

FINANCIAL TIMES

# HITS

17 DECEMBER  
2022

## PAUL MESCAL

*On MOVIES, MORTGAGES  
and taking on MARLON BRANDO*

PLUS

---

LAST-MINUTE GIFT IDEAS

YAYOI KUSAMA JOINS  
THE DOTS

WHISKY GALORE

THE NEW RENAISSANCE





DIOR



## 1932 COLLECTION

### THE STARS ALIGNED

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

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

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

Hugo Lindenberg



# CHANEL

## HIGH JEWELLERY

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

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





HARRY WINSTON

JEWELS THAT TELL TIME



© 2019 Harry Winston SA. HIGH JEWELRY TIMEPIECES BY HARRY WINSTON. TÊTE-À-TÊTE BY HARRY WINSTON

HARRYWINSTON.COM









TIFFANY & CO.





# PIAGET

LIMELIGHT GALA COLLECTION





GRAFF.COM ©2022

# GRAFF

THE MOST FABULOUS JEWELS IN THE WORLD







## CARRERA

*"I've learned not to take time for granted. What drives me is knowing that the clock is ticking."*

*Ryan Reynolds*





**REGULARS**

**17 OPENING SHOT**

A sumptuous visual history of the Vatican

**21 EDITOR'S LETTER**

*Jo Ellison* on Mescal, modern menus and the Renaissance masters

**23 THE AESTHETE**

Costume and set designer Catherine Martin talks taste

**40 THE FIND**

Stage a solar light show in your garden

**41 ASK ADEELA**

Beauty hacks to get party-ready

**71 TECHNOPOLIS**

*Rhodri Marsden* picks his last-minute gift ideas

**73 COLLECTING**

The marvel of mochaware. By *Victoria Woodcock*

**75 CULT SHOP**

The Megève outfitter that helped define ski chic. By *Alexander Lobrano*

**77 DRINK**

Mini bottles for grown-up stockings. By *Alice Lascelles*

**77 FOOD**

*Ajesh Patalay* on the dishes that made the headlines in 2022

**78 HOW TO SPEND IT**

**IN... SAVANNAH**  
*Dirk Standen's* guide to the spooky charisma of Savannah

**THE FIX**

**29 JOIN THE DOTS**

Why Louis Vuitton is still crazy about Yayoi Kusama. By *Alice Cavanagh*

**32 TWINKLE TWINKLE**

16 sparkly shopping ideas. By *Aylin Bayhan*

**34 BOXES OF DELIGHT**

The magic of the small container. By *Aimee Farrell*

**35 RECLAIMING THE CURVE**

The artists and makers embracing feminine forms. By *Clara Baldock*

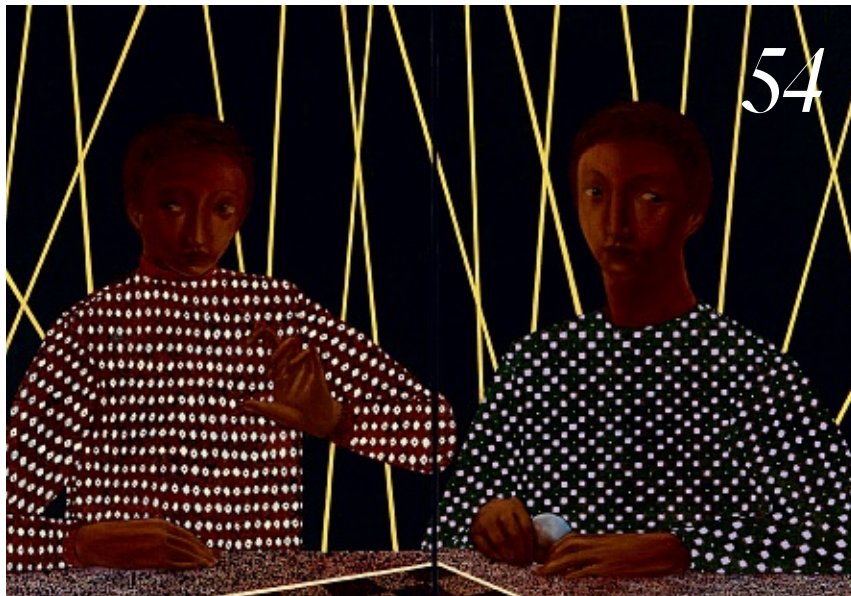
**37 A REAL SPINE TINGLER**

*Helen Bain* falls for the charms of The Folio Society

**38 THAT'S A WRAP**

*Clara Baldock* picks picture-perfect papers for presents

32



ON THE COVER:  
Photography by BRUNO STAUB  
Styling by JAY MASSACRET

PAUL MESCAL wears AMERICAN VINTAGE cotton sweatshirt, £110. PAUL SMITH wool trousers, £450. CARTIER steel, black-lacquer and blue-spinel cabochon Santos-Dumont watch, £5,450, and white-gold Santos de Cartier bracelet, £3,300

**FEATURES**

**44 THE QUIET MAGNETISM OF PAUL MESCAL**

The Irish actor talks masculinity, Marlon Brando and mortgages with *Beatrice Hodgkin*

**54 THE NEW RENAISSANCE**

*Louis Wise* meets the artists turning to van Eyck, Titian and Piero della Francesca for inspiration

**60 TENDER LOVING CARE**

Gifts you're bound to bond over. Photography by *Sophie Tajan*. Styling by *Elsa Dourousseau*. Models, *Fiona Langballe Frederiksen* and *Fia Ljungström*

**66 WILD FOR WHISKY**

A new Highlands distillery is breaking all the rules. *Natalie Whittle* applauds its Caledonian spirit



We assemble every single watch twice.  
Because perfection takes time.



**A. LANGE & SÖHNE**  
GLASHÜTTE I/SA

For us, perfection is a matter of principle. This is why, on principle, we craft all timepieces with the same care and assemble each watch twice. Thus, after the 1815 RATTRAPANTE has been assembled for the first time and precisely adjusted, it is taken apart again. The movement

parts are cleaned and decorated by hand with finishing and polishing techniques, followed by the final assembly procedure. This assures long-term functional integrity and the immaculacy of all artisanal finishes. Even if this takes a little more time. [www.alange-soehne.com](http://www.alange-soehne.com)

You are cordially invited to discover the A. Lange & Söhne collection at our boutiques





# OPENING SHOT

## AGONY AND ECSTASY

The history of the Vatican is recounted in a sumptuous new book

Home to the heavenly but bearing “a whiff of the demonic”; both piously ascetic and intensely luxurious – the beguiling contradictions of the Vatican have fired the imaginations of everyone from Francis Bacon to Paolo Sorrentino. A new book chronicles the saintly and sinful history of the Roman enclave through archival photographs, painterly impressions and contemporary photography, alongside essays by Vatican historian and journalist Caroline Pigozzi, and Giovanni Maria Vian, former editor of the Vatican City State’s newspaper *L’Osservatore Romano*.

Photographs of pearl- and ruby-encrusted mitres reveal past pontiffs’ tastes for the finer things; an image of nuns – only present in the city in positions of servitude until recently – working at typewriters during the second world war speaks to the conservatism that still troubles the place; while black-capped and long-cloaked seminarians enjoying a game of volleyball show its more innocent appeal. “To borrow an ancient image, the Church is like Noah’s Ark,” writes Vian, “containing animals of all kinds.” **BAYA SIMONS**

*Vatican: A Private Visit to a Secret World* is published by Assouline at £1,000. The book is made by hand and comes in a suede clamshell case

Right: two priests read *L’Osservatore della Domenica* outside St Peter’s Basilica in 1960



## CONTRIBUTORS



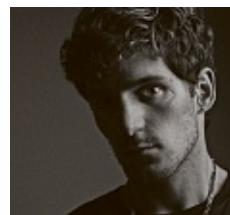
DAVID CHATFIELD

“My love for photography gives me licence to delve into worlds and aspects of life otherwise closed to me,” says Chatfield, who’s currently working on projects that have taken him to the mountains of Asturias in Spain and down the length of the Murray River by boat in south-eastern Australia. Based in Brisbane, he visited the nearby suburb of Miami on the Gold Coast to shoot the costume designer Catherine Martin for the *Aesthete* column.



NATALIE WHITTLE

The journalist began her career in Paris, where arduous assignments included reviewing croissants from different boulangeries. Now based in Glasgow, she is working on a gastronomic follow-up of her first book, *The 15-Minute City*. For this issue she visited Ardross Distillery in the Highlands. “I was struck by the fact that every detail of the process had been obsessed over but no one ever knows exactly what a mature whisky will end up tasting like.”



DAVID DE QUEVEDO

The Spanish set designer is obsessed with interiors and loves creating fantastical arrangements for brands such as Loewe and Yves Saint Laurent. For this issue he constructs figure-like sculptures using clothing and accessories from Louis Vuitton’s latest collaboration with Yayoi Kusama. “I enjoy a project where the team is working to make something unconventional and atypical from what an accessory image should look like.”



HELEN BAIN

*HTSI*’s subeditor spends her spare time at The London Library, writing up her PhD thesis on Sylvia Plath. For this issue she interviewed the team at independent London publishing house The Folio Society. “They are literary perfectionists,” she says, “single-minded in their determination to create the ultimate edition of any given book.” Plath would have approved: “She liked to hit it out of the park in every area of her life – and she usually succeeded.”



*Chopard*

THE ARTISAN OF EMOTIONS – SINCE 1860

HAUTE JOAILLERIE





# WHAT IS AVAXHOME?



# AVAXHOME-

the biggest Internet portal,  
providing you various content:  
brand new books, trending movies,  
fresh magazines, hot games,  
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



**AVXLIVE** **ICU**

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>





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

ORAÏTO,  
CREATOR OF SHAPES, WEARS THE  
VACHERON CONSTANTIN TRADITIONNELLE.

  
**VACHERON CONSTANTIN** | ONE OF  
GENÈVE NOT MANY.



## EDITOR'S LETTER

# HTSI

EDITOR

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

DEPUTY EDITOR

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

CREATIVE DIRECTOR

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

STYLE DIRECTOR

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

FEATURES

EXECUTIVE EDITOR

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

ASSISTANT EDITORS

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

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

COMMISSIONING EDITOR

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

EDITORIAL COORDINATOR

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

JUNIOR EDITORS

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

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

EDITORIAL ASSISTANT

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

FASHION

FASHION EDITOR

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

FASHION COORDINATOR

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

ART

ART DIRECTOR

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

DEPUTY ART DIRECTOR

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

PICTURES

PICTURE EDITOR

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

PICTURE RESEARCHER

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

SUBEDITORS

CHIEF SUBEDITOR

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

DEPUTY CHIEF SUBEDITOR

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

SUBEDITOR

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

JUNIOR SUBEDITOR

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

CONTRIBUTING EDITORS

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

ASSOCIATE EDITOR

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

TRAVEL EDITOR

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

US CORRESPONDENT

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

PUBLISHING

GLOBAL DIRECTOR, LUXURY & WEEKEND ADVERTISING

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

COMMERCIAL SALES & PRODUCT EXECUTIVE

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

PRODUCTION

**Denise Macklin**

ADVERTISING PRODUCTION

**John Lee**

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

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

[INSTAGRAM.COM/FTHTSI](https://INSTAGRAM.COM/FTHTSI)

[FT.COM/NEWSLETTERS](mailto:FT.COM/NEWSLETTERS)

EDITORIAL ENQUIRIES 020-7873 3203

ADVERTISING ENQUIRIES 020-7873 4208

HTSI magazine is printed by Walstead Group for, and published by, The Financial Times Ltd, Bracken House, 1 Friday Street, London EC4M 9BT. ORIGINATION BY Dexter Premedia

# L

ike gajillions of others, I first noticed Paul Mescal when he came to our attention in the television adaptation of Sally Rooney's *Normal People*. As Connell Waldron, Mescal delivered a nuanced performance projecting a character whose muscular confidence was tempered with emotional vulnerability – his Connell seemed to embody the crisis in modern masculinity. For some, that kind of role so early in a career might become a millstone, the kind from which one may never escape. In the years that have followed, however, Mescal has resisted the expectation to follow the actor's path to take on parts instead that show his versatility and range. I loved his performance in *The Lost Daughter*, the sort of part that a more "ambitious" actor might have considered inferior. And while his latest, *Aftersun*, very much finds him in leading-man mode, his performance alongside the 12-year-old Frankie Corio is brilliantly generous – I love an actor who doesn't seek to suck the focus in every scene.

In this edition of *HTSI*, however, we're celebrating Mescal's more macho attributes: he is currently starring as Stanley Kowalski in *A Streetcar Named Desire*, the role first undertaken in 1947 by Marlon Brando. Excited though I am to see Mescal slathered in motor oil and wearing a white singlet, I'm also fascinated to see how he will interpret this icon of bravado. "I'm interested in the two extremes. Like the extreme of male vitality, brutality and physicality. I'm interested in that as a shape and why men choose to be that way," he says in his interview with Beatrice Hodgkin (page 44). Brando also brought a fluid sexuality to many of his roles, and was one of the first big-screen actors to explore the classic stereotypes of gender. I expect Mescal to bring a similarly limpid virility to this production – in many ways, Stanley is a part that he was born to play.

Another Christmas treat: Louis Wise has interviewed artists who are taking inspiration from the Renaissance (page 54). From Chris Oh's tributes to Flemish-painted saints, to Ella Walker's quattrocento-style paintings, the art landscape has taken on a whiff of the Medici. Natalia González Martín, who grew up in Spain, says the Catholic influence in her work is undeniable. But theirs are not the tropes of religious 16th-century works:



Above: *Faith*, 2022, by Ella Walker (page 54). Right: actor Paul Mescal (page 44)



THEIR EYES WERE WATCHING GOD BY ZORA NEALE HURSTON (THE FOLIO SOCIETY, £44.95, PAGE 37)



## I LOVE AN ACTOR WHO DOESN'T SEEK TO SUCK THE FOCUS IN EVERY SCENE

Walker's figures are less likely to be captured in a pose of divine subordination than in a music video, while there are mascara smudges on González Martín's holy shrouds. The more you

look at the Renaissance masters the more you feel their influence everywhere from Beyoncé to *Succession*. As González Martín says: "You cannot avoid them if you are looking for references on ways to paint."

On the subject of influence, Ajesh Patalay has looked at the year in food through a cultural lens (page 77). In the 12 months that saw a British prime minister "outlasted" by an iceberg lettuce and television audiences drooling over *The Bear*, the subject of food, restaurant culture and etiquette has never seemed so loaded. My favourite food story, or at least the most *bizarro*, was the one featuring Olivia Wilde's salad dressing. According to her nanny, the actress and director supposedly left her fiancé Jason Sudeikis to cook dinner for her lover Harry Styles, taking a salad and her special dressing with her. The report was dismissed as being "false and scurrilous", but Wilde did acknowledge that she does indeed have a special recipe. The only culinary "special" I would be able to bring to a new paramour would be oatcakes and a tub of supermarket hummus. I clearly need to spend more time in the kitchen if I plan on seducing Harry Styles.

In the meantime, we're off until the new year. If you have yet to buy your presents, check our online gift guide, as well as the last-minute suggestions here from Rhodri Marsden (page 71) and Alice Lascelles (page 77). However you're spending it, I hope you have a wonderful time. From all of us at *HTSI*, we wish you very happy holidays. ■HTSI @jellison22

For the best of *HTSI* straight into your inbox, sign up to our newsletter at [ft.com/newsletters](http://ft.com/newsletters)



GOOD DAY  
SUNSHINE



**Veuve Clicquot**





Catherine Martin at home on the Gold Coast, Australia

# Catherine Martin

The costume, production and set designer on *Birkenstocks*, *Bandoliers* and life with Baz Luhrmann

INTERVIEW BY JESSICA BERESFORD  
PHOTOGRAPHY BY DAVID CHATFIELD

**M**Y PERSONAL STYLE SIGNIFIER is Birkenstocks. My addiction to wearing them became worse when I moved to the Gold Coast to film *Elvis* because they are ideal for a place like this. I love the special editions – I have everything from the Manolo Blahnik velvet ones to nearly every version of the Hotel II Pellicano collaboration. People often marvel at how I’ve managed to match my Birkenstocks so precisely to my outfits.

**THE LAST THING I BOUGHT AND LOVED** was a huge order of beeswax candles by Tony Assness. He’s an Australian set designer and theatrical maestro whom I’ve known for at least 30 years, but his side business is making these beeswax candles. He sculpts them himself using 3D moulds, and they’re really extraordinary – quite modern in their aesthetic.

**THE LAST MUSIC I DOWNLOADED** was “About Damn Time” by Lizzo. I am known as the musical troglodyte in our family, but my husband Baz [Luhrmann] and his assistant introduced me to Lizzo, and I’ve become an aficionado. Everyone in the house jokes that I only play Elton John, Dua Lipa and Lizzo on repeat.

**THE PLACE THAT MEANS A LOT TO ME** is Paris. I am half-French on my mother’s side, I grew up bilingual and we travelled to France from Sydney quite regularly as children. So it’s a special place where I go to recharge, to connect back to something inside myself, and to be in this sort of visual bath.

