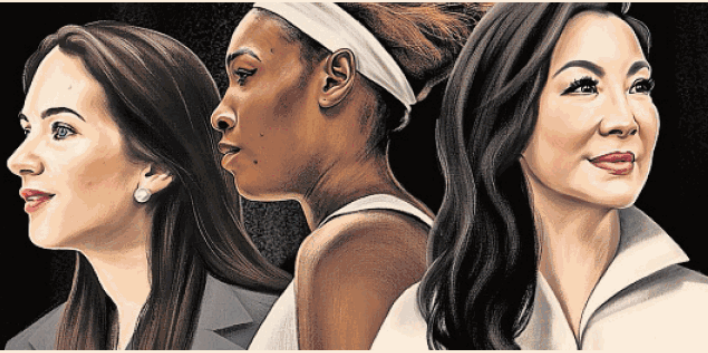


## Women of 2022

by Jamie Lee Curtis, Abigail Disney, Elif Shafak and many more

LIFE & ARTS



## Russia gathers 'shadow fleet' of oil tankers

- Ploy to thwart western curbs on sales
- Rise in anonymous vessels recorded

DAVID SHEPPARD AND CHRIS COOK — LONDON  
POLINA IVANOVA — BERLIN

Russia has quietly amassed a fleet of more than 100 ageing tankers to help circumvent western restrictions on its oil sales after its invasion of Ukraine, shipping brokers and analysts say.

Shipping broker Braemar estimates that Moscow, which relies heavily on foreign tankers to transport its crude, has added more than 100 ships this year, through direct or indirect purchases. Energy consultancy Rystad said Russia had added 103 tankers in 2022 through purchases and the reallocation of ships servicing Iran and Venezuela, two countries under western oil embargoes.

The Kremlin's push to assemble what the oil shipping industry calls Russia's "shadow fleet" is an attempt to overcome new international curbs on the country's oil. These include an EU ban on seaborne imports, which comes into force on Monday, and a new global price cap of \$60 per barrel, which the bloc backed yesterday and is part of a broader G7 initiative.

Traders say the shadow fleet will reduce the impact of such measures but will fall short of eliminating it.

The punitive EU and G7 measures are expected to cut Moscow off from a large part of the global tanker fleet because

insurers such as Lloyd's of London will be barred from covering vessels carrying Russian oil — whatever their destination — unless it is sold under the price cap scheme. But Russia has long said it will not deal with any country enforcing the ceiling, a stance that means it may refuse to supply oil under the conditions set by the west.

Instead it aims to use its new fleet to supply countries such as India, China and Turkey that have become bigger buyers of its oil as Europe cuts back.

The largely anonymous tanker purchases can be tracked by the big increase in unnamed or new buyers appearing in registries. The tankers are generally 12-15 years old and would be expected to be scrapped in the next few years, said Anoop Singh, head of tanker research at Braemar. "These are buyers that we, as longstanding brokers, are not familiar with," Singh said. "We are confident that the majority of these vessels are destined for Russia."

Andrei Kostin, head of Russia's state-owned bank VTB, appeared to confirm the push in October by saying that the country needed to spend "at least one trillion roubles" (\$16.2bn) for "the tanker fleet's expansion". The Kremlin did not respond to a request to comment on the tanker purchases yesterday.

Reports & analysis page 2

## First steps Dent in China's authority after rare unrest over Covid strategy



State officials guard a Beijing area in lockdown. Widespread protests against Covid restrictions have exposed the vulnerability of China's ruling party. *Humbling of Xi*, Page 6 Kevin Frayer/Getty Images

### Art against tyranny

Simon Schama

LIFE & ARTS



### Snow business

Style for the slopes

HTSI



### Surviving the holiday season

Enuma Okoro

LIFE & ARTS



### The best reds

Jancis Robinson

LIFE & ARTS



## Fed under pressure to sustain rate rises after US adds more jobs than expected

COLBY SMITH — WASHINGTON

The US economy added more jobs than expected in November in a sign that demand for new workers remains strong despite the Federal Reserve's efforts to cool the economy.

Non-farm payrolls rose by 263,000 last month, compared with an expected 200,000. Despite those gains, the unemployment rate remained steady at 3.7 per cent.

The US dollar index jumped 0.8 per cent on release of the data, because of expectations that the figures would add to pressure on the Fed to keep raising interest rates. The S&P 500 stock index fell 1 per cent and US government bonds sold off sharply, sending yields higher. The two-year Treasury yield, which moves with interest rate expectations,

rose 0.11 percentage points to 4.37 per cent at one point.

"The labour market right now is both a blessing and a curse," said Simona Mocuta, chief economist at State Street Global Advisors. "Obviously you don't want really bad things to happen in the labour market, so it's good to see that job creation continues. On the other hand, it complicates the Fed's job."

The US central bank is trying to damp economic activity by rapidly raising borrowing costs, hoping to tame inflation running at multi-decade highs.

Consumer demand has already started to ease, the housing sector has weakened and the technology sector has suffered a wave of job cuts. However, the economy more broadly has showed resilience, despite the Fed's benchmark policy rate closing in on 4 per cent.

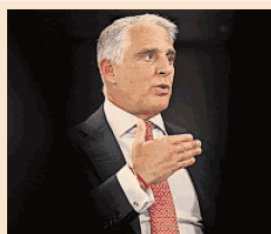
"We've now created 10.5mn jobs since

I took office, more than any administration in history at this point in the presidency," Joe Biden said yesterday, as he signed Congress's bill to avert a looming rail strike that had been scheduled to hit over the holidays.

"Things are moving," the US president added. "They're moving in the right direction as we go into the holiday season. The Americans are working. The economy is growing. Wages are rising faster than inflation. And we've avoided a catastrophic rail strike."

The Fed has signalled it will end its run of 0.75 percentage point rate rises and move to a half-point rise in December, even as it targets a higher level of rates than expected next year. Many officials have indicated the benchmark policy rate might in time hit 5 per cent.

Day in the markets page 16  
The Long View page 20



### UniCredit strives to meet Orcel's pay expectations

The Milan-based lender is looking for ways to raise the salary of its star chief executive Andrea Orcel after he told colleagues he wanted a bigger reward for turning round the group. Orcel's total remuneration was €6.7mn last year, including a €4.8mn sign-on bonus, one of Europe's highest. Last December Orcel was awarded €51.4mn in compensation after Santander's 2019 decision to withdraw its offer of the chief executive's job.

Pay rise sought — PAGE 12

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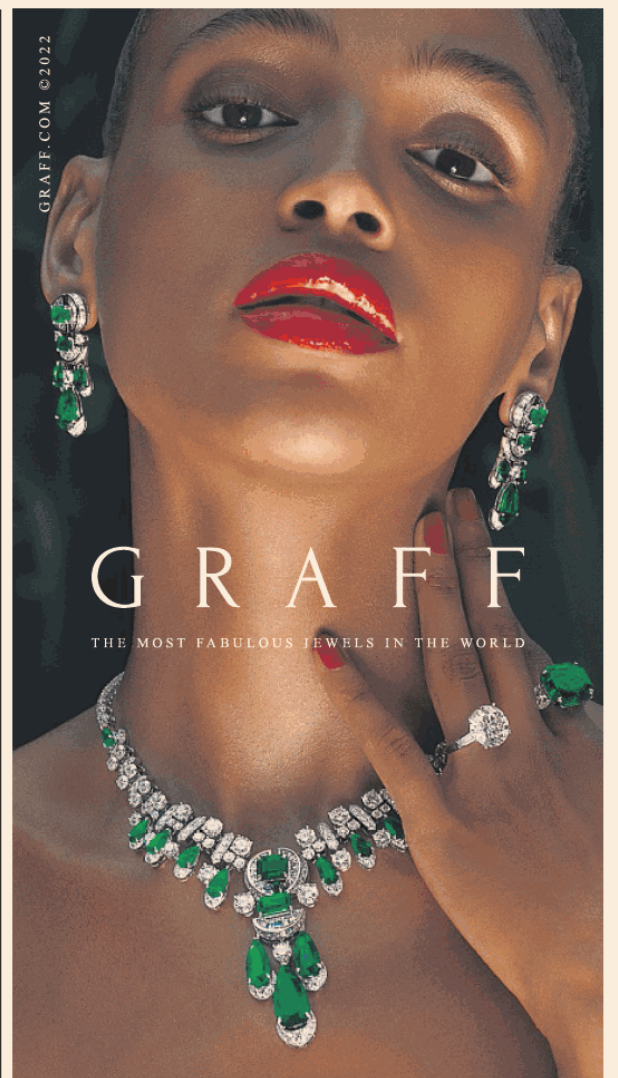


### World Markets

STOCK MARKETS				CURRENCIES				GOVERNMENT BONDS					
	Dec 2	Prev	%chg	Pair	Dec 2	Prev	Pair	Dec 2	Prev	Yield (%)	Dec 2	Prev	Chg
S&P 500	4057.20	4078.57	-0.48	\$/€	1.047	1.049	€/\$	0.955	0.954	US 2 yr	4.35	4.28	0.07
Nasdaq Composite	11401.26	11482.45	-0.71	\$/£	1.222	1.227	£/\$	0.819	0.815	US 10 yr	3.58	3.57	0.01
Dow Jones Ind	34321.59	34395.01	-0.21	€/£	0.857	0.855	£/€	1.166	1.170	US 30 yr	3.61	3.68	-0.07
FTSEurofirst 300	1751.99	1754.46	-0.14	¥/\$	135.475	135.930	¥/€	141.890	142.543	UK 2 yr	3.37	3.30	0.08
Euro Stoxx 50	3977.28	3984.50	-0.18	¥/€	165.496	166.744	€ index	80.039	78.669	UK 10 yr	3.15	3.10	0.05
FTSE 100	7556.23	7558.49	-0.03	S\$/€	0.986	0.985	S\$/£	1.150	1.152	UK 30 yr	3.49	3.40	0.10
FTSE All-Share	4138.81	4141.04	-0.05	CRYPTO				JPN 2 yr	-0.03	-0.03	0.00		
CAC 40	6742.25	6753.97	-0.17		Dec 2	Prev	%chg	JPN 10 yr	0.25	0.25	0.00		
Xetra Dax	14529.39	14490.30	0.27	Bitcoin (\$)	16910.65	16976.38	-0.39	JPN 30 yr	1.49	1.51	-0.02		
Nikkei	27777.90	28226.08	-1.59	Ethereum	1277.32	1276.08	0.10	GER 2 yr	2.09	2.01	0.08		
Hang Seng	18675.35	18736.44	-0.33	COMMODITIES				GER 10 yr	1.85	1.81	0.04		
MSCI World \$	2741.08	2720.89	0.74		Dec 2	Prev	%chg	GER 30 yr	1.68	1.71	-0.03		
MSCI EM \$	978.30	972.29	0.62	Oil WTI \$	81.39	81.22	0.21						
MSCI ACWI \$	635.51	630.92	0.73	Oil Brent \$	86.84	86.88	-0.05						
FT Wilshire 2500	5296.26	5299.47	-0.06	Gold \$	1803.15	1753.50	2.63						
FT Wilshire 5000	41355.71	41380.36	-0.06										

Prices are latest for edition  
Data provided by Morningstar

A Nikkei Company



## INTERNATIONAL


**WORLD**  
**WEEK IN REVIEW**
**Biden prepared to talk with Putin about ending Ukraine conflict**

US president Joe Biden has said he is "prepared to speak with" Vladimir Putin about the war in Ukraine if Russia's leader shows an interest in bringing the nine-month conflict to an end.

"I am prepared to speak with Mr Putin if in fact there is an interest in him deciding he is looking for a way to end the war," Biden said, adding that he would do so only after consulting Nato allies.

The remarks, made in Washington during a summit with French president Emmanuel Macron, mark the furthest Biden has gone in expressing openness to discuss the war with Putin. He said he had "no immediate plans" to contact Russia's leader, adding that he had not seen any indications from Putin that he was willing to bring the war to an end.

**Germany signs long-term deal with Qatar for liquefied natural gas**

Qatar is to provide Germany with liquefied natural gas under a long-term supply deal that marks a big step forward in efforts by Europe's biggest economy to wean itself off Russian gas.

Under the two sales and purchase agreements signed by state-owned QatarEnergy and US group ConocoPhillips, about 2mn tonnes of LNG will be sent to Germany annually for at least 15 years, with deliveries expected to start from 2026.

The deals are the first long-term agreements for LNG supplies to an EU country since Russia's full-scale invasion of Ukraine in February. European countries have been wary of striking such deals despite seeking substitutes for Russian pipeline gas, as they attempt to move away from fossil fuels.

**Aung San Suu Kyi held in jungle prison camp, says former adviser**


Aung San Suu Kyi, 77, the deposed Myanmar leader, is being held by the military junta in isolation in a hut at a prison camp in a jungle clearing, according to Sean Turnell, her former economic adviser and one of the few people who has seen her since last year's coup.

**Trump is denied special review of documents seized from his home**

Donald Trump is not entitled to have a special master review of hundreds of documents seized from his Mar-a-Lago home in Florida by federal investigators, a US appeals court has ruled.

Lawyers for Trump, who is running for president again in 2024, had argued that some of the documents were covered by executive or attorney-client privilege. The search in August uncovered more than 100 documents "marked confidential, secret or top secret", amid a trove of 13,000.

The ruling came less than two weeks after the Supreme Court said the US Treasury must hand over six years' worth of Trump's tax returns to a congressional committee investigating his conduct in office.

**Fossil fuel revenues**

# EU reaches deal on Russian oil price cap

Ceiling of \$60 a barrel for purchases agreed after Poland drops objections

HENRY FOY — BRUSSELS

EU member states have agreed to implement a \$60 ceiling on global purchases of Russian oil after Poland dropped its objections to the long-debated deal aimed at denting the Kremlin's fossil fuel revenues.

Warsaw had delayed agreement on the cap after demanding a lower ceiling to further erode Moscow's income.

Its backing means the bloc will have the initiative in place before December 5, when a ban on imports of Russian seaborne oil into the EU comes into force.

The cap, which is set to be adopted by

G7 countries and some allies, is designed to keep Russian oil flowing to countries such as India and China, but at a lower profit to Moscow.

It is intended to have global reach because Russian oil importers, who rely on insurance cover and shipping services from companies based in the EU and other G7 countries, would need to observe the price ceiling.

However, Russia has said it will not sell oil to any country participating in the cap, and India and China have so far not said they will implement it.

Russia is expected to rely on tankers prepared to operate without western insurance, though traders have warned its exports may drop if it cannot access enough vessels.

Russia's oil is already trading at a large discount to international benchmark Brent.

"We can formally agree to the decision," said Andrzej Sadoś, Poland's permanent representative to the EU, adding that the official publication of the legislation would probably take place over the weekend. The agreement follows months of negotiations.

The cap is lower than the European Commission's initial suggested price of as high as \$70, following demands from Poland and other member states for it to be reduced. Yesterday, benchmark Brent crude was trading at around \$86.

Warsaw gave its approval after Brussels agreed to speed up work on a new package of sanctions against Moscow, which would include measures proposed by Poland.

"We wanted to be absolutely sure... that we are working on a new, painful, expensive for Russia, package of sanctions," Sadoś said.

'We wanted to be absolutely sure that we are working on a new, painful, expensive for Russia, package of sanctions'

The cap agreement also includes a provision that the ceiling be regularly reviewed to ensure it is "at least 5 per cent" below average market prices for Russian oil.

The price-capping initiative has been championed by the US, which is keen to ensure Russian oil continues to be exported to avoid a global shortage that would spark a surge in crude prices.

The US hopes India and China will still be able to use the existence of the price cap to negotiate larger discounts.

Some EU states had initially demanded a price level of as little as \$30, but Brussels officials feared this would see Moscow cut back exports.

Oil and gas flows are likely to account for 42 per cent of Russia's revenues this year, around Rb\$11.7tn (\$191bn), the country's finance ministry has said. *Additional reporting by David Sheppard*

**Ukraine. Arms contracts**

## War exposes 'hard reality' of west's capacity

Governments have been slow to sign longer-term weapons deals to accelerate production

JOHN PAUL RATHBONE AND SYLVIA PFEIFER — LONDON STEFF CHÁVEZ — CHICAGO

Nearly 10 months into Russia's full-scale invasion of Ukraine, the allies that have backed Kyiv's war effort are increasingly concerned by the struggle to increase ammunition production as the conflict chews through their stockpiles.

At stake is not only the west's ability to continue supplying Ukraine with the weapons it needs, but also allies' capacity to show adversaries such as China that they have an industrial base that can produce enough weaponry to credibly defend against possible attack.

"Ukraine has focused us... on what really matters," William LaPlante, the Pentagon's chief weapons buyer, told a recent conference at George Mason University. "What matters is production. Production really matters."

After sending more than \$40bn of military support to Ukraine, mostly from existing stocks, Nato members' defence ministries are discovering that dormant weapons production lines cannot be switched on overnight. Increasing capacity requires investment which, in turn, depends on securing long-term production contracts.

The US has sent about a third of its stock of Javelin anti-tank missiles to Ukraine and a third of its stockpile of anti-aircraft Stinger missiles. But it has little prospect of being able to replace these quickly. "There's no question that... [supplying Ukraine] has put pressure on our defence industrial base," Colin Kahl, US under-secretary of defence for policy, said last month.

The UK has turned to a third party, which it has declined to identify, to restock its depleted stores of next generation light anti-tank weapons (NLAWs). "There are some really hard realities that we have been forced to learn," James Heapey, armed forces minister, said in October.

Weapons stocks in many continental European countries are worse. When France sent six Caesar self-propelled



In demand: a Ukrainian soldier in Donetsk fires an anti-tank missile, many of which have been sent by western allies  
Vadim Ghirda/AP

howitzers to Ukraine in October, it did so only by diverting a Danish order for the artillery. There are two big reasons western nations are struggling to source fresh military supplies, say defence officials and corporate executives.

The first is structural. Since the end of the cold war, these countries have reaped a peace dividend by slashing military spending, downsizing defence industries and moving to lean, "just-in-time" production and low inventories of equipment such as munitions, as combating insurgents and terrorists did not require the same heavy weaponry needed in high-intensity land conflicts.

Ukraine has changed that assumption. During fighting in the eastern Donbas region this summer, Russia used more ammunition in two days than the British military has in stock. Under Ukrainian rates of artillery consump-

tion, British stockpiles might last a week and the UK's European allies are in no better position, said the Royal United Services Institute think-tank in London.

"The west has a problem with constrained defence industrial capacity," said Mick Ryan, a former major general in the Australian army. "A major expansion programme will be required if the nations of the west are to rebuild the capacity to design, produce and stockpile... large quantities of munitions."

The second factor is bureaucracy. Governments say they are committed to bigger defence budgets, yet amid so much economic uncertainty they have been slow to write the multiyear procurement contracts that defence groups need to accelerate production.

A senior European defence official said: "No company wants to invest in a second factory line to boost production

without long-term, contractual certainty. Will Russia still be a threat in five years and, if not, will governments still be buying arms from the companies?"

This lack of certainty is on both sides of the Atlantic, say executives. Saab, the Swedish defence and aerospace company which makes NLAWs and Gripen fighter jets, says it has talked to several governments about orders but progress on signing contracts has been slow.

"When it comes to order intake directly connected to Ukraine... very little has emerged or happened," said Saab chief executive Micael Johansson. "I am sure it will come... but the contracting procedures are still quite slow."

Britain's BAE Systems also says it is "in talks" with the UK about ramping up output of a number of munitions, while US defence companies have similar complaints about the lack of a clear "demand signal" from Washington.

"They are in a situation of 'show me the money'," said Mark Cancian, senior adviser at the Center for Strategic and International Studies in Washington. "What they [the companies] are worried about is that they'll expand capacity, then the war will end and the defence department will cut the contracts."

Kathy Warden, chief executive of Northrop Grumman, said the Pentagon's procurement procedures, which give a "very choppy demand signal" to build up stockpiles but only after a conflict quickly depletes them, are not a model that makes sense if the aim is sustained investment in production.

Some defence manufacturers are already producing at full capacity, with shifts running 24 hours a day. "When we have a clear understanding of what the demand signal is going to be... we are willing to fund expansion of capacity," said Frank St John of Lockheed Martin, which makes Himar artillery rocket systems and Javelins.

Western officials say supplying Ukraine has not jeopardised their own military readiness, while Russian military shortages are far worse. Moscow is having to source artillery shells and drones from North Korea and Iran.

Yet, while there is a near-consensus across Nato, companies can proceed only once they have more certainty.

*Additional reporting by Felicia Schwartz in Washington*

**'Campaign of terror'**

## Threatening packages sent to Ukrainian missions globally

CHRISTOPHER MILLER — KYIV BARNEY JOYSON — MADRID

Ukraine's foreign ministry has spoken of a "well-planned campaign of terror and intimidation" after more than a dozen threatening packages, some containing explosive devices and animal parts, were sent to the country's foreign diplomatic missions.

The Ukrainian embassy in Madrid had been targeted twice in the past three days. A "bloodstained package" was sent to the mission yesterday, said the foreign ministry. Two days earlier a letter sent to the ambassador, Serhii Pohoreltsev, exploded in the hands of an embassy employee as he handled it. He suffered minor injuries.

Spanish government offices and the US embassy in Madrid also received similar items in recent days.

The Ukraine foreign ministry said that after "the terrorist attack in Spain, sealed packages were delivered to the embassies in Hungary, the Netherlands, Poland, Croatia, Italy, Austria, the con-

sulates general in Naples and Krakow, and the consulates in Brno. There are animal eyes in the packages. The packages themselves were soaked in a liquid the colour of blood and had a corresponding smell," it said.

Spanish police cordoned off the embassy yesterday for security reasons as they conducted investigations and searched the premises, the ministry added.

Spanish authorities said on Thursday that at least five other letters containing explosives were sent within the country, including to the offices of Prime Minister Pedro Sánchez, on November 24, the defence minister and the US embassy.

The foreign ministry said the entrance to Ukraine's diplomatic mission in the Vatican had also been vandalised, and the embassy in Kazakhstan had received a bomb threat.

"We have reason to believe that a well-planned campaign of terror and intimidation of Ukrainian embassies and consulates is taking place," said foreign minister Dmytro Kuleba.

**PM speech**

## Finland warns democracies against being 'naive' on China

NIC FILDÉS — SYDNEY

Finland's prime minister has warned democratic countries to "stop being naive" about China, saying it is essential that they reduce their technological and energy dependency on authoritarian regimes.

Sanna Marin argued at the Lowy Institute think-tank in Sydney yesterday that countries such as Australia and Finland had to forge "common lifelines".

Finland applied to join Nato following Russia's invasion of Ukraine this year and Marin said she expected the Nordic country to become a full member and participate as a security provider.

Her comments follow a Nato meeting in Bucharest where economic measures aimed at containing the "challenge" posed by China were discussed.

The US is trying to persuade more countries to ensure that critical supply chains are no longer reliant on China and to place curbs on the export of essential products, such as minerals and semiconductor manufacturing equip-

ment, to the country. Marin, who met the leaders of New Zealand and Australia on a trade tour of the Pacific this week, said that Russia's invasion was "a war and fight concerning what is going on in the world" and that democratic values needed to be defended.

"This is the time to stop being naive, also when it comes to China," she said. The premier insisted this did not mean "we close all the doors and windows" to trade with China. Beijing was still an important partner on issues such as climate change, but it was important for democratic countries to have "strategic autonomy" in important sectors.

Australia is presenting itself as an alternative to global industries keen to secure different supply lines to reduce dependency on China for critical minerals such as lithium and rare earths.

Anthony Albanese, Australia's prime minister, met Marin yesterday to discuss Canberra's free trade deal with the EU. Marin said the changing global security environment was drawing Australia and Europe closer together.

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## INTERNATIONAL

# World Cup fans shrug off negativity over host nation

Supporters look beyond controversies and welcome event's compact nature, stadium alcohol ban and crime-free streets

SIMEON KERR AND JOSH NOBLE — DOHA

Souq Waqif, the busiest market in the Qatari capital Doha, is the unofficial focal point for the Fifa World Cup, a place for visiting supporters to mingle, take selfies, drink tea and engage in good-natured sporting debate.

From Argentina fans in blue-and-white Arab headdresses to Cameroonians wearing capes embroidered in their national colours of red, yellow and green, supporters have crowded into its narrow streets and alleys, creating something of a football United Nations.

"Going down to the souk, you see all the people walking around from 32 different nationalities," said Paul Williams, who had travelled to Qatar to support Wales. "It's been absolutely fantastic."

The run-up to the Qatar World Cup was dominated by western media scrutiny over the Gulf state's unsuitability as a host, corruption claims and its human rights failures, notably its ill-treatment of migrant workers and intolerance of homosexuality.

The tournament's opening days appeared to confirm the worst fears, with technical glitches locking fans out of stadiums, supporters arriving to find their accommodation unfinished, and a high-profile dispute over whether players should wear the rainbow armbands that promote diversity.

Yet many fans in Qatar have shrugged off such controversies. After spending large sums of money to travel to the Gulf, they have preferred to let the football — including thrilling matches such as Saudi Arabia's shock win over two-time champions Argentina and Australia's surprise progress to the knockout stages — eclipse concerns over human rights and any difficulties in buying alcohol in the Muslim society.

"I just think there's been a lot of scare-mongering in the media," Terry John, another Wales fan, said of the negativity that surrounded the tournament. "We've had a fantastic time."

The unprecedentedly compact World Cup, with seven of the eight stadiums within the capital of the Gulf monarchy of 3m people, has transformed the fan experience compared with previous tournaments. Even the city's new 76km light railway system has become a place for fans to meet and swap stories.

The condensed schedule has allowed visitors to cram in numerous games in a few days. Some World Cup regulars are beginning to look at the host cities for the 2026 tournament — spread over the US, Canada and Mexico — and groan at



"The relative lack of alcohol means I'm also not worried about my parents, who are in their seventies"

Fan clubs: Moroccans in Doha. Below, an England supporter

Martin Divisek/EPA-EFE

have been possible if the host had been one of Europe's footballing powers.

Omar Taysir, a Jordan-based student draped in the Palestinian flag, said the authorities had been welcoming and his entry to the country seamless compared with previous struggles to enter the UK on a scholarship.

Other fans have reported how this World Cup has felt safe, compared with their visits to other big cities for football events. "We've not been worried about crime such as pickpockets," said Benjamin Lim, 42, a lawyer from London. "And the relative lack of alcohol means I'm also not worried about my parents, who are in their seventies."

Away from the football, visitors have been able to enjoy some of Qatar's tourist attractions, from "dune-bashing" in a 4x4 across the desert, visiting Doha's museums and the carnival atmosphere in the souk.

Amin Chhaiba, a 27-year-old Moroccan-Italian, said he escaped the "fog and cold" of Bologna after securing tickets to seven World Cup matches in four days. "It's a family friendly environment, a good place to bring kids," he said.

the prospect of hours spent in airports.

Fil Sollof, a company director from England, has been able to take in 10 World Cup matches in nine days. "We're here for football, so we're either in the stadium watching matches, watching matches in bars or sleeping," he said.

Qatar's eleventh-hour decision to ban the sale of alcohol around stadiums drew negative headlines, with booze generally seen as central to football fans' match day experience. Yet many in Qatar say it has contributed to a less aggressive tone around matches and a family friendly atmosphere.

"It isn't such a bad thing we don't have alcohol [at stadiums]," Williams said.

For those in the corporate hospitality suites, the alcohol rule change has had no impact: fine wines and cold beers have been readily available before, during and after matches. Chauffeur driven cars have also been on hand to zip guests from one game to the next, enabling the well-heeled to binge-watch football in luxury.

Qatari officials are mindful that there is still much to do for the World Cup to be deemed a success. There have been empty seats at some matches, warnings over crowd control, including a surge of people at one fan zone, and the confiscation of pro-LGBT+ hats and flags the authorities interpreted as political.

The Hayya app required to enter Qatar has also suffered glitches, causing some supporters to miss flights. In the United Arab Emirates, where many fans have based themselves, check-in staff said some people were not able to board each Doha-bound flight owing to documentation problems.

Qatar hopes fewer games in the knockout phase of the tournament that begins on Saturday will free up hotel and hospitality space for those fans already there or arriving, enhancing the World Cup experience further.

Abu Ghasem, a Sudanese expatriate, also pointed out that Qatar's visa regime meant more visitors from the "global south" were able to attend than would



## Legal action

### Indonesia orangutan dispute grows after academics banned

MERCEDES RUEHL — SINGAPORE

Eighteen Indonesian non-governmental organisations have launched legal action against the government as a disagreement over endangered orangutan numbers escalates into a broader rebellion against curbs on academic freedom.

Amnesty International Indonesia, Greenpeace Indonesia and the Indonesian Caucus for Academic Freedom are part of the group that submitted a legal objection letter to the Ministry of Environment and Forestry on Thursday over undermining independent scientific research in south-east Asia's biggest economy.

The catalyst was the banning of five academics in September who challenged the government's claims that orangutan populations in the country were growing.

The ban exposed a worsening problem in the country as NGOs, academics and scientists report tightening government control of the environmental narrative and increasingly onerous requirements on conducting research that might be critical.

Indonesia, home to one of the world's largest tropical rainforests, is a crucial environmental battleground. The clampdown comes as President Joko Widodo, who won plaudits for his suc-

cessful hosting of the summit of G20 leading economies last month, courts more foreign investment to grow the economy.

Wealthy developed nations pledged \$20bn towards Indonesia's green transition on the sidelines of the summit.

"This is much larger than the five of us being banned by the ministry. It is indicative of a broader issue where independent science is being constrained by the government," said Serge Wich, professor in primate biology at Liverpool John Moores University and one of the banned academics. "It is getting worse."

The letter is the first step in a process in which the ministry has 10 days to respond to the signatories' demands. These include withdrawing the ban, publicly apologising, ending interference in science and holding meetings to reach a consensus on endangered ape populations. If the demands are not addressed adequately, the matter will go to the presidential office and potentially after that to court.

The environment ministry did not respond to a request for comment.

"What makes this especially interesting is that the letter is from Indonesian groups. This has generated strong feelings by Indonesians and our case was seen as a breaking point," said Erik Meijaard, a Dutch conservationist and another of the banned researchers.

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## INTERNATIONAL

# Ramaphosa sofa cash scandal threatens ANC grip on power

President's political career in doubt after damning report into theft at his reserve

JOSEPH COTTERILL — JOHANNESBURG

Cyril Ramaphosa seemed so confident in his position as South Africa's president last week that he jetted off to the UK to enjoy the pomp of a state visit, as nominations poured in at home to re-elect him as leader of the ruling African National Congress.

Days later, the presidency of a man who pledged to resurrect the fortunes of Africa's most industrialised nation was on the brink as friends battled to persuade him not to resign, and old foes circled, over a damning report into a bizarre theft from his own game farm.

Ramaphosa's ANC colleagues will meet over the weekend to discuss his fate after a frenzied 48 hours when it seemed likely he might quit.

His presidency was thrown into turmoil late on Wednesday by a parliamentary report that concluded he may have broken the law over the 2020 theft of \$500,000 that was hidden inside a sofa at his Phala Phala reserve. The report concluded he should be investigated for possible impeachment over the issue, prompting calls from opposition parties for him to stand down.

It would be an abrupt end for the trade unionist turned businessman, who as a drafter of South Africa's democratic constitution appeared to be a safe pair of hands after the state looting under Jacob Zuma, whom he ousted in 2018. Without Ramaphosa, "a group of criminals" would return to power in Africa's oldest surviving political movement and the country would "become a banana republic", James Motlatsi, one of his oldest friends, warned yesterday.

Even if he survives and South Africa avoids a return of the kind of state capture Zuma presided over, the hit to Ramaphosa's reputation may still spell doom for the ANC in 2024 elections, 30 years after it first gained power.

"His whole presidency was one of renewal and clean-up and his platform for being re-elected as ANC leader was that he's the best of the lot. That's completely blown out of the water here," said Sithembile Mbete, a political scientist at the University of Pretoria.

The scandal that could end Ramaphosa's political career has been bubbling for months, led by accusations of a cover-up levelled by Arthur Fraser, a former spy chief under Zuma. Many at first saw the outlandish claims of wads of cash being hidden in a sofa as the ravings of a Zuma acolyte, except for the fact that as part of his quest for unity in the party, Ramaphosa had also made Fraser his head of prisons.

As several investigations began, Ramaphosa's few clarifications, including that the cash kept on the farm was legitimate proceeds from selling buffalo, baffled South Africans more than they enlightened. The saga culminated in a parliamentary report on Wednesday that concluded he should be investigated for possible impeachment.

South Africa's main opposition parties have since called for the president to step down. To buy time, Ramaphosa's allies have pushed for a legal challenge to the report, saying it overstepped its remit and was lacking in evidence.

Yet others say Ramaphosa's inability to reveal basic details of the burglary is what has made this investigation so damaging, such as, in the report's words, the "substantial doubt about the legitimacy of the source of the currency that was stolen".

The president may also want to avoid a court battle over the scandal, whether out of respect for the legal process or fears of how his enemies in the ANC



State visit: Cyril Ramaphosa with King Charles at Buckingham Palace on Tuesday. Below, the president's Phala Phala reserve in South Africa

Victoria Jones/Reuters, AP

would use it. Dale McKinley, an independent analyst, noted how Ramaphosa had never sought to use the courts to slow down the investigations. While he would have been attacked by his detractors in the ANC had he done so, "he probably also felt confident he could beat the charges", McKinley added.

Ramaphosa had come up against a more rigorous parliamentary process to remove a president than Zuma faced, McKinley also noted. Parliament strengthened its ability to investigate alleged presidential misconduct after 2018 largely because Zuma's dodging of multiple non-confidence votes exposed gaps in accountability. If Ramaphosa leaves, the fight will focus on how long the institutions rebuilt from the ashes of state capture can outlast the ruling party's return to chaos.

Songezo Zibi, head of Rivonia Circle, a

'He was the ANC's electoral trump card ... They may be authors of the ANC's own electoral obituary in 2024'

civic think-tank, said that those pushing for Ramaphosa's exit in the ANC could live to regret it. "He was the ANC's electoral trump card, because his own popularity far exceeds that of the ANC," he added. "They may be authors of the ANC's own electoral obituary in 2024."

Ramaphosa is credited with delivering the ANC its national election victory in 2019. But analysts say he slowed rather than stopped the slide in the party's popularity.

In local polls last year the party's vote share fell below half for the first time. Surveys suggest it could lose its national majority in the next election.

"He has artificially extended the life of the ANC in power," said William Gumede, chair of Democracy Works, a civic foundation. "Without him, we'll be talking about the ANC going below 40 per cent of the vote."

"If he goes, there's going to be an interim period [between now and the 2024 election] of the old state capturers grabbing what they can ... but the good people will also fight back."

Zibi said the departure would cause soul-searching among business and labour groups that believed in his ability to renew the ANC. "They have avoided imagining a future where the ANC is not the centre of national consensus. They are ill-prepared for what comes next."

Yet Phala Phala has barely registered with the poorest, who are more preoccupied with petty graft in ANC heartlands. As Mbete said: "What's sad is that South Africa and its issues are going to take a back seat to the machinations of the ANC."



North Korea. Dictator's dynasty

## Unveiling of daughter fuels succession talk

Nine-year-old Kim Jue Ae has attended important events with her father recently

CHRISTIAN DAVIES — SEOUL

When North Korean state media published photos of Kim Jong Un at the launch of an intercontinental ballistic missile last month, it was not the fearsome Hwasong-17 "monster missile" that captured the world's attention, but a young girl in her little red shoes.

Kim Ju Ae, the North Korean dictator's second child, accompanied her father to the launch in mid-November. It was the first time state media had shown images or confirmed the identity of any of Kim's children, prompting speculation that the nine-year-old may have been identified by Kim as his successor.

She held her father's hand as they inspected the ICBM and its 22-wheel transporter erector launcher, before overseeing the launch together from a site on the outskirts of Pyongyang.

A week later she appeared again, accompanying her father to thank soldiers, scientists and officials at a ceremony during which the transporter erector launcher was itself awarded the title of "DPRK Hero".

"When you look at the way she is being treated by the generals and her father in the photos, she is being presented not just as a daughter, but as a princess," said Go Myong-hyun, senior fellow at the Asan Institute for Policy Studies in Seoul.

"Kim Jong Un is trying to normalise his regime's image by adopting the trappings of European-style monarchy."

Born in 2013, Kim Ju Ae's name was first revealed to the world by NBA legend Dennis Rodman, a friend of the North Korean leader. Shortly after her image was released, South Korea's National Intelligence Service confirmed that she was the daughter of Kim Jong Un and his wife, Ri Sol Ju.

In contrast to the wives and partners of Kim's predecessors and many communist leaders in other countries, Ri makes regular public appearances alongside her husband. The couple are thought to have a son born in 2010 and another daughter born in 2017.

Kim Ju Ae's public debut comes at a time of acute tension on the Korean peninsula, following a record number of North Korean missile launches.

The Hwasong-17 has a range of up to 15,000km, putting the US mainland within striking distance. At last month's ceremony, Kim boasted that his scientists and engineers had "made a wonderful leap forward in the development of the technology of mounting nuclear warheads on ballistic missiles".

Experts said it was more likely that, rather than anointing Ju Ae as his successor, Kim wished to send a message to North Koreans and the outside world about the permanence of his nuclear programme and his regime.

"The photos of Kim and his daughter

at the ICBM launch site were clearly intended to bolster his image as the father of the people and the nation," said Rachel Minyoung Lee, a senior analyst at the Open Nuclear Network in Vienna.

"The main reason, however, seems to have been to highlight the necessity of nuclear weapons programmes for the security of future generations, and Ju Ae likely was meant to represent future generations."

That message was reinforced by a front-page editorial in North Korea's state Rodong Sinmun newspaper, which described the nuclear weapons as "monuments to be passed down to our descendants for generations to come".

Lee added: "Kim wants to show that the country has no intention of slowing down, let alone giving up, his nuclear and missile programmes."

Kim's regime features several high-profile women, even as ordinary North Korean women suffer systematic discrimination and abuse. They include foreign minister Choe Son Hui, Kim's wife, Ri, and his sister, Kim Yo Jong, a senior official who recently likened the US to a "scared barking dog" for its opposition to the ballistic missile tests.

The increasing prominence of Kim Yo Jong, who this week described South

'When you look at the way she is being treated, she is being presented not just as a daughter, but as a princess'

Korea's president, Yoon Suk-yeol, as a "political moron" who would suffer a "violent death", has led some analysts to suggest that she could succeed her brother or rule as a regent if he died or was incapacitated before his son, a more likely successor, reached adulthood.

"In the case of illness or an emergency situation, Kim Yo Jong is likely to be a strong candidate to take over because in North Korea bloodline is more important than gender," said Park Young-ja, a research fellow at the Korea Institute for National Unification in Seoul.

"From the long-term perspective, however, the North is still a military and totalitarian society and the regime's male-centred character is strong. So women can take part in the transitional period in a temporary process, but if the male lineage grows up in good health, it is more orthodox for a member of the male bloodline to become the leader."

Christopher Green, a senior consultant for the International Crisis Group, said it was "entirely possible that Kim Jong Un believes Ju Ae is the most temperamentally appropriate of his children for high political office".

But he noted that before assuming power Kim and his father before him had "taken on very significant portfolios in the government and had to 'prove' themselves, including in some way demonstrating military bona fides".

He added: "The race to take over North Korea still has a long way to run."

Additional reporting by Kang Buseong



Raised profile: Kim Ju Ae and Kim Jong Un are cheered by troops — KCNA/Reuters

### Contracts & Tenders

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The bidders may obtain the RFS documents on all working days between 1030 hours (IST) to 1600 hours (IST) from 02.12.2022 up to bid submission date on payment of non-refundable document fee of Rs. 29,500/- (Rupees Twenty-Nine Thousand and Five Hundred Only) or equivalent USD prevailing on date of purchase of documents (including GST), as per details provided in the RFS document available on the websites [www.recddcl.in](http://www.recddcl.in), [www.recindia.nic.in](http://www.recindia.nic.in) and <https://www.bharat-electronicstender.com>.

The Request for Selection (RFS) Documents can also be downloaded from websites [www.recddcl.in](http://www.recddcl.in), [www.recindia.nic.in](http://www.recindia.nic.in), <https://www.bharat-electronicstender.com>. Interested parties can submit Response to RFS only on submission of non-refundable bid processing fee as mentioned in RFS document. The timelines related to bid submission and opening is given hereunder:

Online Bid Submission end date & time	26.12.2022 up to 12:00 Hrs (IST)
Bid Submission end date & time (Hard Copy)	28.12.2022 up to 18:00 Hrs (IST)
Bid Opening date & time	29.12.2022 at 12:00 Hrs (IST)

Response to RFS will be opened in presence of bidders' representatives who wish to attend. The clarifications to RFS documents shall be issued to those bidders, who have obtained/purchased RFS document by paying requisite fee.

All corrigenda, addenda, amendments, time extensions, etc. to the RFS will be hosted on our websites [www.recddcl.in](http://www.recddcl.in), [www.recindia.nic.in](http://www.recindia.nic.in) and <https://www.bharat-electronicstender.com>. Bidders should regularly visit our websites to keep themselves updated.

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### Asean summit

## IMF chief cautions Asian leaders on 'exceptional' uncertainty

EDWARD WHITE — SEOUL  
WILLIAM LANGLEY — HONG KONG  
RYAN MCMORROW — BEIJING

The IMF has warned Asia's leaders and central bankers to prepare for "exceptional" uncertainty as China's zero-Covid policy hurts its economy and inflationary pressures from Russia's invasion of Ukraine hit the region.

China, the world's second-biggest economy, is forecast to grow at its slowest pace in about three decades as Beijing tries to navigate an exit from President Xi Jinping's policy of eliminating all coronavirus cases.

Consumer sentiment among the country's 1.4bn people has been battered by relentless lockdowns and travel restrictions, exacerbating a severe property sector slowdown and the fallout from rising global inflation.

At an Association of Southeast Asian Nations summit in Singapore, Kristalina Georgieva, IMF managing director, said the outlook was "exceptionally uncertain" and "dominated by risks", including global financial tightening.

In a separate speech to the International Finance Forum in Guangzhou, Georgieva said how Beijing calibrated its "Covid strategy" to mitigate the economic impact would be "critical".

She suggested more action by central government would "safeguard" China's financial stability following "welcome" support for the property sector. Georgieva also urged fiscal support for vulnerable households and strengthening social safety nets to boost consumption.

The IMF head's comments came at a key moment for Xi and the ruling Communist party after China was rocked by protests over the weekend against gov-

ernment efforts to control record Covid-19 cases and against censorship.

In recent days there have been signs that Beijing is changing its anti-pan-demic approach. Heavy-handed restric-

'We have been filing advice for lifting Covid controls for months, and now we finally got the approval'

tions have been partially lifted in some cities. Central government health officials have pledged to boost vaccination rates among the elderly. There are signs that state propagandists are easing concerns about the dangers of the virus.

In China's southern commercial hub of Guangzhou, restaurants have reopened to eat-in diners and shoppers are

flocking back to shops after a long lockdown. Schools are said to be reopening.

