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# Around Asia

Meet the inspiring people featured in *Tatler's* regional titles

## TATLER HONG KONG

On the cover of *Tatler Hong Kong* are property tycoon Cecil Chao and his daughter Gigi. The duo discusses rebuilding their relationship after Cecil sparked a global media storm in 2012 by publicly offering US\$65 million to any man who could convince Gigi, once described as the “most famous lesbian in Asia”, to marry him. [tatlerhongkong.com](http://tatlerhongkong.com)



## TATLER PHILIPPINES

Donnie Tantoco, president of Rustan Commercial Corporation—which owns and operates a string of high-end department stores around the country—and his wife, Crickette, welcome *Tatler Philippines* into their beautiful weekend home. [tatlerphilippines.com](http://tatlerphilippines.com)

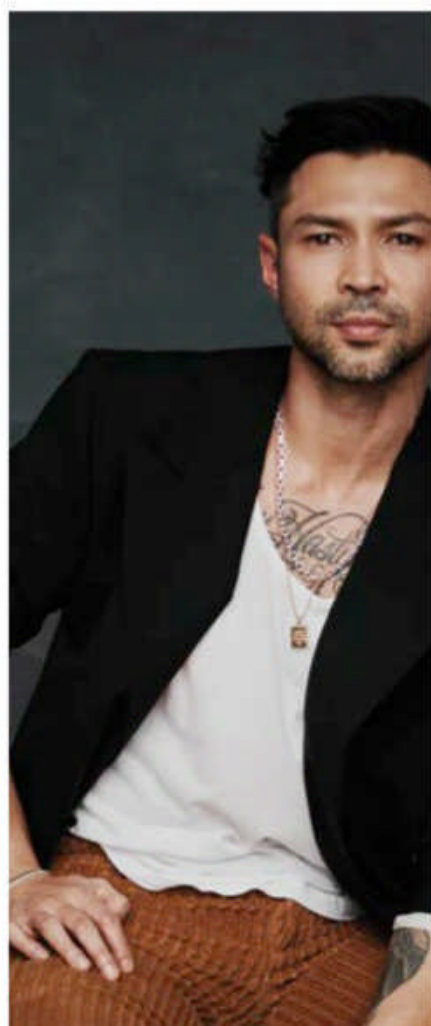


## TATLER SINGAPORE

In the first instalment of a new column about the arts, *Tatler Singapore* speaks to three traditional dance troupes, including the Singapore Chinese Dance Theatre (pictured) about how they are evolving to stay relevant and engaging with a new generation of audience. [tatlersingapore.com](http://tatlersingapore.com)

## TATLER MALAYSIA

On the cover of *Tatler Malaysia's* September issue is acclaimed rug designer Omar Khan, whose creations can be seen in luxury hotels and designer stores around the world. [tatlermalaysia.com](http://tatlermalaysia.com)



## TATLER TAIWAN

*Tatler Taiwan* profiles three stars of the theatre community: Hsi-Wen Wang, founder of Studio M; theatre director Stan Lai; and Cheng Tsung-lung (pictured), the new artistic director of Taiwan's acclaimed and beloved Cloud Gate Dance Theatre. [tatlertaiwan.com](http://tatlertaiwan.com)



## TATLER INDONESIA

Justin Lim, director of the multi-pronged, globe-spanning Hemera Group, talks about pivoting his businesses in Southeast Asia in response to the coronavirus pandemic. He is planning to open Covid-19 testing labs in Indonesia and glove and mask factories in Malaysia, among other projects.

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

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# Tatler SINGAPORE

## EDITORIAL

sgedit@tatlerasia.com

Editor-in-Chief **KISSA CASTAÑEDA**

Editor **TERENCE LIM**

Sub Editor **HASHIRIN NURIN HASHIMI**

Content Director, Dining **DON MENDOZA**

Writer **AMELIA YEO**

Contributing Fashion Stylist **JOEY TAN**

## ART AND PHOTOGRAPHY

sgart@tatlerasia.com

Senior Art Director **MATILDA AU**

Art Director **JANA TAN**

## DIGITAL

sgdigi@tatlerasia.com

Content Director, Digital **DAPHNE CHEN-CORDEIRO**

Assistant Digital Editor **ANDREA SAADAN**

Digital Dining Editor **DUDI AUREUS**

Senior Digital Writer **CHLOE PEK**

Multimedia Producer **NICOLA NG**

## TATLER ASIA

Global Artistic Director **JOE ZEE**

Editorial Director **ERIC WILSON**

Creative Director **MIGUEL MARI**

Executive Editor **OLIVER GILES**

Editorial Director, Watches and Jewellery **ANNIE DARLING**

Editorial Director, Dining **CHARMAINE MOK**

Senior Fashion Editor **ROSANA LAI**

Travel and Design Editor **KISSA CASTAÑEDA**

Lifestyle Editor **COCO MARETT**

Wine Editor **SARAH HELLER MW**

Associate Editor **KRISTY OR**

Sub Editor **RICHARD LORD**

Editor, Generation T **LEE WILLIAMSON**

Editor, Generation T Southeast Asia **CHONG SEOW WEI**

Contributing Travel Editor **JEREMY JAUNCEY**

Regional Adviser on Engagement, PR and Business Development **PETER CHEUNG**

Editor-in-Chief, Tatler Hong Kong **ERIC WILSON**

Deputy Editorial Director, Tatler Shangliu **KAREN WANG**

Editor-in-Chief, Tatler Taiwan **YU LEE**

Editor-in-Chief, Tatler Philippines **ANTON SAN DIEGO**

Managing Editor, Tatler Malaysia **ELIZABETH SOONG**

Editor-in-Chief, Tatler Thailand **NAPHALAI AREESORN**

Managing Editor, Tatler Indonesia **EDITH EMERALDA**

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34 Bukit Pasoh Road, Singapore 089848. Tel: +65 6323 1606. Email: sginfo@tatlerasia.com

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# Tatler SINGAPORE

President, Southeast Asia **SUSANA TSUI FITZPATRICK**

## ADVERTISING

sgad@tatlerasia.com

General Manager, Commercial **STEPHANIE TAY**  
Account Directors **WENDY SEAH, KELLYN LEE, STEPHANIE TAN**

## EVENTS

sgevent@tatlerasia.com

Senior Events Manager **LAURA LOW**  
Events Manager **KAREN ANG**

## PRODUCTION AND TRAFFIC

sgprod@tatlerasia.com | sgtraffic@tatlerasia.com

Production and Traffic Director **GRACE LIM**  
Traffic Executive **JANE LAU**

## TATLER ASIA

hq@tatlerasia.com

Chairman and CEO **MICHEL LAMUNIÈRE**  
Chief Operating Officer and President **SOPHIE JIAN**  
Chief Marketing Officer and Head of Generation T **TAMARA LAMUNIÈRE**  
Global Artistic Director **JOE ZEE**  
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CEO & Bureau Chief, Tatler Indonesia **MILLIE STEPHANIE LUKITO**

Regional Financial Controller **ERIC FOO**  
Regional IT Manager **MARK TAM**

**France:** LAURENT BRIGGS  
laurent.briggs@affinity-media.fr

**UK:** AMANDA BENACHOUR  
amanda@cranemedia.co.uk

**Italy:** PAOLO CASSANO  
paolo.cassano@kmedianet.com

**India:** RACHNA GULATI  
rachna.gulati@mediascope.in

**Indonesia:** MILLIE STEPHANIE  
milliestephanie@mobiliargroup.com

**Korea:** JOANE LEE  
dbi@doobee.com

**Japan:** MATHIAS BOUEE  
mathias.bouee@mediakeys.com

**Middle East:** SUDARSHNA RATHORE  
sudarshna@iasmedia.com

**Thailand:** NARTNITTHA  
JIRARAYAPONG  
noo@njintermedia.com

**Spain:** DAVID CASTELLO  
david.castello@kmedianet.es

**Turkey:** REHA BILGE  
rbilge@medialtd.co.tr

**USA & Canada:** CONOVER BROWN  
conoverbrown@worldmediaonline.com

## EDIPRESSE GROUP

Chairman **PIERRE LAMUNIÈRE**  
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It's never too late to chart your own path to success as proven by Maye Musk, who became a supermodel at 69 years old. Read more about her fascinating journey in our exclusive interview on page 192



| Letter from the Editor |

# Seize the Day

Over the course of this year, there have been days that felt like forever, but the months seem to have passed faster than a bullet train. In the blink of an eye, we are now in September, almost at the end of a roller-coaster year. Throughout it all, there has been a collective embrace of nostalgia—many of us, myself included, wistfully look back to simpler days be it our childhood or a memorable holiday—a natural inclination as we seek comfort during this unsettling time.

When we speak to the influential individuals in our *Tatler* community, however, the conversation inevitably moves to that of the future and how to create a better tomorrow especially when conventional wisdom no longer applies. In our Legacy issue, we survey the way family businesses are addressing our new reality, from how Christopher Shaw devised virtual cinema platform Kino-Lounge by Shaw Theatres (page 42) to the inspiring and creative dynamic at Assouline, a boutique book publisher that is still thriving in the digital era (page 188).

While we often focus on passing-the-baton business stories in our pages, we thought now was a good chance to approach legacy from a different perspective. On our cover is power couple Parag and Ayesha Khanna—Parag is a global intellectual specialising in international relations, while Ayesha is an AI entrepreneur—who have made Singapore their home. The Khannas are the pic-

ture of professionals at the pinnacle of their careers, but they are also parents who not only want the best for their kids, but for everyone's children. The couple starts conversations which spark change that leads to a brighter future. "My aim is to make AI and technology accessible to all. Education must be democratised and technology should be a team sport. It is not 'only my kids should be the best' but rather 'we can't do it alone'. So, the more people there are, the better it is for all of us," asserts Ayesha in our interview on page 172.

The question of what one leaves behind is a personal one, and we also look at colourful legacies like that of celebrated milliner Stephen Jones, who shares his history of hat-making in the house of Christian Dior (page 96), as well as the story of Singapore's traditional dance veterans who are fighting to keep the art form alive (page 30). We conclude the issue with a continuation of our ode to Singapore, with a new column called Alphabet City—a series of 26 parts exploring the unique culture of the little red dot seen through the eyes of various illustrators. And if you are still hungry for something laced with a bit of nostalgia, why not help yourself to a bowl of chicken soup (page 200) to soothe your soul?

– Kissa Castañeda, Editor-in-Chief

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the saddler's spirit





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This Month On

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## SEE THE STILETTO HOUSE

This stunning residence, which made the cover of *Tatler Homes Singapore*, is playfully named because of the slim columns rising from its porch resembling the heel of a stiletto.



## THE LOWDOWN ON LOCAL BEAUTY

We've rounded up our favourite homegrown beauty brands that are making us proud locally and internationally—do you know all 19 of them?



## RIDE THE WAVE

Surrounded by crystal-clear waters and brimming with an abundance of wildlife, our country's offshore islands have a lot to offer. Here are five islands to explore on your next trip out to sea.

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# Contributors



## KAREN TEE

Karen Tee finds joy in sparking inspiration and positive action through her work. Her love for writing is only surpassed by her love for yoga, which is why she considers the mat her second home. In this issue, she interviewed Parag and Ayesha Khanna for the cover story (p.172).



## MARK WILLIAMS & SARA HIRAKAWA

Husband-and-wife team Mark Williams and Sara Hirakawa first met while attending the Rochester Institute of Technology. Their photographs have appeared in *Vanity Fair*, *Harper's Bazaar* and *Rolling Stone*. They have shot numerous high-profile actresses and TV stars, including Jennifer Lawrence, Nicole Kidman and Oprah Winfrey. For *Tatler*, the couple photographed South African model and writer Maye Musk, who is also the mother of tech titan Elon Musk (p.192).



## GRACE MA

Singapore-based writer Grace Ma has been covering the latest trends in community, lifestyle and wellness for over a decade. She has contributed to such publications as *Travel + Leisure Southeast Asia* and *CNA Luxury*. In this issue, she looks at how organisations are bridging the food gap (p.52).



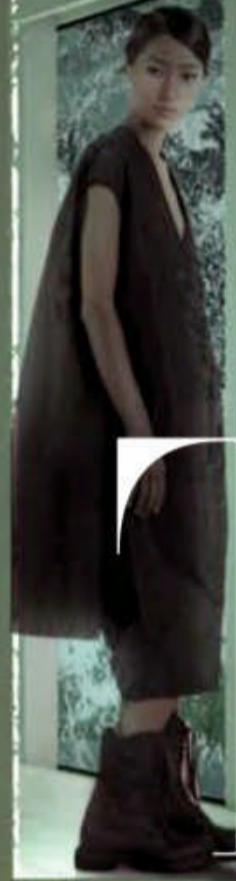


Joan Chang, co-founder of lifestyle brand Ove Collection. **Opposite page:** Singapore Archifest 2020 explores the role of architecture in saving our world



Images: Lifestyle Studio Photography (Chang), ADDP Architects and OWIU Design (Singapore Archifest 2020)





# Tatler The Scene

Keeping traditional dance alive,  
dissecting quiet luxury with a  
millennial entrepreneur and what  
needs to be done to close the food gap



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# September

Singapore's annual architecture festival and a slew of digital events to keep everyone engaged this month *By Amelia Yeo*

## 5 IDIR DAVAINÉ: SNEAKY TREASURES

Delve into the colourful world of French artist Idir Davainé who returns for a solo exhibition with nine paintings on canvas and paper. Inspired by his own collection of visuals,

Davainé explores various fluid and distorted forms and invites the audience to interpret the hidden narratives behind each work. Organised by Cuturi Gallery at Artspace @ Helutrans, till September 20. Call 8182 0214 to make an appointment. [cuturigallery.com](http://cuturigallery.com)



## 5 THUS HAVE I SEEN BUDDHIST FILM FESTIVAL 2020

The fourth edition of the biennial film festival moves into the digital sphere to showcase how Buddhism is taught and practised worldwide. This year, it spotlights 16 films from eight countries, including *Hope Frozen*, a documentary on the youngest person to undergo cryo-preservation following her death from brain cancer. Till September 13 at [thisfilmfest.com](http://thisfilmfest.com)

## 6 GROUND ZERO RUN VIRTUAL CHALLENGE

To raise funds for those impacted by natural disasters in the region, Mercy Relief, an independent humanitarian charity, holds the fourth edition of its annual run online. Runners can choose



distances from 1km, 5km and 10km and complete the challenge at their own pace before September 27 at [groundzerorun.com](http://groundzerorun.com)



## 12 #SWAP4EARTH: EARTHFEST X SWAPATHON 2020

The inaugural two-day virtual eco-conscious festival, which is organised by the non-profit Centre For a Responsible Future and homegrown social enterprise Swapaholic, features a

line-up of workshops, talks, live performances and a marketplace—all to encourage a more sustainable lifestyle. There will also be dialogue sessions by the Lien Centre for Social Innovation and TEDxSingapore to look forward to. Till September 13 at [swap4earth.com](http://swap4earth.com)



Images: Cuturi Gallery (Idir Davainé: Sneaky Treasures); Singapore Chinese Orchestra (Nocturne); Esplanade - Theatres on the Bay (Clasica of Old Shanghai); ADOP Architecture and OWIU Design (Singapore Architects 2020); Nareed (We the Fest 2020 Virtual Home Edition); Pauline Ballet (French Open 2020)



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## NOCTURNE

The Singapore Chinese Orchestra presents the second of its two-part digital chamber concert series, helmed by music director Tsung Yeh. Audiences can look forward to a medley of six songs, including *A Moonlit Night on the Spring River*, rearranged by maestro Qiu Da Cheng. [sco.com.sg](http://sco.com.sg)



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## CLASSICS OF OLD SHANGHAI

Travel back to 1920s Shanghai, as Singapore-based vocalist Skye Sirena serenades audiences with tunes made popular by Chinese divas Zhou Xuan and Bai Guang. This is Sirena's latest digital concert as part of the Esplanade's Coffee Morning & Afternoon Tea series, featuring veteran Singapore artistes performing evergreen favourites. [esplanade.com](http://esplanade.com)



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## SINGAPORE ARCHIFEST 2020

The 14th edition of the annual architecture festival themed "Architecture Saving Our World" celebrates responsible design that benefit ecology and humanity alike. The brainchild of Singapore Institute of Architects, the event

will include online forums, virtual workshops and decentralised pop-up activities, including the Archifest Pavilion designed by ADDP Architects in collaboration with OWIU Design, which will be presented virtually for the first time. Till October 31 at [archifest.sg](http://archifest.sg)

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## WE THE FEST 2020: VIRTUAL HOME EDITION

The annual Jakarta-based music festival is back for its seventh edition, but for the first time, it will present a blend of music, fashion, arts and food events online. Till September 27 at [wethefest.com](http://wethefest.com)



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## FRENCH OPEN 2020

With the pandemic affecting tournament dates, the rescheduled French Open will see top tennis players battling it out on the clay courts of Roland Garros, a week after the conclusion of the US Open. Till October 11 at [rolandgarros.com](http://rolandgarros.com)



| In the Name of Art |

# The Next Move

In modern Singapore, it is easy to overlook the art forms that have upheld tradition and brought communities together. Veterans from three different types of traditional dances share their thoughts on passing the baton on to the next generation, as well as their plans on keeping the traditional dance scene vibrant in a technology-centric city like ours

By Amelia Yeo



*Mother's Mother* (2006) by the Singapore Chinese Dance Theatre. **Opposite page, from top:** *Onak Samudera* by Sri Warisan Som Said Performing Arts traced the lives of three prolific Malay dance choreographers, including Som Said; *Marabu - The First Ripple*, choreographed by Indian dance veteran Santha Bhaskar

Images: Singapore Chinese Dance Theatre; Sri Warisan Som Said Performing Arts; Bhaskar's Arts Academy

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## GROWING ROOTS

When Santha Bhaskar first joined Bhaskar's Academy of Dance in 1955 after her marriage to the late KP Bhaskar, who founded the company three years prior, she had to quickly adapt to conducting dance lessons. That did not come easy for the Kerala-born dancer had no teaching experience. "I had no idea how to teach," she notes in a Zoom interview with granddaughter Malini Bhaskar. "Learning dance and music was a way of life for me growing up. I never liked it, but my father wanted me to learn the art form and thought I was quite talented at dancing. When I came to Singapore and was asked to teach [dance] by my late husband, I simply performed in front of my students and asked them to learn through imitation."

Santha teaches Bharatanatyam, which is the oldest classical Indian dance form that originated in the southern Indian state of Tamil Nadu. The dance movements are characterised by rhythmic footwork, bent legs, and highly stylised gestures to convey a dramatic mood or spiritual narrative. Over the next 10 years, she commuted between Singapore and Malaysia to conduct lessons in order to make a living. She shares, "Singapore was still young and the population was very small so we had to travel to Malaysia to conduct dance lessons for a fee of \$5 per head every month." Today, Santha, who received the Cultural Medallion in 1990 for her contributions to dance, refuses to stop teaching and still is the artistic director of the company, which is now known as Bhaskar's Arts Academy (BAA).

"I don't want to take a break," says the 80-year-old, who even conducted Zoom lessons for her alumni students, all of whom have been learning from her in the

**From left to right:** Cultural Medallion (1990) recipient and Indian dance veteran Santha Bhaskar; Santha's granddaughter, Malini Bhaskar (pictured right), in a production of *Marabu - The First Ripple*, staged at the Esplanade - Theatres on the Bay in November 2019

past 40 years, during Singapore's circuit breaker period in its fight against Covid-19. She admits she prefers teaching and choreographing to performing. "I love seeing the product of my choreography on stage, as well as to groom the next generation of performers."

BAA has come a long way since its founding years. Singapore's premier Indian performing arts group, which counts both Santha's daughter, Meenakshy, and Malini as its core members, also has a dedicated teaching wing in the Nrityalaya Aesthetics Society (NAS). The non-profit teaching institution, with more than 800 students enrolled, offers courses in dance, music, theatre and yoga.

Malini attributes her passion for dance to Santha. "I have always been very close to my grandma, but I was never expected to take on Indian classical dance professionally. In fact, us grandchildren were taught to pur-

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sue our own interests from a young age.” She has been dancing since childhood and now practises full-time at BAA, and holds her own children’s dance lessons at NAS. She recalls visiting Santha during dance rehearsals, or listening to music and watching performance recordings when she stayed over at her grandmother’s house. “That was how I started,” shares the 25-year-old. “I wanted to be like her—on stage, performing in full costume and make-up.”

It is obvious that the two have a unique bond built on trust, mutual respect and a shared passion for their craft. “Malini often provides me with her opinions as I choreograph dances these days and I respect her thoughts,” says Santha. Similarly, Malini acknowledges how her grandmother is open to feedback and suggestions and also welcomes ideas by the company’s dancers. “She’s slowly grooming me to try choreography. In fact, just last year

I made my debut as a choreographer in one of my grand-ma’s shows.”

To both women, the possibilities for Indian dance choreography are limitless and that has helped them in keeping up with the times. In 2016 and 2017, Santha worked closely with a group of mathematicians and physicists to create a dance inspired by quantum entanglement, a topic in quantum physics. The performance was subsequently staged as part of the National University of Singapore’s Arts Festival, where the performers’ movements resembled that of electrons and photons. “You can choreograph just about anything in Indian dance,” Malini expounds. “People are attracted to Bharatanatyam for its raw and traditional style, but instead of doing *Ramayana* or another similar epic, you can definitely give the performance a contemporary twist and take on a modern-day topic—such as quantum physics!”



## BETTER TOGETHER

Speaking with Som Said and her son, Adel Ahmad, one can immediately sense the warm relationship between mother and son. And this familial warmth also extends to the workplace, given that Adel now leads Singapore's first fully professional Malay dance company, Sri Warisan Som Said Performing Arts, that his mother founded in 1997.

Sri Warisan is a complete family affair: Som oversees all artistic decisions, while her husband Ahmad Sawal manages the company's finances. Adel serves as the managing director, and his wife Marina Yusoff spearheads the marketing division.

"My succession plan was executed in merely five years!" Som, a 1987 Cultural Medallion recipient, says half-jokingly. "When Adel came on board in 2000 after returning from his studies in Canada, he was able to modernise Sri Warisan, while I made sure that the practice stays rooted to tradition."

Malay dance consists of five main types, namely *joget*, *masri*, *inang*, *asli* and *zapin*, each characterised by a distinctive style, rhythm and music. The *asli*, for example, is a slow and graceful dance that follows the beat of the gong in counts of eight, while the *joget* is quick in tempo and often accompanied by the accordion, violin, and tambur, a double-headed drum of Portuguese origins.



One of the first decisions Adel made when he joined the company was to digitise its operations, followed by a desire to take its practice abroad for international audiences to appreciate. “Then, I wanted Sri Warisan to tour 100 cities in the next 20 years,” shares Adel proudly, knowing full well that his target was met in 2016. Coincidentally, this year marks the 20th year since he joined the company, and it holds an impressive record

of performances standing at 102 cities in 40 countries to date. Apart from showcasing what the arts in Singapore and Malay dance have to offer, performing abroad has a multitude of benefits for the company’s dancers too. He says, “Our dancers learn something new at every festival and use that knowledge to train others.” For Som, this statement rings especially true. “I have travelled the world and know what it means for a dancer to showcase their craft and truly represent Singapore and our stories.”

Additionally, Adel’s initial determination to adopt the use of technology becomes even more relevant today as the arts sector finds its way through the current Covid-19 pandemic. He acknowledges that till today, “the traditional arts world is still perceived as boring. Therefore, to grab the attention of wider audiences, we have to showcase works that are captivating and relevant to the Singapore community.” Sri Warisan has shortened its *wayang kulit* performances to 30 minutes from its original length of eight to 10 hours, and incorporated modern elements like LED graphics and animation into their Malay dance performances. Adel shares, “Ultimately, we wish for the traditional arts to remain relevant to and be enticing for the younger generation.”

But the key to grooming a new wave of talent, according to Som, is to start them young. Today, the company runs the Sri Warisan Academy of Performing Arts, its own arts education programme supported by the National Arts Council. Classes are split into three student categories—children, youth and adult. But unlike conventional dance classes with a syllabus and exams, the teaching wing prioritises the need to inculcate values of wisdom and respect, along with the cultural and artistic values of the dance, done through mentoring during classes. “The path to being a professional performer is two-pronged,” says Som. “Before we identify their artistic talent, they must possess the important values that go beyond their tangible skill set.”



**From left to right:**  
The 2019 production of *Lebaran Tales*, performed by Sri Warisan Som Said Performing Arts; Malay dance veteran Som Said, who was awarded the Cultural Medallion in 1987



“Our dancers learn something new at every overseas festival and use that knowledge to train others” —ADEL AHMAD





**Clockwise, from above:** Jenny Neo getting her make-up ready backstage; the 2014 production of *A Startling Dream* by the Singapore Chinese Dance Theatre (SCDT), featuring Neo; SCDT artistic director Lim Moi Kim in full stage make-up, a look that is often seen in Peking opera performances



## STEPS TO SUCCESS

The dichotomy of “traditional” versus “modern” is often discussed in the performing arts scene today. But Lim Moi Kim, artistic director of the Singapore Chinese Dance Theatre (SCDT), remains confident about keeping the traditional Chinese dance form alive in the country.

“SDCT now has 11 schools under its care, with students following a programme that enriches their knowledge and learning of Chinese dance,” says Lim, adding that she is not worried about a lack of interest in the practice among the young. “Because of that, I am positive about the future of Chinese dance in Singapore.”

Traditional Chinese dance is classified into two types: classical dance and ethnic folk dance. The former has

movements similar to Chinese martial arts, comprising of dynamic leaps and graceful aerial techniques, while the latter offers an insight into the cultures, customs and characteristics of 56 ethnic groups in China. It is also a part of SCDT’s graded examination syllabus, where students have 15 grades to complete.

During the late 1990s, the dance troupe was an amateur outfit helmed by Lim and was part of the Singapore Hokkien Huay Kuan, a dedicated cultural and educational foundation. It turned professional only in 2014 after plans to receive funding from the National Arts Council were approved a year before. Today, Lim continues to choreograph performances and teaches alongside her daughter, Jenny Neo, who currently heads SCDT’s outreach and education department.

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“Our choreographies do not actually take on a very traditional dance style,” Neo says, explaining the common misconception towards Chinese dance. “In fact, what we do is make use of the values entrenched in Chinese tradition to spearhead the narratives of our performances. Besides, we also have to take into consideration the relevance of each story to today’s audiences.”

In rolling with the times, SCDT has most recently taken advantage of today’s technologies to bring their programmes online for all to access. “We have two ongoing Chinese dance lessons for children aged three to six and adults conducted through our Facebook page,” she notes. While she very much prefers physical lessons, “the response has been overwhelming as it still allows our students to practise in the comfort of their homes”.

Neo devoted her formative years and subsequent career to Chinese dance. Her first foray into the art form was through her mother, as she would watch Lim perform and rehearse. “I only started training formally with my mother in 1989, but my passion was sparked when I watched her perform on stage, thinking that could someday be me too,” she shares. However, like most parents, Lim had wished for Neo to prioritise her academic studies above all. But Lim knew that passion for the craft was of utmost importance. “A performer’s intuition is crucial, and Jenny has what it takes in that aspect,” says Lim. “She also has a special way of choreographing that is different to mine, which is excellent as she has defined a style that is unique to her and brings new ideas to the table.”

Following her training at the then-Singapore Hokkien Huay Kuan Dance Theatre, Neo was awarded a scholarship in 2004 to further her practice at the Beijing Dance Academy and returned to graduate from the Lasalle College of the Arts five years later. Currently, she has taken on the task to expose young and aspiring performers to different aspects of Chinese dance, but still looks up to her mother for advice on curriculum-related materials. She shares, “My mother has spent her life nurturing the next wave of talent, and that has influenced me to work even harder.” To encourage a greater interest towards Chinese dance and motivate its dancers, SCDT has organised annual performances for the young ones to perform with other troupes from schools and community centres in Singapore.