**AND THE BEST SOUVENIRS I’VE BROUGHT HOME** are vintage live-edge tables that I got from the *Elvis* set. They are a style I never thought I would particularly like – basically pieces of wood that have been cut into slices, very organic-looking – but I absolutely love them now. They are an ode to Elvis Presley in the ’70s.

**THE BEST BOOK I’VE READ IN THE PAST YEAR** is *Sapiens* by Yuval Noah Harari. It resonated with me because we’re in this time of enormous human conflict and of people being so divided, and I think it’s important that we look at who we are and where we came from, so that we start to understand ourselves better and try to find more common ground.

**THE BEST GIFT I’VE GIVEN RECENTLY** is a changing basket from Sacred Bundle, which is an Australian brand that makes cane children’s furniture. All my friends are having babies at the moment, so



Above: champagne and smoked salmon, her fridge staples. Right: her U-shaped vase by Dinosaur Designs, a 25th wedding anniversary gift



MARTIN'S LATEST MUSIC DOWNLOAD



## THE AESTHETE



Above: a look inside Martin's fridge. Right: candles by Tony Assness. Far right: Austin Butler as Elvis Presley in *Elvis*. Below: Martin at home in Australia



I have given a few of these now, usually with a little cane toy with bells inside. \$140

**AND THE BEST GIFT I'VE RECEIVED** is a vase by Dinosaur Designs, for my 25th wedding anniversary, from my son's tutor. It's double-ended, shaped like a "U" with a flat bottom, and almost looks like Carrara marble.

**I HAVE A LARGE WARDROBE** – so I suppose you could say I collect clothes. But I try to give away as much as I possibly can, either to family or friends. If I think they're pieces that are worthy of an archive, I'll donate them to the Powerhouse Museum, which is our version of the V&A. My Oscar dresses went there, or I might give them a special opening-night dress that I had made, particularly if it's by an Australian designer.

**IN MY FRIDGE YOU'LL ALWAYS FIND** Ruinart champagne and good smoked salmon; I could survive on those, maybe with an occasional glass of water and the odd rocket salad. Also parmesan cheese, sourdough and a crisper drawer full of vegetables. We tend to buy regularly in smaller quantities, and shop locally as much as possible.

**I'VE RECENTLY DISCOVERED** the Gold Coast. Before I came here [having grown up in Sydney], I thought it was the most parochial, boring, terrible place – the biggest backwater you could be

assigned to. But it's absolutely fantastic – the weather and food are amazing, the beaches are second to none, and the quality of life is great. It's unpretentious to a degree, because it's not trying to be a big city like New York or Paris or London. It's just itself. I'm an idiot for not coming here 10 years ago.

**THE THING I COULDN'T DO WITHOUT** is my Bandolier. The sets that I work on are ginormous and I was constantly losing my phone during the day. Then I discovered these phone holders that you can also put your credit cards and AirPods in on a strap that you wear across your chest. I am now a hands-free phone person – it has simplified my life. *From £110, bandolierstyle.com*

**THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE** was a Prada puffer, from the last collection, which is sage green with beading all over it. It's too warm to wear on the Gold Coast, but I'm going to the US and Europe in January so I'll get to wear it then.

**AN OBJECT I WOULD NEVER PART WITH** is my engagement ring, which has quite a romantic story to it. When Baz and I were in Mexico for *Romeo + Juliet*, we met a young man who came from



a dynasty that had created the railways in Mexico; he wanted to work on the movie and travel to Australia to see the editing process, but he didn't have any money. So Baz bartered with him for a piece of his family's jewellery. The ring is a paisley shape that was made in Paris in the late '50s, bought by the man's grandfather. When Baz proposed, I was massively ungrateful because it wasn't what I imagined; the '90s were the time of the single-stone, Tiffany Claw setting, and it just seemed really over the top. But now I absolutely adore it.

**THE ONE ARTIST WHOSE WORK I WOULD COLLECT IF I COULD** is Manet. One of my favourite paintings is *A Bar at the Folies-Bergère*; I feel a connection to the barmaid at the centre of it, who has a look in her eye that I find haunting.

**THE BEAUTY STAPLE I'M NEVER WITHOUT** is sunscreen, from an Australian brand called Rationale. I love the tinted serum and the Superfluid, which are both SPF50, because they are really easy to apply, very natural, and give your skin a nice glow. I also always wear Sycomore from Les Exclusifs de Chanel, because I love the smell of vetiver. *Chanel Les Exclusifs Sycomore, £169 for 75ml. Rationale tinted serum, A\$176 (about £98) for 30ml; Rationale Beautiful Skin Superfluid, about £57 for 30ml*

**MY FAVOURITE ROOM IN MY HOUSE** is the living room, which leads out to the balcony that overlooks the ocean. The house is uncomplicated and tiny, built right on the beach in the late '40s, before everyone was trying to get to the road.

It has a small front yard, then a sand dune that rises up and an elevated footpath, then the beach. Sitting on the balcony is the perfect place to watch people, walking up and down with their dogs, talking, loving, riding bikes.

**MY FAVOURITE LANDMARKS** are the Place des Vosges in Paris and the Sydney Opera House. They are diametrically different: one is steeped in classical history, and the other is symbolic of a 20th-century push towards the modern and the new.

**THE BEST BIT OF ADVICE I EVER RECEIVED** was from my dad, who said that throughout his life he had more often regretted saying no to things than saying yes. I am now practising saying yes to a lot more. I've had my own mental-health struggles but now, at 57, I'm feeling great, and mentally strong. ■ **HTSI** *Elvis is available now on Blu-ray, DVD and digital download*



I'M AN IDIOT FOR NOT COMING TO THE GOLD COAST 10 YEARS AGO



Above: two of her vintage live-edge tables. Right: her Bandolier phone holders. Above far right: Rationale tinted serum, about £98 for 30ml



AN EMBELLISHED PRADA PARKA







**BURBERRY**









# BVLGARI

ROMA

SERPENTI





*Beyond rare vintages*

RECREATING THE PERFECT YEAR



99/100

JAMES SUCKLING.COM

96/100

*Robert Parker*  
WINE ADVOCATE

19/20

*Jancis Robinson*.com

Grand Siècle N°23 in magnum. On allocation.  
[www.laurent-perrier.com](http://www.laurent-perrier.com) - @ #grandsiecle

be **drinkaware**.co.uk

Photographer Iris Velghe - Design LUMA



# THE FIX



SHOPPING

## JOIN THE DOTS

Ten years after their first collaboration, Louis Vuitton and Yayoi Kusama are doing the polka again. By *Alice Cavanagh*

PHOTOGRAPHY BY **CHARLY GOSP**  
SET DESIGN BY **DAVID DE QUEVEDO**

Top row (eyes): LOUIS VUITTON x YAYOI KUSAMA leather Alma BB bags, £1,980 each, with (seen inside) leather pumpkin charms (part of Alma BB bags). Second row (cheeks), from left: canvas Keepall 45 bag, £2,510. Canvas Neverfull MM bag, £2,130. Canvas Onthego MM bag, £2,800. Third row (nose): leather Marellini bag, £2,270, and metal Painted Dots earrings, £530. Fourth row (mouth): canvas Noé bag, £2,080, leather Capucines BB bag, £5,300, and silk Infinity Dots tie, £190. Bottom row (neck): Canvas Coffret 8 Montres case, £8,200





Clockwise from top: LOUIS VUITTON x YAYOI KUSAMA leather Capucines BB bag, £5,800. Silk Infinity Dots square 45cm scarf, £230. Leather Shake pumps, £975. Silk Infinity Dots square 90 scarf, £365. Leather Alma BB bag, £1,980. Canvas Pyramide Bisten cases, £46,500 for set of four. Gabardine Infinity Dots jacket, £1,500. Cotton crop T-shirt, £450. Canvas Boîte Chapeau bag, £7,250 (under T-shirt). Leather pumpkin charm (part of Alma BB bag)

Nicolas Ghesquière, the artistic director of womenswear at Louis Vuitton, presented his cruise 2023 collection under the twilight Californian skies at the Louis Kahn-designed Salk Institute in San Diego. The collection was a powerful posit for a futuristic wardrobe, *Star Wars* royalty meets desert raver – save for a handful of monogram handbags blanketed in multicoloured spots that looked strikingly familiar.

This flash of polka was the unmistakable handiwork of the nonagenarian Japanese artist Yayoi Kusama – the teaser of a new collaboration, *Crafting Infinity*, that will arrive in stores next month. It's a follow-up to the blockbuster collection the artist produced with the French house a decade ago, but this time more comprehensive: Kusama's eye-catching motifs will grace all categories including, for the first time, fragrances and menswear.

For Kusama, it's another chapter in her long relationship with fashion. In New York in the '60s and '70s, she staged happenings and fashion events as political protests for which she designed her own textile line and clothing, which was then sold in boutiques. "In any mode of expression, it is a question of what message is conveyed and, in that sense, fashion is the same as performance and happening," writes the artist from her home in the Seiwa Hospital in Tokyo, where she has been a resident since 1977 because of her fragile mental health (although she still goes to her studio six days a week). Now 93, the artist who dresses head to toe in her prints and sports a bright red bob-cut wig has become a symbol in her own right – an artist with as keen an instinct for personal image as Andy Warhol, with whom she was once good friends.

"Kusama is an icon, a major artist in her field and a very important female

artist," says Delphine Arnault, Louis Vuitton's executive vice-president, who steered this latest project. "We decided it would be amazing to work with her again because she brings a feeling of dream and happiness, and her world is also very immersive and sensorial."

Kusama, a pioneer of the medium of art installation in '60s New York, has always wanted to blanket the world in polka dots. Throughout her career, she has experimented with the propagation of the motif. "It is my philosophy that polka dots are one living organism, and that the moon, the sun, myself, and you are all one of the polka dots, representing infinite proliferation," she says. This repetitive effect of her chosen subject – dots, phalluses, mirrored balls or even LED lights – is a visual expression of the angst-induced phantasmagoria Kusama has experienced since her traumatic childhood. The obsessive output is an attempt to



KUSAMA BODY-PAINTING IN THE LATE '60S

"sublimate" herself and her experience through art, which has always been a therapeutic compulsion.

Kusama's original 2012 collaboration was instigated by Marc Jacobs, Louis Vuitton's former artistic director and a renowned art collector, and timed to coincide with the artist's first global retrospective. It has been one of many Louis Vuitton artistic collaborations in a series that kicked off with Stephen Sprouse in 2000 and has since included collections by Takashi Murakami, Richard Prince, Cindy Sherman and Jeff Koons.

JACOBS WAS PRESCIENT in understanding that a brand is even stronger when employed as a canvas. Customers demand novelty, outsiders bring freshness and there is always the added-value appeal to collectors: on 1stdibs, you can find an original Yayoi Kusama dot Speedy bag for around £4,000, nearly double the price of new styles.

The menswear in *Crafting Infinity* is characteristically sportswear-influenced

**"SHE BRINGS A FEELING OF HAPPINESS. HER WORLD IS IMMERSIVE"**

with oversized jackets and jeans, but tempered by sharply tailored jackets and coats. The women's ready-to-wear is a line-up of mod silhouettes including short and flirty skirts, A-line leather dresses and bomber jackets, as well as foulards. There is also a wide array of shoes, accessories, fashion jewellery and bags, including the Dauphine and Petite Malle seen in the cruise show.

Close up, too, there is a deeper exploration of handcraft. The multicoloured dots are a reproduction of the artist's brushstrokes and her irregular yet precise placement. "We thought it would be powerful, and also very challenging, for our teams to reproduce this on a larger scale," says Arnault. The technique is a multi-step silk-screen print, whereby the original artwork is applied with an intricate serigraphy print, with each colour applied individually and in several layers to obtain a certain thickness of ink on the base. The final step is an embossing process that creates the relief on each dot. Other high-tech craft techniques, such as leather marquetry and embroidery, were also employed. "I am very satisfied, as before – or even more so," says Kusama.

In terms of visual media, it's a step further even for Kusama. This new iteration is given a tech 2.0 treatment with anamorphic billboards, AR experiences and a gaming app. "Never has Louis Vuitton committed so totally to the vision of artistic talent as in this project," says Arnault. In museums around the world, visitors queue for hours to experience one of Kusama's *Infinity Mirror Rooms* just for fleeting boasting rights. Vuitton's stores should be next. ■HTSI



# PANERAI

LABORATORIO DI IDEE



## LUMINORDUE LUNA

ITALIAN CREATIVITY & SWISS WATCHMAKING EXPERTISE

EXTEND YOUR INTERNATIONAL LIMITED WARRANTY  
FOR UP TO 8 YEARS ON PANERAI.COM





JIL SANDER velvet dress, £1,220, net-a-porter.com

VINCENZO DE COTIIS brass DC1409 lamp, POA



ANNOUSHKA gold and freshwater-pearl French Hook earrings, £990



EMILIA WICKSTEAD embroidered satin Tara top, £1,615



LORENZI MILANO mother-of-pearl caviar set, £443, mrporter.com



BURBERRY crystal and velvet mini TB shoulder pouch, €1,490



GREG NATALE ceramic Grace vase, £525, amara.com



The inspiration: Donna Karan AW97

THE HOUSE steel Milano electric radiator, £4,680



CARL AUBÖCK brass walnut paperweight, £172, abask.com



LOUIS VUITTON tweed dress, £3,400



DIOR Micro Lady Dior bag and Dior Jardin d'Hiver embroidered small trunk, POA

SHOPPING  
**TWINKLE TWINKLE**

Be the guest who brings the sparkle this season. By Aylin Bayhan



VEVER gold and diamond single Ginkgo earring, €1,390



CAROLINA HERRERA paillette-embellished tulle top, £2,685

CHOÉ CANDLES Christmas Spirit Spicy Cinnamon candle, £68.70, amagiccabinet.com



ZEUS+DIONE brass candlestick holders, €175 for set



POTTERY & POETRY porcelain salad bowl, £98, abask.com



PALOMAS Palets d'Or chocolates, €39 for box of 27



*Château  
Haut-Batailley*



"All the variety, all the charm,  
all the beauty of life is made up of light and shadow."

Léon Tolstoï



DESIGN

# BOXES OF DELIGHT

A beautiful container can turn even tax receipts into treasure, says *Aimee Farrell*



Above, from top: CARAMEL large hatbox, £65. SILVIA FURMANOVICH marquetry box, \$4,500. 19th-century Asprey dressing box, POA, danielucian.com



SCANLON APPARATI BOX, SIMILAR FROM \$180, KRBNYC.COM

You can hold hope in a box. Boxes can conceal secrets or unleash surprises. The ancient Egyptians understood the power and beauty of the box, making decorative containers to store perfumes and mirrors that formed an integral part of burial rites. In Europe, 19th-century gentlemen commissioned elaborate dressing boxes to stash their toiletries, and signal status. An example by Asprey, which went on display at the Great Exhibition of 1851 and is now on sale with specialist antique box dealer Daniel Lucian, is veneered in kingwood and covered in ormolu panels depicting Neptune. Its gilded opulence feels almost alien to contemporary eyes more accustomed to modern-day cardboard boxes.

Yet the art and craft of the box lives on. In the Sorrento showroom of Biagio Barile, fourth-generation craftsman Enzo Barile has been observing his grandfather and father hand-forged their glossy marquetry boxes since he was seven. "I was basically born in the workshop," he says. Now 32, in the mid-2000s he convinced his family to shift their focus from the traditional floral and balletic designs and introduce bright, highly complex and more modern geometric patterns. Today, Biagio Barile's archive of around 700 joyful designs, which Barile sketches by hand, forms selections for department stores such as Bergdorf Goodman and Liberty. Assembled like a jigsaw puzzle, each numbered piece is cut by hand and dyed in English ashwood using the same 450-year-old technique.

A similar marquetry style is employed by Brazilian jeweller Silvia Furmanovich, who works with master artisan Maqueson Pereira da Silva to create brilliant jewel boxes. Part of a new line of homewares that launched at Bergdorf Goodman this autumn, the Silk Road collection recreates the rich decorative heritage of Uzbekistan – Suzani embroideries, ikat dyes, Persian miniatures – in marquetry box form. Born

in Amazonia, Pereira da Silva learned his craft from German priests in Coburg. It takes 20 pairs of hands many months to make a single superlative box with a finish so fine no joins are visible.

But even a cardboard box can hold charm. When Benoit Rauzy and Anthony Watson of Atelier Vime, best known for its handcrafted Provençal wicker furniture, created their first candle last year, it came in a beautiful white box designed in conjunction with Emmanuel Pierre and featuring a wonderfully nostalgic 19th century-inspired collage. Such was the interest from clients that Atelier Vime is now launching the box as a standalone product, in two sizes. "We designed it to be an object in and of itself," says Watson, who drew inspiration from a "secret box" dating from 1790, seen in the Wallpaper Museum in Rixheim, France. "It's created using very old techniques by a dedicated cartonnier workshop in Brittany." Such ornamental



Above: BIRLEY faux-bois container by John Randall, £550

boxes were part of an entire métier in the 1800s in France. "I don't like having plastic in my house," says Watson. "So what could be better?"