Three Guangdong government officials said Beijing had allowed the southern province to enact reopening policies with expanded decision-making power.

"It's happening now in Guangzhou [the provincial capital]," said a health official. "We have been filing advice for lifting Covid controls for months, with all kinds of details, and now we finally got the approval from Beijing."

Public transport and other buildings no longer require proof of a recent negative Covid test to enter. Most of the city's testing sites have been dismantled, leaving residents who still want to test waiting at hospitals and paying for testing. Guangzhou also exempted from centralised quarantine some close contacts so they could stay at home.

See FT Big Read

*Cartier*



## FT BIG READ. CHINA

After the protests this week, the limitations of the zero-Covid policy have been exposed and the aura of strong authority that the Communist party has constructed around its leader has been punctured.

By Tom Mitchell, Thomas Hale, Sun Yu and Edward White

For Chinese football fans watching World Cup matches on television, the first sign there was something amiss when they realised they could hear the crowds in the stadium, but could not see them on their screens.

As nationwide protests against President Xi Jinping's draconian zero-Covid policy gathered pace last weekend, the censors decided it was too embarrassing to see fans enjoying themselves in crowded stadiums in Qatar, with no one wearing a mask. So after every goal, Chinese television feeds focused only on the players and coaches on the pitch and ignored jubilant fans embracing each other in the stands.

It was just one of the many absurdities that, alongside three years of constant lockdowns, mass testing and detention centres for the infected, finally caused public frustrations to boil over.

Just six weeks ago, Xi won an unprecedented third term in power and seemed to cement his position as China's most powerful leader since Mao Zedong. But over the course of a few days, the aura of strong, competent authority that the Chinese Communist party's propaganda apparatus has painstakingly constructed around Xi over the past decade has been punctured.

At one of the higher profile protests in Shanghai on November 26, crowds called on Xi to "step down". Other chants heard across the country echoed a lone anti-Xi protester who unfurled a banner on an overpass demanding "freedom not lockdowns" in the run-up to the 20th party congress in October.

As one student protester in Shanghai told the Financial Times: "The protests made people realise that Xi isn't omnipotent."

"Zero-Covid is only a surface problem. The real problem is there is no constraint on the state's intrusion of private citizens' rights," added the student, who asked not to be named for fear of police reprisals. "This is the first time meaningful protests happened and it wasn't an easy decision to join them. It won't benefit me if I am identified... But I felt I should support the pursuit of freedom. I also felt compelled to participate in an event that might make the country a better place."

More ominously for Xi, the relatively small-scale protests and vigils that received the most attention – generally involving dozens or hundreds of people – masked a much broader rebellion at thousands of residential compounds across the country. People who had been forced to remain in their homes for days or weeks refused to obey confinement orders any longer.

#### An explosive winter

That portends a potentially explosive winter Covid outbreak in a country with 1.4bn people and low vaccination rates among the elderly. In a worst-case scenario, China would experience a replay of the "exit wave" chaos that overwhelmed Hong Kong in February – only on a scale 200-times larger and with a far inferior nationwide medical infrastructure compared with that of the former British colony.

In early November the central government issued a list of 20 measures that suggested it was not abandoning zero-Covid, but which did relax many of its controls. Inconsistent implementation of the guidelines initially frustrated those hoping for a return to normalcy.

Over recent days central and local authorities appear to have decided they cannot hold back the tide of people surging out of their locked-down residential compounds. Their bias is now towards



## The humbling of Xi Jinping

'Zero-Covid is only a surface problem. The real problem is there is no constraint on the state's intrusion of private citizens' rights'

ever greater relaxation, which could include isolation at home for confirmed cases and close contacts – rather than being sent to hospitals or centralised facilities. Chen Long at Penum, a Beijing-based research firm, says the trend is towards "zero-Covid in name only".

This has coincided with a shift in messaging from senior officials, including vice-premier and Covid tsar Sun Chunlan, that "Omicron's pathogenicity has geometrically decreased compared with previous strains" of the virus.

Such optimism may prove misplaced. Hong Kong's spring outbreak was driven by Omicron, as was Taiwan's more recent and far better-managed exit wave. Taiwan still experienced a 0.2 per cent death rate. "China can't tolerate a death rate like Taiwan's," says one Beijing-based adviser to the Chinese Center for Disease Control and Prevention.

The new messaging could also confuse people who accepted Xi's previous warnings that Covid was a "devil virus" that only an "all-out people's war" could vanquish.

"According to the 20 measures, the overall direction is to loosen up," says Yu Jie, a China expert at UK think-tank Chatham House. "However, over the past three years the government's rhetoric has been 'this virus is lethal' and we were insisting on lockdowns to protect life. This has really caused confusion across society."

The protests had petered out by midweek as police began to track down participants. Chen Wenqing, a former state security minister who now heads the party's internal security apparatus, vowed to "resolutely crack down on the infiltration and sabotage activities of hostile forces as well as illegal and criminal activities that disturb social order – social stability must be ensured".

But even if the unrest can be stamped out as quickly as it flared, it will go down as a remarkable moment in modern Chinese history and evidence that the country's much-vaunted "social stability" is much more brittle than it seems.

"It's hard to know, refracted through social media, the scale of what we're seeing," says John Delury, a Sinologist at Yonsei University in Seoul. "But you've got at least half a dozen major cities seeing political street protests of the kind that just is not part of Chinese life and hasn't been for decades."

"I don't know if people can appreciate just how unusual this is in a Chinese context," he adds. "To hear these spontaneous groups chanting 'we want free-

Police block a road in Shanghai earlier this week, after protests that began in Ürümqi spread around the country



dom', singing protest anthems and ironically using patriotic songs to protest the lockdowns – it's astonishing."

Lance Gore, a China expert at the National University of Singapore, agrees that "it's hard to assess – it's widespread but how deep this goes we don't know."

"Xi should learn something from this," adds Gore, who attended university in Beijing in the mid-1980s – a time of economic, cultural and political ferment that culminated with mass pro-democracy protests and the Tiananmen Square massacre in the spring of 1989. "He's not God. He can't control everything. He needs to learn that modern government involves negotiation, compromise and give-and-take."

The death of Jiang Zemin, the former president and party general secretary

who guided China out of its post-Tiananmen torpor, added to the sense of momentousness surrounding the week's developments.

Jiang, whose passing at the age of 96 was announced by state media on Wednesday, was no political liberal. Under his leadership, the party continued to crush dissent. But he also presided over a period of relative cultural openness, at least compared with the control-freakery that have defined Xi's decade in power.

#### A tower fire

The humbling of Xi began on the night of November 25 when hundreds, and perhaps thousands, of protesters marched on government headquarters in Ürümqi, the capital of the northwestern Xinjiang region where 10 people had died a day earlier in a residential tower fire. Both on the streets of Ürümqi and online, people blamed pandemic controls for impeding residents' escape from the inferno and firefighters' arrival – allegations strenuously denied by municipal officials.

The denials did not matter because, even if true, most people simply did not believe them and had had enough of zero-Covid.

Over the following two days there were vigils and protests in dozens of cities and university campuses to mourn the victims of the Ürümqi tragedy. In Shanghai people gathered along a road named after Xinjiang's capital.

The largest and most violent unrest appeared to occur on November 27 in Wuhan, the pandemic's epicentre, as large crowds roamed the city, pulling apart fences, penning people inside residential compounds and workplaces.

"Protesters tore down metal barriers around shops and residential com-

Just six weeks ago, Xi won an unprecedented third term in power and seemed to cement his position as China's most powerful leader since Mao. But discontent over Beijing's Covid policy has called his authority into question

FT montage: AFP/Getty Images

It's hard to know the scale. But you've got at least half a dozen cities seeing street protests of the kind that just is not part of Chinese life and hasn't been for decades'

pounds," says one participant, who estimated that tens of thousands of people were involved. "Residents who were released joined us and we went to release more people and neighbourhoods together."

Some of the protests were notable for flashes of wit and humour, as people called out the absurdity of a system they previously dared not criticise openly.

When it was suggested that the protesters were being instigated by "foreign forces", a participant shot back with: "What foreign forces, Marx and Engels? Was the Ürümqi fire caused by foreign forces?" If police or campus authorities seized blank paper held up by protesters – a protest against censorship first popularised in Hong Kong – they sometimes improvised by pretending to hold up imaginary pieces of paper. In Shanghai, one person said people sneaked past the police cordon around the protest zone "by telling them they needed to do Covid tests nearby". It was not long before police cottoned on to the ruse.

But many protesters say the initial sense of liberation they felt last weekend faded quickly as police flooded likely gathering places to prevent more demonstrations.

A second person who attended the Shanghai protest says it was disheartening that there was not more support across the country.

He has since come to realise that "China is a huge machine, not a normal modern country; many poor and unlucky people become fuel to keep this machine running". A third person in Shanghai – a student – agrees that she too felt "very disappointed" about conditions in China. But she also felt hopeful, adding that "I can see the future in the people who protested".

## Obituary US lawyer who took on wrongful convictions

Eleanor Jackson Piel  
Civil rights lawyer  
1920-2022

Eleanor Jackson Piel became a lawyer because classmates told her she could not get into law school. "So of course I applied," she said in an interview published by the University of California, Berkeley law school. "Imagine this being my motivation! Because Barney Schapiro said I couldn't!"

The school's acting dean also tried to dissuade Piel, rejecting her application because "females always had nervous breakdowns", she recalled. But Piel got in anyway and was the only woman in her graduating class. Decades later, the New York Times would call her "the courts' most elegant pain in the neck". Piel, who has died aged 102, applied her trademark persistence to fighting wrongful convictions as a criminal defence attorney in an era when many female lawyers were relegated to working as secretaries.

Born in Santa Monica, California, in 1920, Piel was the daughter of a Protestant concert pianist and a Jewish doctor from Lithuania. Her father faced persistent anti-Semitism, and was expelled from a local beach club after members discovered his Jewish heritage. Piel's mother forbade her from publicly identifying herself as Jewish.

"I was upset about the fact that people didn't like Jews, when I was half Jewish, and then I had my mother being anti-Semitic," Piel told Berkeley. "It just didn't seem fair."

Piel said that sentiment inspired her to advocate for victims of injustice. She originally planned to do so as a journalist after graduating from the University of California at Los Angeles, but her father refused to pay for her to continue her studies.

As a young female lawyer in the 1940s, Piel struggled to find a firm to hire her. She opened her own in 1948 and practised alone for most of her career, doing all her research and preparing exhibits herself.

Working as a clerk in the federal district court in San Francisco fresh out of law school, she sided with Japanese Americans interned by the US government during the second world war who were indicted for not reporting for the military draft. She went on to prosecute war crimes in Tokyo.

Piel also defended white school teacher Sandra Adickes, who was arrested after trying to dine with her black students at a segregated lunch counter in Mississippi. Later, she took

on the case of 13-year-old maths prodigy Alice de Rivera, who was denied admission to a prestigious New York high school because of her gender.

On her wedding day in 1955, she convinced a judge to throw out murder cases against three of her clients. She married Gerard Piel, the late publisher of the magazine Scientific American and had one daughter and a stepson.

One of her most famous victories was in the case of the so-called "death row brothers" William Riley Jent and Earnest Lee Miller. In 1979, they were convicted and sentenced to death for the murder of a Florida woman. The victim, unidentified until five years later, was found strangled and burnt in a game preserve.

Piel represented Jent and local public defender Howardene Garrett represented Miller in their appeal. Together, they asserted that police and prosecutors arrested the brothers because they were "available and disposable young men". Authorities "solve[d] the case by conjuring their own murder story out of thin air", Piel later wrote.

Piel got a judge to stay their execution at the last minute, and later secured their release through a plea deal. Jent



Piel practised when many female lawyers were relegated to secretary

On her wedding day in 1955, she convinced a judge to throw out murder cases against three of her clients

and Miller consistently claimed that they were innocent. But the case meant that the man thought to be the actual killer was never charged, a fact Piel was angry about for decades.

"She has been an inspiration to thousands of lawyers dedicated to justice," said Christina Swans, the executive director of the Innocence Project, a non-profit that works to overturn and prevent wrongful convictions. "She will not be forgotten."

After 10 years of work and aged 78, Piel had one of her last great victories. Her client Vincent Jenkins, later known as Warith Habib Abdal, had spent 17 years in prison for a rape that he did not commit. Piel paid \$3,000 out of her own pocket to have evidence retested, eventually discovering that his DNA did not match that of the assailant.

Piel took cases well into her nineties. She still made time to encourage young lawyers and made frequent visits to St. John's University School of Law in her adopted home of Manhattan, said John Barrett, a professor there. "She always was blow-the-crowd-away awesome," Barrett said. "She was the lawyer and person we all wanted to be."

Taylor Nicole Rogers



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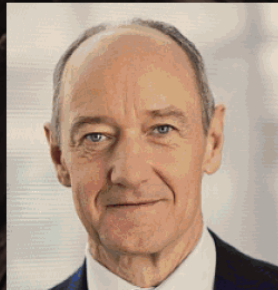
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President,  
Argentina



**Mary Robinson**  
Chair of the Elders; Adjunct  
Professor of Climate Justice,  
Trinity College, Dublin



**Angie Gifford**  
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# NIKKEI ESG Management Forum

Despite rising uncertainty, there are some lodestars to guide us forward. ESG management practices are one of them. As the economic and humanitarian crisis unfolds, achieving greater sustainability and justice in governance and society has never looked more challenging but necessary.

One vital space in which to follow the future of delivering on ESG is the Nikkei ESG Management Forum.

“Founded in 2018, the forum has served as a critical platform promoting dialogue between corporations, institutional investors and thought leaders about all matters related to ESG,” says Naoto Yoshida, president and chief executive of Nikkei Business Publications Inc., which manages the Nikkei ESG Management Forum.

Hosting study sessions and open conferences on ESG issues in Japan throughout the year, the Nikkei ESG Management Forum acts as a hub for corporate members and participants to share knowledge and learn about the latest in sustainable management practices. Renowned speakers are invited to provide their insights and help implement comprehensive ESG strategies.

In fact, the Nikkei ESG Management Forum has already contributed significantly to elevating the ESG agenda in Japan in recent years, most notably in two areas: climate-related disclosures and ESG investment practices.

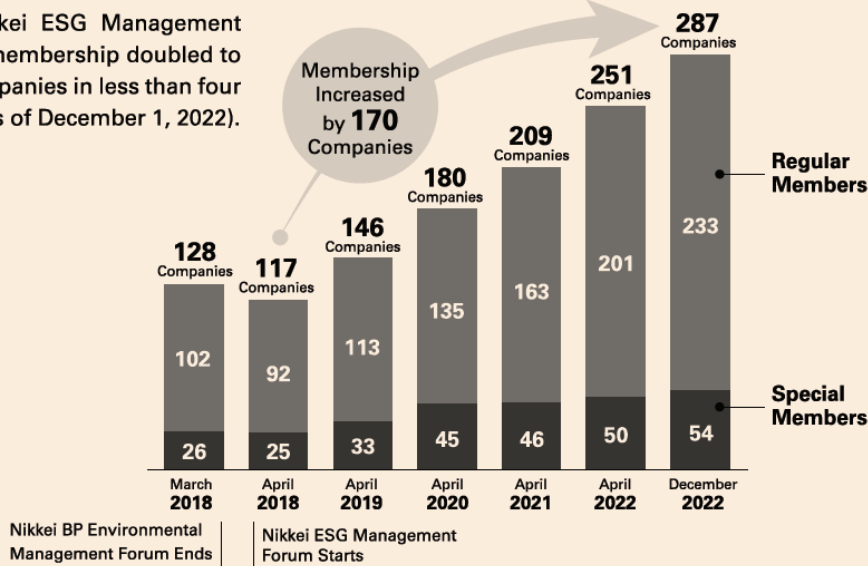
Through its publications and study sessions, the forum has raised awareness of TCFD (Taskforce for Climate-Related Financial Disclosure) recommendations in Japan since 2018, long before the standard became widely known. The forum has also hosted regular study sessions for member companies, inviting Kunio Ito, professor of Hitotsubashi University and chair of the TCFD Consortium, as a speaker.

More about Nikkei ESG Management Forum, please visit the following URL.  
<https://on.ft.com/3yoemBx>



## Nikkei ESG Management Forum Membership Changes

The Nikkei ESG Management Forum membership doubled to 287 companies in less than four years (as of December 1, 2022).



Regular opinion exchange breakfast sessions (exclusive to special members), with speaker Kunio Ito, Hitotsubashi University CFO Education and Research Center.



Web seminars exclusive to members are held more than 40 times a year.

## Special Members

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(alphabetical order by company name)











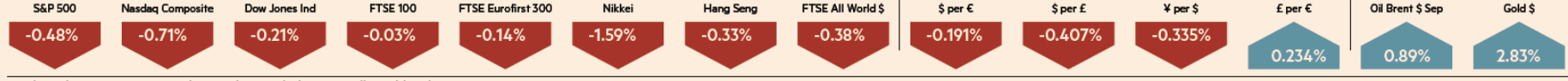


MARKET DATA

WORLD MARKETS AT A GLANCE

FT.COM/MARKETSDATA

Change during previous day's trading (%)



Stock Market movements over last 30 days, with the FTSE All-World in the same currency as a comparison

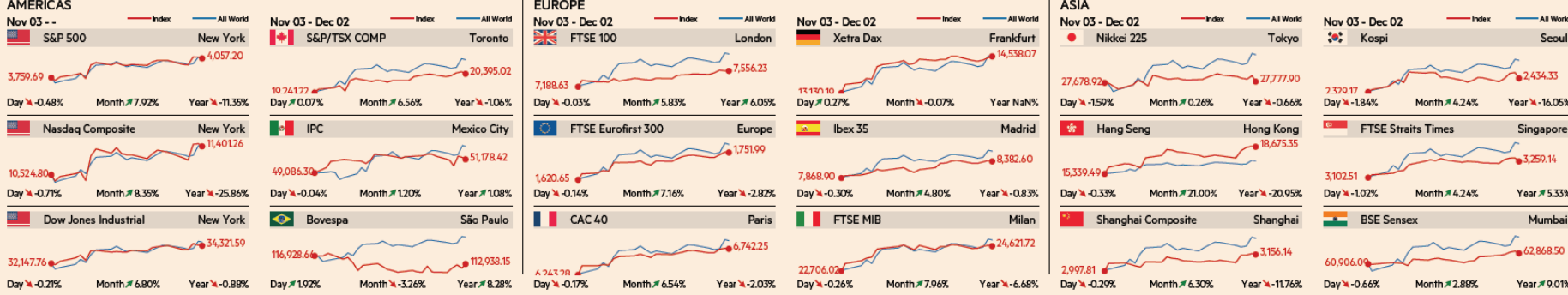


Table listing market indices by country with columns for index name, latest value, and previous value.

STOCK MARKET: BIGGEST MOVERS

Table of biggest movers in the S&P 500, FTSE 100, and FTSE 250, listing stock names, prices, and percentage changes.

UK MARKET WINNERS AND LOSERS

Table of UK market winners and losers, listing company names, prices, and percentage changes.

CURRENCIES

Table showing currency exchange rates for various countries like Argentina, Australia, Bahrain, etc.

FTSE ACTUARIES SHARE INDICES

Table of FTSE Actuaries Share Indices, including FTSE 100, FTSE 250, and FTSE All-Share.

FT 30 INDEX

Table of FT 30 Index, listing top 30 companies and their performance metrics.

FTSE GLOBAL EQUITY INDEX SERIES

Table of FTSE Global Equity Index Series, listing various global indices and their performance.

FTSE SECTORS: LEADERS & LAGGARDS

Table of FTSE Sectors: Leaders & Laggards, listing sector names and their performance.

UK STOCK MARKET TRADING DATA

Table of UK Stock Market Trading Data, including turnover, volume, and price changes.

UK COMPANY RESULTS

Table of UK Company Results, listing company names and their financial performance.

UK RIGHTS OFFERS

Table of UK Rights Offers, listing company names and offer details.

UK CENTRAL EQUITY ISSUES

Table of UK Central Equity Issues, listing company names and issue details.

Morningstar logo and branding, including the text 'Data provided by Morningstar' and 'All data provided by Morningstar'.

MARKET DATA

FT500: THE WORLD'S LARGEST COMPANIES

Table listing FT500 companies with columns for Stock, Price, Day, Chg, 52 Week High, Low, Yld, P/E, MCap, and various financial metrics.

FT 500: TOP 20

Table showing the top 20 FT 500 companies by market cap, including AstraZeneca, Unilever, and GlaxoSmithKline.

FT 500: BOTTOM 20

Table showing the bottom 20 FT 500 companies by market cap, including Bunnings, Woolworths, and Wesfarmers.

BONDS: HIGH-YIELD & EMERGING MARKET

Table listing high-yield and emerging market bonds with columns for Issuer, Coupon, Maturity, Rating, and Price.

BONDS: GLOBAL INVESTMENT GRADE

Table listing global investment grade bonds with columns for Issuer, Coupon, Maturity, Rating, and Price.

INTEREST RATES: OFFICIAL

Table showing official interest rates for various countries and currencies.

INTEREST RATES: MARKET

Table showing market interest rates for various countries and currencies.

BOND INDICES

Table showing bond indices for various regions and currencies.

VOLATILITY INDICES

Table showing volatility indices for various markets and currencies.

GILTS: UK CASH MARKET

Table showing UK cash market data for gilts.

COMMODITIES

Table listing commodity prices for various goods like oil, gas, and metals.

BONDS: INDEX-LINKED

Table listing index-linked bonds with their respective values and yields.

BONDS: TEN YEAR GILT SPREADS

Table showing ten-year gilt spreads for various countries.

GILTS: UK FTSE ACTUARIES INDICES

Table showing UK FTSE Actuaries indices for various durations.

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Main Market

Table of stock market indices and individual stock prices, categorized by sector such as Aerospace & Defence, Automobiles & Parts, Banks, Chemicals, Construction & Materials, Electronic & Electrical Equipment, Food & Beverages, Health Care & Services, Home, Leisure & Patis Goods, Industrial, IT, Media, Mining, Oil & Gas, Pharmaceuticals & Biotech, Real Estate, Retailers, and Support Services.

AIM

Table of stock prices for the Alternative Investment Market (AIM), including sectors like Aerospace & Defence, Basic Resources (Ex Mining), Chemicals, Construction & Materials, Electronic & Electrical Equipment, Financial General, Health Care & Services, Home, Leisure & Patis Goods, Industrial, IT, Media, Mining, Oil & Gas, Pharmaceuticals & Biotech, Real Estate, Retailers, and Support Services.

Investment Companies

Table of investment company prices, categorized into Conventional (Ex Private Equity), FT Share Service, and Conventional - Property ICA, with columns for price, change, and weekly performance.

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Data provided by Morningstar logo and website information.





# Life & Arts

SUPPLEMENT OF THE YEAR

**Whisky galore** A Hebridean tasting tour by tall ship – PAGE 7

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## Women of 2022

Written by Abigail E Disney, Jamie Lee Curtis, Marina Silva, Beth Mead, Christiane Amanpour, Marina Abramović, Nicola Sturgeon and many more

Influence comes in many forms. The magazine's Women of the Year issue reaffirms this every December by exploring achievement across cultures, industries and artistry. For 2022, we again commissioned entries by some of the world's most powerful women. But we also sought contributors who could speak to their subject's influence in diverse, even unexpected dimensions.

We put together this list, which is unranked, in collaboration with FT journalists from dozens of international bureaux, former women of the year and readers like you. It is a celebration, of course, but also a way of interrogating the ways in which power and influence are changing.

What Marina Abramović writes of seeing Anne Imhof's performance art – "I had just witnessed something important" – could easily apply to watching every one of the 2022 Women of the Year lead, work, imagine and create.

Roula Khalaf  
editor of the Financial Times

Above: Serena Williams, Michelle Yeoh and Oleksandra Matviichuk. Portraits by Jaya Nicely



American Photo/Archway/Alamy

Ketanji Brown Jackson

## The Leaders

**Oleksandra Matviichuk**  
Lawyer  
Chronicler of war crimes  
By *Olia Hercules*

When Russia invaded Ukraine on February 24, my parents, who live in Kakhovka, immediately went into the streets. They were two of many millions. Instead of flower-bearing locals, Russia faced a strong, freedom-loving nation that refused to surrender.

In response, Russian troops have wrought cruel physical and psychological warfare: bombings, rape, torture, deportations. Oleksandra Matviichuk,

a 39-year-old lawyer and human rights activist, has doggedly gathered evidence of war crimes in Ukraine through the Center for Civil Liberties, which she leads.

The CCL has recorded 27,000 war crimes by Russian troops since 2014, from the shelling of schools and maternity hospitals to torture and executions. In October, her organisation received the Nobel Prize. Matviichuk has confronted the worst atrocities perpetrated against our people and turned those horrors into action. This work is painful, painstaking and deeply necessary. When so many have closed their eyes, she has insisted we bear witness. For this she is a modern hero.

*Olia Hercules is a Ukrainian chef and writer based in London. Her latest book is 'Home Food'*

**Ketanji Brown Jackson**  
US Supreme Court Justice  
Jurist with a human touch  
By *Renee Bracey Sherman*

Across the United States, we beamed with pride as the Honourable Ketanji Onyika Brown Jackson became the first black woman to ascend to the highest court in the nation in its more than 230-year history. With her curly sisterlocks, deep brown dimpled cheeks and poetic name meaning "lovely one", she is an inspiration for black girls who dream of reaching the highest branches of leadership – and evidence for elders that their advocacy towards black liberation has brought visionary change.

But she is more than a symbol. She is a brilliant legal mind who uses the law to elevate the experiences of marginalised people, giving us renewed hope in an institution stacked against us. As a biracial

black woman who had an abortion, I have little confidence in the Supreme Court's interest in protecting my constitutional rights – I'm not alone, as confidence in the court is at a historic low – but with the addition of Justice Brown Jackson, my wish is that our voices will be heard and our stories reflected in decisions.

It means a great deal to have a Supreme Court justice who knows what it's like to walk through the world just like us. Justice Brown Jackson rallies the ambitious and encourages all of us to continue organising for liberation outside of the judicial system.

*Renee Bracey Sherman is the founder and executive director of We Testify, an organisation dedicated to the leadership and representation of people who have abortions*



Francesca Belletini

Marco Cella/The New York Times/Redux/eyevine

**Francesca Belletini**  
CEO, Saint Laurent  
Fashion's steady hand  
By *Jo Ellison*

It's the quiet ones to whom you should really pay attention. In a year of fashion bombast, Francesca Belletini has continued to lead Saint Laurent, where she has been the CEO since 2013, towards extraordinary growth. Saint Laurent achieved an outstanding third quarter with revenue of €916mn, up 40 per cent, and she's done it without a murmur of any fuss. There have been none of the sudden creative exits, branding snafus or apologies that have ricocheted around some other Kering buildings. Ask her what the secret to successful executive leadership is and she'll tell you she's obsessed with balance: in global markets, between categories or in the ratios of mens to womenswear. And although she manages the house in which pret-a-porter was invented, she's been careful to check the inventory hasn't been overwhelmed by streetwear trends. As one of the vanishingly rare female executives in fashion, it's refreshing to see a woman who wears the label so damn well. But keep a close eye on the unassuming Italian. I wouldn't be surprised to see her make a major move in this, her decade year.

**Jane Fraser**  
CEO, Citigroup  
Committed visionary  
By *Laura Noonan*

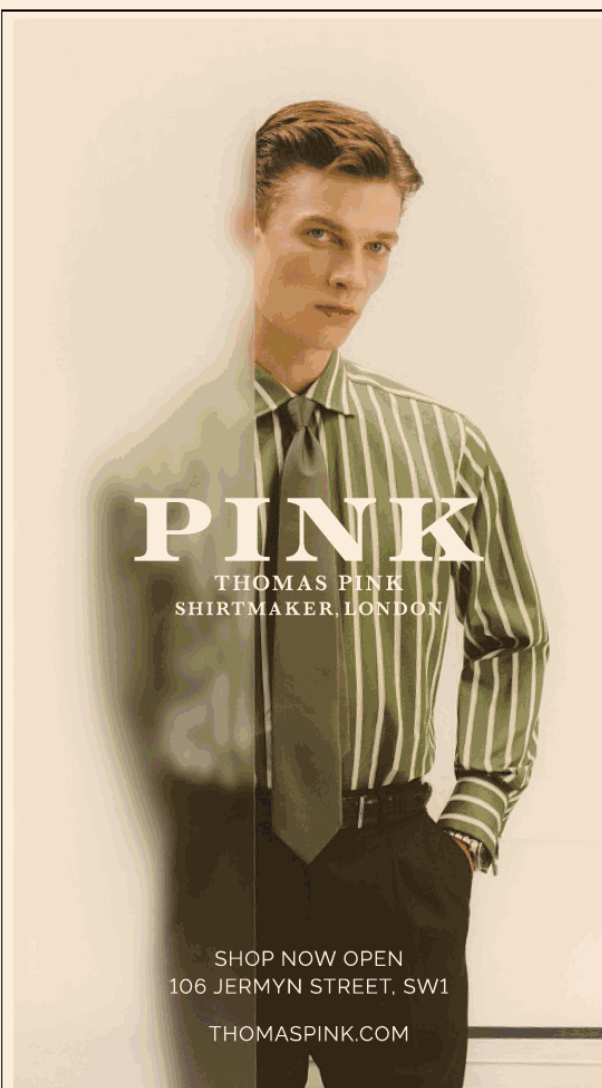
Jane Fraser didn't just break through Wall Street's glass ceiling when she became chief executive of one of the world's biggest banks, she blazed through it in a blast of colour. Since taking the top job in 2021, Fraser has continued to wear pink suits and floral dresses and espouse the leadership style that long marked her out among a peer group of women trying to emulate their male rivals in one of the oldest boys' clubs.

"Empathy is not a sign of weakness... it can create a competitive edge," she wrote last year. Almost two years in, Fraser's worldview that differences should be embraced rather than trampled upon is permeating the 220,000-strong workforce she leads. Its investment bank, traditionally a hard-charging environment where punishing hours were worn as a badge of honour, recently opened a hub in Málaga to offer better work-life balance to junior staff.

*Laura Noonan is the FT's financial regulation editor*

*Jo Ellison is editor of HTSI*

*Continued on page 2*











Retail | Energy prices and rail-strike threats add to London's high-street woes, writes **Annachiara Biondi**



**A**fter two holiday seasons spent without her family because of Covid-19, London-based interior designer and stylist Khaoula Karaweigh, 27, is looking forward to spending this Christmas with her loved ones. "This year is a bit more of a treat, so I'm definitely spending more money on gifts and decorations," she says while browsing Christmas wreaths for a client at Selfridges on a late November afternoon. Some of that extra budget will come from not turning the heating on for as long as possible. "I will buy a big blanket and a hot-water bottle instead, it's much cheaper to heat yourself than the whole room," she explains.

With soaring energy bills and inflation hovering above 11 per cent, many other UK shoppers are thinking of cost-saving ways of celebrating Christmas this year. Debbie May, 48, who was shopping beneath the starry lights dangling above London's Oxford Street with her daughter Jody, 23, has lowered her gift budget from £1,000 to £600. Bushra Khan, 20, is cutting the number of gifts she is buying for each person from five to one. "It's just going to be too expensive, I can't afford it any more," she says. Friends Carol, 72, and Diane, 75, both say they are planning to spend less, buying fewer gifts per person and, in some

# Shoppers rein in seasonal spending

*"The actual volumes purchased will be falling. In effect, people are going to pay more to get less"*

cases, choosing cheaper brands. "It's definitely because of the cost of living," they agree while browsing baubles in Liberty's Christmas Shop.

These adjustments don't sound radical, but they will have a considerable cumulative impact on the country's overall Christmas spending this year. Adam Cochrane, retail and luxury equity research analyst at Deutsche Bank, expects the UK's discretionary retail spend will decrease nearly 5 per cent this holiday season compared with last year, the worst decline in more than 20 years.

While inflation and high energy prices are problems shared across Europe, UK shoppers will be particularly afflicted as the country struggles with a wider set of economic issues resulting from Brexit and higher interest rates. In London, Christmas shopping is expected to be disrupted by train and retail strikes.

"In the Christmas season people are going to spend more on food and groceries, but that's mainly inflation-driven. The actual volumes that will be purchased will be falling," says Patrick O'Brien, UK retail research director at GlobalData. "In effect they are going to pay more to get less." According to O'Brien, overall value spending on non-food in the UK in the fourth quarter will be down 11.2 per cent, with clothing one of the areas to suffer the most.

Consumers this year have started shopping earlier, spreading the cost of holiday gifting over a couple of months. This is the case for Maisie, 27, and Alfie,

From top: Selfridges and Regent Street in London's West End, photographed for the FT by Sandra Mickiewicz

29, who started Christmas shopping in September, "a lot earlier" compared with previous years. The young couple will only be buying gifts for children, a tradition they inaugurated after the start of the Covid-19 pandemic.

In a challenging holiday season, luxury continues to be an outlier. Deutsche Bank expects luxury goods sales in the UK to rise around 10 per cent in the fourth quarter over last year. Although their less affluent customers are cutting back, luxury companies can continue rely on the highest spenders to safeguard their sales.

"They change the product mix a little bit, so there are less entry-level products on display and they tilt their sales mix towards the higher products," says Deutsche Bank's Cochrane. "Secondly, if you have a higher product you put a 5 to 10 per cent price increase on it and you can offset some of the volume lost at the lower end."

Karaweigh, the interior designer I met at Selfridges, is organising Christmas decorations for a family of wealthy clients. There will be no need of cost-savings measures there. "My clients, they are spending a lot," she says. "For them, it's all about luxury and big brands."



# Second-hand gift guide

Holidays | Pre-owned is stylish and sustainable, says **Carola Long**

**O**ne of my favourite recent gifts was a china ornament of a cat in a dress. The words kitsch or eccentric don't quite cover this cat's quizzical expression and "Grey Gardens meets abandoned toy shop" vibe – it needs a category all of its own. Crazy-nalia, perhaps.

I like this strange, second-hand *objet d'art* because it amuses me, it's unique and I don't think it cost the person who gave it to me very much because they got it from a junk shop filled with curios, not high-priced collectibles.

Clearly this was a high-risk present, but given the low price and the fact its environmental impact was minimal, it was worth the gamble. With maximalism returning to interiors, something second-hand could be a chance to practise the lost art of the high-stakes object that might delight or dismay.

Obviously this is not a good strategy for everyone, though, which is where a safer option comes in. Those who want to buy second-hand on a high budget could go for the classics, but make them preloved: a Max Mara coat, Chanel costume jewellery or handbag, something "old Céline" from a curated site such as [reluxefashion.com](http://reluxefashion.com). Is your giftee party-minded? Vintage '80s and '90s costume jewellery is having a moment, in particular crystal and gold, which you can find on the website of experienced jewellery collector Susan Caplan ([susanacplan.co.uk](http://susanacplan.co.uk)) or [1stdibs.com](http://1stdibs.com).

Fashion and lifestyle books are also a winner, especially as there might even be time to leaf through them over the holidays. Fuelled by sherry and mince pies, one can soak up inspiration for January interiors projects from books such as *Haute Bohemians* (£51.43, [abebooks.co.uk](http://abebooks.co.uk)), which features decadent houses, or mentally transport to the poolside scenes in Slim Aarons' *A Place in the Sun*, with no cost of living crisis in sight (£35.22, [abebooks.co.uk](http://abebooks.co.uk)).

You could also let happenstance guide you and find something such as an intriguing photography book in a local Oxfam. I regret not buying a £3 book I spotted called *The Queen's Dolls' House* by Lucinda Lambton, which depicted charming miniature furniture and even a Lilliputian cricket bat and ball.

Or perhaps something second-hand-adjacent, such as vouchers to get cashmere mended or a tired handbag reinvigorated ([therestorey.com](http://therestorey.com)). Even better if it's someone you live with, organise their holey jumpers to be mended and sent back to them (try [collingwood-norrisdesign.com](http://collingwood-norrisdesign.com)). I would be very pleased if someone did this for me.

### The preloved wish-list

- ▲ **La Doublej trinket tray**, £160, [1stdibs.co.uk](http://1stdibs.co.uk)
- ▼ **Susan Caplan 1980s crystal and gold plate bracelet**, £98, [susanacplan.co.uk](http://susanacplan.co.uk)
- ▼ **Chanel brooch**, £352, [1stdibs.co.uk](http://1stdibs.co.uk)
- ▼ **Hermès 1971 silk scarf**, £310, [resee.com](http://resee.com)
- ▲ **Majolica cherry bowl**, £45, [rocktheheirloom.co.uk](http://rocktheheirloom.co.uk)
- ▲ **Cushion cover**, £41, [vinterior.co.uk](http://vinterior.co.uk)
- ▲ **Palace x Polo Ralph Lauren fleece**, £175, [cudoni.com](http://cudoni.com)
- ▼ **Max Mara cashmere coat**, £800, [reluxefashion.com](http://reluxefashion.com)
- ▲ **Pashley Britannia hybrid bike**, £390, [shopthebikeproject.co.uk](http://shopthebikeproject.co.uk)

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# 'Acting is a tool to teach people'

Letitia Wright | The star of 'Black Panther: Wakanda Forever' and 'The Silent Twins' tells *Enuma Okoro*

about choosing films with a positive impact

Right: Letitia Wright, star of 'Black Panther' sequel 'Wakanda Forever'

Below: Chadwick Boseman hugs Wright at the 2019 NAACP Image Awards — Ekua King/Evening Standard/eyevine, Chris Pizzello/Invision/AP



In the opening scene of the recently released *Black Panther: Wakanda Forever*, the African princess Shuri is seen walking quickly and anxiously around her lab. As the smartest person in the kingdom, an expert in science and technology, she is trying to find a cure for her dying brother, T'Challa. He will not survive, and the torch of Black Panther will be passed down to her.

For Letitia Wright, the 29-year-old British-Guyanese actress who plays Shuri, the experience of making the film involved a similar inheritance. Having starred in the first *Black Panther* alongside Chadwick Boseman, she found herself taking the lead role following the actor's untimely death in 2020.

"I've seen it as a responsibility and an opportunity to honour [Boseman], and to honour the ways in which the first film had an impact on our world," she says.

Born in Guyana, Wright moved with her family to the UK when she was seven, and grew up in Tottenham, north London. It was there she began practising changing her accent so she could fit it in her new surroundings. One could say it was her first foray into acting. Now, two decades and many awards later, she is having a golden moment, with three movies released concurrently this season in which she has the leading role: *Wakanda Forever*, *The Silent Twins* and *Aisha*.

When we talk, I am her third interview in a row and although she is obviously tired, there is an impressive focus that comes through in her responses. She recognises that playing Shuri has been a gift for her career, but she is also aware of what that role has meant for young girls around the world.



"I went to set playing Shuri in the first film just excited about being a part of such a cool story. I thought that being a princess in an African nation was the coolest thing ever — I didn't realise that being a princess in an African nation plus a tech genius was the coolest thing ever."

As well as boosting her career, playing Shuri opened her eyes to the sphere of science, technology, engineering and mathematics.

"Seeing the reaction from the audiences and the young people around the world really allowed me to see the importance of STEM, especially for young women, and how much this role has empowered them to know there is a place for them. [Film] is a beautiful industry where we need more women's voices."

But when I suggest that *Wakanda Forever* really feels like her movie, she immediately balks at the idea.

"I've not really seen it like that . . . It is clearly a collaborative and an ensemble space. I never see myself like that in any of my films, even when I'm the quote-unquote 'lead', because it takes a village to make a movie."

This respect and admiration for her cast mates feels characteristic of Wright. Her focus is less on personal fame and acclaim and more on the quality of her craft and on projects she feels make a necessary impact in the world. But what she can't deny is that because of her talent, she is experiencing a remarkable career moment.

Having been nominated for an Emmy for *Black Mirror* in 2018 and a Bafta for Steve McQueen's *Small Axe* last year, she has now been nominated by the British Independent Film Awards for her role in *The Silent Twins*, her second movie of the festive season. Watching the film, it is easy to discern the range of Wright's acting skills and to understand why she is currently at the centre of the public eye.

Agnieszka Smoczynska's movie, which Wright co-produced, is based on the non-fiction book by Marjorie Gibbons, identical twins who were born in 1963 and raised in Wales, and only spoke to one another. At the age of 19 they were institutionalised at Broadmoor Hospital for 11 years. Wright stars as June Gibbons alongside Tamara Lawrence as Jennifer. For Wright, the movie is a fascinating glimpse into the creative minds of the sisters as well as a deeply sad account of the horrific



treatment they endured as they were misunderstood and misdiagnosed.

"I love how creative they are. I love the fact that they just wanted to be writers, and the storyline focuses on the ways in which they tried to make that a reality," Wright says. "And I love that we get to educate our audience on the ways in which sometimes as a society we misjudge people. And when that's done, there are consequences. And the consequences are that people miss out on life."

In *Aisha*, also released last month, Wright plays a young Nigerian asylum seeker caught in Ireland's immigration system. All three characters — Shuri,

June and Aisha — have a visceral inner strength, despite their different and complex circumstances and the respective emotional or mental stability of each of them.

Although Wright had dreams of being a basketball player, she was deeply affected at age 14 by the 2006 movie *Akeelah and the Bee*, about a gifted African American girl from south Los Angeles who competes in a national spelling bee. Wright says the film taught her about the power of representation and ignited something in her about being a part of what acting could do to viewers.

"[Watching] Keke Palmer in *Akeelah and the Bee* was a turning point for me . . . I saw myself in the character she played . . . I felt understood and empowered. The fact that her character wasn't stereotypical. Her whole aim was just to be the best at spelling, and they made a whole movie about that. And she was black. I wanted to play roles that were like that, that were empowering for young black women."

Today, Wright selects roles by considering how she can fully inhabit a character and the positive impact that those characters might have in the world.

"There's an integrity that I try to have with my parts," she says. "I have a love and respect for the craft [of acting] because it's a tool to teach people something or to exchange with people in a way that's really intimate. I care about storytelling and I care for how I make people feel when they watch something of mine. I don't want to waste your time."

In 2020, during the pandemic, Wright went a step further, creating her own production company, Threesixteen, to make projects like the ones she has chosen to act in. She admits that not every project will become a blockbuster, but considers it more important to invest fully in her work and to leave her audience with something to think about.

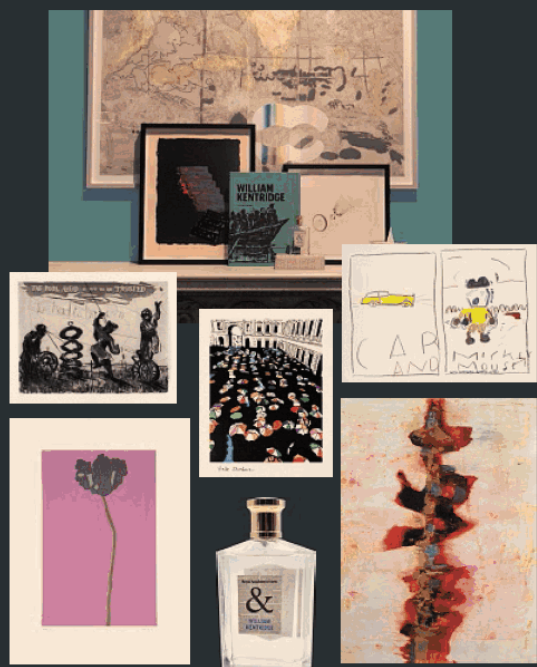
"If at the end of the day, I can go home and feel like: that was really meaningful and, OK, not many people saw it, but I really poured my heart into it, then that's success to me," she says. "Even if you don't like it, even if you say 'that wasn't for me', there's something you have to take away. Something about my movie or my TV show has to make you walk away thinking about something. If it doesn't, then I've failed."