Lim acknowledges that in order to sustain the public’s interest in Chinese dance in Singapore, more performances have to be developed to not only appeal to the masses, but to maintain an aesthetic that speaks to the quality of the craft and the dancers. “It is important to raise the bar for our performers and have them continually improve on their techniques and skill sets,” she shares. “Finding that balance is how we can elevate the dance form to a whole new level.”

On the other hand, Neo thinks it’s important to keep young dancers engaged. “Chinese dance techniques are incredibly difficult to learn. When it comes to younger children, they need to truly love the dance and be inspired by their teachers—only then will they be willing to make sacrifices in the pursuit of art.”





The first episode of *Tatler Tours* features the neighbourhood of Anchorvale with member of parliament Jamus Lim (left); the series will explore other areas of Singapore

| *Tastemakers* |

# Going Places

By Terence Lim

In a bid to revive the local tourism industry, the Singapore government recently introduced a \$45 million marketing campaign to encourage residents to explore and rediscover the sights around the country.

At *Tatler Singapore*, we are all for “holidaying at home”, which is why we have launched *Tatler Tours*—a digital video series featuring a curated list of tastemakers who will take us around their favourite neighbourhoods, highlighting their personal picks of places close to their hearts.

In the first episode, Singaporean economist and newly elected member of parliament Jamus Lim gives us a glimpse into the neighbourhood of Anchorvale in Sengkang, an estate in northeastern Singapore. He introduced us to the best char kway teow in the area (Armenian Street Char Kway Teow) and brought us to VendCafe, Singapore’s first vending machine cafe. Those visiting should not miss the Sengkang Riverside Park for its popular giant mangosteen, a fibreglass shelter in the shape of the tropical fruit.



Besides highlighting the neighbourhood’s Instagrammable spots, Lim also made a special mention of a block of rental flats in the estate. “Even in modern Singapore, there remains a number of individuals who continue to struggle,” he told *Tatler Singapore* off camera. “I think it is important

for Singaporeans who are more fortunate to recognise that such pockets of society still exist.”

*Tatler Tours* is available on [tatlersingapore.com](http://tatlersingapore.com) and @tatlersingapore on Instagram. Join us as we travel to other neighbourhoods in the little red dot.



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Tel: 6448 3636

Long Beach KING - Next to Kallang Park McDonald's / KFC, Opp Mountbatten MRT (via Exit B)

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**BETTER TOGETHER**  
Inspired by the resilience and collective strength of citizens from all walks of life in Singapore, self-taught, non-binary visual artist Sam Lo's (SKLO) digital art encapsulates the support and desire to better others during this period of crisis. Located along Queen Street.

| Art |

# In Good Spirits

From Chinese calligraphy and batik to mixed media, over 350 original artworks by homegrown artists line the streets around the Civic District and beyond, as part of the *Streets of Hope* initiative—we shortlist a few uplifting artworks to spot on your next city stroll *By Amelia Yeo*

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## ON OUR WAY TO A NEW HORIZON

Muralists Liquan Liew and Estella Ng, collectively known as Ripple Root, celebrate the spirit of optimism through a bright, bold and celebratory firework depicted in their mixed media work. Look closely and you will find a couple on a boat, paddle in tow, looking towards the dawn of a new day. Located along Nicoll Highway.



## THERE IS A LIGHT THAT NEVER GOES OUT

It's important not to give up hope and trudge on during the fight against Covid-19, says Izwan Abdullah. To rally the community to stay united when the going gets tough, the visual artist and graphic designer creates an illustration that is inspired by a song of the same name by English rock band The Smiths. Located along Nicoll Highway.

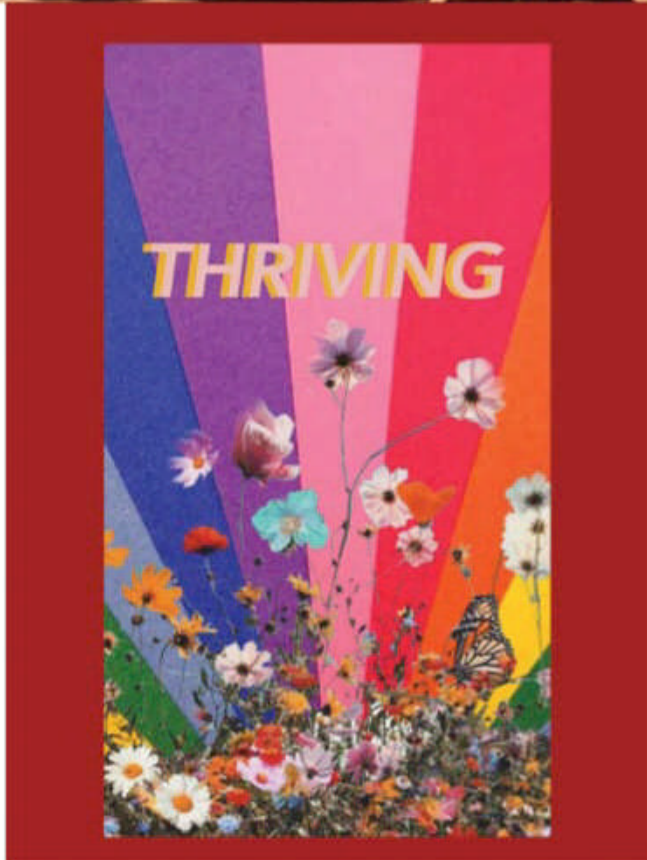


## INTERWOVEN BLOSSOMING

Representing a symbol of hope emerging in our city and the interwoven nature of our collective dreams for the future, this mixed media sculpture by Singapore-based visual artist Nandita Mukand features materials such as cloth, plaster and resin. Located along Nicoll Highway.

## THRIVING DESPITE

This digital collage by Singapore-based visual and performance artist Chand Chandramohan references the wild flowers that were growing in abundance during the country's circuit breaker period. She wants to bring across a sense of hope and care through her artwork. Located along Queen Street.



Images National Arts Council

See the full gallery of artworks at [gillmanbarracks.com/streets-of-hope](http://gillmanbarracks.com/streets-of-hope)

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| Cinema |

# Screen Time

Building on its legacy of film production, distribution and exhibition, Shaw Organisation brings the magic of the silver screen into living rooms with virtual cinema platform KinoLounge by Shaw Theatres *By Hashirin Nurin Hashimi*

Like many of his contemporaries in the film and cinema industry, Christopher Shaw grew up before the age of home entertainment—and the only way to watch films was to go to the cinema. “Over the years, I’ve enjoyed all sorts of films on the big screen whether they were studio blockbusters or art house, from the West or East,” shares the executive vice-president of film acquisition and distribution at the Shaw Organisation.

Images Shaw Organisation

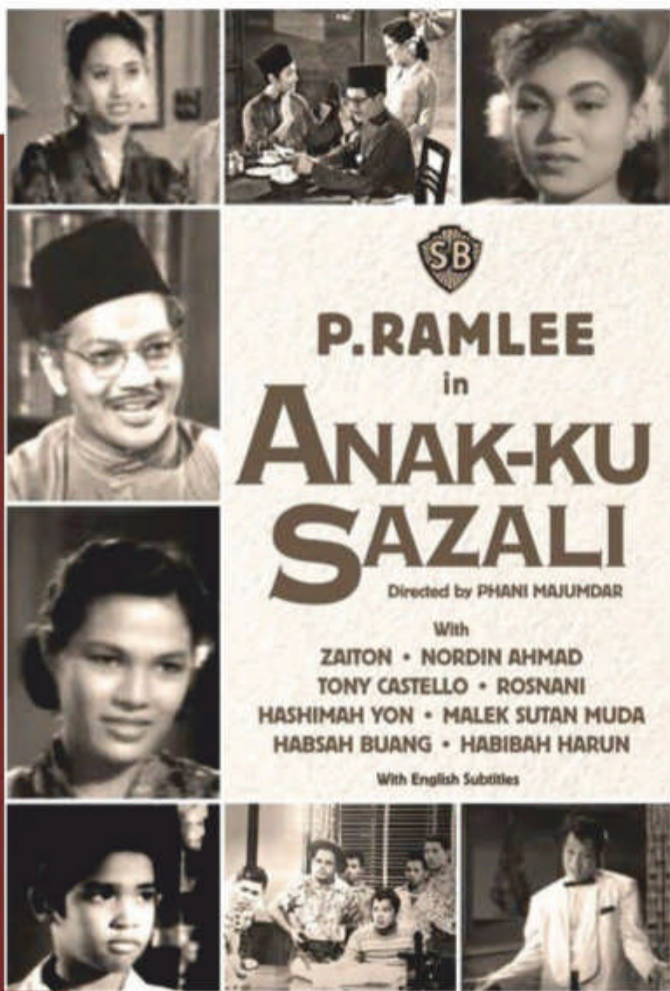
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This voracious appetite for film has helped him lead his team to procure releases of all genres and nationalities from international festivals for the Shaw Theatres. He explains, “Watching the crowd react to what is going on the big screen is as exciting to me as the films themselves. In fact, it gave me a ‘good eye’ and understanding as to what audiences liked.” To date, Shaw Theatres has distributed in Singapore the largest number of Oscars Best Picture winners and nominees, including *Green Book* (2018).

So when cinemas, including the seven operated by Shaw Theatres (two others are currently closed for renovations), were shuttered in late March at the height of the Covid-19 pandemic in Singapore, this astute understanding of what its patrons want came in useful for the cinema operator to pivot its business. It introduced a new digital platform KinoLounge by Shaw Theatres to deliver the magic of films to the comfort of homes. “During this time of the ‘new normal’ when global film festivals and movie releases are migrating online, we launched KinoLounge as a natural evolution of what Shaw Theatres has been doing for almost a century—and that is bringing the best in world cinema to film lovers wherever they may be,” says Shaw.

A film is only selected for KinoLounge if it is critically acclaimed, award-winning or associated with various film festivals,

archives and societies. “Unlike the myriad on-demand streamers like Netflix, which are dedicated digital services and essentially a buffet of content, KinoLounge will operate in parallel with Shaw’s physical cinemas, acting as a complementary space to deliver specially curated content—some of which may have had a previous theatrical run (which patrons may have missed), but many would be exclusive to KinoLounge,” enthuses Shaw.

For its launch in July, KinoLounge partnered the Singapore Film Society to showcase psychological thriller *Swallow* (2019), alongside the documentaries *The Painter and the Thief* (2020) and *Spaceship Earth* (2020). The same month, Shaw Theatres also tapped on its close links with the French Embassy—with which it jointly organises the star-studded French Film Festival every November—to launch the first Singapore French Summer Festival. It featured a selection of French movies, many of which are new releases and all exclusive to KinoLounge. In August, five newly restored, digitised P Ramlee classic movies, including *Ibu Mertua-ku* (1962) and *Anak-ku Sazali* (1956), from the archives of Shaw’s Malay Film Productions were added.

There is no subscription fee and the movies can be rented for 14 days from as low as \$4.99, with 48-hour playback once you press play. Film lovers can also expect to participate in interactive “live” events with the cast and crew of selected films or watch bonus behind-the-scenes features. To ensure an optimal cinema experience, KinoLounge uses Hollywood studio-grade DRM (Digital Rights Management) service that ensures secure playback on an authenticated video player with the highest quality, incorporating geolocation locking and is MPAA (Motion Pictures Association of America) compliant. Other security features also ensure content, payment and privacy is protected.

Despite KinoLounge being his labour of love, Shaw firmly believes that nothing can—or ever

will—replace the big screen. “With the easing of restrictions, a large number of audiences are coming back to the cinema for its immersive social experience. With many big screen offerings in the months ahead, audiences will no doubt flock back for their blockbusters and popcorn once the pandemic tapers off. That said, KinoLounge will run alongside cinemas as a special space for audiences to discover a curated library of quality films at their own time and place.”

Shaw would know the joy of having access to a exceptional film library for he recently compiled a list of his favourite 100 films for his children. “It was an unexpectedly difficult task because my taste is so varied and ranged from films such as *Blade Runner* (1982) to *Farewell My Concubine* (1993).” But the film that best encapsulates how he feels about movies over a lifetime is *Cinema Paradiso*, which Shaw Theatres distributed in 1988. Rightfully so, as the film tells a riveting story of a young boy’s lifelong love affair with film and cinema—much like Shaw’s.

**From top:** P Ramlee classics including *Anak-ku Sazali* (1956) are available on the KinoLounge by Shaw Theatres digital platform; Shaw Organisation’s executive vice-president Christopher Shaw. **Opposite page:** Psychological thriller *Swallow* (2019)





# Turn the Tide

The global plastic waste crisis is escalating—but we can do something about it. National Geographic's new photography exhibition *Planet or Plastic?* highlights the urgent need to reduce single-use plastic

By Hashirin Nurin Hashimi

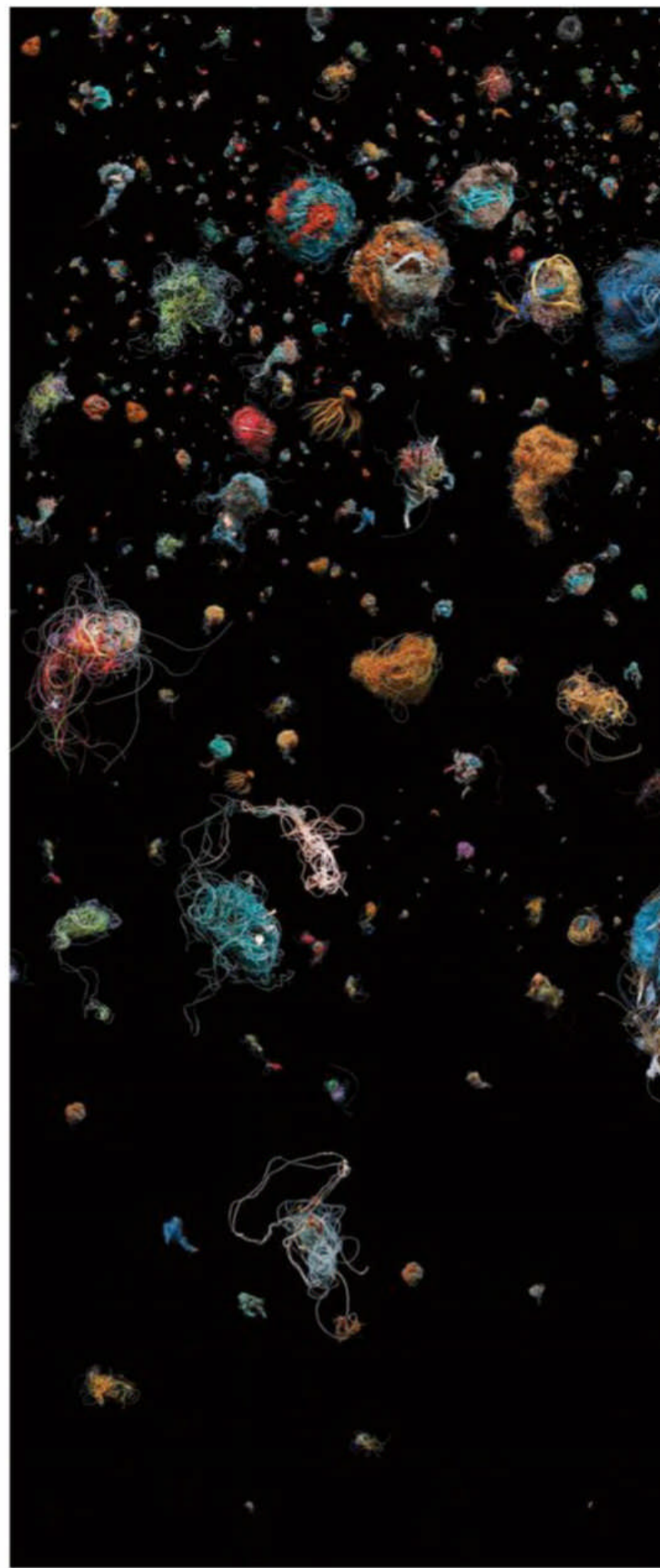
By refusing straws for our drinks and bringing reusable bags for our supermarket groceries, we have made headway in the war against single-use plastic. An increasing number of governments including China—one of the world's biggest users of plastic—have also announced varying degrees of bans on single-use plastic. (Singapore has yet to do the same, but it is working towards becoming a zero-waste nation by encouraging its residents to curb their consumption habits.)

But believe it or not, the Covid-19 pandemic has derailed these efforts as plastic waste has soared, with one of the culprits being packaging and disposable cutlery from food deliveries and takeaway meals. It is time to get back on track for this is a double crisis we are facing, and there is an urgent need to address the plastic pollution problem—and the over 8 billion kilograms that end up in the ocean every year.

On its part, National Geographic has embarked on a multi-year global initiative, even before the coronavirus struck, to prevent single-use plastic from littering the oceans. One of the ways it is doing so is to highlight society's over-reliance on plastic through a photography exhibition *Planet or Plastic?*, which opens on September 12 at the ArtScience Museum.

From its invention just over a century ago to the devastating impact of plastic pollution on the natural world today, *Planet or Plastic?* addresses the story of the ubiquitous material—which takes more than 400 years to degrade—through the eyes of National Geographic photographers, artists and activists the world over.

Among the 70 compelling works is Spanish underwater photographer Jordi Chias' award-winning image of a loggerhead turtle entangled in a plastic fishing net in the Mediterranean Sea. Meanwhile, art



Tatler

The Scene





Images: Mandy Barker (main image), Zheng Yu-ti (ice lollies)

students Hong Yi-chen, Guo Yi-hui and Zheng Yu-ti have collected trash-contaminated water from various sites around Taiwan and froze them into blocks as “treats”.

At the end of the exhibition, visitors are encouraged to join National Geographic in the pledge to reduce their own consumption of single-use plastic through actionable

steps, from giving up plastic bags to recycling. These small lifestyle changes can make a huge difference for the planet and its inhabitants.

So if you ask us: planet or plastic? The planet, of course, because we want it to be around long after we are gone. Let this be the legacy we leave behind for future generations to come.

These nest-like balls, captured by British photographer Mandy Barker, are formed by discarded fishing line collecting debris swayed by the ocean's tidal movements. **Opposite page:** Art students Hong Yi-chen, Guo Yi-hui and Zheng Yu-ti froze the cigarette butt- and plastic trash-contaminated water they collected from around Taiwan into blocks

# Understated Beauty

From property development to covetable accessories, Joan Chang, the co-founder of lifestyle brand Ove Collection, engages millennial consumers who appreciate quiet luxury *By Amelia Yeo*

Many of those who have stepped into Lloyd's Inn, the boutique hotel near Orchard Road, are taken with its highly Instagrammable interiors (read: minimalist lines juxtaposed with flourishing foliage). Apart from Singapore, the hotel brand also boasts a presence in Bali and is on track to expand to other Southeast Asian cities. Joan Chang, the brains behind the brand, considers it just a small part of what Ove Collection, the premium lifestyle company she co-founded, has to offer.

"One does not need to splurge to lead a luxurious lifestyle," she says, explaining Ove's philosophy. "Luxury, in this case, refers to a more selective and curated experience." Each Ove offering is targeted at the millennials who appreciate modern aesthetics—much like Chang. The 30-year-old, who is the daughter of real estate developer Herman Chang, shares, "Ove has a distinct identity that is steeped in design. Our brand appeals to the millennial generation as they are more conscious about their design preferences and how they choose to spend their money."

Besides hospitality, Ove's portfolio also includes projects in the property and wellness sector with The Iveria, a boutique residence in the River Valley area, and The Canopy Spa in Lloyd's Inn Bali, respectively. Developing these projects further shaped her eye for design, but Chang, who worked in finance and marketing prior

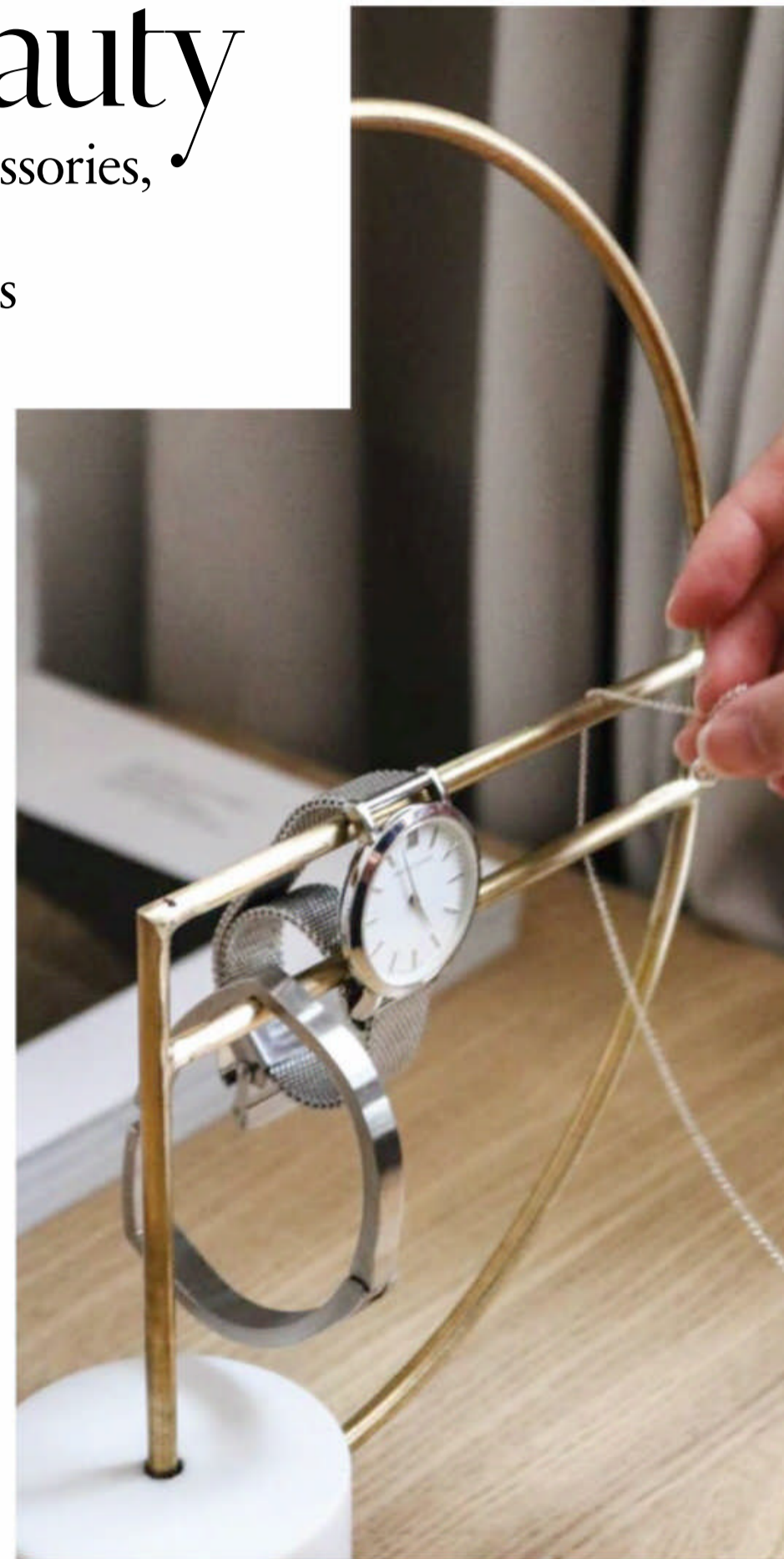
to establishing Ove, remembers the importance of staying true to the brand's aesthetic principles. She tries to keep the design of each property pared down and functional, but insists that "doing so does not mean you can't add prints or colours. But one needs to be careful about going overboard with the details and eventually losing the bigger design concept".

## SPREADING HER WINGS

Last month, Ove ventured into e-commerce, retailing a hand-picked set of home accessories and spa products on its website. One highlight is a jewellery stand named Earth, designed by Chang in collaboration with The New Norm Studio, a Hong Kong-based creative agency. Both parties never met but connected on Instagram, sharing a common taste in aesthetics. What made it even more special is that Earth was designed, developed and launched in the midst of the Covid-19 pandemic.

"Shipping was delayed and borders were closed in the height of a global pandemic. But in spite of time- and distance-related limitations, a collaboration was made possible," says Chang. Drawing inspiration from the planetary system, the brass holder structure is moulded to resemble planet earth and its rotation, while the base is made of solid marble to complement the holder's sleek form.

So what's next? There are several projects in the pipeline but things



are understandably moving at a slower pace due to the current world situation. What Chang can confirm, however, is that she is working on bringing Lloyd's Inn to Kuala Lumpur. Unlike the two existing properties, the latest opening will be housed within a skyscraper in the heart of the city, and is positioned to be a oasis for discerning travellers.



**From left:** Earth, the jewellery stand created in collaboration with The New Norm Studio took five months to come to fruition; Joan Chang of Ove Collection



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# True to Tradition

The families behind these homegrown F&B brands remain committed to creating a lasting legacy *By Dudi Aureus*



## HISTORY ON A PLATE

New Ubin Seafood's roots can be traced back to more than three decades ago, when co-founder and chief operating officer SM Pang and his wife opened a small eatery in Pulau Ubin. "When we first started out, we chose *zi char* because it was something that was not dominated by competing brands," says Pang, who crafts dishes based on what he would prepare for his family. The restaurant continues

to offer this "truly Singaporean" dining experience till today. While New Ubin Seafood has grown from strength to strength over the years, with three outlets currently, Pang remains committed to dishing out delicious *zi char* fare such as the Heart Attack fried rice and cubed Prime USDA ribeye steak, while also introducing innovative ideas such as virtual restaurant UbinEats and islandwide delivery service Ubin Express.

## STEEPED IN INNOVATION

Lim Tian Wee, the fourth-generation owner of Lim Lam Thye, a 100-year-old tea import business, recalls memories of his grandfather who used to drink "a cup of dark roasted oolong every morning, prepared in an artful way". He also packed tea leaves at the warehouse before delivering them to prisons and army camps. After eight years of working for two multinational companies, Lim joined the family business in 2003. Three years later, he set up Gryphon Tea Company, which has since become a global brand known for innovative tea flavours such as Pearl of the Orient, a delicate blend of green tea with fragrant notes of jasmine and hints of rose.



## HOME BREW

Ernest Ng's love affair with beer started in 1997 when he tried a home-brewed version during a trip to South Africa. This kickstarted his home-brewing journey, which eventually led to the founding of independent craft brewery RedDot BrewHouse 10 years later. Today, RedDot boasts two outlets in Singapore, a beer bottling facility in Melbourne, Australia, and a franchise in Myanmar. Ng, who

is also a brewmaster, handles the operations in Australia, while his daughter Crystalla Huang, who is Singapore's first female brewmaster, oversees the Asian market. She also creates German-styled beers with an Asian twist. Having been in the business for more than a decade, the father-daughter team has bigger plans for the brand, famed for its Summer Ale and Monster Green Lager, as they look to strengthen its presence throughout Asia.



## ALL FIRED UP

Keng Eng Kee Seafood started as a hawker stall along Old Havelock Road in the 1970s and is known for its coffee pork ribs (pictured right) and moonlight hor fun. As the grandchildren of the restaurant's founders, siblings Paul, Wayne and Jiamin Liew's childhood memories have always revolved around food. "My mum and her siblings would help at the stall,

and this apprenticeship culture was passed down to us," recalls Paul. Fully aware of the hardship involved in running a hawker business, their parents have always encouraged the siblings to focus on their studies. But everything somewhat fell into place and the third-generation Liews found themselves taking over the family business, which is now located at Bukit Merah. Paul manages the

overall operations, Wayne is the head chef, while Jiamin oversees business operations and human resources. Their goal? To preserve Keng Eng Kee's legacy as a place for family and friends to bond over a hearty meal of tasty *zi char* fare.