For the British artist Claerwen James, who runs the artisanal paper-making company Cambridge Imprint with textile artist Jane Powell and ceramicist Ali Murphy, a box has the power to elevate the mundane: "Why shouldn't it be beautiful, especially when the tasks contained within are often slightly depressing – like tax receipts?" Cambridge Imprint makes

everyday objects, such as boxes, lovelier and more lastingly pleasurable.

"I love boxes for their utility and attractiveness, and rarely throw them away," says James, who

collects cigar boxes, which she customises and decorates in the manner of West Coast Expressionist Richard Diebenkorn, who painted cigar-box lids that today sell for upwards of \$300,000 at auction. "I'm like a squirrel. I have hundreds – they're such a great medium for paint and great for stashing art supplies or Christmas decorations." Her fascination with boxes can be traced back to childhood, when particular toys would be stowed away in



CAMBRIDGE IMPRINT CHARLESTON MEANDER COLLECTOR'S DRAWERS, £190

Below: ATELIER VIME La Boîte boxes, from €120. Left: BIAGIO BARILE boxes, from £110, greeks bearinggifts.com



a wooden casket, then ceremonially brought out on special occasions. Cambridge Imprint's British-made containers include box nests, postcard boxes and box files, all in exuberant and painterly patterns created using spot-colour lithograph printing. Its Bloomsbury style box of Collector's Drawers comes in the wonderfully wiggly "Charleston Meander" design. "It turns out everyone has that pile of papers on their kitchen table that needs to be contained," says James of their unerring popularity. "When you arrange things, they stop being an assortment of crap and start feeling like meaningful little treasures."

"IT STEMS FROM THE IDEA of protecting a product," says Austin Moro, who runs the British design company Moro Dabron with Eliza Dabron. Moro Dabron's recent limited-edition creation with the antique and fireplace reproduction specialist Jamb – a smoky, hearth-scented candle in a heavy, Roman-informed patinated bronze vessel – comes in a case as carefully deliberated as the candle. "It's functional but also aesthetically pleasing," says Moro. "The act of opening the box becomes as much part of the experience as the product itself. The excitement of the reveal helps to create a special moment."

Box making is as much an art as a science. The abstract boxes of British artist and designer Johnny Randall, who formerly worked on props and decoration for private London club 5 Hertford Street, are an endeavour to conjure a sense of Victorian nostalgia. Randall began making trinket boxes from layered papier-mâché panels, handpainted in faux-bois and lined with silk velvet, for the club owner Robin Birley's interior line Birley, before establishing his own collection of one-off pieces. "They're like treasure chests," he says of the Birley containers. "The child in everyone wants to look, or hide something, inside a box. It's a fascinating, and very human, instinct." He's currently creating a series of Kandinsky-inspired, hand-sculpted and hinged papier-mâché boxes covered in relief work.

"The box can be a wonderfully ambiguous thing," says artist and curator Tom Buchanan, author of the recently published *Out of the Box: A Celebration of Contemporary Box Art* (Eight Books). "It can be an act of remembrance. For an artist it represents freedom and possibility. The box is a celebration of life with a sense of tactile wonder. There's such an endless fascination in this kind of containment in miniature."

As Buchanan observes in the book's introduction, we live, and even die, in boxes. Their confines are a way for us to make sense of what he calls "the absurdity of life". So whether it's an artist-made case or a simple cardboard container, it should be useful and beautiful. ■ HTSI

PHOTOGRAPH: DANIEL LUCIAN



SÉ ATHENA SCONCE BY INI ARCHIBONG, £1,310

DESIGN

## Reclaiming the curve

Artists and furniture designers are rethinking the female form, says *Clara Baldox*

When Sandro Botticelli's voluptuous Venus drifted to the shores of Cyprus on a scallop shell in the mid-1480s, she epitomised a male interpretation of beauty that persisted for centuries. But recent decades have welcomed a shift towards both more representative portrayals and female perspectives – and lately, this has been picking up pace across the design world.

Lara Bohinc's Peaches collection is nothing short of curvaceous, and features two wool armchairs (from €14,571) – Big Girl and Derrière – and a pouffe (from €6,963), all in punchy red and powder pink. "The collection is reminiscent of all the gorgeous shapes of a woman's body, down to every fold and fleshy detail," she says. "There isn't a straight line or sharp angle in sight." It's a theme that's echoed in the full shapes of New York-based ceramic artist Whitney Bender's one-of-a-kind stoneware vases; constructed from rolled coils of clay, they resemble female figures, some alone, others intertwined.

Bohinc, who describes her pieces as "huggable", believes we crave the comfort of curves in this angst-ridden climate. Amalia Schtakleff, head of marketing at design brand Sé Collections, agrees. "The tactile, sculptural shapes that have become our signature combine both a boldness and a sense of serenity."

Lighting design is one of the ways in which artist Laxmi Hussain explores the journey of motherhood; the latest in her series of striking cobalt-blue lamps, painted with free-flowing female forms, is titled *Your Blue Flows Through Me*. "Our bodies not only become the vessels that bring a baby into the world but they continue to change, evolve, nurture and work tirelessly to care, and I feel that's important to document," she says. Hussain sources wooden lamp bases on eBay and other marketplaces, and rewires them before using them as



WE CRAVE THE COMFORT OF CURVES IN THIS ANXIOUS CLIMATE

a canvas to explore her experience of being a mother. Freestyle, inky blue bodies are a similar theme for Athens- and London-based artist Alexandria Coe. Her acrylic and charcoal triptych canvas *A Fresco of a Woman (2)* currently hangs at MAH Gallery and she's just launched her second collection of handmade tiles that feature a modern-day Eve (€95).

Soft and vibrant throws (from \$150) and pillows (\$90) have become a canvas for Mexican-American visual artist Lilian Martinez, founder of the art brand BFGF. Tired of non-inclusive narratives, Martinez began weaving women of colour into the centre of her soft furnishings – pairing classical references with pop culture iconography, and combining art with functionality and a touch of humour.

Such playfulness can help to break down associations between nakedness and shame, as French-Algerian jewellery and ceramics designer Anissa Kermiche is all too aware. Her cheeky "Popotin" and "Love Handles" vases have become cult items, and the range is always expanding, from earthenware torso bookends (£170 each) to a set of gold Christmas decorations (£95) titled *Pornament Boobles*.

Ceramicists, illustrators and identical twins Liv & Dom pick up this thread, producing small batches of homeware painted with mythical female figures. Incense burners (from £80), for example, have a provocatively placed hole for the stick. "We hope that our relaxed, fun attitude to nudity can help people feel less uncomfortable and serious," say the designers. "When you spend so much time drawing nudes, you start thinking, 'What is all the fuss about?!'" ■ HTSI



Top: BFGF mini blanket, \$150. Above: LIV & DOM Nude Portrait incense holder, from £150. Below: ALEXANDRIA COE handmade tiles, €90, escolhido.co. Below far left: *Form Vase 030*, \$375, by Whitney Bender



Above: ANISSA KERMICHE gold *Pornament Boobles*, £95. Right: *Your Blue Flows Through Me* lamp by Laxmi Hussain, £795, partnership.editions.com. Below: LARA BOHINC *Derrière* chair, from €14,571







SOPHIE BILLE BRAHE

Dree Hemingway photographed by Max Farago

[sophiebillebrahe.com](http://sophiebillebrahe.com)





THE BINDING FOR MYTHICAL BEASTS, 2021

BOOKS

# A REAL SPINE TINGLER

The Folio Society has been creating bespoke illustrated editions since 1947. *Helen Bain* visits the house of never-ending stories in its most successful year

The Folio Society's illustrated edition of the late Hilary Mantel's *Wolf Hall* is a thing of wonder. Bound in rich blue-and-gold blocked cloth with gilded edges, it has full-page illustrations by artists Igor & Marina that have a sketch-like, nuanced quality echoing works by Holbein – which Mantel had said reflected the Thomas Cromwell she wanted her readers to envisage. “[Mantel] was deeply involved in its production and very thoughtful about

Above: editions by The Folio Society, including (bottom right) its first publication, *Tales By Tolstoy* (1947). Left edge of page: binding illustration by artist Tom Phillips from The Folio Society's limited-edition of *The Waste Land* (2022)

how she wanted it to be represented,” says Folio’s publishing director Tom Walker. “Finding an illustrator to match that vision was really challenging. And really fun.”

Hilary Mantel called it “the ultimate edition of *Wolf Hall*”. It went on sale in October (£85), just weeks after her death; an additional limited run of 250 copies signed by the author (£200) sold out “within minutes”. “We are going through a golden age of book design,” says Walker. “But Folio is doing it to a different level. You can’t get what Folio does in a bookshop.”

This year, The Folio Society has been celebrating 75 years since Charles Ede founded it in 1947. Ede believed that commercial books could – and should – be produced to the highest standards. Today, inside the publishing house’s offices in an elegant 1930s warehouse in Bermondsey, floor-to-ceiling shelves contain a rainbow of fiction and non-fiction that the company has newly published as illustrated editions. Each has original artwork, fonts, bindings and

introductions, and is encased in a bespoke slipcase or clamshell box. Books by The Folio Society take years to create because no detail is too small to be debated. And every edition is a box of delights.

Folio’s catalogue is eclectic, and that extends to its choice of illustrators and introducers – from *Animal Farm* (illustrated by Quentin Blake in 1984) to *Tales from the 1,001 Nights* (with Salvador Dali’s ‘60s watercolours), *Nursery Rhymes* (with etchings by Paula Rego) to *De Profundis* (introduced by Patti Smith). In 1948, Mervyn Peake illustrated *Dr Jekyll and Mr Hyde*; this year, Peake’s

own fantasy trilogy, *Gormenghast*, was illustrated by Dave McKean – and both books are still strong sellers. Its earlier, out-of-print editions are also updated for new audiences: in 1968, Folio’s edition of *Monkey*, the Chinese fantasy folk tale by Wu Cheng’en, was illustrated by Duncan Grant; the upcoming imprint features artwork by Chinese-American illustrator

**“YOU CAN’T GET WHAT FOLIO DOES IN A BOOKSHOP”**





THE FOLIO



Above: *The Tale of Peter Rabbit* (limited edition of 1,000), £325. Below: fabric samples and illustrations for an edition in progress. Bottom: *The Velveteen Rabbit* (£42.95). Left edge of page: blackwork silk binding for Shakespeare's *Comedies*

Mu Pan. Around 50 new titles are produced each year, including a handful of limited editions. The house has won prizes at the V&A Illustration Awards, as well as being recognised in the book trade for its bindings, production and indexing.

But it has only been in the past five years that the Society has begun to achieve something akin to cult status. For much of its history, the company was structured as a membership business – a small, obsessive community of around 60,000 book lovers who had to buy four books a year to retain their member status. “It needed a massive change,” says CEO Joanna Reynolds, who joined in 2016. “It was operating rather like an old-fashioned book club. But I had never seen that level of customer engagement before.”

Reynolds ended the membership structure, and Walker introduced new genres: sci-fi, fantasy, romance and YA. Titles such as *A Game of Thrones* (£160), the Marvel series (from £95) and Malorie Blackman's *Noughts and Crosses* (£47.95) rapidly accessed a younger, increasingly global customer base. In 2020 the company went into profit – an upward swing boosted by the pandemic, when sales of fiction in the UK grew by 16 per cent, despite the fact that bookshops were closed. In part thanks to its direct-to-consumer model, The Folio Society thrived. In 2021 – by which time Reynolds had succeeded in making The Folio Society an employee-ownership trust, giving its employees 100 per cent ownership – revenues were up by 17 per cent year-on-year, with export sales up 18.3 per cent. In 2022, revenues reached £15.2m, up 12.5 per cent. This year, The Folio Society was shortlisted for independent publisher of the year at the British Book Awards.

**THE FIGURES MIRROR** a burgeoning market for beautiful books with elevated design – the imprint itself as art form. “There is a growing appreciation for unique, artisanal products that reflect personal style,” says Pom Harrington, owner of Peter Harrington Rare Books, “Which explains a surge of interest in categories such as fine bindings.”

“We use a lot of craftsmen who work by hand,” says Folio’s production director Kate Grimwade. These include letterpresses for relief printing, hand-marbling and artisan binders who work with leather or

vellum (parchment). “But we’re also using extraordinary technology such as the digital technique of cold foiling to get four different types of gold on one page. And that is a very interesting mix.” Next year, Folio will release a 400th-anniversary edition of the complete plays of Shakespeare, and each of the covers for *Comedies*, *Tragedies* and *Histories* will be crafted using intricate Tudor blackwork embroidery (originally used to decorate ruffs) produced by a small artisan silk mill in Suffolk.

The three embroidery designs are by Neil Packer, who recently spent two years illustrating Folio’s three-volume edition of Dante’s *The Divine Comedy*, drawing on influences from ’30s woodblocks to 18th-century steelpoint engravings and north African designs. The leather-bound set, with an essay by Jhumpa Lahiri, was published at £700 last year. It quickly sold out and is now being resold on AbeBooks for £1,995.

“They choose what they publish very wisely, and these books will hold their value,” says Mark Skipper, owner of Cheltenham Rare Books. “Sometimes I don’t have [a Folio Society edition] for more than a day before it’s gone.” Skipper himself bought one of the thousand editions of *The Lord of the Rings*, released in April this year, for £1,000 (they sold out in 36 hours): “It will be three times that by Christmas. And that will just keep going up.”

**“THESE BOOKS WILL HOLD THEIR VALUE”**

Illustration is the beating heart of Folio – “we give artists free rein,” says Walker – and this year the company launched an annual Folio Book Illustration Award. It received 700 entries from 56 countries, with shortlisted artists all winning a portfolio review with Folio’s art directors.

The counterbalance to commissioning new work is the re-presentation of classics, for which Folio works with global institutions. *The Story of Babar* (£365, edition of 750) features a reproduction of Jean de Brunhoff’s original maquette alongside rarely seen archive material; facsimiles of Beatrix Potter’s original hand-written and painted notebooks, unearthed at the V&A, were included in the 1,000-numbered edition of *The Tale of Peter Rabbit* (£325); while sketches for the 1922 classic *The Velveteen Rabbit* (£42.95) were found “crawling around in someone’s attic”.

“It’s the range that’s crucial,” concludes Walker, referencing both *A Game of Thrones* (George RR Martin called Folio’s edition “a masterpiece”) and the 20th-century African-American novel *Their Eyes Were Watching God*, by Zora Neale Hurston, which is introduced by Zadie Smith and illustrated by Nigerian-Italian artist Diana Ejaita. “People say, if you’re just publishing things that have been published before, what’s exciting? But with every book there’s a story. That’s what’s exciting.”

This year, Folio held a public vote to select one book to be published as a special edition to commemorate the company’s 75 years. From more than 5,000 initial suggestions, its readers eventually chose *The Neverending Story*, the 1979 classic – and book-within-a-book – that celebrates the power of the imagination. ■ **HTSI** [foliosociety.com](http://foliosociety.com)

CAMBRIDGE IMPRINT  
Pine Cone paper in blue, £2.75 a sheet

WRAP Stars paper, £4.75 a sheet

GIFTS

**That’s a wrap**

Clara Baldock picks eight picture-perfect papers



CHOOSING KEEPING  
Poinsettia Italian paper, £15 for five sheets

ESMIE Fons  
paper in Indigo, from £4 a sheet

PAPER MIRCHIL  
Stripations paper in Festive, £3 a sheet, [thepaperparfour.co.uk](http://thepaperparfour.co.uk)

ROMEO & JULES  
Feeling Blue paper, £2.75 a sheet

TUPPENCE COLLECTIVE  
Celestial Christmas paper, £3 a sheet

COMPTON MARBLING  
Garmock marbled paper, £12 a sheet

PHOTOGRAPHS: JONATHAN BURTON 2019; NEIL PACKER © THE FOLIO SOCIETY; THE FOLIO SOCIETY (5); WILLIAM NICHOLSON 2019



MAP OF THE KNOWN WORLD, FROM A GAME OF THRONES, £160





ART DIR: PAUL MARCIANO PH: NIMA BENATI © GUESS®, INC. 2022

# MARCIANO

*by*

# GUESS

GUESS.EU



# THE FIND



SMART INVESTMENT

Branch out with these solar  
hogweed stems

EDITED BY **CLARA BALDOCK**  
PHOTOGRAPH BY **CHRIS BROOKS**

SARAH RAVEN solar  
hogweed stem light,  
£49.95 each





ASK ADEELA

# How can I get my skin party-ready?

The über-facialist shares her festive-season hacks

PHOTOGRAPHY BY KASIA BOBULA

Parties inevitably play havoc with skin, so it's worth putting in the effort to create a beauty timeline that leaves you prepped and primed for the nights you'll never forget (and the ones you can't remember).

I like to split my party skincare routine into three phases: pre-party prep, party day and post-party recovery.

## PRE-PARTY PREP

The evening before an event, allow yourself a few minutes to prep your skin overnight – and think like a facialist. During my professional treatments, I never apply the most hydrating ingredients first, unless I have created a clean canvas. Thoroughly cleansed, exfoliated skin will not only better absorb ingredients, it will also reflect light to create an effortless glow.