*'Black Panther: Wakanda Forever' and 'Aisha' are in cinemas now. 'The Silent Twins' is in UK cinemas from December 9*

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# Spectrum

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## Women of the year

### The Heroes

By **Toyin Ojih Odutola**, **Ann**

**Cairns**, **Lyz Lenz**, **Christiane**

**Amanpour**, **Beth Mead**

**Amina Mohamed** and more



Anna Gordon

#### Serena Williams

**Tennis player**  
Singular champion  
By Toyin Ojih Odutola

Serena specifically requested I create a drawing of her for the National Portrait Gallery in DC. I was thrilled — “ecstatically terrified” is how I’d describe it. We had a Zoom to find out what she liked and didn’t like about other portraits and photographs of her. Then I spent a day with her at her house in Florida to take reference photos. I was very conscious of all the unfair projections thrown at her over the years. I think that’s why she has such a good poker face on and off the court, because she had to contend with all of that.

Something I realised is that she is very kind, very funny and very private. So I didn’t want to reveal anything that was unnecessary; there had to be a space within the portrait just for her, not for any of us, not even for me as the artist. She has an incredible smile and sense of



Portrait by Jaya Nicely



Charlie Forgham-Bailey/eyevine

Paula Kahumbu

ing in the streets with signs. We save our lives by fighting with absolutely everything we have. After the reversal of the US Supreme Court ruling ensuring the right to an abortion, Gomperts’ telemedicine service Aid Access is offering women the basic healthcare being denied them in states like Texas by providing medical abortion pills by mail.

Even before that, the Dutch doctor has been fighting for years for a basic human right — the right for women to choose the trajectory of their lives. She has used everything from drones to boats and the mail to offer women access to a safe abortion. Through her work, Gomperts is not only saving lives, but is providing us with a model for how to stand up to injustice. She does not equivocate or compromise. She is a blueprint for how to fiercely fight for our lives.

Lyz Lenz is the author of “Belabored: A Vindication of the Rights of Pregnant Women”

#### Rina Gono

**Former soldier**  
Silence breaker  
By Kana Inagaki

In a country where many women suffer sexual harassment in silence, Rina Gono made a different choice. With courage and stoic determination, the 23-year-old launched a public campaign this summer, demanding truth and a formal apology from Japan’s military after she was sexually assaulted by drunken male officers during training last year. After facing months of stonewalling, evasion and anonymous threats, the Ground Self-Defence Forces acknowledged in September that Rina’s allegations were accurate, and four male officers apologised to her in person.

Sadly, Rina’s case is only the tip of the iceberg, and complaints brought forward since then suggest that groping, unwanted kissing and other acts of sexual harassment are rampant in an environment where female military officers are still a tiny minority.

Rina says it doesn’t have to be this way. At the age of 11, she was inspired when she was rescued by a female SDF officer following the 2011 Tohoku earthquake and tsunami. Her dream job was quickly shattered by the reality she faced and she will not rejoin the military, but she is hoping that her campaign will improve working conditions for future generations of female officers. To them, she says: “You’re not alone. I felt very lonely as well but the only thing I could do was believe in myself.”

Kana Inagaki is the FT’s Tokyo bureau chief

#### Women of Iran

**Freedom fighters**  
By Christiane Amanpour

In September, a 22-year-old from the north-west Kurdish region of Iran arrived in Tehran with her family. She was snatched off the street by the “morality police” for allegedly failing to wear the hijab correctly. The next time her parents saw her, she was in a coma. Her death on September 16 led to nationwide protests. Mahsa Amini is the spark that lit a fire in Iran, and her name will live on through the movement she inspired. Girls, young women and their allies, including men, have taken this tragedy and turned it into something unprecedented. They are protesting for basic human rights that Iranian women have been denied for too long: dignity, personal bodily autonomy, the freedom to live safely in their own country.

The headscarf is not a fundamental pillar of Islam. When it is forced on women, it’s a control mechanism, whether used by the Taliban in Afghanistan, by the religious leaders of Iran or across the Arab world. Amini’s arrest and death symbolised the government invading and assaulting a woman’s personal space. In demanding freedom, protesters and journalists have been arrested, put in solitary confinement

Continued on page 19



Julia Maloof Venderosa

Jamie Fiore Higgins

humour: I saw a joy there that transcended all of the projections.

I grew up witnessing her excellence and magnificence from afar. The Williams sisters’ presence was so profound. Grand slam win after grand slam, we’d never seen anything like that! What they represented for me, and I think for a lot of people, was beauty. On the court and off, when you see them carry themselves with such grace, it leaves an indelible impression.

After I finished the portrait, Serena announced she was stepping back from tennis to focus on her family. Motherhood often goes unappreciated, but it’s also inextricable from society: mothers are not a luxury! So many people, especially women, have to grapple with having definitions placed on them. I think it

Mahsa Amini is the spark that lit a fire in Iran, and her name will live on through the movement she inspired

will be a blessing for us to witness whatever it is that Serena decides to do next.

Toyin Ojih Odutola is an artist

#### Amanda Blanc

**CEO, Aviva**  
Executive on a mission  
By Ann Cairns

Amanda Blanc is a thoughtful, grounded person who is really in tune with the people around her. I recall listening to Amanda on a panel at the Global Investment Summit, discussing sustainability and green finance. She spoke passionately about how climate change affects people’s lives. I loved her human approach.

Amanda is also a committed supporter of the 30% Club, the campaign I serve as global chair that calls on CEOs and chairs of the world’s biggest companies to boost female representation in senior leadership. As one of just a handful of female CEOs in the FTSE 100, Amanda recently called for gender equality targets to be included in the financial system’s climate change commitments, asking for urgent action at COP27.

Amanda’s always thinking about other people, and I really like that about her. She’s from Wales and I get a sense the Welsh are proud of who they are. Amanda has much to be proud of.

Ann Cairns is the executive vice-chair of Mastercard and global chair of the 30% Club

#### Jamie Fiore Higgins

**Author**  
Teller of uncomfortable truths  
By Gillian Tett

Jamie Fiore Higgins was one of the most senior bankers at Goldman Sachs before she quit in 2016, after 17 years. It is rare for someone of her ilk to blow the whistle on the corporate culture of an institution as powerful as Goldman, given the financial and social incentives to stay quiet. But in her memoir *Bully Market*, published this year, Fiore Higgins says that when she joined the bank, she found a “racist, sexist and intolerant

environment”, a place where traders joked about charting the physical measurements of female analysts.

Fiore Higgins, who has four children, was told not to talk about them at work; that she was “too motherly”. One colleague told her she’d only been promoted because she was a woman. Others moored at her after she pumped breastmilk for her baby and left a toy cow on her desk — this after she’d been advised not to pump at work. When she received a bonus that finally gave her the financial freedom she had been waiting for, she quit.

Goldman officials have disputed her account, but if Fiore Higgins’ book spurs them to raise standards, she will have done Wall Street — and future female bankers — a great service.

Gillian Tett is an FT Weekend Magazine columnist and the FT’s US editor-at-large

#### Rebecca Gomperts

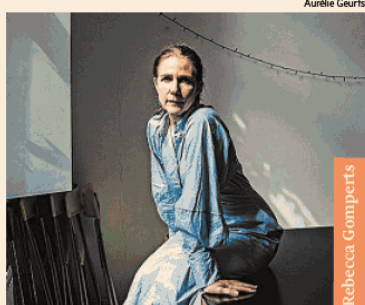
**Doctor**  
Defender of abortion rights  
By Lyz Lenz

Rebecca Gomperts knows something that has taken the rest of us too long to understand: we don’t save our lives by begging, pleading, debating or march-



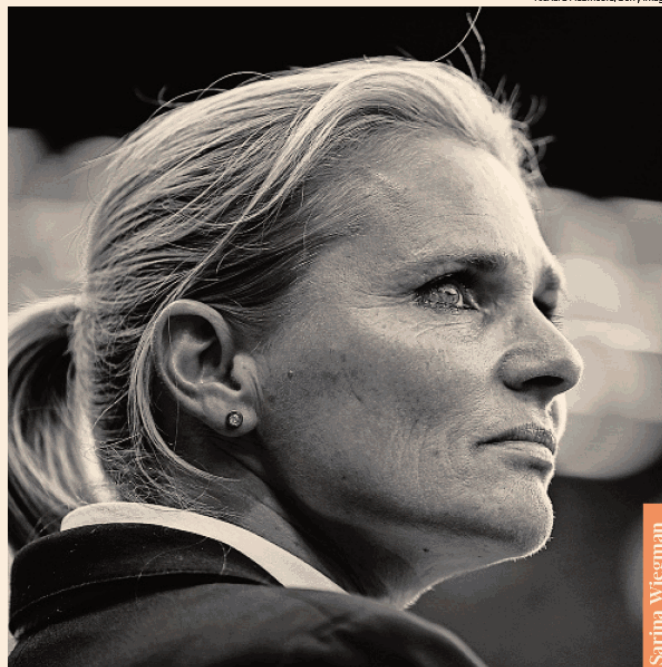
Image collected from social media by Iranian artist Hoda Afshar

Women of Iran



Aurélie Geurts

Rebecca Gomperts



Richard Heathcote/Getty Images

Sarina Wiegman

## Spectrum

## Women of the year

## The Creators

Written by Jamie Lee Curtis, Sinéad

Gleeson, Rosalie Chiang, Marina

Abramović, Horatia Harrod, Elif

Shafak and Yomi Adegoke



Magdalena Wosinska/New York Times/Redux/Eyevine

## Michelle Yeoh

Actor

Real-life superhero  
By Jamie Lee Curtis

Michelle Yeoh has SUPER POWERS! Not the fake Marvel kind but the deeply human ones. She is small in stature but big in talent. From our first meeting, it was a love affair, and like all good lovers we fell into each other, fought, made up and laughed, boy did we laugh. She's an intricately detailed performer, incredibly well-prepared and then in the moment, wide-open like the wind. I've never had another scene partner like her. She's a cyclone of talent that is finally getting her much-deserved due. What most people don't know is that she's generous, gentle and kind, and loves her children, her friends and her family with the same fierceness with which she performs. She gives everyone, everywhere, all at once 100 per cent of her spirit and love and I can't imagine a better person to be number 1 on a call sheet, movie poster or honouree list. She is simply THE BEST!

Jamie Lee Curtis is an actor, producer, children's author and activist who co-starred with Yeoh in 'Everything Everywhere All At Once'



Jessica Chou/The New York Times/Redux/Eyevine

## Tsitsi Dangarembga

Author and activist

Inspirational scribe  
By Elif Shafak

Novelist, playwright and human rights activist Tsitsi Dangarembga is a brave, inspiring voice in literature. She is the author of the first book by a black Zimbabwean woman to be published in English, and her latest novel *This Mournable Body* was shortlisted for the Booker Prize in 2020. Her writing embodies an unflinching examination of difficult issues, including the impact of colonialism and patriarchy. A writer working at the intersection of gender, race, colonialism and class, she is not only drawn to stories but also silences. This year, Dangarembga was given a suspended jail sentence for taking part in a peaceful protest in Harare demanding political reform.

In her powerful new essay collection *Black and Female*, she says, "I am an existential refugee. I have been in flight since



Portrait by Jaya Nicely

Michelle Yeoh

When Eilish stepped out on to the main stage, she was diminutive against the huge backdrop

I left the womb." She is also a fighter. With her words she turns pain into resilience, anger into power and injustice into a fight for dignity, equality and freedom. Coming from Turkey, this struggle resonates with me. Zimbabwe should be proud of having a writer like her.

Elif Shafak is a novelist

## Billie Eilish

Musician  
Voice of a generation  
By Sinéad Gleeson

There was a time when being a woman in music meant fighting for space and legitimacy, of trying not to wilt under the male gaze. We've all scoured festival-bills-as-opticians'-charts only to find female performers lurking in tiny print at the bottom. This year, two of the world's biggest music festivals were headlined by a woman, and the youngest ever to do so at both. Billie Eilish became a Glastonbury and Coachella headline act, seven-time Grammy winner, Bond-theme performer and Oscar winner all before hitting the US legal drinking age. When Eilish stepped out on to Glastonbury's main stage, she was diminutive against the huge backdrop, clad in baggy, don't-body-shame-me clothes. Fierce

Muhammad Salah



Anne Imhof

and ebullient, she sang of abusive men, name-checked Roe vs Wade and held the multidemographic crowd in the palm of her hand. We finally got to "see [her] in a crown/making 'em bow", wondering where she'll go next.

Sinéad Gleeson is a writer and the editor of 'This Woman's Work: Essays on Music'

## Annie Ernaux

Emotional excavator  
By Horatia Harrod

After first reading Annie Ernaux, I went to a bookshop and bought everything they had by her: half a dozen white-jacketed English editions, all published in the UK in the past few years; the French have known Ernaux for decades. Her subject in most of her 20-odd books is the stuff of her life, excavating her memories and trying to reproduce the feeling of living with absolute fidelity.

She's written acute, devastating volumes about her parents (*A Man's Place, A Woman's Story*), about the steam-rollering effect of desire (*Simple Passion*), about the abortion she had illegally in 1963 (*Happening*, a book some thought lay behind the decision to give Ernaux the Nobel Prize for literature this year, the year of the overturning of Roe vs Wade). Reading her reaffirms that the events of our lives, which in the living of them may not feel significant, do have weight. Our memories and experiences are all we have, and we should value them.

Horatia Harrod is a senior editor at FT Weekend and a former Booker Prize judge



Cala Kessler/New York Times/Redux/Eyevine

Meghan Markle

## Anne Imhof

Artist  
Explorer of darkness  
By Marina Abramović

I used to live in Amsterdam a long time ago. I had forgotten about the traffic; this is an old city and the roads are constantly being repaired. I took a car to Anne Imhof's solo show at the Stedelijk Museum and was seven minutes late. This is very embarrassing to me because I'm always on time. I was instructed to come to the staff entrance, where I met a group of curators. I found myself in front of a wall of industrial lockers and my first reaction was to put inside the heavy bag I was carrying. I felt someone touch my shoulder. "This is the work of Anne Imhof," they whispered. "Here is where the exhibition starts." It was my second embarrassment of the day. I apologised and entered the show with an open mind.

In Imhof's live performances, she mostly turns to dance rather than the performance-art community. Beautiful, fit bodies with strong, charismatic identities are her preference. I always feel the presence of modernity in her work and it attracts a young audience.

The Stedelijk was the first time I'd seen her work without live elements. This image stays with me: snow, communist buildings empty of life and the face of Imhof's collaborator and life-partner Eliza Douglas smiling, arriving half-naked on a horse then disappearing again, only her erect nipples indicating how cold it was.

I left feeling I had witnessed something important – something that's happening right now with the humans in this world. I was also left with a strong feeling of beauty, sadness, melancholy and loss.

Marina Abramović is a performance artist



Isabelle Estraghi/The New York Times/Redux/Eyevine

Annie Ernaux

## Meghan Markle

Podcaster

Voice at the storm's centre  
By Yomi Adegoke

Meghan Markle has become a symbol of resilience for many silenced women. Specifically speaking, for women of colour and, even more specifically, mixed-race and black women. Her experience within the royal family resonated with those who have had to navigate historically white, elitist institutions that are, at best, not built with them in mind and, at worst, outwardly hostile.

The royal family is an establishment largely maintained through silence and complicity. It's this, in part, that makes Meghan's choice to use her voice so powerful. This year she launched a podcast, *Archetypes*, where she interrogates the labels used to contain and inhibit women – fitting, given the projection and smears she has endured from the press. For the black community in particular, it was hard to watch her demonisation by the British media and public. But seeing her come into her own, and use her platform to speak about what matters to her, has sent a message even louder than she may have intended.

Yomi Adegoke is the author of books including the forthcoming 'The List'

## Domee Shi

Director

Animator of interior lives  
By Rosalie Chiang

When I first saw the synopsis of *Turning Red* I was shocked, because it didn't feel like any other Pixar movie I'd seen. The character I play, Mellin Lee, is a 13-year-old Asian-Canadian girl growing up in Toronto in the early 2000s. The story is essentially writer-director Domee Shi's childhood – with the addition of a giant red panda. Domee is such a gutsy, brave person. She started at Pixar as an intern in 2011, and by 2018 she'd directed a short film, *Bao*, which won an Oscar. With *Turning Red* she's made a film that explores what it's like to go through periods and puberty – subjects that



Harribal Hanschke/Associated Press

Tsitsi Dangarembga

others are too scared to even talk about.

Working with Domee for four years was an honour. Not only is she the first woman to direct a Pixar movie, she's made a film that looks and feels really different from those that have gone before. Rather than the smooth, flowy feel of most CGI films, *Turning Red* has a choppy, fresher feel. As Domee told an interviewer, she was "raised with one foot in both eastern and western art and culture" – and that really shines through. The fact that it's about an Asian-Canadian girl, directed by an Asian-Canadian woman, is so great. Since it came out, I've had many Asian Americans and Asian Canadians come up and say, "Thank you, this has never been done before, I feel so represented." The fact that Domee has achieved that is amazing.

Rosalie Chiang is an actor who played the lead in 'Turning Red'









**SNAPSHOT**

## 'Youth of Kyiv' (2022) by Fabian Ritter

Photographer Fabian Ritter is a member of Germany's Docks collective, whose aim is to "suspend and question the classic egocentric perspective of documentary photography". For his latest photo-essay *Youth of Kyiv*, Ritter spent three weeks with the young people of the city, who are learning to "live in their new normality as best they can," writes Ritter. And as "the first theatre

rehearsals take place", along with the "first reunion at the bathing lake, the first concert to benefit the Ukrainian military", and the young boys in this picture keep on riding their skateboards, life demonstrates its endless capacity to adapt.

Dylan Neri

*Fabian Ritter's 'Youth of Kyiv' is showing at the Fotorama Köln from December 9 to January 8, 2023*

## When politics wasn't a team sport

Janan Ganesh  
Citizen of nowhere



It has all been downhill in America since the first six presidents. Western civilisation was never the same after ancient wisdom gave way to the sentimental Gospel. Roosevelt should have stayed out of that damn fool war in Europe and the Pacific. People are breeding too much. The state must stop them. I like Gore Vidal so much that I involuntarily smile when I see the spine of his essay collection *United States* in my bookcase. Even before his dotty late phase, though, he was a reactionary kind of liberal. If his 1968 debates with the conservative William Buckley still grip us, it is because of the two men's underlying oneness, not the superficial Democrat vs Republican framing.

*Best of Enemies*, James Graham's otherwise fine play about the duel of the drawlers, might have made more of this. I fear much of the audience leaves with the sweet notion in their heads that Vidal would today have been a woke ally. The play wants to suggest that his showdown with Buckley was a trailer for the culture wars, the partisan spite, of now. I have come around to the opposite view.

The debates marked the end of something good, not the start of something bad. It was the last time being politically hard-to-please was normal.

Put it this way. If you tell me what you think about, say, the return of the Benin bronzes, I can infer with some confidence your views on public spending, the EU, rail strikes, immigration, working from home, climate change, Meghan Markle and

much else. Nothing connects these subjects. It should be possible to be a small-government Remainder who thinks imperial loot is better off in western museums and who loses sleep to visions of a burning planet. But such a person would stand out now. To take a more concentrated example, lots of people should be anti-lockdown and pro-vaccine mandate. How many do you know?

I have aired Ganesh's First Law of Politics before, but allow me a recapitulation. People do not work out their beliefs and then join the corresponding tribe. They join a tribe and infer their beliefs from it. The

### The sense of belonging is what hooks people, not the thrill of pursuing a thought on its own terms

sense of belonging, the group membership, is what hooks people, not the thrill of being right or pursuing a thought on its own terms. Politics has become a team sport, goes the line on this. But even that is too kind. Sports fans are sardonic and irreverent about their own team. It isn't so central to their identity as to require consistent adherence.

We have lost all sense of how weird it is to seek connection with others through politics. And how new. Watching Buckley and Vidal is a reminder of a less needy age. The former had his own credentials as an apostate of the right: his loose line on

marijuana, his Catholicism, his Spanish-speaking intellectualism. Nor was the audience at the time much easier to please. Millions of whites were pro-New Deal and anti-Civil Rights in a way that stumps modern notions of "progressive" and "conservative". Noting the change since then is simple enough work. Accounting for it is trickier. One theory suggests itself. The rise of politico-cultural blocs more or less tracks the decline of church membership, trade unions and marriages that go the distance. An atomised population began to cast around for other kinds of belonging, didn't it?

The mid-20th century voter was heterodox, yes, but heterodox in the way that someone with strong roots could afford to be. With such a firm social anchor, there was less need to seek emotional security in a political tribe. As I've used two metaphors for the same thing there, let us keep them coming. A rudder, a bedrock, a cornerstone, a north star: people used to find these things in their personal relationships. In their church, family, factory or town. As modernity scrambled those things, mostly for the good, the need to subsume oneself into a group was going to have to be met some other way.

That turned out to be politics. We live with the wicked results all the time now. The perverse consequences of ostensibly desirable change: Buckley would call this a conservative insight. And I, though a Vidalist, always thought he won those debates.

janan.ganesh@ft.com

## The bedside manner of Elon Musk

Jo Ellison  
Trending



Along, long time ago, I went out with a man who packed a piece. By which I mean, I went out with a man who wore a toy gun. By which I mean, he strapped a replica gun that fired blanks into a cross-body "gun holster" that he would wear underneath his coat.

As red flags go, this was a pretty big one. Quite apart from the fact that he was basically inviting armed police to shoot him dead in the street – and who would have blamed them? The whole look was deeply unsexy. His relationship with the toy long outlasted our relationship.

I recalled this dark moment in my junior history with a shudder this week while examining the inventory displayed on Elon Musk's nightstand, a subject presented in a Twitter post earlier this week with the caption "My bedside table". The tableau revealed four open cans of caffeine-free Diet Coke, an unfinished bottle of water, a Buddhist amulet apparently used as an aid for meditation, a replica Revolutionary war-era pistol in a box decorated with the Emanuel Leutze painting "Washington Crossing the Delaware" (1851) and a handgun, understood to be a copy of one from the video game *Deus Ex: Human Revolution*.

Now, I'm no Luke Edward Hall, but when it comes to the art of projecting taste and personality into my decorative surroundings, I would argue that abandoning a few unfinished cans beside my pistol of an evening is probably not what interior design gurus have in mind. Commentators were quick to point out that his bedside table featured what seemed to be an even greater offence than the presence of a Diamond Back .357 handgun beside his pillow: the surface top was covered in unsightly water stains. Even Musk seemed a little shamefaced about

the whole arrangement: "There is no excuse for my lack of coasters," he wrote in the comments field. Nevertheless, as a glimpse into the mind of one of the great technological provocateurs of recent times, the tweet offered an unexpected portal. Musk's nightstand immediately conjured the image of a lonely, very thirsty man-child, suspended in the forever fantasy that he might one day rule the world. Furthermore, for a man who has been three times married and sired 10 children, the table gave off a ferocious smack of "single". The internet has since been occupied with making tragic nightstand memes.

Rather like the power desk, the bedside table offers its own story for psychological evaluation. But where the power desk is a public tool on

### Unlike other bits of status furnishings, the nightstand exposes our frailer, older, more decrepit selves

which to project status among one's peer group, the bedside table is more intimate, a tiny vestibule of quiet neuroses, thwarted ambitions and psychic ills. My own, for example, features a towering pile of highly curated books still awaiting my attention, a small porcelain dish in which collect discarded hairclips, an inhaler, a vat of gummy, full-strength melatonin (for the "jet lag") and an assortment of adapter plugs.

Unlike other bits of status furnishings – our bookshelves, desk tops or kitchen cabinets – the nightstand exposes our frailer, older, more decrepit selves. My husband stores a lifetime's supply of ear plugs, as though he were living through the Blitz on our no-through road, while

I remember my father's bedside table featuring a buffet of indigestion tablets which he monitored as closely as those Beefeaters mind the crown jewels.

Musk's bedside table offers fresh insight into his public image in the world. But does he identify with Washington, championing freedom and democracy with his flintlock pistol, or Page, the villainous protagonist of *Deus Ex*, in search of immortality and willing to sacrifice the lives of billions in order to achieve that goal? According to Wikipedia, *Deus Ex* is a role-playing franchise about "the conflict between secretive factions who wish to control the world by proxy, and the effects of transhumanistic attitudes and technologies in a dystopian near-future". No wonder Musk must guzzle golden cans of Coca-Cola if he's going to bed with two such extreme totems of progress on his mind. At least both factions can be clearly represented through their choice of weaponry. Nothing helps an American sleep more soundly than the knowledge he's got a pistol by his head.

"When I became a man, I put away childish things", says Shakespeare's Prince Hal as he recognises the weight of responsibility that must come with taking on the crown. But maybe he also had a nightstand where he could pile discarded cans of soda and secrete his treasured toys?

However superhuman we tell ourselves we are, the bedside table is the last repository for all our very human sorrows, our loneliness, addictions, our shifty sinuses, our bloated guts. That they reveal the detritus of human failing turns out to be quite reassuring. Even when that failing is forgetting to put a coaster underneath one's drinks cans or pretending to be Elon Musk while waving a toy gun.

jo.ellison@ft.com

### Are you listening to the FT Weekend podcast?



This week, we speak to two FT journalists who have been reporting on the efforts to trace thousands of stolen art objects from Nigeria known as the Benin Bronzes. These are scattered throughout western museums and universities, but for years nobody knew what was where,

which stymied the prospect of their return to Nigeria. The FT's Aanu Adeoye and Josh Spero join us to discuss how a new digital project is helping to trace them, and how the debate on the looted artworks is changing. We also talk to author Benjamin Lorr about supermarkets and

their secrets. Our listeners challenged us to make boring topics interesting, and Ben is here to tell you: the supermarket is not what it seems! Listen by searching 'FT Weekend' wherever you get your podcasts, or at [ft.com/ftweekendpodcast](https://www.ft.com/ftweekendpodcast)

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# House & Home

PROPERTY SUPPLEMENT OF THE YEAR



**Costa del Sol** Why foreign buyers are flocking to Marbella and Málaga – SPAIN PROPERTY PAGE 3

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architectural curator at the Royal Institute of British Architects in London.

“There’s a sense of a new aesthetic where you are wearing the past; you are being open about the provenance of a building, its history and previous uses – and you are making all that visible.”

“There’s a groundswell of interest in the idea of taking something on from the perspective of being sustainable, and that that should be more prevalent than looking at things from a material aspect,” says Collard.

“Whereas once it was all about building new, there’s a genuine interest in reusing materials to be as sustainable as possible. It makes a far more interesting structure and architectural language.”

In London, Collard has explored the trend for imperfect restorations as curator of *Long Life, Low Energy: Designing for a Circular Economy*, a new exhibition at Riba’s galleries that charts recent efforts

**‘A straight upgrade would have been much easier and cheaper; you don’t need nearly so much labour’**

to retrofit and reuse old buildings. It includes commercial projects, such as the refurbished Battersea Power Station, now a glitzy shopping mall with interiors that showcase the chipped tiles and scarred brickwork of its industrial past.

Another example is Grade-I listed Clandon Park House in Surrey, a great house destroyed by fire, currently undergoing a restoration by the National Trust that will conserve its burnt state with a new roof and terraces. The Trust says it wants to offer an “x-ray view” of how historic country houses were built, though critics argue Clandon should be restored to perfection, Baroque plasterwork and all.

## Perfectly imperfect

Pristine is passé – today’s restorations embrace a new aesthetic of preserving and celebrating the scars and quirks of the past, writes *Helen Barrett*

**P**uistokatu 4 is a 19th-century mansion the colour of calamine lotion, one of several around Helsinki’s chic southern tip. Like many grand old houses, its history is about upheaval: glamour, prestige, fortunes found and lost, years of dereliction.

This mansion’s future is assured. Two years ago Puistokatu 4 was bought, rescued and had a renovation commissioned by a charitable foundation. This week, it reopened as a climate-change research centre. But rather than a pristine restoration job, Puistokatu 4 wears its history on its sleeve. Its new owners have preserved the physical traces left by its long-dead inhabitants and placed them centre stage.

This imperfect restoration has been a long, forensic and expensive process. But evidence of the mansion’s history was as valuable as time and money to its new owners, says Sarlotta Narjus, specialist architect and managing director of the Finnish practice Sarc, who led the work.

Narjus and her team upgraded the mansion to high ecological standards, with new insulation and 21st-century services. But at every turn, the scars of the building’s past interrupt the newly plastered surfaces. It is anything but bland. Interior doors showcase some 130 years’ worth of paint: 10 layers revealed in strips, from 19th-century



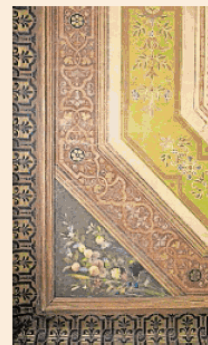
steel greys to mid 20th-century green to various shades of white.

The attic has been converted into a modern office, but gnarly, 130-year-old timber beams have been left in a sea of blond wood. Wall graffiti, possibly from when the house was used briefly as a school in the early 20th century, is exposed, while a tatty staircase from the same era remains in place, its steps still bearing the indents of the hundreds of children who shuffled up and down.

Projects like Puistokatu 4 are part of a small but growing restoration trend that seeks to protect the history and collective memories of buildings, rather than obliterate them, says Pete Collard, an

(From top) The restoration of Clandon Park House in Surrey, destroyed by fire in 2015, will conserve parts of its burnt state; rendering of a courtyard house built within existing ruins at Phoenix House, Berkshire; detail of damaged ceiling decorations at Puistokatu 4 in Helsinki

© National Trust Images/James Do; CSK Architects; Joel Haapamäki



Back in Helsinki, Puistokatu 4’s showpieces are the 19th-century wall and ceiling decorations, which have been only partly repainted and restored: elaborate, Nordic-nouveau designs found battered by damp and years of neglect. “They were more or less rotten in many places,” says Narjus. For their 21st-century life, sections still bear those scars of scuffs and overpainting.

They are beautiful pieces of work, commissioned in the 1890s by Puistokatu 4’s second owners: Ida Aalberg, the most celebrated Finnish actress of her era, and her lawyer husband Lauri Kivekäs. Such was Aalberg’s enduring fame that she was memorialised in Helsinki’s Kaisaniemi Park in 1972 with a sculpture near the national theatre.

According to my guide at the house, few letters survive between Aalberg and her husband, with Kivekäs writing to his wife on tour in Paris urging her to make her mind up on the designs. They had commissioned the paintings as part of their own restoration. The previous – and first – Puistokatu 4 owner allowed the mansion to be nearly wiped out by fire in 1886.

Tracing fingertips over the layers of history exposed at Puistokatu 4 is an extraordinary feeling. But the work was more difficult, time-consuming and

Continued on page 2



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**Spain property** | Demand is high on the Costa del Sol, encouraged by new fiscal incentives for the yacht set.  
By Zoe Dare Hall

When Zsolt Kigyosy recently sold his Budapest-based games development company, he could have chosen anywhere to enjoy early retirement with his wife and two children, who are aged 12 and 15. Hungarian winters didn't appeal, so instead the family has relocated to Marbella on the Costa del Sol.

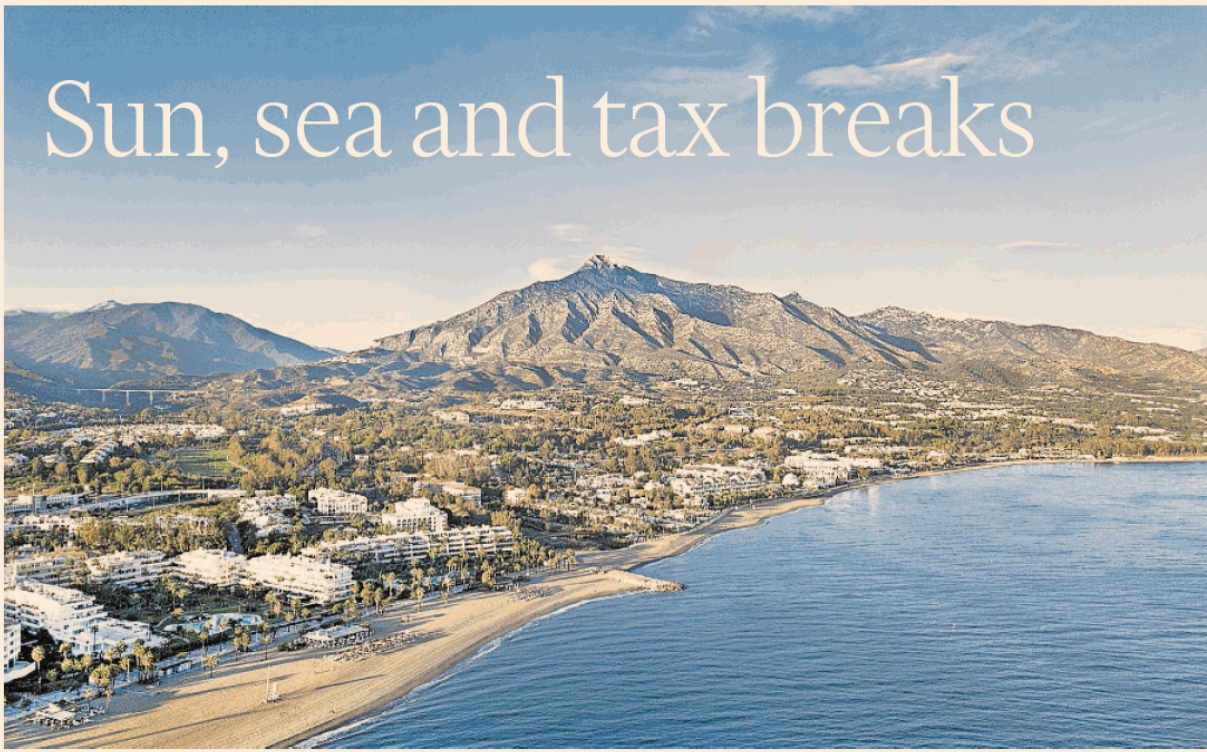
"I had money to spend, so why not spend it on something fantastic?" says Kigyosy, 54, who will move soon into two penthouse apartments that he is combining into one at Epic Marbella, a new Fendi-branded development where properties start at €4.5mn.

"People don't come to Marbella to make money. They come to spend it and to enjoy life," he says. "There's nothing better than sitting in a *chiringuito* on the beach with a cold beer and freshly grilled fish."

Foreign demand for property in Spain hit an all-time high in the third quarter of this year, according to Spanish land registry data. And the Costa del Sol has emerged as a particular haven, especially among Scandinavian buyers. Spanish Notaries' figures show the number of Swedish buyers in Málaga province – which includes the Costa del Sol – in the first half of the year was 36 per cent up year-on-year to 1,102, according to analysis by Mark Stücklin at Spanish Property Insight Data Hub.

In Marbella, home to most of the coast's super-prime properties, including beachfront estates on the Golden Mile priced €30mn-plus, sales in the first three months of the year were 65 per cent higher than a year before, reaching their highest number since 2004.

The fact the European Central Bank's interest rate rises last month were widely anticipated "may have encouraged buyers to get ahead of the curve", Stücklin says – though some estate agents say their international buyers rarely use financing, especially if they want to take advantage of the golden visa scheme, available to non-EU nationals who spend more than (an unmortgaged) €500,000 on property.



# Sun, sea and tax breaks

There is a new fiscal incentive that is encouraging wealthy European buyers to consider the southern Spanish coast, however. Andalucía is the only Spanish region, outside of Madrid, to overturn its wealth tax (*impuesto de patrimonio*) in a move to attract high-earners to relocate there.

Since September 20, anyone who is a tax resident in Andalucía and has worldwide assets above €700,000 receives a 100 per cent deduction on the wealth tax.



The region also recently scrapped its inheritance tax (IHT), which means that anyone (resident or not) who inherits Andalusian assets of up to €1mn is no longer liable to pay IHT.

For 39-year-old Swede Mikael Johansson, who recently moved from London to a €3.3mn villa in Nagüeles near Marbella's Golden Mile and who runs several social enterprise businesses, the tax break comes as a windfall. "We had factored wealth tax into our financials, so it's a welcome surprise," he says.

Agents, meanwhile, are divided over how much impact it will have on encouraging buyers in Andalucía. "I've had no one specifically mention the wealth tax issue, and it's only aimed at full-time residents, not second-home owners, who still make up the majority of foreign buyers there," says Barbara Wood, founder of buying agency The Property Finders. There is also talk of Spain introducing a new "solidarity tax" next year for those with a net wealth above €3mn, which would cancel out the benefits for some.

But for the wealthiest buyers, the tax break brings sizeable savings.

Foreign demand for property in Spain has hit an all-time high; in Marbella (above) sales in the first three months of the year were 65 per cent higher than a year before; (left) a five-bedroom villa in Marbella, €3.875mn, through Knight Frank

Alexe Marce/Getty Images/istockphoto, Adam Vida

Assuming no other assets, someone with €3mn taxable wealth – which means €4mn assets (including property), as residents get a €1mn allowance – would previously have paid €31,500 a year in wealth tax. For someone with €20mn, their annual wealth tax bill would have been €400,000.

Mike Trezise, a tech entrepreneur from Cardiff who is due to move into an apartment at Epic Marbella soon, describes the tax overhaul as "life-changing". "I've spent a lot of time in



**i / BUYING GUIDE**

Spain is launching a new digital nomad visa allowing non-EU citizens to live in the country for up to five years and pay lower tax (15 per cent for the first four years).

Between April and June, the average property price in Málaga province was €2,016 per sq m, up 9 per cent on the year before, according to Spain's Ministry of Development. The number of sales was up 60 per cent over the same period.

Budget around 14 per cent buying costs for a resale or new-build Spanish property, including a 6-10 per cent transfer tax.

Marbella in recent years, but I've never been able to become resident due to the onerous tax system, in particular wealth tax," he says. Still, some HNWIs may bristle at the prospect of completing the Modelo 720 form to claim their rebate, thinking of it as a way for the tax office to keep tabs on the wealthy.

Scrapping the wealth tax is a good marketing move, says Carlos Rodriguez, co-managing director at Sierra Blanca Estates, developers of Epic Marbella and an adjacent scheme of five Karl Lagerfeld-branded villas (one of which recently sold for €15mn). "People will view Andalucía as tax-friendly. Portugal has been great at selling itself on that score. Now we need to do the same in Spain," he says.

Málaga city, too, is growing in popularity among high-budget buyers, propelled by the likes of Google and Citigroup opening hubs there. The city is hoping for a further economic boost if it wins its bid to host Expo 2027. Apartments at Sierra Blanca Tower, a new beachfront development, are selling for €12,000 per sq m, 30 per cent more than their launch price three years ago. "That price is unheard of here. It proves there's a market. We need more products like it," says Rodriguez.

Whether it's the superyacht and champagne buckets-on-the-beach scene that draws buyers or the coast's less ostentatious charms, fiscal breaks will always play second fiddle to the pleasures of a beautiful coastline, mountains and captivating cities.

"Wealth tax or not," says Johansson, "buyers will always come to this region as it's such a beautiful place to bring up a family."



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# Hot property Brighton

By Madeleine Pollard

## ► Converted church, Queensbury Mews, £1.75mn

**Where** On Queensbury Mews, 120m from the seafront. By foot, it's just under 20 minutes to Brighton's central train station, which serves London and Gatwick airport. The airport is a 35 to 55-minute drive, depending on traffic.

**What** A two-bedroom, two-bathroom contemporary home, converted from a 19th-century Gothic church. It has an open-plan living area and glass stairs that lead to a mezzanine floor, where the main bedroom is located. On the lower-ground floor is an en-suite guest bedroom with a sun tunnel. There is a decked roof terrace off the kitchen.

**Why** True to its original Gothic style, the property features lancet and rose windows with stained glass, pointed arches and a vaulted ceiling. The altar has been converted into a bar.  
**Who** Savills



## ◀ Flat, Sussex Square, £1.2mn

**Where** In Kemptown, to the east of the city centre. Depending on traffic, it is a 10-15 minute drive to the train station, and 35 minutes to 1 hour to Gatwick airport.

**What** A three-bedroom ground-floor flat within a Grade II-listed Regency-era building. It has been adapted for wheelchair access and comes with a garage. Residents of the building have access to more

than 5 acres of private gardens in the middle of the square, complete with a tunnel that leads to the beach.

**Why** The building was once home to Thomas Read Kemp, the architect of the original Kemptown, a 19th-century Regency architecture residential estate encompassing Sussex Square, Lewes Crescent, Chichester Terrace and Arundel Terrace.  
**Who** Mishon Mackay



## ▲ House, Marine Parade, £2.25mn

**Where** On Marine Parade in the lively Kemptown neighbourhood, overlooking Brighton's seafront. It's a 35-minute walk or a 10-minute drive to the central station, which has direct trains to London Victoria and London Blackfriars. The drive to Gatwick airport takes between 35 minutes and 1 hour.

**What** A Grade II-listed Regency-era

terraced house with five bedrooms and five bathrooms arranged over four storeys and a lower ground-floor level. It features parquet flooring, a decked roof terrace to the rear and a balcony to the front with sea views.

**Why** On the lower ground-floor level is a self-contained one-bedroom apartment, which has its own street entrance.

**Who** Sotheby's International Realty



## ◀ House, Withdean Road, £3.65mn

**Where** Just over 2 miles north of central Brighton, a 15-minute walk from Preston Park train station.

**What** A four-bedroom, four-storey detached house with 4,828 sq ft of living space including five reception rooms and five bathrooms. There is also an air-conditioned gym, bar, home cinema, recording studio and roof terraces with views of both the South Downs and Brighton.

**Why** The building was designed by John Pardey Architects and nominated for a Riba award in 2017.  
**Who** Hamptons



## ◀ House, Roedean Road, £4mn

**Where** In the east of Brighton, within walking distance of the Marina. Brighton's main train station is 20 minutes by bicycle.

**What** A six-bedroom, seven-bathroom Art Deco-style house measuring 9,456 sq ft. It features a library, lift, wine-tasting room, bar, games room, gym and steam room. Outside is a sun deck, hot tub, heated pool, walled kitchen garden and south-facing garden.

**Why** Floor-to-ceiling windows and glass doors allow for expansive east-to-west views of the Marina and the sea.  
**Who** Brand Vaughan

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## Mean tweets



**Jonathan Guthrie**  
Nature therapy

Robins have a hard life, sticking out the British winter when food is scarce and territorial border disputes regular. But do they really kill each other?



Matthew Billington

What better way to send Nature Therapy readers festive greetings? By picking robins as a topic, we ensured our illustration features the bird that is also decorating millions of British Christmas cards. The motif is particularly appropriate this year. High energy prices mean this will be a hard winter for Northern Europeans. And robins are tenacious cold weather survivors.