## FAMILY RECIPES

Mastura Didih's parents started Hjh Maimunah Restaurant and Catering in the 1990s to honour her grandmother, who was a well-known businesswoman in Singapore during the Sixties. Named after the matriarch, the humble eatery in the heart of Kampong Glam served traditional Malay food, such as beef rendang and *siput sedut* or sea snails (pictured), and the recipes have been tweaked and perfected over the years. The restaurant was so

popular that the family decided to expand the business with a second outlet in Joo Chiat, along with a catering arm. Mastura, who is the general manager, now runs the business with her two siblings, Maria and Maryam, who take care of the operations and business development. "Our current plans include opening smaller stalls within food courts and expanding our online shops," she says, and these will be supported by the restaurant's second central kitchen, which opened recently.



| Introducing the Young Leaders on the *Gen.T* List |

## Sonny Liew

The award-winning cartoonist describes the role of comics in promoting social and political awareness *By Chong Seow Wei*

Sonny Liew's first published work as a cartoonist was with local tabloid *The New Paper* in 1995. The then-19-year-old philosophy major at Cambridge University was invited to contribute a daily comic strip, which he titled *Frankie and Poo*. Loosely inspired by American cartoonist Bill Watterson's *Calvin and Hobbes*, it featured two Frankenstein-like characters taking on politics and social issues in Singapore. In 2001, Liew went on to study illustration at the Rhode Island School of Design in the

US and later worked freelance for Marvel and DC Comics.

His big break came in 2015 with the release of his graphic novel, *The Art of Charlie Chan Hock Chye*, which depicts the life of a fictional comic artist in Singapore over five decades and looking at the country's changing social and political landscape through the titular character's eyes. Two years later, the novel won three Eisner Awards, the comic industry's equivalent to the Oscars, making Liew the first Singaporean to win the award.

He is currently collaborating with academic Cherian George on *Red Lines*, a graphic novel about political censorship of cartoons around the world. Here, Liew discusses the use of comics in raising social and political awareness.

*Like most kids in Singapore, I grew up doodling.* The difference probably was that I didn't stop drawing. I only decided to pursue a career as an artist after my stint with *The New Paper*. I enjoyed how interactive the creative process was—you think of ideas for the comic strip, draw them, get them published, have people read them and get some feedback.

*Comics are often a reflection of the artist's views and experiences.* You may argue that even if we leave politics consciously or unconsciously out of our work or life, there's always going to be some political ideology playing out in the background. In my case, I think my comics tend to be more political because politics takes up a more upfront position in my life.

*I see it as human instinct to want to communicate our ideas and opinions,* and to argue and chat with others. When it comes to talking about politics, some may go to their local coffee shop to discuss it with each other or perhaps share their thoughts on Twitter. For me, my opinions have manifested as comics.

*We generally approach comics in a less guarded manner.* Most of us grew up reading them, so we may think that their content is more juvenile than say, a book, even though comics can be intellectual and complex as well. This has enabled some comics with subtly subversive storylines to remain unnoticed by the authorities.



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Image: Darren Gabriel Leow

GenT

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# LEADERS OF TOMORROW

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# Food for Thought

Singapore's food waste has risen by one fifth in the last decade—and yet there are people who don't have access to nutritious meals. How can we narrow the gap? *By Grace Ma*

Going hungry in Singapore can be an unfathomable concept to many, especially with the myriad affordable food options that could go as low as \$2.50 for a plate of chicken rice. Last year, the Economist Intelligence Unit ranked Singapore as the most food-secure country in the world on its *Global Food Security Index*.

Yet, a 2020 United Nations report on *The State of Food Security and Nutrition in the World* revealed that 4.7 per cent of Singapore's population face moderate to severe food insecurity and lack reliable access to affordable nutrition. On the other end of the spectrum, the amount of food waste generated in Singapore has increased by about 20 per cent in the past 10 years and is expected to climb with our growing population and economic activity, according to the National Environment Agency (NEA). Out of the 744,000 tonnes of food waste generated in 2019, only 18 per cent was recycled.

"While awareness has increased for both food waste and food insecurity, the reality is that the gap has widened with the increased food insecurity situation," says Nichol Ng, co-founder of The Food Bank Singapore.

"More people have become food insecure as a result of losing their livelihoods during the pandemic. So even with greater awareness, the rate of food donations doesn't necessarily match the rate of growing need. Based on our pre-Covid-19 food insecurity report, which was commissioned to the Lien Centre for Social Innovation in early 2019, one in 10 people is already experiencing food insecurity. That number has currently climbed to one in nine, or worse."

Other food groups here are also reporting a similar situation. Food from the Heart (FFTH) CEO Sim Bee Hia shares that the charity has been receiving more direct requests for food aid. In February, it was supplying 6,500 food packs a month. By July, the number had risen to nearly 8,600. Free Food for All (FFFA) founder Nizar Mohamed Shariff says that he received over 800 enquiries when he first posted the assistance request form on the charity's Facebook page. Pre-pandemic, he would see 100 to 120 new applicants a month. Through the support of the Temasek Foundation (the philanthropic arm of Singapore investment firm Temasek Holdings) and





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“More people have become food insecure as a result of losing their livelihoods during the pandemic. So even with greater awareness, the rate of food donations doesn't necessarily match the rate of growing need” —NICHOL NG

Food is Love Foundation (a charitable foundation set up by real estate developer Kishin RK's food firm Tiffin-Labs), the charity distributed over 120,000 cooked and ready-to-eat meals to the needy, and another 1,000 meals to migrant workers with funds donated by venture capitalist Ozi Amanat and his wife Asema Ahmed.

### BRIDGING THE FOOD GAP

While awareness campaigns have gone some way in raising public awareness of suitable food donation and the need to consume only what is needed, challenges still remain in the efficient coordination and distribution of resources. There are also about 125 food support groups providing assistance, from ration packs and cooked food to cash vouchers .

“We are definitely seeing more donations in kind, and people are calling to find out what we need before donating,” says Sim. “For each item, we check, sort and key in the details such as pricing and source into the computer system. It's a lot of hard work to sort out what should go where.” For example, diabetic beneficiaries cannot take sugar-loaded products, while items with a shorter shelf life are channelled to nursing homes or community kitchens that do bulk cooking.

Preston Wong, the co-founder and CEO of Treatsure, feels that more can be done to coordinate efforts between organisations and to deploy technology to efficiently streamline the process from tracking or analysing the food to the actual donation and redistribution to beneficiaries. His Treatsure app links consumers to hotels on a takeaway buffet-in-a-box model to tackle surplus food from buffet lines, and to grocery suppliers for the purchase of excess, expiring or blemished items to reduce wastage upstream. While the former has been suspended for now, surplus grocery orders have increased three-fold

during Singapore's two-month circuit breaker period. This has brought on logistical and resource challenges, yet the app has proven useful in enabling users to buy groceries for needy families on their own accord, and rallying support to get snacks for about 5,000 foreign workers through an initiative with Migrant Workers' Centre.

Meanwhile at FFFA, an employee manually keys in the details on which households get priority in food aid. “We also ask if they prefer fresh food or ready-to-eat meals. Some need breakfast items for the kids before they go to school so we put in energy bars,” Nizar explains. He has been trying to install a more efficient software system that includes stocktaking and delivery routing, but the quotations of \$80,000 to \$100,000 have been daunting.

### MAKING A MATCH

To tackle the twin issues of food waste and food insecurity, the government set up a new multi-agency work group last year involving representatives from food groups, plus officials from the Ministry of Social and Family Development, Health Promotion Board and NEA. In May, NEA announced a \$1.76 million Food Waste Fund to cover the cost of implementing food waste treatment solutions for organisations in Singapore.

Meanwhile, DBS Bank and The Food Bank are jointly developing a virtual food banking app, which is targeted to be ready by year-end. Donors will share the type and quantity of food they have on hand via the app, giving food support organisations real-time information on the availability of items. The app will also tap on Asia's first unsold foods wholesaler TreeDots' network of food producers, importers and F&B businesses to enhance the supply and predicability of food donations.

DBS group strategic marketing and communications head and DBS Foundation board member Karen Ngui





**Clockwise, from top left:** Free Food for All founder Nizar Mohamed Shariff, Food from the Heart CEO Sim Bee Hia, Treatsure co-founder and CEO Preston Wong, DBS group strategic marketing and communications head and DBS Foundation board member Karen Ngui, The Food Bank Singapore co-founder Nichol Ng and The Social Kitchen founders Alvin Yapp and Ang Kian Peng

says: “This would help facilitate more relevant food matching and support, and ensure beneficiaries receive the right quantum and types of food they need.”

DBS Foundation also introduced a new Zero Food Waste category to its grant programme this year. “In the midst of the pandemic, this has become an even more pressing issue,” says Ngui. “Some examples of these solutions include technology, applications, innovations, products that reduce food loss along the supply chain, as well as those that manage surplus food or upcycle food waste to value-added products.”

Bridging the gap in food waste and needs is more than just taking surplus from an inventory and placing it in the hands of someone who needs it. It takes a load off an exhausted essential worker’s mind knowing there is a ready meal for the family at the end of the day. Programmes such as FFTH’s pilot Community Shop, which opened in Mountbatten in February give the needy the dignity of choice. Each beneficiary can pick up to 12 items a month. “We notice that people have been taking what they need and not hoarding. Some even used their quota to get groceries for their neighbours,” says Sim.

Businesses pummelled by the pandemic get a chance to survive and marginalised groups earn a livelihood and bond with community. Nizar directs more self-sufficient beneficiaries to two-dollar meals cooked by housewives in low-income households in the same neighbourhood while supporting the latter with lower-priced ingredients.

The Social Kitchen, which was launched last month by entrepreneurs Alvin Yapp and Ang Kian Peng, is Singapore’s first social enterprise cloud kitchen to provide jobs for those from low-income families, single mothers, and persons with disabilities and their caregivers and family members, while saving local F&B businesses grappling with manpower and rental costs. Together with YMCA and Shine Children and Youth Services, it served nearly 135,000 meals to needy children and their families during the circuit breaker period, and is pledging at least 15,000 more meals in the months ahead.

Similarly, campaigns such as DBS Bank’s Feed the City – DBS Edition for The Food Bank and non-profit organisation Blossom World Society’s Project Belanja with the Restaurant Association of Singapore, are not just about feeding the low-income, elderly and migrant workers, but also giving the hard-hit F&B sector a much-needed boost to stay in business.

Ensuring quality donations and its efficient distribution requires a massive relook into the workings of the entire ecosystem, but the extra mile is rewarding. Beyond simply reducing food wastage, beneficiaries receive practical and nutritious food aid while struggling sectors of society and the economy are given a leg up. The Food Bank’s Ng says: “The greatest joy is in seeing the smiles of those receiving and enjoying what we provided. Food is not just about filling tummies but nourishing souls—and this is when it gets personal.”



Image Getty Images

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# Tatler Style

Ermenegildo Zegna artistic director Alessandro Sartori and Fear of God founder Jerry Lorenzo share insights from their latest collaboration, Stephen Jones celebrates the launch of his book with Christian Dior, and Gary Graham takes on Asia through Joyce Hong Kong





Gary Graham x Joyce Hong Kong outfit. **Opposite page:** Ermenegildo Zegna x Fear of God outfits on mannequins







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# The Wish List

Everything you need to look your best this month *By Rosana Lai*

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### SILK ROAD

From abstract prints to chinoiserie, you can find the trusty neckerchiefs of this season inspired by whatever era you favour. 1. Givenchy 2. Christian Dior 3. Etro 4. Givenchy 5. Salvatore Ferragamo 6. Louis Vuitton 7. Givenchy 8. Christian Dior 9. Christian Dior 10. Givenchy 11. Salvatore Ferragamo





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## CHERRY ON TOP

Fall's hottest hue has us blushing with desire. **Clockwise, from top left: Giuseppe Zanotti boot, Mulberry bag, Givenchy dress, Maison Margiela loafer, Boss bag. Opposite page: Mulberry outfit**



## ROCKY ROAD

These mini trunks made from sheets of hammered stone are lessons in fine craftsmanship. **Moynat** bags



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**CHECKS, MATE!**  
These checkered quilts and patchwork knits will have you winning across the (style) board. **Rokh** outfits, **Etro** jumper





## DARK SIDE

No one wears black quite like Morticia Addams, but she'd like to see you try with fall's best gothic pieces. **Marine Serre** looks, **Loewe** outfit. **Opposite page, from top: Celine** heel, **Chloé** shoe, **Bally** Elodie loafer









## HEY STUD

As the days get shorter, may your shoes get sparklier and your bags bear more bling. **Giorgio Armani** outfit. **Opposite page, clockwise from top left: Delvaux Brillant bag, Christian Louboutin Pigalle Plume heel, Mulberry bag, Jimmy Choo Jassidy shoe**

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Image Richard Valencia (Jimmy Choo)





## TIME CAPSULE

A classic look never goes out of style. Take it from Jackie Kennedy and the Gucci bag for whom it was named, which is making its comeback this fall.  
**Gucci Jackie 1961 Bag**

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## BETTER TOGETHER

Not partial to prints? Two-tone bags in subdued shades like salmon or mint prevent boredom without the busyness. **Clockwise, from top left: Loewe bag, Chloé Aby bag, Mulberry bag, Chloé Aby bag**





## WRAPPED UP

Spoiled by working from home? Take a bit of the cosiness with you with fall's poshest ponchos. **Above:** Givenchy poncho. **Below, from left:** Etro poncho, Loro Piana poncho. **Opposite page:** Loro Piana outfit







## PICK POCKET

Forget the "murse". A phone pouch is a man's briefcase for the Information Age.

**Clockwise, from top left:**  
**Dunhill** case, **Givenchy** pouch,  
**Alexander McQueen** pouch,  
**Jimmy Choo** pouch





## STEP ON IT

Fewer flights means more time on wheels. May fall's best driving shoes and leather loafers give you maximum mileage. **From top: Jimmy Choo Foxley shoe, Giuseppe Zanotti shoe, Bally Parsal shoe**

Image Karen Bengall (Jimmy Choo)



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## DRAWING ATTENTION

There's nothing rough about fall's fancy prints, sketched onto sleek separates and jumpsuits alike. **Alexander McQueen** shirt, trousers. **Opposite page: Louis Vuitton** outfit



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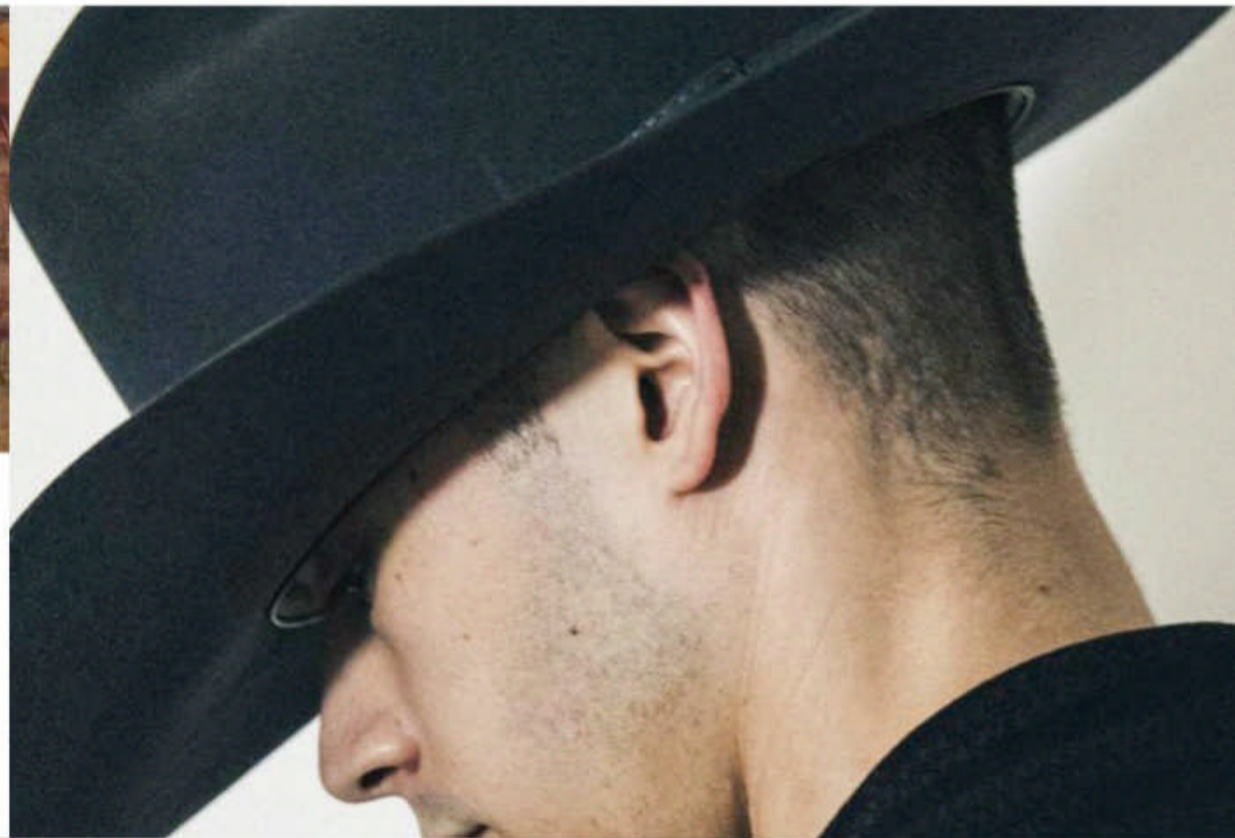
Images Adam Katz Sinding (Givenchy)

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## OPEN RANGE

It's the Wild West out there. Grab this season by the reins and channel John Wayne's hardy style. **Giuseppe Zanotti** boot, **Givenchy** hat, **Loro Piana** scarf, **Etro** bag. **Opposite page: Givenchy** outfit





## MASTER PIECES

Etched, embroidered and printed, baroque prints are weaving their way into fall's most elegant pieces. **Clockwise, from top left: Brioni outfit, Versace bag, Brioni look, Celine pouch. Opposite page: Alexander McQueen outfit**



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# Sole Mates

Loved by women across generations, the sculptural heels and jewel-encrusted pumps of Manolo Blahnik come in new eye-catching designs this season that will keep the world at your feet

*Photography by Ching/GreenPlasticSoldiers  
Styling by Charles Rezandi/C+C&Co*



**From left:** Zhibar suede shoe booties, Taxepa calf leather slingback pumps and Mudar suede ankle boots. All footwear by **Manolo Blahnik**





From left: Idro jewel and pearl buckle pumps, Turgo jewel and pearl buckle sandals, and Aralia jewel and pearl buckle mules

Props Samuel Xun







# Tatler Report

## FIGHTING SPIRIT

Boss debuts an easy-breezy capsule with British heavyweight boxing champion Anthony Joshua for fall-winter 2020, including 10 pieces from jersey trousers to logo hoodies that can be worn out and about or while working from home. Every piece features motivational quotes from Joshua like “One more hour, one more day”—wise words for difficult times.



## IN HIS SHOES

A feature-length documentary directed by renowned Italian filmmaker Luca Guadagnino dedicated to Salvatore Ferragamo's family history and life's work has been selected for the 77th Venice Film Festival and will be released globally this month. *Salvatore, Shoemaker of Dreams*, which

took three years to produce, delves into the fashion brand's archives with the help of the Ferragamo family and never-before-seen tape recordings. “It is an honour that a director of Luca Guadagnino's calibre would take an interest in our family history, adapting it for the big screen,” says Ferruccio Ferragamo, eldest son and chairman.



## ALL-INCLUSIVE

Always committed to reflecting positive social changes, Stella McCartney launches her first unisex capsule, Members and Non-Members Only, or MNMO. Printed matching sets, monochromatic knitwear and logo-stripped hoodies are just a few wearable pieces from the collection that, in keeping with the brand's sustainability ethos, are also made from recycled polyester and other low-impact materials.



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| *First Things First* |

## Hyun Mi Nielsen

South Korean-born, Denmark-raised designer Christine Nielsen was trained under Alexander McQueen and then worked under Sarah Burton as head of design at Alexander McQueen before becoming directrice de studio at Givenchy and Balenciaga. She launched her eponymous Paris-based label Hyun Mi Nielsen in 2016, specialising in punk, avant-garde pieces.

### **When did you first realise you wanted to work in fashion?**

Very early on. As a kid it was my favourite thing in the world to play dress up and draw.

### **Who was the first designer you worked for?**

The most amazing designer I have ever worked for was the legendary Lee McQueen. While I was studying at the Royal College of Art and Design, I did an internship at Alexander McQueen. Many years later I returned to Alexander McQueen working with Lee and Sarah Burton before Lee sadly passed away. It was a magical experience.

### **Who was the first celebrity you dressed?**

Beyoncé was the first celebrity to wear my label. She wore it in her music video *Apeshit* and later in the music video for *Lion King*. She always looks amazing in everything she wears so it was very special that she wore my piece. I love dressing strong, independent women.

### **Where is the first place you look for inspiration?**

I look for inspiration in everything—it can be art, nature or my Danish-Korean heritage, among others. But there are some themes I always circle back to—the idea of juxtapositions, the contrast between light and dark, the subversive versus the innocent. I hope my collections always offer a sense of punk rebellion and poetic realness.



GaryGraham422 x  
Joyce Hong Kong  
exclusive capsule  
reimagined vintage  
textiles. **Opposite page,**  
**top left:** Gary Graham





# A Stitch in Time

Acclaimed American womenswear designer Gary Graham brings his coveted vintage creations to Asia through a collaboration with Joyce Hong Kong *By Rosana Lai*



Since Gary Graham's eponymous label (now called GaryGraham422) debuted in 1999, he has been known for reimagining vintage textiles into modern outerwear carried by stores like Dover Street Market and the now-shuttered Barneys New York. "I've always been very attracted to jacquards and tapestries," he says. "I started collecting them whenever I would go on antique trips to upstate New York with my partner Sean Scherer. I saw them as textile paintings, in a way. Most of them came from France and Belgium and I've been told they were woven for the tourist industry in Europe."

This fall sees the 2010 CFDA/Vogue Fashion Fund finalist collaborating with Joyce Hong Kong on a unique capsule collection of cocoon coats and printed slip dresses using surplus and vintage fabrics, where patriarchal motifs like conquistador figures are embroidered over with delicate

flower patterns. With the help of recent Parsons graduate Vera Powley, Graham and his team would blur the faces and "tag" the tapestry.

"There are only three of us making the garments, so we would often talk about the different scenes and characters in them and what we thought about them," he says. "Whereas before the narratives on the tapestries were secondary to the design—like decorative elements that I either would cut around or use based on the design—given the context of the world today, I was forced to consider the imagery and its meaning."

As per his brand's tradition, each garment comes with a description of the labour that explains the textile's provenance, giving insight also to the people who worked on it. "I would like whoever wears these to see them like a favourite jean jacket or family heirloom handed down over time," Graham says.

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Alessandro Sartori of the legendary house of tailoring Ermenegildo Zegna and Jerry Lorenzo of streetwear label Fear of God are launching one of fall's most anticipated menswear collaborations. Turns out the unlikely duo have more in common than you might expect *By Rosana Lai*



# Strong

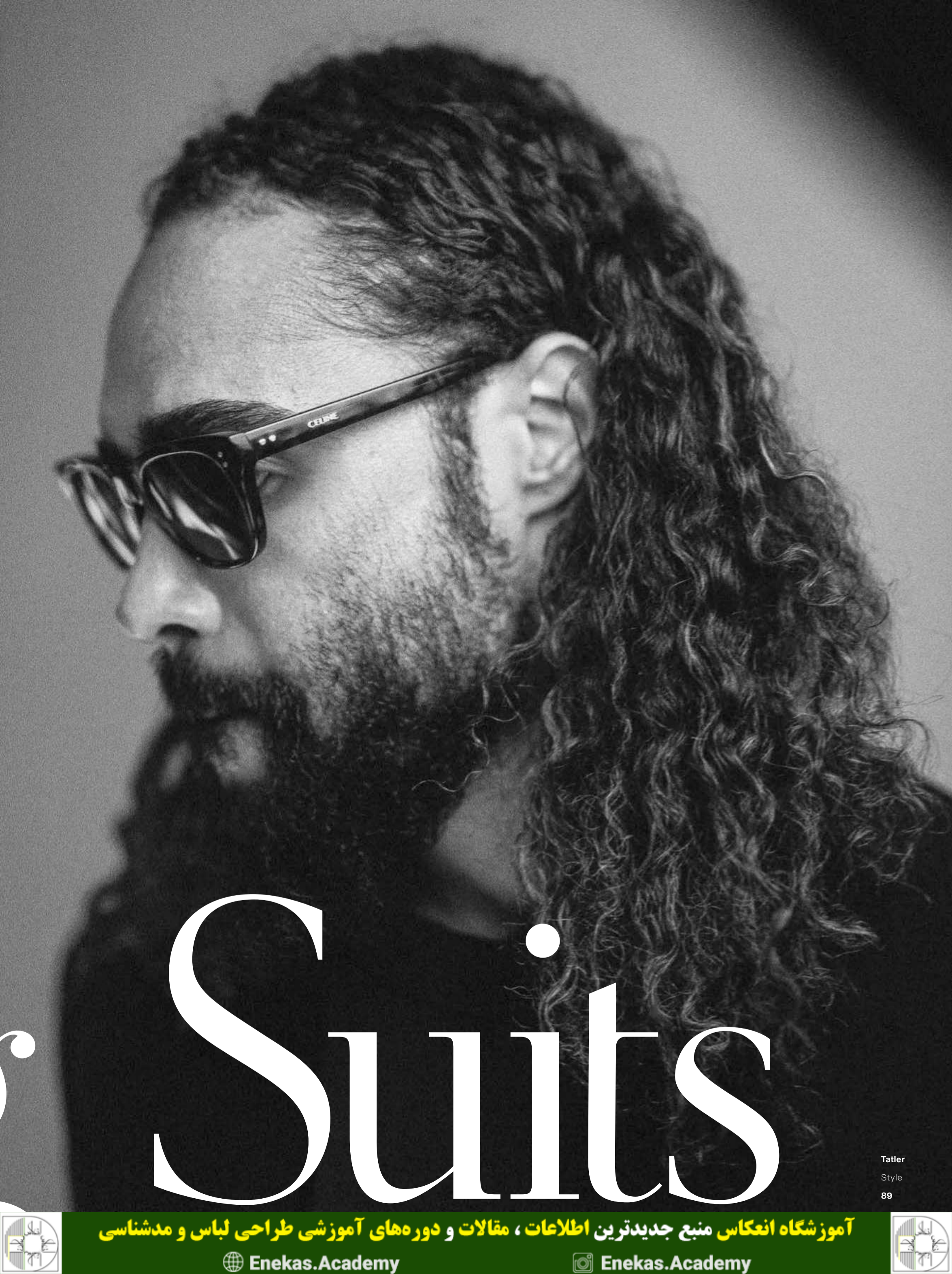
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# Suits

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On paper, the bios of Alessandro Sartori and Jerry Lorenzo could not read more differently.

Sartori is the 54-year-old artistic director of Ermenegildo Zegna, one of Italy's largest tailors with more than a century of history. Long before his formal education at the Istituto Marangoni Milan, he created his first suit, a sharp blue number, at the age of 15 in the hopes of impressing his family. "It took six months to make, and it was a complete disaster—I can't look at it now because it's full of mistakes, but I thought it was beautiful at the time," he says, chuckling at the memory.

Lorenzo, on the other hand, is the designer behind eight-year-old, Los Angeles-based streetwear

label Fear of God, beloved by the likes of Kanye West, who sported the label at the 2016 Met Gala and collaborated with Lorenzo on his early Yeezy releases. He is open about his lack of fashion credentials, having started in marketing for sports agencies before throwing parties for hip-hop's finest, like Pusha T and Kid Cudi. "I thought I was going to be a sports agent," he says. "I still don't really like being called a designer."

