

FINANCIAL TIMES

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12 SEPTEMBER
2020

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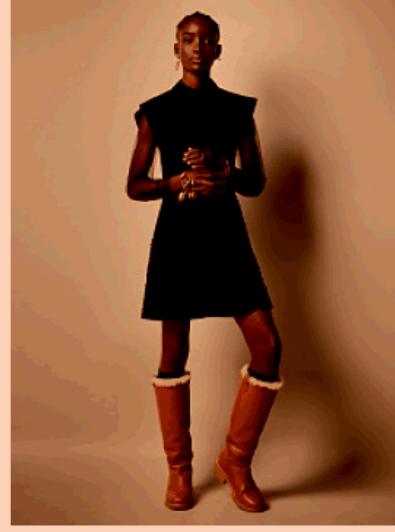

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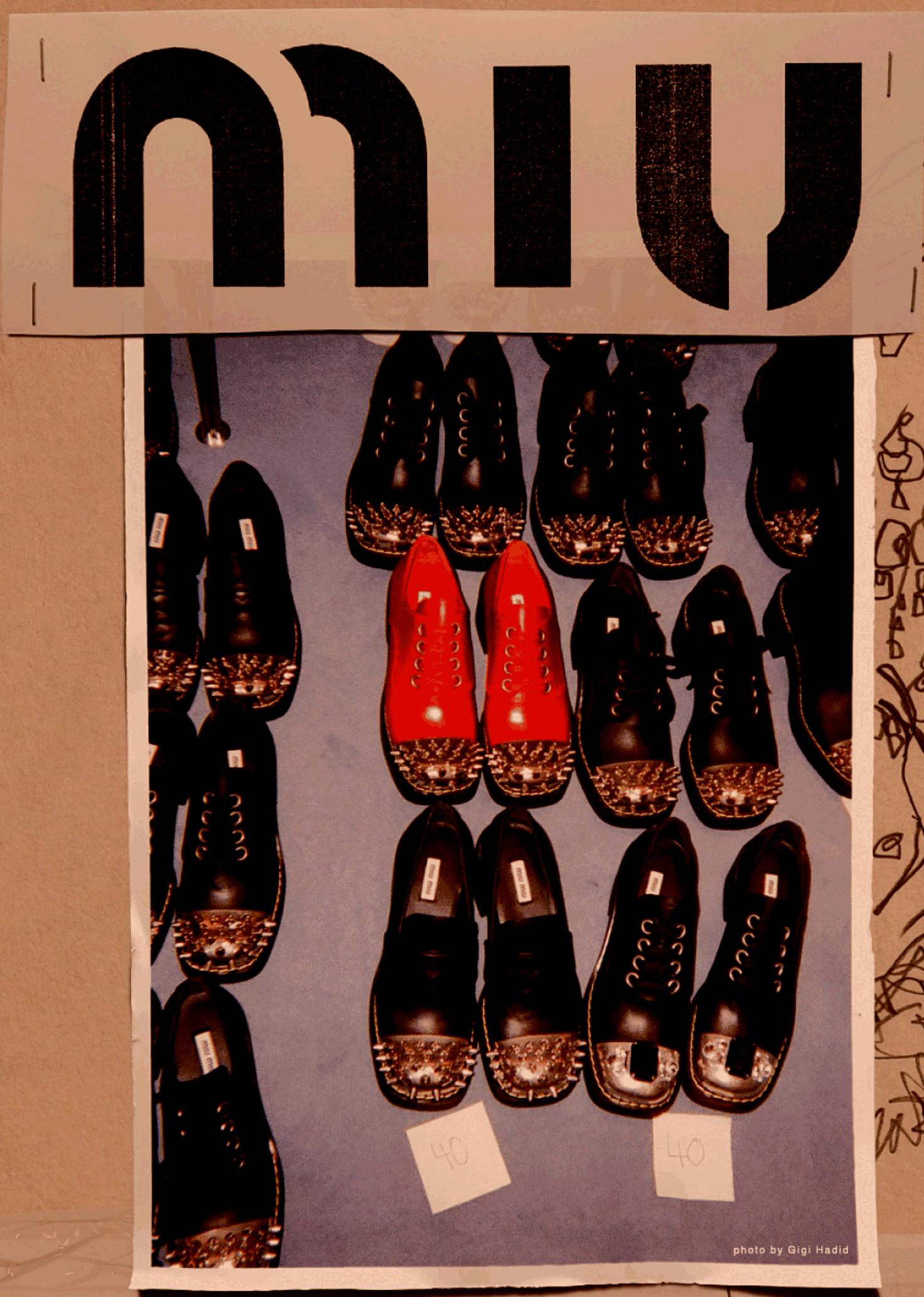


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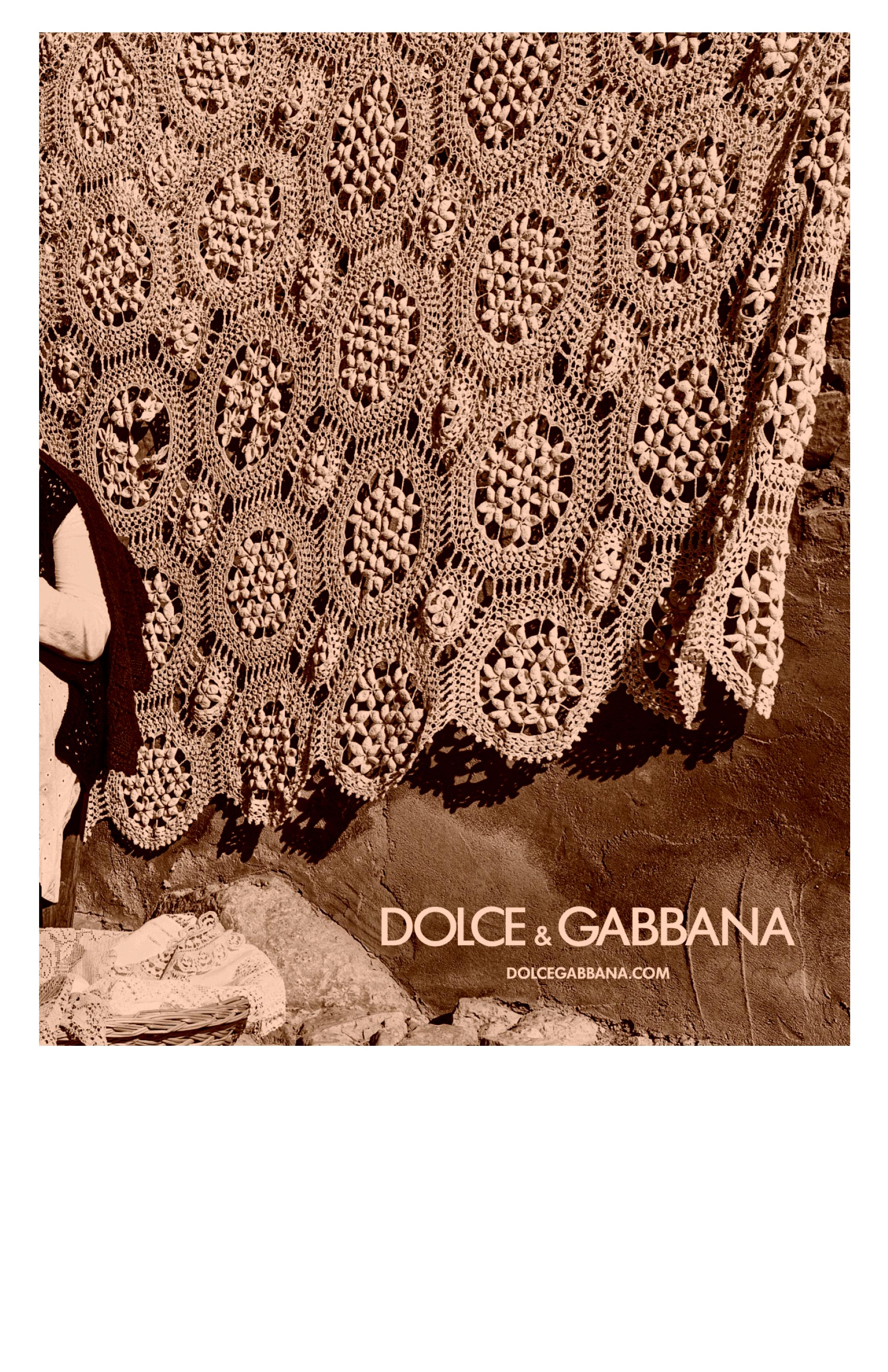
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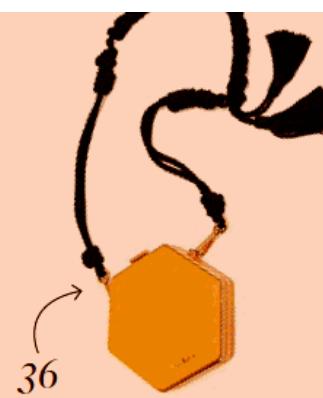

VACHERON CONSTANTIN
GENÈVE

ONE OF
NOT MANY.

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WOMENSWEAR IMAGE BOTTOM RIGHT: BETTER COTTON TENNISSE SUIT: ©/©/©



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Photography by
VINCENT VAN DE
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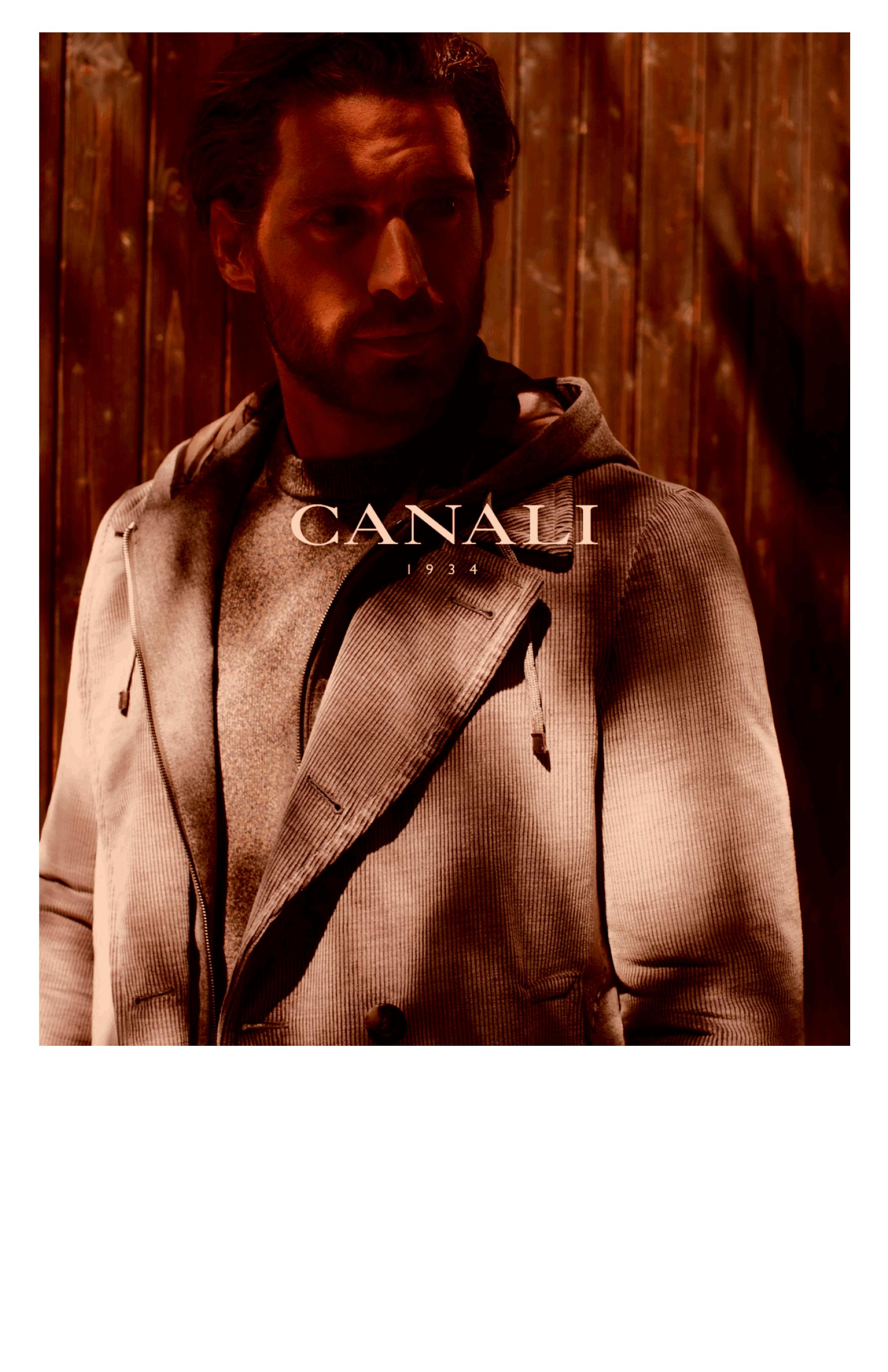
Take a classic standard and give it a modern twist, says Kate Finnigan

All travel, exhibitions and events are currently being disrupted by the spread of coronavirus. Information published in the magazine may be susceptible to change.





CANALI.COM

A black and white photograph of a man from the chest up. He is wearing a light-colored corduroy jacket with a zipper. He is looking over his right shoulder towards the camera. The background is dark and textured.

CANALI

1934

BOTTEGA VENETA

EDITOR'S LETTER

HTSI

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It's the women's style issue (the men's one is next week). But how do we feel about the "new season"? It's a weird one, for sure. As the drift of editorial continues to predict "the end of fashion as we know it", and the market goes long on sweatpants, the idea of autumn trends seems unusually anomalous. What will we wear next season? No doubt much the same as this.

Nevertheless, for all the talk of fashion's demise, I have still got dressed to write this. We have not, thank goodness, quite rid ourselves of clothes. Moreover, stylish people continue to compel us. Despite my lockdown love affair with dad shorts, I still want to look at extraordinary clothes. As recent weeks have allowed for more social interaction, the act of dressing up has reminded us what fashion can be good for: how one can create the drama with an outfit, how to wear a mood. Reopening my wardrobe in preparation for an outing, I have felt a little frisson. I look forward to those opportunities for which I might dress up. Hence, we've used this style issue to look less for specific pointers about that one jacket or silhouette that might define the season, and more to think about clothes as a means of self-expression. Fashion gets emotional, you know?

For "The Wisdom of Water" (page 54), style director Isabelle Kountoure worked remotely with photographer Vincent van de Wijngaard, his wife, Saskia de Brauw, and their daughter, Luna, sending suitcases of clothes to their home in upstate New York to create a story that captures themes of solitude, the immersive joy of nature and the intimacies of married life. In preparation, Vincent was drawn to works by Andrew Wyeth, the US artist who built his oeuvre on a pledge to "paint his life", and the resulting images have that same tender candour – even though Vincent's images have a racier side. The couple have seldom worked on editorial together, and never in their home: I'm especially grateful they contributed here.

From the backwoods of Hudson Valley to the baroque interiors of one of London's glitziest hotels, "Puttin' on the Ritz" (page 72) is another story born of chance collaboration. Earlier this summer I was approached by the hotel to see if we might use the then empty space as a location for a shoot. In exceptional circumstances, we were given free rein of the fabled institution at a time of eerie quiet. The resulting story – about the return of more ladylike staples such as opera coats, full circle skirts, boudoir style and sweetheart necklines – offers a reassuring counterpoint to a narrative that argues we won't get out of elasticated waists again.

The artistic director of womenswear at Louis Vuitton, Nicolas Ghesquière, makes a further claim for the future of fashion in "The Moment is Only Rising Now" (page 68). Despite the adjustments that have been necessitated by the pandemic, I found the designer in an optimistic mood.



Above: Vincent van de Wijngaard's shoot (page 54) took inspiration from Andrew Wyeth (right, *Christina's World*, 1948). Far right: Lizzie Fortunato Organic hoop earrings, \$150



DRESSING UP REMINDS US WHAT FASHION CAN BE GOOD FOR

In marked contrast to the sober fashions that followed the 2008 recession, Ghesquière predicts the creative response to 2020 will take a bolder line. He also speaks highly of how recent months have precipitated an opportunity for real systemic change.

Fashion's tireless time traveller, Ghesquière has always found a new expression for the future by drawing on the past – and the circularity of fashion is as inevitable as the fall of autumn leaves. This season, the 1980s and '90s have surged back into fashion, with a glut of pastel suiting, stretch fabric and paste jewellery on show. In our collecting story ("Costume Jewellery", page 83), Kate Finnigan finds out why the bijoux seen on supermodels such as Claudia Schiffer and *Sex and the City's* Carrie Bradshaw have got auction houses buzzing once again.

Recycling of another nature takes centre stage in "In With the Old" (page 27), for which Baya Simons spoke to brands using deadstock fabric and vintage clothing as key to their design. That many emerging names are making upcycling central to their purpose highlights the industry's gradual awakening to the issue of waste. It's all part of an incremental shift in attitudes around the conditions of production and manufacture (facts that were laid bare during the pandemic when fast-fashion workers were exposed as being among the most susceptible to mistreatment) that will hopefully pave the way for lasting change.

But it's not all about the clothes. If, like me, you've been mortified by the daily spectre of your Zoom reflection, you will appreciate Nicola Moulton's round-up of the season's best beauty overhauls ("The Great Beauty Reset", page 47). Immediately, on reading of these magic formulas promising a return to radiance, elasticity and facial tautness, I embarked on a four-week Sisley programme for which I have been slathering a cure-all potion on my face. Is it working? Zoom me, and you can be the judge.

In the meantime, I hope you enjoy the issue. At the very least, I hope it serves as a reminder that fashion may have had a reset but it is still tremendous fun. ■HTSI

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Gaia Repossi

The jeweller seeks heart-stopping Cindy Shermans, stretchy Balenciaga and Gia Coppola's red wine

INTERVIEW BY JESSICA BERESFORD
PHOTOGRAPHY BY JEREMY EVERETT

MY PERSONAL STYLE SIGNIFIER is clothing with menswear influences. I like simple silhouettes cut in certain ways – shirts, cigarette pants and loafers, worn with blazers by Bottega Veneta, Prada or The Row. I then like to bring in an unexpected twist, like an outrageous top or sportswear.

I DON'T WEAR much make-up, probably because of my upbringing in France – it's never been a popular thing to wear a lot of it here. I have very strong features, so I don't think it suits me anyway, and I don't think I need to hide anything.

THE LAST THING I BOUGHT AND LOVED was a Standing Writing Desk by Donald Judd. I know his son Flavin well, and I had bought a table from them a long time ago. It's fabulous – enormous, definitely invented by an American, made in plywood and extremely simple. I use it for drawing, but I also love just leaving a pile of documents I need to think about on it, or a book that is significant to me. *POA, judd.furniture*

AND ON MY WISHLIST is a Wolfgang Tillmans picture – a beautiful flower with a black background – that's been on my mind but hasn't been confirmed in my spirit yet. There's also a Cindy Sherman picture where she's wearing a white shirt and watering a garden. When I saw it hanging at the FIAC fair in Paris, my heart stopped. *Wolfgang Tillmans, maureenpaley.com*

MY FIRST PIECE OF JEWELLERY was a ring that I made when I was 17. It was in black gold and had an elongated shape.