The European robin is the unofficial national bird of the UK for two main reasons. First, they have pretty, red shirtfronts. Second, British robins are confident around people. Their continental cousins are not. The real answer to the question "who killed Cock Robin?" is: a French bloke with a shotgun.

With a little patience, you can tame a robin. The Liberal statesman Lord Grey used to walk around his garden with one perching on his hat. When I am digging, our garden robin generally swoops down to forage for worms and

grubs. It hops about confidingly a foot or so from my boot cap.

When robins aren't feeding, they are singing lustily. Most garden birds do not do so at this time of year. They are concentrating on keeping warm.

So am I. It is chilly in our house and my corner of the office.

I was researching this article — puzzling over the reason why so few British robins migrate to warmer countries — when a colleague from Facilities came by.

"We'll turn the heating up," she said, surveying my coat and scarf. "But it takes a little while. You could always hotdesk in the newsroom for a bit. It's warmer there."

"No thanks," I said. Where might I end up if I abandoned my sought-after desk on the mezzanine, with its commanding views of the traffic lights and easy access to the cake trolley on Wednesdays? A janitor's cupboard on Level Minus Two, perhaps?

"People are territorial, aren't they?" my colleague observed. So are robins. Breeding success depends on holding a



I attempted to replicate Lack's research by making decoys. "Nice Christmas decorations," said my son



territory that produces enough worms and insects to feed a couple of broods per year. Most male territory holders therefore cling on through the winter, taking on all challengers. A proportion of females do the same thing.

This creates a fearsome metabolic challenge. Every day, small birds need to consume almost their own body weight to stay alive. In winter, natural prey is scarce and energy expenditure is heavier. You can help robins survive by feeding at ground level with mealworms and fat pellets, says Adrian Thomas of the Royal Society for the Protection of Birds.

Robin mortality is very high. There are some 7.3mn robins in the UK, according to Tom Stewart of the British Trust for Ornithology. My own rough figuring suggests they may produce around 50mn tiny, cinnamon-spotted eggs per year. Around three-fifths of those eggs turn into fledglings, of which around a quarter survive their first year.

After that, the cohort halves every year. If you are a wild robin, your

chances of reaching the grand old age of 11 is around one in 7,000, I calculate.

That fluffy robin in your garden needs to be as hard as nails. Hence occasional articles in newspapers and country magazines "exposing" the "nasty" robin. Robins are fighters, it is true. But I think the establishing factoid of these pieces is codswallop. It alleges that a tenth of male robins are killed every year by other robins. This claim apparently originates from a 1984 doctoral thesis I could not find online or in print catalogues.

I am more persuaded by David Lack, whose funny, erudite monograph *The Life of the Robin* is a must-read for anyone interested in this bird. After years of field studies, the ornithologist concluded it was rare for robins to kill one another. Singing, displays of red plumage and a few well-aimed pecks resolve the majority of border disputes.

Lack's robins knocked the sawdust out of stuffed birds he placed in their territories. A head on a wire was all that remained of one of them. But living adversaries fly away. They do not stick around for further drubbings.

I attempted to replicate Lack's research, painting a couple of hen's eggs with robin livery and attaching cardboard wings and tails. "I hope you aren't proposing to put those on the Christmas tree?" asked my wife.

"No. This is a serious scientific experiment," I told her loftily, gluing pointy little beaks and beady eyes to the eggs.

"They aren't really decorations,"

I replied. "Sure they are," he said, "Believe in yourself, Dad!"

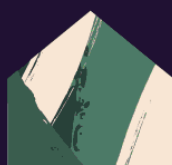
The garden robin did not believe in my decoys, though. It ignored them. Perched on our fence, they looked weirdly bright and clumsy compared with the mercurial little bird.

It probably thought they were Christmas decorations.

The robin did sing volubly in response to a recording of another bird played through a Bluetooth speaker. Proponents of the Thug Robin Hypothesis imagine the message is, "Come and have a go if you think you're hard enough."

But to my mind, the bird was only repeating the old motto: "What I have, I hold."

Jonathan Guthrie is the head of Lex



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# From humble to hedonistic

Interiors | The contents of Barton Court, Sir Terence Conran's home, are up for auction – and reveal the designer's very different sides. By *Serena Fokschaner*

**B**arton Court, a sprawling, red-brick Georgian house in Berkshire, was the hub of Sir Terence Conran's private and working life. It is easy to picture the designer and founder of the Conran Shop walking its long corridors, pausing to tweak a shelf display before retiring indoors with a sketchbook and his hallmark, smouldering Montecristo cigar in hand.

The contents of Barton Court are up for auction at Bonhams on December 14: a remarkable life distilled into 392 lots. Hedonistic pieces – inlaid humidors, champagne buckets – evoke a charismatic man, dapper in his deep cornflower "Conran blue" shirt. But for fans – and anyone interested in the history of design – the humbler possessions tell the more important story. Chunky glassware, stoneware pots or the copper saucepans that dangled over the Aga attest to a life-long conviction that well-made, unpretentious objects can improve all our lives.

Bonhams' global director and deputy chair Harvey Cammell compares the sale to a "visual walk-through of everything that fascinated Conran. That's why it's so interesting – visually and intellectually. You get a sense of his creativity and his love of craftsmanship, whether it's a Thonet chair or a turned bowl, of what he was all about," he says.

"At weekends, Terence would sit with a layout pad and 2B pencil and just draw – tables, chairs, storage, bookcases, bits and bobs," recalls his widow Lady Victoria Conran. Naturally, he had a favourite perching place. The futuristic, fibreglass and leather Karuselli chair by Finnish designer Yrjö Kukkapuro was issued in 1964 – the same year in which Conran opened Habitat. The design and home-wares store paved the way for an empire of interlinked businesses – in architecture, publishing, design, hospitality and urban regeneration.

Buying Barton Court in 1971 was an equally bold move. The former boys' school of 32 rooms was in a ramshackle state. "He said it smelt of smacked bottoms... It was ludicrously large, but Terence liked the proportions and the large rooms, which he could fill with things," says Lady Conran.

The walls were painted in white or blue with the addition of simple plywood shelves for "squillions" of books – on cooking, gardening, art, cigars, wine. And that is how it pretty much remained for the next five decades.

An exacting boss, Conran was nonetheless quick to encourage new makers who shared his ambition: to take design out of the studio and into people's homes. "He had a Presbyterian streak. He'd get irritated by people who designed things and thought 'that is it'. He wanted people to know how to make things," says Lady Conran.

When Sean Sutcliffe, then a recent graduate of Parnham Furniture College, turned up one day for a chat, Conran offered him a studio space in the former stable block. Benchmark Furniture – a co-venture between the two – produces furniture for private and public buildings, including Westminster Abbey. What Conran liked best was having a workshop next door that produced real things.

"He'd rattle off drawings and a few days later they were translated into maquettes, before being put in production," says Cammell. Much of the furniture at Barton Court was made next door.

The hands-on making principles of the Arts and Crafts movement, combined with the meritocratic ethos of the Bauhaus, informed Conran's singular approach. Plain, simple, useful, were his watchwords. A birch ply table (lot 202), based on a cardboard box, is a case in point. Conran once described it as "the best thing I've ever designed". But his co-directors didn't agree and so it remained a prototype.

Visitors to London's Design Museum – founded by Conran as the culmination of his quest to educate through objects – will know "The Head of Invention" sculpture by Sir Eduardo Paolozzi that looms over the courtyard. The two met when Paolozzi taught Conran at the Central School of Art and went on to collaborate on furniture – such as a string and metal chair that was given to Picasso by furniture maker Toby Jellinek, a friend of Conran's. Picasso liked it so much he ordered two more.

Another Barton Court regular, the painter Francis Bacon, joined Conran and Paolozzi in the clay modelling session which produced the glazed sports car and small heads that feature in the auction. A set of felt-tip sketches by Patrick Caulfield were done while the artist was blindfolded, after a boozy lunch. The late restaurateur Antonio Carluccio (who married Conran's sister Priscilla) gave the Conrans 11 walking sticks that he had whittled himself. None of this was trophy art, amassed to impress, but souvenirs of longstanding friendships.

Although he might have rankled at the term, Conran was the first to create the concept of "lifestyle retailing". At Habitat there were room sets and chic assistants instead of the arid showrooms and clipboard-wielding salesmen of his youth. Generosity was the theme: willow baskets piled to the rafters, tactile merchandise heaped on trestle tables.

The idea came from the jostling ironmongers and market stalls of France, where the family had a home in Provence. "Terence pretended not to like shopping. In fact he loved nothing more than truffling around a *brocante*, spotting unusual things," says Lady Conran. It was Conran, after all, who brought the garlic press to the UK. Other discoveries



(Above) Sir Terence Conran photographed by Julian Broad, 2011; Conran's desk, est £3,000-£3,500 © Julian Broad/National Portrait Gallery, London; Dan Fontanelli



(Clockwise from above) The Grand Central Station bar designed by Conran for Bibendum restaurant, est £5,000-£10,000; Thonet cane bentwood chaise, circa 1890, est £600-£1,000; Michelin Man, part of a group of Bibendum and Michelin-related memorabilia, est £400-£600; the foyer at Barton Court, Berkshire; Bugatti replica cars, individual estimates from £500 – Bonhams



– sturdy carafes, pâté moulds – road-tested in the family kitchen, brought an affordable version of French *élan* to Britain – which suited Conran's egalitarian leanings. He introduced good design to the high street.

It was a French neighbour who sold him his collection of model Bugattis. With typical ingenuity, Conran mounted them on the hallway wall so that they greeted visitors like blue sentinels, "a brilliant counterpoint", says Cammell, to the classical architecture or the wooden saddler's horse that loomed over the setting. "The house was full of those juxtapositions – it was beauty and utility that inspired him, not financial value," he adds.

Restaurateuring appealed because it reconciled two aspects of a complicated persona – the creative and the showman. Early ventures, such as The Soup Kitchen and Neal Street Restaurant – a collaboration with art dealer John Kasmin – were designed on a shoestring: white walls and tiled floors enlivened with menus by David Hockney or cutlery by David Mellor.

By the 1990s, Conran had the funds to invest in buzzy, see-and-be seen eateries – Quaglino's, Font de la Tour – which helped transform Britain's hitherto risible culinary reputation. Of course he supervised every aspect –

**'The problem with Terence is that he wants the whole world to have a better salad bowl,' joked Kasmin**

commissioning Allen Jones to paint a blazingly colourful mural for Mezzo or designing the Art Deco-esque Grand Central Station bar unit at Bibendum, where you might find him savouring a postprandial cognac.

Lady Conran remembers how he might turn up at a restaurant or shop unannounced, "much to everyone's dismay". The drape of a linen tablecloth would be scrutinised, the cutlery finessed. There was always "a right and a wrong way" to do things, she says.

If this sounds dogmatic, it is because he clung to the idea that good design is life-enhancing. He railed against the shoddy, the fussy and the fake. (John Kasmin once joked: "The problem with Terence is that he wants the whole world to have a better salad bowl.")

You can draw parallels with William Morris's dictum, "Have nothing in your houses that you do not know to be useful or believe to be beautiful". Yet while Morris's labour-intensive wares were only accessible to the moneyed, Conran really did put design on the shop shelf. At Barton Court he was able to make that happen.

# The holly, the ivy and the Brussels sprouts

Christmas | Use recycled and natural ingredients to create your own inventive and eco-friendly wreaths, trees and table settings. By *Sharon Smith*

**A**s Christmas approaches, many objects and materials that you have to hand can be repurposed as tree decorations, wreaths or table settings.

You could be saving money but at this time of waste and excess – and a lot of plastic – you'll also be doing your bit for the planet, says Darren Stobbart, founder of The Plantman & Co. Stobbart's company provides plants and greenery to corporate clients, including at Christmas. Nothing is wasted because the materials are either composted or reused for someone else, he says.

Recycling just takes a bit of imagination. Hedgerows, tea sets, feathers, fruit and veg can all be turned into decorations with a touch of originality.

Linda Cottee, a florist and colleague of Stobbart, is no stranger to personalising clients' Christmas wreaths with bizarre ingredients, including her own: "I put purple Brussels sprouts into my own wreath one year just because I love them."

Abi Pickersgill, head gardener at the National Trust's Belton House in Lincolnshire, says it is easy to make your own eco-friendly wreath. Just make a wire hoop or buy one from a florist,

cover it with moss from your garden, bind to the hoop with more wire, and poke in leaves and berries foraged from hedgerows.

Then, like Cottee, insert personal touches as required.

If you do not want to make your own wreath, florists such as Hampshire-based The Real Flower Company can supply sustainable decorations – and wreaths made with dried flowers can be reused year after year.

Environmentalists would argue that a truly eco-friendly Christmas would exclude a tree altogether due to the distance they can travel and the likelihood that they end up in landfill. However, if you do have a tree, Stobbart has suggestions to make it last longer.

At home, he prefers a Nordmann fir for its good needle retention, bought from a local nursery about two weeks before Christmas Day. It needs to be positioned away from radiators and stood in water that is regularly topped up. Thankfully, says Stobbart, most Plantman & Co clients ignore the eighteenth-century tradition for a Christmas tree to be hung inverted from the ceiling, leaving it impossible to water – although he did once install an upside-down tree for advertising agency M&C Saatchi.

John Warland, Chelsea Flower Show medal-winning garden designer, and team member at The Plantman & Co, says that you can choose an artificial tree or wreath without feeling that you are trashing the environment – as long as it is used for at least seven years, according to the Carbon Trust. And it need not look second-rate.

"If you buy a high-quality artificial tree or wreath that you're going to use for a few years then it's not going to go

into landfill each year, and you can embellish it with real cones and berries and lights," he says. "If a business puts a tree up in November and it has to stand until January 1, it makes sense to use an artificial one rather than have to change a living tree three times."

Stobbart is seeing an increasing number of clients using organic materials such as lemon and apple slices, cinnamon sticks and dried chillies as tree decorations. It's a trend he

welcomes: "I won't put tinsel on trees even when people ask for it because it's ugly and plastic. If a customer does insist on it I'd charge them double," he jokes.

Food items are a traditional choice dating back as far as the 16th century, says Pamela Smith, national gardens and parklands consultant at the National Trust. "Early Christmas tree decorations were very practical, consisting of food, drink, warm clothes and

new purpose to her family heirlooms every year, turning an inherited serving dish and cups into decorations by filling them with pine cones, lights and sprigs of ivy and holly.

Smith makes her own wreaths by bending two coat hangers into a diamond shape for the frame, and wrapping them in old tea towels cut into strips to stick greenery in to. She forages for twigs, berries and leaves, barbers with neighbours for cuttings, and adds seashells from holidays. Starting her foraging in autumn, she keeps fallen leaves moist by spraying them with sun lotion, which doesn't leave the same sogginess that water would.

Pickersgill says you can make your wreath from early December: "They look after themselves because the weather is cold and wet and they're often outside."

Stobbart applauds such inventive sustainability. His own tree baubles this year will be food recycled from one of his client's displays.

"I'll have my coloured lights and leftover gingerbread from a display we're doing at the London Marriott Hotel County Hall," he says. "Hopefully they won't be stale."



Making decorations with fir branches and dried fruits – Getty Images/Stockphoto

**'Early tree decorations consisted of food, drink, warm clothes and money, which children shook free'**

money, which children were encouraged to shake free."

But, says Warland, that can look rather dull. You need to liven them up without turning to tinsel. The answer is lighting, and plenty of it, he says. Make sure you choose LED lights, which are considerably more energy efficient than traditional incandescent lightbulbs.

But you can have a stunning centre-piece even without a tree. Smith brings a



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# 'Sweet things out of corruptions'

Worms, veg peelings, crumpled tax forms and your grandmother's DNA – all can be tossed on to the nourishing eco-marvel that is the compost heap

**O**n the eve of the UN's world soil day this Monday, I would like to announce the meaning of life, the universe and everything. Forget "42", Douglas Adams' "meaning" in *Hitchhiker's Guide to the Galaxy*. The true meaning is "compost".

Compost gives me absurd pleasure, partly along the lines of Walt Whitman's 1856 poem "This Compost": "Behold this compost! behold it well! . . . What chemistry! . . . It grows such sweet things out of such corruptions . . ."

"Corruptions" such as rotting apple cores, dead mice, scrunpled tax demands and coffee grounds transformed, by gardeners and their microbial helpers, into nourishment for a beautiful, productive and resilient garden. Better still, compost-boosted soil locks up carbon, prevents desertification and reduces the effects of drought. A virtuous circle.

When the Indian cotton dressing gown inherited from my grandmother wore out, I added it to my compost heap along with grass cuttings, vegetable peelings, tea leaves and other detritus from daily life. Seven months later, it had transmogrified into a rich, dark plant feast, bolstered by my garden-loving grandmother's DNA.

On top of the pleasure of adding ancestral DNA to the garden, there is the grubby, pleasing process of making the heap by layering "brown" material such as straw, egg boxes and ancient natural-fibre dressing gowns with

"green" material like grass cuttings and vegetable peelings.

On a warm summer's day, the earthy scent signalling that the heap is working materialises in hours. Millions of microorganisms, as well as familiar friends such as worms and slugs, get to work on compost, and a fungi-like bacteria called Actinomycetes is the one that gives off the scent of success.

In the 30 years that I've been making compost, 2022 has proved one of the more challenging, mainly because of the low rainfall, which meant less fresh grass for the compost. This was made worse by our new policy of leaving about two-thirds of the garden unown until late July, which was good for the wildlife but rubbish for the compost heap.

By the time we strimmed the long grass in July it was hay, and so we set it aside to use in layers between green waste. Except there was little or no green waste, and we produce so little vegetable waste that the compost heap remained dry and dormant through most of the summer.

A hose pipe ban persuaded me to wait for the rain rather than water the heap. When the rain finally arrived, the grass grew enthusiastically and the clippings brought the heap to life with gusto. Within 24 hours the whiff of sulphur signalled that the heap would have turned into a slimy sludge if we hadn't restacked and aerated it with layers of hay, egg boxes and a moth-eaten cashmere jumper.

The second problem came when someone put the wrong kind of leaves



A compost heap in Wales (not the writer's own)  
Kathy deWitt/Alamy, Howard Sooley



Jane Owen

## On gardens

on the heap: leaves from our huge tulip tree that are so big and have such thick cuticles that they take years to rot. Wisteria leaves, on the other hand, of which we have an immense number, are thin and small and rot down easily. The evergreen oak tree's leaves are collected with the mower, which means that they are ready-chopped and mixed with grass cuttings, and therefore rot readily.

Dedicated composter makers pee on the heap, as I do, to accelerate the process, inspiring one witty friend to refer to my "compost" heap. Sadly, my husband "forgets" to pee on the heap, which is a shame because the hormone and acidity levels of male urine are said to be more beneficial than those of female urine. Either way urine contains nitrogen, phosphorus and potassium, the key elements in commercial fertiliser. Which is why some gardeners pee directly around plants.

Our other liquid plant food comes from our rat-resistant Can-o-Worms wormery, where we put fish bones, cooked vegetables and anything else that might attract vermin. Egg boxes and bog roll tubes are added because worms like living in them when they're not chomping through the compost

(not that they "chomp" in a conventional sense because they have no teeth). They are sensitive souls with five hearts and an inability to cope with chilli, lemon or cold. Wormeries encourage sentimentality about these creatures.

In winter the worms stop working unless their house is moved inside. When the wormery is working well, I get about a half a litre of nutrient-rich "worm tea" a week. Diluted at about 10:1 it makes excellent foliar feed for flowering plants rather than salads.

Non-composting friends are polite but clearly repelled by the wriggling activity of the wormery – as much as they are bored by chat about compost heaps – but I challenge anyone not to be seduced by composting once they've witnessed the magic of turning muck

Worms are sensitive souls with five hearts and an inability to cope with chilli, lemon or cold

into climate-friendly compost. It's a process as magical as the transformation of Cinderella's pumpkin.

And while garden compost-making may seem a feeble tool to help mitigate climate change, every little helps. After all, according to the UN's Food and Agriculture Organization, if food waste was a country, it would be the third-highest emitter of greenhouse gases after the US and China.

A couple of years ago, I met two of the compost world's great romantics, Henrietta Courtauld and Bridget Elworthy, known collectively as The Land Gardeners. Their lavishly illustrated new book *Soil to Table* is a paean to composting, English cut flowers and recipes. They work around the world but their main composting base is at Althorp Estate in the UK's Midlands (Diana, Princess of Wales's childhood home). With the help of soil scientists in Austria and the UK, they began experimenting with compost making in 2012 and now produce "Climate Compost inoculum" to help

make lively, nutrient-dense compost in a similar way as conventional compost accelerators/inoculums/activators such as Garotta. A good source of lucid advice on accelerators and composting in general is the Royal Horticultural Society, the trusted backbone of UK gardening. Its main site and its Campaign for School Gardening section have handy documents on composting. According to the organisation, younger gardeners are more inclined than older age groups to start composting, which is a shame given how easy and rewarding it is.

Another gardening charity, Garden Organic, also offers excellent composting tips. Years ago it gave me the title "Compost Master" when I completed its composting course.

I was proud of the title but then discovered that it had competition from Yale's more impressive-sounding "composter in residence". So I was delighted that when I tried to search for that term online, Google refused to accept it and changed it to "composer in residence".

*"Soil to Table" by The Land Gardeners, £35, all proceeds to the social enterprise Farms to Feed Us  
Jane Owen is an FTWeekend contributing editor and a Compost Master  
Robin Lane Fox returns on December 17*

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# Holiday Gift Guide

FTWeekend



Yinka Ilori photographed by Antonia Adomako for the FT



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## Holiday Gift Guide

# 'I ask everyone for a list of presents'

**Yinka Ilori** | The British-

Nigerian designer shops

for ready-made accessories

at Dover Street Market

in London and buys bespoke

pieces from artisans

I look for Christmas gifts that allow people to celebrate and create memories together; something inclusive that will bring them joy over and over again.

I went to a karaoke bar in Liverpool recently and it was cool to see people singing and having a laugh. So a karaoke machine with three or four mics is on my list for my five-year-old niece.

One year I bought her a keyboard and microphone set, and whenever I'm not feeling great, I watch a video of her singing and playing on Christmas morning. It never fails to lift me up.

I also have three young godchildren, and that's where I spend the most money. Sometimes when adults open presents, everyone crowds around and it can feel like a big performance. But my niece and godchildren are young

and fun, and I know they are going to be super-excited about unwrapping anything I buy for them.

The older children love films and want to be independent, so I will buy them a mini-projector. It's cool and affordable, and they can put it away and bring it out again.

There are seven in my immediate family: mum, dad and my brothers, but I rarely buy specific presents for them now that we are older. All of them are kind of fussy. My mum in particular has her own tastes; she really knows what she wants. So I ask everyone for a list of their top 10 presents and we have a lucky dip, so no one is disappointed.

I tend to send vouchers to my extended family in Nigeria. But when I am in Nigeria, present-buying means taking them fabric shopping. We buy a mixture of Dutch wax prints, Swiss voile lace, which is an incredible handwoven cotton material with beautiful diamanté additions, and perhaps some aso oke fabric, handwoven by loom and often worn for weddings.

For friends and loved ones in the UK, I love jewellery. It may be a personalised and bespoke ring or pendant, not following a trend but something with effort put into it. Designers like me are always thinking about how to personalise things, and I'm lucky to know artisans who can make bespoke gifts for me.



Yinka Ilori photographed for the FT by Antonia Adomako

house. Collectively, we were forced to be present and turn homes into a place of joy, love and sanctuary. That had never happened before. So I started designing homeware because I wanted to feel the same way.

At my pop-up shop in Shoreditch, the products are about wellbeing, fitness, memories and games. My favourite is a traditional Nigerian strategy game called Ayo, handcrafted in wood and played by two people.

I remember seeing people playing it under trees in Nigeria, with a glass of palm wine. It's such a joyful, social game, so I wanted to translate that with colours and patterns. I've tried to reim-

'When I am in Nigeria, present-buying means taking family fabric shopping'

agine it in a way that will encourage people in Britain to play it. Although confession: I can't play it.

The best present I have ever received? That was from my niece – a drawing of herself, her house and my sister, which she sketched on the back of my HMRC [tax] bill. I just had it framed and put it up in my studio. That bill feels a lot better to look at now.

As told to Helen Barrett

One of my favourite places to shop for ready-made jewellery is Dover Street Market in London, where they have an array of independent designers and makers. I started collecting watches two years ago and I love it, particularly a brand called Alabaster. They make a model with spikes around the face, which is not really wearable, it's more a piece of art. It's just the kind of thing I might give. Or buy for myself.

I started Yinka Ilori Homeware two years ago during the pandemic, at a time when everyone was invested in their

Yinka Ilori is a British-Nigerian multidisciplinary designer who grew up in Islington, north London. He opened his eponymous studio in 2015, and his design work can be found in interiors, hotels and retailers.

Yinka Ilori's pop-up shop runs until January 3 at 9 Club Row, London E1. 'Yinka Ilori: Parables for Happiness' is at the Design Museum in London until June 2023

### Gadgets and homeware gifts



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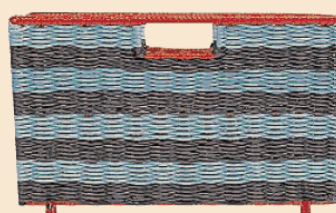
▼ Pro-Ject  
Debut Carbon Evo turntable, £499, dykeanddean.com



▲ Lactitia Rouget  
Tulip hand-painted ceramic candleholder, £160, selfridges.com



▲ Roxanne Assoulin  
Rainbow Brite set of three enamel bracelets, £160, net-a-porter.com



▲ Marni  
Market green and black magazine rack, £195, marni.com



► Dior  
Saddle bag with strap, £2,800, dior.com

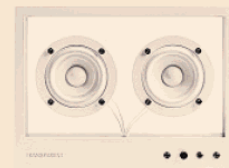


▲ Dinosaur Designs  
Rock large marbled resin jug, £205, matchesfashion.com



◀ Jonathan Adler  
Milano backgammon set, £425, uk.jonathanadler.com

▲ Yinka Ilori  
Ododo zip pouch, £130, shop.yinkailori.com



▲ Transparent  
Small Transparent speaker, £450, transpa.rent



▲ Yinka Ilori  
Orun throw, £165, shop.yinkailori.com

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# Holiday Gift Guide

## 'We start to buy in June'

Jody Williams and Rita Sodi | With more than 200 people to give to, planning begins early for the New York restaurateurs, who focus on foodie gifts

**J**ody: We really look forward to the holidays. Between our personal world, here in New York City, our world upstate and our companies and our restaurant family, there are probably more than 200 people to consider.

**Rita:** It's a nice opportunity to say thank you, to everybody, for all of the work, for their friendship.

**Jody:** We start to think about the holidays sometimes as early as June, and always by August. If you need 200 pieces of Perbellini Panettone or pandoro or 200 magnums of champagne, you need to plan.

We also like to be ready for those spontaneous moments when somebody shows up around the holidays, and edibles work really well. Whether it's Pumpkin Linzer Cookies or "tinybars" from Té Company, or ordering your favourite stollen or Talbott & Arding's fruit cake. We might order two dozen, three dozen, because we know they are always appreciated. Or a great gift is a case of clementines or satsumas. We want to give people handfuls of them.

We tend to give a lot of food-related gifts because that's where our head is at: at the table, in the kitchen, at food

markets, eating, reading about eating, travelling to eat. I mean, all roads go there. And we like giving gifts people can use and share with other people.

For example, Little Ram Oysters can ship oysters and they have a great oyster shucking video, so I would put that together with a beautiful set of oyster knives from Erica Moody. If you got an oyster knife and a dozen oysters, that's a moment. That's true of the pan-

A great gift is a case of clementines. We want to give people handfuls of them'

doro too: you open the box and you douse the top with powdered sugar and shake it up. And so it's a more soulful gift.

We sometimes give truffles. Someone once gave me a huge truffle - I was just awed by it. So we started putting truffles in a jar of rice, or truffles in with some fresh whole eggs, and giving people truffles. That's something that's a little challenging to source but which you might want to have in your kitchen. Fried eggs



Jody Williams, left, and Rita Sodi photographed by Tonje Thilisen for the FT

with truffles on it. That's a good Christmas morning or a lazy lunch.

For close friends and family, last year we got into cashmere - we found this blanket from Loro Piana, it was beautiful - or it might be beautiful cable-knit cashmere socks. And we will buy 20 pairs of them. And Rita is probably hoping she gets to keep them all.

**R:** The best thing about Christmas is being together - to spend all day around the table chatting. Before Christmas everything is a little crazy - people stop by to say hi, everybody's festive. It's a beautiful time of year.

**J:** Christmas Day is just us together - we give everybody a break from us! We have spent it mostly in the city, but this year we will be going upstate, to our place just outside Hudson.

**R:** Christmas Day is a feast.

**J:** We do New York smoked fish - we go to Russ & Daughters and Sable's for the white fish salad, bagels, caviar. We have brown bread, onion, tomato, fresh squeezed orange juice: a blend of blood oranges and tangerines.

'We like to be ready for those moments when somebody just shows up around the holidays'

Rita's good at preparing the cellar so there's all kinds of things to drink and she bakes cantucci. We just get up and start drinking and eating.

**R:** Breakfast champagne! And chestnuts, definitely, and building a fire.

**J:** And then a big meal that lasts a day.

**J:** I hope this Christmas that somebody might get me a wood-burning hot tub. I have a space for it.

**R:** She means me when she says, "I hope somebody will give it to me."

**J:** Whereas Rita just shops for herself, so it's hard. I've already got a stack of seven boxes here. Though Rita would say they are not for her but for us.

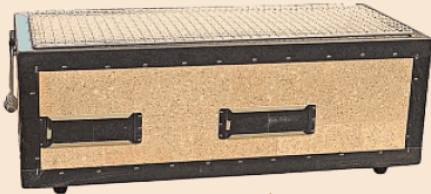
**R:** She's like, "Oh, I bought these [for you]." And after, she uses it. Yeah. OK, so you bought for me but you use it?

**J:** Yeah, I do a little bit of that.

As told to Hannah Marriott

Jody Williams and Rita Sodi are co-chefs and co-owners of Via Carota, an Italian trattoria in New York's West Village

### Culinary gifts



▲ Korin Charcoal konro grill with net, \$299, korin.com



▼ Brooklyn Copper Cookware 10 quart large casserole, £840, westontable.com



▲ Erica Moody Oyster knife, \$435, ericamoody.com



► Forthave Spirits Marseille Amaro, \$34 for 375ml, forthavespirits.com



▲ Little Ram Gift card, \$25, littleramoysters.com



► Té Company Pumpkin linzer cookie, \$20, tecompanytea.com



► Match Match box with striker and matches, \$191, match1995.com



▼ Poglia The Poglia Porter hat holder, \$450, poglia.co



▼ Goodland Wood burning hot tub, \$6,295, hellogoodland.com



▲ Perbellini Pandoro, €29, perbellini.com



▼ Le Mont St Michel Victoriene wool jacket, €510, lemontsaintmichel.fr



▲ Corgi Socks Men's hand knitted Prince of Wales cable cashmere socks, £150, corgisocks.com

► Andrea Gent 'Cooking with Mushrooms', \$30, workman.com



▼ Korin Kishu binchotan hammaru 33lb case, \$310, korin.com

**TAG HEUER**

**CARRERA**

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

Ry - Gubing

## Holiday Gift Guide

# 'I typically make a very targeted list'

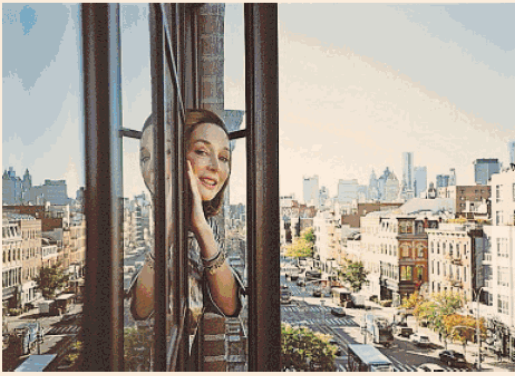
**Tata Harper** | The skincare founder buys online and in New York City, then ships everything in advance of celebrations in her native Colombia

I am going to be spending Christmas in Colombia, where I was born and lived until I moved to the US aged 23. My three children (14, 12 and 10) and I will stay with my mum and stepdad in their house just up the coast from a town called Barranquilla. I have a really big family, two sisters and 37 cousins who have kids.

Where we are from in Colombia we love doing this thing called *Novena de*

*Aguinaldos* in the days leading up to Christmas, where people get together and read a passage from the Bible or something about the coming of Jesus. It's a big celebration with chanting, dancing and people getting together in their front yards. I was raised Catholic, and I'm not practising now but I live by a lot of those principles. I try to be a good human and give positive vibes.

On Christmas Day, we get together at my aunt's house, which has a big outdoor pavilion and a pool where we swim at night. There will be a very Colombian type of dinner, say coconut rice, filet mignon, turkey and sauces, and the fancy dinnerware with the gold plate and the crystalware comes out. After dinner, we open gifts for about two hours, then there is a big fiesta, with



Above and left: Tata Harper photographed for the FT by Luisa Opalesky

lots of dancing and partying, and friends start appearing at the after-party til about 4am. Colombia is very musical and people dance a lot, whether it's salsa or merengue.

I ship my presents to Colombia and wrap them there. I typically make a list,

and am very targeted. I live in New Canaan, Connecticut and do a lot of shopping online, but maybe two weeks before Christmas I would come to New York City, go to Bergdorf's, and then see a show such as *The Nutcracker*.

In terms of beauty gifts, I always give

my own products because there's always such an enthusiasm for them. In Colombia, people are beauty maximalists — they love it so, so much. It's similar to Korean culture in the sense that we're obsessed with beauty and have tons of steps. Typically you would know what someone is into, what skin type they are, and masks and body lotion are always a hit. Make-up is trickier because it's so personal, and I don't even buy much make-up myself.

Instead I go for things such as essential oils, a fragrance humidifier and those electrical styling brushes that give a home blowout. My nieces, who are about 13 and 14, love curling irons and straighteners and I've also given them clip-in hair extensions. For the person who has everything, not a close family member, I have given candles, body oil, a special blend of tea or chocolates from French chocolatier Patrick Roger.

I like the Assouline books of all the different cities. My mum collects them and when the publishers come out with

'Adding to someone's collection is a good gifting method. My mum loves to collect little silver spoons'

a new city, I get it for her. Adding to someone's collection is a good gifting method. She also loves to collect little silver spoons and porcelain bells and I have an aunt who loves coins, which feels really personal.

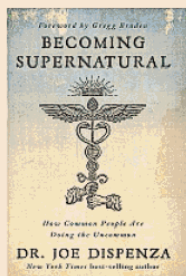
Some of the best gifts I've received are cashmere socks, bathrobes and pyjamas but one year I was given matching polyester pyjama sets for me and the family, and you couldn't even go to bed in them without feeling like you're cooking inside. For cashmere, I love Elder Statesman and for pyjamas Royal Highnies.

I'm a pretty busy person, but I'll be able to switch off on Christmas Day. I spend a lot of time managing my time so that I don't feel overwhelmed. Because I am a former industrial engineer, I am very structured, and that's the only way to do it so that you can accomplish a lot of different things.

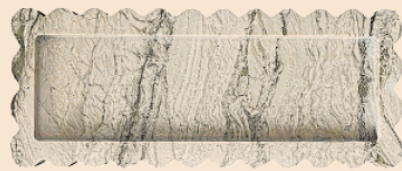
As told to **Carola Long**

Tata Harper co-founded her eponymous skincare brand in 2010, with a focus on natural formulas. She lives in New Canaan, Connecticut with her three children, and her products are formulated and produced on a 1,200-acre Certified Organic farm in Vermont. In September, Tata Harper Skincare announced the sale of a controlling stake to AmorePacific

## Gifts for pampering



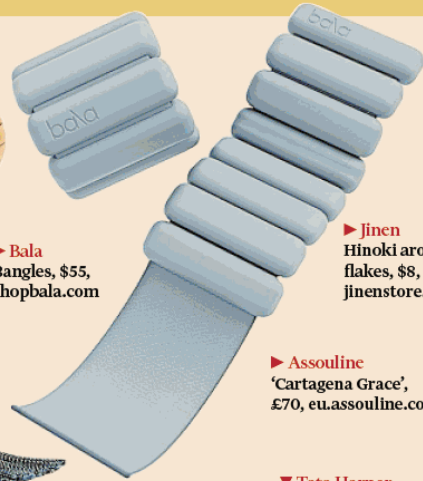
▲ Dr Joe Dispenza 'Becoming Supernatural', £15.99, holisticshop.co.uk



▲ Anastasio Home The 512 tray, £186, modaoperandi.com



▶ Augarten Wien French Baguette porcelain box, £246, modaoperandi.com



▶ Bala Bangles, \$55, shopbala.com



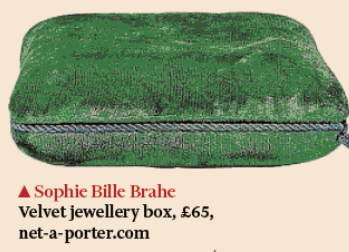
▶ Jinen Hinoki aroma flakes, \$8, jinenstore.com



▼ Ceremonia Sunday Reset duo gentle deep cleanse, \$50, ceremoniacom



▶ The Maker Paradiso eau de parfum, \$175, shop.themaker.com



▲ Sophie Bille Brahe Velvet jewellery box, £65, net-a-porter.com

▶ Assouline 'Cartagena Grace', £70, eu.assouline.com



▼ Tata Harper Float Like a Butterfly herbal tea, \$45, tataharperiskincare.com



▼ Therabody Theragun mini ultra-portable on-the-go treatment, £155, therabody.com



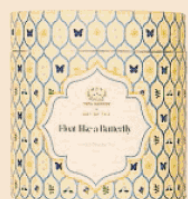
▲ Crown Affair The Brush No. 002, \$62, goop.com



▲ Tata Harper Daily Essentials, \$80, tataharperskincare.com



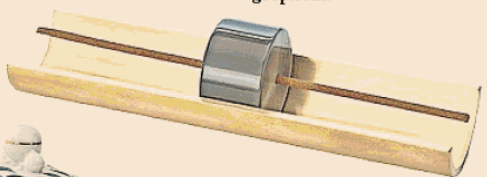
▶ Farmgirl Flowers Bouquets, \$79, farmgirlflowers.com



▼ Vibi Venezia X Emilia Wickstead Foliage cotton slippers, £116, matchesfashion.com



▼ Nurse Jamie Super-Cryo duo massaging orbs, \$59, nursejamie.com



▼ Westman Atelier The Brush Collection, £526, westman-atelier.com



▲ Four Sigmatic Lion's mane elixir, \$38, us.foursigmatic.com



◀ Maison Margaux Green & Gold Leaves teacup and teapot set, £415, maisonmargauxtd.com



▲ Westman Atelier Vital skincare complexions drops, £50, westman-atelier.com

# Holiday Gift Guide

'I give a lot of clothes'

**Hillary Taymour | The New York-based designer likes to gift practical items, in keeping with her company's environmentally focused ethos**



Hillary Taymour photographed for the FT by Tonje Thilesen

Giving my own brand's clothing might be truly out of convenience but I also think it's a nice gesture. A lot of my friends want to support me, but I feel weird taking money from them, so I feel it's an easy way to give my art to my friends without a monetary exchange.

When it comes to gifts, I also like to go against the grain in terms of true consumerism and give something with a little education behind it. I love to give something that is sustainable, some-

'People are always giving candles, so why not give a refillable one without toxic chemicals?'

thing that can change the way someone is consuming products on a daily basis.

People are always giving candles, so why not give a refillable candle that's a little bit more Earth-friendly without bad fragrances or toxic chemicals? Everything is so much about gifting for the sake of giving and consumerism, but I feel there is a healthier way to consume.

As told to **Annachiara Blondi**

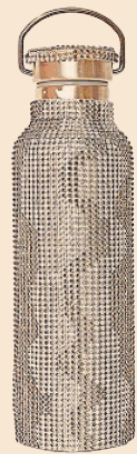
Hillary Taymour launched Collina Strada in 2008. In 2019, the brand was named a CFDA/Vogue Fashion Fund finalist

I love giving gifts but I am kind of a last-minute person so, unless it's a very dear-to-my-heart person or a really significant event, like a 40th birthday, I don't really plan. I went to the book fair in New York a couple of weekends ago and I got a few gifts there. I will collect things along the way to Christmas, but the chunk of it is going to be last minute.

I usually give gifts to 30 to 40 people

during the holiday season, including people who work in our factories and our seamstresses. I give a lot of clothes. Whether it is thrifted clothes or Collina Strada clothes, it's in my nature. When I was three or four, my parents got me a pair of leggings that were printed to look like denim, so essentially they were the first jeggings. This outfit that I got for Christmas was my favourite thing ever; it changed my life.