They met two years ago while Lorenzo was in Milan for business and immediately bonded over more than just fashion. "We realised that we saw the world in very similar ways even though we come from very different backgrounds," says Lorenzo. Discovering their

curiosity for each other's expertise, the designers began speaking of a collaboration that could fill the gap in today's menswear for relaxed tailoring, or rather the sweet spot between the casual and formal extremes of their respective brands.

Their chat resulted in a sleek capsule of 38 looks launching globally this September, featuring collarless cashmere suits, drawstring trousers and silk tracksuits. Think skatepark staples but in buttery leathers. Street and luxury collaborations have become ubiquitous in recent years—just this summer Dior Men dropped its already sold-out Air Jordan sneakers and Matthew Williams of 1017 Alyx 9 SM fame was named as creative director of Givenchy—



but there seems to be a thorough and balanced cross-pollination of both the Zegna and Fear of God aesthetics through this mashup. It's not just another case of slapping logos onto each other's collections. "It's like one plus one equals three," says Lorenzo. "We weren't so much trying to meet in the middle as create something new that defines the times." Indeed, as the entire world speeds up the shift to what Lorenzo calls a "casual Friday approach five days a week", their collaboration could not be timelier.

That's not to say there weren't compromises. "The one sticking point was the shoulder fill," Lorenzo says. "We would literally argue over whether to have 52 cm or 54 cm, because historically at

Zegna, there's a correct way to tailor and an incorrect way, and the way I see suiting is technically, well, incorrect." With this project, Lorenzo set out to make tailoring less "intimidating". "When a suit is too perfect, it can take a guy outside of his normal character," he says. "I like the ease and effortlessness of a shoulder that's slightly off, the idea that a guy just threw the jacket on without trying too hard, which allows for someone to look more approachable." These shapes were inspired by his father, Jerry Manuel, a major league baseball player turned minor league coach, who incidentally introduced Lorenzo to the Zegna name. "Actually, suits for us were never brand new. They were always given to us by an older

relative so they'd be a bit baggy," he says. "We were a cheque-to-cheque kind of family despite what my dad's career suggests, and he was required to suit up during company road trips and would wear this same boxy, blue blazer. He'd always manage to make whatever he was wearing appropriate, acceptable and cool because of his character."

Sartori sees this as another chapter for the 110-year-old house, a way to keep craft relevant in current times. Having spent more than a decade at Zegna (interrupted by a five-year interlude at Berluti), Sartori has seen the tailoring market expand. "Ten years ago, bespoke services became a form of uber-luxury so our made-to-measure service exploded," he says. And now

Models in the Ermenegildo Zegna x Fear of God collection and look-book images attached to mannequins in preparation for the presentation at the Hôtel de Coulanges, Paris

Image Henry Ruggeri (mannequins)

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**Above:** Models in the Ermenegildo Zegna x Fear of God collection.  
**Below, from left:** Fear of God designer Jerry Lorenzo and Ermenegildo Zegna artistic director Alessandro Sartori



he is also witnessing its decline—some have even speculated that the pandemic has rung the death knell of the industry—but there’s no sign of panic in his voice. In fact, he and his team are using technology in ways never before seen in the traditional world of tailoring.

In July, Zegna produced a digital presentation instead of a fashion show, with models wearing the spring-summer 2021 collection weaving through Oasi Zegna in Trivero, Italy, a wildlife reserve that was founded by the Zegna family in 1993. The team is also testing ideas to take clients’ measurements from anywhere in the world.

“Tailoring goes through constant changes depending on the times and people’s habits,” he says. “Now, you’re not obliged to wear suits in most places so men are blending them with sportswear—I’m a big fan of that.” What’s more, Lorenzo’s take on unisex dressing led Sartori to imagine his new pieces even being worn by women. “Seeing our menswear on women was definitely a happy surprise for me,

but I didn’t even think about it in a commercial way,” says Sartori. “I just started envisioning the partners of our customers or just some ladies I know looking good in them.”

The words “authenticity” and “honesty” came up on more than one occasion during the interview with Sartori. In 2019, Zegna launched a campaign called “What makes a man?” so I asked him, in today’s chaotic context, what does he think makes a man? “As far as myself, I try to always have an honest and open approach, to make sure positive values like diversity are at the core of what I do and not just something talked about only on Sundays,” he says. “I want you to see it in the casting of our campaigns with Nicholas Tse, Mahershala Ali, our models, the people in our studio, and now with Jerry—these people I work with, what you see is what you get; we’re like that.”

In the same way, Lorenzo speaks at length about Fear of God’s purpose beyond creating hyped hoodies, believing the brand to be a platform that advocates for

diversity and even Christianity, his personal reason for naming the brand Fear of God. Recently Lorenzo designed a “GF” T-shirt with 100 per cent of proceeds going to George Floyd’s six-year-old daughter. “Everything we do is because we’re pushed by the responsibility of the gift we’ve been given,” Lorenzo says. “So when we speak to issues of social injustice or inclusion or sustainability, we don’t need a PR meeting about how to make changes because we’ve already been operating on those lines since day one.”

It must have been nice to see this credo reflected in Sartori, I suggest. “Narcissistically, it was so good to see that what we’re doing in Fear of God—our family values, putting people first, focusing on timelessness—when I visited Zegna and met Alessandro and Ermenegildo’s family,” says Lorenzo. “It just reassured us that the things we’re doing are in line with a luxury house we aspire to be one day, because we’re playing for forever.”

“It’s like one plus one equals three. We weren’t so much trying to meet in the middle as create something new that defines the times” —JERRY LORENZO



# Power Moves

Channelling the dynamic spirit of the new **Porsche 911 Speedster**, real estate specialist Sammi Lim embarks on the challenging journey of entrepreneurship

*Photography by Darren Gabriel Leow. Styling by Joey Tan*

Real estate is in my blood, declares Sammi Lim. After 15 years in the property business, the plucky 36-year-old has earned herself plaudits from industry colleagues for her consistently excellent performance, convincing her to step out of her comfort zone to establish her own real estate agency, Brilliance Capital, in June this year.

As the firm's executive director, she will work with companies, institutions, family offices and high-net-worth individuals to strategise, diversify and manage their real estate investments.

The decision to take the entrepreneurial plunge didn't come easy for Lim. But spurred on by the words of

encouragement by her group of regular clients, she decided to "set her own path and destiny". She explains, "Setting up my own agency empowers me to provide an even higher degree of personalised service for my clients, with me applying my belief of 'never doing the same thing twice' to every project."



While Lim looks forward to the new challenges ahead, she is aware that the Covid-19 pandemic has transformed the way people live and work for the foreseeable future. “Groundbreaking trends in the real estate industry will emerge as part of our new normal,” she says, stressing the need for businesses to pivot, transform and reinvent. “We always need to think about our next move and consider what we can do to improve and outdo ourselves. The global landscape is changing so rapidly, and if we stubbornly stick to outdated plans because we fear change, then the business will not be sustainable.”

This progressive outlook stems from her being an optimist but a realist at the same time. “I hold a positive attitude in whatever I do,” she says, likening this dynamism to what she sees in Porsche cars. “There is always that element of confidence and passion about Porsche sports cars. The brand’s aesthetic and the curves of its cars greatly appeal to me.”

And it’s not just the German marque’s qualities and philosophy that speak to her; the practical aspects of the car also matter a lot. Being a Porsche owner herself, Lim—who is photographed with the new 911 Speedster for this story—agrees that cars by the storied brand are trustworthy. “I have always wanted a car that is easy to maintain and timeless. Porsche ticked all the boxes for a ride that satisfies both my practical and aesthetic requirements.”

*Porsche Centre Singapore*  
29 Leng Kee Road,  
tel: 6472 4433  
[porsche.com.sg](http://porsche.com.sg)



Like the new Porsche 911 Speedster, real estate entrepreneur Sammi Lim is ready to take on the new challenges ahead. **Opposite page: Minjukim top, Xinnatex New York trousers, both at SocietyA, Sergio Rossi heels**

## Rare Beauty

*Three outstanding features of the new Porsche 911 Speedster, which is limited to 1,948 units worldwide*

### 1. ICONIC SILHOUETTE

While most Porsche cars are head-turners, the new Porsche 911 Speedster instantly catches the eye with the aerodynamic streamliners on its convertible top compartment lid. This unique design touch adds to the sportiness of the ride and further optimises the aerodynamics of the car. Technically, it is a challenge to manufacture—the largest and most complex component used on a road model is actually crafted out of one single piece of carbon-fibre reinforced plastic.

### 2. NOD TO THE PAST

Porsche is offering an optional Heritage Design package, which incorporates reinterpreted classic details from the 1950s and '60s into the new 911 Speedster. The package includes elements such as an interior colour scheme in black and cognac; “spears” paintwork

in white for the front fascia; and “Lollipop” motor sport decals for the doors and front lid.

### 3. POWER FROM WITHIN

At the heart of the new 911 Speedster is the naturally aspirated six-cylinder boxer engine with four-litre displacement that can hit a peak power of 510 PS (Pferdestrke) achieved at 8,400 rpm. (The maximum engine speed is 9,000 rpm.) The car completes the century sprint in merely four seconds and hits a top speed of 310 km/h. Equipped with high-pressure fuel injectors with optimised spray pattern as well as a modified intake system with individual throttle valves, the engine’s performance is further enhanced from the ones used in previous 911 GT3 cars. The 911 Speedster only comes with a manual six-speed sports transmission, which elevates the driving experience.

# Celebrated milliner Stephen Jones reflects on his most memorable designs in a new book on the history of hat-making at the house of Christian Dior

By Rosana Lai

Be it Princess Diana's delicate fascinators or the towering feather crowns seen in Jean Paul Gaultier's runway shows, many of the most fantastic hats created over the last several decades have one thing in common: they were made by a bald-headed man with a slanted grin, most often seen sporting a curiously askew hat and always with a mischievous twinkle in his eye. This month, British master milliner Stephen Jones celebrates the launch of a 240-page book, *Dior Hats: From Stephen Jones to Christian Dior*, published by Rizzoli, which documents his work for the house of Christian Dior alongside designs by Marc Bohan, Gianfranco Ferré and Christian Dior himself. With photographs by Sølve Sundsbø and text from fashion critics and historians, the book is a testament to Jones' legacy and his ability to modernise an age-old accessory over the decades.

"When I was growing up in the Sixties, I had no idea what I wanted to do," says the 63-year-old designer. "I wanted to be an astronaut—that was every little boy's dream back then. I just didn't want to be an engineer like my father. In the end, I realised: I am an engineer."

Indeed, Jones' hats can't always strictly be called hats. Some are feats of dexterity, serving more as sculptures that sit atop heads, or frames for faces, as they often do in the case of the couture collections of Christian Dior, where Jones has worked as a collaborator since 1996. And while his dream to be surrounded by stars did not necessarily come true, Jones found his inventions worn by Princess Diana, Rihanna, Madonna and Kylie Minogue, and even Queen Elizabeth II, who gave Jones an Officer of the Order of the British Empire award in 2010. It's clear Jones never set out to be a conventional milliner. "Fashion looks right when it's appropriate for the occasion for which it should be worn, but also fabulous and scandalous when it's not right for the occasion and it shouldn't be worn," he says. "That's maybe the part I enjoy most."

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# HATS





Image: Solve Sundsbø, Dior Heritage collection, Paris

Tulle mask inspired by Peggy Guggenheim for Christian Dior's spring couture 2018 collection

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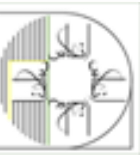
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Images Solve Sundsbø, Dior Heritage collection, Paris



From far left: *Numero 157* veiled beret for Christian Dior's fall couture 2019 collection and *Insomnia* "handkerchief" veil for Christian Dior's spring couture 2018 collection; Stephen Jones



Jones has collaborated with designers from Vivienne Westwood to Rei Kawakubo to Marc Jacobs to emerging talents like Grace Wales Bonner. Thanks to his background in ready-to-wear with a womenswear design degree from Central Saint Martins in London, Jones always worked easily with creative directors of fashion houses, and has even been known to draw the line of a woman's back and face first when crafting a new design, treating it like a finishing flourish at the end of a sentence.

The first hat Jones devised was made of his sister's old blouse, stuck onto a Corn Flakes box and trimmed with some plastic irises that were sprayed silver and blue with Christmas paint. His fun-loving, adventurous approach has remained throughout his career, fuelled by inspiration found from unlikely sources. "If you think there is a formula, it means you are getting lazy," he says. Inspiration can come from the colour blue or 15th-century Paraguay. But he always begins with research. "I go through my books and look at images that sometimes, even after staring at them every day for six months, you could still find something new," he says. "I find it's not just the image itself, but the emotion it gives you." His favourite period to revisit is the Second World War. "During that time, people had no money, so they would invent their own versions of hats or learn to recycle."

A hat can be seen as a reflection of its times, shape-shifting in size and form throughout the centuries, and once was a much larger part of daily life. In Victorian Britain, men were even mandated to wear hats in public, a fact that Jones references when asked what he has to say to







**Clockwise, from left:**  
Watercolour-enhanced drawing by Christian Dior for milliner Claude Saint-Cyr, 1937; straw and filigree brim hat by Stephen Jones based on Christian Dior's drawing; floral bonnets from the Dior Heritage collection.  
**Opposite page, from top:**  
Headpiece for Christian Dior's spring couture 2018 collection; anemone hat by Marc Bohan for Christian Dior, 1964





“If you think there is a formula, it means you are getting lazy”

anyone who might tell him they're just not a hat person. “Go to a hat shop and try lots of things on!” he says. “People just aren't used to it—remember, 100 years ago, nobody was a ‘not a hat-wearing person’, because you wouldn't have been allowed out on the street.”

Jones was recruited to Dior by John Galliano, with whom he worked at Galliano's eponymous house and briefly at Givenchy in the Nineties, beginning a tenure as Dior's official milliner that has lasted 24 years. He looks back fondly on a 2006 couture show inspired by astrological signs where he forged a seahorse crown and was particularly proud of an enormous “wave” hat, one of his most famous works. “It's made of chiffon and stiffened [in a way that] gives it a unique crinkly texture. It's very difficult to do because it has to be moulded in three dimensions, but it's very effective,” says Jones. Raf Simons, during his brief years at Dior, focused on Christian Dior's legacy of inspiration from gardens, which led Jones to construct floral bonnets that rustically sprung from the models' heads. “Those flowers were very tiny and are extremely delicate,” he says. “They almost look like flowers from a child's bouquet, so the manner in which they were executed was more like jewellery than working with fabric.” For the house's current artistic director, Maria Grazia Chiuri, who prefers less formal silhouettes, Jones conceived an understated leather beret. “It was cut from lambskin, and we wanted to make sure it was symmetrical in thickness from one side to the other,” he says.

While *Dior Hats*, a related exhibition that was set to open at Musée Christian Dior in Granville, France, has been postponed, Jones has kept busy this year spearheading the Royal Ascot and the British Hat Guild millinery auction in June, inviting leading British milliners to create bespoke designs featuring a rainbow theme, referencing the nation's use of rainbows as a symbol of thanks to the National Health Service and frontline workers. Jones himself crafted a tall, twirling number of colourful ribbons that reached towards the sky, much like his ambitions.

“I hope in the future, people will have a whole hat wardrobe,” he says. “There will be hats for a Monday morning, hats for Saturday night and ones for everything in between.”



Images: Christine Labrune (watercolour); Solve Sundsbø (straw and willow hat, bonnet); Li Kai (red look); Bert Stern/Condé Nast via Getty Images (headpiece)

Acne Studios dress,  
Katkim ear cuff



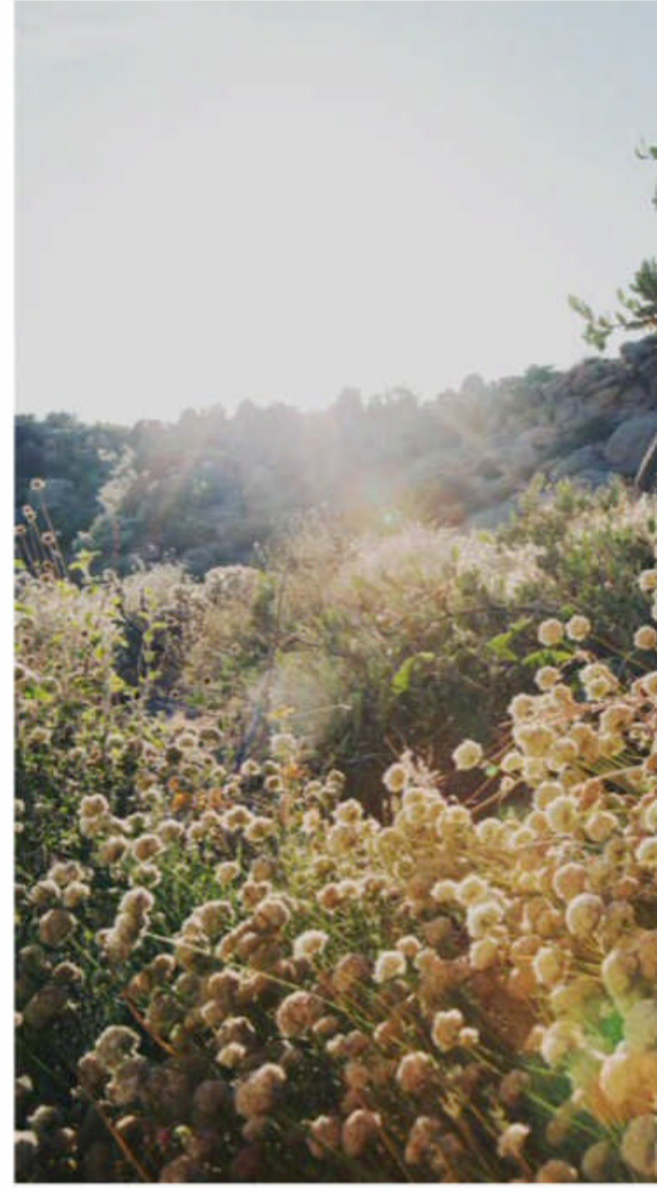
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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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# Shape Shifter

Fall's sheer fabrics and pops of neon make for a haunting spectacle against the backdrop of California's Joshua Tree National Park

*Photography by PJ Lam. Styling by Lisa Bae*

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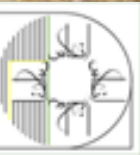
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**Givenchy** outfit. **Opposite page:** **Zaid Affas** blouse, trousers, **Alabama Blonde** bodysuit, **Versace** sandals



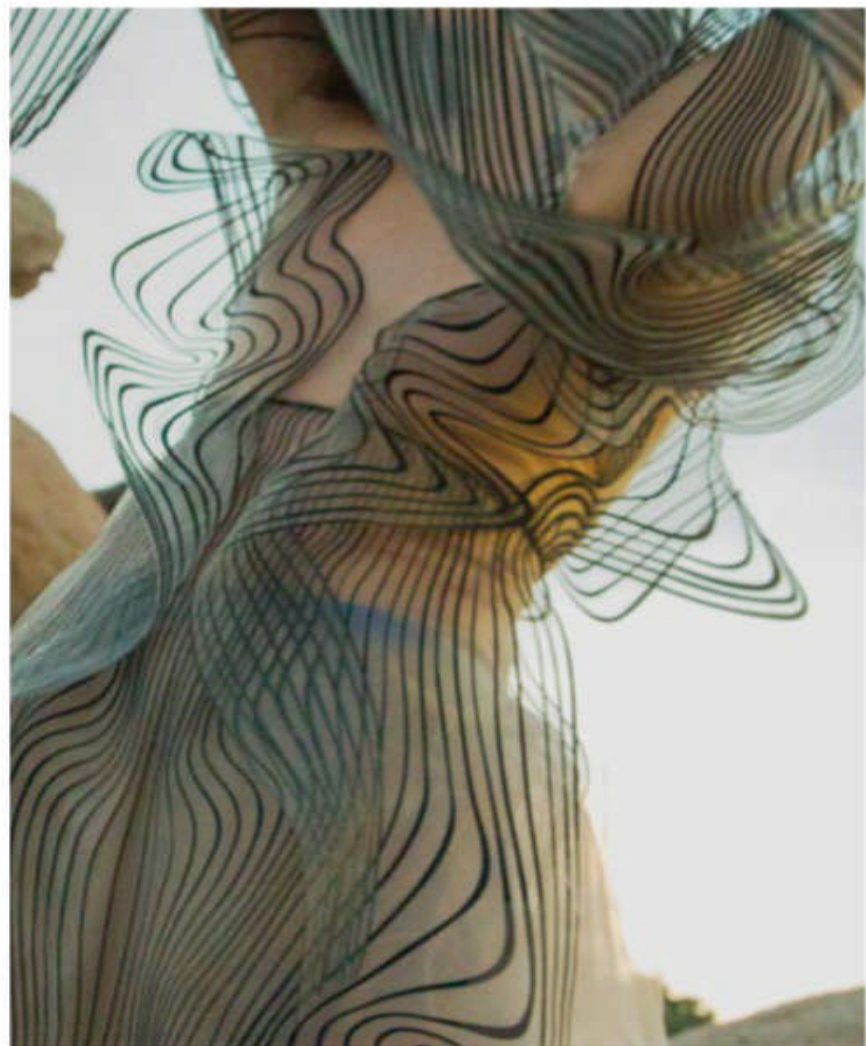


Alexander McQueen  
outfit. Opposite  
page: Mugler outfit









**Gucci dress, Alabama Blonde bodysuit, Katkim ear cuff. Opposite page: Iris van Herpen dress, Versace tights**





Prada top, tights,  
Versace shoes. **Opposite**  
page: Zaid Affas coat,  
Versace top, tights,  
Katkim jewellery

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Hair: Darine Sengsevong at Art Department LA Make-up: Lilly Keys at A-Frame Agency  
Model: Carly Foulkies at Photo Genics LA Styling Assistant: Yesenia Cabajal



Zaid Affas jacket,  
Versace tights, Mugler  
boots, Katkim ear cuff.  
Opposite page: Saint  
Laurent outfit, Alabama  
Blonde gloves



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# Hey, Dollface

Putting the 'fun' back in function, these beauty brands deliver a playful spin on the season's essentials *By Coco Marett*

This season, luxury brands are straying from the somewhat brutalist look of perfectly chiselled brows, angular contouring and slap-matte lips. Instead, they're opting for a babydoll-inspired face with soft rosy cheeks, candy-stained lips and a bright complexion. With quirky packaging to boot, it's a welcome reminder that make-up should be—above all else—fun.



## GUCCI

Gucci Beauty's latest collection keeps to the brand's vintage-kitsch modus operandi with delicately carved gold-and-turquoise packaging that recalls memories of sneaking into your mum's vanity case. The Poudre De Beauté Éclat Soleil, a soft and silky bronzing powder, is housed in a deep compact, and the Rouge à Lèvres comes in a nostalgic set of shades inspired by the Golden Age of Hollywood.





# Tatler Report

## DOLCE & GABBANA

Feel the Sicilian summer sun on your skin with Dolce & Gabbana's unapologetically over-the-top Solar Glow collection, which pays homage to the Italian fashion house's most recognisable prints. The Illuminating Powder Duo resembles colourful Mediterranean tiles, and if you're more partial to a dewy look, the Universal Illuminating Drops come with a retro-inspired topper.

## GIVENCHY

Le Rouge Gardens Edition lipstick by Givenchy Beauty delivers a frosted finish for baby doll lips that sparkle like morning dew, available in three candy-hued colours. The painterly impressionist-style floral design of the packaging brings a hint of couture to your make-up rotation.



## CHANEL

While we love Chanel Beauty's signature all-black packaging, there's something refreshing about this summer's Les Beiges Summer of Glow collection. The luxury maison goes softer this season with powders and palettes packaged in beige, with an embossed Chanel logo designed to look like nautical rope. This retro Chanel aesthetic has us dreaming about its iconic Chanel ballet flats or the CC Filigree vanity case.





## BORN AGAIN

Inspired by the findings on autophagy (the body's natural process of clearing damaged cells to produce new, healthy cells) from the 2016 Nobel Prize for Medicine, Sisley has created a new anti-ageing care programme capable of reactivating the cells' vital energy to combat the effects of time. The brand's researchers took five years to develop the Sisleya L'Integral Anti-Age La Cure, on top of the 15 years it took to establish the L'Integral line. The special treatment pack contains four vials—each one to be used fully for a week—and is meant to replace one's entire skincare routine for a month. This length of time was determined because it's exactly the period needed to unlock the cell's mechanisms to renew the skin, so it feels like an extended facial done in the comfort of your own abode.

Sisleya L'Integral Anti-Age La Cure by **Sisley**

## AGAINST THE ODDS

Estée Lauder's cult night-time serum enters its fifth generation with the Advanced Night Repair Synchronized Multi-Recovery Complex, which is backed by a breakthrough in epigenetics discovery. Realising that only 25 per cent of ageing is predetermined by genes, the improved formula targets the remaining part of the ageing process, which is affected by environmental and lifestyle factors. The serum supports the natural synchronisation of skin to optimise renewal and repair, offering 72-hour hydration, 8-hour antioxidant protection, and hence reducing signs of ageing.

Advanced Night Repair Synchronized Multi-Recovery Complex by **Estée Lauder**



## ART & CRAFT

Every Henry Jacques Masterpieces perfume is a work of art. Not only is the scent a top-notch olfactory creation, its crystal flacon design is also impressive. This year, the perfumer adds five scents—Lune, Leonor, Notte, Carrousel and Karavane—to the Renaissance range under its Masterpieces collection, and each with a new bottle design by creative

director Christopher Tollemer. The first two perfumes feature gold lines criss-crossing along the crystal curves complemented by white or brown diamonds, while the remaining three boast intricate lacework, set with either rubellite, tourmaline or citrine.

Masterpieces collection by **Henry Jacques**



# Small Talk

## JOANNA CZECH

The beauty expert, whose clientele includes top model Bella Hadid and reality star Kim Kardashian, is now the ambassador of Dior Skincare. She shares her self-care routine, along with tips to prevent ‘maskne’



### What is a skincare philosophy that you live by?

Respect, support and protect. This goes for skincare as well as how we treat ourselves and others.

### What is a common skincare mistake that many people make?

Using toner—that’s a misconception because many people still use a toner as the second step of cleansing as opposed to the first step of treating the skin. I can’t imagine, for instance, applying a serum on my face without applying toner first. The efficacy of the product will not be the same if you have not applied a toner.

### “Maskne” has become a real problem. How can we prevent these breakouts?

When you wear a mask, it creates a microclimate and we keep breathing carbon dioxide back and forth, so there is not enough of antibacterial oxygen getting into the skin. What I recommend is keeping the skin as clean as possible before wearing the mask, with just a balancing toner and protecting balm or healing ointment to lubricate areas where the mask could potentially irritate the skin. Very often, it’s on the nose bridge as well as on the side and behind the ears. Then, as soon as you arrive home, take the mask off, wash your face, and again balance your skin with toner and use your serums.

### How do we soothe breakouts or eczema caused by wearing masks?

Even with microscopic breakouts, I would continue using any product that’s hydrating because sometimes we misunderstand—we have a breakout and then we try to use benzoyl peroxide or anything that’s dehydrating. No, your skin would be producing even more sebum. So keep hydrating your skin with soothing ingredients like colostrum and hyaluronic acid.

Interview Chloe Pek Image Steve Wrubal (Czech)

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A new convert to Noesa, Jane Heng has seen her skin improve after using the brand's products. **Opposite page:** Noesa offers a choice of six different pampering facials for both men and women





# At First Sight

Beauty aficionado Jane Heng shares her journey with Noesa, the luxury skincare brand from Germany *Photography by Gan*

Many society friends may start their stories with, “It all started at a *Tatler Singapore* event ...” and for Jane Heng, it was indeed a fateful afternoon in January that laid the foundation of a strong relationship with Noesa.

