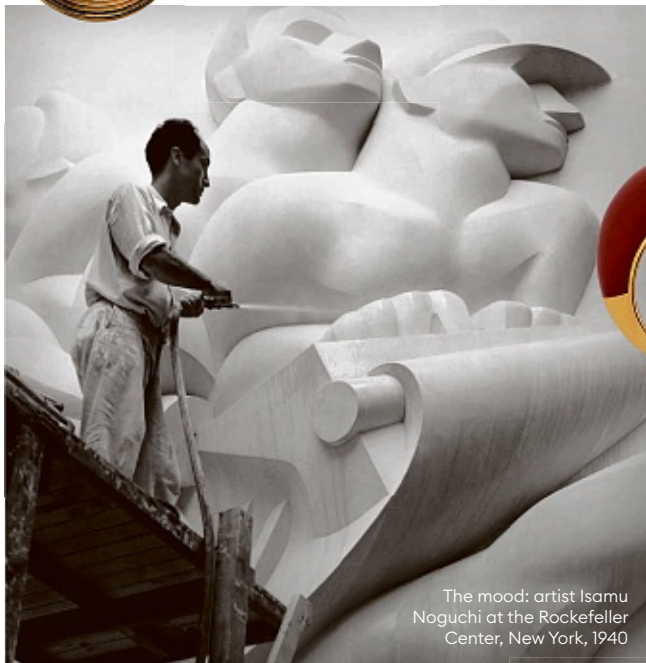
1987 JOHN WARD ceramic pot, POA, ehc.art



BLOOMINGVILLE bamboo wall decoration, £119, amara.com



ILARIA ICARDI gold, carnelian and diamond ring, £5,200



The mood: artist Isamu Noguchi at the Rockefeller Center, New York, 1940

YOHJI YAMAMOTO gabardine jacket, \$576



SHOPPING

# NOW AND ZEN

Showcase design old and new with these stylish buys. *By Aylin Bayhan*

ANEST COLLECTIVE silk-mix dress, £1,460



SPACE AVAILABLE recycled-plastic and bamboo meditation chair, £690



WARDROBE NYC wool skirt, £560, mytheresa.com



NOMA.T.D ceramic vase, £55, goxip.com



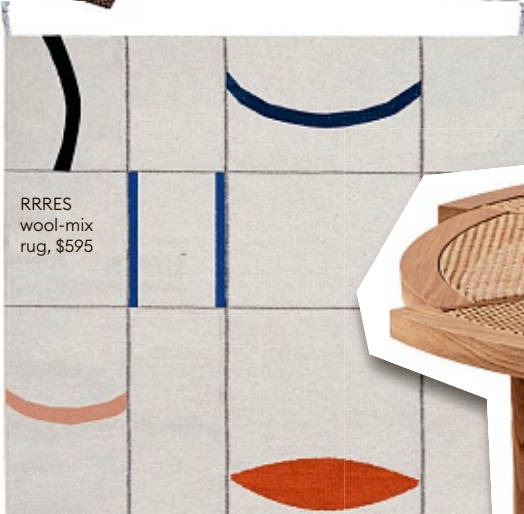
11.11/ELEVEN upcycled-cotton cushion cover, £320, mrporter.com



FERNANDO JORGE gold and lapis lazuli bracelet, £6,950



RRRES wool-mix rug, \$595



CASSINA Rio straw table by Charlotte Perriand, £9,060, artemest.com



ART DIR: PAUL MARCIANO PH: TATIANA GERUSOVA © GUESS?, INC. 2022



# GUESS

GUESS.EU



BOODLES  
1798

A FAMILY STORY

Yasmin and Amber Le Bon wear ASHOKA





stand on its own to give women the freedom to wear it how they want,” he says. “My duty is really to create clothes that build a wardrobe.”

It’s a modest intention that suits the reserved designer. He is speaking from the same office he has had for 40 years, adjacent to the design studio in his hometown of St Gallen, where his paternal grandmother Alice Kriemler-Schoch first established the brand in 1922. It reflects, too, Kriemler-Schoch’s own design legacy, which began with aprons, then the uniform of the Swiss working woman – teachers, doctors, shopkeepers – a utilitarian garment that was designed for all-day wear. Kriemler grew up with his grandmother in a multilevel, multigenerational family home and recalls watching her getting ready for work. Her preferred attire was a tailored black pinafore dress, flat shoes and, of course, her apron. “She was a humble person but always chic. She had purpose,” he recalls.

In 1944, the death of Kriemler-Schoch’s husband, also Albert, changed the company’s course. Albert’s father, Max, abandoned his medical studies to step in and help the business, expanding the ready-to-wear offer in the ‘50s and changing the company name to Akris, an acronym composed from the letters of his mother’s name. He was instrumental in developing Akris’s global footprint, going on to manufacture Ted Lapidus’s ready-to-wear collections under a licence, as well as Hubert de Givenchy’s diffusion lines Givenchy Nouvelle Boutique and Givenchy 5. Kriemler-Schoch continued to work for the company until she died at the age of 76, but she also found more time to pursue things outside her career. “She learned English at the age of 60, skiing at 62, and to drive at the age of 65,” says Kriemler.

**“MY DUTY IS TO CREATE CLOTHES THAT BUILD A WARDROBE”**

To mark the 100th anniversary, Kriemler has compiled a monograph and prepared a centenary collection, both projects that have allowed him to dig deep into the Akris lore. For the book, titled *Selbstverständlich*, naturally, he approached the Zürich publishing house Lars Müller, a company usually focused on publications about architecture and design. “I had to convince him that it’s not just fashion; we wanted to go deeper,” says Kriemler, “and do another kind of book to tell the story of Akris, and what St Gallen is to us.”

Above left: a still from Akris’s centenary shoot. Below: creative director Albert Kriemler in his office in St Gallen

There are more than a handful of epigrammatic, emotive words in the German language that have no succinct, English equivalent. *Schadenfreude*, to glean joy from other people’s misfortune, is a well-documented one, while *Zugzwang* is a zinger that captures the pressure-cooker moment of being forced to make a quick decision. To the list Albert Kriemler, the creative director of the Swiss-based fashion house Akris, would add *selbstverständlich*. “It’s a fabulous word,” says the designer, who speaks four languages – including English and German – fluently. “It’s a feeling of effortlessness and just-rightness in its appearance. That’s how I think fashion should be.”

For Kriemler, *selbstverständlich* is the essence of his approach to womenswear: elegant, understated designs that don’t dictate someone’s style. Grounded in tailoring traditions and strong architectural silhouettes, his designs for the family-owned brand are discreetly luxurious and embraced by high-powered, sophisticated women who are secure in their femininity; Amal Clooney, Angelina Jolie and former US secretary of state Condoleezza Rice are fans. The company doesn’t disclose revenues, but a University of St Gallen case study put the brand’s sales between SFr250mn and SFr300mn (about £225mn to £270mn) in 2011, with an operating income of about £40mn to £54mn. Akris currently has 21 boutiques globally and 200 wholesale retailers including Bergdorf Goodman and Nordstrom. “Every piece we create should



INTERVIEW

# SWISS BEAT

St Gallen-based Akris is celebrating 100 years of timeless fashion, writes *Alice Cavanagh*

AKRIS HORSEHAIR AI BAG, €3,390



## The art of Akris

7 GREAT ARTIST COLLABORATIONS



CARMEN HERRERA SS17

THOMAS RUFF AW14

SOU FUJIMOTO SS16

ALEXANDER GIRARD SS18

GÉTA BRĂTESCU SS19

IMI KNOEBEL SS21

REINHARD VOIGT FALL 22



AKRIS FOUNDER ALICE KRIEMLER-SCHOCH

Situated an hour outside of Zürich, St Gallen is written deep into the Akris DNA. In the late 19th century, the Swiss had a stranglehold on embroidery, of which St Gallen was once the centre, and the city's reputation for exceptional lace-making remains undiminished to this day. The German-Danish painter Emil Nolde taught in the drawing school of the Industry and Trade Museum, now the Textile Museum St Gallen, where the textile artist Sophie Taeuber-Arp had been a student. Today only a handful of the hundred-plus embroiderers remain, but Kriemler continues to collaborate closely with each of them, enjoying a proximity that allows him to develop his own modern embellishments every season. "In the '80s I wanted to get into richer fabrics and build embroideries into the collection," says Kriemler, who started working straight out of high school in 1980. In 1987, his father transferred the company over to Albert and his younger brother Peter, who is now the company's owner and president.

FOR THE BOOK, IWAN BAAN photographed much of Kriemler's own early work – original pieces designed between 1979 and 1992 – at the University of St Gallen, a brutalist landmark designed by the Swiss architect Walter M Förderer. Architecture is a nascent interest that was encouraged by Kriemler's uncle, an architect who would take him on annual pilgrimages when he was young. "That was the first seed, then I started to learn," he says. "In fashion, it's important to be connected to other fields." In fact, architecture informs every facet of the business, from the David Chipperfield-designed Akris boutiques in Tokyo and Washington to its trapezoidal monogram, which was inspired by a pavilion designed by the Mexican architect Tatiana Bilbao.

The experience of putting the book together inspired Kriemler to revisit the '80s for the SS23 collection he will show this week. He dug out old patterns, refashioned them to make them more contemporary and reproduced original fabrics, such as a lace from Calais. The collection also includes six reproductions that have remained unaltered. It's a testament not just to timelessness, but to the family's stewardship of industry traditions. "It's not a retrospective," says Kriemler of the upcoming collection and centenary celebration. "Instead, it honours the culture we have always had." ■HTSI

Right: cashmere and silk jacket, matching trousers and silk shirt, all POA. Below: Wool tuxedo suit, cotton shirt and silk-mix turtleneck, all POA



TAILORING

## EXTENDED CUT

The Italian heritage house Brioni is bringing its exquisitely tailored suits to womenswear. By Sara Semic

THE luxury menswear brand behind James Bond's tuxedos, Brioni, has been a byword for effortless Italian sprezzatura since it staged the first ever men's runway show at Florence's Palazzo Pitti in 1952. The house has dressed well-heeled gentlemen and Hollywood royalty such as John Wayne, Clark Gable and, latterly, Brad Pitt. Now, following a groundswell of requests, the house is bringing its tailoring to womenswear.

"We have clients coming with their wives and girlfriends who try things on, and we have female clients who buy small sizes of the coats and jackets and

shirts, so I wanted to offer them the same experience," explains design director Norbert Stumpfl. Launching this month, the capsule

collection will be available online at Net-a-Porter and can already be bought in select Brioni stores through the label's made-to-order service, where customers will be able to choose from fabrics and colourways for each piece.

Featuring crisp cotton shirts, gossamer-fine high-neck knits, cocooning alpaca overcoats, cashmere suits and sharp-cut tuxedo jackets rendered in black,

**"IT'S EVERYTHING WE HAVE IN THE MEN'S COLLECTION, BUT ADAPTED"**

chocolate brown, white and ivory, the women's capsule is an extension of Brioni's menswear aesthetic. "It's everything that we have in the men's

collection but slightly adapted to create a more feminine look," says Stumpfl. He is offering a drawstring waistband on one pair of suit trousers and louche silhouettes. "Rather than concentrating on the waist, we worked on the shoulders to make them slightly less exaggerated, but still keeping the straight line so it has a masculine feel."

As with the menswear, this collection is produced in the factory in Penne using ultra-luxe fabrics, from vicuña to cashmere that has been treated with thistle flowers to give it a silky sheen. "They are pieces made with extreme craftsmanship that are made to last," says Stumpfl. "You cannot throw a Brioni piece into the garbage!"