First, cleanse skin with CeraVe Micellar Water. This cleansing tonic is permanently in my on-set treatment kit as not only is it fragrance-free and non-irritating, it also

### PRE-PARTY PREP



CERAVE Micellar Cleansing Water, £9.96 for 295ml, cloud10beauty.com



SISLEY Exfoliating Enzyme Mask, £90 for 40g



DIOR Capture Youth Glow Booster Age-Delay Illuminating Serum, £79 for 30ml

### PARTY-DAY PREP



LANCÔME Advanced Génifique Hydrogel Melting Mask, £18.45



FOREO Bear Microcurrent Device, £279



DIOR Capture Youth Plump Filler Age-Delay Pumping Serum, £79 for 30ml



TATA HARPER Illuminating Moisturiser, £116 for 50ml



CLÉ DE PEAU The Lip Serum, £68 for 15ml, cultbeauty.co.uk



ARMANI Lip Power Long Wear lipstick, £33



JO LOVES A Fragrance Paintbrush, £40 for two x 7ml



VIVAIA pointed-toe water-repellent Aria 5° ballet flats, £82

wipes away the day's build-up and make-up without making your eyes red or stripping the skin's delicate barrier.

Then it's time to remove the remaining stubborn oil, bacteria, dead skin and pollutants. Exfoliants generally fall into two categories: gritty scrubs and harsh peels. I've never been a fan of scratchy scrubs as they cause micro-tears in the skin, which while not visible to the naked eye are a hotbed for bacterial growth and irritation. And peels, if not administered by professionals, may cause redness, downtime or, worse, burns. So I'd opt for a sophisticated grain-free resurfacer like Sisley's Exfoliating Enzyme Mask. It starts off as a powder and when mixed with water turns into a foam. The papaya-derived papain enzymes work like the proverbial Pac-Man, breaking up and eating away the surface dead skin to reveal a fresh face.

Like an artist applying a primer on a canvas, follow with Dior Capture Youth Glow Booster Age-Delay Illuminating Serum. This runny, water-based serum, which falls under exfoliants with its high concentration of vitamin C and AHA glycolic acid, is perfect for party-skin prep (or for weekly use). My pro-tip: after your last glass of water before bed, or your last kiss goodnight, dot a couple of drops on the lips before applying a lip balm. You'll wake up with hydrated lips that won't chap or dry.

### PARTY-DAY PREP

Here, you need to start multitasking, because no matter how much you plan to be on time, the minutes will tick by as though you're on Mercury. Once you're out of the shower, apply Lancôme's Advanced Génifique Hydrogel Melting Mask onto damp skin, being sure to squeeze every last drop of the serum from the sachet and work into the neck, chest and the back of your hands.

While your skin is cocooned in the mask for 10 to 15 minutes, turn your attention to the cheekbones and jawline. I was initially fooled by the cutesy look of the Foreo Bear, a handheld microcurrent device, only to learn that it has enough power to firm all 69 facial and neck muscles. Dab a little of its accompanying conductive gel over the Lancôme hydrogel mask and glide the Foreo Bear over the top for a microcurrent-stimulated mini facelift.

Remove the mask and pat the remaining serum into your skin. Follow with a full pipette of hydration courtesy of Dior's Capture Youth Plump Filler Age-Delay Serum. One of its main ingredients is sodium hyaluronate, the cousin of the famous hyaluronic acid (HA), which behaves like a water-holding sponge. HA will make your make-up glide on like a dream.

Seal in the hydration with Tata Harper's Illuminating Moisturiser, which I rate for its high-performing botanical ingredients. Treat it like a top-coat before you apply makeup. And add a pump to your foundation for a subtle glow as heavier coverage won't hold well as the night goes on.

Now for the lips. Apply Clé de Peau The Lip Serum to enhance fullness and condition against dryness. Then they are ready for lipstick. My festive choice is Armani Lip Power Long Wear lipstick.

No matter how prepped and primed you are for the party, have some handbag hacks ready: keep Jo Loves' A Fragrance Paintbrush handy to freshen up pulse points. And show your soles some kindness and carry Vivaia sustainable knitted foldable flats kept in a soft mesh bag.

### POST-PARTY RECOVERY

The only way to come out of the season fresh-faced is to always take your make-up off and apply a delicious sleeping mask, such as Fresh Black Tea Firming Overnight Mask. The travel-sized pot fits neatly into your purse, or reach for the full-sized pot in your bathroom cabinet. ■HTSI

### ASK ADEELA

Do you need advice on spot solutions, pigmentation or any other skin emergency? Send your questions to askadeela@ft.com and she will address your concerns in an upcoming column

### POST-PARTY RECOVERY



FRESH Black Tea Firming Overnight Mask, £81 for 100ml





**Sense.** Large 3-seat sofa, design Studio Roche Bobois.

**£4,890 instead of £6,040**, until 31/12/2022. Price valid in the UK, excluding delivery.

Large 3-seat sofa, fully tufted. Metal legs, black stain. L. 240 x H. 75 x D. 107/153 cm. Other dimensions available. Optional deco cushions. Ottoman, L. 83 x H. 38 x D. 83 cm. Cestello coffee table, designed by Gabriele Fedele. Deforma pedestal table, designed by Linde Derickx. **Made in Europe.**

**CHELSEA (REOPENING SOON) – HAMPSTEAD – HARRODS – WANDSWORTH – WALTON-ON-THAMES – MANCHESTER – REDBRICK LEEDS – DUBLIN**

In-store interior design & 3D modelling services

Trade & Contract Division – 020 3696 9620

*French Art de Vivre*

**rochebobois**  
PARIS

Photos by Flavien Carlot and Baptiste Le Quimou, for advertising purposes only. Architect: Eric Bue-Gel, TASCHEN, Edouard Zuma, BETC



# The quiet magnetism of Paul Mescal

He's made a career playing emotionally charged young men. So what will he bring to the brutish Stanley Kowalski? The 26-year-old actor talks masculinity, Marlon Brando and mortgages. Interview by *Beatrice Hodgkin*

Photography by *Bruno Staub*  
Styling by *Jay Massacret*

**P**aul Mescal is leaning back in his chair and laughing. A relaxed chuckle. We are in a north London restaurant, he's having a Picante cocktail, and I have asked him about his style. "I'm not laughing at the question," he says, trying to compose himself. "I'm laughing at the fact that it is a question that I will be asked. That's, like, alien to me. I just find it funny... It's not that I don't think I'm stylish, it's just that I feel like [other] people operate more comfortably in that territory than I do."

It has been two and a half years since the Irish actor's breakout role in the BBC adaptation of Sally Rooney's novel *Normal People*. Since then, he's been captured in a fair number of stylish moments – while promoting films such as Maggie Gyllenhaal's *The Lost Daughter*, for example, or, more recently, Charlotte Wells's indie hit *Aftersun*. Observing Mescal's easy confidence, or seeing him nonchalantly pull off Cartier's most coveted watches, during our shoot, I'm struck by how his internal narrative seems at odds with his outward presentation. While Mescal says his "go-to is white T-shirt and jeans... or black tie with a twist", there have also been boldly clashing prints. Colour. A gold dinner jacket. He laughs again. "It's one of those things that I saw on the rack and I was like, "I love it, but I

think it's for somebody else.' Then you've got it on and you're like, 'You know what? If I wear this, I'm not going to die. I'm going to survive this. And, actually, I feel good.'"

Today, the Irish actor is in super-relaxed mode, wearing Carhartt trousers, a band T-shirt, Acne hoodie and a baseball cap – pulled down to arrive at the restaurant incognito, but removed when we say hello. He's midway through rehearsals for *A Streetcar Named Desire*, Tennessee Williams's 1947 play set in a claustrophobic New Orleans apartment that focuses on the heat storm of sexual attraction, rivalry, abuse, poverty, class, loss and love unleashed when the wife's sister comes to stay.

Mescal is playing the brutish, magnetic husband Stanley Kowalski, and he's exhausted – today has seen them run through the epic scene three: a pivotal, climactic moment for his character that begins with a rowdy poker game, charges through heated arguments and culminates in an impassioned, almost feral, marital reunion. "It's exhilarating," says Mescal. "But I don't have a lot of brain space for anything else."

Stanley Kowalski is something of a "bucket list" part, as the play's director, Rebecca Frecknall, recalls Mescal saying when she first approached him about the role. "It was one of the first plays that I properly studied," says Mescal, "and I kind of fell in love with Tennessee Williams. *Streetcar* would be my favourite of his plays: it fits perfectly in his wheelhouse of brutal sexual landscapes, but there are pockets of beauty... characters who are able to articulate the beauty in the world."

Prior to *Normal People*, Mescal had played the leads in both *The Lieutenant of Inishmore* and *The Great Gatsby* at Dublin's Gaiety and Gate theatres – the latter before he had even graduated from prestigious Irish drama academy The Lir. And despite initially wondering if he was too young, Frecknall assures me that Mescal is "a stage animal... Stanley's a really physical part, an impulsive kind of physical character. And that was something I was excited about with Paul: that he loves working with movement and he loves working on impulse. He's not tentative; I don't feel like he's shutting things off to himself for fear of getting it wrong."





Paul Mescal wears DRIES VAN NOTEN silk-mix shirt, £380, and wool trousers, POA. DOLCE & GABBANA cotton vest, £185. NANUSHKA cotton vest (seen underneath), POA. CARTIER steel, black-lacquer and blue-spinel cabochon Santos-Dumont watch on leather strap, £5,450. Throughout: CARTIER single gold Juste un Clou earring, £820





ALEXANDER McQUEEN  
leather jacket, £3,450,  
and matching  
trousers, £4,090





BALENCIAGA GARDE-ROBE tailored wool twill jacket, £2,450, and matching trousers, £1,090. SUNSPEL superfine cotton vest, £35. RE/DONE ribbed cotton vest (seen underneath), £110. CARTIER gold Tank Louis Cartier watch on leather strap, £8,800. DRIES VAN NOTEN leather cowboy boots, £850. Vintage shirt, stylist's own



“IT’S MY JOB TO GET  
AN AUDIENCE TO COMMIT  
FULL-BLOODED TO THE  
RAGE OF STANLEY”



PRADA leather vest,  
£2,900, matching  
shorts, £2,500, and  
leather boots, £1,300.  
LUU DAN cotton fleece  
jersey sweatpants, \$265.  
CARTIER gold Juste  
un Clou ring, POA, and  
white-gold Clash De  
Cartier ring, £3,200





## “I’M INTERESTED IN THE EXTREMES OF MALE VITALITY AND BRUTALITY”

First played on Broadway (and later on screen) by a 23-year-old Marlon Brando, in 1947, the role of Stanley is major swagger to rise to. “The main challenge of playing Stanley is quite simply conveying that Brando bestiality in an interesting way, and it’s rarely done,” says theatre critic Michael Coveney. “Mescal was amazingly brilliant and vulnerable, as well as sexy, in *Normal People*. Can he do it on stage, though – and can he rough it up a lot more... this is a violent, flat-out tragic drama, as modern as the day it was written.”

It’s a sinewy, knotty challenge and Mescal is keen to draw out the empathy. “I like Stanley. I think you have to. I obviously don’t feel sympathy for what he does, but I think it’s my job to understand why he does that... [and to get] an audience to commit full-blooded to the anger and the rage of him, but also to hopefully recognise him as somebody who’s not... just, like, one thing.” For Mescal, seeing *Streetcar* through Gen Z eyes, “Stanley is still definitely an archetype that exists – and he’s still interesting to us now. That kind of raw man who is very much in his body; a smart man who has fought to be in the position that he’s in; a very sexualised man; and someone who is present in the world and doesn’t really care about anything else other than his flat, his car, his wife, his home.”

Mescal’s nuanced explorations of masculinity have helped to define his career so far. Most recently there is *Aftersun*, a poignant vignette about a lonely, lost young

father, Calum, and his 11-year-old daughter holidaying in Turkey in the 1990s. Watching Mescal’s shoulders heave as he sobs on the side of the bed in a wordless expression of desperation is surely one of the year’s greatest cinematic triumphs. *FT* film critic Danny Leigh calls his performance “quietly spectacular”.

“I’m interested in the two extremes,” Mescal says of Calum’s contrast with Stanley. “Like the extreme of male vitality, brutality and physicality. I’m interested in that as a shape and why men choose to be that way.” Mescal’s upcoming role in *God’s Creatures*, with Emily Watson, is “a similar kind of template” – another man who commits a sexual assault. In contrast, “Calum and Connell are a little bit more in their brains and heads and hearts.” He shrugs: “Ultimately, none of these men is successfully navigating the world.”

Mescal is originally from Maynooth, the university town in County Kildare, west of Dublin, and speaks fondly of his own family. His mother, a police officer, and his father, a teacher, are still based there, while his younger brother Donnacha now lives in New York and sister Nell in London. Romantically linked since August 2020 to American indie-rock musician Phoebe Bridgers, Mescal has just bought a property in Ireland. “After [*Normal People*] came out I wanted to actively move away from [Ireland]. And in the past two or three years, I felt a desire to think maybe more long-term about where I would

spend time off between jobs.” The lure of the Emerald Isle proved irresistible: “It’s a beautiful part of the world. It’s peaceful. And the people are kind.”

Talk of buying a house is the only time in the conversation when Mescal seems at all anxious. It’s a big move, overwhelming even: “I hope I don’t hate it in five years... I’m afraid of that.” He laughs, nervously: “It’s just... all of those burgeoning adult things like having a mortgage... It’s... slightly stressful. But exciting. You have to grow up at some point.”

**H**e’s already been on one helluva learning curve. The media coverage around the time of *Normal People* often made for galling reading – the response to his newly anointed heartthrob status at times tinged with lasciviousness; at others, all-out perve. Mescal takes it in his stride. “The honest answer is I choose to not be stressed about it,” he says. “I’m aware that it was, like, maybe a little bit fucked-up. But I’m not trying to reclaim that. I’m just, like, it has been happening to women since the beginning of time with the media – that objectification. It’s maybe just a rebalancing – hopefully that will iron itself out.” He adds: “And I hope it does, because it’s not fun.”

More challenging perhaps is navigating the balance of newfound stardom and family relationships. He is open about having a therapist to help: “It’s to keep sane. It’s also, like, life gets in the way. The thing that I find difficult is sometimes that life can be shit, but work can be really fun, but there’s a guilt thing of, ‘Oh god, I’m having fun at work but I’ve got to do something when I go home that’s not going to be fun.’” He pauses. “I think therapists are very, very useful people in the world.”

It seems to be working. “He cares deeply about what he does but he never takes himself too seriously – only the work itself,” says Saoirse Ronan, who stars with Mescal in the forthcoming dystopian sci-fi thriller *Foe*. “Which in my book is the best way to sustain a healthy work life and a (relatively) calm head!” And although he has only been in rehearsal with Frecknall for nine days when we speak, “I feel like I’ve worked with him for ages,” she says. “He has an easy open way.”

“Intelligent, collaborative and open” is also how Lenny Abrahamson describes Mescal (who directed him in *Normal People*): “a joy to be around on set”. He adds: “Paul is a person, I think, who needs to believe in what he’s doing. It’s not just about being good; for him it’s about the project being worthwhile... I’ve been so impressed by the choices Paul has made.”

Mescal holds up the careers of Adam Driver and Joaquin Phoenix as guiding lights (“They make interesting choices. And even if they’re in something that isn’t necessarily great, they’re normally consistently good”). Instead of taking on a lead role following the success of *Normal People*, his first move after was a supporting part in the Maggie Gyllenhaal-directed *The Lost Daughter*. Following *Aftersun* and *God’s Creatures* comes Benjamin Millepied’s reinterpretation of *Carmen* while, a way down the line, there’s first world war love story *The History of Sound*, with Josh O’Connor. Each of them choices, says Mescal, driven by a desire for something that “stretches you in a different way”.

“I think success is whatever you want out of it. But I don’t think success entitles you to size of part. I think success entitles you to an opportunity to maybe get better if you make the right choices. The success of *Normal People* allowed me to be seen by Maggie to be in a scene with Olivia [Colman],” and that meant “learning from Olivia on a couple of days of that shoot”.

His MO is “soak it all up, like, soak up the time that you can get with Olivia. Just soak it up.” The upshot? “I’m a better actor now than I was when I started *Normal People* because of the people that I work with.”

It’s not a revelation that has the Brando swagger. But it has the Mescal humility, intensity and focus. **HTSI** *A Streetcar Named Desire* runs at the Almeida Theatre until 4 February 2023





This page: SUNSPEL superfine cotton vest, £35. HERMÈS cotton crepe trousers, £4,800 for suit. DRIES VAN NOTEN leather cowboy boots, £850. Customised sweatshirt, stylist's own. Image behind: customised sweatshirt, stylist's own

Opposite page: GIORGIO ARMANI cashmere interlock T-shirt, £980. CARTIER gold Santos de Cartier necklace, £7,300





DOLCE & GABBANA  
silk-mix jacket, £2,100,  
matching trousers,  
£925, and cotton shirt,  
£1,100. DRIES VAN  
NOTEN silk tie, £155





COS cotton vest, £17. COMME DES GARÇONS SHIRT cotton poplin shirt, €166. LOUIS VUITTON washed cotton denim wavy trousers, £1,500. BOTTEGA VENETA patent-leather ankle boots, £1,970. CARTIER gold Tank Louis Cartier watch on leather strap, £8,800

Grooming, Nadia Altinbas. Photographer's assistant, Max Hayter. Digital operator, Giorgio Lattanzi. Tailor, Faye Oakenfull. Stylist's assistant, Aylin Bayhan. Production, Thea Charlesworth at The Arcade. Special thanks to Cale Harrison, Total Management, Digi Boutique and Spring Studios



# THE NEW RENAISSANCE



A wave of artists are finding inspiration in the Old Masters. But these works are more Madonna of the mascara than supplication of the saints. By *Louis Wise*

A few years ago the artist Natalia González Martín was stuck. “I had fallen out with my practice a bit. I didn’t know where it was going,” says the Madrid native, now 27, not long graduated from art school in London. But one day she found a spare wooden board and decided to create an image of the Virgin Mary, the likes of which she had seen countless times in the Prado as a child. “It was suddenly so enjoyable again,” says González Martín. “This image was literally like an apparition.”