*Tatler Singapore* was the first to throw a soiree at the Noesa boutique located at the Raffles Arcade—just days after the German luxury skincare brand opened the doors of its first outpost in Singapore. At the intimate event, a select group of guests, including Heng, had the opportunity to experience the under-the-radar, ultra-luxe botanical brand. That day, she

discovered the science behind the brand’s ingredients and was so impressed that she decided to give its Super Eye Cell Serum a try.

“I have to admit its price is on the high side. But it’s a really good eye serum. It feels light on the skin, and I only need to use one pump of the serum for the entire eye area. The best part is: the fine lines around my eyes disappeared! I saw an immediate improvement,” she said.

So, what is the secret? Instead of skincare, Noesa focuses on cell care, healing the skin from within with the use of two globally patented inventions: Danadem and Alchemetics. The former,

which boasts nine patents, helps to transport the latter, which are biophotonic energy substances extracted from rare plants found in the Alps in the south of France, to the bottom layer of the skin. Alchemetics also reaches deep into the epidermis so that cells can be fortified and repaired.

Three months after using the Super Eye Cell Serum, Heng was convinced by its efficacy and went back for more products, adding the Cleansing, Skin Tonic and Anti-Wrinkle Repair Mask to her beauty routine. “I was impressed by my new Noesa additions,” she said. “After only the first use, I could see the difference in the look and feel of my skin.”

In addition to its extensive skincare range, Noesa now also offers a facial treatment for both men and women. The Noesa products are applied onto the face, neck and neckline through a soothing and relaxing facial, head and neck massage, allowing one to experience the benefits of Danadem and Alchemetics. It’s a pampering treat for the senses that could be the start of your holistic skincare journey.

Noesa  
01-23 Raffles Arcade,  
tel: 9754 6967  
[noesa.com.sg](http://noesa.com.sg)



# Tatler Jewellery

Bejewelled ballerinas are brought to life, and brands pull out all the stops with transformable jewellery





Murmuration earring in white gold set with diamonds and Ailes du Vent brooch in white gold set with cultured freshwater pearls and diamonds.  
**Opposite page:** Armoiries necklace in yellow gold set with an imperial topaz and diamonds, all by **Boucheron**

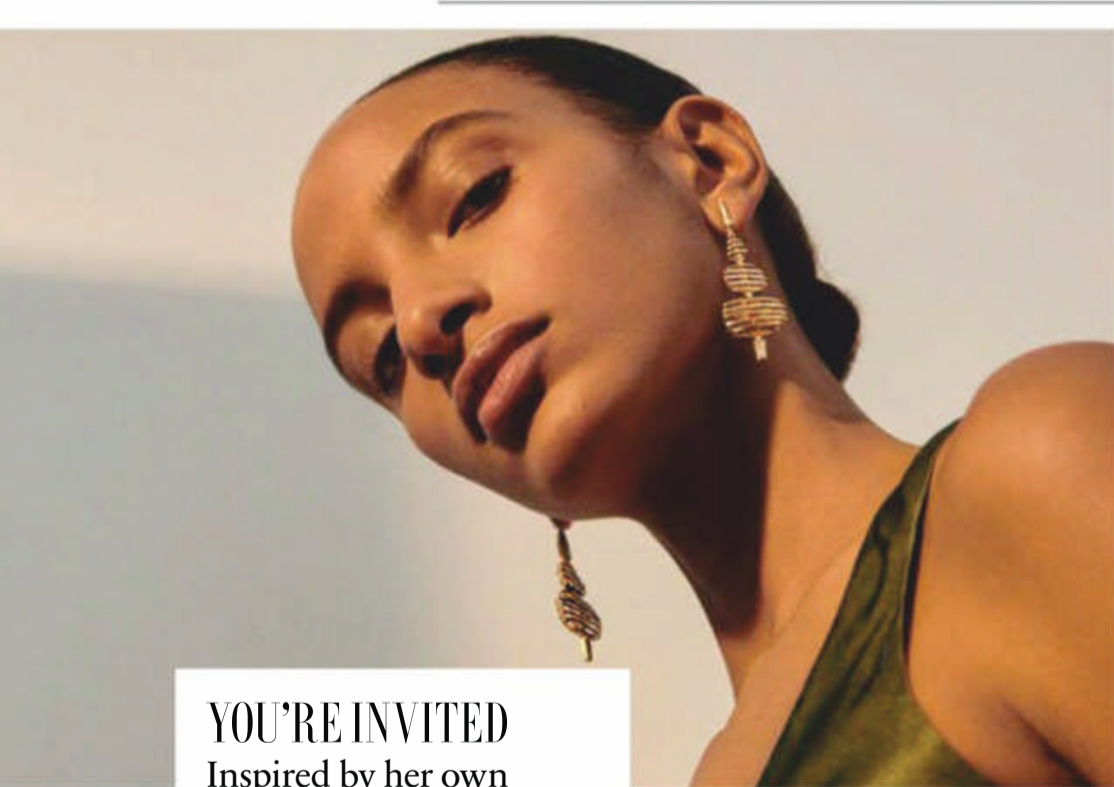


# Tatler Report

## HOOT! HOOT!

Chopard and the Cannes Film Festival have been linked since 1998, and Chopard first unveiled its Red Carpet high jewellery collection of 60 designs there in 2007. This year, the maison has added 73 high jewels to connote the number of years that the film festival has been held. Inspired by nature, animals in whitewashed winter colours are brought to life with brilliant-cut pavé diamonds, cabochon-cut sapphires and plenty of onyx. We particularly love the bejewelled owl watch in white gold, which is set with multicoloured sapphires and diamonds.

Owl watch in white gold set with sapphires and diamonds by **Chopard**



## YOU'RE INVITED

Inspired by her own whimsical garden in West Sussex, England, Annoushka Ducas's new Garden Party collection features tiered earrings and bracelets that are anchored with diamonds instead of plant pots. There's a trendy Seventies feel to

this playful collection. Textured bars of yellow gold that are unexpectedly coated with black rhodium add extra depth.

Garden Party earrings in yellow gold set with diamonds by **Annoushka**

## ON THE OPEN ROAD

Inspired by the Silk Road, Parisian-born gemmologist and antique jewellery expert Lydia Courteille has unveiled her latest high jewellery collection: Caravan. Her folksy creations map the route starting from Turkey and on through civilisations including Little Armenia, Mesopotamia and Samarkand. The sculptural collection includes 13 rings, six earrings, four necklaces and two bracelets.

Caravan necklace in yellow gold set with jasper, emeralds, moonstones, tsavorite, sapphires and diamonds by **Lydia Courteille**





Chang Chen wears a Panthère de Cartier ring in white gold set with tsavorites and onyx by **Cartier**

| *One to Watch* |

# Chang Chen

Cartier has tapped into its mix of ambassadors for the latest Panthère de Cartier campaign, including Taiwanese actor Chang Chen. The actor has starred in martial arts films including Ang Lee's *Crouching Tiger, Hidden Dragon* (2000), Wong Kar-wai's *The Grandmaster* (2013)

and Hou Hsiao-hsien's *The Assassin* (2015), which won the best director award at Cannes. He was also awarded best actor at the Osaka Asian Film Festival in 2008 for his role as a legendary board game player in Tian Zhuangzhuang's *The Go Master* (2006).

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## Tiny Pretty Things

Caught in a variety of dance poses, Van Cleef & Arpels' breathtaking ballerina clips were first designed in the early 1940s. A 1941 brooch depicts a playful Spanish dancer with a fan, while another made in 1942 was inspired by an 18th-century French dancer, Marie Anne de Capuis de Camargo, who was famous for shortening her skirt to calf length. Rendered in gold and set with sparkling gemstones, each clip bursts with personality. Which one would you wear?

**From top:** Sylphide ballerina clip in white and yellow gold set with pink and yellow sapphires and diamonds; Pas de Deux transformable clip in white gold set with yellow sapphires, white and golden mother-of-pearl and diamonds; Sacre du Printemps ballerina clip in white and rose gold set with sapphires and diamonds, all by **Van Cleef & Arpels**





Nuage en Apesanteur necklace in titanium and white gold set with glass beads and diamonds by **Boucheron**

## HEAD IN THE CLOUDS

Boucheron's creative director Claire Choisine has outdone herself once again. The brand's new high jewellery collection, Contemplation, has been in development since Choisine visited Naoshima, an island town filled with conceptual

artworks in Japan, three years ago. James Turrell's *Open Sky* at the Chichu Art Museum there invites viewers to gaze at the changing atmosphere as seen through a large hole in the ceiling, which gave Choisine a calming feeling that she wanted to transfer

into jewellery. A pared-back palette of white, greys and blues defines this collection of 67 pieces, as does its weightlessness. Spray-painted mother-of-pearl, sparkling moonstones and elongated aquamarines add to Contemplation's unearthly feel.

## Did You Know?



The biggest rough diamond ever discovered was the Cullinan diamond in Botswana. Found in 1905, it weighed 3,106 carats and was cut into nine separate stones, many of which are set in the British Crown Jewels



First discovered by British gemmologist Arthur Charles Davy Pain in 1951, painite is thought to be the rarest gemstone on Earth. Until 2001, only three examples of the deep red jewel were known to exist



Known as the "stone of heaven", jade was more valuable than gold and all other gems in imperial China



Scientists believe Neanderthals created and wore the world's first jewellery using eagle claws 130,000 years ago



## KER-CHING!

With sales postponed and auction houses closed, auctioneers are moving jewellery sales online. And Christie's has subsequently announced that it has auctioned off the most expensive jewel ever sold virtually. Set on a platinum band, the 28.86-carat diamond broke the world record at US\$2.1 million.

## TO THE RIVER

Despite the pandemic, Cindy Chao has already had a busy year. She participated in TEFAF Maastricht, the last international live art fair held this year, and in January, *Tatler Asia* reported that her first Butterfly brooch was inducted into the Musée des Arts Décoratifs in Paris, as part of its permanent collection. Now, Chao has

unveiled her 2020 high jewellery collection of one-of-a-kind pieces that are, quite simply, exceptional. We particularly love her "Reflection Bangle", which is inspired by Chinese landscape paintings.

2020 Black Label Masterpiece VI "Reflection Bangle" in white and yellow gold set with sapphires and diamonds by **Cindy Chao**





| Trend |

# Transformers

Tattler Jewellery 126 Masters of versatility, these high jewellery pieces can be worn in different ways

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Armoiries necklace in yellow gold set with an imperial topaz and diamonds by Boucheron

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Tattler Jewellery 128 Tutti Frutti Maharajah necklace in platinum set with emeralds, sapphires, rubies and diamonds by Cartier

Image Maxime Govet (Cartier)

Golden Oasis necklace in platinum set with emeralds and diamonds by Piaget





Promenades  
Impériales necklace  
in white and pink gold  
set with Padparadscha  
sapphires and  
diamonds by **Chaumet**



Contraste Blanc  
bracelet in white gold  
set with cultured pearls  
and diamonds by **Chanel**







Italian Rose clip in white, rose and red gold set with rubies, pink sapphires and diamonds by Van Cleef & Arpels





Image Armin Zogbaum

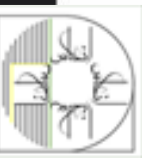
Queen of Kalahari  
necklace in white gold  
set with diamonds  
by **Chopard**

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## BEST OF LUCK

Sig Ward's new Manifest collection is inspired by the Law of Attraction, which is a belief that positive thoughts will bring you positive experiences, and negative thoughts will bring you negative experiences. This easy-to-wear line features symbols of attraction and good fortune, including magnets and horseshoes, which can be worn as protective talismans.

Manifest necklaces in yellow gold set with turquoise and white enamel, pink sapphires and diamonds, or pink opal and white enamel, emeralds and diamonds by **Sig Ward**



## INFINITE GENEROSITY

This summer, Tiffany & Co launched the Tiffany Infinite Strength campaign and donated 100 per cent of profits from its popular Infinity collection to Care, the poverty-fighting humanitarian organisation. Funds will go to vulnerable communities that have

been impacted most by Covid-19, and the partnership will help 80,000 people regain financial stability in disadvantaged areas across the globe.

Infinity bangles and ring in white and yellow gold, set with or without diamonds, by **Tiffany & Co**



## FOLDING TECHNIQUES

From heavy pavé earrings to chunky gold chokers, Kavant & Sharart's Link No 5 collection takes inspiration from the Japanese art of origami. Geometric shapes and oversized chains dominate this jewellery line, which is elevated by dazzling rows of purple sapphires and rubies, among other gems.



Triple Link earring in yellow gold set with tsavorites and diamonds, and necklace in yellow gold set with diamonds, both by **Kavant & Sharart**

| One to Watch |

# Liu Shishi

Chinese actress Liu Shishi has partnered with Qeelin, which hopes to redefine traditional Chinese symbolism by merging East and West in its fine jewellery pieces. "She exudes a warm

strength and quiet confidence that defines modern women in this new era," says Qeelin founder and creative director Dennis Chan of Shishi. "She is fiercely independent yet

truly cares for those around her. Gently elegant but clearly a force to behold."

Liu Shishi wears a Wulu earring in white gold set with diamonds by Qeelin

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# Something



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# Blue

Sapphire, the birthstone of September, is very much back in vogue



Cinemagia necklace in platinum set with sapphires and diamonds by **Bulgari**

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Heart necklace and Magical Setting rings in white gold set with sapphires and diamonds, all by **Chopard**





Necklace, bracelet and ring in white gold and platinum set with sapphires and diamonds by **Graff**

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Sinopé necklace in white gold set with sapphires and diamonds by Cartier

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**Clockwise, from far left:** Merveilles Icicle Limited Edition pendant in white gold set with sapphires by **Boghossian**; Laïka the Husky ring in white gold set with sapphires, grey spinels and diamonds by **Boucheron**; earrings in platinum set with sapphires and diamonds by **Tiffany & Co**; Orchid earring in titanium set with opals, sapphires, tsavorites and tourmalines by **Chopard**



# Think Small

Centuries ago, micro-mosaics were etched into wearable art to depict scenes of great architecture in Rome. Today, these techniques inspire some of the world's greatest jewellers

By Inezita Gay-Eckel

If any type of jewellery could call itself a true work of art it would be the micro-mosaic. Painstakingly constructed with the tiniest pieces of glass or enamel-like material called *tesserae*, micro-mosaics can be made using gold, copper or black Belgian marble, and are inspired by mosaics, which date back more than 2,000 years. Some of the finest examples of mosaics have been excavated at archaeological sites from ancient Rome and the Byzantine Empire. But as an art historian, what fascinates me is that micro-mosaics really took off towards the end of the 18th century and beginning of the 19th century.

Founded in Paris in 2012, L'École, School of Jewelry Arts is the first school established for the general public to learn about the history, culture and savoir faire of the jewellery arts. We now have a second permanent home at K11 Musea in Hong Kong, where two exceptional examples of micro-mosaics are used during one of our jewellery courses.

These two examples originate from Rome during the early 19th century, which was the height of micro-mosaic's popularity. Well-heeled aristocrats would travel around

Europe, and Italy had become a popular tourist spot. Known for their glass-making skills, Italian craftsmen began designing micro-mosaic jewellery as souvenirs, often depicting famous landmarks such as the recently rediscovered cities of Pompeii and Herculaneum, which were completely buried by the Mount Vesuvius eruption in AD35. A superb example of micro-mosaics from this time is on display at the Louvre's Galerie d'Apollon in Paris as part of the French Crown Jewels. A fabulous parure, it was gifted by Napoleon Bonaparte to his bride, Marie Louise of Austria, grand-niece of Marie Antoinette.

Micro-mosaics take time and patience, which is why it is so important and difficult to keep this technique alive. In fact, one of L'École's latest annual scholarships has been awarded to a student who is pursuing a master's degree with a focus on micro-mosaics. And the technique continues to inspire some of the world's most influential high-end jewellers. Van Cleef & Arpels' Mystery Setting, for example, which was first used in 1933 so that a piece's metal setting couldn't be viewed between gemstones, was inspired by micro-mosaics.

Before we acquired the micro-mosaic bracelet and ring that are on display at L'École, both pieces were carefully sourced and curated by our own in-house team of jewellery historians. And while a jewel's provenance makes it even more special, we unfortunately don't know much about these beautiful examples of micro-mosaic. The bracelet depicts the Roman Forum, seen from the Campidoglio, as well as three identifiable monuments: the Septimius Severus Arch; the Rostra columns; and part of the Basilica Julia. What I love about micro-mosaics is that they act as the artistic equivalent of holiday photos. Today, we take a picture with our smartphone. Back then, you bought a micro-mosaic jewellery piece. What do you know? The more things change, the more things stay the same. ┘

*This is the second instalment of a series in which we ask jewellery experts to weigh in on industry trends, innovation and more. Inezita Gay-Eckel is an art historian for L'École, School of Jewelry Arts, supported by Van Cleef & Arpels*





The Micromosaic bracelet that is currently being housed at L'École, School of Jewelry Arts in Hong Kong. **Opposite page:** Inezita Gay-Eckel





# Antiques Roadshow

Collectors  
in Asia are  
driving antique  
and period  
jewellery auction  
prices skywards

By Annie Darling

At July's Phillips Jewels and Jadeite sale in Hong Kong, an exceptional 12.55-carat diamond ring, circa 1953, went under the hammer for an eye-popping US\$1.1 million. Designed by Harry Winston with an enormous centre stone and clean-cut silhouette, the design epitomised the luxury and optimism of the post-war era. And at a Sotheby's auction last year, an art deco emerald- and diamond-set necklace made for Hélène Beaumont, an American socialite and close friend of Wallis Simpson, the Duchess of Windsor, sold for nearly US\$3.6 million to an Asian collector—more than twice what it fetched in 1994.

These sales are indicative of the buoyant market for high-quality period pieces, as well as art deco's rising popularity in Asia. "There is certainly an increased interest in antique and period jewels in Asia compared to 15 years ago," says Jean Ghika, global head of jewellery at Bonhams auction house. "There is an understanding and appreciation of these older pieces and the fact that many come with history, are unique or are produced in limited numbers." The tastes of Asian buyers are evolving from an initial

preference for designs with white diamonds and green imperial jadeite to an increased interest in deep-rooted craftsmanship and lesser-known top-grade gemstones.

"Although there is some interest in 19th-century pieces, particularly naturalistic pieces that depict flora and fauna, there is perhaps greater interest in pieces from the first quarter of the 20th century, particularly the art deco period," says Ghika. "There is a timeless appeal to this era of jewellery design that resonates with collectors. Pieces by famous French and Italian jewellery houses like Cartier, Van Cleef & Arpels, Bulgari and Buccellati are particularly popular."

Graeme Thompson, worldwide head of jewellery at Phillips auction house, agrees. "I'm also seeing that jewels from the early 20th century, particularly the Belle Époque period, are becoming very popular in both China and the wider Asia region," he says. The Belle Époque period of western history dates from the end of the Franco-Prussian War in 1871 to the outbreak of the First World War in 1914. These were idealistic years spent innovating and exploring new opportunities. A period of confidence and tremendous





**Clockwise, from above:**  
An art deco emerald- and diamond-set Cartier brooch, sold by Phillips; this Harry Winston 12.55-carat diamond ring recently sold for US\$1.1 million; a Tutti Frutti double clip brooch, circa 1925, by Cartier

wealth, it is synonymous in jewellery with the use of vibrant nature-inspired designs.

A Belle Époque ruby- and diamond-set pendant, circa 1910, was sold by Bonhams in 2018 for nearly US\$70,000. Described by Ghika as a “wonderful example of jewellery”, a central pear-shaped diamond sits within a calibr -cut ruby, which is suspended from an openworked cartouche of garland design. “The Belle Époque was a period of peace, growth, prosperity and optimism, and there was great innovation in jewellery design, particularly in the use of platinum, which allowed for a much lighter and finer feel,” says Ghika.

Thompson recalls several particularly memorable antique jewellery pieces that have sold at auction in Asia. “One was an art deco ruby- and diamond-set

“There is an increased interest in antique and period jewels in Asia compared to 15 years ago”

—JEAN GHIKA

necklace by Cartier,” he says. In May 2013, while working for another company, Thompson consigned this “gorgeous necklace” for a Hong Kong auction. “Unbeknown to me at the time, ten years earlier that same necklace has gone unsold at a competitor’s auction, which had also been held in Hong Kong. We went ahead with the sale, and it was a huge hit, with multiple bidders from all over Asia. It sold for double the amount that it was offered for ten years earlier. It was at this point that I realised that antique and period jewellery was becoming highly sought after in Asia.”

L’ cole, which is supported by Van Cleef & Arpels, opened its second school of jewellery arts in Hong Kong last year, marking the occasion by hosting its *Precious Art Deco Objects* exhibition, which included cigarette cases, powder

# 5

## ways to build an antique jewellery collection, with art and culture specialist *Kai-yin Lo*

compacts and vanity cases from the collection of the late Prince Sadruddin Aga Khan, a former United Nations high commissioner for refugees and collector of Islamic art. “I can say for a fact that people’s interest in the history of jewellery is steadily increasing throughout Asia,” says Inezita Gay-Eckel, art historian at L’École. “I have experienced it personally.”

A better understanding of rare gems and artistry has built confidence among Asian buyers. There are now legions of well-informed collectors prepared to pay skyrocketing prices to obtain exquisite antique pieces at auction, whether or not there will be an eventual return on the investment. “Buyers are particularly drawn to antique jewellery items because of the high level of craftsmanship they display, coupled with the fact that many of these pieces are unique or produced in very limited numbers,” explains Ghika.

But don’t rush into anything, she warns. Experts advise potential investors to think carefully before they buy. It’s a highly specialised field, so when it comes to investing in a piece of antique jewellery, you should truly want it and know that you’ll enjoy wearing it. Unlike stocks or property, you won’t make a fortune overnight by putting money into a rare Belle Époque tiara. “Condition is key,” says Ghika. “If buying in an auction environment, always examine the piece and ask for a condition report and make sure the stones are original to the piece and not added later.” And in the meantime, take a look in your own jewellery box. Antiques experts say people often don’t bother to have their jewellery valued on the assumption that family heirlooms aren’t worth much. That is often true—but, hey, you never know. ─



**1** As with any work of art of some age, knowing the provenance of your antique jewellery is essential. This establishes an item’s collectible significance and ensures it’s authentic.

**2** Collectors should always carefully consider what they want from their antique jewellery. You should buy not for the sake of it being an antique, but because it’s beautiful or has special merits and you want it.

**3** Even if you’re buying antique jewellery because it’s ultimately a financial investment, be it vintage Cartier, Van Cleef & Arpels, Tiffany & Co,

Jar or others, find something you’d enjoy keeping and that you’re actually going to wear.

**4** If you’re considering buying jewellery that’s set with gemstones, be sure to consult with the auction house or dealer that’s selling it to ensure that the jewels are in good condition and will hold their value.

**5** If you’re new to buying antique jewellery, I recommend finding a dealer that specialises in the style and period you’re interested in. This way, you can develop a relationship with someone with a solid reputation that you can rely on.



Lange 1 Time Zone  
by A Lange & Söhne.  
Opposite page: BOB  
Hurricane by Bremont



# Tattler Watches

Yellow gold is trending and aviation-inspired pieces are cleared for take-off

Image Erik Schimschar (A Lange & Söhne)

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# Tatler Report

## EYE OF THE TIGER

Last year, *Tatler* was invited to an enamel workshop by Jaquet Droz, where we learnt just how difficult it is to paint a miniature masterpiece onto a watch's dial. While Jaquet Droz's latest Petite Heure Minute is relatively large for a wristwatch, measuring in at 43mm, this timepiece still doesn't allow much room for error, which is why its lifelike depiction of a tiger is so incredible. Available in two limited series of 28 pieces: choose between a white tiger with blue eyes or a Bengal tiger with green eyes.

Petite Heure Minute Tiger by **Jaquet Droz**

## TRUE STYLE

Named after the picturesque Swiss village where Jehan-Jacques Blancpain set up his workshop in 1735, Blancpain's iconic Villeret Ultraplate gets a facelift for 2020. Two steel and two red gold 38 mm models

have been welcomed into the collection, all of which are fitted with Blancpain's ultra-slim automatic Calibre 1150, which offers a power reserve of 100 hours.

Villeret Ultraplate by **Blancpain**



## THE GOLDEN AGE

Vacheron Constantin's "Les Collectionneurs" programme is an initiative to buy back vintage models, restore them to full functionality and offer them to collectors. Our favourite? A beautiful pink gold chronograph, circa 1942, is currently on offer. This 36mm piece boasts an inclined bezel and two rectangular-shaped

push buttons at 2 and 4 o'clock. A champagne-coloured dial, complete with Roman numerals and pink gold indexes, ensures that this wristwatch will never fall out of style.

A vintage 30-minute counter chronograph in pink gold, circa 1942, by **Vacheron Constantin**

Image Denis Hayoun (Audemars Piguet)



Code 11.59 Selfwinding  
Chronograph by  
Audemars Piguet

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| Trend |

# Chasing Gold

Yellow gold never goes out of style



Clockwise, from top:  
LM Perpetual by MB&F;  
De Ville Trésor 125th  
Anniversary Edition  
by Omega; El Primero  
Revival A386 by Zenith;  
Lange 1 Time Zone by  
A Lange & Söhne



Kenny Kwan wears the  
Big Bang Millennial  
Pink by Hublot



Images: Gieske Studios (A Lange & Söhne); Stephanie Teng (Kwan)

| One to Watch |

# Kenny Kwan

Swiss watch brand Hublot has collaborated with Milan-based car company Garage Italia to create the Big Bang Millennial Pink. This dusty-pink watch comes with a fabric strap that's been photographed on Hong Kong singer-songwriter and actor

Kenny Kwan. Proving that pink's not only for girls, Kwan, who is known for his appearances in *A Chinese Tall Story* (2005), *New Police Story* (2004) and *The Legend of Swordsman* (2011), wears his timepiece with a coral-coloured suit. You go, Kenny.

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## Bank on Time

In 1996, Franck Muller introduced the Master Banker watch, which boasted three separate time indicators on the dial, each with its own hour and minute hands. The design was considered revolutionary then. This year, the watchmaker builds on the model's legacy with the new Cintrée Curvex Master Banker Asia Exclusive—the iconic three-time-zone complication is now housed in the equally legendary Cintrée Curvex case. Limited to 700 pieces worldwide, the new Master Banker comes in seven vibrant colour combinations and two sizes—36mm and 39.6mm.

Cintrée Curvex Master Banker Asia Exclusive by Franck Muller

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# Piece Unique

Backes & Strauss has collaborated with London-based bespoke watch specialist Splendore Unique to reimagine the iconic oval-shaped Regent Backes & Strauss timepieces. Arabic-Hindi numerals have been applied using a décalque technique, which requires artisans to hand-paint them by tracing. Choose from five colours: British Racing Green, Backes Blue, Red, Burgundy or Black. Well, if you can get your hands on one. Each colour is limited to just ten pieces.



Regent Arqaam by Backes & Strauss



## Did You Know?



Rolex is a Swiss luxury watchmaker based in Geneva, but the company was actually founded in 1905 by Hans Wilsdorf and Alfred Davis in London



Louis Cartier created the first pilot's watch in 1904 for his aviator friend Alberto Santos-Dumont, who needed a timepiece that allowed his hands to remain free for controls while flying



Made in 1505 by German locksmith Peter Henlein, the Pomander is thought to be the oldest known watch in the world



Last year, more than 21 million Swiss watches were exported to collectors worldwide, for a total wholesale value of US\$2.4 billion

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# Small Talk

## PHILIPPE DELHOTAL

Responsible for the style direction of watches, the artistic director of leading luxury house Hermès discusses this year's releases



### Tell us about your favourite piece for 2020.

Arceau L'heure de la Lune features a complex horological complication with a daring graphic design. The watch now comes with meteorite dials, which offer a unique and creative touch that lets us dream with our feet on the ground and our heads in the sky. Watches like Arceau L'heure de la Lune allow us to stand out from the rest of the industry.