The house will evolve its women's line each season – the summer capsule will debut a tuxedo dress. "I think we have found a market niche that didn't really exist for women," says Stumpfl. "I'm really happy that we can share this craftsmanship with them now." ■HTSI





Get lost. Go beyond, into your wildness.  
Into the green and the blue and the yellow and the grey.  
Because Adventure starts when you leave yourself behind.  
When you Leave with no intention of arriving.  
Adventure begins When you're **nowhere**

# ORLEBAR BROWN

HOMEWARES

# THE BIG SWEEP

Obsessed with brushes? *Louise Long* unveils the Bugatti of brooms



KANAYA KEYBOARD BRUSH, \$12, TORTOISE GENERAL STORE.COM



Above: Tawashi round brush, \$16, tortoisegeneralstore.com. Below: kake bushou broom, \$120, nalata nalata.com



PHOTOGRAPH: ARTHUR MINGARD

The workbench in Azusa Fukushima's studio in rural Ibaraki, north-east of Tokyo, is her own invention, proportioned exactly so that thread can be pulled taut against her own weight. Cotton – dyed with natural Japanese indigo, persimmon, or madder – is bound around stalks of dried sorghum grass. With each stitch, the bundle finds its shape: a classic “clam”, or *hamaguri-gata*, which echoes a spray of sorghum. The result is an object of natural and utilitarian beauty, appreciated by a growing community of makers and buyers from east London to LA.

Japanese broommaking can be traced back to the Edo era of 1603-1868, reaching its height around 1900. Ranging from handheld table sweeps to pocket-sized handbrushes and long-handled brooms, the traditional tools for making them are largely in the hands of older artisans, aged 70, 80, even 90; some have six decades in the craft, while others have taken it up upon retiring from farming. Fukushima fell under the spell after meeting master broommaker Sakai Toyoshirō at college. Five years on, she is one of a younger generation of artisans working to revive the craft. From the single field she rents in the fertile shadow of Mount Tsukuba, the entire process is her undertaking: seeds are sown as the snow melts, sorghum cut during the heat of the summer, and brooms woven throughout the darkening days until the return of spring. In the first year, an aphid outbreak followed by a cold summer yielded Fukushima enough sorghum for only five brooms. “Almost every day is a staring contest with the weather app,” she says.

Greater luck – and a steadier production – has followed. Since 2019, Fukushima has sold through north London homeware emporium Foundland, following a visit from British owners Arthur Mingard and Sarah Khalaf. Half a dozen of Fukushima's designs form part of Foundland's Doing collection, which also features Harimi dustpans (£40), made from folded layers of washi paper.

**SACHIKO SMITH** OF Brighton-based retailer Two Persimmons began importing Japanese brushes out of personal necessity. “Good brooms are hard to find,” laments the Tokyo native. “I didn't find them in the UK – I didn't like the plastic bristles that collect material inside. And I didn't want a plastic dustpan.” Even upmarket models from Germany's Redecker she found lacking (“I wouldn't call their ones with replaceable



Above: nestling brush and dustpan set, \$100, nalatanalata.com. Below: washi paper Harimi dustpan, £40, foundland.com. Bottom: short sorghum broom, £30, nativeandco.com



Left: Japanese artisan palmbroom, £186, twopersimmons.com. Right: shuro handbroom, £12, scp.co.uk



AZUSA FUKUSHIMA LARGE HANDBROOM, £65, FOUNDLAND.COM

wooden heads brooms: they're brushes with long sticks”). The alternative was to import her own, “first for friends and family, and then selling online”. Smith's collection of artisanal sorghum brushes is by Shirokiya Denbei, a seventh-generation family broommaker still manufacturing in the heart of Tokyo.

In LA, the growing market for Japanese homewares has led the longtime Venice institution Tortoise General Store to take up larger premises in Mar Vista. Its array of perfectly adapted, pocket-sized brushes for shoes and kitchen includes a doughnut-shaped, coconut-fibre brush (\$16) and a Torlon Keyboard brush (\$12), from Tokyo-based Kanaya Brush. And still more contemporary riffs are found through Nalata Nalata in New York. Highlights include Makoto Koizumi designs for Asahineko: a nestling brush and dustpan set (\$100) made of hinoki cypress wood and horsehair, as well as a beguiling Y-shaped futon brush. For the co-founder of Nalata Nalata, Angélique Chmielewski, there is mindfulness to be found in the company of these age-old designs. “When I use them, they make me feel like time slows down.”

East London retailer Straw's relationship with Japanese brushes began in October 2020, yet Straw's chosen product is not a sorghum but a shuro brush (£9), made from the palm fibres of *Trachycarpus fortunei*. Distinct from sorghum's tougher, carpet-scrubbing fibres, the finer, elastic bark fronds of shuro, as well as its water resistance and plant oils, make it primed

for tending natural floors and fragile objects. Shuro brooms are also a hit with the brand Nawaki, loyal proponent of Japanese gardening tools; the Oxford store Objects of Use (its umbrella-handled Tosaka broom is £105); and Smith's Two Persimmons. The unique design she stocks hails from the mountains of Ehime, western Japan – the work of Nakamura Koji. “They are the Lamborghinis of brooms!” says Smith.

Whether a standard bushou or a long-handled chohou, a broom is never simply a broom in Japan. As for their popularity abroad, the rise of home-

working has been one major encouragement: household chores have arguably never seemed more central to our sense of wellbeing and purpose. But for most non-Japanese customers, these are often pieces “you

can just hang on the wall”, says Smith. Chris Yoshiro Green, owner of west London Japanese homeware shop Native & Co, recalls being approached for a large order of shuro brooms for the launch of the White City TV Centre showroom, in 2017. “Presumably, they weren't for upkeep purposes,” Green jokes. “I don't see them using them on a regular basis.” ■ **HTSI**



SHURO BRUSH, £9, STRAW LONDON.CO.UK

# THE FIND

SMART INVESTMENT

Turn over a new leaf with this  
three-step plant care routine

EDITED BY CLARA BALDOCK  
PHOTOGRAPH BY OLIVIA E BENNETT



SOWVITAL plant food formulations, from left: House Plant Elixir, House Plant Spritz and Aqua Leaf Cleanser, from £20



Provenance is a curious phenomenon: it waves its magic wand and an object is deemed more valuable, more beautiful, more historically significant, simply for having been owned by an individual of discriminating taste. One could be forgiven for thinking that it has little place in our novelty-obsessed era, but this autumn Sotheby's Paris will be the centre of a provenance explosion – an essential date for those who still care about antique gilt-bronze mounted porcelain, know their vermeil from their Vermeer, and can spot a Louis XIV console table at a hundred paces.

The event is the sale of the contents of the Hôtel Lambert, the mid-17th-century *hôtel particulier* on the tip of the Île Saint-Louis in the middle of the Seine. Designed by Le Vau before he became Louis XIV's architect, with ceiling painting by Charles Le Brun, who went on to decorate the Hall of Mirrors at Versailles, as Paris townhouses go this is as good as it gets. Certainly His Highness Sheikh Hamad bin Abdullah Al Thani thought so when he bought it in 2007 and tasked celebrated decorator Alberto Pinto to cram it full of precious antiques.

This was not just any old sensitive restoration of a national monument: Pinto tackled previously undecorated rooms and created a continuation of the Grand Siècle splendour – he intended to out-17th the 17th century. The resulting orgy of giltwood, marquetry and tapestry, gleaming silver and lustrous marble was intoxicating. You and I might let the spandrel between the top of a doorway and the entablature of a pillared portico alone, but at the Hôtel Lambert you will find it occupied by a pair of winged *putti* gambolling amid a tumbling garland of flowers, their hair and wings picked out in gold leaf. John Pawson it is not.



Top: a c1755 canapé à chassis, estimate €100,000 to €150,000. Left: a ball at the Hôtel Lambert in 1967. Below: Salvador Dalí and Amanda Lear at the Oriental Ball in 1969

PHOTOGRAPHS: JEAN-CLAUDE DEUTSCH/PARIS MATCH VIA GETTY IMAGES (2), ROBERT DOISNEAU/GAMMA-RAPHO VIA GETTY IMAGES, SOTHEBY'S (3)



The sale, then, is a greatest hits of great collectors that Pinto gathered in 15 years (the Sheikh has sold the Hôtel, and “the former owners no longer require a large part of its contents”, says Sotheby's). The catalogue's roll of honour takes in Coco Chanel and Karl Lagerfeld and branches of the Rothschilds too numerous to name. A Savonnerie carpet commissioned by Louis XIV, a silver soup tureen that Catherine II gave to one of her lovers, a pair of candelabra that once belonged to Marie Antoinette – all are here.

Yet anyone who buys an item from the Hôtel will be gaining a further unique layer of history, because for almost four centuries the house has been lived in or visited by an extraordinary line-up. It welcomed Voltaire, who called it “the house of a sovereign who would like to be a philosopher”, Rousseau, George Sand, Balzac, Lamartine, Berlioz, Liszt and Chopin. Voltaire's lover, the Marquise du Châtelet, held a salon there in the 18th century, while the owners before Sheikh Hamad were Guy and Marie-Hélène de Rothschild, who welcomed the city's gratin there for more than 30 years.

My favourite inhabitant, though, is Alexis, Baron de Redé, a mid-20th-century aesthete who lived in a grand apartment here from 1949 until his death in 2004. Impeccably dressed, part of a *ménage à trois* with antique-collecting guano baron Arturo Lopez-Willshaw and his wife Patricia, he entertained on a gargantuan scale. “It is fantastic that this sort of thing can exist in this age,” confided Chips Channon to his diary of de Redé's parties. No detail was too small: the roses and orchids with which he

filled the sumptuous rooms were sprayed with artificial dew for that just-picked look.

For de Redé, entertaining was an art form that reached its apotheosis with his Oriental Ball. “The Ball in [December] 1969 has been described as one of the most fantastic parties of the 20th century, and

as a high point in my life,” he would write in his memoirs. “I am frequently asked what the reason was for giving it, and I have to say there was no special reason.” It was an

extraordinary evening attended by *le tout Paris*, much of the international jet set and Brigitte Bardot in a chainmail bikini.

“I was smitten,” recalls Mario Tavella, who first visited the hotel 20 years ago when he was a young director of Sotheby's. Now chairman of Sotheby's Europe, Tavella is handling this sale. He talks of a low estimate of roughly €50mn for the whole: a huge sum maybe, but nevertheless one that represents incredible value. The six catalogues brim with enough stuff to fill a palace, whereas €50mn on the modern art market might get you one very good Basquiat or Picasso. But in many ways this sale is priceless. Only in these catalogues, or perhaps Proust, could you read the deathless sentence: “Scattered along the various salons, this ‘temple’ of beauty presents the largest collection of French gilt bronze mounted Chinese and Sèvres porcelain vases ever offered in a sale, and is comparable only to that of the Duc d'Aumont.” ■HTSI  
Hôtel Lambert: A Princely Collection is at Sotheby's Paris from 11 to 14 October

AUCTION

## GILTY PLEASURES

The sale of the contents of the Hôtel Lambert offers a glimpse into Paris's longest-running party. By Nick Foulkes

C1630 PARCEL-GILT AND SILVER NEF, ESTIMATE €70,000 TO €100,000



Above left: the Salon Rouge at the Hôtel Lambert. Above: Étienne de Beaumont's ball at the Hôtel in 1950. Right: c1750 gilt-bronze and porcelain candelabras, estimate €200,000 to €400,000. Below: mounted porcelain vases in the Salon Doré



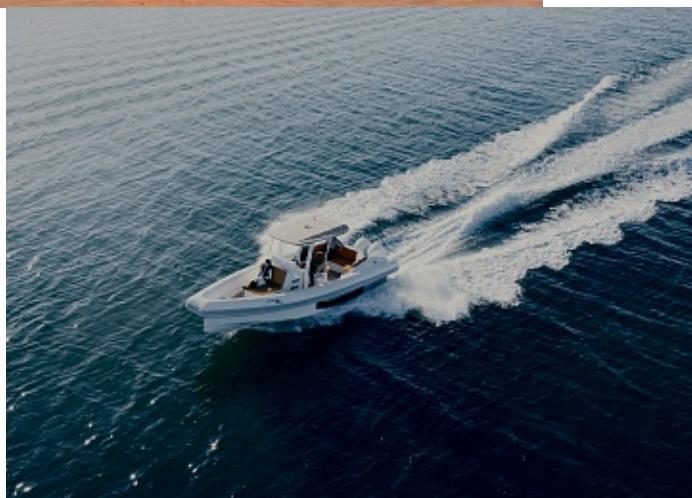


Left and below: the Iguana X100, from €320,000, has a top speed of 50 knots

WATER SPORTS

# IS IT A BOAT? IS IT A TANK?

Iguana's amphibious X100 is a day cruiser with hidden benefits. *Rory FH Smith* takes it out for a test drive



and the X100 cuts across the sea as the speedometer clocks into the high 40s. The sensation of speed is thrilling with only the windscreen shielding the driver from the sea breeze, yet despite the impressive speeds, the X100 remains sturdy and planted, even through tight turns.