**Planet-friendly gifts**



◀ **Collina Strada** Rhinestone water bottle, £86, collinastrada.com

▶ **Notes** Refillable candle, \$54, notescandle.com



◀ **Love Adorned** Shungite tile, \$45, loveadorned.com



▲ **Heven** Pop dotted cup, £103, seeyouinheven.com



◀ **Katie Kimmel** Confetti Puppy vase, \$125, katiekimmel.com

▼ **Christine Liu** 'Sustainable Home', \$22.50, store.fieldmuseum.org



◀ **Coming Soon** Suck It Up glass straws, \$35, comingsoonnewyork.com

▼ **Kimberly Drew & Jenna Wortham** 'Black Futures (One World)', £18.99, pagesofhackney.co.uk



▼ **Collina Strada** Frog bag, £404, collinastrada.com



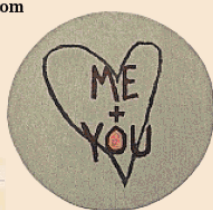
◀ **Redoux** Misfit Spirulina botanical bar, £11, collinastrada.com



▼ **Dana O'Driscoll** 'Sacred Actions: Living the Wheel of the Year Through Earth-Centered Sustainable Practices', \$17.51 (used), abebooks.com



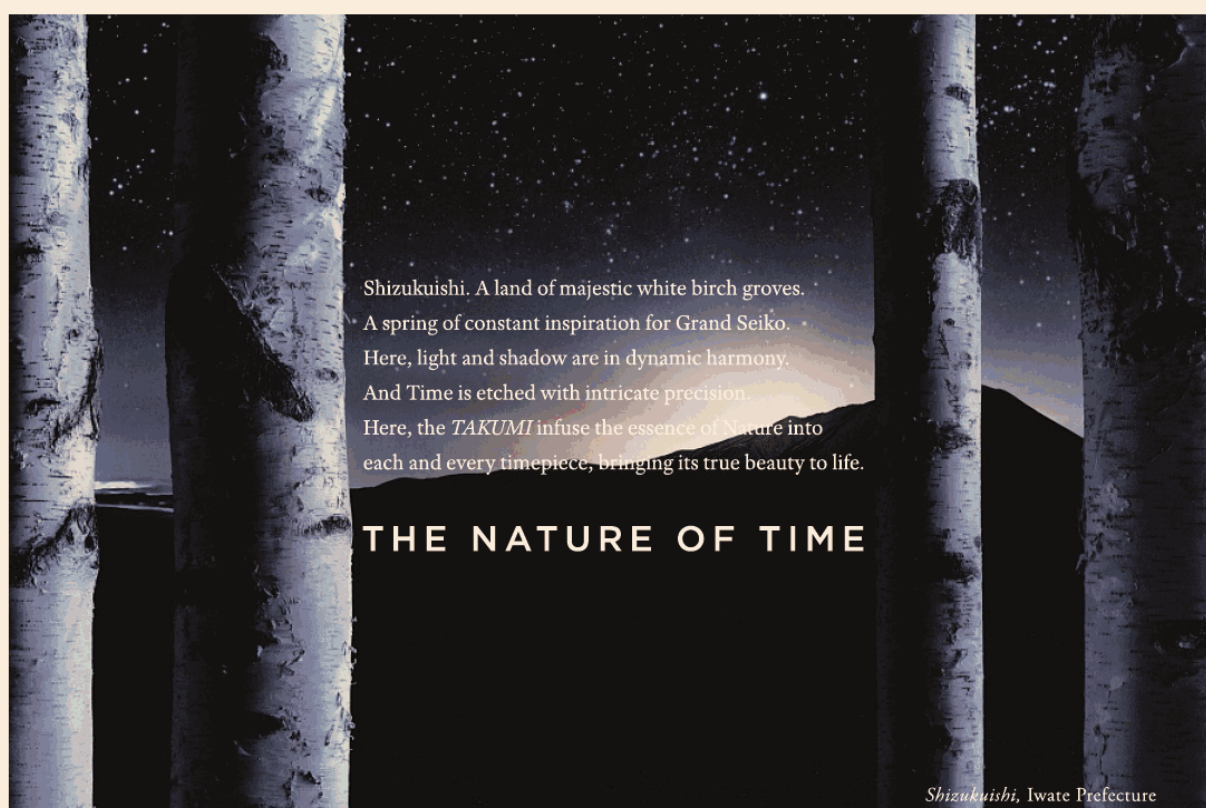
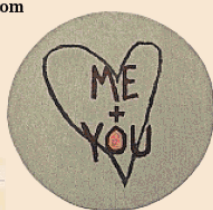
▼ **Tim Teven** Rectangular chrome pressure vase, €250, timteven.com



▶ **Modern Sprout** Candle & Grow kit, basil herb garden, \$40, bespokepost.com



▲ **Cold Picnic** Deadstock Me + You 2 hand-tufted rug, \$120, coldpicnic.com



Shizukuishi. A land of majestic white birch groves. A spring of constant inspiration for Grand Seiko. Here, light and shadow are in dynamic harmony. And Time is etched with intricate precision. Here, the TAKUMI infuse the essence of Nature into each and every timepiece, bringing its true beauty to life.

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grand-seiko.com



## Holiday Gift Guide

# 'Why not a skateboard?'

**Brendon Babenzien | Skate, snow or surf – any board will do to open up a world of creativity for a youngster, says the J.Crew designer**

bunch of those people, a series of dinners or nights at different people's homes. We'll be at our house one night and then somebody else's another night, that kind of thing. All of our friends' kids have grown up together.

Things definitely change with kids because you're kind of reliving the holiday wonder through your children's eyes and experiences. I've always been kind of a freak for the holidays and I've stayed in that childhood mentality.

I spent a lot of time when I was young just getting together with our closest friends and going to the local bar or whatever. We had this tradition that really started in high school into our early twenties where a group of us went to one friend's house every year to play games or whatever. When you're in high school or college, those holiday breaks are so incredibly meaningful, because you're still in this naive space, right? You're still kind of a kid, but you're old enough to go out on your own and do stuff.

Which gifts are the most memorable changes over time, but, if I'm remembering this correctly, I got a bicycle that I really wanted at some point when I was really young. We didn't have a lot of money when we were young, so that was a big deal. I think that's kind of what led me to start working really young. I started at a surf and skate shop when I was 13, which was the best job ever and changed my lifestyle as a young person.

**W**e actually don't have any plans yet this year. We celebrate Christmas, which comes pretty quickly right after Thanksgiving, so this year I think we'll stay close to home. Our holidays won't be terribly eventful. I like the slowdown, but if my wife Estelle had her way, we'd travel on every holiday. Her position would be that the experiences are more valuable than anything you'd get out of a box.

We'll take some time to go out to the east end of Long Island. We have a home there that's predominantly a summer place, but we go year-round. Other than that, we have a pretty large extended family in the form of friends in Brooklyn, so we'll probably spend time with a



Brendon Babenzien photographed for the FT by Tonje Thlesen

I worked there until I was 21. That shop was kind of a cultural centre, especially around the holidays. My mom was known for sending a big tray of her cookies to the shop every year – it was something people waited for.

I'd recommend gifting a surfboard, skateboard or snowboard to somebody who might even show any remote interest in that. That usually means younger people. Open up that world to them, because those three activities have given me so much in my life. Not just the actual events of skating, surfing or snowboarding, but the community around them. With skateboarding, especially when you're quite young, you're surrounded by people that are different and creative and interesting. You learn about art and you learn about

'You learn about art and you learn about music... there's constant learning'

music and sometimes you learn the wrong thing by hanging out with some of these people, but there's constant learning.

It sounds so cliché to get a scarf for Christmas, but the Joshua Ellis cashmere scarf we sell at J.Crew is the best one I've ever come across. Joshua Ellis is a fabric mill and for my money, might be the best in the world at cashmere. I work with them every season. The quality of the scarves is so high but they aren't precious. They don't feel like you really have to look after them but they're so soft. They make an incredible gift.

As told to Adam Wray

*Brendon Babenzien is a clothing designer and enthusiastic surfer/skater based in Brooklyn, New York. He is the men's creative director of J.Crew and runs the American casual brand Noah, which he co-founded with wife Estelle Bailey-Babenzien in 2015. Previously, he was the creative director of skate brand Supreme*

### Outdoor activity gifts

► **J.Crew** Hampshire hand-sewn buckle shoes, £277, [jcrew.com](http://jcrew.com)

► **Ruffwear** Lumenglow hi-vis dog jacket, £59.95, [ruffwear.co.uk](http://ruffwear.co.uk)

► **Noah** Plaid surfboard, £1,050, [noahny.com](http://noahny.com)

► **Creem Magazine** Fan Club subscription, \$129, [creem.com](http://creem.com)

► **Joshua Ellis** Cashmere tweed scarf, £195, [joshuaellis.com](http://joshuaellis.com)

► **Frog** 8 Senseless skateboard deck in lime, £67.99, [slamcity.com](http://slamcity.com)

► **Horsegirl** 'Versions of Modern Performance', £19.49, [normanrecords.com](http://normanrecords.com)

► **J.Crew** Franconia parka with PrimaLoft, £501, [jcrew.com](http://jcrew.com)

► **Ruffwear** Float Coat dog life jacket, £104.95, [ruffwear.co.uk](http://ruffwear.co.uk)

► **Daniel Quinn** 'Ishmael', £13.99, [blackwells.co.uk](http://blackwells.co.uk)

► **Shaquanda** 4-pack hot sauce deal, £45.99, [shaquandawillfeedyou.com](http://shaquandawillfeedyou.com)

## 'I tend to be very practical – my success rate is pretty high'

**Yoon Ahn | For the Tokyo-based designer, Christmas Day is just another working day – but that doesn't stop the celebrations and gift giving**

**C**hristmas is not a holiday in Tokyo, where I live, and the end of the year is one of the busiest times for us. Christmas is just a working day. We put more emphasis on *bōnenkai*, which is a Japanese end-of-the-year celebration. We usually throw a party for the office to say thank you for working really hard this year and then we drink and have dinner together. The holiday break comes after that, in the new year. But we do have a little office celebration throughout Christmas Day too, like drinks and a little food. Japan has its own traditions, so for example on the 24th or the 25th we usually eat fried chicken and strawberry shortcake. I think it's something that comes from really good KFC marketing. It's so fun to me because it's so random, but it's one of those cultural things that we do because it becomes part of our lives.

When I was little, Christmas was big. It was something that my parents were really good at. When I lived in Korea, we would have our own celebration, and then we would join my grandparents and all the cousins would come.

When it comes to gifts, I think my success rate is pretty high because I tend to be very practical. Yes, it's the thought that counts, but when people give me random things, sometimes I don't know what to do with them. So I'm always trying to see how a gift can be part of a person's life in a way that it's not going to go to waste.

I know a lot of people that wouldn't go out of their way to buy the NuFACE eye and lip enhancer, but if they receive it, they'd be so happy to try it. I found a



Yoon Ahn photographed for the FT by Sayuri Murooka

very cute cat-shaped AirPods holder from Loewe. I have a lot of cat lovers around me, so I think that would make a really good gift. The espresso machine from Anza Coffee is really interesting too. All people around me drink coffee so they can use it, but it's also really aes-

thetically pleasing. It looks neutral, so it will go with anyone's taste.

I love getting things that I wouldn't buy myself but when I have them I really appreciate them. Houseware things for example, I'm not a big shopper in that area, so if someone gives me a really great espresso machine or a beautiful vase from an artist, I'm like, "Oh, this is nice."

The gifts I really hold on to are the ones that someone made. One time, my mum sent me a huge crochet blanket as a Christmas gift, but it was actually crooked, it was kind of swirling to the

'When I was little, Christmas was big. My parents were really good at it'

side. She was laughing about it. She told me, "I just started doing crochet and I messed it up, but I didn't have time to make a new one, so here." But that's not the point. She actually spent hours making that blanket to give it to me. Things like that I really appreciate because I know that it's not just something that people picked up [from a store]; it's something that they made for me and it's not something that I can replace with another thing in the world.

As told to Annachiara Biondi

*Yoon Ahn and her husband Verbal founded Ambush in 2008. Ahn has been creative director of Dior Homme Jewellery since 2018*

### Thoughtfully designed gifts

► **Ambush x Reese's Puff** Limited edition cereal bowl, \$149.99, [shop.reeses.puffs.world](http://shop.reeses.puffs.world)

► **Anza Coffee** Concrete espresso machine, \$825, [anzacoffee.com](http://anzacoffee.com)

► **Apple** AirPods Pro 2nd generation, \$249, [apple.com](http://apple.com)

► **Hydro Flask** Black standard mouth bottle, \$50, [ssense.com](http://ssense.com)

► **Ambush** Big Heart ring, \$1,006, [ambushdesign.com](http://ambushdesign.com)

► **NuFACE** Trinity + eye and lip enhancer attachment bundle, \$449, [sephora.com](http://sephora.com)

► **Byredo** Woods candle, €65, [byredo.com](http://byredo.com)

► **Urban Outfitters** Brilliant Ideas sunset lamp, £40, [urbanoutfitters.com](http://urbanoutfitters.com)

► **Loewe** Cat AirPods Pro case in smooth calf, £350, [loewe.com](http://loewe.com)

► **Solgar** Ester-C Plus immune complex softgels, \$16.49, [solgar.com](http://solgar.com)

► **Cartier** Tank Must watch, \$3,050, [cartier.com](http://cartier.com)

► **Comme des Garçons** Parfums Miniature set (5 X 9ml), £60, [cultbeauty.co.uk](http://cultbeauty.co.uk)





GRÂCE ET CARACTÈRE

**CHAUMET**  
PARIS

## Holiday Gift Guide

# 'My kids still have stockings'

**Sarah Raven** | Tradition, twinkle and fragrance are central to the gardener and author's holiday celebrations



I have four siblings and when we were young we always used to stay with my aunt in what is now called Cumbria. She had a beautiful house in the country and always had a white Christmas tree – a fir tree, 15 feet tall at least, lime-washed with three layers so it was completely white with real candles in it. My uncle used to stand by with a cane with a sponge on the end and a bucket, so as soon as there was a fire, he'd put it out [laughs].

I did try, one year, doing the lime wash [on my own tree], but it was such a palaver. So now I use a silver birch

because the white really shows the decorations. I live on a farm, so I get it here.

To decorate the tree, I put the lights on first, then use loads and loads of sprayed allium heads. We obviously have tons here – Schubertii are the biggest, some can be 45cm across, then Christophii which is middle-sized, and Purple Sensation which is small.

I harvest them in August, spread them out to dry in the attic, and then roll them in a silvery paint in a shallow tray. And afterwards I'll wrap them up individually in tissue paper to save for next year. Then I add [ornaments] in the

Sarah Raven photographed for the FT by Lucy Ranson

shapes of fruit and vegetables. There are candles everywhere, and lots and lots of fairy lights, because of the twinkle.

So it's fragrance, twinkle and candles – and the last element is scent. I always buy 10 stems of lilies, Casablanca or Orientals, for the hall. There are two or three trays of hyacinths, and paperwhites, and tangerines and pomegranates in bowls. I love that graphic abundance, and with the citrus and flowers there's a medley of smells.

Two of us are cooks, two of us aren't. One of my daughters spent some time in Oman, so she'll probably

do loads of aubergine-y things, and we have a goose.

And the night before [Christmas] we'll make bellinis and have lots and lots of smoked fish and maybe some pickled fish, herring, some buckwheat for a lovely crunch, and there will be crème fraîche or sour cream, and lots of pickles. And we always make an ice cream meringue cake with tons and tons of stem ginger in it.

My children still have stockings, I'm afraid. There will be five to six, maybe up to 10 things in them. We all pile on to the sofa or one bed, and everybody

opens their things. Then we go for a long walk and eat at about three, watch a movie and go to bed.

I've already started on the stockings. I've got my daughters some pomegranate Santa Maria Novella soaps, and they'll get one or two clothes things, and then something to do with their creativity – the architect will get some amazing crayons I found in Paris – and a book or two each. I really don't want anything to be chucked away, so I would rather get less, and absolutely nothing plastic.

My husband and I, two years running, both [accidentally] gave each other the same thing we'd given each other the year before. He gave me these beautiful reclaimed tiles from Italy, twice, and I gave him a barn owl box twice. It was quite an achievement.

The best gifts I've received have been pictures. My friend Arthur [Parkinson] gave me a beautiful painting of dahlias

'For the person who has everything, it's nice to promise to take them to dinner here on this day'

last Christmas, painted by a friend of his. I love things made by my family. One year my daughter did me a huge, beautiful, Greek tablecloth she embroidered with the word "mush", because I call my daughters mush, and it hangs behind my desk.

For the person who has everything, it's nice to promise to take them to dinner here on this day, or a subscription to something like Kew Gardens. So you're giving time.

As for what I'd like – I am crazy about the glassblower Michael Ruh, he has some juice glasses in the most amazing range of colours. I broke several of them and would love some more. The best thing would be a trip. I love surprises. One year my husband gave me a trip to see wildflowers in Greece; that would be my absolute favourite.

As told to Lauren Indvik

Sarah Raven is a British gardener, writer, teacher and author. She has been running gardening, flower arranging and cooking courses around the country and at Perch Hill, her farm in East Sussex, since 1999

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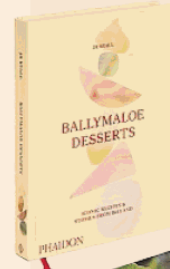


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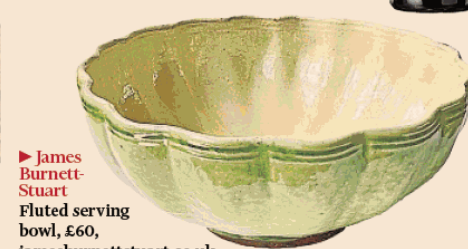
◀ JR Ryall  
'Ballymaloe Desserts, Iconic Recipes and Stories from Ireland', £39.95, phaidon.com



◀ Sarah Raven  
Large Hydria vase, £109.95, sarahraven.com



▲ Kew  
Adult membership voucher, £84, shop.kew.org



▶ James Burnett-Stuart  
Fluted serving bowl, £60, jamesburnettstuart.co.uk



▲ Santa Maria Novella  
Melograno soap, £18, uk.smnovella.com

▶ Stabilo  
Cappi fibre tip pens, £15.60 (24 colours), stabilo-uk.shptron.com



◀ Sarah Raven  
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▲ London Grade Coffee  
Mörk hot chocolate, £14 for 250g, londongradecoffee.com



▲ Kate Boxer  
'Prawn' print, £1,075, cricketfineart.co.uk



▲ SewBella  
Favourite Things bespoke napkin, from £25, sewbella.studio

▼ Scented Narcissi  
Paperwhite Winter Wonderland bouquet, £34 for 50 stems, scentednarcissi.co.uk



## Holiday Gift Guide

‘Look first  
for quality’

**Sandrine Zhang Ferron** | The London-based Vinterior founder admits to being a last-minute present buyer – so this year she’s using an app to help her plan

I am bad at planning and usually leave everything until the last minute. Every year I get caught out. Last year, I even forgot to buy a present for my husband. So this year, I have started compiling a list on a to-do app on my phone. Every time someone in my family says they like something, I capture it.

My parents were born in China, so Christmas is not such a big thing for them – we tend to have a big celebration with them at Chinese new year instead. But my husband is French, and Christmas and all its rituals are very

important to my in-laws. When I emigrated with my parents from China to France in the 1990s, they started to buy me presents at Christmas.

I was about five when they first did the whole thing with a tree, and I was like, “Oh my God, France is such a great country!”

The first time I opened a present, my hands were shaking. Santa was a concept I had known nothing about before then, but I really believed. I think it turned out to be a Barbie doll. Young children are very innocent.

It’s very important to give gifts that

Sandrine Zhang Ferron photographed for the FT by Antonia Adomako

you have thought carefully about, not just something you bought online in a rush. I don’t like mass-market products; I look first for quality, and second for something that will be well used.

For my parents, it’s all about practicalities. They live in a cold house, so high-quality fleece jackets will be a good choice. They would probably never spend the money to invest in quality, so I’m looking forward to buying them jackets that will last.

Or I might give my mother a cast-iron pan that will last her for ever and she will remember me whenever she uses it.

And a hamper full of all the food she used to have in China and loves the most: Chinese confectionery, biscuits shaped like a panda, and special tea that she can’t find near her home in France, but which I can buy in London’s Chinatown.

I will buy shoes from Veja for my mother-in-law. I like that they are not a commercial brand and they use sustainable materials. I want to encourage the older generation to buy things that look good, are good for the planet and don’t cost too much.

I live in Highbury in north London, so I’m surrounded by small independent shops. Wandering around is a great way to discover homeware. I like Search & Rescue on Stoke Newington’s Church Street, which stocks a great mix of candles, vintage homeware and cosmetics. On the same road is Know & Love, where I bought a bag made in Kenya

‘Every year I get caught out. Last year, I even forgot to buy a present for my husband’

from recycled materials for my co-founder, Leslie Fournier. And there’s a beautiful children’s clothes shop called What Mother Made where I buy things made to order.

My daughter is two, so she will receive books, and perhaps tools to help her express her creativity in crafts. I like to make her small bundles of books tied in a bow, which I buy from second-hand shops. It doesn’t matter if they are in an imperfect state; she doesn’t care, right? And it’s good to reuse books.

My best piece of advice is to remember that gift-giving is not about the money you spend. My husband and I don’t spend more than £100 each on each other’s gifts. Now we have our daughter, spending time with her grandparents is very special for her and for them. So I will select a photo, one for each set of grandparents, as their very special present.

As told to Helen Barrett

Sandrine Zhang Ferron was born in China and moved to France as a child. She is co-founder and CEO of London-based Vinterior, an online antiques and collectibles marketplace founded in 2016

### Practical gifts



◀ De La Jardin  
Onsen check terracotta and off-white vase, £340, delajardin.com



▶ Desmond & Dempsey  
Quilted robe, £310, desmondanddempsey.com



▲ Vinterior  
Six cut-glass wine/champagne glasses, £135, vinterior.co

▶ Patagonia  
Women’s retro pile fleece marsupial, £130, eu.patagonia.com



▲ Henry Holland  
Checkerboard loopy mug, £75, henryhollandstudio.com



◀ Pangaia  
Recycled cashmere hoodie, £285, pangaia.com



▼ Piglet in Bed  
Men’s Midnight Stripe linen pyjama trouser set, £99, pigletinbed.com



▼ Le Creuset  
Cast iron 26cm frying pan with wooden handle, £195, lecreuset.co.uk



▲ Studio Roof  
Classic sailboat 3D toy, £17.50, searchandrescue.london.co.uk



▼ Klippan  
Eco lamswool throw, £77, searchandrescue.london.co.uk



▶ Montamonta  
Basil + parsley + black pepper wash (500ml), £22, montamonta.com



◀ Vinterior  
XL Italian ceramic leopard figure 1960s, £1,150, vinterior.co



◀ Veja  
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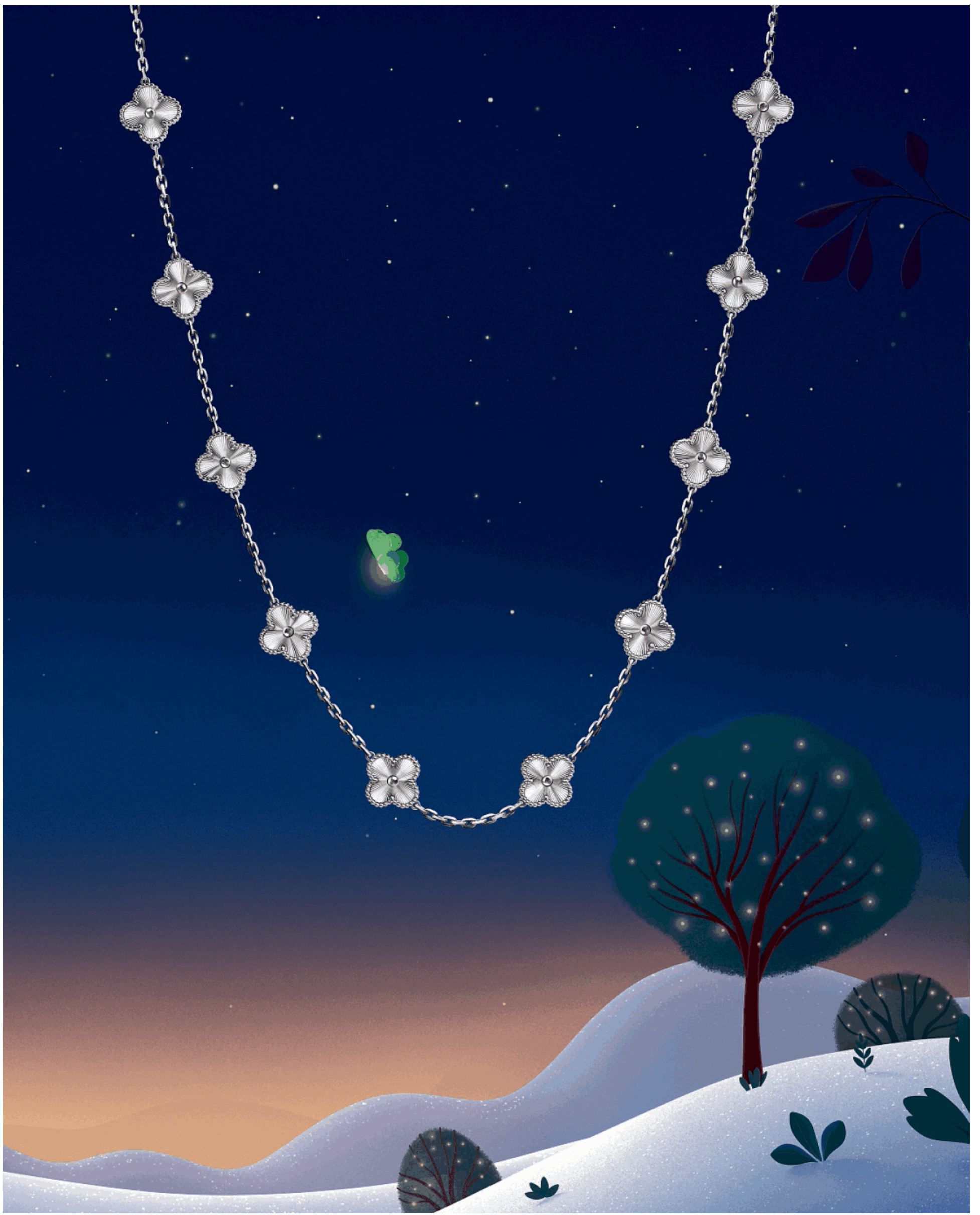
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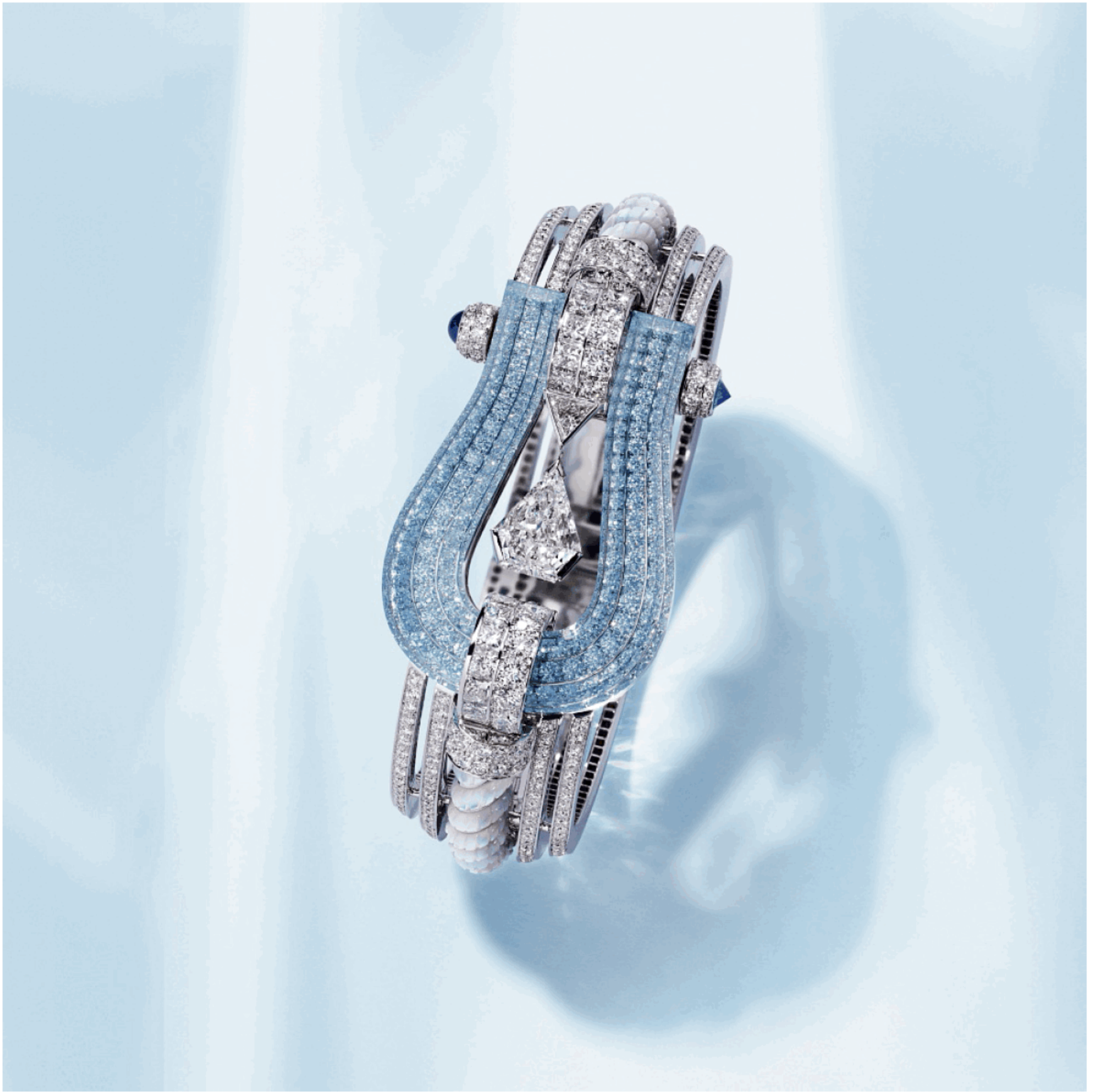


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Photography by **BILLY BALLARD**  
Styling by **BENJAMIN CANARES**

**ELLA RICHARDS** wears **MAX MARA** wool-mix sweater, £510, nylon-mix skirt, £485, wool balaclava, £150, and wool gloves, £115. **HUNTER** recycled polyester boots, £175, and nylon pouch, £30. **HERMÈS** skis, £13,300



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ILLUSTRATION: JERRY LEE BOGMAAN. PHOTOGRAPHY: BILLY BALLARD. ELLA RICHARDS WEARS MAX MARA WOOL-MIX SWEATER, SKIRT, AND WOOL BALACLAVA. £150

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## CARRERA

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

*Ryan Reynolds*



# OPENING SHOT



## GLICKMAN'S CLICKS

Judy Glickman Lauder called herself a "family documentarian". Now her extraordinary archive is getting its own show

As the daughter of a doctor who loved taking photographs in his time off, Judy Glickman Lauder spent her childhood immersed in image-making: helping her father in the darkroom, going on field trips, posing for photographs. It wasn't until her own children had left home that she began to think of herself as more than a "family documentarian", and to use photography as "a way to discover and express myself". Glickman Lauder began collecting and taking photographs seriously, becoming known for her images documenting Holocaust sites and survivors.

Now in her 80s, Glickman Lauder has donated nearly 700 of the photographs she has collected to the Portland Museum

of Art. The bequest features many of the greats of the 20th century, from Richard Avedon to Dorothea Lange, Gordon Parks and Nan Goldin, as well as her own photographs. The images reveal particular facets of Glickman Lauder's life and interests: New York City's "non-stop energy, diversity", Jewish history, "women by women" and the fight for civil rights. "Some people say that when one photographs, it's almost like every photograph is somewhat a self-portrait," she says. "I think that in collecting it is too." **BAYA SIMONS**

*Presence: The Photography Collection of Judy Glickman Lauder is published by Aperture at £40, and on show at the Portland Museum of Art, Maine until 15 January*

Above: Suzie, Bahama Beach Club, Portland, Maine, 1996, by Melonie Bennett

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LOUISE LONG

The writer and photographer has a particular interest in how "heritage informs the present" and recently launched a publication, *Linseed Journal*, which looks at the "entanglement of culture and place". This autumn, a trip through Scandinavia set her off on a voyage of discovery with the rag rug, which she writes about in this issue. "It is the everyday virtuosity that delights me - its gathering of textures from all corners of our lives."



BENJAMIN DANE

The Danish writer and editor covers topics ranging from art and design to politics. He also secretly believes himself to be the best amateur pasta chef in Copenhagen. For us he visited the home of artist, hotelier and entrepreneur André Saraiva, who refuses to work before 1pm: "It was completely out of the question to do the interview before well into the afternoon. Being a freelancer myself, he might inspire me to sleep in a little more often."



JERRY-LEE BOSMANS

The Dutch artist specialises in 2D graphic art recognised for its "lively colour palette, geometric design language and playful compositions". He illustrates Rebecca Newman's piece on the use of epigenetics testing to assess the effects of ageing. "What I liked about this artwork was the freedom I was given and the abstract approach to a complex subject," he says. "I worked with almost every colour of the rainbow."



ELLA RICHARDS

With a star-studded family tree, the British model and granddaughter of rock legend Keith Richards is following in the footsteps of her mother, Lucie de la Falaise, and grandmother, Anita Pallenberg, who were both models. She made her runway debut at 16 for Calvin Klein and has since walked for Burberry, Chanel and Fendi. She worked with photographer Billy Ballard and *HTSI's* fashion editor Benjamin Canares for this week's ski shoot.



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**LOUIS VUITTON**



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# A

n activity that requires the harnessing of aluminium rails, plastic bootees and copious layers of quilting is not an obvious arena for cutting-edge fashion. Even so, the outerwear business is now a ferociously contested market for the makers of fashion apparel. That skiwear has been so successfully absorbed into the mainstream says much about our changing wardrobe and our desire for clothes designed for utility, work and leisure. The down jacket is now as commonplace in the supermarket as it is among polar explorers. In particular, snow-wear, with its technical specifications, has become a competitive area for material innovation. There's also a ready bunch of clients wanting to look the part on the black run. As Jessica Beresford reports ("The Powder and the Glory", page 50), the global outdoor apparel market was valued at \$33.54bn in 2021, and every brand from Isabel Marant to Armani now produces ski capsules and "high-performance" collections.

As a non-skier (too old, too malcoordinated, too frightened), I can only admire it all from the position of fashion critic. And there have been some magnificent moments. Few things can beat the chic of Audrey Hepburn's ski outfit in *Charade*. A chocolate-coloured wool ensemble, worn with matching fur hat and jacket, the costume was designed by Hubert de Givenchy and is so immaculate that even decades after the film's release it still looks exquisitely modern. At the other end of the scale, Roger Moore's acid-yellow ensemble with red-accent detail, in which he is chased in *The Spy Who Loved Me*, is "a bold choice", to put it mildly. A more demure and arguably comfortable Bond, Daniel Craig opts for minimal cashmere by N Peal and Vuarnet goggles to outwit his adversaries in *Spectre*.

Skiwear is possibly more fun when it nods towards the outrageous: Princess Di in a huge plaited headband or Ivana Trump in a silver all-in-one with a grin as big as her beehive. Our fashion shoot in this week's issue celebrates the snow set's more peacocking personalities (page 50). Shot by Billy Ballard and styled by Benjamin Canares, it's rainbow-bright and playful. You might want to practise before heading out, however, as these looks will certainly get you noticed.

Elsewhere in this issue, we've got homes, art, food, elevated denim and graffiti artists. I've lusted over the butter-coloured kitchen of André Saraiva ever since seeing an image of it earlier this summer.

### FEW THINGS CAN BEAT THE SKI-CHIC OF AUDREY HEPBURN IN CHARADE

Saraiva – perhaps better known by the trademark tag "Mr A", which he has painted some 300,000 times the world over – moved into his loft-like space overlooking the Place des Vosges in the wake of the pandemic. Previously owned by the architect Richard Rogers, and later remodelled by the architect Emanuela Frattini Magnusson, the apartment has enjoyed an illustrious history. Rather than try to force his own imprimatur on the space, Saraiva's gentle renovation has tried to recreate its former aesthetic (page 56). I'm sure a psychologist would have much to say about a graffiti artist who decides not to desecrate his personal space with his own signature. But I can only applaud Saraiva's decision to try to reclaim so many gorgeous interior details.

And the icing on the cake? Well, the biscuit, actually. Last week I had the strange pleasure of going to Harrods, which has been transformed by Dior into a gingerbread palace. From the store windows to a "wonderland" in the basement, the Kensington retailer is currently in the guise of giant biscuit. The confection might have been inspiration for Ajesh Patalay who, it so happens, has spent time finessing his icing skills for his column (page 77). And while plans to recreate a miniature world in time for Christmas may be somewhat ambitious, a box of bespoke iced biscuits would be just as delicious. ■ HTSI

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ANNOUSHKA GOLD, PEARL AND DIAMOND CHARM, £3,500 (PAGE 34)



Above: Audrey Hepburn wears Givenchy (1963), while Roger Moore (right) is unmissable in *The Spy Who Loved Me* (1977). Above right: icing with Biscuiteers (page 77). Below: "The Powder and the Glory" (page 50)



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**THE BEST BOOK I'VE READ IN THE PAST YEAR** is *Les Lapins Ne Mangent Pas De Carottes* (Rabbits Don't Eat Carrots) by journalist Hugo Clément, which looks at climate change and biodiversity. I also published my own book this year, *Flowers*. It took me more than a year to complete, so it's been incredible to see it come to fruition.

**IN MY FRIDGE YOU'LL ALWAYS FIND** water and fresh fruits and vegetables. I'm very careful about my health and what I eat, so I tend towards unprocessed things. I like to have fresh juices in the morning, especially pineapple juice, so I always have that on hand. If I'm in London, working at my patisserie at The Berkeley, however, I'll usually just wait until I get to their kitchens, as the juice there is amazing.

**MY STYLE ICON** is the New York-based artist Daniel Arsham. I love his art, film and architecture work – and his subject matter, which is often in a state of decay. And then his personal style – the way he wears workwear clothing, and even his sneakers... it all just works.

**THE FESTIVE TRADITION I MOST LOOK FORWARD TO** is returning home to my family for the holidays. Once we're all together again, we just chill out for four straight hours and eat bread and drink hot chocolate. It's a delicious and simple time, but it's about connection. It's also when we like to have the special bûches de Noël cakes of my childhood.

**I DON'T LISTEN TO** podcasts because I am very focused on my work and, although I know that TV, social media and podcasts are great sources of knowledge, I prefer not to be influenced by other people's ideas.

**THE BEST GIFT I'VE GIVEN RECENTLY** is a gold Cartier Love bracelet to my girlfriend,

# Cédric Grolet

The pastry chef talks tattoos, snowboarding in the Alps and Tahitian vanilla

INTERVIEW BY **CHRISTINA OHLY EVANS**  
PHOTOGRAPHY BY **FRANCESCA BELTRAN**



GROLET'S BOOK, *FLOWERS*



Top: Grolet at home in Paris. Above: his essentials – notebook pen, AirPods. Left: staples in his fridge

**MY PERSONAL STYLE SIGNIFIERS** are tattoos, Nike sneakers, and oversized T-shirts, often with a lot of colour because that reflects my personality. I think a casual style – and being comfortable in the kitchen – is the way to go. The tattoos serve as special souvenirs from the places I've been. I started getting them when I was younger whenever I went on a trip – such as my sleeve, which is in the Māori style, from Tahiti. I also have tattoos that reflect my work, such as the rolling of dough or the fruit trees that inspire my creations.

**THE LAST THING I BOUGHT AND LOVED** was a special birthday dinner for friends in Bali. We ate delicious burgers on the beach, with our feet in the sand.

**THE BEST SOUVENIR I'VE BROUGHT HOME** are vanilla beans from Tahiti. These beans are so floral, and I've developed several new pastries for my bakery Cédric Grolet Opéra and Le Meurice. I like to use one main ingredient – for example, my Vanilla Flower cake is a mix of vanilla ganache, vanilla almond biscuit, vanilla milk jam and vanilla cream. And my Vanilla Bean is a trompe-l'oeil pastry that you cut into to reveal a variety of textures.

## THE AESTHETE



"MY INTERESTS ARE LINKED BY THE REQUIREMENT FOR EXTREME PRECISION IN THEIR EXECUTION"



Astrid-Olivia. I like to think that I am good at giving thoughtful presents, but this one was special because it was the first important show of my love for her.

**AND THE BEST GIFT I'VE RECEIVED** is a two-day camping trip in the jungles of Bali for a special celebration. My friends took me and we snorkelled, and ate and slept outside. It was a special time because of the company and also because we were all away from technology and focused on our time together.

**THE LAST MUSIC I DOWNLOADED** was by Brown Sugar. I like music that starts out slow and builds to a faster tempo to give good vibes and

positive energy. I am always listening to music – while I am exercising, relaxing at home and, of course, cooking. At my café you'll always hear chill music like "Something About You" by Elderbrook and Rudimental. It just sets the right tone.

**THE PLACE I AM EXCITED TO GO TO NEXT** is to Megève or Praz-sur-Arly this winter, to snowboard with friends. I am looking forward to any trip, anywhere, that involves snowboarding, but the French Alps are always my favourite for the terrain.

**I HAVE A COLLECTION** of pastry books and books about sports cars. I have a lot by noted French chefs and friends such as Pierre Hermé, Christophe Adam and Alain Ducasse, and also books about Formula 1 and, specifically, Lamborghinis, which I am obsessed with. Books about watches are another interest. All of these interests are linked by the requirement for extreme precision in their execution.

**THE THING I COULDN'T DO WITHOUT** is my exercise routine. I like to go to the gym at the Hôtel Plaza Athénée before work and this time allows me to focus. If I am not feeling creative or positive, I'll just work out to feel better. One hour of cardio and weights with my trainer per day is a necessity for me.

**I'VE RECENTLY REDISCOVERED** Jean-François Piège's Le Grand Restaurant, in Paris. The cuisine and his technique are so precise, but nothing is ever fussy. The marble and wood panelling and the sculptural glass ceiling make this room very special. I had lobster cooked right in front of me – in the Parisien pavé cooking style – with which I drank a Domaine de la Grange des Pères 2008.

**THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE** was a pair of Travis Scott x Nike sneakers. I'm a big fan of sneakers generally, but these are a collector's item, and they haven't come out of the box yet. I like their cream-white colour with touches

of brown and red, and I think it's the rarity factor that makes them so cool.

**AN INDULGENCE I WOULD NEVER FORGO** is frothy cappuccinos. The mix of espresso and steamed milk with a sprinkling of chocolate is one of life's great pleasures.

**THE BEST BITS OF ADVICE I EVER RECEIVED** were from my family when I was growing up. I was taught to be respectful and polite to everyone, and my mother told me to always bring flowers because they make people smile. Another important influence was Alain

Ducasse, who suggested that I cut back on the sweetness of desserts and focus instead on the natural flavours of the fruits and other ingredients I use. This has made all the difference.

**MY FAVOURITE ROOM IN MY HOUSE** is my wine cellar, which is a sort of separate space as part of my kitchen. I had a niche designed to hold 10 racks of wines, mostly from Bordeaux. I particularly love good reds from Saint-Joseph and Saint-Émilion, but I also have bottles of Ruinart and Billecart-Salmon, as well as white and rosé wines. I find it a serene place to be.

**MY FAVOURITE BUILDING** is Château La Coste in the South of France. The architecture by Tadao Ando and Renzo Piano, and work by artists like Louise Bourgeois and Ai Weiwei – it's perfection, as are the food, the wine, the olive groves and the service. Marina Bay Sands in Singapore is also incredible – a feat of engineering, with the world's longest elevated pool spread across the roof of its three buildings.

**THE GROOMING STAPLE I'M NEVER WITHOUT** is SVR Cicavit+ cream for my tattoos. I put it on every morning to preserve their colour as they tend to fade over time. It's also extremely moisturising and provides SPF50+, too. £12.50, [uk.labo-svr.com](http://uk.labo-svr.com)

**MY GROOMING AND WELLBEING GURUS** include Anastasia, my personal trainer who I met via the app TrainMe, and also my barber Thomas at Le Barbutier, who is very important to my overall style. I have been going to him for three years, and he is always available, which is a help with my hectic schedule. *Le Barbutier, 11 Rue des Pyramides, 75001 Paris (+336-2302 6516)*

**IN ANOTHER LIFE, I WOULD HAVE BEEN** a soccer player or a Formula 1 race-car driver. I love the athleticism and commitment in both of these sports.