### Who wears an Hermès watch?

We have always been about craftsmanship. It's part of our DNA. So, wearing an Hermès watch is about appreciating style that is rigorous but free of any formalism. It's about asserting oneself as a man or woman. He or she is relaxed and occasionally whimsical.

### Describe Hermès in five words.

Elegance, discretion, refinement, quality, unique.

### What trends are you seeing in watchmaking?

We've seen an increased interest in our launches that feature unconventional interpretations of traditional watchmaking. In 2015, our Slim d'Hermès was born from a stylistic exercise around the purity of design. It expressed a move towards minimalist style. And in 2018, Carré H, a square-shaped watch designed by Marc Berthier, featured a very contemporary aesthetic.

### Tell us about your first watch.

It was my grandfather's. Being given my grandfather's watch at a young age is what sparked my interest in watchmaking.

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Image Quang Fabien (Delhotal)

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Twin Turbo Furious  
Bugatti 300+ by  
Jacob & Co

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## DUTY CALLS

The Battle of Britain was a military campaign during the Second World War, which saw the UK's bravest pilots defend their country against the German Luftwaffe. To commemorate the assault's 80th anniversary, Bremont has unveiled two limited-edition watches that honour the aircraft—hurricanes and spitfires—that flew in the campaign. Both tickers are powered by automatic chronometers, which ensure each watches' accuracy.

**From bottom:** BOB Hurricane; BOB Spitfire, both by **Bremont**



| Trend |

# Flyboys

Aviation-inspired watches are effortlessly cool and make a playful addition to any collection



Clockwise, from top: Santos-Dumont by **Cartier**; Big Pilot's Big Date Spitfire Edition by **IWC Schaffhausen**; ALT1-P2 Jet Black Pilot's Chronograph by **Bremont**; Speedmaster Professional Moonwatch by **Omega**





## Small Talk CATHERINE RÉNIER

The CEO of Jaeger-LeCoultre talks grand complications and sci-fi fantasy

### What's special behind this year's Master Grande Tradition Grande Complication?

This piece highlights Jaeger-LeCoultre's savoir faire and design creativity, from our watchmakers' exceptionally complex movements to the refined finishes of the case and dial. It is a blend of many handcrafts that dress and decorate the movement and bring this piece to life.

### Tell us about the movement.

We constantly seek to further develop our calibres with our spirit of innovation. The Calibre 945 is one of our greatest chiming calibres with superior acoustic qualities. The sound of the minute repeater is elevated through the soldering of our patented 'crystal gongs' directly onto the sapphire crystal back. And the use of our

trebuchet hammers results in a more amplified sound that is harmonious and clear.

### Tell us about your first watch.

It was a gift from my uncle when I turned eight. It was a manual timepiece and had a red strap. I have clear memories of carefully winding the piece every night before bed.

### Who have you been most pleased to see wearing a Jaeger-LeCoultre watch?

Have you seen the movie *Dr Strange* (2016)? Benedict Cumberbatch, who is a friend of the maison, wears a unique Master UT watch engraved with the message: "Time will tell you how much I love you. Christine." Doctor Christine Palmer is the fictional love interest and colleague of *Dr Strange* protagonist, Stephen Strange.



Image: Johann Sauty



## VIVA VINTAGE

Known for showcasing the heights Montblanc will climb to prove its watchmaking prowess, Minerva is the ultimate line for old-school collectors, as the watch's campaign image shows. The brand has added three novelties to Minerva, all of which celebrate vintage aesthetics from the Forties and Fifties without sacrificing innovative watchmaking. The Heritage Manufacture Pulsograph, which is limited

to 100 pieces, is undoubtedly the highlight. Inspired by watches that were used by doctors in the 20th century to check a patient's heart rate, this new model comes with a tobacco-coloured dial and a rose gold case. The transparent caseback reveals the Calibre MB M13.32, which is an especially complex and good-looking movement.

Heritage Manufacture Pulsograph by **Montblanc**



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## LADY IN RED

Earlier this year, Omega added two new dials to its iconic Seamaster Aqua Terra collection: one blue and one green. Now, the watchmaker has added a more luxurious and more feminine edition to its stylish line. Made using Sedna gold, which is an 18-karat, reddish-coloured alloy that's exclusive to Omega, the Seamaster

Aqua Terra Jewellery comes with a silvery guilloché wave-patterned dial and a diamond-set bezel. Marquis-cut ruby hour markers beautifully complement diamond-polished hour and minute hands, which are filled with white Super-LumiNova. Wear with a glossy red leather strap.

Seamaster Aqua Terra Jewellery by **Omega**



## DEEP DESCENT

The founder of Rolex, Hans Wilsdorf, established Swiss watchmaker Tudor so that he could develop more affordable wristwatches with the same reliability and dependability. This year, Tudor has debuted a navy version of its flagship model, the Black Bay Fifty-Eight. Fitted with an in-house manufacture movement, this diver's wristwatch is designed with vintage collectors in mind. If you like your watches to come with a history, the latest Black Bay Fifty-Eight, with its smaller case size and throw-back dial, is for you.

Divers wearing the Black Bay Fifty-Eight by **Tudor**





| *One to Watch* |

# Adam Brown

Surprised by how badly dressed (think: shapeless boxer shorts) his usually spiffy friends were for lounging by the pool while on vacation, former portrait photographer Adam Brown founded luxury swim and resort wear brand Orlebar Brown in 2007 to offer stylish holiday threads for men. Today, the once digital-only brand has more than 25 stores globally. The brand recently

unveiled a collaboration with Swiss watchmaker IWC Schaffhausen featuring a nine-piece capsule collection of resort wear, alongside a stainless steel Portugieser Yacht Club Chronograph Edition “Orlebar Brown” with a marine-blue dial and co-branded side-fastener deployment strap. Seems like Brown has truly succeeded in his objective behind starting Orlebar Brown.

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Image Orlebar Brown

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# Toy Story

When MB&F's Maximilian Büsler and L'Epée 1839's Arnaud Nicolas announced they were joining forces, nobody could have anticipated the resulting timepiece: Destination Moon. This rocket-shaped artwork doubles as a clock, and comes with a fun spaceman made from silver, which magnetically attaches to the spaceship's boarding ladder. Available in four limited editions of 50 pieces each: choose from black-, green-, blue- or silver-coloured engines. To infinity, and beyond!

Destination Moon by **MB&F**



Tag Heuer x  
Fragment Design  
Calibre Heuer  
02 Automatic  
Chronograph by  
Tag Heuer

**TAG  
HEUER**



# Ref 5370P-011 Split-Seconds Chronograph by Patek Philippe

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Inside the 41mm case is the manually wound calibre CHR 29-535 PS—the same one found in the previous black-dial version of the Ref 5370P—which holds six patents for chronograph innovations, plus one for the rattrapante mechanism.

## GRAND FEU ENAMEL DIAL

Deceptively simple in its appearance, Grand Feu enamelling is actually a highly challenging decorative technique. It takes immense skill and patience to achieve that perfectly smooth, even and glossy dial finish that is the result of numerous applications of enamel and multiple firings in the kiln.

## SEEING DOUBLE

In 1923, Patek Philippe unveiled its first rattrapante (split-seconds chronograph) and has since been recognised as a purveyor of this highly complex complication. A rattrapante chronograph allows one to measure two time intervals by way of an additional chronograph seconds hand. Here, the two pushers on the side activate and stop the chronograph, while the rattrapante pusher that activates the additional seconds hand is integrated into the crown.

## ON THE DIAL

On the dial are 18K white gold Breguet numerals, elegantly paired with leaf-shaped hands in the same precious material. Of note is the “email” marking at 6 o'clock, which actually is French for “enamel” and has nothing to do with your inbox.



The world is forever in want of more Patek Philippe watches, and this year, horophiles are rewarded with three grand complications by the master of such complex creations. Case in point:

the Ref 5370P-011 Split-Seconds Chronograph. Though a follow-up to the Ref 5370P from 2015, it is deserving of attention for this new rattrapante watch lives up to the standards of its extremely well-

received predecessor in every way, but brings fresh appeal to the reference by way of a blue enamel dial. So, while it is sure to be yet another hit, what else makes it the notable collector's piece it is?

| Opinion |

# Built to Last

Watchmakers go to great lengths to ensure their creations can be passed down for generations *By Christian Barker*

When I interviewed Patek Philippe's president Thierry Stern last year, he glanced at the very respectable Swiss timepiece on my wrist and remarked, "Take that for servicing in 30 years' time, and they'll tell you, 'Sorry, buy a new watch.'" However, it will always be possible to service, fix or restore a Patek Philippe, claims Stern. "This is the only brand worldwide that is still able to repair every watch it has produced since the beginning," he states, an assertion no competitor has refuted.

Four generations of the Stern family have owned and operated Patek since 1932, but the watchmaker's history goes back much further, to 1839. It is by no means the oldest Swiss watchmaker—Blancpain was established in 1735, Jaquet Droz began work in 1738, and Vacheron Constantin, founded in 1755, is the oldest watchmaker in continuous operation. Nevertheless, Patek possesses history aplenty. At the company's Geneva headquarters, detailed records are kept of each of the million or so timepieces made over the years since Antoine Norbert de Patek and Jean Adrien Philippe cemented their legendary partnership.

The company's sense of legacy underpins its advertising slogan: "You never actually own a Patek Philippe. You merely look after it for the next generation." Patek's long history offers some reassurance to

collectors that their descendants will be able to keep a timepiece purchased from the watchmaker today in fully functional condition, for many decades to come.

Patek services about 50,000 watches per year, nearly as many as the 62,000 new pieces its workshop produces annually. Stern says servicing, repair and restoration aren't terribly profitable endeavours, but he feels that they are an essential part of a pact between a high-end watchmaker and its customers. That is why, of the 1,600 staff at Patek's facilities in Geneva, about 100 are devoted to service and restoration, keeping antique and modern watches ticking. Even more maintenance personnel are employed at Patek's 33 international service centres.

Founded in 2005 by Maximilian Büsser, MB&F is one of the most prominent brands among a group of boundary-pushing independent watchmakers that appeared around the dawn of the 21st century. Contemporaries include Urwerk (founded 1997), Greubel Forsey (2004), FP Journe (1999), Kari Voutilainen (2002), Romain Gauthier (2006) and Laurent Ferrier (2010).

While aficionados marvel at the complexity and creativity of the extremely limited-edition timepieces these small manufactures produce, some balk at buying from new brands. They hesitate to spend a five-

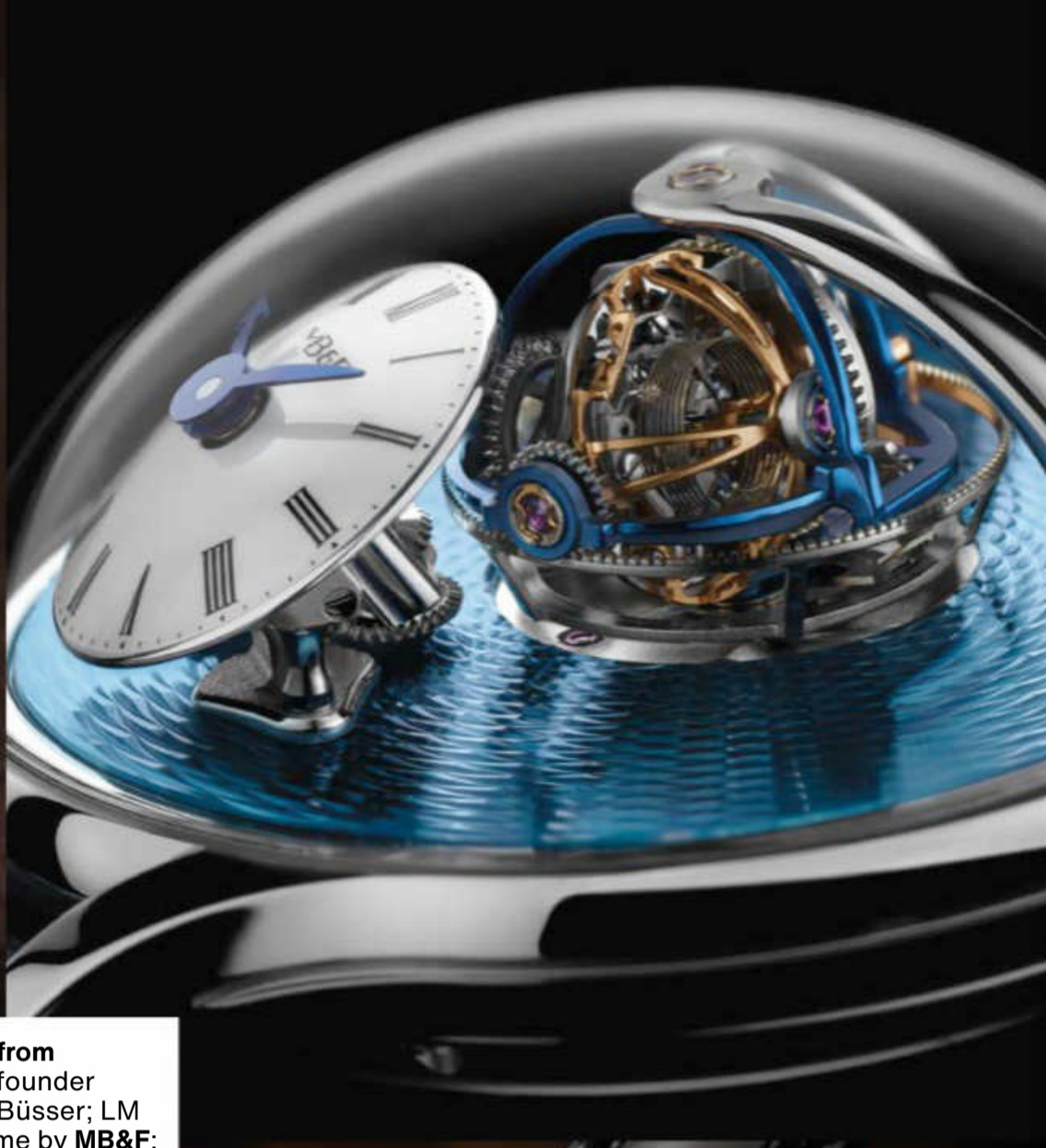
or six-figure sum with a relatively youthful watchmaker, worrying that perhaps it won't be around 50 or 100 years down the line.

"It is a very valid concern, and I am sure 240 years ago the same thoughts crossed the minds of Abraham-Louis Breguet's first clients, or 180 years ago, the first clients of Patek Philippe," Büsser says. "The point is, of course, not to try to compare us to them, but that every great brand started as a creative entrepreneurial story, and the first clients took a leap of faith."

Büsser assures the potential collector that one of his most important goals today is ensuring MB&F survives long after he shuffles off this mortal coil. "Even though it is my company, I have shrunk my role to that of creative director," Büsser says. "If ever something were to happen to me, the existing structure, which is incredibly efficient, would only need to find another creative director."

God forbid, were Büsser to be struck by the proverbial bus tomorrow, his successor "would not only benefit from our existing 18 calibres and concepts, but also the seven others in the pipeline", he says. The new creative director could then seamlessly carry on Büsser's work. "Just as Karl Lagerfeld reinterpreted Coco Chanel's legacy," Büsser suggests.

As for ensuring that the company's creations remain in



**Clockwise, from left:** MB&F founder Maximilian Büsler; LM Thunderdome by MB&F; Ref 5303R-001 Minute Repeater Tourbillon by Patek Philippe



working order for contemporary collectors' descendants, Büsler highlights two important facts. "First, all our calibres are crafted of steel and brass, and if ever MB&F were not to exist any more, a great mechanic and a great watchmaker could remake any single part of

them," he says. "Second, I have given strict instructions that if for whatever reason the company were to fail at some point in time, its last action would be to put all the diagrams of our calibres online in free access, so that anyone will be able to find them in the centuries to come."

Whether almost two centuries old or yet to turn 20, an upstanding watchmaker will do whatever it takes to guarantee that your timepiece continues ticking well beyond the day when your own heart ceases to do so.





Supermodel Maye Musk.  
**Opposite page:** Soto ayam,  
the version of chicken soup  
that chef Damian D'Silva of  
restaurant Kin likes best

Photography Williams + Hirakawa (Musk), Jason Ho (soup)



# Tatter Features

The future world according to Parag and Ayesha Khanna, meet the woman who became a supermodel at 69, and a closer look at the beloved chicken soup





# Better Tomorrow

Power couple Parag and Ayesha Khanna's twin passions of travel and technology form the foundation for the future world they envision living in—and they want to share the formula with everyone

*By Karen Tee. Photography by Darren Gabriel Leow. Art direction by Matilda Au*

The Khannas do not go on holidays. Instead, Parag and Ayesha Khanna, as well as their two children Zara and Zubin, take “mini-baticals”. The word, a play on the term sabbatical, was coined by Parag to describe the kind of trips this globetrotting family takes.

“This is when you go somewhere for a couple of months and you make the most of it by immersing in as much of the culture as you can. So you really dive in and not waste time because it is a relatively short stay,” says Parag, a leading global strategy adviser and bestselling author on books about the future of world order, including *The Future is Asian* and *Connectography*. “We look for places that will be interesting and dynamic to expose the family to new experiences.”

They had meant to spend their next “mini-batical” in San Francisco this year but the onset of the Covid-19 pandemic put a pause to their plans. Instead, for the first time

in as long as any of the Khannas can remember, they have hunkered down in one location—Singapore—to ride out this crisis. This country, the couple says, is one of the safest in the world to shelter in.

The dynamic duo, both of whom are highly sought-after on the international conference and talk circuit in their respective fields of expertise, relocated here in 2012 after Ayesha completed her PhD in Information Systems and Innovation from the London School of Economics. They became Singapore citizens a few years ago.

“We were looking for a ‘nanny state,’” quips Parag, the chattier of the two, with a laugh. “As in, we were actually looking for a country with nannies.” Jokes about child-care help aside, they actually chose the little red dot for strategic reasons. For Ayesha, who is the co-founder and CEO of artificial intelligence (AI) consultancy firm Addo AI, Singapore was a natural choice to grow her ambitions.

From left: Brunello Cucinelli suit, turtleneck sweater. Dolce & Gabbana sweater, trousers, Van Cleef & Arpels Cosmos pendant necklace, Vintage Alhambra bracelet



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Hermès turtleneck sweater, trousers, Van Cleef & Arpels Pierre Arpels Heure d'Ici & Heure d'Ailleurs watch in white gold

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“We look for places that will be interesting and dynamic to expose the family to new experiences”

—PARAG KHANNA

Pakistan-born Ayesha read economics at Harvard University and later moved to New York City to pursue a career on Wall Street. She says, “In my field of work, being in Singapore makes a lot of sense. The country believes that for future economic growth, it needs to invest in technology. It is also a great gateway to the fastest growing markets in Asia and because it is a smaller country, any start-up here is international from day one because the mentality is to go out there and be an adventurer.”

More than building a business empire, Ayesha, who is a member of the World Economic Forum’s Global Future Councils, emphasises the importance of the human element in her work. “When I was younger, I worked in the area of human rights so I have always had a human-centred approach to using and living with technology,” says the 46-year-old, who also serves on the board of Singapore’s Infocomm Media Development Authority.

Her father was a civil servant in Pakistan and improving the lives of people was a big topic of conversation when she was a child, she explains. “I believe that the true purpose of AI is to amplify human potential. For example, with the coronavirus affecting schools and interrupting student journeys, how can we use AI to better teach students through personalised learning? Or in healthcare, how can AI assist doctors in their diagnosis or help assistants work locally with the remote supervision of doctors?”

Addo AI is currently working with a government agency in another country to develop a programme that can identify coronavirus risk locations to better divert hospital resources. She says, “My love for technology is deeply rooted in its capacity to empower citizens.”

As for the nomadic Parag, who was born in India and grew up in the United Arab Emirates, US and Germany,

he found Singapore to be “by far the best” among a handful of global cities that he wanted to live in as an “urbanist”. A widely cited global intellectual, much of his life’s work centres around influencing the influential to build a “multipolar equilibrium”.

“I’d like an end to the cycles of superpower competition and their violent rise and decline. Since my first book, I’ve been writing non-stop about how for the first time in history, we live in a global system that is truly multipolar and multi-civilisational at the same time. Governments need to accommodate each other in order to preserve geopolitical equilibrium,” says the founder and managing partner of FutureMap, a data- and scenario-based strategic advisory firm that offers tailored briefings to government leaders and corporate executives on global markets and trends.

The 43-year-old has provided expertise to multiple governments including the US, UK, Japan, Australia, Kazakhstan and Bhutan. “I devote all of my academic and theoretical work to saying, “This is how we get this right, and not have World War III.”

Over the years, the couple with seemingly divergent interests has discovered that their professional interests have dovetailed in more ways than one. “When we met, I thought our interests would be further apart,” reflects Ayesha. “Then we both became interested in cities—he was doing geopolitical work and I was working on smart cities.”

They co-wrote the book *Hybrid Reality: Thriving in the Emerging Human-Technology Civilization* in 2012. “Right now, I am researching political philosophers for my upcoming book titled *You Plus AI*, and Parag runs a company that works with data scientists. Even though we do different things, we converge and intersect at different points and that is nice because we enrich each other.”

## EDUCATING THE JUNIORS

Nowhere is this blending of interests more obvious than in the myriad hobbies that their two children are involved in. When she was eight, Zara (now 11 years old) combined her love for travel and technology to code a travel chatbot, Octa, which provides family-friendly recommendations for activities, events and restaurants in cities around the world.

“Once, I was Googling for kid-friendly things to do in Baku, Azerbaijan and the search led me to her site, which just proves the utility of the product,” says Parag, with a mixture of fatherly pride and wonder etched on his face.

And Zubin, who loves participating in sports like his father (Parag plays tennis while Zubin is into football) has been building Arro, a robot that delivers water and healthy snacks to kids during sports practice and games, since he was six. Zubin is now eight years old, and the robot is currently in its fourth iteration.

“As Asians, the mistake we often make is an emphasis only on theory. In our family, we are careful to encourage both theoretical foundations and project-based learning. Math, technology and engineering can be incredibly creative and that is what we try to show the kids. The idea

# “My aim is to make AI and technology accessible to all. Education must be democratised and technology should be a team sport” —AYESHA KHANNA

is for them to start with something they love and to build something while finding joy in it,” says Ayesha.

Parag chips in, “What a great way to learn coding. It’s like you want your kids to eat the spinach but you coat it with honey.”

Their aim in encouraging this hands-on approach is to equip their children with the skills and flexibility to thrive in this ultra-connected, high-tech world that they live in. Neither parent is concerned about what occupation the kids will eventually end up with, saying such linear career paths are a thing of the past. “I have never planned my career; rather by meandering and building upon my passions, I think I have done alright. That’s what I wish for our kids,” says Ayesha.

## EMPOWERING THE NEXT GENERATION

Beyond nurturing their own kids, both Parag and Ayesha are determined to share this love for technology and travel with as many people as possible.

Ayesha is the founder of 21C Girls, a charity that offers free coding and AI classes to girls in Singapore. 21C Girls has partnered the Infocomm Media Development Authority- and Google-sponsored Code in the Community programme to teach thousands of children coding, and with Ngee Ann Polytechnic, to teach teens from the polytechnics across the country the fundamentals of AI.

“My aim is to make AI and technology accessible to all. Education must be democratised and technology should be a team sport. It is not ‘only my kids should be the best’ but rather ‘we can’t do it alone’. So, the more people there are, the better it is for all of us,” she says.

To encourage intrepid adventurers to pursue their dreams, Parag has set up a foundation to provide cash grants to researchers in their 20s. Those he has funded include a scholar from northeast India who biked around the country to teach sustainable farming to villagers; a Bulgarian geographer who needed to fund the translation of a geography textbook; and a British scholar who went on a 4,000-kilometre road trip on the Sino-Russia border to study cultural exchange and infrastructure projects.

“My goal is to, as often as possible, support young researchers to ensure they can do hands-on fieldwork. I take them on as mentees and besides funding them, I promote them professionally,” he says. “That’s how we train the next generation of travelling researchers.”

## FINDING STILLNESS

Ever adaptable—a skill arguably honed through a lifetime of constantly being on the move—the Khannas have discovered many advantages to staying put in Singapore through the pandemic thus far.

With many countries, businesses and institutions grappling with the coronavirus fallout, Parag has been more in demand than ever before. His 5am to midnight workdays now comprise a whirlwind of video calls with clients hailing from all corners of the globe.

“It is incredibly more efficient,” he muses. “I used to go to two countries a week but now if my clients want strategic guidance, it doesn’t come with cocktails and dinner. So now, I visit four countries in a day.”

On a more personal note, the family has made the most of their time at home to connect with each other and rediscover the charms of Singapore. They frequently go on bike rides at East Coast Park, and have signed up for cooking classes as a family. Ayesha has found a grounding practice in meditation, which she says has proven to be the ideal counterpoint to her highly technical work.

And while travelling has been a way of life for the Khanna juniors since they were born—Zara, for instance, has already visited over 40 countries—they have adapted remarkably well and enjoy being in school, going for play dates and participating in their favourite sporting activities. “Kids are by nature optimistic, they do not really think about this as a permanent condition, so they have just adapted to this routine,” says Parag.

Perhaps, Ayesha muses, this may be the opportunity of the lifetime for the children to internalise what she thinks might be the most important lesson of all. She says, “My wish is for the kids to be calm and centred in the typhoons and cycles of life.”



**Longchamp**  
turtleneck  
sweater, **Richard**  
**Mille** RM 037  
watch in  
Carbon TPT set  
with diamonds

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# A Tale of Two Cities

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The artist Liu Xiaodong uncovers common themes of migration, community and belonging in two major new series, even though their subjects—rich and poor—paint vastly different stories *By Oliver Giles*

Images Courtesy of the artist  
and Massimo De Carlo

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Liu Xiaodong spent the spring of 2019 in his Beijing studio, painting monumental portraits and landscapes from photos he had taken that year on a trip to the US-Mexico border. He spent months trying to capture the arid, cactus-studded Texas terrain, the faces of migrants who had been arrested for crossing the border illegally and the uniforms of the American policemen who locked them up. In June, Liu decamped to London, where he set up his easel in plush homes in the city's ritziest boroughs, painting wealthy Chinese expats who call the British capital home.