The craft's stability is largely down to the added weight of the caterpillar tracks, which add another tonne to the vessel, giving it a total weight of nearly 3.5 tonnes. But with no shortage of power from the rear, the X100 still feels agile out at sea.

The X100's party piece is, of course, its ability to land anywhere. Testing that theory out, we slow the speed and head for the nearest and steepest slipway. As we cruise towards it bow first, the tracks swing down into the water at the touch of a button on the dashboard, and the inboard petrol engine fires into life. Two

toggles to the left of the wheel control the speed and direction of each track, so pushing them both forward starts to ease the boat up the slipway with a reassuring jolt once the tracks bite on the surface below the water. Bewildered onlookers stop and stare as the 10m amphibian climbs out of the water like something from *The Spy Who Loved Me*. It's a surreal feeling driving down the road to the boat yard as cars edge past with caution.

Testing out the turning circle, I push on the right toggle to swing the boat 180 degrees and back towards the water. The X100's tank tracks mean the vessel's turning circle on dry land is impossibly small, pivoting on its axis at the flick of a switch. Backing up into the water is the best entry method, I'm told, so we reverse into the water until the engines are submerged, pull up the tracks and burble off back to port.

While amphibious vehicles are nothing new, Brugidou has pulled off a remarkable feat of engineering – combining two elements from two very separate technical worlds. For those who absolutely need to caterpillar track down to the water, and have €320,000 to spare, it's a practical bit of kit; for the rest of us it's reassuring to know that the 007 spirit is alive and kicking. ■HTSI

Below: the top-spec Iguana Commuter has a sunshade that transforms into a sealed helm and a cabin with a daybed



**T**he amphibious Iguana X100 is an unusual take on the traditional day boat formula. The idea for the craft – which, in addition to its seafaring

outboard motors, is equipped with tank tracks and an inboard engine to power it on land – came when Iguana's founder Antoine Brugidou struggled to launch his boat at low tide in Normandy. There, local sailors typically tow their boats over rocks, mud and sand until it's deep enough to launch – and space in marinas is scarce. The former business consultant and boating enthusiast started to design and develop his idea for a boat that was able to land and launch on its own in 2008. He brought his first amphibious boat with tracks, the Iguana 29, to market in 2011 and has expanded the range to nine models, ranging from the X100 to solid-hull versions and a Professional line for the security and rescue industry.

The Iguana will appeal to a small but dedicated group of sailors who, like Brugidou, have no immediate access to the sea other than via challenging terrain. They could also choose a RIB by a company such as Ocean Craft Marine or Sealegs, which makes boats with wheels that drop down like an aircraft's landing gear, but the Iguana's tracks make it more suited to rough ground, affording its owners the luxury of landing (almost) anywhere that takes their fancy. For

waterfront and estuary dwellers, the Iguana negates the need for a towing or launching vehicle, meaning you can climb in, turn it on and drive down directly to the water's edge.

When I encounter the X100 for the first time, moored up in Berthon's Lymington Marina on a sunny day on England's south coast, I find it difficult to tell if there's anything that sets it apart from the other sizable RIBs in the bay. Measuring just shy of 10m long, the Iguana X100 sports a solid carbon fibre-reinforced hull topped with an inflatable RIB collar. It's only on closer inspection, near the water line, that it's possible to see the opening on each side that stores the X100's party piece – its deployable caterpillar

## THE X100 CLIMBS OUT OF THE WATER LIKE A BOND CAR

tracks. When retracted, only the base of the track can be seen – otherwise, the X100 is a sleek and sophisticated-looking day boat.

On board there's enough room for 12 people at a push – or fewer than 10 to keep things comfortable – and storage under the seat in front of the cockpit. At the back, there's a sociable seating layout and room to mount a table when the time calls for lunch. In the cockpit, there are two forward-facing seats equipped with suspension to cushion blows from waves while out at sea.

Powering the X100 are two 300hp Mercury Pro XS engines, giving this Iguana a top speed of 50 knots. I ease the throttle

## Three more amphibians to buy



OCEAN CRAFT MARINE AMP, from £160,000, idealboat.com



SEAHORSE Mk III APV, £450,000, seahorseamphibious.com



WATERCAR H1-Panther, from \$465,000

# SUNSPEL

ENGLAND 1860





Pharrell Williams wears COMME DES GARÇONS sweater, JACOB & CO diamond, emerald and sapphire necklace, and diamond, emerald, sapphire and ruby necklace, RICHARD MILLE watch, Japanese floor pillow by ZABU. Top right: JACOB & CO gold and diamond skateboard pendant chain

Throughout: CACTUS PLANT FLEA MARKET trousers, BALENCIAGA shoes. Jewellery, Pharrell's own

Most products will be available on joopiter.com

# Joopiter ascending

Pharrell Williams is selling off his heirlooms. He tells *India Ross* why it's time to let his story go

Photography by *Jesse Gouveia*



In a whitewashed loft apartment somewhere in lower Manhattan, Pharrell Williams is moving his hands through the air as if solving a giant floating jigsaw puzzle. “The pieces appear to you above your head,” he says, gesturing to the imaginary items that he’s using to describe his creative process. “And you go, OK, maybe this goes here, maybe that goes there.”

He shepherds these floating pieces into a contiguous formation, into which more and more suddenly flow. “It’s kind of like Tetris.” He lets his arms, adorned with several gleaming gold bracelets and an impressively complicated-looking watch, fall back down. “You’re literally just sculpting ideas.”

For one of the greatest innovators in contemporary popular culture, sculpting ideas has become a trademark. Over more than three decades of prolific output, Williams has helped to alter the course of both music and fashion, and in doing so has helped bring about about the latter-day fusion of the two. But we are meeting today precisely because he has been so prolific. While Williams’s musical contributions – which have earned 13 Grammys, two Oscar nominations and four Billboard number-one hits – can be contained within the infinite capacity of the streaming ether, his 20 years’ worth of fashion collaborations and creations are rather more cumbersome.

As such, Williams and I are sitting on a couch on a sweltering August morning discussing his plan to get rid of them all. “My business manager was like, ‘Hey, at this point, you have 11 different storage units,’” he says, gesturing around the room, where dozens of his designs – from a leather jacket emblazoned with “Women’s rights” to a gold-plated BlackBerry – are arrayed on every available surface following a photoshoot for this magazine.

But rather than sell the fruits of his journey through the fashion world on an existing auction platform, he has assembled a team to create a new one, Joopiter. His cast-offs, most of which have had some creative input from him, will launch the site when it goes live this month; later, it will expand to selling other curators’ collections as part of what Williams refers to as a “high-touch, white-glove” operation. (It will also have a philanthropic side to it “in the future”, I’m told.)

“There’s not really one size fits all,” he says, referring to what he sees as the fragmented current landscape of high-end auction platforms, which range from prestige heritage brands such as Christie’s to newcomers like Reluxe and Depop – a problem that Joopiter aims to solve. “I’m not going to sell furniture on StockX. You know what I’m saying,” he adds, referring to the platform that specialises in sneakers and streetwear. “I’m not going to sell, you know, 20-plus-carat diamond rings on [The] RealReal.”

“Spiritually it’s a very rich experience, an enlightening experience, to let... stories go,” he says of the mental benefits of having a massive clear out – one of several nods to a higher realm over the course of our conversation. He later refers to himself as “a spiritual unit of awareness”,



“WOKE SCARES PEOPLE BUT, DAMN, I’D RATHER BE WOKE THAN ASLEEP”



Williams wears CACTUS  
PLANT FLEA MARKET jacket.  
JACOB & CO white-gold,  
diamond and ruby chain with  
NERD character pendant.  
Left: HOLLOWAY Princess  
Anne Drum Line letterman  
jacket. Bottom far left:  
ADIDAS handpainted Stan  
Smith Feminism shoes. Below  
left: JACOB & CO custom  
gold-encased Blackberry



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# AVAXHOME-

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Chloë Lamb



## “FASHION AND MUSIC IS LIKE TIME AND SPACE, YOU CAN'T HAVE ONE WITHOUT THE OTHER”

and urges me to look up the astrological connotations of the planet Jupiter. I do: good fortune and “higher learning”.

Observing him leaning serenely back on the couch, encircled by his creations – yellow Stan Smith sneakers embossed with 1,600 Swarovski crystals; an enormous Louis Vuitton trunk bearing the logo of his streetwear brand Billionaire Boys Club – the effect is of a king surrounded by long-accumulated treasures. “I am, you know, literally the son of a pharaoh,” he says quite seriously, in a reference to his father’s first name, as two diamond necklaces glitter magnificently around his neck. I ask what first drew him to the world of fashion, despite the fact that he already had a substantial and celebrated musical career. “Fashion and music is like time and space, you can’t have one without the other,” says Williams with a shrug. “You know, even Mozart was wearing something.”

If the past few decades of popular culture have been a journey into what was once considered the alternative, Williams has been a frontiersman. As one half of the production duo The Neptunes, alongside his schoolfriend Chad Hugo, Williams did for the 2000s and 2010s what Nile Rodgers did for the 1970s: creating a sound so irresistible that the musical universe was forced to bend gravitationally around it. With an eerie, percussive production style (Williams has cited Carl Sagan’s 1980s television series *Cosmos* as an inspiration), he and Hugo built the chassis for every era-defining record from Snoop Dogg’s “Drop It Like It’s Hot” to Gwen Stefani’s “Hollaback Girl”, while he has also amassed a significant catalogue both as solo artist Hugo and in the punk rock-infused hip-hop group NERD.

“In the 2000s, 2010s, 2020s and from now on... whenever there’s a collection of the best songs of the era – it will be mostly his songs,” said Nigo, the artistic director of Kenzo, who has collaborated with Williams on the brands Billionaire Boys Club and Icecream as well as his album *I Know Nigo!*.

At the same time, Williams was one of several black artists – alongside Kanye West and the late Virgil Abloh – making inroads into the fashion establishment, striking high-profile collaboration deals with houses including Chanel and Louis Vuitton, and appearing on the cover of American *Vogue* in 2017. To think of Williams is to think of his most famous looks: the oversized Vivienne Westwood “Buffalo” hat he wore to the 2014 Grammy Awards, or the tiny diamond-encrusted teardrop sunglasses that are the product of a recent collaboration with Tiffany & Co.

Today, Williams’ teenage son Rocket potters around the room taking videos with a handheld camera, surrounded by scattered nuggets from his father’s life in fashion: the Moncler vest from 2010 draped over another couch to our left, featuring a print by Japanese artist Keita Sugiura; chunky red Timberland boots from 2014, a year after Williams won three Grammy Awards for his work on Daft Punk’s *Random Access Memories*, on which he has handwritten “Equality via education”.