**THE PLACE THAT MEANS A LOT TO ME** is the Loire Valley. I grew up there, and I love to go fishing with friends in its rivers, especially the Rhône. This is when I feel most at peace. At the age of 13, I began working in my grandparents' hotel-restaurant in Andrézieux-Bouthéon, and it's where I learned to cook and make pastry, so it will always be home. ■ HTSI



Top left: one of Grolet's car books on his "cloud table". Top right: his sneaker collection. Above: his style icon Daniel Arsham. Right: in his living room. Below: part of his wine cellar. Far right: his grooming staple



Right: his bathtub, with Marrakech objets above. Below: stores including vanilla pods



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SOPHIE BILLE BRAHE

Dree Hemingway photographed by Max Farago

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

# THE FIX



————— STYLE

## IT'S ALL IN THE JEANS

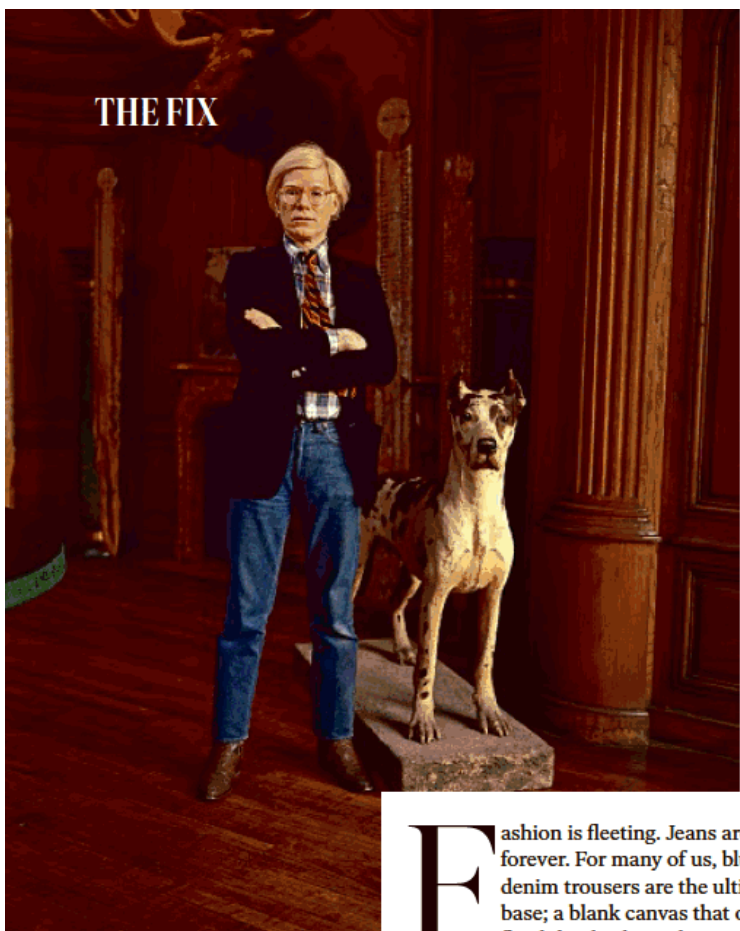
*Simon Chilvers* tries on the season's designer denim for size

PHOTOGRAPHY BY **PHILIP WHITE**  
STYLING BY **BENJAMIN CANARES**  
MODEL **ARAMISH MANGI**

Aramish wears BRUNELLO CUCINELLI cotton jacket, £1,480, cotton shirt, £490, and cotton jeans, £650. JOHN LOBB leather shoes, £1,295

MODEL: ARAMISH MANGI; ATYVA; CASTING: KEVALEGANT; HAIR: MAKI TANAKA USING BOUCLEME; MAKE-UP: TAKENAKA KAZUHIRO USING CHANEL; PHOTOGRAPHER'S ASSISTANT: TOMORITZ; STYLIST'S ASSISTANT: TIMOTHY BROOIS

THE FIX



Above: Andy Warhol in 1980. Above right, from left: jeans by Brunello Cucinelli, £650, Louis Vuitton, £1,500, and Maison Margiela, £520

**F**ashion is fleeting. Jeans are forever. For many of us, blue denim trousers are the ultimate base; a blank canvas that offers flexibility both in what you can do in them and what you can put with them. They are the most democratic of garments (Levi's says its first blue workwear jean was created on 20 May 1873) and are championed by everyone from presidents (Barack Obama) to artists (Andy Warhol did screenprints of his). They have a knack for eliciting adoration from their wearers (a pair of excavated Levi's from the 1880s recently sold at auction for \$76,000). They also look fantastic with a wealth of other wardrobe classics: trench coats, striped shirts, white T-shirts, navy sweaters and black overcoats. As Bottega Veneta's creative director Matthieu Blazy puts it: "There is nothing more timeless than a tank top and pair of jeans."

Warhol is the ultimate pin-up for how to wear jeans and look semi-professional – no one has ever looked better in a tie with jeans than Andy. And it's the kind of styling



that has served as inspiration for designer Brunello Cucinelli, who also has a fondness for vintage Levi's: in the '60s, he used to wear them with a blue one-and-a-half-breasted jacket. Today, he can wear the luxury denim he's developed at his own brand. "I've always loved jeans in any combination," says Cucinelli. "My favourite outfit is always jeans worn with a jacket, tie and elegant shoes. I almost feel that it's such a special garment that I'd leave mine as inheritance." The Italian designer has also recently added snow-washed jeans to his successful denim offer to apparently entice the millennials.

At Cucinelli's London flagship store on New Bond Street, jeans are super-light, feel pre-loved and come in a range of fits

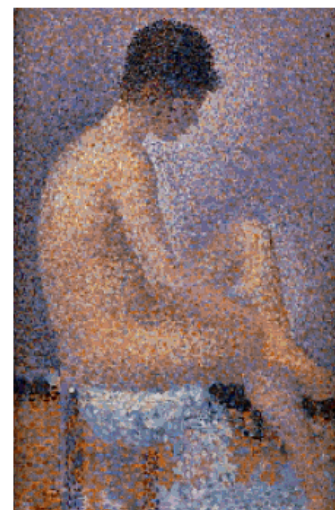
**WARHOL IS THE ULTIMATE PIN-UP FOR HOW TO WEAR JEANS**

(priced from about £480). A new ergonomic shape is my favourite in the changing room, although the "leisure" fit – a slightly roomier cut – sits nicely around the thighs and hips before tapering towards the ankle. You can't argue with the fact that the brand's tailoring expertise makes for excellent construction.

As someone who lives in vintage Levi's, I have considered that designer jeans on a cost-per-wear basis can reap good returns while usually boasting a flattering cut. At Maison Margiela, a pair of mid-blue jeans, styled with a striped shirt, fit perfectly; ditto at Prada, where a slightly darker denim version sits just right. Both would work dressed up for day or night. (Prada's incoming 2023 jeans look particularly great.) Loewe's have a slight rip and are a bit roomier (the brand's creative director Jonathan Anderson has almost never taken a catwalk bow in anything other than jeans).

Grace Wales Bonner has used denim ever since starting her namesake label. "Denim has always felt like an essential fabric when building a wardrobe and has been a returning element in our collections," she says. "In the past few seasons, we have explored the combination of denim and artisanal woven fabric in organic cotton, made in Burkina Faso. I like a jean with a little volume and slouch in the cut, a slightly tailored sensibility," she adds.

There are definitely two camps with luxury jeans: thoughtful, well-cut classic styles alongside those with a fashion twist, such as with cargo pockets (Givenchy), super-baggy (JW Anderson and Louis Vuitton), logoed (Versace) and textile-embellished (Junya Watanabe). Either way, I am buoyed. Long live the jean. ■HTSI



BEAUTY

Super hydration

Rosanna Dodds rounds up the best body serums



It's been the year for butt masks, boob creams and body contouring. But while some might look to more extreme corners of the booming bodycare market, others have settled on simpler pleasures: serums – fast-absorbing liquids that, much like their face-focused equivalents, are designed to tackle a variety of concerns.

When U Beauty launched its Super Body Hydrator earlier this year, it sold out twice within the first month. The serum, says

Caroline Sands, VP of product development, "is clinically shown to provide 48 hours of sustained hydration after just one application".

It does this by harnessing long-chain hyaluronic acid, a molecule that can absorb and retain more than 1,000 times its weight in water. Similar technology is used in the equally popular serum by Nécessaire, which combines five different weights of hyaluronic acid with protective ceramides.

Once you go below the décolletage, skin becomes much thicker. For many, that means the skin can withstand more potent doses of active ingredients.

That goes for hydrating serums – see U Beauty and Nécessaire's use of hyaluronic acid – or products geared towards smoother skin (try RéVive, Paula's Choice or REN Clean Skincare). Looking for more targeted application?

Typology's Purifying Body Serum fights blemishes with an easy pipette.

I personally enjoy the ritual of a body serum, ideally applied before bed, with a hint of fragrance. For that I opt for Sisley's Beautifying Emulsion, which restores the skin's natural glow with black rose, camelina and white ginger. ■HTSI



From top: REN Clean Skincare AHA Smart Renewal Body Serum, £37. PAULA'S CHOICE 5% Niacinamide Body Serum, £34. RÉVIVE Supérieur Body Nightly Renewing Serum, £165. U BEAUTY The Super Body Hydrator, £118. NÉCESSAIRE The Body Serum, \$45. SISLEY Black Rose Beautifying Emulsion, £122. TYPOLOGY Purifying Body Serum, £26

PHOTOGRAPHS: EVELYN HOFER/GETTY IMAGES; PROFILE OF A MODEL, 1895, BY GEORGES SEURAT/MONDADORI PICTURES/GETTY IMAGES



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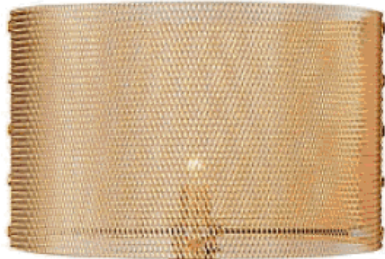
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MARINE BREYNAERT granite table lamp, €980, [1stdibs.com](http://1stdibs.com)



LOUIS VUITTON leather Monogram Lace Cannes bag, £2,650



DIOR cotton gabardine trousers, £7,000



BUCCELLATI gold and enamel earrings, £2,300



CHLOÉ leather dress, POA



BURBERRY lace-panel stretch tulle corset, £690

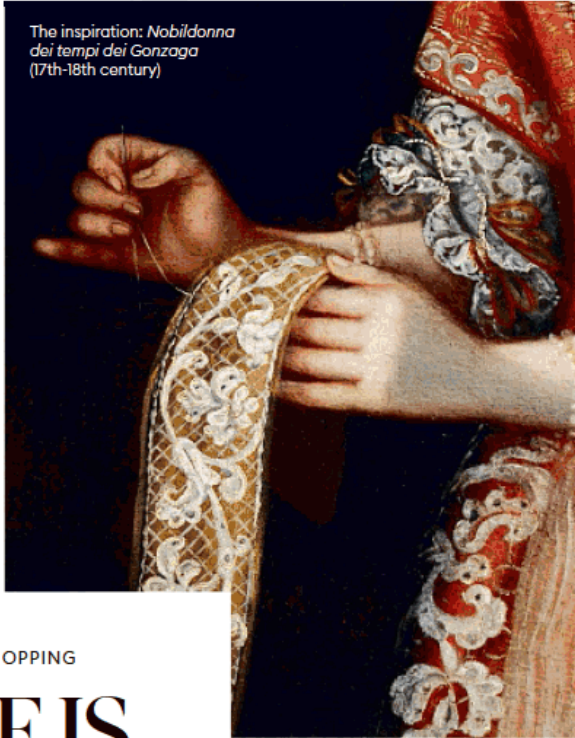


GIGI BURRIS lace and fishnet headband, £297

DOLCE & GABBANA Preciouskin Perfect Finish Cushion foundation, £63, [flannels.com](http://flannels.com)



ALAÏA lace-trimmed velvet midi skirt, £1,850, [mytheresa.com](http://mytheresa.com)



The inspiration: *Nobildonna dei tempi dei Gonzaga* (17th-18th century)



PRADA pre-owned 2000s silk top, £399, [farfetch.com](http://farfetch.com)



BOTTEGA VENETA tulle-trimmed, sequinned linen-mix dress, £3,290, [net-a-porter.com](http://net-a-porter.com)

SHOPPING

LACE IS MORE

Aylin Bayhan dishes out all the best gossamer



IAN GODFREY c1970s manganese bowl, £1,250, [oxfordceramics.com](http://oxfordceramics.com)



HANRC wool- and silk-mix briefs, £58, [lyst.co.uk](http://lyst.co.uk)



DORA LARSEN lace Gaia bralette, £58

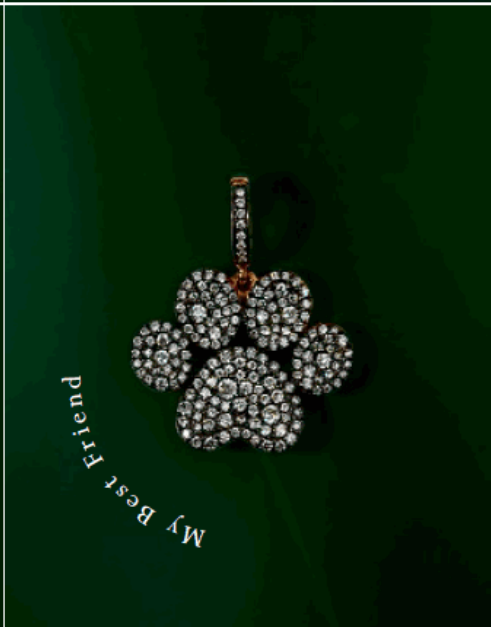
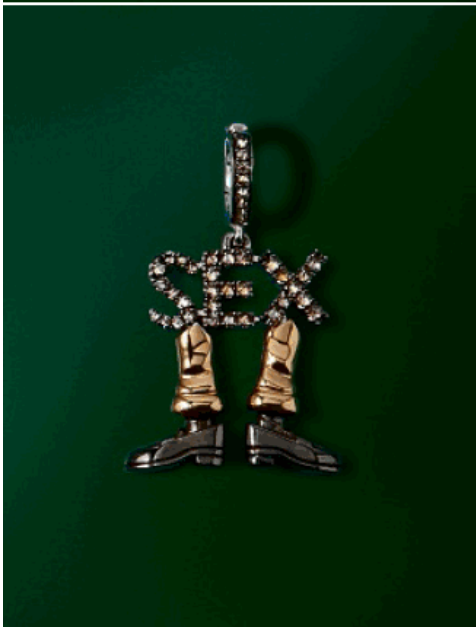
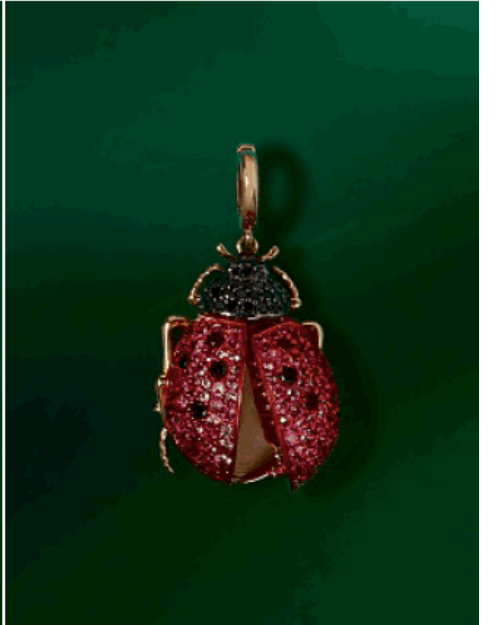


NEOUS crepe-de-chine and lace pumps, £455, [net-a-porter.com](http://net-a-porter.com)



McGUIRE rattan lounge chair by Laura Kirar, \$9,000 for pair, [1stdibs.com](http://1stdibs.com)

PHOTOGRAPHS BY AGOSTINI/GETTY IMAGES



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TREND

# GLAD RAGS

The scrappy, resourceful rag rug is channelling fresh cosmopolitan cool. By Louise Long

The rag rug is unique for being ubiquitous. From the High Atlas Mountains to the Scandinavian archipelagos, countless cultures harbour traditions of rugs woven from upcycled fibres – fragments from bedsheets and tablecloths, food sacks, sails and shirts.

Whether braided or coiled, hooked, pegged or prodded, the craft of making one is as versatile as the language it adopts: a clottie to a Scot, peggy to a Yorkshireman, or proggy to a Northumbrian. Self-taught textile artist Betty Wood, from Northumberland, recalls a pink rug in her grandparents' bedroom and another by the fireplace of her Auntie Nelly – “not a fancy colourful one, but one made with burlap sacking and old clothes”, she says. “It would be switched out periodically.”

Step into a Scandinavian summerhouse, meanwhile, and your feet are likely to encounter the striped weave of a Swedish *rya*, or Finnish *ryijy*. On a June morning on Finland's shores, you are just as likely to witness the annual carpet wash, where rugs are scrubbed in salt water before being left out to dry. Helsinki retains dozens of “washing piers” or *mattolaituri* along the Baltic Sea, with some hosting chic waterfront cafés and bars. Family-run Finarte, Finland's foremost rag-rug brand, continues one of the world's oldest rag-rug lineages that dates back at least to the 18th century. Finarte co-founder and self-proclaimed “colour designer” Eija Rasinmäki has spent five decades breathing new life into the classic *ryijy* design, weaving from her mill in Oitti.

“It's such meaningful work because you are carrying a tradition from one generation to another,” she says. Bespoke pieces (from €650) are popular with international buyers, including New York



## THE FIX



interior designers, hotels in Hawaii and the BVIs, a former curator of MoMA and even Woody Allen. Finarte is now planning weaving workshops and a competition for young designers. “This is a huge trend,” says the company's CEO Larissa Immonen, “upholding all the values that are important in the 21st century – we value handicraft, we value recycled materials and tradition, and we want to revive it.”

In Morocco, a shift from nomadic pastoral life and the corresponding scarcity of sheep wool since the 1960s have sparked new iterations of the Berber or Amazigh carpet-craft. *Boucherouite* rugs are woven instead from found or upcycled natural and synthetic fibres, with designs liberated from the strict geometry of traditional woollen rugs.

### “IT'S EASY TO GET LOST IN LOOPS”

Concentric lozenges, lightning streaks and dizzying scarps are conjured in vivid colour. In 2010, New York's Cavin-Morris Gallery hosted *Rags to Richesse* – a turn of the tide for the *boucherouite*. Even if there are now lots of mass-produced models, the show's co-curator, Gebhart Blazek, promises that “a family-structured craft culture is still very much alive in Morocco... retaining its greatest strength – the playful creativity at its core.”

Also catering to a growing international audience is Palm Springs store Soukie Modern, with a collection of both vintage and modern *boucherouites* (priced around \$30 per sq ft), including designs by co-owner Taib Lotfi, a self-described “rug addict” of Berber descent. Revival Rugs (with operations in the US, Turkey, Morocco, and India) began buying vintage *boucherouites* in 2019, inspiring a new “Denim” range (from \$109). “Rag rugs solve many of the questions we ask before we bring something to market,” says co-founder Ben Hyman. “Is it beautiful? Is it useful? Is it good for the environment? Does it carry cultural heritage?”

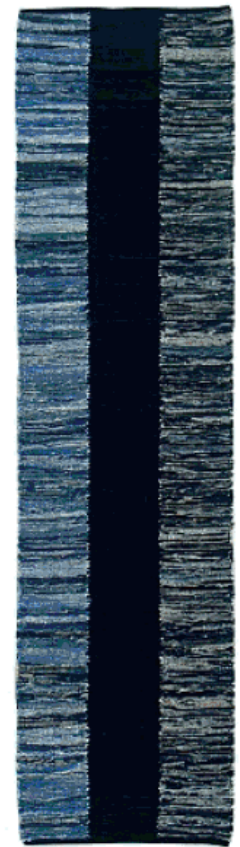
Betty Wood has discovered closer ties to her Northumberland heritage through a

recent turn to weaving – a prompt for her father to share stories of his own grandmother's rug-making. Now based in Toronto, Wood draws equally on the illustrative rug-hooking heritage of Nova Scotia, including floral motifs and scenes of Atlantic fishing life. Her hung pieces (from C\$750, about £480) are “the antithesis of fast culture: slow, labour-intensive art”, she says. “It's easy to get lost in loops of yarn or the ASMR of cutting fabric strips.”

Detroit-based artist Eleanor Anderson has also elevated the rag rug to the gallery wall. She uses a double-weave method on a floor loom, transforming strips of cotton and filled fabric tubes into a 3D patchwork extending up to 15 feet. “I like to work at an architectural scale,” she says. In the age of screen culture, “people's eyes are hungry for a human hand at work”.

Galvanising the hands of thousands of rug-makers around the world is *Reclaim the Void*, a work of cultural activism with the Ngalia people of Australia's Western Desert: “a country pockmarked with holes... where the injury in the earth stays forever”, says the project's cultural custodian, Kado Muir. Set to be installed in 2024, *Reclaim the Void* aims to cover an extinct mining pit with thousands of circular rag rugs, stitched together to recreate an original indigenous painting.

“We've been slow to acknowledge the pain done to our indigenous brothers and sisters,” says creative director Vivienne Robertson. “So we've offered people an everyday way of saying sorry that's very accessible – everybody has a sheet in their cupboard. The project is symbolic.” The rag rug has never wielded greater soft power: to comfort and unite, to protect and seal – and even to heal. ■HTSI



Top right: a rug by Gebhart Blazek. Above: REVIVAL RUGS Flare rug, £163. Below: Finarte Mosaiikki rag rug, from €115



PHOTOGRAPHS COURTESY OF CAVIN-MORRIS GALLERY; COURTESY OF FINARTE; TRINA TUBIL; VIVIENNE ROBERTSON

SOUKIE MODERN x ANTHROPOLOGIE, SIMILAR FROM \$1,400

Above right: *Coffee at 180*, 2022, by Betty Wood. Below: works in progress for *Reclaim the Void* in the Ngalia Western Desert, Australia





Left: Vanessa Kirby wears yellow- and white-gold and diamond Grain de Café necklace, £40,800, bracelet, £40,800, and ring, £6,150

JEWELLERY

# MAGIC BEANS

Cartier's new Grain de Café revives a classic design beloved by Grace Kelly. It will speak to the modern woman too, promise its creators. *By Avril Groom*

If you were the creative director of a grand Paris jewellery house looking for an iconic new motif, the humble coffee bean wouldn't be top of your list. Yet it was for Cartier's Jeanne Toussaint, creative director and working partner of Louis Cartier, back in 1938. Its Grain de Café jewellery – jingling with little bean shapes in yellow gold with convex polished backs, textured, ribbed fronts, and many tipped with a diamond – became a playful favourite in the war years and on through the '50s and '60s, worn by stars of the day from Grace Kelly to Audrey Hepburn.

It then disappeared from Cartier's oeuvre – to finally return now. The new, currently six-piece Grain de Café collection, just launched this week, is as playful as its forebear and intended, as the original was, to be part of a woman's daily wardrobe rather than preserved for special occasions.

"Jeanne insisted on what modern women wanted, in a jewellery world then dominated by men," says Pierre Rainero, Cartier's image, style and heritage director. "She saw that women wanted bigger-volume daytime jewellery to go with suits in thicker materials for the working world. We already

had everyday motifs, such as the nail – originally a square-headed horseshoe nail from the late 19th century and later the curved carpenter's nail of *Juste un Clou* – so it wasn't unfamiliar as an idea." Europe was also under the shadow of impending war and the design was, he says, "perhaps an attempt to lighten the mood, just as comic musical theatre flourished at the same moment".

**THE DESIGN BEGAN AS "AN ATTEMPT TO LIGHTEN THE MOOD"**

The decision to reintroduce the motif now is not, says Rainero, due to today's interest in midcentury design with its emphasis on yellow-gold jewellery, nor current economic and political instability: "We make our own way rather than following trends – but something in the air may enter the equation." In recent years Cartier has placed growing emphasis (especially in the area between high jewellery and more manufactured ranges such as *Love*



ROSE-GOLD, OBSIDIAN AND DIAMOND GRAIN DE CAFÉ RING, £18,800



Above: Grace Kelly wears a Cartier Grain de Café necklace, 1956. Left: yellow- and white-gold and diamond Grain de Café ring, £11,800

or *Clash*) on its heritage in gold-led jewellery, alongside the diamond and platinum art deco and belle époque styles with which it is so associated.

**THIS IS IN FACT SOME** of Cartier's most creative jewellery, now under the domain of Marie-Laure Cérède, the creative director of watchmaking who has recently added this area of jewellery to her remit. She has hopes that Grain de Café will be received like the fine-jewellery range *Cactus*, which was launched in 2016 and also surprises, based on a fat, round little succulent that in nature sports bright starry flowers, and created with gold, diamonds and coloured stones.

"It's not so formal," says Cérède. "You can stack and mix pieces for everyday, though technically our gold work has the same standards and savoir faire as high jewellery."

Each bean – slightly more elegant than the original – is suspended independently from a delicate-looking but strong chain that weaves a white and a subtle yellow gold. This was the hardest technical part, says Cérède, "because the same chain that must hold a ring rigid has to sit flexibly in a necklace".

The beans move a little, and rattle lightly as they do. Apart from diamonds, the only stone so far is deep obsidian, creating very realistic, shiny, grooved "beans" on a double ring, one of the two rose-gold pieces. Asked what comes next for the range, both Rainero and Cérède smile inscrutably but promise extensions to the collection in the new year, with the second phase launching next June. "Louis Cartier always said 'a good idea is another idea' – ie, where can we take this?" says Rainero. If 1950s additions to the original, midcentury styles are anything to go by, stones from faceted, coloured sapphires to opaque turquoise or coral will feature.

Meanwhile, the pieces are satisfyingly substantial and handcrafted-looking, with a price range starting from £6,150. They are available at selected Cartier flagship stores but the best place to view them is unquestionably the famous Rue de la Paix boutique in Paris, just reopened following a two-year renovation including a new, semi-circular five-storey atrium and a top-floor invitation-only "residence". Every detail as finely thought through and crafted as this latest collection. ■HTSI

TREND

## Podcast

Seeded jewellery that will grow on you. *By Jessica Beresford*



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# GLOW AND TELL

An illumination of artists is having fun with neon. By *Victoria Woodcock*

Neon was used as the sign for forbidden pleasures – from ice-cream parlours to strip clubs,” says Turner Prize-winning artist Douglas Gordon. “It is seductive, and at the same time there’s a warning... It represents danger, both visually but also chemically. The arcing electricity will fry you to death for inappropriate thought...”

Gordon is one of a number of contemporary artists who use neon – from Tracey Emin’s handwritten sentences to Mary Weatherford’s canvas and strip lighting combinations. It first made its mark in the art world in the 1960s – pioneered by the likes of Joseph Kosuth and Bruce Nauman – and its presence at the moment is particularly playful. At September’s Armory Show in New York, a smattering of neon ran from Emin’s pulsating pink *How it Feels* to the joyful text-pattern mash-ups of Marinella Senatore advising us to *Dance First Think Later* and Chilean artist Iván Navarro’s tunnel-like illusion.

The chemical element neon – a colourless gas that glows red when placed in an electric field – was discovered in 1898 by British chemists Morris Travers and William Ramsay. “The blaze of crimson light from the tube told its own story,” wrote Travers of the curious natural phenomenon that was first manipulated into neon lighting by French engineer Georges Claude in 1910. After creating different-coloured lights with different gases – including mercury vapour and argon – Claude exported his patented invention to the US in 1923, setting

alight a neon craze that forever changed the cityscape, beginning with his effervescent signage for the Packard car dealership in LA. “Neon is the only piece of modernism that left Paris, skipped New York and went straight to LA,” says Weatherford. Photographer and artist Steve Fitch has documented the neon landscape of the American West since the 1970s, most recently in the book *Vanishing Vernacular* (while also creating his own neon artwork).

Old-school neon lighting flickers evocatively between the nostalgic and the sleazy. It’s seaside towns and candy floss. Retro diners and the Blackpool Illuminations. Liquor and cocktails. Soho. And Girls. Girls. Girls. For artists working today, these are tropes waiting to be taken in a new direction, as they both play with its lowbrow associations and transcend them.

“Bending light is so powerful and magical,” says LA artist Lisa Schulte, who runs *Nights of Neon* in a vast 20,000sq ft studio and has been making retro-style signs for the film and TV industry for the past 40 years. Her own sculptures,

meanwhile, combine driftwood and other organic material with predominantly white neon. “I want to show a different face of neon than the typical palm tree or flamingo, to take it in a direction that shows the beauty of this light source.”

“Sublime and serious at the same time,” is how Mostyn art centre director Alfredo Cramerotti describes Cerith Wyn Evans’s bright-white hanging clusters of poetic lines, currently on show in the Welsh gallery. While they appear abstract at

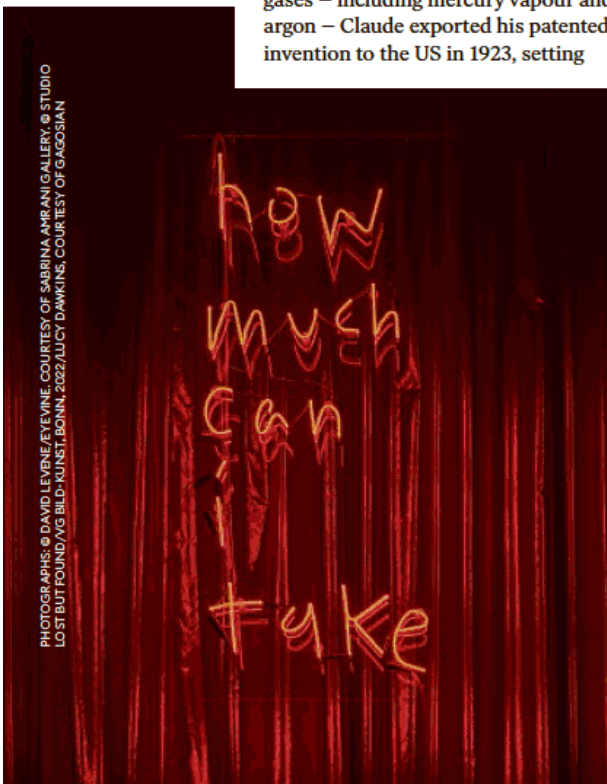
first, “some of the new forms are taken from ancient scripts. It’s a way of writing in 3D”.

“It’s the least deadpan way to take in information,” suggests Douglas Gordon of the medium. For Richard Jackson, neon is a counterpoint to the “high-minded secret language that has been around since minimalism, that only people in the art world or with an education can understand. I would like everyone to get something from my art,” says the 83-year-old Californian artist, whose current show at Hauser & Wirth Zurich

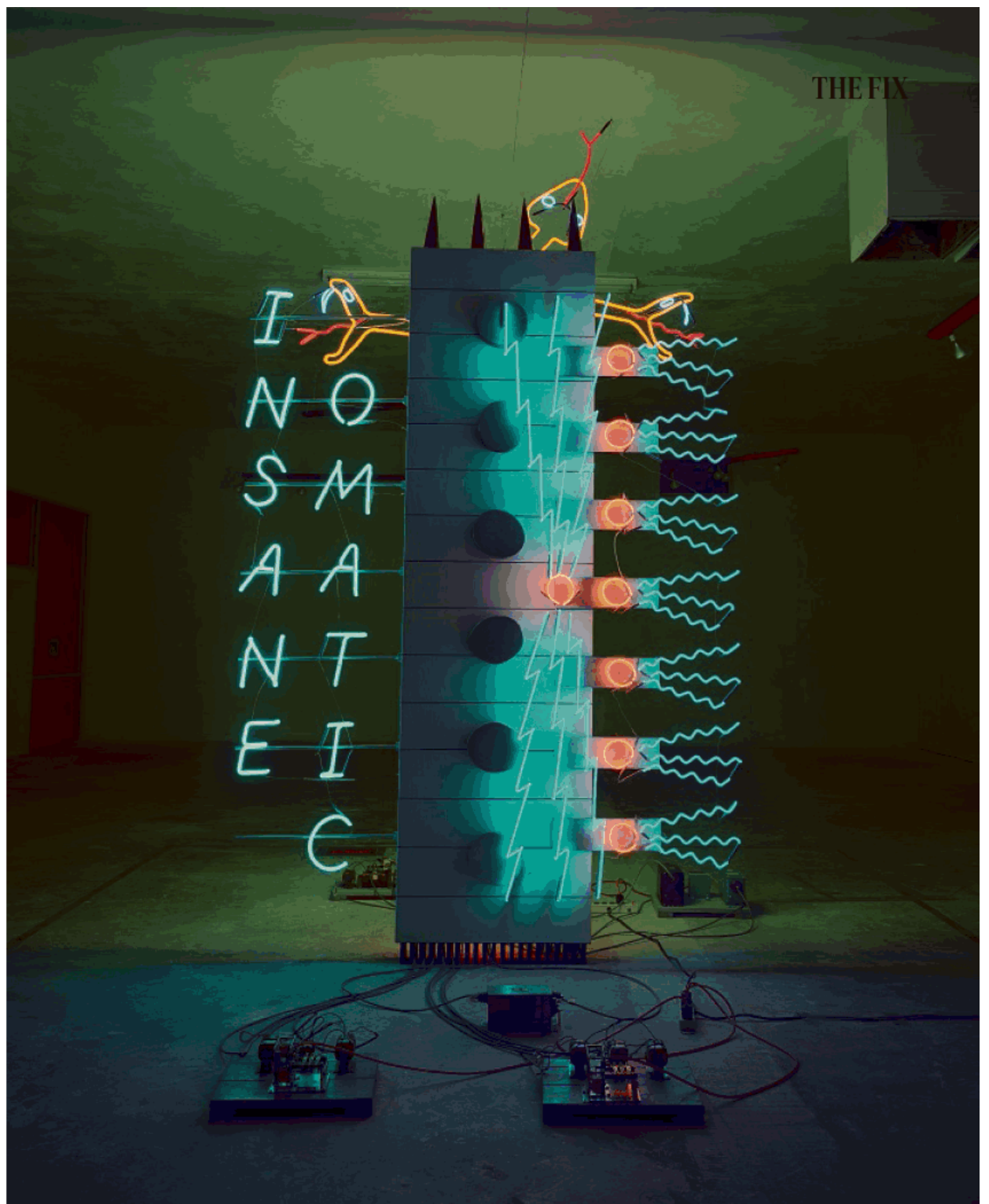
LOVE IS WHAT YOU WANT, 2011, BY TRACEY EMIN



Below: *how much can I take?*, 2020, by Douglas Gordon



PHOTOGRAPHS © DAVID LEVINE, EVENING COURTESY OF SABINA AMANI GALLERY, © STUDIO LOST BUT FOUND, 7/5 BLD, MUNST, BONN, 2022, SUBJECT DANKINS, COURTESY OF GAGSIAN



Above: *Insane-O-Matic*, 1987, by Steve Fitch. Below: *Ici Nous Portons Tous Les Rêves Du Monde*, 2021, by Joël Andrianomearisoa, on the façade of Paris’s Palais de Tokyo





Top right: *Nefertiti (Black Power)*, 2018, by Awol Erizku. Above: *Big Pig*, 2009, by Richard Jackson. Below: *Disposable Mementoes (Dolphins)*, 2018, by Shezad Dawood



showcases his neon wordplay works such as *Art Fair Party* (2014), with its extra “F” flashing up periodically in front of the “Art”.

“Neon offers the most poetic way to express intensity of emotion,” says Madagascan artist Joël Andrianomearisoa. “Light and electricity can be unreliable and frustrating at my home in Antananarivo, so it’s perhaps not surprising that I have become fascinated by it. For me, it is a symbol of hope.” His works have graced the façades of Paris’s Palais de Tokyo and Prague’s Kunsthalle, and featured in the recent Noor Riyadh festival of light and art.

For British-Pakistani artist Shezad Dawood, neon is linked with childhood memories of Karachi, where “the evening haze would seemingly pulsate and radiate with neon signs, from Sufi shrines to kebab shops”. His recent display at Frieze London featured works from his *Disposable Mementoes* series, combining neons of marine species with painting and collaged beach towels and sarongs to question the ecological impact of coastal tourism. Ethiopian-American multimedia artist Awol Erizku uses neon to reference Hong Kong’s streets or ancient Egypt, while also highlighting issues of race and identity. His piece *Nefertiti (Black Power)* is currently on view at the Sainsbury Centre in Norfolk.

When self-titled “Punjabi Liverpoolian” and “radical feminist” Chila Kumari Singh Burman illuminated the front of Tate Britain with a joyful mish-mash of rainbow-coloured drawings in November 2020, her intricate glowing imagery was inspired by her Indian heritage – from martial artists and dancers to Hindu goddesses, a tiger and her dad’s ice-cream van. It became a public beacon

when the museum was closed. “I knew we were heading into a dark tunnel; I wanted people to feel there was light at the end,” says Burman. Currently, her work is on view at Bordeaux’s CAPC Musée d’Art Contemporain and in Doha, as part of Britain’s cultural exchange during the World Cup.

Burman uses LED-based “silicone neon”, as well as glass. But for Gordon and his neon fabricator Kerry Ryan – who founded London workshop Neon Specialists in the 1980s – LED is not true neon at all. “At the end of the day, LED is a plastic light,” says Ryan, who saw the neon-sign business suffer when the new technology first came on to the market about 15 years ago. “There are some good LED ones now, but neon is completely different. There’s no comparison, even from a distance. It gives neon a bad name.”

**OTHER CREATIVES, HOWEVER,** see positives to LED signage. Scottish artist Robert Montgomery began making his often-site-specific, poetic text works in neon but has since “pioneered a more energy-efficient and ecological alternative”, he says. “I’ve developed an LED made from recycled PVC, and low-consumption LED lights that can be powered from solar panels. At the same time, I’m trying to keep the romance of old, classic neon.” His LED piece on semi-permanent display at the contemporary art centre La Condition Publique in Roubaix reads: “Love is the revolutionary energy that annihilates the shadows and collapses this distance between us.”

But it’s the drama and danger of crafting “true” neon that is a major draw for Gordon, who first happened upon “one of the last, great neon workshops” next to the dole office in his hometown of Glasgow. “I went in and this old fellow was in there, lighting bits of newspaper off his burning cigarette, sticking them into the glass pipe and turning on the gas,” he recalls of a process that today is no less hands on but is slightly less hazardous – there’s a general move in the industry to phase out the use of mercury, says Ryan, while Senatore states she uses “glass tubes with mercury-free gas mixture”.

“The equipment for bending neon is exactly the same as it was in the 1920s,” says Ryan. At his Hackney showroom, he demonstrates how the glass tubes are heated over a naked flame and then bent by hand while blowing into the tube, so that it doesn’t collapse. “All our glass comes from Murano,” says Ryan. While clear glass is used to show off the distinctive red glow of pure unadulterated neon, the glass tubes



also come in a range of “true, beautiful, deep, luminous colours – cobalt blue, ruby red, sunflower yellow, emerald green. So if you mixed green glass with the red gas, it would give you an orange. Red glass with a blue gas like argon gives you purples and violets”. He opens a metal briefcase to reveal the full spectrum, including one he calls “Tracey pink”, after Emin.

This month, Gordon is showing new neon works in London at Gagosian’s Davies Street gallery. *Neon Ark* is based around

**NEON IS LINKED WITH DAWOOD’S MEMORIES OF KARACHI**

a series of text-based pieces: snippets of song lyrics, they prompt the viewer to come up with the next line. In collaboration with Ryan, Gordon has orchestrated a

live neon-making demonstration at the gallery, creating a spectacle to chime with the city’s Christmas lights.

But the workshop also highlights the craft of the medium at a critical time. “Nearly all my glass-benders are now aged between 60 and 70,” says Ryan. “There are no young glass-benders even on the horizon.” To master the craft involves an eight-to-10-year apprenticeship, and to this end, Ryan is in the final stages of setting up a neon workshop and training facility in a former nightclub in Margate. Schulte, meanwhile, is establishing a scheme with the Museum of Art and History, in Lancaster, California; she plans to gift it her entire neon estate – some 4,000 pieces – “with the promise that they will set up a school to teach this art form”. The glow must go on. ■ HTSI



INSIDE LISA SCHULTE'S LA STUDIO

PHOTOGRAPHS: COURTESY OF SHEZAD DAWOOD AND THE ORDER; AWOL ERIZKU: COURTESY OF BEN BROWN FINE ARTS; STEFAN ALTENBURGER PHOTOGRAPHY ZÜRICH; COURTESY OF RICHARD JACKSON AND HAUSER & WIRTH

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 **SHUAA**



a three-dimensional rendition of his own thumbprint, to look completely sci-fi, and today the shoe garners resale hikes of up to 400 per cent on StockX. According to Crocs, the shoe had the brand's fastest ever sell-through and engaged a customer "who had not considered Crocs" before.

"It was a first for me, and a first for Crocs," says Bembury, who is not yet accustomed to his front-of-shop status – he's an independent designer who has become a brand in his own right. In September, 400 people stood in line for a meet-and-greet at a Crocs event. "In my head, I've always been a hired assassin... I never saw myself as someone who puts his own name on things."

Bembury, who lives in Los Angeles, is a trained industrial designer who began his career in 2009 at multibillion-dollar American mass-market brand Payless, which sells \$15 sneakers. From there, he hopped from in-house gigs at Cole Haan and Greats before landing a job at Yeezy to design men's footwear in 2015. There he helped to mastermind the Boost 350 V2 and Boost 750 styles.

He describes his work as a "love letter to sneakers". Growing up in New York, as a kid he waited in lines excitedly for shoes, and delighted in them for their ability to "make you feel like you were cool, that you could get the girl, or dance better", he smiles. "They always made me feel special."

In 2017 he started working at Versace; his debut sneaker, the Chain Reaction, turned the Italian house's jewellery signatures into a sculptural sole. Then New Balance approached him for a collaboration, which he did while still working at Versace. "He walked us through this whole 100-page storytelling deck of what his vision was," says James Lee, a senior footwear designer at New Balance. It included a tale about how he got lost on a hike in Los Angeles, and how he wanted to create a shoe to combat this. "At the end, he pulled out this 574 sample and blew into the heel and it made a noise... he'd hot-glued a whistle to it," laughs Lee. "We were all sitting there like, 'Woah, what on earth just happened?'" New Balance decided to invest 18 months into prototyping Bembury's musical design. It became the 574 Yurt, an urban-looking trail shoe with a rock-shaped sole – and a functioning emergency whistle. It sold out.