González Martín’s small, delicate pictures, last seen at a solo show at London’s Hannah Barry Gallery and in the group selection *New Mythologies* at Huxley-Parlour, make her part of a surprising trend. Artists are returning to the eternal source of inspiration that is the Renaissance, that broad, loose term that covers more than two centuries of cultural revolution. From Ella Walker’s quattrocento-style paintings of Dantesque characters to Jem Perucchini’s elegant gold-tinted portraits of Medici-era youths, passing by Chris Oh’s crystalline tributes to Flemish-painted saints, a new generation is honouring the styles, subjects and forms of the late 14th, 15th and 16th centuries. They are modernised with little twists: one of Walker’s figures, for instance, might be decked out in latex. Add to that Louise Giovanelli’s ongoing dialogue with the Old Masters, where the painter uses classical techniques to create shimmering, mysterious canvases, or the fact that rising duo Hannah Quinlan & Rosie Hastings have recently unveiled a series of frescoes in Tate Britain (albeit portraying everything from architecture to Suffragettes), and it’s clear that the era is having, well, a renaissance.



PHOTOGRAPHS: WORLD HISTORY ARCHIVE/ALAMY STOCK PHOTO. COURTESY CHRIS OH AND FORTNIGHT INSTITUTE, NEW YORK. COURTESY HANNAH BARRY GALLERY





Above left: *Dab*, 2022, by Chris Oh. Left: *The Madonna*, c15th century, by Jean Fouquet. Right: *We Lovers Fear Everything*, 2022, by Natalia González Martín



Below: *The Maestà*, 1308-11, by Duccio di Buoninsegna. Right: *Queen of the Night*, 2022, by Ella Walker



“I LIKE THE IDEA THAT MY FIGURES WOULD LOOK CLASSICAL – BUT COULD ALSO BE IN A MUSIC VIDEO”

For González Martín, the influence is “undeniable”, she laughs. “A bit too much!” She can’t even remember the first time she saw a Renaissance painting, having seen so many in Madrid’s museums growing up. She also can’t deny that her Spanish Catholic upbringing is present in her images of bloody shrouds, Titian-ish nudes and angelic wings. Her images trick you slightly, portraying everyday activities in a Renaissance way: her take on a holy shroud, for instance, is also just mascara smudges on fabric. But while her subjects draw on the soft and sensual Italians of the 16th century, her technique is more inspired by the earlier *The Descent from the Cross*, by Rogier van Der Weyden, or her favourite, van Eyck. They are still a benchmark, she says. “In real life, those paintings make me want to quit, because I really cannot figure them out... It’s just so impeccably done and executed.”

Walker also favours the early Renaissance period. “It’s very much the 14th- and 15th-century stuff that I’m into – the way they paint, they use space, the flatness of the work,” says the Manchester-born 29-year-old, who is preparing for a show in a European institution next year. At Frieze 2021, Walker took over Casey Kaplan’s booth with seven huge canvases populated with knights, maids, saints and martyrs, rendered variously in acrylic, tempura, gesso, pastel and ink. On one level, the Renaissance makes itself felt in her palette: raw sienna, vivianite (a deep indigo-blue), dioxazine violet, iron-oxide red, caput mortuum (or cardinal purple), sap green. On another, it’s just the “gothic, macabre essence of that period” that she loves. “I’m not interested in painting skinny jeans!”

Unlike González Martín, neither religion nor art featured heavily in Walker’s upbringing; at best, she remembers her grandma having “little images of saints and



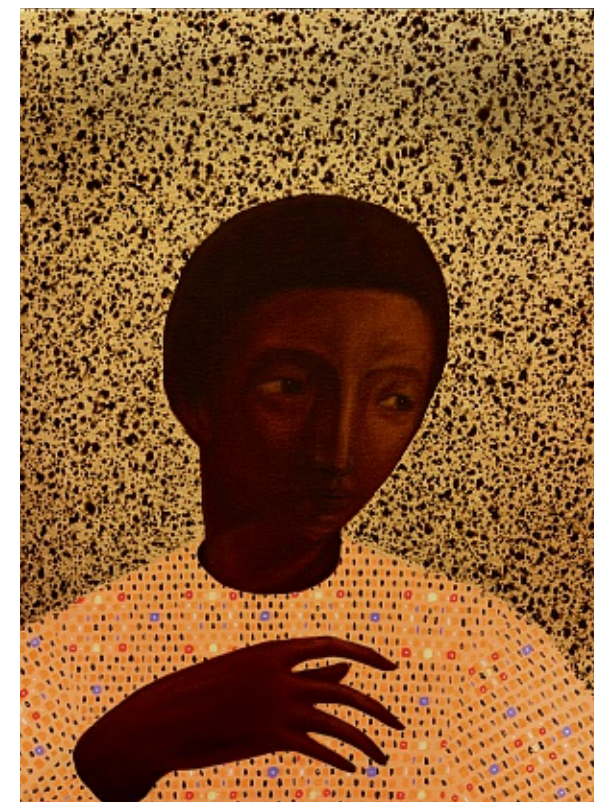
PHOTOGRAPHS: ALAMY; JASON WYCHE; MONDADORI; PORTFOLIO/ELECT/ANTONIO QUATRONE/BRIDGEMAN IMAGES; © CALLUM INNES; COURTESY SEAN KELLY; © ELLA WALKER; COURTESY THE ARTIST AND CASEY KAPLAN, NEW YORK; COURTESY JEM PERUCCHINI AND CORVI-HORA, LONDON

things in her house”. When she did get to art school, she was mostly obsessed with Marlene Dumas. Yet a weekend in Florence in 2016, just after graduating from art school in Glasgow, sparked something: she visited Masaccio’s famous Brancacci Chapel, painted in the 1420s. “That was the first time I’d ever seen a fresco,” she says. “There’s just a lot of power and a lot of drama [in it]. I’m not really a religious person, I didn’t really go to church as a kid – so being in those spaces as an adult, as someone who’s interested in paint, it was quite overwhelming.”

Subsequent study at London’s Royal Drawing School confirmed Walker’s new passion. One class required drawing one painting in the National Gallery for a whole term, returning to it week after week: she chose *The Baptism of Christ* by Piero della Francesca, now her favourite artist. But, like her peers, Walker isn’t interested in just straightforward copying. Her figures are often inspired by contemporary looks she has seen on catwalks, or a favourite book, *Fellini’s Faces*, which features screenshots of all the great director’s characters. “I like the idea that some of my figures would look quite classical – but that they could also be in a contemporary dance sequence, or in a pop-music video.”

Why the Renaissance now? It doesn’t ever really go away, says González Martín. Ever since her “apparition”, she has noticed how much Christian iconography perseveres in popular culture, whether in the oeuvre of Beyoncé (the singer’s latest album is, of course, titled *Renaissance*), or the last LP by FKA twigs – *Magdalene*. In terms of visual art, she also points out that since painting has enjoyed such a huge return to figuration in the last few years, “you have to look” at the Renaissance masters, including even those she calls “the Teenage Mutant Ninja Turtles” (Michelangelo, Leonardo, Donatello, Raphael) who people often take for granted. “You cannot avoid them if you are looking for references on ways to paint. Ignoring this whole tradition is almost impossible.”

This is taken to its most extreme instance by Callum Innes, whose recent show, *Tondos*, at Sean Kelly in New York, was inspired by the tondo, the circular image favoured by the likes of Michelangelo and Botticelli. It is a surprising twist for Innes: the Scots 60-year-old, shortlisted for the Turner Prize in 1995, has always been known for a very modern abstraction and, true to form,



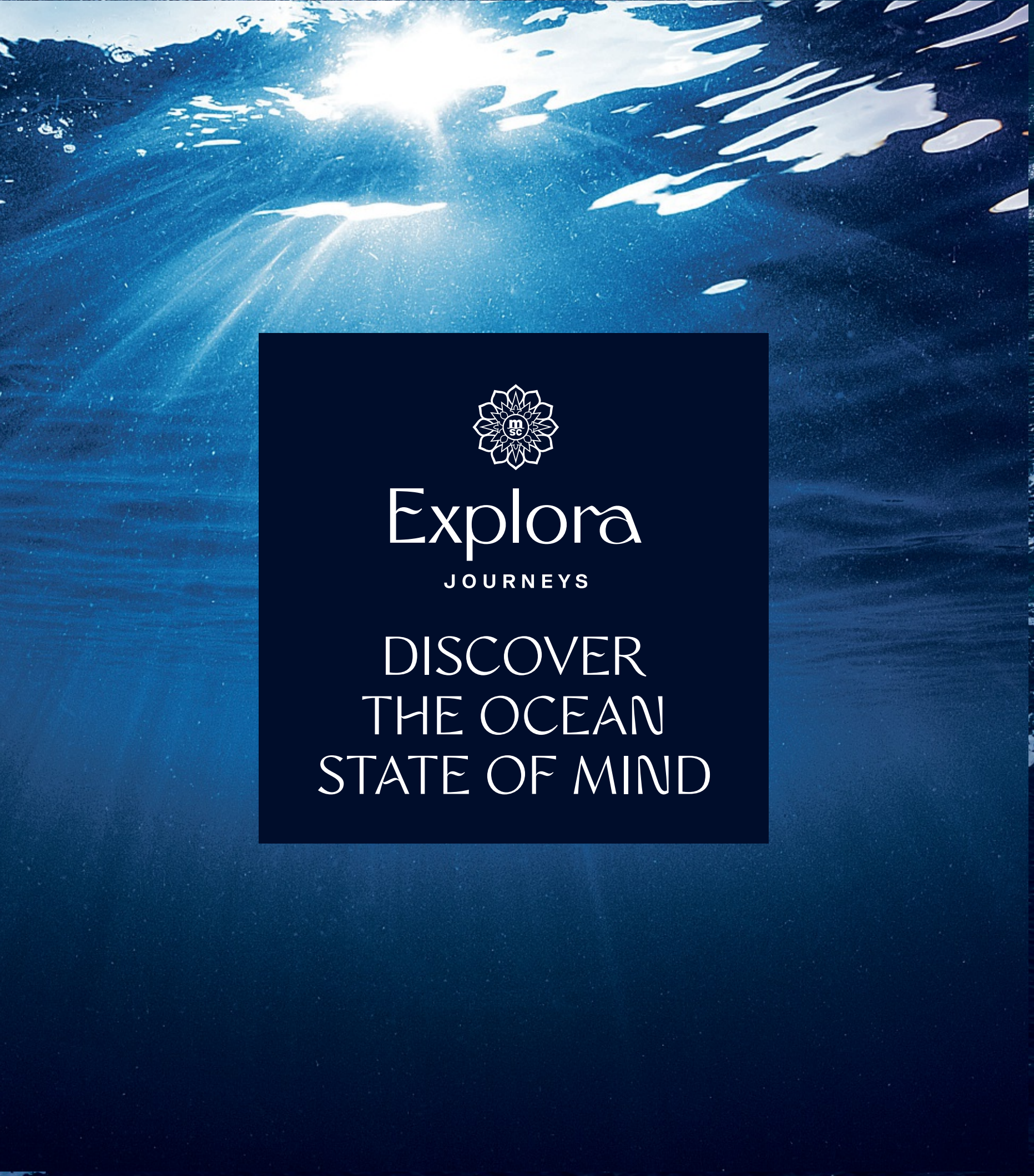
Top: *Untitled*, 2022, by Callum Innes. Above: *The Annunciation*, c1480-90, by an anonymous contemporary of Dieric Bouts. Left: *Senza titolo (Sfidante)*, 2022, by Jem Perucchini



his paintings don’t seem figurative at all – large slabs of red or purple bisect the canvas, bleeding right through to the edge. But then his inspiration is surprising too. It was a commission by Sotheby’s to paint four cask-ends of whisky barrels for a charity auction that introduced him to the idea two years ago. “I hadn’t really considered it until then,” he says.

For Innes, the Tondo is primarily a way of playing with form and colour. “It brings you straight into the subject matter,” he says approvingly. “It’s a very physical thing.” Past masters did inspire him: he cites Dirk Bouts’ famous *Annunciation*, from 1470 (“the use of red in that painting is so extreme”), or Botticelli’s *Madonna of the Pomegranate*, which is dominated by an equally striking blue. Yet it isn’t a totally fresh start – at art school in the 1980s, Innes produced various figurative paintings heavily influenced by Raphael. We won’t be seeing them any time soon, though. “Thank God, I’ve destroyed most of those!” Every artist, it seems, is allowed their own renaissance. ■HTSI





Explora

JOURNEYS

DISCOVER  
THE OCEAN  
STATE OF MIND

START YOUR JOURNEY ON [EXPLORAJOURNEYS.COM](http://EXPLORAJOURNEYS.COM)  
CONTACT YOUR PREFERRED TRAVEL ADVISOR OR CALL 0 800 031 8935



Photography by *Sophie Tajan*  
Styling by *Elsa Dourousseau*

# Tender loving care

Fine jewels for forever friendships



Models *Fiona Langballe Frederiksen* and *Fia Ljungström*

Left: Fiona wears CARTIER rose-gold, onyx and diamond Clash de Cartier earrings, £24,300, and matching ring, £11,800. FERRAGAMO mohair ruffled-hem jumper, £720

Opposite page, from left: Fia wears NOMIS gold Roppongi Earoval ear piece, £1,970. LOUIS VUITTON JOAILLERIE pink-gold and diamond single Empreinte ear cuff, £4,050. LORO PIANA satin dress, £2,885. Fiona wears LOUIS VUITTON JOAILLERIE pink-gold and diamond Empreinte bangle, £13,500. LOUIS VUITTON wool-mix twill ruffle-trim crop top, £1,840





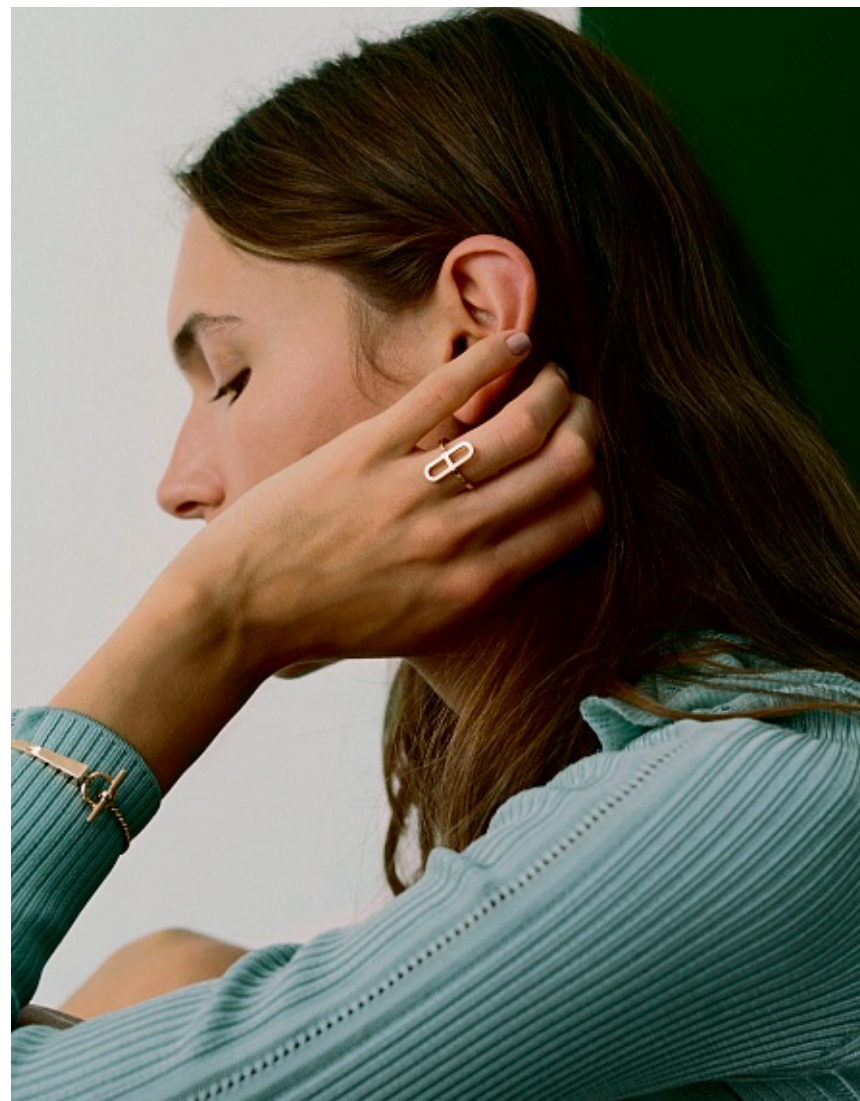






Right: Fia wears HERMÈS rose-gold Ever Chaîne d'Ancre ring, £1,230, rose-gold Clou de Forge bracelet with toggle closure, £3,150, and ruffled mesh combishirt, £4,100