AN INDULGENCE I WOULD NEVER FORGO is foamy matcha. I don't drink coffee, so I always have it at home. Recently, I've been making different kinds of affogatos with matcha and vegan ice cream. It's the best. I also love to have a bouquet of flowers by my friend Louis-Géraud Castor, in Paris. His arrangements are incredible, and he often uses stems from Alexandre Boucreux, the best rose producer in France. *Bouquets from €90, castor-fleuriste.com*

THE PLACE I CAN'T WAIT TO GO BACK TO is the Mediterranean. I've been dreaming about swimming and being in water. I grew up by the Mediterranean (between Monaco,



MY TWO BENGAL CATS HAVE FUNNY PERSONALITIES – THEY'RE LIKE TEDDY BEARS

Cannes and Paris) and I feel like it's in my genes. I try to find less populated places – I've gone to Corsica for many years and to the remotest, quietest parts of Ibiza. I also love the desert for its dramatic, beautiful presence. My partner, the artist and photographer Jeremy Everett, and I often go to Utah – it's an aesthetic environment that nourishes us.

THE BEST SOUVENIRS I'VE BROUGHT HOME are my Bengal cats, which came to me from California. One is called Prometheus – a bit of a pompous name – and the other is Matisse. They are silver-spotted and have funny personalities – they're teddy bears.

THE BEST BOOK I'VE READ IN THE PAST YEAR is *The Other Face of the Moon* by Claude Lévi-Strauss, my favourite anthropologist.

I also recently ordered a lot of books on sustainability and ecology, including *After Geoengineering: Climate Tragedy, Repair and Restoration* by Holly Jean Buck. It presents a series of possible futures and is really interesting.

THE ACCESSORY I'LL NEVER PART WITH is a pendant my grandfather designed for me and gave to me for my 17th birthday. It has a very art-deco floral design, with my initials carved in.

THE PODCAST I'M LISTENING TO is *Back to Earth* by the Serpentine. It's interesting because it combines the art world with sustainable and environmental causes. I studied fine arts, but I find a lot of platforms too academic and museums, as institutions, way too limiting. I think this succeeds in bringing up topics and making artists react to them. serpentinegalleries.org

RECENTLY I HAVE RELIED ON daily yoga. It's something I've always done, but lately



Above: Repossi at her studio in Paris. Left: a recent favourite read. Below: her Bengal cat Prometheus



THE AESTHETE



Above: Repossi's cat Matisse next to her Araki Polaroids. Above right: some of her Japanese ceramics and a vase by Harley Weir. Above far right: the ceramic given to Repossi by the artist Sterling Ruby



I've had time, finally, to go further in the secondary series of ashtanga. It's very difficult but I've improved a lot. My teachers are Lucien Zuber and Alex Onfroy in Paris, and Eddie Stern, whom I started with back in the day in New York. I've been following his teachings for many years.

MY STYLE ICON is Franz West. I've always looked at artists' biographies and he's crazy. There's this famous portrait where he's wearing a giant, papier-maché tutu skirt with a '70s turtleneck and loafers.

THE BEST GIFT I'VE GIVEN RECENTLY is a book of stills by Wim Wenders to Jeremy. He's very into cinematography and his main interest is photography in cinema, so we watch very long films just for their photography. This book is a collection of stills from *Paris, Texas*, which he loves. £150, ideanow.online

AND THE BEST GIFT I'VE RECEIVED

RECENTLY is a set of six signed books that Cindy Sherman, who is a dear friend, gave me the last time I saw her. Some are dedicated and some are off the market, so you can't find them any more. One is an anthology of her first works, all the black-and-white pictures; another is on her MoMA retrospective. I love them all.

THE LAST ITEM OF CLOTHING I ADDED TO MY WARDROBE is a velvet Balenciaga dress that I bought when they reopened after lockdown. I haven't been wearing much of these items lately, but this is almost like sportswear – it's long-sleeved, quite stretchy, and it's a skirt at the front and shorts at the back. It's very '90s.

THE LAST MUSIC I DOWNLOADED was the soundtrack from a Jim Jarmusch film, *The Limits of Control*. It's not a very popular film, but it's actually very funny visually and artistically, and the music is great. I also recently downloaded *A Brief History*, a compilation by Penguin Café Orchestra. Even their work originally made in the 1970s still sounds so contemporary.

A RECENT "FIND" is an acoustic guitar. I like to compose very informally. I can't really play. I use it to just listen to the sounds – it has a soothing quality.

I HAVE A COLLECTION OF CERAMICS, many of them from Japan. I buy quite simple ones rather than antiques, and

I've amassed quite a lot since I first visited there when I was 19. The design I love the most at the moment is this big, bright, flat piece that Sterling Ruby sent me recently.

IN MY FRIDGE YOU'LL ALWAYS FIND a selection of refined kombuchas, usually from Aujourd'hui Demain, which is a restaurant and store in Paris. Since lockdown, I've also been making a herbal electrolyte lemonade. It's very simple and I always make big jars that I leave in the fridge to drink in the morning. It's just two lemons, two apples, filtered water, possibly Epsom salts and then honey, and you blend the whole thing. It's supposed to help your immunity. I always have paleo bread, which I either make myself or get from a place called Cave and Coconut in Paris that specialises in paleo; it's a bit of a hidden secret. The bread contains seeds, nuts and coconut oil, and it's barely cooked – it's "alive" and very nutritious. My dear friend Gia Coppola, who I used to see a lot when I lived in LA, makes wine with her grandfather, Francis Ford Coppola, and I always have a stash of that too – I prefer rosé and red. thefamilycoppola.com

WITH TIME ON MY HANDS, I've been drawing more and I've sketched a lot in my studio. I also have these watercolours I travel with, which are at home at the moment, so I've been painting a little too.

AN OBJECT I WOULD NEVER PART WITH is a sari from the 1800s, embroidered with gold thread, which was given to me by one of my mother's friends for my 18th birthday.

THE ONE ARTIST WHOSE WORK I WOULD COLLECT IF I COULD is Cy Twombly. He's the master – the rhythm, the energy, the aesthetic... even his Polaroids are beyond beautiful. Also Howard Hodgkin – he has this interesting thing about painting on the frame, and I just love the colours. I have a print of his called *In the Green Room*.

THE BEAUTY STAPLE I'M NEVER WITHOUT is an aromatherapy mist called Harmony by Spritz Wellness, which has lavender, ylang ylang, chamomile and bergamot. I use it as perfume. I'm also obsessed with a body oil from a Japanese brand called Uka. £20, spritzwellness.com. £50, alyaka.com

MY FAVOURITE ROOM IN MY HOUSE is my meditation room. Three-quarters of it is covered with a tatami that I had made in Kyoto, and the other quarter is beautiful maple wood that is more for my yoga. I have a traditional Japanese futon in there that I roll out so it can also be a guest room.

I'M PLANNING a new vision for Repossi. It's all in the seeds and DNA of the brand that are already there, but I think it will take it in a different direction – it's expected by the audience, especially the new generation. They are far more ahead and prepared for what's needed.

IF I WEREN'T DOING WHAT I DO, I would be a painter. My dream was always to own a very large painting studio. Who knows. It's always in the back of my mind. ■HTSI



Above: Repossi's signed Cindy Sherman books on a Donald Judd desk. Above right: Penguin Café Orchestra is a recent listen. Right: in the pool at her parents' house. Far right: one of her beauty staples – Uka body oil





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THE FIX

SUSTAINABILITY

IN WITH THE OLD

The coolest thing to wear this winter? Why, last winter's clothes of course. *Baya Simons* meets the brands making upcycling central to their mission

One hot July day in Paris, *Vogue Ukraine* fashion director Julie Pelipas headed to a haute couture show. She was wearing a baggy black T-shirt, chunky gold hoop earrings, deep-red leather mules and an old pair of black men's suit trousers about five times her size, which she had pinned in at the waist so that two superfluous flaps of fabric stuck out like fish fins. Street-style photographers went into a frenzy. Pelipas received hundreds of messages. The once fusty concept of "upcycling" suddenly became "fashion".

The oversized trousers were in fact a prototype for the stylist's new brand, or "platform" as she calls it, Bettter. It launched in August and sells vintage men's suits that have been modified to fit women's sizes, using a specially developed algorithm to calculate how they need to

be altered to maintain the

"IT'S PLAYFUL. original shape

IT'S SO MUCH and proportions.

FUN. IT'S THE "It's not just

FUTURE" about redesigning,

it's about considering

the proportions of all body types and translating that into a uniform that is satisfying for everyone," Pelipas explains from her office in Kyiv. "We ask, how does it make you feel better?"

Indeed, the brand was born not only as a solution to the fact that 60 per cent of clothes end up in landfill or an incinerator within a year of being produced – but also out of a desire for Pelipas to feel at ease with her body. "I never felt comfortable in myself. I couldn't deal with my height," she says of her nearly 2m frame. But that changed when she discovered men's tailoring. "One day I bought this \$2 men's suit from a second-hand shop in Ukraine," she recalls. "I redesigned it for myself, and I wore it in Paris. I remember forgetting what I was wearing, I forgot even that there were clothes on me, because I was just so comfortable. This is how it started."

Bettter's mission isn't to design "perfect" clothes but to make old clothes cool again. "There was a moment where I was asking

PHOTOGRAPH: JULIE PELIPAS

BETTTER cotton Tennessee suit, €870, from its first collection



FT.COM/HTSI

27

THE FIX



Above: 1/OFF string waist blazer, €425, extra-ruffled jeans, €395, and inside-out trench, €950. Bottom: STELLA McCARTNEY compact knit jumpsuit, £1,270



myself, 'Do you really want to start another brand? There are too many brands launching, no one needs this,' Pelipas recalls. "But then I realised that I have a responsibility to do it, because I know this is how fashion should be in the future. I want to show people that upcycling isn't just a patchwork thing, that it's actually a super-cool thing. It's playful and it's so much fun. It's the future."

PELIPAS ISN'T THE ONLY ONE making old clothes feel luxurious again. A host of new brands are popping up with upcycling as their core USP. Bode started making workwear-style menswear entirely from antique textiles, and its pieces now sell in female departments due to popular demand. There's also Marine Serre, which uses old cut-up jeans and knits for its "regenerated" pieces; Rentrage, which stitches together vintage T-shirts, skirts and dresses; and Rua Carlotta, whose patchwork knits are a social-media hit.

London-based designer Priya Ahluwalia founded her brand on the concept of using deadstock and vintage fabrics. She was among this year's LVMH prize winners, many of whom also chose to rework old clothing in their designs. The 28-year-old designer works directly with mills and wholesalers to source deadstock materials, and also "travels around the UK looking for gems", such as men's old shirts. She first encountered the concept of upcycling when she was a child. "My mum would give me old clothes to play with; I guess this is when I first started to experiment with textiles," she says. "Then I began repurposing materials because of my desire to create less waste within my design process. I've seen first-hand the scale of the garments we throw away and I wanted to try to work in a way that would use what we already have."

Paris-based design house 1/OFF, which reworks vintage clothes, immediately caught the attention of fashion media when it launched last year. The brand's signature pieces include Burberry trench coats with the distinctive Nova Plaid re-stitched to the outside, and luxe Chanel tweeds combined with Levi's denim jackets. "We design by playing with the masculine and feminine – like a men's blazer with a tailored waist – and by mixing the historic and the

Right: COLVILLE trail top, POA, T-shirt, £210, matchesfashion.com, track pants, POA, and heels, POA. Below right: *Vogue Ukraine* fashion director Julie Pelipas in oversized trousers at Paris Fashion Week 2018

contemporary, like a vintage checked blazer with bright artworks," says 1/OFF co-founder Renée van Wijngaarden.

Colville is another brand using vintage clothes to create contemporary designs. Founded in 2018 by ex-Marni designers Kristin Forss, Molly Molloy and Lucinda Chambers – the former fashion director of British *Vogue* – Colville redesigns vintage fabric and clothing into colourful, textural pieces with lots of layering. "1980s shell suits become exaggerated sleeve shrugs, sails become coats," explains Molloy. "It's reimagining things, giving them another life." They see upcycling as something that could have broad appeal – not just to the already vintage-converted. "I think particularly now – and hopefully forever – people are turning to things that will last," says Chambers. "Throwaway culture is less appealing. Being imaginative about clothing as opposed to 'fashion' seems like a really good alternative."

In addition to upcycling, some of the biggest design houses are experimenting with deadstock fabrics and factory offcuts, among them Louis Vuitton, JW Anderson and Alexander McQueen. Italian house Max Mara has been collecting discarded camel-hair fabric from its coats, and using it as the "puff" in a new range of understated trench-style puffer jackets. And this summer, sustainable-fashion veteran Stella McCartney launched one-off pieces crafted from leftover fabrics from her summer 2020 collection. The range is sharp – a tailored jumpsuit,

a slimline suit coat, a floral twin set – with craft-style details such as patch pockets on a denim shirt and buckles on a dress shirt that hint at the collection's upcycled origins.

Indeed, rather than toning down the recycled, patchwork-style aesthetic, many brands have chosen to emphasise the details that reveal the story behind the pieces. The fact that your new dress lived a previous life as a 1980s ski suit speaks of eco-consciousness, creativity and style – desirable traits not only for brands but for consumers too.

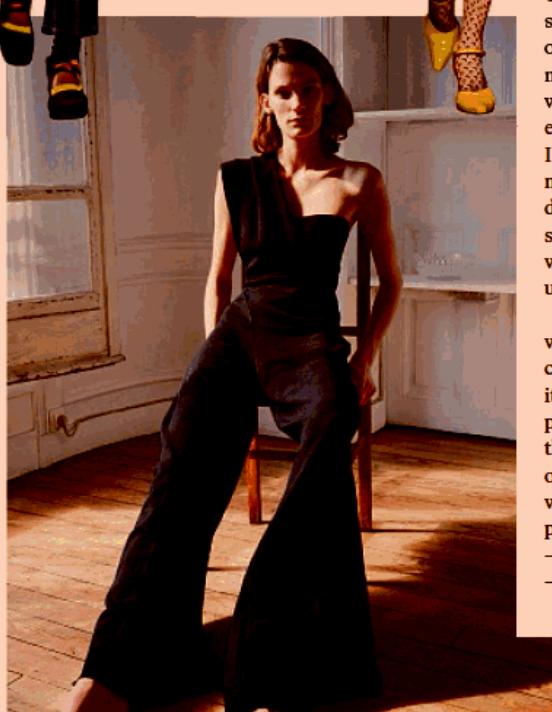
Perhaps the best example of how "dress-up box chic" has become cool is a pair of white jeans that Pelipas once wore, which also became a street-style hit. "I bought them second-hand for \$10 in Ukraine," she recalls. "They were six sizes too big, but I cinched them with a belt, redesigning them into cool paperbag-waist pants. They became my favourite uniform on set, and I did almost all of my shoots wearing them. Then there was a moment in Paris when I didn't have enough time after shooting to change before a show, so I went as I was. The image of me in the white jeans and a tank top went viral. I was pretty surprised." ■HTSI



Below: RENTRAYAGE tie-dye and sparkle T-shirt, \$125. Bottom: MAX MARA Camel water-repellent coat, £620



PHOTOGRAPHS: CHARLIE TRONCHOT, ETIENNE TOBOIR [2], GETTY/CHRISTIAN VIERIG





the saddler's spirit


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THE FIX



SHOPPING

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TREND
KNOTS LANDING

The tie is back, writes
Flora Macdonald Johnston.
But can you pull it off?

A certain level of chutzpah is required of women who wear ties. Just look at the line-up of those who are, or have been, fans: Diane Keaton, Marlene Dietrich, Patti Smith, Diana, Princess of Wales, and Alexandria Ocasio-Cortez, to name a few. When Madonna returned to the world of music in April 2019 (after a four-year hiatus) with the single *Medellin*, the accompanying video found her wearing a corporate-looking tie styled over a white shirt. The message was clear: Madonna meant business.

On the autumn/winter 2020 runways, designers tapped into the same assured energy. Miuccia Prada offered "a consideration on the strength of women", which she did via military-style workwear – structured wool blazers, knee-length pleated skirts and wide suit trousers – juxtaposed with colourful kipper ties in

THE FIX



Top: Marlene Dietrich in Paris, 1933. Above: Madonna in the video for her single *Medellín*, 2019



pretty candy-hued pinks and blues. At Alyx, skinny black-leather ties were worn over crisp white shirts. Dolce & Gabbana delivered wide styles in spots and stripes.

Dior's creative director of womenswear, Maria Grazia Chiuri, has used the catwalk to explore all sorts of gender narratives since her "We Should All Be Feminists" T-shirt debut in 2016. For her autumn/winter 2020 show, she enlisted the artist collective Claire Fontaines to create neon signs flashing the words "when women strike the world stops" and "Consent. Consent. Consent" above the catwalk, and her opening look starred a tailored navy wool blazer with matching fitted trousers, a cream striped shirt and a black office tie. The neckwear, fabricated in layered chiffon, was a recurring motif throughout the show.

For women, wearing a tie makes for a curious sartorial paradox. On the one hand, it's the ultimate expression of corporate homogeneity. The uniform of the office drone. And many of us will recall its place in our school uniform – for some a proudly worn badge of belonging, for others a symbol of conformity against which one might rebel.

Janelle Monáe and Marlene Dietrich have used it as an expression of individuality. And what could be more progressive than Julia Roberts turning up to the Golden Globes for her performance as a Southern belle in *Steel Magnolias* in 1990, wearing oversized men's suiting and a floral banker's tie? She picked up the prize for best supporting actress, but her tie suggested she saw her worth as equal to that of any leading man. Then there's the dominatrix factor, and the fact that a woman in a tie can be powerfully sexy.

Heather Gramston, head of womenswear at Browns, says consumers are keen to try this power look: "We've seen a resurgence in women wearing

tailoring as a trend. Adding a tie is the natural next step. We predict that the skinny leather tie from Alyx, worn with the skinny suit à la Bella Hadid in the autumn/winter 2020 show, will be our most popular when it launches."

FOR NEW-YORK BASED DESIGNER Thom Browne, the tie blurs gender. "I am always interested in pushing the boundaries between the masculine and the feminine," he says of the striped boater ties he used in his autumn/winter 2020 collection (of which there were a whopping 64). Both men and women were dressed in matching suits, coats and blazers – Browne's signature – and their faces were shrouded by animal-themed masks. "For the ties, I used fabrics from the garments and traditional silk repp stripes," he says. "The inspiration was for the man and the woman to look identical, to stretch peoples' notions of sexuality."

Other designers put their own unique spin on the accessory. At Saint Laurent, creative director Anthony Vaccarello sent 30 models down the catwalk in voluminous bows of colourful chiffon in fuchsia, red and yellow. Maison Margiela's John Galliano tied giant bows around models' necks and riffed on the cowboy's bolo tie.

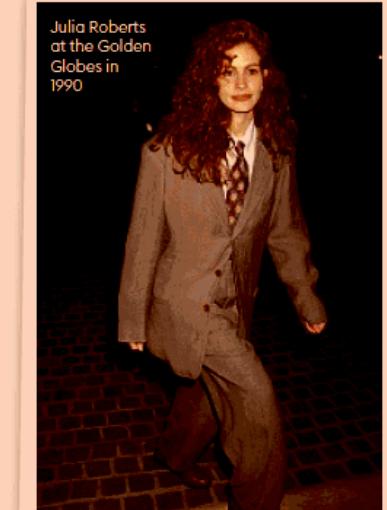
Paris-based couturier Bouchra Jarrar has been drawn to ties ever since she discovered archival designs in the basement at Balenciaga while working there in the late 1990s. "The tie came to symbolise protection for me," she says. "It expressed strength." For the first digital haute-couture fashion week in July, she presented her collection with a short film featuring a diamond-studded tie styled over a

beautifully cut black shirt. "I used the tie for my work to create volume around the body. I wanted it to wrap up the silhouette of a woman," says Jarrar of its playful proportions.

If you can't tie a tie, don't be disheartened – just head to the nearest

Gucci store, where maximalist Alessandro Michele has designed silk crepe-de-chine blouses with ties in matching fabric built into the collar. No one will ever know.