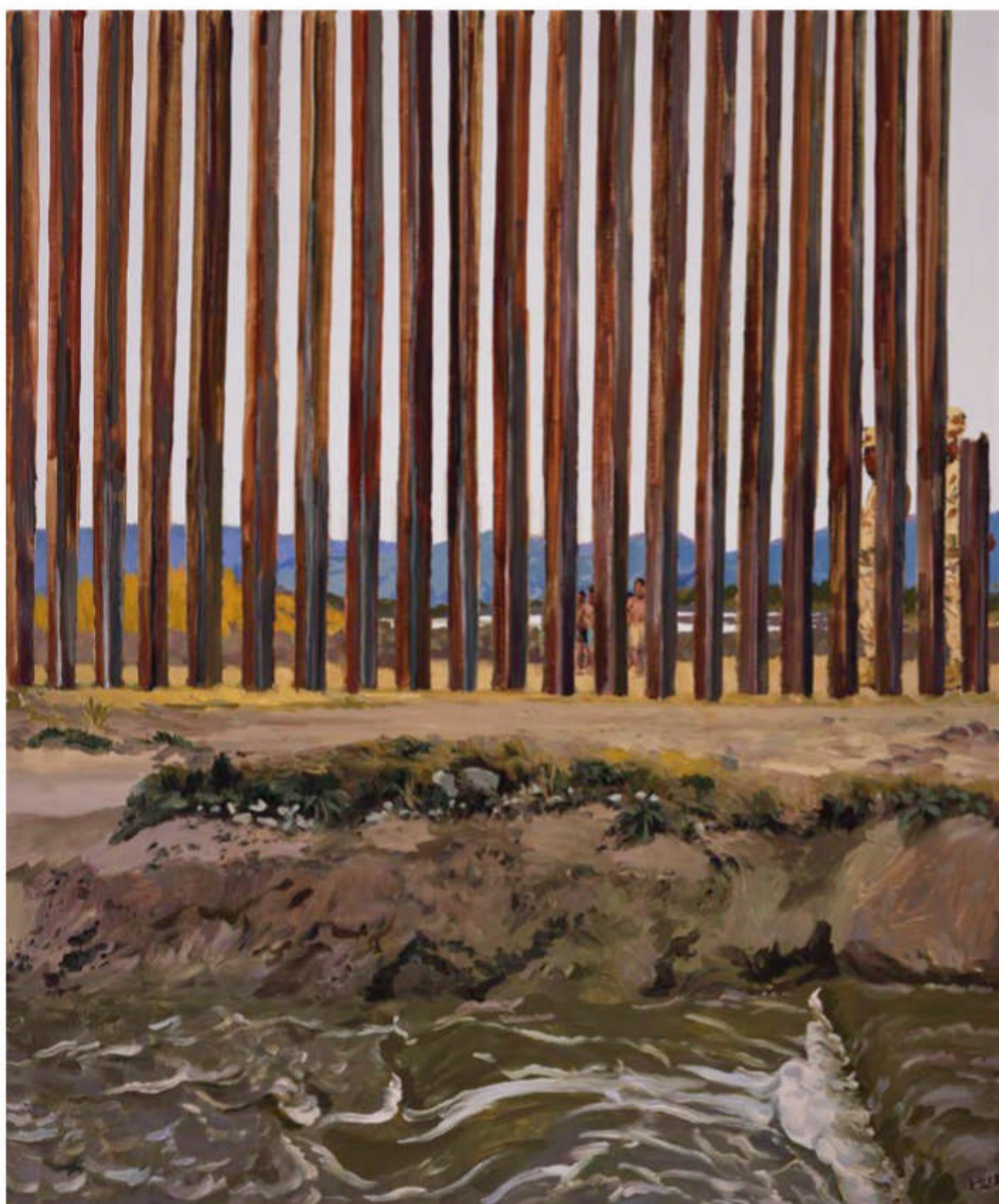
The stark disparity between these places was not lost on Liu, 56. Within six months he had gone from meeting desperate asylum seekers in the Chihuahuan Desert to sitting in leafy west London with entrepreneur Veronica Chou, daughter of billionaire textiles tycoon Silas Chou, and eating dim sum in Mayfair with Victoria Tang-Owen, creative director of Shanghai Tang. But he did not dwell on it. "I'm used to dealing with all sorts of people," Liu says, speaking through an interpreter. "I deal with people who are extremely, extremely wealthy and the poorest people on Earth. But people are people. What matters to me is how they behave and the way they conduct themselves in their lives, not their personal wealth."

In fact, Liu explains, it was not what divided these groups that interested him, but what they had in common. "My work is always about movement, about migration," he says.

Liu most famously tackled this topic in his series *The Three Gorges Project* in 2003, when he painted portraits of some of the 1.3 million people who had to relocate after the Three Gorges Dam in Hubei province flooded their ancestral villages. These works were shown at the Asian Art Museum of San Francisco in 2006, an exhibition that earned Liu international acclaim for his lively, bold brushstrokes. Critics also marvelled at the way he injected new life and meaning into realist painting, a medium that historically was used as a propaganda tool in China and elsewhere but, in Liu's hands, became a nuanced means of exploring the complexities of life in the 21st century.

Since then, he has travelled as far afield as Israel, Bangladesh and Cuba, portraying people who have been forcibly displaced as well as those who chose to migrate in search of a better life. His two new series—the London paintings, which will be shown at Massimo De Carlo gallery in the British capital in October, and his pieces from the US-Mexico border, slated to be exhibited at Dallas Contemporary in early 2021—are the latest additions to this large, globe-spanning body of work.

Liu is drawn to migrants because their personal stories often reveal the impacts of geopolitical forces, whether economic boom or collapse, regime change or the climate crisis. "In today's world there are conflicts and contradictions everywhere," he says. "As an artist, I shouldn't avoid those topics or these places. It's almost an artist's duty to narrate, to depict the conflicts in the world."



**Previous spread, from left:** *Ma Yue's Home* (2019), one of Liu Xiaodong's new portraits of wealthy Chinese expats in London; *Chatting* (2020), from Liu's forthcoming series focused on the US-Mexico border

**Clockwise, from top left:** Liu; *Tom, his Family, and his Friends* (2020), Liu's portrait of sheriff Tom Schmerber, who patrols the US-Mexico border; the border fence dominates Liu's painting *Mountains and River* (2019)



Images Courtesy of the artist and Massimo De Carlo;  
Kim Kulish/Getty Images (Liu)

“I deal with people who are extremely, extremely wealthy and the poorest people on Earth. But people are people” —LIU XIAODONG

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*At the Casa del Migrante in Juárez (2019) by Liu Xiaodong. At this shelter, Liu met dozens of migrants from Central and South America hoping to cross the border into the US. The city centre of El Paso, Texas is roughly 15 km away*

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Whenever he is invited to exhibit his work at galleries and museums internationally, Liu makes it his mission to create art about these big, global topics in a way that will resonate with local communities. “There’s no point holding an exhibition in Dallas, close to the border between the US and Mexico, and not paint local people,” he says.

The show at Dallas has been years in the making. “This was a long-term, three-year, discussion with Liu Xiaodong about a possible exhibition for Dallas Contemporary,” says Peter Doroshenko, executive director of the museum, adding that it took a year alone to plan Liu’s travel to Texas and Mexico, working out what Liu most wanted to see and who he should meet to spark ideas.

Liu ended up making two trips to the Lone Star State. The first involved an eight-day-long, nearly 2,500 km drive in February 2019. Liu and his team zigzagged back and forth across the border—spending the day in Mexico and then returning at night to sleep in the US—meeting migrants, policemen, photographers and journalists, priests, nuns and directors of shelters who support asylum seekers.

One notable encounter happened when a group of Cuban women, whom Liu met at a shelter in Ciudad Juárez, told him how they had been abandoned in the Panamanian jungle by their guide, left with only two days’ worth of food for a six-day trek. Later, after successfully crossing a dangerous river, they watched as the bodies of less fortunate travellers were fished from its depths. Another day, Liu visited an abandoned factory in the violent border town of Piedras Negras, where 1,700 migrants were locked up, guarded by the army and police. Military helicopters roared overhead as Liu gestured to the detainees through a chain-link fence. They had been jailed for 15 days, unable to request asylum.

But there were moments of happiness, too. Liu saw the bar that claims to be the place where the margarita was invented, and met families who happily called the border region home, shuttling between the US and Mexico every day for work. One migrant from El Salvador greeted Liu in Mandarin, then told Liu about his favourite Chinese author, Mo Yan, who happens to be a close friend of the artist. Liu took photos of all these people as he travelled, some of which he turned into paintings back in his Beijing studio. Although Liu prefers painting from life, working from photos means he can take his time completing works. Liu spends an average of 20 to 30 days recreating an image from a photo on a two-by-two-metre canvas; if someone is modelling for him, he finishes a work of the same size in roughly four to seven days.

On his second trip to the border, which took place this January, Liu dedicated all of his time to one piece: a two-and-a-half-by-three-metre group portrait of sheriff Tom Schmerber, his family and his deputies, who posed for Liu for more than a week so that he could paint them from life. “When I first met Tom, I liked him very much,” says Liu. “The first time I met him, he said, ‘I am the son of immigrants. My ancestors were all migrants, either legally or illegally.’ His grandparents were from Germany

“Liu really connected with each person he ultimately painted. The works are mirrors to current life”

—PETER DOROSHENKO

and his mum, I believe, is Mexican. So, he connects with migrants, he’s very understanding, he listens a lot. But nevertheless, he said, “This is my job; if you cross the border illegally, I have to arrest you, I have to put you in jail.” After completing this work, Liu travelled to his apartment in New York City, where he has remained with his wife, the artist Yu Hong, ever since due to the Covid-19 pandemic. “It has been no big deal for me. I’ve ended up painting watercolours,” he says. Those pieces were shown in an online exhibition in July hosted by Lisson Gallery.

The friendships Liu formed in Mexico and Texas, and people’s willingness to discuss the moral quandaries they face every day living and working in such a place, were key to this series. “Liu really connected with each person he ultimately painted,” says Doroshenko. “The paintings encapsulate a specific time period of various locations and individuals living and working on the border. The works are mirrors to current life.”

Building relationships was just as important when Liu travelled to London, where he painted young, successful Chinese professionals. This community has received international attention in recent years after being satirised in *Crazy Rich Asians*, but behind the glitz and glamour Liu saw in them many of the same migrant stories he had found in Mexico and around the world—questions of family, community and belonging. To get an especially



Image Courtesy of the artist and Massimo De Carlo



intimate look into their lives, Liu asked his subjects in the UK to suggest meaningful locations to have their portraits painted. Many welcomed him into their homes. “I want to get to know people’s family background, what’s happening in their lives, because once you have these stories out in the open it’s easier to get along, easier to establish a working relationship,” says Liu.

One of Liu’s sitters was particularly open. “A man called Stanley asked me to make a nude portrait. Having the model ask the artist to make a nude portrait is very unusual. It’s a very good chance for an artist. I agreed right away. But when we went over to his place, I chose a pose for Stanley that meant he didn’t have to show too much. But he wanted to, he wanted to be painted down there,” says Liu, laughing. “He was very easygoing, very fun to be around. He shared so many stories. He was very open about his homosexuality. I enjoyed speaking to him a lot.”

Liu has maintained a sliver of Stanley’s privacy by leaving his family name out of the title of the piece, something he has done for everyone featured in the series. Some of the sitters, however, are easy to identify. The star of the work *Duncan and his Qiumles* is sportsman Duncan Qiu, the most prominent Chinese polo player in the UK and the founder of the Surrey-based Kylin Polo Team. Veronica Chou, founder of sustainable fashion brand Everybody & Everyone, appears in a painting with her twin toddler sons. Victoria Tang-Owen features in another piece with her brother, Edward, art adviser and director of global fine arts at Sotheby’s.

Liu has titled the series *New England*, a nod to how many of this well-heeled community are adopting and reshaping British traditions, something that is hinted at in many of the portraits. At first glance, Qiu, for example, appears to be dressed exactly like any other polo player you might see galloping across English fields. But closer inspection reveals he’s clutching a protective faceguard, an item he developed to protect himself from swinging mallets after reading about masks worn by ancient Chinese warriors who fought on horseback.

As hard as he tries, Liu knows that there’s a limit to the number of details he can pack into each painting. “When I travel, I meet so many people, I see lots of things; it’s not possible for me to put it all on canvas,” he says. So, to expand the number of stories he can tell through his work, Liu employs a filmmaker, Yang Bo, to trail him when he’s on the road. Yang then cuts the footage into a documentary about each of Liu’s series. The latest films will debut alongside Liu’s paintings at the respective exhibitions.

But the stars of the shows are sure to be Liu’s lush paintings, many of which are life-sized. “When I do portraits, I often want my canvases to be human-sized,” says Liu. “If it’s one person, I need it to be two-by-two metres. If it’s a group of people, like with the migrants in Mexico, then the canvas needs to be bigger. I want the audience to build a dialogue, to build relationships with the people in my paintings.”



**Previous spread:** *Veronica and her Twins* (2019), Liu’s portrait of heiress and entrepreneur Veronica Chou

**Above:** *Duncan and his Qiumles* (2019). **Opposite page:** *Vic&Ed, Brother and Sister* (2019), both for Liu’s forthcoming show at Massimo De Carlo gallery in London



Images Courtesy of the artist and Massimo De Carlo

## In the Hot Seat

Liu Xiaodong painted Victoria Tang-Owen with her brother, Edward Tang, at China Tang, the London restaurant founded by their late father, David Tang. Here, Tang-Owen recalls the experience of sitting for Liu



“It all started when Flavio Del Monte, director of institutional relations at Massimo De Carlo gallery, contacted my brother, Edward. Flavio said that there were going to be portrait sessions with Liu Xiaodong in London and asked if we wanted to take part. It was a very exciting opportunity. Liu is a great artist; I’ve liked his work for a long time. His brushstrokes are so distinctive, and it’s amazing how he creates a narrative in his pieces.

We sat for Liu for one day for six hours straight in July 2019. Being in the room with such an important artist and sitting as his subject is fascinating. Liu wanted to paint us somewhere really personal to us. My brother and I both used to live in London and it is still a big part of our lives, but after my father passed away my brother went to live in New York and I’d already come back to live in Hong Kong. Most of the other sitters were being painted in their homes, but we suggested China Tang. It was like a second home to us, we had so many family meals there. Liu loved the idea.

We all jointly decided on the pose—me leaning lightly on my

brother’s shoulder. Liu had given us free rein over what we wore; he just wanted it to be authentic to us. I wore an orange top and Edward wore a baby blue top, so the colours worked really well together. Liu himself wore an apron and this really slick hat, which gave him such authority. It was a camel-coloured fedora with a feather in it.

First Liu did a sketch on the canvas, which he always does first, to get the composition. Then he whipped out a table with his palette of beautiful colours. Liu is very quiet and very still when he’s painting. He’s very sure of his hand, very confident.

Occasionally he would pause for a minute, sit back and admire the canvas; sometimes he’d take a picture of the work on his phone. It was a full-on six hours. You have to try not to move, but you also want to give him something to work with—you want to be alive. But it was never uncomfortable and then, by the seventh hour, it was all over, the painting was complete. It was such an experience—and being able to share it with my brother was very special.”





Prosper and Martine Assouline with their sons Alexandre (far left) and Sébastien Ratto-Viviani

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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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# It's a Long Story

Prosper and Martine Assouline have defined an era of stylish luxury fashion and art books. Now their sons are writing the next chapter

*By Bambina Olivares*

So here's the pitch: a woman arrives in Paris from South America. A lawyer and model, she is striking and glamorous. She meets a dashing Morocco-born Frenchman making a name for himself as an art director in fashion and advertising. He is drawn to her taste and elegance; she is impressed by his creativity and, a decidedly un-French trait, his "enthusiasm". Starting out as friends, they become husband and wife, and eventually launch a publishing company that turns the tables on the world of coffee-table books.

The story of Assouline is, if you'll forgive the pun, one for the books. It could well be a rom-com with a literary theme come to life, where the characters are so suave and attractive and polished, their homes and boutiques so exquisitely designed, so expertly curated. And then there are the books: sleek, alluring, delightful and irresistible, adjectives that apply just as aptly to the Assoulines themselves. For indeed, they—Prosper, Martine and their sons, Alexandre and Sébastien, who are now part of the family business—inhabit the same world of luxury that their books embody.

Assouline did not so much reinvent the book business as stake out a niche all its own when it launched in 1995. Other revered publishing houses like Rizzoli, Stewart Tabori & Chang, Phaidon, Thames and Hudson and

Taschen produce books that can be equally lavish and beautiful, but Assouline books have a *je ne sais quoi* in their DNA.

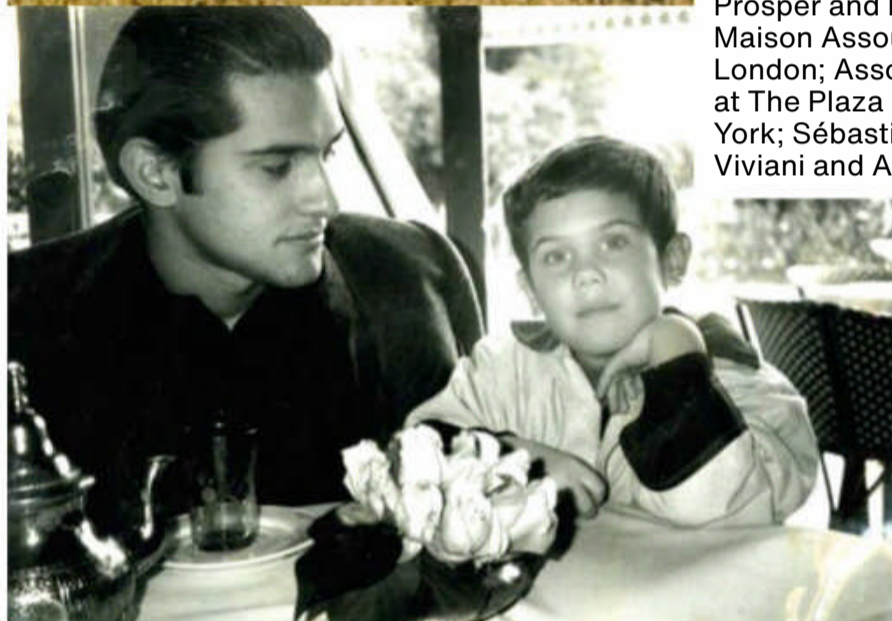
Their tomes celebrate the heritage of the world's most exclusive luxury houses, such as Chanel, Christian Dior, Louis Vuitton and Gucci. They focus on glamorous travel destinations like Capri, the Amalfi Coast, Tulum, Mykonos and the latest, Zanzibar. They catalogue in glorious detail the art, photography and design of Picasso, Gruau, Warhol and Mario Testino.

"Our creation of Assouline," Martine says, "was led by the desire to propose a new style in publishing. Bookstores in the early Nineties were filled with volumes that were a bit too conventional and boring for us book lovers."

Prosper and Martine envisioned Assouline as "the first luxury brand on culture". As Martine explains, "we are inspired by the opportunities of life. Prosper and I are very curious, and we need inspiration to breathe. Whether it be travels, exhibits, books, films, music, people ... we are always in a degree of mutual stimulation."

Their creative process is always instinctive. "We know when a subject is for us and when it is not," she notes, and likens the creative process to making music. "I love to come up with the best way to create the book," she says. "It is during that very special moment when we find its 'music'."





**Clockwise, from top left:** Prosper and Martine Assouline with their son Alexandre on a family holiday to St Tropez; Prosper and Martine; Maison Assouline in London; Assouline's store at The Plaza Hotel in New York; Sébastien Ratto-Viviani and Alexandre

or flow. I like to select the key images, or the musical notes so to speak, that will compose the book's melody."

The notes have since become a soundtrack to a kind of members-only lifestyle and the brand an empire encompassing books, boutiques and accessories, such as bookstands and book-ends, scented candles, trunks (a collaboration with Goyard) and even quilted leather slipcases (a collaboration with Chanel).

The first Maison Assouline store opened in London in 2014 in a tony building on Piccadilly that had once been a bank and then an art gallery. Prosper, in an interview with the *St Regis* magazine, said that the building was "completely empty and it had no windows, but for me there was something magical about it. I had always dreamed of combining a café, a cocktail bar, a gallery and a bookstore".

Now, their 27-year-old son, Alexandre, is spearheading the expansion of that vision to decor and furniture. The furniture, he says, is intended to complement "our library curations". The pieces being developed are predominantly designed by the family. "Each piece will be a part of the overall experience and feel that we create for

our books and libraries, so that we continue to build our unique vision further."

His older brother, Sébastien Ratto-Viviani, 44, is the director of Europe and new business at Assouline, while Alexandre is a vice-president. The younger son, in fact, was born around the same time that Assouline was founded, and Prosper says that "it was almost natural that he would be involved. After having successfully graduated from his studies and performed roles at other companies, he ultimately was passionate to join the family brand."

The family has also come together during the coronavirus pandemic, and has remained together in Paris, working to adapt the business in order to survive. Martine credits Alexandre for anticipating a lockdown in the United States. "We had to act extremely fast with such measures, in order to maintain our company's well-being for the long term," she says. That included adapting its promotional efforts, especially with the travel bans in place. "For instance, we've been focusing on highlighting our destination category of books both on social and on-site," Alexandre says. Moreover, he insists on "maintaining



“I like to select the key images, or the musical notes so to speak, that will compose the book’s melody”  
—MARTINE ASSOULINE

Images Assouline

our commitment to being present for our clients and are always happy to engage with them much as possible”.

The lockdown has not put a damper on Assouline’s Asian projects. Currently there is one branded Assouline location in Seoul, and another is planned for Tokyo later this year, as well as a warehouse in Singapore. The Assoulins are making these moves now in order to ensure the company remains a family-run business.

Alexandre feels that “because we share the same defined perspective as a family, which is essential, we would like to have the company remain in our hands”. Adds Prosper, “We do work very well together because we each have our own area of specialisation within the company.”

“Martine brings her editorial expertise, Prosper contributes both his artistic vision and keen eye,” Alexandre says, “while I incorporate my business background.”

One thing they try not to bring to the table, however, is, believe it or not, their work.

“We also like to keep a business and home life balance,” says Prosper, “by making an effort not to talk about work during lunch or dinner.”

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# Maye's Day

It might sound strange that Maye Musk became a supermodel at the age of 69, but that was all just part of the plan

*By Eric Wilson. Photography by Williams + Hirakawa.  
Styling by Donald Lawrence*







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A few years ago, as Maye Musk was about to step onto the runway at some fabulous fashion show during the fifth decade of her illustrious career, a young model approached her looking for advice.

The model was upset, it turns out, because she had been rejected from a casting call for Gucci. “But, she said, ‘I’m doing Dior and Givenchy.’ So I said, ‘Those are three brands that have never even considered me. You’re doing just fine.’ And she felt good about it, because I’m a supermodel. She’s just an ordinary model, but I haven’t done what she has.”

It’s pretty obvious why people love to ask Musk for advice. Her inspiring example as a model who broke beauty barriers when she became a face of CoverGirl in 2017, at the age of 69, and her undeniable positivity are enhanced by a charm that’s impossible to resist. Besides that, she’s a dietitian and nutritionist who holds several advanced degrees, and also, famously, a great mum. Her three children are successful in their own right. Her oldest son is so famous that people often introduce Maye Musk, who’s now 72, as “Elon’s mother”, but in the fashion world, he is still just “Maye’s son”.

People have been telling her for years to share her pearls of wisdom in a book. In fact, she had published a nutrition guide in 1996 called *Feel Fantastic, Maye Musk’s Good Health Clinic*, but that wasn’t really about her experiences, which are far more interesting than counting calories and eating the right things. Given the rise of her celebrity status since then, it finally made sense for Musk to sit down and write *A Woman Makes a Plan: Advice for a Lifetime of Adventure, Beauty and Success*, which has become an international bestseller this year with releases in the US, Russia, the Netherlands, Germany, Japan and South Africa. A Chinese edition, unveiled in July, sold out immediately and had to be reprinted.

“Well, it was much easier than I thought because now, what the editor wanted me to do was just discuss my life history and the lessons I’ve learned,” Musk says. “So I did all that. And then it gets transcribed, so I don’t even have to sit and type. Can you imagine how great that is?”

Musk is being humble, of course. That’s all part of her appeal: this sophisticated, glamorous, gorgeous woman

who prioritises family, education and hard work while making it look so effortless to wind up on the cover of a Kellogg’s cereal box or star in a Beyoncé video or raise a billionaire son who builds electric cars and rocket ships. But reality hasn’t always been pretty, and retelling some of the darker chapters of her life—leaving an abusive husband, scrambling to make ends meet as a young woman in South Africa and moving eight times—gave her pause about sharing them, until her editor insisted. It was learning how she overcame the hard parts, in fact, that gave the book its reason for being, as well as its title.

“When things go wrong, there is a common saying in Afrikaans: *’n boer maak ’n plan*. A farmer makes a plan. Because in the farming business, things change all the time, so you better make a plan to fix the problem,” Musk says. “The editor said many women will relate to this story, and it’s funny enough that they do, even in China. It seems that men everywhere can be very dominant and cruel to their wives, and even hit them, and that I was surprised about.”

While Musk has modelled professionally since she was a 21-year-old contestant in the Miss South Africa beauty competition, and has worked at various points as a catalogue model, a plus-size model, a mother-of-the-bride model and, much later, as a seniors-division model (all while simultaneously running modelling schools and a nutrition counselling practice), becoming a supermodel happened only recently. In part, her success is reflective of a broader trend to embrace diversity in the fashion industry, from ages to races to genders. But mostly, it’s because she made a plan and acted on it.

“We are living in a time when women have never been so empowered to pursue a more fulfilled and meaningful life,” says her friend Wendi Murdoch, the Chinese-American investor and art collector, who met Musk through a mutual friend, the actor Hugh Jackman, at the 2017 premiere of *The Greatest Showman*. “Maye serves as a role model and inspiration. She does not lament getting old, but rather embraces every living moment.”

One of five children of a Canadian chiropractor father and dance teacher mother who had settled their family in Pretoria, South Africa in the 1950s, Musk’s thirst for

“I mean, who knows what’s next? When you don’t know, you just have to keep going”





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Jil Sander jacket.  
Opposite page: Tom  
Ford jacket, jumper,  
Jil Sander trousers

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adventure can be traced to her unusual upbringing. It was common growing up for Maye and her twin sister, Kaye, to be led on family vacations roaming the Kalahari desert in search of its fabled Lost City. “Looking back, I realise it was dangerous to go across the desert with a compass and three weeks’ supply of water and food with five kids,” Musk writes in her book. “But my father and mother planned our trips to the last detail. Our family motto was ‘Live dangerously—carefully.’” Petrol got in the drinking water. A lion entered their camp. Things broke, including parts of their truck. But no one ever was seriously harmed thanks to her parents’ careful planning.

One of her best friends encouraged Musk to try modelling, which she found an easy source of income that helped her pursue her interest in science, but she didn’t have the confidence to say no when a former high school flame, Errol Musk, told her parents they were marrying even though she hadn’t agreed. The abuse began on their honeymoon, even as Musk became pregnant with the first of their three children, Elon, Kimbal and Tosca. She says the abuse continued, and her husband kept her away from her own parents and siblings, for nine years, until she finally ran away to Durban when she was 31.

“So that was an improvement,” Musk says in typically understated fashion, in an interview from her home in Los Angeles. “It might be that I fed my kids peanut butter sandwiches every day, but I didn’t have hell at home.”

Musk continued to move, next to Bloemfontein where she got a dietetic internship and learned Afrikaans, living in tiny doctors’ quarters. She counselled nutrition clients at home and ran a modelling school from her garage, and occasionally still modelled herself, putting the children in the front row of a runway show when a nanny was not available. “We were there for a year and my kids still say, ‘How come we had so much fun there?’ We lived in one room,” Musk recalls. Within a decade, she was running a successful business from Johannesburg. But she also recognised her own challenges with diet and found herself eating her way through pain and sadness—“burgers and fries and fried chicken and chocolate ice cream, and it was fantastic,” she says. She gained 30 kg.

“I was the top plus-size model in the whole country and the other agencies would then book me because they didn’t have a plus-size model and an older model, because then I was in my late thirties,” Musk says. “I mean, you needed both and I could do both.”

As her children reached adulthood, Musk moved to Toronto in the 1980s to help them pursue their ambitions—Elon had already shown interest in computers and went first, followed by Kimbal, who would go on to work with Elon on their early Zip2 venture and later open restaurants, and Tosca, a filmmaker who now runs the streaming service Passionflix. Musk continued

working as a dietitian, eventually becoming chairwoman of the Nutrition Entrepreneurs, Academy of Dietetics and Nutrition, and sometimes still as a model, even years later when she moved to San Francisco, then New York City for 13 years and to Los Angeles in 2013 to be near Elon and Tosca, when her daughter had twins of her own.

“The minute that Elon heard I was moving to LA, he said, ‘I’ll get you a Tesla.’ So now I’m on my second Tesla, the S, of course,” Musk says. (As for her interest in taking a ride on SpaceX, “That could be way in the future”, she says, “because I would like the engineers to get me a luxury dome first.”)

By any account, one could argue Musk had led a full life even before what would normally be considered retirement age. But that’s when things really got interesting. Encouraged by her best friend and long-time stylist, Julia Perry, Musk embraced social media and began posting modelling photos on Instagram. They went to Paris together and borrowed designer clothes during fashion week to stage images that appeared as if they had been captured by street-style photographers.