“It was a long time coming,” says Williams of fashion’s embrace of hip-hop culture that reached its apotheosis in 2018 with Abloh’s appointment as artistic director of menswear at Louis Vuitton. Does he ever feel uncomfortable with the mainstreaming of hip-hop, which he describes as “a form of rebellion and radical expression in a very culturally suppressive system”? He shakes his head: “I’m uncomfortable it took this long.”

At 49, Williams could reasonably be thought of as one of hip-hop’s elder statesmen. Like Jay-Z, who is three years older, he radiates the aura of a man who has lived through the excesses of the business and come serenely out the other side. “I looked up to my big brother Jay-Z, also Puff [Daddy], you know, and at the time, they were brash with it, they let you know,” he says of his early years in music and the styling that came with them. “Because it was so hard for them to get in that when they got in, they just acted all the way up, you know, in the most luxurious way that they could. So in trying to keep up with them, that led me to be braggadocious at times.”

It’s a braggadocio that arguably reached its zenith with the 2013 provocative mega-hit “Blurred Lines”. Co-written with Robin Thicke, and starring a naked Emily Ratajkowski, it was later criticised for its misogynistic video and lyrics, and Williams has since distanced himself from the song. Speaking to *GQ* in 2019, he said: “My mind opened up to what was actually being said in the song and how it could make someone feel... I realised that we live in a chauvinist culture in our country.”

To that extent Joopiter could represent another re-evaluation: the decision of man who no longer wants, or needs, to be surrounded by his past. Today, he says he sees himself as part of a vanguard pushing to move both music and fashion forward. “You know, myself, Kanye, Virgil... we’re all on the front lines, helping to get some of those old spirits to wake up,”

he says. “Woke scares people sometimes but, damn, I’d rather be woke than asleep.”

And Williams’ fingerprints are still everywhere in music. From the boisterously charismatic Tyler, the Creator, to the fashion savant A\$AP Rocky, to the Gen Z wunderkind Billie Eilish, his influence is palpable in a new generation of stars. “He is singular,” says the film score composer Hans Zimmer, who has worked with Williams on projects including the soundtrack to *Despicable Me 2*, which gave rise to his biggest solo hit, 2013’s infectious “Happy”. “He is singular in the way the ideas form, the way the ideas are executed... What I love about him is that he connects the music with the fashion, which connects the whole thing with the zeitgeist.”

Williams himself has weathered the relentless turnover of musical tastes, and the streaming-era shift to new forms of output that are no longer constrained to traditional album structures or cycles. In June, he released “Cash In Cash Out”, a moody, otherworldly banger featuring Tyler, the Creator and the Atlanta rapper 21 Savage, the video for which currently has more than 16 million views on YouTube.

“You listen to pop music right now, you probably only get two choruses, maybe two verses, maybe a break,” he says of the contemporary landscape. “And then that’s it, the song’s over in two minutes and 30 seconds. When I was a little boy, you know, you’d be a minute in before you even heard the first verse.” Likewise, he insists that the success of any song is the product of “so many variables” that it is impossible to predict what will be a hit, nor should any artist be overly credited with creating one. “There are so many genius songs out there that you and I have never heard and never will,” he says, “just because the odds, the math, was not in their favour at that time, in that space. That’s not humility, it’s math.”

Joopiter is just one of Williams’ many business interests. The father of four is juggling an array of extra-musical ventures, including skincare brand Humanrace and educational non-profit Yellow – though for now he insists his focus is on Joopiter, and making “space for the next chapter”. When I ask if that chapter involves working on Rihanna’s long-awaited ninth studio album, as indicated by an Instagram post by the artist last February, he politely swerves the question: “Let’s get through this first.”

We survey the collection of items laid out before us, each of which evokes a moment in his artistic life. Beside us lies a varsity jacket with the appliquéd initials of his old high school in Virginia. The pieces seem so quintessential to the mythology of Pharrell Williams that I wonder if he’ll miss them. Williams seems unbothered. “I was born without it,” he shrugs. “And when I die I won’t have it, right?” ■ HTSI

Top left: Williams wears CACTUS PLANT FLEA MARKET T-shirt and sweater. Trunk by GOYARD. Top centre: ALPINESTARS Women’s Rights motorcycle jacket. Top right: LOUIS VUITTON monogram steamer trunk with (from left) white, navy and yellow ADIDAS Swarovski-crystal Stan Smith sneakers



The library/dining room, which was converted from an old barn. Right: Prue Leith at home in Gloucestershire



# “We call it a Pruesplosion”



Prue Leith and John Playfair's Gloucestershire home is as vibrant as the *Great British Bake Off* star's rainbow-hued style.  
By Mark C O'Flaherty

Photography by *Jake Curtis*



Yes, this house is colourful. Immensely colourful. Dame Prue Leith and her husband John Playfair were never going to go monochrome when they built their dream Gloucestershire home. The result has as many pop Pantone shades on its walls and floors as you'll find in Leith's famous collections of bauble necklaces. "We call it a 'Pruesplosion'," says former fashion designer Playfair, who has been married to the author, broadcaster and chef since 2016.

It's a reflection of Leith's positive outlook. "I think people should get through the winter by wearing yellow," she says, as she walks me through her lemon-coloured kitchen. She's wearing one of the 200 or so necklaces that hang like an art installation on the sea-green walls of her bedroom, and the frames of her glasses are akin to a Rubik's Cube of bright primaries.

As we pass through the living room, there are blinds made from Timorous Beasties' Graffiti Stripe Velvet fabric that have a '80s feel in keeping with everything else. It's a place for fun, somewhere to bake cakes and drink wine. You might be tempted to rollerskate around it. "We had a great lunch here recently with our 10 grandchildren," Leith says. "We gave each of them a tree to plant in the garden. Their ages range from 14 to two weeks old, so some of them had more of a hand in the planting than others."

## IT'S A PLACE FOR FUN, SOMEWHERE YOU MIGHT BE TEMPTED TO ROLLERSKATE AROUND

There's a lot of land around this house, which Playfair and Leith have enjoyed landscaping with everything from a fake tree that turns out to be a water feature to 160 rare or endangered fruit trees. "Let me tell you why they are rare," says Playfair, chuckling on the AstroTurf terrace of their bedroom as we look out to the young orchard below. "It's because they are deformed and taste disgusting. The only thing we can do is turn the apples into some sort of alcohol."

There are countless playful elements in the house and its surroundings, including *Bake Off* cartoons in the downstairs toilet and a life-size polystyrene figure once used by the Royal Shakespeare Company in Stratford-upon-Avon to populate a crowd scene: Leith bought it for £5, painted it in graphite and resin and turned it into something resembling a would-be Gormley perched in a hedge in the grounds of the house. It's a typically eccentric gesture by the woman whose style is so characteristic that in 2019 she put her name to a range of jewellery and glasses. "I collect antique china," says Leith, pointing up at a chandelier in her vibrant turquoise-walled office that she has customised with floral teacups, floral necklaces and assorted haberdashery.

Leith launched a cookery school, has written eight novels and 14 cookbooks, and became a national treasure long before she became a global star via *The Great British Bake Off*. She used to live in a house a short drive away but now she's in her 80s and her husband in his 70s, she decided to create something that would be their forever home as a couple, as well as a playground for a retirement that neither seems to be ready to embrace. "We invited three people to come up with ideas for us," says Playfair. "Two of them designed Lego monasteries, and the other one, an architectural designer, came up with something we fell in love with."



Top: Leith's bedroom. Left: shelves in her Omega kitchen. Above: dancing figurines with a necklace made by Leith and her granddaughter. Below: the courtyard garden with planters of seasonal flowers and vegetables. Right: the TV snug, which includes a sofa for King Charles spaniel Tattie







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Ricky Dyaloyi  
*Chasing the sun to put bread on the table II (detail)*  
mixed media on canvas  
180 x 160 cm

That architectural designer is Charlie Luxton, who has been nearly as omnipresent on television as Leith, overseeing a variety of architecture shows. Luxton put an ambitious project on the table but relished working out how to make it happen. “There was an old stone farmhouse here originally, which wasn’t particularly nice, and a lot of leftover sheds and farm machinery. It was always going to be about building something new,” he says. “I created the plans around the idea of a central drum shape, a core from which the rest of the house spreads out, and it’s also all raised off the landscape slightly, as an interpretation of a Palladian villa, and the idea of the piano nobile. It uses the rhythm of classical architecture but we were able to incorporate a lot of sustainable elements, with extra insulation, triple-glazing and air tightness.”

That central drum serves as something of a visual red herring. It creates a neutral but modern polished plaster atrium that on first sight one imagines could take the rest of the house into John Pawson territory. Instead, the floor has a huge gold leaf painting of a globe on it, with Playfair’s Scottish-family motto wrapped around the equator: “*Sic te non videmus olim*” (loosely translated as “We were not always thus”). The graphic was taken from the signet ring that Playfair wears constantly. Hanging above the globe is an antique lantern that Leith commissioned her niece Amy Douglas to customise with gold leaf and copper cut-outs of birds and monkeys. “It had been sitting in storage for ages, gothic, dark and plain, and I wanted it jollied up,” she says.

While the couple share a lot of tastes, the house has come together through enjoyable tensions. Some rooms reflect Leith’s preferences, others Playfair’s – including his “banishment” bedroom with his antique four-poster bed in it. There are also half-and-half rooms, like the main library (which includes the dining room) with its vaulted ceiling. One end has Playfair’s ornately framed classical oils and rows of books, the other has Leith’s paintings and tapestries. The room itself is the most striking in the house – the walls are finished in a bright red and the poured floors are a baize green, covered in Playfair’s collection of antique rugs. At one end there’s a large



## SOME ROOMS REFLECT LEITH’S TASTES, OTHERS PLAYFAIR’S

Right: Leith with architectural designer Charlie Luxton. Leith stands on a gold-leaf painting of a globe with her husband John Playfair’s family motto on it. Above hangs an antique lantern customised by Leith’s niece Amy Douglas. Below: the white and yellow Omega kitchen, with its Senso resin floor



wooden dining table. “John likes to tell people who know about antiques that it’s ancient, and that it must have hosted many historic dinners,” says Leith. “But actually, he bought it for next to nothing from an old pub and he put multiple coats of varnish on it. If you can look closely, you can see it’s plywood.”

While the table might not be authentic, plenty of the antique furniture is, as are the luminescent bowls lined up across that disguised plywood surface. Each half orb looks like a broken giant egg, individually lined in a different bold colour that appears to glow from within. “They are by Siobhan and Martin Miles-Moore, who are based in Cumbria,” says Leith. “I fell in love with their work, and how bright and subtly Japanese it seems. I asked them to make me some pieces, and they started asking me where the house was, and what was around it, and what the foundations were. When they found that there was a lot of clay here, they came and dug up the raw materials to make the pieces. The clay is bright blue – incredibly beautiful.”

Any house built to satisfy Prue Leith is going to have an impressive kitchen, and the one here is engineered and planned for function, as well as to create an upbeat mood. While it’s in the sticks, there’s nothing country kitchen about it. The conversation that Luxton had with Leith was straightforward: she wanted exactly the same kitchen she had before. “The problem I often have with kitchens is that they were traditionally designed by men at a time when men didn’t use them much. So doors were never put on cupboards, fridges or ovens in an intuitive way,” she says. She asked for a large island to cook around. “I also want the things I need most often within easy reach, so one of the improvements on this kitchen from my last is that I have more shelf

space. I don’t want things hidden in cupboards when I need access to them constantly. We had a pantry built because it’s incredibly useful for storing things close to where I am cooking, and in the middle of the kitchen island there’s a lazy Susan, which I commissioned about 50 years ago, made from cherry wood. It’s one of the most beautiful things I own – I knew exactly what height I want my spices, knives and spoons to be at, and it was made to those specifications.”