As for how to style it? "Honestly, I don't think it's such a big deal for a woman to wear a tie," says Browne. "All she must do is be her absolute self." ■HTSI



Julia Roberts at the Golden Globes in 1990

TREND

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FENDI Mini Baguette bag, £1,550
BOTTEGA VENETA bag, £3,035
LOUIS VUITTON Archlight trainers, £895
BIRKENSTOCK sandals, £310, 1774.com
KENZO bag, £245
PRADA mini bag, POA
JW ANDERSON boots, £650

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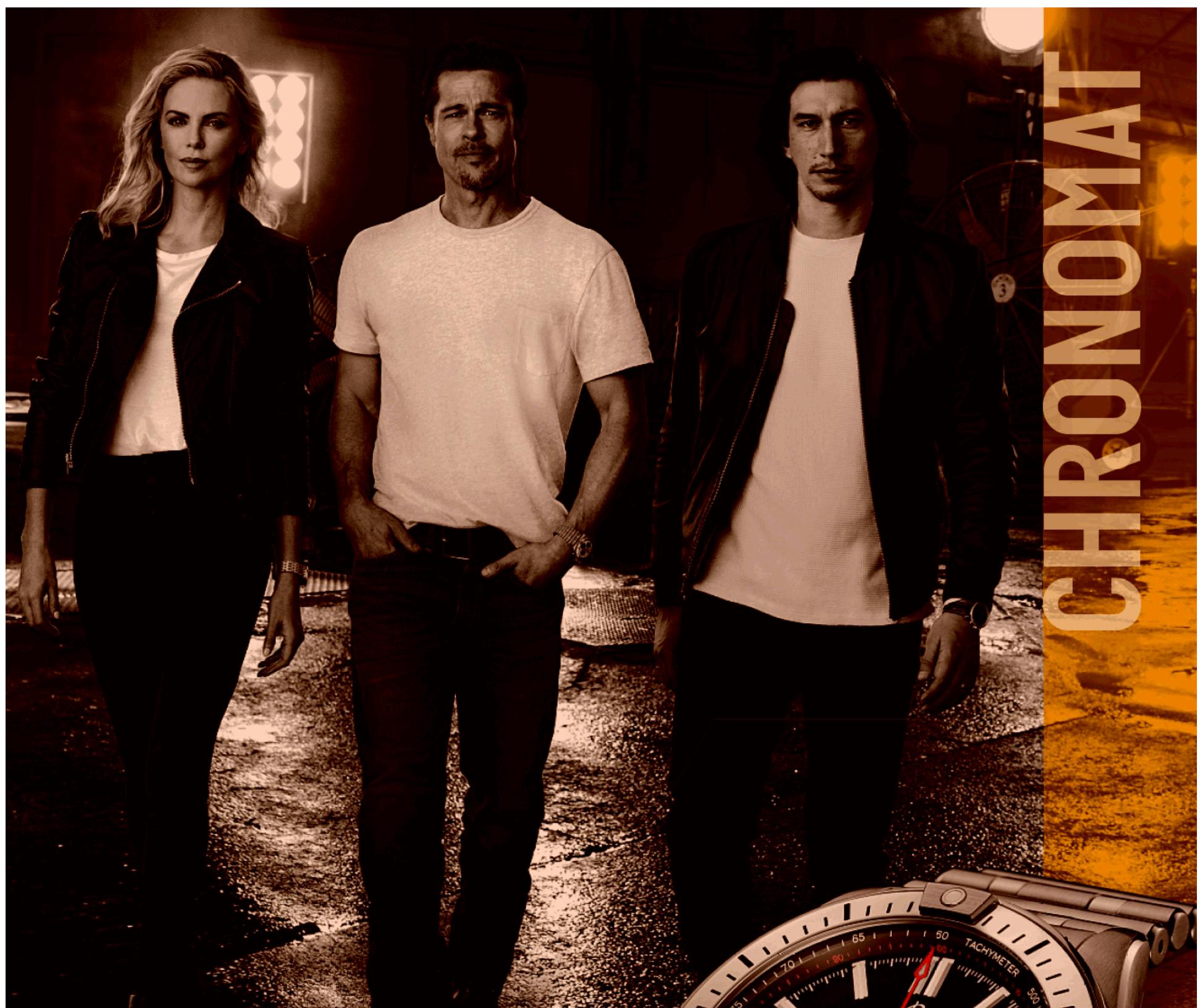
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ART

CHIP OFF THE BLOCK

As a new book shines a light on the work of the American sculptor JB Blunk, his designer daughter Mariah Nielson recalls how his unique aesthetic has shaped her own

I can still remember the smell of my father's studio. A mix of freshly cut wood, sawdust and varnish. It was a warm, dusty, pungent scent that emanated from his sculptures and, at the end of the day, his work clothes. The smell would waft out of the open doors of his studio and envelop me like a strong hug when I stepped inside.

My father is the late sculptor JB Blunk, best known for his large-scale redwood installations such as *The Planet* (1969) at the Oakland Museum of California. But before he started working with wood in the early 1960s, ceramics were his focus. When he was drafted into the Korean War in 1949, he saw it as an opportunity to visit Japan and meet the revered studio potter Shoji Hamada. There, a chance encounter with the artist Isamu Noguchi led to apprenticeships with the distinguished potters Kitaoji Rosanjin and Kaneshige Toyo – experiences that deeply influenced his work and way of life.

It was seen most visibly in the construction of our home in the small Marin County town of Inverness, California. The house and two studio spaces were built by hand from salvaged materials by my father and his first wife, Nancy Waite Harlow, in the late 1950s. Here, amid the large redwood burls, chunks of cypress and other scraps of wood, JB would carve and sand his sculptures, paint, and work on his ceramics and jewellery designs.

For me, as a child, my home was a magical playground filled with art and creative people. The house is surrounded by dense woods and a verdant garden where I created a vast network of dirt roads for my Matchbox cars. I was a wild child.



Top right: JB Blunk in a fig tree in Japan, c1952. Far right: the new monograph on Blunk. Above and top: untitled JB Blunk ceramics from 1979 and 1970 respectively. Below: Mariah Nielson in the kitchen of the home she grew up in



I hated having my hair brushed and wearing shoes. I painted and drew ceaselessly. My mother, textile artist Christine Nielson, taught me to weave; my father taught me how to work with clay, and together we would make pots, cups and plates.

If I wanted to spend time with my father while he worked – which was every day – I needed my own project. I started a restaurant called Chatz Cazure that served sawdust-based dishes. My father would always order the special of the day, which I dished up on plates and bowls made from redwood scraps. I would also make furniture for my doll's house. Occasionally he would join me, carving wonderful miniature coffee tables or chairs.

JB was extremely productive and protective of his time. A classic Blunk adage was "my time is precious", but this didn't mean he was a recluse. He loved to socialise, and my parents hosted weekly dinner parties with musicians such as Ry Cooder and Taj Mahal, and artists Lee Mullican and Luchita Hurtado. Once a month our neighbour, the surrealist painter Gordon Onslow Ford, would join us for dinner. My mother always made a soufflé with bundles of roasted potatoes and rosemary in parchment paper. Gordon would arrive and extend his right hand to me. I'd gently pry his fingers open to reveal a beautiful polished stone.

Noguchi, a lifelong friend of my father's, also came to our house several times. I remember his beautiful hands – hardened and sculpted by years of making. Describing what JB had created in Inverness, Noguchi said in 1978: "I like to think that the courage and independence JB has shown is typically Californian, or at least Western, with a

HE MADE HIS OWN BELT BUCKLES OUT OF SILVER AND ABALONE

continent between to be free from the categories that are called art. Here, the links seem to be more to the open sky and spaces, and the far reaches of time from where come the buried stumps of those great trees."

Whenever I return to Inverness and walk down our driveway, it feels like I'm exhaling. I feel grounded. I was born within these walls and the space is embedded with memories. The objects too are part of ongoing histories – things JB acquired from his travels in South America, Japan and Indonesia; paintings and sculptures made by friends; and, of course, his own creations – all arranged and rearranged over the decades.

There are certain objects that best embody the humour and considerate craft of my father's work. A ceramic soy sauce pitcher he made in 1970, for instance. The oddly shaped vessel, handmade from local clay, pours just the right amount of soy sauce. The top and bottom are lightly



Permanent Collection gold and turquoise Blunk disc earrings, \$440, and brass, horn and bone Sun Moon bracelet, \$475



THE FIX



glazed but the round belly of the vessel is left rough to provide a little traction while pouring. It's playful and durable, and has been in constant use for more than 30 years. So have the light pulls in our home. Whittled from extremely light balsa wood, in erotic forms that are quintessential Blunk, they are both artworks and utilitarian objects. There's also a sink carved from a single piece of cypress – a voluptuous yet functional form that was first roughly cut with a chainsaw then finished with a chisel and sandpaper, with deep, long grooves that resemble the surface of a raked Japanese garden.

MY HOME WAS A MAGICAL PLAYSCAPE FILLED WITH ART

My father's jewellery has also stood the test of time. Each Christmas he would give my mother a new piece, announced by a poem he had written on brightly painted pieces of paper, folded into unusual shapes and tucked into the tree. One particular bracelet – a circular brass band fitted with two beads, one carved from a deer antler, the other from ivory – she has worn every day for the past 40 years. This design, rethought as the Sun Moon Bracelet, exemplifies

the ethos of the Permanent Collection, the brand I founded with Fanny Singer in 2016. Our goal is to create unique and timeless objects, garments and accessories, inspired by the environments we grew up in – the kitchen of Fanny's mother, Alice Waters, and the workshop of my father.

My father's personal style was all about layers and flair. He would wear Levi's with a long-sleeved shirt in bright purple, pink or striped cotton, then a work coat and bandana, the latter secured with a hand-carved horn or wood bolo. He made his own belt buckles out of silver and abalone. My mother, meanwhile, favoured natural fibres in earthy tones, offset with my father's elaborate jewellery. In the '80s she wore her hair in cornrows, then, of course, got a perm. All their clothes were considerably made, often cut from fabric sourced on their travels to South America and Japan. My father's well-worn work coat has a special place in my memory, and has also been recast as part of the Permanent Collection in dark-indigo Japanese denim. All these influences are reflected in my own personal style: a combination of old and new, with just a little flair – and always a piece of Blunk jewellery.

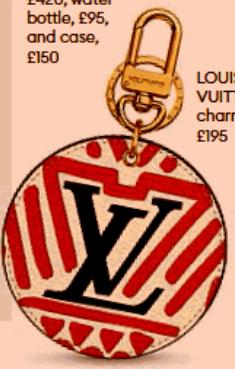
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FENDI x
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£430



GIORGIO
ARMANI
bag with
charm,
£2,000



ALEXANDER
McQUEEN
lockets and
matchbox,
£790



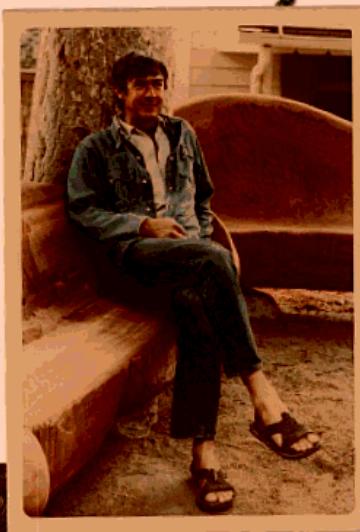
CHANEL
AirPods
box, £695



VERSACE
bag, £1,410,
and micro
bag, £410



Left: Blunk at work on his redwood installation *The Planet*, 1968. Above: gold and Tibetan turquoise earrings designed by Blunk, c1988. Below: the author and her father, c1986



A 1985 string of shells, jade and pre-Columbian beads by Blunk. Left: the artist at Tassajara, California, c1970. Below: Permanent Collection gold Solar Circle earrings, \$600



In this way I carry my upbringing with me. It was a unique experience. There was certainly a time when I craved a conventional environment. As a teenager I wanted nothing more than to live in the suburbs. It wasn't until after my father died in 2002 that I really began to appreciate what he, Nancy and my mother had created and shared with me. Now I aspire to this type of independence. I also strive to continue JB's legacy. I'm the director of his estate and have recently published the first monograph about him. In October, Kasmin Gallery will host the first presentation of my father's pieces in New York. He would have loved this. ■HTSI

JB Blunk, edited by Mariah Nielson and Abake, is available at jbblunk.com and dentdeleone.com. JB Blunk is at Kasmin Gallery, NY, from 8 October to 7 November (kasmingallery.com).

Permanent Collection
Japanese denim Hamilton
jacket, \$475



BLUNK'S HOUSE
IN INVERNESS,
CALIFORNIA
(INSET
PHOTOGRAPH
FROM 1990)

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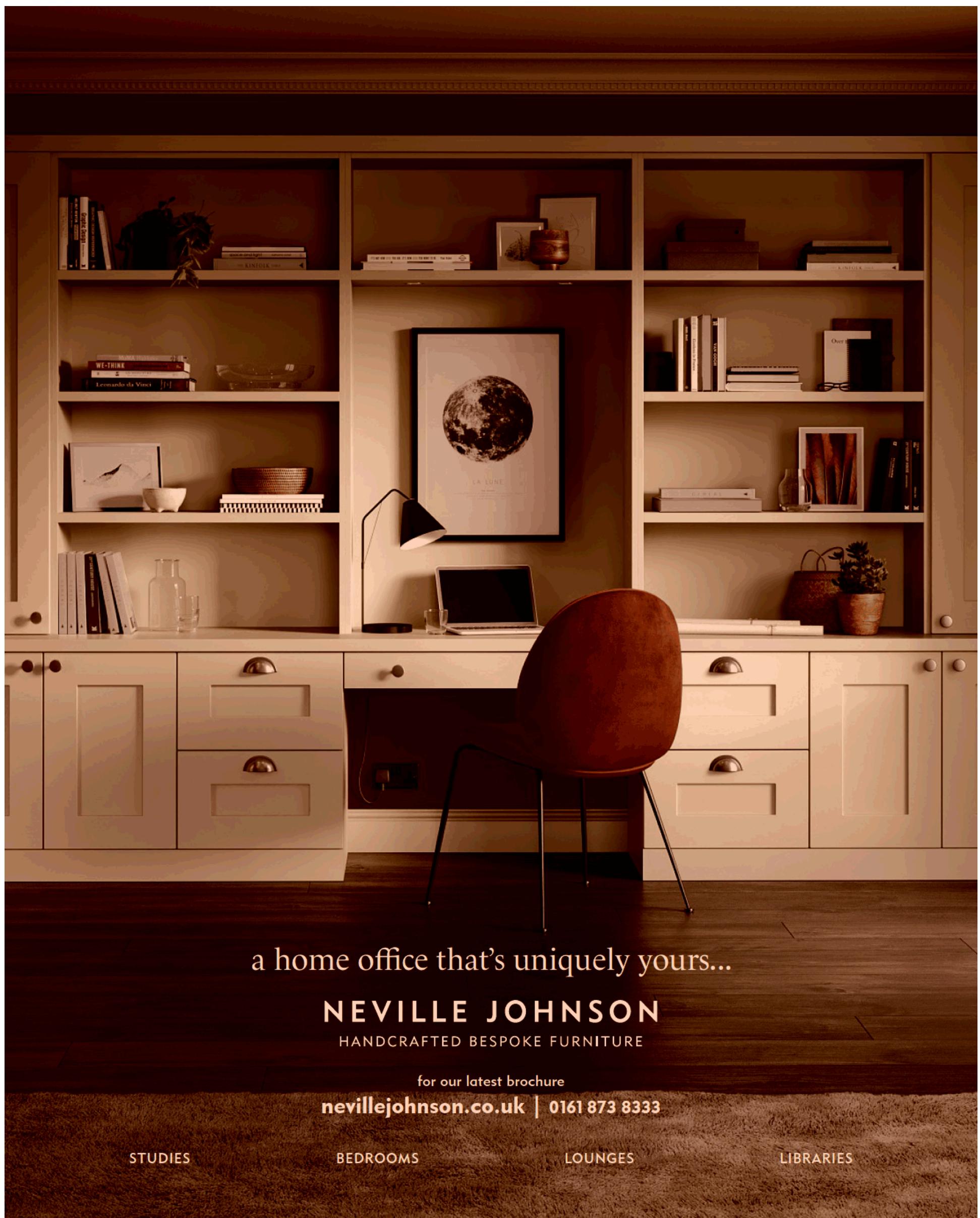


INSTAGRAM

ANDERSEN Genève is dedicated to small series of highly complicated timepieces and working with clients to design "Pièce Unique" creations. With a small team working in the heart of Geneva, only a few dozen timepieces leave the Atelier every year. In the late 70's, after almost a decade in the "Atelier des grandes complications" at Patek Philippe, Svend Andersen decided to launch his own collection. His first "Pièce Unique" was delivered to an esteemed collector in 1980. Since then, his work has set new standards and broken records within the horological world. 40 years later and with less than 1'500 timepieces manufactured, the Atelier remains at the same location, in the city next to the Rhône river. Our drive is to continue to support a passion, which is shared between our watchmakers and knowledgeable collectors alike.

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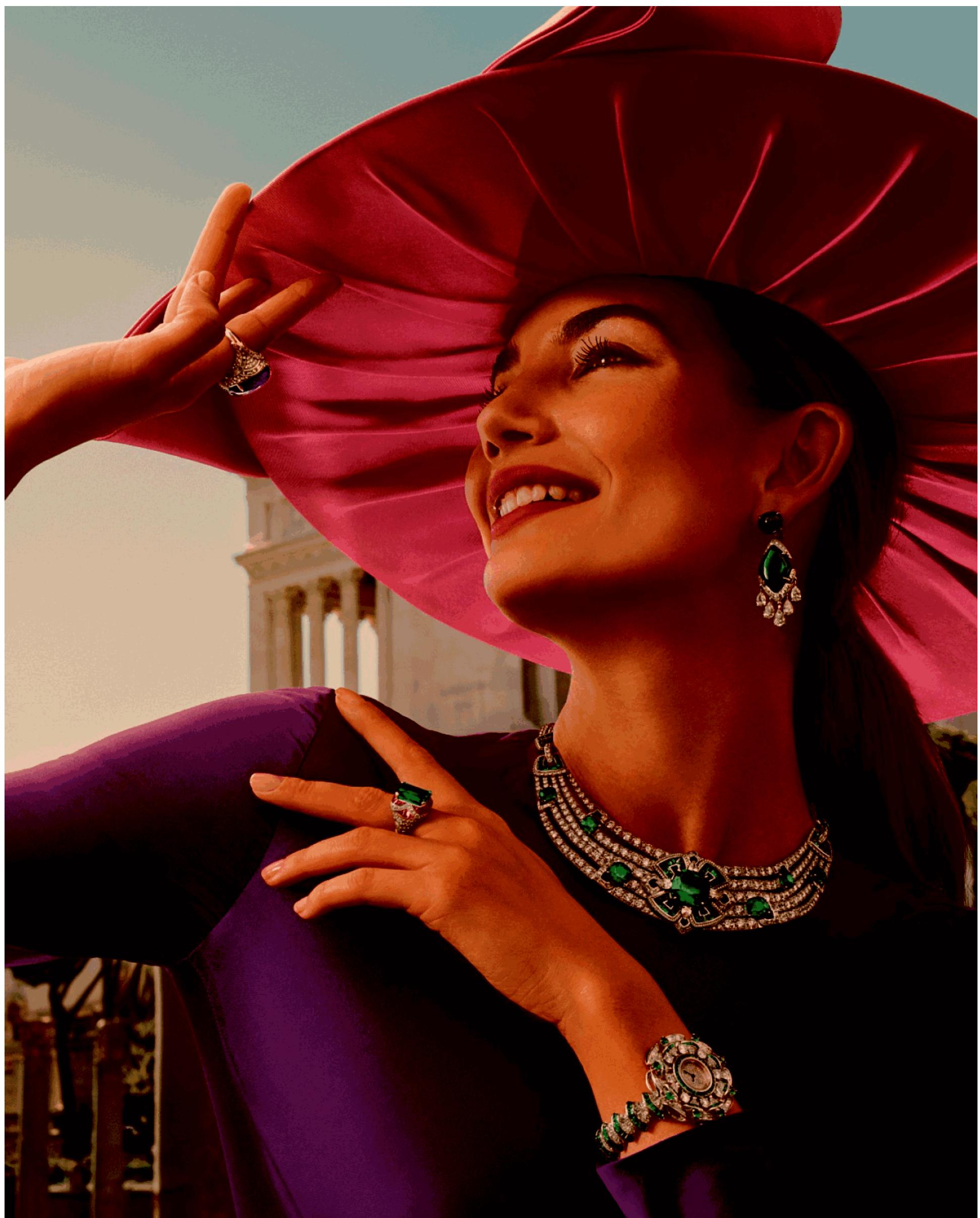
SMART INVESTMENT

Pucker up in pink with
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EDITED BY CLARA BALDOCK
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Below: REVIVE Glow Elixir Hydrating Radiance Oil, £100 for 30ml. Right: SISLEYA L'Integral Anti-Age La Cure, set of four, £775. Centre right: FENTY SKIN Hydra Vizor Invisible Moisturizer, £30 for 50ml. Far right: AUGUSTINUS BADER The Face Oil, £180 for 30ml



SKINCARE

THE GREAT BEAUTY RESET

Have the past few months played havoc with your complexion? These high-tech launches will get you glowing again.