Below: Fiona wears DOLCE & GABBANA white-gold and diamond Fine Jewellery Devotion earrings, £6,750, pearl necklace, £3,200, and neoprene and silk dress, £1,600

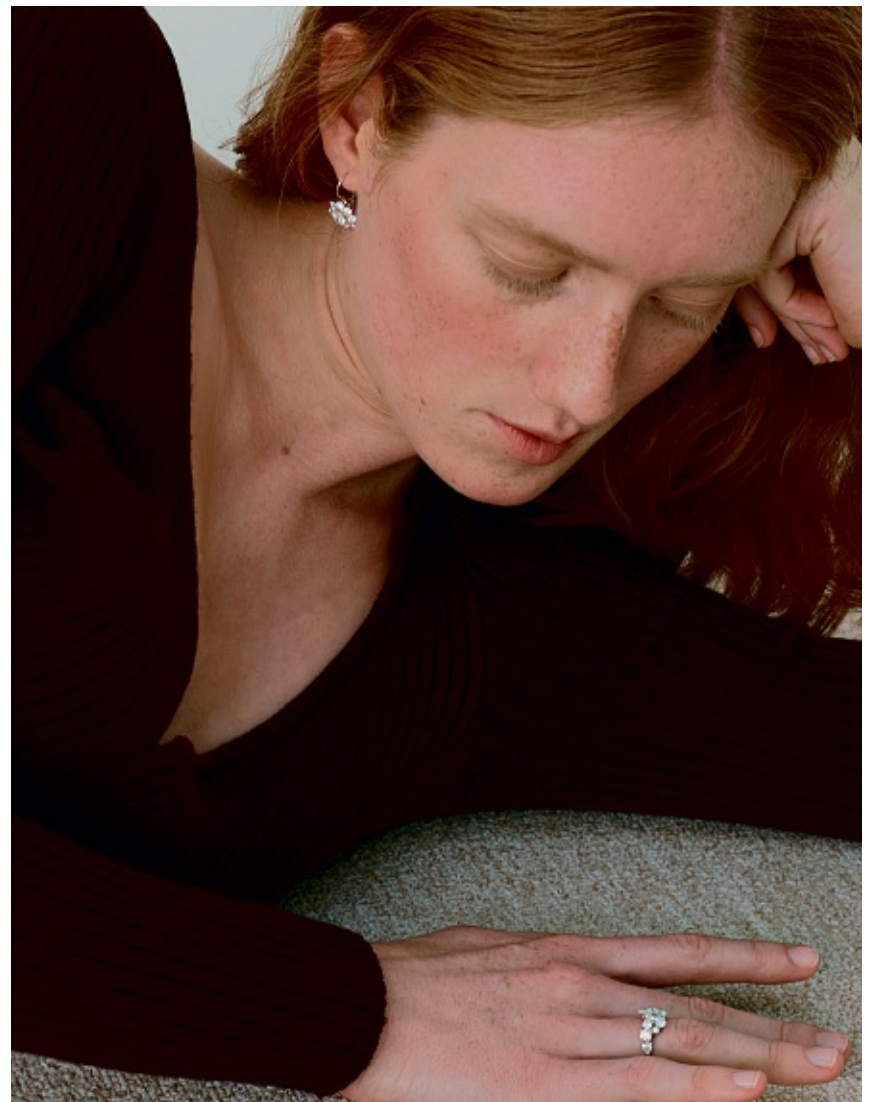


Opposite page, from left: Fiona wears CHANEL FINE JEWELLERY gold large Coco Crush ring (on right hand), £3,050. Fia wears CHANEL FINE JEWELLERY gold Coco Crush earrings, £3,000, gold and diamond Bouton de Camélie necklace, £5,400, gold Coco Crush small ring, £2,200, and gold and diamond Bouton de Camélie ring, £11,000. CHANEL cashmere and wool dress, £4,670





Left, from left: Fia wears DIOR JOAILLERIE yellow-, pink- and white-gold and diamond Bois de Rose bracelets, POA. VÉRONIQUE LEROY mohair dress, £945. Fiona wears (on left hand) BULGARI gold and demi-pavé diamond three-band ring set, £3,930, white-gold ring, £1,620, and (on right hand) gold openwork one-band ring, £1,540, white-gold and demi-pavé diamond three-band ring set, £4,250, and rose-gold and pavé diamond bangle, £16,300. MICHAEL KORS COLLECTION cashmere catsuit, £705



Above: Fiona wears HARRY WINSTON platinum and cluster diamond Sunflower earrings and platinum and diamond Sparkling Cluster ring, both POA. COURRÈGES rib-knit cotton dress, £600

Opposite page, from left: Fia wears TIFFANY & CO gold and diamond Knot pendant, £3,525, gold Lock bangle, £5,850, and rose-gold and diamond Lock bangle, £8,250. MICHAEL KORS COLLECTION cashmere catsuit, £705. Fiona wears TIFFANY & CO pink-gold and diamond Knot pendant, £3,525, gold and diamond Lock bangle, £8,250, and pink-gold Lock bangle, £5,850. MICHAEL KORS cashmere one-shoulder pullover, £705

Models, Fiona Langballe Frederiksen and Fia Ljungström at Nisch. Casting, Chouaïb Arif. Hair, Ben Mignot at Call My Agent. Make-up, Khela at Call My Agent. Manicurist, Sylvie Vacca at Call My Agent. Set design, Elisa Schmitt. Photographer's assistant, Clément Savel. Stylist's assistant, Jana Fröhlich. Set designer's assistant, Simon de Paris









Left: Ardross Castle with Ardross Distillery in the background. Below: cherry trees in the Japanese-inspired courtyard. Bottom left, edge of page: Ardross's Loch Dubh. Right: Sandy Jamieson, Ardross's master distiller, prepares samples of the Ardross new make. Bottom far right: inside the distillery

## Wild for whisky

Nestled in the Scottish Highlands, Ardross Distillery is a newcomer in the world of whisky, but its customised offering promises to be second to none. By *Natalie Whittle*



Ardross Distillery sits at the sleepy edge of a Highland hillscape, wind turbines turning on the shoulder of Ben Tharsuinn to the west, and the deer forest of the Kildermorie Estate spreading birch and rowan trees to the east. In the Middle Ages, this was Picts' country, home to the tough, ancient tribes who held back the Romans. It's still wildly beautiful today, but not quite wilderness – the surrounding peaks are gentle Grahams, not Munros, and Inverness is a short drive to the south.

When master whisky blender and Ardross chairman Andrew Rankin first visited this spot seven years ago, the hills were blanketed in snow, and a lone farmhouse stood in front of him, empty and derelict: “A wreck.” But straight away, he saw a distillery. “I’m known as being picky,” he says. “But if you go somewhere and it looks good, the chances are it’s going to be.”

Rankin had been briefed by a private investor to find the optimal site on which to build a new Scotch whisky distillery, and he felt confident that Ardross's atmosphere, as well as its practicalities, were right. Whisky is just water, yeast, barley and wood, and the farm already had its own water supply from the private (and man-made) Loch Dubh. “We could have built a distillery in a tin shed at a fraction of the price in a field off a motorway,” he adds, “but it wouldn’t have been the same.”

On the whisky map, Ardross marks the point where distilleries start to thin out heading north, producing the typically heavier, oilier style of “Highlander” single malts. Though hardy terrain by any standard, it has shed much of its native flora and fauna in the past 1,000 years. The Romans called the Highlands the Great Wood of Caledon, and it's this lost wilderness that the nearby Alladale Wilderness Reserve (which has four lodges where guests can stay; [alladale.com](http://alladale.com)) has sought to revive with a huge, long-term rewilding project. Hundreds of thousands of trees, mostly Scots pine, have been planted, and soon varieties such as crab apple and rowan will be added to attract more birds. Hazel will join the forest to encourage red squirrels. Reviving the romanticism of the Highlands is painstaking work. The rewards, such as a recently arrived pair of breeding golden eagles, come slowly.

It's a similar tale of patience at Ardross. A veteran of the Scotch industry, formerly chief blender for Morrison Bowmore, Rankin had scouted all over Scotland before landing at Ardross Mains farm in December 2015. He and investors embarked on three arduous years of renovation, building a high-specification complex around the outline of the old farmhouse, laboriously reusing its original materials. The total effect, Rankin says, is of a distillery that's “been there for 100 years”, though on a cold, clear morning the scrubbed sandstone and neat tiles look unmistakably as if long Scottish winters have yet to dishevel them.

In the main stillhouse, classic single malts have been distilled since late 2019, with a peated malt in production since 2020. But across the courtyard lies something much more leftfield, Ardross's “creation suite”, a kind of distillers' Manhattan Project in what was once the cramped farmstead of neighbouring Ardross Castle. This small, end-to-end distillery in the shadow of the commercial site will open next spring with enough equipment packed inside to make almost any world whisky style to order. Other makers have similar “innovation” distilleries in the lee of their main stillhouses, but Ardross goes one up.

“The whole design of the distillery was such that we wanted flexibility to do anything,” Rankin says. “We've got a wash still and three different styles of pot still, and a column still which will be able to produce a bourbon or rye or grain spirit style, and a mash cooker which will allow us to process any kind of grain as a base. With all that coming together, it's unique to the industry, almost like building a customised car.” In the crowded, history-drenched world of Scotch, this will make a valuable distinction for newcomer Ardross. Where else in the world, the thinking goes, can you come to order your own, bespoke cask of whisky, and have a master blender carry out your wishes?

It won't come cheap – prices start from \$10,000 for a customised cask, and only 250 casks will be made from





the mini distillery each year. Even so, Rankin admits, “It’s not so much for a revenue-generating purpose.”

Ardross has deep enough pockets. Some £50mn will have been spent by the end of the year on the farmhouse distilleries and the acquisition of a bonded warehouse outside Glasgow, which will have its own cask-filling facility and a small hand-bottling plant. No expense spared. “It’s a huge strategic investment for the company, but our asset value is growing massively. I’ve never seen growth like this in the spirits industry,” Rankin says. Owned by private investors, Ardross Distillery is operated by Greenwood Spirits, with Rankin as chairman. A sister company, Greenwood Distillers, was created alongside to market a range of spirits that wouldn’t necessarily require whisky’s religious patience.

**FOR SANDY JAMIESON, THE MASTER DISTILLER** and manager at Ardross, it’s an opportunity that’s worth his daily commute from Aviemore (he passes the time on the road listening to classic Russian plays). “To be involved in making a new spirit was very high on my list before I disappear,” he says, describing the small club of people who get the chance to shepherd a single malt right from a distillery’s very first mash. “It’s a great honour.”

In consultation with Rankin, Jamieson decided he wanted Ardross to focus on long fermentation – some 130 hours, which is double the industry standard of about 60-65 hours. Ardross single malt, he says, is “a light spirit for a Highland, it’s more like a Lowland. The sweetness doesn’t appear until 100 hours.” The flavour reference he offers is Rosebank, the Falkirk distillery that closed in 1993 but is itself being revived. Rankin compares it to Auchentoshan, “one of those whiskies that was undervalued, triple-distilled and lighter, fruitier”.

Ardross uses dried yeast, in part to avoid the logistics of liquid yeast storage, and this contributes to the creamy, rich flavour. But even with almost 100 years of whisky-making between them, neither Rankin nor Jamieson know precisely what Ardross will taste like. “With Scotch you’re flying blind,” Rankin says. Each year, the pair have been drawing cask samples to check on progress. “The colour is amazing,” Jamieson says, holding up a glass flask to the light, where a nascent Scotch from an ex-bourbon cask is the same glossy brown as peaty burn (Scottish stream) water.

Rankin says that tasting the samples gave him confidence they were on the right track. “You know straight away it’s going to be a good whisky. We just need the casks

to back that up.” He was away in Kentucky at the time of my visit, buying stocks of the ex-bourbon American oak casks that have shot up in price in recent years. “They’re the highest I can remember them being.” Ardross also has a store of prized virgin *mizunara* Japanese oak casks. (Three of Ardross’s “first fill” casks were recently sold at auction at Christie’s for a winning bid of £245,000.)

Inside the main stillhouse, Jamieson reflects on why Ardross represents so much freedom. There is a style of mass-market whisky-making, he says cautiously, not naming names, in which a single malt can be all but programmed into a computer. “It’s very boring. You’re just watching the screens for something to go wrong.”

When we reach the washbacks on the first floor, Jamieson says they decided against stainless steel in

### “IT’S UNIQUE TO THE INDUSTRY – LIKE BUILDING A CUSTOMISED CAR”

favour of Douglas Fir. “The old guys used to tell me there’s good bacteria and bad bacteria. With wooden washbacks I think you get the good stuff.” (The “old guys” come from his lifelong

career in whisky, including his own father, who worked at Glen Grant distillery in Rothes, where the family was based.) Ardross rotates its peat and non-peat distillations every few months, and as the warmth rises at lunchtime towards the end of the run, the sweet, boggy fumes are irresistible. The peat, like the Simpsons’ malt, is Scottish. When I ask Jamieson what he thinks about “terroir” in Scotch, given that some distilleries ship in non-Scottish barley, he says it’s not just the ingredients. “It’s also the climate and the knowledge.”

Back outside the distillery, Jamieson stands with a cup of coffee chatting to Barth Brosseau, one of the directors of Greenwood Distillers. (Brosseau is also part of Ardross’s team.) Steeped in the viticulture of his hometown Bordeaux, but now based in London, Brosseau is keen not to tread on the elder Scotsman’s toes. “Not any young idiot, French or otherwise, can come and pretend to produce great whisky,” he says. Brosseau anticipates that Ardross will be in “negative cash flow for at least 10, 15 years”. But he adds: “We’re lucky we have serious investment, and don’t have to sell liquid to the blended Scotch markets. The only way to exist is to be fully independent.”

The pair raise their cups to the groundskeeper tending the manicured distillery garden, which is complete with cherry saplings in homage to Japan, another country with a great whisky obsession. By the time the cherry trees are fully grown, the malts will still be maturing in the warehouse. But this is one of the attractions of whisky – that time invariably brings rewards. For Jamieson, the long-termism innate to whisky is also an education. “I’ve been at this 42 years,” he says, “and I’m still learning.” ■HTSI





BE PART OF THE LEGEND

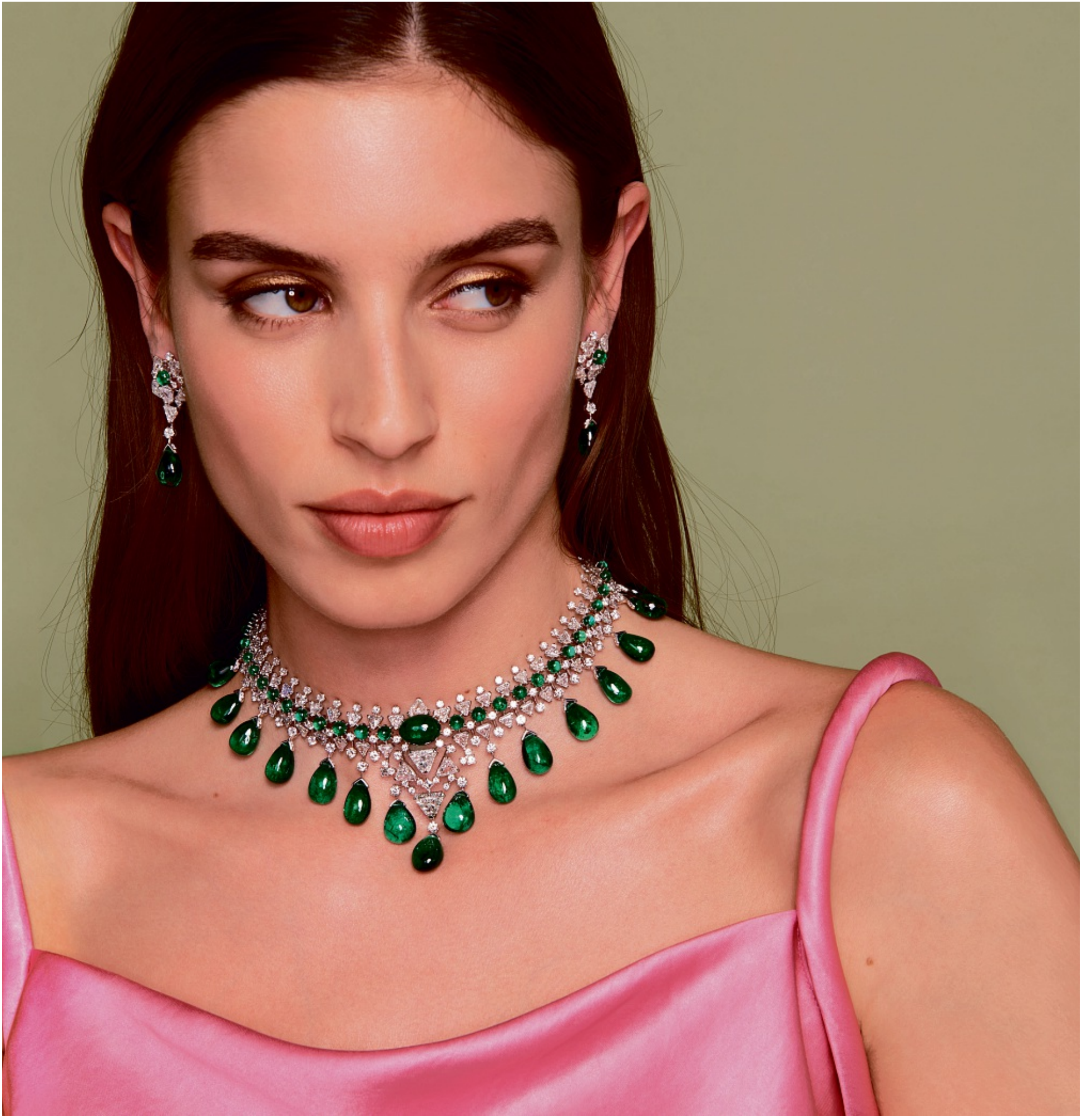
SINDALAH  THE ISLANDS OF NEOM



NEOM

NEOM.COM





# DAVID MORRIS

CELEBRATING 60 YEARS OF MODERN CLASSICS

[DAVIDMORRIS.COM](http://DAVIDMORRIS.COM)



The original *Transformers* TV series, first screened in 1984, began each episode with a stern warning that there was “more than meets the eye” to this collection of extraterrestrial robots. Those of a certain age will remember the villainous Megatron and his ongoing battle with Optimus Prime (hooray!), leader of the Autobots, who could convert himself into a Freightliner truck at will, and did so, frequently, for various pressing reasons.