While the work surfaces in Leith’s kitchen are Silestone, and the flooring is a neutral off-grey poured resin with gentle ripples of purposeful imperfection, most of the units and accents in Leith’s kitchen are yellow – that dazzling shade of Sicilian lemon. Upstairs, her bathroom is a mix of green and red. Those are the colours she likes to immerse herself in every morning, but when she cooks, it’s yellow, conjuring sunflowers and mustard fields. “I just love it,” she says. “I really appreciate a joyous explosion of colour.” One might say it’s akin to a *Bake Off* showstopper. ■HTSI



The decor in Playfair’s bedroom is inspired by his travels. Right: Leith’s jewellery wall, designed by Playfair



# Gothic romance

Punkish details and moody silhouettes  
have taken fashion to the dark side

Photography by *Cornelius Käss*  
Styling by *Emmanuelle Ramos*  
Model *Electra 3000*



LOUIS VUITTON cashmere  
jumper, £1,650, and wool  
pleated skirt, £2,520.  
DR MARTENS leather  
Azreya Max platform  
boots, €329. MAWÉ  
ATTÄHER silver and ebony  
earrings, €245. JUSTINE  
CLENQUET brass-dipped  
palladium necklace, €150.  
SAINT LAURENT BY  
ANTHONY VACCARELLO  
metal Crater cuff, £795.  
ACNE STUDIOS leather  
and brass belt, POA.  
AMINA MUADDI leather  
Amini Julia bag, €350.  
DIOR acetate and metal  
sunglasses, £450

This page: ASQUIN studded leather  
bra, €380. AKRIS silk dress, €3,790,  
and leather reversible bag, €1,090.  
ROCHAS leather boots, €1,200.  
SIMONE ROCHA nylon braid, POA

Left: CHANEL leather dress, £5,830.  
GCDS lace shirt, POA. AUREI silver,  
steel and brass collar necklace, \$160.  
ALEXANDER McQUEEN leather Mini  
Jewelled satchel, £1,650



Above: DIESEL nylon bomber jacket, €325. GIORGIO ARMANI miyuki and sequin damier embroidery tunic with rhinestone fringe skirt, £9,850, and stretch tulle embroidered trousers, £6,400. AUREI silver, steel and brass collar necklace, \$160. SAINT LAURENT BY ANTHONY VACCARELLO metal, glass and rhinestone ring, £275



Below: RALPH LAUREN COLLECTION jersey jumpsuit, £2,080. SCHIAPARELLI leather sandals, POA, and brass Sun earrings, €1,250. SEHNSUCHT ATELIER lace collar, €95. CHANEL pearl and strass evening bag, £10,285

Below left: HERMÈS sheer wool jumper, £2,400, and leather and mesh pleated skirt, £12,200. MAWÉ ATTAHER silver and ebony earrings, €245. JUSTINE CLENQUET brass-dipped palladium necklace, €150. SAINT LAURENT BY ANTHONY VACCARELLO metal and glass ring, £275, and metal bangle, £995. PACO RABANNE brass 1969 nano bag, €740



Model, Electra 3000 at Elite. Casting, Shawn Dezan at Home. Hair, Olivier Noraz at Home. Photographer's assistant, Paul-Antoine Goutal. Stylist's assistant, Monique De Souza. Production, Geoffrey Delhaye at Paf Paf



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Cartier, an early 20th century enamel clock  
£10,000 – 20,000

Cartier, an Art Deco diamond brooch  
£10,000 – 15,000

An early 20th century black opal and diamond ring  
£6,000 – 8,000

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# Flock STAR

This converted homestead in the Alps of New Zealand might be the chicest sheep station in the world. *Jessica Beresford* reports

PHOTOGRAPHY BY **BARRY TOBIN**

**T**he Southern Alps, an expanse of mountains that runs the length of New Zealand's South Island, are perhaps the country's most recognisable landscape. The snow-capped peaks, bucolic hills and glassy lakes have played backdrop to fantastical film sets, been plastered onto wine bottles and used as marketing material to sell merino wool. They are framed as both imposing obstacles to conquer and as idyllic symbols, as in *Cass*, the painting by New Zealand modernist Rita Angus, whose portrayal of a small red railway station set against the undulating earth earned her global acclaim.

In the eastern part of the Alps, an area the Dalai Lama once called "the spiritual centre of the universe", lies Flock Hill Station, a working farm of 36,000 acres that includes – as of this month – a luxury homestead.

The new accommodation was completed over two years at a cost of around NZD\$12mn (about £6.2mn), and has been designed as an elegant base from which to explore the wild beauty of this part of the country.

Flock Hill is one of the better-known farms around these parts. It was first established in 1857 by an early Australian settler, between the glacial-blue Waimakariri River and Craigieburn Range, and was named after the scattered boulders atop one

of its hills, which look from afar like a flock of sheep. The land was once a crucial route between the east and west coast for Māori to trade pounamu, a type of jade found only in the South Island of New Zealand and used for

making tools, weapons and ornaments. In the mid-19th century, when mining was a vital part of New Zealand's economic and social structure, the farm had a coal mine, and the TranzAlpine Railway – a scenic route that winds from Christchurch to Greymouth – still traverses the land. Flock Hill also acted as the scene for the great battle in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, as well as a series of scenic dance parties in the early 2000s.

The original weatherboard homestead on the farm, constructed in 1857, still stands – albeit precariously – today. The building is arguably more storied than the land on which it resides: one alleged account tells of a row between a hungry digger and a cook over a meal, which ended in two fatal shots. Another details a self-inflicted accident, which occurred during a visit to the region by Prince Alfred, when one of His Highness's journeymen walked into a door frame with a loaded gun.

The new Flockhill homestead, built up the hill from the original, is more salubrious. Arriving by helicopter – a spectacular, 30-minute commute over plains, rivers and mountains from Christchurch – illustrates how well the building is positioned to best capture the station's views: a long, thin, single-storey construction, perched atop a hill, it allows the eye to dip down across pastures and out toward Sugarloaf Mountain and Lake Pearson, with Arthur's Pass National Park further beyond.

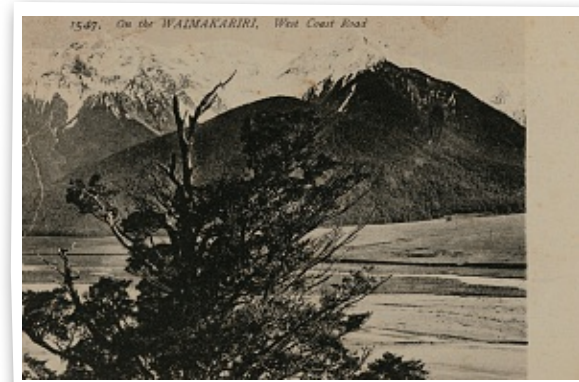
"You would never normally be allowed to build in such a visual spot in this part of the world," says lodge manager Andrew Cullen, "but every station is entitled to build a homestead wherever they want on the



Above: looking out to the paved terrace, which has a fire pit and spa. Below: the Waimakariri River and West Coast Road, c1903



Top: Flockhill seen from the east on the mountain knoll. Above: an 1857 drawing of the original weatherboard homestead





Far left: the living space with giant fireplace and velvet sofas. Left: the old homestead today

## FLOCKHILL PROPOSES A BLUEPRINT FOR MODERN NEW ZEALAND DESIGN

property.” The accommodation was originally conceived as a place to stay for Flock Hill’s American owners, but it then morphed into a site that could host them and other vacationers. Cullen and his wife, Sandra, who have managed luxury stays for Aman in Indonesia and Treetops Lodge & Estate in Rotorua, worked side by side with the owners to realise an elegant sanctuary amid this most exclusive landscape.

**N**ew Zealand doesn’t have the rich historical architecture of France’s regal châteaux or Italy’s rustic villas. Instead, Flockhill proposes a blueprint for modern New Zealand design, employing a host of local talent to create a space that brings the outdoors inside. Architecture firm Warren & Mahoney used the area’s distinct rock formations as muse, with limestone cladding around the fireplaces and on selected walls, and ran exposed timber beams along its pitched roof to reflect the dense woods that cover the surrounding hills. A large paved terrace, which gazes unencumbered out over the property’s epic panorama, is fitted with a fire pit, heated pool and spa.

The Christchurch-based interior designer Jessica Close was brought on board to counteract the rugged outdoors with refined, warm and unpretentious furnishings: in the living room, a braided jute rug by New Zealand company Nodi is softened by a velvety sofa and armchairs, set before a giant fire. The dining room table is made from rescued river Mataī, a black pine endemic to New Zealand, while handblown glass pendant lights from Auckland-based Monmouth overhang it. For the den – an entertainment room complete with a vinyl record deck – Close commissioned a custom sofa by New Zealand design studio Simon James, in a space bedecked by sheepskin and lambswool throws. Another relaxed zone includes a bar, games and a curation of books. The same thoughtful theme carries into the four double bedrooms, which all have private terraces, gas fireplaces, en suites and deep bathtubs.

The homestead is designed to be rented out by single parties of up to eight adults or older children. The nightly price (from about £6,250) includes continental or cooked breakfasts, picnic lunches and a private chef who concocts adaptable dinners, made from locally sourced ingredients, which can be served as a four-course spread, family-style or from the barbecue. And the food and drinks assortment offers a tasting tour of New Zealand produce: the wine cellar is stacked with Central Otago pinot noirs and Marlborough sauvignon blancs, the liquor cabinet has an assortment of locally distilled gins and whiskies, truffles come from growers in Canterbury and mānuka honey, sourced from the farm itself, lends sweetness to both dishes and drinks.

Flockhill’s experienced guides are also on hand to take guests around the station’s land, which encompasses waterfalls, lakes, mountains and caves. Activities include seasonal fly fishing in nearby



Above: looking down on the Waimakariri River, with the Southern Alps beyond

Broken River or Winding Stream – where you’ll find salmon, rainbow trout and wild brown trout – e-biking along the property’s various tracks, exploring Cave Stream, which snakes for 362m underground, or kayaking and paddleboarding on Lake Moanarua. There are also six ski fields nearby, including Craigieburn Valley and Broken River.

Flockhill’s hiking trails, meanwhile, creep over the very hills the area is famous for. One route takes a 9.5km track past the old Avoca Coal Mine, where an abandoned locomotive, Geraldine, has rested since 1916. Another journeys across an escarpment, overlooking dense beechwood forests towards Broken Hill, and through the station’s boulder fields, where imposing mounds of limestone – thought to be 30 to 40 million years old – are interspersed among the red tussock that grows in the fields.

Some of the farm managers’ time also goes into conserving the land: the team works with Canterbury University to cull invasive plant species such as wilding pine which threaten the South Island’s native flora.

Further plans, too, are underway to expand Flockhill’s luxury accommodation, including building 14 new villas and a spa that will host a three-month revolving door of practitioners. Within the next two years, the owners will open a dedicated restaurant, with its own gardens and greenhouses from which to source seasonal produce.