By Nicola Moulton

I'm not saying my skin has aged significantly this year but my six-year-old recently asked me why I had a "six-pack"... on my forehead. After six months of stressful days, sleepless nights and home-school nightmares, it's become apparent that matters need taking in hand. And there's something about the early autumn, with its nip in the air, and its new-found appreciation for proper, non-negotiable routines that feels right for a skincare overhaul.

Fortunately, the season's big skincare launches abound with new ways to "reset" your skin, from serious, sleeves-rolled-up "jump-starting" regimens, which last up to a month and deliver a rapid burst of intense reconditioning, to new strategies that claim to "detoxify" your daily regime without your having to so much as cut down on caffeine.

Sorting out most modern-day skincare complaints – from sluggish cell turnover caused by tiredness and stress to overstimulated skin (a result of using products not suited to one another), to undeserved lacklustre

complexions caused by outdated products – requires a bit of a reboot. It could be a facial; it could be a peel. But in the days when we've all become beauty hobbyists, performing DIY facials like pros, it could also be a pleasurable at-home experience for the price of a couple of decent salon treatments.

Dr Anita Sturham, a London-based GP specialising in dermatology who launched her own excellent skincare line, Decree, last year, became so aware of how many of her patients – "especially those suffering with breakouts, pigmentation and dehydration" – needed a thorough overhaul that she recently launched her own two-week Skin Reset Kit. Sturham believes 90 per cent of the skin issues she sees are "self-inflicted... simply by using the wrong products" and that "stripping your skincare right back" is an essential step for getting the best from your skin.

Another recent reset kit is Budapest brand Omorovicza's The Cure programme, which in nine days cycles through an acid phase (to resurface), a "remineralise" phase (to stimulate microcirculation) and a "reconstruct" phase (for renewed elasticity). You can repeat it every three months, ideally to coincide with the change of seasons.

One of the best known brands for an intensive treatment is that of anthropologist-turned-dermatologist Dr Phillip Levy. A Geneva-based wound-healing specialist, he believes that only via resetting can you achieve some of the most visible anti-ageing results – and his Ultimate Stem Cell Spring Homecure (the "spring" means spring clean but it can be started any time) is legendary. "Many of the 'cures' we have studied over the years seem to be everyday products nicely repackaged," he says. "But to have something truly transformational, they need go deep enough to stimulate your own collagen, elastin and hyaluronic acid production, and last four weeks – or even eight... or more."

It's true that these regimes work best when they feel elevated from the everyday.

SORTING OUT MOST OF TODAY'S SKINCARE COMPLAINTS REQUIRES A REBOOT



Above: ESTEE LAUDER Advanced Night Repair, £82 for 50ml. Above left: DR LEVY Intense Stem Cell Booster Serum, £280 for 30ml. Left: KATE SOMERVILLE DeliKate Recovery Serum, £70 for 30ml



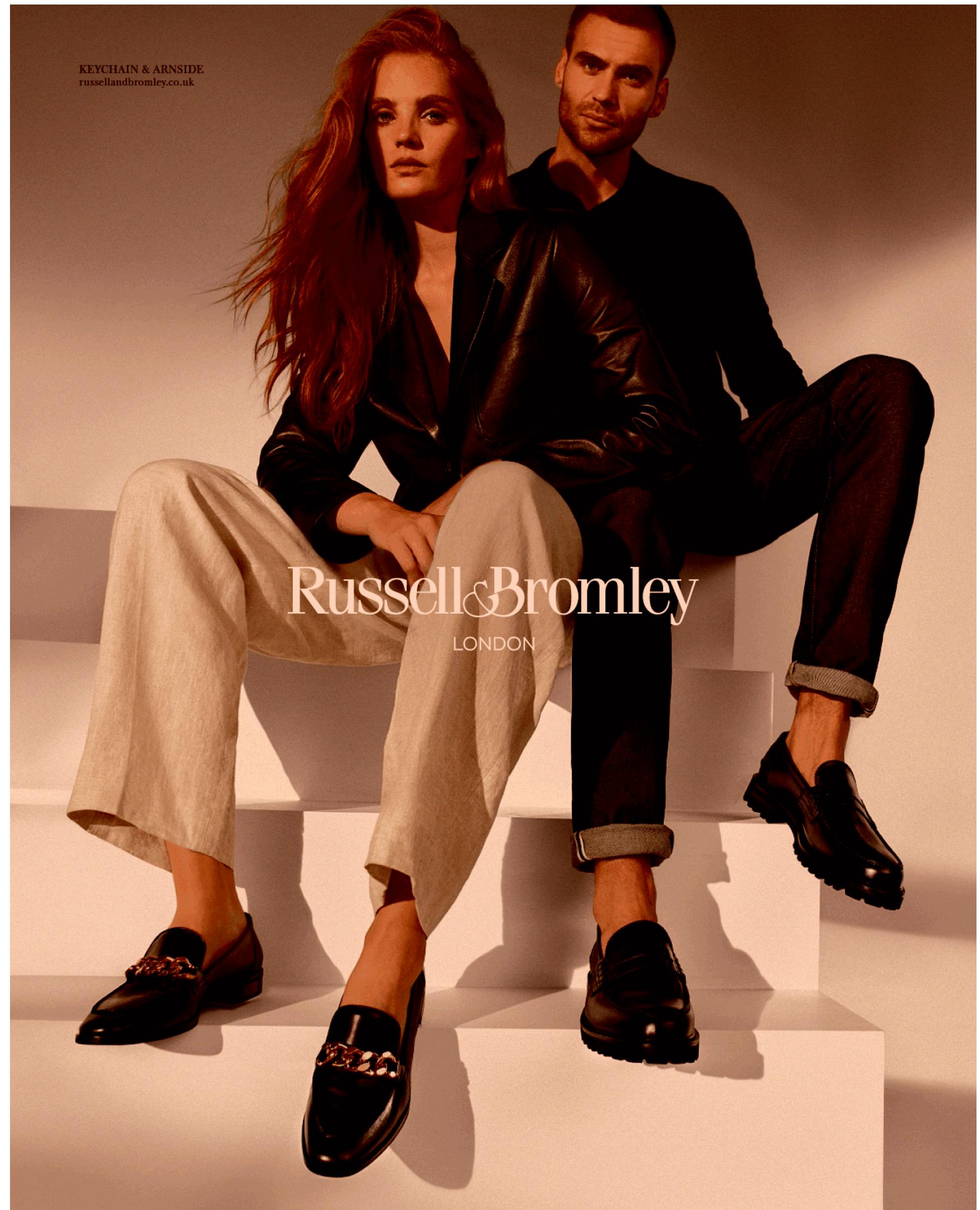
Above left: SUQQU Vialume The Serum, £150 for 50ml. Above: DECREE Mini peptide Emollient Veil, part of the Discovery Set, £150. Below: U BEAUTY Super Smart Hydrator, £160 for 50ml



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And when it comes to products with a built-in sense of occasion, no one does it better than Sisley. Even before you get to the science – and the scents, and the textures – it has a particular French earnestness that makes every product feel like an event. Which must make L'Integral Anti-Age La Cure, its new skin-resetting regimen, at £775 for a four-week supply, a veritable *tapis rouge*.

For each of the four week-long phases – Impulse, Reset, Consolidate, Renaissance – there's a phial of creamy serum, about the size of an eye cream. You use each one for seven days, applying eight pumps of product morning and night (this feels a lot, and it takes a few minutes to properly sink in). You can follow with eye cream or moisturiser if you want to, but I didn't feel the need. The bottles have been slightly overfilled so as to ensure you don't run out, but when you get to the end of the seventh day, you must start the next one nonetheless. (This feels wasteful, but I was assured by Sisley's training manager Lorna Green that I could save up these last drops and use them a couple of weeks after the course, as a further boost).

The formulation works on the skin's mitochondria – the "batteries" where cellular energy is stored. They lose the ability to restore themselves over time, particularly during intense periods of stress and hormonal changes, so following either one of those would be an ideal time to try it. The breakthrough was the discovery of the mechanisms of a process called autophagy (for which Japanese biologist Yoshinori Ohsumi won the Nobel Prize for medicine in 2016), whereby damaged cell components such as mitochondria destroy themselves to protect the rest of the cell. La Cure boosts the elimination of these waste elements, allowing the healthy cells left behind to soak up energy and regenerate – promoting the appearance of healthier, more youthful skin. In skincare terms, this is no mean feat.

It sounds intense – and it's certainly super-active: by the end of the first week I had a small, yet determined, spot on my chin (which I cannot believe was a coincidence) and a little more redness than usual, too. The following week, "cell detoxification week", my skin was starting to feel unusually smooth. By the end of the fourth week, my skin was smoother and clearer than I can ever remember. It's also, though, a real example of skincare as self-care: as much as the thought of a radically rejuvenated complexion, the daily reminder that you've sidelined your usual clutter of products in favour of something exceptional is almost enough to bring on a glow.

With any reset complete, the focus should then be on keeping your skin detoxified and renewed. One update worth looking at is a serum. Whereas the luxurious face cream at the end of your regime used to be the jewel in any skincare crown, these days lightweight serums are where the real technology is happening, and it won't be long before they eclipse the big jars of moisturiser completely.

While serums used to be a targeted addition to your face cream – specifically for age spots, say, or wrinkles – the best new ones are genuinely impressive all-rounders. Estée Lauder has just revamped Advanced Night Repair, one of the first ever mainstream skin serums and a product so ubiquitous that among beauty editors it has acronym status. (See also: Clinique's DDML, aka Dramatically Different Moisturizing Lotion). And in October, Suqqu, which hails from Japan – where serums have been the mainstay of skincare much longer than here – will launch Vialume, its most advanced line yet, containing glucosamine and amino-acid derivatives designed to target all five key characteristics of great skin: moisture, firmness, smoothness, translucency and brightness.

Another product gaining increasingly scientific status is face oil, which should no longer be dismissed as the preserve of the militantly natural beauty brigade. Augustinus Bader, the world-leading wound-healing specialist whose Rich Cream was the runaway skincare success of 2018, has just launched The Face Oil, which contains a slew of delicious-sounding oils – argan, babassu, hazelnut, karanja – as

well as a healthy dose of TFC8, the complex of vitamins, amino acids and synthesised molecules that has made Bader's products famous. Meanwhile, RéVive Glow Elixir Hydrating Radiance Oil is bronze in colour and slightly shimmering – although unusually, it leaves no evidence of glittery particles. Alongside a cocktail of seed oils, it contains the brand's signature Bio-Renewal Protein, rendering it a real skincare/make-up hybrid – and a great transitional product for this time of year.

Another need-to-know – and a great option particularly for younger skin – is Rihanna's new Fenty Skin line. There's Total Cleans'r, which would work especially well as the first step of a double-cleanse, and Fat Water, which Ri-Ri calls "a toner-serum hybrid" – but

it's the Hydra Vizor daily moisturiser that triumphs. This so-called Invisible Moisturizer has an SPF30 that leaves no white cast to the skin whatsoever, primarily because the product has a gorgeous pinkish hue and a blurring effect. The ghostly pallor left behind by so many SPF products is a particular challenge to people of colour – and this range was designed "to work seamlessly with make-up on all skin tones". It also smells great – juicy with just the slightest medicinal tinge – and comes in a refillable tube.

The recently launched skincare brand U Beauty wants to reset not just your skin, but the way you think about your whole regime. "We're all doing too much," says founder Tina Craig, who until two years ago was working as an influencer/ambassador for the world's biggest skincare brands but admits being "as confused as anyone" about what to use; she had ended up with a 13-step skincare routine. "I started noticing that everyone I knew had skin that looked translucent, which is not how it should look," she says. "Then I looked at my grandma and relatives in Korea, and their skin was not like that. It was thick. Dense. Firm."

U Beauty is her answer to what she calls the "cosmetic confusion". Its first product, the Resurfacing Compound (which sold out three times on UK stockist Net-a-Porter), was designed to replace toner, vitamin C, hyaluronic acid, AHAs, physical exfoliants, antioxidant serums and retinol products. From this month, there's also Super Smart Hydrator, a moisturising serum that seeks out damaged cells and "only treats the skin where it needs it". Bookend these two with cleanser and SPF, says Craig, and you're good to go.

Finally, could we reset the way we use products altogether? New US brand Noble Panacea is overseen by a scientific heavyweight: Sir Fraser Stoddart, who was awarded the 2016 Nobel Prize in chemistry. A microscopic delivery system releases its active ingredients into the skin in a programmed sequence, and it comes in individual doses packed in mini sachets to ensure the optimal amount of these ingredients stays potent until the minute it reaches your skin.

On the one hand, they feel counter to the idea of luxury face creams – more like a free sample from a beauty hall – but on the other, the boxes made from renewable materials and ultra-hygienic 0.5ml doses feel modern and Covid-safe. (You can send them for recycling in a complimentary envelope to TerraCycle, with which the brand has partnered). And if nothing else, as its global ambassador it has snapped up the actress Jodie Comer, who must have been pursued by every beauty company under the sun – and as far as I can tell, there's no sign of a six-pack on her forehead. ■HTSI



Above: NOBLE PANACEA The Absolute Intense Renewal Serum, £390. Below: OMOROVICZA The Cure, £205. Bottom: SARAH CHAPMAN Radiance Recharge System, £145



A close-up profile photograph of a woman's face. She has light brown hair pulled back, is wearing round glasses with thin red frames, and has bright red lipstick. She is wearing a white, ribbed, V-neck sweater. The background is a warm, solid orange color.

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Forces of NATURE

Artist Makoto Azuma and designer Kei Ninomiya describe their fantastical floral collaborations. By *Harriet Quick*

PORTRAIT BY **YASUYUKI TAKAGI**

NOIR'S
S/S '20
SHOW



PHOTOGRAPH: JASON LLOYD EVANS

Backstage, beneath the frescoed ceilings of Hôtel Potocki in Paris' 8ème, a model requires several helpers to offload a towering headpiece, sculpted from black synthetic hair and the fronds of a silvery-grey air plant. Her outfit is equally unwieldy: a cocoon of iridescent crimson furls and tutu layers, constructed from hundreds of components joined together in a press-studded matrix only visible from the inside.

Kei Ninomiya, the designer behind Japanese label Noir, and botanical artist Makoto Azuma have been up since 3am finessing these uniquely visceral works that blur the boundaries of nature, sculpture and fashion. They're showing Noir's autumn/winter collection: dresses constructed from masses of glossy plastic leaves; shimmering tartan fabric pleated into giant bunches; crinoline skirts covered with hair braids; and multiple gold fibre loops sprouting from outfits to kinetic effect. Azuma has contributed the headpieces, each one bursting with bird-of-paradise flowers, spiky aechea leaves and frothy asparagus plumosus sprayed crimson red. On this occasion, artist Hrafnhildur Arnardóttir – aka Shoplifter, a specialist in hair sculptures who represented Iceland at the Venice Biennale in 2019 – has joined the team to make the wigs on site.

"With this collection I wanted to explore the colour red through to its deep, blackish tones," says 36-year-old Ninomiya, who grew up in the southern Japanese city of Oita and trained at the Antwerp Academy of Fashion, before being taken on by Rei Kawakubo as a pattern cutter at Comme des Garçons. It was under the umbrella of the Tokyo label that, in 2012, he launched Noir, pairing his concept-driven twice-yearly collections with a commercial line of ruffled T-shirts, diaphanous skirts and leather jackets that sell at Dover Street Market and on Net-a-Porter. "I always look to create powerful

and beautiful collections," he says. "The pieces are often big in size and volume. You could say there's a link with the power of nature."

It's also a link to Azuma and his wildly imaginative floristry. The pair met 15 years ago, when Ninomiya paid a visit to Azuma's Tokyo shop-studio Jardins des Fleurs, a lab-like space located in a basement in Aoyama. Friends ever since, they struck up a creative partnership for Ninomiya's Paris runway show in 2018. "I had long admired Azuma's work, and while preparing for the show it simply crossed my mind to ask him," says Ninomiya.

The resulting all-black collection was offset with Azuma's biomorphic "masks", created with floristry mesh and a lattice of leaves and flowers.

AZUMA AND HIS TEAM ARE THE TOKYO ROCK STARS OF FLORISTRY

In turn, Azuma was struck by Ninomiya's originality. "He knows everything about how to sculpt shapes through geometry – with webs, rivets and knotting. His aesthetics are both scientific and artisanal." The same could be said of Azuma's creations, and the duo's aesthetic similarities are palpable. Both are fascinated with natural geometry and fractal forms. Both strike a punkish note. When we meet, both are clad in a uniform of charcoal jeans, sneakers and Noir's signature black leather biker jackets – Ninomiya with his trademark mohawk, Azuma with a bleach-blond crop. They share a passion for '70s punk, says Azuma, a one-time aspiring rock musician who discovered his métier while working in Tokyo's wholesale flower market in his early 20s.

TODAY, AZUMA AND HIS SMALL TEAM are the Tokyo rock stars of floristry. In Japan, *ikebana* is highly revered, but what Azuma brings is scale, a subversive perspective and an encyclopedic knowledge. "All my creativity originates from the natural world," he says. "I'll take a plant or

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flower – already beautiful enough – and with it create a new kind of beauty. If I remove a flower from nature, as an artist, I have a responsibility to respect its life, otherwise the arrangement will not succeed."