“Julia said, ‘We’ve got to take a lot of photos of you as if you are a top model,’” Musk says. “I would be standing on the street and smelling flowers, and then go up and change and then I would be walking on the street, and go up and change and be heading to the runway show. Of course, they wouldn’t let me in. I’m not that special.”

But playing the part paid off. In 2016, she signed with IMG, and the following year, when she went to meet executives from CoverGirl, she was astounded to see the Paris photographs posted to a storyboard on the wall. “It was amazing because every model wants a huge beauty contract, and that I got.” And Musk continues to embrace the art of self-promotion in the era of technology. She has 362,000 followers on Instagram and 157,000 on Twitter. “When we got together recently, she was learning how to use TikTok,” Murdoch says. “She made both of us change into different outfits in order to post.”

Having finished her book, Musk thought 2020 was really going to be her year. She was so in demand, she no longer had to audition for jobs. The book was going to keep her travelling around the world. But then things changed and she had to make a plan.

“I’m very busy, because I’m watching French, German and Dutch movies to keep my languages going, because I get rusty if I don’t speak them, and doing about three interviews a day, and then, of course, Instagram, Twitter, Facebook, and doing virtual talks, virtual interviews, as well as written ones,” Musk says. “I mean, who knows what’s next? When you don’t know, you just have to keep going. You have to do everything you can to survive.”





Sacai dress, boots

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# A Dish for Every Soul

Why the humble chicken soup in its glorious varieties will forever be the dish to warm the cockles of our hearts

*By Don Mendoza. Photography by Jason Ho*

For millenniums, the chicken soup's reputation as an elixir has been a shared prescription across myriad cultures around the globe. But while we can all agree that it is the ubiquitous culinary equivalent of a warm hug on a cold, rainy day, it would be decidedly imprudent to assume that the preferred dish revolves around a single recipe.

One that starts with a mirepoix of root vegetables and onions might be the first to come to mind if you grew up somewhere west of the prime meridian. While those with a fondness for Cantonese fare would insist on a bowl of double-boiled black chicken soup, especially if you are feeling a little under the weather. The latter is said to be rich in antioxidants, though there is also much to be savoured in an indulgent alternative—one that uses

instead GG French chickens that are famously flavourful and free from antibiotics and chemical growth promoters. Besides, much of the chicken soup's effectiveness, I feel, lies simply in the fact that it is at once comforting and delicious.

One such example is a rendition that combines a signature dish of Mok Kit Keung, the executive chef at Shangri-La Singapore's Shang Palace, with a Cantonese classic. In a nod of sorts to his well-loved dish of boneless quail filled with bird's nest in supreme broth, the ever-creative chef decided to fill a deboned leg of the aforementioned organic chicken variety with the makings of the traditional Buddha Jumps Over the Wall. Prized ingredients, such as Japanese sea cucumber, abalone, deer





Inspired by his popular dish of stuffed quail in supreme broth, Shang Palace executive chef Mok Kit Keung's latest creation features a French chicken leg filled with ingredients that typically go into a classic Buddha Jumps Over the Wall

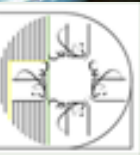
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The mulligatawny is a household staple that Eurasian-Peranakan chef Damian D'Silva's grandfather would take half a day to prepare

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“The mulligatawny is not Eurasian per se, but more of an Anglo-Indian soup that came out of British India during the British occupation” —DAMIAN D’SILVA

sinew and fish maw, are first packed inside the chicken leg and steamed for an hour.

“The filled chicken leg is then doubled-boiled with bird’s nest, supreme broth and dendrobium flowers for 45 minutes,” he explains, noting as well how the preparation of the lush yet soothing broth it is served in is an equally laborious task that requires chicken, pork and Jinhua ham to be cooked in French mineral water for eight hours. To further elevate the dish’s flavour profile and aromatics, fragrant Wu Jia Pi Chinese herbal wine is added just before serving.

### A DIFFERENT TAKE

A seasoned champion of local heritage cuisines, chef Damian D’Silva of restaurant Kin is especially familiar with the universal appeal of the chicken soup, a dish he describes as essential soul food. “It’s one of the simplest and most versatile dishes,” affirms D’Silva, who is quick to point out how it is also a great example of how food transcends cultures. Each variation, he clarifies, shares similarities but bears marks of its cultural inflections.

“The mulligatawny is not Eurasian per se, but more of an Anglo-Indian soup that came out of British India during the British occupation,” he cites. During their occupation of India, he explains, the British began to crave comforting and familiar dishes that reminded them of home. “So Indian cooks took elements of British cuisine and combined it with Indian spices and a variety of other ingredients to create a light and balanced soup that was

neutral enough for British taste buds.” The British loved it so much, they brought it with them to Southeast Asia and, eventually, back with them to England.

Its name roughly translates to mean “pepper water”, in reference to the addition of peppercorns, which, D’Silva notes were meant to cool the body in hot climates. Truth is, the dish doesn’t actually taste strongly of pepper. It doesn’t strongly resemble any Indian dish either and is fairly neutral in taste. It may not look it, but he also describes the dish as a light and clean tasting broth that you might have when unwell. Today, there are several versions that are either more Western or Asian. And that is to be expected from a dish he declares as “one of the earliest examples of fusion food, and perfectly demonstrates the cross-cultural influences present in food”.

Not surprisingly, the mulligatawny is also very similar in appearance to soto ayam, a popular Malay dish that originated in Indonesia. D’Silva explains that the dishes employ similar ingredients and are yellow in colour due to the use of turmeric. Both are served with shredded chicken but could not be further in taste. He notes that the *rempah* for mulligatawny is first fried, while in soto ayam, the paste is boiled together with chicken bones for hours, giving the latter a more powerful and complex flavour profile.

According to D’Silva, soups were not commonly found in traditional Malay cuisine, despite their popularity in Indonesia. “Rather, it’s something they’ve adapted from the Chinese more recently,” he asserts.





Soto ayam is chef Damian D'Silva's preferred chicken soup. The most popular version involves a rich and spicy yellow broth, but even in its native Indonesia, the recipe varies slightly from region to region





## FAMILY TIES

Growing up, chicken soups were not commonplace at the dining table of D'Silva's Eurasian-Peranakan household, but the one the family regularly craves is "Mum's soto ayam", which is based on a close family friend Auntie Zainab's recipe. The family always had it with bee hoon and yellow noodles or sometimes rice, but never ket-upat—even though that is how it is customarily eaten in Indonesia.

Across the proverbial pond, Zafferano's head chef Andrea De Paola grew up with a similarly heart-warming variation of the chicken soup. A staple of the family's winter repertoire, this recipe balances an intensely flavoured clear broth with the sharp savouriness of parmesan-filled tortellini and shredded chicken.

He recalls having this dish for the first time and falling in love with it as an 11-year-old boy when his paternal aunt prepared it during the winter holiday. It is not surprisingly a recipe that's close to De Paola's heart and one that he was eager to share. Just to be sure, though, he phoned his aunt for it. He estimates the recipe to be at least 70 years old, passed down from his paternal grandmother, who used to run a restaurant in Basilicata, serving traditional southern Italian dishes, including a variation of this chicken soup.

He explains how a whole chicken is first seasoned with salt, pepper and bay leaves, and then roasted with onions but without any oil; this process, he clarifies, helps to remove excess fat. The chicken and onions are then cooked in a pot of water over extremely low heat for three to four hours to extract as much flavour as possible. Like it is with many Chinese chicken soup recipes, the flavours are also bolder because mature hens are preferred for their stronger essence.

Interestingly, as traditional as the dish is, it speaks to the necessary evolution and cross-regional influences. The recipe for the chicken soup originated in the south where De Paola's grandmother is from. But it was only after his aunt had moved north to Emilia-Romagna—the home of parmesan cheese and where tortellini are believed to have originated—that she was inspired to incorporate said petit parcels of pasta filled with piquant cheese to the dish.

This is often the case with the most well-loved dishes and I think his grandma wouldn't mind a bit. There is no doubt something heartening and necessary about a humble heritage recipe finding new life in the gastronomical amenities of today's more privileged generation. ┘

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Zafferano's head chef Andrea De Paola's favourite chicken soup combines his grandmother's native southern Italian recipe with staples from the country's north



| Travel |

## The Extra Mile

From flying private to booking trips that promise to regenerate communities, here are novel ways to upgrade your travel plans *By Kissa Castañeda*

### NEXT LEVEL

While many of us dream of going on a vacation, there's still a general hesitancy to fly—unless it's by private jet, apparently. Private jet travel has seen a boom in first-time bookings in recent months, not surprising given that travellers only encounter on average 20 human interactions that way, as opposed

to some 700 touchpoints when flying commercial. Vista Jet, one of the leading players in private aviation, is seizing the moment with the introduction of a Vista Jet World Safe Havens programme that combines flight and resort options in partnership with agencies including Abercrombie & Kent and Roar Africa. Our picks are a

14-day trip to Ecuador, including the Galápagos Islands, which comes with a hike in the Andes with world record-breaking mountaineer Karl Egloff. There's also a low-impact trip to both South Africa and Antarctica, during which you can enjoy a safari in a remote, 100,000-hectare property and explore Whichaway Camp in Antarctica. [vistajet.com](http://vistajet.com)

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Image Marko Prezelj/Vista Jet (Antarctica)

## CRAFTING MEMORIES

One of the joys of travel is bringing a memento of the destination home with you. For those who yearn to infuse their spaces with a touch of Japan, the recently launched online platform POJ Studio offers a selection of original, high-quality lifestyle goods made by Japanese artisans. POJ Studio, which stands for Pieces of Japan, also publishes articles and photo shoots giving a look into the lives of Japanese artisans. “With everything we do, we hope to give back to the artisan community for it to continue on to the next generation, while also collaborating with them to advise where to apply their techniques to create products that fit the needs of the modern world,” says co-founder Tina Koyama. POJ Studio also offers packages that allow you to try making crafts at home. Its Kintsugi Kit includes tools such as Japanese lacquer—made in collaboration with a fourth-generation *urushi* lacquer producer—and gold dust, as well as an online class, so that you can learn a 400-year-old technique of repairing lacquer in the comfort of your home. [piecesofjapan.com](http://piecesofjapan.com)



| One to Note |

## A New Dawn

The giant pause has encouraged us to rethink the way we live, and ideally find ways to push for greater sustainability in every aspect of our lives, travel included. But what if you go beyond doing less damage or reaching net neutral and instead try to be an active part of a solution? That is the premise of regenerative development, described by Bill Reed of Regensis Group as a way “to transform and develop a collaborative relationship with nature”. In terms of travel, this means picking hotels and experiences that play a vital role in building holistic ecosystems in their communities. “To travel in a

regenerative way is more than just offsetting your carbon footprint for flights; it’s about understanding the impact your tourism dollar makes on the destination you are travelling to and the companies that you choose to support as a consumer,” says Amanda Ho, a former editor turned co-founder and brand director of Regenerative Travel. The online booking platform champions a selection of independently owned, eco-luxury hotels that are dedicated to the highest levels of social and environmental impact, which makes it easy for conscious travellers to make that crucial choice. [regenerativetravel.com](http://regenerativetravel.com)

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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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| *The Shortlist* |

# Driving Holidays

The road trip is back—go on a joyride with destinations and itineraries recommended by Nico Heath and Lucy Jackson, co-founders of luxury travel company Lightfoot Travel

## OMAN

Oman offers a range of holiday options—incredible city culture, unique desert experiences, breathtaking mountains, deserted beaches and hidden wadi gems—all of which can be done in a week-long itinerary. If you start in Muscat, you shouldn't leave without staying at the uber-luxe Chedi Muscat, which houses the Middle East's longest

swimming pool. Then, drive out into the Wahiba Sands for a night or two to take in the desert dunes and sleep in a traditional Bedouin tent. Next, journey to the Jabal Akdar Mountain Range and stop at Nizwa's market to pick up honey and juicy dates and watch as goats are sold by local farmers. Once in the mountains, spoil yourself at Anantara Jabal Akhdar, which



boasts an outstanding view of Oman's fabled mountains. Take the coastal road on your way back to Muscat and stop off at Sur, a picturesque fishing town famous for its traditional dhow boat building. Allot enough time to include a picnic lunch stop at Wadi Shaab, a beautiful oasis of freshwater pools, and visit the Bammah Sinkhole before finally returning to the city.

## NEW ZEALAND

New Zealand is a destination synonymous with road trips—it's a place of infinite possibilities for exploration and adventure. The freedom of self-driving is only heightened by the soul-stirring scenery that is best experienced at your own pace. For the ultimate Kiwi itinerary, begin in Auckland and put Rotorua in your driving route planner in order to go for a scenic drive to Matamata where you can visit Hobbiton (*The Lord*





**Above:** From sand dunes to safaris, Namibia offers a diverse landscape for travellers to traverse. **Opposite page:** New Zealand's striking scenery is best enjoyed while on the road

of the Rings fans will certainly be thrilled to take a tour of Bilbo Baggins' home). From here, you can travel to a sheep auction to feed baby lambs and stop by the Maori Arts and Crafts Institute before heading on to Napier to spy a bird forest. Then head over to Wellington, the country's capital, which is buzzing with gourmet restaurants. There are further activities to be had once you take a flight to Queenstown, the adventure capital of the world. Pick up a new car and end your trip on a natural high by hiking through the scenic landscapes of Glenorchy or embarking on a hot-air balloon ride between Queenstown and Arrowtown.

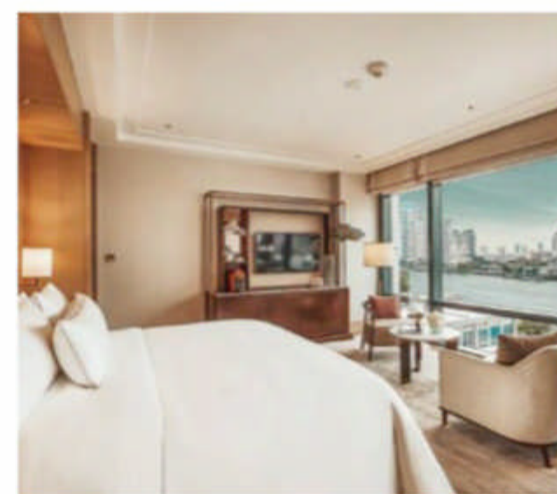
## NAMIBIA

Travellers are in for a visual feast in Namibia, a fantastic road trip destination with great infrastructure, epic wildlife and otherworldly landscapes. Take

in the highlights of this diverse country by starting off in its capital, Windhoek, before heading south to explore the NamibRand Nature Reserve, one of the largest privately owned reserves in southern Africa. From here, head to Namibia's crown jewel, Sossusvlei, which has towering red sand dunes where oryx, springbok, ostrich and reptiles thrive. We highly recommend taking in the sights on a sunrise hot-air balloon ride that is certainly worth the early wake-up call. Next, stop by the seaside town of Swakopmund, known for its colonial architecture and 4x4 desert adventures. Continuing north, venture into Damaraland, home to the country's famous desert-adapted elephants and black rhino. More game viewing experiences await at Etosha National Park, one of the largest game reserves in Africa and ideal for self-drive safaris. The road home takes you back to Windhoek. [lightfoottravel.com](http://lightfoottravel.com)

## Bangkok Calling

Discover these new openings near the majestic Chao Phraya River for inspired ways to see the Thai capital



### CAPELLA BANGKOK

The highly anticipated Capella Bangkok sits at the centre of the historic Charoenkrung district—a riverside enclave that is currently undergoing a creative rebirth. Once the hotel opens in October, guests can check into villas with expansive views of the river as well as dine at Côte by celebrity chef Mauro Colagreco, whose restaurant Mirazur in France topped *The World's 50 Best Restaurants* list in 2019. [capellahotels.com/bangkok](http://capellahotels.com/bangkok)



### RAKXA BANGKOK

Thailand is one of Asia's best wellness destinations, and you don't need to leave the city to enjoy a full-fledged retreat. Come December, Rakxa, an integrated wellness and medical retreat, will open its doors in Bangkok. Nestled in the city's preserved 'Green Lung' along the Chao Phraya River, the wellness destination will offer programmes conceived by world-class medical doctors and traditional healing experts. [rakkawellness.com](http://rakkawellness.com)



| Wine |

# Look a Little Deeper

The wines of central Europe are often overlooked by Asian collectors, but they're worth a detour

By Sarah Heller MW

As wine grows more popular in Asia, the market has blossomed from highly conservative to increasingly adventurous. Even exotic regions like Georgia and Greece are gaining favour here. Yet some famous wine areas of Central Europe still get scant attention.

For the sake of simplicity (and eschewing controversy), by Central Europe, I mean most of what lies between France and the former USSR—Germany, certainly, as well as Austria, Hungary, the Czech Republic, Slovakia and Poland. That might also include the Balkans and possibly Switzerland. It's a region with a difficult history: carved up, horse traded, fluid in identity, but rich with the syncretic potential that frequently arises in borderlands.

Let's set Germany aside because it has arguably already wooed

Asian markets with its riesling, either semi-sweet and quaffable, or ultra-luxurious and collectable like Keller's pricey G-Max or the botrytis wines of Egon Müller and JJ Prüm. Austrian wine, by contrast, has conquered Europe and the US but never quite penetrated Asia. Hungary, home to the exquisite sweets of Tokaj, has suffered such cruel setbacks in reputation and, sadly, quality over the past centuries that it is only now beginning to reclaim its once-illustrious standing. Market awareness of any other Central European wine plummets from there.

I grew familiar with Central European wine through a project I embarked on several years ago with partners in Austria, including the Almásy noble family of *The English Patient* fame, called the Almásy Collection. Our idea was to source wines made from Central Europe's traditional grape varieties and unite them under a single brand. We felt the region's combination of strengths (historical regions and a unique identity) and challenges (confusing geography





*Movia Rebula 2017*, an artwork by Sarah Heller that visualises her tasting experience of this Slovenian wine

Illustration Sarah Heller MW

and unpronounceable names) made it fertile ground.

Almásy wines aren't yet widely available outside Burg Bernstein (the Almásy family home) but while sourcing we happily discovered that Central Europe is already rich

with pioneers revitalising their regions. Thanks to unique grapes like Bulgaria's maverud or Hungary's hárslevelű, the wines deliver more nuance than another cabernet might. But they also symbolise a belief in redemption, the hope

that with sufficient determination something thought long lost can be rescued from the edge of oblivion.

Here is my abbreviated guide to each country (in light of ongoing travel limitations, I've tried to limit myself to wines available in Asia).

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## AUSTRIA

Austria is best known for grüner veltliner, its riposte to Germany's riesling. This spicy, pungent grape is used for everything from the cheap and cheerful bottles enjoyed at vinous brewpubs called "Heuriger" to the resinous dry whites grown on stone terraces in the Danube-hugging Wachau. If you only try one Austrian wine, let it be a grüner veltliner.

Meanwhile the traditional red grapes of Austria, blaufränkisch and St Laurent, should be catnip to Burgundy lovers. Legend has it that the sturdier blaufränkisch, which made its way to Austria around the 10th century, arrived from France, while the ethereal St Laurent is a member of the pinot family and more likely Burgundian.

To my taste, blaufränkisch has a syrah-like peppery charm and assertively purple fruit; at its best it starts to resemble nebbiolo, with a heady zephyr of cabbage roses. St Laurent has the chimeric nature of pinot noir with an extra serving of base notes; it is by turns fruity, earthy, floral or fleshy, straddling the line between delectation and disgust. Both grapes benefit from being embraced by young winemakers whose ambitions are complemented by sensitive attunement to their grapes' distinctiveness.

### *Weingut Prager Grüner Veltliner Smaragd Ried Achleiten 2016 (Wachau)*

The Prager wines, from the philosophical Toni Bodenstein, are idiosyncratic and peerlessly complex. Though it can be reticent in youth, this smaragd (the highest ripeness level) is hitting its stride,



Gernot and Heike Heinrich, the founders of Heinrich St Laurent, one of the first Austrian vineyards to export its wines to Asia

delivering a hit of juicy pineapple, jasmine and herbal tonic upfront, retreating into cheese rind and straw and closing bright and radiant.

*Bründlmayer Lamm Reserve Grüner Veltliner 2016 (Kamptal)* Ried (single vineyard) Lamm is an Erste Lage (first growth) and a rich, south-facing site that delivers an abundance of flavour and texture. Saline and chalky with pleasing palate density, this wine weaves together grapefruit rind, peaches, acacia blossoms and the creamy hazelnut of subtle oak use.

### *Groszer Wein Blaufränkisch Szapary 2017*

Groszer Wein are my partners in the Almásy project; it was their blaufränkisch that convinced me to give the grape, which I'd often found overbearing, a second chance. The wines have soared in quality since, evolving from odd but intriguing (a mutual friend described an early effort as "like a bad love affair, in a good way") to remarkably layered, elegant and polished. Nebbiolesque, in a word.



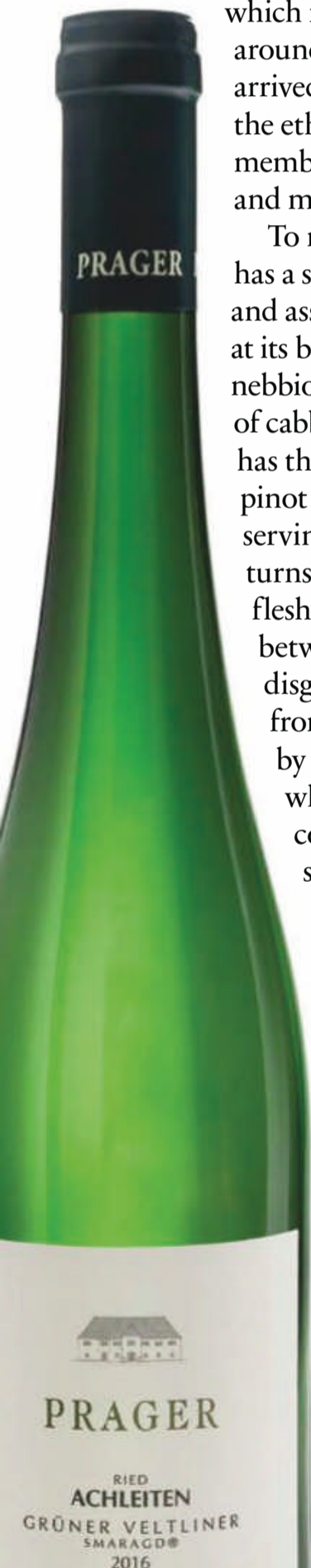
### *Heinrich St Laurent 2014*

The Heinrich St Laurent was one of the earliest available in Asia and remains a benchmark. Wisps of seductive berry fruit are quickly whisked away behind a wall of earth and furry musk, only to return again accompanied by bruised rose petals, brushy herbs and spices. Impossible to pin down, it's a joy to contemplate throughout an evening.

## HUNGARY

Hungary is most famous for Tokaji, the lusciously sweet, botrytised (meaning affected with the noble rot) wine of Tokaj. The category has undergone a quality revolution since communist times when, local veterans inform me, the tea-brown wines spent the same number of years in dank barrels as the Puttonyos number on the label (a puttony is a basket of botrytis-infected grapes, but today Puttonyos—either five or six—is a rough indicator of sweetness). Today's sweet Tokaji is honeyed and effusive, bursting with stone fruit, but still thankfully light in alcohol and razor sharp with acidity.

Meanwhile, the Tokaj grape varieties furmint and hárslevelű are finding new life as dry wines. The former has white Bordeaux contours: sumptuous, languid curves over an upright spine, supercharged by the grape's





naturally high acidity. The latter is perhaps an even greater sleeper hit, with the ability to evolve ginger flower and ambergris perfume over its sapid peachy fruit after years in bottle.

*Patricius Tokaji Aszú 6 Puttonyos 2008*

Patricius' architecture combines a renovated aristocratic press house with a modern gravity flow winery and the wines reflect those aesthetics: classically proportioned with measured doses of acidity and sweetness against expressive, modern apricot fruit and bright aromatics of sweet spice, blossoms and mandarin peel.

*Szepesy Tokaji Furmint 2014*

István Szepesy is known locally as "The Lord of Wine", and not for nothing: his Tokaji Aszú wines are famously brilliant. However, a recent tasting of his dry wines reveals his talents extend beyond the sweet. Delicious wafts of perfectly ripe nectarine blend with an enticing hint of lanolin and drawn butter. On the palate, acid and body keep each other perfectly in check.

*Holdvölgy Tokaji Expression Hárslevelű 2016*

Holdvölgy founder Pascal Demko's ambitions in China and the winery's slick approach to marketing (see the "Hold and Hollo" range with its vibrant silicone labels) can overshadow its sincere striving for quality. The hárslevelű outshines the more celebrated furmint, delivering concentrated peach and pear fruit, intoxicating lily and sandalwood notes and an almost luscious texture braced by fresh acidity.

## SLOVENIA

Slovenia's renown in the wine world, such as it is, derives primarily from its proximity to the northeastern Italian region of Friuli Venezia Giulia. Goriška Brda, like neighbouring Collio and Colli Orientali, is known principally for white wines powered by vivacious fruit and freshened with acid from cooling sea breezes. The rebula grape, called ribolla gialla in Italy, is an elusive character. It frequently wants extended skin contact to bring out its dewy pine forest, yellow plum and green berry notes, a practice that has been wholeheartedly embraced on either side of the border.

*Movia Rebula 2017*

Vinous seer Aleš Kristančič has taken his family's 200-year-old estate and set it ablaze with experimentation. Compared with Lunar, his flagship rebula-chardonnay orange wine, his varietal rebula delivers a gentler orange profile, vibrant with yellow cherries, cider apples, lush mosses,

peppermint tea, spruce needles and juniper berries. The acidity is juicy, the tannins chalky and the finish as refreshingly bitter-salty as an umeboshi plum.

## BULGARIA

Throwing off its reputation as a font of cheap merlot for the UK supermarkets, Bulgaria is embracing its native grape varieties to great effect. The ancient mavrud, with a name derived from the Greek word for "black", is tannic and saucy, with a cloak of dark berry fruit concealing a wealth of ribald, lusty aromas beneath.

*Villa Yustina Monogram Mavrud-Rubin 2014*

This bright, lovely red blends the aforementioned mavrud with rubin, a crossing of nebbiolo and syrah, and delivers everything you might expect from such a combination. Lithe body and crimson fruit are buttressed by angular tannins, with tobacco and leather providing aromatic intrigue.

## SLOVAKIA

Admittedly, Slovakia isn't on the map for even the most dedicated wine trend-hunters, despite its claim to a sliver of northeastern Tokaj and the fact that vines have been cultivated here sporadically since Roman times. However, since the 2001 debut of a riesling at the historical Château Béla from Mosel auteur Egon Müller, some are starting to give the area a second look.

*Château Béla by Egon Müller Štúrovo Riesling 2012*

First tasted in 2016, when it was far subtler, this is now intensely honeyed and fragrant with candied lemon peel, succulent florals and dense resinous herb notes. On the palate, a warming sweetness spreads like marmalade.



# Alphabet City



## A IS FOR: ASIAN KOEL

*Illustration by Anngée Neo*

It's what you would call a love-hate relationship. When we asked Anngée Neo for her pick of one thing that represents Singapore, we didn't expect this surprising answer: the Asian Koel. Also known as the bird with that distinctive, high-pitched "u-wu, u-wu" call, or as Neo puts simply, "the really irritating bird that wakes me up in the morning". The artist delivers a bright, pop art aesthetic treatment to the blue-black plumage of this ubiquitous cuckoo bird, which is nestled among berries and foliage.



# Made with heart.



## Tatler Homes CURATES

From furniture and furnishings to art prints and decor items, shop the exclusive pieces by local brands available on Tatler Homes Curates, the new online store by Tatler Homes Singapore to mark its 15th anniversary.

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