“We really want it to be a place that attracts people who are interested in exploring the outdoors,” explains Cullen. Certainly, the homestead’s unparalleled location and array of outdoor pursuits make for a fine way to experience an area that might, in real life, be even more beautiful than the fantasy. ■HTSI

*Jessica Beresford stayed as a guest of Flockhill, flockhillnz.com. Exclusive use of the lodge, including meals, for up to eight guests, costs from about £6,250 per night. Transportation from Christchurch to Flockhill by helicopter was courtesy of GCH Aviation, from about £1,580*



Above: exposed beams in the farmhouse kitchen. Below: a panoramic view of the Southern Alps from the bathtub



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TRAVEL NEWS

## Alpha hotels

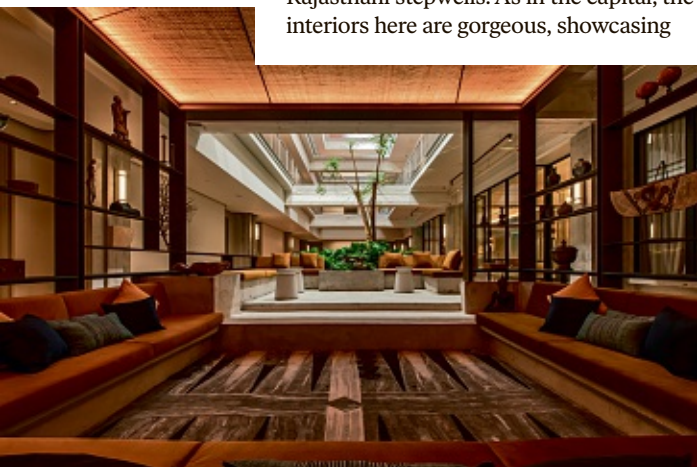
Bougie reboots from Stockholm to the Yucatán

WORDS BY MARIA SHOLLENBARGER

Mexico has a couple of alluring new addresses to note. Chablé, the wellness resort that opened in 2018 on the Yucatán, has taken over the old Hotel Mukan on a private barrier island in the south of Tulum in the Sian Ka'an biosphere reserve. The 12 acres are now home to Casa Chablé and its 10 very plush accommodations: five private villas, and five suites in the main building. Space, nature and wellness are the luxury things here: the open yoga-fitness-meditation pavilion abuts a 200m private beach.

Meanwhile, in the colonial city of San Miguel de Allende, the team that gave Mexico City the petite and extremely charming Hotel La Valise has created a sibling property. Behind its beige façade, La Valise San Miguel de Allende has just six suites surrounding a courtyard garden made delightful with a pool and Jacuzzi, and carved stone walls reminiscent of both Aztec temples and Rajasthani stepwells. As in the capital, the interiors here are gorgeous, showcasing

THE SUNKEN LIVING ROOM IN THE ELSE HOTEL, KUALA LUMPUR



Mexican design and craftsmanship from the 18th century to our own, with a scattering of collectable mid-20th-century pieces the stars of the show. *From \$600, chablehotels.com; from \$342, lavalisesma.com*

### A STYLISH "HOME" UPGRADE IN STOCKHOLM

Since it opened in 2012, a little hotel called Ett Hem has been the Stockholm address for design aficionados who can appreciate its many and varied home-away-from-home charms (if your home was designed by Ilse Crawford, that is). Owner Jeanette Mix has a sixth sense for mixing indulgences and simple pleasures (of which

### CHEFS AND GUESTS FORAGE IN THE GARDENS AND GREENHOUSES

the breakfast is a good example – serve-yourself, laid out on a kitchen bench, but just look at those homemade mueslis and jams). This month, Ett Hem is expanding down the street into two townhouses – Nos 4 and 6 – adjacent to the hotel's original No 2. No 4 will feature a larger kitchen where longer meals will be prepared and served (with the chefs and guests foraging in the gardens and greenhouse), as well as a big second-floor drawing room and 10 individually designed rooms and suites in which Crawford has done more of her exquisite old-new Crawford thing. No 6, which opens later this year, will instead hold three residences available for long-term use, as well as a gym. *From €490, etthem.se*

### HEAD FOR THE ANDALUCÍAN HILLS

Once upon a gilded 1980s time, the Byblos hotel in the Andalucían *pueblo blanco* of Mijas was the haunt of the great, good and notorious, from Mick Jagger to Antonio Banderas to sundry British and Saudi royals. It closed in 2010 but, after a recent private-equity acquisition and a comprehensive style and operations makeover, it has relaunched as La Zambra,

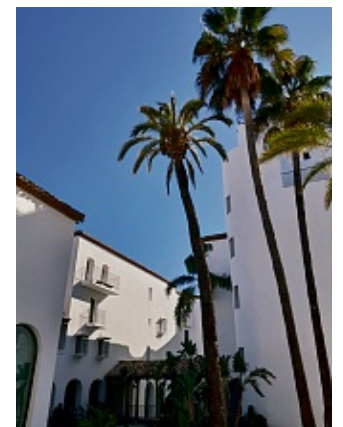
a 197-room resort that reads like a small fortified city. Fittingly, both city and country pleasures are on offer, from the three pools to the Pilates studio and tennis and paddle courts, and a spa with a Turkish sauna and whirlpool circuit. Eating and drinking experiences will range from a poolside *chiringuito* barbecue joint to plant-based menus. The only thing not on offer, it seems, is the old Byblos gilding: the renovation has scrapped every last vestige of '80s opulence in favour of terracotta, polished concrete, unfinished wood and natural-fibre textiles, with not a tassel in sight. *lazambrahotel.com, from £500*

### A MODERN MAKEOVER IN MALAYSIA

Kuala Lumpur is big and unwieldy and, while not without its charms, a city you'd not really think to find a hotel like Else in. And yet Malaysia's capital is where co-founders Justin Chen and Javier Perez decided to launch their all-new, all-local hospitality brand. Taking up the whole of the heritage Lee Rubber building in KL's Chinatown, Else's 49 rooms and suites keep prewar bones intact and layer in all sorts of plush finishes and tech finery. They share the site's 56,000sq m with two restaurants, a variety of wellness and fitness rooms and spaces (from flotation pods in the gym to a salt-water infinity lap pool) and common areas filled with original works by Malaysian artists, and antiques, prints and collectables sourced from, among other suppliers, Gilded Lion, which is one of the more enchanting antiques and collectables warehouses in south-east Asia. *From about £108, elseretreats.com ■ HTSI*

Instagram: @mariashollenbarger

ETT HEM IN STOCKHOLM



Top far left: a bedroom at Casa Chablé on Mexico's Yucatán Peninsula. Top: La Valise San Miguel de Allende in central Mexico. Above: La Zambra in Andalucía. Below: Stockholm's Ett Hem hotel, which is expanding into two adjacent townhouses



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A borderline philosophical question: when it comes to televisions, how big is too big? We've seen screen resolutions increase to 4K and then 8K, but these can only be fully appreciated by the human eye if you're either sitting stupidly close to the television, or the television itself is gigantic. So a procession of massive TVs have inevitably lumbered onto the market (LG unveiled a 325in monster not so long ago) that pose two pressing questions: a) where to put them, and b) whether you want your domestic life dominated by an enormous black rectangle in scenes faintly reminiscent of *2001: A Space Odyssey*.

Austrian firm C Seed anticipated this many years ago, and solved the conundrum by embedding the television in the floor. At the press of a button, a black column would rise up and unfold into a stunning MicroLED display. Then, when you'd had your fill of *Spider-Man: Into the Spider-Verse*, it would neatly fold away again. The initial concept was the result of a collaboration between C Seed and Porsche, and it won a coveted Red Dot Design Award. The main drawback with original models was the amount of structural work required to install them in your living room, or indeed your superyacht.

#### ITS HINGES – AND ITS PURPOSE – ARE HIDDEN FROM VIEW

Enter the N1, a preposterous but glorious kinetic artwork that sits there looking enigmatic until you command it to unfold into a 103in, 137in or 165in television, depending which size you've chosen. Designer Stefan Pani has created an object that in no way reveals what it is until activated; as a result, its hinges – and its purpose – are completely hidden from view, prompting chin-stroking from onlookers. When fully unfolded, a calibration system ensures that the “creases” are invisible and the joins seamless.

For those of us who would love to have a big screen at home but resent the space it would take up, the N1 is a conceptual triumph that demands to be scaled down. But for now, it's a massive hunk of aviation-grade aluminium alloy that weighs over one tonne. You may need some assistance getting it up the stairs. ■HTSI

📷 @rhodri



GADGETS

## Supercharge your screen time

TV as kinetic artwork – and other spectacular visuals

WORDS BY RHODRI MARSDEN



**DETAILS**  
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#### VIRTUALLY PERFECT

Helsinki-based Varjo is named after the Finnish word for shadow, a crucial element of the very best VR imagery. The firm's quest to produce the highest-quality headsets has, thus far, confined its products to niche business applications, but the Aero has been pounced upon by VR enthusiasts, seduced by its human-eye resolution, eye-tracking technology and lightweight form with active cooling. Yes, you will also need a very high-end PC, but the Aero's rendering of Steam VR games, from *Beat Saber* to *Half-Life: Alyx*, is breathtaking. Winner of Best Headworn Device at the annual AR/VR Auggie Awards, it's the most sumptuous consumer VR headset you can currently get your hands on. *Varjo Aero*, €1,990, [aero.varjo.com](http://aero.varjo.com)



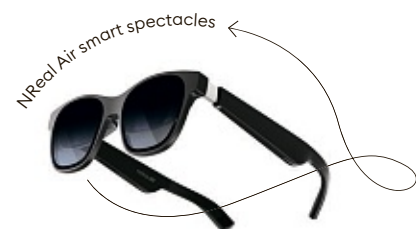
#### RAISED TO THE POWER OF 3D

3D is a sporadically enchanting medium. From the lurid films of the 1950s to more recent coverage of football and tennis, we've obediently gasped in amazement before quietly reverting to 2D. The stereoscopic laptop, however, has a wow factor that may endure. By tracking eye movement and displaying a different image for left and right, it creates an effect where you feel as if you could reach out and touch 3D-modelled objects. Side-by-side 3D videos are rendered impeccably, 2D images and videos are given additional depth, and 3D gaming without a headset becomes a reality. No red and green cellophane specs required. *Acer ConceptD 7 SpatialLabs Edition*, £3,499.99, [acer.com](http://acer.com)



#### FANCY A LITTLE PROJECT?

With a boasted setup time of six seconds, the Halo+ is designed for those who equate the word “projector” with “hassle”. In truth, you'll be waiting more than six seconds before watching anything, but you can switch it on, point it at any surface from any angle, and it'll give you a perfectly rectangular frame in a trice. As it is small, light and battery powered, you could head down to the beach and project a 100in image from a USB stick onto a nearby cliff face should you wish. In a domestic setting you're more likely to connect it to WiFi and download a familiar array of Android apps such as Netflix and Amazon Prime. It's bright, loud and, for a projector, it looks refreshingly demure and understated. *Xgimi Halo+*, £749, [uk.xgimi.com](http://uk.xgimi.com)



#### ACCESS ALL AREAS

Smart spectacles gained a bad reputation rather quickly. Early adopters of Google Glass found themselves confronted, assaulted and barred from venues on suspicion of surveillance. The Nreal Air, however, sidesteps those problems by having no camera, just a built-in display that lets you translate the screen of your phone or tablet directly into your line of vision. A mildly irritating USB cable runs from the left arm of the specs to your device, but they're light (79g), have discreet speakers built in, and the experience of watching films on a huge virtual screen while on the train is extraordinary enough to warrant the price tag. Better still, you won't get punched in the face, probably. *Nreal Air*, £400, [nreal.ai](http://nreal.ai)





A Damien Hirst print

## Passion with purpose: collecting now

*From wines to watches, alternative assets can provide joy – and economic returns, too*

WEALTH TAKES MANY FORMS – from purely financial assets to more tangible ones including real estate and commodities. A new Credit Suisse report highlights how collectibles, with their generally low correlation to other financial assets like equities and fixed income and their frequently-proven status as stores of value in uncertain times, can offer significant diversification benefits in personal portfolios.

The Credit Suisse Research Institute, in conjunction with Deloitte (Private), has just released the CSRI 2022 Collectibles Report – the first of its kind since the height of the COVID-19 pandemic in October 2020. This year's report includes news about trends in the asset class – from changes in preference based on culture and demographics, to the emergence of new digital platforms in response to the pandemic – as well as updates on the investment returns of collectibles in

various specialty areas including classic cars, fine art, wine, watches, jewellery and more.

Nannette Hechler-Fayd'herbe, chief investment officer, EMEA, and head of global economics and research at Credit Suisse is well placed to shed light on some of the more interesting findings in the report – which areas have performed well, and which have lagged – in addition to the themes she thinks will drive investor interest in the future.