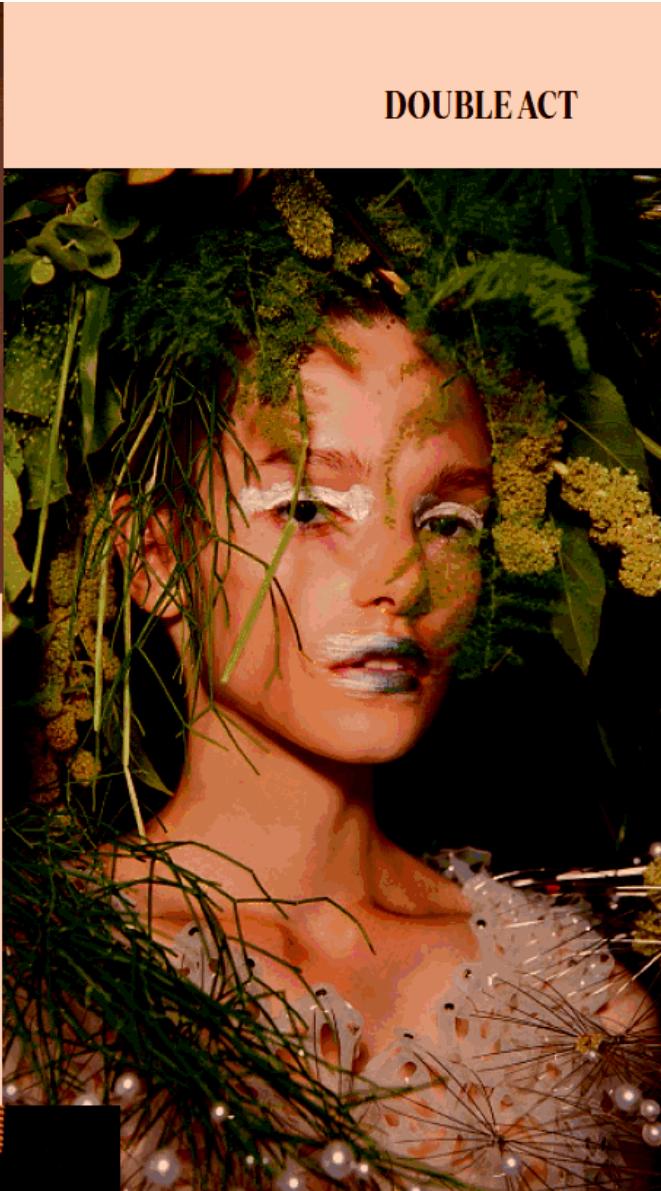
An extreme example of Azuma's oeuvre can be seen in his project titled *In Bloom*, for which he sent living plant installations into alien contexts – the desert, the ocean, a glacier and space. Each botanical expedition was documented by fine-art photographer Shunsuke Shiinoki. His work has also been used by other fashion brands. He has dreamed up installations and window displays for Fendi and Hermès, and decorated the Dries Van Noten spring/summer 2017 runway with florid frozen arrangements

– swatches of orchid, passion flower, African violet, iris and gerbera, reminiscent of Dutch Master paintings and all arranged in giant blocks of ice.

For the Noir shows, Ninomiya does not brief Azuma in words or with moodboards. "We have a connection and a mutual respect," says Ninomiya. "On arrival in Paris, we chat about so many things and I show him the collection. Azuma then heads to the flower market." For spring/summer 2020, Azuma collected 30 types of green plant, including Boston ferns and moss, which he crafted into curvilinear caps and sprays. Topping vast, white cloud-like dresses, the vision was of a new half-woman, half-plant species. For autumn/winter 2019, varieties of long-stemmed red roses enhanced the dark romance of ruffled black gowns.

"Creating for the runway is the biggest challenge, as the pieces have to work as part of Noir's vision and they are in motion. But the ephemeral nature of fashion shows marries so well with the temporality of flowers," says Azuma. "I believe the relationship between humans and plants will become even closer from now on. Plants are not only for us to eat; visual appreciation is important too. How humans integrate plants into society in a contemporary way is vital." This ecosystem is bound to be further explored with Noir's spring/summer 2021 collection, which Ninomiya is expected to show in Paris later this month. Once again, Azuma will play a crucial role in the mise-en-scène – a fashion mash-up of punk and plants for our times. ■HTSI

Right: Noir's autumn/winter '19 show in Paris. Far right: backstage at the spring/summer '20 show. Below: Azuma at the autumn/winter '20 show. Bottom: backstage at the autumn/winter '20 show



AZUMA SENT PLANTS INTO SPACE FOR HIS *IN BLOOM* PROJECT

ILLUSTRATIONS: WILLIAM LUZ. PHOTOGRAPHS: FRANÇOIS GUILLOT/AFPI/IMAGES IN BLOOM #4: EXOBOTANICA II - BOTANICAL SPACE FLIGHT: PHOTOGRAPH: 2019, SHUNSUKE SHIINOKI AND ANHK; AZUMA'S IN BLOOM PROJECT IS EXPLORED IN THAMES & HUDSON'S NEW BOOK FLOWER ART BY MAKOTO AZUMA. JASON LLOYD EVANS MELANIE REY [2].

Heads first

ROSANNA DODDS UNVEILS FASHION'S OTHER MILLINERY MARVELS



DIOR

DIOR AND STEPHEN JONES
"Without hats there is no civilisation," wrote Christian Dior in 1954. It's a good job, then, that the head of the house's millinery workroom is a leading hatmaker. Dior's partnership with Stephen Jones began in 1996, since when he has conjured some of fashion's most radical headwear, from the gelatined silk-chiffon "wave" of spring 2009 to the garlands for Maria Grazia Chiuri's first haute couture collection in 2017. This season, Jones took Chiuri's theme of punky bohemian to create structured leather baker-boy caps and printed silk headscarves – a nod to her teenage wardrobe.



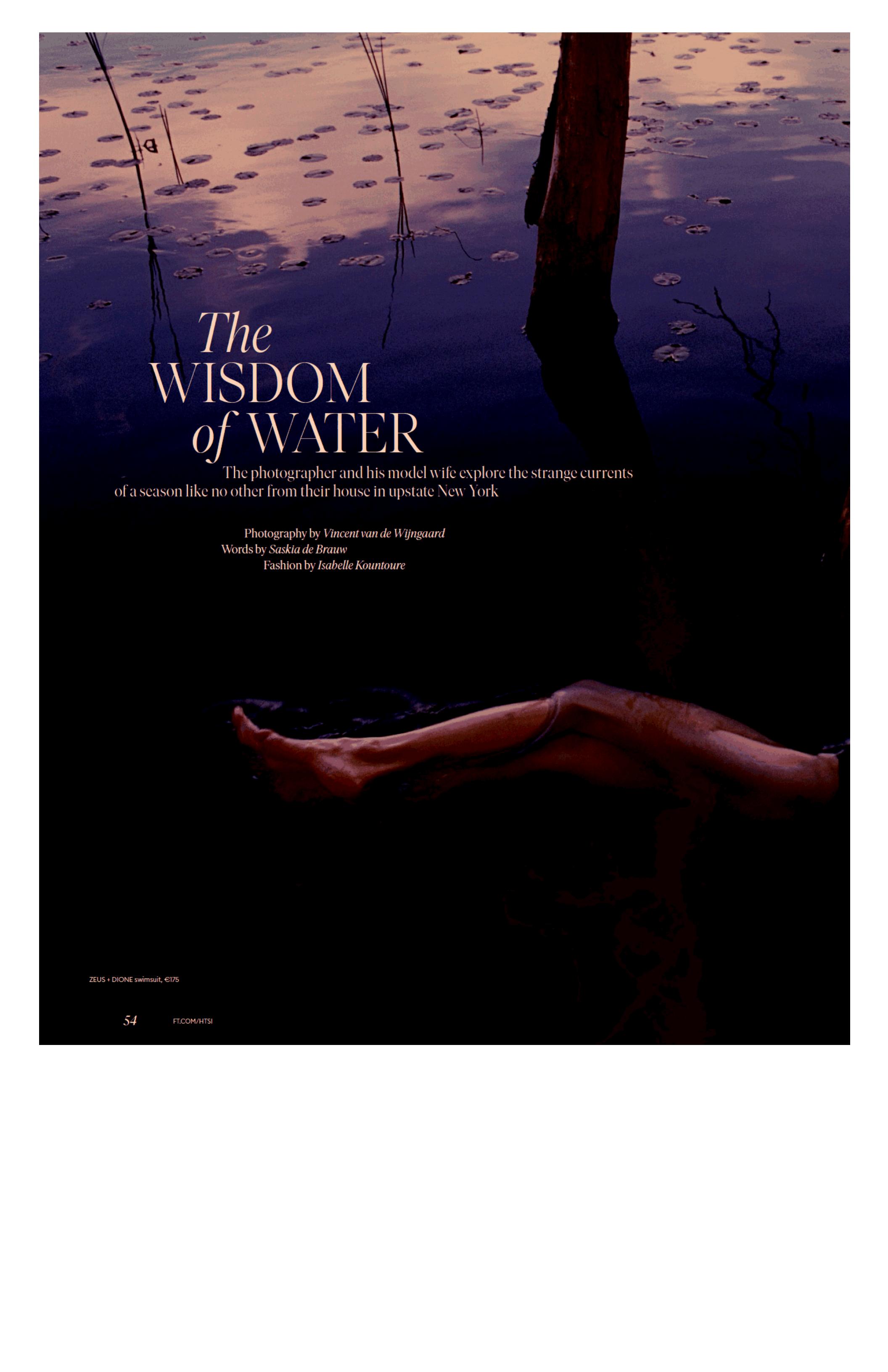
GIVENCHY COUTURE
SS/S'20

GIVENCHY AND NOEL STEWART
For her final outing as artistic director at Givenchy, Clare Waight Keller paired her asymmetric opening look with a wide-brimmed hat – so wide that it cascaded halfway down model Fran Summers' back. The extravagant creation was the handiwork of British milliner Noel Stewart, with whom Waight Keller first collaborated in 2017 when the pair were commissioned to create a headpiece for the Duchess of Sussex. Since then, Stewart has worked on Givenchy's autumn 2019 and spring 2020 couture shows, the latter of which involved floor-skimming bridal bonnets.



GIAMBATTISTA VALLI
A/W'20

GIAMBATTISTA VALLI AND SHERIDAN TJHUNG
More than 3,000 baroque pearls were used on each bridal veil at Giambattista Valli's autumn 2020 show – with 3,000 cubic-zirconia crystals apiece for "diamond" styles. Both options were handcrafted at Sheridan Tjhung's Perth studio, where the florist-turned-designer has been making her signature face masks for the likes of Billie Eilish, Grimes and Steve Lacy since 2018. Tjhung designed a pattern consisting of six sections, allowing the veils to rest securely on top of the head, before spilling into soft folds of pearls or crystals around the shoulders.



The WISDOM of WATER

The photographer and his model wife explore the strange currents of a season like no other from their house in upstate New York

Photography by *Vincent van de Wijngaard*

Words by *Saskia de Brauw*

Fashion by *Isabelle Kountoure*

ZEUS + DIONE swimsuit, €175





This page: MAX MARA wool dress, £830. DIOR leather boots, £950. Opposite page: HERMÈS silk rollneck, £1,150, and silk twill skirt, £1,100



Miller Tavern
Bells, a banging door, a cool breeze. She hears cups and saucers meet, footsteps on the wooden floor, a car stopping, car doors opening and closing, children's laughter, the comforting sounds of people chatting, human presence. The door bangs again. Her eyes remain closed in this daydream. When she moves her fingers along the window ledge, they leave a line in the thick dust connecting the tiny bodies of a ladybird, a fly and a dead spider. The floral-patterned pillows are piled up. They have holes in them. A half-emptied water bottle stuffed underneath the table, a plastic hotdog with eyes, a left-behind umbrella and a chalkboard with faded writing are reminders of a time of togetherness, of ease and of comfort.



LOUIS VUITTON wool blazer,
£2,250. ADINA REAY tulle
Fran balcony bra, £90. PRISM
velvet Hollywood bottoms,
£95. DIOR leather boots, £950







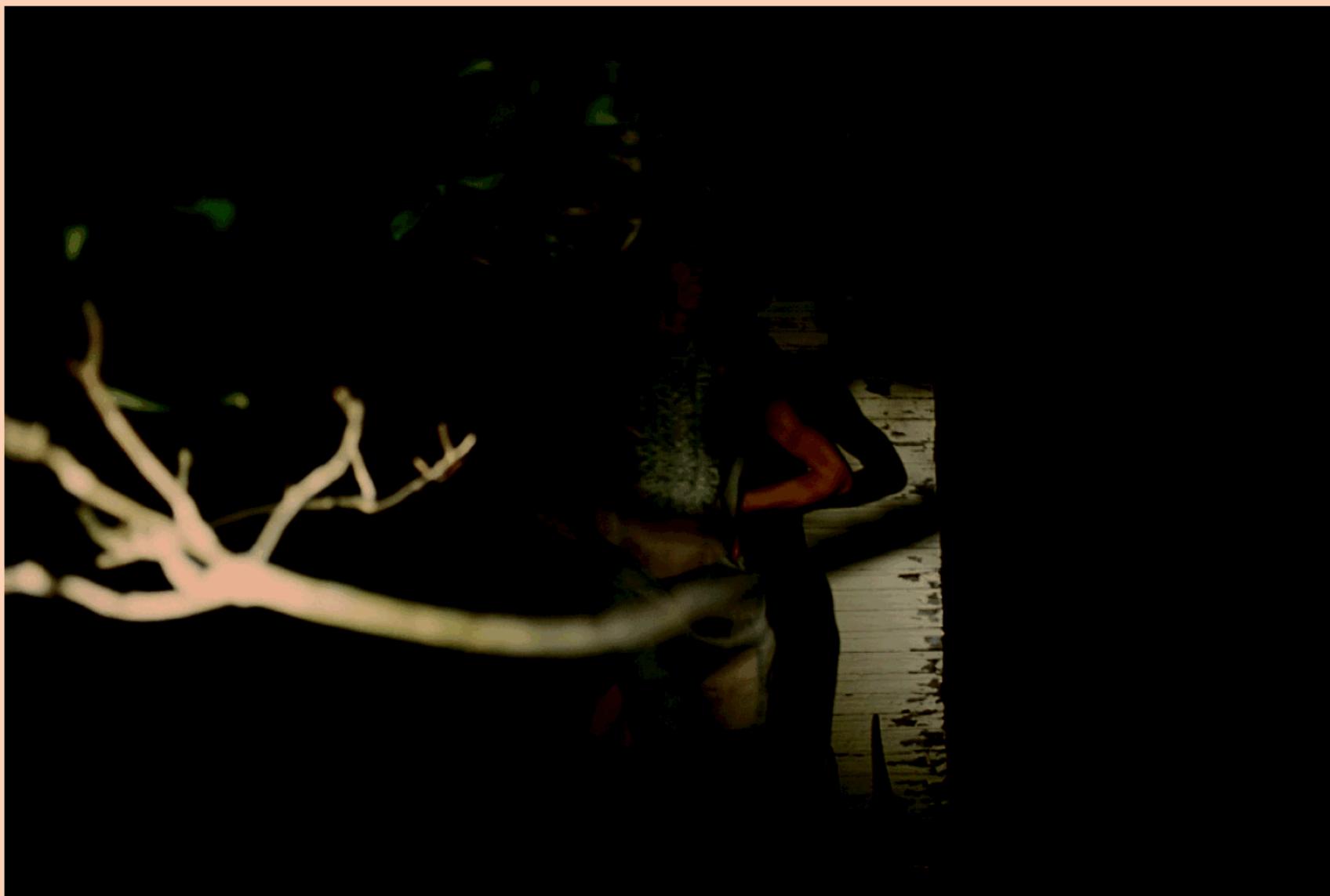
*There is something between their
love now, or has their love
expanded? No longer two, but three.
Hands reach out over the table.
Forgiving. A square patch of
sunshine frames this moment.*

Saskia wears JIL SANDER BY LUCIE & LUKE MEIER viscose dress with belt, £2,030. DIOR leather and rubber boat shoes, £740. Her daughter Luna wears BABY DIOR cotton poplin shirt, from £320, and wool gabardine trousers, from £420



*When all that we were familiar with has shifted and when
sirens stop wailing – for a moment at least – their absence is
filled with birdsong. Suddenly there are things that appear
that you haven't seen in a while, like a starry night, snails,
worms, leaves growing. You remember how to enjoy rain
again and the fresh feeling it gives on your skin.*

This page: YASMINE ESLAMI
tulle Lily bodysuit, €155.
Opposite page: PRADA
organza dress, £1,300. ADINA
REAY tulle suspenders, £60

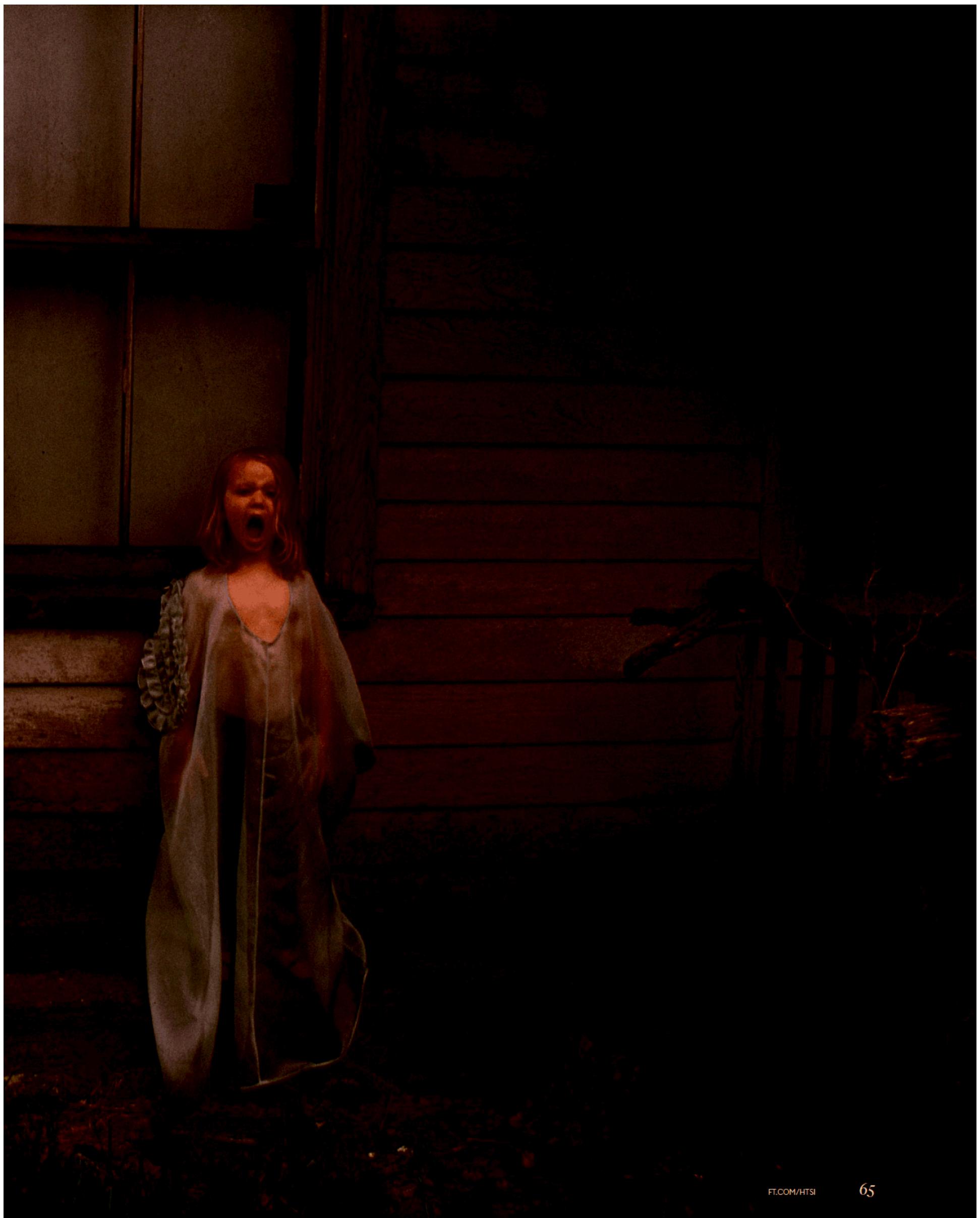


The forest stretches out behind the white fence. The white lines demarcate space that would otherwise merge into a shapeless mass of colours, grey, black hues of blue. Twigs resemble feathers or brushstrokes against the dark-blue sky. Rustling leaves convey that she does not belong to the night. Now owls, bears, foxes and small creatures run free.