Bembury's name is rare in an industry dominated by heritage labels. Famous sneaker designers such as Tinker Hatfield at Nike "tend to [remain] working in-house", says Jack Stanley, a consultant and former senior editor of Hypebeast. Bembury has become visible because his signature is unique and his references broad-ranging, with an aesthetic that sits between *The Magic Roundabout* and *Monsters, Inc.*, set in a colourful, space-age version of *The Great Outdoors*. "Brightly coloured, nature-inspired, futuristic footwear might sound niche," says Stanley. "But Bembury has tied it

Above left: shoe designer Bembury. Above right: SALEHE BEMBURY x CANADA GOOSE Expedition parka, £1,595. Right: SALEHE BEMBURY x ANTA SB-01 sneakers, \$120



Above, from top: the sold-out SALEHE BEMBURY x NEW BALANCE 574 Yurt trainers. SALEHE BEMBURY x NEW BALANCE 2002R "Water be the Guide" trainers, \$150

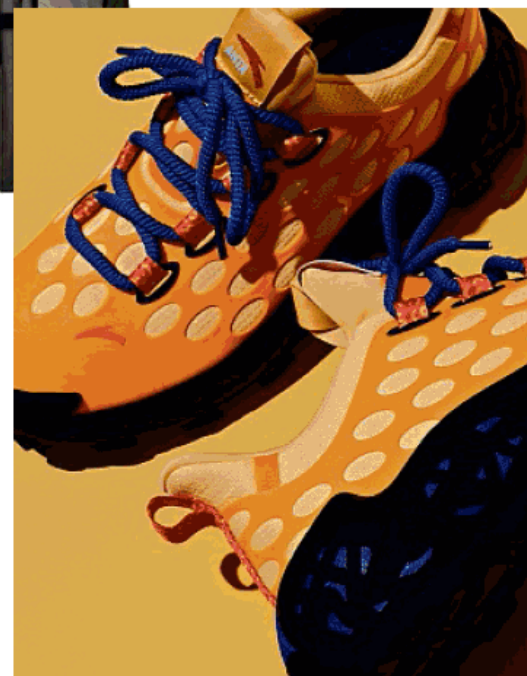
together into a coherent look. It's wearable, with just enough weirdness."

Bembury has since cultivated a loyal coterie of fans – more than half a million people follow him on Instagram – and since quitting Versace in late 2020, he's released further sneakers with New Balance and Vans, clothing with Canada Goose and cushions with Studio Proba. He has even turned down Nike. All without actually launching a namesake brand. He does, however, have Spunge, his own retail site where he plans to drop his own products and collaborations. "It's really an opportunity for me to make whatever I want," he says. "If I want to make a chair, it'll make sense."

He says there's "no game plan", but he knows his audience is "curious and interested... I just want to have a dialogue with them."

Who knows which path he'll tread next. But one thing's for sure: sneakers are just his first ascent. ■HTSI

**"IT'S WEARABLE, WITH JUST ENOUGH WEIRDNESS"**

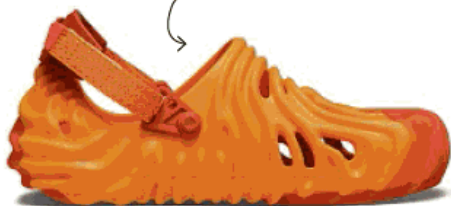


STYLE

## JUST FOR KICKS

Grace Cook meets Salehe Bembury, the man behind the world's hottest sneakers

BEMBURY'S SELL-OUT CROCS



"I'm in a nine-and-a-half-hour queue to check out," read a WhatsApp message last summer from a friend. He was trying to get his hands on a pair of tangerine-coloured Crocs. A few minutes later, another text. "Scratch that. Site crashed."

That a pair of \$85 rubber slingback clogs ignited such an online frenzy might seem incredible to some. Ordinarily they're worn by chefs, gardeners and kindergartners. But these Crocs were the handiwork of 36-year-old Salehe Bembury, the New York-born footwear designer behind sell-out sneakers at Versace and Yeezy. He turned the clog's signature chunky shape into

# Can you change your GENETIC FATE?

Until recently we thought the signs of ageing were inevitable. Epigenetics could prove us wrong, says *Rebecca Newman*

ILLUSTRATION BY **JERRY-LEE BOSMANS**

**W**e've had antioxidants. We've had paleo, keto and hormetic stressors. But those are small fry compared to epigenetics, the latest watchword of the wellness industry, which is currently being slapped onto supplements, face creams and most anything related to longevity. Epigenetic tests are also offered at top-end Swiss-clinic health programmes, or via a kit you spit into at home.

According to market-research firm IMARC, the global anti-ageing industry is projected to be worth \$93.1bn by 2027, and billions of this are pouring into epigenetic research. The promise is that by understanding our epigenetics we can stay feeling young and even reverse the signs of ageing. So what is it?

"DNA is no longer your destiny," says Professor David Sinclair, the geneticist co-director of Harvard's Sinclair Lab, bestselling author and messiah of the longevity movement. "Twenty per cent of our future health is prewritten, determined by our genes, but the other 80 per cent is within our control."

Sinclair argues that while the genes that make up your DNA are fixed, the environment around your genes (epi means "outer") is not. Factors such as stress, pollution or diet can cause changes in this environment that lead to changes in DNA methylation (where methyl molecules stick to the DNA, like barnacles on a ship), causing parts of the genes to switch on or off. By analysing the patterns in the methylation – the epigenome – it is now possible to

uncover how your genetic expression may be going awry, and the future health risks you could be storing up.

**"EIGHTY PER CENT OF OUR HEALTH IS WITHIN OUR CONTROL"**

In his book *Lifespan: Why We Age and Why We Don't Have To*, Sinclair asserts that much of the dilapidation we think of as ageing (ranging from poor eyesight to dementia) is actually epigenetic

disruption – your genes being switched off/on when they shouldn't be. "The exciting part," he continues, "is it can be reversed." He's not suggesting some Benjamin Button scenario: we are not going to revert to our teenage selves. Thank goodness. It's about reversing damage, and living healthy lives for longer.

Clinique La Prairie, the state-of-the-art Swiss health clinic overlooking Lake Geneva, is among several using epigenetic testing to calculate biological age, predict the effects of ageing – such as chronic diseases and cognitive decline – and determine the reversible impacts of our daily choices on genes. "Because it gives personalised insights, epigenetic testing is the perfect preventative medicine tool," says Olga Donica, Clinique La Prairie's head of innovation. Exposures to negative or even apparently positive factors affect each of us differently. For example, it may be that for me, fasting and intense exercise are brilliant for my





epigenome, maintaining an environment where my DNA functions exactly as it should, but for you they may cause harm. “Epigenetic testing tells us which levers we can pull to have the most positive effect,” says Donica. “You might suspect you don’t eat enough fruit and vegetables. But if I can measure the impact your diet is having on you, and show you that unless you change things, you may die younger and face increased risk of disease, then you will listen.”

By combining patterns of biomarkers, Clinique La Prairie also offers to tell you how “aged” your physiology is. I’m 43. But my biological age is 50. It’s sobering. Literally. It transpires that my epigenetic patterning has been particularly damaged as a result of tobacco/air pollution and alcohol (that would be my 20s, living it up in central London). And the tests give persuasive insight into how particularly susceptible I remain to damage from alcohol. Even quite small quantities disrupt my epigenome, and if I care about living life better, for longer, when it comes to sinking that early evening Negroni, basically – don’t.

**A**nalysis of my test results shows how my diet can help fortify the detoxification mechanisms in my liver. I need to eat more sulforaphanes (such as cruciferous veg like cabbage and pak choi, as well as kale), spices (such as turmeric and cumin) and high-quality protein, as well as pomegranate and sources of the polyphenol compound resveratrol (such as dark grapes and peanuts). And I need to limit sugar. Supplements with chlorella and moringa extract will also help my liver to metabolise toxins, as will regular saunas. The doctors at Clinique La Prairie also recommend I buy some air filters. Through better daily detoxification, I’ll be able to repair some of the damage, reducing the risk factors of anything from cancer to diabetes and heart disease.

## GENE GENIES

WHERE TO GO, WHAT TO TRY

### CLINICS

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**Lanserhof Syt Seven-night Basic Cure**, €2,903 (plus accommodation from €4,130), with epigenetic test at €96, [lanserhof.com](http://lanserhof.com)

### HOME KITS

**Bio-Synergy DNA & Epigenetics Testing Kit**, £219, [bio-synergy.uk](http://bio-synergy.uk)

**Wellgevity Epigenetic Bio-Age Testing Kit and Report**, from £1,130, [wellgevity.com](http://wellgevity.com)

**Dam DNA Test Pro + Epigenetic**, £169.99, [damhealthshop.com](http://damhealthshop.com)

### FACE CREAMS

**Augustinus Bader The Rich Cream**, from £69, [augustinusbader.com](http://augustinusbader.com)

**Estée Lauder Advanced Night Repair Eye Supercharged Gel-Creme**, £52, [esteelauder.co.uk](http://esteelauder.co.uk)

**Meder Beauty Salva-Derm Cream**, £96, [mederbeauty.com](http://mederbeauty.com)

**Olay Regenerist Day Cream**, £15.74, [boots.com](http://boots.com)

### SUPPLEMENTS

**Altrient C Liposomal Vitamin C**, £49.96, [abundanceandhealth.co.uk](http://abundanceandhealth.co.uk)

**Artah Deep Detox**, £32, [artah.co](http://artah.co)

**De-liver-ance**, £23.99, [loveyourliver.com](http://loveyourliver.com)

Such diagnoses vary between individuals; one patient at another clinic shares that epigenetic tests revealed they should eat more organ meats to help detoxify their liver, and not to use perfume or scented candles, which can further challenge detoxification pathways.

On Lake Lucerne, wellness retreat Chenot Palace Weggis last year launched its Molecular Lab for Optimal Living, which focuses on epigenetics in the pursuit of “increased mental and physical performance”. In a model they suspect may become commonplace (such as part of national health services or other common health screenings), they offer clients epigenetic tests every six months in order to tailor health programmes and monitor how well any interventions are working. Chenot is also researching the interaction between epigenetics and dementia.

Professor Jonathan Mill, head of complex disease epigenomics at Exeter University, is more circumspect. But while he doubts the value of tests to improve lifestyle choices – “You could argue you don’t need to spend money on an epigenetic test to know that smoking is bad for you”, and he suggests the notion of biological age is too vague at the moment to be meaningful – he sees huge potential when it comes to diagnostics. In particular, Mill’s lab is looking at early detection of neurodegenerative disease. “If we can tell someone they are at the early stages of Alzheimer’s before they are symptomatic, the benefits of lifestyle or therapeutic interventions might be much greater. Once symptoms appear it can be too late to do much about it.” It’s reassuring to know that if you are at early-stage dementia, there are practical steps that can be taken to mitigate its acceleration, from diet and brain exercises to medication.

Epigenetic tests are already used by the NHS in early-cancer detection and treatment. And with investors – including Jeff Bezos – collectively putting billions into epigenetic start-ups around the world (biotech start-up Altos kicked off with \$3bn of investment from Silicon Valley backers), the research is fast evolving. Every expert I speak to is clear that science will mature rapidly, and there’s something of a race to own the space. Says Donica: “A good comparison is with genetics. Before we sequenced the genome, we didn’t have a sense of all the uses it could have, and now genetics inform so many parts of medicine.”

Home epigenetic kits already proliferate, variously testing different amounts of biomarkers (and hence with varying costs). Often these tests recommend supplements in reaction to results, frequently marketed by the makers. Sinclair advises caution: “To date, many commercial offerings overestimate their claims.” He is launching a test-kit and lifestyle-advice company, Tally Health, next year.

Clearly, the advantage of clinics like Chenot or La Prairie is how their doctors use epigenetic results alongside a panoply of other tests, such as hormones, vitamin levels, microbiome, and offer a full gamut of medical interpretation and advice. You aren’t alone in your kitchen wondering whether to trust the results or what action to take. But the cost disparity is significant.

Of products sold as epigenetic, face creams are a notable area, with brands including Augustinus Bader, Olay and Meder Beauty having created products that promise to alter the genes responsible for ageing. Notably, Estée Lauder has put micro-signalling molecules into its Advanced Night Repair, with a view to epigenetically promoting collagen. “It’s a real target for skincare companies,” says aesthetic doctor Sophie Shotter. The jury is out on their efficacy; no expert wanted to be on record commenting about specific brands.

What sounded impossible a few years ago is starting to become real. In 2020, Sinclair’s lab said it had reversed age-related vision loss in mice, announced via a cover story in *Nature*. “We’re studying it in primates now, and next year we hope to try it in the first human,” says Sinclair. “I compare this moment to when the Wright brothers started flying: they knew they could, but nobody thought it was possible. Scientists can see that we can control the pace of ageing, but so far most of the rest of the world doesn’t know what is to come.” ■ HTSI

# Frame and FORTUNE

Bern Schwartz was a US industrialist who pivoted to becoming a photographer. The gift of his archives to the Bodleian Libraries creates a vibrant new hub. By *Louis Wise*

PHOTOGRAPHY BY BERN SCHWARTZ

Somewhere inside Oxford's austere Weston Library, a vast, deep outpost of the city's Bodleian Libraries that holds a fair chunk of its 13 million items, figures from the gloriously mahogany mid-1970s come to life. Angela Rippon, the newsreader, prances gaily in a chiffon dress; Margaret Thatcher smiles as only she can. David Hockney stands pensively beside a portrait of his own father, while Rudolf Nureyev sits in his chair, slightly tense. King Charles III, then Prince of Wales, grins in a carefree way not seen much in the five decades since.

"He is an unusually good-looking young man, better-looking than I thought from his pictures" read the notes on the royal sitting, which took place in March 1977. They are by Bern Schwartz, the businessman who made a surprising and successful late conversion to professional photography. He assures us that the future king has a "very, very warm manner"; Charles's only request was that he not be called "Prince". "In America, he's called 'Prince' all the time," records Schwartz. "Just as if someone was calling a dog."

These are the brightest traces of the Bodleian Libraries' latest big acquisition. They have been given Schwartz's entire archives – a time capsule of 1970s portraits, negatives, faded typewritten notes, thank-you letters and Schwartz's favoured camera (a Hasselblad medium-format) – alongside a gift of £2mn by The Bern Schwartz Family Foundation, now headed up by his three children and a family friend. If the Foundation has already given gifts and prints to various non-profit institutions, as part of its aim to preserve Bern's legacy, this is its biggest cash donation ever. It has allowed the Bodleian to hire a curator of photography for the very first time, who will be able to marshal a huge and disparate holding that ranges from William Henry Fox Talbot's personal archive to extensive photography of the anti-apartheid movement.



"It's going to make us an institution that's as well regarded as the V&A or the National Portrait Gallery for photography," says Phillip Roberts, the man who has been hired as the Bern and Ronny Schwartz Curator of Photography. In the library's hushed low-lit rooms, he unpacks the archive – much of which, such as the sitting notes and correspondence, has not been seen before. The gift will also lead to other archive acquisitions (he is in final-stage talks for four more) and several photography exhibitions; the archive itself will go on show in 2025.

The gift also preserves the legacy of Schwartz, who went from being a penniless youth in the Great Depression to a very rich man who got to photograph John Gielgud and Golda Meir, Margot Fonteyn and Edward Heath, "Kiwi [sic] Te Kanawa" and Cardinal Basil Hume. Not bad when you consider that he had his first proper lesson in photography in 1973, when he was nearing 60. The notes from his classes with the great Philippe Halsman are in the gift too, plus correspondence typed up by Schwartz's ever-supportive wife Ronny. "To have the notes and the negatives from the working process... that's what makes it really special," says Roberts.

Bern Schwartz was born in New York City in 1914 and raised in Allentown, Pennsylvania. His father died when he was 18, forcing him to immediately get to work. It was hardly a propitious time – but it was also the end of Prohibition, and the young Schwartz got a job selling beer trays to a newly alcoholic nation. It led to many successful business ventures for a man who seems to have mixed suave, calm charm with a whirling restlessness. Eventually Schwartz would buy a textile manufacturing company in 1954, which led to him making a substantial fortune; he sold it to Standard Oil of Indiana in 1968. The Schwartzes began to split their time between La Jolla, California and London; it was also now that Bern could start photographing in earnest. He had always loved it: he bought his first Kodak aged 14. Soon, Schwartz used his contacts to get sittings in London, and the results would go so well (Thatcher used

Above: Lady Diana Cooper. Above left: Schwartz (on left) with photographer Philippe Halsman. Left: King Charles III (then Prince of Wales). All photographed in 1977



PHOTOGRAPHS © THE BERN SCHWARTZ FAMILY FOUNDATION. © THE NATIONAL PORTRAIT GALLERY, LONDON (S)



Schwartz's 1977 photograph of the newsreader Angela Rippon. Top right: figure skater John Curry, 1977. Right: David Hockney, 1977

a portrait for an electoral campaign) that new sitters would appear by word-of-mouth.

"He wanted his pictures to be a 'visual biography' of the person," says his son Michael. "He wanted the person to be engaged in expressing themselves, and to show their greatness." To him and his siblings, it was obvious the archive should go to the Bodleian Libraries. "It has been around for a few hundred years," he says. "Chances are the photography is in good hands."

Both Michael and Roberts affectionately use the same term to describe Schwartz's approach: tunnel vision. He seems to have needed it to court and cajole his famous faces. According to his notes, most meetings seem to start by someone saying how busy and tired they are: Henry Moore is "harassed", Zandra Rhodes is "quite drowsy", Rudolf Nureyev is "exhausted". In fact, the ballet superstar looks "like a walking zombie" after a round of endless performances and partying. Hockney, meanwhile, forces Schwartz out of his comfort zone, as the photographer tries to incorporate the artist's own painting of his parents into the shot; countless negatives show how the two work together. Yet somehow, the sitting always seems to end in effusive thanks and invitations to tea. Schwartz's means of seduction vary, but it's notable that the Prince of Wales, Nureyev and Lester Piggott are each asked if they like "body surfing",

**THE PRINCE OF WALES, NUREYEV AND LESTER PIGGOTT ARE EACH ASKED IF THEY LIKE "BODY-SURFING"**

a late passion of his discovered in California. Broadly, they do.

There is another touching comment in Schwartz's notes on the Prince. "I also told him about my philosophy of life," says the photographer. "That no matter what age I died, whether it was next year or when I was 100, I hoped that I would die young and that this meant just exercising and keeping

very involved in activities." The following year, in November 1978, Schwartz was due to be in Rome to photograph the new pope, John Paul II. However, the 64-year-old abruptly had to cancel in order to fly back to California to have treatment for pancreatic cancer. Six weeks later, on 31 December, he was dead. Michael, who was 30 at the time, eventually decided to interview many of his father's business colleagues and family members to find out the source of his extraordinary drive. One told him that "working with Bern, you had a sense of satisfaction, because you felt like you were building something". The large cache at the Bodleian Libraries suggests he's set to keep doing the same. ■HTSI





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# THE POWDER AND THE GLORY

As fashion's biggest houses embrace the skiwear market, *Jessica Beresford* finds out how luxury snowsuits slalomed into our wardrobes

Photography by *Billy Ballard*

Styling by *Benjamin Canares*

Models *Ella Richards* and *Anass Bouazzaoui*



Right: Anass wears ROBYN LYNCH x COLUMBIA upcycled nylon Bubble jacket, £810. MONCLER GRENOBLE nylon down-filled jacket, £1,020, and technical fabric jumpsuit, £950

Opposite page: Ella wears JIMMY CHOO nylon JC dégradé puffy coat, £1,550, wool-knit sweater, £415, nylon JC dégradé Varenne phone case, £625, nylon JC dégradé Laya soft tote, £950, and nylon JC dégradé mittens, £315. MACKAGE nylon quilted Aeryn trousers, £420



**T**he act of getting ready for skiing can be as exhilarating as the actual task. Hitting the slopes brings with it delicious sartorial possibilities: all-in-ones, big puffer jackets, cosy knitwear, as well as goggles, gloves and hats. Diana, Princess of Wales, famously exercised her style cachet on the ski field, wearing scarlet or blue suits with nipped-in waists by American-

Austrian brand Head, or a black-and-pink ultra-'80s one-piece by Kitex. Lady Gaga, as Patrizia Reggiani in *House of Gucci*, sports a figure-hugging red jumpsuit with a furry hat and goggles in the Alpine town of Gressoney-Saint-Jean.

But it's Alfred Hitchcock's 1945 film *Spellbound*, in which Gregory Peck and Ingrid Bergman head down the mountain in tailored jackets, louche trousers and jauntily tied scarves, that has inspired Dior creative director Maria Grazia Chiuri. "I always remember it for the incredible beauty of this black-and-white ski run," she says. The designer launched the house's dedicated ski collection DiorAlps last year, translating the house codes with a distinctly retro and sporty flair. "I have always liked skiwear and especially that unmistakable style that combines protection, comfort in movement, and fashion. And just think how many garments that come from skiwear have become part of everyday wear – down jackets or anoraks, jumpers, balaclavas... The list goes on."

Skiwear is a burgeoning part of the global outdoor apparel market, valued at \$33.54bn in 2021 by Euromonitor International. And luxury brands are increasingly investing in winter sportswear: last year Louis Vuitton launched a dedicated skiwear line that lends a futuristic look to snow attire, as did Isabel Marant, bringing a bohemian sensibility to the slopes. Chloé joined forces with heritage ski brand Fusalp in 2020, and Chanel has had Coco Neige, its après-ski range, in its stable since 2018. Other brands include Fendi, Dolce & Gabbana and Moncler's Grenoble line.

One of the smaller yet highly successful names in this luxury realm is Perfect Moment, the brand founded by filmmaker Thierry Donard in Chamonix, France, in 1984. Initially positioned as a technical-sportswear offering, it has, since 2010, been geared towards a more fashion-focused clientele. Its popularity has been buoyed by Catherine, the Princess of Wales, influencer Chiara Ferragni and a collaboration with Goop. Nick Jonas and Priyanka Chopra Jonas took a minority stake in the company in July.

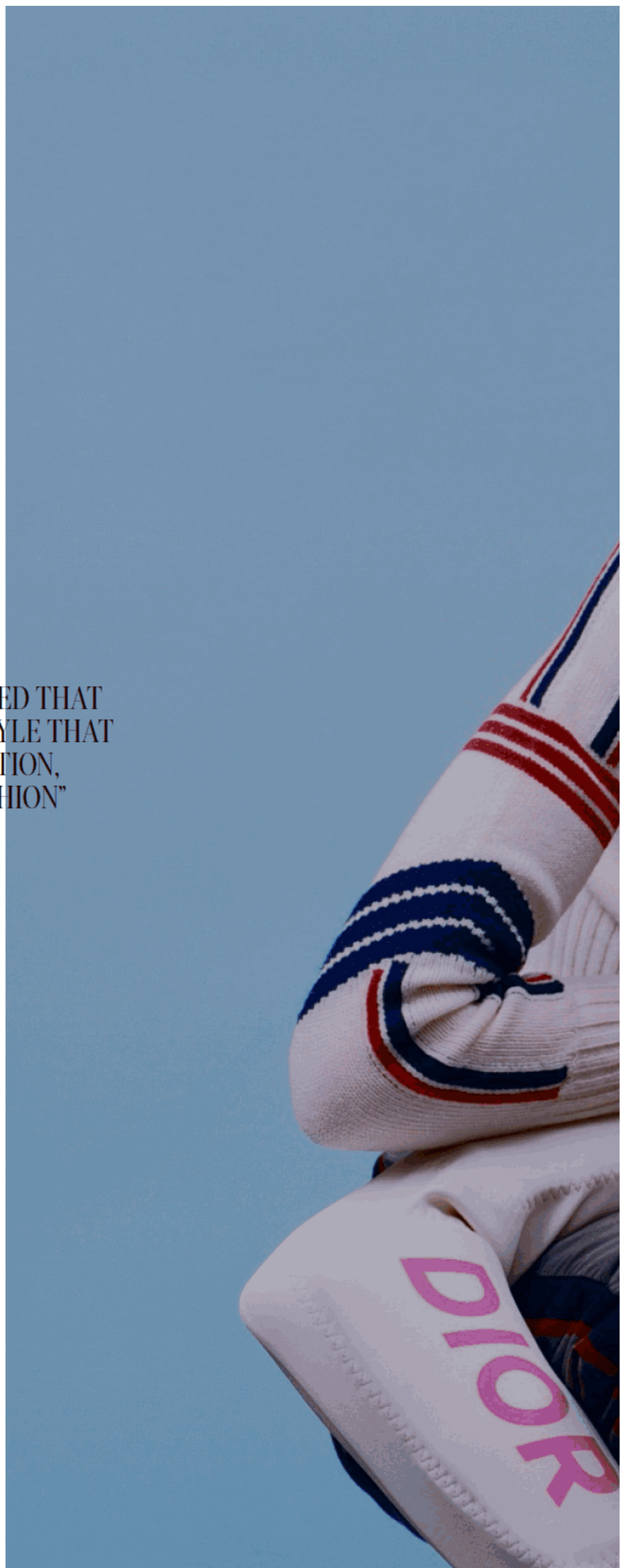
Perfect Moment is one of Net-a-Porter's key skiwear brands, selling intarsia merino bodysuits, bootcut ski salopettes and metallic puffer two-pieces, as well as on Mytheresa, where it sits alongside heritage ski brands Bogner and Fusalp. "Sexier silhouettes tend to be very popular, and customers are not afraid of colours and fun patterns," says Tiffany Hsu, Mytheresa vice-president of womenswear. "We also do well with retro influences."

Hsu also notes that the growing category isn't limited to functional wear: "We do a lot of après ski and winter boots for clients who live or travel in sub-zero climates." This, too, is evident at Dior, where the collection includes technical kit as well as snow-white handbags and quilted snow boots – which wouldn't do so well past the bounds of the chalet. "The collections of a house like Dior, regardless of what goes on the catwalk, must include a series of offerings that are restitution of what is life, the activities, the tastes of today's women," adds Chiuri. "And anyway, skiwear today is not only what we wear in the mountains; it can be an attitude that complements the way we dress in the city."

Alexa Chung once told *HTSI* that on a trip to Verbier in Switzerland one year, she had researched "cool" skiing outfits before going, pulling together a look that included an Argyle jumper and a neckerchief. A self-confessed novice on the slopes, she ended up "tumbling down the mountain", and arriving at lunch with "mascara down my face and a soggy jumper". Maybe getting ready for skiing is, in fact, better than the actual event? ■**HTSI**

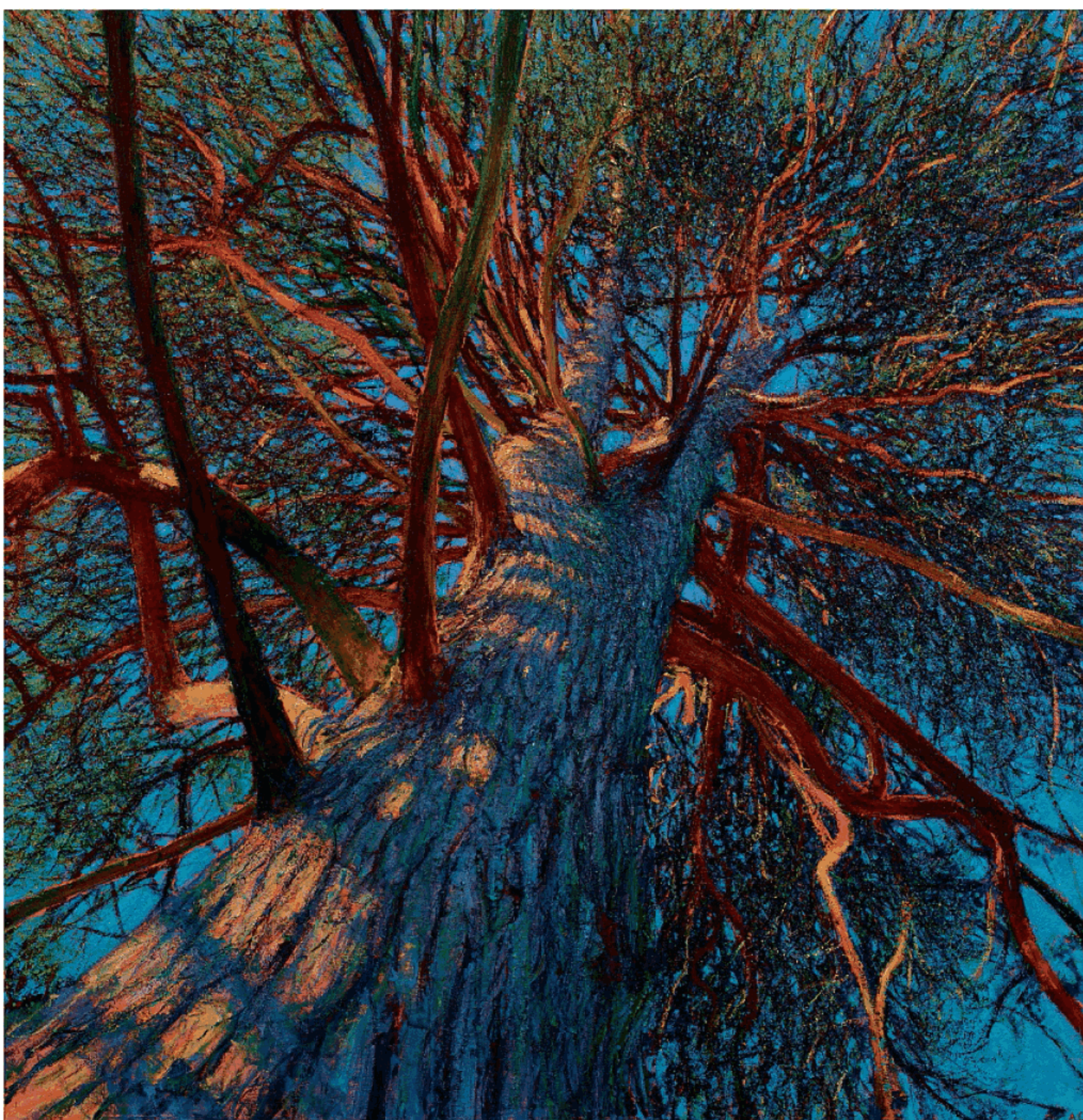
"I HAVE ALWAYS LIKED THAT UNMISTAKABLE STYLE THAT COMBINES PROTECTION, COMFORT AND FASHION"

Right: Ella wears DIORALPS wool knit and cashmere sweater, £1,600, and technical taffeta quilted ski trousers, £2,050. Anass wears DIOR technical water-repellent fabric Alpine skiing jumpsuit, £1,850









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Below: Ella wears LOUIS VUITTON polyamide boat-neck one-piece, £825, polyamide ski bib, £3,100, ruby half boots, £1,140, snow mask (in hand), £925, and nylon maxi bumbag, £1,610. LOQUET gold chain, £110, gold pendant, £500, and gold and sapphire paw charm, £260



Left: Anass wears DOLCE & GABBANA satin jacquard coat, £2,350, jersey T-shirt, £850, and satin jacquard trousers, £1,700. HUNTER recycled polyester Wanderer boots, £150. YETI stainless-steel bottle, £50

Below: Ella wears ROKSANDA x FILA polyester coat, €1,295. GUESS recycled polyester Active top, £65. BRUNELLO CUCINELLI taffeta trousers, £2,050. CHLOÉ leather and knit Nikie ankle boots, £1,003

Models, Ella Richards at Kate Moss Agency and Anass Bouazzaoui at Supa. Casting, Tiago Martins at Ben Grimes. Hair, Hiroki Kojima at Caren using Oribe. Make-up, Dan Delgado using Jones Road. Photographer's assistants, William Richards and Stephen Elwyn Smith. Stylist's assistant, Ady Huq



Above: Anass wears ISABEL MARANT nylon Ficaja puffer jacket, £495. GIORGIO ARMANI NEVE wool scarf, £350. ALLY CAPELLINO recycled PET Harvey convertible tote/backpack, £125





Right: André Saraiva's apartment on Place des Vosges, with artwork (right) by Oda Jaune and (left) a Gianfranco Frattini shelving unit



# AT HOME WITH MONSIEUR A

Graffiti artist André Saraiva is channelling a postmodern spirit in his “magical box” of an apartment. By *Benjamin Dane*

Photography by *Matthieu Salvaing*





**F**or almost a decade André Saraiva has lived by one rule: never work before 1pm. The 51-year-old artist, hotelier and entrepreneur typically spends the mornings relaxing in his Le Marais apartment overlooking the Place des Vosges, the oldest planned square in Paris, known for its perfectly symmetrical shape, vaulted stone arcades and Louis XIII-style architecture.

Far left: the Emanuela Frattini Magnusson-designed kitchen. Above: a photograph by Saraiva beside a letter by Pierre Molinier to André Breton. Right: the artist in the living room. Below: the view over Place des Vosges. Below right: the custom-designed library and office

Given the grand exterior, most of his guests are surprised as they climb the spiral staircase and enter the small, modest front door of his home only to find a loft-like space. It's simplistic and distinctly postmodern, with an airy feel that has been created by a series of six French doors and white walls that soar to a two-storey height. "Stepping inside feels a bit like opening a magical box," says Saraiva as he walks me through his home. "Traditionally, most older apartments in Paris have a series of smaller rooms and corridors but when I moved here in 2020 after living for 10 years in New York [he continues to split his time between Paris, New York and Lisbon], where even the bathroom had no doors, I had come to really enjoy living in a big, open space and I wanted that same feeling here."

Born in Uppsala, Sweden, to Portuguese parents in 1971, the artist moved to Paris aged 10 and started graffiti at 13. He is known to many as Mr A or André: he invented his signature tag in 1989, a top-hatted animation that has since become his trademark – he's painted it more than 300,000 times. His first solo show was in Paris in 1990, and he has since been exhibited at the Museum of Contemporary Art in Los Angeles, Parco Museum Tokyo, and The Hole gallery in New York. He is also the owner and operator of several exclusive nightclubs in Paris and a co-owner of the Amour Hotels in Paris and Nice. Added to that are the nightclubs, bars and restaurants he's created in New York, Tokyo, Shanghai and LA.

Saraiva left New York in the wake of the pandemic, and was initially convinced that his return to Paris would be brief. But a few months on, when returning to the United States seemed impossible for the foreseeable future, he began searching for a permanent place. "I didn't want to move back in with my mom," he says.

One of the most eye-catching elements of his new home is a bright yellow lacquered box with wood ceilings, around 4m high and wide. A vibrant standalone kitchen, it was created as a room within a room by the architect Emanuela Frattini Magnusson, who remodelled the

## FORMER OWNER RICHARD ROGERS KNOCKED DOWN THE OLD WALLS IN THE '70S



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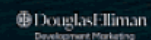
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apartment as a second home for a private client in the late 1980s. Shortly after Saraiva moved in, he was visited by his friend Willo Perron, the French-Canadian creative director and designer whose list of clients includes Drake, Rihanna and American fashion brand Stüssy. A few days later, Perron sent Saraiva a few photographs on Instagram along with the message: "Isn't this your apartment?" Saraiva instantly recognised his yellow kitchen, which had been photographed for the book *Designing with Wood* by Carol Soucek King in 1995. He was so taken with the aesthetic throughout, he set out to recreate the interiors.

"Luckily, some of the furniture had been left here when I moved in and then I began searching on eBay and through auctions for other pieces from the photos," says Saraiva. He stumbled upon one of the rarer designs – a custom-made wooden shelving unit by Italian architect Gianfranco Frattini (Emanuela Frattini Magnusson's father), inspired by his famous Kyoto coffee table – at the Parisian auction house Hôtel Drouot. When the courier came by to deliver it, he was told that this was the same address where he had picked it up several years prior. It now stands exactly where it was, dividing the living room and the dining area, which has a big granite table surrounded by black leather and chrome dining chairs by Marcel Breuer – both identical to the ones that can be seen in the original photography.

**I**t would be almost impossible today to get permission to turn a 17th-century Paris apartment into a loft, says Saraiva. It was in fact the late British architect Richard Rogers – one of the designers of the city's Centre Pompidou and a former owner of the flat – who knocked down most of the old walls to create the open layout during the 1970s. The only partitions that remain segregate the living room at one end of the space and the bedroom at the other. Tucked in between is a small office with a wooden ladder used to climb a bookcase that stretches from the doorway, across the space, and up to the ceiling, while two retractable wooden doors close off the office from the rest of the apartment.

The office space was custom-made by Parisian woodworkers, who also handcrafted the bedroom's walk-in closet and sculptural lamp. "I love the fact that almost every single element of the apartment has been specially made," says Saraiva as we enter the bedroom closet, pointing out the drawers where the detailing extends to cut-out handles and hand-carved joints. "The woodwork is probably one of the things I appreciate the most."

The wooden shelving in the living room is a showcase for pieces from Saraiva's vast collection of art and design, which includes his own works and memorabilia – among them an old, empty spray can. Also in the mix is a chalk drawing by his idol Keith Haring, originally made for the New York City subway, a large nude photo of Vivienne Westwood by Juergen Teller, and a selection of smaller



## HE WAS SO TAKEN WITH THE AESTHETIC, HE SET OUT TO RECREATE THE INTERIORS

pieces. "I like to surround myself with things I have a personal connection to – it feels comfortable and brings back memories," he says. "The only person represented here that I haven't met is Keith Haring – but he was perhaps the artist who inspired me the most."

Asked what he looks for in a purchase, Saraiva shrugs: "I wouldn't call myself a collector." But he does enjoy the hunt for vintage designs and owning a few pieces that would probably attract the envy of declared collectors – including an original kitchen module by Le Corbusier and a 1950s Jean Prouvé school bench. "I guess it's become a bit of a game for me, but for this apartment I liked the idea of showing respect to the people who put so much attention into the details."

While Saraiva has settled in Paris, he leads a transient life. He has a second home in Lisbon, where he likes to surf in the summer, and is in the process of building a second atelier. He feels a special connection to Portugal – his parents fled the country in the 1970s to escape the Salazar dictatorship. They reunited in Paris before seeking asylum in Sweden where Saraiva was born. "My mom has always told me that I was conceived in Paris but born in Sweden," he says.

He now has a French and a Swedish passport, after the family moved back to Paris when he was 10, where he attended high school in Le Marais – in what was a working-class neighbourhood in the 1980s. It was there he got into graffiti, later hosting parties at nightclubs and finally breaking into the art scene. Although much has changed in this culture-defining district, which is now home to hip boutiques and art galleries, Saraiva is still able to recognise parts of his old, gritty neighbourhood. "In a city like New York, you can leave and come back a year later, and your old neighbourhood might be completely unrecognisable," he says. "Here, maybe a store has closed and another has opened but it feels the same. When I walk in the Marais, I still see all my old hangouts and run into friends from back in the day. Moving back here really felt like coming home."

Saraiva has a penchant for nostalgia. As a teenager he would go to Place des Vosges after school to hang out and smoke cigarettes. There he would look up at the ornamented façades of red brick and stone and say to himself: "One day, I will live in one of those apartments." C'est la vie. ■HTSI



Top: Saraiva lies on Tekla sheets in the bedroom. Above: artworks by (from left) Keith Haring, Man Ray and Jon Naar surround the Jean Prouvé bench. Below left: blue Medicom Mr A Ball by Saraiva. Below: Cini Boeri sofas and a Gianfranco Frattini coffee table in the living room



# Bodyguards Inc

Everyone's got protection these days. But what does the job entail, how much should you pay and how do you find a good one?

*Vassi Chamberlain* meets the real CPOs to find out what they're made of

**O**n the surface, Jennifer Lopez and Ben Affleck's honeymoon tour of Europe looked really rather romantic. But look closer at the paparazzi pictures and a theme quickly emerges: the couple were never without a bodyguard or two. From the streets of Milan to the shores of Lake Como, a compact, smooth-

headed chap in a safari jacket tracked their every footstep. When the couple arrived in Paris, the entourage came along for the ride. J-Lo likes a security detail: she even has one accompany her to the gym. Affleck is said to be less than enthused, but the heavies went on honeymoon regardless.

They are not alone. The past couple of years have seen a surge in private security firms offering personal protection services. Squint at any celebrity photo and you'll undoubtedly spot a figure lurking near the star, from Jennifer Lawrence (who has employed a succession of absurdly handsome giants) to the Beckham children. The Duke and Duchess of Sussex are never without theirs either. King Charles, meanwhile, is inevitably accompanied by Major Johnny Thompson, the kilted TikTok sensation who first served as bodyguard to Queen Elizabeth II and is now the King's equerry. Emperor Augustus created the Praetorian Guard (the first historical record of humans employing bodyguards) to shield himself and his family from assassination, kidnap, robbery and, of course, the general public. Centuries later, the private security industry is booming.

"It has massively evolved," says a British spy who spoke to me on condition of anonymity. "Twenty years

ago, it was unusual to see security so blatantly out in the open; there were connotations of mercenaries. Now it's a professionally sophisticated and wide-ranging industry." He estimates the business of protection has grown by at least 500 per cent in the past two decades, and that private security teams are now so commonplace they even accompany government officials when they travel to red-list countries: "It's so the police don't have to do it. They've got more urgent matters than the protection of diplomats." Other clients, such as oil-company employees working in difficult regions and war reporters, employ corporate teams to look after them. "I know some members of the press find it irritating at first," adds the source. "But they soon get used to staying alive."

War veteran Lt Col Tim Spicer, who served in the Falklands and Northern Ireland, founded Sandline International, a private military company, on retiring in 1994. In 2002, he set up private security firm Aegis Defence Services (engaged by the US government in both Iraq and Afghanistan). "No one calls them bodyguards any more, that's old hat. They're now known as CPOs [close protection officers]," he says. "I wish I could tell you the majority of these guards are status symbols, but they are not: the threat is real."

Apparently, the proliferation of rich lists published by newspapers and magazines is partly to blame for the increase. "They are databases, shopping lists for criminals," says Spicer. Social media has also inevitably made clients more vulnerable. "The number one question with a potential client should always be 'What is your online profile?'" Spicer continues. "Celebrities reveal too much, then they think, 'I need protection.' But if you have proper procedures (ie, keep your presence minimal), you don't actually need a bodyguard."

An experienced CPO will set you back from about £800 a day, or £80,000 per annum. Expect to pay between £150,000 and £500,000 for a residential security team, where at least two officers stay overnight in your house. "Bandits have become braver," says Will Geddes, the founder of International Corporate Protection (ICP), who has seen a surge in "house invasions". "They like it when people are home. It means they can force you to open a safe, or just steal whatever watches and jewellery you happen to be wearing." Furthermore, that's merely entry level: if you want drone surveillance or video mapping of your property, the bill can easily reach £1mn per annum.

Once employed, a CPO's duties are wide-ranging. "They have to map, search, protect and drive," says Spicer. "They have to visit premises in advance of the client, and conduct research on every employee they might come into contact with." In addition, they need to be trained in evasive driving techniques, such as short-radius turns and high-speed cornering. And if the CPO is unarmed (which in the UK they are), they should carry pepper spray, expandable batons, a Taser and driver armour protection.

Assorted celebrities and their entourages, many of whom may be bodyguards (due to their secretive nature, this isn't always confirmed): top row, from left: Madonna, September 2022. Harry Styles, 2020. Ben Affleck and Jennifer Lopez, July 2022. Middle row, from left: Hailey Bieber last month. Lady Gaga, 2021. Bella and Gigi Hadid at Milan Fashion Week, 2018. Bottom row, from left: Naomi Campbell at Paris Fashion Week, June 2022. The then Duchess of Cambridge with her protection officer Sergeant Emma Probert, 2019. Jennifer Lawrence, 2015



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Top row, from left: King Charles with his equerry, Major Johnny Thompson, September 2022. Roman Abramovich, 2011. Bottom row, from left: Zendaya, March 2022. Elon Musk, 2019

Will they take a bullet for you? Yes: it's always implicit that it's the CPO's job to protect the client with their own bodies. "You're not much of a bodyguard if you don't guard someone with your own body," says Geddes, who recruits from a diversity of backgrounds: former special forces, elite military, royalty and specialist protection (RaSP), specialist police units and qualified professional civilians. "How many you need depends on how desirable a target you are."