Chinese firm Robosen has been developing toy robots for more than a decade, and showcased remote-controlled humanoid robots at the past two CES shows in Las Vegas. Its 2020 effort, the T9, was so brazenly similar to a Transformer that attendees mused whether a link-up with Hasbro (proprietor of the brand) might be imminent. Sure enough, it has happened at last.

**CONVERTING FROM TRUCK-SHAPED FORM IS JUST ONE OF HIS TALENTS**

“Hey, Optimus Prime,” is Mr Prime’s preferred mode of address, to which he responds with a curt “Greetings,” at which point he’s ready to do

your bidding. Converting to and from his truck-shaped form is just one of his talents; he dances and does press-ups, strikes heroic poses, is a master of martial arts and moves around the room with a swagger. At 19in tall, he’s a sizable superhero – even before he’s attached to his 3ft trailer, which independently converts into “battle mode”.

Straight out of the box and turned on, it’s an amazing spectacle. But there’s more than meets the eye to this robot, too; a range of downloadable actions via the Robosen app, shooting functions, thousands of programmable movements and customisable voice controls.

“As long as power flows through any of my circuits, Megatron, I’ll fight you,” says Prime in an 1985 episode titled “City Of

Steel”. This turned out not to be quite the case during testing; a pile carpet in the living room turned out to be his nemesis, causing him to squawk “left hip is stuck, please reboot”, which, let’s face it, is not the most inspirational of battle cries.

(Apparently he only works on flat surfaces. If you see Megatron, let him know.) ■ HTSI @rhodri

**DETAILS**  
Robosen Optimus Prime Robot + Trailer £1,599



GADGETS

**Last-minute gift ideas**

Because what’s Christmas without a Transformer?

WORDS BY RHODRI MARSDEN



**LEICA WHAT YOU SEE?**

Leica’s handmade cameras have long been renowned for their superlative design, exceptional build quality and – let’s not be shy – price. All these characteristics can be found in Leica’s wristwatches, the L1 and the flagship L2, which comes with an additional day-night indicator and a second time zone on the dial. The incorporation of Leica design traits are really rather heartwarming: instead of pulling the crown to set the time, you enter and exit setup mode by pushing the iconic red-dot “shutter” button. There aren’t many examples of companies diversifying with success (I’m haunted by the memory of Bic launching a perfume) but this movement by Leica (no pun intended) is a triumph. *Leica L2, \$14,000*



**INFRARED HEADS UNITE!**

Infrared hair dryers are billed as being kinder to hair than blasts of hot air. In this case the unit claims to dry hair “from the inside out”, but given I don’t have a microscopic moisture meter to plunge deep into a hair strand, this is impossible to verify. My partner, however, is lucky enough to possess a full head of hair, and she gives this unit high praise. On its highest setting, the combination of infrared heat and blow-drying does the job incredibly quickly, with a red light giving a visual indication of where the infrared heat is working. It’s robust, well balanced, feels good in the hand, and (crucially) dries hair quickly without leaving you feeling as if you’ve given your scalp a grilling. *Nicky Clarke Infrared Pro Hair Dryer, £129.99*



**SEXY IN THE CITY**

Boy racers may scoff at a motorcycle with a top speed of 45mph and a range of just 80 miles. But in this era of electric vehicles, being scoffed at by boy racers is surely a badge of honour. This head-turner of a machine, loosely styled on café racers of the 1960s, may score low on speed, but receives top marks for convenience. Its two removable batteries can be charged on standard domestic sockets (less than four hours for a full charge), and in the UK you can ride it on a standard CBT learner licence. If you’re trying to make your way to and from work on city roads where average speeds barely touch 20mph, this is the ultimate commuter vehicle: light, responsive and environmentally sound. *Maeving RMI, £6,990*



**A SENTIMENTAL JOURNEY**

This is the second of Lego’s tributes to video game consoles of yesteryear, following its 2020 release of a Nintendo Entertainment System set. The Atari 2600, launched in 1977 (sold under the retrospectively hilarious name of “Video Computer System”), brought *Space Invaders* into the living room and ultimately became the best-selling console in North America. This 2,532 piece, 1:1 representation of the 2600, along with three vignettes representing *Centipede*, *Adventure* and *Asteroids*, is beautifully detailed and a completely absorbing build. You could search for an original, fully working Atari 2600 on eBay, but that will require a little more money and a great deal more patience. *Lego Atari 2600, £209.99*





DECIMUS

Silver or gold  
enamel rings  
with or without  
diamonds

Cassandra Goad  
147 Sloane Street  
London SW1X 9BZ  
Tel: 020 7730 2202

[cassandragoad.com](http://cassandragoad.com)



In her Mayfair mews gallery, Lyndsey Ingram is sitting in front of a selection of patterned mugs and jugs. The pottery pieces are all mochwaware, a style of ceramics produced largely in Staffordshire from around 1780 to 1920. “And yet it looks so contemporary!” Ingram exclaims, picking up a graphic example. “That pattern! I just love the idea of somebody 200 years ago thinking, ‘Gosh, that looks pleasing.’”

The focus of Ingram’s gallery has thus far been prints and works on paper; mocha, meanwhile, is a personal passion, displayed at her London home alongside contemporary art. “I have mocha pieces on shelves, in my kitchen. I keep teaspoons in a mochwaware beaker,” she says of the pieces bought mostly from Peterborough-based ceramics dealer Martyn Edgell, who also has a soft spot for this workaday tableware. “It was made for use, not decoration,” he explains, “so it doesn’t exist in the same numbers today as things that were put in cabinets.”

Those examples that have survived are now highly prized. “The abstract nature of the patterns speaks to us in a way that’s completely different to a lot of antique pottery,” says James Mackie, a former Sotheby’s specialist in impressionist and modern art, who since 2020 has worked as an interior designer and art adviser. “I’ve been collecting mocha bits and pieces for years. One looks like a giant egg cup, with an extraordinary rope-twist design in acid green and yellow. I love the colours and the natural forms.”

“Certain motifs were repeated,” adds Ingram of designs such as “looping earthworm” or “cat’s eye”. “The fan pattern is the rarest, and the most common ones are those that look like coral or trees.” After 1850, the latter were produced predominantly to be used in pubs and taverns. “The mugs usually have Queen Victoria’s initials on them, guaranteeing a pint or a half-pint,” explains Edgell, adding that the tree-like markings give mochwaware its name, as they resemble the natural forms in the moss agate – known as mocha stone – found in the Yemeni city of Al-Mukhā. “It’s called a dendritic pattern in geology, and on the pottery it was painted as one line that was dispersed by the heat in the kiln. There are old wives’ tales about it being created with urine and tea, but it isn’t.”

All of the patterns were made by adding pigments to the slip – a watery clay mixture on the surface – before firing. “They were decorated a bit like icing on cakes,” says Edgell of the methods of dipping, trailing, marbling and combing the slip. “Geometrical patterns were also inlaid into the clay, creating a 3D look.” Some



1914 (THE STRIPED JUG), 1914, BY BEN NICHOLSON



CERAMICS

## Mochaware

Once a staple of Victorian pubs, this pottery has become a favourite of artists and designers

WORDS BY VICTORIA WOODCOCK

mochaware was also made in France, he adds, “but it’s always quite distinctive, and people don’t like it as much”. Today, the late potter Don Carpentier’s reworking of mocha techniques can be seen on YouTube, while ceramicists continue to make

**“THERE ARE TALES THAT IT WAS CREATED WITH URINE AND TEA”**

decorative arts sales (including an early 19th-century “tree” pitcher and an inlaid grid-pattern mug, which sold for \$875 and \$1,063 respectively in November 2021). As does Freeman’s, which in May sold a collection of 45 pepper pots – amassed over 40 years by a couple in Greenville, Delaware – for \$11,340 (more than double its \$3,000-\$5,000 estimate). “The interest in mocha in that sale was especially strong,” says decorative arts specialist Andrew Taggart. “Generally,

neo-mochaware – sold in stores including Tory Burch and Choosing Keeping.

Interest in mocha is highest in the US. East Coast auction house Bonhams Skinner regularly has examples in its



19TH-CENTURY DOUBLE JUG, SOLD FOR \$10,000 BY MARTYN EDGELL ANTIQUES

### WHERE TO BUY

**1stdibs** 1stdibs.com  
**Bonhams Skinner** skinner.bonhams.com  
**Freeman’s** freemansauction.com  
**Lyndsey Ingram** lyndseyingram.com, 18 January to 24 February 2023  
**Martyn Edgell** martynedgell.com

### WHAT TO READ

**Ben Nicholson: From The Studio** (Pallant House Gallery), 2021  
**Mocha and Related Dipped Wares 1770-1939** (UPNE) by Jonathan Rickard, 2006

collectors gravitate towards bolder surface patterns.”

For British interior designer Ben Pentreath, it’s the “plainer 19th-century tankards, with their graphic stripes and bizarre tree forms” he’s drawn to. “They would have been ubiquitous in every country pub,” he says of the pieces lined up in his zingy-yellow Dorset kitchen. “eBay used to be a brilliant source of £30 tankards that now cost a small fortune.” By comparison, he adds, “the wonderful striped and marbled examples – the Martyn end of the market – have never seemed more sensibly priced.”

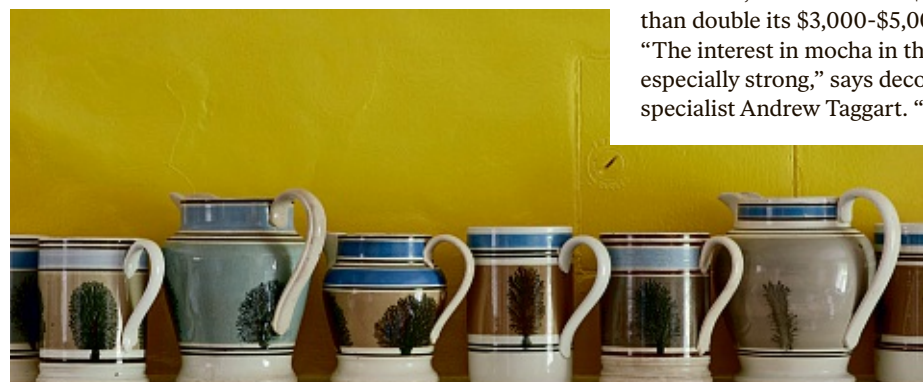
“The American market pushes the prices up,” says Edgell, who focuses on pieces made before 1850. The best thing he’s had recently is “a double jug – it’s like two jugs joined together”. It just sold for \$10,000.

Edgell notes that most of his British buyers are designers or artists. Indeed, one famous fan was British painter Ben Nicholson, whose own mocha collection was often incorporated into his still-lives, as explored at Chichester’s Pallant House Gallery last year. In January, Lyndsey Ingram will add to the mocha conversation with a show pairing more than 200 pottery pieces stockpiled by Edgell with an interiors scheme by James Mackie – echoing the banded patterns – and artwork by Georgie Hopton, whose practice spans collage, photography and hand-blocked wallpaper.

“I want to make the show feel visually exciting,” says Ingram. “I’m hoping that we can open it up to people who might buy a piece not because they collect Staffordshire pottery, not because they live in an 18th-century English house, but just because it’s a beautiful thing.” ■HTSI



From top: pearlware quart mug, £3,000, pearlware quart mug, £2,000, pearlware gallon mug, £7,500, and creamware pint mug, £1,500, all martynedgell.com. Top centre: four pieces from a collection of 45 late 18th-/early 19th-century pepper pots, sold for \$11,340 by Freeman’s. Top right: early English pieces on display at Lyndsey Ingram from 18 January



Left: interior designer Ben Pentreath’s shelf of Victorian pub mochwaware





# LAPLAND ICE DRIVING

LIKE NOWHERE ELSE

**Imagine yourself drifting at 125 MPH in total control...**  
... behind the wheel of the latest supercars with up to 670hp,  
... round risk-free F1 circuits reproduced full-scale on a frozen lake,  
... under the northern lights of Swedish Lapland.

**Yes, you can !**



WWW.LAPLAND-ICE-DRIVING.COM [f](#) [v](#) [i](#)

  
HUBLOT

  
OAKLEY

  
Champagne  
HENRIOT  
MAISON FONDÉE EN 1808

  
OETKER COLLECTION  
Masterpiece Hotels

**Get in Touch and Book Now !**  
**+44 (0) 1473 557 504**





WORDS BY ALEXANDER LOBRANO  
PHOTOGRAPHY BY JORDI RUIZ CIRERA



ANTOINE ALLARD IN THE SHOP

**M**y great-grandfather opened a shop on the Place de l'Église, in the heart of our village, in 1926 to make sturdy dark suits for the local farmers to wear to weddings and funerals," says Antoine Allard. "He didn't know it then but his timing was perfect." The town of Megève, nestled between the peaks of the French Alps, was about to become one of the most fashionable winter-holiday destinations in the country. Baroness Noémie de Rothschild and her ski instructor had just selected it as the

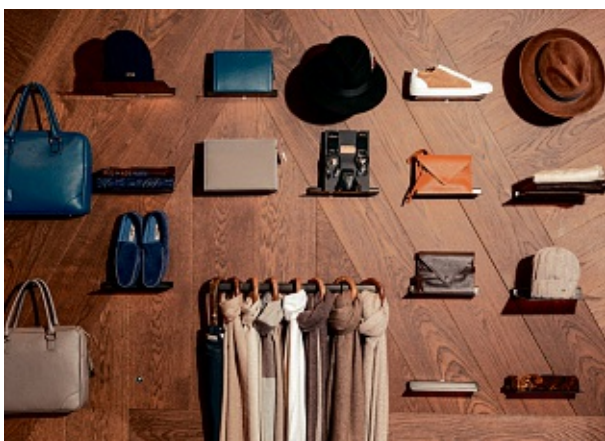
choice location for a French mountain resort – one to rival those in Switzerland. Skiing took off for the French beau monde, and AAllard soon became the go-to tailor for snow clothing.

Customers have continued to flock to the pine-panelled boutique, which remains in its original chalet on the town square, coming both for the refined après-ski wear and for the store's most iconic

innovation – the modern ski trouser. Soon after the shop's founding, locally born ski champion Émile Allais became frustrated by the constraining or baggy designs of the 1930s and asked his tailor, Armand Allard, to come up with a streamlined update that would allow him greater flexibility. Together



Above: sunglasses, €210. Below: a range of accessories



## AAllard

USP  
THE CHOSEN OUTFITTER FOR  
LE MEGÈVE LIFESTYLE

WHERE  
148 PLACE DE L'ÉGLISE, MEGÈVE, FRANCE

CLICK  
AALLARD.COM

FOLLOW  
@AALLARDMEGEVE

they invented the *fuseau* – a pair of trousers that tapered at the ankle and hooked under the instep, making them easy to tuck into ski boots. In 1937, when Allais won the World Championship triple crown – downhill, slalom and combined – wearing Allard's trousers, the style caused a sensation. "It was this garment that basically created modern skiing," says Antoine.