A woman in a dark, sheer dress stands in front of a weathered wooden building. The building has horizontal siding and a small window. The scene is set outdoors with grass in the foreground.

PRADA organza
dress, £1,300





This page: ADINA REAY tulle Fran balcony bra, £90. DOLCE & GABBANA wool/cashmere short pants, POA. Opposite page: BOTTEGA VENETA viscose jersey dress, £1,690.

Model, Saskia de Brauw at Viva London. Special thanks to Trish Goff, Pascal and Philippe at Publimod, Vincent and Damien at Sparklink, Rita and Thomas at Art + Commerce and Steve Lovelace for his help on this project



Before her feet touch water, the pond looks like one big mirror; clouds like precisely placed dots of paint, reeds weave water and land together, the tree trunk continues onto the dark surface. Her feet sink into the invisible bottom of the pond. Mud comes to the surface and stirs underwater life; tiny nasty-looking animals, slimy weeds, itchy sand that sticks to your body. Now water doesn't reflect the quiet space above any more. Her body and mind suddenly understand that this is the wisdom of water.

“THE MOMENT IS ONLY RISING NOW”

At a unique moment of disruption – and reflection – Louis Vuitton creative director of womenswear Nicolas Ghesquière looks back at history to see what happens next.

By Jo Ellison

Portrait by Annie Powers

Few of the 800 guests will have realised, on walking into the Louis Vuitton show space at the Louvre on 3 March 2020, that they themselves might be participants in a strange historic moment. The catwalk show marked the end of a febrile, nervy season that continued to press forward even while the spectre of the pandemic inexorably closed in. An odd blend of anticipation and relief hung in the air. And yet, as is to be expected from one of the biggest brands in the industry, the house still put on a magnificent performance: the clothes were a mash of influences including pinstripe suiting, ski parkas, moto corsets and tiered petticoats – all plucked from different eras and set against a twinkling tableau.

As the first chords broke, a chorus of some 200 extras, each dressed by the costume-maker Milena Canonero, appeared wearing sweeping looks from centuries gone by. In the gloaming of the auditorium it looked as though the artworks in the Louvre had been magicked into life and the audience watched as fashions past, present and future seemed to momentarily collide.

For Nicolas Ghesquière, creative director of womenswear at Louis Vuitton since 2014, the show was the culmination of two years' planning. He explains: "I wanted to explore the sensation of what I would feel if someone from the past could have a look at what I'm doing now. It was a little ghostly maybe, but that was really the intention, this clash of the clock. I knew the moment was right." What he couldn't have known then was that the fashion show – with its cast of hundreds, its audience packed into the seating, its celebrity attendees – might itself be consigned to history. With his 46 autumn/winter 2020 looks, he may have staged the last great fashion spectacle of its kind.

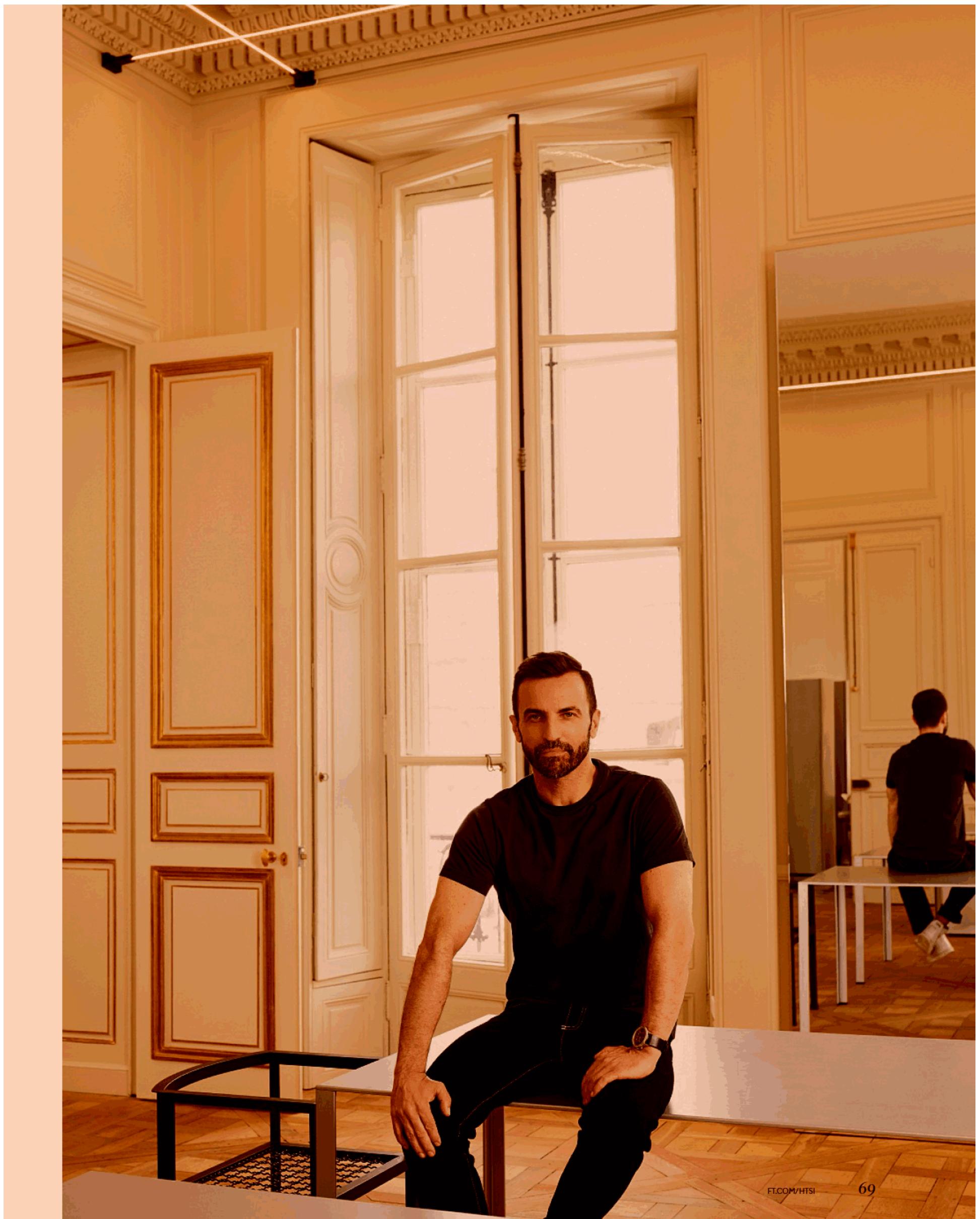
Days later, on a trip to Los Angeles where Ghesquière was due to attend a wedding, the world started shutting down. The Met Gala accompanying the annual Costume Institute's exhibition *About Time: Fashion and Duration*,

of which he was a co-host (and a theme his autumn/winter 2020 show had surely had in mind), was cancelled. The exhibition is currently postponed. In the weeks that followed, the fashion industry entered a state of crisis, with the pandemic upending everything from supply chains to distribution, manufacture to design. Ghesquière quickly reconfigured the Vuitton atelier to work with social distancing, production meetings went digital and the fashion show – that great marketing totem of the business – for the most part went online.

Things are still volatile. At the time of writing no one knows what form the women's shows will take this autumn, who will attend them, and if indeed there will be any shows at all. Many retail points are still closed. The industry is navigating a path in which consumer confidence has tumbled – McKinsey analysts have warned that fashion sales will shrink by up to a third this year. Not surprisingly, many are looking to mega-brands such as Louis Vuitton (whose sales have remained more stable than the vulnerable smaller independent fashion labels) for direction. As one of the largest luxury brands within the LVMH mantle, making up an estimated 50 per cent of the profits at a group which made a record-breaking €53.7bn in 2019, Vuitton's decisions set a precedent for how other brands behave. Has the pandemic been the harbinger of lasting change within the industry, or will things go back to the way they were?

Ghesquière is in no doubt that this moment has marked a turn in his creative journey. At 49 years old, the French designer has been a creative force within the industry for more than 30 years; he started working at Jean Paul Gaultier aged 18, and was appointed to head the house of Balenciaga at a precocious 25. "There is no room for going back to what things were," he says. "And while we have the tendency to want to go back to what was, I think that would be our worst mistake."

The designer is speaking from his Paris studio, a former apartment he turned into a private workspace a few years ago, where he works when he's not at Vuitton. He has spent much of the past few months at his country home just outside the city, a place he bought 14 years ago but





"THE FUTURE OF FASHION IS NOT SOMETHING THAT IS TEPID FOR ME"



Above: the finale at Louis Vuitton autumn/winter 2020, held in Paris in March. Right: looks from the collection

where, until recently, he had spent very little time. During lockdown, he corralled a few close friends together, stayed off social media and tried to focus an already busy mind.

"It's not that we weren't thinking enough before," he says of his creative reset, "but I think the time was consumed with this crazy rhythm of proposing collection after collection, and it didn't allow us the proper time to focus on what was necessary – [the issue of what was] ethical, sustainable, the problem of waste. It wasn't right. I'd rather work more on less product than too quickly on more product. That doesn't mean we're going to sacrifice the economy, but I think it's been a wake-up call."

Before the pandemic, many designers had lamented the stranglehold of the fashion cycle, the pace at which they had to deliver, and a manic working schedule that found them flying around the world. Not that Ghesquière is complaining. But the global slow-down has proved that there are other ways to work. "I had incredible cruise collections with Vuitton, where we would take 600 to 800 people and do a fashion show in Kyoto, in Rio, in New York. And it was extravagant – and it was necessary, because the demand for fashion was very high as well. But I don't want to do the same any more. I know that this is over. It was incredible, but I know what I'm going to do next."

For Ghesquière, the future means going back to fundamentals: to simplify the process and to stop overcomplicating things. "I said to my design team, 'We're not going to do another 300-piece collection, it's not going to be that. So I want you to come back [after the lockdown] with the things in which you really believe. I'd rather have two ideas instead of five. I think, mentally, we had all started to feel a bit lost at times, because that's the reality of manufacturing. But this was an opportunity to exchange a lot about our feelings and see what themes emerged.'

Unsurprisingly, his designers came back with many themes in common. The subject of safety was predominant. "Many of the team returned with an expression of protection," says Ghesquière. "But, in fashion, 'safe' can mean a lot of different things. Being safe in fashion doesn't necessarily mean wearing overalls, but the question of the function was very important in the discussion we had."

Freedom of movement, athleisure, the working-from-home wardrobe were also fairly typical contributions, but other conversations also threw up more unexpected ideas. "There was a big interest in a certain kind of *graphisme*," says Ghesquière, "something very positive, very optimistic, very colourful, very bright." Perhaps surprisingly, among the team there was a feeling of exuberance. Says Ghesquière: "The future of fashion is not something that is tepid for me."

Lf the designer feels a historic resonance with another decade, it's the 1920s – a period of youthful energy, creativity and crazy hedonism that also followed a pandemic – rather than any time in more recent history. "Remember after the 2008 economic crisis when fashion was questioning its voice and thinking everything should be much more conservative? I don't think that at all this time. The voice of younger people is very bright, it's happier and, politically speaking, it's more powerful than before." Moreover, with fashion poised on the brink of a new decade, Ghesquière says that the mood and silhouettes that will characterise the 2020s are still waiting to take shape. "Where we are is not defined yet. The moment is only rising now."

Ghesquière has long been a fashion trailblazer. At Balenciaga, where he worked for more than 12 years, he created some of the strongest looks of the 2000s. His high-waisted jodhpur trousers, worn with a military blazer, became one of the most familiar fashion silhouettes of the era; his athletic takes on retro-futurism are indelible as well. He calls his aesthetic "hybridisation" – a design practice that has always mashed a fusion of oppositional ideas. And at Louis Vuitton he has continued to cherry-pick his influences from a sweep of different eras, taking in '80s Paris club kids, 18th-century frock coats, boxing shorts, '70s suiting and tunic dresses best suited to the *Starship Enterprise*. Along the way, he's helped to nurture a new wave of creative talent – most significantly his former studio head Natacha Ramsay-Levi, who now leads the house of Chloé, and Julien Dossena, creative director at the Puig-owned Paco Rabanne. Rather than predicting the death of fashion, he sees the current crises – both Covid-related and in the global social activism that has subsequently arisen – as an impetus for creative revolution. "It's a great stimulation for us to be living in this moment," he says. "Breaking boundaries, breaking categories. It's quite violent, what's going on around the world. And the transformation that goes with violence is always difficult. But I really want to be part of what happens now."

This time has also encouraged him to think more sustainably as well. As fabric manufacture was so compromised by the pandemic, Ghesquière found himself returning to the storeroom to use materials they already had in stock. "We had been talking for years about the process of waste and how to be more careful, more attentive, but with the crisis we had to accelerate that process. And so, for our cruise collection [unveiled in July, and in-store this winter], we finally went into our stock fabric and created this small collection, 60 per cent of which was done with fabric that we had – not only to prototype but to produce the whole collection. It was one of the big changes for this season, to put things into action and approach the situation with a positive and proactive attitude. I found it very interesting. It's not that I'm trying to find every positive in the crisis, but it felt very good to use resources that were available within a very short distance. And not just fabric – human resources too."



Left and below:
Louis Vuitton
autumn/winter
2020. The
show was the
culmination
of two years'
planning



It's bold talk to speak of sustainability, using deadstock and culling one's collections when you're sitting at one of the world's most lavish labels; a brand that has built its reputation in the name of pure unfettered luxury, aspiration and unapologetic wealth. But Michael Burke, Louis Vuitton's CEO, is quick to echo much of what Ghesquière is saying.

"What the pandemic has done is bring to light a whole host of issues that were already in the undercurrent of what people were talking about," says Burke, on a Zoom call from Biarritz. "We had posted record-breaking results for a full year before the pandemic, but things were spinning out of control. This period of time has been an opportunity – across the group – to concentrate on what makes each house its own. This crisis has made it very obvious what is noise and what is substance. This has reminded us of the basics of what counts."

For Burke, one of the most positive changes has been the emergence of an executive structure that sees less "trickle down" from Paris. When we speak, he is finessing the details on the Vuitton menswear presentation that is being produced between the LV teams in Shanghai and Paris; a show subsequently watched online by 104 million

people and an event, he later tells me, that precipitates the brand's "best-ever weekly sales". He is adamant that future business opportunities will be more shared partnership events. Which I assume is shorthand for saying that the future lies in Asia.

"We have for too long conceived of things in the west and then, when they have been successful, run them sequentially in other places in the world," Burke says. "The paradigm has changed. The markets in Shanghai or Korea are so matured and highly developed that it means creative activities must be shared now. Sequential doesn't work any more."

In the meantime, consumer relations are bound to become increasingly personal. Stores will host more private client sales events, and trunk shows (those great in-store sales events of the '70s) will become the norm. The show in Shanghai will set a template for staging consumer "interactions" based around more local points of sale. And the digital drive will be ongoing. Consumers have happily switched to online shopping throughout the crisis – and the pressure to innovate further on digital platforms will remain the same.

But while Burke sees shows being far smaller and more local until we find a coronavirus vaccine, he's less convinced we'll see fewer products in collections to come. "It doesn't mean we'll be producing less products necessarily," he argues. "Because now is a time when there are more brands on the market, more players and more people at the table. To suggest there should be less product feels a little exclusive to me."

Not surprisingly, the CEO of Louis Vuitton is not a fan of hair shirts. "Less consumption is another philosophy," he says of the general reset that favours quality over quantity. "But making better products is something in which I do believe."

As to the fate of the fashion show, Ghesquière remains uncertain. "I've spent most of my life doing two shows a year, more since I've been at Vuitton. I've spent 30 years with the rhythm of fashion shows in my life. And I love a show. It's a very happy moment – but I don't want people to forget that the show was always a professional moment. The most magnificent work session, but a work session all the same. It might take another shape in the near future, but I still believe we will need that live performance. It's hard to do something as relevant as a girl walking in a room. I don't think there is a magical formula yet, but we will find something that will have a sense of what we do."

The Louis Vuitton show of the future. It may not feature a chorus of 200 costumed singers. It may not play to an enormous crowd. But as long as Ghesquière has a part in the theatre of fashion, the drama will live on. ■HTSI

PUTTIN' ON TH



THE RITZ



This image: LOEWE wool coat, £2,900. Top right: DIOR silk chiffon dress, £5,100, cashmere/silk knit dress, £3,200, metal, pearl and enamel single earring, £520, and metal and coral ring, £350. Boots and other jewellery, model's own. Right: BURBERRY wool-cashmere trench coat, £4,990, and mouliné wool trousers, £990

Tweed suits, sweetheart necklines, opera skirts – take a classic standard and give it a modern twist, writes *Kate Finnigan*

Photography by Joachim Mueller-Ruchholtz
Styling by Raphaëlle Helmore





Vain trifles as they seem, clothes... change our view of the world and the world's view of us," wrote Virginia Woolf in her 1928 masterpiece, *Orlando*. Equally true, as discovered in 2020, is that when our view of the world changes, so do our clothes. Even the most die-hard style fans

have dressed a little differently over the past six months. While we were confined to the home, with a limited-to-zero public stage on which to display ourselves, our clothing became a little less exuberant, a little more practical, a little more comfortable.

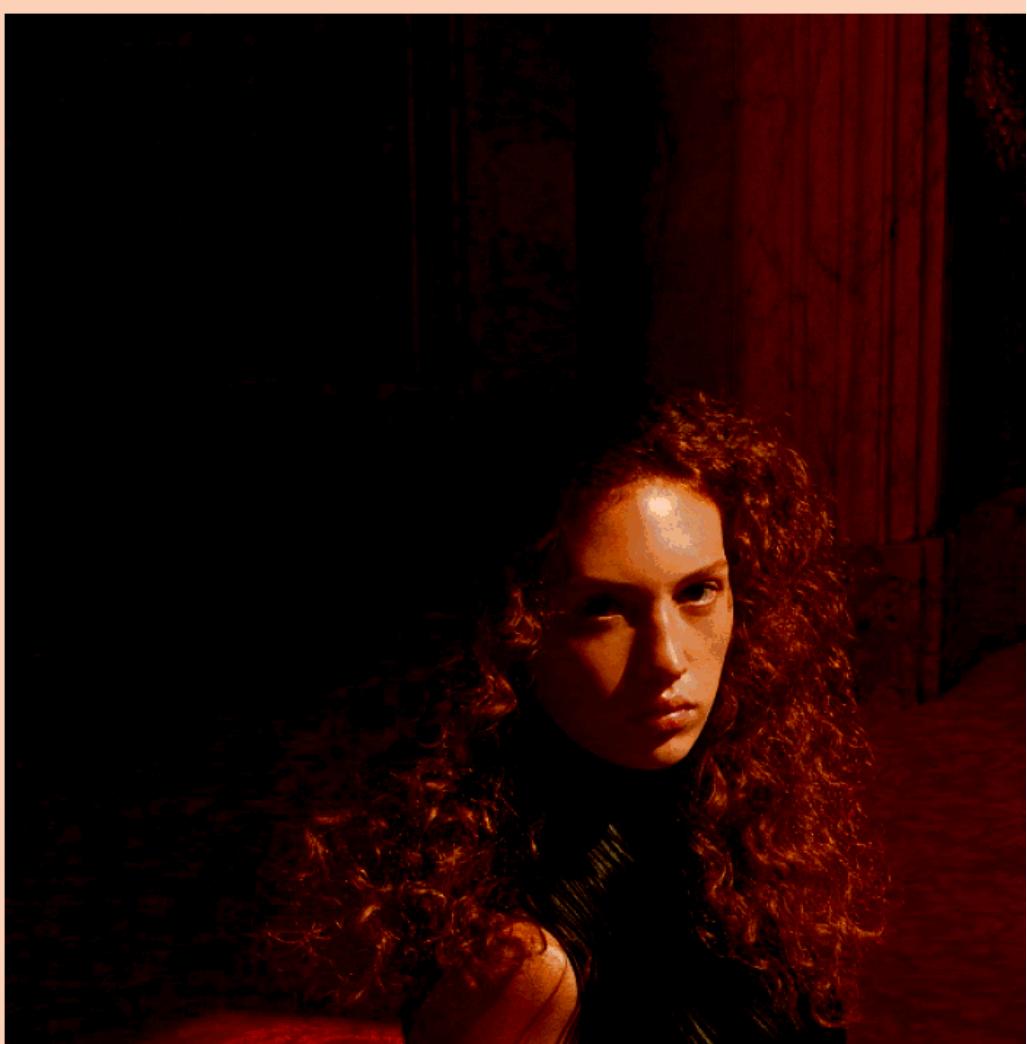
But as we tentatively step out into a different world and a new fashion season, what are we going to wear? What does dressing up look like now? The autumn/winter '20 collections were shown at the beginning of the growing crisis and designed well before that, with no one knowing what was to come, nor that "fashion" would lie near-dormant for six months. Yet the best collections of the new season somehow predicted a mood that feels right for now.