**G**eddes' team will assess your threat level based on the information you give them, as well as where you live, who your family is and so on. One bodyguard, or a "solo formation", means you are considered a relatively low danger level. "If you only see one," Spicer adds, "then they are mostly doing it for show."

(The new trend in the music business is to hire friends and bouncers as security, known in the field as "buddyguards" – someone large and intimidating but with little or no training.) Two bodyguards, or the "deuce formation", is effective for entering or leaving a building or vehicle; three bodyguards (the "triangle formation") is good for crowded areas. The "quartet formation" is sometimes used by "despots and villains". The "Star of Texas formation" (five guards) along with the "Star of David" (six) are the safest protection. It means a CPO is never more than one to three metres away from the client – the kind of protection afforded to monarchs and presidents.

It's not all about formations and triangles. The bodyguard has also become a trophy for the hubristic and the vaunting. "Rich people get them to do their dirty work for them," says one source. "The daughter of a billionaire we were monitoring would get her father's team to evict friends from the family's superyacht when she grew bored with them."

I speak to a woman who, because of her husband's very high-profile job, now lives with round-the-clock protection. "It's for our own wellbeing, we have no choice," she says. "Our children were scared at first, but what surprised me was how after a couple of months it all felt very normal." The family has eight bodyguards with them at all times when at home, with another four stationed outside. Friends always tease her about which one she's going to have an affair with. "We all have conversations together and share jokes, so a close relationship naturally develops. I can totally see why that might happen, when you are one on one and they are responsible for your safety."

In her case, however, ubiquity has created more of a friendship. When her daughter went vintage shopping recently, she noticed her detail rifling through racks of coloured tutus behind her. "She told me she burst out laughing and whispered to them, 'What are you doing, you look ridiculous.' Poor things, they were just trying to blend in, but they looked so out of place." The familiarity that naturally develops means you start looking out for them too. At Christmas last year, the family put on costumes and took the guards breakfast and presents. "They are seeing our lives in such an intimate way. It is going to be a mental exercise for all of us when we no longer need them."

The more famous starry bodyguard is a red herring. "The ones who get snapped standing near a celebrity looking

slick and buff are usually not bodyguards, at least not properly trained ones," says Geddes. One celebrity clan, he says, "have been through more bodyguards than they've had hot dinners – they go for looks. It's like a celebrity version of 'show and tell'." Geddes says he always tries to match clients with protection officers who have similar physical traits to them so they don't stand out. "I always quote my favourite line in *The Bodyguard*, where Whitney Houston, on first meeting Kevin Costner, says: 'You don't look like a bodyguard.' He replies: 'This is my disguise.' As soon as A-listers understand the difference between the real deal and the 'show and tell' types, some will only hire ex-Secret Service. A client of mine said it was like going from driving a Ford Fiesta to a Porsche 911. There's no comparison."

For those in the market, Spicer and Geddes advise against hiring from anyone other than a Metropolitan Police-vetted establishment; holding a Security Industry Authority licence is a legal requirement to do the work in the UK. "The last thing you want is a Trojan horse," says Spicer. "A cheaper unit that hasn't been officially sanctioned. Because the next thing you know, you are robbed and it was your security guards who let their friends through your front door."

And while private security is mostly a male profession, women CPOs are on the increase. Catherine, the Princess

of Wales's protection officer for the past 12 years has been Sergeant Emma Probert, a member of Scotland Yard's protection squad who is trained in martial arts and reportedly always carries a 9mm Glock pistol and a Taser when escorting the Princess. William, the Prince of Wales recently decorated her with the Royal Victorian Order for services to his family. "If I needed protection," says the former spy, "I would probably go with an all-female team because they're more strategic." He mentions a California-based private security company where two-thirds of the client base is female. "If you are in confined places like bathrooms and tour buses, women feel safer with women."

And not only women, it seems. Libya's late ruler Muammar Gaddafi surrounded himself with 40 green-uniformed female bodyguards, known as The Revolutionary Nuns, to deter Arab gunmen. The late former model Anna Loginova – who was killed during a car-jacking – ran a Moscow-based female-only team to protect Russian billionaires.

There is, though, another rival for the stereotyped macho CPO. "There's been a surge in demand for close protection dogs," says Spicer. "I even saw an ad for them in the back of *Country Life* the other day. Actually, a normal one that barks loudly should also work a treat." ■HTSI



## "WHAT SURPRISED ME WAS HOW AFTER A COUPLE OF MONTHS IT ALL FELT VERY NORMAL"

PHOTOGRAPHS: HENRY NICHOLS/POOL/AP; GETTY IMAGES; JENNAH MOON/BLOOMBERG; LEON NEAL/AP/GETTY IMAGES; RAW IMAGE/ISTOCKPHOTO.COM



# STRANGER T



# THINGS



Hernan Bas fills his artworks with extraordinary personal ephemera. As he opens a new exhibition, *Victoria Woodcock* takes a look in his cabinets

Photography by *Josh Aronson*

**M**iami-based painter Hernan Bas's vitrine-lined library in his Little Havana studio space is overflowing with curiosities and bibelots. But lately, the obsessive collector has slowed down. A bit. "I ran out of space," says the 44-year-old, ruefully. "Plus my boyfriend, Peter, was sort of done with my maximalist approach to life."

Across the top of the cabinets marches a menagerie of taxidermy birds and a pig-like javelina. Encased inside are various found photographs, a vintage fighter-pilot mask from the 1930s, a ceramic Loch Ness monster and a shelf of German papier-mâché Halloween pumpkins from the 1800s. "I think I had 19 of them, but then my brother got me one for Christmas last year and it didn't fit in the cabinet. You reach a limit. Like, how many ghost photos do you need? I have eight, that's enough." These collections of "oddities" and "weird trinkets" are all tied into Bas's idiosyncratic artistic universe. The pumpkins feature in one of Bas's paintings from 2014, alongside ghosts made from bed sheets.

For the past 20 years, Bas has created intricate and intriguing paintings of winsome young men, usually in fantastical or surreal settings. They have varied from vibrantly lush, bird-strewn Florida landscapes (*Tropical Depression*, 2015) to rooms of Memphis Milano design furniture (*Memphis Living*, 2014). Each features a lexicon of curious motifs: flamingoes and snakes and spooky houses; a shark or a giant clam shell.

"If I need a vase for the background, I'll literally go to 1stdibs and find one," says Bas. Other times, his

Left: Hernan Bas in his Miami studio. Above: *Conceptual Artist #11* (Performance based, his work centres on discomfort) — one of Bas's new paintings

PHOTOGRAPH © HERNAN BAS/COURTESY OF THE ARTIST AND VICTORIA MIRO

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research takes him elsewhere. “A couple of years ago, I was making a painting that involved a guy holding a hammerhead shark, which led me to all these weird Pinterest pages called Hot Guys Holding Fish... completely clothed hot guys. Holding fish.”

Bas’s new exhibition has just opened at Victoria Miro. The artist first showed with the London gallery in 2004 – the same year he was included in the prestigious Whitney Biennial in New York, then the youngest artist in its history. Today his work is in museum collections across the US and he’s represented by several heavyweight galleries, including Perrotin and Lehmann Maupin. “He’s just got better and better as a painter,” says Glenn Scott Wright, a director at Victoria Miro. “When we were talking about this new show, Hernan said, ‘I want to do a series of large, museum-quality paintings’ – and that’s what he’s done.” The new exhibition works are both a continuation of his practice and a departure. The male figures remain on the cusp of manhood, but there’s less angst, less languor. His imagined characters are cast as artists in a series titled *The Conceptualists*. Gently teasing about the characters’ high-minded artistic pursuits (such as only painting with water from Niagara Falls), the works are amusing but not mocking, arch but tender.

Each character in *The Conceptualists* has a history. When Bas talks about them, it’s as if they are people he knows. “He’s really into Egyptology,” he says of Conceptual Artist #5, who spends his time gilding his dying houseplants. “I literally have dreams about these characters and what they would do – and I realised that they had been getting

more and more involved in eccentric activities. It dawned on me that if you just called them artists, they’d get a free pass to be as eccentric as they please.”

In an accompanying limited-edition book, artist and writer Linda Yablonsky has created further backstories. “I basically gave her carte blanche,” says Bas of the texts that imagine names, histories and habits for the figures. “Sometimes I just gave her the title of the painting and she ran with it. In a way, the book becomes a conceptual project in and of itself.” A key inspiration for the new work was the 2019 mock-documentary *Waiting for the Artist*. “It’s Cate Blanchett as Marina Abramović, and it is one of the funniest things I’ve ever seen in my entire life,” says Bas. In his own gentle dig at performance art, Conceptual Artist #9 creates a car-park stage set of homemade spaceships, while #8 has a land-based practice of marbling countryside puddles with food colouring.

**B**as’s own artistic journey began in upstate Florida. Both his mother and his musician father emigrated from Cuba to the US. One of six siblings, he spent his first six years living in a place he refers to as “a bizarre, backwards world of middle-of-nowhere woods that informed a lot of my weird interests in the paranormal. I dragged that with me in spirit to Miami.” At high school, he studied life drawing and painting, “but I became more of a photo geek”, he says. He went to art college in New York, but was asked to leave after a term for not turning up. “I think I’d had my fill,” he recalls, “and, being a little Holden Caulfield weirdo, I just wanted to do my own thing.” Back in Miami – “I was broke and had nowhere else to go” – and without access to a photography studio, he began to draw. “At that time, he was incredibly shy,” remembers Scott Wright, who was introduced to Bas’s work in the late ’90s by major Miami collectors the Rubells. “Usually if I call an unknown, unsigned artist and say I’d like to come to their studio, they jump at it. But with Hernan, it took about two years to get hold of him, and then when he finally agreed to meet me, it was at a snooker bar in downtown Miami, at midnight. It was the weirdest studio visit. It was a whole process to get to know him and to look at the work.”

The star of this new exhibition, suggests Scott Wright, is the nearly 5m-wide diptych titled *Conceptual Artist #7*. “Compositionally, it’s an amazing painting,” he says of the cat-strewn interior scene that alludes to Andy Warhol’s 1950s artist book *25 Cats Name Sam and One Blue Pussy*, and centres on a man dyeing one of the cats blue. “In my mind, this guy’s obsessed – as am I to some extent – with that book,” says Bas, whose additional Warhol references include a Brillo box and a red sofa – the type on which Warhol was often photographed at the Factory. The painting’s silver-leafed windows are a homage to the silver walls of the famous New York hangout.

Some of Bas’s work fizzles with an erotic undertone. While some of his previous series have explicitly explored



“YOU REACH A LIMIT. LIKE, HOW MANY GHOST PHOTOS DO YOU NEED?”

the queer experience, he adds: “I don’t necessarily always think of the characters as gay, although people are wont to say that.” He has talked in the past about how, growing up, he developed “a weird connection between otherworldly and paranormal activity and homosexuality – the idea of being of the other world in a bizarre way.” Of the new paintings he says, “There’s a bit of semi-autobiography in all of them.”

Bas’s words in his artist’s statement could equally be said of himself: “My characters have entered into a phase of self-acceptance. Their unusual interests aren’t in the shadows any more, and they appear to be comfortable in their curious self-made worlds.” It’s a change that stems, he says, from the death of his mother in 2020. “I just had this moment of, like, consequences be damned. Risks are the name of the game. I think I can still push myself a lot more.”

Next up is a show at Lehmann Maupin in New York, which opens on 11 May. For the first time, Bas will continue this series in a new set of paintings. “I’ve been wanting to do this series for so long that I have a huge backlog of ideas,” says Bas, who is in his studio from around 11am to 7pm most days. He’s currently renovating his Miami home – a 1930s building on the edge of Little Havana – and recently finished renovating the Vancouver house he and his partner bought in March this year.

In terms of design, Bas says he’s leaning towards “a lot of Shaker furniture” at the moment. “And, like most art kids, I’m still a sucker for all that Memphis Milano ’80s stuff.” In his studio there’s a circular-shaped First chair by Memphis designer Michele De Lucchi, while on the wall there’s a Warhol silkscreen of Joseph Beuys. He also has a few individual prints from Warhol’s *25 Cats*, while the book as a whole is on his collector’s wishlist. “Now, if I splurge on anything, it’s typically art,” says Bas. His latest purchase, from a “random auction house”, is a “weird crown by a self-taught artist called Eugene Von Bruenchenhein, who lived in a shack in Wisconsin and made little thrones out of chicken bones and stuff like that. It’s really strange.” It certainly feels like it has a place in the Hernan Bas universe. But strange, as we both agree, is definitely a good thing. ■HTSI

*Hernan Bas: The Conceptualists is at Victoria Miro, 16 Wharf Road, London N1, until 14 January. Paintings, \$325,000-\$750,000; works on paper, \$30,000-\$60,000*



Above left: Bas’s cabinet of curiosities, featuring some of his 19th-century papier-mâché pumpkins (top left). Above right: Bas in front of his painting *Miami, FL, January 19, 1977 8:45 AM*. Left: *Conceptual Artist #7 (A Warhol enthusiast, his 26th studio mate completes the story)*, 2022



## Where BIKERS DARE

On a trans-Alpine motorcycle rally from Austria to Monaco, *Simon de Burton* and his fellow riders are tested to their limits

PHOTOGRAPHY BY **TOM KAHLER**

Above: Royal Enfield rider Charlie Thomas takes in a lake view in the Swiss Alps on the Great Malle Mountain Rally

**B**arrel-chested amateur rugby player Patch McMeekin doesn't look like a man who takes fright easily, but he admits it was "pretty scary" to spend two hours wrestling his 10-year-old Royal Enfield through the foot-deep, ice-covered potholes littering the floor of the pitch-dark Tunnel de Parpaillon. That said, no one who entered the inaugural Great Malle Mountain Rally was looking for an easy ride. And organisers Robert Nightingale and Jonny Cazzola did advise against taking the optional route through the 500m tunnel, which was built by the French army in 1900, 2,600m up the side of the Col du Parpaillon.

Such situations chime with the "prepared to get lost" mantra that underlies Malle London, the firm founded by the pair in 2012 as a small-scale manufacturer of adventure-based, fit-for-purpose motorcycle luggage. The business has subsequently developed a whole new strand staging light-hearted competitions for "inappropriate motorcycles". The inaugural event, the Malle Mile Festival in 2014, was held in the grounds of Kevington Hall in London and attracted around 50 riders. Eight years later, the festival – now held in the grounds of Grimsthorpe Castle in Lincolnshire – draws closer to 1,000 entrants (and even more spectators) and is just one of a calendar of live events. Others include an annual beach race, the

Scotland-to-Cornwall Great Malle Rally (the longest and largest event of its type in the UK) and, as of this year, the Great Malle Mountain Rally – 1,200 miles from the start of the Alpine range in Austria to its end near Monaco, all covered on small roads and serpentine passes. While it's a journey that any reasonably organised motorcyclist could arrange for themselves, Malle offers the convenience of a turn-key package that takes care of everything from getting an entrant to the start line to organising nights under canvas and providing decent food – and providing back-up should things go wrong.

I signed up for the mountain rally within days of it being announced. Ordinarily I would have ridden from home to the start on my own machine, but commitments in southern Italy the morning after the rally ended made that impractical. Happily, Malle will arrange motorcycle hire for those who don't want to bring their own (at a cost of about £1,000) and for me they sourced a new Royal Enfield 650 Interceptor, which was ready and waiting when I arrived in Innsbruck, a half-hour ride from the start of the rally at the majestic Schloss Friedberg.

Nightingale has become known among Malle fans for his easy but deceptively persuasive manner – and he puts it to good effect when researching the rally routes. He seeks out remarkable buildings in remarkable places before assuring their initially bemused owners that it



really would be a good idea to welcome dozens of motorcyclists to spend the night on the premises in bell tents – and that they might like to lay on a lavish supper too. He clearly goes to some trouble to assess the dynamics of each team of riders, a process that begins the evening before the start. For this event there are around 70 of us taking part, with people from all walks of life – from a film-set builder to a fund manager, and a chemist to a PlayStation art director – all bound by the common thread of seeking adventure on motorcycles.

By the time the small groups of riders roar off out of the gates of the Schloss at three-minute intervals, the bonds have already been established, camaraderie is building and the adrenaline is flowing. The first day's ride is 189 miles to the overnight stop at Castel Katzenzungen in South Tyrol, a route that takes us up the Colle Isarco and into the Dolomites via the Sella Pass – a journey of breathtaking views and unbeatable riding roads.

It's beautiful but gruelling. By the time we reach Castel Katzenzungen (home, incidentally, to a single, sprawling grape vine that is said to be the oldest in the world) it has become apparent that the trip is going to be anything but a relaxing holiday. "It is already hard to compare what I expected with the reality," says Gorana Pecotic, a Croatian-born doctor based in Malta who has entered the event with her partner, Alexandra Pace, a designer, who is riding a BMW F 750 GS. "We only got into motorcycling during lockdown in 2020," she says, "so I knew a ride like this would be a big challenge – I just didn't realise how much of a challenge. We've driven through the region before by car, but the constant hairpin bends, the terrain and the changing weather conditions are all things we have never experienced on motorcycles."

**T**he couple's state-of-the-art machines have removed the variable of unreliability, and plenty of other riders have chosen to make the trip on modern bikes – but others have adopted the early Malle thinking. Phil Hammond, for example, trailered his heavily customised 1979 Honda CBX all the way from his home in San Sebastián to the finish line in Monaco before riding it the 400 miles to the start.

It proves to be a bad decision, because the bike's engine fails at the start of day two, leaving Hammond's friend Simon Askew to ride the rest of the rally without him on his highly modified Honda Dominator.

The prize for the most inappropriate machine of all, however, should probably go to Malcolm "Mally" Barnes and his pillion-passenger wife Amy. He has driven his 888lb Honda Rune cruiser all the way from Madrid and, despite the bike's near six-foot wheelbase and value as a rare collector's piece, manages to amaze other rallyists by making light work of the switchbacks and many battered tracks that form much of the route. "Most Runes sit in heated garages as part of highly polished collections,"



Top left: the author on the Furka Pass. Above: one of dozens of serpentine Alpine passes included in the route. Left: Malle co-founder Robert Nightingale waves bikers off at the Maloja camp beside Lake Fils. Below: bell tents set up beside the Berghotel Chäserstatt, at 1,777m above sea level

says Barnes. "I thoroughly enjoy annoying other owners by getting mine filthy dirty and riding it on the type of roads it was never intended to see." There is respect, too, for 37-year-old private equity fundraiser Joel Gindill who has entered the rally on his Ducati-based DB25, a recently acquired limited-edition race replica built by Surrey-based customising house deBolex (starting price £38,000) that he had ridden only 300 miles before the start.

Whether tackling the fog-shrouded Furka Pass in Switzerland (scene of the famous car chase in the Bond film *Goldfinger*); sleeping by Lake Sils at the Maloja camp near St Moritz; traversing four miles of gravel hairpins to reach the Berghotel Chäserstatt where we sleep surrounded by snow-capped mountain peaks, or making the final, sun-drenched descent towards the finish line in Monaco, everyone agrees that this has been the six-day adventure of a lifetime. And even though McMeekin had those scary two hours in the Tunnel de Parpaillon, he applauds not only the trip but what the firm's other events are achieving.

No surprise, then, that the announcement of upcoming rallies in the desert and to the Arctic Circle raises a cheer that could probably have been heard back at the start line in Austria. ■HTSI

*The Great Malle Mountain Rally 2023 costs from £2,290, mallelondon.com*

"I DIDN'T REALISE HOW MUCH OF A CHALLENGE IT WOULD BE"



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Left: Onefinestay's Epic Retreat in Breckenridge, Colorado. Below: the restaurant at Villars Palace in Switzerland



**80 PER CENT OF THE NANSEN EXPLORER'S TERRITORY HAS NEVER BEEN SKIED**

which sleeps 10 comfortably (and 12 at a pinch). In Breckenridge are the Bear's Den, which is equipped with rec room, gym and a cover-worthy chef's kitchen; and the timber-clad, rather

brotastically named Epic Retreat – just six bedrooms versus the Den's eight, but a ski-in, ski-out proposition, with its own rec rooms and huge en suites. If Vail or Beaver Creek is where it's at for you, they've got addresses there too. [onefinestay.com](http://onefinestay.com), from £2,410 per night

**ENJOY AN ALPINE RESET**

And if spa, not slope, is your winter goal, you might look to Clinique Nescens, semi-hidden away in the low Alps between Lausanne and Geneva. Michel Reybier (he of the brilliant La Réserve hotels) has

outfitted his 29-suite clinic with state-of-the-art preventive and non-invasive medicine technologies, from hyperbaric chambers to infrared saunas. The Cure Reset is this winter's big offering, a seven-day programme that harnesses all of it, along with nutritional consultations and one-on-one supervised movement. But you want to ski too, you say? Reybier has you covered, at Crans Ambassador, his Alpine ski resort, which hosts three-day ski and fitness boot camps

throughout the winter, with personal "muscular awakening" sessions, stretching, yoga, massages and scrubs alongside some very solid Crans-Montana runs. [michelreybierhospitality.com](http://michelreybierhospitality.com); *Cure Reset* from SFr7,900 (about £7,019); *Crans Ambassador boot camp* from about £3,100 ■HTSI @mariashollenbarger

In Switzerland, Vaud's 402km of slopes are once again fully open, spanning mint territory from Jura up into the Alps. The resort town of Villars is only an hour and a half by car from Geneva; it caters to all types of traveller, from families with young kids to daredevils keen to carve. The Villars Palace (anno 1912) spent many decades under the aegis of Club Med, before being acquired by two private investors with exactly zero hospitality experience between them, who also snapped up two other hotels, all of them now assembled as the Villars Alpine Resort. On the 10th of this month, the Palace re-emerges post a comprehensive renovation. The 125 rooms are bright and contemporary, likewise the restaurant, bar and expansive Kaea spa; and the skiing and train station are both within walking distance. [villarspalace.ch](http://villarspalace.ch), from SFr559 (about £497)

**"SLOPE TO SEA" IN GREENLAND**

Here's one next April for the heli-skiers with some time (and cash) on their hands: a "slope-to-sea" expedition along the west coast of Greenland, aboard EYOS Expeditions' *MV Nansen Explorer*, led by the most medalled men's skier in US history, Bode Miller. Individual cabins can be booked for the week-long expedition, which moves from Maniitsoq (considered one of

THE MV NANSEN EXPLORER



TRAVEL NEWS

**Winter wonderlands**

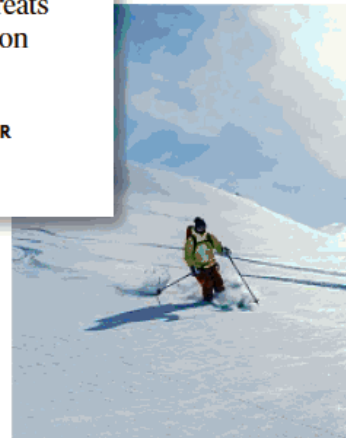
Colorado chalets, curative retreats and a "slope-to-sea" expedition in Greenland

WORDS BY MARIA SHOLLENBARGER

the most remote heliskiing destinations on Earth) north to Disko Bay. Miller will be joined by World Extreme Skiing champ Chris Davenport and Doug Stoup, a polar guide who's pioneered skiing in Antarctica. Some of the runs stretch to over a mile; 80 per cent of the territory the Nansen Explorer will visit has never been skied. The bucket-list nature of that terrain, along with the calibre of the guiding, goes a way toward justification of the admittedly eye-watering cost. [eyos-expeditions.com](http://eyos-expeditions.com), from €60,000 per cabin for seven nights, all-inclusive

**COOL-OFF IN COLORADO**

Onefinestay began around a decade ago as a clutch of very lovely houses and flats in London, which gave their guests all the privacy of a holiday let with hospitality staff and a concierge. Over the years it's expanded to points further-flung, both urban (Los Angeles, Rome) and holiday (Barbados, Mykonos). This winter Onefinestay debuts a new tranche of chalets across Colorado's most desirable ski towns: there's the contemporary five-bedroom, three-level Poma Lodge North, just outside Steamboat Springs,



Above: skiing in Greenland with EYOS Expeditions. Below: the pool at Crans Ambassador



PHOTOGRAPHS: OIVIND HAUG, STEIN RETZLAFF

**TELL US A STORY**

I'm still to experience the parental hell of keeping a child amused on long car journeys, because my son is nine months old and falls asleep as soon as the engine starts. But the Yoto Mini is designed to do just that – primarily as a storytelling device, but with “no microphone, no camera, no ads”. It's exceptionally cute, with a tiny, chunky-pixel display and tactile dials that double as buttons. Stories come on cards that pop into a slot at the top, while the buttons can trigger a daily Yoto podcast or a couple of kid-friendly radio stations. An accompanying app helps parents tailor the experience for their child, and can play any Yoto stories if (God forbid) the Mini has accidentally been left at home. *Yoto Mini*, £59.99, [uk.yotoplay.com](http://uk.yotoplay.com)

**A MATTER OF RECORD**

Rather like travel insurance, dashcams are one of those things you end up wishing you'd bought when it's too late. Given that their main job is to capture proof that an accident wasn't your fault, they need to be unobtrusive and reliable, and the Miofive ticks both boxes. It adheres neatly to the windscreen behind your rear-view mirror with cabling tucked away in the trim, has a 140-degree field of view and produces crisp video along with a wealth of real-time trip data (time, speed, GPS). The built-in AI is a little oversensitive, audibly warning of “sudden turns” when I did no such thing (honest) but that's easily muted in the settings. I hereby resort to the cliché: “small price to pay for peace of mind”. *Miofive 4K UHD Dash Cam*, £150, [miofive.com](http://miofive.com)

**COOL AS YOU LIKE**

In case you were planning on squeezing this refrigerator into your Smart Fortwo, I should stress at the outset that it's a bit of a hulk, although a 40-litre version is also available. It can be powered by your car (DC 12V/24V), a solar-power supply or standard 110-240V, so it doubles nicely as a mini-fridge (or mini-freezer) when you're not on the road and can be easily wheeled to and fro. The target temperature is adjustable from 20°C (slightly pointless) down to -20°C, and on its Max setting (ie, rapid cooling) it got down to fridge temperature from a standing start after 20 minutes of gentle whirring. There's also an Eco mode for foodstuffs not in imminent danger of perishing. *Outsunny 50L Car Refrigerator*, £349.99, [aosom.co.uk](http://aosom.co.uk)

**SUCK IT UP**

A battery-powered garage workhorse (no faffing around with extension leads from the front room to the car out the front door), this compact and portable Hoover doubles, trebles, quadruples as an all-purpose dirt sucker, a wet vacuum for messy spills (although it's not capacious enough to be used as a water pump), a leaf blower and general-purpose inflator. You charge the removable battery as you would an electric drill's, and on full power it made short work of elderly garage cobwebs and unpleasant car-boot detritus. The filter is a cinch to clean, and there's a familiar bundle of attachments that are all destined to be mislaid or trodden on, but hey, that's 21st-century cleaning for you. *Bosch AdvancedVac 18V-8*, £179.99, [bosch.co.uk](http://bosch.co.uk)

**DETAILS**

**Focal Slatefiber PS 165**  
£239, [caraudiosecurity.com](http://caraudiosecurity.com); [focal.com](http://focal.com)

**GADGETS****Kings of the road**

In-car speakers to blow you away – and more for your motor

WORDS BY RHODRI MARSDEN

In-car audio occupies two distinct worlds. One is about raw power, earth-shaking bass and accidentally setting off the alarms of cars parked nearby. That's quite easily achieved: chuck a subwoofer in the boot and crank the volume. The other is about pursuing the kind of optimum audio quality you might have at home, and that's a little more tricky.

French audio brand Focal is well known for its high-end studio and home speakers (its floorstanding *Sopra* model will set you back around £16,000 a pair). In 2019 it launched a new speaker cone made out of recycled, non-woven carbon fibre that they dubbed the *Slatefiber*, and incorporated it into a couple of its popular hi-fi and studio monitors. Now it's introducing them into cars, with these PS 165 component speakers and their co-axial brothers, the PC 165s. The eminently reasonable price (given their pedigree) puts them in direct competition with the JL Audios and Hertzes of this world.

The woofers measure a standard 6.5in (165mm) for maximum compatibility with a range of vehicles, and they're driven by a

four-channel inline amp that is pretty much plug-and-play. If sheer volume is your thing, you won't be disappointed: they provide 80W RMS/160W peak output, which in testing meant Michael Bublé singing way, way louder than you could ever want or need (NB: not my choice). If you're more appreciative of delicate, breathy vocals or

**THEY'LL DO VOLUME OR DELICATE BREATHY VOCALS**

Certain models (old BMWs are prime culprits, I'm told) will never do justice to quality speakers, while badly installed ones will push sound in strange directions, delivering perfect sonic clarity to your drinks holder while leaving passengers wondering what all the fuss is about. But a pair of Focals, installed by someone who knows what they're doing, gives you the best chance of prime audio fidelity on the motorway, freeway or autoroute. ■HTSI

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A gold pendant centred with a diamond-set bound nugget, engraved 'As this gold is pure so my love is sure'. £4,500



A gold pendant centred with a diamond-set eye, the pupil a heart shaped sapphire, engraved 'Think of me when this you see'. £4,500



A pair of diamond-set 'day' and 'night' earrings, the tassels detachable. English, c.1950. £19,500



A platinum ring set with baguettes and a triangular cut diamond by Bulgari. c.1955. POA



A platinum mounted diamond-set bow brooch by Marcus & Co. New York, c.1930. £23,000



A pair of cabochon sapphire and diamond cluster earrings. English, c.1900. £16,500



A diamond spray centred with a rose mounted *en tremblant* flanked by a shamrock and thistle. Provenance: Catherine Elizabeth, Viscountess of Galway (1783-1862). English, c.1840. £65,000



A diamond, sapphire and emerald-set brooch of elliptical form. French, c.1910. £12,000



A diamond ring set with two saltwater pearls. English, c.1925. £19,000



A platinum mounted sapphire and diamond-set ring, c.1920. £34,000



A gold openwork target brooch centred with a coral heart pierced with a diamond-set arrow by Cartier. French, c.1960. £10,800



A pair of amethyst gold mounted cufflinks. English, c.1950. £2,500



A clover brooch set with chrysoprase, diamonds, and a ruby by Carlo and Arthur Giuliano. c.1900. £14,000



A pair of lilac *guilloché* enamel cufflinks by Carl Fabergé. Moscow, c.1900. £37,500



A forget-me-not brooch set with sapphires, the label reading 'Ne M'oubliez pas'. By Van Cleef and Arpels, Paris, c.1950. £15,000



A red and green reeded gold cigarette case by Carl Fabergé. Moscow, 1896-1898. £18,000



An 'Apple of my Eye' ring set with diamonds and centred with red jasper. £6,000



A diamond-set seven stone sapphire ring. English, c.1920. £14,000



A diamond-set four leaf clover tie pin. French, c.1900. £6,500

A spherical tie pin set with emeralds and diamonds. English, c.1920. £3,600



A platinum mounted ring centred with 2.02 ct diamond. £29,500

*All shown life size*

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DRINKING

**Oil be there**

*Alice Lascelles* finds out why the mixologist's favourite ingredient is a dash of extra virgin

Is your Martini lacking a little something? It could be olive oil – the ingredient that's making a surprise appearance on cocktail lists from New York to Copenhagen this season. "A great-quality olive oil can add texture to a drink, as well as the flavour of the oil, be that green and grassy or peppery," says Max Venning of London bar Three Sheets, which has showcased olive oil in everything from Martinis to fizzes.

At Crispin bar in Spitalfields they make an Olio Martini using a technique known as "fat-washing", which imbues the drink with the flavour of the oil and a subtle, silky texture without turning it into an alcoholic slick. "We blend five parts London dry gin with one part Citizens of Soil olive oil and freeze it overnight," explains manager Jason Patrick Glynn. "Then we crack the top, fine-strain the gin, stir it with cold green tea, a little dry vermouth and garnish with a dot of olive oil and a lemon twist." I had a go at this recipe (which you can find online at ft.com/htsi) at home, and it's delicious and easy to make.

Temple bar in NYC uses a similar fat-washing technique for its Olive Oil Martini. But instead of green tea they stir their gin with a blend of dry and sweet white vermouths, garnishing with an olive or two. Ruby in Copenhagen offers a Scarlett Negroni made with olive-oil-washed Tanqueray No Ten, saffron, yuzu sake and Bèrto bitter. At NoMad London's new bar Common Decency, an Old Fashioned is made with olive-oil-washed bourbon, stirred down with cobnut-infused rye, chocolate bitters and maple syrup.

A Martini can also be very good with just a few jewel-like dots of oil dropped on top. The savoury Caprese Martini at The Umbrella Workshop, London (pictured top), is inspired by the Italian salad: it sees vodka, gin and dry vermouth stirred down with La Tomato, a crystal-clear tomato liqueur, then anointed with basil-scented olive oil.

Bog-standard cooking olive oil won't cut it. For cocktails it must be the best: single estate, extra virgin and, preferably, the current vintage so the flavours are as lively as possible. Two of my favourite Tuscan producers are Fontodi, whose picante oils are grassy and intense, and Capezzana, whose organic, unfiltered oils have a soft, almost chamomile-like note. The 2022 vintage, on release right now, "is shaping up to be the best in Italy since 2018", says Elizabeth Berger, founder of frantoi.org, a retailer specialising in single estate and single variety olive oils. Berger is keeping orders for the new vintage open for FT readers until 4 December – so stock up to make an unlikely, but exciting, addition to your drinks cabinet. ■HTSI

© @alicelascelles



CAPEZZANA EXTRA VIRGIN OLIVE OIL, £42.50 FOR 70CL

PHOTOGRAPHS: ADRENDI AND ELLIS PARFINDER



Left: "Mardi Gras" biscuits from *Celebrate With Kim-Joy*. Right: "bouquet" biscuits by Biscuiteers (in *Biscuiteers Book of Iced Gifts*)

**W**hen it comes to icing biscuits, what makes a good icer? Artistic ability for sure. Attention to detail. And patience – not just for managing the preliminaries such as mixing the icing colours and filling the piping bags (often cited by professionals as the least enjoyable parts) but also for decorating itself, which can take several hours depending on the time required for the icing to dry. It also helps to have someone like Agnese Basova on hand to prep and guide you through every stage of the process.

Agnese is a studio icer at the Pimlico store of Biscuiteers, where today she is giving me a masterclass in icing. As well as tutorials, Biscuiteers – the London-based company whose headquarters in Colliers Wood is known as the Ministry of Biscuits – turns out bespoke biscuits for brands such as La Mer, Cartier and Chanel, and hand-ices about 10,000 biscuits each day as part of its regular collection. This includes Beatrix Potter characters, a "Get Well Soon" first aid kit (stocked with biscuit pills, ointments and a thermometer), and a gingerbread bride and groom. It currently has a bespoke Dior collection to coincide with the brand's festive takeover at Harrods (from £15 for one).

**I END UP WITH WHAT LOOKS LIKE PADDINGTON'S EVIL TWIN**

interest. *The Great British Bake Off* may have played a part but she reckons it's also down to a wider phenomenon of people wanting to learn a craft. "People come from Australia to do our icing classes," she says.

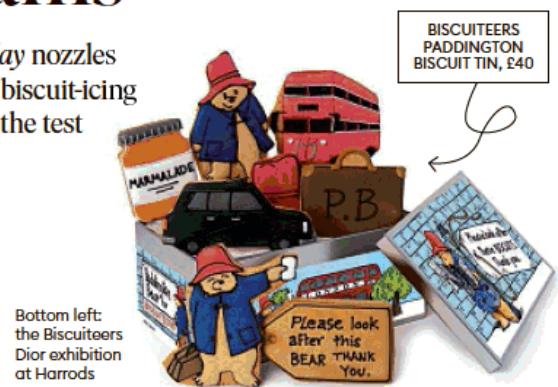
Today I've got three vanilla biscuits to ice: one of a cluster of balloons; another of a lit candle on a sponge cake; and the third of Paddington Bear. I'm struck by how quickly I make progress. Sure, you need a steady hand to pipe the outlines. And you have to judge the speed of piping against



EATING

**Piped dreams**

*Ajesh Patalay* nozzles up to put his biscuit-icing skills to the test



BISCUITEERS PADDINGTON BISCUIT TIN, £40

Bottom left: the Biscuiteers Dior exhibition at Harrods

the consistency of the icing and the pressure on the bag. But I'm a quick study, and at times I feel like an expert calligrapher, piping out curves and lettering. Of course, my confidence is my undoing. Attempting Paddington's face, I mess up completely and end up with what looks like his evil twin. More cack-handedness turns the birthday-cake-shaped biscuit into an Amnesty International logo: the candle looks as if it is wrapped in barbed wire (not candy stripes) and rising out of a bleeding mattress (not a jam-oozing cake). Nonetheless, I'm awarded a "Certificate of Brilliance" and get to eat the results. I can't complain. I've also had a blast, particularly doing the flooding.

For those looking to progress at home, *Cookie Canvas* (DK Ltd) by American biscuit-decorator Amber Spiegel and *Baking with Kim-Joy* (Quadrille) by the *Great British Bake Off* finalist are excellent primers. Not only do these books provide recipes for good, all-round biscuits robust enough to send in the post, but you also find tutorials on techniques that deliver big results with minimal skill. These include feathering (running a cocktail stick through wet icing) to create hearts and flowers, and lacework constructed out of a simple grid with dots. *Cookie Canvas* is particularly good on themed biscuits, which range from floral-patterned baby rompers to dinosaur eggs cracking open to a cable-knit hat and mittens ("almost too cute to eat"). Spiegel is also worth seeking out on YouTube as one of many icers whose videos have become a popular form of therapy: it turns out watching biscuits being decorated can be profoundly relaxing. ■HTSI

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# HOW TO SPEND IT IN...



## KARACHI

The artist Osman Yousefzada on where to be and what to see in Pakistan's capital

INTERVIEW BY AIMEE FARRELL  
PHOTOGRAPHY BY NADIR SADDIQUI

**M**y connection to Karachi has been as part of the diaspora. I first travelled there with friends I'd met as a student at SOAS in London. I had grown up in a closed, patriarchal Pashtun community in Birmingham. By 15, I still hadn't been into the centre of town. My parents had migrated from a very rural northern village close to the Afghan border, so these urban Karachiites really enriched my knowledge of Pakistani culture. The women were far freer, Sufi music was integral and the poetry of Ghalib and Faiz opened the door for me.

Karachi reminds me of Rio – it's a living, breathing metropolis of some 20 million people, right on the Arabian sea, so there's an ocean breeze and cool evenings. It's a one-time provincial fishing village that became the capital after partition in 1947. It remains a port; it's where my parents travelled to board a plane to London – my dad in the '60s and my mum in the '70s. To me, it's much more cosmopolitan than any other place in Pakistan, full of entrepreneurial spirit. Its sheer scale and diversity means it is pretty progressive and welcoming; that's perhaps also why it's also seen as dangerous and a place of ethnic strife. Television shows such as *Karachi Kops* do little to abate that image.

Karachi is often called "the city of lights", largely because of the vibrant nightlife of the '60s and '70s when there was a sophisticated cabaret and music scene. Since Muslims were banned from buying alcohol in 1977, the social life has shifted; now it's much more focused on people's homes. The best way in is to have a connection – mine was Sharmeen Obaid-Chinoy, an award-winning director who can throw a mean dinner party, and even let me hold her two Oscars. But I love going to restaurants too. One of my favourites is Okra in the commercial district, Zamzama. The food has a slightly Mediterranean flavour, which is more traditionally Pakistani at lunchtimes, and the owner, Ayaz Khan, has become a mentor to many young chefs in the city. Lots of expats go there – it's a bit of a scene. They do a kick-ass bread-and-butter pudding, and you can bring your own wine. I also go



ZAHRA EBRAHIM MARBLE COFFEE TABLE, PKR254,826 (ABOUT £975)

Above: Yousefzada at TDF Ghar community centre. Right: a carpet vendor at Zainab Market



Left: Osman Yousefzada at the city's National Academy of Performing Arts. Right: Okra restaurant. Below: an exhibition at TDF Ghar



"LOTS OF EXPATS GO TO OKRA – IT'S A BIT OF A SCENE"

to Café Flo. It is a little taste of France in Karachi, with white linen tablecloths and a leafy outdoor terrace. It's run by Florence Villiers, the daughter-in-law of popular singer Noor Jehan who was probably the Édith Piaf of Pakistan. I always order the tuna tartare – it's amazing. For traditional Pakistani food I go to the Village Restaurant, one of the oldest in Karachi. They grill all the food in front of you, and everything is served on tin plates with elegant earthenware finger bowls. Burns Road, which was recently pedestrianised, is the street food mecca. Everywhere you look there are bun kabab coming out of ovens and skewered chickens being barbecued over open fire pits. Don't miss Waheed Kabab House's chapli kababs.

I usually stay at the Ambiance Hotel, a small, quiet place in a converted house in the centre of Clifton. I work from a studio space at Indus Valley School of Art and Architecture in a building that was earmarked for demolition but moved, brick by brick, to Clifton. It's now a beacon of 19th-century colonial Karachi in a modern area. Then there's TDF Ghar – a 1930s bungalow with a beautiful café and a rooftop with incredible city views. These sites are a throwback to a British colonial era when Victorian and Edwardian designers were in a game of architectural oneupmanship with the Mughals they had deposed. Also worth a visit for the architecture alone is NAPA, the National Academy of Performing Arts. It stages performances in what was once a Hindu gymkhana, a kind of sports and social club with stables and vast dining rooms.

There's a thriving contemporary art scene spearheaded by women. Canvas Gallery, founded by Sameera Raja, is an airy, modernist space that champions artists such as Salman Toor, whose work explores the experience of queer brown people. At Koel, director Noorjehan Bilgrami blends art with craft in hand-block printed textiles and cushions. For interiors, I love architect turned furniture designer Zahra Ebrahim, who uses historic marquetry techniques to create the lighting and tableware on display in her Korangi showroom.

For people-watching as much as shopping, visit Zainab Market, a traditional craft bazaar where you can buy everything from Kashmiri carpets costing tens of thousands to trinkets for 10 rupees. There are hand-embroidered shawls, bedlinens and leather jackets – it's a microcosm of Karachi, a place where ancient and modern culture collides. ■HTSI

Visit @artists\_emergency to support Yousefzada's Pakistan Flood fundraiser art sales

### HOTELS

**Ambiance Hotel**  
ambiancehotels.net

### CAFÉS AND RESTAURANTS

**Burns Road Karachi**  
**Café Flo** 126th St, Block 4 Clifton (+9221-358 30018)  
**Okra** okra.com  
**Waheed Kabab House**  
Sonehri Masjid

### SITES, GALLERIES & MUSEUMS

**Canvas Gallery**  
@canvasgallerykhi  
**Frere Hall** Fatima Jinnah Rd, Saddar Civil Lines  
**Indus Valley School of Art and Architecture**  
indusvalley.edu.pk/home  
**Koel Gallery** koelgallery.com  
**NAPA** napa.org.pk  
**TDF Ghar** dawoodfoundation.org/tdf-ghar/

### SHOPS

**Zahra Ebrahim**  
zahraebrahim.com  
**Zainab Market** Abdullah Haroon Rd, Saddar Karachi



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