Though still high-waisted and narrowed at the ankle, the trouser range has since expanded to include chocolate-brown lambskin styles for women (€1,200) and mocha-coloured flannel cargo pants for men (€350). Parkas are similarly sumptuous, in pebble-grey quilted wool and cashmere (€3,880) or ivory wool and cashmere with a detachable internal hooded vest (€5,417). "I believe in tradition but with sensible innovation," says Antoine of his designs, noting that the pockets in their jackets have been fashioned to hold the larger iPhones.

Jean Cocteau dubbed Megève "the 21st arrondissement of Paris" in the '50s, and as the town's popularity with bourgeoisie holidaymakers has continued to grow, so too has AAllard's collection of cashmere and merino après-ski wear.

It's this "chalet-wear", now by a range of makers, that accounts for most of the current inventory – think cable-knit cashmeres in delicious tones of tomato and absinthe; numbered limited-edition cotton shirts from tailors in France and Italy; and

sheepskin-lined wool jackets, corduroy trousers and sports jackets with fabric by Loro Piana. Womenswear includes duvet coats with cashmere collars and celadon-coloured turtlenecks with raglan sleeves – reflecting what Antoine calls "le Megève lifestyle". The single bestselling item is sheepskin slippers embroidered with the AAllard logo, which are made in Suffolk, England. Everything is designed to be

suitable both for lounging around the chalet fire or meeting friends for dinner at classic Megève restaurant Flocons de Sel.

The shift into off-piste wear has allowed the shop to play to its strengths.

"Working with neoprene and other active-sports fabrics wasn't the best use of our tailoring talent," explains Antoine, noting that almost everything is made to their own designs and finished by hand. But "a certain Savoyard spirit and athleticism still remains the DNA of what we do today".

While designs are often playful, "they're never ostentatious", Antoine says. "We have been called the "Hermès des Neiges" [Hermès of the snow], which is very flattering, but we're different in one important way. Our shops [one for clothing, one for accessories] are only in Megève. A world with the same names everywhere is boring." His family's shop will survive, he believes, because "elegance and comfort never goes out of style". ■HTSI

Above: women's cashmere coats. Below: bags and shoes on display







Breton lobster with  
black trumpet  
mushroom, caviar  
and matcha



Le Clarence in Paris



Christophe Pelé, executive chef  
of Le Clarence restaurant

## An artistic maestro re-inventing Parisian cuisine

*A classical setting and exquisite modern cuisine combine for a memorable gastronomic experience from a much-celebrated chef*

**LE CLARENCE IN THE HEART OF PARIS**, is minutes from the Champs-Élysées, the capital's most prestigious boulevard, in the Triangle d'Or. Turn away from the bustle and boutiques into the calm exclusivity of Avenue Franklin Delano Roosevelt and the anticipation builds as you approach the restaurant. There it is, a classical and imposing 19th-century hôtel particulier, an historic townhouse owned by family company Domaine Clarence Dillon, whose world-famous Bordeaux estates include Premier Grand Cru Classé Château Haut-Brion. Under the clear vision of Chairman and CEO Prince Robert de Luxembourg, great-grandson of the Domaine's founder, the five-floor townhouse was painstakingly renovated over two and a half years to stand as a homage to gastronomy and outstanding French wines.

The anticipation of a truly memorable culinary experience starts long before you take your seat at the table. For diners at Le Clarence, the two Michelin-star restaurant newly ranked 28th in the World's 50 Best Restaurants 2022, that anticipation is fuelled by the restaurant's location, its heritage within a family

wine dynasty and by chef Christophe Pelé's award-laden reputation.

Step inside and you're welcomed with true Bordelais Château verme. There's a green courtyard, a gentle fountain and above you, behind glass walls on the remodelled first floor, a clear view of Chef Pelé and his team at work. Climb the sweeping stone staircase and you are in the restaurant itself, refined and intimate with wood panelled walls and laden with opulent colours, a warm jewel-box of luxurious style. There's a magnificent salon on the floor above and one of France's most celebrated restaurant wine cellars below.

This traditional setting contrasts perfectly with Christophe Pelé's instinctive and audacious modern cuisine. With no set menu, he serves up myriad plates of extraordinary tastes that flow with the seasons, cherishing the mix of produce from land and sea and masterfully combining expected food pairings with the unexpected. With Pelé at the helm at his previous restaurant, La Bigarrade, it had been awarded two Michelin stars, and when he moved to Le Clarence in

November 2015, further awards came tumbling in. In 2017 the restaurant won two Michelin stars with the inspectors describing Pelé as "an artist". This year he stewarded Le Clarence into 28th place on the prestigious list of The World's 50 Best Restaurants.

Owned by a prince, founded by an iconic wine house and headed by a lauded chef, Le Clarence is remarkable in every regard. "Pleasure is found first in anticipation, later in memory," wrote French novelist Gustave Flaubert over one century ago, describing perfectly the avowed aim of Christophe Pelé and his team at Le Clarence.

[le-clarence.paris](http://le-clarence.paris)







DRINKING

Santa's little helpers

Alice Lascelles fills her stocking with mini bottles of holiday hooch

**1** Still got room in the stocking? Then why not give your loved one something from the world of dinky drinks? A three-grand decanter of Louis XIII cognac might be a bit of a stretch, but if they love cognac you've now got The Drop, a 10ml miniature that costs a fraction of the price and can also be worn as a pendant (**1**, £160).

Looking for a whisky with a difference? Then how about the 50cl Superblend from Scottish new-wavers Woven, which marries whiskies from Scotland, England, Germany, the US and Ireland? The design may be cool and minimal, but the liquid is fruity, luscious and rich – good sipped neat or with ice and soda in a crisp highball (**2**, £45).

**3** There's hardly anyone who doesn't go a bit squiffy at the sight of a miniature bottle of fizz. And The Little Fine Wine Company has a great selection of half-sized champagnes. Louis Roederer's Rosé 2015 (**3**, £35.95) is a wonderfully expressive, yet structured, rosé. I also love the electric blanc de blancs from fifth-generation growers Veuve Fourny & Fils (**4**, £22.95).

Highlights on the still front include the Cuvée Frédéric Emile 2013 Riesling from Trimbach (**5**, £27.95 for 37.5cl) and the luxurious Gaja Brunello di Montalcino 2015 (**6**, £36.95 for 37.5cl). If you can't lay your hands on Hirsch Vineyards' uplifting 2019 San Andreas Fault Pinot Noir – recently released by the half-bottle (\$35 for 37.5cl) – The Little Fine Wine Company has also got some of the 2018 (**7**, £33.95 for 37.5cl, thelittlefinewinecompany.co.uk).

A great new addition to the canned wine scene is the Swedish company Djuce, which does cool-looking collabs with leading lights from Europe's low-intervention scene. Austria is a particular focus: try Kontext, a zesty orange wine from Meinklang, or Heinrich's juicy and perfumed Zweigelt red (**8**, €36 for six 250ml cans, djucewines.com). And instead of Sauternes, how about a half-bottle of honeyed Straw Wine (**9**, £41 for 37.5cl, bbr.com) from South Africa's acclaimed winemakers Mullineux?

London's Tayēr + Elementary bar does a fine line in sophisticated bottled cocktails. For Christmas it's created a three-pack of minis – a Gingerbread Old Fashioned, a Mince Pie Negroni and a remarkably good Xmas Pudding Sour (pictured top) made with rum, PX sherry, citrus and house-made spiced cordial (£30 for three 100ml bottles).

If the stocking's recipient is an aspiring mixologist, throw in a Difford's Easy Jigger – this spirits measure is a great piece of design that has become an essential part of my cocktail kit (£9.96). A bottle of Bitter Queens bitters would also go down a treat: flavours include chocolate walnut, tobacco and orange (**10**, £21.75 for 10cl, thewhiskyexchange.com). ■HTSI

@alichelascelles



EATING

The dish of 2022

From salad dressing to "Sleepy Chicken", which food made headlines this year? Ajesh Patalay serves up the main contenders

**A**mong the many boo-boos former Prime Minister Liz Truss made, issuing a memorandum on what she would and wouldn't eat on trips abroad was possibly one of her unwise. Her "rider" insisted on coffee sourced from independent stores, sandwiches that were freshly prepared and absolutely no mayonnaise on anything. To that list of unacceptables, we might now add iceberg lettuce, since a tabloid ran stakes on which would have a longer shelf life. Perhaps Truss will see the funny side and endorse a line of salad spinners. As next chapters go, it could hardly be worse than feasting on cow anus on reality TV, as done on *I'm a Celebrity...* by former minister Matt Hancock.

It's been a year of unlikely food headlines. Consider the story from October of Jonathan Hoitinga, a carer from Leatherhead who spotted the face of Boris Johnson in his chicken korma and reckoned it was a sign of BoJo's imminent resurgence. Food was even dragged into the culture wars in October, when Home Secretary Suella Braverman railed against the "tofu-eating wokerati". As author Séamas O'Reilly pointed out, tofu is such a hack reference. That bellwether food of left-leaning elites has long since been superseded by avocados, kale, quinoa, jackfruit and kimchi.

A timelier lightning rod, though perhaps more of a generational divide, is the butter board, the latest trend to emerge from TikTok. While I have embraced some

of TikTok's cookery wisdom, including the baked feta pasta, I worry when a recipe like "Sleepy Chicken", which requires cooking chicken breasts in cough medication, starts trending and the FDA is forced to issue a health warning. Mooted as the alternative to cheese and meat boards, butter boards involve smearing butter on a board and sprinkling it with anything, from edible petals to nuts, for guests to swipe with bread.

Food played its part in the many satires of wealth: witness the Sicilian spreads in *The White Lotus* or the "tweezered to fuck" plates in Ralph Fiennes's *The Menu*. I particularly relished the Palme d'Or-winning *Triangle of Sadness* that sees a specially helicoptered shipment of Nutella delivered onto a luxury yacht to establish the levels of privilege among its passengers. Subsequent scenes of a disgustingly emetic captain's dinner could put you off champagne and caviar forever.

WHAT THE HELL IS AN EGG YOLK OMELETTE? AND CAN I HAVE ONE?

It was hard to know what to make of charismatic actor/TV host James Corden being banned in October from Keith McNally's New York restaurant Balthazar for "abusive" outbursts to staff. His wife had ordered an egg yolk omelette, which arrived with some egg white (his wife is apparently allergic). Cynics might suspect a publicity stunt given Corden is now playing an up-and-coming chef in Amazon Prime's *Mammals*. The bigger takeaway for me, though, was what the hell is an egg yolk omelette? And can I have one?

The food story that most captured my imagination, however, concerned a "special" salad dressing that director Olivia Wilde reportedly made for her paramour Harry Styles amid her breakup from Jason Sudeikis. The dressing seemed to be based on the vinaigrette in Nora Ephron's *Heartburn*, which consists of two tablespoons of Grey Poupon mustard, two tablespoons of red-wine vinegar and six tablespoons of olive oil. As American TV chef (aka Barefoot Contessa) Ina Garten (or her hilarious TikTok impersonator Tom Hearn might say), "How easy is that?!" The story got me thinking about the dishes I'd make to impress a new squeeze. My beef ragu perhaps. Or lamb biryani. A vinaigrette wouldn't cut it. Not on iceberg lettuce anyway. ■HTSI

Left: Anya Taylor-Joy, Ralph Fiennes and Nicholas Hoult in *The Menu*

@ajesh34





# HOW TO SPEND IT IN...



## SAVANNAH

Fashion writer and academic Dirk Standen shares the city's spellbinding charisma

PHOTOGRAPHY BY ADAM KUEHL



Left: The Grey restaurant. Below: Scandi style at Asher + Rye. Below left: streets in the historic district



shopping here is heavily focused on interiors. Asher + Rye and The Paris Market both offer a carefully chosen selection of contemporary housewares, one Scandi-influenced, the other leaning French. Savannah also has the kind of idiosyncratic stores that have been driven out of bigger cities by high rents. These include antiquarians like Arthur Smith and Arcanum, both with offbeat finds and even more eccentric opening hours, and overstuffed booksellers E Shaver and The Book Lady.

When it's time for a lunch break, The Collins Quarter at Forsyth Park offers a reliably good chicken quinoa salad and views of the park from its outdoor tables. Back in the Day Bakery is best for baked goods, Adam Turoni for chocolates. If I'm in the mood for an old-school Savannah experience, I'll brave the line at Mrs Wilkes Dining Room, where visitors and locals sit at communal tables and share heaped portions of fried chicken, collard greens, black-eyed peas, okra and tomatoes, and other Southern staples. There's a rumour that long-time residents skip the queue and pick up takeout from a secret entrance in the back.

SCAD is a presence in this town. The university has played an instrumental role in restoring and preserving downtown Savannah, and one of my favourite buildings is the SCAD Museum of Art, a railroad depot from 1853 that has been turned into a sleek, interconnected

series of gallery spaces featuring leading contemporary artists. I'm excited to see Chase Hall's searching figurative paintings in the new year.

Thursday is the big night here. Party-minded weekend visitors start to arrive, and cocktails are mixed with a bracing absence of Northern puritanism. Fridays tend to be slightly more relaxed. That's when I'll meet my wife at Savoy Society, a lively spot. Or we'll go to the rooftop bar at the Perry Lane Hotel. With views that take in the blinking lights of the port, rooms that stop a millimetre short of being terminally over-designed and a private pool, it's also the best place to stay in Savannah. Afterwards we might head down to the more laid-back Starland district for a casual dinner at Bull Street Taco or Vittoria Pizzeria.

Ultimately, though, all culinary roads lead to The Grey, a former Greyhound bus terminal that has been transformed into a dazzling modern dining room with some of the most extraordinary food I've tasted in my life. Chef and co-owner Mashama Bailey's take on what she calls Port City Southern food just won her the national 2022 James Beard Award for Outstanding Chef. In Savannah the past is ever-present. Bailey and her partner in The Grey, Johnno Morisano, also have an eye on the future. ■HTSI

**I**moved to Savannah, Georgia, last year to begin a new life as an educator. Before that I lived for many years in New York, where I was an editor and fashion journalist. You couldn't find two more different cities, but they have this in common. They both cast a spell.

Savannah College of Art and Design (SCAD), the university where I'm dean of the School of Fashion, is spread out across a series of buildings, some new, some renovated, all rather beautiful. My morning commute takes me on foot through the city's historic district, past the tall, red-bricked mansions with their handsome Georgian façades, the lush, overgrown courtyards that wouldn't look out of place in Seville or Marrakech, the hushed squares where sunlight glimmers through dense tangles of Spanish moss. Savannah is now home to a busy port, leading-edge industries like aerospace giant Gulfstream and a thriving, varied dining scene, but walking south along Bull Street towards Forsyth Park you still glimpse traces of the rarefied world John Berendt described so memorably in *Midnight in the Garden of Good and Evil*. There's something else too. On every block, you'll overhear ghost-tour guides assuring groups of dazed-looking tourists that Savannah is the most haunted city in America. And even if those guides are not the greatest truth-tellers you'll

ever meet, it's hard to ignore the weird magic in these streets.

That's never truer than during the holidays, when the double-height windows in those grand houses flicker to life with lighted decorations. No wonder

“COCKTAILS ARE MIXED WITH A BRACING ABSENCE OF NORTHERN PURITANISM”

VITTORIA PIZZERIA



Left: Eckburg Hall, SCAD's fashion facility. Top left: Dirk Standen at The Grey and (below) in downtown Savannah



### SITES & MUSEUMS

**Savannah College of Art and Design** [scad.edu](http://scad.edu); **SCAD Museum of Art** [scadmoa.org](http://scadmoa.org)

### CAFÉS

**Back In The Day Bakery** [backinthedaybakery.com](http://backinthedaybakery.com)  
**The Collins Quarter at Forsyth Park** [thecollinsquarter.com](http://thecollinsquarter.com)  
**Mrs Wilkes** [mrswilkes.com](http://mrswilkes.com)

### BARS & RESTAURANTS

**Bull Street Taco** [bullstreettaco.com](http://bullstreettaco.com)  
**The Grey** [thegreyrestaurant.com](http://thegreyrestaurant.com)  
**Savoy Society** [savoysoociety.co](http://savoysoociety.co)  
**Vittoria Pizzeria** [vittoriapizzeria.com](http://vittoriapizzeria.com)

### SHOPPING

**Adam Turoni** [chocolatat.com](http://chocolatat.com)  
**Arcanum Interiors** [@arcanumsavannah](http://@arcanumsavannah)  
**Arthur Smith Antiques** 402 Bull St, Savannah, GA 31401  
**Asher + Rye** [asherandrye.com](http://asherandrye.com)  
**The Book Lady Bookstore** [thebookladybookstore.com](http://thebookladybookstore.com)  
**E Shaver Booksellers** [eshaverbooks.com](http://eshaverbooks.com)  
**The Paris Market** [theparismarket.com](http://theparismarket.com)

### WHERE TO STAY

**Perry Lane Hotel** [perrylanehotel.com](http://perrylanehotel.com)



# idealista

The leading property app in Spain, Italy and Portugal



Outstanding exclusive villa in the Algarve, Portugal  
€ 6,995,000 [www.idealista.pt/luxury/exclusivevillainthealgarve](http://www.idealista.pt/luxury/exclusivevillainthealgarve)





COLLECTION GRAIN DE CAFÉ



*Cartier*