AS WE TENTATIVELY STEP OUT INTO A DIFFERENT WORLD AND A NEW FASHION SEASON, WHAT ARE WE GOING TO WEAR? WHAT DOES DRESSING UP LOOK LIKE NOW?

Above: CHANEL wool tweed vest, £2,735, and matching skirt, £1,990. WOLFORD Aurora top, £100. DIOR metal, pearl and enamel single earring, £520, and metal and coral ring, £350. Other jewellery, model's own. Below: SAINT LAURENT BY ANTHONY VACCARELLO wool jacket, POA, and cotton blouse, £1,400. Right: ALEXANDER McQUEEN worsted flannel dress, £1,690, and antique silver Sculptural cuff, £490. SAINT + SOFIA cotton rollneck, £40.







While the doomy black dress, the cinched waist, the big fuzzy coat (very Woolf-ish), the opera skirt and yards of swinging fringing are the features of so many designer collections, this is a season less about trends and more about dressing up in something considered, idiosyncratic and essentially self-styled. It's about wearing individual pieces in possession of their own intelligence and artistry.

"We are seeing a growing interest in designers whose collections are less trend-led and more based on the designer's own personal relationship with fashion," says Jeannie Lee, head of womenswear at Selfridges. "Women want to feel as if they are buying a piece that is beautifully designed and carefully considered."

At some point in the future we might need to hold a metaphorical burning of our Covid sweatpants, but in a way Miuccia Prada was already on to this when she presented her autumn collection back in February: fringed and slashed long skirts, belted waists and tailoring worn with ties (more on page 35) were a proposal for an atypical type of femininity. In the notes for the show, she described the kinetic nature of those long fringes and car-wash skirts as a reference to athleticism. Sportswear, she pointed out, is the "clothing of the everyday" and what she offered was "the everyday, corrupted by glamour". An anti-athleisure movement, in so many other words.

How badly we now need that glamour corruption. It may come in the form of the jet beads or crystal threads swinging from the shoulders, as advocated by her brand. Or it might be the extraordinary exaggerated pagoda shoulders at Balenciaga's apocalyptic-themed show – perfect, as one reviewer pointed out, for ensuring social distance. Or the oversized pussy bow blouses – in golden yellow, red-and-black check and candy pink – worn under





JONATHAN ANDERSON CHRISTENED THE COLLECTION "COUTURE JOLLY-NESS", ANOTHER MOOD MEDICINE YOU DIDN'T KNOW YOU WERE THIRSTING FOR

'80s-style blazers with equally oversized peak lapels and skin-tight leggings at Saint Laurent. The looks were certainly classically bourgeois, but with a hyperbolic twist.

It seems that dressing up now, when the occasions for which we might need to do so are still limited, warrants something special. For his autumn/winter Loewe show, creative director Jonathan Anderson also seemed to have anticipated this, with a kind of surrealist ready-to-wear, full of exaggerated-shaped dresses with inflated sleeves, raised necklines and sculptural collars. One sober grey dress coat fastened at the front with rows of nondescript silver buttons, while the skirt cascaded to the ankles in dramatic frayed tiers. He christened the collection as "couture jolly-ness", another mood medicine you didn't know you were thirsting for.

Trying to judge whether people are ready to leave their homes and go out, fashion buyers at retail stores have been drawn to pieces that will work in multiple environments. "The general mood is definitely wanting to be more relaxed, but that doesn't mean that people don't want to make an effort," says Liane Wiggins, head of womenswear buying at MatchesFashion. "I think customers are looking for pieces that make them feel more pulled together and special – they don't just want to be in loungewear 24/7."

The doomy black dress, then, mid-length or longer, is something that might fit the bill. A style by Sarah Burton for Alexander McQueen's autumn/winter show feels like a new take on John Singer Sargent's *Madame X* dress. Sculptural with a deep sweetheart neckline and a swallow tail, it is made in heavy black worsted flannel, a cloth made by weavers John Foster in Yorkshire. "The woman is courageous, grounded, bold: heroic," Burton said of the collection. "There is a sense of protection in the clothes, of safety and comfort." That's a sentiment that feels particularly apt for re-emerging into a shaky world.

Wiggins points to other similarly noir-ish dresses – the dramatic, priestly volume of Balenciaga; the '40s-style diamanté-collared movie star of a dress from Christopher Kane; the romantically titled Siren Bleeding Heart frock by New York-based label Duncan, with its scooped-out neckline; and Emilia Wickstead's pleather waisted-dress for autumn/winter '20.

This look-at-me mode of dressing could be emblematic of Christian Dior's New Look – the ultra-feminine silhouette he presented in 1947 following years of wartime rationing. The tightly cinched waist, full skirt and decadent fabrication marked a turning point in women's wardrobes and heralded an unexpected return to extravagance and glamour after a period of subdued functionality and Make Do and Mend.

What we seem to need now are clothes that spark conversation. Pieces that are daring in cut or texture or design. Clothes have been quiet for so long – now they are demanding their own point of view. ■HTSI

Far left: FENDI satin blouse, £1,290, satin bra, £610, and crepe de Chine skirt, £1,490. Necklaces, model's own. Left: PRADA silk fringe dress, £1,670, and wool tweed skirt, £790. Below: BALENCIAGA velvet Pagoda turtleneck, £1,250, and nappa leather Front Kick skirt, £2,850. Chain and ring, model's own

Shot at The Ritz London, 150 Piccadilly, London W1 (theritzlondon.com). Models, Aishwarya Gupta, Connie Savill and Nayeli Figueroa, all at Viva London; and Drew Newton. Hair, Nao Kawakami at The Wall Group using Leonor Greyl. Make-up, Sandra Cooke using Chanel Les Beiges Summer of Glow and Chanel Hydra Beauty Camellia Repair Mask. Photographer's assistants, Joe Reddy and Michael Rudd. Stylist's assistant, Honey Elias



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How To Spend It in... SEOUL

Fashion designer Rejina Pyo shares her guide to South Korea's cultural hotspot with Clare Coulson

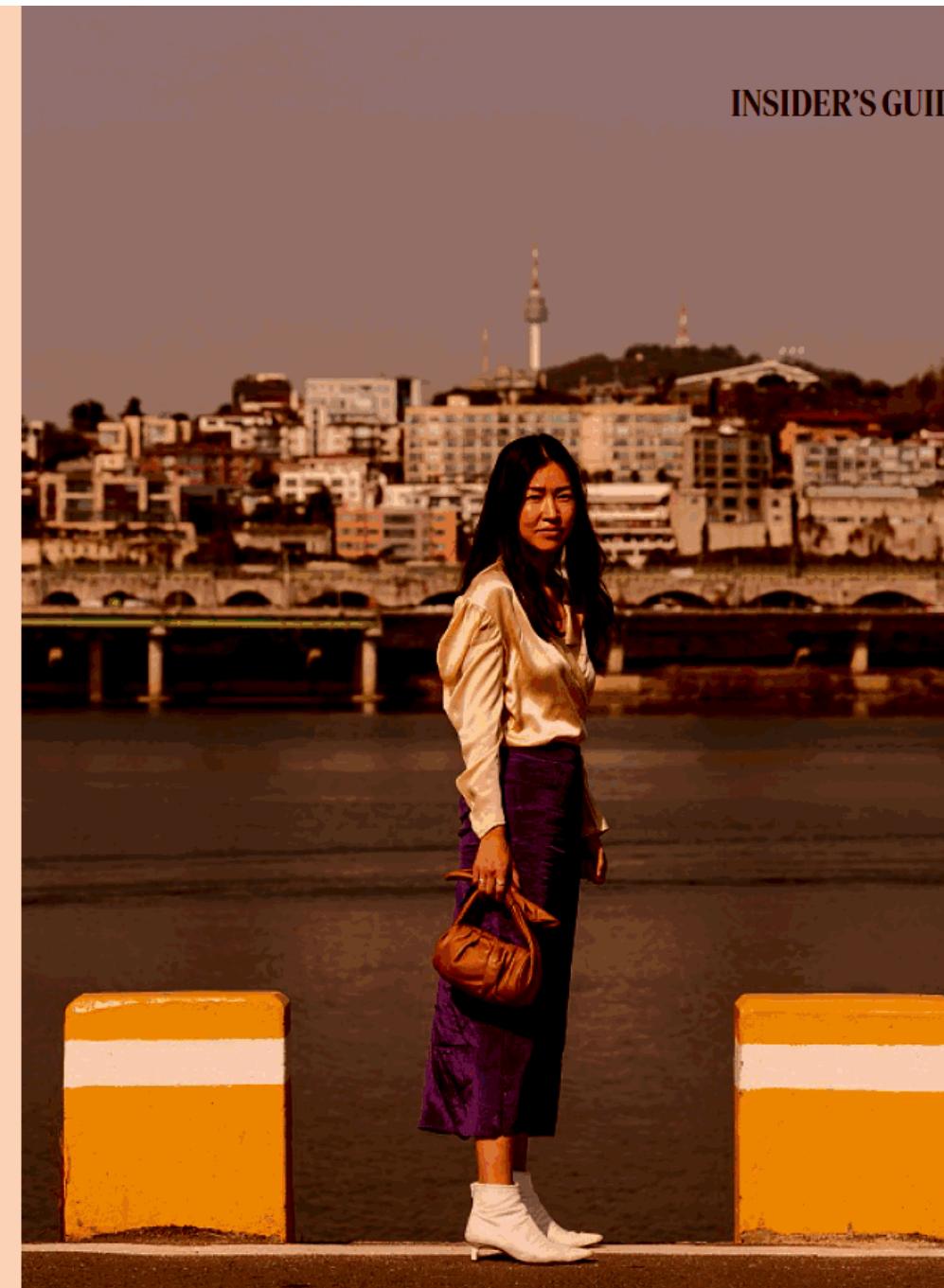
PORTRAITS BY SEONG JOON CHO



Above: welcome tea at Rakkjae Seoul. Below: traditional hanbok dress in Gyeongbokgung Palace

I grew up in Seoul at a time when Korean people didn't like Korean things – they loved imported music, clothes and culture. It's been 12 years since I moved to London, so I have lived through Seoul's transition – where everyone is looking to Korea – almost from a western point of view. I'm slightly removed from it and my head is half there and half here. Sometimes I am the observer and sometimes I represent them. When I started my label, the buyers in Seoul would say, "We don't want to buy Korean labels." I would tell them that I was based in London, but it didn't matter. Now they are very supportive because our culture is appreciated more in the rest of the world.

The city really has its own voice. All the young designers are doing amazing things, and people are really into music. I love an indie band called Hyukoh, which has a unique sound, and everyone is proud of the film *Parasite*. I love Bong Joon-ho's other works too – like *The Host* and *Snowpiercer*; subtitled films often lose nuance and the subtle feeling of accents and behaviour, but he's brilliant



at capturing all of it. His success gives me the sense that you can achieve amazing things no matter where you're from.

We visit Seoul once or twice a year, especially now that we have a three-year-old, Luka. The city is incredibly hectic and densely populated, and we stay at my parents' apartment in Gangnam, where my mum will be up very early cooking a feast for breakfast. My Irish husband Jordan Bourke is a chef, so he will normally be cooking with her – even though she doesn't speak a word of English. They make doenjang jjigae, which is like a miso soup, with tofu, marinated mushrooms and fish. He learns so much from my mum, but he also worked at the InterContinental hotel in Seoul for six weeks before we wrote *Our Korean Kitchen*. If he makes something now, anyone would think a Korean cooked it.

We eat so much – often five times a day – when we are in Seoul. We love having brunch in Jaha Sonmandoo, which is a famous dumpling house with great views towards Inwangsan mountain. In Korea, you don't normally order food just for yourself, so when we go there with friends we have a dumpling soup and then share dishes. A lot of people take away massive bags of their handmade dumplings to have at home.

Or we will go to Tongin Market, where you can get the most amazing street food. It's nice to soak up the atmosphere, walking in the market. They do tteok-bokki, a rice-cake dish in a spicy sauce, or a delicious, drier version, but my favourite is the hotteok, which is like a cinnamon pancake.

For dinner, Woo Lae Oak is a very old-school place serving Korean barbecue and cold noodles. There are two types of noodles – one is a mild icy soup and the other is fiery with a spicy sauce, and it's always a dilemma, so when we go we nearly always share half and half.

Another favourite is Mr Ahn's Craft Makgeolli, a bistro where the modern Korean cuisine is presented so beautifully

Above: Rejina Pyo in Hangang Park, by the Han River. Below: Park Club swimming pool at the Park Hyatt Seoul



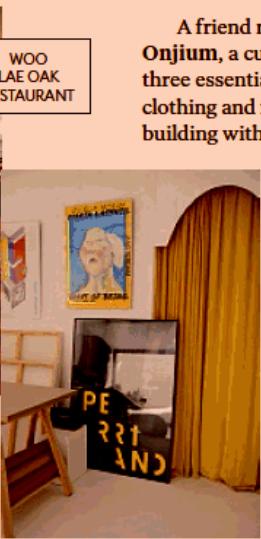
INSIDER'S GUIDE



Top: fashion store
10 Corso Como.
Above: Youngjo
Dopo design
by Onjium



Top: Pyo at Seoul Forest park. Right:
Kuna Jangrong poster shop



and the food itself is delicious. I love the pine-needle-smoked mushrooms, the kimchi-marinated oysters with popping candy and the amazing Korean fried chicken with wasabi garlic sauce. It's also the perfect place for a milky, fermented rice wine called makgeolli. You need to be really careful because it's so easy to drink.

For those looking for somewhere to stay, I recommend Rakkojae Seoul, which is made up of traditional houses, with only 10 rooms. It's so beautiful and calming, and you really feel the history of Korea here. They can organise a tea ceremony in a separate house called the Rakkojae Culture Lounge – magnolia tea served in beautiful bowls dating from the Joseon dynasty, with handmade Korean desserts on the side. It's super-authentic and private.

My other favourite is the Park Hyatt. When you are up there, looking at the streets from your floor-to-ceiling window,

A friend recently recommended Onjium, a cultural lab that explores three essential elements of life – space, clothing and food – in a beautiful, modern building with a top-floor restaurant that has great views over the Gyeongbokgung Palace. The food is seasonal and simple but perfectly done, and you can sit at the bar and watch the chefs prepare everything. Downstairs there are different areas of clothes and homeware that combine Korean heritage with modern culture. There's a whole floor showing examples of traditional dress, called hanbok,

as well as bags and accessories made from the most beautiful materials. I don't think of my designs as being inspired by Korea, but then I saw the clothing at Onjium and it's all there.

Because I've lived in London for so long now, I really appreciate Korean culture and want to see the more traditional things when I go back. If we have guests, we will take them to the Korea Furniture Museum, which is set in a traditional house up in the hills with a wonderful view over Seoul. You have to book, and then they will take you on a tour of the regional furniture, telling the story behind each piece.

I'm also more interested in discovering Korean artists that you might not see much outside the country. The MMCA has a good mix of masterpieces and contemporary art, and the building is so striking. It's a good place to see large-scale art, such as Do Ho Suh's amazing houses made from many layers of sheer materials.

I try not to make our trips about work, but if we go south of the river then I'll pop into fashion stores Boon the Shop, 10 Corso Como and Beaker, which are all right next to each other. It's a good exercise for me to see what everyone is wearing –

people love fashion and buy a lot of it, but they like simple, casual clothes. There's never an occasion for a gown or a cocktail dress – you could even go to a wedding in jeans, so a lot of the clothes are geared towards daytime, and muted colours.

It always strikes me how intense and densely populated the city is when I go back. We escape as much as possible to Baeksasil Valley, a wild park that's quite isolated.

There are mountains and valleys, little paths and streams, so you feel you are immersed in the countryside. Or we'll go for a walk in Seoul Forest, which is actually a manmade park with areas for cycling, exercise and playing,

before a visit to Seongsu, an old industrial area that now has lots of cool shops and places to eat like Daelim Changgo, an art gallery and café. I also love art-poster store Kuna Jangrong; the owner collects from all over the world but you need an appointment.

Close to Seoul Forest is Hangang Park, where you can get street food from a market at the weekends or take a boat trip. It's so big that each part of the park has lots of areas to explore. We are lucky in Seoul to have such clearly defined seasons, and you really feel it here. I have so many memories of picnics in the summertime when it's 40 degrees. People leave their homes and camp out in the park – it's so much cooler by the river, there's a better chance of sleep. ■HTSI

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HOTELS
Banyan Tree Club & Spa Seoul banyantree.com, from £495
Park Hyatt Seoul hyatt.com, from £230
Rakkojae Seoul rkj.co.kr, from £200

RESTAURANTS
Prices are for a full meal for one with alcohol
Jaha Sonmandoo 245-2 Buam-dong, Jongno-gu, about £20
Mr Ahn's Craft Makgeolli 61 Hoenam-ro, Yongsan-gu, about £35
Woo Lae Oak 62-29 Changgyeonggung-ro, Jugyo-dong, Jung-gu, about £20

SITES
Baeksasil Valley 115 Buam-dong, Jongno-gu
Daelim Changgo 78 Seongsui-ro, Seongdong-gu
Gyeongbokgung Palace 161 Sajik-ro, Jongno-gu
Korea Furniture Museum kfum.com
MMCA mmca.go.kr
Seoul Forest 273 Ttukseom-ro, Seongsu-dong, Seongdong-gu

SHOPPING
10 Corso Como & Cafè 10corsocomo.com
Beaker 408 Apgujeong-ro, Cheongdam-dong, Gangnam-gu
Boon the Shop 17 Apgujeong-ro, Cheongdam-dong, Gangnam-gu
Kuna Jangrong kunajangrong.com
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Tongin Market 18 Johamun-ro, Tongin-dong, Jongno-gu

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VINTAGE

Costume jewellery

From Coco Chanel's "fakes" to Carrie Bradshaw's butterfly pendant, paste pieces are stealing the show again. By Kate Finnigan

In the past few years, Sarah Burns has become what she calls "an accidental collector" of late-20th-century costume jewellery. Among the London-based entrepreneur's treasures – all of which cost less than £500 – are a Givenchy medallion, a Chanel necklace with discreet interlocking Cs, a Christian Dior bangle and a humdinger of a gold butterfly necklace by Kenneth Jay Lane, a version of which was worn by Carrie Bradshaw with a strapless black mini dress in an episode of *Sex and the City*. Burns also has a dress to match.