“With the growth of new and dedicated internet platforms such as Bring a Trailer, the classic car market in the United States, for example, has transformed in just two years. In fact, in times of economic downturn, these assets perform quite well. Luxury brands, including handbags, watches and high-end jewellery continue to be strong investments as evidenced by Christie's 143 per cent jump in online sales last year.”

In contrast, changes in collector preferences and technology have hit the art market: “Tastes have shifted away from Old Masters and the Impressionists to postmodern artists, and, increasingly, to previously under-represented artists. NFTs appeal to a younger generation and the technology is enabling artists to bring their work to new audiences – to monetize and market their work – digitally. But generally, we find that digital assets such as NFTs and cryptocurrency are sensitive to interest rate policy and therefore have tended to decrease in value recently. The market started to correct in the second half of 2021 and so this area will see future growth, but just not on such an explosive scale.”

As with financial assets, environmental impact is an increasing focus for collectors: “Sustainability is another area of importance to collectors – particularly the next generation. Traceability of stones, as well as corporate social responsibility, are key factors in the purchase



Nannette Hechler-Fayd'herbe, chief investment officer, EMEA, and head of global economics and research at Credit Suisse

of jewellery and watches today with companies that responsibly source diamonds, for example, enjoying increased demand. Watchmakers who are using recycled plastic for cases and straps also resonate with the mindset of the more eco-conscious next generation. Equally, brands which have focused on the heritage aspect of ownership are enjoying a comeback in the pre-owned watch market, with ultra-high-net-worth individuals reviving this space.”

As Hechler-Fayd'herbe summarises, “the high-end collectibles market remains dynamic and adaptable, providing investors with significant portfolio diversification – but also allowing them to pursue a passion for rare and desirable items with historical or cultural value.”

**To access the full report visit: [credit-suisse.com/collectibles](https://credit-suisse.com/collectibles)**



Left: Saint Charles Apothekerskeife soap, from €9.80 for 100ml. Right: the original 1886 apothecary cabinet with its marble fountain



WORDS BY SARA SEMIC

**S**aint Charles, an apothecary in the heart of Vienna's fashionable Mariahilf district, has been making and selling herbal remedies under the epithet "right to the roots" since the rule of the Habsburgs. Established in 1886 by pharmacist Alfred Blumenthal, it was taken over by sixth-generation Austrian pharmacist Alexander Ehrmann and his business partner Richard König in 2006. Together they have sought to mix modern science with the ancient wisdom of traditional European medicine (TEM), which advises combining botanical remedies with holistic practices. In Saint Charles's case, this means creating cosmetics, potions and tinctures made from lavender and linseed oil pressed in Lower Austria's Weinviertel region, or hemp from Waldviertel in the north-west.



SAINT CHARLES APOTHEKER GIN, €38.80 FOR 500ML

## Saint Charles Apothecary

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"Everybody knows about traditional Chinese medicine but no one really knows what TEM is," says König of the philosophy pioneered by Hippocrates and Galen in Ancient Greece. "We wanted to show that the herbs you find here on your doorstep you can use as a medical remedy, but you can also use the same herbs for skincare, and you can eat them."

Inside, ornately carved wooden apothecary cabinets are stocked with bath salts and face creams, essential oils and scented candles, and tea blends and botanical spirits; Saint Charles carries some 400 of its own products as well as being a dispensary for standard prescription medications. Everything is developed according to the teachings of TEM and made with local, sustainably harvested plants and flowers. The lavender and linseed

oil is believed to have soothing and anti-inflammatory properties, while the hemp, used in teas and CBD oils, is said to provide natural relief for pain, inflammation and anxiety. One of the apothecary's most popular products is its antiviral and antibacterial Apothekerseife hand soap (€32.80), created with the Viennese perfumer Lederhaas and made with a blend including thyme and clove. The idea for a unique pharmaceutical soap was conceived during the 2008 bird flu pandemic. "People would rush into the pharmacy in a panic asking for a doctor's soap and there wasn't one, so we decided to invent it," says Ehrmann.

Much of the historic store's original interior and furnishings have been kept intact. Original apothecary chests sit alongside a screenprint of a pharmaceutical label by Damien Hirst and an anatomical illustration by Austrian avant-garde artist Hermann Nitsch, while an old marble drinking fountain still serves Vienna's famously pure Alpine tap water. This comes directly from mountain springs via a pipeline built during the reign of Emperor Franz Joseph, and is said to be some of the cleanest in the world. The floor is covered with geometric art nouveau tiles. "When you go to a regular pharmacy, you always have this type of floor – it has to be

practical," says Ehrmann. "But I wanted it to be a nice space for us to work in too." An automated robot retrieves and dispenses medication. "It gives us time to stay with the customer where usually they would be on their own," he explains. The products are packaged in minimalist brown- or violet-glass bottles and bear the emblem of a serpent-entwined rod – a tool wielded by Asclepius, god of medicine and healing in Greek mythology. "I wanted [the packaging] to give the impression that what is in the bottle is more important than the label," says Ehrmann.

### THERE WASN'T A DOCTOR'S SOAP, SO WE INVENTED IT

In keeping with Saint Charles's holistic approach to health, the apothecary has a sister Cosmothecary on the same street that stocks the range of natural skincare and houses a small spa on its top floor, offering treatments such as massages using magnesium from the Zechstein salt beds of the North Sea. One door down is the Saint Charles Alimentary, a tiny 10-cover restaurant serving organic, predominantly vegetarian fare, and a few blocks away is a wellbeing centre with yoga classes and meditation as well as psychotherapy sessions.

Though the range of remedies may have expanded to accommodate our new ways of living, the holistic approach and belief in nature's healing power remain the same as millennia ago. "It's a combination of centuries-old tradition with a modern lifestyle," says König of the pharmacy's approach. "I think that's the essence of Saint Charles." ■HTSI

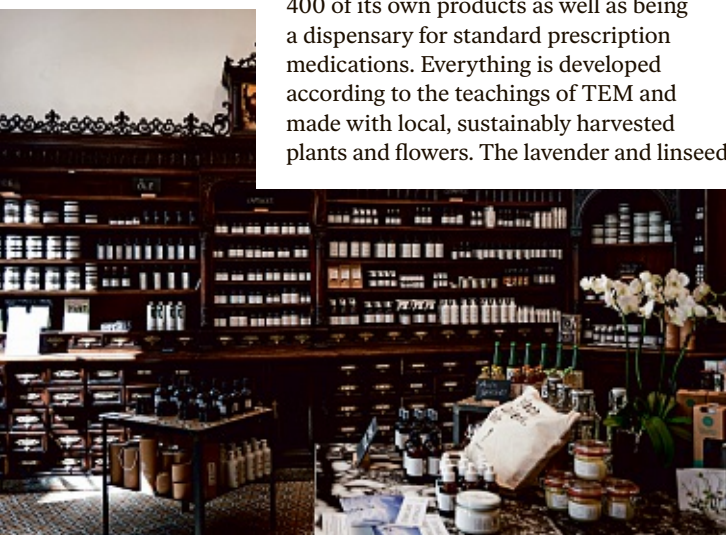


Above: the apothecary products are all made from local plants and flowers

SAINT CHARLES MANUKA HONEY, €28.80 FOR 250G



Below: many of the fittings are original, such as the 1886 carved wooden cabinets and shelving



## Advertisement Feature

Angela Hartnett and Gordon Ramsay worked together for over 17 years. Spending this much time together, they got to know each other really well. One piece of wisdom always stuck with Angela. 'Gordon would constantly say 'Think of everyone as a VIP'. Coming from an Italian culture where guests are treated like family, this really resonated with me,' Angela explains. 'To me, it's more than making every customer feel like a regular, it's about treating everyone well regardless of who they are or what they do or where they come from. Which, when you think about it, is as important in life as it is in a Michelin Star restaurant.' Like Angela, we believe that the best advice comes from someone who knows you well. The kind of powerful good advice that you can expect from Evelyn Partners. Because we take the time to truly understand you. What motivates, inspires and drives you. To help you flourish.

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Angela Hartnett, Restaurateur.

“Think of  
everyone  
as a VIP.”

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Left: the all-important casserole dish. Right: friends and family outside Gohar's studio

## HOW TO HOST IT

# Take it to the street

Nothing says freedom like a sidewalk party, says *Laila Gohar*

PHOTOGRAPHY BY ADRIANNA GLAVIANO

**A** large part of my life involves throwing dinner parties – whether for friends and family during my time off, or as part of the work I do. My work is analogue – it involves my hands and an exchange with people in physical space. As far as my career goes, there is no such thing as “working from home”. Like many of us, the pandemic was very difficult for me because physical interactions (and therefore my work) no longer existed. But as restrictions started to ease, I began dreaming of reuniting the people I love around the dinner table. I work out of a studio in New York’s Chinatown which is on a quiet and somewhat desolate corner between the Brooklyn and Manhattan bridges. The sidewalk directly in front of the studio is very wide. One day during the pandemic I thought to myself, “What if I put a table on the sidewalk and invite a few friends to have dinner on the street?” We could socially distance by being outdoors but still be together. With that, the sidewalk tradition was born.

Those sidewalk dinners saved me. Every couple of days I would set up a table outside and invite people from all walks of life to simply be together. They gave me something to look forward to. That table became a little ray of light. I once invited my building’s super to supper. It was late spring and I had an especially large arrangement of foraged branches that had explosive little orange buds on them in the middle of the table. Eddie, my super, told me that it was the most beautiful thing he’d ever seen. I was reassured that, even in the most difficult of circumstances, beauty saves. And even though the pandemic seems to be behind us, the sidewalk tradition has remained.

It doesn’t take much to put a table out on the sidewalk.

The first thing to consider is the neighbours. In my case my neighbours have welcomed it, and I’ve invited many to join. The police don’t seem to be bothered even though there is a precinct right across the street. I wouldn’t call it the most picturesque street in New York City. For this reason I like the table to be very colourful and pop against the more muted background; this can be done with florals, or colourful plates, or a bright tablecloth. For this celebration I chose colour-block tablecloths that I design for my brand, Gohar World.

And for food, I went with a pork shoulder slowly braised in milk with lemon zest and sage – a riff on maiale al latte. The pork is juicy and needs a



starch to soak up the sauce, so I served it with boiled potatoes and a bit of parsley. I had also found puntarelle, a chicory common in Italy, at the market. I prepared puntarelle alla romana, with olive oil, vinegar, anchovies and garlic.

I wasn’t yet ready to say goodbye to summer, so the rest of the menu included a bean and tomato salad, and a very simple cucumber salad. Initially I had different plans for the cucumbers, but once I tasted them they were so sweet and cucumery that I decided it was best not to mess with them too much.

### THAT SIDEWALK TABLE BECAME A LITTLE RAY OF LIGHT

This is why although it’s good to have a plan of what to cook, it’s also just as important to be deviant once you taste the ingredients.