"I grew up in the 1980s and I tend to buy the kind of pieces that were worn by supermodels on the catwalks when I was a teenager," says Burns, who runs a marketing agency and buys all her jewellery from Cheshire-based Jennifer Gibson Jewellery. "It's so different to the more delicate jewellery that is fashionable now. I'm just drawn to it."

She's not alone. In June, sales of vintage costume jewellery on the resale site Vestiaire Collective were up 142 per cent year on year. "We're seeing a lot of interest around designs from the 1980s," says Alice Hebrard-Lemaire, the site's head of vintage. "Yves Saint Laurent, Chanel and Dior, particularly necklaces, earrings and brooches. Women are buying it to wear, but this type of jewellery can also be an investment. We expect that certain pieces from the '80s and '90s will increase in value over the next few years." At 1stdibs – where the most sought-after jewels are by Oscar de la Renta and Chanel – prices are already rising. "A comfort level has been reached of plus \$2,000," says Cristina Miller, its chief commercial officer.

COSTUME JEWELLERY HAS BEEN worn since the Georgian era, when powdered glass, or paste, was used instead of diamonds, silver and gold, but the association with fashion houses began in Paris in the 1920s. Coco Chanel and Elsa Schiaparelli commissioned non-precious jewellery for their haute-couture collections – *bijoux de couture* – from masters such as Maison Gripoix. Chanel was particularly vehement about faking it. "It's disgusting to walk around with millions around the neck because one happens to be rich," she once said. "I only like fake jewellery... because it's provocative." Her long chains with coloured stones, multiple strings of pearls and Byzantine crosses became house signatures.

Chanel pieces from this era, as well as those made postwar with Maison Goossens, are rare. "They have skyrocketed in the past couple of years," says Jennifer Gibson. "Fine examples can be found for around £5,000, while the largest and most exquisite creations, especially collar necklaces and cuffs, command more than £10,000." A multicoloured Chanel by Gripoix demi-parure, comprising a cuff and two pairs of ear clips, was auctioned by Sotheby's Milan last December with an estimate of €200–€400. It sold for €5,250.

Jewellery by Christian Dior, from his 1947–1957 tenure, also commands high prices. During his lifetime, Dior collaborated with the best ateliers – Daniel Swarovski, Henkel

CHANEL WAS VEHEMENT ABOUT PASTE: "I ONLY LIKE FAKE JEWELLERY BECAUSE IT'S PROVOCATIVE"

& Grossé and Mitchel Maer, as well as Goossens, Gripoix and Francis Winter. Gibson has a 1950s pair of delicate cast-bronze and sparkling-glass Bal des Oiseaux earrings, signed "Mitchel Maer for Christian Dior" (£1,395); and a 1964 full parure, its necklace, earrings and brooch

adorned with faux rubies (£2,425).

Yves Saint Laurent's costume jewellery is less familiar than that of Chanel and Dior. It appeals to those with an eye for unique pieces beyond the logo – although logos do pop up on later pieces. Large statement designs created with Robert Goossens are fabulously eye-catching and can be found for around £400; one of his signature branch coral necklaces is on 1stdibs for £1,040.

But if it's the blinginess of the supermodel era you're seeking, look to the outsized proportions and CC logos by Victoire de Castellane (now the artistic director of Dior's fine jewellery), whom Karl Lagerfeld brought to Chanel in 1984. "I always say Chanel is an investment. It will never go down in price," declares Susan Caplan, a jewellery dealer of over 40 years who also sells in Harvey Nichols and Liberty. "Even in the past six months, the more usual pieces have gone up about 15 per cent." Standouts in her current stock include a 1995 braided gold-plated Chanel necklace with faux ruby cabochons (£1,975) and 1993 articulated gold-plated earrings with round logo drops (£1,675).

After recent trends in oversized earrings and gold chains, the next big thing in costume jewellery could be statement brooches. At 1stdibs, sales of this category have increased by 78 per cent this year, while Caplan agrees that "any type of brooch – organic, floral, animal or the classic Dior with faux pearls – is doing really well". As if to confirm the trend, the next item on Sarah Burns' wishlist is... "a really big Chanel brooch". ■HTSI

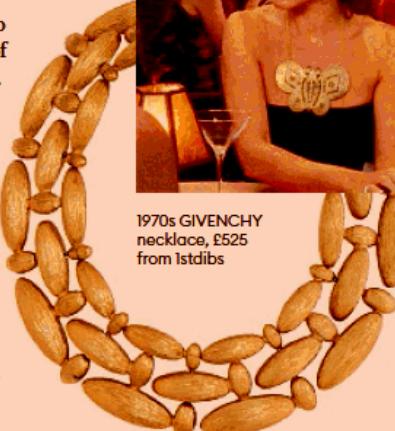
Left: Claudio Schiffer in Chanel, 1990. Above: 1995 CHANEL necklace, £1,975, from Susan Caplan. Below: 1980 YVES SAINT LAURENT by Goossens necklace, £1,040 from 1stdibs



Above: 1980s GIVENCHY earrings, £470 from 1stdibs. Left: cuff and ear clips from a CHANEL by Gripoix demi-parure, sold for €5,250 at Sotheby's. Below: a Kenneth Jay Lane necklace in *Sex and the City*



1970s GIVENCHY necklace, £525 from 1stdibs



FT.COM/HTSI

WHERE TO BUY

1stdibs 1stdibs.com
Chiswick Auctions chiswickauctions.co.uk
Daisy Lain daisylain.co.uk
Jennifer Gibson Jewellery jennifergibsonjewellery.com
Sotheby's sothebys.com
Susan Caplan susancaplan.co.uk
Vestiaire Collective vestiarecollective.com

WHAT TO READ

Costume Jewelry for Haute Couture by Florence Müller
Jewelry by Chanel by Patrick Maurès

WHERE TO SEE

The Jewellery Gallery at the V&A, London

DRINKING

Tiddly pommes

Homespun country bumpkin no more, cider and its spirited sibling, calvados, are the talk of the town, says *Alice Lascelles*

ILLUSTRATION BY ANISA MAKHOUL

Apple season is here – and with it, cider returns in a new, more stylish guise. At Merlin Labron-Johnson's Osip restaurant in Bruton, Somerset, you can find staff clad in bespoke Studio Nicholson pouring ciders from all over the West Country. "Cider pairs amazingly with food, but I also wanted Osip to feel rooted in this part of the world," says 29-year-old Labron-Johnson, who's cooked for MatchesFashion, Anya Hindmarch and the British Fashion Awards. "It's a drink that, for me, really speaks of a time and place."

As an alternative to champagne, guests can sip a fine-boned pét-nat cider from Find & Foster, a craft producer that revives ancient apple orchards. With the main course, Labron-Johnson recommends Wilding's Stoke Red 2018: "It's still rather than sparkling, and has extraordinary tannins so you can pair it with meat like red wine." His favourite match for cheese is Burrow Hill Ice Cider, a tawny, sweet-and-sour digestif made by Julian Temperley (father of designer Alice Temperley). Elsewhere on the list you'll find a cider spritz, apple eau-de-vie from Capreolus in the Cotswolds, and apple and sorrel juice made from apples grown by Dowding's down the road.

Not far from Osip, the Newt In Somerset makes its own range of single-varietal ciders including a strawberry-red rosé made from Red Love apples. Fresh

and elegant, with a subtle cider-y crunch, it could almost pass for a rosé wine. The Fine Cider Company – founded by former art student Felix Nash – has also pushed craft cider up the list in fashionable restaurants from Somerset to east London. For the essential edit, sign up to its new Pommelier Club and receive a mixed case of cider and perry from the likes of Pilton, Oliver's and Starvecrow every couple of months. For a more in-depth read, subscribe to Full Juice (@fulljuicemag), a large-format cider 'zine.

As cider's star has risen, interest in calvados – a form of apple brandy that remains stubbornly artisan – has grown. One of my favourite producers is Didier Lemort – its Reserve Vieux Calvados Domfrontais (a blend of apples and pears, as calvados from Domfrontais must be) is all spiced orchard fruit, singed toffee and beeswax. As complex as cognac, certainly, but a bit more fun.

There is a new generation of producers too. Eco-friendly newcomer Avallen donates part of its profits to bee conservation projects and the restoration of wildflower meadows around its distillery in Normandy. Floral, honeyed and delicate, this calvados was designed for cocktails – but it's also good with tonic or ginger beer. And 30&40, another interesting name from France, hand-picks and bottles – rather attractively – unique casks from small producers. ■HTSI
@alicelascelles



EATING

Tales from the towpath

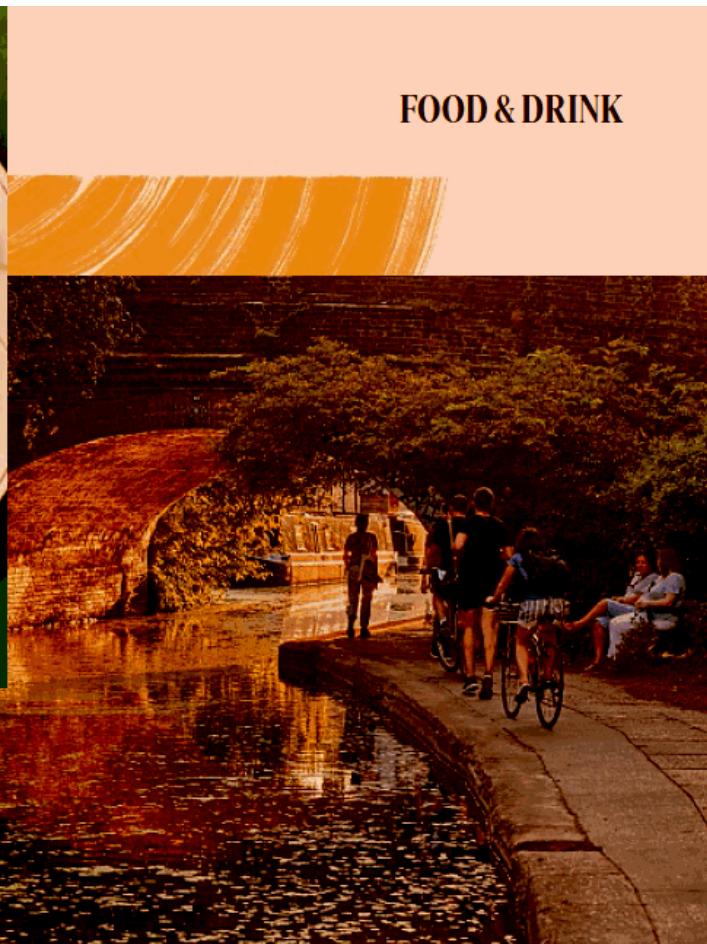
Ajesh Patalay tastes the soul of the city at London's coolest canalside café

ALMOST NOTHING IS TO TAKE AWAY – THEY PREFER YOU TO STICK AROUND



This is what I call a hearty plate of food. A heap of buttery boiled potatoes with chopped spring and Tropea onions and a good glug of red wine vinegar. On top, a quarter of a roast chicken, which I watched being carried out of the oven and carved 10 minutes ago, its skin golden and crispy. Alongside, a wedge of crunchy sweet pointed cabbage, blanched and browned in a pan for a few minutes before going under the grill. And finally, a generous dollop of pale-red romesco sauce. When cook Laura Jackson served the romesco with cabbage at a wedding last year, she was inundated with requests for the recipe, which doesn't surprise me. It is one of those sauces – made from roasted Datterini tomatoes, garlic, almonds, paprika, cayenne and piquillo peppers – that everyone should have under their belt. I can't get enough.

There's a lot about today's lunch I can't get enough of. The food, of course, which started with a round of leafy radishes and dusky pink taramosalata. But also the setting: outside, beside a stretch of water, on a sunny afternoon, drinking elderflower cordial made from the blossom of a tree along the bank. In London, this is something to treasure.



It's part of the enormous appeal of Towpath, the café that opened in 2010 and occupies four tiny units along Regent's Canal in east London. "On summer nights, the place can feel like a bayou," writes its owner Lori De Mori, an American food writer and sometime Tuscan resident, in a new recipe-filled book about the café. "The city dissolves into darkness, the water an inky black, broken only by the slow passing of a boat or the skittering of waterbirds."

The venue usually opens from March to November, but this year remained shut until September because of Covid-19. My lunch in July was a one-off and I can't tell you how many passers-by stopped to ask if the café was open, only to be sent away disappointed. Ordinarily Towpath is one of the most fashionable spots in town, with Alexa Chung, Keira Knightley, artists Peter Doig and Chantal Joffe and designer Simone Rocha among its regulars – though somehow it manages to remain under the radar.

CERTAINLY, IT ESCHEWS MANY OF THE USUAL CROWD-pleasing practices, which is probably why creative east Londoners love it. There is no website or phone number. Debit cards weren't accepted when it first opened (they are now). And if you want milk in your coffee – they use a 10-arabica, one-robusta bean blend from Caffe Piansa in Florence – then it must be full-fat from Northiam Dairy in Sussex, and only to drink in (unless you bring your own cup). This is key to the Towpath philosophy. Almost nothing is to take away, despite the money-making potential, because they prefer you to stick around and be part of the community, not rush back to a life of what De Mori calls "first-world striving". She used to be an intellectual-property litigation lawyer in Los Angeles so she knows all about that. That's what Towpath is to De Mori and Jackson – an invitation for people to start enjoying life.

Perhaps the greatest endorsement is the number of food professionals who flock here, including Sam and Sam Clark of Moro, Simon Hopkinson, Margot and Fergus Henderson and Olia Hercules. They come as much for the sociability – "There's a freedom because we aren't within four walls," says De Mori. "People can get up and talk to another table" – as for the food. This is seasonable home cooking using the same quality ingredients that Michelin-starred restaurants do. The chickens, for example, come from Sutton Hoo in Suffolk. And Jackson, who previously worked at Rochelle Canteen at London's ICA and Auberge de Chassignolles, takes pride in wasting nothing. Today's leftover roast

Above:
taramasalata
with radishes;
Right: Towpath's
canalside setting
in summer. Below:
right: dancer and
choreographer
MJ Harper,
a café regular

will become tomorrow's chicken Caesar salad, while the carcass will be turned into stock to make chicken dumpling broth or *risi e bisi* (pea risotto) or peposo beef stew, inspired by one of De Mori's friends, a potter from the Tuscan town of Impruneta, who slow-cooks his in the cooling embers of his wood-fired kiln. Jackson serves hers with polenta and autumnal cavolo nero.

As if to mark the homeliness of her cooking, we round off lunch with a cheesecake that Jackson's mother, Darny, used to make. Nothing complicated: a digestive-biscuit base, butter, caster sugar, cream cheese and vanilla extract, baked in a circular Pyrex dish, not a tin. "It just isn't as good in a tin," says Jackson. "Too gooey in the middle and overcooked on the outside." She serves up a large slice with strawberries and raspberries. Like everything at Towpath, it is simple and comforting and really hits the spot. ■HTSI

Towpath: Recipes & Stories by Lori De Mori and Laura Jackson is published on 1 October (Chelsea Green, £27).

© @ajesh34

"ON SUMMER NIGHTS,
THE PLACE CAN FEEL LIKE
A BAYOU – THE CITY
DISSOLVES INTO DARKNESS"



Above:
customers chat
while ordering
at Towpath.
Below left:
raspberry and
frangipane tart

Bean counters

FIVE GLOBAL HITS TO GET YOUR CAFFEINE FIX



GJUSTA, LOS ANGELES

This deli/bakery in Venice takes its coffee seriously, with a proprietary blend from Common Room Roasters in Newport Beach. In the backyard of weathered tables and benches, you can tuck into everything from the tuna conserva sandwich (roasted red peppers and caper aioli, above) to the best rotisserie chicken. gjusta.com

WEST-BOURNE, NEW YORK

Inspired by '60s LA, this all-day cafe in SoHo has become a hub for creatives (word is that Ta-Nehisi Coates wrote his most recent book here). The "accidentally vegetarian" menu includes a "mushreuben" sandwich with roasted maitake mushrooms so good you won't miss the pastrami. westbourne.com

21GRAMS, DUBAI

This charming Balkan-inspired cafe is marked by a sign reading "Follow the smell of coffee" (from speciality roasters Gold Box). The decor is stylish and homely with Balkan rugs, while the eclectic menu includes popular breakfast dishes such as komplet eggs (with cheese, sour cream and beef jus). 21grams.me

TEN BELLES, PARIS

Among the many coffee bars located off Canal Saint-Martin, this cosy spot remains one of the best for its house blends with food prepared by its co-founder, the English chef and St John alumna Anna Trattles. Sausage rolls feature alongside hearty sandwiches and soups. tenbelles.com

CAFFÈ PALLADIO, JAIPUR

Conceived by Dutch interior designer Marie-Anne Oudejans, this heavenly cafe in a saffron-yellow pavilion with chinoiserie murals, mirrored walls and a pistachio-marbled terrace has an international menu (with a selection of cakes and espresso worthy of Italy), plus the most refreshing rose sharbat in town. bar-palladio.com

HOW I SPEND IT



SERENA WILLIAMS ON HIGH HEELS

ILLUSTRATION BY **EMILIE SETO**

I'm the girl who's obsessed with heels. They make me feel hot, they make me feel sexy, and they change my walk. When I was younger I used to say that the only time I wore tennis shoes was on the court. I even wore heels during my pregnancy.

I got realistic. I was like: "Alright, I'm eight months pregnant, I need to start wearing wedges or flats." And with Covid, we don't really go anywhere aside from the grocery store, so I've told myself, "OK, I'll just have to wear heels to the grocery store then."

The first pair of heels I can remember buying were a pair of four-and-a-half-inch stiletto sandals when I was a teenager. Height-wise I usually go for four or five inches. I don't think I even own a pair of kitten heels; it's either flat or all the way. Nothing in between. I love heels that are comfortable, but I don't need comfort. I need a look. It's great when you get both, but a girl's got to have her pair of seven-inch heels, too. I don't want to lose my sexy heels because I need a comfortable heel, right? But I'll be savvy and pick out a pair of flats to put in my bag.

I like my heels strappy, or with a closed point. Not overly pointy though – just enough. The pair that I love the most are The Boots: my thigh-high Stuart Weitzman ones. They're genius. I have a thicker calf and for years I struggled to find a pair of boots that fitted me comfortably until I bought these on a trip to Rome. I'll never get rid of them.

My closet is bananas. I'm nuts for colour coordination. I start with black heels, then I go into nudes, then colour – I have a lot of pink and gold styles – and I finish with pattern. It's fun, but I wouldn't say that mine is on a level with some of the closets I've seen. Having homes elsewhere keeps everything from getting too crazy as I've spread my collection across my different closets.

I have so many stories for so many shoes, that's why it's hard for me to get rid of them. I keep the pair that I wore to my first Golden Globes at my home in Los Angeles; and I still have that first pair of designer heels. I also have shoes that don't have any stories at all yet, ones where I think, "This is a shoe that I actively love but I'm yet to wear because they make no sense." I have a couple of those. I wanted them so bad but I didn't really need them. I've also got a couple of heels that are out of control. Luckily my husband is very tall.

It's funny, when I go on photoshoots, people often think I'll be more comfortable in flat shoes because I'm an athlete. I say, "No, put me in heels, please, guys." I once did a shoot for *Harper's Bazaar* where they photographed me playing tennis in a pair. Listen, I'm gonna tell you, it was very difficult, but I was taller! It was a totally different perspective. I remember thinking, "Oh my god, if I were just a little bit taller my serve would be even more crazy!" ■HTSI

Serena Williams is global spokeswoman for Stuart Weitzman.

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