The cucumbers became the stars of the meal. I dressed them simply with a bit of salt and lemon. When you come across a really good ingredient, allow people the luxury of tasting it in its unadulterated state. There is always something to celebrate – whether it’s a cucumber or a beautiful branch of tiny orange flowers. And when times are tough, it is especially important to birth new traditions that will carry you through, and hopefully continue in brighter days. My sidewalk table is my reminder that after the darkness, the light really does come. ■HTSI

Instagram: @lailacooks



Above: Gohar prepares the puntarelle. Below: the bean and tomato salad



## Maiale al Latte

Traditionally this recipe is made with pork loin, but I prefer a fattier cut, such as shoulder

2.5kg boneless pork shoulder  
60ml fish sauce (or Italian *colatura di alici*)  
4 whole heads garlic, cut in half  
2 lemons, peeled (you will only use the skin)  
10 sage leaves  
4.5l whole milk  
Salt

- The day before, dry the pork well and season all around with about ¼ cup of salt. Pour the fish sauce over the pork. Leave in the fridge overnight to marinate.
- Remove the pork from the fridge two hours before you are ready to cook it and pat dry with a towel. Heat a casserole and place the pork in, skin-side down. Cook for a few minutes until brown. Repeat on all sides until brown all over.
- Add the heads of garlic, the strips of lemon skin and the sage to the pot. Let them sizzle for a minute. Then add the milk. The pork should be ¾ of the way submerged. If it is not, add more milk. The acid in the lemon will make the milk curdle. This is what you’re going for here. It will also curdle further in the oven.
- Preheat the oven to 130°C/300°F/gas mark 2. Cover the casserole and bake for three hours. Uncover and cook for another hour, turning the pork every 20 minutes or so. Once done, the pork should be tender and pull apart easily. If it is still tough, continue cooking for 30 more minutes and test again.
- Remove from the oven and allow the pork to rest for 30 minutes in the pot before serving. I like to serve the pork at room temperature or just barely warm, and with the juices in the pot.

STARTING THE SIDEWALK TRADITION



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Right: the Audley Public House with ceiling artwork by Phyllida Barlow. Bottom, from left: smoked eel with caviar and potato salad. Inside Mount St restaurant



LONDON PARTICULAR SOUP AT THE AUDLEY PUBLIC HOUSE



EATING

## Why we've hit the pub

Iwan and Manuela Wirth's first gastronomic venture in London is a multi-dining experience of tasty treats. By *Ajesh Patalay*

Swiss gallerists Iwan and Manuela Wirth of contemporary art gallery Hauser & Wirth are no strangers to ambitious hospitality projects. Through Artfarm, the hospitality company they launched in 2014, they look after Manuela restaurant in Los Angeles, the Roth Bar & Grill in Somerset and the Fife Arms in Scotland, a hotel that is home to over 14,000 antiques and artworks including a Picasso and a Freud. In August, it was also announced that they had bought the Groucho Club in Soho.

But last month saw the launch of their first London venture, The Audley, on the corner of Mount Street and South Audley Street in Mayfair. Even by their standards, it's a "crazy project", says Iwan, that gives them somewhere to entertain close to their Savile Row gallery and forthcoming flagship space on South Audley Street (due to open in 2024).

The building, erected in 1888 and designed by Thomas Verity, the man responsible for the exterior of the pavilion at Lord's Cricket Ground, used to be a hotel, then a pub with rooms for staff. Now it encompasses The Audley Public House on the ground floor, the all-day Mount St restaurant on the first floor and four spectacular private dining spaces across the upper floors, with some 200 artworks on display throughout.

The street-level pub is most faithful to the original. The tiled entrance has been restored, as has the dark wood panelling inside. There are low stools, dark blue/grey carpets and blackboards behind the bar. "What have they done?" will be the best compliment," says Iwan of the traditional scheme. Though you'd have to be sloshed to miss one major intervention: a boldly

colourful work by British artist Phyllida Barlow consisting of handpainted paper, cut and collaged onto the ceiling.

The 64-cover restaurant upstairs is home to another exuberant installation: a marble mosaic floor by American artist Rashid Johnson. And Iwan and Manuela have clearly had fun collecting pieces for the walls. Many are food related, including Lucian Freud's *A Plate of Prawns*, Henri Matisse's *Éperlans* (smelt fish), Andy Warhol's *Lobster* and, in the stairwell, the 10-photo *Ohne Titel (Wurstserie)* by Fischli & Weiss. This 1979 piece is particularly close to the gallerists' hearts as the work of Swiss artists and a paean to sausage, which Iwan and Manuela are crazy about. "We are from St Gallen," says Manuela, "home to a famous veal sausage called St Gallen bratwurst." "It grows when you eat it," Iwan adds.

The private dining spaces on the second, third and fourth floors are also themed. The Swiss Room is home to paintings by Ferdinand Hodler and vintage Willy Guhl chairs. In The Italian Room "we had to have de Chirico", Iwan says; hence *La Muse* (1974), among other works. The highlight of The Scottish Room, which features a 26-seat banqueting table under an enormous antler

chandelier, is a 1740 painting of Bonnie Prince Charlie by Italian court artist Domenico Duprà. The Games Room on the top floor, which comprises a lounge and bar, is dominated by smut. This includes a specially commissioned ceiling work by Anj Smith reinterpreting tentacle erotica (I had to look that up), vaginal studies by Ida Applebroog and something resembling a sausage by Robert Mapplethorpe.

The food, overseen by chef Jamie Shears, who previously worked under Gordon Ramsay, Chris Galvin and Wolfgang Puck, pays homage to classic British dishes. Among those in

the pub are London rarebit, a take on Welsh rarebit using London Pride and served on sourdough so crisp you can pick it up like a canapé; and London Particular, a hearty split-pea and ham hock soup that takes its name from London fogs, or "pea soupers". Naturally,

there are sausages too, including St Gallen sausage with mustard in a bread roll, the way certain Swiss gallerists like it.

The more elevated restaurant menu offers starters such as omelette Arnold Bennett, mock-turtle croquettes and a refined smoked eel with potato salad, followed by pigeons in Pimlico (squab pigeon, goose liver and mushrooms en croûte with smoked bacon sauce) and a scrumptious lobster pie for two. Desserts include peach-melba soufflé and a raspberry blancmange (moulded in the shape of a rabbit).

"Finally [our artists] have a home in London. They will always have a table here," says Iwan. But will they have to pay (as they don't at the restaurant in LA)? "No!" says Manuela. "We'll see," says Iwan, almost simultaneously. Among the wider public, the hope is that people come for the art. But will they leave with the art too? I'm thinking primarily of the salt and pepper cruets inspired by Paul McCarthy's sex-toy-shaped *Tree*. "I have stolen ashtrays all my life," admits Iwan. "But we trust people. [At the Fife Arms] we only ever had one £5 print disappear from the toilet on the opening day." Besides, the cruets are so heavy, it would be like pocketing an anvil. ■ HTSI

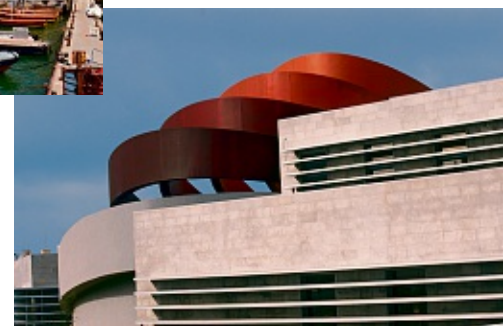
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# HOW TO SPEND IT IN...



Left: Zana in the alleys of Old Jaffa. Above: Jaffa Port. Right: the Design Museum Holon, designed by Ron Arad



markets, antique shops and galleries, but the area is really known for its massive flea market where you'll find everything from vintage clothing to furniture, and which is open every day but Saturday.

Food is so central to everything. HaBasta, with its Lebanese influence and casual feel, is my favourite restaurant for uncomplicated food and presentation. The menus are written on the wall because chef Elon Amir changes them daily, and the place inspires me to simplify. The same people have just opened an excellent shawarma place called Mifgash Rambam. You'll find a similar sense of effortlessness at Soho House, where you can have a delicious dinner and nothing is ever too chi-chi – they just get it right. If you want to eat on the beach then Cassis Yaffo is the place for crispy artichokes and grilled fish in an airy, modern setting.

Another special aspect of Tel Aviv is the kiosks. These little street cafés sell everything from coffee to croissants to ice cream and are open all year round. Rothschild Boulevard is known for them, and also for its eclectic style architecture, which is an early-20th-century mix of Turkish and European elements. It's a great place also to people-watch or to walk along a shady *allée* of ficus and poinciana trees. Stay at the 12-room Hotel Montefiore in the area, or The Norman, which is slightly larger but still has a personal feel and is housed in a former mansion with '20s-style architecture.

The arts are thriving in Tel Aviv at the moment, with the Suzanne Dellal Centre for Dance and Theatre a hub for all kinds of creativity – the world-class Batsheva Dance Company performs there and the Tel Aviv Museum of Art is also wonderful, with both old and new collections. After a viewing, I usually get something to eat in the museum's restaurant, Pastel, which overlooks the sculpture garden.

It's worth a trip to the northern part of the city to visit the Dvir Gallery, dedicated to cutting-edge contemporary Israeli artists, and also to the Design Museum Holon, just 10km outside town. It's a sculptural design museum by architect Ron Arad and a fantastic addition to the area – both inside and out.

Tel Aviv is a city that never sleeps; there is an energy from its history, a survival energy. People really live

life here at 100 per cent and the mix of western and Middle Eastern culture is quite unlike anywhere else in the world. Sometimes you don't know where you are – it's a world in between. ■HTSI

Charles Zana Mobilier is on view at PAD London, 10 to 16 October; [padesignart.com](http://padesignart.com)

THE POOL AT THE NORMAN HOTEL



## TEL AVIV

French architect and designer Charles Zana shares his favourite haunts in the city of Bauhaus

INTERVIEW BY CHRISTINA OHLY EVANS  
PHOTOGRAPHY BY MICHAL CHELBIN

Tel Aviv is a magical city. Your first time there is usually a shock. It is a modern city in an old world, chaotic but fun. The art and architecture, the food and the hospitality are all world-class, but everything is on a smaller scale, which I have come to appreciate more and more.

As a child, I used to go to Jerusalem more than Tel Aviv. Then, towards the end of my studies at the Beaux-Arts in Paris, I got the opportunity to work with an Israeli architect in Tel Aviv named Mordechai Ben Chorin with whom I got to discover the city, its endless streets and secret corners. I now travel there about six times a year to work, create and relax. I have drawn several pieces for my furniture collections here and I've had many projects in Tel Aviv over these past years, mostly private homes.

Tel Aviv is known as the White City because of its Bauhaus-inspired white concrete and steel buildings. Many of the great Bauhaus architects, including Arie Sharon and Shlomo Bernstein, fled the Nazis in the '30s and landed here; the Bauhaus quarter – where many of these buildings are concentrated – was named a Unesco World Heritage Site in

2003 and it's one of the largest collections of this architectural style anywhere in the world. The best place to find books and gifts on the subject is at the shop in The Bauhaus Center.

My favourite part of Tel Aviv is Old Jaffa, which faces the water and is a very happening part of the city. There are plenty of craft

THERE IS AN ENERGY HERE, PEOPLE REALLY LIVE LIFE AT 100 PER CENT

CRISPY ARTICHOKE AT CASSIS YAFFO



Right: a bedroom at Soho House Tel Aviv, set in a former convent. Below: Zana at the Tel Aviv Museum of Art



### HOTELS

**Montefiore Hotel**  
[hotelmontefiore.co.il](http://hotelmontefiore.co.il)  
**The Norman** [thenorman.com](http://thenorman.com)  
**Soho House Tel Aviv**  
[sohohouse.com](http://sohohouse.com)

### CAFÉS & RESTAURANTS

**Cassis** [en.cassis.co.il](http://en.cassis.co.il)  
**HaBasta** [tabitIsrael.co.il](http://tabitIsrael.co.il)  
**Mifgash Rambam** [@mifgash\\_rambam](http://@mifgash_rambam), Rambam St 3, Tel Aviv  
**Pastel** [pastel-tlv.com](http://pastel-tlv.com)

### SHOPS, GALLERIES & MUSEUMS

**Bauhaus Center Tel Aviv**  
[bauhaus-center.com](http://bauhaus-center.com)  
**Design Museum Holon** [dmh.org.il](http://dmh.org.il)  
**Dvir Gallery** [dvirgallery.com](http://dvirgallery.com)  
**Suzanne Dellal Centre for Dance and Theatre** [suzannedellal.org.il](http://suzannedellal.org.il)  
**The Tel Aviv Museum of Art**  
[tamuseum.org.il](http://tamuseum.org.il)



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